

The Big Sleep  
1946, MGM,  
Directed by Howard Hawks  
Screenplay by William Faulkner

DOOR KNOCKER READS  
Sternwood

MARLOWE  
My name is Marlowe. General Sternwood wanted to see me.

NORRIS  
Yes, Mr. Marlowe. Will you come in, please, sir? I'll tell the General that you're here.

MARLOWE  
Thank you.  
(to Carmen)  
Good morning.

CARMEN  
You're not very tall, are you?

MARLOWE  
Well, I try to be.

CARMEN  
Not bad. You probably know it.

MARLOWE  
Thank you.

CARMEN  
What's your name?

MARLOWE  
Reilly, Doghouse Reilly.

CARMEN  
(laughing)  
That's a funny kind of name.

MARLOWE  
Do you think so?

CARMEN  
Ah huh. What are you, a prizefighter?

MARLOWE

No. I'm a shamus.

CARMEN  
What's a shamus?

MARLOWE  
A private detective.

CARMEN  
You're making fun of me.

MARLOWE  
Uhuh.

CARMEN  
You're cute.

NORRIS  
The General will see you now, sir.

MARLOWE  
Uh, who's that?

NORRIS  
Miss Carmen Sternwood, sir.

MARLOWE  
You ought to wean her. She's old enough.

NORRIS  
Yes, sir.  
(to General Sternwood)  
This is Mr. Marlowe, General.

MARLOWE  
How do you do, sir?

GEN. STERNWOOD  
Sit down.

MARLOWE  
Thank you.

GEN. STERNWOOD  
Brandy, Norris. How do you like your brandy, sir?

MARLOWE  
In a glass.

GEN. STERNWOOD

I used to like mine with champagne. The champagne cold as Valley Forge and with about three ponies of brandy under it. Oh, come, come, man. Pour a decent one. I like to see people drink. That'll do, Norris. You may take off your coat, sir.

MARLOWE

Thank you.

GEN. STERNWOOD

It's too hot in here for any men who has blood in his vein. You may smoke, too. I can still enjoy the smell of it. Hum, nice state of affair a man who has to indulge his vices by proxy. You're looking, sir, at a very dull survival of a very gaudy life, crippled, paralyzed in both legs, barely I eat and my sleep is so near waking it's hardly worth a name. I seem to exist largely on heat like a new born spider.

MARLOWE

Yeah.

GEN. STERNWOOD

The orchids are an excuse for the heat. You like orchids?

MARLOWE

Not particularly.

GEN. STERNWOOD

Nasty things. That flesh is too much like the flesh of men. Their perfume has a rotten sweetness of corruption. Mmm... Tell me about yourself, Mr. Marlowe.

MARLOWE

There's not much to tell. I'm thirty-eight. I went to college. I can still speak English when my business demands it. I used to work for the District Attorney's office. It was Bernie Ohls, Chief Inspector, who sent a word you wanted to see me.

GEN. STERNWOOD

You didn't like working for the District Attorney, eh?

MARLOWE

(laughing)

I was fired for insubordination. I seem to rate pretty high on that.

GEN. STERNWOOD

I always did myself. What do you know about my family, Mr. Marlowe?

MARLOWE

You're a widower, a millionaire, have two young daughters. One unmarried, one married a couple of years ago to a man named Rutledge but it didn't take. Both living with you and both...

GEN. STERNWOOD

Go on, sir.

MARLOWE

Both pretty and both pretty wild. What did you want to see me about?

GEN. STERNWOOD

I'm being blackmailed again.

MARLOWE

Again?

GEN. STERNWOOD

About a year ago I paid a man named Joe Brody five thousand dollars to let my younger daughter alone.

MARLOWE

Mm.

GEN. STERNWOOD

What does that mean?

MARLOWE

(laughing)

It means "Mm." It didn't go through the District Attorney's office, or I'd have heard about it. Who handled it for you?

GEN. STERNWOOD

Shawn Regan.

MARLOWE

Shawn Regan. There must be some reason why he isn't handling it this time. What is it?

GEN. STERNWOOD

Shawn has left me.

MARLOWE

I thought I hadn't seen him around lately.

GEN. STERNWOOD

About a month ago, without a word. I had no claim on him. I was only his employer. But I had hoped he'd come to regard me as something more than that. At least he would have said, "goodbye." That was what hurt. You knew him, too?

MARLOWE

Yes. In old days, when he used to run rum out of Mexico, I was on the other side. We used to swap shots between drinks or drinks between shots, which ever you like.

GEN. STERNWOOD

(laughing)

My respects to you, sir. Few men ever swap more than one shot with Shawn Regan. He commanded a brigade in the Irish Republican Army.. You knew that.

MARLOWE

No, I didn't.

GEN. STERNWOOD

Oh.

MARLOWE

But I knew he was a good man at whatever he did. Nobody was more pleased than I when I heard you had taken him on as your... whatever he was.

GEN. STERNWOOD

My friend, my son almost.

(laughing)

Many an hour he sat here with me, sweating like a pig, drinking the brandy I could no longer drink, telling stories of the Irish revolution. No, enough of that. Here.

MARLOWE

(reads)Mr. Arthur Gwynn Geiger. Rare books and...

GEN. STERNWOOD

Read the other side.

CARD READS

Dear Sir, In spite of the uncollectibility of the enclosed, which frankly are gambling debts, I assume you might wish them honored. Respectfully, A.G.Geiger

MARLOWE

Mmm... Respectfully... These are her signatures?

GEN. STERNWOOD

Yes.

MARLOWE

Who's Arthur Gwynn Geiger?

GEN. STERNWOOD  
I haven't the faintest idea.

MARLOWE  
Did you ask her?

GEN. STERNWOOD  
No, and I don't intend to. If I did she'd just suck her thumb and look coy.

MARLOWE  
Yeah. I met her in the hall and she did that at me. Then she tried to sit down in my lap when I was standing up.

GEN. STERNWOOD  
Well?

MARLOWE  
Your other daughter, Mrs. Rutledge, is she mixed up in this?

GEN. STERNWOOD  
No.

MARLOWE  
They are alike, they run around together?

GEN. STERNWOOD  
They are alike only having the same corrupt blood. Vivian is spoiled, exacting, smart, and ruthless. Carmen is still a little child who likes to pull the wings off flies. I assume they have all the usual vices, besides those they've invented for themselves. If I seem a bit sinister as a parent, Mr. Marlowe, it's because my whole darn life is too slight to include any Victorian hypocrisy. I need hardly add that any man who lives as I've had and who indulges for the first time in parenthood at my age deserves all he gets. Well?

MARLOWE  
Pay him.

GEN. STERNWOOD  
Why?

MARLOWE  
Because she signed these notes, didn't she?

GEN. STERNWOOD  
:  
Yes.

MARLOWE

Who's this Joe Brody you paid the five thousand dollars to?

GEN. STERNWOOD

I can't recall. My butler, Norris would know. I think he called himself a gambler.

MARLOWE

Like it says, these are gambling debts.

GEN. STERNWOOD

They may be.

MARLOWE

Think they are.

GEN. STERNWOOD

No.

MARLOWE

I guess you want me to take this Geiger off your back. Is that right?

GEN. STERNWOOD

Yes.

MARLOWE

You wanna know anything, or just get rid of him?

GEN. STERNWOOD

I just wanna get rid of him.

MARLOWE

It might cost you a little.

GEN. STERNWOOD

(shrugs)

MARLOWE

Thanks for the drink, General.

GEN. STERNWOOD

I enjoyed your drink as much as you did, sir.

MARLOWE

You'll hear from me.

GEN. STERNWOOD

Good luck.

NORRIS

Oh, Mr. Marlowe. Mrs. Rutledge would like to see you before you leave, sir. And about the money, the General has instructed me to give you a check for whatever you require.

MARLOWE

Instructed you how?

NORRIS

Oh, I see, sir. I, I forget you are a detective. By the way he rang his bell, sir.

MARLOWE

Oh. You write his checks?

NORRIS

I have that privilege.

MARLOWE

Good for you. I don't need any money now. When I do, I get twenty-five dollars a day and expenses.

NORRIS

Yes, sir.

MARLOWE

How did Mrs. Rutledge know I was here?

NORRIS

She saw you through the window, sir, and I was obliged to tell her who you were.

MARLOWE

I don't know that I like that.

NORRIS

Are you attempting to tell me my duty, sir?

MARLOWE

No. Just having fun trying to guess what they are.

NORRIS

This way, sir. Go right in, sir. You are expected.

MARLOWE

Thanks.

(to Vivian)

You wanted to see me?

VIVIAN



So you're a private detective. I didn't know they existed except in books, or else they were greasy little men snooping around hotel corridors. My, you're a mess, aren't you?

MARLOWE

I'm not very tall, either. Next time I'll come on stilts, wear a white tie, carry a tennis racket.

VIVIAN

I doubt even that would help. Now this business of Dad's, you think you can handle it for him?

MARLOWE

It shouldn't be too tough.

VIVIAN

Really. I would have thought a case like that took a little effort.

MARLOWE

Not too much.

VIVIAN

What will your first step be?

MARLOWE

The usual one.

VIVIAN

I didn't know there was a usual one.

MARLOWE

Oh, sure there is. It comes complete with diagrams on Page forty-seven of "How to be a Detective in Ten Easy Lessons", correspondence school textbook, and your father offered me a drink.

VIVIAN

You must have read another one on how to be a comedian.

MARLOWE

Hear what I said about the drink?

VIVIAN

I'm quite serious, Mr. Marlowe. My father is not...

MARLOWE

I said your father...

VIVIAN

Help yourself! Now look, Mr. Marlowe. My father is not well, and I want this case handled with the least possible worry to him.

MARLOWE

That's just the way I was going to handle it.

VIVIAN

I see. No professional secrets.

MARLOWE

No.

VIVIAN

I thought you wanted a drink.

MARLOWE

I changed my mind.

VIVIAN

Then what... How did you like Dad?

MARLOWE

I liked him.

VIVIAN

He liked Shawn, Shawn Regan. I suppose you know who he is?

MARLOWE

Mm-hum.

VIVIAN

You don't have to play poker with me, Mr. Marlowe. Dad wants to find him, doesn't he?

MARLOWE

Do you?

VIVIAN

Of course I do! It wasn't right for him to go off like that. Broke Dad's heart, although he won't say much about it. Or did he?

MARLOWE

Why don't you ask him?

VIVIAN

I don't see what there is to be cagey about, Mr. Marlowe. And I don't like your manners.

MARLOWE

Well I'm not crazy about yours. I didn't ask to see you. I don't mind if you don't like my manners. I don't like it myself. They're pretty bad. I grieve over them during the long winter evenings. And I don't mind your ritzing me, or drinking your lunch out of a bottle. But don't waste your time trying to cross-examine me.

VIVIAN

People don't talk to me like that.

MARLOWE

Oh!

VIVIAN

Do you always think you can handle people like trained seals?

