

1<sup>st</sup> Cafe Noctisse  
2<sup>nd</sup> End  
3<sup>d</sup> # 72  
4<sup>th</sup> Dome

$\frac{7}{1}$  Rue Pigalle

Property of:

ASTRA PRODUCTIONS  
Hollywood, California

7

RUE FIGALLE

Original Story and Screenplay  
by Edward D. Wood, Jr.

REGISTERED

Property of ASTRA Productions  
1402 N. Van Ness Ave  
Hollywood, Calif.

CAST

1. Tex Strong
2. Pierre
3. Goulet
4. Jacques
5. Monette (53-54-56) (55-57)
6. Lorry (95) (106) (109-111) (125)
7. Criswell (128) *DOME THEATRE*

BITS

- ~~1. ~~Francine (16)~~~~
2. 1 Newsboy (16) *AIRPORT*
3. 2 Surete man (18-20A-21) (68A-68B) (114-
4. 3 Surete man (18-20A-21) (68A-68B) (114-
5. 4 Gendarme (18-20A-21-23) (67) (114-
6. 5 Girl #1 (25) *MIL (NARCISSE CAFE)*
7. 6 Girl #2 (25) *LILLIE (NARCISSE CAFE)*
8. 7 Waitress (25) *MIMI (WAITRESS)*
9. 8 Waitress (49-50) *FANNY (MOULIN ROUGE)*
10. 9 Waitress (French girl) (64) *COLLETTE (WAITRESS)*
11. 10 Waitress (topless) (75) *MICHELLE (WAITRESS)*
12. 11 Master of Ceremonies (104-
13. 12 Waiter (103) *DOME THEATRE*
14. 13 Young Girl #1 (128) *HANABELLE ~~DOME THEATRE~~*
15. 14 Young Girl #2 (128) *SIMONE DOME THEATRE*
16. 15 Madame

DANCERS

- FIFI-*
- ~~1~~ #1 (6-7-8-9-10-11) (12) *EVE CAFE (~~PARIS~~)*
  - ~~2~~ #2 (25-27-30) (33-34) *FRANCINE (NARCISSE CAFE)*
  - ~~3~~ #3 (59-61-63) *SUSIE (MOULIN ROUGE)*
  - #4 (72-74) *NANETTE (DISCOTHEQUE CAFE)*
  - #5 (97) *MARIETTE (~~LES~~ CAFE NOIR)*
  - #6 (102) *JACQUINE (DOME THEATRE)*
  - #7 (126) *BABETTE (DOME THEATRE)*

EXTRASAUDIENCE

(6-11) (25-32) (49-52) (58-64) (72-76)  
(97-98) (101-114) (125-129)

ONE COMBO — (6-11)(25-30)(59-63)(72-74)(97)(102)(126)

## CAST

1. Tex Strong - Bill Bates
2. Pierre - Mark Desmond
3. Goulet - John Bealy
4. Jacques - Louis Ojens
5. Monette - Carrol Davis
6. Lorry - T. C. Jones

## BITS

1. Newsboy--Airport - Ralph
2. I Surete man - Mike Parker
3. II Surete man - Peter Welkoff
4. Gendarme - Neil Stein
5. Mie--Narcisse Cafe - Extras
6. Lillie--Narcisse Cafe - Extras
7. Mimi--Waitress - Extras
8. Fanny--Moulin Rouge - Lenora Lee
9. Collette--Waitress - Jean Banister
10. Master of Ceremonies - Edward Wood, Jr.
11. Waiter--Dome Theatre - Bill Bonner

## DANCERS

1. Fife--Eve Cafe - Regina Lynn
2. Francine--Narcisse - Rima Cutner
3. Susie--Moulin Rouge - Beverly King
4. Nanette-Discotheque Cafe - Judy Russel
5. Mariette--Cafe Noir - Hilda Dietnich
6. Jacqueline--Dome Theatre - Terry Starr

7. Babette--Dome Theatre - Ann Bessett
8. T. C. Jones - T. C. Jones

EXTRAS

Audience

One Combo

1st DAY

FIRST DAY

INT. NARCISSE CAFE

Scenes 25 - 26 - 27 - 28 - 29 - 30 - 31 - 32

Pages 10 - 11

~~NARCISSE CAFE~~ FRANCINE

INT. DRESSING ROOM

Scenes 33 - 34

Page 11

EXT. ALLEY (DISCOTHEQUE CAFE)

Scenes 77 - 78 - 79 - 80 - 81 - 82 - 83 - 84 - 85 - 86 - 87 -

88 - 89 - 90 - 91 - 92 - 94 - 93

Pages 29 - 30 - 31 - 32 - 33 - 34 - 35

EXT. ALLEY (EVE CAFE)

Scene 12

FIFI

Page 2

EXT. FRENCH STREET CAFE (STAGE)

Scenes 36 - 37 - 38 - 39 - 40 - 41 - 42 - 43 - 44 - 45 - 46

Pages 12 - 13 - 14 - 15

35 SUPERIMPOSE (TEX)

ALLEY WAY CAFE

TEX } 60-

FRANCINE 700

GOULET }

COMBO 80

PIERRE 900

AUDIENCE 900

MIE 100

NIELLE

MIMI

FIFI 1200

ONE SURETE MNN

7 RUE PIGALLE

Original Story and Screenplay by EDWARD D. WOOD, Jr., - REGISTERED

FADE IN:

1. EXT. EIFFLE TOWER LONG SHOT DAY 1.  
Thru arc of bridge to Eiffel Tower. (S)

2. ANOTHER ANGLE - SAME 2.  
Eiffel Tower from the river bank. (S)

3. EXT. NOTRE DAME CATHEDRAL - DAY 3.  
With its giant bells ringing. (S)

4. EXT. ARCH de TRIOMPE DAY 4.  
The standing monument. (Parisian type music begins.)

(S)  
DISSOLVE TO:

5. EXT. EVE CAFE NIGHT 5. ✓  
People are entering the Eve cafe. (S)

DISSOLVE TO:

6. INT. EVE CAFE MEDIUM SHOT NIGHT 6.  
A small French cafe --- smoke filled - checkered table  
cloths -- All types of occupants who generally frequent  
such places. They are watching the off scene action  
toward the stage, applauding the act appreciatively..  
A strip tease number blares out wildly.

fifi >

7  
8  
9  
10  
11

MEDIUM SHOT - TO STAGE

#1

*(FIFI)*  
Strip tease dancer #1 moves on stage to go through her routine. (INTERCUT this with the wildly applauding audience) to the end of her dance.

7  
8  
9  
10  
11

FADE TO:

12.

EXT. ALLEY - NIGHT  
*FIFI*

STAGE DOOR ENTRANCE

MEDIUM SHOT

12.

*FIFI*

It is apparently one of the strip tease dancers (possibly Dancer #1 as witnessed in the previous scene, who exits the stage door into the alley. She wears a low cut blouse short, split skirt and beret. Once she has passed under the single dim stage door light she is engulfed in the alley darkness. And it is here, as she is almost lost to the darkness that the BLACK CLOAKED FIGURE steps out of the darkness to grip the neck of the girl's blouse -- to rip it from her body. And while the startled girl is preparing her scream the attacker's hands snap around her throat -- the scream comes out only as a terrified gasp.

In her final bid for the last vestige of life she kicked out with her spiked heel -- It catches the attacker in his ankle, causing him to lose his grip on her throat -- but also causing her instant death because in her twisting, sudden move, the attacker's hand caught in her very long hair. There is the sickening sound as her neck snapped. His hand releases itself from her long hair as her body goes limp. He pushes her away from him. The dead girl falls, slamming into a stack of trash cans -- knocking them over, causing a great racket. The Attacker turns and moves quickly off into the darkness. THE CAMERA PANS down to the mutilated, almost nude body (her clothing badly torn) laying in the mess -- in the foreground, among the spilled trash cans.

