

S I S T E R S

An Original Screenplay

by

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1 INT: CHANGING ROOM - DAY

Hidden camera P.O.V. DANIELLE BRETON enters changing room. She is a tall, lithe brunette, very chic, a photographer's dream. She is wearing dark glasses and carrying a cane, which she uses to feel her way in front of her. She closes the door behind her, hangs up her cane, and proceeds to undress. The camera zooms back to reveal that the partition separating the adjacent men's dressing room has been removed. We see a tall attractive Negro of about 33 enter the bath house room. He is PHILIP WOODE, son of a well-known civil rights lawyer. WOODE (facing camera) doesn't see the blind girl undressing behind him. DANIELLE takes off her blouse and is about to slip off her skirt when WOODE hears her and turns to face the half-naked blind girl. The FRAME FREEZES. We pull back from the frozen frame to discover we're watching a Candid Camera like "private moment" in a TV studio of a local day-time quiz game.

2 INT: T.V. STUDIO - EVENING

ANNOUNCER

Hello, everybody and welcome to "Peeping Toms," New York's newest grooviest game. Tonight our two finalists, Mr. Fred Crandall and Mrs. Sanford Grossman will compete for the big prize.

2A Cut to: MR. CRANDALL and MRS. GROSSMAN standing before a keyhole cut-out that frames the scene of DANIELLE and WOODE.

ANNOUNCER

Are you ready, Mr. Crandall?

2B

CRANDALL

Oh yes, I guess you might say I am.

ANNOUNCER

Wonderful. And how about you, Mrs. Grossman?

2C

MRS. GROSSMAN

You can call me Patricia, or Pat for short, Ted. I'm just so completely thrilled to be here. I just can't describe how completely thrilled and excited I am to be here ...

2 CONTD

ANNOUNCER

Glad to hear it, Pat. That's just wonderful.

Sign and applause.

ANNOUNCER

You folks ever have anyone peep on you like that?

Announcer points to frozen scene.

CRANDALL

Nope, I do all the looking.

Laughter, Applause.

2D

ANNOUNCER

(ploughing onward)

This afternoon you two are competing for the grand prize. You've just seen the first half of our real life candid situation. Now, in one minute you will have to predict just what our unsuspecting subject will do. You folks out there in the studio and those of you peeking in at home guess along. Today our Peeping Tom's problem is Chivalry. What does a fella do when a pretty girl starts taking off all her clothes right in front of him ...

Obscene titters in the AUDIENCE.

ANNOUNCER

... a blind girl, that is.

Unease.

3 INTER HEALTH SPA - DAY

ANNOUNCER

To find our answer we went to the Changing Room at Jack LeLanne's Health Spa. Here you see the exercise room and here is the changing room. It's divided into two sections: one for women and one for -- you guessed it -- men. We wondered what a true gentleman would

(MORE)

3 CONTD

ANNOUNCER (Contd)
do if he saw a beautiful young
lady undressing who didn't know
he was there. So, we took out
one of the partitions ...

Cut to altered section of CHANGING ROOM.

ANNOUNCER (voice over)
... and we hid our camera in the
next dressing room behind a one-
way mirror. Lovely young model
Danielle Breton agreed to be our
decoy. Danielle's not really
blind, but that's what we want
our male friend to think.

Okay, peepers, look at the board,
you've got twenty seconds to pick
your answer.

Cut to: Large board with a choice of three pre-
dictions.

3K

1. Stop, look, and listen.
2. Silence is golden.
3. This way out.

Music: Mamas and Papas -- "I saw her again last
night."

Both Finalists select "Stop, look, and listen."

ANNOUNCER
Both of our contestant have picked
the same answer. Hey, Pat and
Dick, is something funny going on
here? Ha ha. They have both
chosen "stop, look, and listen."

Cut back to Freeze Frame: Action continues. WOODE,
realizing that she is blind and unaware of his
presence, quietly turns his back to her and finishes
dressing. DANIELLE strips to her bikini, then taps
him on the shoulder. He is startled. She takes off
her glasses and smiles at him.

DANIELLE
You look very nice in your
clothes too.

WOODE
(angry and puzzled)
You're not blind.

DANIELLE

No, it was a joke.

WOODE

Well, I don't think it was a very funny one.

DANIELLE

Look in there, in the next dressing room.

WOODE

(angry, prepared to leave)

Why should I?

DANIELLE

Just look.

WOODE does and sees the camera. The usual Candid Camera take. The "you-mean-this-is-oh-no" routine.

WOODE

Oh no. Oh no. Is that what this was? You mean this has all been on TV?

DANIELLE

That's right.

WOODE

You mean man, "Smile, you're on 'Candid Camera'?"

DANIELLE

Well no, actually this is "Peeping Toms."

WOODE

(suspiciously)

What's that?

DANIELLE

It's New York's new candid quiz show.

WOODE

(with distaste)

"Peeping Toms." Listen, I don't think I want to ...

DANIELLE

(hastily)

Smile anyway. After all, we reach the whole Greater New York and Jersey area.

3 CONTD (2)

WOODE

(dryly)
Is that so?

But he smiles anyway -- a little.

Cut back to ANNOUNCER.

ANNOUNCER

Sorry, Pat and Dick. Better luck next time.

PAT

Oh -- I just knew I should have said Silence is Golden but I couldn't remember what it meant.

ANNOUNCER

And now, before we introduce tomorrow's contestants, let's bring out lovely Miss Danielle Breton, our blind girl.

3L Curtain opens to reveal DANIELLE. Applause.

Cut to the blinking studio applause sign. Track along first row of the audience to an intense, pale blond, very Gallic type. He is EMIL BRETON, a man of about 40. His fine-drawn features show signs of fatigue. He's reading a book.

Cut back to ANNOUNCER.

3M

ANNOUNCER

Well, Danielle, how'd you like being blind?

DANIELLE

It was a terrifying feeling, Ted. It must be awful to walk around unable to see all the people who can see you.

ANNOUNCER

Uh, there's a lot of fine courageous blind folks in this world, that's for sure.

Applause -- for blindness.

ANNOUNCER

Danielle, what do you do in real life?

3 CONTD (3)

DANIELLE

I am now going to school for being a model in G. Fox. I am also going to New York every week to study acting.

ANNOUNCER

That's wonderful, Danielle.

Applause.

ANNOUNCER

Danielle, let's bring out our other guest, Peeping Tom's own Mr. Chivalry, Mr. Philip Woode.

Applause. Woode enters.

ANNOUNCER

Hi Phil, nice to meet you. We all think you were a wonderful sport.

Applause.

ANNOUNCER

I guess you might say we caught you with your pants down.

Laughter. WOODE smiles faintly.

ANNOUNCER

And what do you do in real life?

WOODE

I'm advertising manager for the Amsterdam Star.

ANNOUNCER

That's wonderful, Phil.

Applause.

Music: "Jeepers, Creepers."

30

ANNOUNCER

It's been wonderful talking to you, Phil and Danielle, but now I hear our music telling us we just have time to give away our prizes before we have to say goodbye. Danielle, we want you to have this complete wardrobe of multi-colored pantyhose from Marchioness, makers of fine lingerie.

3 CONTD (4)

Appreciative "ohs" from the AUDIENCE.

ANNOUNCER

(consulting tickets)

And for you, Phil, dinner and dancing for two at Manhattan's famous African Room.

WOODE, smiling weakly, takes the tickets.

Loud applause.

4 EXT: STREET OUTSIDE STUDIO - NIGHT

4A Cut to street outside TV studio. It is late afternoon and raining hard. WOODE is about to throw the tickets away when he sees DANIELLE rush to an intersection, flag a cab and get in. Across the street another cab is parked. A man is sitting in the back. It is the same man we saw reading in the studio audience, EMIL BRETON.

4B DANIELLE hands the DRIVER some money and slips out of the cab. She crouches down behind a parked car, ostensibly tying her boot. DRIVER shrugs and drives off; the other cab following. DANIELLE turns, sees WOODE watching her and walks to him.

4C WOODE
Something the matter?

DANIELLE
No, I just, I just remembered I haven't eaten a thing all day and thought you might need some help with that dinner for two.

WOODE gives her a long look. Though he's a little unsettled at what he's just witnessed, he is also quite attracted to DANIELLE.

DANIELLE
I don't bite.
(laughing)
That is, I don't bite if I'm fed.

WOODE
The rain's let up. Let's go get my car.

5 INT: AFRICAN ROOM - NIGHT

DANIELLE and WOODE are seated in a booth. They've had a few drinks.

5 CONTD

5B

WOODE

(holding a palm leaf menu)
What do you want?

DANIELLE

(sipping her cocktail)
But this is so good. What do you
call it? Mau Mau Punch? That
won't spoil my figure. I think
I want another drink, please.
You will have one too?

WOODE

Oh, I've had my limit.

DANIELLE

What do you want, Philip?

WOODE

(evading her come-on)
I get asked that a lot these days.
Only usually it's, "What is it
you people want?"

DANIELLE

(doesn't get that one)
Oh.

The WAITER comes over and WOODE orders another drink.
DANIELLE is looking out the window.

DANIELLE

Look! There's Abraham Beame. I
saw his picture in the paper today.
He's going to run for the Mayorship
again.

5C

(to WAITER)

Isn't that Abraham Beame walking
out the door?

WAITER

(walking off)
I don't know. I didn't vote for
him.

DANIELLE

(to WOODE)

Look, Philip. Isn't it?

WOODE

Do you care if it is?

5 CONTD (2)

DANIELLE

Well, it's exciting.

WOODE

If you think Abe Beame is exciting,
France must be really boring.

DANIELLE

(suddenly suspicious)

Who told you that I am French?

WOODE

(defensively)

No one.

DANIELLE

Oh.

(not seeming to know what
he's talking about)

My accent doesn't give me away?

5E They laugh. Dissolve to end of meal. DANIELLE and
WOODE are finishing their coffee and seem increasingly
happy with one another.

DANIELLE

And then I said to the photographer
-- oh something in French that is
so terrible it is not allowed even
in our movies. But he deserved it.
He was what you call a real son of
a bastard.

WOODE

Son of a bitch.

DANIELLE

Yes, that too. He was a very, very
bad man. Even I did not like him.
And I do not spend time hating men
like your American woman's liber-
ation. So then I said to myself,
"Now it is time for you to leave
Quebec."

WOODE

Quebec?

DANIELLE

Yes.

WOODE

I thought you were French.

5 CONTD (3)

DANIELLE

I am -- French Canadian.

WOODE

Oh. Did you spend most of your life there?

DANIELLE

Yes.

WOODE

(making conversation)

I've always wanted to drive up there and take a look around. Where are the good places to go?

DANIELLE

(she seems oddly at a loss)

You must get a book that will tell you all the places.

WOODE

What's to see in Quebec?

DANIELLE

(vaguely)

Oh well, everything is very nice. The mountains, the lakes, the cities. It is all beautiful.

WOODE

Why don't you take me on a guided tour?

DANIELLE

(with sudden intensity)

I would never go back.

WOODE

Even though it is so beautiful.

DANIELLE

Quebec is a very nice country but now I love to live here. I have my own apartment here with a built-in dishwasher and garbage disposal. I don't think you find so many of these in Quebec.

WOODE

I guess not.

5 CONTD (4)

DANIELLE

I love New York. For me it is freedom. I can do whatever I want. Just yesterday I went to the top of the Empire State Building. I was all alone up there. No one was there. I could see the little cars and the little people. I could watch the whole world, but no one knew I was there.

WOODE

(teasingly)

Do you like to be alone?

DANIELLE

Sometimes. But not tonight.

A man walks up to their table. It is EMIL BRETON, the man we saw in the TV studio audience and again in the street. He, like DANIELLE, speaks with a slight French accent.

BRETON

(firmly)

Danielle, I think I had better take you home now.

DANIELLE

This is so terribly embarrassing. Have you been following me again?

BRETON

I waited for you after the show. You saw me.

DANIELLE

I wish you would let me alone.

WOODE

Look here, Miss Breton and I ...

BRETON

Mrs. Emil Breton and you.

WOODE

(to DANIELLE)

Is that true? Good God, you don't wear a ring. If I'd thought you were married ...

WOODE is extremely irritated. First on the "Peeping Tom" show, now in the restaurant, he is being made to look a fool.

5 CONTD (5)

DANIELLE

(tearfully)

I should never have had this wonderful, wonderful evening with you. Now you are angry and I am more unhappy than if I had stayed by myself this evening. I'm not married; I've been divorced a year, but still he follows me ...

BRETON

That is quite enough, Danielle. We do not want to discuss with strangers our very personal problems. Let us go.

(he takes her arm)

DANIELLE

Don't touch me. Please. I will leave, but not with you. I want to forget you.

BRETON tries to force her to her feet.

WOODE

Waiter.

The WAITER comes over, and WOODE, in an undertone, indicates that his date is being molested. The WAITER signals and quite suddenly BRETON finds himself being forcibly escorted out of the restaurant.

BRETON

(as he leaves)

You must come home.

In a way, WOODE is more upset by the experience than is DANIELLE.

5F

DANIELLE

(smiling)

How is it that you referred to me as Miss Breton? My name is Danielle.

5G

WOODE

(laughs slightly)

Yes. After all, we have shared a locker room, Danielle.

DANIELLE

I'm really sorry about all that.

5 CONTD (6)

WOODE

It's really all right.

DANIELLE

(she downs her drink,
broods a moment, and
then with a sudden
outburst)

What's so terrible is his persis-
tence. He keeps saying we must
work through it. I don't want to
work through it. Sometimes there
are no solutions.

WOODE

I'd better take you home.

DANIELLE

(smiling seductively)

Yes.

WOODE

Where do you live?

DANIELLE

Staten Island.

WOODE

But you said you lived in New
York.

DANIELLE

Isn't Staten Island in New York?

WOODE

(smiling)

I guess it is.

6 EXT: THE DECK OF THE STATEN ISLAND FERRY - NIGHT

DANIELLE and WOODE watch the New York skyline.

DANIELLE

(high)

There are so few, so few people,
not just men you know but anyone,
that I have any feeling for.
Ever since my sister left. She
and I had such a close bond.

DANIELLE shivers.

6 CONTD

WOODE

It's cold -- Let's go inside.

They turn and walk toward the door. The dim deck light casts long eerie shadows.

DANIELLE

(trying to walk in her
own shadow)

People were never meant to be one.
That's why I have my shadow. This
is my dark side. And you will never
make us one. You can't cure Nature.
I have two hands left and right.
Ought I to cut one off? Philip,
should I cut off one of my hands.

WOODE

No.

DANIELLE shakes her head in agreement and they go inside.

7 Dissolve to: Exterior Staten Island Ferry crossing bay - NIGHT

8 Dissolve to: Interior Ferry - NIGHT

DANIELLE and WOODE sitting on bench. She is teaching him to sing a sexy French song. The CAMERA tracks around them to reveal the hostile stares from the blue collar workers riding to Staten Island with them. The CAMERA ends on the face of a single black man who smiles at WOODE (by now DANIELLE is drunkenly falling all over him) and gives him the Panther salute.