MARLOWE

Ah huh. I usually get away with it, too.

VIVIAN

How nice for you!

MARLOWE

Just what is it you're afraid of?

VIVIAN

Dad didn't wanna see you about Shawn at all, did he?

MARLOWE

Didn't he?

VIVIAN

Could you find him if Dad wanted you to?

MARLOWE

Maybe. When did he go?

VIVIAN

About a month back. He just drove off one afternoon without saying a word. They found his car parked in some private garage.

MARLOWE

They? Who's they?

VIVIAN

Dad didn't tell you then.

MARLOWE

Oh, yes. He told me about Regan. But that's not what he wanted to see me about. That's what you have been trying to get me to say,

isn't it?

VIVIAN

I'm sure I don't care what you say, Mr. Marlowe.

MARLOWE

I'm wasting your time. Goodbye, Mrs. Rutledge.

(to Norris)

Oh, Norris. You made a mistake. Mrs. Rutledge didn't want to see me.

NORRIS

I'm sorry, sir. I make many mistakes.

SIGN READS

HOLLYWOOD PUBLIC LIBRARY

LIBRARIAN

You find what you wanted?

MARLOWE

Yes. Thanks.

LIBRARIAN

You know, you don't look like a man who would be interested in first editions.

MARLOWE

I collect blondes in bottles, too.

MARLOWE

Uh...

AGNES

Can I be of any assistance?

MARLOWE

Uh, yes. Would you happen to have a Ben Hur eighteen sixty?

AGNES

Of what?

MARLOWE

Would you happen to have a Ben Hur eighteen sixty?

AGNES

Oh. A first edition?

MARLOWE

No, no, no, no, no. Third, third, the one with the erratum on

page one-sixteen.

AGNES  
I'm afraid not.

MARLOWE  
How about a Chevalier Audubon eighteen forty the full set of course?

AGNES  
Not at the moment.

MARLOWE  
You do sell books, humm?

AGNES  
What do those look like, grape fruit?

MARLOWE  
Of course from here they look like books. Maybe I'd better see Mr. Geiger.

AGNES  
He's not in just now.

MARLOWE  
That's a pity because I...

AGNES  
I said Mr. Geiger is not in.

MARLOWE  
I heard you. You shouldn't yell at me. Now I'm already late for my lecture on Argentine cera-micks. I guess I won't wait.

AGNES  
The word is cerAMics. And they ain't Argentine. They are Egyptian.

MARLOWE  
You did sell a book once, didn't you? Well, I guess I'll run along to the public library or I could go to that bookstore across the street, couldn't I, humm?

AGNES  
Do so.

MARLOWE  
Thank you.

PROPRIETRESS

Something I can do for you?

MARLOWE

Would you do me a very small favor?

PROPRIETRESS

I don't know. It depends on the favor.

MARLOWE

You know Geiger's bookstore across the street?

PROPRIETRESS

I think I may have passed it.

MARLOWE

You know Geiger by sight?

PROPRIETRESS

Well, I...

MARLOWE

What does he look like?

PROPRIETRESS

Wouldn't it be easy enough to go across the street and ask to see him.

MARLOWE

I've already done that.

PROPRIETRESS

Oh.

MARLOWE

Know anything about rare books?

PROPRIETRESS

You could try me.

MARLOWE

Would you happen to have a Ben Hur, eighteen sixty, Third Edition, with the duplicated line on page one-sixteen? ...Or a Chevalier Audubon eighteen forty?

PROPRIETRESS

Nobody would. There isn't one.

MARLOWE

The girl in Geiger's bookstore didn't know that.

PROPRIETRESS

Oh, I, I see. You begin to interest me, vaguely.

MARLOWE

Uh, I'm a private dick on a case. Perhaps I'm asking too much. Although it doesn't seem too much to me somehow.

PROPRIETRESS

Well, Geiger is in his early forties, medium height, fattish, soft all over, a Charlie Chan moustache, well dressed, wears a black hat, affects a knowledge of antiques and hasn't any. Oh yes, I think his left eye is glass.

MARLOWE

You'd make a good cop.

PROPRIETRESS

Thanks. You're gonna wait for him to come out?

MARLOWE

Yeah.

PROPRIETRESS

They don't close for another hour or so. It's raining pretty hard.

MARLOWE

I got my car. That's right. It is, isn't it? You know, it just happened I got a bottle of pretty good rum in my pocket. I'd rather get wet in here.

PROPRIETRESS

Well. It looks like we're closed for the rest of afternoon. Tell me more about this business.

MARLOWE

Uh, there isn't much to tell. I...

PROPRIETRESS

What's the matter?

MARLOWE

Just wondering if you have to...

PROPRIETRESS

Oh. Not necessary.

MARLOWE

I don't think like that making a... Hello!

PROPRIETRESS

Hello... I hate to tell you but that's Geiger's car driving up.

MARLOWE

Who's the man getting out?

PROPRIETRESS

Geiger's shadow. His name is Carol Lundgren.

MARLOWE

Well, thanks.

PROPRIETRESS

If you ever want to buy a book...

MARLOWE

A Ben Hur eighteen-sixty...

PROPRIETRESS

With duplications. So long.

MARLOWE

So long, pal.

STREET SIGN READS

Laverne Terrace

CARMEN

(screaming)

CARMEN

You're cute.

MARLOWE

You're higher than a kite. Come on. Wake up.

CARMEN

I know you. Doghouse Reilly. You're cute.

MARLOWE

What do you know about this?

CARMEN

What?

MARLOWE

Mr. Geiger here on the floor.

CARMEN



He's cute, too.

MARLOWE

Look, you've got a dead man lying right under your feet. How did it happen?

CARMEN

You talk a lot, Reilly. Yak, yak, yak.

MARLOWE

Come on. Come on. Lie down there and be quiet.

CARMEN

All right, Reilly.

MARLOWE

Come on. Get going.

NORRIS

Good evening, sir.

MARLOWE

Good evening, Norris. I'd like to see General Sternwood.

NORRIS

He's asleep, sir.

MARLOWE

No. Well, what about Mrs. Rutledge? Is she...

NORRIS

Yes.

MARLOWE

Oh. Good evening, Mrs. Rutledge.

VIVIAN

Hello.

MARLOWE

I got your sister outside. She's all right but she's not walking very well. I'll need some help.

VIVIAN

Look. Are you sure that she's going to...

MARLOWE

She should be all right in the morning.

VIVIAN

Did you do this?

MARLOWE

That? Oh, yes. That's a little special service I always provide all my clients.

VIVIAN

Including being insolent. Where did you find her?

MARLOWE

I didn't find her.

VIVIAN

Well, how did you...

MARLOWE

I haven't been here. You haven't seen me. She hasn't been out of this house all evening.

VIVIAN

That bad?

MARLOWE

Uh huh.

VIVIAN

Just what did happen, Mr. Marlowe?

MARLOWE

You're pretty fond of your sister, aren't you?

VIVIAN

Yes, I am.

MARLOWE

Anything for her, wouldn't you?

VIVIAN

Anything.

MARLOWE

And drop this whole thing.

VIVIAN

But, I still think I should know what...

MARLOWE

Ah ah. Don't even ask her.

VIVIAN

She never remembers anyway.

MARLOWE

Just what did she forget about Shawn Regan?

VIVIAN

What did she tell you?

MARLOWE

Mm-hum. Not half as much as you just did. Take it easy. I don't slap so good around this time of evening.

VIVIAN

You go too far, Marlowe.

MARLOWE

Woo, those are harsh words to throw at a man. Especially when he's walking out of your bedroom. Good night, Mrs. Rutledge.

(to Norris)

Thanks, Norris.

NORRIS

I put her car away, sir.

MARLOWE

That's fine. Anybody asks if she's been in all evening, forget about my being here.

NORRIS

I understand, sir. May I call a cab for you, sir?

MARLOWE

That'll be better if you didn't. I'll be all right.

NORRIS

Good night, sir.

SIGN READS

Philip Marlowe, Private Investigator

MARLOWE

Oh, hello, Bernie. Come on in.

OHLS

Hello, Phil.

MARLOWE

Don't you ever go to bed?

OHLS

What you been doing?

MARLOWE

Just sitting around.

OHLS

All evening?

MARLOWE

Yeah. What is it?

OHLS

Does it have to be something?

MARLOWE

No. You're a friend of mine. When a man from the Homicide Squad just drops in at two o'clock in the morning, I kind of...

OHLS

Working on cipher, huh?

MARLOWE

Just fooling around.

OHLS

You're also working for the Sternwoods, aren't you?

MARLOWE

Yeah. Thanks to you.

OHLS

Done anything for them yet?

MARLOWE

I just started this afternoon and the rain came.

OHLS

All right. They seem to be a family that things happen to. There's a big Packard belonging to one of them is washing around in the surf off Lido pier.

MARLOWE

Mmm.

OHLS

I almost forgot there's a guy in it.

MARLOWE

Couldn't it be Regan, could it?

OHLS  
Who?

MARLOWE  
Shawn Regan.

OHLS  
You mean that Irish ex-legger old Sternwood hired to do his drinking for him.

MARLOWE  
Yeah.

OHLS  
What would he be doing down there?

MARLOWE  
What would anybody be doing down there?

OHLS  
That's what I'm going to Lido to find out. Do you wanna come along?

MARLOWE  
Yeah, I do. How's the weather?

OHLS  
Clearing up.

MARLOWE  
What time did that call come in?

OHLS  
About fifteen minutes ago.

MARLOWE  
What kind of car did you say it was?

OHLS  
Packard.

UNIFORMED DEPUTY  
Hello, Bernie.

OHLS  
Hi, Ed. I see you got him up. Who is he?

UNIFORMED DEPUTY  
His name is Owen Taylor, General Sternwood's chauffeur according to his driver's license.

OHLS

What's the story?

UNIFORMED DEPUTY

You can see most of it from here. Went through the railings. It must have hit it pretty hard. The rain stopped down here about nine P.M. The broken ends of the rails are dry inside. That would put it about nine-thirty.

MAN

Slow down.

OHLS

All right, Doc. Let's have it.

MEDICAL EXAMINER

His neck was broken. Something hit him hard across the left temple.

OHLS

What made the bruise? Steering wheel?

MEDICAL EXAMINER

Mm-Mmm. Whatever it was, it was covered. Because the wound had already bled under the skin while he was still alive.

MARLOWE

A blackjack?

MEDICAL EXAMINER

Could be.

PLAINCLOTHESMAN

Hey, Bernie. The funny thing is the hand-throttle of the car was set halfway down.

OHLS

Thanks, Jim. So long, Doc.

MEDICAL EXAMINER

All right, boys. Take him away.

Yes, sir.

OHLS

Could be drunk or suicide.

MARLOWE

Know what it is? Do you know anything about this Owen Taylor?

OHLS

Only two or three for the Sternwoods' chauffeur he lost his job and kind of younger daughter Carmen.