*CUT TO*

FADE TO:

13.

EXT. ARCH de TRIOMPHE

MEDIUM SHOT

DAY

13.

The standing monument -- A light Parisian type music begins.

*[Handwritten scribbles]*

DISSOLVE TO:

*Sound of jet engine screaming*



TO BE SET UP  
AIR FRANCE

12

14. ESTABLISHING AIR FRANCE PLANE IN FLIGHT 14.

Using what ever stock material is available.....

15. AIRPORT - FRANCE 15.

The big jet liner glides in to a smooth landing.....

16. EXT. RAMP - AIRPORT - DAY 16.

Tex, among others alights from the Airplane -- He smiles broadly - A newsboy with newspapers whose big black headlines read:-

" UNE AUTRE FERME TUEE "

runs in to attempt selling his papers to the passengers. Tex taps him on the shoulder.

TEX

Say, pardner -- you know where the baggage counter is?

FRENCHMAN ?

Je ne comprend pas.....

And the boy walks away screaming his wares. Tex shrugs and continues on....

17. MEDIUM CLOSE BAGGAGE CHECK STAND 17.

Baggage being claimed, etc.

17A. CLOSE SHOT TEX 17A.

Tex spies the off scene baggage check stand and moves to it.

18. INT. BAGGAGE COUNTER MEDIUM CLOSE DAY 18.

Tex is a large man in an expensive cut Western suit and large stetson hat, about 40 years of age, stands

CONTINUED

OK



18.. CONTINUED

18.

near the luggage counter. A smiling clerk brings the Texan's suitcase in to the counter and puts it there. Tex looks to the tag on the suit case.

CLERK

Monsieur....

TEX

Yep that's mine -- Tex Strong,  
Texas U.S.A.

And it is at this point a Gendarme and two plain clothes  
surete officers appear.

SURETE MAN

Sheriff Strong?

Tex turns to the man.

TEX

That's me, pardner....

SURETE MAN

(shows I.D.)

I have been sent to escort you  
to the Surete....

The uniformed Gendarme picked up Tex's suit case....as  
the Surete man continues.

...Shall we go...?

TEX

Don't I go through customs?

SURETE MAN

That has all been taken care of  
for you!

Tex shrugs and they move out of the scene....

DISSOLVE TO

19.

EXT. ARCH de TRIOMPHE

MEDIUM SHOT

DAY

19.

The standing monument, as before.

5

DISSOLVE TO:

20. EXT. PARIS STREET - POLICE CAR - PAN - DAY 20.

The French police car speeds along a street - the CAMERA  
PANS WITH IT...

~~20A.~~

(DELETE)

~~20A.~~

21. MONTAGE OF SCENES - PARIS 21.

MEDIUM CLOSE TO park and fountain - toy sail boats, etc.

MEDIUM SHOT - people feeding pigeons in the square

MEDIUM SHOT - River barge on river Seine.

MEDIUM SHOT - U. S. Embassy building.

MEDIUM SHOT - Entrance to the U. S. Embassy building with  
soldiers on guard.

MEDIUM SHOT - Past park to Picalle cafe.

MEDIUM SHOT - Florist shop

MEDIUM SHOT - Pastry shop

MEDIUM - A shop with a Key over the door

MEDIUM - Side walk Artist

MEDIUM - Sidewalk cafe and people.

MOVING SHOT - toward Arc de Triomphe

MEDIUM - Tomb of Unknown soldier....

22. EXT. POLICE CAR - SPEEDING THROUGH CITY - DAY 22.

Much as before the police car moves through the city street.

DISSOLVE TO

DELETE PAGE 5A

21.

CONTINUED

21.

MEDIUM - A shop with a Key over the door.

MEDIUM - Side walk Artist

(S)

MEDIUM - Sidewalk cafe and people.

MOVING SHOT - toward Arc de Triomphe

MEDIUM - Tomb of the Unknown soldier.

(THE MUSIC HAS CARRIED OVER)

SURETE MAN

The Eiffel tower, monsieur...

TEX

Big one, ain't it?

SURETE MAN

The Seine river -- and over there  
is your own Embassy -- Picalle...  
Many a famous painter has sold  
his wares for the first time right  
on those street art corners....

TEX

You know, fellas....Even though  
I'm on the friendly side of the  
law, sights sure look different  
from the BACK SEAT of a police  
car....

The Surete men laugh, then Tex joins in with them....

22.

20.

EXT. PPOLICE CAR - SPEEDING THROUGH CITY DAY

(S)

22.

20.

Much as before the police car moves through the  
city streets.....

DISSOLVE TO:

23. INT. SURETE INSPECTOR GOULET'S OFFICE MEDIUM WIDE 23.  
DAY

Inspector Goulet, a pleasant man in his middle fifties, stands up as the door is opened and a Gendarme ushers Tex into the room. Tex removes his passport, from an inner pocket, as he moves. He starts to show it to the Inspector, who waves it aside and outstretches his hand in greeting. He takes the hand and it is a warm greeting. Still without words, the Inspector indicates for the big man to take a seat in the large easy chair near the desk. Slowly Tex sinks into it. The Inspector reaches into his top desk drawer and produces a bottle of cognac and two fancy glasses.

GOULET

Welcome to Paris Sheriff Strong..  
I am Inspector Goulet --- Cognac?

TEX

Well, I ain't been one that goes  
much for fancy drinks -- but then  
I also ain't been one to turn down  
a friendly drink....

GOULET

Good!

He pours stiff jolts into each of the glasses and holds one out to Tex who rises to claim it. They click glasses in a quick salute. The Inspector downs his with a swift movement of the hand. Tex, watching him, follows suit -- but the fiery liquid burns all the way down. Tex gasps for breath for one brief moment.

TEX

Inspector Goulet -- When the Indians  
back in my country labeled Whiskey  
"FIRE WATER" they was talking about  
soda pop compared to this stuff.

GOULET

(laughs)  
Most happy you enjoyed it, Monsieur...  
Cigar?

TEX

Why not!

CONTINUED



23. CONTINUED

23.

The Inspector produces cigars from a cigar box on his desk and hands them to Tex -- When they had lighted up, Tex sinks back into the big easy chair.

GOULET

Now Sheriff Strong -- to a point...

TEX

Reckon as how it's about time....

GOULET

We have reserved accomodations for you at the hotel, and I realize you should have time to become settled -- But crime does not wait...We need desperately your help immediately.

TEX

How the blazes can I help you? I ain't even got a street map? I don't know the first thing about your town.

GOULET

That is exactly the reason you can be most invaluable....

Tex takes a deep puff of his cigar and lets the black smoke drift up around his head.

GOULET (cont'd)

I have on my hands what might well be another Jack the Ripper - only My Jack the Ripper is a STRANGLER .. He preys only on strip tease dancers.

Inspector Goulet rises from behind his desk and begins to pace his office as he continues.

GOULET (cont'd)

There have been four murders so far ... Gastly murders ... None of the poor girls had a chance ... The horror upon their dead faces...  
(he sighs)

CONTINUED

23. CONTINUED

23.

TEX

You got a pretty fair operation going here at the Surete -- damned good man from what I know -- what makes you think I'm any better?

GOULET

It is only a choice of words. Not better -- but a plan I have in my mind. The Surete is one of the finest police organizations in the world ... However, what I am attempting, is to prevent another full scale massacre such as happened with our first Jack the Ripper.

TEX

Four, huh?

GOULET

(shakes his head "Yes")

And you can be most helpful in seeing that more do not occur.

TEX

Just what is it you want me to do?