9 DANIELLE APT. - NIGHT

WOODE steadies DANIELLE as they enter her apartment building.

10 INT: DANIELLE APARTMENT - NIGHT

Cut to DANIELLE's apartment. It is very simple. The furniture is very good, modern, functional. Very little personality is expressed. The room is dark as DANIELLE and WOODE enter. He grabs her after the door closes behind them.

DANIELLE

Mmm. That's more like it.

10 CONTD

She reaches up and snaps on the lights. It is a modern apartment building, and the living room has a wall-to-wall picture window, beyond which lies the world. It has all the intimacy of a goldfish bowl. WOODE feels exposed and uncomfortable. He is a very private person. As a black man living in a white world, he has cultivated his anonymity.

DANIELLE

Isn't it fantastically hot? I ought to have turned the thermostat down.

She casually removes her dress and tosses it on a chair. WOODE is completely taken aback.

DANIELLE

Make yourself comfortable, Philip. I want to go get ready.

10A

WOODE goes over to the window and adjusts the thermostat as DANIELLE leaves the room. He looks out the window and sees a young woman in the window of the apartment building across the street. She has papers spread around her and is typing. He looks down into the street. There, leaning against a car, is EMIL BRETON. WOODE draws back from window.

WOODE

Oh no.

DANIELLE has entered the room. She has just taken a shower. She wears a Pucci half slip around her waist and hips, and a very revealing French bra.

DANIELLE

Philip darling, what is the matter with you?

WOODE

Does your ex-husband make a habit of standing guard out there?

DANIELLE parades over to the window and looks out.

DANIELLE

Poor Emil, he's waiting for you to leave.

WOODE

For God's sake, Danielle. People can see you.

10 CONTD (2)

DANIELLE

(coolly)

What if they can? They can't really see me. They just see this.

(indicating her breasts)

Are you just going to stand there?
Does it really bother you?

WOODE

I told you I don't like games.

DANIELLE

Philip, if this is bothering you,
leave.

He starts to go. But she doesn't really want him to.

DANIELLE

No. Just pretend to leave. Drive away and then park your car and come up through the back entrance. I will be waiting for you.

WOODE

What's the matter with the front door?

DANIELLE

Emil might see you come back.

WOODE shakes his head and starts to leave. DANIELLE is not certain he intends to return.

DANIELLE

Philip, I very much want you to make love to me. Do you think that is so terrible?

WOODE

(if she can be cool,
so can he)

I'll be back.

11 EXT: STREET OUTSIDE DANIELLE'S APARTMENT - NIGHT

We follow WOODE as he gets into his car, drives around the block, parks, and returns to DANIELLE's apartment. He would almost prefer to drive off and forget the whole thing, but he is challenged by her direct approach. It would be a defeat for him not to claim what she has offered.

12 INT: DANIELLE'S APARTMENT - NIGHT

DANIELLE opens the door, admitting WOODE.

DANIELLE

He left as soon as you drove off.

She is smoking a joint. She offers it to him.

WOODE

Thank you but I don't need that.

DANIELLE

Of course you don't need it, but don't you want it? If you want something you probably need it and so you should have it. Come sit here next to me on the couch. Tell me what you want.

(she smiles seductively at him)

WOODE

(reaching for her)

I want you.

DANIELLE

Of course. But what do you want me to do?

WOODE is of the turn-out-the-lights-and-shut-up school. DANIELLE, however, has a different approach. She begins to undress him. WOODE tries to turn out the lights.

DANIELLE

Don't turn them out. I want to see you.

She finishes undressing him. He is put off by her matter-of-fact approach.

DANIELLE

I want you not to be afraid of me. I like your body, and I want you to give me pleasure. Why can't people be honest about what they want?

DANIELLE's challenge finally provokes WOODE into taking action. He closes the curtains and comes back to the couch. He pushes her down and starts to pull off the half-slip, which she is still wearing. She prevents him. He tries to pick her up and carry her into the bedroom.

DANIELLE

No. No. I have a roommate.

12 CONTD

He laughs and kisses her. She rolls over on top of him, and the slip rides up revealing to us a long livid scar on her torso. Now moving on top of him, she moans with pleasure.

DANIELLE

Yes, Yes, Yes ...

Dissolve to Int. DANIELLE'S apartment. Morning. DANIELLE and WOODE asleep. The couch has been opened out into a bed. The room is dim as DANIELLE wakes, turns and smiles at her lover. She gets up, stretches and opens the curtains. Sunlight pours into the room. WOODE opens eyes, grimaces and turns over. DANIELLE returns to the bed, smiling. Suddenly, her face twists with pain and she stifles a groan. WOODE stirs but continues sleeping. The pain subsides, but as DANIELLE is about to lie down, she is seized by a series of violent cramps. She gets up and stumbles to the bathroom.

DANIELLE

(whispering to herself)

What's the matter with me?

In the bathroom she opens the medicine cabinet and takes out a plastic container of pills. She hears a sound and looks up quickly. She is frowning as she pours herself a glass of water. There is a door opposite the one through which she has entered the bathroom. It is slightly open. Again DANIELLE hears something.

DANIELLE

Shh.

DANIELLE hastily swallows the pills. Once more she hears the sound. It is a knock -- increasingly insistent.

DANIELLE

I said I would be right there.

She leaves the bottle of pills on the sink. She opens the door leading away from the living room. We see an unmade bed, a bare mattress with folded clean sheets, pillowcase and a blanket.

Cut to WOODE waking up. He is, at first, confused. Gradually he realizes that he and DANIELLE are not alone. He begins to hunt for his scattered clothing, not wanting to be found in a compromising situation.

12 CONTD (2)

He takes his clothing into the bathroom and dresses. In doing so he unknowingly knocks the pills off the sink. They roll out of sight. As he dresses he overhears DANIELLE's conversation with the intruder.

DANIELLE (o.s.) (FRENCH)
Dominique! You know you shouldn't
come here.

DOMINIQUE (o.s.) (FRENCH)
(her voice is nasty and
complaining)
You didn't even make my bed for
me.

DANIELLE (o.s.) (FRENCH)
You mustn't be angry with me,
Dominique. I don't feel well.
I've just taken some pills.

DOMINIQUE (o.s.) (FRENCH)
I don't feel well either. Pills
make me sick. Since you have not
fixed my bed, I will lie down on
the couch, and you will have to
make me tea.

DANIELLE (o.s.) (FRENCH)
No, no. Stay in here. This is
your room. You can't go in there.

DOMINIQUE (o.s.) (FRENCH)
I can do anything I want.

WOODE, who has dressed himself by now, looks for a place to hide. He discovers a broom closet in the kitchen and gets inside. He hears the conversation continue in the living room.

DANIELLE (o.s.) (FRENCH)
But you can't go in there.

DOMINIQUE (o.s. in living
room) (FRENCH)
He's here. He's here somewhere.

DANIELLE (o.s.) (FRENCH)
No.

DOMINIQUE (o.s.) (FRENCH)
You let him come back.

DANIELLE (o.s.) (FRENCH)
I told you no.

12 CONTD (3)

DOMINIQUE (o.s.) (FRENCH)

After everything he did to me,
you let him.

DANIELLE (o.s.) (FRENCH)

You're very upset. You know what
the doctor says about that. I'll
get some hot tea.

DOMINIQUE (o.s.) (FRENCH)

Yes.

From his hiding place WOODE sees DANIELLE enter the
kitchen. He reveals himself.

WOODE

Look, is there some way I can get
out of here? I don't want to...

DANIELLE

Shh. She might hear you.

She pours a cup of tea and leaves the kitchen.

DOMINIQUE (o.s.) (FRENCH)

(suspiciously)

What took you so long?

DANIELLE (o.s.) (FRENCH)

Oh, Dominique, I don't feel well.
I feel so really awful. Don't you
understand?

DOMINIQUE (o.s.) (FRENCH)

How do you think I felt? Did
you think I never knew? But I
heard inside my head the things
that he said to you. All of them,
Danielle. I knew what he wanted
to do with you. And me. I told
you, and you knew I knew.

From his hiding place. WOODE can occasionally glimpse
DANIELLE as she moves around the room.

DANIELLE (FRENCH)

(crying)

You must believe I did not.

DOMINIQUE (o.s.) (FRENCH)

Don't cry, Danielle. You know
that when Danielle cries, so does
Dominique. Today is our birthday.

(MORE)

12 CONTD (4)

DOMINIQUE (Contd)

(suddenly gay)

We can have a party. Danielle,
can we have a party? I want a
lemon cake with sticky white
icing and our names written on
it with colored frosting and
pink sugar flowers and twenty
candles.

DANIELLE (o.s.) (FRENCH)

I'm so tired, Dominique. I feel
so very ill.

DOMINIQUE (o.s.) (FRENCH)

I'm going to sleep. I will put
my comforter on the bed and lie
down and go to sleep.

WOODE hears the conversation return to the bedroom.

DANIELLE (o.s.) (FRENCH)

Sleep a long time, Dominique.

DOMINIQUE (o.s.) (FRENCH)

(sleepily)

You sleep too.

WOODE hears a door closing. He returns to living
room. DANIELLE emerges from the bathroom, locking
the door behind her as WOODE enters the room. She
is pale, shaken, tearful.

DANIELLE

(whispering)

Thank God she didn't find you
here.

WOODE

Who is she?

DANIELLE

My sister.

WOODE

How did she get in?

DANIELLE

Through the back door.

WOODE

I guess I'd better go.

12 CONTD (5)

DANIELLE

Do you have to?

WOODE

No. Not really. I don't have to be in the office until one.

DANIELLE

(in panic)

Then please stay. I need you.

She picks up telephone and frantically dials.

DANIELLE

(on telephone)

Doctor? I am very sick. Yes, I've taken two. Yes. Very sick. Yes, someone will. Thank you.

She hangs up the telephone. She is faint, pale, unsteady.

DANIELLE

The doctor will see me now. Would you do me a favor, Philip? Call a taxicab? I'll be dressed in a second.

She gets up and starts to dress. She can barely move, and WOODE has to help her.

13 INT: WOODE'S CAR - DAY

13A Cut to the interior of WOODE's car moving down a deserted suburban street. DANIELLE's head rests on his shoulder.

WOODE

Any better?

DANIELLE

You should have let me take a cab. I don't want you involved in all of this.

WOODE

What is wrong? Last night you were so ... You were a different person ...

DANIELLE

I suppose I do seem so peculiar to you.

13 CONTD

WOODE

I don't want to pry, Danielle,
but I like you very much ...

DANIELLE

Oh, Philip. I am not too strange
for you?

WOODE

Why not tell me what's bothering
you. I'd like to help you.

DANIELLE

Well, you have done enough. You
see, I have a sister, a twin sister,
who is not emotionally mature.
Actually, she is severely retarded.
I could not take care of her, that
is, Emil would not hear of it,
and so we had to put her in a
private clinic. For this she hates
him bitterly, and ...

(whispering)

I think she hates me too.

(aloud)

Today is her birthday and so she
is allowed to come home and visit,
but she will have to go back. She
knows it. And I know what she
feels inside herself. Although
I am not as she is, I can feel the
thing she feels. Can you imagine
this?

WOODE

Well, yes, I guess I can.

DANIELLE

(looking out window)

Slow down. That's it.

WOODE stops car at the entrance of a private road.

DANIELLE

Philip, thank you. You have been
very nice.

She offers him her hand.

WOODE

(shocked by her sudden
formality)

What?

13 CONTD

DANIELLE

Very nice. Very very kind.

She is about to leave the car. He grabs her wrist.

WOODE

Wait a minute.

DANIELLE

Goodbye, and thank you for a wonderful evening.

She opens the door and gets out, swaying with a sudden surge of dizziness. As fast as she can she walks up the road, disappearing behind a hedge.

WOODE

(shouting after her)

Wait a minute. I'll wait here for you. How long will you be?

There's no reply.

14 EXT: PRIVATE ROAD - DAY

WOODE leaves his car and walks up the road. He sees a large house. A MAN is spreading seed in front of it. DANIELLE is nowhere in sight. He shrugs, returns to his car, debates with himself a moment, then decides to wait.

15 INT: INSIDE WOODE'S CAR - DAY

An hour has passed. WOODE is just about to drive off when a cab comes down street toward him and stops. DANIELLE appears, walking shakily toward them. She pauses a moment, gathering her strength and then heads toward the cab. She jumps as WOODE toots his horn at her.

DANIELLE

You shouldn't be here.

WOODE

I waited because I was worried about you. Come on, get in.

DANIELLE

(staring at him almost dreamily)

Still here.

15 CONTD

 WOODE
 (exasperated by her
 trance-like state)
Get in.

 DANIELLE
I'm supposed to take a cab.

DANIELLE hesitates. WOODE goes over to the cab, pays the driver off and sends him away.

DANIELLE walks slowly, almost reluctantly, to his car and gets in.

15 INT: CAR MOVING THROUGH TRAFFIC - DAY

 WOODE
I'll take you home.

 DOMINIQUE
 (resigned to his presence)
I'm glad that you waited.

 WOODE
You're lucky I waited. You look even worse than when I brought you here - if that's possible.

DANIELLE bursts into tears.

 WOODE
 (upset)
What is it, Danielle? Tell me.
Don't you know I really care about you?

 DANIELLE
 (bleakly)
I had an abortion. I've got to get some pills. In case there's bleeding, I guess...

 WOODE
 (cutting in)
You had a what?

16 EXT: ACCIDENT - STREET - DAY

Turning to stare at her, he slams into the car ahead which has stopped for a red light. An irate, balding, middle-aged MAN jumps out and rushes over to them.

16 CONTD

MAN

You stupid nigger. What the fuck was that for, huh?

WOODE controls himself, not wishing to make a bad situation worse.

MAN

(to DANIELLE)

Sorry, lady.

(rage triumphing over taste)

But this goddamn bastard shouldn't be driving a fucking tricycle.

The man's WIFE gets out of the car and advances on DANIELLE and WOODE. She takes them for thrill-seeking irresponsible young lovers.

WIFE

(to DANIELLE)

You should tell your boyfriend here he should watch the road. You can hold hands with each other or whatever you do someplace else.

(pointing an accusing finger at WOODE)

I got a very bad back, and this time you did it.

(to her husband)

Morty, give me a dime. I gotta call my doctor. He told me never under any circumstances to sustain a sudden-like impact which might severely and permanently incapacitate me for life.

She takes MORTY's dime and goes toward a nearby house.

MAN

(pinpointing the scratch on his rear fender)

Oh this is a mess. Look what you done to my car. Brand-new second hand, only 50,000 miles on her, and this son of a bitch has to come along.

WOODE is concerned. DANIELLE seems to be on the verge of fainting.

16 CONTD (2)

MAN

(noticing DANIELLE)

Say, your girl friend here looks pretty bad. She looks like she's been hurt.

(yelling to his wife as she rings the doorbell)

Hey, Ellen! Ask the doctor about this girl. Looks like she might have sustained a pretty important injury.

