

MURDER AT LAKE COMO

FADE IN:

SUPER: LAKE COMO, ITALY 1927

INT. LAKE COMO MANSION - NIGHT

Good-looking ROBERT SUMMERFIELD (20's, always dressed richly), son of American tycoon, BURT SUMMERFIELD, throws a wild party in the living room decorated with Baroque furniture of muted colors.

The MUSIC is loud as the mostly older teens at Robert's party enjoy dancing, talking, drinking, and eating.

His Italian Mother, PENELOPE (40's, looks like Audrey Hepburn with her large doe eyes and short hairstyle) walks over to Robert through the crowd.

PENELOPE

I'm going to bed, Robert.

ROBERT

Okay, Mother. Good night.

She kisses him on both cheeks then heads for the staircase.

INT. STAIRCASE - NIGHT

On her way up, she confronts the very pretty young Italian Maid, ANGELINA carrying a large silver tray.

PENELOPE

I know what you and my husband
have been doing. You slut!

Angelina is afraid Penelope is about to fire her and awaits her punishment. But instead, Penelope continues up the stairs.

Angelina is relieved, continues to the bottom of the staircase.

INT. LIVING ROOM - NIGHT

Angelina watches the partygoers then walks around, picks up glasses, dishes, empties ash trays.

She looks around for Robert, but he's not there.

She heads for the kitchen.

After a long while, a GUNSHOT is heard.

All the partygoers stop and look at each other.

BLAKE SMITH, one of Robert's friends, turns off the music.

BLAKE

Was that a shot?

Looks of shock on everyone. They quickly follow Blake upstairs.

SUPER: ONE MONTH EARLIER

INT. NEW YORK MANSION - DAY

In their large bedroom, Penelope orders their American SERVANT as they pack clothes into large trunks.

Her husband, Burt (60's, slightly balding) sits in an easy chair, smokes a cigar, reads the newspapers. His adorable Italian Greyhound, CHESTER is always by his side.

PENELOPE

One trunk should have the formal gowns I'll need for the cruise.

SERVANT

Yes, Madame. And, how many daily outfits?

PENELOPE

We'll be gone for six months, so, plan for one month. I can wear...

BURT

You don't need that much, Penny. You already have clothes at the other mansion.

PENELOPE

3.

Yes, but they may not fit.

As he stands, we see Burt is short and has a "Napoleon complex"-- very rude, interrupts, bossy, entitled.

BURT

They would, if you didn't eat so much.

Penelope looks disheartened at his rudeness, SIGHS.

EXT. SHIP - DAY

Burt walks Chester on leash along the promenade ahead of Penelope and the Servant pushing Burt's mother, ESTELLE in a wheelchair.

Even though she is 80 years old, Estelle is still mentally astute.

PENELOPE

Burt, I'm getting tired. Can we sit for a while?

BURT

Sure. Go ahead.

He continues walking Chester as Penelope sits in a lounge chair next to her mother-in-law's wheelchair. The Servant stands to the side.

PENELOPE

The water's getting rough.

ESTELLE

Yes, and it's getting cold. Perhaps we should go inside.

Penelope looks down the promenade through the crowd of people walking, doesn't see Burt.

PENELOPE

I don't know what's keeping him. He should have come around already. Okay, let's go to the library.

The Servant wheels Estelle as they head for the door.

INT. LIBRARY - DAY

Penelope and Estelle read a book.

Penelope puts her book down in her lap, looks around.

PENELOPE

I wish I knew where he was.

ESTELLE

He's probably playing cards. You know how he loves to gamble.

PENELOPE

Yes, he does. He never talks to me anymore, Estelle.

ESTELLE

I know.

PENELOPE

I don't know why. When we first met I thought he was the most charming, loving man. Now he's curt and disrespectful. Have I done something wrong?

ESTELLE

It's not you, my dear. That's the way it is with wealthy businessmen. They feel entitled.

Penelope nods sadly, reads again.

INT. DINING ROOM - NIGHT

While eating dinner at the Captain's table, Burt and the CAPTAIN sit next to each other. Estelle and Penelope sit across from Burt, converse with people sitting next to them. Everyone is dressed formally.

Burt looks at the beautiful woman, AMOREENA di MORETTI (30's) sitting on the other side of him. All he sees are

her enormous breasts bulging out the top of her low-cut gown.

CAPTAIN

I understand you're in the
railroad business Mr. Summerfield.

Burt doesn't want to look away from Amoreena. He slowly looks at the Captain.

BURT

My company supplies all the
tracks for trains throughout
Europe and the States.

He smiles at Amoreena, leers at her.

CAPTAIN

Sounds very lucrative.

Burt speaks without looking back at the Captain.

BURT

I can't complain.

Someone walks up to the Captain, whispers in his ear.

CAPTAIN

(to everyone)

Will you excuse me? Duty calls.

After the Captain leaves, Burt turns to Amoreena.

BURT

Are you enjoying your cruise,
Miss... ?

AMOREENA

Amoreena di Moretti. And yes,
I find sailing to be most
relaxing. How about you?

Burt watches her pull out a cigarette and holder. He whips out a match, lights her cigarette.

BURT

6.

I can take it or leave it.
How did you acquire your wealth,
Amoreena?

He sits forward, listens intently to her every word.

AMOREENA

I come from an Aristocratic
family. My father owned many
properties in Italy. I was
lucky not having a brother as
I inherited everything.

She blows out smoke.

BURT

I would say so. Do you like to
dance?

AMOREENA

I do.

Burt stands, looks at Penelope.

BURT

Why don't we all go to the
dance floor?

Burt doesn't wait for Penelope's reply. He rises.

Amoreena snuffs her cigarette, pockets the holder.

Burt helps pull her chair away.

Amoreena oozes sex as she stands. She towers over him.

Burt takes note of her beautiful figure and slinky way she
moves.

Penelope watches them leave together. She SIGHS heavily.

PENELOPE

Like a moth to a light.

ESTELLE

He'll never stop, you know.

Penelope stands.

The Servant standing near the wall walks over, helps Estelle into her wheelchair. They follow Burt and Amoreena.

INT. DANCE FLOOR - NIGHT

When Penelope and Estelle arrive, they see Burt already dancing with Amoreena. Amoreena has her head on his shoulder.

Penelope and Estelle sit nearby.

Burt slides his hand down Amoreena's back, pulls her into him.

Penelope looks with disdain at Estelle.

PENELOPE

Should I stop them?

ESTELLE

It'll only cause a scene,
Penny. You know how he is.

Amoreena notices Penelope watching them. She speaks into Burt's ear.

AMOREENA

Your wife's very pretty.

BURT

Not as pretty as you. I love
your perfume. It reminds me
of the gardenias we had at
our house when I was growing
up.

The Music stops.

BURT (CONT'D)

Would you like to walk along
the promenade?

AMOREENA

That would be lovely.

Burt looks around, notices a single MAN in tux seated alone.

Burt escorts Amoreena over to him.

The band plays another tune.

Burt and the Man converse inaudibly because of the loud music. Burt takes out a wad of money, secretly hands it to him.

The music softens.

BURT
Keep entertaining her all night.

MAN
I'll do my best.

The Man walks over to Penelope.

MAN (CONT'D)
May I have this dance?

Penelope sees Burt leave arm-in-arm with Amoreena.

EXT. PROMENADE - NIGHT

Burt holds Amoreena's elbow as they walk.

BURT
Where do you live, Amoreena?

AMOREENA
Just outside of Milan.

BURT
Really? Milan is not far from
my summer home in Lake Como.
May I visit you sometime?

A very handsome, thirty-year-old man in tux, LUCIANO, confronts Amoreena.

LUCIANO

Why are you flirting with this man?

AMOREENA

It's okay, Luciano.

He glares at Burt.

AMOREENA (CONT'D)

Go inside. I'll see you later.

He doesn't obey.

BURT

You heard what she said, leave her alone.

Luciano takes a confrontational step towards Burt.

LUCIANO

What right do you have to order me around?

Burt drops Amoreena's elbow, gets in Luciano's space.

BURT

What right? The lady said to leave. Go now, or you'll regret it.

LUCIANO

Don't threaten me, old man. You'll be the one to regret it.

Burt is about to hit him when Amoreena gets between them.

AMOREENA

That's enough. You hear me? That's enough.

Luciano gives Burt the stink eye.

AMOREENA (CONT'D)

Please go inside.

Luciano looks at her.

She smiles, nods.

He shoves Burt's chest, then leaves.

INT. CABIN HALLWAY - NIGHT

As the Servant wheels Estelle toward her cabin, Estelle sees Amoreena with Burt trying to open his cabin door.

He holds the door open for Amoreena to enter, sees Estelle approaching, but says nothing.

AMOREENA

Oh, what a darling dog.

Burt quickly closes the door after he enters.

EXT. GENOA - DAY

Burt holding Chester on leash, Penelope, and Estelle with her Servant, depart the ship, walk past a sign "WELCOME TO GENOA".

BURT

Hurry up, everyone, or we'll miss the train.

TWO PORTERS follow pulling a cart full of luggage.

EXT. TRAIN PLATFORM - DAY

Penelope is already onboard. The Servant and a Porter help Estelle get off her wheelchair and onto the train.

Burt waits for the Porters to finish loading the luggage then tips them \$20 each. They are excited about the large amount.

PORTERS

Grazie, Signore. Grazie mille.

As Burt gets on board, a WHISTLE is blown. The train CHUGS away.

EXT. LAKE COMO - DAY

Burt's LARGE YACHT sails past smaller yachts on the serene lake.

Their beautiful three-story LAKEFRONT MANSION is seen from afar.

Burt's mansion appears larger as the yacht approaches.

On one side of the mansion, lots of horses graze in the very green, lush pasture. Lavender bougainvillea flower over wooden rail fences that line the pasture with a narrow dirt road leading to the mansion.

On the other side is a picturesque garden with colorful flowers and nicely trimmed green hedges. Another narrow road is alongside it.

EXT. LAKE COMO MANSION - DAY

The yacht docks near the mansion's entrance.

Their entire staff stands at attention to greet them.

The Butler, GIUSEPPE FALCONE, nods his head as Burt exits the yacht first.

Burt walks past the servants not saying anything. Chester follows him inside

Penelope exits holding the Butler's hand as she steps onto the landing.

PENELOPE

Thank you, Guiseppe.