GOULET

Undercover work -- There is no one in all of Paris who knows you -- You will be an American on a carefree vacation...

TEX

(laughs)

A carefree vacation -- on<sup>A</sup> Sheriff's pay?

GOULET

Your expenses will be taken care of. You will be seen at all the clubs -- the LOW TYPE -- the kind where the murdered girl's worked. With your training in law enforcement and getting on the inside -- there is the most probability you can find the lead we so desperately need.

CONTINUED

23. CONTINUED

23.

TEX

Strippers, huh?

Goulet knods his head as Tex continues...

Ho - Ho - My dad told me stories  
about Gay old Pareeeee.....

GOULET

Then you accept the assignment?

TEX

I suppose I stand a good chance  
of getting myself killed?

GOULET

(shrugs)

In our business....

TEX

Yep -- that's the way I figured  
it. Well, now Inspector -- I  
planned to see all the clubs any-  
way and being a carefree American  
tourist might make it much more  
interesting....

Tex stands up -- shakes the Inspector's hand.

GOULET

We'll be in touch....

TEX

Reckoned you would.....

Tex turns and walks to the door where, as he opens it, the  
Inspector stops him.

GOULET

Sheriff Strong -- Bon chance.

TEX

(broad grin)

Thank you....

And he goes out....

CUT  
FADE TO:





24. EXT. NARCISSE CAFE MEDIUM NIGHT 5 24.  
 People entering....

DISSOLVE TO:

25. B INT. NARCISSE CAFE MEDIUM SHOT #2 TO STAGE 25.  
 NIGHT  
 FRANCINE

A beautiful girl is going through her routine. The CAMERA PANS the room with the cheering audience. But in this scene we can see Tex, apparently quite drunk at a near table. He has his arms around two lovely girls -- He laughs loudly. The girls giggle -- The wine bottles are prevalent in front of them. It is apparent the girls are having a big time at his expense. As is the Waitress who brings in several more bottles of wine. Sheriff Strong throws a couple more bills onto the table. (LILLIE)

26. A CLOSE SHOT - INSPECTOR GOULET 26.

At a secluded table in the darker background. Inspector Goulet is looking off scene in the direction of Sheriff Strong. Goulet gives a pious look, puts his hands over his eyes. All he can see is the cash going out. He sighs broadly.

27. C MEDIUM SHOT - TO STAGE 27.  
 The girl's dance continues. 27c

28. B MEDIUM SHOT - TEX & THE GIRLS 28.  
 Living it up. Lays out some more Francs...

29. A MEDIUM CLOSE - INSPECTOR GOULET 29.  
 With a sigh he stands up, puts on his hat and leaves the scene, toward the exit.

30. MEDIUM SHOT TO STAGE 30.  
 As the girl finishes her dance --- to ....

31. MEDIUM SHOT AUDIENCE 31.  
 ...the wildly applauding audience.

32. MEDIUM SHOT TEX & THE GIRLS 32.  
 Tex, in his character as a drunk, plays the part broadly.

33. INT. DRESSING ROOM MEDIUM SHOT NIGHT 33.  
 (FRANCINE)  
 The girl we have just seen dancing, comes into the dressing room. She is nearly nude, except for a filmy negligee she has thrown over her shoulders after her specialty. She, upon entering the room, starts immediately for a pipe rack of clothing and costumes.

34. REVERSE 34.  
 Through the line of clothes as she moves to them and pulls them aside. She starts to select her street wear then her eyes go wide in horror. She starts to back up terrified. The black cloaked creature dives on her... Silencing her before she can utter a sound.

FADE TO:

35. EXT. STREET SCENES TEX MEDIUM DAY (S) 35.  
SUPERIMPOSE Tex's face over the following as if he is on a sight seeing tour of Paris.

(GAY PARISIAN MUSIC UP AND HOLD THROUGHOUT.)

Street Intersection.

Men fishing on River Seine

Sidewalk news stand...

SUPERIMPOSE

(TEX)

CONTINUED

SCENE 35 PAGE 11-12

TAKE 90' OF TEX FOR SUPERIMPOSE

35.

CONTINUED

35.

Past fountain to public building

Sidewalk artist

Kiosk

Paris opera house

Down a narrow street.

A dingy hotel sign on a shabby building.

*SUPPER*

Tex's face is getting more bored with every passing scene of the action.

*SUPPERIMPOSE*

36.

*SIDEWALK CAFE*  
EXT. ~~ALLEY~~ - CLOSE SHOT

TEX

DAY

*WITH CHAT*

36.

Tex, tired of sight seeing, bored, tilts his 10 gallon stetson hat to the back of his head -- He reaches into his pocket for a printed pamphlet. He looks at it with all the boredom the world has to offer in his gaze.

37.

INSERT PAMPHLET

INSERT 37.

With the bold bright title reading:-

" TOURIST GUIDE TO PARIS "

38.

MEDIUM CLOSE

TEX

38.

Leaning back against the boards. He lets the hand with the pamphlet drop limply to his side.

39.

CLOSE SHOT

TEX'S HAND

39.

Holding the pamphlet as another hand reaches in to grab the pamphlet.....

40. MEDIUM SHOT TEX 40.

He makes a stab to his right hip as if reaching swiftly for his non-existent pistol. At the same time, spinning toward his off scene opponent.

41. MEDIUM CLOSE PIERRE 41.

Pierre is a tall, good looking, but serious faced man. His shirt and trousers suggest the Parisian Bohemian, as does his loose fitting jacket. He smiles broadly. Then with much ceremony he tears up the pamphlet and lets the pieces "SNOW FALL" to the sidewalk at their feet.

42. CLOSE TWO TEX & PIERRE 42.

The Texan's eyes are hard as he glares at the grinning Frenchman.

TEX

That kind of move generally leads to blood shed where I come from, hombre .....

PIERRE

Ahh - The impatience of the Texan....

TEX

How do you know I'm a Texan?

PIERRE

Who else would wear such a big hat and such fancy boots, Monsieur...?

TEX

You got me there, Pardner -- Now you got me pegged -- Who are you?

PIERRE

(broad  
gesture)

I, Monsieur ... I am the best guide in all Pareeeee -- Pierre -- at your service...

CONTINUED

42. CONTINUED

42.

Pierre takes a set of post cards from an inside pocket.

PIERRE (Cont'd)  
(during the  
move)

You want to see picture cards....

Tex brings them up to his vision.

43. INSERT - CARDS

INSERT (43.)

A series of cards showing girls in various stages of undress and poses.

44. CLOSE TWO            TEX & PIERRE

↑  
44.

Tex slams the cards down against his free hand. He breaks into a broad grin.

TEX  
Say -- these are alright...

PIERRE  
Of course, Monsieur -- Only the best models ... Is it not always the best to get the best?

TEX  
Pardner ... You got a point there.  
(breaks into  
bigger laugh)  
Say --- You're alright.

PIERRE  
Monsieur -- I am the best alright  
Parisian guide in all Paris....

TEX  
(sorrowfully)  
Guides I need like a hole in the head ... Reckon I've seen all of Paris, I care to see....

Pierre silently points to the ground.



45. CLOSE SHOT - SIDEWALK 45.

....to the "SNOW FALL" of paper scraps on the sidewalk which had once been the guide pamphlet.

46. MEDIUM TWO TEX & PIERRE 46.

Tex looks up again into Pierre's broad grin.

PIERRE

Monsieur -- You have seen Pareesee  
as the guide book directs ... BUT...

He pulls a small object which resembles a desk address book from his side pocket. He taps it lightly as if it mean't all the world to him.

PIERRE (cont'd)

You have not seen what the best  
guide in all of Pareesee can  
show you....

Pierre puts the book delicately back into his pocket.