MARLOWE

Mmm.

OHLS

You've gotta tell me what you're working on, Phil.

MARLOWE

They told me blackmail.

OHLS

Are they after Carmen?

MARLOWE

Yeah.

OHLS

It doesn't look like the way you handle it.

MARLOWE

You know, I got a feeling... Me? I didn't do this.

OHLS

What are you gonna say, Phil?

MARLOWE

Give me another day, Bernie. I might have some for you.

OHLS

Okay. Let's go home.

MARLOWE

Good morning.

VIVIAN

So you do get up. I was beginning to think perhaps you work in bed like Marcel Pullst.

MARLOWE

Who's he?

VIVIAN

You wouldn't know him. A French writer.

MARLOWE

Come into my boudoir.

VIVIAN

You don't put on much of a front, do you?

MARLOWE

There isn't much money in this business if you're honest.

VIVIAN

Are you honest?

MARLOWE

Are we gonna start that again?

VIVIAN

I'm sorry. Also about yesterday, perhaps, I was rude.

MARLOWE

We were both rude. You wanna see me about Taylor?

VIVIAN

So you know about that. Poor Owen.

MARLOWE

Yeah. The D.A.'s man took me down to Lido last night. Turned out he know more about it than I did. For instance, he knew Owen Taylor wanted to marry your sister once.

VIVIAN

Perhaps it wouldn't have been such a bad idea. You see, he was in love with her. But I didn't come here about Owen. I... Do you still feel you can't tell me what my father wants you to do?

MARLOWE

Not without his permission.

VIVIAN

You can't even tell me if it was about Carmen?

MARLOWE

No.

VIVIAN

You'd better look at this. A messenger brought it this morning.

MARLOWE

Eight-thirty-five?

VIVIAN

That's right.



MARLOWE

It takes a nice picture.

VIVIAN

They want five thousand for the negative and the rest of the prints.

MARLOWE

The demand came how?

VIVIAN

A woman telephoned me shortly after this thing was delivered.

MARLOWE

What else was there?

VIVIAN

Does there have to be something else?

MARLOWE

This thing isn't worth five thousand dollars to anybody.

VIVIAN

They think it is.

MARLOWE

Why?

VIVIAN

The woman said if they didn't get the money today, I'd be talking to my sister through a wire screen. She said there was a police jam connected with it.

MARLOWE

What kind of a jam?

VIVIAN

I don't know.

MARLOWE

Do you know where this picture was taken?

VIVIAN

I haven't the slightest idea.

MARLOWE

When?

VIVIAN

No.

MARLOWE

Did you talk to Carmen about it?

VIVIAN

She was asleep when I left.

MARLOWE

You figured out the story?

VIVIAN

Norris fixed that.

MARLOWE

How?

VIVIAN

She was in all evening. The police already checked that when they called about Owen.

MARLOWE

Go ahead and scratch. What was Owen doing with your car last night?

VIVIAN

Nobody knows. He took it without permission. Why? Do you think that...

MARLOWE

He knew about this picture? I don't rule him out. Outside of what the woman said, you don't know any reasons why they want five thousand dollars for it.

VIVIAN

That's why I came to you.

MARLOWE

Usually, five fingers are any glove. Why don't you go to the police?

VIVIAN

Because I thought of...

MARLOWE

You're afraid I might turn up something I couldn't sit on and then where would the Sternwoods be? Isn't that right?

VIVIAN

May I use your phone, Mr. Marlowe?

VIVIAN

Hello. Police headquarter, please. This is Mrs...

MARLOWE

Hello. What do you want, please?

SERGEANT

(over phone)

You called me.

MARLOWE

What?

SERGEANT

(over phone)

You called me.

MARLOWE

I called you?

SERGEANT

(over phone)

Right.

MARLOWE

Who is this?

SERGEANT

(over phone)

Sergeant Reilly at Headquarter.

MARLOWE

Sergeant Reilly? There isn't Sergeant Reilly here.

SERGEANT

(over phone)

I know.

(in inaudible voice)

MARLOWE

Wait a minute. You've gotta talk to my mother.

SERGEANT

(over phone)

I don't wanna talk to your mother. Why should I wanna talk to your mother? She didn't call me...

VIVIAN

Hello. Who's this?

SERGEANT  
(over phone)  
This is the police.

VIVIAN  
The police. This is no police station.

SERGEANT  
(over phone)  
I know that.

VIVIAN  
If you know, why did you... Look! This is not a police station.

SERGEANT  
(in inaudible voice over phone)

VIVIAN  
What was that you said?

SERGEANT  
(in inaudible voice over phone)

VIVIAN  
My father should hear this.

SERGEANT  
:  
(over phone)  
I don't wanna talk to your father and his mother.

MARLOWE  
Hello. Who is this?

SERGEANT  
(over phone)  
This is the police talking.

MARLOWE  
Well, she just told you that...

SERGEANT  
(over phone)  
...ain't the police.

MARLOWE  
You're the police. So he's the police. Oh, that's different. What can I do for you?

SERGEANT

(in inaudible voice over phone)

MARLOWE

I can do what? Where? Oh, no. I wouldn't like that. Neither would my daughter. I hope the Sergeant never traces that call.

VIVIAN

You like to play games, don't you?

MARLOWE

Mm-Hum.

VIVIAN

Why did you stop me phoning?

MARLOWE

Because I'm working for your father.

VIVIAN

Or?

MARLOWE

Or because I think I'm beginning to like another one of the Sternwoods.

VIVIAN

I prefer the second reason.

MARLOWE

Let's get back to business. Have you got five thousand dollars in cash?

VIVIAN

No.

MARLOWE

Can you get it?

VIVIAN

I think so.

MARLOWE

Where from, your father?

VIVIAN

I'd rather not.

MARLOWE

Where would you get it?

VIVIAN

Well, Eddie Mars.

MARLOWE

The gambler? Oh, that explains why you haven't got five thousand dollars in cash.

VIVIAN

I like gambling.

MARLOWE

So do I. How do you know he would give it to you?

VIVIAN

Oh, I can get the money. I've been a good customer of Eddie Mars. Another reason, there's a bond between Mr. Mars and the Sternwoods. You see, Shawn Regan ran off with Eddie's wife. It doesn't interest you?

MARLOWE

It might make it easy for me to find him. That is why I'm looking for him. Is Regan mixed up in this?

VIVIAN

No. Shawn is not in any cheap blackmailing scheme.

MARLOWE

I'm glad you said that. You wanna tell me now?

VIVIAN

Tell you what?

MARLOWE

What is it you're trying to find out? The funny thing, you're trying to find out what your father hired me to find out. I'm trying to find out why you wanna find out.

VIVIAN

You could go on forever, couldn't you? Anyway it'll give us something to talk about the next time we meet.

MARLOWE

One other thing, Mrs. Rutledge. You wanted me to do something about this, didn't you?

VIVIAN

Mm-Hum.

MARLOWE

That woman called. How did you leave it?

VIVIAN

She'd call me back at six this evening with instructions.

MARLOWE

Would you phone me as soon as you've heard from her?

VIVIAN

All right.

MARLOWE

Mrs. Rutledge, or you're gonna pay five grand for the rest of these you'd better take this one with you.

VIVIAN

Goodbye, Mr. Marlowe.

MARLOWE

It wasn't intentional.

VIVIAN

Try it sometimes.

MARLOWE

Well, I'm back again. Remember me?

AGNES

I'm afraid I...

MARLOWE

Remember me now, hum?

AGNES

Now, see. What's the big idea?

MARLOWE

Take it easy, sister. That was only a stall about the first edition.

AGNES

What do you...

MARLOWE

I have something to sell, something Geiger wanted for a long time. Is Geiger in?

AGNES

No. No, he isn't. You might come back tomorrow.

MARLOWE

Not the..., sister. I have a business myself. I haven't got all day. Is he sick? I can go to his house.

AGNES

No. That wouldn't do. Perhaps you come back tomorrow and I...

LUNDGREN

Say, Agnes, you...

BRODY

Come on, Carol.

LUNDGREN

Hurry up, will you?

AGNES

Perhaps you come back...

MARLOWE

His name is Lundgren, isn't it?

AGNES

Just what do you want?

MARLOWE

Who's the other guy?

AGNES

You'd better come around tomorrow.

MARLOWE

In the morning, early?

AGNES

Yes, Early.

MARLOWE

But it looks like you're moving today.

(to cabby)

All right, driver. Let's go.

CABBY

Okay.

MARLOWE

Around the corner. Then take it easy.

CABBY

Where are we going?



MARLOWE

Follow a car. Tail job.

CABBY

I'm your girl, bud.

MARLOWE

You bet. That's the station wagon coming out of the alley. That's the one.

MARLOWE

Here you are, sugar. Buy yourself a cigar.

CABBY

But you can use me again sometime. Call this number.

MARLOWE

Day and night?

CABBY

Ah, night's better. I work during the day.

CARMEN

What, What are you...

MARLOWE

Remember me? I'm Doghouse Reilly, the man didn't grow very tall.

CARMEN

(laughing a little)

MARLOWE

What's the matter? Couldn't you get in the house. Come on. I've got the key. Where did you leave your car?

CARMEN

Around the back.

MARLOWE

Looking for something?

CARMEN

I don't...

MARLOWE

How much do you remember about last night?

CARMEN

Remember what? I was sick last night. I was home.

MARLOWE

I mean, before you went home. In that chair there.

CARMEN

Oh, I...

MARLOWE

You remember all right. Quit your stalling and stop biting your thumb.

CARMEN

You were the one who was here last night?

MARLOWE

How much do you remember?

CARMEN

Well, I... Are you the police?

MARLOWE

No. I'm a friend of your father's. Who killed Geiger?

CARMEN

I... Who else knows about it?

MARLOWE

That he is dead. I don't know. Certainly not the cops, or they'd be camping here. Joe Brody?

CARMEN

Joe Brody? Who's he?

MARLOWE

Now look, sister. I don't know how much trouble you are used to, but I hope you've had plenty of practice dodging it. Did Brody kill him?

CARMEN

Kill who?

MARLOWE

Uh.

CARMEN

Yes. Yes. Joe did it.

MARLOWE

He did? Why?

CARMEN

I don't know.

MARLOWE

But you're all ready to tell the police he did it, huh? That is, if we can get the photograph he's got.

CARMEN

You mean...

MARLOWE

Oh, yes. It's gone. I looked for it last night. Brody took it with him.

CARMEN

I've got to go home now.

MARLOWE

All right. But I wouldn't say anything to the police about Brody just yet. As a matter of fact, I wouldn't say anything about anything. As you were ever here last night or today. Not even to your sister. Just leave it to Reilly.

CARMEN

Your name isn't Reilly.

MARS

Excuse the casual entrance. The bell didn't answer. Is Mr. Geiger around?

MARLOWE

No. We don't know just where he is. We found the door open and we just stepped in.

MARS

Friends of his?

