



Scripts.com

Chinatown

By Robert Towne

FADE IN:

FULL SCREEN PHOTOGRAPH

Grainy but unmistakably a man and woman making love. Photograph shakes. SOUND of a man MOANING in anguish. The photograph is dropped, REVEALING ANOTHER, MORE compromising one. Then another, and another. More moans.

CURLY'S VOICE

(crying out)

Oh, no.

INT. GITTES' OFFICE

CURLY drops the photos on Gittes' desk. Curly towers over GITTES and sweats heavily through his workman's clothes, his breathing progressively more labored. A drop plunks on Gittes' shiny desk top.

Gittes notes it. A fan whiffs overhead. Gittes glances up at it. He looks cool and brisk in a white linen suit despite the heat. Never taking his eyes off Curly, he lights a cigarette using a lighter with a "nail" on his desk.

Curly, with another anguished sob, turns and rams his fist into the wall, kicking the wastebasket as he does. He starts to sob again, slides along the wall where his fist has left a noticeable dent and its impact has sent the signed photos of several movie stars askew.

Curly slides on into the blinds and sinks to his knees. He is weeping heavily now, and is in such pain that he actually bites into the blinds.

Gittes doesn't move from his chair.

GITTES :

All right, enough is enough -you can't eat the Venetian blinds, Curly. I just had 'em installed on Wednesday.

Curly responds slowly, rising to his feet, crying. Gittes reaches into his desk and pulls out a shot glass, quickly selects a cheaper bottle of bourbon from several fifths of more expensive whiskeys.

Gittes pours a large shot. He shoves the glass across his desk toward Curly.

GITTES :

-- Down the hatch.

Curly stares dumbly at it. Then picks it up, and drains it.

He sinks back into the chair opposite Gittes, begins to cry quietly.

2.

CURLY :

(drinking, relaxing a little)

She's just no good.

GITTES :

What can I tell you, Kid?
You're right. When you're right,
you're right, and you're right.

CURLY :

-- Ain't worth thinking about.
Gittes leaves the bottle with Curly.

GITTES :

You're absolutely right, I wouldn't
give her another thought.

CURLY:

(pouring himself)
You know, you're okay, Mr. Gittes.
I know it's your job, but you're
okay.

GITTES:

(settling back,
breathing a little
easier)
Thanks, Curly. Call me Jake.

CURLY :

Thanks. You know something, Jake?

GITTES :

What's that, Curly?

CURLY :

I think I'll kill her.
INT. DUFFY & WALSH'S OFFICE
noticeably less plush than Gittes's. A well-groomed, dark-

haired WOMAN sits nervously between their two desks, fiddling with the veil on her pillbox hat.

WOMAN :

-- I was hoping Mr. Gittes could see to this personally -

WALSH:

(almost the manner of someone comforting the bereaved)

-- If you'll allow us to complete our preliminary questioning, by then he'll be free.

3.

There is the SOUND of ANOTHER MOAN coming from Gittes' Office -something made of glass shatters. The Woman grows more edgy.

INT. GITTES' OFFICE - GITTES & CURLY

Gittes and Curly stand in front of the desk, Gittes staring contemptuously at the heavy breathing hulk towering over him. Gittes takes a handkerchief and wipes away the plunk of perspiration on his desk.

CURLY :

(crying)

They don't kill a guy for that.

GITTES :

Oh they don't?

CURLY :

Not for your wife. That's the unwritten law.

Gittes pounds the photos on the desk, shouting;

GITTES :

I'll tell you the unwritten law, you dumb son of a bitch, you gotta be rich to kill somebody, anybody and get away with it. You think you got that kind of dough, you think you got that kind of class?

Curly shrinks back a little.

CURLY :

... No...

GITTES :

You bet your ass you don't. You can't even pay me off.

This seems to upset Curly even more.

CURLY :

I'll pay the rest next trip -we only caught sixty ton of skipjack around San Benedict. We hit a chubasco, they don't pay you for skipjack the way they do for tuna or albacore -

GITTES :

(easing him out of his office)

Forget it. I only mention it to illustrate a point...

4.

INT. OFFICE RECEPTION

He's now walking him past SOPHIE who pointedly averts her gaze. He opens the door where on the pebbled glass can be

read:

GITTES :

I don't want your last dime.

He throws an arm around Curly and flashes a dazzling smile.

GITTES :

(continuing)

What kind of guy do you think I am?

CURLY :

Thanks, Mr. Gittes.

GITTES :

Call me Jake. Careful driving home, Curly.

He shuts the door on him and the smile disappears. He shakes his head, starting to swear under his breath.

SOPHIE :

-- A Mrs. Mulwray is waiting for you, with Mr. Walsh and Mr. Duffy. Gittes nods, walks on in.

INT. DUFFY AND WALSH'S OFFICE

Walsh rises when Gittes enters.

WALSH :

Mrs. Mulwray, may I present Mr. Gittes?

Gittes walks over to her and again flashes a warm, sympathetic smile.

GITTES :

How do you do, Mrs. Mulwray?

MRS. MULWRAY

Mr. Gittes...

GITTES :

Now, Mrs. Mulwray, what seems to be the problem?

She holds her breath. The revelation isn't easy for her.

MRS. MULWRAY

My husband, I believe, is seeing another woman.

5.

Gittes looks mildly shocked. He turns for confirmation to his two partners.

GITTES :

(gravely)

No, really?

MRS. MULWRAY

I'm afraid so.

GITTES :

I am sorry.

Gittes pulls up a chair sitting next to Mrs. Mulwray -between Duffy and Walsh. Duffy cracks his gum. Gittes gives him an irritated glance. Duffy stops chewing.

MRS. MULWRAY

Can't we talk about this alone, Mr.

Gittes?

GITTES :

I'm afraid not, Mrs. Mulwray.
These men are my operatives and at
some point they're going to assist
me. I can't do everything myself.

MRS. MULWRAY

Of course not.

GITTES :

Now -- what makes you certain he is
involved with someone?

Mrs. Mulwray hesitates. She seems uncommonly nervous at the
question.

MRS. MULWRAY

-- a wife can tell.

Gittes sighs.

GITTES :

Mrs. Mulwray, do you love your
husband?

MRS. MULWRAY

(shocked)

... Yes of course.

GITTES :

(deliberately)

Then go home and forget about it.

MRS. MULWRAY

-- but...

6.

GITTES :

(staring intently at
her)

I'm sure he loves you, too. You know
the expression, let sleeping dogs
lie? You're better off not knowing.

MRS. MULWRAY

(with some real anxiety)

But I have to know.

Her intensity is genuine. Gittes looks to his two partners.

GITTES :

All right, what's your husband's first name?

MRS. MULWRAY

Hollis. Hollis Mulwray.

GITTES :

(visibly surprised)

-- Water and Power?

Mrs. Mulwray nods, almost shyly. Gittes is now casually but carefully checking out the detailing of Mrs. Mulwray's dress -her handbag, shoes, etc.

MRS. MULWRAY

-- he's the Chief Engineer.

DUFFY :

(a little eagerly)

-- Chief Engineer?

Gittes' glance tells Duffy Gittes wants to do the questioning.

Mrs. Mulwray nods.

GITTES:

(confidentially)

This type of investigation can be hard on your pocketbook, Mrs. Mulwray. It takes time.

MRS. MULWRAY

Money doesn't matter to me, Mr.

Gittes.

Gittes sighs.

GITTES :

Very well. We'll see what we can do.

EXT. CITY HALL - MORNING

already shimmering with heat. A drunk blows his nose with his fingers into the fountain at the foot of the steps.

7.

Gittes, impeccably dressed, passes the drunk on the way up the stairs.

INT. COUNCIL CHAMBERS

Former Mayor SAM BAGBY is speaking. Behind him is a huge map, with overleafs and bold lettering: "PROPOSED ALTO VALLEJO DAM AND RESERVOIR" Some of the councilmen are reading funny papers and gossip columns while Bagby is speaking.

BAGBY :

-- Gentlemen, today you can walk out that door, turn right, hop on a streetcar and in twenty-five minutes end up smack in the Pacific Ocean. Now you can swim in it, you can fish in it, you can sail in it -but you can't drink it, you can't water your lawns with it, you can't irrigate an orange grove with it. Remember -we live next door to the ocean but we also live on the edge of the desert. Los Angeles is a desert community. Beneath this building, beneath every street there's a desert. Without water the dust will rise up and cover us as though we'd never existed!

(pausing, letting the implication sink in)

CLOSE - GITTES

sitting next to some grubby farmers, bored. He yawns -- edges away from one of the dirtier farmers.

BAGBY(O.S.)

(continuing)

The Alto Vallejo can save us from that, and I respectfully suggest that eight and a half million dollars is a fair price to pay to keep the desert from our streets -- and not on top of them.

AUDIENCE - COUNCIL CHAMBERS

An amalgam of farmers, businessmen, and city employees have been listening with keen interest. A couple of the farmers applaud. Somebody shooshes them.

COUNCIL COMMITTEE

in a whispered conference.

8.

COUNCILMAN:

(acknowledging Bagby)

-- Mayor Bagby... let's hear from the departments again -- I suppose we better take Water and Power first.

Mr. Mulwray.

REACTION - GITTES

looking up with interest from his racing form.

MULWRAY:

walks to the huge map with overleafs. He is a slender man in his sixties, who wears glasses and moves with surprising fluidity. He turns to a smaller, younger man, and nods. The man turns the overleaf on the map.

MULWRAY :

In case you've forgotten, gentlemen, over five hundred lives were lost when the Van der Lip Dam gave way -core samples have shown that beneath this bedrock is shale similar to the permeable shale in the Van der Lip disaster. It couldn't withstand that kind of pressure there.

(referring to a new overleaf)

Now you propose yet another dirt banked terminus dam with slopes of two and one half to one, one hundred twelve feet high and a twelve thousand acre water surface. Well, it won't hold. I won't build it. It's that simple -- I am not making that kind of mistake twice. Thank you, gentlemen.

Mulwray leaves the overleaf board and sits down. Suddenly there are some whoops and hollers from the rear of the chambers and a red-faced FARMER drives in several scrawny, bleating sheep. Naturally, they cause a commotion.

COUNCIL PRESIDENT

(shouting to farmer)

What in the hell do you think you're doing?

(as the sheep bleat down the aisles toward the Council)

Get those goddam things out of here!

FARMER :

(right back)

Tell me where to take them!

(MORE)

9.

FARMER (CONT'D)

You don't have an answer for that so quick, do you?

Bailiffs and sergeants-at-arms respond to the imprecations of the Council and attempt to capture the sheep and the farmers, having to restrain one who looks like he's going to bodily attack Mulwray.

FARMER:

(through above, to Mulwray)

-- You steal the water from the valley, ruin the grazing, starve my livestock -- who's paying you to do that, .Mr. Mulwray, that's what I want to know!

L.A. RIVERBED - LONG SHOT

It's virtually empty. Sun blazes off it's ugly concrete banks. Where the banks are earthen, they are parched and choked with weeds.

After a moment, Mulwray's car pulls INTO VIEW on a flood control road about fifteen feet above the riverbed. Mulwray gets out of the car. Me looks around.

WITH GITTES:

holding a pair of binoculars, downstream and just above the flood control road -- using some dried mustard weeds for cover. he watches while Mulwray makes his way down to the center of the riverbed. There Mulwray stops, tuns slowly, appears to be looking at the bottom of the riverbed, or -at nothing at all.

GITTES:

trains the binoculars on him. Sun glints off Mulwray's glasses.

BELOW GITTES:

There's the SOUND of something like champagne corks popping. Then a small Mexican boy atop a swayback horse rides it into the riverbed, and into Gitte's view.

MULWRAY:

himself stops, stands still when he hears the sound. Power lines and the sun are overhead, the trickle of brackish water at his feet. He moves swiftly downstream in the direction of the sound, toward Gittes.

10.

GITTES:

moves a little further back as Mulwray rounds the bend in the river and comes face to face with the Mexican boy on the muddy banks. Mulwray says something to the boy. The boy doesn't answer at first. Mulwray points to the ground. The boy gestures. Mulwray frowns. He kneels down in the mud and stares at it. He seems to be concentrating on it. After a moment, he rises, thanks the boy and heads swiftly back upstream -- scrambling up the bank to his car. There he reaches through the window and pulls out a roll of blueprints or something like them - he spreads them on the hood of his car and begins to scribble some notes, looking downstream from time to time. The power lines overhead HUM. He stops, listens to them -- then rolls up the plans and gets back in the car. He drives off.

GITTES:

Hurries to get back to his car. He gets in and gets right back out. The steamy leather burns him. He takes a towel from the back seat and carefully places it on the front one. He gets in and takes off.

POINT FERMIN PARK - DUSK

Street lights go on.

MULWRAY:

pulls up, parks. Hurries out of the car, across the park lawn and into the shade of some trees and buildings.

GITTES:

pulls up, moves across the park at a different angle, but in the direction Mulwray had gone. He makes it through the trees in time to see Mulwray scramble adroitly down the side of the cliff to the beach below. He seems in a hurry. Gittes moves after him - having a little more difficulty negotiating the climb than Mulwray did.

DOWN ON THE BEACH

Gittes looks to his right - where the bay is a long, clear crescent. He looks to his left - there's a promontory of sorts. It's apparent Mulwray has gone that way. Gittes hesitates, then moves in that direction -- but climbs along the promontory in order to be above Mulwray.

AT THE OUTFALL:

Gittes spots Mulwray just below him, kicking at the sand. Mulwray picks up a starfish. Brushes the sand off it. Looks absently up toward Gittes.

11.

GITTES:

backs away, sits near the outfall, yawns.

BEACON LIGHT AT POINT FERMIN

flashing in the dust.

CLOSE - GITTES

sitting, suddenly starts. He swears softly -- he's in a puddle of water and the seat of his trousers is wet.

MULWRAY:

below him in watching the water trickling down from the outfall near Gittes. Mulwray stands and stares at the water, apparently fascinated. Even as Gittes watches Mulwray watching, the volume and velocity seem to increase until it gushes in spurts, cascading into the sea, whipping it into a foam.

AT THE STREET - GITTES' CAR

There's a slip of paper stuck under the windshield wiper.

Gittes pulls it off, gets in the car and turns on the dash

light. It says:

THIRST! PROTECT YOUR PROPERTY! LOS ANGELES IS YOUR INVESTMENT IN THE FUTURE!!! VOTE YES NOVEMBER 6.....CITIZENS COMMITTEE TO SAVE OUR CITY, HON. SAM BAGBY, FORMER MAYOR - CHAIRMAN."

Gittes grumbles, crumples it up and tosses it out the window.

He notices other flyers parked on a couple of cars down the street. Gittes reaches down and opens his glove compartment.

INT. GLOVE COMPARTMENT

consists of a small mountain of Ingersoll pocket watches.

The cheap price tags are still on them. Gittes pulls out

one. He absently winds it, checks the time with his own

watch. It's 9:

it behind the front wheel of Mulwray's car. He yawns again and heads back to his own car.

GITTES :

arrives whistling, opens the door with "J.J. GITTES AND ASSOCIATES - DISCREET INVESTIGATION" on it.

GITTES :

Morning, Sophie.

Sophie hands him a small pile of messages. He goes through them.

GITTES :

Walsh here?

12.

SOPHIE :

He's in the dark room.

Gittes walks through his office to Duffy and Walsh's. A little red light is on in the corner, over a closed door. Gittes walks over and knocks on the door.

GITTES :

Where'd he go yesterday?

WALSH'S VOICE

Three reservoirs -- Men's room of a Richfield gas station on Flower, and the Pig 'n Whistle.

GITTES :

Jesus Christ, this guy's really got water on the brain.

WALSH'S VOICE

What'd you expect? That's his job.

GITTES :

Listen, we can't string this broad out indefinitely -- we got to come up with something.

WALSH'S VOICE

I think I got something.

GITTES :

Oh yeah? You pick up the watch?

INT. DUFFY & WALSH'S OFFICE - GITTES

WALSH'S VOICE

It's on your desk. Say, you hear the one about the guy who goes to the North Pole with Admiral Byrd looking for penguins?

Gittes walks to his office.

ON HIS DESK:

is the Ingersoll watch, the crystal broken -- the hands

stopped at 2:

GITTES :

He was there all night.

Gittes drops it, sits down. Walsh comes in carrying a series of wet photos stuck with clothes pins onto a small blackboard.

GITTES :

(continuing; eagerly)

So what you got?

13.

Walsh shows him the photos. He looks at them. They are a series outside a restaurant showing Mulwray with another man whose appearance is striking. In two of the photos a gnarled cane is visible.

GITTES :

(continuing; obviously annoyed)

This?

WALSH :

They got into a terrific argument outside the Pig 'n Whistle.

GITTES :

What about?

WALSH :

I don't know -- the traffic was pretty loud. I only heard one thing -- apple core.

GITTES :

Apple core?

WALSH :

(shrugs)

Yeah.

INT. GITTES' OFFICE

Gittes tosses down the photos in disgust.

GITTES :

Jesus Christ, Walsh -- that's what
you spent your day doing?

WALSH :

Look, you tell me to take pictures,
I take pictures.

GITTES :

Let me explain something to you,
Walsh -- this business requires a
certain finesse -
The PHONE has been RINGING. Sophie buzzes him.

GITTES :

Yeah, Sophie?

(he picks up the phone)

Duffy, where are you?

Duffy's VOICE can be HEARD, excitedly -- "I got it. I got
it. He's found himself some cute little twist - in a rowboat,
in Echo Park."

14.

GITTES :

(continuing)

Okay, slow down -- Echo Park -(
to Walsh)

Jesus, water again.

WESTLAKE PARK (MCARTHUR PARK)

Duffy is rowing, Gittes seated in the stern. They pass
Mulwray and a slender blonde girl in a summer print dress,
drifting in their rowboat, Mulwray fondly doting on the girl.

GITTES :

(to Duffy, as they

pass)

Let's have a big smile, pal.

He shoots past Duffy, expertly running off a couple of fast shots. Mulwray and the girl seem blissfully unaware of them.

DUFFY:

turns again and they row past Mulwray and the girl, Gittes again clicking off several fast shots.

CLOSE SHOT - SIGN:

"EL MACANDO APARTMENTS" MOVE ALONG the red tiled roof and down to a lower level of the roof where Gittes' feet are hooked over the apex of the roof and Gittes himself is stretched face downward on the tiles, pointing himself and his camera to a veranda below him where the girl and Mulwray are eating.

Gittes is clicking off more shots when the tiles his feet are hooked over come loose. Gittes begins a slow slide down the tile to the edge of the roof -- and possibly over it to a three-story drop. He tries to slow himself down. The loose tile also begins to slide.