PIERRE (cont'd)

(pace change -  
hard business)

...A day ... I mean a night Monsieur,  
... TEN DOLLARS - AMERICAN.

TEX

Show me what I want to see and you  
got it ... TEN DOLLARS - AMERICAN!

PIERRE

(simply)

Plus expensies....

TEX

You got a deal, Pardner ... After all,  
what do I have to lose? Might just  
as well give you a chance. I'm not  
getting anywhere on my own.

Pierre makes a broad gesture of leadership and moves off.  
Tex sighs his acceptance and moves after him. *moves off*

47.

EXT. STREET LONG DAY

47.

Front street -- traveling shot.

DISSOLVE TO:

48.

EXT. MOULIN ROUGE LONG SHOT NIGHT

48.

The brightly lighted night club...

DISSOLVE TO:

49.

INT. MOULIN ROUGE COMBO CLOSE NIGHT

49.

There is the immediate feeling of limited space in this smoke filled club. At the outset we see a three piece Combo, beating out their wild tones.

Tex, for the moment, is seen alone at the table, as the camera swings to him.

50.

MEDIUM CLOSE TEX'S TABLE

50.

~~Tex puts a waitress~~ on the fanny as she is about to pass by him. She stops and looks down to him. ~~There is no insulted look to the girl's eyes as she beams down at him.~~

WAITRESS

(sexily)

Ohhhh, Monsieur Texan.....

TEX

Good -- You speak Texan....

CONTINUED



50. CONTINUED

50.

WAITRESS

I speak good Texas....

TEX

Now we got that settled Ma'am...  
When do we get to the dancing  
girls?

WAITRESS

Oui, Monsieur Texan -- Monette -  
the star of the review -- She is  
not arrived .. We do not start with  
out here ever....

TEX

Nothin' to do but wait in a case  
like that, is there?

WAITRESS

More wine, Monsieur....?

TEX

Sure, why not? -- Bring it on ...  
an get that Pierre guide of mine...

WAITRESS

It is impossible for ME to get  
Pierre....

TEX

How come?

She giggles and points off -- Tex looks.....

51. ~~LONG~~ <sup>MED.</sup> SHOT      A SET OF DOORS

51.

One is marked "MADEMOISELLE" and the other "MONSIEUR".

52. MEDIUM SHOT - TEX & WAITRESS

52.

Tex flushes -- The girl giggles, then goes off scene...

FADE TO:

53. INT. CHEAP ROOM MEDIUM CLOSE DOOR DOLLY 53.  
 BACK TO MEDIUM NIGHT

MONETTE + JACQUES

From inside the cheap room the CAMERA FACES the closed door which opens into a poorly lighted hallway. The door is poorly hung so that tiny shafts of light from the hallway frames it. After a moment of establishment, a key is heard to turn in the lock. The door opens to show a lovely young girl, though overly dressed, and her boy friend. She leans back against the door jam and he reaches over to kiss her quickly, then she pushes him away lightly.

MONETTE

Now now, Jacques -- I am already  
 so late at the cafe....

JACQUES

(pleading)

But for a moment, Monette...

MONETTE

Even a moment is to long -- I am  
 so late as it is....

JACQUES

(sudden anger)

Late -- You are late -- I do not  
 like this cafe of yours -- I do  
 not like your work -- I do not  
 like this showing of your body  
 to all who can buy wine -- It is  
 not decent -- I do not like things  
 that are not decent....

MONETTE

And I don't like you trying to  
 tell me what I can do or can't  
 do. We are not married,....

JACQUES

Oui -- We are not married -- But  
 if we were,....

MONETTE

(cutting in)

If we were you'd do what...?

CONTINUED

ADDED SCENES

(PIECRE)

#  
TO FIT IN 53 TO 57

Stephen:

Read closely before you

submit 53 TO 57

53. CONTINUED

53.

Jacques raises his hand as if to strike her, but before he can deliver the blow, Monette's hand flashes out to smack him a sharp crack across the cheek. The CAMERA PULLS BACK FAST as in the same move she spins into the room and slams the door in his face. She throws a door bolt -- then snaps on a wall switch which causes the yellowed light of the room to activate itself. For a moment, saddened by the experience, she leans back against the door while the man outside pounds on it -- then the footsteps outside the door tell of Jacques departure. Monette remains in position another moment, until the footsteps are gone, then she turns and silently pulls the bolt free -- and just as silently she opens the door to cautiously look out. Satisfied he has gone, she closes the door again, BUT NEGLECTS TO BOLT IT. She sighs, and removing her beret which she tosses to a night stand, she starts across the room.

54. NEW ANGLE

54.

Monette walks to a clothes hanger -- selects a dress and tosses it on the bed where we can see a large fluffy doll, probably the only real luxury she had ever afforded herself. She then turns and while the CAMERA PANS WITH HER, but does not follow her, she walks into the small bathroom - turns on a light, and from this vantage point we can see a bath tub (of ancient vintage). She turns on the water and returns then to the main room where she slips the blouse up over her head and lets the skirt drop around her ankles. She steps out of it and after picking it up she tosses both the skirt and the blouse to a chair. She is now revealed in a chemese. She walks back into the bath room once more.

55. INT. BATHROOM REVERSE NIGHT

55.

She walks into the CAMERA and stops - at which point she lets the chemese drop around her ankles - and now the panties and bra are revealed. Sexily she unhooks her brassiere and lets it fall from her arms to the floor. The CAMERA PANS down as she lowers her panties and the garment joins the other articles on the floor. A naked foot kicks them up to a chair near at hand -- (possibly a closed toilet top) - then the feet step up and into the water of the bathtub.....



56. INT. THE CHEAP ROOM FLAT DOOR MEDIUM CLOSE DAY ↓ 56.

It slowly opens -- silently -- The figure of the black cloaked killer fills the screen as he comes in.

57. INT. BATH ROOM CLOSE NIGHT ↓ 57.

Monette uses a large sponge to soap herself -- She is humming softly. As -- THE KILLER STRIKES. His hands snap into the scene, around her throat. She tries to scream, and to get to her feet - but in so doing her head slaps back against the handles of the water taps. The blood of her fatal wound drains down the wall and into the water. The killer's hands withdraw from the scene. Monette's body -- eyes open in the terror of death -- slips down under the heavy sudes of the water.. The blood on the wall drains down after her...The echo of her scream comes over....

58. INT. MOULIN ROUGE - CLOSE - STAGE - NIGHT ↓ 58.

~~The screen has melted into the wildly beating hands on a drum -- the CAMERA STARTS it's move back where the combo can be seen and a girl is dancing a wild dance....~~

SUSIE

59. NEW ANGLE 59.

A new angle as the CAMERA PULLS BACK, we can see Pierre come out of the door marked "MONSIEUR" - The CAMERA TRUCKS BACK with him to Tex who is in the process of pouring a glass of wine as Pierre joins him. He takes up his place at the table and lights up a cigarette. The Texan has the look of utter boredom on his face. He taps his fingers impatiently on the table beside his wine glass and large wine bottle. After a quick sip of the wine he looks to Pierre, who, with a wide tooth grin moves his hand reassuringly. There is a sudden change in the tempo of the combo as the action becomes wilder. Pierre indicates the stage knowingly with his hand - palm up and fingers outstretched.

60. CLOSE TWO            TEX & PIERRE            60.

Tex turns to Pierre and speaks low...

TEX

I thought they wouldn't start the show until the star arrived/

PIERRE

It is rumored Monette will not be here tonight, for one reason or another....

Tex with deep concern in his eyes, looks back to the stage...

61. TO THE STAGE            61.

The girl goes through her dance - then after intercuts of the audience, etc., she removes the last of her panels, revealing her "G" string arrangement - then she skips off stage gaily.

