

HUMANITIES INSTITUTE  
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## ***Stage Fright* (1950)**

Alfred Hitchcock

### **Contents** (Overview-Synopsis-Characters-Character Analysis-Themes-Scenes)

#### OVERVIEW

*Director* Sir Alfred Hitchcock (1899-1980) is a household name and perhaps the best-known British filmmaker. With over 50 films to his credit, Hitchcock helped to shape the modern understanding of the thriller genre. His best-known films include *The Birds*, *Psycho*, *Vertigo*, and *Rear Window*, all of which have earned accolades, including preservation by the US Film Registry. In 1960, Hitchcock was inducted into the Hollywood Walk of Fame with two stars for his work in both film and television. He was also the first recipient of the BAFTA Academy Fellowship Award.

*Film* After realizing his dream of moving to Hollywood, Warner Brothers asked Hitchcock to return to London to film *Stage Fright* on location. The cast is composed entirely of British actors, except for the two headlining women, Jane Wyman and Marlene Dietrich. These facts make this American-funded and Warner Brothers-owned title a British film, and so it has been preserved by the BFI. Loosely based on the 1947 novel *Man Running*, *Stage Fright* was adapted for the screen by Whitfield Cook—who would go on to write the screenplay for *Strangers on a Train*—and Alma Reville, Hitchcock's wife. There are some notable differences between the film and the novel including the identity of the killer.

*Background* *Stage Fright* caused a stir upon release. Critics were mixed: even though the actors' performances and the story were almost universally praised in reviews, many reviewers disliked the “lying flashback” at the film's beginning. Hitchcock would say in later interviews that this was one of his greatest mistakes. Modern film scholars disagree, however. This lie so effectively puts the viewer into the mind of Eve that we're just as shocked as she is to learn the true killer's identity. The film earned nearly two million dollars in global box office rentals and still ranks highly among Hitchcock's films today, with a 91% on Rotten Tomatoes.

#### CINEMATIC NARRATION

For this tense thriller, Hitchcock ditched the cumbersome Technicolor cameras in favor of the smaller and more easily maneuverable black and white cameras. Much of the cost and effort that went into his two previous films – *Under Capricorn* and *Rope* – had to do with working with and around the heavy color cameras. In *Stage Fright*, we see a return to Hitchcock's roots with the camera following the action instead of the action playing out around the camera and a decent amount of comedy playing out on screen. Despite being nearly two hours long, *Stage Fright* has excellent pacing, keeping the viewer wondering until the very end how the story will conclude. An exceptional red herring early in the film adds to the success of the film's thrilling conclusion. Hitchcock's cameo in this film is surprising and is perhaps the easiest to spot in all of his films.

#### SYNOPSIS

Eve Gill is an aspiring actress at the Royal Academy of Dramatic Art in London. Her life takes a tumultuous turn when her friend and crush, actor Jonathan Cooper, seeks her help. He confesses to being the secret lover of flamboyant stage actress Charlotte Inwood, who he claims framed him for the murder of her husband. Eve takes Jonathan to her father's house on the coast, where they discover crucial evidence suggesting Charlotte's deception. Eve, using her acting skills, infiltrates Charlotte's world

by working undercover as her maid's replacement. Eve soon uncovers Charlotte's affairs and Jonathan's manipulations, all while becoming entangled with Detective Inspector Smith.

Jonathan disappears from Eve's father's house. In London, Eve's feelings for Detective Smith intensify. Using a bloodstained doll in a macabre display, Eve and her father attempt to force Charlotte into a confession, but her admission shocks them: Jonathan killed her husband. Eve refuses to believe her and attempts to help Jonathan hide from the police at the theater. Whispering in their basement hiding spot, Jonathan confesses to Eve that he, not Charlotte, is the murderer, and also mentions his violent urges. Faced with the dilemma of aiding or betraying Jonathan, Eve cleverly orchestrates his capture. The pursuit ends tragically when Jonathan meets his end beneath a falling safety curtain.

## MAIN CHARACTERS

*Eve Gill* – A young aspiring actress who helps her friend escape murder charges

*Charlotte Inwood* – A famed actress whose husband died due to foul play

*Wilfred "Ordinary" Smith* – The lead investigator in the Inwood case

*Jonathan Cooper* – Eve's actor friend and crush on the run from murder charges

*"Commodore" Gill* – Eve's father and owner of a small Nellie Goode – Charlotte's housekeeper

*Mrs. Gill* – Eve's mother

*Freddie Williams* – Charlotte's manager

## CHARACTER ANALYSIS

### **Eve Gill**

Eve is an aspiring actress living in London with her parents. Her crush, Jonathan Cooper, asks her to help him escape the police one day. During her investigation into Charlotte, she begins falling for Detective Smith.

*Intelligent* Eve is very intelligent, using her smarts to quickly adapt to the changing situations around her investigation into the Inwood murder. She's able to concoct a plan to get into Charlotte's good graces very quickly, and without the added complications of Jonathan's meddling and her blossoming relationship with Smith, she may have solved the mystery on her own. Mr. Gill often remarks on her quick wit, although he does mock her as "foolish" when she shows up on his doorstep with a strange man, running from the law. Eve is quick thinking, navigating situations that could turn out poorly with only comical emphasis. She's able to get her father and Nellie to meet at the fair without saying a word, keeping her identity secret from Charlotte in the process. Similarly, she is able to deal with Jonathan at the film's end with a simple trick, locking a door behind him. With her father's help, she's also able to pitch a scheme to Detective Smith that would allow them to catch Charlotte talking about her part in the crime. Although this backfires from Eve's point of view, the idea of using a microphone to catch a private conversation was an intelligent idea at a time when sound systems were just becoming commonplace.

*Controlled* Eve is incredibly controlled in stressful situations. The only anxiety she shows is usually played more for comical effect than characterization. While there are a good handful of these moments in this mixed-genre thriller, during the most suspenseful moments, we see Eve conquer her fear and nervousness with relative ease. She's able to pose as Doris even when Smith is nearby, giving Charlotte no clue as to her discomfort or familiarity with him. Likewise, she's able to control herself when Smith grows close to finding Jonathan, utilizing her acting skills. Her greatest moment of control comes at the film's end, when Jonathan shows his true colors, admitting Charlotte is telling the truth and talking about his violent urges. While many other people wouldn't be able to contain their fear in this situation, Eve calmly convinces Jonathan that she will help him escape before betraying him to the police.

*Naïve* Eve is a young woman. Without much worldly experience, she comes to trust Jonathan much too quickly because she is infatuated with him. This naïve behavior happens several times throughout the film, especially with how Eve tries to investigate the case on her own. She is only an aspiring actress, yet

she thinks she can do a detective's job. She's not entirely wrong, finding an aspect of the case that Detective Smith missed, namely, that Charlotte helped Jonathan escape and wanted to aid him when he returned to the theater. Eve, however, missed the biggest part of the crime, that Jonathan had killed before and murdered Mr. Inwood out of jealousy and perhaps madness.