Gittes stops himself at the roof's edge by the storm drain and begins a very precarious turn - this time hooking his feet in the drain itself. The loose tile falls and hits the veranda below. He stops as it's about to slide over the edge. He carefully lays it in the drain. But a fragment off the cracked edge of the tile falls.

WITH MULWRAY AND THE GIRL

Mulwray staring at the fragment at his feet. He looks to the girl. He's clearly concerned. He rises, looks up to the roof.

FROM HIS POV:

The roof and the sign topping it betray nothing. He slowly sits back down, staring at the tile fragment.

15.

CLOSE SHOT - NEWSPAPER DEPARTMENT OF WATER AND POWER BLOWS FUSE OVER CHIEF'S USE OF FUNDS FOR EL MACANDO LOVE NEST.

In the style of the Hearst yellow press, there is a heart-shaped drawing around one of the photos that Gittes had taken. Next to it is a smaller column, "J.J. Gittes hired by suspicious spouse."

INT. BARBERSHOP - GITTES

holds the paper and reads while getting his haircut and his shoes shined. In fact, almost all the customers are reading papers.

BARNEY:

(to Gittes)

-- when you get so much publicity,
after a while you must get blas
about it.

A self-satisfied smile comes to Gittes' face.

BARNEY:

(continuing)

Face it. You're practically a movie
star.

In b.g., customers can be OVERHEARD talking about the drought.
Interspersed with above, someone is saying, "They're gonna
start rationing water unless it rains."

Someone else says, "Only for washing your cars." Third says,
"You're not going to be able to water your lawn either, or
take a bath more than once a week." First says, "If you don't
have a lawn or a car, do you get an extra bath?"

Gittes has been staring outside the barbershop. A car is
stalled. The hood is up. A man watches his radiator boiling
over.

GITTES :

(laughing)

Look at that.

BARNEY :

Heat's murder.

OTHER CUSTOMER :

(end of conversation)

Fools names and fools faces...

Gittes has heard the word. He straightens up.

GITTES :

(smiling; to Other
Customer)

What's that, pal?

16.

OTHER CUSTOMER:

(indicating paper)

Nothing -- you got a hell of a way

to make a living.

GITTES :

-- Oh? What do. you do to make ends meet?

OTHER CUSTOMER :

Mortgage Department, First National Bank.

Gittes laughs.

GITTES :

Tell me, how many people a week do you foreclose on?

OTHER CUSTOMER :

We don't publish a record in the paper, I can tell you that.

GITTES :

Neither do I.

OTHER CUSTOMER :

No, you have a press agent do it.

Gittes gets out of the chair. Barney, a little concerned, tries to restrain him, holding onto the barber sheet around Gittes' neck.

GITTES :

Barney, who is this bimbo? He a regular customer?

BARNEY :

Take it easy, Jake.

GITTES :

Look, pal -- I make an honest living. People don't come to me unless they're miserable and I help 'em out of a bad situation.

I don't kick them out of their homes like you jerks who work in the bank.

BARNEY :

Jake, for Christ's sake.

Gittes is trying to take off his sheet.

GITTES :

C'mon, get out of the barber chair.

We'll go outside and talk this

over -

17.

The Customer is shrinking back into the chair.

BARNEY :

Hey, c'mon, Jake. Sit down. Sit down -you

hear about the fella goes to his

friend and says, 'What'll I do, I'm

tired of screwing my-wife?' and his

friend says, 'Whyn't you do what the

Chinese do?'

Gittes allows himself to be tugged back to his chair.

GITTES :

I don't know how that got in the

paper as a matter of fact - it

surprised me it was so quick.

I make an honest living.

BARNEY :

'Course you do, Jake.

GITTES :

An honest living.

BARNEY:

(continuing)

So anyway, he says, 'whyn't you do

what the Chinese do?'

INT. GITTES' OFFICE

Gittes comes bursting in, slapping a newspapers on his thigh.

GITTES :

Duffy, Walsh -

Walsh comes out of his office, Duffy out of the other one.

GITTES:

(continuing)

Sophie -- go to the little girl's room for a minute.

SOPHIE :

But, Mr. Gittes -

GITTES :

(insisting)

Sophie.

SOPHIE :

Yes, Mr. Gittes.

She gets up and leaves.

18.

GITTES:

-- so there's this fella who's tired of screwing his wife -

DUFFY :

Jake, listen

GITTES:

Shut up, Duffy, you're always in a hurry - and his friend says why not do what-the Chinese do? So he says what do they do? His friend says the Chinese they screw for a while - just listen a second, Duffy -

A stunning YOUNG WOMAN appears behind Gittes in his doorway. She's shortly joined by a small, GRAY-HAIRED MAN. They listen, unseen by Gittes.

GITTES:

(continuing)

-- and then they stop and they read a little Confucius and they screw some more and they stop and they smoke some opium and then they go back and screw some more and they stop again and they contemplate the moon or something and it makes it more exciting.

So this other guy goes home to screw

his wife and after a while he stops and gets up and goes into the other room only he reads Life Magazine and he goes back and he screws some more and suddenly says excuse me a second and he gets up and smokes a cigarette and he goes back and by this time his wife is getting sore as hell. So he screws some more and then he gets up to look at the moon and his wife says, 'What the hell do you think you're doing?

(Gittes breaks up)

... you're screwing like a Chinaman.'

Gittes hangs onto Sophie's desk laughing his ass off.

The little Gray-Haired Man winces. When Gittes looks up he sees the Young Woman, apparently in her late twenties. She's so stunning that Gittes nearly gasps.

YOUNG WOMAN :

Mr. Gittes?

GITTES :

Yes?

19.

YOUNG WOMAN :

Do you know me?

GITTES :

-- well -- I think I -- I would've remembered.

YOUNG WOMAN :

Have we ever met?

GITTES :

Well, no.

YOUNG WOMAN :

Never?

GITTES :

Never.

YOUNG WOMAN :

That's what I thought. You see, I'm Mrs. Evelyn Mulwray -- you know, Mr. Mulwray's wife.

Gittes is staggered. He glances down at the newspaper.

GITTES :

Not that Mulwray?

EVELYN :

Yes, that Mulwray, Mr. Gittes. And since you agree with me we've never met, you must also agree that I haven't hired you to do anything certainly not spy on my husband. I see you like publicity, Mr. Gittes. Well, you're going to get it

GITTES :

Now wait a minute, Mrs. Mulwray... She's walked past him toward the door. He stop her.

GITTES:

(continuing)
-- there's some misunderstanding here. It's not going to do any good to get tough with me - Evelyn flashes a cold smile.

EVELYN :

I don't get tough with anybody, Mr. Gittes. My lawyer does. Evelyn starts out the door and Gittes starts after her.
20.

This time he's stopped by the Gray-Haired Man who has also come out of his office and up behind him.

GRAY-HAIRED MAN

Here's something for you, Mr. Gittes --

Gittes turns to be handed a thick sheaf of papers, a summons and complaint. Evelyn walks out the door.

GRAY-HAIRED MAN

(continuing; pleasantly)

I suppose we'll be hearing from your attorney.

Gittes stares down at the papers in his hand.

INT. GITTES' INNER OFFICE - GITTES, DUFFY & WALSH

On Gittes' desk. there are empty coffee cups, the summons and complaint -- and the newspaper Gittes had brought with him from the barber shop.

The three men are sitting, worn and silent. Walsh chewing gum is the loudest noise in the room.

Gittes looks to Walsh with obvious irritation. Walsh stops chewing.

Duffy puts out a cigarette in the dregs of one of the coffee cups.

GITTES:

(to Duffy)

There's seven ashtrays in this room, Duffy.

DUFFY :

Okay.

GITTES :

That's a filthy habit.

DUFFY :

I said okay,. Jake.

GITTES :

Yeah, yeah -- if she'd come in here saying she was Shirley Temple you'd say okay to that, too.

WALSH :

Look, Jake -- she gave us Mulwray's real phone number and address -
21.

GITTES :

All she needed for that was the phone book!

WALSH :

No, no -- she said not to call, her husband might answer.

GITTES :

-- when I find out who that phony bitch was --

Gittes is staring down at the newspaper. He suddenly grabs the phone, begins dialing. A tight little smile breaks out on his face. He buzzes Sophie.

GITTES :

Sophie.

SOPHIE :

Yes, Mr. Gittes.

GITTES :

Get me the Times -- Whitey Mehrholtz -(
as he waits)

And how about that snotty broad?

(the phone to his ear)

What does she think, she's perfect?

Coming in waving her lawyers and her money at me -- so goddam smug.

She's no better than anybody else in this town -

Sophie BUZZES.

GITTES:

(continuing)

Whitey, what's new, pal?... Yeah, listen, where did you get those photographs... Yeah, blowing a fuse over the El Macando love nest -that's cute, Whitey... so who sent them to you... I sent them?

(Gittes laughs a little hysterically)

Why would I be asking how you got them if I sent them?... Whitey?...

Whitey?... C'mon, level with me for once, my tit's in the wringer and it's beginning to hurt... yeah...

yeah -- yeah.

He hangs up.

WALSH :

So he says you sent them?

22.

GITTES :

(after a moment)

-- they're all a bunch of phonies.

INT. DEPARTMENT WATER & POWER - HALL

Gittes stops outside a door marked: HOLLIS J. MULWRAY CHIEF

ENGINEER:

He enters an outer office. The SECRETARY looks surprised.

GITTES :

Mr. Mulwray, please.

SECRETARY :

He's not in, Mr.

GITTES :

Gittes.

SECRETARY :

May I ask what this is regarding?

GITTES :

It's personal. Has he been out long?

SECRETARY :

Since lunch.

GITTES :

Gee whiz -(
he glances at his
watch)

-- and I'm late.

SECRETARY :

He was expecting you?

GITTES :

Fifteen minutes ago. Why don't I go

in and wait?

Without waiting for a response, he does. The Secretary half rises in protest but Gittes is through the inner door.

MULWRAY'S INNER OFFICE

The walls are covered with commendation, photos of Mulwray at various construction sites, large maps of watershed areas and reservoirs in the city. On the desk is a framed, tinted photo of Evelyn in riding clothes.

Gittes moves to the desk, watching the translucent pane in the upper half of the door leading to the outer office as he does.

23.

He begins to open and close the desk drawers after quickly examining the top. He tries one of the drawers and it doesn't open. He reopens the top drawer, and the bottom one opens. He looks in it, pulls out a checkbook. He opens it -- riffles through the stubs like he was shuffling cards.

Drops it -- finds a set of keys, an old phone book, and a menu from a Water Department lunch at the Biltmore Hotel in 1913. Then, Gittes hauls out the blueprints that Mulwray had laid across the hood of his car -- they read in bold type: WATERSHED AND DRAINAGE SYSTEM FOR THE LOS ANGELES BASIN. He flips through them -- reads one notation in Mulwray's

neat hand:

Gittes spots a shadow looming in front of the translucent pane. He quickly tosses item after item back, kneeing the drawer --nearly knocking a spare pair of Mulwray's glasses off the desk top when he does. He catches them, puts them on the desk and is pacing the room as the door opens.

RUSS YELBURTON enters the room. An anxious Secretary is right behind him.

YELBURTON:

Can I help you?

(extending his hand)

Russ Yelburton, Deputy Chief in the Department.

GITTES :

(equally pleasant)

J.J. Gittes -- and it's not a departmental matter.

YELBURTON :

I wonder if you'd care to wait in my office?

This is more a request than an invitation. Gittes nods, follows Yelburton out, through the outer office to his offices down the hall.

YELBURTON:

(continuing; as they're going)

You see -- this whole business in the paper with Mr. Mulwray has us all on edge -

INT. YELBURTON OFFICE

Smaller than Mulwray's, he has most noticeably a lacquered marlin mounted on the wall. There are a couple of other pictures of Yelburton with yellowtail and other fish he's standing beside.

24.

There's also a small burgee of a fish with the initials A.C. below it, tacked onto the wall.

YELBURTON :

After all, you work with a man for a certain length of time, you come to know him, his habits, his values, and so forth -- well either he's the kind who chases after women or he isn't.

GITTES :

And Mulwray isn't?

YELBURTON :

He never even kids about it.

GITTES :

Maybe he takes it very seriously.

Gittes winks. Yelburton chuckles appreciatively, loosening up a little.

GITTES :

You don't happen to know where Mr. Mulwray's having lunch?

YELBURTON :

I'm sorry, I -

GITTES :

Well, tell him I'll be back.

Gittes spots a card tray on Yelburton's desk.

GITTES:

(continuing)

-- Mind if I take one of your cards?

In case I want to get in touch with you again.

YELBURTON :

Help yourself.

Gittes fishes a couple off the tray, puts them in his handkerchief pocket. He goes out the door, nearly running into a man who is standing by the Secretary's desk - about GITTES' age only a head taller and a foot wider, dressed in a plain suit that fits him about as well as a brown paper bag.

GITTES :

Mulvihlll, what are you doing here?

25.

OUTER OFFICE - YELBURTON, MULVIHILL AND GITTES

MULVIHILL stares at Gittes with unblinking eyes, remains by the desk.

MULVIHILL :

They shut my water off, what's it to you?

GITTES :

How'd you find out? You don't drink it, you don't take a bath in it, maybe they sent you a letter. Ah, but then you'd have to be able to read.

Mulvihill moves toward Gittes, shaking with fury. Yelburton steps between them.

GITTES :

(continuing)

Relax, Mulvihill, glad to see you.

(to Yelburton)

Do you know Claude Mulvihill here?

YELBURTON :

Hope so. He's working for us.

GITTES:

turns off onto a winding road. It goes up into the foothills. Gittes swerves, missing a dog stretched out lazily in the road. Gittes honks and yells indignantly at the sleepy animal. Gittes stops on a curve. Above a steep bank and partially hidden is the Mulwray home -- designed and constructed with shade and curves that are dramatic. When he turns off the ignition, the distant SOUND of the SURF can be HEARD.

Gittes heads up to the entrance.

EXT. MULWRAY HOUSE - GITTES

rings the bell. He waits. Powerful CHINESE BUTLER with heavy hair and a half- jacket of gold on one front tooth, answers the door.

GITTES:

J.J. Gittes to see Mr. Mulwray.

He hands the Chinese Butler a card from his wallet. The Butler takes it and disappears, leaving Gittes standing in the doorway.

Gittes stands, and sweats, watching a Japanese GARDENER trim a hedge. There's a SQUEAKING SOUND. Gittes moves a few feet off the porch.

26.

POV - GARAGE

A chauffeur is washing down a cream-colored Packard with a chamois. Steam rises off the hood. The squeaking has obviously come from the chamois.

CHINESE BUTLER:

In doorway.

CHINESE BUTLER :

Please.

Gittes looks behind him. The Chinese Butler is gesturing for him to follow.

THROUGH THE HOUSE - GITTES

follows him, trying to check out the rooms as he goes. A maid is cleaning in the den. They pass through it out some French doors along a trellised walkway to a large pond with running water.

CHINESE BUTLER :

You wait, please.

Gittes is left standing by the pond. It's suddenly very quiet except for the running water. The pond is over-flowing.

After a moment, the Gardener comes running back. He smiles at Gittes, probes into the pond.

There's something gleaming in the bottom of it. Gittes notes it. After a moment, the Gardener drops the long probe -- the waters recede.

EXT. POND - GITTES AND JAPANESE GARDENER - DAY

GARDENER :

(to Gittes)

Bad for glass.

GITTES :

(not understanding)

Yeah sure. Bad for glass.

The Gardener nods, and is off, leaving Gittes staring at the object in the bottom of the pond that is gleaming.

He looks at the tool the Gardener was using, hesitates, picks it up and starts to probe into the pond himself, toward the gleaming object.

He then spots Evelyn rounding a turn, coming down the trellised pathway. He casually belts the probe, holds onto it for poise.

27.

Evelyn is wearing jeans that are lathered white on the inside of the thighs and laced with brown horsehair.

She's wearing riding boots, is perspiring a little, but looks younger than she did in the office.

EVELYN :

Yes, Mr. Gittes?

Gittes is a little taken aback at seeing Evelyn. He is annoyed as well. Nevertheless, he is elaborately polite.

GITTES :

Actually, I'm here to see your

husband, Mrs. Mulwray.

He laughs. a little nervously. He waits for a reply.

There is none. The Chinese Butler appears on the veranda.

EVELYN :

Would you like something to drink?

GITTES :

What are you having?

EVELYN :

Iced tea.

GITTES :

Yeah -- fine, thank you.

Chinese Butler nods, disappears

EXT. POND AND GARDEN - MULWRAY HOUSE - DAY

Evelyn sits at a glass-topped table. Gittes Joins her.

EVELYN :

My husband's at the office.

GITTES :

Actually he's not. And he's moved

from his apartment at the El Macando.

EVELYN :

(sharply)

That's not his apartment.

GITTES :

Anyway I -- the point is, Mrs.

Mulwray, I'm not in business to be

loved, but I am in business, and

believe me, whoever set up your

husband, set me up. L.A.'s

a small town, people talk -

28.

He waits for a response. Then:

GITTES:

(continuing; uneasily)

I'm just trying to make a living,

and I don't want to become a

local joke

EVELYN :

Mr. Gittes, you've talked me into it. I'll drop the lawsuit.

GITTES :

What ?

EVELYN :

I said I'll drop it.

The iced tea comes on a tray which Ramon sets down between them.

EVELYN:

(continuing; pleasantly)

-- so let's just -- drop the whole thing. Sugar? Lemon -

GITTES :

Mrs. Mulwray?

EVELYN :

(as she's mixing one of the drinks)

-- Yes, Mr. Gittes?

GITTES :

I don't want to drop it.

Evelyn looks up. Gittes smiles a little sheepishly.

GITTES :

I should talk this over with your husband.

EVELYN:

(a little concerned)

Why?... What on earth for?

Look, Hollis seems to think you're an innocent man.

GITTES :

Well, I've been accused of many things, Mrs. Mulwray, but never that.

Again he laughs a little nervously. Again no reaction.
29.

GITTES :

(continuing)

You see, somebody went to a lot of trouble here, and I want to find out, lawsuit or no lawsuit.

I'm not the one who's supposed to be caught with my pants down...

so I'd like to see your husband -unless that's a problem.

EVELYN :

(with a slight edge)

What do you mean?

GITTES :

May I speak frankly, Mrs. Mulwray?

EVELYN :

You may if you can, Mr. Gittes.

GITTES :

(determined to be polite)

-- Well, that little girlfriend, she was attractive -- in a cheap sort of way of course -- she's disappeared. Maybe they disappeared together somewhere.

EVELYN :

(with rising anger)

Suppose they did. How does it concern you?

GITTES :

-- Nothing personal, Mrs. Mulwray, I just -

EVELYN :

It's very personal. It couldn't be more personal. Is this a business or

an obsession with you?

GITTES :

Look at it this way -- Now this phony broad, excuse the language, says she's you, she's hired me.