MARLOWE

Business. We dropped in for a book. But we missed him.

MARS

Any message if he comes back?

MARLOWE

No. I don't think so. We won't bother you.

MARS

Just a minute. The girl can go. I'd like to talk to you for...

MARLOWE

I suppose I don't wanna talk to you.

MARS

I've got two boys outside in the car.

MARLOWE

Oh. It's like that, eh. Mm-hum. Run along, angel.

MARS

Your story didn't sound quite right.

MARLOWE

Oh, that's too bad. You've got a better one?

MARS

Maybe I can find one. Blood. Quite a lot of blood.

MARLOWE

Is that so?

MARS

You mind?

MARLOWE

No. I'm used to it.

MARS

I think I let the police get on this. We'll have some law.

MARLOWE

Why not?

MARS

Who are you, soldier?

MARLOWE

Marlowe's my name. I'm a private detective.

MARS

Who's the girl?

MARLOWE

A client of mine. Geiger's trying to throw a loop on her. We came up here to talk things over.

MARS

Convenient. The door being open when you didn't have a key.

MARLOWE

Yeah. Wasn't it? By the way, how did you happen to have one?

MARS

Is that any of your business?

MARLOWE

I could make it my business.

MARS

And I could make your business mine.

MARLOWE

You wouldn't like it. The pay's too small.

MARS

All right. I own this house. Geiger is my tenant. Now what do you think of it?

MARLOWE

You know some nice people.

MARS

I take them as they come. Got any good ideas, soldier?

MARLOWE

One or two. Somebody gunned Geiger. Somebody got gunned by Geiger, who ran away. Or he had meat for dinner and likes to do his butchering in the parlor. I don't like it, either. You'd better call your friends downtown.

MARS

I don't get it. I don't get your game here.

MARLOWE

Don't you, Mr. Mars?

MARS

One thing, you didn't ask me who I was. You seem to be telling me Geiger was in a racket of some kind.

MARLOWE

Ah huh.

MARS

What racket?

MARLOWE

I wouldn't know. I'm not his landlord. And I'll tell you something else you missed. Somebody cleaned out the back of Geiger's store today.

MARS

You know, you talk too much.

MARLOWE

You've really got those boys outside?

MARS

Open the door.

MARLOWE

Open it yourself. I've already got a client.

MARS

All right, boys. I'm just proving something. Now you're here.  
Look him over.

MARLOWE

Pardon me?

MARS

Who is he?

MAR'S BOY1

Philip Marlowe. Hoverdam, Franklin street, special license,  
deputy badge and all.

MARS

All right. Outside.

MAR'S BOY2

A shamus.

MARLOWE

The man said outside.

MAR'S BOY2

He said that. That's what the man said. He said that.

MAR'S BOY1

He kills it.

MARLOWE

Is he any good?

MARS

Who? Sydney? He's company for Pete. All right. Now you talk.

MARLOWE

Not to you. I told you I already got a client.

MARS

Who was it cleaned out the back of Geiger's store?

MARLOWE

That's the weather we're having. Rain over Las Olindas?

MARS

I might even make it worth your while to talk to me.

MARLOWE

I might even make it worth yours. What do you care who cleaned out the back of Geiger's store?

MARS

I could make you talk.

MARLOWE

It's been tried.

MARS

And.

MARLOWE

Why don't you call the cops like you said you would?

MARS

I think you'd better get out here.

MARLOWE

Oh, by the way, how's Mrs. Mars these days?

MARS

You take chances, Marlowe.

MARLOWE

I get paid to.

MARLOWE

Yeah.

VIVIAN

(over the phone)

Marlowe?

MARLOWE

Oh, hello, Mrs. Rutledge. I've been waiting to hear from you.

VIVIAN

(over the phone)

I'm sorry. I have nothing to tell.

MARLOWE

Oh. She didn't call, eh?

VIVIAN

(over the phone)

No, she didn't.

MARLOWE

Well, did you get the money in case she does?

VIVIAN

(over the phone)

Yes. I have the money. I'll get touch with you just as soon as she calls.

MARLOWE

Uh huh. All right. I'll stay right here until you call.

(to Brody)

Geiger?

BRODY

You said what?

MARLOWE

Geiger. Arthur Gwynne Geiger. The fellow with the blackmail racket.

BRODY

I don't know anybody by that name.

MARLOWE

You're Joe Brody?

BRODY

So what?

MARLOWE

So you're Joe Brody and you don't know anybody named Geiger. That's very funny.

BRODY

So you've got a funny sense of humor, maybe. Take it away and play it somewhere else.

MARLOWE

Joe. You got Geiger's stuff. I got his sucker list. Don't you think we ought to talk things over? Now!

BRODY

All right. If you think you got something.



MARLOWE

You alone, Joe?

BRODY

Yeah. Except for this.

MARLOWE

Except... My, my, my. Such a lot of guns around town, and so few brains. You know, you're the second guy I've met today who seems to think a gat in the hand means the world by the tail. Put it down, Joe. The other guy's name is Eddie Mars. You ever hear of him?

BRODY

No.

MARLOWE

If he ever gets wise to where you were last night in the rain, you'll hear of him.

BRODY

What would I be to Eddie Mars?

MARLOWE

I don't know if you don't.

BRODY

Look. Don't get me wrong. I'm not a tough guy, just careful.

MARLOWE

But you're not careful enough, Joe. That play with Geiger's stuff was terrible. I saw that, you know.

BRODY

Don't kid yourself. I will use it if I have to. What's your story?

MARLOWE

Why don't you ask your friends with pointing toes to come out of there? She must have gotten awfully tired of holding her breath.

BRODY

Come on out, Agnes.

MARLOWE

Hello, sugar.

AGNES

I knew you were trouble. I told Joe...

MARLOWE

Ask Mrs. Rutledge to come out, too.

VIVIAN

What did you come up here for?

MARLOWE

Why did you lie to me on the telephone?

VIVIAN

I don't need you, Marlowe.

BRODY

Just what is this?

VIVIAN

Keep out of this. I don't know how you got here, but I don't want you. Will you get out?

MARLOWE

But the man with the gun won't let me. Look at him. He's all curious and bothered, wondering about stuff.

BRODY

You bet I'm wondering about stuff. I'm gonna find out about it. All right. Sit down.

VIVIAN

Stop waving that gun around. I didn't have anything to do with him coming up here.

BRODY

How did he...

VIVIAN

Can't you talk without pointing the gun?

MARLOWE

Don't argue with the man. Do as he says. Sit down.

VIVIAN

Marlowe, you're ruining everything...

MARLOWE

I'm not ruining anything. You just...

BRODY

Hey, look! What are you up here for?

MARLOWE

To keep her from paying you off and take the cops off your neck.  
I'm not...

BRODY

What cops?

MARLOWE

The cops that wanna find out where all that lead in Geiger's body came from. Look, Joe. You shot Geiger.

VIVIAN

I didn't know that...

MARLOWE

The cops don't yet. The trouble is he wasn't alone when he shot him. Either you didn't notice that and I think you did. You got scared and ran away. But you had nerve enough to take the film out of the camera, and you had nerve enough to come back later and hide the body.

AGNES

You're crazy. Joe...

BRODY

Shut up.

MARLOWE

So you could clean out Geiger's store before the law knew it had a murder to investigate.

BRODY

You take chances, mister. It's lucky for you I didn't shoot Geiger.

MARLOWE

But you can step off for it, just the same, Joe. You made the order for the rap.

BRODY

You think you've got me framed.

MARLOWE

Positive.

BRODY

How come?

MARLOWE

Because somebody will tell it that way. I told you there was a

witness. Now don't go simple on me, Joe.

BRODY

You mean, Carmen. She what? She'd say anything.

MARLOWE

So you have got that picture.

BRODY

I guess you think I'm dumb.

MARLOWE

Just average for a grafter. You see, Joe, I think you were there last night and you got the picture from somebody who was there. You know Carmen was there because you had your girl friend here threatened Mrs. Rutledge with the police. Are there only way you could have known enough to do that, is by being there and seeing what happened. Or having the picture knowing when and where it was taken. That makes sense, doesn't it?

BRODY

Who are you? And what do you get out of this?

MARLOWE

Just a guy paid to do other people's laundry. And all I get out of it is that picture.

BRODY

:

How about a little dough? I got a nickel.

MARLOWE

Not from my client.

BRODY

But...

MARLOWE

Get the picture, Joe.

BRODY

Stay right there. Here. Watch him. Take it easy, Carmen.

CARMEN

I want my picture, Joe.

BRODY

Now listen. I...

CARMEN

I want my picture.

AGNES

Shot Geiger. No...

MARLOWE

Hold it! Get up, angel. You look like Pekinese. Now since I'm collecting guns. Sit down, sugar. Now let's see, where were we? Oh, yes. You were just about to get something. Better not be any more prints.

BRODY

They won't be.

CARMEN

Can I have my picture now?

MARLOWE

No.

CARMEN

Can I have my gun back?

MARLOWE

Later.

CARMEN

You're cute. I like you.

MARLOWE

What you see is nothing. I had a barony's dancing girl tattooed across my chest. You'd better take her home.

VIVIAN

I suppose I should thank you.

MARLOWE

No. Just don't lie to me next time.

VIVIAN

Come on, Carmen.

MARLOWE

Hold it, Joe. You got off easy, Joe.

AGNES

Hum.

MARLOWE

What's the matter, sugar?

AGNES

He gives me a pain in my...

BRODY

That goes with me, too. Well, now you got your picture, get out.

MARLOWE

Where did he give you a thing?

AGNES

Right in my...

BRODY

Look! Get out!

MARLOWE

Not yet. We got a few things to straighten out.

BRODY

I told you to get out.

AGNES

Go on, Joe. What difference does it make now?

MARLOWE

Why did you put...on Mrs. Rutledge?

BRODY

Hurray. I tapped the old man once six to seven months ago. I figured it might have worked twice.

MARLOWE

What made you think Mrs. Rutledge wouldn't tell him about it?

BRODY

How well do you know her?

MARLOWE

We'll pass that.

BRODY

Well, she gets around. I figured she might have a thing or two she wouldn't want the old man to know.

MARLOWE

That's a little weak. But we'll pass that, too. Say, Joe. How did you get that picture?

BRODY

Look! You got what you came for and you got it cheap. I don't know anything about the picture. Do I, Agnes?

MARLOWE

But, Joe, you just gave me the picture.

AGNES

No. I have a smart guy. That's what I always draw. Never once a man who's smart all the way around the course. Never once.

MARLOWE

I hurt you much, Sugar?

AGNES

You'll be every other men I've ever met.

MARLOWE

Say, Joe. Where did you get that picture?

BRODY

It fell out of somebody's pocket.

MARLOWE

You got an alibi for last night?

BRODY

I was right here with Agnes.

AGNES

Ha!

MARLOWE

That's a great witness. Okay, Joe. You can only die once, even for a couple of murders.

