

DRESSED TO KILL

by

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1

INT: ROOM - NIGHT

EXTREME CLOSE UP

A straight razor moving back and forth across a razor strap.

EXTREME CLOSE UP

A straight razor shaving right cheek.

EXTREME CLOSE UP

A straight razor shaving upper and lower lips.

EXTREME CLOSE UP

A straight razor shaving left cheek.

EXTREME CLOSE UP

A straight razor shaving chin.

EXTREME CLOSE UP

A straight razor shaving throat.

EXTREME CLOSE UP

A straight razor shaving legs.

EXTREME CLOSE UP

A straight razor shaving right and left male breast.

EXTREME CLOSE UP

A straight razor shaving stomach.

EXTREME CLOSE UP

A straight razor shaving pubic hair.

EXTREME CLOSE UP

Eyes looking down.

EXTREME CLOSE UP

A straight razor trembling over naked pubic area.

EXTREME CLOSE UP

Eyes closing.

1

1

CONTD

EXTREME CLOSE UP

A straight razor jerks down below frame.

EXTREME CLOSE UP

Eyes snap open with shocked pain.

EXTREME CLOSE UP

Blood streams down hairless thighs.

CUT TO:

2

EXT: CITY STREET - NIGHT

Ambulance screaming down a dark city street.

DISSOLVE TO:

3

INT: BATHROOM - DAY

A medicine cabinet door slams shut. In the mirror is the still sleepy face of KATE MYERS, an attractive housewife in her mid-thirties. She slowly squeezes a glob of toothpaste on her toothbrush as her husband MIKE enters the bathroom behind her. He's in his late forties but in very good shape. Broad muscled shoulders, no paunch and a full head of dark brown hair. KATE moves to the side as MIKE assumes his usual shaving position directly in front of the sink. He takes his straight razor.

KATE finishes brushing her teeth, takes off her nightgown and steps into the stall shower directly behind her husband. MIKE starts shaving.

KATE turns on the water, adjusts the temperature and

steps under the hot spray. She picks up a bar of soap from the soap dish and slowly moves it across her body. The billowing steam from the hot water fills the stall, making MIKE barely visible as KATE turns to face him through the glass door.

Suddenly KATE is embraced from behind. She tries to cry out but a hand is clamped across her mouth. She feels a MAN's breath hot on her neck, his hard cock pressing against her wet ass. He's moving it up between her legs. KATE gasps for breath, biting down hard on the hand gripped across her mouth. But the MAN won't be stopped and KATE is forced to lift her leg higher, to the ridge on the tile floor, allowing the MAN behind her to slip his cock into her. KATE locks wildly at MIKE but he's still shaving completely unaware of what's happening to her. She grabs frantically at the hand clamped across her mouth, but the MAN won't let her go, and now it doesn't matter because KATE feels his cock growing harder and harder, pushing deeper and higher into her with each move of her struggle. And it doesn't matter anymore she's being fucked in the shower by a madman right in front of her husband because it feels so unbelievably good. Her excitement is wild, out of control, as she finally manages to pull his hand away from her mouth and scream out in a spasm of pleasure.

CUT TO:

INT: BEDROOM - MORNING

MIKE is waking up KATE.

MIKE

What's the matter, honey?

You were moaning and tossing.

KATE opens her eyes, realizes she's been dreaming, and pulls MIKE's arm protectively around her. He kisses her first gently and then passionately. KATE responds and they begin to make love. The morning sun streams through the white curtains, illuminating their bodies in soft light. The room is still except for the light chirping of birds and KATE's ever more passionate moans. Finally she comes with a loud gasp. MIKE dismounts her, kisses her lightly on the cheek, gets up and goes into the bathroom. As the door closes, KATE's expression changes from post orgasmic serenity to angry frustration. We have just witnessed a brilliantly performed fake orgasm. KATE reaches down and touches her groin. Her face registers pain. Big MIKE has given KATE her weekly fuck and, as usual, walking isn't going to come too easy afterwards. She used to complain about it until she realized he liked making her sore. It takes a big hard cock to make you sore. What else could a woman want? KATE angrily gets out of bed, pulls on a robe, and leaves the bedroom.

5

INT: PETER'S ROOM - MORNING

KATE opens the door and looks inside. PETER, KATE's fifteen year son, is hunched over his desk holding a smoking soldering iron. His tired eyes are rubbed red with fatigue as he stares intently into the guts of some intricate electronic machine.

KATE

Peter you have to be ready in a half an hour.

PETER

Ready for what?

KATE

We're going to the museum today and then have lunch with Daddy and Grandmom.

PETER

Mom, I can't go. I'll need my whole vacation just to finish this thing.

KATE

Peter -- we made this date last week.

PETER

I know, but I'm way behind schedule.

KATE walks over to him.

KATE

Peter -- have you been up all night again?

PETER

Mom, I've got to get my exhibit finished. The science fair is next week.

KATE

Peter -- put that thing down and look at me.

He reluctantly puts the soldering iron down and looks at his mother.

KATE (contd)

Now we made a little deal, didn't we?

PETER

(world weary)

Yes, mom.

KATE

You know I'm very proud and excited about your project, but I don't want you working all night on it.

PETER

I'm sorry mom, but this is the most incredible thing I've ever built. It carries.

KATE

Carries what?

PETER

Binary numbers. It can hold up to a 20 digit figure.

KATE

(not understanding a
word her wiz kid son
is saying)

Wait a minute. I thought you
said it could carry. It holds
too?

PETER

(excitedly)

Both. It can do both. And that's
not easy, man. There's not a circuit
like that in any of my books. I
invented it!

KATE

That's great, Peter. What are you
going to call it?

PETER

What do you mean?

KATE

Well you know, when you invent
or discover something -- you get
to name it -- like ah, ah-a
Napoleon.

PETER

What's that?

KATE

It's a kind of French pastry.
Named after Napoleon.

PETER

But he was a general. What was he doing with pastry?

KATE

(very dead panned)

You can't fight battles all the time. So Napoleon baked as a kind of relaxation.

PETER

C'mon mom -- are you serious?

KATE

You just ask your history teacher.

PETER

Sure and get laughed right out of class. Anyway -- Napoleon didn't think up a name -- he just named it after himself -- big deal.

KATE

(starting to smile)

I guess he wasn't much in the imagination department. But seriously Peter -- no more all nighters.

PETER

(reluctantly)

Okay mom.

KATE

(looking over the
deskful of electronic
equipment)

What is this thing called anyway?

PETER

(very seriously)

A Peter of course. That is if I
ever get finished.

KATE

(smiling)

Okay. I'm going to let you stay
here today, but only if you promise
not to work all night.

PETER

I promise, mom. Thanks.

6 EXT: BELLNAP'S OFFICE - DAY

A cab pulls up and KATE steps out. She's dressed in a
conservative two piece light grey suit and, though
attractive, it doesn't show her body off to any
advantage. She walks up steps of a four-story red
brick building and goes inside.

7 INT: ALCOVE - DAY

There's a name plate over a button. The name reads
DR. R. BELLNAP. KATE presses the button. She turns
and grips the front door knob. The door buzzes and
unlocks. KATE enters the hallway.

8

INT: HALLWAY - DAY

DR. BELLNAP opens the door. He is a dark haired, tall, lean man in his late forties, with angular features but a warm, open smile.

DR. BELLNAP

Good to see you Kate. Mary's on vacation. So I have to be my own receptionist. How am I doing?

KATE

Great, but are you going to keep me waiting today? -- I want to get to the museum early so I can be out of there by twelve.

DR. BELLNAP

No waiting -- go right in.

(with mock formality)

The doctor will be right with you.

9

INT: DR. BELLNAP'S OFFICE - DAY

Informal and casual but not disordered. KATE takes a seat in a huge comfortable armchair next to DR. BELLNAP's desk. DR. BELLNAP sits opposite her in a high backed rocking chair.

DR. BELLNAP

So what's happening?

KATE

Nothing much -- my mother's driving me crazy as usual.

DR. BELLNAP

Did you talk to her?

KATE

Yeah, she's hinting around about surprising me for my birthday.

DR. BELLNAP

She's going to come up from Florida?

KATE

That's the surprise.

DR. BELLNAP

How do you feel about seeing her?

KATE

Well, I feel I should want to see her. Christ, it's been 6 months since we were down there, but she'll just ruin my birthday and it's my day, not hers.

DR. BELLNAP

Well, tell her not to come.

KATE

I can't do that. And let's not forget it's a surprise. And anyway, it's not her -- I just don't feel up to it, or her, or just anything.

DR. BELLNAP

How are things going with Mike?

KATE

Fine. No, they're not fine.
What a dumb word that is. He
gave me one of his wham/bang
specials this morning and I'm
mad at him. Isn't that right?
Shouldn't I be mad?

DR. BELLNAP

Did you tell him?

KATE

What?

DR. BELLNAP

That you were mad at him.

KATE

Of course not -- I groaned with
pleasure at his touch -- isn't
that what a man wants to hear?

DR. BELLNAP

I don't know -- is it?

KATE

(snapping at him)

Don't start that stuff with me.

DR. BELLNAP

Don't you think you would feel
better if you yelled at Mike
instead of me?

KATE

I'm sorry, I'm ...

DR. BELLNAP

Stop apologizing and tell Mike
he makes you mad.

KATE

I should tell him he stinks in
bed -- right?

DR. BELLNAP

Does he?

KATE

Yes.

DR. BELLNAP

Then tell him.

KATE

C'mon. That would really finish
us.

DR. BELLNAP

Well, do you think it's going to
get any better if you don't say
something?

KATE

No.

DR. BELLNAP

Then you better find some gentle
way to tell him.

KATE

Maybe something's wrong with me.

DR. BELLNAP

There's nothing wrong with you.