### **Wilfred "Ordinary" Smith**

Detective Smith is in charge of the Inwood case. As his investigation continues, he becomes infatuated with Eve. His closeness to the young woman creates conflict when she is revealed to be posing as Doris Tinsdale, the maid.

*Serious* Smith is incredibly serious. While he's not without humor, he is very down-to-business in his attitudes and conversations. We see this most clearly when he realizes that Eve has been lying to him, covering up her secret investigation into the Inwood murder. He goes full detective on her, interrogating her after the garden party to get the information he needs from 'Doris Tinsdale' about Jonathan. Despite both his anger at Eve and his love for her, Smith remains serious and composed when Eve disappears with Jonathan, hiding in the basement of the theater.

*Lovestruck* Smith falls for Eve quite quickly. They're not even done with their lunch conversation at the pub before he starts making doe eyes at her. His passion for the young actress is so overwhelming that she quickly falls for him, too, forgetting her crush on Jonathan. Because he's so beguiled by his newfound affection for Eve, he's blinded to her strange behavior until the day of the garden party. After receiving some information about Eve's movements from her friends and seeing her answer to 'Doris' in the performance tent, Smith is crushed. While we see his anger, Mr. Gill tells Eve that he's just trying to hide his sadness about Eve's dishonesty and apparent interest in Jonathan. By the end of the film, we see Smith coming back to Eve, comforting her as he leads her away from the stage after the safety curtain crushes Jonathan.

### **Jonathan Cooper**

Jonathan is a young actor working in London. His infatuation with the adulterous Charlotte motivates him to kill her husband. He lies to Eve, seeking anyone to shelter him from the police.

*Unstable* Jonathan proves very quickly to be unstable. The first thing he does on screen is lie to and manipulate Eve into helping him. Even in his lie, we can see some of his unstable behaviors, such as becoming lost in pessimistic thoughts and problems with authority. When Eve tells Jonathan that her father is going to get him out of the country and says she'll investigate Charlotte, Jonathan reacts with sudden anger, burning the bloodstained dress and earning Mr. Gill's ire with his shouting and other behavior. While there are a number of small details that show his instability, we see it most clearly when he's hiding in the basement with Eve. Jonathan tells Eve that Charlotte has been telling the truth and that he's had violent urges since he was a child.

*Determined* Jonathan shows great determination to avoid the police. He evades the first policeman to pursue him by sheer force of will and the strength of some safety glass. He then manipulates Eve into helping him. His determination also shows in his strange protection of Charlotte. While he blackmails the actress during his visit to her dressing room, he is almost violently defensive of her when Eve and Mr. Gill want to investigate Charlotte's involvement in the murder. Even though he is caught at the end of the film, he escapes quickly, tricking the police and hiding with Eve in the basement. Despite his determination to escape from justice, he meets his end when he trips underneath the falling iron safety curtain and is crushed to death.

### **Charlotte Inwood**

Charlotte is a famous singer and stage actress. Jonathan kills her husband, and her cold behavior makes Eve suspect her of foul play.

**Cold** Charlotte's behavior is easily described as cold. After her husband's death, she seems more concerned with the bust of her funeral dress than anything else, and she worries about appearances more than her feelings. While most other people would stop working for some time after the death of such a close loved one, Charlotte keeps right on working, concerned about ticket returns. Charlotte often disregards those around her, not wishing to hear their opinions or true feelings. It's opinions like these that lead Eve to believe she must have been involved with her husband's death.

**Self-centered** Charlotte is almost comically self-centered. The first scene we see her in (after the lying flashback) shows her arguing with her seamstress about the height of the bust on her mourning dress. She wants to appear a certain way, knowing her picture will be taken for the newspapers. Charlotte is quick to boss people around, not even properly introducing herself to Eve before ordering the younger woman about. She is classically demanding like the diva that she is, asking too much of Nellie and Eve and expecting her servants to read her minds, changing her orders without even speaking at times. This plays out comically when she shoves her discarded costumes into Eve's waiting hands even though Charlotte told her to stay downstairs not moments before. Her self-centered nature shows most in the implication of the number of affairs she was having. Not only is she in an adulterous relationship with Jonathan, leading to her husband's murder, but she also seems to be in a relationship with Freddie, her manager.

### **"Commodore" Gill**

Mr. Gill is jokingly known as the Commodore for his frequent sailing trips in his small boat. He accepts this name, fancying himself a smuggler. Mr. Gill does everything he can to keep his daughter safe while she investigates the Inwood case.

**Witty** The Commodore quickly makes himself known for his caustic wit. He's quick with a joke and often at inappropriate times. While his wit is used for comic relief more often than not, he is also a quick thinker, a trait he passed on to his daughter. He uses the last of his money to help Eve's scheme to expose Charlotte, playing a shooting gallery game to win a doll which he then smears with his blood.

**Planner** Mr. Gill is good with a plan, frequently reacting quickly and competently when faced with surprises like a fugitive showing up on his doorstep. Although Jonathan runs away instead of going through with his initial scheme, the Commodore plans to smuggle Jonathan to Ireland so he can escape the police. He also comes up with the plan to shake Charlotte with the bloody doll, and it works almost as planned. While the credit probably goes to Eve as well, Mr. Gill convinces Detective Smith to use the microphone to listen to Eve and Charlotte's private conversation at the theater.

## THEMES

**Crime** Various ideas of crime are explored throughout *Stage Fright*. The film begins with a crime: Eve is helping Jonathan escape from the police. This is aiding and abetting a wanted criminal. To Eve, this breach of the law is justified because she believes Jonathan to be innocent. Her pursuit of justice for Jonathan leads her into a vigilante investigation, another potential criminal offense. While pursuing Charlotte, Eve is blackmailed by Nellie, Charlotte's maid. She and her father comply with the blackmail to keep their investigation secret; however, Eve is discovered to be 'Doris' when she responds to Charlotte's calls for help on stage in front of Detective Smith. Because of his fondness for Eve, Smith lets the issue slide, helping her with her idea to entrap Charlotte by listening to their private conversation about the bloodstained dress through a microphone. In the end, the majority of the crimes committed are by Jonathan. In a shocking twist from similar stories Hitchcock has told before, the man on the run isn't innocent. He is the killer, and he seeks to escape justice. *Stage Fright* shows us how misinformation and blind trust can turn good people into criminals.

**Investigation** Investigations both amateur and professional take place throughout the film. Charlotte's husband's murder is a twisting case, to begin with. Her extramarital relationships create the spark that leads to the crime, and Jonathan's meddling leads to confusion. Detective Smith is sure that Jonathan is the killer, but until nearly the end of the film, Eve is convinced he is not, and that Charlotte set the young

man up to take the blame for her crime. Seeking to prove this, Eve uses her acting skills, adopting the guise of a young maid to get close to Charlotte. While Detective Smith's professional approach yields the correct results, Eve's emotional attachment to Jonathan allows her to be blinded by his lies. Even with the incorrect assumptions, it doesn't take much convincing for Eve to realize she's been wrong, helping the police to catch Jonathan at the film's end.