BRODY

Wait a minute. What do you mean, a couple of murders?

MARLOWE

I mean two murders. Where were you about seven-thirty last night?

BRODY

Well, I...

MARLOWE

Where were you?

BRODY

All right. I was watching Geiger's place.

MARLOWE

Why?

BRODY

Get something on him.

MARLOWE

Try looking at me while you're talking?

BRODY

It was raining hard when I was sitting in my car. There was a car parked out front and another parked way down the hill. I was in the back.

MARLOWE

Who else was back there?

BRODY

Nobody. It was a big Packard near where I was. So I took a look at it. Those registered to the Sternwoods.

MARLOWE

Then?

BRODY

Well, nothing happened. So I got tired of waiting and went home.

MARLOWE

Mm-hum. Do you know where the Packard is now?

BRODY

How should I?

MARLOWE

In the Sheriff's garage. It was fished out of twelve feet of water off Lido pier early this morning. There was a dead man in it. He'd been sapped and the car was pointed toward the end of the pier and the hand throttle pulled out.

BRODY

Well, you can't pin that on me.

MARLOWE

I can make an awful good try.

BRODY

Well, I...

MARLOWE

Sit down, Joe. You see, the dead man was Owen Taylor, Sternwood's



chauffeur. He went up to Geiger's place because he was sweet on Carmen and he didn't like the kind of game Geiger was playing. He let himself in the back way with a jimmy and he had a gun. And the gun went off, as gun's will Geiger fell down dead. Owen ran away taking the film with him. You went after him and got it. How else did you get it?

BRODY

All right. All right. I heard the shots and slamming down the back steps and the Packard run away.

MARLOWE

Yeah.

BRODY

I followed him. He turned west on Sunset and beyond Beverly he skidded off the road and came to a stop. So I came up and played copper. He had a gun and he was rattled. So I sapped him down. I figured the film might be worth something, so I took it. That's the last I saw of him.

MARLOWE

Mm-hum. So you left an unconscious man in a car way out in Beverly some place. You want me to believe somebody conveniently came along, ran that car all that way down to the ocean, pushed it off the pier and then came back and hid Geiger's body.

BRODY

Well, I didn't...

MARLOWE

Somebody did. You wanted time to take over.

BRODY

You can't prove I did it.

MARLOWE

I don't particularly want to. All I wanna do is find out what Geiger had on the Sternwoods.

BRODY

Well, then. Maybe you and I can make a little deal.

MARLOWE

Go ahead.

BRODY

(clearing his throat)

MARLOWE

Ah ah.

BRODY

Maybe she's back.

MARLOWE

If she is, she hasn't got her gun.

AGNES

(screams)

MARLOWE

You got a match, bud? What would it be, kid, me or the cops?

LUNDGREN

What do you want?

MARLOWE

Get in that car. Back of the wheel. You drive. As soon as this police car goes by, we're going to Geiger's house. Oh, by the way, Carol, you shot the wrong guy. Brody didn't kill Geiger. Let's go. You got the key. Let's go in.

LUNDGREN

Who said I got the key?

MARLOWE

Come on. Come on. Maybe you need this.

OHLS

(over phone)

Hello?

MARLOWE

Hello, Bernie?

OHLS

(over phone)

Yeah. This is who I think it is?

MARLOWE

Yes, it's Marlowe. How you fixed for red points?

OHLS

(over phone)

I haven't got any.

MARLOWE

Who has? The reason I asked was I got some cold meat set out might interest you.

OHLS

(over phone)

What are you talking about?

MARLOWE

You boys find a gun on Owen Taylor when you fished him out of the drink last night?

OHLS

(over phone)

It come on to the heading of the police business.

MARLOWE

Yeah, I know. It come on to the heading of the police business. But if they did, it three empty shells in it.

OHLS

(over phone)

How do you know?

MARLOWE

You come up to seven-two-four-four Laverne Terrace off road Canyon Road. I'll show you where the slugs went.

OHLS

(over phone)

I'll be right out.

MARLOWE

I'll be waiting for you.

OHLS

What did you hide Geiger's body for? You admit shooting Brody, do you?

LUNDGREN

Take a jump, Jack.

MARLOWE

He doesn't have to admit it. Here's his gun.

OHLS

Come on.

VIVIAN

Hello.

MARLOWE

Well.

VIVIAN  
I'm late. I'm sorry.

MARLOWE  
How are you today?

VIVIAN  
Better than last night.

MARLOWE  
I can agree on that.

VIVIAN  
Hello, Max.

WAITER  
Good afternoon, Mrs. Rutledge.

VIVIAN  
You got a table for us.

WAITER  
Certainly, madam. This way, please.

VIVIAN  
I'll have scotch...

WAITER  
Yes, sir.

MARLOWE  
Scotch and plain water.

WAITER  
Yes, sir.

MARLOWE  
How did you happen to pick out this place?

VIVIAN  
Maybe I wanted to hold your hand.

MARLOWE  
Oh. That could be arranged. What did you wanna see me about?

VIVIAN  
Well, one thing, my father was very pleased when he saw the morning paper. So was I.

MARLOWE

Yes. We were lucky. I managed to keep the Sternwoods out of it.

VIVIAN

He hopes you didn't involve yourself too deeply.

MARLOWE

You tell him it was no fault of yours?

VIVIAN

No. He asked me to give you a check.

MARLOWE

I don't need any money yet.

VIVIAN

He considers the case closed?

MARLOWE

Oh?

VIVIAN

It is, isn't it?

MARLOWE

As far as Geiger's concerned, yes.

VIVIAN

Then it's completely closed. I hope this is satisfactory.

MARLOWE

Five hundred! Woo, that's a lot more than I expected but welcome just the same.

VIVIAN

I'm very grateful to you, Mr. Marlowe. I'm very glad it's all over. Tell me, uh, what do you usually do when you're not working?

MARLOWE

Mm. Play the horses, fool around.

VIVIAN

No women?

MARLOWE

Well, I'm generally working on something most of the time.

VIVIAN

Would that be stressed to include me?

MARLOWE

I like you. I told you that before.

VIVIAN

I liked hearing you say it.

MARLOWE

Mm.

VIVIAN

But you didn't do much about it.

MARLOWE

Neither did you.

VIVIAN

Well, speaking of horses, I like to play them myself. But I'd like to see them work out a little first to see if they are front runners or come from behind, find out what's their whole card is, what makes them running.

MARLOWE

Find out mine?

VIVIAN

I think so.

MARLOWE

Go ahead.

VIVIAN

I'd say you don't like to be rated. You'd like to get out in front, open up a lead, take a little breather in the backstretch and, and come home free.

MARLOWE

You don't like to be rated yourself.

VIVIAN

I haven't met anyone yet who could do it. Any suggestions?

MARLOWE

Well, I can't tell till I've seen you over distance of ground. You got a touch of class but...I don't know how, how far you can go?

VIVIAN

That depends on who's on the saddle. ..., Marlowe. I like the way you work. In case you don't know, if you're doing all right.

MARLOWE

There's one thing I can't figure out.

VIVIAN

What makes me run?

MARLOWE

Uh huh.

VIVIAN

I give you a little hint. Sugar won't work. It's been tried.

MARLOWE

What did you try it on me for? Who told you to sugar me off this case? Is it Eddie Mars? All right. Don't answer me. Somebody put you up to it. It wasn't your father. He didn't tell you to pay me off, did he?

VIVIAN

No. He's not well. I use my own judgement.

MARLOWE

Are you sure?

VIVIAN

Of course I know it hasn't worked so well up to now.

MARLOWE

What's Eddie Mars got to do with this case?

VIVIAN

Nothing. He runs a gambling house. I play horses. I play the wheel.

MARLOWE

Playing something else, too.

VIVIAN

What makes you think...

MARLOWE

I don't mind talking. Let me do it. Did you know Eddie Mars's blonde wife, Shawn Regan were supposed to run off with.

VIVIAN

Who doesn't.

MARLOWE

Did you know he owns the house Geiger operated and he's mixed up

in that racket, too?

VIVIAN

No. I don't believe that.

MARLOWE

Why does that bother you so much? What's Eddie Mars got on you?

Oh, come now, angel. Stop shaking. I don't wanna hurt you. I'm trying to help you. Well, you'd better run along. But you made a deal. You're gonna stick to it right or wrong. Take a question of you and I when the race are over. The only trouble is we could have...

CUSTOMER

Pardon me?

VIVIAN

Yes. The only trouble is we could have had a lot of fun if you weren't a detective.

MARLOWE

We still can.

VIVIAN

So long, Marlowe.

MARLOWE

Oh, wai...waiter.

WAITER

Sir?

MARLOWE

You got a phone around here?

WAITER

Yes, sir. Right over there.

MARLOWE

Thanks.

WAITER

You're welcome.

OPERATER

(over phone)

Deposit fifty, fifty-five cents, sir.

MARLOWE

How much is that?



OPERATER  
(over phone)  
Fifty-five cents.

MARLOWE  
Thank you.

OPERATER  
(over phone)  
It's your party, sir.

MARS  
(over phone)  
Hello? Hello?

MARLOWE  
Oh, Hello. May I speak to Mr. Mars, please?

MARS  
(over phone)  
This is Mars talking.

MARLOWE  
Oh, hello, Eddie. I didn't know how to recognize your voice. This is Marlowe. I called you up casue I wanna see you.

MARS  
(over phone)  
Sure.

MARLOWE  
Uh, I'd like to drive up this evening.

MARS  
(over phone)  
Okay. Come ahead.

DOORMAN  
Good evening.

MARLOWE  
Good evening. Is Mars around? My name is Marlowe. He's expecting me.

WAITRESS1  
Just wait here and I'll find out.

VIVIAN&BANDMEN  
He was spending on the morning. He was spending on the girls. Buy

his mother lovely roses. For her dear old...girls. But when his wife said sweetie. What did you get for me. He sat her and chap her. Such a sweet, sweet guy was he.

VIVIAN

And her tears flow like wine.

BANDMEN

Yes, her tears flow like wine.

VIVIAN

She's a real sad tomato.

BANDMEN

She's a foster valentine.

VIVIAN

Knows her

VIVIAN&BANDMEN

My mom don't hurt her.

VIVIAN

The man is dying on time. I'm telling you, mister.

BANDMEN

Telling you, mister.

VIVIAN

She was sub, sub sister.

BANDMEN

Sub, sub sister.

VIVIAN

Lying on a pillow.

BANDMEN

Weeping like a willow.

VIVIAN&BANDMEN

My, oh, my...baby could cry.

BANDMEN

And her tears flowed like wine

VIVIAN

Yes, sir. Tears flowed like wine.

BANDMEN

She's a real sad tomato.  
(singing continues in the background)

MARLOWE  
I'll have a boy.

MAR'S BOY1  
Oh, stop it. He's waiting to see you.

MARLOWE  
Thanks.  
(to Mars)  
Oh, hello, Eddie.