Whoever put her up to it, didn't have anything against me. They were out to get your husband.

Now if I see him, I can help him did you talk this morning?

Evelyn brushes lightly at the horsehair on her Jeans.

EVELYN :

-- No. I went riding rather early - 30.

GITTES :

-- Looks Like you went quite a distance -

EVELYN :

No, Just riding bareback, that's all. Anyway, you might try the Oak Pass or Stone Canyon Reservoirs -sometimes at lunch Hollis takes walks around them -- otherwise he'll be

home by 6:

GITTES :

I'll stop by.

EVELYN :

Please call first.

Gittes nods.

EXT. OAK PASS RESERVOIR - DAY

Gittes drives up a winding road, following a flood channel up into the parched hills.

TWO FIRE TRUCKS, one a rescue truck, are at the entrance to the reservoir.

The chain link fence with its KEEP OUT sign is open and there are people milling around. The reservoir is below.

Gittes' car is stopped by a couple of UNIFORMED POLICE.

GUARD :

Sorry, this is closed to the public,
sir.

Gittes hesitates only a moment, then:

GITTES:

(to the Guard)

It's all right -- Russ Yelburton,
Deputy Chief in the Department.

He fishes out one of Yelburton's cards from his handkerchief
pocket -- hands it to the Guard.

GUARD :

Sorry, Mr. Yelburton. Go on down.

Gittes drives past the Guards, through the gate, along the
reservoir. He spots a police car and an unmarked one as well.
Gittes stops and gets out of the car. Several men with their
backs turned, one talking quietly, staring down into the
reservoir where other men in small skiffs are apparently
dredging for something.

31.

One of the men turns and sees Gittes. He recognizes Gittes
and is visibly shocked.

LOACH :

Gittes -- for Chrissakes -

GITTES :

Loach -

LOACH:

(moving to Gittes,
taking him by the
arm)

-- C'mon, get out of here before -

EXT. RESERVOIR - DAY

Loach tries to ease him down the path.

GITTES :

Before what? What the hell's going
on?

At the sound of his raised voice, a man standing at the edge
of the channel, talking to two boys in swimming trunks, turns

around. He's a tall, sleek Mexican in his early thirties,
LUIS ESCOBAR.

Both Gittes and Escobar register considerable surprise at
seeing one another. The men around them are extremely uneasy.
Loach is actually sweating. Finally, Escobar smiles.

ESCOBAR :

Hello, Jake.

GITTES :

(without smiling)

How are you, Lou?

ESCOBAR :

-- I have a cold I can't seem to
shake but other than that, I'm fine.

GITTES :

Summer colds are the worst.

ESCOBAR :

Yeah, they are.

Gittes reaches into his pocket, pulls out his cigarette case.

A FIREMAN :

No smoking, sir -- it's a fire hazard
this time of year -
32.

ESCOBAR :

I think we can make an exception -I'll
see he's careful with the
matches.

GITTES :

(lighting up)

Thanks, Lou.

ESCOBAR :

How'd you get past the guards?

GITTES :

Well, to tell you the truth, I lied
a little.

Escobar nods. They walk a couple of steps -- the other police -two plainclothesmen and a uniformed officer watch them.

ESCOBAR :

You've done well by yourself.

GITTES :

I get by.

ESCOBAR :

Well, sometimes it takes a while for a man to find himself and I guess you have.

LOACH :

Poking around in other people's dirty linen.

GITTES :

Yeah. Tell me. You still throw Chinamen into jail for spitting on the laundry?

ESCOBAR :

You're behind the times, Jake -they've got steam irons now -
(smiles)
And I'm out of Chinatown.

GITTES :

Since when?

ESCOBAR :

Since I made Lieutenant -
It's apparent Gittes is impressed despite himself.

GITTES :

Congratulations.
33.

ESCOBAR :

Uh-huh -- so what are you doing here?

GITTES :

Looking for someone.

ESCOBAR :

Who?

GITTES :

Hollis Mulwray. You seen him?

ESCOBAR :

Oh yes.

GITTES :

I'd like to talk to him.

ESCOBAR :

You're welcome to try. There he is.

Escobar points down to the reservoir -- a couple of men using poles with hooks are fishing about in the water.

It can be SEEN that one of them has hooked something.

He shouts. The other man hooks it, too. They pull, revealing the soaking back of a man's coat -- they start to pull the body into the skiff.

INT. CORONER'S OFFICE - EVELYN AND ESCOBAR

are standing over the body of Mulwray. Escobar has the sheet drawn back. Evelyn nods.

Escobar drops the sheet. Escobar and Evelyn move a few feet to one side and whisper, almost as though they were trying to keep the corpse from hearing them.

ESCOBAR :

-- It looks like he was washed the entire length of the runoff channel -could he swim?

EVELYN :

Of course.

ESCOBAR :

-- Obviously the fall must have knocked him out -

Evelyn nods slightly Escobar coughs. A coroner's assistant wheels the body out of the office.

34.

ESCOBAR:

(continuing)

-- This alleged affair he was having -the
publicity didn't make him morose
or unhappy?

OUTSIDE THE CORONER'S

Gittes has been sitting on a wooden bench, smoking and
listening. At this question, he rises and looks through the
doorway.

Escobar sees him, ignores him. Evelyn doesn't see him.

EVELYN :

... Well, it didn't make him happy...

ESCOBAR :

But there is no possibility he would
have taken his own life?

EVELYN :

(sharply)

No.

ESCOBAR :

(a little uncomfortably
now)

Mrs. Mulwray, do you happen to know
the name of the young woman in
question?

Evelyn shows a flash of annoyance.

EVELYN :

No.

ESCOBAR :

Do you know where she might be?

EVELYN :

Certainly not!

Escobar and Evelyn move slowly toward the door.

ESCOBAR :

You and your husband never discussed
her?

EVELYN.

(stopping, faltering)
He... we did... he wouldn't tell me
her name. We quarreled over her...
of course -- it came as a complete
surprise to me -
35.

ESCOBAR :
A complete surprise?

EVELYN :
-- Yes.

ESCOBAR :
But I thought you'd hired a private
investigator -

EVELYN :
A private investigator?

ESCOBAR :
(gesturing vaguely
toward the door)
Mr. Gittes.

EVELYN :
Well yes -
Evelyn looks up to see Gittes standing in the doorway only a
foot or two from her. She stops cold. They look at one another
for a long moment.

EVELYN:
(her eyes on Gittes)
But I... I... did that because I
thought it was a nasty rumor I'd put
an end to...
She finishes, looks plaintively at Gittes. Escobar is right
at her back. Gittes says nothing.

ESCOBAR :
-- And when did Mr. Gittes inform
you that these rumors had some
foundation in fact?
Evelyn looks at Escobar but doesn't know how to answer him.

GITTES :

(smoothly)

-- Just before the story broke in the papers, Lou.

Escobar nods. They begin to walk slowly, again have to move out of the way as some other corpse is being wheeled out of one of the Coroner cubicles.

ESCOBAR :

-- You wouldn't happen to know the present whereabouts of the young woman.

GITTES :

-- No.
36.

ESCOBAR :

Or her name?

GITTES :

-- No.
They have walked a few steps further down the hall.

EVELYN :

Will you need me for anything else, Lieutenant?

ESCOBAR :

I don't think so, Mrs. Mulwray.
Of course you have my deepest sympathy -and
-- if we need anymore information,
we'll be in touch.

GITTES :

I'll walk her to her car, be right back.

ESCOBAR'S POV

Evelyn glances at Gittes. They go through a couple of outer doors and pass several reporters who have been in the outer hall, laughing, kidding, the tag end of lines like "only in L.A." and "Southern Cafeteria."

Gittes hurries her past the reporters who flank them, asking

questions. Gittes brushes them aside.

EVELYN AND GITTES - AT HER CAR

in a small parking lot. Evelyn fumbles in her bag, looking feverishly for some- thing in her purse.

GITTES :

Mrs. Mulwray?... Mrs. Mulwray.

EVELYN :

(flushed, perspiring)

... Just a minute...

GITTES :

(touching her gently)

-- You left your keys in the ignition.

EVELYN :

Oh... thank you.

She glances down, leans against the side of the car.

37.

EVELYN:

(continuing)

Thank you for going along with me. I just didn't want to explain anything... I'll send you a check.

GITTES :

(puzzled)

A check?

Evelyn gets in her car.

EVELYN :

To make it official, I hired you.

She drives off, leaving Gittes gaping.

INT. CORONER'S OFFICE HALLWAY

GITTES :

Don't give me that, Lou. You hauled me down here for a statement.

Escobar shrugs.

ESCOBAR :

I don't want it anymore.

GITTES :

No?

ESCOBAR :

No -- it was an accident.

GITTES :

You mean that's what you're going to call it.

Escobar looks up.

ESCOBAR :

That's right.

(contemptuously)

Out of respect for his civic position.

Resume walking. Gittes laughs.

GITTES :

What'd he do, Lou, make a pass at your sister?

Escobar stops.

ESCOBAR :

No -- he drowned a cousin of mine with about five hundred other people.

(MORE)

38.

ESCOBAR (CONT'D)

But -- they weren't very important, Just a bunch of dumb Mexicans living by a dam. Now beat it, Gittes, you don't come out of this smelling like a rose, you know.

GITTES :

Oh yeah? Can you think of something to charge me with?

ESCOBAR :

When I do, you'll hear about it.

Gittes nods, turns, and walks down the hall.

OUTSIDE MORGUE:

Gittes stops by a body on the table, the toe tagged with Mulwray's name. MORTY is standing near it in a doorway to an adjoining room. A RADIO is on, and with it the announcement that they're about to hear another chapter in the life of Lorenzo Jones and his devoted wife, Belle. Another Coroner's assistant sits at the table, listening to the radio and eating a sandwich. Gittes ambles into the room.

MORTY :

(a cigarette dangling
out of his mouth)
Jake, what're you doin' here?

GITTES :

Nothin', Morty, it's my lunch hour,
I thought I'd drop by and see who
died lately.

Gittes picks up the sheet and pulls it back. CAMERA GETS ITS
FIRST GLIMPSE of Mulwray's body -- eyes open, the face badly
cut and bruised.

MORTY :

Yeah? Ain't that something?
Middle of a drought, the water
commissioner drowns -- only in L.A.

GITTES :

(looking at. Mulwray)
-- Yeah -- banged up pretty bad -

MORTY :

-- That's a long fall.

GITTES :

-- So how are you, Morty?
39.

Morty is wheeling in another body with the help of an
assistant.

MORTY :

-- Never better. You know me, Jake.
As he begins to move the body into the refrigerator, he breaks
into a wrenching spasm of coughing. Gittes spots the other

body, lowers the sheet on Mulwray.

GITTES :

(picking up on cough)

-- Yeah -- so who you got there?

Morty pulls back the sheet.

MORTY :

Leroy Shuhardt, local drunk --used

to hang around Ferguson's

Alley -

Morty brushes some sand from the man's face, laughs.

MORTY:

(continuing)

-- Quite a character. Lately he'd

been living in one of the downtown

storm drains -- had a bureau dresser

down there and everything.

Gittes has already lost interest. He starts away.

GITTES :

-- Yeah.

MORTY :

Drowned, too.

This stops Gittes.

GITTES :

Come again?

MORTY :

Yeah, got dead drunk, passed out in

the bottom of the riverbed.

GITTES :

The L.A. River?

MORTY:

(a little puzzled)

Yeah, under Hollenbeck Bridge, what's

wrong with that?

Gittes has moved back to the body, looks at it more closely.

40.

GITTES :

It's bone dry, Morty.

MORTY :

It's not completely dry.

GITTES :

Yeah, well he ain't gonna drown in a damp riverbed either, I don't care how soused he was. That's like drowning in a teaspoon.

Morty shrugs.

MORTY :

We got water out of him, Jake.

He drowned.

Gittes walks away mumbling.

GITTES :

Jesus, this town...

EXT. SUNSET BOULEVARD - GITTES - DAY

He's parked on an overpass -- the sign HOLLENBECK BRIDGE on one of its concrete columns. Gittes looks down into the riverbed below.

FROM THE BRIDGE:

Gittes can see the muddy remains of a collapsed shack, its contents strewn down river from the bridge. Below him, lying half over the storm drain and one wall that was on the bank of the river is a sign that proclaims OWN YOUR OWN OFFICE IN THIS BUILDING \$5000 to \$6000 which was used as a roof of sorts. Downstream, there's the dresser, an oil drum, a Ford seat cushion, an Armour lard can, etc. -- the trashy remains of Shuhardt's home.

Gittes scrambles down the embankment and as he lands near the storm drain one shoe sinks, ankle deep into mud.

Gittes pulls it out, swearing.

He begins to walk a little further downstream when he hears the vaguely familiar SQUISHY CLOP of something.

Clearing the bridge. on the opposite side is the little Mexican Boy, again on his swayback horse, riding along the muddy bank.

They look at one another a moment.

41.

GITTES:

(calling out to him)

You were riding here the other day,
weren't you...?

The Boy doesn't answer.

GITTES :

(continuing)

Speak English?... Habla Ingles?

THE BOY :

(finally)

Si.

GITTES :

Didn't you talk to a man here -- few
days ago... wore glasses ... he...

The Boy nods.

GITTES:

(continuing)

What did you talk about, mind my
asking?

The shadows of the two are very long now.

THE BOY :

(finally)

The water.

GITTES :

What about the water?

THE BOY :

-- when it comes.

GITTES :

-- When it comes? What'd you tell
him?

THE BOY :

Comes in different parts of the river -every
night a different part.

Gittes nods. The horse snorts. The Boy rides slowly on.

EXT. RIVEBED - DUSK

Gittes scrambles up the embankment to note the direction the storm drain by Hollenbeck Bridge takes. It is headed above toward the Hollywood Hills, where the sun is setting.

42.

EXT. GITTES IN CAR - NIGHTFALL

winding his way up a section of the Hollywood Hills. He picks up on an open flood channel with the spotlight by the driver's window.

GITTES IN CAR- MOVING

along the flood channel. It is dark now and Gittes follows the channel with the car spotlight. He turns at a fork in the road which allows him to continue following the flood channel.

FURTHER UP - MOVING

The road is narrower. Gittes drives more slowly. Foliage is overgrown in the channel so its bottom cannot be glimpsed.

STILL FURTHER - NIGHT

The road is dirt. Heavy clusters of oak trees and eucalyptus are everywhere. It is very still. Another turn and a pie-shaped view of a lake of lights in the city below can be GLIMPSED.

POV - CHAIN-LINK FENCE

over the road, bolted. It says OAK PASS RESERVOIR. KEEP OUT. NO TRESPASSING.

The chain-link itself actually extends over the flood channel and down into it, making access along the channel itself impossible.

Gittes backs up, turns off the motor, the car lights, the spotlight. A lone light overhead on tension wires is the sole illumination. There is only the eerie SOUND of the tension WIRES HUMMING.

Gittes gets out of the car, clubs the fence near the Flood channel itself.

ON THE OTHER SIDE

Gittes carefully works his way up through the thick Foliage toward a second and large chain-link fence.

Lights from the reservoir still higher above can be SEEN.

Suddenly there is a GUNSHOT. Then ANOTHER. Gittes dives into the flood control channel, which is at this point about four feet deep and six feet wide. There is the SOUND of men scurrying through the brush, coming near him, then retreating. Gittes loses himself among the ivy in the channel.

43.

He waits. The men seem to have passed him by. But there is another SOUND now -- an echoing growing sound. It puzzles Gittes. He starts to lift his head to catch the direction.

GITTES IN FLOOD CONTROL CHANNEL - NIGHT

Then he's inundated with a rush of water which pours over him, knocks off his hat, carries him down the channel, banging into its banks, as he desperately tries to grab some of the overgrowth to hang on and pull himself out.

But the force of the stream batters him and carries him with it until he's brought rudely to the chain-link fence. It stops him cold. He's nearly strained through it.

Swearing and choking, he pulls himself out of the rushing water by means of the fence itself.

Drenched, battered, he slowly climbs back over the fence and makes his way toward his car.

AT GITTES' CAR

He fishes for his car keys, looks down -- one shoe is missing.

GITTES :

(grumbling)

Goddam Florsheim shoe, goddammit.

He starts to get into his car but Mulvihill and a SMALLER MAN stop him -- Mulvihill pulling his coat down and pinning his arms -- holding him tightly. The smaller man thrusts a switchblade knife about an inch and a half up Gittes' left nostril.

SMALLER MAN :

(shaking with emotion)

Hold it there, kitty cat.

CLOSE - GITTES

frozen, the knife in his nostril, the street lamp over-head gleaming on the silvery blade.

THE SMALLER MAN

You are a very nosey fellow, kitty cat... you know what happens to nosey fellows?

The Smaller Man actually seems to be trembling with rage when he says this. Gittes doesn't move.

SMALLER MAN:

(continuing)

Wanna guess? No? Okay. Lose their

noses.

44.

With a quick flick the Smaller Man pulls back on the blade, laying Gittes' left nostril open about an inch further. Gittes screams. Blood gushes down onto his shirt and coat. Gittes bends over, instinctively trying to keep the blood from getting on his clothes. Mulvihill and the Smaller Man stare at him.

THE SMALLER MAN:

(continuing)

Next time you lose the whole thing, kitty cat. I'll cut it off and feed it to my goldfish, understand?

MULVIHILL :

Tell him you understand, Gittes.

EXT. OAK PASS RESERVOIR - NIGHT

Gittes is now groveling on his hands and knees.

GITTES :

(mumbling)

I understand...

Gittes on the ground can see only his tormentor's two-tone brown and white wing-tipped shoes -- lightly freckled with his blood.

THE SHOE:

Comes up and lightly shoves Gittes into the ground. the SOUND of FOOTSTEPS RETREATING, Gittes gasping.

INT. GITTES' OFFICE - GITTES

sits behind his desk, BACK TO CAMERA, not moving. Duffy sits staring at nothing, Walsh moves uneasily around the room. The PHONE is RINGING. Sophie BUZZES.

GITTES :

(pressing down intercom)

Yeah, Sophie.

SOPHIE'S VOICE

A Miss Sessions calling.

GITTES :

Who?

SOPHIE'S VOICE

Ida Sessions.

GITTES :

Don't know her -- take a number.

45.

NEW ANGLE - REVEALING

a bandage spread-eagled across Gittes' nose.

WALSH :

So some contractor wants to build a dam and he makes a few payoffs. So what?

Gittes turns slowly to Walsh. He lightly taps his nose.

WALSH :

Think you can nail Mulvihill?

They'll claim you were trespassing.

GITTES :

I don't want Mulvihill. I. want the big boys that are making the payoffs.

DUFFY :

Then what'll you do?

GITTES :

Sue the shit out of 'em.