GIUSEPPE

Welcome back, *Signora*.

The stout Italian Groundskeeper, ARMANDO helps the American Servant lift Estelle's wheelchair off the boat and onto the ramp.

ESTELLE

Thank you Armando. You look well. Everything been okay?

ARMANDO

Yes, Madam. We are excited to see you again.

Penelope greets the main servants: Angelina, the Maid, JOSEPHINE the very overweight French Cook, MATIS the very handsome French Groomer, and QUINCY the muscular Black Italian Gardener.

She smiles, nods to each as she says their name.

PENELOPE

Angelina, Josephine, Matis, Quincy.

She addresses all the servants.

PENELOPE (CONT'D)

I'm so happy to see all of you again. I look forward to a wonderful vacation.

(to Josephine)

Josephine, please prepare lunch in an hour. We are all famished.

JOSEPHINE

Yes, Madam.

They all go inside with Armando pushing Estelle's wheelchair and the American Servant walking alongside.

EXT. GARDEN - DAY

Penelope walks around the neatly landscaped garden. She stops when she sees the Gardener Quincy bending down to pull a weed.

As he bends down, his pants and underwear also go down revealing his butt crack.

She stares at it.

Her tongue licks her lips. Her hand touches her breast as she fantasizes making love to him.

EXT. ROAD - DAY

Robert drives his very expensive sport car on the dirt road by the garden.

He sees his mother in the garden as he approaches, HONKS.

EXT. GARDEN - DAY

Penelope waves, smiles broadly.

Robert exits his car, excitedly rushes toward her.

ROBERT

Mama!

He kisses her the European way on both cheeks.

PENELOPE

I'm so glad you're home, Robert.

She grabs his elbow as they walk around the garden.

PENELOPE (CONT'D)

How was school this year?

Robert stops, looks into her eyes.

ROBERT

Horrible as always, but I did manage to make a few friends.

PENELOPE

Wonderful. Why don't we throw you a welcome home party? You can invite all of them.

ROBERT

Really? That would be fantastic. Where's father?

PENELOPE

I don't know. He was in a rush
to go somewhere. Tell me more
about your new friends.

INT. DINING ROOM - NIGHT

The family is seated at the long ornate dining table as Giuseppe, Angelina, and the American Servant serve the food.

BURT

Ah, that smells good.

ESTELLE

It sure does.

Penelope looks at Burt, hesitates to speak.

PENELOPE

We're going to throw a welcome
home party for Robert next week.

BURT

No, you're not.

ROBERT

I've already invited several of
my friends.

BURT

(to Penelope)

Maybe you should run things by
me before you make decisions
like that!

PENELOPE

Well, it's too late to cancel.

Burt shakes his head. He's distracted when Angelina sets his food on the table in front of him.

He strokes her butt.

Robert and Penelope observe this.

ROBERT

15.

Stop it!

Burt's posture straightens. He looks displeased.

BURT

You got somethin' to say, Boy?

Robert stares at him, then looks down at the table.

BURT (CONT'D)

I thought not. I can see that boarding school was a waste of money. You're still not a man. You're an arrogant, sniveling, son-of-a-bitch.

PENELOPE

Burt! He's just standing up for what's right.

BURT

Stop speaking for the boy. He can speak for himself. Isn't that right, Robert?

Robert doesn't reply.

PENELOPE

What's wrong with you? This is not a way to speak to your son. Apologize.

BURT

I'm not going to apologize for my behavior. He's still a wimp.

Robert stands holding onto his napkin.

ROBERT

Very nice, father. Name-calling fits you.

BURT

Sit down.

Robert defies him, remains standing.

BURT (CONT'D)
Sit down, or I'll thrash you
with my own belt.

Robert remains standing.

BURT (CONT'D)
You think I'm kidding?

ROBERT
No, Sir. I believe you would.

PENELOPE
Please, Robert. Sit.

Robert sits.

ROBERT
(to Burt)
You've never shown any love or
kindness toward me. All you do
is criticize everything I do.

BURT
It's my right as your father to
criticize, as you call it. It's
to make you become a better
person.

ROBERT
Right. A better person. You
also thought by putting me in a
boarding school, I'd be a better
person. You know what happened
there?

Burt doesn't reply.

Memories of Robert's hell at boarding school flash in his
mind.

FLASHBACK

EXT. BOARDING SCHOOL GATE - DAY

Burt drives twelve-year-old Robert in a 1925 STUTZ car

through a metal archway, "INTERNATIONAL BOARDING SCHOOL FOR BOYS".

EXT. BOARDING SCHOOL ENTRANCE - DAY

The car stops in front of the entrance to the building. The tall HEADMASTER, and two older boys, stand in front of the staircase.

Burt and Robert exit the car, walk toward the Headmaster as the two boys rush to take suitcases out of the car.

Robert notes the Headmaster glaring stern darts from his eyes. He can tell this man means business.

Robert rushes to his father, hugs him tightly.

ROBERT

Please, Papa. I don't want to
be here.

Burt pushes him away.

BURT

Stop whining. It'll toughen you
up and make a man of you.

The two boys drop the suitcases next to Robert and go inside.

Burt gets in his car, lights a cigar, then drives away.

The Headmaster goes inside.

Robert stands alone next to his suitcases. His lips quiver as he watches his father drive through the metal archway.

INT. BOARDING SCHOOL BEDROOM - NIGHT

The room is full of beds aligned along the walls with a pathway down the center dividing the room.

Robert is fast asleep next to an open window even though it's snowing.

A group of boys throw a bucket of water over him.

Robert quickly sits up startled, grabs his elbows for warmth.

All the boys laugh at him.

ROBERT

Leave me alone, you bastards!

He angrily pulls his wet blanket over his head, shivers under the covers.

INT. BOARDING SCHOOL HALLWAY - DAY

As the boys walk towards their classes, the Headmaster stands in front of the doorway to his office.

Each BOY greets him as they walk by.

BOYS

Morning, Sir.

Robert is the last person to walk in the hallway.

The Headmaster watches Robert slowly approach.

HEADMASTER

Robert, come into my office.

Robert obeys, reluctantly walks in.

INT. HEADMASTER OFFICE - DAY

Through the glass door we see the dark shadow of the Headmaster standing and the shadow of Robert's head going up and down over the Headmaster's penis.

EXT. BOARDING SCHOOL GROUNDS - DAY

All the boys run a marathon around the Boarding school.

A few boys laugh as they sabotage the "ARROW SIGNS" turning them the wrong direction.

Robert gets lost.

EXT. BOARDING SCHOOL ENTRANCE - NIGHT

19.

The Headmaster stands at the top of the staircase under an overhang as it rains heavily.

Robert walks slowly along the dirt road toward the entrance. He's totally exhausted, soaking wet, and frustrated.

He walks up the stairs, passes the Headmaster, goes inside without saying a word.

END FLASHBACK.

Robert stands again holding his napkin.

ROBERT

I was ridiculed, harassed, and bullied. And the Headmaster forced me to go down on him. Yes, that made me a man. Are you happy now?

He throws his napkin on the table and storms out.

PENELOPE

Burt, how could you be so cruel to him? He's your own flesh and blood.

BURT

He's no son of mine!

PENELOPE

Enough!

Penelope also stands, throws her napkin on the table and leaves.

INT. BEDROOM HALLWAY - NIGHT

Penelope knocks on Robert's door. She doesn't wait for an answer, opens the door.

INT. ROBERT'S BEDROOM - NIGHT

As Penelope enters, sight of Robert on his bed crying into

his pillow makes her feel a pang of empathy.

She walks over, sits on his bed. She strokes his back.

PENELOPE

Why didn't you tell me what happened there? I would've stopped them.

Robert stops crying, sits up, looks at her.

ROBERT

Because all I could hear was father's voice telling me to toughen up and be a man.

PENELOPE

You still should've told me.

She hugs him.

PENELOPE (CONT'D)

I'm sorry you had to experience all that.

Giuseppe arrives at the door, hears Robert talking.

ROBERT

It has to be tonight.

PENELOPE

No, it's better if you wait until tomorrow.

Giuseppe knocks.

GIUSEPPE

Excuse me, Sir. I brought you your dinner.

ROBERT

Thank you, Giuseppe.

PENELOPE

That was very thoughtful, Giuseppe.

Giuseppe nods a bow, leaves.

INT. AMOREENA'S BEDROOM - DAY

Burt and Amoreena are naked as they sit up in bed.

Eyes appear watching them from her door's keyhole.

BURT
Marry me, Amoreena.

AMOREENA
But we've only known each other
a couple weeks.

BURT
Doesn't matter. I know a good
thing when I see it.

Amoreena reaches for a cigarette. She lights it herself, blows smoke.

AMOREENA
We can't. Did you forget? You're
already married.

BURT
I'll divorce her.

Amoreena shakes her head.

BURT (CONT'D)
I won't take no for an answer.

AMOREENA
I'm sorry, Burt.

Burt gets angry.

BURT
If you don't marry me, I'll let
everyone know of our affair. As
a member of high social rank, it
will ruin your moral reputation.

AMOREENA

And yours as well.

BURT

It doesn't affect a man as much
as a woman.

AMOREENA

Don't threaten me, Burt. It's
unbecoming a man of your stature.

INT. MANSION STAIRCASE - DAY

Burt walks up the stairs as Penelope descends.

PENELOPE

Where have you been? I was
worried.

BURT

Why are you concerned? I'm a
grown man.

She sniffs.

PENELOPE (CONT'D)

I recognize that perfume. You
were with that woman from the
ship, weren't you?

Estelle pushes the wheels of her chair towards the bottom of
the staircase. She hears them arguing, stops, listens.

BURT

I'll see who I want, when I
want, and you'll keep your
mouth shut.

PENELOPE

That's it. I've had enough of
your affairs while you have
nothing but contempt for me.
I want a divorce.

No reaction.

PENELOPE (CONT'D)
And I'll take your son with me.

Burt SCOFFS.

BURT
That's not much of a threat.
You know, if I divorce you,
you won't have a penny to your
name. I've willed everything
to Chester.

Penelope looks at him with gaping mouth.

PENELOPE
What? To the dog? How can you
do that? I'm your wife. What
about Robert?

BURT
Who cares?

Penelope is fuming.

PENELOPE
*¡Increíble! Figlio di puttana.
Todo para ese estúpido perro
después de veintiún años de
matrimonio? ¡Voy a matar a ese
perro!*

Estelle wheels away.