MARS  
Hello, Marlowe. Glad you came. Never been here before, have you?

MARLOWE  
Of course the first time. I wouldn't be here now if you hadn't told me on the phone I can come up here if I needed help.

MARS  
Sure. Drink?

MARLOWE  
Yeah.

MARS  
I liked the way you handled this whole thing. You made me sore at first. But I see now you knew what you were doing. You and I could get along. I like to pay my bills as I go. How much do I owe you?

MARLOWE  
For what?

MARS  
Still careful, huh?

MARLOWE  
All right, then. I want some information, about Shawn Regan.

MARS  
I heard you got that already from the bureau missing person.

MARLOWE  
You get around, huh?

MARS  
My boys do.

MARLOWE  
Where is he?

MARS  
I haven't any ideas.

MARLOWE  
You didn't bump him off, did you?

MARS  
No. You think I did?

MARLOWE  
That's why I came up here to ask you.

MARS  
You're kidding.

MARLOWE  
All right. I'm kidding. You didn't do it yourself and none of your boys are good enough to do it. I used to know Regan.

MARS  
I thought you told me you weren't looking for Regan.

MARLOWE  
I wasn't then. Maybe I just got curious. See, I finally got through my thick skull half the General's worry where Regan might be mixed up in this blackmail business.

MARS  
Well, Sternwood can turn over now and go back to sleep. It was Geiger's own racket. I did some inquiring myself today. Geiger and Brody got gunned that washed the whole thing up. That I'm sure.

MARLOWE  
It's finished then. General thinks like you do. He paid me off today.

MARS  
I'm sorry to hear that. I wish he'd hire you on a straight salary to keep that daughter of his home. She's out there now.

MARLOWE  
I know. I heard her.

MARS  
She's not very popular around here. If she loses, she doubles. I

wind up with a fist full of paper. If she wins, she takes my money home with her.

MARLOWE

You get it back the next time, don't you?

MARS

She's spent it somewhere else by then.

MARLOWE

You only see she's on the cuff, huh?

MARS

Yeah.

MARLOWE

Keep her outta here then. Well, it looks like I hit a long trip for nothing.

MARS

Sorry I can't help you.

MARLOWE

Do you mind if I look the place over before I go back?

MARS

No. Go ahead. Take that door, comes out behind the tables.

MARLOWE

No, thanks. I'll go out here with the rest of suckers.

MARS

Maybe someday I can do you a real favor.

MARLOWE

Maybe! There's one thing puzzles me. You don't seem in much of a hurry to find a wife of yours. From what I hear she's not the kind of a wife a guy wants to lose. Could it be that you know where she is, maybe Regan too?

MARS

Better stop being curious, soldier. What's between me and wife is between us.

MARLOWE

Sorry. Oh, Eddie, uh, you don't have anybody watching me, do you? Tailing me in a gray Plymouth coupe maybe.

MARS

No. Why should I?

MARLOWE

I can't imagine unless you're worried about where I am all the time.

MARS

I don't like you that well.

MARLOWE

(laughing)

So long, Eddie.

WAITRESS1

Oh, Mr. Marlowe.

MARLOWE

Yeah.

WAITRESS2

Mr. Marlowe.

MARLOWE

Yeah.

WAITRESS1&2

Mr. Rut... Mrs. Rut...

MARLOWE

You'd better take it.

WAITRESS2

Well, Mrs. Rutledge asked you to look her up before you went.

WAITRESS1

She's in at the center table.

MARLOWE

Thank you both.

MAR'S BOY1

Oh, Mr. Marlowe. Mrs. Rutledge...

MARLOWE

Yeah. Mrs. Rutledge wanted to see me.

MAR'S BOY2

How did you know?

MARLOWE

He told me.

MAR'S BOY1

She sure is picking them tonight.

MAR'S BOY2

He didn't say.

MAR'S BOY1

That's won eight bets in a row.

MAR'S BOY2

I didn't hear him tell you anything.

MARLOWE

He didn't.

VIVIAN

What kind of game is this? Go on. Spin the wheel. I want another play.

CROUPIER1

I'm sorry. You have more than fourteen thousand dollars there.  
The table cannot cover your bet.

VIVIAN

It's your money. Don't you want it back?

CROUPIER1

I sent for Mr. Mars.

MAN

Look, lady. You know...

VIVIAN

Do you wanna cover?

MAN

No.

VIVIAN

Hello, Marlowe.

MARLOWE

Hello.

CROUPIER1

The lady.

MARS

Something the matter, Mrs. Rutledge?

VIVIAN

Yes. I'd like one more play, Eddie. All of this on the red.

MARS

Cover her bet in even thousands. If no one objects to this turn of the wheel being for the lady alone.

VIVIAN

Wish me luck, Marlowe.

MARLOWE

You wanted to see me.

VIVIAN

Yes. The people I came with wanted to stay. So I thought maybe you'd like to drive me home.

MARLOWE

Sure.

CROUPIER1

Are you ready, lady?

VIVIAN

Yeah. I'm ready.

MARLOWE

So am I.

EVERYBODY

Oh!

CROUPIER2

Number five. Red.

EVERYBODY

(talking at the same time)

MARLOWE

Well, you did all right. I get my car while you collect them. I'll meet you outside.

DOORMAN

Good night.

VIVIAN

Good night.

THUG



This is a gun, lady. I want that money. Yell, and I'll cut you in half. Give me that bag.

MARLOWE

Hello, pal. Easy. Somebody is always giving me a gun. You can turn around now. I don't like people who play games. Tell your boss when you wake up.

VIVIAN

Well, I'm glad I asked you to take me home.

MARLOWE

So am I.

VIVIAN

Shall we go now?

MARLOWE

Uh huh. What are you trembling for? Don't tell me you're scared, because I won't believe that.

VIVIAN

I'm not used to being hijacked. Give me a little time.

MARLOWE

Hijacked? Is that what it was?

VIVIAN

What else?

MARLOWE

Still shaking. What's the matter? You weren't worried about me, were you? Afraid I'd get hurt? When did you first begin to feel that way about me.

VIVIAN

Why are we stopping?

MARLOWE

To settle something. All right. Let's begin with what Eddie Mars is on you.

VIVIAN

If he had anything, it would be any of your business? You've already been paid, haven't you?

MARLOWE

Yeah, by you.

VIVIAN

Are you after more money?

MARLOWE

I guess you got a right to ask that. No. I'm not after more money. I've already been well paid. I've got another reason.

VIVIAN

You like my father, don't you?

MARLOWE

Mm-hum.

VIVIAN

Why don't you stop?

MARLOWE

Remember I told you I was beginning to like another one of the Sternwoods?

VIVIAN

I wish you show it.

MARLOWE

That should be awful easy.

VIVIAN

I like that. I'd like more. That's even better.

MARLOWE

All right. Now that's settled. What's Eddie Mars got on you?

VIVIAN

So that's the way...

MARLOWE

That's the way it is. Kissing is all right. That's nice. I'd like to do more of it. First, I wanna find out what Eddie Mars is on you.

VIVIAN

If you say that again...

MARLOWE

I'll keep on saying it until I'll find out. Look, angel. I called Eddie Mars to tell him I was coming up to see him. When I arrived, you were with him. Two of you staged an act. He let you win a lot of money and send a man around to take it away from you. This proved nothing between you. You're shaking again.

VIVIAN

Take me home.

MARLOWE

Sure I will. First, open that bag. There's twenty-eight grand in it. I'll eat every word I've said. Come on, open it! Make a snap out of it or stop playing with one.

VIVIAN

Take me home.

MARLOWE

All right. I'm afraid this is as far as I'm gonna carry you. From now on, you take care of yourself.

CARMEN

Well, what does the hatcheck girl get for a tip?

MARLOWE

I'm trying to think of something appropriate. How did you get in here?

CARMEN

Bet you can't guess.

MARLOWE

But I can. You came through the keyhole like Peter Pan.

CARMEN

Who's he?

MARLOWE

Mm. A guy I used to know around the poolroom.

CARMEN

You're cute.

MARLOWE

And getting cuter every minute. How did you get in?

CARMEN

I showed your manager your card. I stole it from Vivian. I told him you said I come up here and wait for you. I want... See, I remember.

MARLOWE

What do you remember about Shawn Regan?

CARMEN

I didn't like him.

MARLOWE  
Yeah, why?

CARMEN  
He didn't pay any more attention to me than you do. Treated me like a baby all the time.

MARLOWE  
How does Eddie Mars treat you?

CARMEN  
I don't know him.

MARLOWE  
Are you sure?

CARMEN  
Mm.

MARLOWE  
You know who he is, don't you?

CARMEN  
He's always calling Vivian up. Why? Is he cute?

MARLOWE  
You know, I think you're telling the truth for a change.

CARMEN  
Is he as cute as you are?

MARLOWE  
Nobody is. All right, kid. I got a long day. You'd better be going.

CARMEN  
Mm-Mm.

MARLOWE  
Come on, Carmen!

CARMEN  
I don't want...

MARLOWE  
Come on!

CARMEN  
I... You can't...

MARLOWE  
Shut up!

MARLOWE  
Yeah?

OHLS  
(over phone)  
Hello, Phil?

MARLOWE  
Oh, hello, Bernie. What's up?

OHLS  
(over phone)  
I'll see you down here right away.

MARLOWE  
I just woke up. I haven't had breakfast.

OHLS  
(over phone)  
It's two o'clock.

MARLOWE  
Two o'clock?

OHLS  
(over phone)  
If you're not in my office in thirty minutes, you'll be eating it  
on the county.

MARLOWE  
Ah, I'd rather buy my own. I know the food the county puts out.  
All right. I'll be there.

OHLS  
(over phone)  
Okay.

MARLOWE  
Don't you know any better than to wake a man up at two o'clock in  
the afternoon? What's up?

OHLS  
I got some orders for you. You lay off the Sternwood case.

MARLOWE  
Who says so?

OHLS  
The D.A..

MARLOWE  
The D.A., huh? Must have changed his mind. Who changed it for him?

OHLS  
General Sternwood.

MARLOWE  
Personally?

OHLS  
All right. Between you and me, he didn't talk to the General. He talked to the daughter, Mrs. Rutledge.

MARLOWE  
Oh. Any reason given?

OHLS  
Not that I know of.

MARLOWE  
There's no law that says a man can't work on a case without a client. You know, just keep his hand in.

OHLS  
Look, fellow. I'm supposed to tell you to lay off.

MARLOWE  
I know. You just work here. Bernie, put yourself in my shoes for a minute. A nice old guy has two daughters. One of them is well wonderful, the other is not so wonderful. As a result, somebody gets something on her. The father hires me to pay him off. Before I get to the guy, the family chauffeur kills him. That doesn't stop things. That just starts them. Two murders later, I find out somebody's got something on wonderful.

OHLS  
Who's somebody?

MARLOWE  
I think it's Eddie Mars.

OHLS  
Why?