(to DANIELLE)

Listen lady, you really look sick.

WOODE is infuriated with the delay, the accident, and the man's inquisitiveness.

WOODE

She'll be all right.

MAN

I don't know, Mister. She looks pretty sick to me.

WOODE is too seriously worried about DANIELLE to care about the consequences. He abruptly pulls the car away and drives off. The MAN tries to run after him, and his WIFE writes down the license number.

17 INT: CAR (STREET LEADING TO DANIELLE'S APT.) - DAY

DANIELLE

What have you done?

WOODE

What have you done?

DANIELLE

I told you not to wait.

WOODE

Why didn't you just tell me your problems? Last night -- well, I wouldn't have....

DANIELLE

I didn't want to be alone. I wanted to be with someone, Philip. Please forgive me. And then this morning - of course the doctors don't like the patients to come alone. But I would have taken a taxi, you know. I don't know anyone and I couldn't ask Emil.

17 CONTD

WOODE

Why not? Wasn't it his?

DANIELLE

(tearfully)

Yes, Yes. He would have made
me have the child, and then
Dominique would have...

WOODE

What about her? She could have
gone with you.

DANIELLE

(starts to laugh, becomes
hysterical)

Dominique. Oh, Dominique. She
would die, you know.

WOODE is infuriated by everything that has happened
to him. From beginning to end his association with
DANIELLE has placed him in ludicrous, embarrassing
situations. Her laughter now enrages him even fur-
ther. He feels that he has been nothing more to her
than a black stud - and chauffeur.

18 EXT: STREET IN FRONT OF DANIELLE'S APT. BUILDING - DAY

WOODE

(pulling car up to curb.
He does a sardonic imi-
tation of Rochester)

Okay, lady, dis heah yo co'nah.

DANIELLE

(not understanding his
dialect)

What did you say?

19 INT: CAR - DAY

WOODE

Never mind. Just get out.

DANIELLE

(coy)

Are you hurt? Why are you so
angry? You know I really like
you.

WOODE

I know. Some of your best friends
are black.

19 CONTD

DANIELLE

(realizing what he means)
Philip, I really do. That has
nothing to do with it. I wish
this hadn't happened. When I
first met you I thought you were
someone I would like to know
better.

WOODE is staring stonily ahead of him, waiting for
her to leave.

DANIELLE

Don't you believe me?

(pausing)

I told you not to wait, but I'm
glad you did because I was afraid
to be alone.

WOODE reaches across her and opens the door.

WOODE

Okay, you had company.

DANIELLE, finding him unrelenting, leaves the car.

DANIELLE

(turning toward him)

Goodbye. I hope you will not
be angry with me too long.

She turns away and walks up the stairs to her build-
ing. She stumbles and falls. WOODE, without think-
ing, jumps out of his car...

20 EXT: DANIELLE'S APARTMENT BUILDING - DAY

...rushes up the steps and lifts DANIELLE.

DANIELLE

(coolly)

I'm really perfectly all right.
There is nothing wrong with me.

WOODE

(sarcastically)

Oh nothing.

(seriously)

Just how much of you is an act,
Danielle?

He carries her into the building.

21 INT: DANIELLE'S APARTMENT - DAY

Cut to the interior of DANIELLE's apartment. WOODE puts DANIELLE down on the unmade sofa. He bends over to kiss her. She looks up gratefully at him, but suddenly her face contorts and she doubles up.

DANIELLE

It's starting again. Please, Philip, get me some pills, the red capsules on the bathroom sink. Two of them.

WOODE goes into the bathroom. Cut to interior of the bathroom. He can't find them.

WOODE

There aren't any.

He comes back into the living room.

(CONTINUED)

21 CONTD

DANIELLE

There must be some. They were
right there on the sink. Domi-
nique must have.....

Suddenly remembering she has a prescription - she
searches through her handbag.

DANIELLE

I can get more. I have a pre-
scription.

DANIELLE starts to get up.

WOODE

Are you sure you feel up to it?

DANIELLE

I can do it.

WOODE finds her bravery touching. Her weakness makes
him feel protective.

WOODE

Why don't you let me?

DANIELLE

(swaying slightly)

No. I feel much better now,
really.

(lying back on the pillows)

In a minute I will go.

WOODE

Danielle, let me. Where is the
prescription?

DANIELLE

(faintly)

Here.

WOODE takes the prescription.

WOODE

(sitting on edge of bed)

Anything else?

DANIELLE

Oh no. Philip, you are so kind
to me.

WOODE

Sure you'll be okay?

21 CONTD (2)

DANIELLE

Yes. I will sleep. Wish me happy birthday, Philip.

Her eyes close. WOODE tiptoes out, taking her keys with him.

22 INT: DRUGSTORE - DAY

Cut to the interior of a neighborhood drugstore. WOODE is talking to the CLERK at the prescription counter.

CLERK

That will take about fifteen minutes. We make these up ourselves.

WOODE

Is there a place around here where I can get a cup of coffee?

CLERK

Yeah. Try Burke's across the street - about three doors down.

WOODE

Thank you. I'll be right back.

23 EXT: STREET OUTSIDE DRUGSTORE - DAY

WOODE leaves the drugstore and starts toward the coffee shop. He passes a bakery and looks in the window. Birthday cakes. He remembers it is Danielle's birthday, smiles and enters the store.

24 INT: BAKERY - DAY

WOODE takes a ticket from the machine.

SALESGIRL

Twenty-four. Twenty-four? Twenty-five?

WOODE

That's me.

SALESGIRL

Can I help you?

WOODE

I'd like a cake.

24 CONTD

SALESGIRL

What kind?

WOODE

A birthday cake.

SALESGIRL

What kinda birthday cake?

25 INT: DANIELLE'S APARTMENT - DAY

Cut to DANIELLE in bed, sleeping. A tremor passes across her face. Pain. She tenses and moans. She opens her eyes, closes them, sleeps fitfully.

26 INT: BAKERY - CONTD

WOODE

(approving)

Yes, that one is fine. I want something written on it.

SALESGIRL

You can't have it. The cake decorator isn't here.

WOODE

Couldn't you do it?

SALESGIRL

You gotta be kidding.

WOODE

Well, why not?

SALESGIRL

Me write on a cake? Hey, Louise, he wants me to write on a cake.

LOUISE

You? Go ahead and try.

SALESGIRL

(piqued)

Well, I will.

(to WOODE)

What do you want written?

WOODE

Danielle and Dominique.

SALESGIRL

Are you kidding?

26 CONTD

WOODE

Let me show you.

The SALESGIRL takes a paper tube filled with pink frosting and begins very clumsily to write. WOODE guides her hand.

27 INT: DANIELLE'S APARTMENT - CONTD

DANIELLE gets up from the bed and staggers into the bathroom. She is in severe pain. We hear her voice; it is very faint.

DANIELLE (o.s.)

Dominique? Dominique! Help me.

28 INT: BAKERY - CONTD

The SALESGIRL gives WOODE the cakebox and his change.

SALESGIRL

And with the candles and the extra charge for writing that comes to \$4.05.

WOODE

(jokingly)

Why do I have to pay an extra charge? I practically did it myself.

SALESGIRL

The cake's got writing on it, right? So, there's an extra charge.

(she returns to calling numbers)

Twenty-eight. Twenty-nine?

29 INT: DRUGSTORE - DAY

WOODE is talking to the CLERK.

WOODE

I left a prescription here for Danielle Breton.

CLERK

Oh yes, here you are.

WOODE pays for the pills. Then, deciding to stay with Danielle until she recovers, he buys a razor and toothbrush.

30 INT: HALL OUTSIDE DANIELLE'S APARTMENT - DAY

WOODE quietly lets himself into the apartment.

31 INT: DANIELLE'S APARTMENT - DAY

He sees DANIELLE in bed, her back to him, sleeping. He tiptoes into the kitchen, puts the cake on a plate and tosses the cakebox into the wastebasket. He finds a knife and paper napkins and takes them along with the cake into the living room and quietly sets them down. Then realizing he needs plates and forks, he tiptoes back into the kitchen, gets them, and returns to the living room. He lights the candles on the cake. DANIELLE is still lying in the same position.

WOODE

(to the sleeping DANIELLE)

Surprise.

Suddenly he turns. WOODE finds himself confronting DOMINIQUE, a twisted, distorted version of her beautiful sister. She attacks him savagely. WOODE's attempts to defend himself are futile; DOMINIQUE is possessed of a maniacal strength and swiftness. He is slashed deeply -- in the groin. Bleeding and in shock, he sinks to the couch. Blindly, he reaches for the telephone. A hand removes it from his reach. DOMINIQUE, having moved the phone, goes to the bathroom door and we see that there is a chair wedged against it, locking DANIELLE in. DOMINIQUE removes the chair and passes out of frame. As the camera cuts back to WOODE, we hear DOMINIQUE'S voice.

We hear her return to the bedroom and close the door.

WOODE turns his head and looks out the window. He glances at the building across the way. There, in the window, staring in shocked amazement, is the same girl he noticed the night before. He tries to signal her in some way, but doesn't know if his gestures convey his meaning. In desperation he dips his finger into his own blood and begins to write "HELP" on the window - backwards. As he begins the "H" the screen splits.

LEFT SIDE

31. CONTD

WOODE tries to signal by writing "Help."

He falls over onto the couch.

RIGHT SIDE

32. INT: GRACE'S APT. - DAY

The girl WOODE has noticed is GRACE COLLIER. She is young, attractive, intelligent and aggressive. She is the Gloria Steinem of the

31. CONTD (2) LEFT SIDE

We hear DANIELLE in the bathroom recover consciousness.

DANIELLE (o.s.)
Dominique? Dominique,
was that you?

DANIELLE enters the living room. She stops in horror at the sight of the body on her couch.

The telephone rings. Facing the window, she picks it up and as she talks, looks out and sees GRACE talking excitedly on the telephone and gesturing toward her window.

DANIELLE
(on telephone)
Yes, I'm here. I'm in terrible trouble. I've just found a body. It's a man and he was someone I know - knew She was here. I'm sure of it. I don't know; she's not here now. She's gone. She must have gone out the back. No, no one. Wait, someone did. I see a girl watching from her window. She's talking on the phone. Now she's pointing at my window. He wrote something on it. Yes, yes.

(becoming panicky)
Yes, I'm listening.

DANIELLE listens another moment, then drops the telephone, grabs some Kleenex, dips it into the water in a vase of flowers WOODS brought

32. CONTD RIGHT SIDE

Staten Island Sunday Panorama, very sure of her own information and worth. Pan around GRACE's room, establishing articles (exposes of the establishment, especially the police) she's written for the Staten Island Sunday Panorama. At this point, she is tired, having worked all night to meet a deadline. She is a bit tense and snappish. Hardly believing her own eyes, she picks up the telephone and dials the police.

GRACE
(on telephone)
I want to report an emergency. A murder.
(exasperated)
Yes, I'll hold.

GRACE
(on telephone)
Hello? Yes. I want to report a murder. A man... about twenty-five and black. I saw it. Just now. I live in the building right across the way. I saw it happen from my window. 29 Bay Street. Yes, it's the one, two, third building from the corner....Seventh.....
(she is forced to hold again. Infuriated, she waits)
Seventh floor. Yes, that's counting the lobby floor. I don't know how many basement levels there are. I can't see them. Seventh from the ground floor. Oh no. This is ridiculous. I am being accurate. It's the sixth window in from the west side of the building. I said the west side. No, of the building. Not the street. Yes. I'll meet you
(MORE)

31. CONTD (3) LEFT SIDE

when he brought the cake, and wipes the writing off the window. She rushes back to the telephone.

DANIELLE
(on telephone)
Yes. Yes, it's done.
(she listens to instructions)

DANIELLE hangs up. She begins to clean the apartment. Her frantic cleaning continues while GRACE gets dressed, leaves her apartment, meets the police officer, and comes to her door.

DANIELLE closes the living room curtains.

She wraps the body in the bedsheets, then slips the mattress from underneath, lugs it into the bedroom and puts it on the unmade bed. It does not fit precisely, so she adjusts it as best she can, then makes up the bed with sheets and blankets. When she finishes it looks like an ordinary bed.

Returning to the living room, she closes up the convertible couch with the body inside. The couch is covered with bloodstains, which she hides with the slipcover that was removed the night before.

32. CONTD (2) RIGHT SIDE

GRACE (Contd)
in front of the building. My name is Grace Collier. That's Ms. Collier. Ms.

(smiling)
Yes, the Grace Collier.
Yes, I wrote that.
(not smiling)
I'm sorry you feel that way, Detective Kelly, but I have to write it the way I see it.

(annoyed)
Well, sometimes the police are wrong. But I fail to see what this has to do with the problem at hand. The murder. I am perfectly serious. I did see a murder. Yes. Right away. Goodbye.

GRACE hangs up the telephone.

She sees DANIELLE close the curtains.

She dresses hastily, pushes her hair into place with her hands, and leaves her apartment, locking the door.

33. HALL OUTSIDE GRACE'S APT.
- DAY

She pushes the elevator button, then fidgets as she waits. Finally, it arrives. She steps in.

34. ELEVATOR - DAY

The elevator goes up instead of down. Eventually, it goes down.

35. STREET OUTSIDE DANIELLE'S BUILDING - DAY

GRACE emerges from the building and crosses the street.

31 CONTD (4) LEFT SIDE

She accidentally touches the table next to the couch. Her hand is smeared with blood.

DANIELLE
(wonderingly)
Real blood.

She goes to the kitchen, puts some cleanser in a pail.

DANIELLE
Cold water.

She fills the pail with water, returns to the living room and wipes up the table and one or two spots. She sees the knife lying on a wooden chair. She takes it to the kitchen and washes it. She puts it back in the knife rack.

DANIELLE glances down at her dress and finds bloodstains. She takes it off and stuffs it into the convertible sofa. She goes to her closet, selects another dress, and puts it on.

She opens the living-room curtains. She sees that GRACE's window is untenanted. Looking down into the street, she observes the police car. She moves back from the window.

35. CONTD RIGHT SIDE

She looks up at the window. The curtains are still closed. Impatiently she waits for the police car to arrive.

The police car pulls up and GRACE rushes over to it.

GRACE
Officer, I just called. I'm Grace Collier.

Detective KELLY and his taciturn partner, SPINETTI, get out of the car. KELLY is solid, thorough, direct and somewhat cynical. He takes his profession quite seriously.

KELLY
How do you do, Miss Collier. I'm Detective Kelly, and this is my partner, Detective Spinetti. Now just what seems to be the problem here?

GRACE
(sarcastically)
You're the man I just talked to on the phone, aren't you?

KELLY
That's right.

GRACE
Well, I imagine ...

KELLY's attitude is patronizing and faintly sarcastic. To him GRACE is a little girl playing reporter.

KELLY
I hope there's not too much imagination involved here, Miss Collier.

31 CONTD (5) LEFT SIDE

Behind her, on a table
across the room is the
birthday cake.