CONTD

KATE

Do you think I'm attractive?

DR. BELLNAP

Yes.

KATE

Would you want to sleep with me?

DR. BELLNAP

Yes.

KATE

(touching his hand)

Then why don't you?

DR. BELLNAP

Because, I'm married and I love my wife and sleeping with you isn't worth jeopardizing my marriage. Is it worth it to you to jeopardize yours?

KATE

I don't know -- I guess not.

DR. BELLNAP

Then talk to Mike.

10 EXT: MUSEUM - DAY

KATE walks inside.

DISSOLVE TO:

11 INT: MUSEUM - DAY

KATE is killing the morning. She sits before a large Rousseau in the Modern Museum checking her date book.

WE SEE she has a lunch appointment at one with MIKE and her MOTHER-IN-LAW. She looks at her watch -- it's eleven. She gets up, puts the book in her purse, and starts wandering aimlessly through the museum halls. It being a weekday morning, she finds herself practically alone except for the occasional ART STUDENT. For a while KATE finds her stroll to be peaceful -- she knows the museum's permanent collection well and it's like passing by a series of old friends. KATE isn't exactly sure when she becomes aware of the MAN following her, but when he sits down next to her in front of a large Picasso, she's certain. Her first impulse is to get up.

KATE

(to herself)

He's got a lot of nerve trying to pick up such a respectably dressed married woman in the middle of the morning -- for God sakes!

But then she thinks:

KATE (contd)

(to herself)

This is a public museum. I have as much right to sit on this bench as he does. Just let him take his eyes off that Picasso and try something.

KATE is surprised at her anger. ~~It comes easily to her~~ here -- lay one finger on her and she'd start swinging. But the MAN doesn't take his eyes off the painting. He just sits there staring -- hardly moving, hardly breathing even. This gets KATE even madder.

KATE (contd)

(to herself)

What's so interesting about that painting?

This makes her look harder at it.

KATE (contd)

(to herself)

Is it that much more interesting than me?

The MAN stares straight ahead, somehow in a brazen response to her question. She wants to confront him with her deep bluish-green eyes (she has been told they are her most seductive feature), but that would be losing, giving in, it is like a staring contest except they aren't staring at each other. She will wait, then. He will make his move. And then. And then she will reject him. Make him feel like the pig he is. How dare he try to pick her up. Doesn't he realize she's married? Then she remembers she has gloves on. He can't see her wedding ring. She starts to take them off. Suddenly the MAN gets up and leaves. KATE freezes -- her gloves half off.

KATE (contd)

(to herself)

I won't look.

But the departing footsteps are too much. She quickly turns in the direction of the sound. They're gone. She's gone. She turns back to the painting.

KATE (contd)

(to herself)

What's the matter with me? He

didn't even look at me.

She hastily gets up, dropping her gloves to the floor. She doesn't notice it and starts walking in the direction the MAN left. She stops.

KATE (contd)

(to herself)

I won't follow him!

She turns and walks back past the painting, almost stepping on her own glove. She still doesn't see it. She leaves the room, back tracking on the paintings she's just seen. She stops again.

KATE (contd)

(to herself)

I've just seen these paintings.

Why do I have to see them again?

She walks back to the gallery she just left. She walks back to the bench that she and the MAN just sat on. WE PAN DOWN past her to the floor. The glove is gone.

She comes into the adjacent room. The MAN isn't there. She slows down and starts looking at the paintings on the wall. They don't interest her but she's afraid to rush on to the next room. He might be there. And think she's following him. She smiles to herself. She wouldn't go near him with a ten-foot pole. She's here to look at paintings. That's all. Period. But KATE is too agitated and decides to go to her favorite gallery and sit down. It's a large, spacious room bounded on one side with a floor-to-ceiling glass window that overlooks the museum's sculpture garden. In the center of the room is a large, square, backless couch. On the walls are two huge paintings of Monet's "Waterlilies." KATE enters the room and sits on the couch. A young JAPANESE COUPLE are taking photographs of the sculpture garden below. KATE is annoyed by their presence and really only relaxes when they're gone. This is her room. She's spent many hours here alone staring into the "Waterlilies" and thinking about ... well, just about everything. It's a room to clear her mind. It reminds her of Quaker meetings she had to attend in prep school. Once a week for one hour the whole school would meet in the gym and sit in silence. At first she couldn't stand it but over the years she got used to it and finally even looked forward to it. When she left school for college, marriage, and suburbia, she missed those weekly silences until she

discovered the Waterlily room in the dead of the morning. She was hardly ever disturbed and found peace there. It is like her own personal church.

The MAN comes into the room and walks straight toward her. He is holding something in his hand and smiling. KATE stiffens. How could he come in here? What nerve! He's not even pretending he doesn't notice me anymore -- he's coming right at me! KATE looks back at the painting. The peace in the waterlilies is gone. They look like mad colors swirling around in a whirlpool. She can feel the pressure of his body sinking into the couch as he sits down next to her.

MAN

Excuse me, is ...

KATE jumps to her feet and abruptly exits the room without looking back.

KATE

(to herself)

Excuse me!

She thinks. What kind of a line is that? He sounded more like a waiter than some stud trying to pick her up. What gall! What colossal gall! She thinks about saying something about it to one of the MUSEUM GUARDS she keeps walking past on her way out of the gallery. What the fuck are they for anyway? To protect the paintings or me? They shouldn't allow men like that to prowl around the museum. What would happen to some young girl who didn't know how to handle herself?

Just about then KATE realizes she doesn't have her left hand glove on. It strikes her as she places her left hand on the cold glass of the revolving door. She stops and steps back from the doors leading onto 53rd Street and tries to remember where she has lost her glove. The sight of her wedding ring as she meditatively strokes her upper lip brings the place instantly to mind. The bench where that MAN sat down next to her!

Turning on her heels KATE walks back toward the gallery. Upstairs, in front of the bench facing the Picasso, KATE finds nothing. Then she remember something else. The MAN. The MAN walking toward her holding out something in his hand. Her glove! He had found her glove and was just returning it to her. "Excuse me, is this your glove?" That's all he was going to say. And she walked away from him like he was a leper. How rude! How terribly rude! She has to find him and apologize. But where is he?

KATE starts searching through the galleries for the MAN.

KATE

(to herself)

What must he think of me? I
couldn't have acted sillier.
Like some school girl scared
of her own shadow. Maybe I

(MORE)

KATE (contd)

could ask him out for a drink
and explain. That's the least I
could do. The St. Regis is
right around the corner. My
God! What's the matter with me.
Inviting a strange man to a
hotel. What will he think?

But he is nowhere to be found. He isn't in the permanent
collection; he isn't on the main floor; he isn't in the
garden or restaurant; and he isn't in the photograph
collection in the basement. That leaves -- the members
club, the mens room, and the movie. Three possibilities
with no possibility of finding him. She isn't a member,
a man, and has missed the movie. No admittance to KATE
in any of these places. She resigns herself to the
fact that she is never going to find him or her glove.
KATE once again walks toward the museum exit.

12 EXT: MUSEUM - DAY

Looking down at her single gloved hand, she feels even
sillier. She pulls the remaining glove off and throws it
in a trash can outside the door. It is just then she sees
him waving her lost glove at her from a cab across the
street. She rushes to him, leaving the other glove behind.

13 INT: CAB - DAY

She steps in the cab. He shuts the door and kisses her
fully on the mouth. There's a hunger in his kiss that
KATE responds to -- and she kisses him back -- hard.

The cab starts off, commanded to a destination that only he knows.

14

EXT: STREET - DAY

A BLONDE wearing large sunglasses that obscure her face watches KATE's cab drive off. She rushes into the street and waves to an approaching cab.

15

INT: CAB - DAY

Inside the moving cab the kiss doesn't stop. In fact, the MAN has his hand up under KATE's skirt. She doesn't resist. His fingers are soft and gentle and slip easily between her legs. Slowly, relentlessly, they caress her clitoris, forcing KATE to spread her legs wider, to give them complete access to her. She slips down on the seat until her head rests on the upholstered door handle. She should be uncomfortable but she can't feel anything but his warm mouth and those fingers moving around and up and down inside her.

Somehow he manages to work her underpants off and down her legs until they fall to the cab floor. Then he gently sits her back up on the seat, facing forward like nothing has happened. But something has happened. KATE can feel the cold leather of the seat pressing against her naked ass. Then he drops his head from the kiss and disappears under her skirt. When his warm tongue touches her deep inside she gasps and grabs the back of his head and pushes on him. If she had dared to open her eyes, KATE might have worried if the CAB DRIVER might turn around and wonder where his other passenger was. KATE could hardly show him.

15 CONTD

But KATE doesn't open her eyes. It takes all her concentration just to keep from screaming. And then she does something she has never done before. She comes.

16 EXT: APARTMENT BUILDING - DAY

The cab pulls up and the MAN followed by KATE get out. The DOORMAN is helping an OLD LADY with her suitcase get into a cab. He doesn't notice them pass by him into the building.

DISSOLVE TO:

17 EXT: APARTMENT BUILDING - NIGHT

Dissolve to night. Zoom into window.

CUT TO:

18 INT: APARTMENT - NIGHT

KATE opens her eyes. She's in bed with the MAN asleep beside her. She's exhausted by feels great. She looks over to the bedside table and sees her watch and wedding ring. She picks up her watch, and sees that it's past seven. A million things race through her head that she missed or didn't do. She quietly gets out of bed, picks up her clothes and goes into the next room. It's a large living room expensively decorated in modern leather and stainless steels. She goes over to the telephone that rests on a glass top desk and dials home. MIKE answers the phone.

MIKE

Hello?