WALSH :

Yeah?

GITTES :

Yeah -- what's wrong with you guys?

Think ahead. We find 'em, sue 'em -we'll make a killing.

(a dazzling smile)

We'll have dinner at Chasen's twice a week, we'll be pissing on ice the rest of our lives.

WALSH :

Sue people like that they're liable to be having dinner with the Judge who's trying the suit.

Gittes looks irritated. The PHONE RINGS again.

SOPHIE'S VOICE

Miss Ida Sessions again. She says
you know her.

GITTES :

Okay.

Gittes picks up the phone. He winks to his boys.

GITTES :

Hello, Miss Sessions. I don't believe
we've had the pleasure.

46.

IDA'S VOICE

-- Oh yes we have... are you alone,
Mr. Gittes?

GITTES :

(clowning a little
for the boys)

Isn't everybody? What can I do for
you, Miss Sessions?

Walsh promptly starts to tell Duffy the Admiral Byrd story.

IDA'S VOICE

Well, I'm a working girl, Mr.
Gittes -- I didn't come in to see
you on my own.

GITTES :

-- When did you come in?

IDA'S VOICE

-- I was the one who pretended to be
Mrs. Mulwray, remember?

Walsh has finished off the punch line and both men are
laughing raucously. Gittes drops the mail he's been loafing
through and puts his hand over the receiver.

GITTES :

(to Duffy and Walsh)

Shut the fuck up!

(then back to Ida)

... Yes I remember -- nothing, Miss
Sessions, just going over a detail
or two with my associates ... you

were saying?

IDA'S VOICE

Well I never expected anything to happen like what happened to Mr. Mulwray, the point is if it ever comes out I want somebody to know I didn't know what would happen.

GITTES :

-- I understand... if you could tell me who employed you, Miss Sessions -that could help us both -

IDA'S VOICE

Oh no -

GITTES :

... Why don't you give me your address and we can talk this over?

47.

IDA'S VOICE

No, Mr. Gittes -- just look in the obituary column of today's Times...

GITTES :

The obituary column?

IDA'S VOICE

You'll find one of those people -

GITTES :

'Those people?' Miss Sessions - She hangs up. Gittes looks to his two men.

INT. BROWN DERBY - CLOSE ON NEWSPAPER

Gittes is seated, flips through the paper until he finds the OBITUARY COLUMN -- scans it, looks up -- abruptly tears the column from the paper and puts it in his pocket.

When he closes the paper we can SEE headlines in the left

hand column:

dollar referendum to go before the public.

Evelyn Mulwray is standing at the table as he does so. He rises, allows her to sit. Gittes watches her as she removes her gloves slowly...

She's wearing dove gray gabardine -- subdued, tailored.

GITTES :

Thanks for coming... drink?

The waiter's appeared. Evelyn is looking at Gittes' nose.

EVELYN :

Tom Collins -- with lime, not lemon,
please.

Evelyn looks down and smoothes her gloves. When she looks
back up she stares expectantly at Gittes.

Gittes pulls out a torn envelope. The initials ECM can be
SEEN in a delicate scroll on the comer of it.

GITTES :

I got your check in the mall.

EVELYN :

Yes. As I said, I was very grateful.

Gittes' fingers the envelope. He coughs.

GITTES :

Mrs. Mulwray, I'm afraid that's not
good enough.

48.

EVELYN :

(a little embarrassed)

Well, how much would you like?

GITTES :

Stop it. The money's fine. It's
generous but you've shortchanged me
on the story.

EVELYN :

(coolly)

I have?

GITTES :

I think so. Something besides your
husband's death was bothering you.
You were upset but not that upset.

EVELYN :

Mr. Gittes...

(icily)

Don't tell me how I feel.

The drinks come. The waiter sets them down.

GITTES :

Sorry. Look, you sue me, your husband dies, you drop the lawsuit like a hot potato, and all of it quicker than wind from a duck's ass -- excuse me. Then you ask me to lie to the police.

EVELYN :

It wasn't much of a lie.

GITTES :

-- If your husband was killed it was.

(meaning check)

-- This can look like you paid me off to withhold evidence.

EVELYN :

But he wasn't killed.

Gittes smiles.

GITTES :

I think you're hiding something, Mrs. Mulwray.

Evelyn remains unperturbed.

EVELYN :

-- Well, I suppose I am...

actually I knew about the affair.

49.

GITTES :

How did you find out?

EVELYN :

My husband.

GITTES :

He told you?

Evelyn nods.

GITTES:

(continuing)

-- And you weren't the slightest bit upset about it?

EVELYN :

-- I was grateful.

Evelyn for the first time appears a little embarrassed.

GITTES :

You'll have to explain that, Mrs. Mulwray.

EVELYN :

-- Why?

GITTES:

(a flash of annoyance)

Look, I do matrimonial work, It's my metiay. When a wife tells me she's happy her husband is cheating on her it runs contrary to my experience. Gittes looks significantly to Evelyn.

EVELYN :

Unless what?

GITTES :

(looking directly at her)

She's cheating on him. Evelyn doesn't reply.

GITTES :

(continuing)

-- Were you?

Evelyn is clearly angry but she is controlling it.

EVELYN :

I don't like the word 'cheat.'

50.

GITTES :

Did you have affairs?

EVELYN :

(flashing)

Mr. Gittes -

GITTES :

Did he know?

EVELYN:

(almost an outburst)

Well I wouldn't run home and tell him whenever I went to bed with someone, if that's what you mean.

This subdues Gittes a little. Evelyn is still a little heated.

EVELYN :

(continuing; more calmly)

-- Is there anything else you want to know?

GITTES :

Where you were when your husband died.

EVELYN :

I can't tell you.

GITTES :

You mean you don't know where you were?

EVELYN :

I mean I can't tell you.

GITTES :

-- You were seeing someone, too.
Evelyn looks squarely at him. She doesn't deny it.

GITTES :

-- For very long?

EVELYN :

I don't see anyone for very long,
Mr. Gittes. It's difficult for me.
Now I think you know all you need to
about me. I didn't want publicity. I
didn't want to go into any of this,
then or now. Is this all?

Gittes nods.

51.

GITTES :

Oh, by the way. What's the 'C' stand
for?

He's been fingering the envelope...

EVELYN :

(she stammers slightly)

K... Cross.

GITTES :

That your maiden name?

EVELYN :

Yes... why?

GITTES :

No reason.

Evelyn turns into Gittes.

EVELYN :

You must've had a reason to ask me
that.

GITTES :

(shrugs)

No. I'm just a snoop.

EVELYN :

You seem to have had a reason for
every other question.

GITTES :

No, not for that one.

EVELYN :

I don't believe you.

Gittes suddenly turns sharply in to Evelyn.

GITTES:

(moving in)

Do me a favor. Sit still and act like I'm charming.

Evelyn involuntarily draws back.

GITTES:

(continuing)

There's somebody here. Say something.

Anything. Something like we're being intimate.

Evelyn reluctantly allows Gittes to move closer and dangle his hand in front of their faces. She stares at him.

52.

EVELYN :

(meaning his nose)

How did it happen?

GITTES:

(quietly)

Been meaning to talk to you about that.

EVELYN:

(quietly)

Maybe putting your nose in other people's business?

GITTES:

(quietly)

More like other people putting their business in my nose.

Evelyn actually smiles a little.

WOMAN'S VOICE

You son of a bitch.

Gittes looks up and flashes his smile.

GITTES :

Mrs. Match. How're you?

Mrs. MATCH is swaying over the table, a plump woman with a glass of whiskey in one hand, a large purse in the other, and a menacing look in her eye.

MRS. MATCH

Don't give me that, you son of a bitch.

GITTES :

Okay.

Gittes turns back to Evelyn.

EVELYN :

(softly)

Another satisfied client?

GITTES :

Another satisfied client's wife.

MRS. MATCH

Look at me, you son of a bitch.

You... you bastard. Are you happy, are you happy now?

She tries to take a swipe at Gittes with her purse. Gittes covers himself. Waiters rush over.

53.

MRS. MATCH

-- You smug son of a bitch. My husband's so upset he sweats all night! How do you think that makes me feel?

GITTES :

Sweaty?

Mrs. Match swings at Gittes again and again. She catches him on the nose. It hurts. He covers it -- then swings his leg out from under the table and deftly kicks her in the shin.

Mrs. Match drops her purse and spills her drink. She grabs her shin, hopping around a little. The waiters who had tried to restrain her now try to keep her from falling over.

GITTES :

Let's get out of here before she picks up her purse.

They rise and move toward the door.

EVELYN :

(quietly)

Tough guy, huh?

Gittes looks, sees she's kidding, and nods.

OUTSIDE IN THE PARKING LOT - DUSK

Gittes' car has been brought by the parking attendant. The attendant opens the passenger side for Evelyn.

EVELYN :

Oh, no. I've got my own car.

The cream-colored Packard.

GITTES:

(to attendant who dutifully starts for her car)

Wait a minute, sonny.

(to Evelyn)

I think you better come with me.

EVELYN :

What for? There's nothing more to say.

(to attendant)

Get my car, please.

The attendant starts after it again. Gittes leans on the open door of his car and in to Evelyn. He talks quietly but spits it out.

54.

GITTES :

Okay, go home. But in case you're interested your husband was murdered. Somebody's dumping tons of water out of the city reservoirs when we're supposedly in the middle of a drought, he found out, and he was killed.

There's a waterlogged drunk in the morgue -- involuntary manslaughter if anybody wants to take the trouble which they don't. it looks like half the city is trying to cover it all up, which is fine with me. But, Mrs. Mulwray -

(now inches from her)

-- I goddam near lost my nose!

And I like it. I like breathing through it. And I still think you're hiding something.

Evelyn steadies herself on the open car door. She stares at Gittes for a long moment. Then he gently tugs the car door closed.

EVELYN :

Mr. Gittes -

He drives off into the Wilshire traffic, leaving Evelyn looking after him.

INT.. DWP - MULWRAY'S OFFICE DOOR

WITH ITS LETTERING: HOLLIS I. MULWRAY CHIEF ENGINEER

Gittes goes through the door to the Secretary. She looks up. She recognizes Gittes again and is not happy to see him.

GITTES:

J.J. Gittes to see Mr. Yelburton.

The Secretary immediately gets up and goes into the inner office.

Gittes turns and strolls around the office a moment -- he sees a photographic display of THE HISTORY OF THE DWP - THE EARLY YEARS, along the wall. He stops as he spots a photo of the man with the cane Gittes had seen photos of earlier -He is standing high in the mountains, near a pass. The caption reads JULIAN CROSS - 1905. Cross is strikingly handsome.

Gittes immediately pulls out the envelope containing Evelyn's check. He looks at the corner of it, his thumb pressing down under the middle initial C, then he looks back to the photos - The Secretary returns.

55.

SECRETARY :

Mr. Yelburton will be busy for some time.

GITTES :

Well I'm on my lunch hour. I'll wait.

SECRETARY :

He's liable to be tied up

indefinitely.

GITTES :

I take a long lunch. All day
sometimes.

Gittes pulls out a cigarette case, offers the Secretary one.
She refuses, He lights up and begins to hum 'The Way You
Look Tonight,' strolling along the wall looking at more
photographs.

INT. MULWRAY'S OFFICES

Here he spots several photos of a much younger Mulwray, along
with Julian Cross. One of the captions: HOLLIS MULWRAY AND
JULIAN CROSS AS THE AQUEDUCT CLEARS THE SANTA SUSANNAH PASS 1912.
Gittes, still humming, turns to the Secretary.

GITTES :

Julian Cross worked for the water
department?

SECRETARY :

(looking up)
Yes. No.

GITTES :

(humming, then)
He did or he didn't?

SECRETARY :

He owned it.
Gittes is genuinely surprised. at this.

GITTES :

He owned the water department?

SECRETARY :

Yes.

GITTES :

He owned the entire water supply for
the city?

SECRETARY :

Yes.
56.

GITTES :

(really surprised)

How did they get it away from him?

SECRETARY :

(a sigh, then)

Mr. Mulwray felt the public should own the display -- the water. If you'll just read the display -

GITTES :

(glances back, hums, then)

Mulwray? I thought you said Cross owned the department.

SECRETARY :

-- Along with Mr. Mulwray.

GITTES :

They were partners.

SECRETARY :

(testily)

Yes. Yes, they were partners.

She gets up, annoyed, and goes into Yelburton's inner office. Gittes goes back to the photographs. He hears a SCRATCHING SOUND, apparently coming from just outside the outer door. He moves quickly to it, hesitates -- swiftly opens the door. workmen are behind it, scraping away Mulwray's name on the outer door -- looking up at Gittes in some surprise. The Secretary returns, sees the workman on the floor.

SECRETARY :

(to Gittes)

Mr. Yelburton will see you now.

Gittes nods graciously, heads on into Yelburton's office.

INT. DWP - YELBURTON & GITTES

There is a subtle but perceptible difference in Yelburton's attitude. He's now head of the department.

YELBURTON :

Mr. Gittes, sorry to keep you waiting -these

staff meetings, they just go
on and on -

GITTES :

Yeah -- must be especially tough to
take over under these circumstances.
57.

YELBURTON :

Oh yes. Hollis was the best department
head the city's ever had. My goodness,
what happened to your nose?

GITTES :

(smiles)
I cut myself shaving.

YELBURTON :

You ought to be more careful.
That must really smart.

GITTES :

Only when I breathe.

YELBURTON:

(laughing)
Only when you breathe... don't tell
me you're still working for Mrs.
Mulwray?

GITTES :

I never was.

YELBURTON :

(stops smiling)
I don't understand.

GITTES :

Neither do I, actually. But you hired
me -- or you hired that chippie to
hire me.

YELBURTON :

Mr. Gittes, you're not making a bit

of sense.

GITTES :

Well, look at it this way, Mr. Yelburton. Mulwray didn't want to build a dam -- and he had a reputation that was hard to get around, so. you decided to ruin it. Then he found out that you were dumping water every night -- then he -- was drowned.

YELBURTON :

Mr. Gittes! That's an outrageous accusation. I don't know what you're talking about.

58.

GITTES :

Well, Whitey Mehrholtz over at the Times will. Dumping thousands of gallons of water down the toilet in the middle of a drought -- that's news.

Gittes heads toward the door.

YELBURTON :

Wait -- please sit down, Mr. Gittes. We're... well, we're not anxious for this to get around, but we have been diverting a little water to irrigate avocado and walnut groves in the northwest valley. As you know, the farmers there have no legal right to our water, and since the drought we've had to cut them off -- the city comes first, naturally. But, well, we've been trying to help some of them out, keep them from going under. Naturally when you divert water -- you get a little runoff.

GITTES :

Yeah, a little runoff. Where are those orchards?

YELBURTON :

I said, the northwest valley.

GITTES :

That's like saying they're in Arizona.

YELBURTON:

Mr. Gittes, my field men are out and I can't give you an exact location...
Gittes nods.

GITTES :

You're a married man, am I right?

YELBURTON :

Yes...

GITTES :

Hard working, have a wife and kids...

YELBURTON :

Yes...

59.

GITTES :

I don't want to nail you -- I Just want to know who put you up to it. I'll give you a few days to think it over -

(hands him a card)

-- call me. I can help. Who knows?

Maybe we can lay the whole thing off on a few big shots -- and you can stay head of the department for the next twenty years.

Gittes smiles -- leaves an unsmiling Yelburton.

INT. GITTES OFFICE

Gittes enters, drops his hat on Sophie's desk. Sophie tries to tell him something but Gittes goes on into his office.

Evelyn Mulwray is sitting, smoking. She looks up when he enters.

EVELYN :

What's your usual salary?

Gittes moves to his desk, barely breaking stride at the sight of her.

GITTES :

Thirty-five bucks daily for me, twenty for each of my operators -plus expenses, plus my fee if I show results.

He's sitting now. Evelyn is very pale now, obviously very shaken.

EVELYN :

Whoever's behind my husband's death, why have they gone to all this trouble?

GITTES :

-- Money. How they plan to make it by emptying the reservoirs -that I don't know.

EVELYN :

I'll pay your salary plus five thousand dollars if you find out what happened to Hollis and who is involved.

Gittes buzzes Sophie.

60.

GITTES :

Sophie, draw up one of our standard forms for Mrs. Mulwray.

(he leans back; to Evelyn)

Tell me, did you get married before or after Mulwray and your father sold the water department?

Evelyn nearly jumps at the question.

GITTES:

(continuing)

Your father is Julian Cross, isn't he?

EVELYN :

Yes, of course -- it was quite a while after. I was just out of grade school when they did that.

GITTES :

-- so you married your father's business partner?
Evelyn nods. She lights another cigarette.

GITTES:

(continuing; staring at her, points to the ashtray)
You've got one going, Mrs. Mulwray.

EVELYN :

-- Oh.
She quickly stubs one out.

GITTES :

Is there something upsetting about my asking about your father?

EVELYN :

No!... yes, a little. You see Hollis and my fa -- my father had a falling out...

GITTES :

Over the water department -- or over you?

EVELYN:

(quickly)
Not over me. Why would they have a falling out over me?
61.

GITTES:

(noting her nervousness)
-- Then it was over the water department.

EVELYN :

Not exactly. Well, I mean, yes.
Yes and no. Hollis felt the public
should own the water but I don't
think -- my father felt that way.
Actually, it was over the Van der
Lip. The dam that broke.

GITTES :

-- Oh, yeah?

EVELYN :

Yes. He never forgave him for it.

GITTES :

Never forgave him for what?

EVELYN :

For talking him into building it, he
never forgave my father... They
haven't spoken to this day.

GITTES :

(starts a little)
You sure shout that?

EVELYN :

Of course I'm sure.

GITTES :

What about you -- do you and your
father get along?
Sophie comes in with the form, cutting off Evelyn's reply.
Gittes places two copies on a coffee table in front of Evelyn.

GITTES :

Sign here... The other copy's for
you.
She signs it. When she looks back up, Gittes is staring
intently at her.

EVELYN :

What are you thinking?

GITTES:

(picking up one of
copies, folding it,
putting it in his
pocket)

Before this -- I turned on the faucet,
it came out hot and cold, I didn't
think there was a thing to it.

INT. SEAPLANE

The engines make the small cabin vibrate. Gittes threads his
way down the tiny aisle of the eight passenger cabin, which
is full of middle-aged men in old clothes and their fishing
gear. Gittes is poked by a pole -- has to move along.
One of the old men says something to him.

GITTES :

(above the engines)
What?

OLD MAN :

You'll have to sit with the pilot.

Gittes moves forward into the cockpit, the PILOT looks up -nods
for Gittes to sit down, first moving a half- eaten cheese
sandwich out of Gittes' seat.

EXT. HARBOR- SEAPLANE

taxiing down the ramp into the sea. In a moment, it kicks up
a spray of foam and takes off.