Penelope gives up, storms down the stairs.

INT. LAWYER'S OFFICE - DAY

Penelope is seated facing an overweight man with a long,
pointed nose behind a desk full of books and paperwork.

She notices a name-plate on the desk, "SPENCER GIBBONS,
ATTORNEY", and an open-faced sardine sandwich next to it.

PENELOPE
Is it true my husband has
willed everything to the dog?

SPENCER

That is correct.

PENELOPE

I'd like you to change it and
make me... how you say?

SPENCER

Beneficiary?

PENELOPE

Yes.

SPENCER

I'm sorry. That's unethical.
Only your husband can change
his will.

Penelope SIGHS.

PENELOPE

How much money would you like?

He stands, walks to her. She looks up at him standing next
to her.

SPENCER

I don't want your money.

Penelope stands, turns toward him.

PENELOPE

Maybe I can pay you another way?

She stares at his long nose, hesitates, then kisses him.

He pulls her away, stares into her eyes, then forcefully
kisses her back.

EXT. GARDEN - DAY

Burt watches Quincy push a wheelbarrow full of plants.

BURT

Quincy. Come over here.

Quincy looks down sadly.

BURT (CONT'D)

I said git your butt over
here now!

INT. LIVING ROOM - DAY

Estelle hears Burt yell from the garden.

She pushes her wheelchair to the window.

EXT. GARDEN - DAY

Quincy slowly follows Burt into a nearby shed.

The door is closed.

INT. LIVING ROOM - DAY

Estelle's brows furrow as she wonders what they're doing.

She yells for the Butler.

ESTELLE

Giuseppe? Giuseppe, can you
come here?

Giuseppe rushes to her.

GIUSEPPE

Yes, Signora.

ESTELLE

Go into the garden shed. Then
come back and tell me what
you saw.

GIUSEPPE

Right away, *Signora*.

Estelle watches as Giuseppe opens the shed door. He stands in shock then runs back to Estelle.

As Giuseppe speaks inaudibly, Estelle covers her mouth with her hand.

INT. PRIVATE CLUB - NIGHT

Burt walks up to a card table with four other men.

BURT
May I join you?

A wealthy German, WOJCIECH VON ZIMMERMANN (50's) nods.

Burt lights a cigar, places a \$100 bet. He wins.

A WOMAN holding a tray of drinks walks up to the table behind Burt. She looks at Wojciech.

Wojciech looks at Burt. Burt's busy studying his cards.

Wojciech nods to the Woman.

WOMAN
Can I offer you a drink, Sir?
Compliments of the house.

Burt looks at her, notices her huge breasts.

BURT
Sure, Darling.

The Woman sets a drink on the table in front of him. She backs up, stands behind him as he plays.

Throughout the game, she keeps taking his empty glass and replaces it with another drink.

Burt starts losing big time until he's down to his last \$100 bill.

He looks at Wojciech.

BURT
Can you spot me \$50,000?

WOJCIECH
Sure. Sure. But, if you lose...

BURT
I'm feeling lucky.

Wojciech gestures with his hand, nods his agreement.

Cards are dealt.

After a while, a drunk Burt loses everything.

When he gets up, Burt grabs the Woman with the tray and tongues her.

WOJCIECH

Just a moment, Summerfield.

Wojciech walks over to him, grabs his arm.

WOJCIECH (CONT'D)

I give you two days to come up
with the \$50,000.

BURT

No problem.

WOJCIECH

Two days.

BURT

Don't worry. I'll get it from
the bank tomorrow.

EXT. PRIVATE CLUB - NIGHT

Burt drunkenly gets inside his fancy car.

EXT. ROAD - NIGHT

Burt drives without headlights. He swerves around a cow
meandering across the dirt road.

He drives off the road and into a field, then quickly gets
back onto the road.

EXT. AMOREENA'S MANSION - NIGHT

Burt drives into a hedge in front of the mansion.

He drunkenly exits his car, walks to the front door, bangs
on it.

Amoreena's Butler lets him in.

INT. AMOREENA'S MANSION - NIGHT

The Butler leads him into the living room.

After a few moments, Amoreena enters wearing a robe.

She finds Burt asleep on her couch.

INT. LIVING ROOM - DAY

Estelle and Robert listen to Penelope play the piano.

Burt walks in.

BURT
I've got a headache. I'm
going riding.

Penelope stops playing. She stands, walks toward him.

PENELOPE
If you wait a few minutes I'll
change and join you.

BURT
I'd rather be alone.

Penelope stops walking, looks at Robert. Her face shows her frustration. She leaves the room.

Robert looks at Estelle.

ROBERT
How long has he been treating
her this way?

EXT. PASTURE - DAY

Burt goes horseback riding through a pasture.

The horse jumps cleanly over the wooden rail fence towards a forest.

As he lands, a LOUD SHOT is heard.

Burt's horse rears causing Burt to fall.

Not seriously hurt, he watches his horse gallop away.

INT. STABLE - DAY

Burt walks in, sees the Groomer Matis with Burt's horse.

MATIS

What happened? Why did he return
without you?

BURT

Someone tried to kill me.

MATIS

Did you see who it was?

BURT

No, but when I do, he's gonna
be a dead man.

INT. DEN - DAY

Burt rushes to his gun cabinet, opens it. He notices a gun
missing. He YELLS LOUDLY.

BURT

Armando! Armando! Where are
you, you son-of-a-bitch?

INT. DINING ROOM - NIGHT

Everyone is seated around the candlelit table.

Angelina, Giuseppe, and the American Servant serve food as
usual.

Giuseppe notices Burt eyeing Angelina the whole time.

PENELOPE

How was your riding?

BURT

I don't want to talk about it.

Penelope SIGHS. She turns to Robert.

PENELOPE

How many people are coming
tomorrow for your party?

ROBERT

I've invited about twenty.

BURT

We're not gonna talk about that
at dinner.

Robert rolls his eyes at his mother.

ROBERT

Then let's talk about the way
you treat my mother.

BURT

Your insolence is duly noted.

ROBERT

I learned it from the best.

Penelope puts her index finger to her lips gesturing for
him to be quiet.

Robert can hardly contain his anger.

Everyone eats silently.

INT. ANGELINA'S BEDROOM - NIGHT

Angelina opens her door to go out.

The sight of Burt standing there startles her.

As he advances toward her, she backs up.

He closes the door.

INT. KITCHEN - NIGHT

Angelina cries on Giuseppe's shoulder.

INT. KITCHEN HALLWAY - NIGHT

Josephine is on her way into the kitchen.

She stops when she overhears Giuseppe and Angelina talking.

She peaks into the kitchen.

GIUSEPPE (O.S.)
If he touches you again, I'll
kill him with my bare hands!

INT. KITCHEN - NIGHT

Giuseppe stops talking, steps away from Angelina when Josephine enters.

INT. KITCHEN - DAY

Josephine prepares little snacks for the party as Giuseppe puts bottles of wine on the table.

The American Servant takes glasses and plates out from the cabinet and also sets them on the table.

Angelina walks in.

GIUSEPPE
Angelina, go dust the living
room. I'll join you after I
get some more wine from the
cellar.

LIVING ROOM - DAY

Angelina holds a feather duster as she is about to enter.

She stops when she overhears Penelope and Robert talking.

ROBERT
You do it.

PENELOPE
No, I can't. It has to be you.

Angelina walks in.

ANGELINA
Mi scusi, I dust?

Robert looks at his Mother.

PENELOPE
Sure, Angelina. We were just leaving.

ROBERT
When you get a chance, get Giuseppe to help you move the furniture near the walls, and roll up the carpet so everyone can dance.

ANGELINA
Sí, Signorino.

As Robert and Penelope walk out, Robert leans close to his Mother.

ROBERT
Do you think she heard us?

Penelope looks back at Angelina busy dusting.

PENELOPE
I don't know.

EXT. MANSION DRIVEWAY - DAY

As Burt is about to enter his car, a car pulls up.

INT. ESTELLE'S BEDROOM - DAY

Estelle hears a car approaching.

She wheels herself to the window, cranks it open, looks out.

EXT. MANSION DRIVEWAY -DAY

Wojciech exits his car along with two burly thugs. LAZLO wears brass knuckles. VENETO carries a bat. They approach Burt.

BURT
Wojciech. What brings you here?

WOJCIECH
We had an agreement. You were to pay me yesterday. Where's my money?

BURT
Money?

WOJCIECH
Don't play games with me,
Summerfield.

He points with his chin to Lazio.

Lazlo grabs Burt by his clothes with one hand as his other hand is about to hit Burt in the face.

Burt winces.

BURT
Honestly, Wojciech, I don't remember. I woke up in my car with the biggest hangover.

Wojciech waives his hand for Lazlo to release him.

WOJCIECH
Yes, you did drink a lot.

BURT
How much do I owe you?

WOJCIECH
It's \$65,000 now.

Burt WHISTLES.

BURT
That's a lot. I'll have it for you tonight. I swear.

WOJCIECH
Yes, you will. We'll be right
(MORE)

WOJCIECH (CONT'D)
here. And here's a little
something so you don't forget.

He gestures with his chin again.

Lazlo punches Burt in his stomach.

Burt bends forward in extreme pain.

Estelle yells from the window.

ESTELLE
Hey, git out of here, or I'll
phone the police.

Wojciech looks up at her, gestures the F-U with his arm and
elbow.

He leans in close to Burt's face.

WOJCIECH
We'll be back at 10 P.M. You
got that?

Burt can hardly talk.

BURT
Yes... Yes... Ten P.M.

Wojciech and his Thugs get back into their car, drive off.

Burt slowly tries to get inside his car. He decides not to
drive, closes the door.

ESTELLE
You okay, Honey?

Burt manages a wave.

He gingerly walks toward the house holding his abdomen.

INT. MANSION - DAY

On his way past the living room to the staircase, Burt sees
Giuseppe and Angelina roll up the carpet. He stops.

Still smarting from the blow to his stomach, he pauses between words to catch his breath. Giuseppe notices.

BURT

Remove anything... of value out of... the room. They're just teenagers... We don't want... to tempt Satan.

GIUSEPPE

Yes, *Signore*. Are you all right?

Burt nods, continues walking to the staircase.

INT. STAIRCASE - DAY

Burt carefully and slowly climbs the stairs.

He stops midway to catch his breath before continuing.