62. CLOSE TWO            TEX & PIERRE            62.

The Texan applauds wildly -- Pierre shows no other emotion than a spasmodic puffing of his cigar - letting the smoke drift up around his head.

63. MEDIUM CLOSE            TO THE STAGE            63.

The girl returns for a bow -- wiggles her upper portion a few times to a rapid drum roll -- then slinks off.

64. MEDIUM TWO            TEX & PIERRE            64.

TEX

Yes, siree Bob, Pierre ... You sure know what it's all about....

Pierre indicates that they must leave. Both men stand up and are about to exit when an extremely beautiful French girl, dressed in low cut blouse and tight, side slit skirt sidles up to the apparently rich Texan....

COLLETTE

CONTINUED

64. CONTINUED

64.

GIRL  
 (sexily)  
 Ummmmmmmm mon Cheree.....

COLLETTE

She lays in close to him, lets her hand run down the side of his cheek - then she takes his head in her hands and kisses him firmly -- His eyes in the kiss, go wide. Then as the kiss takes hold, he closes his eyes in enjoyment; puts his arms tightly around the girl and hungrily clutches her to him. Pierre simply, but swiftly untangles Tex's arms and begins to pull him away. Their lips are the last to part. The Texan is pulled out of the scene, his eyes still closed and his lips still puckered, moving as if they are searching for the girl's lips. Then they are gone. The girl, hands on hips, glares after then angrily. Then just as angrily she picks up the remainder of the glass of wine, and downs it. When she puts the glass back on the table she starts to pick up the money and it is at this point Pierre slips back into the scene. He glares at the waitress who is counting the money. Pierre turns his back to the girl, but his open palm behind his back is much in evidence. The Waitress sighs, raises his eyes heavenward, then counts out a couple of bills and puts them into Pierre's hand. Pierre without looking, grins his broad grin, pockets the money and leaves the scene. The girl again sighs and continues cleaning up the table.

FADE TO:



65. EXT. SURETE ESTABLISHING

DAY

(S)

65.

Establishing the Surete....

DISSOLVE TO:



66. INT. INSPECTOR GOULET'S OFFICE

MEDIUM

DAY

66

Inspector Goulet is on his intercom phone....

CONTINUED

66. CONTINUED

66.

GOULET

(into the  
intercom)

Yes, yes, send him right in....

Inspector Goulet snaps off his intercom. As he awaits his visitor he lights a cigar; ~~lots of grey smoke which he permits to circle up around his head.~~

67. NEW ANGLE

WIDER

67.

A uniformed Gendarme opens the door to admit the Texan who crosses the room as the Gendarme closes the door behind him. Inspector Goulet stands up with his outstretched hand, which the Texan accepts in greeting. Goulet points to a chair and Tex sits in it.

GOULET

How are things progressing?

TEX

Progress? -- I've been to a lot of places and done a lot of things.

The Inspector sits down again. He picks up a handful of bills and receipts...

GOULET

So it would appear --- Mon Dieux....

TEX

Paris is an expensive place -- for a carefree American tourist...

(relaxes)

But I've even spent a quiet afternoon at the tomb of the UNKNOWN soldier -- and that's just where your case still stands -- In the UNKNOWN....

GOULET

Perhaps not quite so "IN THE UNKNOWN" as you put it.

TEX

I don't get you?

CONTINUED



67. CONTINUED

67.

GOULET

There was another murder last night.  
One Monette Montaigne....

TEX

(startled)  
The club Moulin Rouge - Monette of  
the Moulin Rouge?

GOULET

The same Monsieur....

TEX

So that's why she never showed  
for her performance....I was  
there last night....

GOULET

She was killed in her flat, just  
a few blocks from the club -  
However, all is not lost -- We  
have a suspect.....

(picks up a  
picture and  
hands it to  
Tex)

Her boy friend.....

~~Tex takes up the picture and looks at it....~~

68. NEW ANGLE

~~67~~ 67

~~Tex lowers the picture and puts it back on the Inspector's  
desk again.~~

TEX

You think he's the one that  
killed them all?

GOULET

(shrugs)  
Only time will tell that -- But he  
is the best suspect we have had  
since this whole affair started --  
People in Monette's flat heard  
them arguing earlier in the  
evening....

CONTINUED

68.

CONTINUED

68.

TEX

Boy friends and girl friends are always having an argument about one thing or another! What else do you have on him?

Inspector Goulet stands up.

GOULET

He is still in interrogation - would you like to watch?

TEX

It might not be good for him to see me....

GOULET

He will not be able to see you.

Tex stands with him and they move across the room after Goulet has pulled the shades to ~~darken~~, then he leads the way across the office to another door. *AND OUT*

68A.

INT. DARK ROOM - MEDIUM CLOSE - TO DOOR - DAY

68A.

Although it is day time the room at this point is almost black. The door to the ~~Inspector's office~~ opens and the dark shadows of Goulet and Tex stand there....

SURETE MAN (o.s.)

Your clothing was wet....

MEDIUM SHOT - REVERSE - INTO DARK ROOM

Jacques is clearly seen under a bright light which shines directly into his eyes. The dark figures of the Surete man and uniformed Gendarme can be seen hovering over him.

JACQUES

I told you - I found her in the bath tub....

SURETE MAN

You said before, her door was locked when you left - how did you get in...?

CONTINUED

68B.

CONTINUED

68B.

JACQUES

The door was open when I returned.

SURETE MAN

Your clothing was wet -- and your hands were painted with her blood.

JACQUES

I've told you over and over again. I attempted to pull her from the tub before I called you, then I thought better of it....

TEX AND GOULET EXIT AND CLOSE DOOR

68C.

INT. GOULET'S OFFICE - MEDIUM - DAY

68C.

TEX ENTER  
Goulet closes the door, then before reseating himself at his desk, he opened the blinds again. Tex reseats himself at his original position. Goulet sits at his desk.

TEX

So what's your plan?

GOULET

(shrugs)

There is no real proof against him... I am going to turn him loose.

TEX

That's taking a mighty fat chance, isn't it?

GOULET

Not so much as you might think... We know him now -- and he will be under constant surveillance -- and you Monsieur will also be in many of the same places he frequents --- If he is the strangler -- he will attempt to strike again. Habit is so easy to get into yet so difficult to get out of... We will be near at hand....

Inspector Goulet picks up an identification card which he studies a moment, then shows it to Tex.

CONTINUED

68. CONTINUED

68.

GOULET

I understand you have made the acquaintance of this man....

Quizically Tex takes the identification card from Inspector Goulet's hand...

69. INSERT - IDENTIFICATION CARD

69.

Showing a side and front view of Pierre with a number.

70. MEDIUM SHOT

70.

Tex puts the card back on the desk in front of Inspector Goulet.

TEX

He's my guide -- I hired him a couple of days ago...

(indicates card)

I don't understand French - but a mug shot is a mug shot in any language...He's some sort of criminal...?

GOULET

(hands wave dismissal)

No - No - Not in the general sense of the word. There was once the chance he might have been a pick pocket -- but the charges against him were dropped.

TEX

Do You want me to fire him?

GOULET

On the contrary, Monsieur -- He may be just what we need.

TEX

Oh?

CONTINUED

70. CONTINUED

70.

GOULET

Pierre is a professional guide. He gets a kick back from the clubs, the Waiters, the Waitresses as well as the client, the tourist himself. Because of his likeable personality he is never without clients -- and he is well received and known at all the clubs -- It makes your entrance acceptable without question.

TEX

I've got another little idea, Inspector - Let's see what you think about it.

GOULET

As long as it doesn't mean giving away your identity -- and that means Pierre as well -- let's have it.

TEX

Well, now Inspector, Pardner ... It's a little thing that's been right successful in the states a few times when we used it...

GOULET

Oui?