35. CONTD (2) RIGHT SIDE

GRACE

(impatiently)

You obviously don't think so
or you wouldn't be here,
right? I actually saw a
man viciously and repeatedly
stabbed. It was in that
apartment up there.

(pointing up at

DANIELLE's window)

Well! She's opened the cur-
tains. He may be dying if
he's not dead already. We'd
better go up now.

SPINETTI

Relax, lady, these people are
always stabbing each other.

GRACE

What people?

KELLY

(taking out a pad
and pencil)

Take it easy. One thing at
a time. Now your story is
that you looked out the
window... Ah, what time
would that have been?

GRACE

I'm sure your police people
have that all written down.
I think the thing to do now
is go up and try to save
that poor...

KELLY

(smiling at her
naivete)

Miss Collier, our work's a
profession. Now a doctor,
for example, does not begin
to operate before he deter-
mines...

GRACE

(acidly)

You're not a doctor.

31 CONTD (6) LEFT SIDE

35. CONTD (3) RIGHT SIDE

KELLY

(controlling him-
self with an effort)

I read your article about
police brutality in the North
End and next time the Staten
Island Sunday Panorma decides
to investigate our method
they might send a real repor-
ter.

GRACE

(furious, deter-
mined to act)

I'm going up there.

KELLY

(blocking her way)

And you're certainly not a
cop.

GRACE

You aren't either if you
don't do something. Unless,
of course, you'd rather go
beat up a few students?

KELLY

(icily)

Ever heard of a search war-
rant, Miss Civil Liberties?

GRACE tries to slip past him.

KELLY

(stopping her)

You don't have one and
neither do I.

GRACE

(beside herself)

Do you mean you are going to
stand here and ask me idiotic
questions like some sort of
courtroom drama while a man
actually dies? I saw it.
I saw it happening. Actually
happening.

KELLY

(professionally)

Calm down. Go back to your
apartment and...

31 CONTD (7) LEFT SIDE35 CONTD (4) RIGHT SIDE

GRACE

...and watch you walk off?

KELLY

You'd like that wouldn't you?
 Make a great story for your
 next issue - Police refuse to
 investigate brutal race murder -
 not a chance, lady -
 you stick with us and keep
 your mouth shut!

36 INT: DANIELLE'S LOBBY
 - DAY

They enter the lobby.

GRACE

I'll do what I consider
 necessary.

As DANIELLE sees GRACE
 and the POLICEMEN enter
 the building she turns
 away from the window,
 suddenly sees cake,
 takes it toward the
 kitchen, changes her
 mind, starts to leave
 her apartment to throw
 it down the incinerator
 in the hallway.
 As she opens the door,
 she hears the elevator
 start up. She
 retreats, closes her
 door, rushes into her
 kitchen and hastily
 sticks the cake into
 the refrigerator, hiding
 it behind a package
 of fresh calf's liver.

They enter the elevator.

GRACE

This isn't a police state
 yet.

The elevator doors close.

37. INT: HALL IN FRONT OF
 DANIELLE'S APT. - DAY

KELLY and GRACE step out of the
 elevator.

KELLY

Whatever you think, just
 remember this is a police
 investigation.

31 CONTD (8) LEFT SIDE

37. CONTD RIGHT SIDE

GRACE tightens her lips in disapproval. She says nothing.

DANIELLE hears the bell and answers the door.

KELLY rings the bell. As DANIELLE opens the door, the split screen reunifies.

37 CONTD

KELLY
(showing his badge)
Police Officer.

DANIELLE's reaction is one of incurious politeness.

DANIELLE
Yes, what can I do for you?

KELLY
Are you the lady of the house?

DANIELLE
Yes.

KELLY
Live here alone?

DANIELLE
Yes.

KELLY
Had any company this morning?

DANIELLE
No.

GRACE
(whispering to KELLY)
There were two people here. One dead and...

KELLY
(to GRACE)
That will do, Miss Collier.

DANIELLE
If there is some information you need I would be glad to give it, but I am in the middle of dressing. Perhaps you would like to come back another time.
(starts to close door)

37 CONTD (2)

GRACE
(whispering to KELLY)
She's afraid.

KELLY
Mind if we come in?

DANIELLE
Just what is the matter, officer?

KELLY
If you don't mind our coming in,
this lady will explain.

DANIELLE
(archly)
Do you have a search permission?

KELLY
You mean a search warrant?

DANIELLE
Yes. That's it. Do you?

KELLY
No.

GRACE
(whispering to KELLY)
You see. She's stalling. She's
hiding the body. She's right in
the middle of doing it.

DANIELLE
Goodness, what is all this whis-
pering?

(giving KELLY her most
charming smile)
Well, since you have not a search
warrant, it is obviously not any-
thing important, so you must
excuse me.

(again tries to close
the door)

KELLY does his tough cop routine.

KELLY
(sticking his foot in
the door)
It will take me exactly ten minutes
to get a search warrant. While
Spinetti here is going to the
(MORE)

37 CONTD (3)

KELLY (Contd)

trouble of doing that, I will naturally have to keep an eye on your activities. Now, are you going to let us in, or do I get myself a fancy piece of paper and...

DANIELLE

(charming)

Please come in. I did not mean to offend you.

38 INT: DANIELLE'S APARTMENT - CONTD

Cut to the interior of the apartment as KELLY and GRACE enter. It is in perfect order. It seems inconceivable that anything such as GRACE has described could have occurred.

DANIELLE

(laughing)

I see all the time on the television shows the scene of the policeman who knocks on the door of the evil criminal and says open up and he, the criminal, then speaks about the search warrant. Only you did not say, "Open up in the name of the law."

She is at her charming best, her foreign accent slightly more noticeable for effect. Her beauty and charm are wasted on GRACE; they find a better reception with KELLY.

KELLY

(softening his tone somewhat)

Now then, Miss ...

DANIELLE

Danielle Breton.

KELLY

I'm Detective Kelly; this is Detective Spinetti; and this is Miss Collier, your neighbor across the way.

DANIELLE

How do you do?

38 CONTD

GRACE

Hello.

KELLY

(fishing for a response
from DANIELLE)

Something very unusual happened
this morning. It seems Miss
Collier happened to glance out
her window, and she saw something
which shocked and disturbed her
so much she called the Police
Department.

KELLY is studying DANIELLE's beautiful face for signs
of guilt or any negative reaction. There is nothing
but polite attention.

GRACE

(blurting out)

I saw a murder.

DANIELLE raises an eyebrow. KELLY is furious; GRACE
is spoiling his whole approach.

KELLY

Thank you, Miss Collier.

(to DANIELLE)

Now, Miss Breton, I suppose you
can see Miss Collier's window from
here.

DANIELLE

I really don't know.

GRACE rushes over to the window, followed more dis-
creetly by KELLY.

GRACE

There's my window and yes, this
is definitely the right apartment.

DANIELLE

(innocently)

Oh, Miss Collier, do you spend
much time watching my apartment?

GRACE

(stung)

You saw me. You know you did.

38 CONTD (2)

DANIELLE

If I did, I would have drawn the curtains. And I would have to give up all the light out there to have my privacy.

GRACE

(to KELLY)

She did draw the curtains. She opened them while we were out in the street. Once she'd hidden the body, she felt safe. But it must be here somewhere.

DANIELLE

Are you serious?

GRACE

He wrote "HELP" on the window. I watched him write it - in his own blood.

The whole thing sounds preposterous - especially to KELLY.

DANIELLE

(pointing to the clean
expanse of window)

Here?

As evidence appears increasingly to be lacking, GRACE becomes more emphatic.

GRACE

Naturally, she washed it off. It's all so obvious. You're protecting someone.

(to KELLY)

The murderess was someone this girl knows. She was shorter, had a twisted shoulder or back and was having a terrible fit, but the awful thing was her face.

(shudders)

KELLY

(dryly)

Do you know anyone that would fit that description, Miss Breton?

DANIELLE

No.

38 CONTD (3)

GRACE

Good God! I saw the knife. I
saw her stab him.

SPINETTI and KELLY exchange glances. GRACE is losing
credibility.

KELLY

(to DANIELLE)

Could someone have gotten in
here without your knowledge?

DANIELLE

I was here all morning. It
would have been quite impossible.

GRACE

What about the man that stayed
over.

SPINETTI

(smiling wryly)

The black one.

DANIELLE

I was quite alone.

(musing)

I am divorced from my husband
and I am still ...well that is all
very personal. I watch the tele-
vision to pass my time, and some-
times in the evenings there are
these horror films. When I used
to watch them I would jump at
every innocent noise...

(to GRACE, sympathetically)

I understand, Miss Collier, that
it is hard to live alone.

GRACE

(assertively)

What I saw happen was real. It
occurred in broad daylight. Here.
In this room.

KELLY is becoming restive.

KELLY

(to DANIELLE)

Mind if we have a look around?

DANIELLE

No. It is perfectly all right.

38 CONTD (4)

KELLY takes out his little book and pencil and makes a notation. GRACE tries to make an unobtrusive search on her own. She heads for the door which leads to the bathroom.

KELLY

(grabbing her arm)

Thank you, Miss Collier. I know you're making a real effort to help the forces of justice, but they will be better served with you sitting down.

He guides her to a chair. As she sits, she surreptitiously passes a hand underneath it. KELLY notices her ridiculous effort to find a clue and is sardonically amused.

GRACE

That body is here somewhere, and she knows it.

KELLY

(with infinite patience)

How many rooms do you have, Miss Breton?

DANIELLE

Well, this is the living room, and then there's the bathroom there and beyond it the bedroom...

KELLY

May I see the bathroom?

DANIELLE

Certainly.

All four crowd into the bathroom.

KELLY

(giving it a cursory inspection)

Ummhmm. Bedroom?

They enter the bedroom. GRACE looks under the bed. Nothing.

KELLY

Any luck?

GRACE

How about the closet?

38 CONTD (5)

KELLY
(to DANIELLE)
Do you mind?

DANIELLE
No. It is all right to look.

KELLY looks inside closet.

GRACE
You'd better look inside that
clothes bag.

DANIELLE, mildly annoyed, unzips it, and GRACE sticks her hand in and pulls out the clothing. Two identical dresses. Two identical coats. GRACE pokes further in an attempt to find a hidden body, but there is nothing. She is puzzled by the sets of clothing.

GRACE
Why do you have things in pairs?
Like twins. You have a twin.

KELLY shakes his head. MISS COLLIER's deductions are becoming wilder by the second.

DANIELLE
(smilingly logical)
I have a television commercial to do. In case I should get make-up on the clothing, the director makes me have an extra dress, or blouse or skirt. That way I will have a clean one for the next take. You see, I am a model - and sometimes an actress.

GRACE
You certainly are.

DANIELLE sighs. KELLY's sympathy with DANIELLE grows in proportion to his irritation with GRACE.

KELLY
That's enough of that, Miss Collier. I'm sorry to have troubled you, Miss Breton. If you should hear anything about a murder in this building, I'm sure you'd report it to the police. By withholding evidence, you may make yourself an accessory after the fact.

38 CONTD (6)

GRACE

So, you do think there's been
a murder.

KELLY

We always say that, Miss Collier.
I thought you knew all about
police procedure.

(to DANIELLE)

Miss Collier is a reporter for
the Staten Island Sunday
Panorama.

DANIELLE

Oh yes. I read her articles,
but I think she has been perhaps
a little unfair to some people,
to the police, I think.

GRACE has headed back through the living room. We
hear her voice coming from the kitchen.

GRACE (o.s.)

You still haven't searched the
kitchen.

KELLY

Miss Collier!

GRACE is running loose off-camera. KELLY follows her
into the kitchen.

KELLY

(whispering)

Get the hell out of here.

GRACE pokes into a few unlikely cabinets, then explores
the broiler.

KELLY

Where do you think he is, in
the broiler? You couldn't even
fit half a chicken into that
little oven. Oh Jesus!

We hear the doorbell ring and DANIELLE answer the door.
It is EMIL BRETON. KELLY re-enters the living room.

BRETON

(entering)

Am I late?

(MORE)

38 CONTD (7)

BRETON (Contd)

(surprised)

Why is there a policeman here?

(lightly)

My dear, you never should have left me. Now you have done something naughty and the police have found out.

DANIELLE

(smiling in embarrassment)

Oh Emil.

(to KELLY)

Officer Kelly, this is my husband, that is, my ex-husband.

(to EMIL)

They are looking for a dead body.

BRETON

(to KELLY)

Are you serious?

KELLY

One of the neighbors claims she saw a murder being committed here.

BRETON looks surprised.

KELLY (o.s.)

You don't mind if I ask you a few questions, Mr. Breton.

BRETON (o.s.)

Of course not. If there's anything I could do to help.

KELLY

(taking out his pad)

Now what is your full name?

BRETON

Emil Breton.

KELLY

(writing this down)

How long have you and Mrs. Breton been divorced.

BRETON

We're not divorced. We're just having a trial separation. But it is over now.

38 CONTD (8)

Meanwhile GRACE has been searching the kitchen. She opens the broom closet and finds it empty. Her eyes explore the small room. Suddenly glancing down she notices a bloodstain on the base of the refrigerator, just below the door. In fearful anticipation of the horrible sight awaiting her, she opens the refrigerator door only to discover a half-opened package of liver dripping, the source of her clue. She's just about to slam the door shut in disappointment, when she catches sight of the birthday cake. On the cake are written the names "Danielle" and "Dominique". Remembering the twin dresses, she pulls the cake out of the refrigerator and rushes eagerly towards the kitchen door, pausing to catch sight of the cardboard cakebox in the wastebasket. It says "Berilli's Bakery".

CUT back to EMIL, DANIELLE, and KELLY in the living room.

GRACE (o.s.)
(reading the names
aloud)

Danielle and Dominique.
Who is Dominique?

GRACE has almost reached the door. For a brief second DANIELLE's calm composure is ruffled, and BRETON, glancing at her, looks worried. Then GRACE enters the room in triumph, bearing the cake. Suddenly, she stumbles and drops her trophy on KELLY's feet.

GRACE

Oh no.

DANIELLE, BRETON, SPINETTI and KELLY stare stonily at GRACE and then at the messy, sticky heap on KELLY's trousers and shoes.

DANIELLE
I'll get a towel.

She gets one and starts to clean up KELLY. Meanwhile, GRACE has dropped to her knees and is picking through the frosting.

GRACE
(to KELLY)
Look closely at this frosting.
You can still make out the "Dom".

She looks up expecting vindication. Instead, in KELLY's eyes there is a fierce hostility.

39 INT: ELEVATOR IN DANIELLE'S BUILDING - DAY

Cut to KELLY, GRACE, and SPINETTI going down in the elevator. KELLY's trousers and shoetops are reasonably clean, but he is scraping his soles against the carpeting to remove traces of frosting.

KELLY

If I hear one more word out of you, I'll book you. I'll book you on anything. I'll find something in the book to book you on. Attempted libel. Assaulting a police officer. I don't care what it is, but I'll do it.

GRACE

I saw it happen. And I'll prove it.