INT. COCKPIT

The island gradually looming larger before the Pilot and
Gittes.

The Pilot glances over at Gittes -- who, as usual, is
impeccably dressed -- a contrast to the others on the plane.

PILOT :

(above the engines)
Well, you're not going fishing.
Gittes shakes his head.

GITTES :

Not exactly.

PILOT :

(winks)

But that's what you told your wife --
The Pilot laughs raucously. Gittes laughs politely.
63.

PILOT :

-- lots of fellas do. Tell the little
woman they're going on a fishing
trip, then shack up with some little
twist on the island ... she pretty?

GITTES:

(abruptly)
I'm going to see a man called Julian
Cross -- ever heard of him?

PILOT :

Is the Pope Catholic? Who are you,
mister?... I ask because he doesn't
see a whole lot of people.

GITTES :

I'm working for his daughter.

PILOT:

(surprised)
That right?... She used to be some
looker.

GITTES :

She ain't exactly long in the tooth
now.

PILOT :

She must be about thirty-three, thirty-
four.

GITTES :

You must be thinking of a different
daughter -

PILOT :

No, he's only got one, I remember
her age, I read it in the newspapers

when she ran away.

GITTES :

She ran away?

PILOT :

Oh yeah, it was a big thing at the time -- Julian Cross' daughter. God almighty. She was a wild little thing.

He gives a sidelong glance to Gittes, a little concerned he's said too much.

PILOT :

(continuing)

Course, she settled down nicely.
64.

GITTES :

(smiling a little)

Well, you never know, do you?

PILOT :

(loosening up)

That's for sure.

GITTES :

Why'd she run away?

PILOT :

Oh, you know -- she was sixteen or seventeen.

GITTES:

(nudging him)

We missed the best of it, didn't we, pal?

Both men laugh a little lewdly.

PILOT :

She ran off to Mexico -- rumor was she was knocked up and didn't even know who the father was -- went there to get rid of it.

GITTES :

You don't say?

PILOT :

Cross was looking for her all over the country -- offered rewards, everything. Felt real sorry for him, with all his money.

ALBACORE CLUB - DAY

A pleasant but unobtrusive clapboard blue and white building on the bay overlooking the harbor. The sea- plane lands. A motor launch with a burgee of a fish flying from it turns and heads in the direction of the plane.

EXT. WINDING ROAD - RANCHO DEL CRUCE

Gittes, driven in a station wagon, passes under the sign with a cross painted below the name.

The ranch itself is only partially in a valley on the island -as the wagon continues one can SEE that it is actually a miniature California, encompassing desert, mountains and canyon that tumble down palisades to the windward side of the sea.

65.

The wagon comes to a halt where a group of hands are clustered around a corral. The circle of men drift apart, leaving JULIAN CROSS standing, using a cane for support, reedy but handsome in a rough linen shirt and jeans. When he talks his strong face is lively, in repose it looks ravaged.

EXT. BRIDLE PATH - GITTES & CROSS

walking toward the main house -- a classic Monterey. A horse led on a halter by another ranch hand slows down and defecates in the center of the path they are taking. Gittes doesn't notice.

CROSS :

Horseshit.

Gittes pauses, not certain he has heard correctly.

GITTES :

Sir?

CROSS :

I said horseshit.

(pointing)

Horseshit.

GITTES :

Yes, sir, that's what it looks like -I'll give you that.

Cross pauses when they reach the dung pile. He removes his hat and waves it, inhales deeply.

CROSS :

Love the smell of it. A lot of people do but of course they won't admit it. Look at the shape.

Gittes glances down out of politeness.

CROSS :

(continuing; smiling,
almost enthusiastic)

Always the same.

Cross walks on. Gittes follows.

GITTES :

(not one to let it go)
Always?

CROSS :

What? Oh, damn near -- yes.

Unless the animal's sick or something.

(MORE)

66.

CROSS (CONT'D)

(stops and glances.
back)

And the steam rising off it like that in the morning -- that's life, Mr. Gittes. Life.

They move on.

CROSS:

(continuing)

Perhaps this preoccupation with horseshit may seem a little perverse, but I ask you to remember this -one way or another, it's what I've dealt in all my life. Let's have

breakfast.

EXT. COURTYARD VERANDA - GITTES & CROSS AT BREAKFAST

Below them is a corral where hands take Arabians, one by one, and work them out, letting them run and literally kick up their heels. Cross' attention is diverted by the animals from time to time. An impeccable Mexican butler serves them their main course, broiled fish.

CROSS :

You know, you've got a nasty reputation, Mr. Gittes. I like that.

GITTES :

(dubious)

Thanks.

CROSS :

-- If you were a bank president that would be one thing -- but in your business it's admirable. And it's good advertising.

GITTES :

It doesn't hurt.

CROSS :

It's why you attract a client like my daughter.

GITTES :

Probably.

CROSS :

But I'm surprised you're still working for her -- unless she's suddenly come up with another husband.

67.

GITTES :

No -- she happens to think the last one was murdered.

Cross is visibly surprised.

CROSS :

How did she get that idea?

GITTES :

I think I gave it to her.
Cross nods.

CROSS :

Uh-huh -- oh I hope you don't mind.
I believe they should be served with
the head.

Gittes glances down at the fish whose glass eye is glazed
over with the heat of cooking.

GITTES :

-- Fine, as long as you don't serve
chicken that way.

CROSS :

(laughs)
Tell me -- what do the police say?

GITTES :

They're calling it an accident.

CROSS :

Who's the investigating officer?

GITTES :

Lou Escobar -- he's a Lieutenant.

CROSS :

Do you know him?

GITTES :

Oh yes.

CROSS :

Where from?

GITTES :

-- We worked Chinatown together,

CROSS :

Would you call him a capable man?

GITTES :

Very.

68.

CROSS :

Honest?

GITTES :

-- Far as it goes -- of course he has to swim in the same water we all do.

CROSS :

Of course -- but you've got no reason to think he's bungled the case?

GITTES :

None.

CROSS :

That's too bad.

GITTES :

Too bad?

CROSS :

It disturbs me, Mr. Gittes. It makes me think you're taking my daughter for a ride -- financially speaking, of course. How much are you charging her?

GITTES:

(carefully)

My usual fee -- plus a bonus if I come up with any results.

CROSS :

Are you sleeping with her? Come, come, Mr. Gittes -- you don't have to think about that to remember, do you?

Gittes laughs.

GITTES :

If you want an answer to that question
I can always put one of my men on
the job. Good afternoon, Mr. Cross.

CROSS :

Mr. Gittes! You're dealing with a
disturbed woman who's lost her
husband. I don't want her taken
advantage of. Sit down.

GITTES :

What for?
69.

CROSS :

-- You may think you know what you're
dealing with -- but believe me, you
don't.
This stops Gittes. He seems faintly mused by it.

CROSS :

Why is that funny?

GITTES :

It's what the D.A. used to tell me
about Chinatown.

CROSS :

Was he right?
Gittes shrugs.

CROSS:

(continuing)
... Exactly what do you know about
me, Mr. Gittes?

GITTES :

Mainly that you're rich and too
respectable to want your name in the
papers.

CROSS:

(grunts, then)

'Course I'm respectable. I'm old.
Politicians, ugly buildings and whores
all get respectable if they last
long enough. I'll double whatever
your fees are -- and I'll pay you
ten thousand dollars if you can find
Hollis' girlfriend.

GITTES :

His girlfriend?

CROSS :

Yes, his girlfriend.

GITTES :

You mean the little chippie he was
with at the El Macando?

CROSS :

Yes. She's disappeared, hasn't she?

GITTES :

-- Yeah.

CROSS :

Doesn't that strike you as odd?
70.

GITTES :

No. She's probably. scared to death.

CROSS :

Wouldn't it be useful to talk to
her?

GITTES :

Maybe.

CROSS :

If Mulwray was murdered, she was
probably one of the last people to
see him.

GITTES :

You didn't see Mulwray much, did you?

CROSS :

-- No -

GITTES :

-- When was the last time?

Cross starts to reply, then there's the SOUND of a MARIACHI BAND and some men in formation clear a bluff about a hundred yards off. They are dressed like Spanish dons on horseback. For the most part they are fat in the saddle and pass along in disordered review to the music..

CROSS :

Sheriff's gold posse... bunch of damn fools who pay \$5,000 apiece to the sheriff's re-election. I let 'em practice up out here.

GITTES :

-- Yeah. Do you remember the last time you talked to Mulwray?
Cross shakes his head.

CROSS :

-- At my age, you tend to lose track...

GITTES :

Well, It was about five days ago.
You were outside the Pig 'n Whistle and you had one hell of an argument.
Cross looks to Gittes in some real surprise.
71.

GITTES:

(continuing)
I've got the photographs in my office -if they'll help you remember. What was the argument about?

CROSS :

(a long pause, then:)

My daughter.

GITTES :

What about her?

CROSS :

-- Just find the girl, Mr. Gittes I think she is frightened and I happen to know Hollis was fond of her. I'd like to help her if I can.

GITTES :

I didn't realize you and Hollis were so fond of each other.

Cross looks hatefully at Gittes.

CROSS :

Hollis Mulwray made this city --and he made me a fortune... We were a lot closer than Evelyn realized.

GITTES :

-- If you want to hire me, I still have to know what you and Mulwray were arguing about.

CROSS:

(painfully)

Well... she's an extremely jealous person. I didn't want her to find out about the girl.

GITTES :

How did you find out?

CROSS :

I've still got a few teeth in my head, Mr. Gittes -- and a few friends in town.

GITTES :

Okay -- my secretary'll send you a

letter of agreement. Tell me -- are you worried about that girl, or what Evelyn might do to her?

CROSS :

Just find the girl.

72.

GITTES :

-- I'll look into it -- as soon as I check out some avocado groves.

CROSS :

Avocado groves?

GITTES :

We'll be in touch, Mr. Cross.

INT. HALL OF RECORDS - DAY

Dark and quiet except for the whirring of fans. Gittes approaches one of the CLERKS at a desk.

GITTES :

I'm a little lost -- where can I find the plat books for the northwest valley?

The Clerk's droopy eyes widen a little.

CLERK :

Part of it's in Ventura County.

We don't have Ventura County in our Hall of Records.

Which is a snotty remark. Gittes smiles.

GITTES :

I'll settle for L.A. County.

CLERK :

(regards him, then)

Row twenty-three, section C.

The Clerk turns away abruptly. Gittes regards his back a moment, then goes to the stacks.

THROUGH THE STACKS

Gittes sees the Clerk turn to another, say something. The second clerk gets on the phone. Gittes watches a moment,

then swiftly turns his attention to the stacks.
He hauls down the northwest valley volume, opens it. It's huge and there's a lot to go through. The print itself makes him squint.

INSERT PAGE:

showing TRACT, LOT, PARCEL, even a METES AND BOUNDS designation where the description of the land parcel is long and hopelessly involved -- e.g. '6000 paces to Rio Seco, thence 7000 paces to Loma Linda, etc.'

73.

These Descriptions are old and faded -- in the owners' column, however -- there are numerous freshly-typed names - pasted over the prior owners.

GITTES:

Hauls the huge volume back to the Clerk's desk.

GITTES :

(to Clerk)

Say... uh... sonny.

The Clerk turns sharply around.

GITTES :

How come all these new names are pasted into the plat book?

CLERK :

Land sales out of escrow are always recorded within the week.

Gittes looks a little surprised.

GITTES :

Then these are all new owners?

CLERK :

-- That's right.

GITTES:

(astonished)

-- But that means that most of the valley's been sold in the last few months.

CLERK :

If that's what it says.

GITTES :

Can I check one of these volumes out?

CLERK:

(quietly snotty)

Sir, this is not a lending library, it's the Hall of Records.

GITTES :

Well, then -- how about a ruler?

CLERK :

A ruler?

74.

GITTES :

The print's pretty fine. I forgot my glasses. I'd like to be able to read across.

The exasperated Clerk reaches around -- rummages -- slaps a ruler on the desk.

Gittes goes back to the stacks with the ruler. He opens the book, places the ruler not horizontally but vertically.

INSERT PLAT BOOK NORTHWEST VALLEY

Beside the OWNER column he places the ruler, looks toward the clerks -- then swiftly rips down the page, tearing out a strip about two inches wide -- containing the owner's name and property description.

As he tears, he either snuffles or coughs -- to cover the SOUND of the PAPER being ripped.

EXT. ROAD - GITTES DRIVING - DAY

amidst a hall of shimmering dust and heat, parched and drying groves, narrower roads.

He passes a ramshackle home, next to a rotting orchard.

There is a "SOLD" sign on the collapsing barn. Gittes stops -checks it against the names he had taken from the Hall of Records.

OLD STUCCO BUILDINGS FURTHER ON

and a few withered pepper trees. Gittes has paused at this dried-up intersection. There is a "SOLD" sign on a drug store.

Gittes looks O.S.

Coming INTO VIEW above the arid fields is a spiraling cloud of purple smoke. Gittes heads in that direction.

Gittes parks at the edge of the field. About twenty yards away is a man mounted on a strange machine, holding a lid off it -- billowing lavender clouds are belching forth. Several CHILDREN are watching the man at work.

GITTES :

(to one of the Children)

Say, pal, what's he doing?

CHILD :

Making some rain.

Gittes nods, walks over to the man who is elaborately busying himself with the intricacies of his machine. He's aware of Gittes watching him.

75.

GITTES :

Well, you're just the man I'm looking for.

The Rainmaker now glances down at Gittes, who as usual is immaculately dressed.

GITTES :

Some associates and I are thinking of buying property out here -- of course, we're worried about the rainfall.

The Rainmaker steps down.

RAINMAKER :

No problem with me on the Job.

GITTES :

-- Yeah.

(glancing around at the desolate, dry field)

Do you have any references?

RAINMAKER :

City of La Habra Heights -- filled

an 800,000 gallon reservoir with
sixteen inches of rain in two days.

GITTES :

(nods)

That's swell. But how about here?

(pulling out names
from his pocket)

Ever worked for Robert Knox, Emma
Dill, Clarence Speer, Marian Parsons,
or Jasper Lamar Crabb?

RAINMAKER :

Never heard of 'em... new owners?

GITTES :

-- Yeah.

RAINMAKER :

(climbing back .up)

Lot of turnover these days.

Better tell them to get in touch with me if they want to
hang onto their land.

GITTES :

-- Yeah, I'll do that.

GITTES DRIVING :

is now covered with a film of dust:

76.

He reaches a fork in the dirt road. There are a couple of
mailboxes. Gittes takes this fork and begins a slow ascent.
As he does, the tops of a line of bright green trees can be
SEEN, coming more and more INTO VIEW, row upon row of avocado
and walnut groves, their foliage heavy.

The few structures in the distance are white-washed, and
well kept, right down to the white-washed stones that mark
the pathway to the home. Towering above it all is a huge
wooden water tank.

Gittes drives through a gate that has "NO TRESPASSING" and
"KEEP OUT -- PRIVATE PROPERTY" signs neatly printed on it.
He drives down the road into the grove.

GITTES:

pulls to a halt in the road flanking the orchard lanes. He puts the car in neutral, stares at the trees. By contrast with what he has seen -- they are lush and beautiful, their heavy branches barely swaying in a light breeze, Then a SHOTGUN BLAST abruptly strips bare the branches. of the tree he'd been staring at.

EXT. AVOCADO GROVES - DAY

Gittes is shocked. He looks behind him. Riding on horseback down the field in the direction he had just driven is a Red-Faced Man in overalls. His hat blows off his head. He does not, however, lose the shotgun he has just used. Gittes' lane of retreat is denied him. He guns the car, and takes off down one of the orchard lanes.

MOVING WITH GITTES

The dirt lane is rough. As Gittes nears the end of it, a Younger Man on a mule blocks the exit.

Gittes veers a sharp left, knocking a branch off one of the trees, heading down one of the cross-lanes. Here he's pursued by a scraggly dog that nips at the tires.

Gittes yells at it.

ANGLE ON GROVE:

Two farmers on foot, one using a crutch, run down the lanes toward a dust trail rising above the trees -- they've spotted it -- clearly it's from Gittes' car.

This hide-and-seek chase between one man on horseback, one on a mule and a couple on foot continues up and down and across the orchard lanes -- until Gittes' front tire and radiator are ruptured by another SHOTGUN BLAST.

77.

Gittes' car veers off, scattering a stray gaggle of geese -and smacks into an avocado tree, shaking loose a barrage of the heavy fruit onto Gittes and the car.

Gittes immediately tries to get out through the branches over the back of his car, but he's pulled off it by one of the younger farmers -- a huge brute who he begins to tussle with -- the Crippled Farmer begins to bang Gittes on the back with his crutch. The two of them manage to pound Gittes to the ground within moments, where the Crippled Farmer continues to whack away at Gittes with the crutch.

The older Red Faced Farmer with the shotgun and the Man on a mule ride up.

RED FACED FARMER

All right, quit it! Quit now!

Search the man, see if he's armed.

Gittes is hefted half off the ground and the two younger Farmers spin him around, going through his clothes.

Gittes is badly banged up and half out on his feet. They toss his wallet, his silver cigarette case, etc. on the ground.

RED FACED FARMER

I said see if he's armed, not empty his pockets.

BIG FARMER :

-- He ain't armed.

Gittes leans against the back of his car, breathing heavily.

RED FACED FARMER

All right, mister -- who you with -water department or the real estate office --

Gittes' back is to the Red Faced Farmer. He has trouble catching his breath. The Crippled Farmer pokes him rudely in the back with his crutch. Gittes turns sharply.

GITTES :

(to Crippled Farmer)

Get away from me!

CRIPPLED FARMER

Answer him!

GITTES :

Touch me with that thing again and you'll need a pair of them.

78.

BIG FARMER:

(shoving Gittes)

Whyn't you pick on somebody your own size?

RED FACED FARMER

I said cut that out! Give him a chance to say something.

Gittes looks up at the Red Faced Farmer.

GITTES :

(reaching down for his wallet)

Name's Gittes -- I'm a private investigator and I'm not with either one.

RED FACED FARMER

Then what are you doing out here?

GITTES :

-- Client hired me to see... whether or not the water department's been irrigating your land.

RED FACED FARMER

Irrigating my land?

(exploding)

The water department's been sending you people to blow up my water tanks!

They threw poison down three of my wells! I call that a funny way to irrigate -- who'd hire you for a thing like that?

Gittes reaches into his pocket -- the paper's on the ground. He picks it up.

GITTES :

Mrs. Evelyn Mulwray -

BIG FARMER :

Mulwray? That's the son of a bitch who's done it to us.