TEX

It's gonna cost you a few bucks!

GOULET

(eyes go wide)

Oui? -- And Monsieur how much is your idea of a few bucks?

TEX

Well -- I gotta' bring a guy over from the States -- A very special guy.

FADE

~~OUT~~ TO

71. EXT. CAFES (2498) (S) 71. ↓  
Establishing ~~several~~ <sup>DISCOTHEQUE</sup> cafes....

DISSOLVE TO:

72. INT. <sup>DISCOTHEQUE</sup> ~~3D DISCOTHEQUE~~ CAFE #4 STAGE MEDIUM NIGHT 72. ↑  
The strip tease dance <sup>NANETTE</sup> is in full swing. INTERCUT with  
shots of Tex, Pierre, etc....

73. CLOSE TWO TEX & PIERRE 73.  
Tex applauds, then turns to Pierre....

TEX  
Yes, sir....You're the best guide  
in all Pareeeee....

PIERRE  
I would be the best Guide anywhere  
in all the world, if I put my mind  
to it, Monsieur....

TEX  
Have it your way, Pardner...

PIERRE  
Oui, Monsieur -- I will --

74. TO THE STAGE 74.  
The girl completes her dance...>

75. CLOSE TWO TEX & PIERRE  
Tex completes his applauding and Pierre stands up.

PIERRE  
Now we go!

TEX  
We're moving again!

CONTINUED



75. CONTINUED

75.

PIERRE

We must always go where the Action  
is...

TEX  
LET'S GO HOME ITS ALMOST MORNING -  
(MICHELLE)

They stand up. A ~~topless bathing suit~~ Waitress moves in to confront them with the bill -- and a wide smile on her face. The big Texan surveys her longingly, but carefully -- then with a quick grin he takes out a couple of bills and hands them to her. Then he and Pierre leave the scene. Pierre, a bit behind the Texan with his hand outstretched behind him -- into which the girl slips a couple of bills.

76. INT. CLUB SIDE EXIT MEDIUM NIGHT

76. ↓

Pierre and Tex approach a door which leads to the outside - they are just about to open the door when it is opened to admit Jacques. He has almost knocked them over as he enters and moves in and past them with out the slightest thought of apology...

TEX

Now there's a right friendly  
hombre for you...

PIERRE

He is a man with many problems....  
Undue problems -- but problems  
all the same.

Pierre holds open the door, permitting the Texan to exit ahead of him.

77. EXT. ALLEY - MEDIUM TWO - DAY

77. ↓

DISCOTHEQUE LAFF

The Texan followed by Pierre comes out of the side entrance, then moves along an alley to stop in CLOSE to the CAMERA. +

78. NEW ANGLE

Tex looks skyward...

CONTINUED

78. CONTINUED

78.  
77

TEX  
It's almost daylight.

PIERRE  
It gets that way every morning  
when the sun comes up....  
(there is no  
humor in his  
remark)

TEX  
(laughs)  
Say --- That's a good one...  
(pace change -  
slowly)  
You knew that fellow in there ----  
the one you said had problems?

PIERRE  
He is one of the Night People....

TEX  
Now there you're putting me in the  
dark, Pierre?

PIERRE  
Pareeeee, as I know it, is much  
like your Las Vegas -- Both need  
no clocks....  
(looks back  
along the  
alley)  
Back there -- they are the night  
people -- He is one of them...They  
live in violence -- They die in  
the same violence. Was it not in  
the bible - an eye for an eye --?  
So it is with them -- the Night  
People....  
(looks back  
into CAMERA)  
Out there -- they are the Day  
People....

79. EXT. SIDE WALK CAFE MEDIUM SHOT DAY

↑  
79.

The sidewalk cafe and the people....

(S)



80. ANOTHER ANGLE - SIDEWALK CAFE 80.

Also with the people - CAMERA PANS to street, etc.

PIERRE (o.s.)  
All the day people of Paris work --  
as in any other city the world over.

(S)

81. EXT. MOULIN ROUGE - LONG SHOT 81.

PIERRE (o.s.)  
Many places are tourist traps --  
Big prices for something hinted  
at but never seen...

(S)

82. EXT. MOULIN ROUGE - CLOSER 82.

PIERRE (o.s.)  
Others -- for the diversions of  
those who live and work here...

(S)

83. EXT. CAFES 83.

To the lighted cafes....

PIERRE (o.s.)  
It is all in what one looks for.

(S)

84. EXT. ALLEY - TEX & PIERRE DAY 84

Pierre turns back to Tex as he speaks.

TEX  
Never thought of it that way before!

PIERRE  
Most people do not. But then you  
know the places you like in your  
own town.

TEX  
Why, sure....

CONTINUED

84. CONTINUED

84.

PIERRE

But you do not think of the TOURIST  
ATTRACTIVE in your own home town as  
something you must run out and see  
or buy picture cards of...

Pierre looks out (toward CAMERA AGAIN) as he continues....

It is the same with the People of  
Paris...

(his eyes  
narrow)

The good people, that is!

85. EXT. EIFFEL TOWER MEDIUM SHOT

(S)

85.

From across the boulevard.

PIERRE (o.s.)

The Eiffel Tower -- One of the  
greatest tourist attractions in  
all the world -- BUT -- to the  
Parisian, only an iron structure  
left over from the Worlds Fair of  
another, almost ancient era.....

86. EXT. SEINE RIVER DAY

(S)

86.

and the river bank.

87. EXT. BARGE DAY

(S)

87.

River barge on the river Seine

PIERRE (o.s.)

The river Seine of which songs are  
written -- Simply a muddy tributary  
for modern transportation.....

88. EXT. EXCURSION BOAT MEDIUM SHOT

(S)

88.

Lighted -- as it passes under a bridge...

PIERRE (o.s.)

...or a night excursion for the  
tourists.....

89. EXT. EXCURSION BOAT ANOTHER SHOT

5

89.

The lighted excursion boat passes left to right.

PIERRE (o.s.)

....seldom attended by the Parisian  
however.....

90. QUICK MONTAGE

90.

MEDIUM - The Arch of Triomphe 5

PAN - River Seine

LONG SHOT - Paris Opera House

MEDIUM - Notre Dame Cathedral

MEDIUM - Tower Monument

LONG - Eiffel Tower from the river banks...

PIERRE (o.s.)

The tourist attractions are for  
the tourist -- Not the Parisian....

91. EXT. ALLEY - MEDIUM TWO TEX & PIERRE MORNING

91. ↓

Pierre turns back to Tex. There is almost a sadness to  
his tone as he continues....

PIERRE

Perhaps that is what's wrong with  
the world today --- People know  
little of their own wealth - only  
that they want the wealth of others.  
Only their own pleasures. It takes  
one of varied interests to fully  
understand. The one who was called  
Jack the Ripper must have understood  
the plight of the Night People and  
he took the necessary steps as he  
saw fit.

TEX

You mean that murderer?

CONTINUED

91. CONTINUED

91.

Pierre does not answer in anger - only in what he honestly believes to be fact.

PIERRE

He was not a murderer Monsieur...  
He was the executioner of the  
accursed Night People....

He looks back to the cafe door along the alley as he pulls a handkerchief from his side pocket as if to wipe the perspiration which now dots his forehead. In so doing the black book affair comes out with it and lands on the ground at their feet. It has fallen with the cover open.

92. CLOSE INSERT BOOK

92.

The open book proves to be hollowed out and a black cloth affair can be seen hanging partly out of the opening.

93. MEDIUM SHOT TEX &amp; PIERRE

93.

Tex starts to lean over to pick it up but Pierre stops him in a wild quick move as he sweeps over and picks it up, jamming the black cloth back into it and closing the cover securely.