MARLOWE  
For one thing, he owns the house Geiger was killed in.

OHLS

He did. The day after the murder he transferred the deed to a dummy. What have you got that hooks Mars's up with Mrs. Rutledge?

MARLOWE

Last night the two of them... I don't wanna bore you with the whole story. They went to the moon that proved to me there's nothing between them. But I think there is. I think it's got something to do with Shawn Regan.

OHLS

Who's missing and supposedly ran off with Eddie Mars' wife.

MARLOWE

Uh huh.

OHLS

What does the General think about all this?

MARLOWE

I don't know. Wonderful won't let me get to him. Do you still want me to lay off?

OHLS

Well, the D. A. does. But you generally do all right following your own hunches.

MARLOWE

Thanks, Bernie. I'm gonna get some breakfast. You want a cup of coffee?

OHLS

Uhuh. I can't afford to be seen with you.

MARLOWE

Well, so long, Bernie.

NORRIS

(over phone)

Sternwood resident.

MARLOWE

Hello, Norris. This is Marlowe.

NORRIS

(over phone)

Oh, yes, Mr. Marlowe. I...

MARLOWE

Norris, I'd like to come up and see General Sternwood.

NORRIS

(over phone)

I don't think that would be possible, sir, tonight.

MARLOWE

Yeah, why not?

NORRIS

(over phone)

Well, I've been trying to call you, Mr. Marlowe. Mrs. Rutledge is very anxious to talk to you. Wait just a minute. I'll put her on.

MARLOWE

Mm-hum. Hey, sugar. You got a match?

WAITRESS

Sure thing.

VIVIAN

(over phone)

Hello, Marlowe? Hello? Hello? Hello?

MARLOWE

Hello, Mrs. Rutledge.

VIVIAN

(over phone)

Hello, Marlowe. I wanted to tell you can stop worrying and call off the bloodhounds. We've found Shawn.

MARLOWE

What's that? You found Shawn?

VIVIAN

(over phone)

Yes. He's been in Mexico. He hasn't been very well.

MARLOWE

What happened?

VIVIAN

(over phone)

Oh, an accident of some kind. We didn't get all the details. I'm leaving at once to meet him.

MARLOWE

Oh, I see. I suppose the General's quite pleased.



VIVIAN

(over phone)

We haven't told him yet. We thought it best wait.

MARLOWE

Well, thanks for telling me. Have a nice trip.

VIVIAN

(over phone)

I will. Bye.

MARLOWE

Goodbye.

THUG

Say, Mister. Would you please? This is just our way of saying, lay off.

MARLOWE

You're the guy that's been tailing me.

JONES

Yeah. My name's Jones. Harry Jones. I wanna see you.

MARLOWE

That's swell. Did you wanna see those guys jump me?

JONES

I didn't care one way or the other.

MARLOWE

You could have yelled for help.

JONES

A guy's playing a hand, I let him play it. I'm no kibitzer.

MARLOWE

You got brains. Get my hat, will you? Help me up to my office.

JONES

That working over they gave you is about the best I've ever seen. I've been around, too.

MARLOWE

Yeah.

JONES

Used to run a little liquor. Rode the scout car with a tommy gun in my lap. A tough racket.

MARLOWE

Terrible. Sit down. You make me nervous.

JONES

Maybe you don't believe me.

MARLOWE

What do you want?

JONES

That's better. I got something to sell, cheap, for a couple of C's.

MARLOWE

Don't let me stop you.

JONES

Don't you even want to know who I am.

MARLOWE

I already know. You're not a cop. You don't belong to Eddie Mars because I asked him. So you must be one of Brody's friends. So Agnes is loose again, huh?

JONES

How'd you know that? She's a nice girl. We're talking about getting married.

MARLOWE

She's too big for you.

JONES

That's dirty crack, brother.

MARLOWE

Yeah. I suppose you're right. Maybe I've been running around with the wrong people. Let's cut the babble. What do you want?

JONES

You're looking for something. Will you pay for it?

MARLOWE

If it does what?

JONES

Helps you find Regan.

MARLOWE

It's getting funny. I suppose I pay you two C's for telling me I'm looking for Regan. People have been telling me that for days.

I don't even pass out cigars anymore.

JONES

Do you wanna know what I got, or don't you?

MARLOWE

I don't know. Two hundred buys a lot of information in my circle.

JONES

Would you pay it to know where Eddie Mars' wife is? Would you pay two hundred bucks for that, Shamus?

MARLOWE

I think I might. Where?

JONES

Agnes found her. She'll tell you when she has the dough in her hand.

MARLOWE

You might tell the cops for nothing.

JONES

I ain't so brittle.

MARLOWE

Agnes must have something I didn't notice.

JONES

I ain't tried to pull anything. I came here with a straight proposition, take it or leave it, one right guy to another. You start waving cops at me. You ought to be ashamed of yourself.

MARLOWE

I am. Okay. Two hundred it is.

JONES

Have you got the money?

MARLOWE

Where's Agnes?

JONES

You know Puss Walgreen's office, Fulwider building four-twenty-eight in the back?

MARLOWE

No. But I can find it.

JONES

Will you be in shape to meet me there in an hour?

MARLOWE

Yeah. I guess so.

JONES

You bring the dough. And I'll take you to Agnes.

MARLOWE

Okay.

JONES

Okay.

JONES

Who are you? What do you want? What are you looking for?

CANINO

...

JONES

Who are you?

CANINO

I work for Eddie Mars...

JONES

Canino? ... Sure. What do you want?

CANINO

I wanna know why you have been following the detective, Marlowe.

JONES

Who says that, then?

CANINO

I do.

JONES

That was a mistake.

CANINO

Your mistake. Eddie Mars don't like it.

JONES

(in inaudible voice)

CANINO

Sit down. Quit stalling. Why are you tailing Marlowe?

JONES

All right. There's no I'm telling. It's for Joe Brody's girl. She's gotta get out of town. That takes dough. She figured she could get it through Marlowe.

CANINO

Why would he pay?

JONES

You know about the night the kid bumped Brody? Well, the young Sternwood girl was there. Only Marlowe didn't tell the cops that. So Agnes figures it's railroad fare as soon as she get hold of him. You get it?

CANINO

Sure I get it. Where's this Agnes?

JONES

What do you care? What do you want with her? What's she got...

CANINO

What's the matter, Jones? Ain't you ever seen a gun before? Where's the girl?

JONES

Listen!

CANINO

You want me to count three or something like a movie? Where's Agnes?

JONES

All right. You win. She's in an apartment at twenty-eight Court Street. Apartment three-oh-one. I guess I'm yellow, all right.

CANINO

You just got good sense. I ain't gonna hurt her. Not if everything's like you say. You nervous, ain't you? Maybe you need a drink.

JONES

Never mind.

CANINO

I think you need one.

JONES

I don't think so.

CANINO

You got a glass?

JONES

Yeah. There at the water cooler.

CANINO

There you are, pal. Drink her down. Well, drink it. What do you think it is, poison? I bet that Agnes of yours wouldn't turn it down.

JONES

No. I bet she wouldn't.  
(choking and laughing)

CANINO

What's funny?

JONES

Nothing's funny.

CANINO

So long, Jonsie.

OPERATER

(over phone)  
Information.

MARLOWE

I want information. Give me the telephone number of apartment three-oh-one twenty-eight Court Street.

OPERATER

(over phone)  
Thank you for...

MANAGER

(over phone)  
...Apartment.

MARLOWE

Offices. Police Identification Bureau, Wallis speaking. You got a girl living there named Agnes Roger?

MANAGER

(over phone)  
Nobody by that name.

MARLOWE

Well, you've got brunette with green eyes, kind of slanted, either alone, or with a little guy that weighs about a hundred

fifteen pounds with gray hat, gray suit.

MANAGER

(over phone)

I'm sorry. Nothing like that.

MARLOWE

Oh. Somebody just gave out the wrong address. Thanks. You did all right, Jonsie. But you left me high and dry. Yeah?

AGNES

(over phone)

Who is this?

MARLOWE

What'd you say?

AGNES

(over phone)

I said who is this?

MARLOWE

Oh, hello, Agnes. This is Marlowe.

AGNES

(over phone)

What?

MARLOWE

Marlowe, the man you want to see.

AGNES

(over phone)

...Is Harry there?

MARLOWE

Yeah. Yeah. He's here.

AGNES

(over phone)

Put him on, will you?

MARLOWE

He can't talk to you.

AGNES

(over phone)

Why?

MARLOWE

Because he's dead. Your little man died to keep you out of trouble. I got your money for you. Do you want it?

AGNES  
(over phone)  
Yeah. Yeah, I want.

MARLOWE  
Have you got a car? Where can I meet you?

AGNES  
(over phone)  
Rampart Road.

MARLOWE  
I'll be there in half an hour.

AGNES  
What happened to Harry?

MARLOWE  
I'm amazed you're going into that. You don't really care anyway. Let's put it down your little man deserves something better. Here you are. Here's your two hundred.

AGNES  
Joe and I were out riding Foothill Boulevard a couple weeks ago. We passed a brown coupe, and I saw the girl who was driving. She was Eddie Mars' wife. There was a fellow with her, Canino.

MARLOWE  
I know him.

AGNES  
Yeah. Some people you don't forget even if you've only seen them once. So we got curious and Joe tailed them. Do you know where Realito is? About ten miles east there's a side road. Just off the highway there's a two-bit garage and paintshop run by a guy named Art Huck. Hot car drop, likely, and a frame house right behind it. That's where Eddie Mars' wife is holed up.

MARLOWE  
Are you sure of that?

AGNES  
Why should I lie?

MARLOWE  
Art Huck, ten miles east, Realito. Is that right?



AGNES

Yeah. So long, copper. Wish me luck. I got a raw deal.

MARLOWE

Your kind always does.

HUCK

What do you want?

MARLOWE

Open up. I got a flat back here on the highway.

HUCK

Sorry, mister. We're closed for tonight. Better try Realito. All right. Come on in.

MARLOWE

Scare off a lot of trade with that.

HUCK

You can get yourself hurt kicking on doors.

CANINO

Cut it out, Art. The guy's right. You run a garage, don't you? Go ahead. Give him a hand.

MARLOWE

Thanks, mister. I suppose you can fix flats.

HUCK

As good as you can make them, bud. But right now I'm busy working on a spray job.

CANINO

It's too damp for a good spray job, Art. You got time to fix his tires.

HUCK

Yeah. But I don't...

CANINO

Get moving.

HUCK

Sure.

MARLOWE

Here. Here's the key to the back. Put the spare on and make it easier. Yeah. I took a skid up at the corner. A front tire went. Lucky to find some help.

CANINO

Yeah. You live around here?

MARLOWE

No. Just drove in from Reno and Carson City.

CANINO

Came long way round, huh? Business trip?

MARLOWE

Partly. Have your car painted?

CANINO

Just a spray job. Art's pretty slow. He should have finished by now. All right, Art. Take him in the house.