EXT. MANSION - NIGHT

Robert's teenaged friends arrive by car and boat.

The Butler holds a tray of drinks at the entrance.

INT. MANSION FOYER - NIGHT

Robert greets his twenty-year-old British friend BLAKE SMITH.

ROBERT

I'm glad you're here, Blake.

BLAKE

Nice house. I brought some records.

ROBERT

Great. You can be in charge of the music.

INT. LIVING ROOM - NIGHT

The MUSIC is loud as everyone at Robert's party enjoys dancing, talking, drinking, and eating.

Penelope walks over to Robert.

PENELOPE

I'm going to bed, Robert.

ROBERT

Okay, Mother. Good night.

She kisses him on both cheeks then heads for the staircase.

On her way up the stairs, she confronts the very pretty young Maid, ANGELINA carrying a large silver tray coming down.

PENELOPE

I know what you and my husband
have been doing. You slut!

Angelina is afraid Penelope is about to fire her, and awaits her punishment. But instead, Penelope continues up the stairs.

Angelina is relieved and continues to the bottom of the staircase.

She watches the partygoers. She walks around, picks up glasses and dishes, empties ash trays.

She looks around for Robert, but he's not there.

She heads for the kitchen.

INT. LIVING ROOM - NIGHT

After a while a GUNSHOT is heard.

Everyone at the party stops and looks at each other.

Blake stops the record player. He looks at everyone.

BLAKE

Was that a shot?

Looks of shock on everyone. They quickly follow Blake upstairs.

INT. HALLWAY - NIGHT

Robert appears among the small crowd who fill the hall.

Blake is about to open the bedroom door.

ROBERT

Wait, Blake. Let me do it.

He tries to open the bedroom door, but the door is LOCKED.

Chester runs to the door, WHINES as he scratches the door wanting to go inside.

ROBERT (CONT'D)

That's odd. Chester never leaves
my father's side. He always
sleeps near his bed.

BLAKE offers to help break the door.

BLAKE

Step aside, Robert.

Another friend helps.

After they break down the door, the two Men stare with
gaping mouths blocking Robert's vision.

ROBERT

What is it? Let me see.

The Friends step aside.

Robert is shocked. He sees...

INT. BEDROOM - NIGHT

...a bloody blanket covering a motionless body.

ROBERT

Oh... my... God!

SCREAMS, CRIES from almost everyone as they also see around
Robert.

EXT. LAKE COMO MANSION - NIGHT

INSPECTOR LIONETTI and his Aide, UMBERTO ring the doorbell.

The old door CREAKS as Giuseppe opens it.

INSPECTOR

Buona sera. I am Inspector
Raimondo Lionetti and this is
my assistant, Umberto Rossi.

Penelope, holding Chester in her arms, walks up to the men, calmly addresses them as though she's not upset about her husband.

PENELOPE

Please come in, Gentlemen.

INSPECTOR

I was told your husband has
been murdered?

She puts Chester down.

PENELOPE

Yes. He's upstairs on the
third floor. Please follow me.

As they follow Penelope up the staircase, the Inspector stops, looks at the guests sitting around looking distraught.

INSPECTOR

(to everyone)

No one is to leave this house
until I say so. We will be taking
statements from everyone.

LOUD GROANS from everyone as they plop down totally exhausted on whatever they can find to sit on.

INSPECTOR (CONT'D)

(to Umberto)

Umberto, take down everyone's
name and address.

UMBERTO

Yes, Sir.

He opens his notepad, walks to the crowd.

INT. HALLWAY - NIGHT

Robert, Blake, and Giuseppe are in the doorway looking in.

INSPECTOR

Don't go in.

He turns to Penelope.

INSPECTOR (CONT'D)

Who are these people?

ROBERT

I'm his son.

(pointing to Blake)

This is my best friend, Blake.

(gestures to Giuseppe)

And this is our Butler.

Inspector Lionetti notices the broken door.

INSPECTOR

Why is the door broken?

ROBERT

I didn't have the key handy
so, we decided to break in.

INSPECTOR

Who locked the door?

Robert and Penelope both shrug.

The Inspector observes the room from the doorway. He notices all the blood on the bed.

INSPECTOR (CONT'D)

Well, it's obviously not a
suicide or accidental death.
This is definitely a murder.

Everyone GASPS.

Inspector Lionetti notices bloody footprints.

INSPECTOR (CONT'D)
Did any of you go inside?

ROBERT
No.

He inhales a deep breath.

ROBERT (CONT'D)
We were afraid to.

The Inspector looks at Blake and Giuseppe for confirmation.
They nod.

INSPECTOR
What time was the gunshot?

Penelope and Robert shrug again.

BLAKE
A little after twelve A.M.

INSPECTOR
You're certain of that, Blake?

BLAKE
Yes.

INSPECTOR
What makes you certain?

BLAKE
I looked at the clock as I ran
past it.

Inspector Lionetti looks at his pocket watch.

INSPECTOR
It's one twenty-five now.

He puts the watch back.

INSPECTOR (CONT'D)
Okay, I'm going in. Everyone
stay out. I don't want any
evidence touched.

He looks at Penelope.

INSPECTOR (CONT'D)
You have a phone?

PENELOPE
But of course. All wealthy
households have it nowadays.

INSPECTOR
Please call the station and
tell them I need the coroner
and a photographer.

ROBERT
I'll do it, Mother.

Robert rushes to the stairs.

INT. BEDROOM - NIGHT

The Inspector walks around the room.

Near the bed, he notices a cup of tea knocked over with
some tea still inside the cup with most spilled on the
floor.

His foot almost crushes a pearl. He sees more pearls inside
the opening of a pillow case. He pockets one pearl.

He notices muddy footprints from the window to the bed, but
bloody footprints from the bed to the window.

He carefully walks to the window trying not to step on the
footprints. He looks down out the window, sees a tall
ladder.

He notices a secret door slightly ajar on the wall near the
bed. He walks over to it, uses a handkerchief to open it
wider. He looks down, sees a spiral staircase.

He speaks loudly to Penelope watching from the doorway.

INSPECTOR
What does this lead to?

PENELOPE
The kitchen below.

He examines the husband's body, notices marks around his neck.

He counts the stab wounds, looks for other gunshot holes.

The CORONER arrives with the PHOTOGRAPHER.

CORONER
What've we got?

INSPECTOR
Male...

He looks at Penelope.

INSPECTOR (CONT'D)
How old *Signora*?

PENELOPE
Sixty-seven.

INSPECTOR
There are marks on the neck,
ten stab wounds, and one gunshot.
I need to know if the murderer
was a single person or more,
and cause of death.

CORONER
I'll get on it right away.

INSPECTOR
There's a secret door over here.

He walks over to it.

CORONER

(to Photographer)

Make sure you take photos of each stair before you step on it, and also of the walls. There might be evidence on something. Understand?

PHOTOGRAPHER

Sí. Capisco.

Inspector Lionetti nods to the Coroner. He stands to the side, watches.

Penelope and Robert also watch as photographs are taken.

Blake and Giuseppe go downstairs.

The Coroner uses a handkerchief to take the teacup and what's left of the tea being careful not to wipe the cup, especially the handle.

He scrapes some mud and blood from the floor.

Two Men arrive with a cot.

Burt's body is lifted onto the cot with the bedsheet under him and the blanket on top.

The Coroner covers Burt's face with the blanket.

The Inspector takes a last look of the room, exits via the secret door.

INT. STAIRCASE - NIGHT

The two Men carefully take the body down the stairs.

Penelope follows them.

As they descend the second staircase, the cot almost tips over.

PENELOPE

Oh mio Dio.

INT. LIVING ROOM - NIGHT

The Inspector enters the now empty living room. He sees the dog scratch the CLOSED front door, and hears the dog WHINE to go out.

Estelle sits in her wheelchair and yells.

ESTELLE
Will someone let the dog out?
Anyone?

She SIGHS, then gets up and opens the door.

The dog exits, and the Inspector follows.

Estelle is surprised to see him.

ESTELLE (CONT'D)
His wife killed him.

The Inspector turns around.

INSPECTOR
How do you know this?

ESTELLE
Because my Son cut her out
of his will. He willed
everything to the dog, and she
had it changed just a few
days ago. Now, she inherits
everything, that little
gold-digger.

INSPECTOR
But, you didn't see her kill
him.

ESTELLE
No, but...

The Inspector walks out.

Inspector Lionetti looks at everyone silently watching the body loaded into the Coroner's 1920 Italian HEARSE.

Giuseppe and Estelle watch from the open doorway.

He notices no one is crying. Dry eyes, no sad faces.

The hearse drives away.

The Inspector turns to everyone.

INSPECTOR

One last question, then you can all go home. When was the last time any of you saw *Signore* Summerfield alive?

No one answers, some shake their heads, some look at each other.

GIUSEPPE

I saw him just before the party around eight P.M., Sir. He looked to be in a lot of pain.

INSPECTOR

Why was he in pain?

ESTELLE

'Spose it was the fella that hit him.

The Inspector walks toward her.

INSPECTOR

What 'fella' would that be?

ESTELLE

Don't know, but he was with two other guys, and one of them said my son owed him \$65,000.

INSPECTOR

And, you're just telling me this now?

Estelle shrugs.

EXT. DRIVEWAY - DAY

Umberto and the Inspector drive toward the Mansion.

UMBERTO

Who are you going to question first?

INSPECTOR

The Grandmother.

UMBERTO

Why not question the Butler first? It's always the Butler.

INSPECTOR

That's only in movies. Everyone's capable of murder when their buttons are pushed, Umberto. The question we have to figure out here is who snapped.

EXT. GARDEN - DAY

The Inspector parks near the garden.

He opens the door to the back seat, pulls out a small leather case.

As he and Umberto walk toward the side entrance of the mansion, Inspector Lionetti notices the Gardener (wearing muddy boots) replace healthy beautiful white roses with other white roses.

INSPECTOR

(to Umberto)

Why is he replacing healthy roses with the same plant?

Umberto shrugs.

EXT. MANSION - DAY

Umberto rings the doorbell.

INT. LIVING ROOM - DAY

Giuseppe leads them into the living room where Estelle is.

INSPECTOR
If you don't mind, *Signora*, I'd
like to ask you a few questions.
It won't take long.

She nods, points to the sofa.

Inspector Lionetti and Umberto sit on the sofa with Umberto
taking notes.