KELLY

Listen Miss Collier, I don't know what kind of nut you are, or what kind of expose you're looking to get, but just don't bother me or that girl upstairs. Okay? Don't go running off to play like Miss Marple.

(seeing a flicker of surprise on GRACE's face)

Yeah, I read Agatha Christie. All right? This case is closed. Got that?

He takes out his little book and writes "Closed." GRACE lapses into stubborn silence. They get out of the elevator, and she follows them out of the building.

40 EXT: STREET OUTSIDE DANIELLE'S BUILDING - DAY

GRACE follows KELLY over to his car. They get in and drive off, leaving a furious GRACE staring after them.

41 EXT: GRACE'S APARTMENT BUILDING - DAY

GRACE is about to enter. She turns to stare once more at DANIELLE's apartment window. Suddenly she hears a voice calling her name. She turns to see her MOTHER coming out of the building. MOTHER is an attractive, charming, very social, slightly meddlesome woman. She approves of her daughter's career only as a decoration.

41 CONTD

MOTHER

I thought we were supposed to
meet upstairs?

GRACE

(moving toward the car)
Oh Mother, what are you doing
here?

MOTHER

Grace! It's our day.

GRACE

(sighing)
Oh I forgot.
(taking one last look
at DANIELLE's apart-
ment window)
Well let's go.

MOTHER

(eyeing her outfit
critically)
Don't you want to change into
something more ... ah ...

GRACE

To go shopping on Staten Island?

MOTHER

This happens to be a lovely
community. Your father and I
consider it to be a sounder
community than Riverdale.

They head toward car.

MOTHER

(continuing to rattle on)
Personally, I feel it has more
charm and distinction even than
some of those places on Long
Island.

(barely skipping a beat)
I thought we'd go upstairs for
a little chat but you know if
you're ashamed about the mess
I'm always glad to help you tidy
up. Although what you're going
to do when you're married ...

42 EXT: STREET - DAY

Dissolve to GRACE and MOTHER driving towards shopping center.

43 INT: CAR -- DAY

MOTHER (Contd)

Did I tell you the Cunningham girl is engaged ... she's about your age. She finally found someone that suited her. A doctor, well a veterinarian, but the animals all belong to wealthy people. He has his own hospital.

GRACE is completely uninterested.

MOTHER (Contd)

Dear, just because things didn't work out with Roger ...

GRACE

(cutting her off)

Mother! I don't want to discuss it.

MOTHER

(plowing onward)

I understand this doctor has a very fine associate.

GRACE still thinking about the murder unconsciously licks her fingers and tastes cake frosting.

MOTHER

Oh Grace, that reminds me.

GRACE

Mmmm.

As her mother continues talking we go to Flashback - montage GRACE's POV (recapitulation of what she's experienced since the murder). Ending with name on cakebox in DANIELLE's kitchen wastebasket - BERILLI'S BAKERY.

MOTHER

They've started -- right in our neighborhood -- and I'm not sure the zoning laws will permit it. I don't know how they got away with it -- just three or four blocks away from us ... are you listening, dear? This would make a very interesting story for your newspaper.

(End flashback)

43 CONTD

GRACE
(she has had many
such suggestions)
Yes....

MOTHER
An experimental madhouse.

GRACE
Uh huh.

MOTHER
What's worse is that they let
them just walk around. They
all live in a house -- they
bought the old Hursthaven
property -- and they walk
around just like real people
and have a family situation.
It's very advanced. You know
we do have a few interesting
things happening right here on
Staten Island, dear, but I tell
you I don't feel safe walking
down the street.

Cut to: GRACE's POV. We see BERILLI'S BAKERY coming
up through car window in group of stores on GRACE's
left. She abruptly swerves the car to the left and
stops before the bakery.

MOTHER
(shaken)
Grace!

GRACE
I just remembered something.

44 EXT: CAR IN FRONT OF BAKERY - DAY

GRACE gets out of car heading for the bakery door.
Her MOTHER tries to keep up with her.

MOTHER
Don't tell me you shop here.
Why don't you get things at
Sutters when you're in the Village.

GRACE
What's wrong with Staten Island?

44 CONTD

MOTHER

It's a wonderful place to live ...

GRACE

But you wouldn't buy a cake here ...

GRACE eyes the bakery sign, mutters the name to herself, reconfirming that it was the same she saw on the cakebox in DANIELLE's kitchen.

MOTHER

(pausing in front
of window)

Their Napoleons are always so
soggy. If you want pastry
let's wait and get something at
Ryans.

GRACE

I don't want any pastry.

They enter the Bakery.

45 INT: BERILLI'S BAKERY - DAY

The SALESGIRL wraps up a cake and completes a sale.

SALESGIRL

Here's your change. Next,
157. 158.

GRACE

158.

SALESGIRL

Yes?

GRACE

Did a man come in here this
morning and buy a cake, a birth-
day cake?

SALESGIRL

Lady, ten men came in and bought
ten birthday cakes.

GRACE

(trying to remember what
Woode looked like)

This was a nice looking black
man, tall and wearing a suit.

45 CONTD

SALESGIRL

You want to buy anything?

MOTHER

Perhaps I'll just take two of
the butterhorns.

GRACE puts a restraining hand on her MOTHER's arm.

GRACE

I just thought you might
remember ...

SALESGIRL

One customer? With ten million
running in and out? Do you
know how many times we run
through those numbers up there
every morning?

GRACE

The cake had two names on it,
but written the way a child
writes, not like ...

SALESGIRL

Oh yeah. The colored guy that
made me write on the cake.
Our decorator wasn't here, so
he says to me, "You write on
the cake." What a mess! And
then he complained about the
price! Like I warned him.

GRACE

What were the names?

SALESGIRL

(has gone back to
calling numbers)
159. 160.

GRACE

(urgently)
What were the names?

SALESGIRL

Huh? Oh, I don't know. Daisy
and Debby.

45 CONTD (2)

 LOUISE
 (overhearing the question)
 Danielle and Dominique. That's
 what it was.

 SALESGIRL
 Yeah. She's right. I did it,
 and I don't even remember.

GRACE has found objective confirmation of WOODE's
existence. He did buy the cake and the cake was in
the apartment. She is confident that she can unravel
the mystery: Where is WOODE?

 GRACE
 (taking a little
 notebook from her
 bag)
 Could I have your names, please?

 SALESGIRL
 What for?

 GRACE
 My name's Grace Collier and I
 write for the Staten Island
 Sunday Panorama.

 MOTHER
 I'm her mother, Mrs. Payson
 Collier.

 SALESGIRL
 My girl friend and I read your
 column. My name is Elaine
 D'Anna, and the other girl is
 Louise Wilanski. What do you
 want to know?

 GRACE
 That's fine.

GRACE quickly leaves the bakery.

 SALESGIRL
 How do you like that? Like
 she's going to write an article
 and she doesn't even ask us
 any questions.

45 CONTD (3)

LOUISE

I bet there's a lot she doesn't
know about bakeries.

MOTHER

(apologizing for GRACE)
They're just terrible about
deadlines.

MOTHER leaves bakery with butterhorns.

46 EXT: STREET IN FRONT OF BAKERY - DAY

GRACE is fuming. She is unbearably irritated by her
MOTHER. Real reporters like Gloria Steinem don't
have MOTHERS along for their investigating.

MOTHER

(emerging from bakery)
Really Grace, you were rather
abrupt.

GRACE

I happen to be working on an
assignment.

MOTHER

Aren't you taking this hobby
of yours a bit too seriously?
After all, you're twenty-five
and it's time you ...

GRACE

I'm not going to marry anybody.
And it's not a hobby. Will you
stop referring to my writing as
a hobby. I'm dead serious. I'd
like to call what I do a pro-
fession, but writing for the
Staten Island Sunday Panorama is
a joke -- You know what my next
assignment is -- tomorrow I'm
having lunch with an 80 year old
ex-con who's carved a complete
scale model of Danbury peniten-
tiary out of soap. I want to
write about apathy in our police
force, where the heroin goes
after a bust, who are the poli-
tical fat cats on the take ...

46 CONTD

MOTHER

(trying to calm
GRACE down)

Shh Grace, there's no need to
shout in the street. I've never
seen you like this. Are you
taking those diet pills again.

GRACE

No! For gods sake Mother, I'm
really on to something big.

MOTHER

I can see you have your mind
on other things.

GRACE

As a matter of fact, I do.
Mother, couldn't we ...

MOTHER

(cutting her off)

I suppose so but remember you
promised to have supper with
us tonight. Your father will
be very disappointed if you
don't make it.

GRACE

I will.

(suddenly remembering
their last supper
together)

Just the three of us?

MOTHER

(all innocence)

Of course, dear.

GRACE

Okay, I'll see you later.

MOTHER

Can't I drop you some where?

GRACE

No, no, you go ahead.

MOTHER

(self-sacrificingly)

It's not what we planned, but
I guess if you have to go.

46 CONTD (2)

GRACE

Are you sure you'll be all right?

MOTHER

(meaningfully)

Are you sure you're all right?

47 EXT: PHONE BOOTH ON STREET - DAY

GRACE

(dials her Editor)

Hello, Jim, I know I'm not supposed to call you at home but I'm on to something big. Something really big. A murder. A white woman kills her black lover and those racist cops couldn't care less. I saw it, actually saw it, and the police won't investigate. I could see it happening through my window. It was weird. You know how exposed that awful new building across the street is. Yes. Well, yes. I went over to the apartment with the detectives, and they couldn't find anything. I found plenty. A cake. Take my Word for it. It all makes sense.

(her editor is unconvinced)

If you're not interested, I'm sure I can find someone else to print it. Lots of people would.

(he still is skeptical

but has learned from past experiences that GRACE's instincts are good)

Pause. GRACE smiles. She has won her point.

GRACE

So you are interested. Good. I'll do my own investigation. Why not? I'm more qualified than those idiot police detectives. Oh for God's sake. I know Karate. A private detective? Waste of money. I can do ... All right. All right. What's his name?

(MORE)

47 CONTD

GRACE (Contd)

Joseph Larch, 1053 Main Street.
Okay. I'll have the story for
you tomorrow so we can make the
late edition. Well I don't see
why not, how hard can it be?
After all I really saw it. We
just have to find the body and
it's over there somewhere.

48 EXT: PHOTO STORE - DAY

GRACE buys binoculars.

49 EXT: OFFICE BUILDING - DAY

GRACE enters the building.

50 INT: OFFICE BUILDING CORRIDOR - DAY

GRACE walks down the hall. She stops before a door
marked: Joseph Larch - Private Investigator. GRACE
opens the door and goes in.

51 INT: LARCH'S OFFICE - DAY

As GRACE enters the office is deserted except for a
window washer out on the ledge, cleaning the window.

GRACE

(to WINDOW WASHER)

Hello. Hello. Is Mr. Larch here
anywhere?

WINDOW WASHER

Are you Grace Collier?

GRACE is taken aback by the question.

GRACE

Yes.

WINDOW WASHER

Sit down. He should be back soon.

GRACE is annoyed at the delay.

GRACE

He was supposed to meet me. Will
he be back right away?

51 CONTD

WINDOW WASHER
I wouldn't worry about it.

GRACE
(not liking the
whole thing)
Thank you.

She picks up the phone and starts to call her editor.

WINDOW WASHER
Who are you calling?

GRACE
My grandmother.

WINDOW WASHER
That's a good one. What are you
calling her about?

GRACE
About windows.

WINDOW WASHER
Very funny.
(patiently)
Now Mr. Larch happens to be a
good and personal friend of mine.
In fact, so good that he often
asks my opinion about his cases
due to what I call my uncanny
insight into human behavior. I,
in my profession, have observed
it under glass you might say. I
have found that once you wash the
dirt off the outside, you throw
more light on the real dirt inside,
if you know what I mean. And you
of all people should, if you get
me.

GRACE
(angry)
No I don't.

WINDOW WASHER
Well, let me put it this way. I
am a good and personal friend of
Joe Larch, and so in the course
of conversation he mentions that
he has spoken with the editor of
(MORE)

51 CONTD (2)

WINDOW WASHER (Contd)
the famous Grace Collier. And
it seems that this Grace Collier
does not have much faith in pro-
fessional investigation-police or
otherwise.

GRACE
The police! They just want to
pretend nothing happened.

WINDOW WASHER
I would say this: A real pro-
fessional knows when he is in the
presence of crime.

GRACE
I saw a crime. I saw a man
actually murdered, killed, stabbed.
The police detectives arrived,
inspected the apartment - well
I would have been twice as careful
if I were only going to sublet
the place - and then said, "Sorry,
the case is closed."
(warming to her subject)
The body's up there. The problem
is I can't get in there.

WINDOW WASHER
(triumphantly)
But I can. That's the point of
being a professional. Let me
introduce myself. I am Joseph
Larch.

GRACE
(bewildered)
Why the window washer bit?

LARCH
One of the many tricks in my
professional bag. After your
editor explained what he under-
stood to be the nature of the
case, I figured I'd need a way
to get into that apartment and
look around. The best bet seemed
to be my window washer routine,
but since I haven't used it in a
while I thought I would brush up
on it. Had you fooled, didn't I?

51 CONTD (3)

GRACE gives him a reluctant smile. She was fooled.

LARCH

I find it is a good idea to put on some sort of masquerade for my clients. It gives me a chance to size them up. Sometimes people say things to janitors, taxi-drivers, washroom attendants that they wouldn't tell God. It's weird. It really knocks them out when I reveal my true identity. Okay. Let's get down to business. I want you to tell me exactly what happened in a clear, orderly and chronological fashion. Quite frankly, what your editor told me was garbled, badly garbled.

52 EXT: LARCH'S TRUCK PARKED OUTSIDE HIS BUILDING - DAY

Dissolve to GRACE and LARCH talking while he adjusts the sign on his truck. ACME WINDOW WASHERS.

GRACE

It's important to me to have this cleared up by tomorrow. That's the deadline.

LARCH

I'll be able to tell how long this takes only after I have seen the apartment.

GRACE

Couldn't you give me an estimate?

LARCH

Uh, uh. Got to see the place first.

They get in and drive off.

53 EXT: LARCH'S TRUCK PARKED OUTSIDE DANIELLE'S BUILDING - DAY

Cut to GRACE and LARCH sitting in the truck.

GRACE

Well, now - probably the best thing would be for me to ...

53 CONTD

LARCH

(taking control)

This is what we do. You go up to your apartment. Call Danielle and see if anybody's home. If no one is there, wave once; if someone answers, wave twice.

GRACE

You're going up if someone's there?

LARCH

Sure. Just want to know what the situation is in advance. I can play it either way.

GRACE

(still trying to make the plans)

In that case, I can pretend to be making an informal telephone survey and ...

LARCH

No, you just do your signals. If I find out that no one's up there, I'll charm the super into giving me a pass key.

GRACE

No. What you should do is make a wax impression of the ...

LARCH

(dismissing her)

No one does that! Look, the only thing you have to do after I get in is keep an eye on what's happening. Watch the front entrance if they're not up there. If you see one of them come in, telephone the apartment. One ring.