KATE hangs up. What the hell is she going to say? That she didn't meet him for lunch with his MOTHER because

she got picked up in the museum by a handsome stranger, that went down on her in a cab, and fucked her brains out until a little before seven?

KATE has to think. She straps on her watch and puts on her clothes. She can't find her underpants. She starts back to the bedroom and then remembers where she left them. On the floor of the cab! Oh my God! How is she going to go home without any underpants!

She needs time to think but she doesn't have any time now.

MIKE will be wondering where she was, so she has to get home. She'll think of something to tell him on the train.

KATE finishes putting on her clothes and heads for the door. She opens it and then stops. She goes to the desk, pulls open a drawer, and takes out a paper and pencil. The paper looks like some official form with a bunch of names listed on it. She looks further in the drawer and finds a blank pad. She tears off a piece of paper and starts to write:

I loved the afternoon.

Maybe we'll meet again.

KATE starts to sign her name but decides she doesn't like the note and tears it up. She takes another blank sheet of paper from the pad and starts to write again:

I'll never forget our afternoon.

She stops and thinks, looking over at the form with the list of names. They are all women with their addresses and phone numbers. She looks at the top of the list:

NEW YORK DEPARTMENT OF HEALTH

CONTD

FORM 2005 - INFECTIOUS VENEREAL
DISEASES

SUBJECT: WARREN LOCKMAN

LIST OF ALL SEXUAL CONTACTS TWO WEEKS
PRIOR TO INFECTION. THEY MUST BE
NOTIFIED AND EXAMINED FOR SYPHILIS
AND GONORRHEA.

KATE abruptly stands up. She grasps her hand to her
mouth to keep from throwing up. She races from the room.

CUT TO:

INT: APARTMENT HALLWAY 10TH FLOOR

KATE goes through the door and down the hall to the
elevator. She frantically presses the button like she's
being pursued by a madman. She cries out in frustration
waiting for the car to come.

CUT TO:

INT: ELEVATOR

When the elevator finally arrives, KATE steps in the car.
She hears the sound of footsteps rushing down the hall.
She frantically pushes the "close" button. The doors
shut before the person coming down the hall can reach
her. She is crying openly now and is thankful that no
one is in the car to witness her shame. She pushes the
lobby button and the car descends. As she pulls her
finger off the button she realizes she's left her wedding
ring on the bedside table.

KATE

Oh God!

Her sobs become uncontrollable as she pushes the button for the ninth floor. It has no effect on the car. It still continues downward. It stops on the 5th floor. A little girl and her mother get on. The elevator continues. It stops on the lobby floor. The door opens.

CUT TO:

21 INT: LOBBY

The little girl and her mother get off. KATE grinds her teeth to stop crying.

CUT TO:

22 INT: ELEVATOR

KATE pushes the tenth floor again. The door slowly closes. The elevator returns to the tenth floor.

KATE

Christ Almighty!

The door opens and standing before KATE is the BLONDE with a straight razor raised high in the air. As KATE covers her face, the BLONDE slashes the palm of her hand. Instinctively reacting, KATE brings her bleeding hand down to look at it. The BLONDE slashes KATE's eye. KATE reaches out for the closing door. The BLONDE slashes KATE's finger off. The doors close as the BLONDE continues slashing.

CUT TO:

23 INT: APARTMENT HALLWAY - 5TH FLOOR

LIZ, an attractive, provocatively dressed young girl of about 20, pushes the elevator button. TED, a well dressed business man in his fifties stands nervously behind her.

CUT TO:

24 INT: ELEVATOR

With KATE's last energy, she struggles to get away from the BLONDE.

CUT TO:

25 INT: HALLWAY - 5TH FLOOR

LIZ and TED are still waiting.

CUT TO:

26 INT: ELEVATOR

KATE is slumped against the wall. Her chest is slashed, and then the BLONDE starts slitting her dress, and plunges the razor deep between her legs.

CUT TO:

27 INT: HALLWAY - 5TH FLOOR

LIZ and TED are still waiting. Suddenly the door springs open. LIZ sees KATE slumped against the back wall of the elevator, her face and body slashed and bleeding. KATE reaches out for help and falls to the floor, her bloody arm extending out of the car onto the hallway floor. Leaning flush against the floor button panel of the car the BLONDE watches LIZ, reflected in the ceiling parabolic mirror, moves toward the fallen woman. With one hand the BLONDE tightly grasps the bloody razor and with the other she silently pushes the elevator button marked "close." LIZ kneels down and takes KATE's outstretched hand as the doors slowly close on her arm. LIZ raises her hand to intercept them when the razor slashes down. LIZ jerks her hand back out of path of the razor and looks up

to see the BLONDE reflected in the elevator mirror. They exchange one brief shocked look. The razor clatters to the floor. The doors close. KATE's hand is torn from LIZ's grasp as the BLONDE pulls her back into the elevator. The doors shut completely. LIZ picks up the razor to protect herself and turns around for help. TED is gone. A LADY watches from a doorway.

LIZ

Call the police! Someone's
been killed!

The LADY slams the door. LIZ turns back to the elevator. The doors remain closed. She drops the razor and rushes for the stairs.

CUT TO:

18 INT: FIRE STAIRS

LIZ races to the lobby.

CUT TO:

19 INT: LOBBY

LIZ rushes through the empty lobby to the street.

CUT TO:

20 EXT: STREET

LIZ sees DOORMAN directing TWO MOVERS to the service elevator. She races over to him.

LIZ

A woman's been killed in the
elevator -- get the police.

CUT TO:

EXT: DR. BELLNAP'S OFFICE - NIGHT

DR. BELLNAP walks into his office building.

CUT TO:

INT: BELLNAP'S OFFICE - RECEPTION DESK - NIGHT

DR. BELLNAP goes over to his receptionist's desk and flips on his phone message machine.

MESSAGE MACHINE

Beep -- Dr. Bellnap, this is Lou Freedman -- I'm still in Chicago and won't be back in time for our appointment on Friday. I'll give you a call on Monday.

DR. BELLNAP sits down at receptionist's desk and opens up his appointment book. He picks up a pencil and crosses out Lou Freedman's Friday appointment.

MESSAGE MACHINE (contd)

Beep -- Robert, call George --

I'll be home over the weekend.

Beep -- (hang up)

Beep -- (hang up)

Beep -- Dr. Bellnap, this is Bobbi. I know you won't want to see me anymore after today so I'm going to have a session with your machine.

(imitating Bellnap)

What's happening?

I'm a girl inside a man's body

(MORE)

MESSAGE MACHINE (contd)

and you're not helping me get out. So I got a new shrink -- Levy's his name. But I'm not finished with you. I borrowed your razor to do a little operation of my own. I survived but you're not going to unless you tell Levy I'm okay. Don't make me be a bad girl again.

CUT TO:

33 INT: BELLNAP'S OFFICE - NIGHT

BELLNAP goes through his office to the bathroom.

CUT TO:

34 INT: BATHROOM - NIGHT

BELLNAP goes into the bathroom adjoining his office. He opens the cabinet. His razor's gone.

MESSAGE MACHINE (VO contd)

Beep -- This is Detective Snyder from the 13th Precinct. One of your patients -- a Kate Myers -- was killed yesterday. Could you stop by the Precinct any time after two today. We have some questions I think you can help us with.

CUT TO:

35

EXT: DETECTIVE DIVISION - NIGHT

31

Establishing shot of the Detective Division.

CUT TO:

36

INT: DETECTIVE DIVISION - NIGHT

LIZ sits with DETECTIVE SNYDER going through books of mug
shots. DETECTIVE SNYDER is in his mid-forties,

heavy set, tough and cynical. PETER is slumped in a chair against a wall. DR. BELLNAP is ushered in by a uniformed POLICEMAN who points out DETECTIVE SNYDER to him. BELLNAP walks over to him.

BELLNAP

Detective Snyder?

SNYDER

Yeah.

BELLNAP

I'm Dr. Bellnap.

SNYDER

Have a seat -- I'll be right with you.

SNYDER points in the direction of PETER. BELLNAP walks over to him and sits down. BELLNAP looks at the boy for a second. Could he be KATE's son?

BELLNAP

Are you Kate Myers' son?

PETER

Yeah.

BELLNAP

Why do you have to be here?

PETER

I made Mike bring me. He's identifying the body. Mom wouldn't be dead if I had gone with her.

BELLNAP

Oh -- I'm Dr. Bellnap, your
mother's doctor. You shouldn't
feel responsible for your
mother's death.

PETER stares straight ahead.

BELLNAP (contd)

If you talk about it I may be
able to help.

PETER

(not looking at

Dr. Bellnap)

Do you know who killed her?

BELLNAP

No.

PETER

Then you can't help.

BELLNAP

Maybe not now -- but later if
you want someone to talk to
about all this -- have your
father ...

PETER

(bitterly)

He's not my father! My father
was killed in Vietnam.

BELLNAP

(handing him one
of his cards)

Just take this card. Call me
anytime.

PETER stuffs the card into his jacket pocket and stares
down at the floor. DETECTIVE SNYDER walks over to
BELLNAP.

SNYDER

(indicating a
glassed-in office)

Let's talk in here.

They walk away from PETER into the office, shutting the
door behind them.

PETER gets up and goes over to the water cooler. He
draws a cup of water. As he drinks it he looks over
at LIZ. She slowly turns pages of a mug shot book.
No sign of recognition on her face. PETER looks from
her to BELLNAP. He is talking to the DETECTIVE. PETER
aimlessly walks across the room and sits in a chair
that leans against the glass of DETECTIVE SNYDER'S
office. He reaches in his school bag and takes out
something that looks like a small suction plug with a
wire attached to it. Pretending to tie his shoelace,
he presses the suction plug onto the glass. PETER
then reaches in to his bag and slips out an ear plug
that's connected to an amplifier hidden in the bag.
With an air of intense depression, he leans on his

elbow, covering his ear with his palm. In his palm, PETER presses the ear plug into his ear. We hear the voices of DR. BELLNAP and SNYDER.