**Appearance VS Reality** This theme is quite potent in *Stage Fright*, as the first few scenes include a 'lying flashback' in which Jonathan tells Eve many falsehoods about the Inwood murder. The attentive viewer will see the contradictions in his story fairly quickly, but many, including Eve, are led to believe Jonathan is innocent. One small but interesting example of this theme is the relationship between Mr. and Mrs. Gill. They are separated, but it's never made clear why. They try to appear as a typical couple when they have visitors, but, in reality, Mrs. Gill seems to hate Mr. Gill. Because Eve believes Jonathan, it's easy for her to see Charlotte as cold or cruel. Charlotte does behave in ways that are notoriously self-centered or petty, and these behaviors would seem strange to many given the recent death of her husband. We learn, however, that she is acting like everything is normal just to avoid suspicion of her taking part in the murder: While she does aid and abet Jonathan, she didn't solicit or commit the murder of her husband.

**Class** Class plays a small but pivotal role in *Stage Fright*. Charlotte is rich and famous; Jonathan and Eve are upper-middle-class; and Millie is lower-class. Eve has to adopt the speech and mannerisms of a lower-class woman to get close to Charlotte as her temporary maid. This leads to both comedy and thrills as she struggles to maintain her disguise and as Detective Smith learns that she has been masquerading as Doris Tinsdale, a person of interest in the Inwood case. Eve's parents represent, at least in their material possessions and habits, a typical middle- or upper-middle-class couple of the late forties and early fifties. While we watch Mrs. Gill serve tea and Mr. Gill pour drinks, we are given a glimpse into the everyday life of the period, giving us a bit of historical insight.

**Gender** Gender plays a large part in this film. Like many of Hitchcock's crime thrillers, an amateur woman leads a personal investigation into a crime to save a man she's passionate about. Like in those other thrillers, Eve is given a great amount of freedom by her family, challenging some gender norms around women and girls at the time. Mr. Gill trusts his daughter almost implicitly, finding her intelligent and capable in almost every aspect of her life. He allows her to enter into many dangerous situations, waiting calmly in the wings to step in and help whenever he can. While he doesn't approve of Eve's private investigation into the Inwood case, he realizes quickly that he can't stop her and acts, as any good father would, by trying to make sure she's safe and allowing her to live her life as an adult.

**Love** Romance enters the film thematically early on. It's Eve's crush on Jonathan that leads her to hide him from the pursuing police, and Jonathan's obsession with Charlotte leads to the murder. Mr. Gill mocks Eve for her crush on Jonathan, but he doesn't stand in her way when she says that she loves him. Jonathan doesn't return that love, using Eve's feelings to manipulate her throughout the film. The more Eve and Detective Smith interact, the greater their love grows. Their romance blossoms quickly and is going well until Smith learns Eve has been posing as Doris Tinsdale, a person he's been trying to track down. This lack of trust damages their relationship. However, at the film's end, Smith holds and comforts Eve after they witness the iron curtain fall on Jonathan. They walk down the corridor together and away from the gruesome scene, showing that they still care for one another and perhaps their relationship can be mended.

## DISCUSSION QUESTIONS

1. Hitchcock shot many of his earliest films in London. How does *Stage Fright* compare to Hitchcock's other British films?
2. In your opinion, do the film's comedic elements create interplay with the film's suspenseful elements or detract from them?
3. Many viewers in the past disliked the film's "lying flashback," and Hitchcock listed this edit among his biggest failures as a director. Do you find this dishonest narration adds to or detracts from the story?

4. In what ways does *Stage Fright* address social issues like gender and class?
5. There are a number of tropes and plot devices that Hitchcock frequently uses in his films. List as many Hitchcockian elements of *Stage Fright* as you can.

## SCENES

**Escape-** The opening credits roll over a safety curtain that slowly rises. Behind it is a shot of London streets. A car races along them. The camera finds the car and settles on its occupants, young actors Johnathan and Eve. Johnathan sits in the passenger's seat, looking over his shoulder. "Any sign of the police?" Eve asks as she maneuvers the car through the winding streets. Johnathan says he can't see any before asking, "How far is it to your father's boat?" Eve replies, "Two hours, with luck." Johnathan begins to tell her about what landed them in this mess. He says that the famous actress Charlotte Inwood needed his help. "It was about 5:00," he recollects. "The doorbell rang. I went downstairs to see who it was."



**Blood-stained dress-** The scene fades to Jonathan's apartment earlier that morning. Just like he was saying to Eve, Jonathan climbs down the stairs toward his front door where he finds Charlotte. "Johnnie, you love me. Say that you love me," she says. The camera watches her blood-stained dress rustle in the wind kicked up by the door opening. "I think he's dead," she says, entering the house. "I'm sure he's dead." Jonathan tries to comfort her when she reports what happened: she killed her husband during a fight. They finally make it upstairs and Jonathan closes the curtains.



**Macabre errand-** After pouring her a healthy dram of brandy, Jonathan asks Charlotte where the crime happened, and she tells him a few more details before lamenting about her state, saying she can't perform. "You must go on tonight," Jonathan urges her. "As if nothing had happened-- Nothing has happened." Noticing the blood on her dress, Charlotte says that she has to change. Jonathan offers to go retrieve a clean dress for her from the scene of the crime, assured by Charlotte that there will be no servants in the home when he arrives.



**A change of clothes-** Jonathan quickly enters Charlotte's house using the key. Inside, he gawks, the camera following him through the door. After looking around for another moment, he makes his way upstairs. In a room upstairs, he stops and stares. A fire poker lies on the ground. The camera follows the direction it points to: a man's figure slumped against a nearby door, dead. It's Charlotte's closet door. With a look of disgust, Jonathan forces open the door and retrieves the dress. He moves to leave when he has an idea: He stages the scene to make it look like a break-in. Jonathan is distracted by a picture of Charlotte and himself in costume for a film production when a woman shrieks. The maid has come in early and seen him. Jonathan scrambles to the door and returns to Charlotte at his apartment with a clean dress.



**Realization-** Charlotte dresses quickly while Jonathan peers out the window. She urges him to flee since Nellie, the maid, saw him. “Your job is to try to forget everything,” Johnathan says to her. “Let me do the worrying. I’ll find a way. Then we’ll start again... No more stealth and cheating and lying.” Charlotte rushes off to assume her normal life but remembers the blood-stained dress. Jonathan promises to take care of it and bids her goodbye. After she’s gone, Jonathan turns to the task at hand. He thinks to burn the dress, but the more he thinks, the more he worries. A montage of memory and imagined outcomes cross-fades with Jonathan’s concerned face as he thinks about the possibility of being caught and tried for the murder. It’s as if only now the consequences of helping a murderer have become clear to him.



**Men at the door-** The phone rings suddenly and Jonathan reaches for it, but he stops, letting it ring. After it finishes, he picks up the phone and begins dialing. An older woman answers and Jonathan asks to speak to “Miss Eve Gill.” The woman, Eve’s mother, tells Jonathan that she’s not home but rehearsing at the Royal Academy of Dramatic Art. Jonathan begins packing but can barely begin when his door buzzer rings. Peeking out of the window, he can see two men standing at his apartment door. Nervously, Jonathan stuffs the bloody dress inside his shirt and walks down the stairs to answer the buzzer. They identify themselves as police officers and ask to speak with Jonathan. He invites them in and rushes out the door when their backs are to him, jumping into his car. Try as they might, the police can’t break the safety glass windows, and Jonathan manages to get away.





**Royal Academy of Dramatic Art-** The camera finds the damaged window of Jonathan's car outside the Royal Academy of Dramatic Art. Inside, Jonathan stops near the rehearsal theater, listening to the voices coming from the stage. He opens the door and sees Eve and several other students on stage. Outside, the police come to a screeching halt in front of the Royal Academy, spotting Jonathan's car. They head inside, where the camera finds Jonathan making his way onto the stage from a rear entrance. He sees the police right behind him and jumps onto the stage, pulling Eve into an embrace and whispering to her that the police are after him. The police enter the auditorium, but they don't see Jonathan, so they leave. The teacher is displeased with the performance, especially with Jonathan's interruption. After the teacher's scolding, Jonathan manages to convince Eve to give him a ride in her car.



**“Old friends”-** The scene fades back into Eve and Jonathan seated in the car. It's a bit darker now. “Do you hate me,” Jonathan asks, “now that you know about Charlotte and me?” “I could never hate you,” Eve replies, “because we're... such old friends.” Jonathan smiles and clutches her free hand. An orchestra strikes a suspenseful chord as their hands rest atop the bloody dress lying on the bench seat between them. That night, under moonlight, the car approaches a seaside house. Jonathan and Eve step out, creeping toward the dark ocean with the bloody dress in hand. A man opens the door of the house and shouts to them: “Bring him in here. It's warmer.”



**Behaving like fools-** Eve's father, the man who shouted, plays accordion inside the house while talking to his daughter. Jonathan sleeps on a bench, leaning against the wall. "Do you think I behaved like a fool?" Eve asks her father. "On the whole, I think so," her father replies, calling Jonathan a fool before continuing. "I have a strong premonition that I'm going to behave like a fool. It's infectious." Eve admits to being in love with Jonathan but laments that he cares for Charlotte Inwood. She tells her father that Charlotte is "like an evil spirit" that ruins Jonathan. Her father jokingly offers to "take the ruins for a little cruise" before admitting to having smuggled in the past, earning him the nickname, 'Commodore.' "I appreciate you, father," Eve says. "You and Captain Kidd are my favorite heroes." He doesn't agree with his daughter, saying he finds Jonathan 'insincere.'



**"Earnest life"**- The Commodore sits beside Jonathan, examining the bloody dress while Eve tries to convince him to help them. Her father gently chastises her for treating life like a play. "Unfortunately, Eve," he says, "in this real and earnest life, we must face the situation and all its bearings." He fears that his daughter is being led 'up the garden path' either by Miss Inwood or Jonathan. When Eve questions his reasoning, Mr. Gill notes that the blood stain on the dress was smeared rather than splattered or soaked, a deliberate act. He dislikes the implications of his conclusions, telling Eve, "I think we should go to the police."



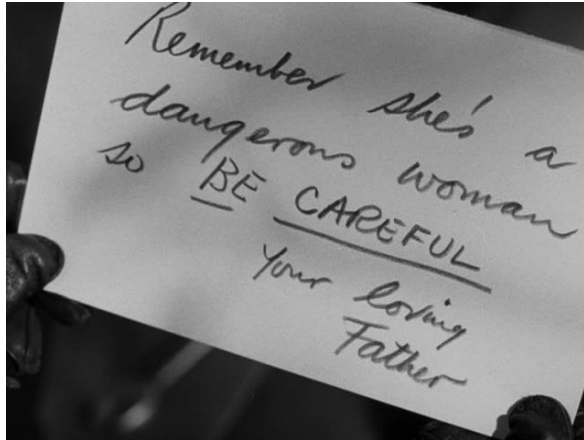
**Poor guest-** Eve takes the dress and shakes Jonathan awake. She then asks how much he trusts Charlotte. "I'd trust her with my life," he responds. Eve confronts him about the blood smeared on the dress, saying it was put there deliberately. Jonathan flies into a rage, taking the dress -the only evidence they have- and throwing it into the nearby fireplace, where it is consumed. "You're not going to say things against Charlotte," Jonathan rages. "Young man," Mr. Gill says firmly, "I'd remind you that you're my daughter's guest. I'd like better manners from you." Jonathan quickly calms down and asks for a bed to sleep in. The Commodore makes a joke about a stack of murder mystery novels by his bedside before Jonathan heads upstairs. Eve motions for her father to keep quiet as she crosses the room and picks up her coat.



**"Desperate woman"**- After wrapping a scarf around his neck, Eve's father accompanies her outside where they can talk unobserved. "You know," he smirks, "I'm beginning to enjoy this." Eve asks if her father believes that Charlotte is trying to frame Jonathan. "The thought had crossed my mind," he says, continuing that it's why he'd suggested they call the police. They lament the loss of the dress before contemplating how best to help Jonathan. Eve says she'll talk to Charlotte, woman to woman. "She's a desperate woman, a dangerous woman," Mr. Gill says. "She won't give herself away... She might murder you." He also proposes a situation where Charlotte calls the police, and Eve is tried and then sentenced for harboring a fugitive. "This fellow can't possibly mean all that to you," he says with a scoff. "But he does, father," Eve replies, walking past him and into the house, the fierce wind still blowing.



**Morning-** The seaside house lit by the early-morning sun flashes on the screen before we see Eve descending the stairs inside, fully dressed for travel. She takes a moment to lovingly remove her father's accordion from his sleeping grasp and tuck him into his makeshift bed before leaving the house. Outside in her car, she finds a note from her father, warning her to be careful with the "dangerous woman." Eve smiles and folds the note before climbing into the car. The camera pulls away, watching the car move away from the house across the small bay. Dramatic music plays while scenes of London traffic dance across the screen.



**Scene of the crime-** Eve exits an alleyway, pulling a scarf over her head to disguise herself when a dramatic cord is struck, and she looks shocked. The camera shows us what she sees: a massive crowd gathered around Charlotte's townhouse and a police bobby standing in front of the door. Eve wades through the crowd only to be stopped by the policeman. She decides to change tactics, calling her father to tell him about her plans in a nearby phone booth. She hangs up when she sees the detectives leaving Charlotte's house and clandestinely follows one to a nearby pub. Eve pauses nervously outside the establishment, gathering her will before pushing the door open and entering.



**A little brandy-** Inside, Eve looks around the room before crossing to the bar, a concerned look on her face. There, she orders a small brandy and then moves to a nearby table. Her troubled countenance is meant to attract the attention of the young and attractive police detective, but instead, a portly older man keeps asking if she needs help. The camera closes in for a close shot of Eve's face. "Is there anything I can do?" a man asks off-screen. The camera pulls back, revealing the detective. He moves back to sit at his own table, and Eve acts as though the brandy is too strong for her, and he decides to sit with her for a moment.



**The murder-** "Would you feel less uneasy if I sat with you?" the detective asks. "Or more uneasy?" "I love strange men," Eve says excitedly before catching and correcting herself. "I mean, I'm very fond of them." The detective leaves to get his beer and sandwich when Eve overhears some of the pub patrons discussing the murder. Eve says to the detective that hearing about the gory details of the murder on the street made her feel "sick and giddy," so she came in for a brandy. She continues talking about how her father tells her that she over-dramatizes everything.



**Lunch conversation-** The detective mentions that he dislikes violence. “Doesn’t that make it rather hard for you?” Eve asks. The detective begins chewing on his sandwich and drinking his beer, listening to Eve describe her philosophy as an actor. She says that actors especially should “face up to all sorts of experiences,” but the detective rebuts that a librarian doesn’t encounter violence in their workplace often. “But you’re not a librarian,” Eve smiles, “are you?” The detective is surprised that she can tell, and she tries to play it off as a good guess.



**The maid’s complaints-** A woman enters the pub and crosses to the bar, the camera following her. “Hello, Nellie!” the barmaid says, “I didn’t expect to see you so soon.” Nellie begins complaining about the policemen and their prying questions. “They’ve been asking me this, asking me that all morning long.” She reports some of the questions they asked and compares the treatment to the Russian gulags, saying she’d prefer the latter. She then begins complaining about the reporters, saying she’ll not say a word to them. “I’ll be a star witness at that trial,” she says, “and my story ought to be worth something, and I’ve no intention of giving it away.” Eve mentions how loud the maid is talking, and the detective mentions that Eve looks like she’s recovered. “I have to go,” Smith says, and Eve offers to drive him. He declines this offer with a counter offer, saying he’ll drive her since she still feels a bit dizzy. The actress and the detective leave the pub together, Eve giving Nellie one last concerned glance before the scene fades out.



**“Just ordinary Smith?”**- Eve’s car speeds along the road. It pulls to a halt in front of a townhouse, where Eve and the Detective knock on the door. Eve thanks the detective for his kindness: “You’ve been extraordinarily kind, and you know nothing whatsoever about me.” The detective responds with a list of facts about her life, including her birthday and place she was born, her education in America, and the fact that her parents are separated. Eve is shocked, saying, “But I don’t even know your name! I only know you play the piano.” He says that his name is Smith. “Just ordinary Smith?” Eve asks, looking at the business card he’s handed her. “A detective?” “I hope you don’t mind,” he says meekly. He smiles when she says she doesn’t. He asks if he can come in for tea, but Eve makes a conflicted face. “Tomorrow, then?” he asks politely, and Eve agrees.



**Trading places-** The camera wades through the crowd of people at the pub, and laughter rolls like waves as the camera finds Nellie seated with Eve at a booth, smoking a cigarette. “... And I could take your place,” the camera manages to hear Eve finishing. “You’d never get away with it,” says Nellie. “What makes you think you could be a maid?” Eve explains that she could do the tasks required if only Nellie would instruct her. “It sounds phony to me—” Nellie says, “all this trouble just to get a newspaper story.” “Well,” Eve replies, “we women reporters have a tough job competing with the men.” Nellie listens to Eve’s plan, but she doesn’t buy it because she saw Eve sitting with detective Smith earlier that day. Eve passes Nellie a bribe that she begrudgingly takes with the promise that she’ll be able to sell her story again later. The portly man from before interrupts the two women, and Nellie introduces Eve as her cousin, Doris.



**Dressing the part-** Jaunty music plays sometime later while Eve does her hair at a vanity in her bedroom. She puts on a pair of glasses and pokes a cigarette into her mouth before looking at herself in the mirror. The camera shows us her distorted view: she can't see a thing through the thick prescription lenses. She coughs, abandoning the cigarette in a nearby ashtray before dressing and leaving her room. Besides appearing several years younger, she is the spitting image of Nellie. Eve's mother speaks from off-screen while Eve sneaks out of the front door: "Mrs. Mason, I can't think of what I've done with my glasses. Have you seen them anywhere?"



**Temp worker-** "I'm Doris Tinsdale," Eve repeats to herself in a thick accent while approaching Charlotte's home, "I'm from Nellie." A policeman patrols in front of the home, but he allows Eve to pass. She rings the bell and is greeted by the butler. "Oh yes," he says, "You're the temporary Nellie sent along." Dramatic music plays as a police car rolls to a stop in front of the home and Detective Smith steps out. Eve does her best not to be seen, running upstairs while the butler talks to the policemen. Eve knocks on a door upstairs, and a male voice invites her inside.





**Meeting Miss Inwood-** “What did they say, Freddie?” Charlotte asks the man from another room. “More cancellations,” he replies simply after hanging up. “What do you want?” he asks gruffly of Eve. “I’m from Nellie,” she responds in her thick lower-class accent. “Madam’s expecting me.” The man leads her to the other room with a quick gesture. Inside, Charlotte examines her clothes in the mirror as a tailor pins fold after fold for alteration later. Eve greets Charlotte and tries to give her Millie’s letter of recommendation, but Charlotte asks her to read it aloud. Charlotte ignores Eve’s conclusion, asking the seamstress to make her mourning dress a bit more revealing. After a few moments, she asks Eve to remove her hat and answer the knock at the door.



**“The police again”-** Eve answers the door and the butler enters, saying that two detectives wish to speak with her. “Hear that, Freddie?” Charlotte says dramatically, “The police again.” She then asks the butler to show the detectives in. There’s a bit more discussion with the seamstress about the funeral dress, Eve’s expression growing tense as she dreads seeing Detective Smith in her disguise as a maid. The seamstress soon collect s her things and leaves. After whispering to Freddie, Charlotte instructs Eve to go into a nearby room and listen for her to cough. When she does, she is to knock and say that the doctor is there to see her, giving her an excuse to avoid the police.



**Eavesdropping-** Eve does as she's told, stepping into a side room with Freddie behind her, sipping from his glass of liquor. She closes the door partway and peers through to the other room as the detectives begin to question Charlotte. The detectives mention that robbery couldn't be the motive, and Charlotte dramatically announces that the killer must have simply staged the scene to look like a robbery. Freddie quietly comments about Eve's appearance, telling her, "If you fixed your hair up and used a little make-up, you'd be quite attractive." The camera zooms in on Charlotte from Eve's point of view as she talks about Jonathan's stalking, blaming him and his obsession with her for her husband's murder. Eve looks shocked, but Charlotte begins coughing. Eve responds to the cue and plays her part as ordered. The police excuse themselves, saying they'll try not to trouble her again. After Eve and the policemen leave, Freddie kisses Charlotte, asking where Jonathan could be.



**Tea with Smith-** At Mrs. Gill's house, a maid enters the parlor with a tray of tea, sugar, and cream. Inside, Detective Smith and Mrs. Gill chat. Eve enters the house and, hearing their voices, rushes to her room to change out of her maid outfit. In the parlor, Mrs. Gill apologizes for her daughter's tardiness. They converse politely until Mr. Gill enters the parlor. "Am I intruding?" he asks before Mrs. Gill introduces Detective Smith. The Commodore asks if there's going to be a party, and Mrs. Gill responds, coldly, that there's not, and he wasn't invited. Eve bursts into the room, asking for forgiveness for being so late, and Smith smiles, standing to greet her and accepting her apology. Eve is shocked to see her father there, trying to hold back her discomfort when he mentions "Johnnie."



**Piano-** “Do play something, Mr. Smith,” Eve asks, trying to distract everyone from talking about Jonathan. “Mr. Smith is a pianist, mother.” Mrs. Gill says it’s a “delightful career,” making Smith laugh. “It’s not exactly my career,” he says politely, but Eve insists that he play. Smith sits and begins playing the piano when Mr. Gill mentions Johnnie again. Eve tells the others that Mr. Smith is a detective and mentions that he’s working on the Inwood case. “Yes,” her father says, “I read about that somewhere. What is the fellow’s name-- Clippen... Cooper! Did he do it, do you think?” Smith says that they need to talk to him since he ran away, beginning another tune at the piano. “It’s just like Sherlock Holmes and his fiddle...” Mrs. Gill muses. Suddenly, the clock chimes, and Eve excuses herself, saying she must go. On her way out, Smith asks Eve to call him the next morning.



**“Very good show indeed”-** A quick shot of Miss Inwood’s name in lights is followed by a shot of her performing a musical number on stage. The camera soon finds Eve, dressed in a coat embroidered with Nellie’s name, and her father standing backstage. “I know you think I’m an idiot, but I’m not,” Eve says quietly. “I’m doing darn well.” “Yes,” her father says. “You’re giving a good show... A very good show indeed. Pity you’ve no audience!” He muses about when and where Jonathan will show up again as the musical number comes to an end. Charlotte bows and hurries off the stage to a dressing room with Eve in tow. “Who was that man?” Charlotte asks, and Eve says it’s her father, explaining that he came with her to keep her safe “with the murder and all.” Charlotte mocks Eve’s concern, saying the theater is the last place Jonathan would turn up. “The only murderer here is the orchestra,” the actress says before rushing out the door and back to the stage.



**Charlotte on stage-** Eve leaves the dressing room after checking the list Nellie gave to her. She urges her father to leave, saying Charlotte didn't appreciate him being there. He eventually wanders away. A quartet of men begins singing a song into a microphone backstage while Charlotte performs on the stage, prancing from chaise to chaise, singing about being "the laziest girl in town." Eve watches from the wings. As the number comes to an end, she notices Jonathan sneaking backstage and crossing to the stairs in the rear. Eve begs Charlotte not to go to her private dressing room as a strange man just walked up the stairs, but Charlotte won't hear it, going anyway. Eve follows at a distance.



**Dressing room-** Eve walks slowly and silently to Charlotte's upstairs dressing room, pressing her ear to the door. Inside, Jonathan and Charlotte embrace. Charlotte says he's taken a terrible risk, and Jonathan replies, "I couldn't keep away." He then tells her he's had some "friends" looking after him and goes on to say they need to get their stories straight. "I must change," Charlotte says, moving into a curtained closet, while the camera glances at Eve listening outside the door. "You shouldn't have come here, Johnnie," she says. When she thanks him for what he's done, Jonathan scoffs, "You talk as though this was just a favor." Charlotte says she'll have Freddie arrange an escape for him and join him "as soon as all of this has blown over." Jonathan is angry, lying and telling her he hasn't destroyed the dress: "So long as I have that dress, I'm the one who decides how long this show will run... and everything else." Eve overhears this lie before backing away from the door when she hears Charlotte's footsteps.



**Detectives-** Charlotte leaves her dressing room just as a stagehand comes looking for her because they've started playing her next number downstairs. Inside the dressing room, Jonathan waits. Backstage, two detectives tell Charlotte that Jonathan has been spotted inside the theater. She tells them she hasn't seen him and moves to the stage when she hears her cue. Eve leads the detective to Charlotte's room, fretting about Jonathan's presence there. As a warning, she begins talking loudly to the detective about her fears surrounding the crime, giving Jonathan a chance to escape through the bathroom window undetected.



**Unexpected guest-** Later that evening, Eve and her father walk to Eve's mother's house, discussing what happened at the theater. Mr. Gill says they need to discuss some of these facts with Smith when Eve has the idea to invite him to the theatrical garden party, hoping there she can make him grow to suspect Charlotte. Having stood outside long enough, they enter Eve's mother's house. The two overhear Mrs. Gill speaking with a man. Curious, they peek around the corner to see Jonathan sitting in the parlor. Using a nearby coat, Eve quickly covers her maid disguise and enters the room. Jonathan apologizes for the late intrusion, asking to stay the night. Eve's mother isn't too keen on the idea, but her husband and daughter back Jonathan up. The Commodore leads his wife into the hallway.



**The truth-** Mrs. Gill speaks quietly to Mr. Gill, voicing her disbelief in Jonathan and Eve's story. Mr. Gill comes clean: "The fact is, he's a fugitive from justice. The whole police force is on his heels, and Eve... doesn't want him to get caught." Mrs. Gill scoffs at the notion, comically telling her husband that she didn't believe Smith was a detective either. Back in the parlor, Jonathan talks about his escape with Eve, crediting Charlotte's maid with giving him the warning he needed to slip out the window. He pulls Eve into an embrace, telling her how much he needs her. Eve's eyes are listless, falling on the piano. The same piano tune Smith played before rings out as the scene fades on the empty bench in front of the keyboard.



**Taxi-** A taxi rolls to a stop near a public park, and Eve steps out to meet Smith. They enter the taxi together, and Eve asks the driver to take them to the Roehampton Club. Smith apologizes for being late, blaming "Miss Doris Tinsdale" for his tardiness. "Who is Doris Tinsdale," Eve asks, perhaps a little too slowly. The taxi bobs along while Smith compliments Eve's outfit and discusses his search for Charlotte's temporary maid: she might know something about Jonathan. He also mentions that he'd rather she not call him 'Mr. Smith,' but his first name, "Wilfred," isn't very attractive either. "I rather liked it when you called me 'ordinary' Smith," he says. Eve smiles at him while romantic music plays.



**“A woman’s mind”**- The conversation turns to Charlotte and Jonathan’s relationship. Smith asks if they could avoid talking about work “on such a nice day,” but Eve manages to bring the subject up again. She lists Charlotte’s personality traits, focusing on her calculating nature. “Maybe she had something to do with her husband’s death,” Eve finally says. She describes Charlotte’s thoughts as “wheels within wheels,” asking Smith, “Who knows what goes on in a woman’s mind? I don’t know, and if I don’t know... Well... Who?” Smith and Eve lean closer as if they’re about to kiss, but they stop short. After a few more words, Smith leans in and kisses Eve.



**Garden party**- A crowd of bobbing umbrellas churns beneath a banner reading, “Roehampton Club Theatrical Garden Party In Aid Of The Actor’s Orphanage.” The rain beats down. Among the crowd is Nellie, smoking her cigarette and looking around as if she’s on a mission. She spots her target: Eve, arm in arm with Smith. The camera zooms in on Eve when she says, “I have to report to the committee tent to get my programs.” She spots Nellie and dodges over to the committee tent. They reach the tent, and Eve insists that she and Smith split up. He should enjoy the fair while she sells her programs. With Smith being escorted to the ice cream by some of Eve’s friends, Eve signals for Nellie to join her, stepping out of the tent through the rear.



**Extortion-** Behind the committee tent, the rain beats down. Nellie approaches Eve, saying, “You newspaperwomen work hard at your job, don’t you, Miss Gill?” Eve asks how she knows her name, and Nellie says a Mrs. Gill answered at Eve’s emergency number: “I put two and two together.” Eve asks what she wants, and Nellie replies, “Miss Inwood’s looking for you... The police want to talk to a Doris Tinsdale.” After a bit more conversation, Eve realizes Nellie’s game, saying, “You want more money, don’t you.” “Well, look at the risk I’m running,” Nellie says in a devilish voice. “I think I’d better go to Miss Inwood and tell her everything.” All Eve has is five pounds, and Nellie demands another twenty within the hour. Eve rushes to a phone and calls her father, convincing him to bring twenty pounds to the garden party as quickly as he can.



**Charlotte’s tent-** Eve exits the committee tent when a man approaches her: “Doris, isn’t it?” Eve quickly adopts her lower-class persona and tries to explain herself, but Freddie insists that they go to Miss Inwood’s tent. “Miss Tinsdale to see you,” he says upon entering Charlotte’s tent. “I thought you were dead,” she says to Eve. It doesn’t take long for her to notice Eve’s dress, complimenting her figure before asking for a cup of tea. “Did Nellie tell you the police want to talk to you?” Charlotte asks Eve. Nellie walks by outside the tent, casting a glance at Eve. The camera finds Smith eating ice cream with Eve’s friends. In their conversation, Smith learns that Eve hasn’t been going to acting school these past few days.





**Shady deal-** Nellie closes her umbrella and looks impatiently at her watch before the camera enters Charlotte's tent once more, finding Eve helping her with the final touches to her outfit. Mr. Gill enters the fair, looking around confused. In a moment of comedy, Eve tries to wordlessly direct her father and Nellie to one another, the humor amplified by their close proximity. After some sarcastic quips, he Commodore says, "I understand my daughter has entered into a somewhat shady transaction with you." He gives her 19 pounds, and she complains, but after a little coaxing, she says, "It doesn't matter. I'm not mean." Eve exits Charlotte's tent and approaches the pair. "You've got until tomorrow morning," Nellie warns her before walking away.



**A promise-** Eve explains that Charlotte's manager recognized her as Doris, and she had to go into Charlotte's tent or she would have dealt with Nellie. "If there's one thing I hate," her father says, "it's saying 'I told you so.'" Eve asks for advice, and her father says they should go with their information to Detective Smith. However, Eve hasn't convinced him of Charlotte's guilt, having been distracted during their taxi ride. Mr. Gill realizes his daughter's struggle: she's falling in love with Smith. "You're not by any chance thinking of changing horses in midstream?" he asks her. Eve says she may not love him anymore, but a promise is a promise. When Charlotte's friends return with Mr. Smith, the Commodore silently excuses himself, walking toward the fair.



**Shooting ducks-** Mr. Gill comes to a sudden halt while staring at a woman's dress. A bloodstain appears and fades as an idea dawns on him. "Who'll come and shoot lovely ducks here for half a crown?" a woman in charge of a shooting gallery shouts over the din of the fair. Mr. Gill notices that the prizes at the stand are dolls in white dresses. He calls Eve over, telling her to take Smith into Charlotte's show tent and sit as close to the front as possible. She leaves after convincing Smith that he promised to see Charlotte's show in the taxi, and Mr. Gill walks to the shooting gallery. He asks to buy one of the dolls, but the woman running the booth asks for several pounds. Unable to pay for the doll outright, Mr. Gill puts what little cash he has on the game, a bit more comedy happening when a larger man steals his winnings through intimidation, and then when Mr. Gill repeats this behavior.



**A bloody doll-** Inside the performance tent, Charlotte exits the stage after a round of applause. Outside, the Commodore considers his prize and what to do with it. He looks at the palm of his hand, shrugging before taking out his pocket knife and cutting his hand. Mr. Gill dabs his clammy face with a handkerchief. After regaining his composure somewhat, he smears his blood on the front of the doll's dress, creating a facsimile of Charlotte's bloody dress. Mr. Gill spots and stops a passing boy scout, asking him out of earshot of the camera to take the doll into Charlotte's performance tent.



**Doris uncovered-** Inside the tent, Mr. Gill flags down his daughter, pointing at the boy scout as he carries the doll toward Charlotte, who performs La Vie en Rose on stage. Her singing becomes strained when she sees the doll, and she nearly collapses, causing the audience to gasp and murmur. Freddie calls for 'Doris' to come and help Charlotte, and Eve reluctantly obeys, Smith watching her in surprise and disappointment. The detective then takes the bloody doll from the boy, his eyes darting around the room while he considers the implications of what just happened.



**Waiting for Smith-** In a room in the Gill home, Mr. Gill and Eve tell the story of their trip to the garden party to Jonathan. Mr. Gill concludes by saying, "The next thing, I suppose, is to wait for the arrival of Mr. Ordinary Smith with his posse to arrest the whole boiling lot of us." Jonathan is shocked that Mr. Gill thinks he should give himself up. "I won't give up," Eve says, "There must be a way to get at Charlotte." Mrs. Gill enters the room with a hot toddy for Jonathan, addressing him as Mr. Robinson. "By the way, Eve," she says, "Mr. Smith is downstairs and wants to see you." Eve and Jonathan share a concerned look while Mrs. Gill talks about home remedies for the cold Jonathan is supposedly suffering from.