INSPECTOR (CONT'D)
What is your full name?

ESTELLE
Estelle Georgiana Summerfield.

INSPECTOR
And the *Signore* is your...

ESTELLE
Son.

INSPECTOR
How long have you all lived here?

ESTELLE
This is our summer home. Our
other home is in New York. We
just got here a week ago.

He looks around, then back at her.

INSPECTOR
And what is it your son does
to be able to afford such a
luxurious mansion as this?

ESTELLE
He's in the railroad business.
If you're thinking someone
killed him for his money, I
told you his wife did it.

Umberto looks at Inspector Lionetti.

INSPECTOR

If that is the case, *Signora*,
I will need to find proof
that she shot him. Does she
own a gun?

ESTELLE

No. No one does other than
the Groundskeeper.

INSPECTOR

Last night you said someone
hit your son and demanded a
large sum of money. How do
you know this?

ESTELLE

I saw them and heard them from
the upstairs window. My son
called one of them Wolfcheck,
or Wallcheck. Something like
that.

INSPECTOR

What did the men look like?

The Inspector hears Penelope yelling at Robert from another
room.

PENELOPE (V.O.)

Where's that damn dog?

ROBERT (V.O.)

Last I saw, Giuseppe had him.

INSPECTOR

Please describe the men to
Umberto. Excuse me, *Signora*.

Inspector Lionetti rushes out of the room to see what's
going on.

The Inspector returns.

INSPECTOR (CONT'D)

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(to Umberto)

Did you get it all?

Umberto nods.

Inspector Lionetti looks down as he thinks.

INSPECTOR (CONT'D)

You seem to be very sharp.
I bet you know everything about
your servants.

ESTELLE

Sure do.

INSPECTOR

Tell me everything you know.

EXT. MANSION - DAY

As they leave, Umberto looks at the Inspector.

UMBERTO

So how do we connect the
wife to the gun?

INSPECTOR

We don't. I'm not one hundred
percent certain the wife did
it. We will question everyone.

UMBERTO

Okay. Who's next?

INSPECTOR

The Gardener.

EXT. GARDEN - DAY

Inspector Lionetti and Umberto find the Gardener (wearing a
tank top) watering plants.

INSPECTOR

I need to ask you some questions.

Quincy turns off the water.

QUINCY

Okay.

INSPECTOR

What is your full name?

QUINCY

Quincy Leone

INSPECTOR

Where are you from, Mr. Leone?

QUINCY

Genoa.

INSPECTOR

I see you are wearing muddy boots.

QUINCY

Yes, it gets very muddy when planting.

INSPECTOR

There were muddy footprints on the floor next to *Signore* Summerfield's bed.

Quincy's eyes widen in dreaded fear, but admits nothing.

INSPECTOR (CONT'D)

I believe you climbed through the window and shot the *Signore*.

Umberto looks at the Inspector with surprise. He didn't see that coming.

INSPECTOR (CONT'D)

What I don't understand is why you stabbed him ten times before you shot him.

QUINCY

Why would I stab him and then shoot him? Why would I even kill him?

INSPECTOR

Isn't it true the master had
you go down on him regularly?
That would make me want to kill
him if he ever did that to me,
so I understand your motive.

QUINCY

Giuseppe snitched. Didn't he?

He looks down at his boots.

QUINCY (CONT'D)

What if he wore muddy boots to
frame me?

Inspector Lionetti stares him down.

QUINCY (CONT'D)

Okay. I admit I went into his
bedroom to kill the master, but
I didn't do it. He was already
dead when I got there.

UMBERTO

What?

The Inspector gestures with his index finger to his mouth
for Umberto to be silent.

QUINCY

When I pulled the cover down, I
was shocked. You know, seeing
him all cut up like that. Then
I covered him and left. It's
more likely Giuseppe killed him.

INSPECTOR

Why?

QUINCY

Because he's in love with the
maid. He's very protective of
her.

INSPECTOR

Wait. There were stab wounds,
but no gunshot?

QUINCY

No.

INSPECTOR

You're sure there was no gunshot?

QUINCY

I'm positive.

INSPECTOR

How do I know you didn't stab
him?

QUINCY

You have my word.

He pulls out a cross he's wearing around his neck. Looks up
at the sky, kisses the cross.

INSPECTOR

What kind of inspector would I
be if I trusted everyone who
said they didn't do it?

Quincy looks down sadly.

INSPECTOR (CONT'D)

If you didn't stab or shoot him,
how were you going to kill him?

QUINCY

I was going to throw him out the
window.

The Inspector stares at the Gardener's thick biceps.

INSPECTOR

Let me see your hands.

The Gardener extends his hands.

The Inspector takes out a wooden applicator and a small

vial from the leather case. He scrapes under Quincy's fingernails.

QUINCY

What are you doing?

INSPECTOR

If you fired a gun, there might still be gun powder residue under your fingernails. Maybe even blood.

The Inspector puts the debris from Quincy's nails into the vial, then puts the vial back inside the case. Umberto notices there are many vials and many wooden applicators.

QUINCY

I swear I didn't kill him. You have no proof I killed him, I know, because I didn't do it.

INSPECTOR

We'll see about that. When we first arrived I witnessed you replacing healthy plants with other healthy plants. I thought it was odd. But now I believe you were burying something.

(to Umberto)

Dig up the plants.

UMBERTO

What am I looking for?

INSPECTOR

A gun or knife.

QUINCY

I told you I didn't do it. There's nothing under them. You're only going to kill the plants.

The Josephine the Cook waddles over.

JOSEPHINE

Sir, may I speak with you a moment, please?

INSPECTOR

Of course, Mademoiselle. What can I do for you?

JOSEPHINE

I overheard Giuseppe say he was going to kill the Signore.

QUINCY

See, that's what I'm telling you.

Umberto finished digging up the roses.

UMBERTO

There's nothing, Sir.

INSPECTOR

Let's search your quarters, *Signorino Leone*. Then I'll question the Butler.

INT. GIUSEPPE'S HALLWAY - DAY

Inspector Lionetti and Umberto question Giuseppe just outside his bedroom.

INSPECTOR

What is your full name?

GIUSEPPE

Giuseppe Falcone.

INSPECTOR

Signore Falcone, you were heard saying that you were going to kill your Master.

Giuseppe looks toward the kitchen.

GIUSEPPE

It was the Cook, wasn't it?

(MORE)

GIUSEPPE (CONT'D)

I knew she heard us. The *Signore* was raping the maid Angelina almost every night. I told Angelina I would kill him if he did it again, but I didn't. I just said that to make her feel better.

The Inspector walks over to the bottom of the spiral staircase leading up to the husband's bedroom. He looks back to where Giuseppe's bedroom is.

INSPECTOR

I see the spiral staircase is very close to your quarters. Do you regularly use the secret door to enter the *signore's* bedroom?

GIUSEPPE

No, Sir. We were told it is only for emergency.

INSPECTOR

I believe you murdered *Signore* Summerfield and tried to frame the gardener.

Again, Umberto looks with surprise at the Inspector.

GIUSEPPE

I didn't, I swear.

INSPECTOR

You entered through the secret door and saw the *Signore* sleeping. You opened the window, put on some muddy boots, walked to the bed to frame the gardener. Then you shot the *signore*. You removed the boots and left through the secret door.

Inspector Lionetti opens the door to Giuseppe's bedroom.

INSPECTOR (CONT'D)
Umberto, search the room for the
gun. Also see if there are muddy
boots.

The Inspector takes out another wooden applicator and vial.

INSPECTOR (CONT'D)
(to Giuseppe)
Show me your hands.

Giuseppe obeys.

While he takes a sample from under Giuseppe's fingernails,
Umberto searches the bedroom.

Umberto walks towards the Inspector.

UMBERTO
There's no gun or muddy boots,
but I found this under a
floorboard.

He uses his handkerchief to hold up a rope.

Inspector Lionetti studies it in while Umberto still holds
it up.

INSPECTOR
What is this? It has blood and
skin on it.

GIUSEPPE
I... I had to tie the dog up
during your investigation of
the *Signore's* bedroom. He kept
trying to pull himself free to
go to his master, and the
rope cut into his neck.

INSPECTOR
But there's no fur.

GIUSEPPE
That doesn't prove I killed him.
(MORE)

GIUSEPPE (CONT'D)

He was shot, remember? The only person with a gun is the Groundskeeper. And, he's the only one with a key to the gun cabinet.

INSPECTOR

I will speak with him. In the meantime, you are not to leave the premises. Do you understand?

Giuseppe nods.

GIUSEPPE

I have no reason to leave, Sir.

The Inspector turns to leave.

GIUSEPPE (CONT'D)

I know it was the Son that did it. Maybe he got the gun from Armando.

Inspector Lionetti rolls his eyes at Umberto. He turns around, walks back to Giuseppe.

INSPECTOR

And how do you know this?

GIUSEPPE

I overheard the Son tell his mother, 'it has to be tonight'. And then his mother said, 'No, it's better if you wait until tomorrow'. When I heard the gunshot, I immediately thought the son killed him.

INSPECTOR

Mama, mia.

The Inspector slaps both of his hands on his cheeks, then slides them down his chin. He clasps his hands together as if praying. He looks at Umberto.

INSPECTOR (CONT'D)

58.

Just when I'm positive it's
one person, then it leads to
another.

Umberto nods.

EXT. FIELD - DAY

The Groomer sees the hunting dogs sniffing around a mound
of dirt in the field.

The dogs frantically use their paws to uncover something.

The Groomer gets a shovel.

EXT. DRIVEWAY - DAY

As Inspector Lionetti and Umberto slowly drive away from
the Mansion, the Groomer Matis flags them to stop.

MATIS

Excuse me, Sir. The dogs found
Chester buried in the field.
He was shot.

INSPECTOR

And you are?

MATIS

I'm Matis Dashiell, the Groomer.

Umberto writes in his notepad.

INSPECTOR

Where is the dog now?

MATIS

Still in the field. I can show
you.

The Inspector and Umberto exit the car, follow Matis to the
field.

EXT. FIELD - DAY

Inspector Lionetti closely examines the dog.

INSPECTOR

Look, Umberto. There's no mark
or missing skin on the dog's
neck.

UMBERTO

The Butler. Just like I said.
It's always the Butler

INSPECTOR

(to Matis)

Can you carry him to my car?

Matis lifts the dog.