GRACE

Well what if ...

LARCH

One ring and then hang up. Does that answer your question?

53 CONTD (2)

GRACE

(sheepishly)

Yes. But wait a minute. Suppose that ...

LARCH

You ever been a detective?
Have you?

GRACE

Of course not, but simple logic suggests a way of doing things. I don't see it can be all that mysterious.

LARCH

Grace, this is a craft. I wouldn't try to write magazine articles. Listen, I went to school to learn this. The Brooklyn Institute of Modern Investigation. Okay?

GRACE

(smiling)

Okay.

54 INT: GRACE'S APARTMENT - DAY

Cut to the interior of GRACE's apartment. She dials DANIELLE's number and lets the phone ring ten times. No answer. She goes to the window and waves once to LARCH, who is watching her from the street below. He acknowledges her signal. She watches him disappear into the building, then reappear briefly in the lobby entrance waving the key.

As she continues to watch (using her binoculars), she sees LARCH open the living room curtains in DANIELLE's apartment. He waves to her. Everything's fine. He begins to search in the bedroom.

Suddenly, GRACE sees BRETON & DANIELLE arrive in front of the building. GRACE telephones LARCH as arranged. He hears the signal. She points down to indicate arrival of BRETON & DANIELLE, in case he has somehow missed her ring. He nods. He becomes a window washer.

GRACE sees BRETON & DANIELLE enter the living room. They seem unpleasantly surprised to find LARCH there and try to get him to leave. He convinces them he must do the job. He returns to his work.

54 CONTD

GRACE sees BRETON & DANIELLE in the bedroom. BRETON takes out a road map, and DANIELLE disappears into the background. At the same time, she can see LARCH struggling to move the couch so that he can continue his window washing. It's impossible to move. He manages to lift one corner, but it drops. She fearfully glances back to BRETON. He appears to have heard the noise. He begins to move stealthily toward the living room.

Instantly, GRACE dials DANIELLE's number. BRETON returns to the bedroom and picks up the phone. GRACE hangs up. LARCH, responding to GRACE's signal, gives up trying to move the couch, stares at it a minute, then walks around it to continue washing the window on the other side.

GRACE glances back at the bedroom. She sees BRETON suddenly close his fist on the road map in a moment of anger. He talks intensely to DANIELLE, who appears terribly upset. She embraces him, but he pushes her away.

GRACE sees BRETON and DANIELLE return to the living room. BRETON then leaves the apartment. As soon as he has gone, DANIELLE strikes up a conversation with LARCH. They laugh. DANIELLE puts a record on the phonograph. She brings LARCH a drink. Their hands touch as she gives it to him. They sit down on the couch together. DANIELLE's behavior is sensual and seductive. She jumps up and closes the curtains. GRACE is worried.

In a few moments, GRACE sees DANIELLE and LARCH walk into the bedroom. He has his window-washing equipment with him, pail, sponge, etc. He starts to do the bedroom window.

DANIELLE goes to the closet, takes out a handful of clothes and goes into the bathroom to change. LARCH resumes his search of the bedroom.

GRACE's attention is attracted to the street in front of DANIELLE's building by the arrival of a moving truck. She is puzzled to see EMIL BRETON emerge from the building and begin to talk with the movers. She assumed he had left long ago, but he has his map and is showing them a route. Finally BRETON leads the movers back into the building.

GRACE looks back at DANIELLE's apartment to discover LARCH at the bedroom window waving a manila envelope

54 CONTD (2)

at her. He points down at his truck, indicating GRACE should meet him there. Just then she sees BRETON open the living room curtains revealing the MOVERS who drop a cloth over the couch and carry it out the door. LARCH hearing the activity in the living room, comes in and lends the MOVERS a hand.

55 EXT: LARCH'S TRUCK - DAY

Cut to GRACE sitting in the cab of his truck. She sees the four men come out of the building and load the couch into the moving van. The MOVERS get in and start the truck. LARCH rushes over to his own truck and follows them as they drive off.

LARCH

Take a look at this.

LARCH hands GRACE the manila envelope.

LARCH (Contd)

While I tell you what I found
in the living room.

GRACE momentarily subdued glances through the contents of the manila envelope and becomes so absorbed in what she finds that she pays less and less attention to LARCH.

LARCH (Contd)

I got up there without any trouble
and did the usual search. Nothing.
I was beginning to believe your
friend the police detective was
right - until I tried to move the
couch. I couldn't. It was too
heavy.

GRACE

(absorbed in reading)

Oh, the couch! Of course.

She returns her attention to her reading.

LARCH

When I tried to move the convert-
ible I heard them start to babble
at each other in - I think it was
French ...

GRACE

Yeah, it was French.

55 CONTD

LARCH

Then I was positive. He's in
that couch.

GRACE

What?

(reading on)

Wait a minute. This is ... this
is ...

LARCH

The body.

GRACE

What about it?

LARCH

(exasperated)

What I was looking for - remember!

(repeating - as to
an idiot)

The body is in the couch.

GRACE

Terrific.

(disclosing something
of real importance)

The murderess is in here. Do
you know what you found? A
complete file on the Blanchion
twins.

LARCH

What are you talking about?

GRACE

Don't you remember? In Life
magazine, that whole big article.
It was about a year ago. One of
the few pairs of Siamese twins
that could ...

LARCH

Siamese twins! What's the
Siamese twins got to do with
the couch?

(this development is
too bizarre to comprehend)

GRACE

Danielle and Dominique Blanchion.

55 CONTD (2)

Cut to Life photo of Siamese twins. We hear GRACE read the caption to LARCH.

GRACE (v.o.)

...slouch on a couch, the bond which joins them for life hidden by their specially designed dresses. When they were younger they seemed to enjoy the special attention which they received as the most celebrated subjects to be researched at the world-renowned Loisel Institute for Behavioral Studies. Now, as they are beginning to understand the full meaning of their deformity, doctors predict they will need psychiatric care.

Cut back to GRACE and LARCH. They are behind the moving truck in line for the ferry.

LARCH

Oh this really takes the cake.
This is a whole new can of worms.

GRACE

That explains the whole murder.

LARCH

Oh it does, does it? I would say just the opposite.

GRACE

All we have to do is wire the Loisel Institute. They'll be able to ...

LARCH

Uh, uh.

(puzzling over the problem)
You really think we're dealing with these Blanchion twins?

GRACE

Look at the picture. That's Danielle and that must be Dominique. She's covering up for her crazy sister.

LARCH

You didn't tell me that this Danielle had a Siamese sister attached to her.

55 CONTD (3)

GRACE

She doesn't now. They must have been separated.

LARCH

(deciding on a plan)

I don't know about that - but I do know we've got to have a dead body before we have a murder. So you find out who wrote that article and see if you can get an appointment with him. Find out everything you can about those freaks. I've got to get going.

GRACE

You mean that's all you're going to do? Tell me the body is in the couch and then leave?

LARCH

Yes, for Quebec.

GRACE

Quebec!

LARCH

That's where Breton told them to take it, and where ever that couch goes, I follow. Because somebody's going to be waiting for it to arrive and I want to know who.

GRACE

(officiously)

That makes sense.

(taking control as usual)

When we get over to Manhattan I'll track down this writer. After that I'll go ...

LARCH

(sharply)

You'll go back to your apartment, lock the door, and wait for me to call. Period!

GRACE agrees to follow LARCH's instructions for the moment.

56 EXT: STATEN ISLAND FERRY - DAY

GRACE stands on deck looking at New York skyline as Ferry docks. She watches the moving truck leave followed by LARCH in his window washer truck.

57 EXT: TIME-LIFE BUILDING - DAY

GRACE crosses plaza and enters building.

58 INT: TIME-LIFE BUILDING - RECEPTION AREA - DAY

Cut to GRACE stepping off the elevator into the reception area of Time-Life. She goes to the receptionist's desk.

RECEPTIONIST

Yes, what can I do for you?

GRACE

I understand you have a writer named Arthur McClennen on your staff.

RECEPTIONIST

Yes, he's one of the senior editors of Life.

GRACE

Would you tell him that Grace Collier from the Staten Island Sunday Panorama is here to see him.

RECEPTIONIST

Did you have an appointment?

GRACE

(bluffing)

I - ah - hope he hasn't forgotten it.

RECEPTIONIST

(picking up phone)

861. Hello, is this Mr. McClellan's line? Oh yes, Mr. McClennen. There's someone to see you. Grace Collier from the Staten Island Sunday Panorama. Yes. Thank you.

(hangs up)

Mr. McClennen will be happy to see you now. Take the elevator to the 23rd floor. His office is three doors down on the right side.

58 CONTD

 GRACE
 (amazed that her
 bluff worked)
 Thank you.

59 INT: CORRIDOR TO MCCLENNEN'S OFFICE - DAY
 GRACE walks down corridor to his office.

60 INT: ARTHUR MCCLENNEN'S OFFICE - DAY

 Cut to GRACE entering MCCLENNEN's office. ARTHUR
 MCCLENNEN rises as GRACE enters. He is in his late
 forties, tall and presentable, with an earnest
 interest in the subject at hand, whatever it may be,
 and slightly absent-minded.

 MCCLENNEN
 Miss Collier?

 GRACE
 Yes.

 MCCLENNEN
 I'm Arthur McClennen.

 They shake hands. He takes her coat and offers her a
 chair.

 GRACE
 I'm so glad you could see me.

 MCCLENNEN
 I'm afraid I'm a little dis-
 organized today. Are you here
 about the ... the ...
 (he flounders, hoping
 that GRACE will refresh
 his memory)

 GRACE goes straight to the heart of the matter.
 Taking the clippings out of the envelope, she spreads
 them out on MCCLENNEN's desk.

 MCCLENNEN
 (surprised)
 This is the Blanchion Twins file.

 GRACE
 Yes. I know you did the story on
 them last year, but I thought you
 might remember it - and them - well
 enough to help me.

60 CONTD

MCCLENNEN

Those poor girls. I wish I
could forget them.

(looking through
the papers)

This looks like the file I saw
at the Loisel Institute. This
is the original, isn't it?

GRACE

Yes, I believe it is.

GRACE is not quite sure of her ground with MCCLENNEN. The immediate sympathy he expresses for the twins makes GRACE think twice about immediately revealing all the facts of the murder as she knows them. She tries to draw him out on the subject without committing herself, and his deep interest in the story allows her to succeed in this.

MCCLENNEN

How did you get it? Are you
doing a follow-up? We never did.
The editor-in-chief would never
assign it.

GRACE

Well, I've been asked to find
out as much as possible. We're
not sure just what kind of piece
we would do.

MCCLENNEN

The subject is a curious one.
After we published this article
we got letters. No matter what
else the writer said - for or
against the article, or adding
his own bit of information -
there was always that tone of
morbid fascination. People love
freaks of nature. Two-headed
dogs and hermaphrodites and
thalidomide babies. I don't
excuse myself. Until I actually
met the Blanchion girls I felt
the same way. If you're going
to do this piece, I'd like to
show you something.

(concerned)

You do have some time now, don't
you?

60 CONTD (2)

GRACE

Of course.

MCCLENNEN

Sometimes I forget myself when I get going on a subject. Actually, if you have the time, I'd like to show you a videotape.

(modestly)

I'm something of a documentarian on the side.

GRACE

(excited)

You really have a tape of them?

MCCLENNEN

Yes, I not only wrote that article but I included them in our video tape series. You see we supply special interest news stories to our cable television division.

GRACE

You can actually show me this tape right now?

MCCLENNEN

Oh yes.

(picking up phone)

Bring in the tape on Siamese twins. Do you know much about taping documentaries?

GRACE

(warily)

Not a thing.

MCCLENNEN

Too bad. The problems are more interesting than you might suspect.

61 INT: TAPING CONSOLE ROOM -- DAY

Cut to MCCLENNEN and GRACE in the taping room. MCCLENNEN is preparing to show his tape.

MCCLENNEN

(chatting on)

The more I found out, the more
(MORE)

61 CONTD

McCLENNEN (Contd)

interested I became. You see, to me at any rate, the philosophical and psychological problems are of immense importance.

(switching on the projector)

There. We're about to begin.

(jovially)

Ought to have some popcorn, ha ha.

The film begins. Over a background which shows the original Siamese twins, Chang and Eng, seated side by side, we see the titles of ARTHUR MCCLENNEN's great work, Bond of Flesh.

NARRATOR (v.o.)

Let us begin our adventure in the strange world of embryological accident, not in the exotic aura of the circus sideshow, not in the impersonal prose of the medical textbook, but in the everyday, flesh and blood, actual story of Danielle and Dominique Blanchion.

(the narration is, of course, accompanied by appropriate scenes from the life of the twins)

Here is Quebec, gay, peaceful, civilized, serene. And it was here, in Quebec in 1948, that Danielle and Dominique were born. The offspring of normal parents, they are the tragic result of a rare embryological accident. Danielle and Dominique are Siamese twins, joined at the torso. Because they share vital organs, surgeons could not separate them. The odds were that such a separation would almost certainly result in the death of one twin.

And yet, they were two different people. Danielle, on the left, is sweet, cheerful, optimistic, and adventuresome. Dominique, the girl on the right, is almost a reverse image of her sunny sister. She is withdrawn, sullen and despondent.

62 INT: HOSPITAL CORRIDOR - LOISEL INSTITUTE - DAY

63 INT: EXERCISE POOL - DAY

DR. CARL MILIUS is being interviewed by MCCLENNEN.
The following dialogue ends before a large exercise pool where we see DOMINIQUE and DANIELLE swimming. They are being helped by a young staff member. DANIELLE flirts with him.

DR. MILIUS

We do not have two fully complete personalities, nor do we have one fully integrated one. It seems that the older they become, the more precarious is their psychological adjustment both within themselves and between one another. In this I am in agreement with my colleagues, although they tend to believe that Dominique,
(indicating Dominique through mirrored wall)
is the one who is truly disturbed. I think they will find that Danielle who appears to be so sweet, so responsive, so normal as opposed to her sister, can only be so because of her sister. Danielle is not a complete person. She is psychologically incapable of existing alone. She is not one. The twins are approaching puberty now and are entering a crucial period. I very much doubt that they will be able to make a satisfactory adjustment to their peculiar situation.

Cut to the twins and the psychologist. As she sees him in close-up, GRACE is shocked. It is EMIL BRETON.

64 INT: TAPE CONSOLE ROOM - DAY

GRACE

That's Danielle's ex-husband.

MCCLENNEN

(curiously)

Who told you that?

GRACE holds up her hand for silence.

64 CONTD

GRACE

I want to hear this.

NARRATOR

What will their life be like from now on? As these two young girls pause on the threshold of womanhood, what lies in store?

Cut to shots of lovers strolling hand in hand, brides and grooms, mothers and babies.

NARRATOR

Doctors say that there is no physiological reason why Danielle and Dominique could not become mothers. In some cases, Siamese twins have married and produced offspring. Chang and Eng, for example, fathered close to two dozen children, all normal. Are love, marriage, and children possible for Danielle and Dominique? Or, together, yet alone, will they make their way through life, victims of nature's roulette wheel, objects of our mingled pity and curiosity.

The film ends.

MCCLENNEN

(fishing for compliments)
Well, what do you think?

GRACE

(searching for
adequate praise)
Mr. McClennen, that's an extraordinarily - useful - documentary. I was fascinated.

MCCLENNEN

(gratified)
Please call me Arthur. Let's not be so formal. You just mentioned that Danielle was married to that psychologist in the film. Whatever leads you to believe that?

64 CONTD (2)

GRACE

(vaguely, unwilling
as yet to trust him)

Oh, an A.P. dispatch a few months
ago ...

MCCLENNEN

I didn't see it.

GRACE

It might have been one of the
others, U.P.I or something.
One of those, you know.

MCCLENNEN

I wish you could locate it for
me. I tried to do a follow up
at one point. It was about five
months ago, I think. I went
back to the Loisel Institute
but they wanted no further pub-
licity. I could understand that,
but when they absolutely refused
to let me see or speak to the
twins, that seemed totally un-
reasonable. Danielle was such
a sweet girl, and she and I had
struck up quite a friendship
while I was making this film
here. I had brought presents
for the girls. Well, I was dis-
appointed. But the Institute
was closed to me, even as a
friend of the twins.

GRACE

Why was that?

MCCLENNEN

All I could find out was that
there had been an emergency
operation to separate them.

GRACE

Why?

MCCLENNEN

No one would say. All I could
get out of them was an official
release.

64 CONTD (3)

GRACE
What did it say?

McCLENNEN
At 4:23 A.M. Dominique Blanchion
died of post-operative complica-
tions.

GRACE
Died! Then who was it I saw ...?

GRACE shudders with sudden apprehension. If
Dominique is dead, who killed WOODE?

65 EXT: HIGHWAY - DUSK

Dissolve to LARCH (in truck) follows moving van.

66 INT: GRACE'S APARTMENT - NIGHT

Dissolve to GRACE, nervous. She had expected that
LARCH would have called by now. She looks up his
office number and calls it.

ANSWERING SERVICE (v.o.)
2121.

GRACE
Joe Larch, please.

SERVICE
This is his answering service.

GRACE
Hasn't he called in yet? Isn't
there a message for Grace Collier?

SERVICE
Mr. Larch has not called in.

GRACE
(puzzled and
disappointed)
Oh.

She hangs up. She looks out the window. Across
the street, DANIELLE is packing two suitcases with
identical sets of clothing. She sees DANIELLE look
up at the door and go to open it. BRETON enters.
DANIELLE puts on her coat. BRETON takes her bags
and they leave the apartment. GRACE hurriedly
dials.

66 CONTD

GRACE slams down the phone, grabs her coat, and runs out the door.

67 EXT: SUBURBAN STREET - NIGHT

GRACE is following BRETON's car. He drives up a private road, parks, and gets out with the twins. GRACE, who has remained some distance behind, sees them enter a large house.

68-69

70 EXT: LINTON CLINIC - NIGHT

GRACE has parked her car down the road and now walks up the path toward the house she saw BRETON enter. We realize it is the same one that WOODE took DANIELLE to when she was sick. We hear country night sounds, an occasional bird, a twig falling, spring peepers. In front of the house a MAN is trimming a hedge with a huge hedge-clippers. It is an odd hour for gardening.

GRACE

Excuse me ...

MAN

Yes?

GRACE

Do you live here?

MAN

So they tell me.

He clips another branch. The clippers are vicious.

GRACE

I'm Grace Collier. My parents live about three streets away from here.

MAN

That's interesting.

GRACE

(almost nonplussed)

Well, I saw some people go in, into your house, just a few minutes ago and I wanted to talk to them. They're sort of friends of mine.

70 CONTD

MAN

Go ahead and talk to them.

GRACE

(digging for information)

I don't want to disturb you.
I imagine they're good friends
of yours.

MAN

Don't believe it.

GRACE

Have you lived here long?

MAN

That's a very personal question.
If you want to go and talk to
them, go ahead. I'm busy.

GRACE hesitates.

MAN

Go on inside. We don't have
locks on the doors.

He turns his back on her with finality and continues
his slow decapitation of the branches. GRACE,
reluctantly, enters the house.

71 INT: LINTON CLINIC - NIGHT

Inside she pauses in the entrance hall. Then she
peers into an empty living room, a dining room,
another room, all empty. Voices from upstairs
attract her attention.

(CONTINUED)

71 CONTD

Slowly she mounts the stairs. She hears girlish giggles from behind a closed door. She hear BRETON's voice.

BRETON (v.o.)

Try to go back further. You are only thirteen.

GRACE bends down and peers through the keyhole. There, side by side (as in the Life photograph), are the sisters, their backs to the door. GRACE is shocked, turns to go, and inadvertantly makes a noise.

72 INT: BRETON'S OFFICE - NIGHT

The door opens suddenly and BRETON drags her into the room.

BRETON

How can you be here. I saw you go away in the truck.

GRACE

Let go of me.

BRETON

Shhhh. Sit down.

GRACE attempts to rise and is forced to sit by BRETON.

BRETON

(whispering)

Be still. This is serious.

(to DANIELLE)

Now take your sister by the hand and tell her how you feel.

The TWINS turn.

GRACE

That's not her sister. That's not the one I saw.

DANIELLE is jolted. She looks confusedly at the other WOMAN.

GRACE

That's not her sister. I know it isn't.

DANIELLE begins to sob.

72 CONTD

DANIELLE

It's not Dominique. It's not.

DANIELLE becomes hysterical.

BRETON

(to other "TWIN")

Talk to her about the trip.

GRACE, while they are distracted, runs from the room and down the stairs. The MAN with the seed is standing squarely in the front doorway. GRACE runs to the back of the house, into the kitchen.

73 INT: KITCHEN - NIGHT

GRACE shuts the door behind her. A WOMAN is scrubbing the floor. GRACE tries to get to the telephone. The WOMAN hands her a can of Lysol spray.

WOMAN

Better spray yourself, hon.
You're not supposed to be in here.

GRACE

I've got to use the phone.

WOMAN

You're not supposed to be in here.
I think you have a cold.

GRACE goes to phone and the WOMAN grabs it away from her.

WOMAN

Oh no you don't. That's a clean telephone.

(her voice rises to
a scream)

Don't just think you can walk in here like that. Did you know that the germs can get through the wires. I never call and I never answer. It's a good way to get sick. Very very sick. That's how I got so sick. Someone called me on the phone.

An ORDERLY, dressed in white, enters the kitchen. He is an earnest young conscientious objector, doing his alternate service at the clinic.

73 CONTD

ORDERLY

What's going on here. Who are you?

GRACE

My name is Grace Collier. I'm
from the Sunday Panorama. I must
use the phone ...

WOMAN

(screaming)

No. No. She'll give it to all
of us.

ORDERLY

(extremely annoyed
with GRACE)

She won't use it, Arlene.

(to GRACE)

This is the Linton Clinic. You
can't just come walking in here
like this.

The Linton Clinic is the "experimental nuthouse" her
mother was talking about.

GRACE

I can if one of your patients
is roaming loose, murdering
people.

ORDERLY

I'm sure you're mistaken.
There have been a lot of wild
rumors going around about us,
but I didn't expect the Panorama
to take them seriously

GRACE

I take this seriously. I'm going
to call the police.

ORDERLY

You'd better speak to the head
of the clinic. If you call about
ten tomorrow ...

GRACE

I'll talk to him now.

ORDERLY

(worried)

I'll see if he can see you.

(MORE)

73 CONTD (2)

ORDERLY (Contd)

He's probably gone to bed.

(to WOMAN)

Don't worry, Arlene. I wear
white and sterilize myself.

(he picks up phone

and dials extension)

Hello, Doctor. There's a reporter
here from the Sunday Panorama that
insists on talking to you. I'm
sorry to disturb you.

(he hangs up)

The Doctor will be right with you.

(to WOMAN)

You did a good job cleaning,
Arlene. Now you can take the
things back to supply room.

WOMAN gathers her collection of cleaning agents and
goes off muttering about germs and disease. BRETON
walks in.

GRACE

(to ORDERLY)

That's him.

ORDERLY

Dr. Breton, this girl says she's
from the Sunday Panorama.

BRETON

(soothingly)

Hello, Margaret. Why aren't
you in your room?

GRACE

(to ORDERLY)

She came to us last night and
we're all very happy to have
her join our family.

ORDERLY

I was off duty.

BRETON

Margaret, this is Mr. Jansen.
Margaret Griffin.

GRACE

(coolly)

Nice try.

(to ORDERLY)

If you will take a look in the
green Fiat down the road, you

(MORE)

73 CONTD (3)

GRACE (Contd)
will find a handbag with my
identification. My name is
Grace Collier.

BRETON
(gently)
I wouldn't insist on "Margaret"
for a while, Mr. Jansen.
(to GRACE)
We want to respect your wishes.
When you're ready to have us
call you "Margaret" you tell us.

DR. CORBIN enters.

BRETON
(quietly to CORBIN)
You'd better have Dr. Corbin
prepare her for hypnotherapy.

ORDERLY
Now?

ORDERLY holds GRACE while DR. CORBIN prepares syringe.

GRACE
You've got to believe me. I'm
perfectly sane. Will you please
go and check my bag in the car
over there?

ORDERLY
Yes, Grace, just as soon as
you're settled in.

GRACE
Now. I'm afraid my life is in
danger.
(realizing how mad
this sounds)
Oh God! I know what that sounds
like. But I'm serious. Once
you know who I really am, you'll
see the truth.

ORDERLY
Grace, I believe you're serious
in what you think.

73 CONTD (4)

GRACE
(sees she is not
getting through)
Please, you're hurting my arm.

ORDERLY
It's rough going here in the dark,
Grace.

GRACE
Will you stop calling me "Grace."

ORDERLY
(triumph)
Then you really do want to be
Margaret.

GRACE
No goddam it. My name is Grace.
Let go. Let go.

GRACE is being restrained by the ORDERLY as DR.
CORBIN (the "twin") administers a hypodermic.

CORBIN
Relax. Don't fight the warm
sleepy feeling that's coming
over you. Relax. Relax and
sleep. Relax and sleep.

GRACE fights the drug without success. She loses
consciousness. From now until she awakes from her
hypnotic trance, everything real that happens seems
slightly distorted.

74-75 OMITTED

76 INT: HYPNOTHERAPY ROOM - NIGHT

GRACE is lying on a table strapped down next to
DANIELLE. BRETON is talking to her.

BRETON
You came here because you want to
ask me questions. Is that correct?

GRACE
Yes.

BRETON
You will ask me questions and re-
member my answers exactly. Word
for word. Do you understand?

76 CONTD

GRACE

Yes.

BRETON

Now repeat after me. What did
you do with the body.

GRACE

What did you do with the body?

BRETON

It was all a ridiculous mistake.
There was no body.

GRACE

It was all a ridiculous mistake.
There was no body.

BRETON

There was no body because there
was no murder.

GRACE

There was no body because there
was no murder.

As BRETON and GRACE repeat "There was no body because
there was no murder", we flash back to BRETON's pov
and see what actually did happen.

77 INT: BEDROOM IN DANIELLE'S APARTMENT - DAY

BRETON and DANIELLE watch (through bedroom door
keyhole) LARCH snooping around couch.

BRETON

You wanted a body in the couch.
So I made it seem as though
there were a body in the couch.

(CONTINUED)

77 CONTD

BRETON (v.o.)

You wanted a body! So I made
it seem as though there were a
body.

78 INT: LIVINGROOM OF DANIELLE'S APARTMENT - DAY

Dissolve to DANIELLE who leads LARCH out of livingroom
and into bedrooms. She closes the door behind them.
BRETON re-enters the apartment, opens the couch, and
drags the body over to the kitchen where he hides it
in the broom closet. He leaves the apartment again
to meet the MOVERS.

BRETON (v.o.)

And it worked!

79 INT: BATHROOM IN DANIELLE'S APARTMENT - DAY

Dissolve to DANIELLE (at bathroom door keyhole). She
motions BRETON over to watch. They see LARCH at bedroom
window waving manila envelope. BRETON and DANIELLE
move to bathroom window to see GRACE watching LARCH
through binoculars.

BRETON (v.o.)

It was really very simple. I
tricked you both. The movers
came and took the couch and you
followed right after it.

80 INT: DANIELLE'S APARTMENT - DAY

Dissolve to BRETON watching from window as LARCH's
truck follows the MOVERS' truck down the street.

81 INT: KITCHEN IN DANIELLE'S APARTMENT - DAY

Dissolve to BRETON closing two large suitcases.
DANIELLE is washing blood off a large surgical saw.
Behind BRETON is the empty broom closet. BRETON
tells DANIELLE to get packed, and leaves the apartment
with the two suitcases.

BRETON (v.o.)

It really was quite simple.

82 INT: BRETON'S OFFICE - NIGHT

Cut back to BRETON.

BRETON

So you see there never was a body.

82 CONTD

GRACE

There never was a body.

83 EXT: BRIDGE OVERLOOKING RIVER - DAY

We see -- in flashback -- BRETON standing on a bridge looking down into the water, watching the suitcases sink from view.

84 INT: BRETON'S OFFICE - NIGHT

BRETON

All you can tell anyone, if anyone should ask, is what I have told you. That is all you will remember.

GRACE

Yes.

BRETON

Close your eyes.

GRACE obeys all of BRETON's commands.

BRETON

You are going deeper now, deeper. You have no wish to resist. Deeper, deeper darkness, deeper blackness. The only light you see is a tiny one, a tiny electrical light hanging from a cord, very far away. Can you go deeper?

GRACE

Yes.

BRETON

Breathe in -- deeper -- out. The light is gone. You will remember nothing. You came to watch us, spy on us, feed on our sorrows. Do you hear me?

GRACE

(in a deep trance)

Yes, I hear you.

BRETON

You want our desperation for nothing.

(MORE)

84 CONTD

BRETON (Contd)

At no cost. But now you must pay
the price. Listen to me carefully.
You are Dominique. You are Dominique.

He leads GRACE over to DANIELLE and sits her right
beside her. He pushes them together until their hips
touch.

DANIELLE

(in French)

Why is she here?

BRETON

Parle Anglais - I want her to
understand.

DANIELLE

Why is she here?

BRETON

Don't you remember? She was
always here. Don't you remember
when you were very young the
people that came to look at you.
Go back - back - you are ten.

DREAM SEQUENCE (GRACE experiences DANIELLE's past.
All shots are from GRACE's point of view)

85 EXT: CANADIAN HOSPITAL - NIGHT

BRETON is wheeling GRACE and DANIELLE toward the
hospital building. They pass through groups of
families visiting their relatives who stare at them.
Some of them have flash cameras and snap their
picture as they pass by.

DANIELLE

They were to be my friends.

BRETON

They brought picnic lunches and
camera. They brought their children
with them. They gave you little
treats, cakes and candies, and
then they asked to take your pic-
ture.

GRACE holds her hands in front of her face to avoid
the flashes.

85 CONTD

BRETON

Dominique didn't like the children.

DANIELLE

She said they were laughing at us.

BRETON

Do you remember?

DANIELLE

Yes.

BRETON

What did they call you?

DANIELLE

Freak! Look at the freak!

BRETON

Do you remember?

DANIELLE covers her eyes. She shields her face from the flash cameras.

DANIELLE

Don't let them come and stare at me anymore.

BRETON

Do you remember what you learned last spring that you could never have.

DANIELLE

No, no, I can't remember.

BRETON

Yes you can. Try.

DANIELLE

No.

BRETON

Try. Remember.

DANIELLE

I can't.

BRETON

Don't you remember you realized you could have no love, no husband, home or babies. Go back, Danielle. Remember. Remember.

85 CONTD (2)

DANIELLE

I remember.

DREAM SEQUENCE

86 INT: DOMINIQUE'S ROOM - CANADIAN HOSPITAL - NIGHT
GRACE and DANIELLE lie side by side in bed.

DANIELLE

Dr. Emil.

BRETON

(appearing by her bed-
side. He looks younger)

Yes, Danielle.

DANIELLE

Shh. Dominique is sleeping.

BRETON

What do you want?

DANIELLE

Come sit here on the bed. Talk
to me. I can't sleep.

BRETON

What is it?

DANIELLE

(looks at GRACE)

Sometime I wish. But it is a
terrible thing to wish.

BRETON

What do you wish?

DANIELLE

That Dominique would go away.
That we did not always have to be
together.

BRETON

But, Danielle, that's impossible.
It would be dangerous to separate
you.

DANIELLE

Katherine, the girl who works in
the dining room, showed me a picture.
She has a husband and a little baby.
Will Dominique and I ever have hus-
bands?

86 CONTD

BRETON

Oh yes, someday.

DANIELLE

We won't.

(she begins to cry)

We're freaks.

GRACE begins to shake her head.

BRETON

Shh.

DANIELLE

I don't care.

(turning to look
at GRACE)

Why is she always there?

(turning back to
BRETON)

I put a ribbon in my hair. I
wanted you to think I was pretty.
Dr. Emil, but you think I am a
freak.

BRETON lies down next to DANIELLE and puts his
arm around her.

BRETON

You're very pretty.

DANIELLE

I love you. I'm sorry. I
shouldn't have told you.

DANIELLE weeps and BRETON comforts her. He begins
to kiss her. GRACE tries to pull away from the
lovers but she can't. She looks down at her hip
and sees that it's attached to DANIELLE. She
cries out in horror.

DANIELLE

(stares at her icily)

Why won't you leave us alone?

You're supposed to be sleeping.

(turning back to BRETON)

Can't you make her go away?

BRETON nods. He takes a hypodermic and injects
GRACE in the arm. She blacks out. The screen
goes black.

86 CONTD (2)

BRETON (V.O.)

Danielle, what happened afterward?

DANIELLE

I told Dominique that I was going to have a baby. It could have been hers too she screamed. She tried to hurt me. She tried to kill our child with the huge shears the gardener left. I was in terrible pain and I lost the baby. I was in terrible pain. I was very sick and so was Dominique.

DREAM SEQUENCE

87 INT: HOSPITAL CORRIDOR - NIGHT

GRACE and DANIELLE covered with blood are being dragged down the hall by twin nurses. The hall is full of other patients (freaks) who stare at them mercilessly. GRACE and DANIELLE are dragged into a preparation room and their clothes are ripped off.

88 INT: SWIMMING POOL - NIGHT

GRACE and DANIELLE are taken to a large swimming pool and washed. A table is set up in the pool and they are tied down on it. BRETON appears next to them in surgical dress.

BRETON

Are you in pain?

DANIELLE

(shakes her head)

Yes.

BRETON leaves her side and returns with a surgical saw. The other patients (freaks) crowd around the table to get a closer look.

DANIELLE

(frightened)

What is it? What are you going to do?

BRETON

I'm the surgeon. You and Dominique are very sick. You have a serious infection, Danielle, but perhaps we can prevent Dominique from ...

88 CONTD

DANIELLE
Am I going to die?

GRACE
No.

BRETON
I'm going to separate you from
your sister. Everything will
be fine.

BRETON saws through the bond of flesh that connects
them. DANIELLE smiles with pleasure as GRACE
screams in pain.

(END OF DREAM SEQUENCE)

89 INT: BRETON'S OFFICE - NIGHT

Cut to GRACE, screaming hysterically. BRETON slaps
her. She stops. He returns to his hypnotherapy
with DANIELLE. GRACE stares blankly at them.

BRETON
Do you remember what hap-
pened after that?

DANIELLE gets up and starts to feel her way around
the room.

DANIELLE
Dominique, where are you? Are
you alright? Dominique, I am
not so angry with you now.

DANIELLE stumbles and falls. She is unused to
walking alone.

DANIELLE
Dominique, I can't walk without
you. Come back to me.

BRETON hands her her cane.

DANIELLE
(to BRETON)
Where is she? You've killed
her and she hates you and she
will kill you.

89 CONTD

BRETON

Listen to me. Dominique is dead.

DANIELLE

No she's not.

BRETON

Dominique is dead. She is dead.

DANIELLE

No.

BRETON

Sleep! Listen to me. Dominique is dead.

DANIELLE shakes her head no.

BRETON

In time you will come to accept her death. Now open your eyes and listen to me. We both have to go away now Danielle. I am going to marry you.

DANIELLE nods assent.

BRETON

Do you remember how we came here to the Clinic and made it our home.

Again DANIELLE nods.

BRETON

But the surgeon's knife did not separate you from Dominique. It was hard for me to accept what had happened. We could never live together as man and wife. Every time I made love to you, Dominique came back and took control of you; I did not know how to get rid of her. All I could do was give you the pills to keep you sedated until Dominique went away.

That is why we have had to live apart. I tried to explain to you that you must be careful. Dominique is dangerous for both of us. To Dominique, any man that makes love to you is me, Emile.

(MORE)

89 CONTD (2)

BRETON (Contd)

Why did you come here yesterday?

DANIELLE

Because I felt these horrible pains.

BRETON

Why did you feel pain?

DANIELLE

Because I made love to that man.

BRETON

(accusingly)

That man brought you here today.
I tried to warn you about him
at the restaurant. But you
wouldn't listen.

DANIELLE

(defensively)

I was in terrible pain. I thought
I was going to have a baby and I
was afraid Dominique would find a
way to hurt me.

BRETON

After I talked to you, did he
come back?

DANIELLE

He took me home. I asked him not
to wait for me, but he did and then
he took me home. I lost those
pills you gave me, so he went to
get me

(CONTINUED)

89 CONTD (2)

DANIELLE (Contd)
more. He was a very kind man,
but Dominique didn't like him.

BRETON
He had spent the night with you.

DANIELLE
Yes.

BRETON
And made love to you.

DANIELLE
Yes.

BRETON
And when he came back, what
happened?

DANIELLE
I don't know.

BRETON
Remember?

DANIELLE
I don't remember his coming back.
I must have been asleep.

BRETON
Sleep, Danielle.

DANIELLE goes to sleep. BRETON caresses her body,
sexually arousing her.

BRETON
Danielle is sleeping! She is
sleeping soundly. Is there
anyone here now? Is there
someone awake?

Slowly DANIELLE sits up, and slowly her face contorts
itself into the twisted mask of DOMINIQUE.

DOMINIQUE
I'm awake.

BRETON
Who are you?

89 CONTD (3)

DOMINIQUE
(hanging her head)
Dominique.

BRETON
Why are you awake? What are
you waiting for?

DOMINIQUE
The man to come back.

BRETON
Does he come back?

DOMINIQUE
Oh yes. He has a cake.

BRETON
What do you do?

DOMINIQUE
Pretend to sleep.

BRETON
What does the man do?

DOMINIQUE
He goes into the kitchen. I can
hear him. Then he comes back
into the room.

DOMINIQUE is becoming extremely crafty.

BRETON
Show me what happens.

DOMINIQUE
I can't. There's no cake.

BRETON
This book here is a cake.

DOMINIQUE
It has candles on it. It's pretty.

BRETON
What did you do, Dominique?

DOMINIQUE
I can't show you.

89 CONTD (4)

BRETON

Why?

DOMINIQUE

Because there was a knife with
the cake. I don't have a knife.

BRETON gives DOMINIQUE a pencil.

DOMINIQUE

That's not a knife.

BRETON gets a knife and holds it before her.

BRETON

What would you do with a knife?

DOMINIQUE ducks her head, refusing to look at him or
speak.

BRETON

Would you kill somebody?

DOMINIQUE

Oh no.

BRETON

What would you do with it?

DOMINIQUE

(reaching for knife)
I want that knife.

BRETON

(holding the knife
out of her reach)
I want you to tell me what you
did with this knife.

DOMINIQUE

(screaming)
This!

DOMINIQUE lunges for the knife, grabbing it from
BRETON's hand and stabs him viciously and repeatedly.
He is unable to protect himself from her fury.

BRETON

(wounded)
Dominique, do you know who I am?

89 CONTD (5)

DOMINIQUE nods.

BRETON

Do you know what you've done?

DOMINIQUE laughs.

BRETON

You have had your revenge. Now you have to go away. You will never come back. I have given you what you need to rest, I will take you with me to the grave forever.

Dominique. Touch me.

BRETON dips DOMINIQUE's hands into his own blood.

BRETON

Do you understand?

DOMINIQUE nods, staring in fascination at her hands.

BRETON

Look at my blood. I'm dying now and so are you. Emil and Dominique die together. Do you understand?

DOMINIQUE nods. BRETON can barely speak now.

BRETON

I will count to five, when I reach five Dominique and I will be dead and Danielle will awake. Do you understand?

DOMINIQUE nods her head.

BRETON

Only Danielle.

DOMINIQUE nods.

BRETON

One, two, three, four, five.

The grotesque visage of DOMINIQUE leaves DANIELLE's face. DANIELLE wakes up, stares in horror at her hands and runs to BRETON. He's dead.

Cut to GRACE. She too stare at BRETON. She screams. DR. CORBIN rushes in. She sees BRETON's body and next

89 CONTD (6)

to him is DANIELLE weeping as she talks brokenly to him in French.

She picks up the telephone and dials the police. Dissolve to same room a half an hour later. The POLICE have arrived. BRETON's body is on a stretcher, covered by a sheet. One of the homicide squad is taking pictures. KELLY is talking to DR. CORBIN. GRACE is extremely disoriented. A NURSE is sitting beside her, trying to get her to take sedative tablets. GRACE keeps shaking her head and say disjointed phrases. "It happened again." "Through the window." "Don't understand." Etc.

KELLY

(trying to make sense
out of the chaos)

When did Miss Collier become a
patient here?

CORBIN

I really don't know. I spend a
day and a half a week here study-
ing hypno-therapeutic techniques.
The rest of my time is divided
between Hartford Hospital and
a clinic in Ontario where they
do extremely interesting work
along Reichian lines. Extremely
interesting.

KELLY

(interrupting)

Yes, I see. Well, would you
check and find out?

CORBIN

What did you want to know?

KELLY

When Miss Collier became a patient.

CORBIN

Certainly. I'd be glad to. I'll
be in again next Tuesday.

(looking at her watch)

I'll miss my plane. Let me give
you my address in case ...

KELLY

Find out now. Until this case is
cleared up no one is leaving the
country.

89 CONTD (7)

CORBIN

(sighing)

I see.

(dialling extension)

Miss Terry, will you look at
the admissions book please.Yes, Dr. Corbin. Is there a
date for Grace Collier? What?
How odd. Are you sure? Thank
you.

(hangs up)

There's no such patient.

CORBIN looks at GRACE puzzled. GRACE seems in obvious
need of treatment. POLICEMEN start to carry BRETON out;
DANIELLE follows.

KELLY

Just a moment, Mrs. Breton.

DANIELLE

(brokenly)

What is it that you want?

KELLY

Are you prepared to confess to
the murder of your husband, Emil
Breton. Umm. I must warn you
that anything you say ...(he flounders -- isn't
clear on this formula)

DANIELLE

I never hurt anyone in my life.

KELLY

Do you claim you have a sister
that did it?

DANIELLE

Oh no, my sister died last spring.

90 EXT: ROADSIDE CAFE - DAY

LARCH watches MOVERS eat breakfast.

91 EXT: GRACE'S MOTHER'S HOUSE - DAY

A police car parked outside.

92 INT: GRACE'S BEDROOM - DAY

Dissolve to GRACE in bed as her MOTHER and KELLY enter. She is surrounded by momentos of her girlhood; ruffled dressing table, Staten Island High School banner, picture of Elvis Presley, stuffed animals, photographs she took for her highschool newspaper.

KELLY is ill-at-ease. He has done GRACE an injustice and is now attempting to make up for it.

KELLY

Well, Miss Collier. Up and about. That didn't take long. How are you feeling today?

GRACE

Fine. Uh, thanks for the Chocolate Polliwogs.

KELLY

You're welcome.

GRACE

(offering them)
Would you like one?

KELLY

No thanks. Well you may be interested to know that we're reopening the whole case. We've already got her on first degree murder for Breton. But we haven't had any luck turning up that black man you saw her slice up. I want you to tell me everything that you remember.

GRACE

It was all a ridiculous mistake. There was no body.

KELLY

Look. I apologize for having been so skeptical. I should have taken your claims more seriously.

GRACE

It was all a ridiculous mistake.

KELLY

(exasperated)

What do you want me to do? Apologize in print? I sent you a box of candy.

92 CONTD

GRACE

I'm telling you what I remember.

KELLY

We know you had a detective working for you. What did he think? I got a witness that saw that couch of hers being loaded on a truck. Obviously, that's where the body was hidden. Why else would they move it?

GRACE

To rid himself of unwanted attention. He made it seem as though there were a body. The movers came and took the couch, and Larch set off after it.

KELLY

Just a minute. If you will recall ...

GRACE

It was really quite simple.

KELLY

What was simple? There is nothing simple about any of this. I just don't understand you. I don't understand this whole new story. We happen to know that that detective of yours, Joseph Larch, was last seen following that truck. Now you claim there was no body, but why did he follow it ... it just doesn't make sense. If there wasn't a body, why did you make such an accusation. Do you know how serious that could be?

MOTHER

Grace has never deliberately told a lie in her entire life. You ought to realize she's still not quite herself ...

GRACE

I'm fine. Really. I'm fine. There's nothing the matter with me. Wait till Larch gets back. He'll explain everything.

93 EXT: POST OFFICE BOX IN A DESOLATE TOWN IN CANADA -
DAY

Cut to close-up of couch sitting on street outside of post office. Pull back and pan up to telephone repairman high up on pole overlooking post office. He appears to be working on the telephone wires but as we come closer we realize it's JOE LARCH in one of his ingenious disguises. He surreptitiously watches over the couch for ever waiting for the non-existent culprits to claim the non-existent body.

THE END