**Scolding-** Eve enters the parlor slowly and nervously. Smith turns around, a stern look on his face. “How long have you been Miss Inwood’s maid?” he demands. Eve begins to answer, but the detective interrupts her, “Because I think you know we’ve been anxious to ask Doris Tinsdale a few questions.” Eve keeps trying to explain, but Smith ignores and interrupts her, beginning an interrogation. Eve tells him about the other night when she saw and overheard Jonathan at the theater, trying to give him the information about the bloody dress. Smith berates her for her behavior and accuses her of leading him on, actually being in love with Jonathan. Romantic music swells while Eve calmly responds, “I wasn’t acting in the taxi. I fell in love with someone, and all my plans went out the window.”



**“Save me trouble?”**- The door opens, and the Commodore enters the room. Mrs. Gill follows him with a tray, asking Smith if he’d like to mix a cocktail. After some small talk, she mentions ‘Mr. Robinson’ upstairs, and Mr. Gill can’t contain his look of shock. After Mrs. Gill leaves to take Jonathan some sherry, Eve explains to her father that she’s been coming clean to Smith, saying the detective wants them to stop investigating. “Oh, what a pity,” Mr. Gill says, pouring a glass of brandy. “Just when you and I were about to save Mr. Smith so much trouble.” Detective Smith can’t contain his anger, “Save me the trouble? You don’t look like an irresponsible imbecile. Why behave like one?” After taking the insults in stride, Mr. Gill reports that Nellie Goode tried to blackmail his daughter. He then proposes a plan to entrap Charlotte in covering up the presence of the bloody dress, but Smith doesn’t seem to go for it.



**Phone booth-** The scene fades in on Smith talking on the phone. "Come to Burton Street at once, and bring two men with you... I'll be waiting at the telephone booth at the corner. All right?" He looks through his notebook before dialing another number. "Hello," he says into the phone, "Is that Mrs. Gill? Is the Commodore available? Oh, he's gone out. Is Miss Eve there? Oh, she's out, too. One moment... May I speak to Mr. Robinson, please?" The scene fades out.



**Microphone-** Outside the theater, a crowd bustles loudly. Inside, however, the hall is empty and all is quiet. Two men enter a room with a microphone. The younger technician asks the man in the suit why he wants the microphone wired in this room. "Just an experiment," the man in the suit says, and the younger man plugs the microphone in. While he's out of the room, the man in the suit hides the microphone in a dress hanging from the wall. He scrapes the grill of the mic, causing noise in the theater down below. "Mic's in position," he says. "I'm speaking about 3 foot from it. Can you hear me?" Smith stands in the rear of the theater, saying it sounds good before another officer runs upstairs to get the other officers. "Do you think it will work?" Mr. Gill asks, approaching Mr. Smith from behind.



**Dressing Room-** “What a day, darling,” Charlotte says to Eve in her dressing room. “I’ve never in my whole life been so glad to see the end of it... You must be tired too.” She then comments on Eve’s lack of experience as a dresser before going on about the rain at the garden party and the “disgusting doll.” After asking if the police have spoken with Eve, Charlotte laments, “That horrible Nellie will be back tomorrow. We may never see each other again.” She then tells Eve that she likes her and gives her a large tip. They leave the dressing room together soon after.



**Somewhere private-** In the stairwell, Eve says, “Miss Inwood, could I talk to you in private?” “We can talk in the car,” Charlotte replies, but Eve insists. They enter the room where the mic is hidden, and there Eve tells Charlotte that she has the blood-stained dress. “How much do you want?” Charlotte asks with a chilling tone. She then changes her mind, saying, “I know nothing about a blood-stained dress,” when Eve mentions how much it could fetch if only it were clean. After some pressing and back and forth, Charlotte reveals that she was in the room when Jonathan killed her husband, explaining how he sent her to his apartment afterward and staged the room to look like a robbery. Eve doesn’t believe her, but she keeps telling her story. Smith hears everything in the theater, telling his partner to bring Charlotte in for questioning.



**Jonathan's flight-** Backstage, Smith puts his hands on Eve's shoulders in a sign of thanks and comfort before heading upstairs. Eve stands by the stage, crying as her father applauds her for her performance. Backstage, Charlotte complains about Eve's trickery to Smith, who tells her to stay put. Several policemen enter with Jonathan in tow. "Oh good," says Charlotte, "they got him." Eve shouts at the police, "Why are you arresting him!" Suddenly, Jonathan breaks loose and runs downstairs, tricking the police into running out the large double doors that lead outside. Eve catches up with him, and together they run down to the basement.



**"Things look bad for me"** - Charlotte stands on stage with a policeman. She asks for a chair, and he fetches one for her. After seeing the men with the microphone walk past, she asks if the police heard everything she said, and the policeman confirms it, saying he took it all down in shorthand. "Things look bad for me, don't they?" Charlotte asks, lighting a cigarette. "I'm what you'd call an accessory, I suppose." She then talks about a dog she once had that needed to be put down.



**The real danger-** Somewhere in the theater, Smith coordinates police efforts. Mr. Gill asks about Jonathan, and Smith tells him that Jonathan is most definitely the killer and that he's killed before. "But Eve..." Mr. Gill says with a worried look. "She's alone with him right now," Detective Smith says. "Can't you see, sir? She's in very great danger." The camera snakes its way through the props stored in the basement until it finds Eve and Jonathan hiding inside a prop carriage. Eve whispers to Jonathan about what happened with Charlotte, telling him the police are going to try him for murder. Jonathan is angry, but he calms himself, telling Eve how the police caught him earlier that day and then brought him to the theater in their custody.



**Insanity-** "Eve, Eve. Wherever you are, come away from him..." a voice calls from up the stairs. "He's dangerous. He's a killer." The voice fades and Jonathan turns his head to face Eve, his eyes frighteningly wide. "He's right, you know," he says in a shaky whisper. "Charlotte was telling the truth." Jonathan tenses his hands as if he's strangling someone, the camera focusing on them as he tries to explain how everyone has tried to make him feel crazy. "Oh, Jonathan," Eve whispers sympathetically, "you don't know what you're saying." "I can't help it, Eve," Jonathan says, describing the violent urges he's had since childhood. Eve urges him to give himself up, saying, "They can't do anything to a sick man, and that's what you are."





**Betrayal-** After listening to the silence, Eve says they can try to escape. “We’ll go out through the orchestra pit, and then I’ll take you to my father’s boat.” They exit the carriage and creep to the doors leading to the orchestra pit. Jonathan goes first. All is silent for a heartbeat before Eve screams, “There he is!” She closes and bolts the door, leaving Jonathan to face the police, who quickly corner him. He tries to jump from the stage when one of the policemen tells a stagehand to drop the iron curtain. It falls on top of him and crushes him just as Eve and Smith make it to the stage. Smith holds Eve tight, leading her away from the gruesome scene while piano music plays. The scene fades to darkness as the camera watches them exit the building.