They walk toward the Inspector's car.

INSPECTOR (CONT'D)

Who else besides the Groundskeeper
has access to a rifle or gun?

MATIS

No one, Sir.

The Inspector opens the trunk of his car. Matis lays the
dog in the trunk.

INSPECTOR

Where will I find the
Groundskeeper?

MATIS

(pointing)

I think he's over there in
the forest.

EXT. FOREST - DAY

The Inspector and Umberto find the Groundskeeper, Armando.

As they approach Armando, the Inspector notices Armando
wears muddy boots and holds a rifle.

INSPECTOR

Sir, I need to ask you some
questions.

ARMANDO

But why? I had nothing to do
with the murder.

INSPECTOR

That's what I need to find out.
Please state your full name.

ARMANDO

Armando Barone.

INSPECTOR

When was the last time you fired
your rifle, *Signore Barone*?

ARMANDO

Yesterday morning when I shot a
rabbit in the vegetable garden.

INSPECTOR

You sure it wasn't Chester, the
dog?

ARMANDO

Chester? No, Sir. It was
definitely a rabbit. I gave it
to the Cook. I swear I didn't
shoot the dog.

INSPECTOR

I understand you are the only
person with a key to the gun
cabinet.

ARMANDO

That is true.

INSPECTOR

Can you show me the gun cabinet?

ARMANDO

Sure. It's in the den.

They walk toward the house.

INT. DEN - DAY

Armando leads the way to the glass gun cabinet. The glass is intact.

INSPECTOR
Open it, please.

ARMANDO
I can't.

INSPECTOR
But you have the key.

ARMANDO
I did, but the key was stolen.

INSPECTOR
When?

ARMANDO
I don't know, Sir.

INSPECTOR
Where did you keep the key?

ARMANDO
In my bedroom. I was told to keep it in case of emergency.

INSPECTOR
Does anyone else have a key?

ARMANDO
No, Sir.

The Inspector looks through the glass.

INSPECTOR
I see one gun is missing.

ARMANDO
The Master gave me hell about it. He asked me about the missing gun a day before he was
(MORE)

ARMANDO (CONT'D)
murdered. I have a rifle. I have
no need for a gun.

INSPECTOR
You would've needed a gun
instead of a rifle to kill the
Signore.

ARMANDO
That would be true if I wanted
to kill him.

INSPECTOR
Maybe you loaned the gun to the
son and forgot?

ARMANDO
Never. This was the Master's
private collection. He wouldn't
let anyone touch his guns.

The Inspector and Umberto start to walk away.

ARMANDO (CONT'D)
You might ask the Maid what
she was burying this morning.
It was something small. I
didn't think much of it, but
now I think it could have been
a gun.

Inspector Lionetti turns around.

INSPECTOR
You saw her bury something?

ARMANDO
Yes, Sir. Near the hedges.

INSPECTOR
Show me exactly where.

EXT. ROSE GARDEN - DAY

The Groundskeeper leads them to some bushes.

ARMANDO

Right here, Sir.

UMBERTO

You want me to dig them up?

INSPECTOR

No. Leave the shovel here.

Let's go talk to the Maid.

(to Armando)

In the meantime, you are to remain on the premises. Do you understand? You are not to leave for any reason.

ARMANDO

Yes, Sir.

INT. KITCHEN - DAY

Inspector Lionetti watches Josephine prepare tea on a tray for Angelina to take up. She stops, looks at Angelina.

JOSEPHINE

Sorry, force of habit.

Angelina nods sadly.

JOSEPHINE (CONT'D)

Angelina's been taking the tray up to the Master every night for how many years, Angelina?

ANGELINA

Five, I think.

INSPECTOR

So you brought the tea up for the *Signore* on the night he was murdered?

ANGELINA

(sotto voce)

Sí.

INSPECTOR

What time did you bring the
Master his tea?

ANGELINA

I always bring at ten.

INSPECTOR

When you brought the tea up for
the *Signore*, was the dog there?

ANGELINA

Sí. As always. Chester lift
his head when he see me.

INSPECTOR

And did you lock the door when
you left?

ANGELINA

No, *Signore*. I no have key to
lock. If door locked, I no allowed
to go in.

JOSEPHINE

Why the questions about the dog?

INSPECTOR

I'm trying to ascertain how the
dog got out. By the way, when
did you prepare the rabbit the
Groundskeeper gave you?

JOSEPHINE

Yesterday for dinner, Sir. Why
do you ask?

INSPECTOR

No reason in particular.

The Inspector notices Angelina wears pearl earrings.

INSPECTOR (CONT'D)

Do you have a pearl necklace to
match your earrings?

Angelina's eyebrows rise when she looks at Josephine. She looks back at the Inspector.

ANGELINA

Sí. The Master give to me.

INSPECTOR

May I see it?

ANGELINA

Sí, of course. Follow me.

She leads them to her bedroom.

INT. ANGELINA'S BEDROOM - DAY

Angelina opens a small jewelry box, takes out the pearl necklace.

ANGELINA

He also give to the *Signora*.
She always wear it.

The Inspector looks at it, no pearl missing.

INSPECTOR

The *Signora* has the same?

She nods. He hands the necklace back.

INSPECTOR (CONT'D)

What did you bury in the garden?

She looks scared.

ANGELINA

The garden? Nothing, *Signore*.

INSPECTOR

Let's go see.

EXT. GARDEN - DAY

The Inspector leads her to the bushes.

INSPECTOR

Now, Umberto.

Umberto uses the shovel, finds a small type of garment.

INSPECTOR (CONT'D)

What is this?

Embarrassed to say, she looks at Umberto, blushes.

ANGELINA

My knickers, Sir.

UMBERTO

But, Italian women don't wear them.

ANGELINA

The Master buy them for me.

INSPECTOR

And why did you bury them?

ANGELINA

The Master's...

She points to the Inspector's penis and gyrates her hand.

ANGELINA (CONT'D)

...sperma.

She looks embarrassed again at Umberto.

ANGELINA (CONT'D)

I no want to throw them in trash. I no want anyone to know what he do to me.

INSPECTOR

The Groundskeeper saw you bury this and thought it might be the missing gun.

ANGELINA

I would never touch a gun, *Signore*.

INSPECTOR
What about poison?

ANGELINA
What?

INSPECTOR
There was poison in the tea.
We questioned the shopkeeper.
He remembered you purchasing
some rat poison. You said there
were rats in the kitchen.

She SIGHS heavily.

INSPECTOR (CONT'D)
You have the motive, *Signorina*.
He raped you and refused to set
you free.

ANGELINA
But, I no kill him! You should
arrest the wife and son. I hear
them argue who was to do it.

INSPECTOR
Were those their exact words?

ANGELINA
He say, 'you do it, I cannot',
And she say, 'it has to be you'.

Inspector Lionetti looks at Umberto who rolls his eyes this
time.

ANGELINA (CONT'D)
During the party, I look for
Robert. He no there when we
hear the gun.

INSPECTOR
He wasn't downstairs?

She shakes her head.

INSPECTOR (CONT'D)

I will check into that. In the meantime, you are not to leave the house for any reason. Understand, *Signorina*?

ANGELINA

Sí, Signore.

INT. LIVING ROOM - DAY

Inspector Lionetti stands facing Penelope seated on the sofa. Umberto listens intently, takes notes.

INSPECTOR

I noticed you and your husband sleep in different rooms. Why is that?

PENELOPE

Because he snores badly and I'm allergic to the dog.

INSPECTOR

You're allergic?

UMBERTO

That's what she said.

Inspector Lionetti thinks back to the night he met Penelope.

FLASHBACK

INT. LIVING ROOM - NIGHT

Penelope holds Chester as she calmly greets the Inspector and Umberto.

PENELOPE

Please come in, Gentlemen.

INSPECTOR

I was told your husband has been murdered?

She puts Chester down.

END FLASHBACK.

INSPECTOR (CONT'D)

On the night your husband was murdered, did you go into his bedroom before retiring?

PENELOPE

No.

INSPECTOR

Are you sure? Think back because there is a witness that saw you come out.

Umberto looks astonished.

PENELOPE

Let me think. Oh yes, I remember now. I went in. I saw he was asleep, and left.

INSPECTOR

Did the dog go out?

PENELOPE

He would never leave my husband's side.

INSPECTOR

Did you lock the door?

PENELOPE

I don't remember. I may have.

INSPECTOR

But why lock the door?

She looks down, tries to think of an answer, then shrugs.

INSPECTOR (CONT'D)

Tell me about the relationship between your husband and your son.

PENELOPE

70.

They were always arguing, yelling.
My son hated boarding school
and wanted to come home, but my
husband wouldn't let him.
Truth is, he didn't want him
here.

INSPECTOR

Why is that?

PENELOPE

Because he always suspected he
really wasn't his son.

INSPECTOR

Why would he think that?

PENELOPE

I don't know. I've never cheated
on him.

INSPECTOR

I understand he cut you out of
his will and made his dog the
beneficiary. That made you very
angry, didn't it? So angry in
fact, that you killed the dog.

Umberto hits the top of his head with his hand. He can't
believe what he's hearing.

PENELOPE

Where did you hear that? It
was his mother, wasn't it? Well,
she's wrong. As far as I know,
I'm still the beneficiary. Ask
the lawyer if you don't believe
me.

INSPECTOR

I'll do just that.

PENELOPE

Well, if there's nothing else...

She stands. He gets in her space.

INSPECTOR

You didn't answer about the dog.
In fact, you didn't even react
when I said the dog was killed.

PENELOPE

That's because I assumed he was
either killed or ran away. I
didn't think he ran away because
he was devoted to my husband.
He was always at his side, even
slept right next to him. So, I
felt he must have died.

INSPECTOR

Died, yes, but I said 'killed'.

The Wife doesn't react.

INSPECTOR (CONT'D)

I was told you always wear a
pearl necklace. I see you're
not wearing it today.

PENELOPE

Let me guess, his mother told
you that as well. That bitch!

She starts to walk out.

INSPECTOR

Where's the necklace, *Signora*?

PENELOPE

Someone stole it.

INSPECTOR

Why is there no police report?

Umberto looks surprised again at the Inspector.

INSPECTOR (CONT'D)

(to Penelope)

You knew about his affairs with
other women and the maid. And

(MORE)

INSPECTOR (CONT'D)
you were very angry about being
cut out of his will. Those are
very big motives, *Signora*.

He stares her down.

INSPECTOR (CONT'D)
You are not to leave the premises
for any reason. Do you understand?

She nods.

The Cook enters.

JOSEPHINE
I'm sorry, *Signora*, Inspector.

PENELOPE
Yes?

JOSEPHINE
My large knife, you Americans
call a cleaver, is missing.

INSPECTOR
Since when?

JOSEPHINE
The last time I saw it was when
I cut up the rabbit.

EXT. MANSION - DAY

Inspector Lionetti and Umberto walk to their car.

UMBERTO
How did you know there's no
police report about the necklace?

INSPECTOR
I didn't. Now I know because she
didn't deny it. I figured if
she lied about being allergic
to the dog, then she probably
also lied about the necklace.

UMBERTO

You surprise me every time you question somebody, Raimondo. You accuse them based only on your theory.

INSPECTOR

Good observation, Umberto. By doing so, I observe their reaction, which tells me if they are telling the truth. Also, it applies pressure. Sometimes we get lucky. They confess because they think they're caught.

UMBERTO

(bowing)

I bow to you, Raimondo. You are a master!

The Inspector SIGHS DEEPLY.

INSPECTOR

But I can't decide who the murderer is. Everyone hated him, and each one has a motive. Who is lying? Who is telling the truth? Who is bluffing? Just when I think I know who it is, they point a finger at someone else.

UMBERTO

Sí, Sí. I notice that too.

The Inspector looks around.

INSPECTOR

You see those trees over there?

UMBERTO

Sí.

INSPECTOR

You can see both roads from
(MORE)

INSPECTOR (CONT'D)
there. I want you to hide there
and keep an eye on anyone who
leaves.

UMBERTO
You think the murderer will flee?

INSPECTOR
I do, because people panic when
cornered. We're gonna let the
murderer reveal him or herself.

UMBERTO
Genius!

INT. LAWYER'S OFFICE - DAY

Inspector Lionetti stands as he questions the lawyer seated
behind his desk.

INSPECTOR
Who is the beneficiary of
Signore Summerfield's will?

SPENCER
Everything is willed to his wife.

INSPECTOR
Not the dog?

The Lawyer GULPS loudly. The Inspector notices.

INSPECTOR (CONT'D)
When was the will amended?

The Lawyer hesitates. The Inspector stares him down hoping
he'll confess.

SPENCER
It was never amended.

EXT. MANSION - MORNING

A very sleepy Umberto walks slowly towards the Inspector as
he drives up.

INSPECTOR

75.

Did anyone try to leave?

Umberto can hardly keep his eyes open.

UMBERTO

No.

INSPECTOR

Go sleep in my car. I'll
question the son and take notes.

Umberto drags his feet toward the car as the Inspector
walks briskly toward the front door of the mansion.

INT. DEN - DAY

The Inspector finds the Son sitting at his father's desk.

INSPECTOR

Someone overheard you tell your
mother to kill your father.

ROBERT

What are you talking about?

INSPECTOR

Do you deny saying, 'You do it.
I can't'?

He looks at the Son for his reaction, but Robert's stoic.

INSPECTOR (CONT'D)

And another person reported
you telling your mother, 'it
has to be tonight'.

ROBERT

I hate to break your bubble,
but we were talking about telling
my father that I ran away from
boarding school.

The Inspector stares him down.

ROBERT (CONT'D)

Ask her if you don't believe me.

The Inspector nods slowly as he thinks.

INSPECTOR

At the party, when your mother
went upstairs, how did she seem?

ROBERT

What do you mean?

INSPECTOR

Was she nervous, edgy?

ROBERT

No. Just her normal self.

INSPECTOR

And after your mother went
upstairs, did you see anyone
else go up?

ROBERT

No, but I saw the Maid come
down.

INSPECTOR

Was this before or after the
shot?

Robert thinks.

ROBERT

Before.

INSPECTOR

You're sure?

ROBERT

Yes, positive.

INSPECTOR

And what about you?

ROBERT

Me, what?

INSPECTOR

During the party you were nowhere to be found for a long period of time and then suddenly appeared in the hall.

ROBERT

Who said that?

INSPECTOR

Doesn't matter. Where did you go?

ROBERT

I had a lot to drink and went to the toilet. Is that not permitted?

INSPECTOR

So, you went to the upstairs toilet instead of the one closer downstairs?

ROBERT

Why do you assume I went to the one upstairs?

INSPECTOR

Because you were seen already in the hall near your father's bedroom when everyone rushed upstairs.

ROBERT

I... I... may have been drunk. I don't know why I used the one upstairs.

INSPECTOR

You didn't seem drunk when I questioned you and you rushed to phone the Coroner.

Robert bites his lip.

INSPECTOR (CONT'D)

Did anyone check the doorknob
after you said the door was
locked?

ROBERT

No. Why would they?

INSPECTOR

We only have your word that it
was locked.

ROBERT

I don't understand why it even
matters if the door was locked
or not.

INSPECTOR

Because the murderer would have
locked it to give him or her
more time to escape, especially
if they had to climb down a
ladder.

ROBERT

But why would that matter to me?

INSPECTOR

I think it's very possible you
killed your father because you
had the greatest motive - hate.
You felt unloved and belittled
your whole life.

ROBERT

That is true, but you confirmed
witnesses saw me with them in
the hallway trying to open the
door.

INSPECTOR

I believe after you killed him
you escaped down the ladder to
the second-floor hallway.

Robert looks trapped, SIGHS HEAVILY.

ROBERT
That's all circumstantial. You
have no proof.

INSPECTOR
I'd like to check your room.

INT. PRIVATE CLUB - NIGHT

Inspector Lionetti flashes his badge as he and Umberto approach Lazlo and Veneto guarding the entrance.

INSPECTOR
Is there someone here by the
name of Wolfcheck, or
Wallcheck?

LAZLO
Wojciech.

INSPECTOR
Well, is he here?

VENETO
What do ya want with him?

INSPECTOR
I just want to talk to him.

He looks around the smoke-filled room, sees a lot of men playing cards at several tables.

INSPECTOR (CONT'D)
Which one is he? Point him
out to me, please.

LAZLO
What if I don't want to?
What're you gonna do, arrest
me?

Inspector Lionetti turns, gets in his face.

INSPECTOR
If you want to spend the night
in jail, I can arrange that.

Lazlo looks like he's about to spit in the Inspector's face.

VENETO

I'll tell him you're here.

Lazlo shakes his head at Veneto.

Veneto walks over to Wojciech smoking a cigar as he plays cards at one of the tables. The Woman with the drinks stands behind another victim.

Veneto whispers in Wojciech's ear.

Wojciech looks at the Inspector.

He continues playing, and wins. His losing tablemates throw their cards on the table.

Wojciech slowly rises, walks over to the Inspector and Umberto.

He gestures for them to follow him outside. Lazlo and Veneto are right behind him.

EXT. PRIVATE CLUB - NIGHT

The Inspector is about to speak to Wojciech when several men walk up to them and stop.

The Inspector gestures for them to go on in. He waits until the last person goes inside.

INSPECTOR

Signore Wojciech. You were seen threatening Burt Summerfield and demanding money.

WOJCIECH

I wasn't there.

INSPECTOR

Where?

WOJCIECH

At the mansion where you
say it happened.

INSPECTOR

I didn't mention the mansion.

(to Umberto)

Did you hear me say it was
at the mansion?

Umberto shakes his head.

WOJCIECH

Well, I wasn't wherever it was.

INSPECTOR

One of these nice gentlemen
behind you, hit him.

Wojciech looks at his Thugs.

WOJCIECH

Did either of you hit him?

LAZLO

Not me.

VENETO

Nope.

INSPECTOR

Signore Summerfield died.

Wojciech's eyes widen.

LAZLO

Whoa.

WOJCIECH

It wasn't my fault.

INSPECTOR

You want to tell me your
version of what happened?

WOJCIECH

All I did was remind him he owed me money. I didn't touch him.

Inspector Lionetti looks at the Thugs.

INSPECTOR

Which one of you hit him?

WOJCIECH

No one hit him. He tripped and fell into his fancy car.

VENETO

Yeah, that's what happened. He tripped, right Lazlo?

Lazlo's fuming, but prevents himself from saying anything.

INSPECTOR

(to Wojciech)

Are you sure you want to stick to that story? 'Cause I have a witness.

Wojciech is silent.

As the Inspector and Umberto leave, Veneto turns to Wojciech.

VENETO

You want me to kill that old hag, Boss?

EXT. AMOREENA'S MANSION - DAY

Inspector Lionetti and Umberto knock on the door.

INT. AMOREENA'S MANSION - DAY

The Inspector and Umberto follow Amoreena to her parlor.

AMOREENA

Would you gentlemen like some Limoncello?

Umberto is about to say yes, but the Inspector puts his arm out to stop him.

INSPECTOR

We need to ask you some questions,
Signorina.

AMOREENA

It's *Signora*. I'm married.

INSPECTOR

You're married?

Amoreena smiles, looks puzzled.

AMOREENA

Yes. My husband used to be a
childhood friend of Robert.
So, how can I help you?

INSPECTOR

Well, let's start with your full
name.

AMOREENA

Amoreena Francesca di Moretti.

INSPECTOR

And how long have you known
Signore Summerfield?

AMOREENA

About three weeks.

INSPECTOR

Forgive me for asking, but were
you his mistress?

AMOREENA

I wouldn't say mistress. I was
more of a sex partner. Burt
loved sex, as do I.

INSPECTOR/UMBERTO

(smiling)

Hm.

AMOREENA

That silly man asked me to marry him. Then he threatened to tell the whole of society about our affair to ruin me if I didn't.

INSPECTOR

That, *Signora* sounds like a motive to me.

AMOREENA

A motive? Please tell me, Inspector, you don't believe I would actually murder him?

INSPECTOR

With all your money you could have hired someone.

AMOREENA

I think it's time for you both to leave. My Butler will show you out.

EXT. ROAD TO MANSION - DAY

The Inspector and Umberto drive toward the mansion.

INSPECTOR

I believe I know who did it.

UMBERTO

Tell me. Is it the angry, jealous Widow, the angry Son, the Gardener, the Maid or Butler who wanted revenge, the blackmailed Mistress, or the Gambler who didn't get paid?

INSPECTOR

It will all be revealed shortly, Umberto.