GITTES :

Mulwray's dead -- you don't know what you're talking about, you dumb Oakie -

The Big Farmer takes a swing at Gittes. Gittes kicks him squarely in the nuts, knees him in the jaw after he's doubled up, and hits him solidly. The Crippled Farmer takes careful aim and brings his crutch down on the back of Gittes' head. Gittes is knocked to the ground and lies still beside the Big Farmer who is writhing in agony in the dirt.

79.

RED FACED FARMER

Well -- that's that.

BLACK SCREEN:

There's a PURLING SOUND, which soon becomes defined into the SOUND OF VOICES talking quietly -- about whether to move or not to move, doctors, etc.

CLOSE - EVELYN MULWRAY

is staring down at Gittes who's lying in the screened-in porch of the farmers. His wife, the Red Faced Farmer, and the Big Farmer are there, along with the dog.

The Red Faced Farmer's wife has set tea out. The farmers -all of them -- now seem awkward and a little embarrassed.

FRONT PORCH - RED FACE FARMER'S HOUSE - REACTION - GITTES DUSK

He focuses on Evelyn who sits right next to him. He's got dried blood down the side of his face from his nose, a huge mouse on his cheek, and his clothes are torn in a couple of spots.

GITTES :

(to Evelyn)

What's going on?

DUBOIS:

(quietly, almost as if he were in a hospital)

-- You didn't look too good, so we thought we better call your employer.

Gittes nods. He checks his watch. He looks out -- It's almost evening. Gittes says nothing. The wife of the Red Faced Farmer (DUBOIS) looks reproachfully at Dubois. Gittes feels the back of his head, It obviously hurts him.

EXT. DUBOIS FARMHOUSE - EVENING

Evelyn and Gittes go out to her car, the cream colored Packard. Dubois accompanies them -- along with the Big Farmer who is carrying a crate of something. Gittes has cleaned himself up a little.

DUBOIS :

-- Look here, if it's all the same with you, we'll get your car patched up --If you'll tell me what your trousers run you, I'll make good on them, Mr. Gittes.

80.

GITTES :

It's okay, Mr. Dubois.

DUBOIS,

(to Evelyn)

-- It's just that they're after everybody out here, tearing up our irrigation ditches -- trying to make our land worthless so they can pick it up for twenty-five dollars an acre --

Gittes nods.

DUBOIS :

(continuing)

Anyway -- Earl here is sorry, too.

He wants to give you something to take back with you. Gittes looks. Earl has the huge crate he's holding brim- full of avocados.

GITTES :

Thanks, Earl.

INT. CAR - EVELYN & GITTES - DUSK

Evelyn driving.

GITTES :

Thanks for coming...

Gittes pulls out cigarette case, takes one -- offers one to Evelyn who refuses.

GITTES :

-- That dam is a con job.

EVELYN :

What dam?

GITTES :

The one your husband opposed -they're conning L.A. into building it, only the water won't go to L.A. -it'll go here.

EVELYN :

The Valley?

GITTES :

Everything you can see, everything
around us -- I was at the Hall of
Records today -

(MORE)

81.

GITTES (CONT'D)

(whips out papers,
turns on the car
light)

-- That bother you?

EVELYN :

No.

GITTES:

(looking over papers)

In the last three months, Robert
Knox has bought 7,000 acres, Emma
Dill 12,000 acres, Clarence Speer
5,000 acres, and Jasper Lamar Crabb
25,000 acres.

EVELYN :

Jasper Lamar Crabb?

GITTES :

Know him?

EVELYN :

No, I think I'd remember.

GITTES :

Yeah -- they've been blowing these
farmers out of here and buying their
land for peanuts -- Have any idea
what this land'll be worth with a
steady water supply? About thirty
million more than they paid.

EVELYN :

-- And Hollis knew about it?

GITTES :

It's why he was killed -- Jasper

Lamar Crabb -- Jasper Lamar Crabb -
He's pulling out his wallet, excitedly now, spilling its
contents onto the seat. He pulls out the obituary column
he'd folded up earlier in the day.

GITTES :

(continuing)

We got it. We got it, baby.

EVELYN :

What? What is it?

GITTES :

There was a memorial service at the
Mar Vista Inn today for Jasper Lamar
Crabb. He died three weeks ago.
82.

EVELYN :

Is that unusual?

GITTES :

Two weeks ago he bought those 25,000
acres. That's unusual.

EXT. MAR VISTA INN AND REST HOME - NIGHT

Evelyn's car pulls up before the elegant Spanish rest home,
its entryway illuminated by streetlights. There is a small
sign giving the name of the place in elegant neon scroll. It
sits on the rolling green lawns.

Gittes gets out of the car with Evelyn. He offers her his
arm and they go up the walkway to the entrance.

INT. MAR VISTA INN AND REST HOME - NIGHT

Gittes and Evelyn are approached by an unctuous man in his
forties, with a flower in his buttonhole. He sees
Evelyn first -

PALMER :

Hello there, I'm Mr. Palmer. Can I
help you folks?

Then he gets a clear look at Gittes -- bruised, trousers
torn, etc.

GITTES :

Yes, I sure hope so. It's Dad -(

indicating his
disheveled appearance)
-- I just can't handle him anymore,
can I, sweetheart?
Evelyn shakes her head.

PALMER :

Oh my goodness.

GITTES :

(hastily)
Nothing to do with Dad. It's me,
actually.

EVELYN :

They just don't get along very well.
Dad's a lamb with anyone else.

PALMER :

(not so sure)
Oh -- well -- I don't know -
83.

GITTES :

Naturally, I want the best for him,
money is no object -

PALMER :

-- Perhaps if we could meet your
father -

GITTES :

There's just one question.

PALMER :

Of course.

GITTES :

Do you accept anyone of the Jewish
persuasion?
Evelyn can't quite conceal her surprise at the question.

PALMER :

(very embarrassed)

I'm sorry -- we don't.

GITTES:

(smoothly)

Don't be sorry, neither does Dad.

Wanted to make sure though, didn't we, honey?

Evelyn stares back at Gittes, amused and appalled. She manages to nod.

GITTES :

Just to be certain, I wonder if you could show us a list of your patients?

PALMER:

(polite but pointed)

We don't reveal the names of our guests as a matter of policy. I know you'd appreciate that if your father came to live with us.

Gittes locks eyes with Palmer.

GITTES:

(confidentially)

That's exactly what we wanted to hear.

PALMER :

Oh, good.

GITTES :

I wonder, is it too late for us to have a look around?

84.

PALMER :

I don't think so -- be happy to show you -

GITTES :

Would you mind if we took a stroll on our own?

PALMER :

-- Just, if you will, confine yourself to the main building -it's nearly bedtime.

GITTES :

We understand, c'mon, sweetheart.

He takes Evelyn.

INT. PARLOR - EVELYN

looking. Either by accident or design, the primarily octogenarian guests have segregated themselves. In one wing, the men are playing pinochle, some are playing dominoes -one elderly gentleman sits. by himself carefully peeling an orange.

In an adjacent parlor several white-headed ladies work on a quilt. Gittes grabs Evelyn's hand.

GITTES :

(quietly)

They're all here. Every goddam name.

Gittes points to the wall -- it says ACTIVITIES BOARD. There are titles -- LAWN BOWLING - BRIDGE - FISHING - CROQUET -below them are the names of the guests, entered under certain activities, for certain days.

After Evelyn looks, she turns to Gittes.

GITTES:

(continuing; indicating the ancients around them)

You're looking at the owners of a 50,000 acre empire.

EVELYN :

(astonished)

They can't be.

GITTES :

They may not know it -- but they are.

Gittes strolls toward the women knitting and working on the quilt.

85.

GITTES :

Hello, girls.

Two of the ladies giggle. The third continues to busy herself with her quilt, off by herself.

GITTES :

(continuing)

Which one of you is Emma Dill?

Two of them say "she is," and point in different directions. The third gives them a curt look and goes back to her knitting. Gittes approaches her.

GITTES :

Are you Emma?

Some old voice is singing softly, "Don't Sit Under the Apple Tree."

EMMA :

-- Yes.

GITTES :

I've been wanting to meet you.

EMMA :

Why?

GITTES :

-- Did you know that you're a very wealthy woman?

EMMA :

(stitching, smiles)

-- I'm not.

GITTES :

Well you own a lot of land.

EMMA :

Not anymore. Oh, some time ago, my late husband owned a good deal of beach property in Long Beach -but we lost it.

Gittes looks at the quilt. In it is the head of a fish among the rest of the crazy quilt pattern. Gittes spots it.

GITTES :

That's just lovely.

EMMA :

Thank you...

He looks through the quilt for other pieces of the fish -comes across the tail -- and by it -- the initials A.C.

86.

GITTES :

(indicating tail)

-- Where did you get this material?

EMMA :

(what it sounds like)

The apple core club -

GITTES :

-- The apple core?

EMMA :

No -- the albacore. It's a fish.

My grandson's a member -- and they take very nice care of us.

GITTES :

How do they do that?

EMMA :

Give us things -- not just some old flag like this, but -

GITTES :

(kneeling)

But what?

PALMER'S VOICE

We're a sort of unofficial charity of theirs, Mr. Gittes. Would you care to come this way? Someone wants to see you.

Gittes looks up, sees Palmer standing in the doorway, looking taut and a little drawn. Evelyn is beside him.

She gestures -- as if there's someone behind Palmer. Gittes rises.

GITTES :

See you later, Emma.

He walks toward Palmer who waits for him to walk in front.

AT THE ENTRANCE HALL - MULVIHILL

Is waiting. He's got his hand in his pocket. Evelyn looks to Gittes. The four of them stand there, Mulvihill towering over everyone.

MULVIHILL :

Come on -- I want you to meet somebody, Gittes.

87.

GITTES :

(glancing from Palmer to Mulvihill)

Can -- we leave the lady out of this?

MULVIHILL :

(a little uncertain)

-- Yeah, why not?

GITTES :

Okay, I'd like to walk her to her car.

EVELYN :

I'll stay.

GITTES :

(taking her by the arm)

Get in the car.

MULVIHILL :

I'll see she makes it.

Mulvihill has walked up beside Gittes. He makes the mistake of opening the glass door in the entryway, putting his back to Gittes for a moment. Gittes swiftly pulls Mulvihill's jacket up over his head. He spins him around. With his jacket covering his face, Gittes hammers away at Mulvihill, beating him against the glass door, along the wall, mercilessly pounding his fists into the cloth until the cloth turns red

and Mulvihill begins to sink to the red tile floor. Palmer screams. Evelyn stands there astonished. Mulvihill's gun has clattered to the floor.

GITTES :

(as Mulvihill hits
the floor, to Evelyn)

What are you waiting for? Get in the
car!

Evelyn goes. Mulvihill tries to get up again. Palmer starts to go for the gun, nearly picking it up. Gittes slaps it out of his hand and kicks it. It goes flying down the hall, at least thirty feet; hits the wall. Palmer goes screaming off into the night. Gittes turns back to Mulvihill who starts to get up, then collapses.

Gittes goes out the front door, ignoring the excited audience of ancients behind him.

OUTSIDE:

As Gittes walks down the pathway, he stops -- two men are coming toward him. One of them is shorter, and has the nervous, jerky moves of the man who slit his nose.

88.

Gittes stops. The two men fan out and continue to move toward him. Gittes spots the two-tone shoes. He begins to back up. Suddenly there is a pair of headlights flashing brilliantly behind the two men. In a moment Evelyn's car is headed across the lawn directly toward the two men, accelerating as it gets near them. They look in disbelief, then dive for safety. The car skids to a stop, fishtailing a little on the grass. Evelyn opens the passenger door.

EVELYN :

Get in.

Gittes jumps in and she takes off across the lawn, tilting the elegant little neon sign on the lawn as she goes. Two
SHOTS ARE FIRED.

INT. CAR - EVELYN & GITTES

Evelyn looking straight ahead, driving. After a moment she takes one hand off the wheel and rubs her left eye a little. Gittes watches her. He smiles.

EXT. VERANDA - MULWRAY HOME - NIGHT

Gittes stands on the veranda, smoking a cigarette, staring off into the night. Evelyn comes out to the veranda, carrying

a tray with whiskey and an ice bucket on it. She sets it down -- Gittes turns.

GITTES :

(watching her pour)
Maid's night off?

EVELYN :

Why?

GITTES :

(a little surprised,
he laughs)
What do you mean, 'why?' Nobody's here, that's all.

EVELYN :

(handing Gittes his
drink)
-- I gave everybody the night off -

GITTES :

-- Easy, It's an innocent question.

EVELYN :

No question from you is innocent,
Mr. Gittes.
89.

GITTES:

(laughing)
I guess not -- to you, Mrs. Mulwray.
Frankly you really saved my a-my
neck tonight.
They drink.

EVELYN :

Tell me something -- does this usually
happen to you, Mr. Gittes?

GITTES :

What's that, Mrs. Mulwray?

EVELYN :

-- Well, I'm only judging on the basis of one afternoon and an evening, but if that's how you go about your work, I'd say you're lucky to get through a whole day.

GITTES :

(pouring himself another drink)

-- Actually this hasn't happened to me in some time.

EVELYN :

-- When was the last time?

GITTES :

Why?

EVELYN :

Just -- I don't know why.

I'm asking.

Gittes touches his nose, winces a little.

GITTES :

It was in Chinatown.

EVELYN :

What were you doing there?

GITTES :

(taking a long drink)

-- Working for the District Attorney.

EVELYN :

Doing what?

Gittes looks sharply at her. Then:

GITTES :

As little as possible.

90.

EVELYN :

The District Attorney gives his men advice like that?

GITTES :

They do in Chinatown.

She looks at him. Gittes stares off into the night. Evelyn has poured herself another drink.

EVELYN :

Bothers you to talk about it, doesn't
It?

Gittes gets up.

GITTES :

No -- I wonder -- could I -- do you
have any peroxide or something?
He touches his nose lightly.

EVELYN :

Oh sure. C'mon.

She takes his hand and leads him back into the house.

INT. BATHROOM - MIRROR

Gittes pulls the plaster off his nose, stares at it in the
mirror. Evelyn takes some hydrogen peroxide and some cotton
out of a medicine cabinet. Evelyn turns Gittes' head toward
her. She has him sit on the pullman tile adjacent to the
sink.

EVELYN :

Doctor did a nice job...

She begins to work on his nose with the peroxide. Then she
sees his cheek -- checks back in his hair.-

EVELYN :

(continuing)

-- Boy oh boy, you're a mess

GITTES :

-- Yeah -

EVELYN:

(working on him)

-- So why does it bother you to talk
about it... Chinatown...

GITTES :

-- Bothers everybody who works there -but
to me -- It was -
91.
Gittes shrugs.

EVELYN :

-- Hold still -- why?

GITTES :

-- You can't always tell what's going
on there -

EVELYN :

... No -- why was it -

GITTES :

I thought I was keeping someone from
being hurt and actually I ended up
making sure they were hurt.

EVELYN :

Could you do anything about it?
They're very close now as she's going over a mouse very near
his eye.

GITTES :

Yeah -- make sure I don't find myself
in Chinatown anymore -wait
a second -
He takes hold of her and pulls her even closer,

EVELYN :

(momentarily freezing)
-- What's wrong?

GITTES :

Your eye.

EVELYN :

What about it?

GITTES:

(staring intently)
There's something black in the green

part of your eye.

EVELYN :

(not moving)

Oh that... It's a flaw in the iris...

GITTES :

... A flaw...

EVELYN :

(she almost shivers)

... Yes, sort of a birthmark...

92.

Gittes kisses her lightly, gradually rises until he's standing holding her. She hesitates, then wraps her arms around him.

INT. MULWRAY BEDROOM - TELEPHONE

on a nightstand, city lights visible through the open window behind it. It is RINGING. Evelyn's arm reaches INTO SHOT.

SOUND of something hitting the headboard. Gittes moans.

VIEW SHIFTS TO INCLUDE

Gittes in bed, holding his head, which he's just hit. Evelyn pauses in her reach to the phone. She turns to him, whispers, "I'm sorry," kisses him on the head and lips. PHONE CONTINUES TO RING. She picks it up.

EVELYN :

Hello...

(in Spanish now)

No, no, I'll come and help, just keep watching her and don't do anything until I get there...

'bye.

VIEW SHIFTS AGAIN TO INCLUDE

Gittes in bed, watching Evelyn next to him as she's talking on the phone. She hangs up. She touches Gittes' cheek lightly.

EVELYN :

I have to go.

Gittes stares at her silently.

GITTES :

Where?

EVELYN :

-- Just -- I have to.

GITTES :

And I want to know where.

EVELYN :

(she starts out of
bed)

Please don't be angry... believe me,
it's got nothing to do with you -

GITTES :

(stopping her)
Where are you going?

EVELYN :

(near tears)
Please!... Trust me this much...
(MORE)

93.

EVELYN (CONT'D)

(she kisses him lightly)
I'll be back -- look, there is
something I should tell you. The
fishing club that old lady mentioned,
the pieces off the flag -

GITTES :

The Albacore Club.

EVELYN :

It has to do with my father.

GITTES :

I know.

EVELYN :

He owns it. You know?

GITTES :

I saw him.

EVELYN :

(sitting up straight)

You saw my fa -- father? When?

GITTES :

This morning.

EVELYN :

(panicked)

You didn't tell me.

GITTES :

There hasn't been a lot of time.

She leaps out of bed, throwing on a robe.

EVELYN :

What did he say?

(insistent)

What did he say ?

GITTES :

-- That you were jealous, and he was worried about what you might do.

EVELYN :

Do? To who?

GITTES :

Mulwray's girlfriend, for one thing.

He wanted to know where she was.

Evelyn starts quickly for the bathroom, then comes back and kneels by the side of the bed, takes Gittes' hand.

94.

EVELYN :

I want you to listen to me -- my

father is a very dangerous man.

You don't know how dangerous. You

don't know how crazy.

GITTES :

Give me an example.

EVELYN :

You may think you know what's going on, but you don't.

GITTES :

That's what your father said -You're telling me he's in back of this whole thing?

EVELYN :

It's possible.

GITTES :

Including the death of your husband?

EVELYN :

It's possible -- please don't ask me any more questions now. Just wait, wait for me -- I'll be back.

I need you here.

She kisses him, rushes to the bathroom, shuts the door.

Gittes stares at it a moment. Then leaps out of bed, rummages around, tosses on his trousers. He grabs his shoes, throws them on. Then hurries out of the bedroom.

EXT. MULWRAY HOME - GITTES

running across the driveway to the garage. There are two cars there -- Mulwray's Buick and Evelyn's Packard. Gittes moves over to the Buick, opens the passenger's door.

INT. BUICK - GITTES

checks the ignition. No key is in it. He pulls a couple of wires from under the dash -- starts to mess with them, seems satisfied. Slides out across the seat, slams the door.