PIERRE

(by way of an  
explanation)

For the rain Monsieur -- One never  
knows in Paris when the sudden rain  
will strike -- It is a rain cloak!

(pace  
change)

We have elsewhere to go now,  
Monsieur...

They start out along the alley -- The CAMERA PANS with them, as they pass a gigantic poster cemented to the wall -- It depicts a nude in a suggestive dance pose. Pierre stops briefly, looks at it -- A snear crosses his features ... then he turns to walk off ahead. Tex, having caught the gramace, pauses to also look at the poster.

94. CLOSE SHOT - TEX

94.

Looking at the poster, then with deep set eyes he looks after Pierre. A puzzled expression has captured his features...."Pierre's" echo chambered voice comes over the scene, as the words pass through Tex's mind.

PIERRE (o.s.)  
(echo chamber  
effect)

He was not a murderer Monsieur...  
He was the executioner of the  
acursed Night People....

Slowly, knowingly, Tex walks forward, into and past the  
CAMERA.

FADE TO:

95. (INT) INSPECTOR GOULET'S OFFICE MEDIUM DAY

95.

Tex is leaning over Inspector Goulet's desk -- Facing the man directly. Inspector Goulet has his ever present cigar. It is apparent he has been listening to Tex at great length.

GOULET  
It seems inconceivable!

TEX  
Why so inconceivable?

GOULET  
It just does, that's all -- all  
these years and I never dreamed....

TEX  
I've been a sheriff a long time --  
lookin' at facts as they present  
themselves is my business.....

GOULET  
I'm still ten years ahead of you,  
Sheriff....

CONTINUED



95. CONTINUED

95.

TEX

Sure you are -- So what does that prove?

(before he  
can answer -  
exasperated)

Look! You brought me into this thing in the first place...

(he starts  
to pace)

You --- You're the one who thought I could find out things the Surete couldn't -- Do you want another murdered girl on your hands?

GOULET

Of course not!!!

TEX

Then take my word for it -- Get hot on my plan -- It can't do anything but work....

GOULET

(quietly)

Cognac?

TEX

DAMN IT YES....

The Inspector pours and Tex slugs the liquid down - this time he had been ready for the fire.

TEX (cont'd)

Why don't you believe me?

GOULET

Don't get me wrong -- It isn't that I don't believe you -- It's simply...

(throws up  
his hands  
and for lack  
of other  
words)

It's --- It's inconceivable!!!

Tex moves to stand over the desk again.

CONTINUED



95. CONTINUED

95.

TEX

Just how in hell is it inconceivable?  
Look at your own report -- Look to  
the words you yourself told me....

GOULET

There is no proof....

TEX

Proof be damned -- The proof is  
there -- All we have to do is  
search it out....

GOULET

(throws up  
his hands)

That's all we have to do.....

TEX

Hell, yes -- Now that we know who  
we're looking for -- Are you going  
to help me?

GOULET

(thoughtfully  
shrugs)

Why not! I've already spent  
several thousand francs bringing  
your friend to this country.

TEX

(surprised)

He's here.....?

GOULET

Arrived this morning....

(snaps on  
intercom)

Send in the American.....

Inspector Goulet snaps off the intercom and leans back in his chair with a smug, self satisfied look on his face. Tex laughs loudly, then turns to the door as a Gendarme opens it to admit a slim, handsome, very young man, dressed in an expensive suit. The young man crosses to Tex who takes his hand firmly.

CONTINUED



95. CONTINUED

95.

TEX

Lorry -- It 's sure good to see  
you again.....

LORRY

And you, Tex....

TEX

That was a fast trip!

LORRY

The Inspector indicated you felt  
it was urgent -- Besides, the  
plan intrigued me....

GOULET

Cognac?

TEX

(grin)  
When ever the Inspector is stuck  
for something to say, he remembers  
his cognac bottle.

LORRY

I'd love some, Inspector....

The Inspector takes out a third glass and pours. They  
each take up their glasses and down the liquid before  
they continue.

GOULET

(to Tex)

Now that the formalities of your  
plan are in force -- what do you  
mean for me to do?

TEX

Just be sure I get the publicity  
I want. Just a small item hidden  
on the theatrical page where it  
could be MISSED -- but will not  
be!

GOULET

The newspapers have been cutting  
me up one side and down the other  
about these unsolved murders....

CONTINUED

95.

95. CONTINUED

TEX

Then they sure should work with you on this deal -- even if it's only to prove you wrong and really CUT you up in their headlines....

Inspector Goulet thoughtfully seats himself. He looks with deep concern to Tex.

GOULET

Mon Dieux -- You even speak like a sheriff in the cowboy movies...

TEX

Well, Pardner ... I AM a cowboy -- and I AM a Sheriff....

GOULET

(finally)  
Very well ... I will call the papers immediately...

SHOCK CUT TO:



96. EXT. CAFES (2498)

Lighted for the business at hand.

(S)

96.

DISSOLVE TO:

~~CAFE NOIR~~ 4TH ~~STREET~~

97. INT. ~~THE CLUB~~ - STAGE - MEDIUM SHOT NIGHT

MARIETTE  
Another strip tease dance - with INTERCUTS.

#5

97.

98. CLOSE TWO - TEX & PIERRE

At a table -- Tex, seemingly drunk, and bored, turns to Pierre.

98.

TEX

Let's get outta' this place...

CONTINUED

98. CONTINUED

98.

PIERRE

But, Monsieur -- The girl has only started her dance.

TEX

Who cares ... You see one you see them all....

(anger)

I want something different -- What am I paying you for? You're supposed to know what's going on ... I might just as well go back to my guide book.

PIERRE

It is as you wish, Monsieur....

(sly - inviting)

Today I found of a secret behind the doors show -- Only for club members with a key. It is in a vacant theatre near here ... I can arrange it.

TEX

Something special, huh?

PIERRE

Mais Oui!!!

TEX

Let's have at it then....

They get up and exit....

SHOCK CUT TO: |

99. EXT. SKY - LIGHTNING

NIGHT

Ⓢ

99.

A many forked prong of lightning streaks across the night sky. The thunder roars....

100. EXT. DOME THEATRE - MEDIUM

WIDE NIGHT

↓

100.

A PANNING SHOT of the boarded up Dome theatre,

Ⓢ

CONTINUED

100. CONTINUED

100.

TEX (NAR.)

Right on cue for murder -- the lightning and thunder - But my plan was working....

101. INT. DOME LOBBY - WIDE Proc (S) NIGHT

101

The lobby - candy counter - mirror - etc. The reflection of a woman, walking in the rain, passing the theatre is seen in the mirror.

TEX (NAR.)

Inspector Goulet had done alright for himself - I couldn't have thought of a better setting for -- a private club activity....

102. INT. DOME STAGE - MEDIUM CLOSE - NIGHT

102.

*start donee from beginning*  
The end of a strip tease dance -- the girl finishes her dance and races off stage....

103. MEDIUM SHOT - TEX & PIERRE

103.

Seated at a table -- a shabby looking man brings them a bottle of wine.

104. TO THE STAGE

104.

As a Master of Ceremonies steps on stage. He holds up his hands to silence his audience and when they have quieted down, he speaks...

M.C.

Madames and Monsieurs - for your pleasure and enjoyment, and at great expense to the "Club As You Like It", present the formatable American performer, Lorraine....

105. CLOSE TWO TEX & PIERRE

105.

As they look intently to the stage action.

106. TO THE STAGE - FOR THE SPECIALTY ACT

106.

To be designed by the dance director to the talents of the performer - However, such adlibs, directed to Tex and Pierre must be interjected....

LORRY

(ad-lib suggestions)

Ah.. my friend I see you are slumming tonight -- Amour tu jour -- tonight for sure -- Such a big hat, must be a big head -- He looks so rich but with such a shabby character, where did you find him in the gutter...