INT. LIVING ROOM - DAY

All suspects await the arrival of the Inspector and

talk to each other as they anxiously wait: Wife, her Lawyer Spencer, Son, Maid, Butler, Gardener, Groomer, Groundskeeper, Grandmother, Wojciech Von Zimmermann, Amoreena and a man, LUCIANO DI MORETTI.

PENELOPE

I know you did it, Armando.

ARMANDO

Me? Why me?

Robert gets in his face.

ROBERT

Because you had the spare key
to the gun cabinet.

GIUSEPPE

No, Quincy did it.

Everyone looks at Quincy.

Quincy rushes over to Giuseppe, pushes him.

QUINCY

How dare you Giuseppe.

SPENCER

Stop it all of you. Let's just
wait for the Inspector and find
out who it was.

The each back off, still angry, they converse in small groups.

The Inspector enters.

Everyone sits down. It's eerily quiet.

Inspector Lionetti looks at each one.

INSPECTOR

You are all pathetic. But, one
of you in this room is a murderer.

They all look at each other.

INSPECTOR (CONT'D)

What I don't understand is how each of you can look me in the eye and lie to me. And then have the balls to accuse someone else. You're like children caught with your hand in the cookie jar.

ARMANDO

I can't stand it anymore. Just tell us who did it.

INSPECTOR

This is how I think it went down on the night *Signore* Summerfield was murdered.

He walks over to Angelina, stands facing her. She looks scared, BREATHES in heavily.

GIUSEPPE

Huh?

INSPECTOR

At ten P.M., the Maid, Angelina enters the bedroom with a tray of tea. She sees the *Signore* asleep. She sees the dog lying in his bed near the wall. She sets the tray with tea on the nightstand. Then she puts poison in the teacup and leaves with the tray.

GASPS from everyone.

ARMANDO

I knew it was her.

GUISSPE

Angelina, tell them you didn't do it.

Angelina fearfully looks at everyone staring at her, then sadly down.

INSPECTOR

But, sometime during the night,
the cup falls on floor, probably
when...

He turns to Penelope.

INSPECTOR (CONT'D)

...you smothered your husband with
a pillow, and in doing so, your
pearl necklace broke. You didn't
notice Chester follow you out
the door.

Everyone now stares down Penelope whose mouth is wide open
in astonishment.

SPENCER

Now wait a minute.

The Inspector turns to him.

INSPECTOR

Ah, the attorney.

SPENCER

This is all conjecture. You
didn't see her smother him.
Just because you found broken
pearls doesn't mean she
murdered him. The necklace
could have broken when she
went in to say goodnight.

INSPECTOR

Ater she smothered him, he was
still alive when...

He walks over to Guiseeppe.

INSPECTOR (CONT'D)

...Giuseppe, the Butler enters the
room via the secret door. He
strangles the *Signore* with a
rope.

What?

Giuseppe looks lovingly at Angelina.

GIUSEPPE

I couldn't stand him raping
you. I wanted to set you free.
I love you, Angelina.

Angelina cries, nods.

Inspector Lionetti walks over to Robert. Robert's eyes
widen. He starts to sweat, pulls his collar out from his
neck. He GULPS.

INSPECTOR

The Son then enters the room.
He locks the door. He pulls the
cover off his father and cuts
him over and over with the Cook's
cleaver. Then he covers his father
before leaving out the window.

GASPS and looks of disbelief from everyone.

Robert shakes his head over and over at everyone now
glaring at him.

ARMANDO

I'm totally confused. Giuseppe
just admitted he did it. And
the *Signore* was shot.

GIUSEPPE

Yes, we all heard a shot.

INSPECTOR

I'm getting to that.

He walks over, stands facing Quincy.

Quincy nervously stands.

QUINCY

No, Inspector. I told you I
didn't do anything.

INSPECTOR

The Gardener, in revenge for *Signore* Summerfield's sex acts with him, climbs in through the window with the intention of throwing the *Signore* out the window. But, when he saw the cuts and blood, he left, leaving the window open and the ladder leaning against the house.

Quincy is relieved.

QUINCY

See, I'm the only one that didn't kill him.

INSPECTOR

In questioning *Signora* di Moretti, I found that *Signore* Summerfield had threatened to reveal their affair if she didn't agree to marry him.

PENELOPE

So, he was planning to divorce me after all. That bastard!

The Inspector turns to Wojciech.

INSPECTOR

The *Signore* acquired a hefty debt, thanks to you *Signore* Wojciech.

Wojciech shrugs an 'oh well'.

INSPECTOR (CONT'D)

The *Signore's* business was failing.

Penelope looks at Estelle.

PENELOPE

Is that true?

ESTELLE

Investors are looking into flying.

INSPECTOR

By marrying the wealthy *Signora*,
he would be debt-free and acquire
enough to invest in airplanes.

Penelope looks at Estelle.

PENELOPE

You knew this and didn't tell
me, you bitch.

Estelle bites her lip, looks down.

Penelope turns angrily to Amoreena.

PENELOPE (CONT'D)

So, you shot him?

INSPECTOR

No.

The Inspector walks up to the Grandmother.

INSPECTOR (CONT'D)

When I was leaving the house
that night I heard you yell for
someone to let the dog out.
Do you remember?

ESTELLE

Yes, and no one came.

INSPECTOR

I watched you stand up without
any difficulty, and walk to the
door opening it and then
returning to your wheelchair.

Look of shock on everyone.

GIUSEPPE

She can walk?

INSPECTOR

91.

Signora, I surmise you are also capable of murder.

ROBERT

Grandma?

INSPECTOR

But, since you have no motive, I don't think you did anything.

MATIS

Okay, so why am I here?

INSPECTOR

I thought you might like to know who killed Chester.

Matis nods.

Inspector Lionetti looks at everyone.

INSPECTOR (CONT'D)

As for the dog's murder...

He turns to the Groundskeeper.

Armando blurts out pleading his case.

ARMANDO

It was an accident. I was afraid to tell anyone for fear of losing my job. My wife has cancer and the medical bills have wiped out all our money.

He rushes to Penelope, gets on his knees in front of her.

ARMANDO (CONT'D)

I'm sorry, Madam.

Penelope closes her eyes, nods slowly.

Armando looks at Inspector Lionetti.

ARMANDO (CONT'D)

So, who shot the *Signora*?

EVERYONE

Yes. We want to know.

Luciano is startled when the Inspector turns toward him.

INSPECTOR

While I was questioning your wife, I surmise you overheard our conversation. Your wife is wealthy. If she divorced you, you would have nothing.

Luciano looks at Amoreena.

INSPECTOR (CONT'D)

Signora di Moretti had mentioned you were a childhood friend of Robert.

Robert looks at Luciano.

ROBERT

Luciano?

Luciano looks away.

INSPECTOR

Signore di Moretti, you were familiar with the mansion since you played at the house many times, and therefore, knew about the gun cabinet and spare key.

ARMANDO

It was you! You stole the key.

INSPECTOR

I surmise you sneaked into the house sometime a day or two before the murder and stole the key. Then you climbed in through the window that was left open by Quincy. You shot the *Signore* and left through the window again.

LUCIANO
You have no proof.

INSPECTOR
We found the gun. It was taped
under the billiards table in
your den.

Look of horror on the Luciano's face. He bolts for the door.

Umberto points his gun.

Luciano stops, raises his hands. Umberto cuffs him.

Inspector Lionetti points to each person.

INSPECTOR (CONT'D)
I am also going to arrest all
of you.

Looks of surprise on everyone.

EVERYONE
What?

INSPECTOR
Each one of you tried to kill
the *Signore*, but you obviously
didn't do a good job because the
gunshot by *Signore Di Moretti*
was the final straw that killed
him.

(to Umberto)
Arrest them, Umberto.

The Coroner rushes in.

CORONER
One moment, Inspector Lionetti.

The Inspector turns to the Coroner.

CORONER (CONT'D)
You told me he was shot a little
(MORE)

CORONER (CONT'D)
after twelve in the morning.
But, I have confirmed that
Signore Summerfield died of a
heart attack around nine P.M.

Everyone stands up, including Estelle.

EVERYONE
What?

Umberto walks up to Inspector Lionetti.

UMBERTO
What does that mean, Raimondo?

Everyone looks at Inspector Lionetti, waits with baited
breath to hear his answer. The room is eerily quiet.

INSPECTOR
It means, there was no murder.
He died of natural causes. And,
under the law, no one can be
tried for killing a man who was
already dead.

He looks at everyone.

INSPECTOR (CONT'D)
So, you are all free.

Everyone CHEERS, except Penelope who faints.

Angelina smiles at Guiseppe, rests her head on his chest.

The faces on the others show relief.

Luciano weeps as Umberto uncuffs him.

Inspector Lionetti looks down, thinks.

INSPECTOR (CONT'D)
Wait a minute. Nine P.M.?

He looks at Giuseppe.

INSPECTOR (CONT'D)

What time did you say you last saw *Signore* Summerfield alive?

GIUSEPPE

At eight, Sir.

The Inspector looks at Estelle.

INSPECTOR

And *Signora*, you claimed to have seen one of Wojciech's men hit your son, right?

ESTELLE

That's right.

INSPECTOR

Then the blow to the *Signore* caused his heart attack. And, that makes you, Wojciech Von Zimmermann, guilty of murdering *Signore* Summerfield.

(to Umberto)

Arrest him, Umberto.

SPENCER

You can't prove that his heart attack was a result of being hit. And I doubt very much a court of law would convict him because there's no medical evidence. He could have had a bad heart.

PENELOPE

He did smoke a lot of cigars.

Everyone nods to each other.

Inspector Lionetti SIGHS.

Umberto looks at him.

UMBERTO

Raimondo?

INSPECTOR

He's right. We cannot arrest him.

Umberto shakes his head.

The Inspector looks at everyone.

INSPECTOR (CONT'D)

If I had my way, I'd lock you all up. But I must follow the law. You got away with it this time. I'll be watching each of you. You so much as spit on the ground, and I will arrest you.

(to Umberto)

Let's go, Umberto.

Inaudible dialogue as everyone talks to each other.

Umberto walks next to the Inspector on their way out.

UMBERTO

I didn't know spitting on the ground is illegal.

INSPECTOR

It's not, but we make them think it is.

UMBERTO

Genius!

Inspector Lionetti laughs, puts his arm around Umberto as they exit the front door.

FADE OUT.