MARLOWE

Ah. You'd Mrs. Eddie Mars, the blonde Regan was supposedly ran off with.

MONA

That's right.

MARLOWE

Where's Shawn Regan?

MONA

I'd like to know that myself.

MARLOWE

Oh. Hello, angel. I thought I find you here.

VIVIAN

Yeah. But you don't seem to be running in front today.

MARLOWE

(laughing)

Move that light, will you, or move me? I suppose we're in a house in back of the garage.

VIVIAN

That's right.

MARLOWE

Boys don't take any chances, do they? Where are they, out digging a grave?

VIVIAN

You had to go on with this, didn't you?

MARLOWE

Where are they?

VIVIAN

They're gone down the road to telephone.

MARLOWE

They call up Eddie Mars and find out what to do with me. Hum, I could have told them that.

VIVIAN

Why did you have to go on?

MARLOWE

Too many people told me to stop. Light me a cigarette, will you, angel.

MONA

Why did you have to make trouble? Eddie never did you any harm. Besides I was never in love with Shawn. We were just good friends. I hadn't hid out here when Shawn disappeared. The police would have been certainly he killed him.

MARLOWE

Maybe he did kill him.

MONA

Eddie's not that kind.

MARLOWE

You mean Eddie Mars never kills anybody.

MONA

No.

MARLOWE

You really believe that, don't you?

MONA

Yes, I do.

MARLOWE

How do you suppose I found out you were here?

MONA

I don't know. How did you?

MARLOWE

Well, a little man named Harry Jones told me. A funny little guy,

harmless. I liked him. Came to sell me the information because he found out I was working for General Sternwood. How he found out is a long story. Anyway, Canino, your husband's hired man got to him first while I stood around like a sap. I was in the next room. Now the little man is dead. Eddie Mars didn't do that.

MONA  
You're lying.

MARLOWE  
Oh, no. Eddie Mars never kills anybody. He just hires it done.

MONA  
I don't believe you.

MARLOWE  
You think he's just a gambler, don't you? I think he's a blackmailer, a hot car broker, a killer by remote control. Anything that looks good to him, anything with money pinned to it, anything... Ask him when you see him.

MARLOWE  
Well, I get rid of her. She's okay. I like her.

VIVIAN  
You like too many people.

MARLOWE  
Never mind, angel. Water feels good. I wonder if you do what she did for a man.

VIVIAN  
I was wondering that myself.

MARLOWE  
There's nothing to do but wait for Canino to come back. He doesn't know I was in the other room. You know what he'll do when he finds out, don't you? Beat my teeth out and then kick me in the stomach for mumbling. Oh, that'll be just a starter. It won't be pretty to watch.

VIVIAN  
Please don't talk like that.

MARLOWE  
You should have gone to Mexico.

VIVIAN  
Stop! Please!

MARLOWE

Then you couldn't have gone, could you? The border patrol will check you through alone. Too many people would have seen you without Regan. It was much safer to come here with her, much safer especially for Eddie Mars.

VIVIAN

Will you get out of this and stay out if I let you go?

MARLOWE

No! Take this thing out of my mouth, will you? Oh, that's better. Get a knife and cut these ropes. Watch your fingers. Don't cut toward your hands. Who's got the key to these handcuffs?

VIVIAN

Canino.

MARLOWE

I don't suppose there's a gun around here?

VIVIAN

None that I know of.

MARLOWE

Well, boys made a fast trip.

VIVIAN

What can you do?

MARLOWE

Look, angel. I'm gonna leave you in the tough spot.

VIVIAN

That's all right with me.

MARLOWE

How do I get out of here?

VIVIAN

That door leads to an outside porch.

MARLOWE

As soon as I'm gone, you count to twenty slowly and scream your head off.

VIVIAN

I will.

MARLOWE

All right. Start counting.

VIVIAN  
(screaming)

CANINO  
Get going, Huck.

HUCK  
Look.

CANINO  
You heard what I said.

VIVIAN  
There! There behind the wheel!

MARLOWE  
Over here, Canino. Yeah. That looks like the key. We'll have to take his car.

MARLOWE  
How far is it back there to the nearest telephone?

VIVIAN  
About eight to ten miles to Realito. Why?

MARLOWE  
Eddie Mars' wife gets my car, fixes it and he finds out what happened. It'll be plenty of trouble. You'll be interested as much as I will.

VIVIAN  
I don't mind as long as you're around.

MARLOWE  
I didn't have a chance to thank you for what you did back there. You looked good, awful good. I didn't know they made them like that any more.

VIVIAN  
I guess I'm in love with you.

MARLOWE  
You go to the police with me?

VIVIAN  
I can't.

MARLOWE  
Why not?

VIVIAN

What if I told you I killed Shawn Regan?

MARLOWE

Would you tell the police that.

VIVIAN

I will if you take me there.

MARLOWE

I'm not going to. Look, angel. I'm tired. My jaw hurts. My ribs ache. I killed the man back there. I had to stand by when a harmless guy was killed. Do you think I can tell them all that happened because Geiger tried to throw a loop over Carmen. If I tell them that, they'll swarm over your house so fast that every closet you and your family been in for the last six years will look like a police convention. I'll ask the same question, "Where's Shawn Regan? Why did Eddie Mars hide his wife and try to make it look like she ran off with Regan? Why did you hide out there, playing with dynamite?"

VIVIAN

I can tell you what I...

MARLOWE

I don't ask any more questions. I did wanna ask you. Now I got into this mess. Ask Eddie Mars, I can get that quick enough.

VIVIAN

Why are you doing that?

MARLOWE

I guess I'm in love with you.

MARS

(over phone)

Hello?

MARLOWE

Hello. Let me talk to Mr. Mars.

MARS

(over phone)

This is Mars.

MARLOWE

Oh, hello, Eddie. This is Marlowe.

MARS

(over phone)  
Marlowe?

MARLOWE  
Yeah. Marlowe. What's left of him. Canino is a pretty good boy.  
You'll have trouble getting another as good. What's the matter,  
Eddie? Can't you talk?

MARS  
(over phone)  
Where are you now?

MARLOWE  
I'm in Realito. I've been in the same place Canino called from.  
Only now it's me that's calling. I wanna see you.

MARS  
(over phone)  
Why don't you go to the police?

MARLOWE  
Why don't you go to the police? I just killed your best boy. Now  
you wanna see me, don't you?

MARS  
(over phone)  
Yeah.

MARLOWE  
All right. Where?

MARS  
(over phone)  
How about Las Olindas?

MARLOWE  
Las Olindas is too far. Not your apartment, either.

MARS  
(over phone)  
...

MARLOWE  
Your house? You mean that one Geiger lived in.

MARS  
(over phone)  
Yeah.

MARLOWE



All right. When?

MARS  
(over phone)  
It's up to you.

MARLOWE  
How long will it take me to get there?

MARS  
(over phone)  
About twenty minutes.

MARLOWE  
I'll be there just as quick as I can. It worked.

VIVIAN  
You're taking an awful chance.

MARLOWE  
He'll be here in ten minutes. Hum, go through there, make sure the back door's locked and close all these curtains. I'll get rid of the car.

VIVIAN  
You're the one who's shaking now.

MARLOWE  
I'm scared, angel. I'm sore, too. Mars has been ahead of me all the way, way ahead. If I don't get a jump on this time, I'm cooked. Here they are. Well, watch the back. If you see anybody coming, yell like you did before. Angel!

VIVIAN  
What is it?

MARLOWE  
Curtains. Stop them swinging.

MARLOWE  
I got here first, Eddie. Put those scissors down. Put them down. Turn around. Over there. Sit down.

VIVIAN  
Phil. Phil, there're two men out in back behind some trees.

MARLOWE  
Watch them.

VIVIAN

Hello, Mr. Mars.

MARS

Double cross...

MARLOWE

I told you to sit down. Leave her out of it. She's all right, Eddie. She made a deal with you and she kept it. She didn't tell me a thing except that she killed Regan. But I didn't believe that. Regan is dead all right. But she didn't do it. It was Carmen, wasn't it? How did it happen, Eddie?

MARS

You mean she didn't tell you.

MARLOWE

I asked you how it happened.

MARS

Well, Carmen liked Regan but...

MARLOWE

But he liked your wife. He said no to Carmen. She gets mad when anybody says that. I've seen her that way. Go on.

MARS

She was pretty high. When the time was over, she didn't remember much about it.

MARLOWE

Yeah. I've seen her that way, too. Then you hid the body...

MARS

You can't prove that.

MARLOWE

It's just bad for you if I prove it myself. And you started blackmailing Mrs. Rutledge by telling what Carmen had done. How did you prove to her that Carmen had done it? Go ahead, prove it to me.

MARS

You've seemed Carmen was at her wish.

MARLOWE

Sure I have. Have you?

MARS

How do you suppose...

MARLOWE

Why didn't you know when you walked in here that day? Tell me that. You're pretty smart, Eddie. But I've been waiting for this one.

MARS

What are you gonna do about it?

MARLOWE

I told you you were smart. You walked in here without a gun. You're gonna sit there and agree to everything, just like you're doing now. When I'm out that door, things were gonna be different. That's what those boys doing out there. Everything changed now, Eddie, because I got here first. All right, angel. Get down on the floor.

MARS

Don't get excited, Marlowe. If anything happens in here, is there any shooting, you'll just...

MARLOWE

Do you think it happen now? Now what are your boys gonna think? They'll do to the first one goes out that door. Who's gonna be, Eddie? You or me?

MARS

Hey, look, Marlowe!

MARLOWE

You look at this! What's the matter? Haven't you seen a gun before? What do you want me to do? Count three like doing in a movie? That's what Canino said to little Jonsie.

MARS

Don't go crazy.

MARLOWE

Jonsie took better than your take. That's one, Eddie!

MARS

Don't, Marlowe! Don't! Don't!

MARLOWE

That's two, Eddie!

MARS

Don't shoot! It's me! Marlowe...

OHLS

(over phone)

Yeah?

MARLOWE

Bernie, this is Marlowe. I've got more red points for you.

OHLS

(over phone)

Who is it this time?

MARLOWE

Eddie Mars. His boys got him. It's more than that. He killed Regan. I'll tell you about it when I see you.

OHLS

(over phone)

Where are you?

MARLOWE

The same place, Laverne Terrace. You've got to come up and get me outta here. Watch yourself. They may still be outside.

OHLS

(over phone)

Right away.

MARLOWE

We'll take them on.

VIVIAN

What are you going to do?

MARLOWE

Wait a minute. Let me do the talking, angel. I don't know yet. But I'm gonna tell them it would be pretty close to the truth. You'll have to send Carmen away. ... a lot of things. They have places for that. They maybe can cure her. It's been done before. I'll have to tell your father about Regan. I think he can take it.

VIVIAN

You forgot one thing. Me.

MARLOWE

What's wrong with you?

VIVIAN

Nothing you can't fix.

The End