SNYDER (VO)

She was picked up by Lockman at the museum. She spent the afternoon at his place and was chopped up in the elevator on the way out. The girl out there --

(indicating Liz)

saw the murderer.

37 INT: SNYDER OFFICE

BELLNAP

That's terrible -- do you know who it is?

SNYDER

Some blonde -- tall, thin --

(indicating Liz)

Miss Demming didn't get a great look at her face because she had on these big sunglasses.

BELLNAP

Is there anything I can do to help?

SNYDER

When you talked to Mrs. Myers did she say she was going to meet anybody?

BELKNAP

No.

SNYDER

Did she leave your office with anybody?

BELKNAP

No.

SNYDER

What was she seeing you for?

BELKNAP

Nothing too serious -- she was having some problems with her marriage. I was helping her work them out.

SNYDER

What kind of problems?

BELKNAP

Are you married, Detective Snyder?

SNYDER

Yeah.

BELKNAP

Children?

SNYDER

Two sons.

BELKNAP

When was the last time you slept with your wife?

SNYDER

What's it to you?

BELLNAP

That's how I feel about your question about Kate.

SNYDER

Hey look Doctor --- we got a brutally murdered woman here --- who passed the point of being embarrassed by anything you might tell me.

BELLNAP

I guess you're right. I'm just not used to discussing my patient's case with outsiders.

SNYDER

Hey, I'm not an outsider -- I'm a cop. Let's make it easy for you. Was she looking to get killed?

BELLNAP

You mean was she suicidal?

SNYDER

Yeah.

BELLNAP

No.

SNYDER

Why did she pick up this Lockman?
He could have been a killer.

BELLNAP

But he wasn't.

SNYDER

Yeah -- but the next pick up
might have been. You know,
if at first you don't succeed ...

BELLNAP

You mean you think she wanted
to get killed?

SNYDER

Don't you? Look, we got some
hot pants broad cruising around
for some action -- that guy
she picked up went down on her
in a cab, for Christ's sake --
I got a -- pardon the expression
-- blow by blow description from
the cabby. So after she's
finished with him, she comes
on to some psycho in the elevator?
Hey, there are all kinds of ways
to get killed in this city if
you're looking for it.

BELLNAP

Well, she did ask me if I wanted

(MORE)

BELKNAP (contd)

to sleep with her, but I didn't consider it a serious proposal.

SNYDER

But you're not a psycho. Do you know any?

BELKNAP

Well -- yes of course. I do some work at Bellevue in a clinic for the criminally insane.

SNYDER

Could she have met one of these nuts at your office? Some kind of weirdo she could have turned on that followed her?

BELKNAP thinks for a minute. He remembers the call on his answering machine from BOBBI. He also remembers his razor is gone. SNYDER watches him closely and senses he's holding something back.

BELKNAP

No, all my dangerously disturbed patients are confined. They don't come to my office.

SNYDER

Are you sure? How about a new patient? I mean how do you know how nuts they are until you see them?

BELLNAP

Well -- it's possible but ...

SNYDER

Doctor, you're not protecting one
of your patients, are you?

BELLNAP

Absolutely not.

SNYDER

Well, doc, you've got to look
at it my way. We got no leads
except an eye witness that
maybe should take a look at
all your patients that were
around that morning. Then I
can be absolutely sure that my
psycho isn't your psycho.

CUT TO:

38 INT: DETECTIVE DIVISION - NIGHT

MIKE and a POLICEMAN enter the room. PETER pulls the
suction plug off the glass and slips it into his school
bag. He pulls the ear phone out and drops it in the
bag. MIKE motions him over and PETER joins him at the
doorway. They leave.

CUT TO:

39 INT: SNYDER'S OFFICE

SNYDER is taping an official looking record sheet.
BELLNAP catches a look at the name at the top -- Liz
Denning, 1069 Lexington Avenue.

SNYDER

Okay Doctor, I'm sorry you're not more cooperative, which means I'm going to have to waste some time getting a court order to check out your appointment book.

BELLNAP

I'm sorry too, but I feel I must protect the confidentiality of my patients.

SNYDER

Of course. We're just two professionals doing our jobs. Too bad we can't work together. Thank you very much for your help. I'll be in touch.

CUT TO:

40 INT: DETECTIVE DIVISION - NIGHT

SNYDER walks BELLNAP out. He returns back toward his office walking past LIZ.

SNYDER (contd)

Any luck?

LIZ

No. How many more books have you got?

SNYDER

A library full. But why don't

(MORE)

SNYDER (contd)

you take a break with me in my
office. Want some fresh coffee?

CUT TO:

41 INT: SNYDER'S OFFICE

LIZ sips a cup of coffee sitting in a chair before SNYDER's desk. SNYDER taps his pencil on the record sheet before him.

SNYDER

Miss Demming, are you still living at 1067 Lexington Avenue.

LIZ

That's right.

SNYDER

How did you happen to be in the building that Mrs. Myers was killed in?

LIZ

I was visiting a friend.

SNYDER

And who was that?

LIZ

I'd rather not say.

SNYDER

Why?

LIZ

He's married.

SNYDER

What kind of building is this -- everybody's getting laid after lunch?

LIZ

I didn't say I was "getting
laid," to use your expression.

SNYDER

A little crude for you?

LIZ

That's right.

SNYDER

Look, Miss Demming -- let's cut
the shit. I got all the dope
on you right here.

(tapping the
record sheet)

You're a whore -- a high priced
whore -- but still a whore.

She stares coldly back at him.

SNYDER (contd)

Now who were you fucking?

LIZ

Fuck you!

SNYDER

Such language! Crude but direct.
Maybe I should speak likewise.
You're not only our only witness,
but our only suspect.

LIZ

What are you talking about?

SNYDER

We have a murder weapon with your prints on it, your dress soaked in the deceased's blood, and a nice set of scratch marks of the deceased's nails across your hand.

LIZ

That's bullshit. Why would I want to kill her?

SNYDER

You were there with the razor -- you tell me!

LIZ

I told you, there was a blonde ...

SNYDER

Sure, except no one else saw this blonde enter or leave the building. You didn't notice if she had wings, did you?

LIZ

(with a controlled coldness)

She was in the elevator -- I saw her!

SNYDER

What were you doing there?

SNYDER (contd)

We got her downstairs. But what about the blonde? Did he see her too?

LIZ

I don't know.

SNYDER

Look, Miss Demming, you're going to save me a lot of trouble by finding Ted from out of town and getting him in town and down here to sign a statement as to exactly what he saw and when he saw it.

LIZ

How the hell do I know where he is?

SNYDER

If you can't find him, I sure can't. Anyway, you have a better motivation than I do -- your ass, for instance. Now get the hell out of here -- I'm giving you 48 hours. And don't try to blow town -- I'll be keeping tabs on you.

EXT: STREET OUTSIDE DR. BELLNAP'S OFFICE - DAY
PETER walks back and forth occasionally looking over at the doorway to DR. BELLNAP'S office. He finally settles

beside a parking sign directly across the street from BELLNAP's doorway. He kneels down, leaning against the sign, and stares at the door.

43

INT: DR. BELLNAP'S OFFICE - DAY

BELLNAP looks through his address file, stops at a card, pulls it out and dials the number on it.

SERVICE

2440 --

BELLNAP

May I speak to Bobbi please?

SERVICE

This is an answering service.

Could you give me his last name?

BELLNAP

It's Bobbi with an i -- a woman
-- but I don't have a last name.

SERVICE

Could you hold please.

BELLNAP waits. Finally the service comes back on the line.

SERVICE (contd)

We do have a Bobbi with an i --
It's a new listing. Would you
like to leave a message?

BELLNAP

Yes, this is Dr. Bellnap. Please tell
her I would very much like to see her,
and could she call me at the office.

SERVICE

What number is that?

BELLNAP

She's got it.

(he hangs up)

44

EXT: BELLNAP'S OFFICE BUILDING - DAY

PETER walks up the stairs looking at his stopwatch. It takes 3 seconds to get to the top. He pushes the Doctor's bell. It takes 5 seconds for the door to buzz open. He turns and walks down the steps. He looks at the stopwatch. It's still about 3 seconds. He takes a last look at the parking sign across the street where he knelt before and walks on down the street.

45

EXT: CITY STREET - DAY

LIZ is talking from a public phone booth.

LIZ

When will he be back? I liked him. I want to see him again. Two weeks -- that's no good. I got to call him. What's his name?

(beat)

C'mon, I just need his name.

(beat)

What do you mean, the Avis Escort Service doesn't give out clients'

(MORE)

LIZ (contd)

names. I got to talk to him.

(beat)

Trouble? I'm not in any trouble.

I just want to talk to the guy.

Okay. Okay. Thanks! Thanks
for nothing!

(she slams down the phone)

CUT TO:

16 EXT: MYERS HOUSE - NIGHT

Establishing shot of house at night.

CUT TO:

17 INT: PETER'S ROOM - NIGHT

He studies a diagram in a book as he mounts a 8mm movie camera to the eye piece of a short squat telescope. He picks up the camera and the telescope and goes over to his window.

CUT TO:

18 EXT: NEIGHBOR'S WINDOW

PETER looks through the camera and sees the enlarged window of the house next door. He zooms the camera lens in and the window enlarges further. A WOMAN is ironing.

CUT TO:

19 INT: PETER'S ROOM - NIGHT

PETER moves back to his desk and places the camera/telescope on its side. On the side of the camera he screws on an electric motor. He sets the motor to time-lapse at 5 seconds. He picks up his stopwatch and

punches the start button. He then switches the camera motor on. We hear the sound of the camera shutter clicking. PETER looks at the stopwatch. It's every five seconds.