EXT. MULWRAY DRIVEWAY - NIGHT

Gittes hurries over to the Packard. He gets down on the driveway, lying on his back, bracing himself. With the heel of his shoe, he kicks at the right rear taillight of the car. He shatters the red lens, gets up. He carefully pulls the red lens off the taillight, exposing the white light beneath it. He tosses the red lens into the shrubbery and hurries back toward the house.

95.

ONE RED AND ONE WHITE TAILLIGHT - MOVING - NIGHT

Evelyn's car speeds along the curves on Sunset Boulevard, the red and white lights coming IN AND OUT OF VIEW.

GITTES DRIVING - NIGHT

behind the wheel of Mulwray's car, keeping a healthy distance from Evelyn in front of him. .

EVELYN'S PACKARD

pulls up before a small little bungalow-house. She gets out, looks up and down the street. There is nothing.

She hurries on up the walkway to the front door.

DOWN THE STREET - GITTES IN BUICK

Idles the engine with the lights off. He brings the car a few yards further down the street, parking it near Evelyn's.

Gittes gets out of the car and goes up the walkway. The curtains are drawn except for one of the small windows on the side of the house. He goes to it and looks, balancing on the edge of the porch.

THROUGH THE WINDOW

Gittes sees Evelyn's Oriental servant rush through the living room of the small house. In a moment he re-emerges back through the living room carrying a tray with a glass and pitcher on it.

GITTES:

around to the side of the house. He runs into shrubbery and a short picket fence. He climbs over it, follows along the stucco wall to a series of windows at the corner of the house. These all have shades on them. He can hear someone crying in the house. Someone else talking alternately firmly and plaintively in Spanish. Here the windows have blinds. He moves to one where the blind is not completely drawn -there's an inch or so of space at the bottom.

THROUGH THE WINDOW

Gittes can see the servant again. Evelyn is pacing back and forth in and out of his line of vision. After a moment someone rises INTO SHOT -- obviously from lying on a bed. The figure is just a few feet from Evelyn. Her tear-stained face comes INTO VIEW. It is unmistakably the girl Gittes had last seen with Hollis Mulwray.

Mulwray's girlfriend. She's looking up to Evelyn, speaking in Spanish -- her words are not discernible but the tone is -bitter, anguished. A newspaper is strewn about the room.

96.

Evelyn kneels. She insists that the girl swallow down some pills. The girl reluctantly does.

GITTES:

continues to watch.

EXT. STREET - EVELYN - NIGHT

emerges from the house, goes to her car and gets in.

INT. CAR

Evelyn sees Gittes sitting in her car, staring coldly at her.

GITTES :

Okay, give me the keys.

EVELYN :

(stunned, furious)

You bastard.

GITTES :

-- It's either that or you drive to the police yourself..

EVELYN :

The police?

GITTES :

C'mon, Mrs. Mulwray -- you've got your husband's girlfriend tied up in there!

EVELYN :

She's not tied up!

GITTES :

You know what I mean. You're keeping her there against her will.

EVELYN :

I am not!

GITTES :

Then let's go talk to her.

Gittes starts to get out of the car. Evelyn grabs his arm, nearly screaming:

EVELYN :

No!

Her intensity actually rips Gittes' already partially torn jacket. He looks at it and her. It seems to have a momentary calming effect on both of them.

97.

EVELYN :

(continuing)

She's too upset.

GITTES :

What about?

EVELYN :

Hollis' death. I tried to keep it from her, I didn't want her upset before I could make plans for her to leave.

GITTES :

You mean she just found out?

EVELYN :

Yes.

GITTES :

That's not what it looks like, Mrs. Mulwray.

EVELYN :

What does it look like?

GITTES :

Like she knows about Hollis' death -like she knows more than you want her to tell.

EVELYN :

You're insane.

Gittes explodes.

GITTES :

Just tell me the truth -- I'm not the police. I don't care what you've done. I'm not going to hurt you -but one way or another I'm going to know.

EVELYN :

You won't go to the police if I tell you?

GITTES :

I will if you don't.

A long pause. Evelyn's head sinks onto the steering wheel, her hair covering her face.

EVELYN :

She's my sister.

98.

Evelyn is breathing very deeply now -- not crying, but the kind of deep breathing that comes from real hysteria.

Gittes puts an arm on her shoulder.

GITTES :

Take it easy... If it's your sister it's your sister... why all the secrecy?

She lifts her head and looks up at him. He's genuinely puzzled.

EVELYN :

(really upset)

I can't...

GITTES :

Because of Hollis? Because she was seeing your husband? Was that it?

Jesus Christ, say something.

Was that it?

She nods. Gittes sighs.

EVELYN:

(finally)

I would never ever have harmed Hollis.

I loved him more than my own family.

He was the most gentle, decent man

imaginable... and he put up with

more from me than you'll ever know...

I just wanted him to be happy...

She begins to cry softly.

GITTES :

(after a moment)
-- I took your husband's Buick...
(he opens the car
door)
I'll return it tomorrow.

EVELYN :
Aren't you coming back with me?

GITTES :
-- Don't worry. I'm not telling
anybody about this.

EVELYN :
... That's not what I meant.
There is a long moment of silence. Gittes looks over to
Evelyn. Her hair covers most of her face from him.
99.

GITTES:
(finally)
Yeah, well... I'm very tired, Mrs.
Mulwray. Good night.
He gets out and slams the car door. She drives off.
INT. SHOWER - GITTES' APARTMENT - GITTES
The spray is hitting him full on the top of the head. Gittes
is so exhausted he's literally holding onto the nozzle as
the water pours down. He shuts the shower off, reaches weakly
for a towel -- dabs his nose lightly with it.
INT. GITTES' BEDROOM - GITTES
pads around in elegant silk pajamas.
He walks over to the window where morning light is streaming
in. He closes the curtains, collapses on the bed, on top of
the covers, inert. Almost immediately the PHONE RINGS. Gittes
lets it go on for a moment, then picks it up without saying
anything.

VOICE ON PHONE :
(male)
Gittes?... Gittes?

GITTES :
-- Yeah.

VOICE ON PHONE :

Ida Sessions wants to see you.

GITTES :

Who?

VOICE ON PHONE

Ida Sessions, you remember Ida.

Gittes slowly rises to one elbow.

GITTES :

-- Yeah?... I do?

VOICE ON PHONE :

Sure you do.

GITTES :

-- Well, tell you what, pal. If Ida wants to see me she can call me -at my office.

He hangs up, falls back down. PHONE RINGS AGAIN. AND AGAIN.

Gittes swears, picks it up.

100.

VOICE ON PHONE :

684 1/2 East Tensington -- Echo Park.

She begged me to call.

She's waiting for you.

Before Gittes can say anything, the phone clicks dead.

EXT. CERRITOS TOWER ROAD - HOLLYWOOD HILLS - EARLY MORNING

Gittes pulls up. It is a bungalow courtyard with a very narrow walkway and sickly green stucco.

EXT. IDA SESSIONS' APARTMENT - DAY

Gittes at the front door. It's slightly ajar. He knocks.

Nothing. He opens it and enters.

INT. LIVING ROOM

Morning light filters through the half-open blinds. Dust particles in the shafts of light. It's still and empty.

Gittes sees something down the hall, under the legs of a telephone table. Gittes moves toward it. It is grotesque.

When he gets closer he can see it's a wilted head of lettuce.

Just inside the kitchen some radishes and onions lie on the linoleum. Gittes walks on into the kitchen.

INT. KITCHEN

Clearing the kitchen counter, Gittes sees IDA SESSIONS lying

on her back on the floor, surrounded by the groceries from a broken bag. Ice cream has melted around her. Her eyes are open, a stream of ants is moving across the ice cream and into her mouth. She's recognizable as the woman who posed as Evelyn Mulwray.

Gittes kneels over her. He gingerly opens her handbag, fishes for its contents, takes them and looks at them on the kitchen counter -- wallet with a few bills in it, driver's license with her name -- a Screen Actors Guild card. Gittes nods -turns, carefully replaces the items in the purse.

He idly opens the broom closet, pantry, and even Frigidaire -which is all but empty. Then he steps over her body and moves across the hall to a door that is slightly ajar.

INT. BATHROOM

Gittes enters and turns on the light.

ESCOBAR :

Find anything interesting, Gittes?

101.

Escobar and another PLAINCLOTHED MAN stand in the bathroom by the entrance to the bedroom door. Gittes turns around. A THIRD MAN is now coming down the hall from the bedroom. Gittes looks at the two, doesn't reply.

ESCOBAR :

What are you doing here?

GITTES :

Didn't you call?

ESCOBAR :

(jerk of his head toward the kitchen)

How do you happen to know her?

GITTES :

I don't.

ESCOBAR :

(turning toward other room)

-- Let me show you something.

INT. KITCHEN

Escobar points to the number MU 7279 on the side of one of

the kitchen cabinets.

ESCOBAR :

Isn't that your number?

GITTES :

Is it? I forget. I don't call myself that often.

ESCOBAR :

Just to be on the safe side, we had Loach here give you a ring.

He indicates one of his assistants.

ESCOBAR'S ASSISTANT

(a slight sneer)

What happened to your nose, Gittes?

Somebody slam a bedroom window on it?

GITTES:

(right back, smiling)

Nope, your wife got excited, crossed her legs a little too quick. You understand, pal.

The Assistant starts to move for Gittes who is ready for him. Escobar steps between the two.

102.

ESCOBAR :

(to other Assistant)

Loach.

(Escobar pulls out a drawer)

How about these? Look familiar?

In the open drawer are the photos of Mulwray and the girl in the park, boat, and at the El Macando on the veranda.

GITTES :

(no point in denying it)

Yeah, I took 'em. So what?

ESCOBAR :

How did she -(

meaning the corpse)
-- happen to have them?
Gittes takes a deep breath.

GITTES :

Either you tell me or I guess ' cause I don't have the answer.
Escobar nods.

ESCOBAR :

You really think I'm stupid, don't you, Gittes?

GITTES :

I don't think about it one way or the other. But if you want, give me a day or two, and I'll get back to you. Now I'd like to go home.

ESCOBAR :

I want the rest of the pictures.

GITTES :

What pictures?

ESCOBAR:

(meaning the corpse)
This broad hired you, Gittes, not Evelyn Mulwray.

GITTES :

Yeah?

ESCOBAR :

Yeah -- somebody wanted to shake down Mulwray, she hired you, and that's how you happen to know Mulwray was murdered.
103.

GITTES :

I heard it was an accident.

ESCOBAR :

C'mon, you think you're dealing with a bunch of assholes? Mulwray had salt water in his goddam lungs! Now how did he get that... in a fresh water reservoir?

Gittes is surprised at this piece of information, but remains nonplussed.

ESCOBAR :

You were following him night and day
You saw who killed him.
You even took pictures of it. It was Evelyn Mulwray -- she's been paying you off like a slot machine ever since her husband died.

GITTES :

(smiling)

You accusing me of extortion?

ESCOBAR :

Absolutely.

GITTES :

-- I don't think I need a day or two -you're even dumber than you think I think you are. Not only that, I'd never extort a nickel out of my worst enemy, that's where I draw the line, Escobar.

ESCOBAR :

Yeah, I once knew a whore who for enough money would piss in a customer's face -- but she'd never shit on his chest. That's where she drew the line.

GITTES:

(smiling)

Well, I hope she wasn't too much of a disappointment to you, Lou.
Escobar manages a thin smile.

ESCOBAR :

I want those photographs, Gittes.
We're talking about accessory after
the fact, conspiracy, and extortion
-- minimum.
104.

GITTES :

Why do you think Mulwray's body was
moved you dimwit? Evelyn Mulwray
knocked off her husband in the ocean -and
thought it would look like more
of an accident if she hauled him up
to the Oak Pass Reservoir?
This is a little telling.

GITTES:

(continuing)
Mulwray was murdered and moved -because
somebody didn't want his
body found in the ocean.

ESCOBAR :

And why's that ?

GITTES :

He found out somebody was dumping
water there. That's what they were
trying to cover up by moving him.
This stops Escobar. He's dumbfounded by it.

ESCOBAR :

What are you talking about?

GITTES :

C'mon I'll show you.
Escobar hesitates.

GITTES:

(continuing)
C'mon - make a decision, Lou.
You're in charge.
The men around Escobar look to him. Escobar grudgingly nods.
CLOSE SHOT - STORM DRAIN

It yawns AT CAMERA, only a trickle of water dropping into the ocean.

VIEW WIDENS TO INCLUDE ESCOBAR, GITTES, AND TWO PLAIN-clothesmen, standing and staring at the empty pipe as if they expect it to talk.

GITTES :

(squinting in sunlight)

It's too late.

ESCOBAR :

Too late for what?

105.

GITTES :

They only dump the water at night.

A THIRD ASSISTANT runs down the side of the cliff and Over to Escobar.

ESCOBAR :

Reach anybody?

THIRD ASSISTANT

Yelburton, he's the new chief.

ESCOBAR :

I know who he is. Well?

THIRD ASSISTANT

He says -

GITTES :

I know what he says.

ESCOBAR :

(to Gittes)

Shut up.

(to Assistant)

Go on.

THIRD ASSISTANT

Yelburton says they're irrigating in the valley -- there's always a little runoff when they do that.

And he says is Gittes knows that, and has been going around making irresponsible accusations for the

last week.

Escobar turns to Gittes. Stares at him for a long moment.

ONE OF ASSISTANTS

Let's swear out a warrant for her
arrest. What are we waiting for?

GITTES:

(meaning Escobar)

-- Because he just made lieutenant,
and he wants to hang onto his little
gold bar.

Escobar stares hatefully at Gittes.

ESCOBAR

Have your client in my office in two
hours -- and remember. I don't have
to let you go. I've got you for
withholding evidence right now.

106.

EXT. MULWRAY HOME - DAY

Gittes in Mulwray's Buick whips into the driveway. He looks
in the garage. Evelyn's car is gone. Only the Gardener's
truck is there.

Gittes hurries along the pathway and up to the house. He
rings the doorbell. Scarcely waiting for an answer he tries
it. It's locked. He reaches into his pocket -- pulls out his
cigarette case, takes a pick out of the side and starts to
fool with the lock.

The Maid opens the door abruptly, stares in some surprise at
Gittes.

GITTES :

Where's Mrs. Mulwray?

MAID :

No esta.

Gittes looks past the Maid to the center of the living room -where
luggage is packed and neatly piled. The Maid is
actually in the process of throwing covers over the furniture.

GITTES :

(indicating luggage)

Is Mrs. Mulwray going someplace?...

(no answer)

on a trip?... vacation?...

MAID :

No esta in casa.

Gittes nods. He continues through the house and out back to the veranda.

EXT. MULWRAY VERANDA - GITTES

is unsettled. Sees the Gardener working by the pond. He wanders a few yards in that direction.

Gardener spots Gittes, half-bows, nods and smiles. Gittes in turn, nods, smiles.

GITTES :

-- bad for glass.

Gardener breaks into a big grin. Nods again.

GARDENER :

Oh yes, bad for glass.

(Points to the newly mown lawn.)

Salt water velly bad for glass.

Gittes can't quite believe what he's heard,
107.

GITTES :

Salt water?

The Gardener nods vigorously. Points to the pond.

GARDENER :

Velly velly bad.

Gittes has moved to the pond. He kneels. Clinging to the edge of it he can now see as he could have before if he'd looked closely, a starfish.

CLOSE STARFISH:

It has one leg missing. The fifth point on the star is Just beginning to grow back.

GITTES:

touches the water, tastes it. He licks his lips, then spots something glinting in the bottom of the pond.

GITTES :

What's that... down there?

The Gardener peers into the pond.

GITTES :

(continuing)

... there.

The Gardener spots it. He rolls up his trousers, gets in the pond, and reaches into the bottom, his chin actually touching the water. He misses the object, which seems to scoot away like an animal. Then he grasps it. He lifts it out of the water and holds a pair of eye glasses, rimless, bent, his finger poking through the frame where one lens is shattered. The Gardener seems surprised. Gittes looks at the glasses. They are heavily bifocal and reflect the sun.

INT. MULWRAY HOME

Gittes holds the phone to his ear. On the telephone table, lying on his handkerchief are the glasses. The Maid hovers around over Gittes' shoulder, uneasily watching him.

CROSS' VOICE

Hello.

GITTES :

Have you got your checkbook handy,
Mr. Cross? I've got the girl.

CROSS' VOICE

-- you've got her? Where?

108.

GITTES :

Do you remember the figures we
discussed?

CROSS' VOICE

Of course I do. Where are you?

GITTES :

-- at your daughter's house.

How soon can you get here?

CROSS' VOICE

Two hours... tell me, will Evelyn be
there as well?

GITTES :

Either that or she'll be in jail.

CROSS' VOICE

What are you talking about?

GITTES :

Just bring your checkbook.

Gittes hangs up.

EXT. BUNGALOW-HOUSE - ADELAIDE DRIVE

Gittes pulls up in Mulwray's Buick. He hurries to the front door, pounds on it. The Chinese servant answers the door.

CHINESE SERVANT

You wait.

GITTES:

(short sentence in
Chinese)

You wait.

Gittes pushes past him. Evelyn, looking a little worn but glad to see him hurries to the door. She takes Gittes' arm.

EVELYN :

How are you? I was calling you.

She looks at him, searching his face.

GITTES :

-- Yeah?

They move into the living room. Gittes is looking around it.

EVELYN :

Did you get some sleep?

GITTES :

Sure.

109.

EVELYN :

Did you have lunch?

Kyo will fix you something -

GITTES :

(abruptly)

-- where's the girl?

EVELYN :

Upstairs. Why?

GITTES :

I want to see her.

EVELYN :

...she's having a bath now... why do you want to see her?

Gittes continues to look around. He sees clothes laid out for packing in a bedroom off the living room.

GITTES :

Going somewhere?

EVELYN :

Yes, we've got a 4:30 train to catch.

Why?

Gittes doesn't answer. He goes to the phone and dials.

GITTES:

J. J. Gittes for Lieutenant Escobar.

EVELYN :

What are you doing? What's wrong? I told you we've got a 4:30 -

GITTES :

(cutting her off)

You're going to miss your train!

(then, into phone)

Lou, meet me at 1412 Adelaide

it's above Santa Monica

Canyon... yeah, soon as you can.

EVELYN :

What did you do that for?

GITTES :

(a moment, then)

You know any good criminal lawyers?

EVELYN :

(puzzled)

-- no...

110.

GITTES :

Don't worry -- I can recommend a couple. They're expensive but you can afford it.

EVELYN :

(evenly but with great anger)

What the hell is this all about?

Gittes looks at her -- then takes the handkerchief out of his breast pocket -- unfolds it on a coffee table, revealing the bifocal glasses, one lens still intact.

Evelyn stares dumbly at them.

GITTES :

I found these in your backyard -in your fish pond. They belonged to your husband, didn't they?... didn't they?