Pierre is getting more angry by the second, but Tex only laughs it off....After more adlibs, the act ends....

107. CLOSE TWO - TEX & PIERRE

107.

Tex applauds, but Pierre is silent for a long moment.

PIERRE

The night People -- They are all the same - even in America...

Pierre lays his ever present <sup>with</sup> ~~cigar~~ into an ash tray. He looks to Tex.....

PIERRE (cont'd)

You will excuse me a moment, Monsieur?

TEX

(feigned  
hilarity)

Sure 'old buddy -- You just take off. I'll be right here when ya' get back....

Pierre stands up, then with his broad grin, he moves off and out of the scene. Tex looks back to the stage, enjoying the entertainment....



108. TO STAGE MEDIUM SHOT 108.  
 As Lorry finishes the act with the bows.

DISSOLVE TO:

109. INT. DRESSING ROOM MEDIUM SHOT NIGHT 109.

Lorry enters the dressing room, looks to the mirror then goes to sit at it, replacing the lipstick... (If this has been a strip tease type of act, Lorry has thrown a fluffy negligee over his shoulders. We must remember at all times through out the act and in this scene he has been the GIRL.)

110. REVERSE 110.

Lorry is adjusting the lipstick (INTO CAMERA) as the cloaked killer comes up from behind. Lorry sees the killer in the o.s. mirror and prepares for the action.

111. MEDIUM SHOT 111.

As the killer attacks - Lorry is fast. He flips backwards to spill the killer to the floor. Startled by this change of events the killer is dumb founded -- he rolls to his feet and races out of the dressing room...

112. TO STAGE MEDIUM SHOT NIGHT 112.

The black cloaked killer moves quickly on stage but is stopped dead in his tracks by Tex's off scene voice.

TEX (o.s.)  
 Hold it right there, Pardner....

113. MEDIUM SHOT - AUDIENCE 113.

Thinking it is all part of the act, they applaud, and look to what they think is entertainment.

114. MEDIUM SHOT TO THE STAGE

↓ 114.

Showing Tex and the black cloaked Killer. Both for the moment seem to be sizing each other up - then the Killer re-traces his steps to dart back into the wings -- Tex follows immediately after --- And out of the darkness of the audience Inspector Goulet and Gendarmes jump to the stage and race across it. *curtains*

115. INT. BACK STAGE WIDE NIGHT

↑ 115.

The general back stage props, etc., and a steep wooden stairway leading up the left side of the wall to the second story dressing and make up rooms... Pierre races across the back stage area, knocks over some light stands and props, falls into a rack of clothing, but rights himself immediately, and races for the stairs. Tex comes in from the stage area. He stops and looks off. Goulet and the Gendarmes join him. Tex points.

TEX

He's heading for the stairs....

GOULET

Halt....Halt or I'll fire...

Goulet has his pistol out as do the Gendarmes....

116. NEW ANGLE - TO THE STAIRS

↑ 116.

Pierre, the cloaked figure, races up the stair case... He reaches the top landing without heeding Goulet's warning...

117. MEDIUM GROUP TEX GOULET GENDARMES

117.

Goulet aim's and fires....

118. HIGH ANGLE - TO CAT WALKS AND DRESSING ROOMS

↓ 118.

The bullet hits the wall near the running figure, who stops and leaning against the railing looks down on those below....

CONTINUED

*one*

118. CONTINUED

118.

PIERRE  
 (mad - screaming)  
 You can never take me alive --  
 What Jack the Ripper could not  
 accomplish I have accomplished  
 for him ... Now I am the  
 executioner....

119. CLOSE GROUP      TEX      GOULET      GENDARMES

119.

Inspector Goulet turns to a Gendarme who holds a ~~file~~ <sup>Pistol,</sup>

GOULET  
 Wing him in the shoulder....

TEX  
 (to Gendarme) ~~GOULET,~~  
 Give me that...

Tex takes up the ~~file~~ <sup>Pistol,</sup>, aims and fires....

120. CLOSE -      PIERRE

120.

The force of the bullet snaps Pierre back against the  
 real rear wall, which pushes him back forward again  
 toward the railing....

121. LONG SHOT

121.

With the others watching the black cloaked figure crashes  
through the railing and lands with a dull thud on the  
 cement floor below....The police move forward toward the  
 body fast...Tex follows slowly....A crowd including Jacques  
 has gathered back stage....

122. CLOSE SHOT - BODY

122.

Pierre - unmasked....

GOULET (o.s.)  
~~It's Pierre~~....



123. MEDIUM CLOSE - JACQUES

123.

Jacques jumps forward out of the crowd....

JACQUES

Ma cheria ... Monette ... Let me have him!!! -- Let me have him!!!

Tex moves in to restrain him until two of his friends are able to take his arms.

TEX

Son -- You better let the hangman take care of things like this...

124. MEDIUM SHOT - GOULET & PIERRE

124.

Inspector Goulet looks up from Pierre's body as he speaks.

GOULET

We do not employ the services of a hangman in France, Monsieur...

(looks back to Pierre)

But Pierre has even cheated Mme Guillotine!

FADE TO:



125. INT. DOME THEATRE - CLUB AREA MEDIUM NIGHT

125.

Tex, Inspector Goulet and Lorry are seated at one of the club's tables -- Music plays, but it is not the general type of strip tease music at this point...

LORRY

I don't claim to be brave, Inspector, (removes wig)

As a Female Impersonator, I am foremost an entertainer..Catching killers is a bit out of my line -- But when Tex asked me to do this My old Marine Corps instincts took hold and it was a challenge I couldn't turn down -- Besides -- I may want to play Texas again someday and it's always good to have the Sheriff on your side.

CONTINUED

125.

CONTINUED

125.

COULET

(to Tex)

I know how you came to suspect Pierre from his dialogue about the Night People and the BLACK CAPE -- But in the Moulin Rouge the night he murdered Monette in her flat -- HOW? -- He was with you all the time....

TEX

Not all the time -- He went out of the men's room window -- came back the same way -- It was only a matter of a few moments -- Pierre had the twisted mind of the mad man he was. He hated anything he thought was lower than himself -- The only problem with those poor girls is that they stood on pedestals compared to him.

LORRY

There is one thing I don't understand. Where did he keep the black cloak all the time..

Coulet pulls the small black book from his pocket and opens it....

COULET

It was always with him in the hollowed out ~~book~~ book -- The cloth rolls or folds up into a very small package....

He replaced the book to a spot on the table in front of them then turned to Lorry.

COULET (Cont'd)

Monsieur Female Impersonator, you have done my country a great service....

(to Tex)

And what can I say to you, PARDNER?

CONTINUED



125. CONTINUED

125.

TEX  
(salutes him  
with wine)

You've already said it, Monsieur...

A wild dance music comes up -- causing them to look off to the stage once more....

126. TO STAGE

#7

126.

BABETTE  
A strip tease dancer - (The best of the lot).

127.. CLOSE TO TABLE

127.

Inspector Goulet looks to Tex. †<sup>to look</sup>

GOULET

And thanks to you -- She'll get home tonight -- SOONER or LATER!!!

They laugh at the Inspectors implications....

128. MEDIUM SHOT - TO BOOTH

The famed personality CRISWELL in a booth is surrounded by several lovely young girls in various stages of undress. The girls are hugging and kissing this celebrity ---

FIRST GIRL

And what do you Predict for me Monsieur Criswell?

ANAISELLE  
SIMONE

CRISWELL

I PREDICT, Pareeeee may be even hotter this year.

OUT

He has turned to look directly into the CAMERA as he speaks. ↑

129. TO THE STAGE BABETTE

129.

The dance continues for the SUPERIMPOSED

THE END