50 EXT: SUBWAY ENTRANCE - NIGHT

LIZ comes out of the subway and walks across the street to her apartment building. In the shadows from an alley across the street a BLONDE watches her enter the building.

CUT TO:

51 EXT: ACROSS THE STREET FROM DR. BELLNAP'S OFFICE - DAY

It's before 8 am. PETER rides down the street on a bicycle. He pulls up before the No Parking sign and gets off the bike. He faces the rack of the bike toward the staircase leading up to DR. BELLNAP's office building. He takes out a heavy steel chain and fastens the bike firmly to the sign. Bolted onto the bicycle rack is a steel box. On the back of the box is a small circular opening facing DR. BELLNAP's building. The top of the box is hinged and held closed with a padlock. PETER takes a key from his pocket, unlocks the padlock and flips open the box. Inside is the camera mounted to the telescope. He reaches down inside the box and turns on the time lapse motor. The camera shutter clicks at 5 second intervals. He closes the top of the box and locks it shut. He places another padlock on the chain that secures the bike to the No Parking sign. He looks back at the entrance way for a second and then walks on down the block.

CUT TO:

DR. BELLNAP leaves his office and walks down the street. Across the street, the hidden camera in the bike rack clicks a shot.

CUT TO:

INT: BELLNAP'S OFFICE - RECEPTION DESK - DAY

The phone rings. On the third ring the answering machine clicks on. We hear BOBBI's voice.

BOBBI'S VOICE

You're just never in. What would happen if I was going to slit my throat? Beep beep --

(MORE)

BOBBI'S VOICE (contd)

"Dr. Bellnap isn't in right now
but if you'd like to leave a
message ... " Doc -- help me!

BOBBI gasps as though her throat has been cut, followed
by a crash as her body falls to the floor.

BOBBI'S VOICE (contd)

Please call me! I can be
reached at ...

(more gurgles and gasps)

What's the area code for hell?

A beat of dead silence followed by a burst of applause.
Two hands clapping.

BOBBI'S VOICE (contd)

Not bad, huh? Oscar stuff.

But what am I calling you about
anyway? Oh, yes. You want to
see me. Well, I'm a very popular
girl -- I don't know where I
would fit you in. It wouldn't
be about that murder I read about
in the papers. Hell of a way to
lose a patient. But you know,
Doc, you shouldn't try and fuck
them.

(clicks her tongue)

Unethical. But a cock has no

(MORE)

BOBBI'S VOICE (contd)

ethics. What kind of organ is that anyway. "If my right eye offend me -- pluck it out," which brings me to my operation. A call to Dr. Levy would clear the way. Such power you have! How do you sleep at night. Found your razor yet? The police have.

DISSOLVE TO:

SPLIT SCREEN SEQUENCE

Scenes 54-58. On left half of frame is BELLNAP in scenes 54 and 56. Simultaneously on the right half of the frame is LIZ and the BLONDE in scenes 55, 57, and 58.

54 INT: BELLNAP'S OFFICE - NIGHT

BELLNAP listens to message on machine.

BOBBI'S VOICE

You're just never in. What would happen if I was going to slit my throat? Beep beep -- "Dr. Bellnap isn't in right now but if you'd like to leave a message.... " Doc -- help me! Please call me! I can be reached at ... What's the area code for hell? Not bad, huh? Oscar stuff. But what am I calling you about anyway? Oh, yes. You want to see me. Well,

(MORE)

BOBBI'S VOICE (contd)

I'm a very popular girl -- I don't know where I would fit you in. It wouldn't be about that murder I read about in the papers. Hell of a way to lose a patient. But you know, Doc, you shouldn't try and fuck them. Unethical. But a cock has no ethics. What kind of organ is that anyway. "If my right eye offend me -- pluck it out," which brings me to my operation. A call to Dr. Levy would clear the way. Such power you have! How do you sleep at night. Found your razor yet? The police have.

55 EXT: STREET OUTSIDE LIZ'S APARTMENT - NIGHT

The BLONDE watches LIZ through binoculars.

56 INT: BELLNAP'S OFFICE - NIGHT

BELLNAP watches television. There is an interview show with the guest being a transsexual.

57 INT: LIZ'S APARTMENT - NIGHT

LIZ sits in a robe on her bed, watching the same interview with a transsexual on TV, as she files her nails. The phone rings. She picks it up.

LIZ

Hi Norma. Sorry about yesterday.

(MORE)

LIZ (contd)

Yeah. Yeah. So what time? 10:00
 at the Americana. Anything
 special! Great. Thank God
 straight fucks are still in
 style. Just in Cleveland?
 Great. I'll be there. Talk to
 you tomorrow ... I do have a
 problem. Yeah. Yeah. I got to
 go. I'll tell you about it
 tomorrow.

LIZ hangs up the phone. LIZ grabs a coat and leaves.

58 EXT: STREET OUTSIDE LIZ'S APARTMENT - NIGHT

The BLONDE watches LIZ leave, and then follows her.

END OF SPLIT SCREEN SEQUENCE

CUT TO:

59 EXT: AMERICAN HOTEL - NIGHT

LIZ walks in.

60 INT: HOTEL CORRIDOR

LIZ walks down the corridor, stops before a door and
 knocks. A shy, nice looking young MAN opens the door.

LIZ

Cleveland?

CLEVELAND

Excuse me?

LIZ

Are you from Cleveland?

CLEVELAND

Yeah. That's right.

LIZ

I'm Liz. From the escort service.

CLEVELAND

Oh, of course.

(extending his hand)

Glad to meet you.

He keeps shaking and staring at her. He can't believe how nice she looks.

LIZ

Are you going to pump me dry here or invite me in?

CLEVELAND

(pulling her through
the door)

Of course, I'm sorry. Come in.
Can I get you anything to drink?
Won't you like to sit down?

1 INT: HOTEL ROOM - NIGHT

LIZ sits down on the couch. CLEVELAND takes the
armchair opposite her.

LIZ

Scotch on the rocks will be fine.

CLEVELAND

(jumping to his feet)

Right. Scotch on the rocks.

(he crosses to the bar
and mixes a drink)

Have you lived in New York long?

LIZ

Couple of years.

CLEVELAND

Where do you come from?

LIZ

Chicago.

CLEVELAND

Chicago. I get there a lot.

Great town.

(beat)

What did you do there?

LIZ

A secretary -- before that I
taught a little school.

CLEVELAND

You were a teacher?

LIZ

Yeah -- I taught remedial reading.

CLEVELAND

Then how did you become ...

LIZ

A hooker?

CLEVELAND

Yeah.

LIZ

For the money.

CLEVELAND

That's all?

LIZ

Do you know how much they pay a
teacher?

CLEVELAND

No.

LIZ

I'll make more money tonight
than I'd make in a month of
teaching. But I tried being
a secretary first. Except my

(MORE)

LIZ (contd)

boss wanted to pay 250 a week
and fuck me too. And if I
didn't fuck him he'd fire me.

CLEVELAND

So what did you do?

LIZ

I got fired. Then I went back
in my "new position" and got
\$250 for an hour's work. Not
bad but hey, this is the land
of opportunity.

CLEVELAND

How did you get to New York?

LIZ

What are you doing here?

CLEVELAND

Salesmen convention.

LIZ

What do you sell?

CLEVELAND

China.

LIZ

A lot of big buyers here?

CLEVELAND

Sure.

LIZ

Same for me. Except I don't
sell china.

CLEVELAND

How long have you been ... oh
... in the business.

LIZ

About a year and a half. You
know we don't have to talk.

CLEVELAND

No, no -- I like it.

LIZ

I don't. Look, Cleveland, I
came here to screw you -- not
tell you my whole life story.

CLEVELAND

But I'm interested. I want to
get to know you.

LIZ

I thought you wanted to get laid.

CLEVELAND

Well yes, I do.

LIZ

(standing up and
walking over to
him)

Then let's go.

CLEVELAND

Wait a minute. Let's finish
our drinks.

LIZ

(smiles and sits back
down)

Okay. Are you married, Cleveland?

CLEVELAND

I wish you'd call me Sam --
that's my name.

LIZ

Okay Sam. Are you married?

SAM

Yeah. "

LIZ

Have you cheated on your wife
before?

SAM

This isn't really cheating.

LIZ

Why?

SAM

Well, you're a professional.

LIZ

Does that make me not another
woman?

SAM

(hesitantly)

Sure you're another woman.

LIZ

Another woman from Chicago
that used to teach remedial
reading and then came to New
York that you're cheating on
your wife with.

SAM

Yes.

LIZ

Wouldn't it be easier if I were
just Liz and you were just
Cleveland?

SAM

Yeah, I guess so.

LIZ

Easier for both of us.

(standing up again
and taking his hand)

C'mon, let's go to bed.

62 EXT: HOTEL - NIGHT

LIZ leaves the hotel. Across the street WE WATCH over
the BLONDE's shoulder as LIZ walks down the street.
The BLONDE follows. LIZ hails a cab. As she steps in,
she notices a BLONDE across the street stepping into
a car.

63 INT: CAB - NIGHT

LIZ's cab moves through the city streets. LIZ looks

over her shoulder to see if the BLONDE's car is following her. It is.

LIZ

(to cab driver)

Forget that address I just gave you. Drop me at Columbus Circle. And could you help me out?

The CAB DRIVER, a pleasant faced college kid, turns towards her -- questioningly.

LIZ (contd)

Someone's following me.

64 INT: BELLNAP'S OFFICE - NIGHT

BELLNAP is on the phone.

BELLNAP

This is Dr. Bellnap again.
Did Bobbi pick up my message?
She did. When? Oh, I'd like to leave another message. It's urgent that she call me at my office tonight. Thank you.

BELLNAP hangs up the phone and reaches for a cigarette. He doesn't have one, of course, because he stopped smoking fifteen years ago.

65 EXT: CITY STREET - NIGHT

LIZ's cab makes an abrupt right at the next westbound street. It just makes the light, swerving into the traffic, and throwing LIZ to the floor.

66 INT: LIZ'S CAB - NIGHT

LIZ pulls herself up off the floor.

LIZ

Well, you almost lost me. Did
you lose her?

There's a chorus of screeching brakes followed by the
BLONDE's car turning the same corner. LIZ looks back
over her shoulder as the BLONDE's car

LIZ (contd)

What's the going rate on running
lights?

67 EXT: INTERSECTION - NIGHT

LIZ's cab shoots out into the fast flowing uptown
traffic. It just misses broadsiding a bus.

68 INT: CAB

LIZ gets up off the floor.

CAB DRIVER

(with youthful excitement)

How'm I doing?

LIZ

(patting her jaw to see
if it's in one piece)

Swell -- just swell.

(turning her neck to look
out the back window)

But she's still there.

LIZ'S POV

The BLONDE's car moving up on them.

69 EXT: COLUMBUS CIRCLE - NIGHT

LIZ's cab pulls to a stop before a subway entrance.

LIZ

(to the cab driver)

Now you got my number -- just
give me a ring anytime when you
get off duty.

CAB DRIVER

Look -- I didn't loose 'em --
so our deal's off.

LIZ

Look, you did everything you
could -- outside of killing me.

CAB DRIVER

Nay -- I didn't deliver. So let
me just buy you dinner instead.

The BLONDE's car pulls up a half block behind them.
LIZ turns just as the BLONDE gets out.

LIZ

You got a date.

The BLONDE starts walking slowly up the block.

LIZ (contd)

Look -- I got to go.

71 EXT: COLUMBUS CIRCLE - NIGHT

LIZ gets out of the cab and rushes down the steps into
the subway.

72 INT: CAB

The CABBY watches the BLONDE approach out of his rear-
view mirror. Just as she is adjacent to him he abruptly

swings open his door, slamming it into the BLONDE's stomach. She crashes to the sidewalk.

CAB DRIVER

(all innocence)

Excuse me.

73 EXT: SUBWAY EXIT - NIGHT

LIZ comes out of the subway and is about to cross the street to her apartment building when she sees something unbelievable in the alley facing the subway entrance. It's the BLONDE watching her building. Suddenly there's a loud bang (a car backfiring) coming from the cross street behind LIZ. She turns to see what it is. So does the BLONDE. When LIZ turns back, the BLONDE is looking straight at her. LIZ turns around and heads back down the subway steps.

74 INT: SUBWAY PLATFORM - NIGHT

LIZ rushes up to a toll booth, buys a token, goes through the turnstile, and heads for the populated end of the platform. A group of FIVE BLACK HOODS stare at her ominously as she comes to a stop a few feet away from them. LIZ looks back down the length of the platform. No sign of the BLONDE. The FIRST HOOD steps over to her.

HOOD 1

What you lookin' for lady?

LIZ turns and registers the gang of HOODS for the first time. Though she's a hooker and has been in tight situations before, being at the end of a deserted

74
CONTD

subway platform with a gang of BLACK HOODS-as your
"safety in numbers" looks like a tactical error.

LIZ

A train -- they still stop here,
don't they?

HOOD 1

Yeah -- that's right -- they
stop here. They stop down there
too.

LIZ

Am I bothering you or something?

HOOD 1

No, you ain't bothering me.

LIZ

Good.

HOOD 2

(moving beside Hood 1.

A big hulking brooder)

You're bothering me.

HOOD 1

She bothering you, sonny?

HOOD 2

That's right. She bothering
me.

HOOD 1

What are you going to do about
it?

HOOD 2

I'm going to break her fucking
ass.

HOOD 1

(looking Liz over)

Why break it when you can fuck
it first?

LIZ starts to move away from the HOODS. Suddenly the
BLONDE emerges on the far end of the platform.

HOOD 1 (contd)

Hey! Where are you going?

LIZ

I didn't want to crowd you.

HOOD 1

You didn't want to crowd me?

What you doin down here if you
didn't want to crowd me?

LIZ

See that blonde down there?

LIZ points at the BLONDE.

HOOD 1

What blonde?

LIZ

The one next to the pillar.

HOOD 1 looks where LIZ is pointing. The BLONDE is
barely visible being blocked by the pillar.

HOOD 1

I see her. So what?

74 CONTD

LIZ

She's been following me.

HOOD 1

Why?

LIZ

I saw her hack a woman up.

HOOD 1

Yeah?

LIZ

That's right.

HOOD 1

Why don't you call the cops?

LIZ

You see any?

HOOD 1

No, I don't. And I wouldn't
call 'em if I did see them.

Far down the tunnel LIZ sees the light of the approaching
train.

HOOD 2

(grabbing Liz by

the arm)

I thought we were going to fuck
her?

LIZ pulls away and rushes down the platform. The BLONDE
turns and sees LIZ rushing toward her. The HOODS take
off after her. The train pulls into the station. Just
as the HOODS reach LIZ -- the train doors pop open.

LIZ runs through the doorway crashing into a uniformed POLICEMAN.

COP

Take it easy lady. This ain't the rush hour.

LIZ

Where the fuck are you guys when you're needed? I was almost attacked.

COP

When?

LIZ

Right here! Now! By those punks!

LIZ turns around to point out the HOODS but they've vanished.

COP

I don't see nothing!

LIZ

They were right here.

COP

I thought you were attacked here.

The train doors close and the train starts up. LIZ watches the station shrink away as they speed into a tunnel.

LIZ

Oh forget it.

She walks away from the COP and sits down. He watches for a second -- considers running her in or something

CONTD

-- anything. But lets it drop, and moves toward the rear of the car. These crazy broads aren't worth the paper work. He stares back at her, shaking his head. LIZ looks past the reproachful COP to the doorwindow of the car behind him. There, shaking their heads like the COP, are the HOODS. All except for HOOD 2, who glares back at her, head motionless, eyes staring. He never did want to fuck her -- just break her ass. The train pulls into the next station. The doors open. The COP exits. No one gets on. The car's empty, except for a sleeping DRUNK. The doors close and the train starts up. LIZ looks back at the rear door. HOOD 1 is opening it! LIZ jumps up and runs to the front of the car, pulling at the door. It slides open and she stops in between the two cars. The wind rips at her hair as she pulls open the door to the next car. She steps inside. Looking for someone -- anyone. The car's empty. She looks behind her. The HOODS are coming. She races to the end of the car sliding open the doors that connect to the next car. LIZ enters the next car. It too is empty. She runs to the end of it and starts to slide back the door, but then looks ahead of her and freezes. Down at the end of the car the BLONDE is moving toward her. LIZ turns back only to face the oncoming HOODS. The train pulls into the station. LIZ rushes back into the middle of the car before the BLONDE can open the front door. Behind her the HOODS come in the back.

She looks toward the head of the car. No BLONDE. She looks behind her. The HOODS are almost on top of her. She jerks away to escape their grasp, turning her back to the double door. The HOODS circle around her.

HOOD 2

Get her down!

Abruptly the doors burst open. The HOODS, suddenly fearful, back away in terror. LIZ turns to face her savior. It's the BLONDE gripping a long straight razor inches from LIZ's face. The BLONDE raises it. The HOODS scatter. LIZ raises her hand to shield her face. Then there's a swishing sound followed by a horrible cream. LIZ peeks through her upraised hands to see the BLONDE's face covered with a slimy foam. She turns screaming and races blindly away. From behind a pillar PETER stands up from his battle position holding an aerosol can in his hand.

CUT TO:

76 INT: SUBWAY PLATFORM - NIGHT

LIZ and PETER step onto the platform and watch the BLONDE disappear into a subway exit.

PETER

Don't worry. This stuff won't
kill her.

(beat)

I wish it did.

CUT TO:

LIZ and PETER can be seen through the window talking.

INT: LIZ'S APARTMENT - NIGHT

LIZ has made up the convertible couch bed for PETER. He sits up sipping a cup of cocoa. LIZ, in a bathrobe, sits on the bed facing him. She smokes a cigarette and holds a large Scotch.

PETER

My mom was killed by one of Bellnap's patients. I was unloading my camera when I saw her leave his office. I followed her to you.

LIZ takes a shot of whisky.

LIZ

What was that stuff you sprayed on her?

PETER

It's a kind of mace I made at home. It's a rather simple compound of sodium ...

LIZ

Save the Mr. Wizard lecture. I wouldn't know sodium from Adam. It sure worked.

PETER

Temporary blindness -- less than ten seconds.

LIZ

It saved my life.

PETER

I know. I wish it had saved
mom's.

LIZ

You liked your mom a lot, didn't
you?

PETER

Yeah.

(beat)

I miss her.

LIZ

Doesn't your dad wonder where
you are?

PETER

(suddenly angry)

He's not my dad. He's my step-
father! Anyway, I told him I
was spending the night with a
friend. He'll cover for me.

LIZ

I'll take you home tomorrow.

PETER

I don't want to go home. I got
some pictures of that Blonde
from a camera I hid outside

(MORE)

PETER (contd)

Bellnap's office. We've just got to get in, get Bellnap's appointment book, and get her name.

LIZ

That's what the police are for.

PETER

You call the police. I'm going to find out that Blonde's name.

LIZ

Who do you think you are?
Superman? You're just a kid
for God's sake.

PETER

Yeah -- the kid that saved your
life.

This stops LIZ dead.

LIZ

Okay. Let me try to police
first. If they cop out, I'll
help you.

PETER

But don't tell them I helped
you. Mike would kill me. I
was supposed to be studying
for a French final.

LIZ

Don't worry. Look, your friend's
covering for you tonight -- right?

PETER

Yeah.

LIZ

Well -- I'm your friend too and
I'll be the best cover you ever had.

PETER

Okay.

LIZ

Good -- now let's get some sleep.

CUT TO:

79 EXT: FILM STORE - DAY

PETER walks inside and hands MAN can of film.

CUT TO:

30 EXT: GRAND CENTRAL STATION - DAY

Train pulls in. PETER gets on.

CUT TO:

81 EXT: SUBURBAN TRAIN STATION - DAY

Train pulls in to station. PETER gets off.

CUT TO:

82 EXT: SUBURBAN HOUSE - DAY

PETER sneaks around the side of a friend's house. He
taps on the window and a BOY about his age opens the
window and helps PETER climb in.

CUT TO:

83 INT: DR. LEVY'S OFFICE - RECEPTIONIST DESK

78

DR. BELLNAP walks over to the receptionist desk.

BELLNAP

Dr. Bellnap to see Dr. Levy.

RECEPTIONIST

Go right in, Doctor -- he's
waiting for you.

84 INT: DR. LEVY'S OFFICE

DR. LEVY stands up to shake DR. BELLNAP's hand. There
is something strange in DR. LEVY's smile. Both
psychiatrists sit down.

LEVY

What can I do for you, Dr. Bellnap?

(CONTINUED)

BELLNAP

You're seeing a patient of mine.

LEVY

That's right.

BELLNAP

I believe she's dangerous.

LEVY

In what way?

BELLNAP

She's threatened to cause me trouble because I wouldn't approve her sex reassignment operation.

LEVY

Why wouldn't you approve it?

BELLNAP

Because Bobbi isn't a true transsexual. A transsexual has an unalterable belief that she is of one sex "trapped" in the body of the other. Bobbi is totally unaware of her other self. She's really a dangerous schizophrenic personality.

LEVY

What kind of trouble has she caused you?

BELLNAP

She threatened me several times

(MORE)

BELLNAP (contd)

over the phone. She also stole
my razor.

LEVY

What for?

BELLNAP

Doctor, did you read about that
woman that was slashed to death
in an elevator?

LEVY

It was hard to miss -- It was
on the front ...

BELLNAP

(cutting him off)

Kate Myers was my patient!

LEVY

You don't think that Bobbi had
anything to do with that?

BELLNAP

My razor's gone. Kate Myers
was killed with a razor.

LEVY

Nobody else could have taken it?

BELLNAP

Doctor, I'm not paranoid. Bobbi
has threatened me over the phone.
She says she's going to hurt me.

(MORE)

BELLNAP (contd)

My patient was slashed to death
and my razor's gone. You don't
have to be a detective to figure
it out.

LEVY

I think you should inform the
police.

BELLNAP

I've been to the police. But
I didn't tell them about Bobbi.
I wanted to talk to her first.
I wanted to be absolutely sure
it was her. But she won't return
my calls. I thought you might
be able to help.

LEVY

I'll talk to her. If I concur
with your prognosis, we'll get
in touch with the police.

BELLNAP

(getting up to leave)

Please let me know what happens.

LEVY

Do you know why she came to me
in the first place?

BELLNAP

No.

LEVY

Like a lot of transsexuals that can't pass the psychological evaluations necessary to get a sex reassignment operation, she did one on herself.

BELLNAP

My God.

LEVY

She tried to hack off her genitals. She passed out before she succeeded. A judge made her come to me.

BELLNAP

When was this?

LEVY

A couple of weeks ago. Why don't you wait here while I see if I can get her on the phone.

BELLNAP looks at his watch.

BELLNAP

I'm late for an appointment. Why don't you call me at my office after you've reached her.

LEVY

(thinking for a second)

All right -- you sure you'll be at your office all day?

BELLNAP

Yes.

LEVY

I'll call you there.

85 INT: DETECTIVE SNYDER'S OFFICE
LIZ is ushered in to SNYDER's office.

SNYDER

Mr. Out Of Town turn up?

LIZ

No.

SNYDER

Then you'd better send for your
overnight bag.

LIZ

Look, Snyder, you know I didn't
kill that woman.

SNYDER

You're still my best bet!

LIZ

I'm your only bet.

SNYDER

That too.

LIZ

She tried to kill me last night.

SNYDER

Really?

LIZ

Is that supposed to be concern
in your voice?

SNYDER

I take a professional interest
in our citizens knocking each
other off. Where did this happen?

LIZ

She followed me from the Americana
into the subway. I thought I had
lost her, but she was waiting for
me when I got home. She tried to
slash me ...

SNYDER

(cutting her off)

Any witnesses to this one?

LIZ

Yes, but I can't tell you who.

SNYDER

Out of town again?

LIZ

No, not out of town. I just
promised I wouldn't say anything.

SNYDER

This is sounding familiar.

LIZ

Look Snyder, I'm not interested
in your wise ass remarks. Someone's
trying to kill me and I need help.

SNYDER

I got a nice cell you'll be very
safe in.

LIZ

I know the murderer is one of
Bellnap's patients.

SNYDER

How do you know that?

LIZ

Because she came out of his office.

SNYDER

Did you see her?

LIZ

No -- not exactly. But I know
she came out. You've got to get
in there and get his appointment
book. Her name's got to be in it.

SNYDER

I hope you make a better hooker
than you do a detective. I
thought about Bellnap's appointment
book a long time ago. But we
can't just walk into a shrink's
office and start going through
his records. You need a search
warrant. And judges take a
long time before they let you
start snooping around a shrink's
office. Of course that wouldn't
prevent a paranoid murder suspect

(MORE)

SNYDER (contd)

from breaking in -- searching for
evidence to defend her case.

LIZ

I get it. You want me to break
in for you.

SNYDER

I don't want you to do anything
illegal. You can quote me on
that. But I'm booking you
tomorrow -- got it? Tomorrow.
Now get out of here. I've got
important things to do -- like
take my kids to a ballgame.

6 INT: FILM STORE - DAY

PETER picks up film.

7 INT: LIZ'S APARTMENT

A screen and projector is set up. LIZ and PETER are
watching the film from PETER's hidden camera:
It's early morning. BELLNAP walks up the stairs and
into the office. Then a young GIRL. Then a middle
aged LADY. Then the middle aged LADY walks out of the
office. Then a thin bespectacled MAN walks in the
office. He comes out. Then the young GIRL comes out.
Then BELLNAP comes out. Then the young GIRL goes back
in. Then a young long haired MAN. Then BELLNAP
returns. Then the young long haired MAN leaves.

CONTD

Then a teenage GIRL goes up the steps. She leaves.
Then a tall bearded MAN enters the office. He leaves.
Then the young GIRL leaves, and finally the BLONDE
leaves.

PETER

That's her.

LIZ

(cutting him off)

She must be his last appointment.

PETER

We've got to get a look in that
book.

LIZ

(thinking)

Yeah, I know. Snyder wants it too.
But I can get it for him faster.
No legal red tape -- just my ass.

PETER

Well I'll get it then -- no one
cares about my ass. I'm just a
grief struck kid.

LIZ

(running her fingers
through his hair)

But what a kid. Okay, I got an
idea.

INT: BELLNAP'S OFFICE - NIGHT

There is a thunderstorm raging outside. LIZ sits in an
easy chair across from BELLNAP.

LIZ

It was very nice of you to see
me so fast.

BELLNAP

I try to keep my nights open
in case a patient needs some
extra help. I was concerned
about you. You've had a terrible
experience.

LIZ

I know. I didn't realize it at
first, but I've been having
these terrible nightmares.

BELLNAP

What are they about?

89 EXT: STREET

Thunder, rain, lightning. PETER watches LIZ through a
pair of binoculars from across the street.

90 INT: BELLNAP'S OFFICE

LIZ

... I have such a feeling of
helplessness. I can't move.
My arms and legs are tied down,
and he kneels down on me, forcing
me to ...

(shaking her head)

I'm sorry.

BELLNAP

What's the matter?

LIZ

It's just so dirty.

BELLNAP

Why do you feel that?

LIZ

Look, I know what dirty is --
and this is dirty.

BELLNAP

Why don't you just talk about
it. I'm sure it's not as bad
as you think.

LIZ

It's real bad -- and you're
talking to an expert on bad.

BELLNAP

Why do you say that?

LIZ

Because I'm a hooker and I've
done most of the bad things you
just think about.

BELLNAP

Do you like doing these things?

LIZ

Sometimes.

BELLNAP

What do you like about it?

LIZ

I like to turn men on. It makes me feel good. And I must do a good job cause they pay me a lot.

BELLNAP

Do you have any sex that's not paid for?

LIZ

You mean, do I have a boyfriend?

BELLNAP

Yes.

LIZ

No. Sex is just business to me.

BELLNAP

Have you ever been in love?

LIZ

Not for a long time.

BELLNAP

When was that?

LIZ

When I was a kid. I didn't know any better.

BELLNAP

Would you like to be in love again?

LIZ

Is that a proposal?

BELLNAP

Why do you say that?

LIZ

I don't know. You kind of turn
me on.

BELLNAP

Why?

LIZ

I go for the mature fatherly
type.

BELLNAP

Are you sexually attracted to
me?

LIZ

Sure. Are you?

BELLNAP

Attracted to you?

LIZ

Yeah.

BELLNAP

Yes.

LIZ

You want to fuck me?

BELLNAP

Yes.

LIZ

Why don't you?

BELLNAP

Because I'm a doctor and ...

LIZ

I fucked a lot of doctors.

BELLNAP

(continuing)

and married.

LIZ

Fucked a lot of them too.

BELLNAP

I think we're getting off the
point.

LIZ

Do you mind if I take off my
clothes?

BELLNAP

Why?

LIZ

Because of the size of that
cock in your pants -- I don't
think you're so married.

91 EXT: STREET

The storm is raging. PETER watches LIZ undress through
his wet binoculars.

92 INT: BELLNAP'S OFFICE

LIZ, in her bra and pants, smiles at BELLNAP.

LIZ

What do you think?

BELLNAP

You're an attractive woman.

LIZ

Do you want to touch me?

BELLNAP

Yes.

LIZ

Why don't you?

BELLNAP

I told you why.

LIZ

Oh yeah, that's right. You're a married doctor. I remember now. I think you're full of shit.

BELLNAP

You do? Just because I believe in the ethics of my profession?

LIZ

A cock doesn't have ethics -- look doc, I think you're kind of shy, so I'm going to go powder my nose in the other room. When I come back I hope to find your clothes next to mine. If not, well, I'll get dressed and we'll get back to the mind fuck.

92

CONTD

LIZ gets up and walks out of the office, shutting the door behind her.

CUT TO:

93

INT: RECEPTION ROOM - NIGHT

LIZ moves quickly over to the desk, opens up BELLNAP's appointment book and starts turning the pages to the day PETER shot his film.

CUT TO:

94

EXT: STREET - NIGHT

Through the rain, PETER watches BELLNAP.

CUT TO:

95

INT: BELLNAP'S OFFICE - NIGHT

BELLNAP takes off his clothes. He piles them neatly on the floor next to LIZ's. His legs are clean shaven and his cock is bandaged.

CUT TO:

96

EXT: STREET - NIGHT

PETER watches as BELLNAP opens the closet door, taking out a dress.

CUT TO:

97

INT: BELLNAP'S OFFICE - NIGHT

BELLNAP puts the dress on. He takes out a blonde wig and puts that on.

CUT TO:

98

EXT: STREET - NIGHT

PETER realizes that BELLNAP is the BLONDE that killed his mother. He remembers his film of all the entrances

and exits of BELLNAP's office. Everybody went in and out but BELLNAP. He went in in the morning and the BLONDE came out at night. PETER drops his binoculars and races across the street. He's halfway up the building steps when a hand clamps down on his shoulder from behind. He's whipped around to face a BLONDE.

CUT TO:

99

INT: RECEPTION ROOM

LIZ can't find the BLONDE's name. She closes the appointment book and goes to the door to BELLNAP's office. She opens it. The BLONDE stands before her. It's BELLNAP in drag, holding a straight razor. He slashes down at her, she fall back to the floor. BELLNAP lunges after her. He has her pinned down and about to slash her throat when a shot rings out.

(CONTINUED)

CONT'D

BELLNAP grabs his shoulder and crumbles to the floor.
LIZ looks up to see a BLONDE WOMAN holding a smoking
gun. PETER stands behind her.

DISSOLVE TO:

100

INT: SNYDER'S OFFICE

SNYDER stands in front of his desk. Seated around him
are LIZ, a BLONDE WOMAN, and DR. LEVY.

LIZ

So you had me followed.

SNYDER

That's right.

(indicating the

Blonde)

Meet Betty Luce. She's one of
our best young policewomen.

LIZ

So when I told you I was attacked
in the subway, you thought I was
nuts.

SNYDER

Detective Luce told me she lost
you at Columbus Circle. I
didn't figure there was another
blonde following you. Who would?

LIZ

So you put me down as a girl
with an overactive imagination.

DR. LEVY (contd)

unaware of the female. Opposite sexes inhabiting the same body. The sex change operation was to resolve the conflict. But as much as Bobbi tried to get it, Bellnap frustrated it. So Bobbi got even.

SNYDER

By killing Mrs. Myers?

DR. LEVY

That was part of it. But Mrs. Myers also aroused Bellnap just like Miss Demming aroused him. Bobbi took control -- killing anyone that made Bellnap masculinely sexual. Bobbi had to rid her body of masculine desires.

LIZ

You mean when Bellnap got turned on, Bobbi took over?

DR. LEVY

Yes. It was like Bobbi's red alert. Bellnap's penis became erect and Bobbi knew that there was a masculine self still living

(MORE)

DR. LEVY (contd)

within her. When Bellnap came to my office, it was the first time I saw Bobbi's masculine self. By the way he talked, I realized he had no idea that Bobbi existed. When Bellnap told me he thought Bobbi had killed Mrs. Myers, he was confessing himself. I called Detective Snyder.

LIZ

(to Snyder)

Why the hell didn't you stop me from going to Bellnap's office?

SNYDER

I was at a game with my kids. By the time I talked to Dr. Levy you were already over there.

LIZ

Did you ever really think I killed Kate?

SNYDER

No, but I needed to get into Bellnap's office and find out which psycho did -- so I pressed you into service.

LIZ

You might have just asked me.

SNYDER

You wouldn't have done it if I
had -- would you?

LIZ

Right!

SNYDER

Anyway I had Luce tailing you
to make sure you didn't get
into too much trouble.

LIZ

Thanks. It's always wonderful
to be of some assistance to the
police. So what's going to
happen to Bellnap?

The sarcastic smile leaves SNYDER's face. He starts
to shake his head.

101 INT: COFFEE SHOP - DAY

PETER sips a coke while LIZ has a cup of coffee.

PETER

Why would a man want to be a girl?

LIZ

What's the matter with being a
girl? It's not so bad.

PETER

I sure wouldn't want to be one.

LIZ

Well, I'm glad you're happy with your sex. But Bellnap wasn't. You see there are some men and women too who think they were born the wrong sex. They're called transsexuals. And all they want to do is have their sex changed.

PETER

How do you do that?

LIZ

Well first -- like Bellnap -- if you're a man that wants to become a woman -- you take female hormones.

PETER

What do they do?

LIZ

You grow breasts, your skin softens, your beard stops growing, and you don't get hard anymore.

PETER

Ugh!

LIZ

You sure you want to know about this?

PETER

Yeah -- yeah -- It's giving me all kinds of new ideas for my science project. Instead of building a computer -- I could build a woman -- out of myself.

LIZ

(wryly)

Great idea. In that case -- I'll give you all the details. The next step is surgery. You have a -- let me see if I can remember the exact word that Levy told me -- oh yeah -- a penectomy. Followed by castration, plastic reconstruction and the formation of an artificial vagina -- a vaginoplasty -- to those in the know.

PETER

Wow -- I thought Bellnap just put on a dress.

LIZ

Well -- he did -- and a wig too. But that's no good in bed -- when you got to take everything off.

PETER

You mean they get in bed with men?

LIZ

Well that's the whole idea -- they want to become women so they can have sex with men.

PETER

They're fags.

LIZ

No. No. They're transsexuals. Women that just happen to have men's bodies. Once they get transsexed ...

PETER

What?

LIZ

Transsexed! -- made into a woman -- they're just like any other --

PETER

Nut case. Like Bellnap. What's going to happen to him?

LIZ

First he has to recover from the gun wound; then, if he's ever sane enough to get out of Bellevue, they'll try him and guess who's the star witness?

PETER

You.

LIZ

Right.

(sarcastically)

Something I'm really looking forward to.

PETER

Well, I think I'll stick with my computer.

LIZ

Sounds like a good idea.

PETER

I got to get home and get to work.

LIZ

I'm going to miss having you on my tail. It made me kinda feel safe.

PETER

Well, why don't you come with me? I'd like the company.

LIZ

Wouldn't Mike mind?

PETER

He's away on some business trip. We got plenty of room.

LIZ

Great -- I could use a little vacation.

102 INT: ASYLUM - NIGHT

A night NURSE leans over BELLNAP's bed. BELLNAP lies asleep, a half filled water cup loosely grasped in his hand. The NURSE leans over to gently take the cup. Suddenly BELLNAP rises up, grabs the NURSE around the throat and throttles her. Without uttering a cry, the NURSE sinks limply onto the bed. BELLNAP looks around to the other beds to see if he has disturbed anyone. He hasn't. He slips out of the bed and turns to the inert NURSE. He starts to take off her clothes.

103 EXT: MYERS' HOUSE - NIGHT

The CAMERA TRACKS UP to PETER's window. He's in bed asleep. It moves past his window to the guest room window. LIZ is getting undressed.

104 INT: GUEST ROOM - NIGHT

LIZ finishes undressing and goes to the bathroom. She turns on the shower and steps inside. Water cascades down on her as she soaps herself. We hear the sound of a window breaking. LIZ turns toward the bathroom door and listens. It's quiet. She turns off the water. It's still quiet.

She steps out of the shower and covers herself with a bath towel. She goes over to the bathroom sink and stares at herself in the medicine cabinet mirror. We hear footsteps coming down the hall, a door knob turns,

a door opens and closes. We hear breathing. Close breathing. LIZ is terrified. She turns to face the open bathroom door. There's silence. She looks around for something to protect herself -- any kind of weapon. Another footstep -- closer now -- the sound of a crepe soled nurse's shoe. LIZ sees on the sink a shaving brush and hanging from the wall a razor strap. Another footstep. Now at the bottom edge of the door WE SEE the tip of a white nurse's shoe. LIZ frantically grabs the medicine cabinet mirror and swings it open. But there's no shelves, just a rectangular hole in the wall with a disembodied arm wielding a straight razor that is slashing down across LIZ's face.

CUT TO:

105 INT: HOTEL ROOM

LIZ screaming. A JOHN jumps out of a hotel bed.

JOHN

What's the matter -- you must
have dozed off for a second.

LIZ pushes him away and keeps screaming.

JOHN (contd)

You're crazy -- you're going to
have the cops in here.

LIZ keeps screaming and the JOHN puts on his clothes
and races out of the room.

THE END