EVELYN :

I don't know. I mean yes, probably.

GITTES :

-- yes positively. That's where he was drowned...

EVELYN :

What are you saying?

GITTES :

There's no time for you to be shocked by the truth, Mrs. Mulwray. The coroner's report proves he was killed in salt water. Just take my word for it. Now I want to know how it happened and why. I want to know before Escobar gets here because I want to hang onto my license.

EVELYN :

-- I don't know what you're talking about. This is the most insane... the craziest thing I ever...

Gittes has been in a state of near frenzy himself. gets up,

shakes her.

GITTES :

Stop it!

(MORE)

111.

GITTES (CONT'D)

-I'll make it easy. --You were jealous, you fought, he fell, hit his head -- it was an accident -but his girl is a witness. You've had to pay her off. You don't have the stomach to harm her, but you've got the money to shut her up. Yes or no?

EVELYN :

... no...

GITTES :

Who is she? And don't give me that crap about it being your sister. You don't have a sister. Evelyn is trembling.

EVELYN :

I'll tell you the truth...
Gittes smiles.

GITTES :

That's good. Now what's her name?

EVELYN :

-- Katherine.

GITTES :

Katherine?... Katherine who?

EVELYN :

-- she's my daughter.
Gittes stares at her. He's been charged with anger and when Evelyn says this it explodes. He hits her full in the face. Evelyn stares back at him. The blow has forced tears from her eyes, but she makes no move, not even to defend herself.

GITTES :

I said the truth!

EVELYN :

-- she's my sister --

Gittes slaps her again.

EVELYN :

(continuing)

-- she's my daughter.

Gittes slaps her again.

112.

EVELYN :

(continuing)

-- my sister.

He hits her again.

EVELYN :

(continuing)

My daughter, my sister -

He belts her finally, knocking her into a cheap Chinese vase which shatters and she collapses on the sofa, sobbing.

GITTES :

I said I want the truth.

EVELYN :

(almost screaming it)

She's my sister and my daughter!

Kyo comes running down the stairs.

EVELYN:

(continuing; in Chinese)

For God's sake, Kyo, keep her upstairs, go back!

Kyo turns after staring at Gittes for a moment then goes back upstairs.

EVELYN:

(continuing)

-- my father and I, understand, or is it too tough for you?

Gittes doesn't answer.

EVELYN:

(continuing)

... he had a breakdown... the dam broke... my mother died... he became a little boy... I was fifteen... he'd ask me what to eat for breakfast, what clothes to wear!... It happened... then I ran away...

GITTES :

to Mexico...

She nods.

113.

EVELYN :

Hollis came and took... care of me... after she was born... he said... he took care of her... I couldn't see her... I wanted to but I couldn't... I just want to see her once in a while... take care of her... that's all... but I don't want her to know... I don't want her to know...

GITTES :

... so that's why you hate him...

Evelyn looks slowly up at Gittes.

EVELYN :

-- no... for turning his back on me after it happened! He couldn't face it...

(weeping)

I hate him.

Gittes suddenly feels the need to loosen his tie.

GITTES :

-- yeah... where are you taking her now?

EVELYN :

Back to Mexico.

GITTES :

You can't go by train. Escobar'll be looking for you everywhere.

EVELYN :

How about a plane?

GITTES :

That's worse... Just get out of here -walk out, leave everything.

EVELYN :

I have to go home and get my things -

GITTES :

-- I'll take care of it.

EVELYN :

Where can we go?

GITTES :

...where does Kyo live?

EVELYN :

-- with us.

114.

GITTES :

On his day off. Get the exact address.

EVELYN :

-- okay...

She stops suddenly.

EVELYN:

Those didn't belong to Hollis.

For a moment Gittes doesn't know what she's talking about.

Then he follows her gaze to the glasses lying on his handkerchief.

GITTES :

How do you know?

EVELYN:

He didn't wear bifocals.

Gittes picks up the glasses, stares at the lens, is momentarily lost in them.

EVELYN :

from the stairs. She has her arm around Katherine.

EVELYN :

Say hello to Mr. Gittes, sweetheart.

KATHERINE :

(from the stairs)

Hello.

GITTES :

rises a little shakily from the arm of the sofa.

GITTES:

Hello.

With her arm around the girl, talking in Spanish, Evelyn hurries her toward the bedroom. In a moment she re-emerges.

EVELYN:

(calling down)

-- he lives at 1712 Alameda... do you know where that is?

REACTION - GITTES

He nods slowly.

GITTES :

-- sure. It's Chinatown.

115.

THRU WINDOW:

of bungalow Gittes watches Evelyn, the girl and Kyo head for Kyo's black dusty sedan. Gittes drops the curtain, heads swiftly to the phone. He dials.

GITTES :

Sophie... is Walsh there?... yeah, listen, pal, Escobar's going to try and book me in about five minutes... relax, I'll tell you. Wait in the

office for two hours. If you don't hear from me, you and Duffy meet me at 1712 Alameda.

WALSH'S VOICE

-- Jesus, that's in Chinatown, ain't it?

The front BELL RINGS.

GITTES :

I know where it is! Just do it.

Gittes hangs up and goes to the door. He opens it. No one is there.

GITTES:

(not even bothering to look around the sides)

Come on in, Lou -- we're both too late.

Escobar and his minions appear from either side of the door.

GITTES :

(continuing)

Looks like she flew the coop.

Escobar nods.

ESCOBAR :

I don't suppose you got any idea here she went?

GITTES :

Matter of fact I do.

ESCOBAR :

Where?

GITTES :

Her maid's house. I think she knows something's up.

116.

ESCOBAR :

What's the maid's address?

GITTES :

She lives in Pedro -- I'll write it
down for you -

ESCOBAR :

No, Gittes, you'll show us.

GITTES :

What for?

ESCOBAR :

If she's not there, you're going
downtown, and you're staying there
til she shows up.

GITTES :

(deliberately petulant)

Gee, Lou, I'm doing the best I can.

ESCOBAR :

(shoving him toward
the door)

Tell us about it on the way to Pedro.

EXT. SAN PEDRO - 29TH STREET - DAY

A steep hill overlooks part of the harbor. Escobar's unmarked
car pulls up to a stop in front of a Spanish duplex perched
on the steep hillside.

ESCOBAR :

That's it?

GITTES :

-- yeah.

ESCOBAR :

Well, let's go.

GITTES :

Do me a favor, will you, Lou?

Escobar waits.

GITTES:

(continuing)

Let me bring her down myself...

she's not armed or nothing... she
won't be any problem... I'd just
like a minute alone with her...
It would mean something... to...
her... and to me.

117.

Escobar shakes his head. For a moment it looks like it means
no.

ESCOBAR :

You never learn, do you, Gittes?

GITTES :

(a little chagrined)

I guess not.

ESCOBAR :

-- Give you three minutes.

GITTES :

Gee, thanks, Lou.

Gittes gets out of the car, glances around, goes up the
stairs. He looks back down at Escobar. Gittes rings the bell.
He waits. It opens. It's a WOMAN who's not recognizable.
She's got the remnants of a black eye.

WOMAN :

Yes?...

Gittes looks past her to Curly, the fisherman from the first
scene. He's seated at the dinner table with his father, his
mother, and his children. Curly looks up in surprise.

CURLY :

(happily)

Mr. Gittes! Come in, come in.

Gittes enters and closes the door. Curly rises and comes
over to him, greets him happily.

CURLY :

Gee, this is a surprise, Mr. Gittes.

GITTES :

Call me Jake. How is everything?

CURLY :

Just sitting down to supper, Jake.
Care to join us?

GITTES :

No thanks -

CURLY :

How about a glass of wine? Honey,
this is -

WIFE :

(coolly)
Yes, I know.
118.

GITTES :

Thanks just the same, Curly. I could
use a glass of water, though -come
out with me to the kitchen for
a second.

CURLY :

(puzzled)
Sure thing.
INT. KITCHEN - GITTES AND CURLY

GITTES :

Curly, where's your car?

CURLY :

In the garage.

GITTES :

Where's that?

CURLY :

Off the alley.

GITTES :

Could you drive me somewhere?

CURLY :

Sure, as soon as we eat -

GITTES :

Right now, Curly. It can't wait.

CURLY :

I'll just tell my wife.

GITTES :

(pulling him out the
back door)

-- tell her later.

They head out the back door and down the steps toward The
garage.

EXT. ALLEY AND GARAGE

Curly pulls open the garage door. Gets in, starts the car,
backs it out. It's an old, late twenties Plymouth sedan.
Gittes hops in. They take off. At the edge of the alley Gittes
looks back.

FROM CURLY'S CAR

Escobar is getting out of his car, moving towards the duplex.
Gittes slips down in the seat.

119.

GITTES' VOICE

Just drive slow for a block or two,
will you, Curly?

CURLY'S VOICE

What's this all about?

GITTES' VOICE

Tell you in a couple of blocks.

INT. SEDAN - GITTES AND CURLY

GITTES :

How much do you owe me, Curly?

CURLY:

(embarrassed)

Oh, gee, Mr. Gittes -- we're going
out tomorrow. I know you been real
good about it but my cousin Auggie's
sick.

GITTES :

Forget it. How would you like to pay
me off by taking a couple of

passengers to Ensenada... you'd have to leave tonight.

CURLY :

-- I don't know...

GITTES :

-- I might be able to squeeze an extra seventy-five bucks out of it for you -- maybe an even hundred.

CURLY :

-- plus what I owe you?

GITTES :

I'll throw that in too.

CURLY :

(smiling)

Okay, you got yourself a boat.

EXT. MULWRAY HOME - GITTES AND CURLY

carry bags out to Curly's car. Curly opens the door for the Maid. She gets in. He turns to Gittes.

GITTES :

Tell Mrs. Mulwray to wait for half an hour after you get there --then if I don't show, take her down to the boat.

120.

CURLY :

(a little worried)

-- you sure this is okay?

GITTES:

(mildly indignant)

Curly, you know how long I been in business.

Curly nods, reassured. He gets in and takes off.

EXT. MULWRAY HOME - DUSK

by the pond, cigarette smoke drifts INTO SHOT. A car pulls up. In a moment Cross can be SEEN, looking TOWARD CAMERA.

CROSS :

There you are.

He walks toward Gittes who stands by the pond, smoking.

CROSS:

(continuing)

Well, you don't look any the worse
for wear, Mr. Gittes, I must say...
where's the girl?...

GITTES :

I've got her.

CROSS :

Is she all right?

GITTES :

She's fine.

CROSS :

Where is she?

GITTES :

With her mother.
Cross' tone alters here.

CROSS :

... with her mother?
Gittes pulls something out of his pocket and unfolds it.

GITTES :

I'd like you to look at something,
Mr. Cross -

CROSS :

(taking it)
What is it?
121.

GITTES :

An obituary column... can you read
in this light?

CROSS :

Yes... I think I can manage...

Cross dips into his coat pocket and pulls out a pair of rimless glasses.. He puts them on, reads.

Gittes stares at the bifocal lenses as Cross continues to look through the obituary column. He looks up.

CROSS :

What does this mean?

GITTES :

-- that you killed Hollis Mulwray --

Gittes is holding the bifocals with the broken lens now.

GITTES:

(continuing)

-- right here, in this pond. You drowned him... and you left these.

Cross looks at the glasses.

GITTES :

...the coroner's report showed Mulwray had salt water in his lungs.

CROSS:

(finally)

Hollie was always fond of tide-pools.

You know what he used to say about them?

GITTES :

Haven't the faintest idea.

CROSS :

-- that's where life begins...

marshes, sloughs, tide-pools... he was fascinated by them... you know

when we first came out here .he

figured that if you dumped water

onto desert sand it would percolate

down into the bedrock and stay there,

instead of evaporating the way it

does in most reservoirs.

You'd lose only twenty percent instead of seventy or eighty. He made this

city.

122.

GITTES :

-- and that's what you were going to do in the Valley?

EXT. POND - CROSS AND GITTES

CROSS:

(after a long moment)

-- no, Mr. Gittes. That's what I am doing with the Valley. The bond issue passes Tuesday there'll be ten million to build an aqueduct and reservoir. I'm doing it.

GITTES :

There's going to be some irate citizens when they find out they're paying for water they're not getting.

CROSS :

That's all taken care of. You see, Mr. Gittes. Either you bring the water to L.A. -- or you bring L.A. to the water.

GITTES :

How do you do that?

CROSS :

-- just incorporate the Valley into the city so the water goes to L.A. after all. It's very simple.
Gittes nods.

GITTES :

(then)

How much are you worth?

CROSS :

(shrugs, then)

I have no idea. How much do you want?

GITTES :

I want to know what you're worth -over ten million?

CROSS :

Oh, my, yes.

GITTES :

Then why are you doing it? How much better can you eat? What can you buy that you can't already afford?

123.

CROSS:

(a long moment, then:)

The future, Mr. Gittes -- the future.

Now where's the girl?...

I want the only daughter I have left... as you found out, Evelyn was lost to me a long time ago.

GITTES :

(with sarcasm)

Who do you blame for that? Her?

Cross makes a funny little cock of his head.

CROSS :

I don't blame myself. You see, Mr.

Gittes, most people never have to

face the fact that at the right time

and right place, they're capable of

anything. Take those glasses from

him, will you, Claude?

Mulvihill moves INTO VIEW. Extends his hand for the glasses.

Gittes doesn't move.

CROSS:

(continuing)

It's not worth it, Mr. Gittes.

It's really not worth it.

Gittes hands over the glasses.

CROSS:

(continuing)

Take us to the girl. Either Evelyn allows me to see her, or I'm not averse to seeing Evelyn in jail -if I have to buy the jail -- Hollis and Evelyn kept her from me for fifteen years -- it's been too long, I'm too old.

EXT. CHINATOWN STREET - NIGHT

The streets are crowded. Here and there one can see Chinese in traditional dress.

GITTES:

driving slowly -- spots Katherine with Ramon and luggage, nearly lost in the crowd. They are walking toward a car parked near a laundry truck. Gittes sees them, keeps driving.

CROSS :

(suddenly)

Stop the car. Stop the car!

124.

Mulvihill tries to clobber Gittes. Gittes elbows him. The car jumps the curb and hits a lamppost.

EXT. STREET - CROSS

leaps out of the car shouting:

CROSS :

Katherine! Katherine! Wait!

Gittes is after him, grabbing him. Cross tries to swing at Gittes with his cane. Mulvihill comes up behind Gittes and the three of them begin an awkward wrestling match, --the crowd scattering, Mulvihill pulling his revolver, trying to hit Gittes on the side of the head. The three men crash to the pavement.

Curly starts out of the car toward Gittes. Gittes sees him.

GITTES :

No, Curly, get 'em out of here!

Get 'em out of here!

He bites Mulvihill's hand and furiously pounds it into the sidewalk, shaking gun loose. Mulvihill and Gittes Try for it but someone else has it.

Evelyn holds the gun. She's shaking but apparently in control of herself.

Gittes rises to his feet. Mulvihill starts to help Cross up.

EVELYN :

No, don't help him. Don't do anything.

Mulvihill doesn't move. Cross rises on his own. Evelyn holds the revolver on him.

EVELYN :

(continuing)

-- she's gone. It's no good.

CROSS :

Where?

GITTES :

(moving to Evelyn)

Let me handle that.

EVELYN :

(to Gittes)

I'm all right.

GITTES :

(she's not)

Sure, but I'd like to handle it.

125.

Evelyn backs up as her father takes a step toward her.

CROSS :

You're going to have to kill me,
Evelyn. Either that or tell me where
she is.

Evelyn is backing up. Cross moving on her. Evelyn cocks the
pistol.

CROSS:

(continuing)

How many years have I got?... she's
mine too.

EVELYN :

-- she's never going to know that.

There's the SOUND of a SIREN. Cross lunges toward her. Gittes
grabs Cross. Duffy and Walsh are elbowing through the crowd.

Gittes sees them.

GITTES :

Duffy -- go over and sit on Mulvihill.

(to Walsh)

Jesus Christ, I didn't tell you to bring the police department with you.

WALSH :

Jake -- it's Chinatown. They're all over-the place. You oughta know better.

GITTES :

(to Walsh, meaning Cross)

Gimme your keys. Watch this old fart, will you?

(moving to Evelyn)

Take Duffy's car. Curly's boat's in Pedro, near the Starkist cannery.

It's the Evening Star. He'll be waiting. I'll take care of this.

She looks to Gittes. He looks at her. She turns and He looks at her. She turns and Escobar is standing between her Escobar is standing between her and it.

ESCOBAR :

Mrs. Mulwray, you don't want to run around like that.

GITTES :

Oh, Christ. Escobar, you don't know what's going on. Let her go. I'll explain it later.

126.

ESCOBAR :

Mrs. Mulwray, it's a very serious offense -- pointing that at an officer of the law. It's a felony.

GITTES :

Let her go. She didn't kill anybody.

ESCOBAR :

(starting toward her)

I'm sorry, Mrs. Mulwray -

GITTES :

Lou, she will kill you -- let her go
for now. You don't know.

ESCOBAR :

Gittes, stay outta this.

Escobar continues to move toward her. Gittes grabs him.

GITTES :

(to Evelyn)

Now take off.

Evelyn gets in the car. She starts it. Gittes lets Escobar
go.

ESCOBAR :

I'll just have her followed -she's
not going anywhere -

There's a single GUNSHOT. Both men look surprised. Down the
block a uniformed officer has fired, standing beside his
double-parked car. Duffy's sedan slows to a stop in the middle
of the street. It jerks a couple of times, still in gear,
then comes to a halt.

Gittes rushes to the car. He opens it. Evelyn falls out,
inert. Blood is pouring from her right eye.

GITTES :

(yelling)

No!

He holds onto Evelyn as Escobar and others hurry up. Cross
himself elbows through.

GITTES:

(continuing)

Where is he? I'll kill him, I'll
kill the son of a bitch -

Several officers contain Gittes.

127.

GITTES:

(continuing; to Escobar)

Who is he, get his name? I'll kill
him -

ESCOBAR:

(badly shaken)

Take it easy, take it easy, it was
an accident -

GITTES :

An accident --

Gittes looks down. What he sees horrifies him. Cross is on
the ground, holding Evelyn's body, crying.

GITTES :

Get him away from her. He's
responsible for everything. Get him
away from her!

ESCOBAR:

(stunned)

Jake -- you're very disturbed.
You're crazy. That's her father.
Walsh and Duffy elbow through the crowd.

ESCOBAR:

(continuing; to them)

You wanna do your partner the biggest
favor of his life? Take him home.
Just get him the hell out of here!
Duffy bear hugs the protesting Gittes, along with Walsh,
literally dragging him away from the scene, with Gittes trying
to shake free. Through the crowd noises, Walsh can be heard
saying, "Forget it, Jake -- it's Chinatown."

THE END: