

MARILISE

**("Like French Perfume,
Like Chocolate Pudding")**

Original Story and Screenplay

by Ronald V. Micci

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MARILISE

FADE IN:

EXT. DUPRE HOUSE - HARBOR COVE, THE HAMPTONS - DAY

It's an older Victorian-style home much in need of repair. Indeed, it's dilapidated, with old gray siding that's cracked, dormer windows, and a wrap-around porch on which sits an old rocking chair. Weeds overgrow the front yard, and the property is bounded by a picket fence. TRACK SLOWLY around to the back of the house, and MOVE IN on an upper window, as a gentle voice is heard.

MARILISE (V.O.)

I grew up in a small town in the Hamptons with my sister Leigh Ann. Small, but tony. Our parents had money, but they died when we were young, leaving just the two daughters, and an aunt who looked after us. By the age of ten, we realized that we were in love with each other. I mean, more than just the way it is with sisters.

INT. BEDROOM

MARILISE and LEIGH ANN are entwined in each other's arms, two naked bodies on a four-poster, kissing and stroking each other.

Both in their mid- to late 20s, Marilise is fair, delicate, fragile. She is possessed of a childlike innocence and vulnerability. Leigh Ann is dark, slender.

Marilise teases her sister.

MARILISE

(softly)

My name is Marilise.

LEIGH ANN

I'm Leigh Ann.

They laugh, the laugh of two mischievous girls, then roll on top of each other, touching and groping.

MARILISE

You'll always be my Leigh Ann.

They continue to laugh and smooch. Then the mood grows more serious.

LEIGH ANN

What will we do?

MARILISE

I don't know.

More kissing and groping.

LEIGH ANN

There's no more money.

MARILISE

I don't want to think about it.

A pause.

LEIGH ANN

We have to. I think we have to be pragmatic.

MARILISE

It's more fun to be sisters.

They laugh, kiss. SOUND OF DOWNSTAIRS DOORBELL. The sisters hold a puzzled look.

The DOORBELL SOUNDS AGAIN. Leigh Ann shakes her head in frustration.

She hurriedly dons a bathrobe.

INT. DOWNSTAIRS HALLWAY

Leigh Ann opens the front door, confronts the POSTMAN. He hands her a clipboard.

POSTMAN

Sign here.

She signs, takes letter. It's addressed to Marilise. As the Mailman departs, she opens the letter, scrutinizes it.

Marilise comes down the stairs.

MARILISE

What is it?

LEIGH ANN

Would you believe, an invitation to a garden party.

She hands it over.

MARILISE

Alisa Powers. Do we know her?

LEIGH ANN

Nope.

MARILISE

Wait -- I think I recall seeing her name in the papers. Her husband is very rich.

LEIGH ANN

They're all rich around here --
(touch of disdain)
-- in the oh-so-snooty Hamptons. All but us.
What ever happened to the family fortune?

Marilise shrugs.

LEIGH ANN

Oh, that's right, grandpa squandered it. But somehow we managed to keep up appearances. We're broke, Marilise dear. No getting around it. And we had better begin to take it seriously.

MARILISE

I don't want to think about it. I just want to have fun. I'm gonna get all dolled up for the party.

(gestures)

I shall flirt and have fun.

LEIGH ANN

You'll do no such thing.

MARILISE

I'm not going to sit around, stew and worry.

LEIGH ANN

Yes, sister dear, Marilise Dupre, the Hamptons' own Miss Lollipops and Roses. Let's put it off till tomorrow.

MARILISE

Yes, Leigh Ann Dupre, let's worry, worry, worry. . . We'll get the money. We scraped by before.

LEIGH ANN

That was when Aunt Leah was still alive and living here.

MARILISE

Well, anyway. . .

Leigh Ann reaches for the invitation, scrutinizes it.

LEIGH ANN

What puzzles me is, why would Alisa Powers be sending us an invitation to a garden party in the first place?

MARILISE

Perhaps she has her eye on me. I'm only the hottest item in town.

LEIGH ANN

Right. And I'm the Queen of Sheba. You're mine, Marilise, you'll always be mine. Never forget it. Two sisters alone in this great big house, but bonded by their love.

MARILISE

(with sarcasm)

Right.

LEIGH ANN

(hint of mischief)

Come on, admit it, you're devoted to me.

MARILISE

In your dreams.

(MORE)

MARILISE (cont'd)

(deflecting)

I'm going to get all dolled up for the occasion
and have myself a wonderful time.

LEIGH ANN

That shouldn't be hard. The invitation says
"come as you are." You can go as a slob.

MARILISE

You --

Marilise takes a poke at her.

DISSOLVE TO:

INT. BEDROOM - SEVERAL DAYS LATER

Marilise comes out from behind a dressing screen in a sweet little outfit --
blouse and jeans. Leigh Ann appraises her.

MARILISE

Do you like it?

LEIGH ANN

Muchly, very muchly.
(shakes her head)
It's too casual.

MARILISE

What do you mean, too casual?

LEIGH ANN

Honey, you are never gonna catch fish with
that kind of bait.

Marilise shakes her head.

MARILISE

It's a garden party. It's supposed to be casual.

LEIGH ANN

Get rid of the jeans. And that pair died and
went to heaven long ago.

MARILISE

Come on, why do you have to be so hard on me?

LEIGH ANN

Because I love you.

MARILISE

I wonder.

LEIGH ANN

You wonder?

MARILISE

I think you say that, but it's easy just to say it.

LEIGH ANN

Is it?

She gives Marilise a playful push. Marilise pushes back.

LEIGH ANN

Oh, getting rough.

MARILISE

Now, Leigh Ann.

LEIGH ANN

I'll show you rough.

Marilise makes a break for it, and Leigh Ann chases her around the room, and tackles her on the bed. Before you know it, they are kissing and smooching. After a time --

LEIGH ANN

I don't care what you wear. I just want you to look beautiful. To me, you are beautiful.

DISSOLVE TO:

EXT. BACKYARD - POWERS HOME - HAMPTONS - SATURDAY

A garden party hosted by ALISA and JEFFREY POWERS is in full swing. The rich set. Marilise and Leigh Ann are among the invited guests.

ALISA

Jeffrey, these are the Dupre sisters. I believe they live in that large old house at the end of Stockbridge Road.

MARILISE

Yes.

ALISA

From the outside, forgive me, but it seems in need of a bit of repair.

MARILISE

It does need repair.

ALISA

Why don't you come with me into the house, Marilise. Help me with the food.

Marilise hesitates.

ALISA

Come on, don't be shy.

Marilise throws a look at Leigh Ann, who shrugs.

Alisa takes Marilise's arm and guides her into the house.

CUT TO:

INT. KITCHEN - ALISA'S

Alisa enters with Marilise.

ALISA

I really should give you a grand tour of the house. I think it's a little more swanky than what you might be used to. But that can wait. Help me with the steaks.

She moves to counter. Steaks are piled to one side. Marilise approaches.

ALISA

You're probably wondering why I invited you.

MARILISE

I didn't even think you knew we existed.

ALISA

Of course, there's gossip, always gossip. They say you and your sister are close, very close. I was -- well -- curious. I've seen you from afar, in town. You seem so fragile.

MARILISE

I am fragile. That's what Leigh Ann says. But I have another side as well.

ALISA

I've seen you from afar, and I've been attracted to you. Come here, beside me.

Now they're side by side.

ALISA

Why don't you put the steaks on the plate. Here.

She hands her large fork.

ALISA

Go ahead, they won't bite.

Marilise begins to move steaks onto plate, throws occasional timid looks at Alisa.

Now Alisa leans toward her, gently pushes her hair aside, and softly kisses her on the neck.

MARILISE

Don't.

ALISA

You're very fragile, very beautiful.

MARILISE

No.

She backs away.

ALISA

What's the matter?

MARILISE

You, that's what's the matter.

ALISA

You've never been kissed?

MARILISE

No, it isn't right.

ALISA

You should be flattered.

MARILISE

Maybe I gave you the wrong impression.

ALISA

You need money, don't you?

MARILISE

What difference does that make?

ALISA

Come on, don't be naive. Let's be friends. I want us to be friends.

She moves closer.

ALISA

I can help you, Marilise. I'm very rich.

MARILISE

You --

ALISA

It's all right. I can be patient. I want you to have feelings for me. Don't close the door.

She turns to the side, helps with the steaks.

ALISA

I've heard the talk.

(MORE)

ALISA (cont'd)

I think we have things in common, Marilise. I know about you and your sister.

MARILISE

But your husband -- ?

ALISA

He doesn't know from stock futures. I doubt he cares.

Pause.

ALISA

I know you're devoted to your sister. But that doesn't change my attraction to you, my feelings for you.

MARILISE

But we only just met.

ALISA

No. No, I've seen you from afar, and I feel as though I know you -- intimately. It's a feeling, Marilise. Let your feelings come forth.

They hold a look.

ALISA

Don't make it difficult to love you.

DISSOLVE TO:

INT. ALISA'S BEDROOM - LATE THE SAME AFTERNOON

She and Marilise are naked together in bed, kissing each other.

ALISA

I hope you don't expect this kind of treatment all the time. I do it only as a special favor.

Kiss kiss, smooch smooch.

MARILISE

Why must you be cruel?

Several beats as Alisa fondly brushes Marilise's hair back from her face.

ALISA

Why did you come here with me?

MARILISE

We don't have any money.

ALISA

I thought you came from a rich family?

MARILISE

I think that's what they tried to have everyone believe. But we're not rich -- we never were. We need your help.

ALISA

Marilise, my Marilise.

MARILISE

Please?

They stroke each other.

ALISA

(softly)

Money is not a problem.

Another pause.

MARILISE

You'll help us?

ALISA

Kiss me.

Marilise pulls away.

ALISA

Kiss me, Marilise.

They kiss.

MARILISE

Please, you have to help us.

ALISA

You have the most beautiful eyes.

A moment.

MARILISE

I work in a bookstore, I don't earn much money.

ALISA

You're very beautiful. Almost ethereal, I'd say. Delicate.

She kisses Marilise softly on the forehead.

ALISA

And I want you to be mine.

They gaze into each other's eyes.

ALISA

I wonder if my husband would approve.

MARILISE

Does he -- know?

ALISA

About me? No, no I don't think he does. But we're distant when we're together, I mean, together this way.

MARILISE

Would he be shocked?

ALISA

I wonder. I think he's happy, so long as he has his trophy gentile. That's what I am -- a gentile he can carry on his arm. No, I don't think he knows.

(gazing fondly)

You are delicate and beautiful, and you have come to me asking for help.

MARILISE

Will you help us, Alisa, will you?

ALISA

Don't beg -- you don't have to beg.

MARILISE

Will you help us?

ALISA

I don't want to talk about that. Let's just be in the moment.

They stroke, they kiss.

ALISA

My poor Marilise, alone and wanting for money. Alone except for Leigh Ann, in that big old house. Is it true that you love Leigh Ann?

MARILISE

Yes.

ALISA

The way you love me?

She kisses Marilise softly on the forehead.

ALISA

No, not the way you love me. You love me as you have never loved before, I can feel it. If she knew we were together, would she be mad?

MARILISE

Yes.

(She knows.)

ALISA

Would she be angry if I took you from her? Yes, she would be very angry. But you are mine, sweet Marilise, I want you and you must be mine.

They kiss.

ALISA

If I help you, will you be mine? Will you be devoted to me?

MARILISE

I shouldn't have come here.

ALISA

I'm glad you did. I can feel our love growing. Kiss me, Marilise, but only if you really want to kiss me.

MARILISE

Oh God.

They kiss.

DISSOLVE TO:

EXT. DUPRE HOUSE - THAT NIGHT

To ESTABLISH.

INT. KITCHEN

The sisters are making dinner.

LEIGH ANN

And so, what did she say?

MARILISE

She'll help.

LEIGH ANN

She really said so?

MARILISE

Yes.

A pause, and then Leigh Ann turns to her sister:

LEIGH ANN

What went on between the two of you?

MARILISE

That's private.

LEIGH ANN

Was it cozy?

MARILISE

(shrugs; teasing)

Like French perfume, like chocolate pudding.

LEIGH ANN

You.

She tosses a flirtatious little pinch of flour in Marilise's face.

LEIGH ANN

You don't love her?

MARILISE

(scolding)

Leigh Ann.

LEIGH ANN

I mean, I detected something about you when you got home. You seemed unusually upbeat. . . I couldn't stand it if you loved her, you know that. I couldn't even stand the thought of you being with her.

They continue with their preparations.

MARILISE

If it's any consolation, I don't love her.

The PHONE RINGS. Marilise cleans her hands with a towel, answers phone.

MARILISE

(into phone)

Hello?

Alisa is on her cell phone in the parking lot of a country club.

INTERCUT:

ALISA
(on phone)
Marilise?

MARILISE
Yes?

ALISA
I have to see you.

MARILISE
I don't think this is a good time.

ALISA
I have to, please?

MARILISE
What -- what is it?

ALISA
I couldn't look at him, Marilise, not after today.
I just couldn't look at him.

MARILISE
Okay.

ALISA
I couldn't look at him, or stand to be with him.
I want to see you.

MARILISE
I don't think --

ALISA
Can I see you tonight, please?

MARILISE
Call me later.

ALISA
I love you, Marilise, so very much.

MARILISE
Goodbye.

END PHONE CONVERSATION

LEIGH ANN

Oh boy, someone's in trouble. I told you you shouldn't have gone with her.

MARILISE

She's distraught.

LEIGH ANN

I knew she was trouble the moment we laid eyes on her. I shouldn't have allowed you to go with her.

MARILISE

I'm frightened.

LEIGH ANN

Poor Marilise.

She hugs her sister.

MARILISE

I love you, Leigh Ann, you know that?

LEIGH ANN

Yes, I know that.

MARILISE

I'm frightened of this woman, Leigh Ann. I think she's desperate.

LEIGH ANN

I knew there was something wrong. It's all right, Leigh Ann will look after you.

MARILISE

But we needed the money.

LEIGH ANN

We'll get the money, don't worry. We'll find a way. Now, don't be upset, let's make dinner and have some fun.

She tosses a pinch of flour in Marilise's face, and they get into a flour fight, laughing. But deep down, Marilise knows that trouble lies ahead.

DISSOLVE TO:

INT. LIVING ROOM - DUPRE HOUSE - THE FOLLOWING NIGHT

The girls are watching TV and the front doorbell sounds. Looks are exchanged.

Marilise answers the door. It's Alisa.

ALISA

Can I come in?

Marilise throws a nervous look Leigh Ann's way.

ALISA

I have to come in.

She barges in.

ALISA

I'm distraught, I am very distraught. Can we talk?

MARILISE

We were just watching television.

Leigh Ann appears.

LEIGH ANN

Well, look who's here.

ALISA

(coldly)

Hello, Leigh Ann.

LEIGH ANN

What are you doing here?

ALISA

I came to see Marilise.

LEIGH ANN

My, my.

ALISA

I hope you don't resent the intrusion. I'd like to have a minute with her alone.

LEIGH ANN

Only a minute?

ALISA

I am in no mood for games.
(to Marilise)
Is there somewhere we can be alone?

MARILISE

(pointing)

In there.

LEIGH ANN

Wait.

ALISA

What seems to be your problem?

LEIGH ANN

Marilise is my sister. I look out for her.

ALISA

She's a grown woman. She can fend for herself. Come.

She steers Marilise into the dining room.

INT. DINING ROOM

Alisa takes Marilise aside, breaks into tears.

ALISA

Oh Marilise.

She throws her arms around Marilise, who is embarrassed and pulls away.

ALISA

I know I was cruel to you this afternoon, I'm so sorry. Sometimes I just get that way and can't help it. I knew at dinner tonight that my marriage was over. I knew that I wanted only you, that I loved you. I knew, and it was painful -- I had to see you, to be with you. You love me, tell me you love me. You love me, you have to love me.

MARILISE

I think you're all wound up.

ALISA

Don't reject me, please.

MARILISE

Alisa --

ALISA

You love her, that's it, isn't it?

MARILISE

I'm not rejecting you.

ALISA

You don't want to hurt her feelings. But you have to make a choice, you have to choose one of us. I won't share you.

MARILISE

Alisa --

ALISA

You want to be with me, don't you?

MARILISE

Of course I want to be with you. But something has happened and you're very upset. You need to get hold of yourself.

ALISA

Marilise?

MARILISE

We can talk about this tomorrow. It's best if we talk about it tomorrow.

ALISA

I can't wait for tomorrow -- I need you now, tonight.

MARILISE

It's not possible.

ALISA

I want to be with you tonight, I have to be with you tonight.

MARILISE

I'll see you tomorrow. You can come by the bookstore, all right?

ALISA

Oh Marilise.

MARILISE

Come by the bookstore in the morning. Now, you need to go and get some rest. . .It's going to be okay. Now, come on.

She escorts Alisa to the door.

LEIGH ANN (O.S.)

(calling)

Goodbye, Alisa.

Alisa throws her a sullen look. Goes out. Marilise watches as she disappears down the walk. Leigh Ann has appeared beside Marilise. She gives Marilise a disapproving look.

DISSOLVE TO:

INT. BOOKSTORE - THE FOLLOWING DAY (MONDAY)

Marilise is busy stocking shelves. Several beats, then Alisa enters through the front door. Marilise looks up, sees her. Marilise continues to stock shelves as Alisa approaches. Alisa is back in monster mode.

ALISA

Well, the busy worker. Hello, Marilise.

MARILISE

Hello.

ALISA

I thought we might go shopping. I have some things picked out for you.

MARILISE

Shopping?

ALISA

When you're done here. I want to spoil you, is that all right?

MARILISE

I promised Leigh Ann --

ALISA

That you'd come right home. Well, I don't care about Leigh Ann. And from now on, neither do you. You are going to come with me -- I have the perfect outfits picked out for you. I want to spoil you.

The proprietess, MARILYN BALTIMORE, a middle-aged, demure lady, comes over.

MARILYN

Is everything all right?

Marilise nods.

Marilyn gives Alisa a dark look, then moves away.

MARILISE

Alisa, I can't let you buy me things.

ALISA

I want to buy you things. I insist. What time do you get off?

MARILISE

Three o'clock.

ALISA

I'll see you then. Oh, by the way, I was a literature major. I have a very literary bent. French poetry.

DISSOLVE TO:

EXT. MAIN STREET - DAY

As Marilise and Alisa stand in front of a shop window.

ALISA

Look at that -- it's perfect for you.

They enter the store. Move to the racks. Thumb through. Alisa removes a dress from the rack, holds it up.

ALISA

Here it is in your size. Do you like it?

MARILISE

I don't know.

ALISA

Try it on.

MARILISE

I don't think we should be doing this.

ALISA

I want to pamper you. I want to show my love for you. Now, go on.

Marilise takes the dress, disappears. Alisa looks around.

A SALESLADY comes over.

SALESLADY

Can I help you?

ALISA

(abrupt)
No, no thank you.

SALESLADY

Was that your daughter?

ALISA

No, no it was not.

Marilise reappears in the new dress.

ALISA

Oh God. Turn around. It's perfect. Turn back.
The colors are just right for you. We'll buy it.

MARILISE

Alisa?

ALISA

Now, let's look for some other things.

DISSOLVE TO:

INT. MOVING CAR - ALISA AND MARILISE

Alisa is driving.

ALISA

Next Saturday, I think we should go on a picnic.

MARILISE

A picnic?

ALISA

Yes. I have a couple of bicycles we can use.
We'll go up in the country. I'll pack lunch.

MARILISE

I had plans with Leigh Ann.

ALISA

Come on, this will be fun.

MARILISE

I don't want to cause any friction. I wish you could understand that I can't shut Leigh Ann out, I just can't do it. I have feelings for her.

ALISA

Of course you can shut her out, and the sooner the better. I'm going to end my marriage, then we can be together. We'll be so happy. You'll see.

She pulls the car into the driveway of the Dupre house.

ALISA

I'll pick you up at eleven o'clock.
(gestures)
Don't forget your clothes.

She leans over to kiss Marilise, but Marilise slips free. She gets out of the car, opens the back door and takes out several boxes of clothes. She turns to Alisa, exchanges a momentary look, then starts up the walk.

INT. FOYER - DUPRE HOUSE

Marilise is setting down the boxes. Leigh Ann appears.

LEIGH ANN

What's this?

MARILISE

We went shopping.

LEIGH ANN

I expected you an hour ago.

MARILISE

She insisted.

LEIGH ANN

You said you'd put an end to this. Now put an end to it. She must have spent a fortune.

Looks through boxes.

LEIGH ANN

Look at this. This isn't cheap stuff. Marilise.

MARILISE

I did this because we needed money, remember?

LEIGH ANN

I'm beginning to think you did this because you like her. Do you like her?

MARILISE

Maybe.

LEIGH ANN

Were you with her again?

MARILISE

No. Absolutely not.

LEIGH ANN

You're lying. I know you were with her. She bought you expensive clothes, and then you were with her. Or was it the other way around?

MARILISE

Please, Leigh Ann.

LEIGH ANN

You could have been with me, but you chose to be with her. I'm beginning to get the picture.

MARILISE

You're wrong.

LEIGH ANN

Are you in love with her?

MARILISE

How could you say that?

LEIGH ANN

Because you've changed toward me, I can feel it. I think you're in love with her.

MARILISE

Leigh Ann, you know how I feel about you,
how I'll always feel about you.

LEIGH ANN

But you also have feelings towards her. Is
that possible?

(Marilise shrugs)

I won't allow it -- I won't allow you to be in
love with someone else. You can only love
one person.

MARILISE

Why -- why can I only love one person?

LEIGH ANN

Because I love you, and you must be devoted
to me. I want you to break this off, I don't care
about the money.

MARILISE

But what will happen to us?

LEIGH ANN

I don't care. I want you to break this off now.

MARILISE

I promised I'd go cycling with her on Saturday.

LEIGH ANN

Call her and tell her you've changed your mind.

MARILISE

I can't. She'll be so disappointed.

LEIGH ANN

If you don't, I will.

MARILISE

No, please. I'll go with her on Saturday, and
I'll tell her that it's over. I promise.

LEIGH ANN

You absolutely swear?

MARILISE

I swear, on my honor. I'm so confused, Leigh
Ann. Please hold me.

They embrace.

LEIGH ANN

I love you, Marilise.

DISSOLVE TO:

EXT. COUNTRY ROAD - SATURDAY

Marilise and Alisa pedal along furiously on their bicycles, laughing, hair streaming in the breeze. Marilise is dressed in a brightly colored dress; Alisa wears dark slacks and a turtleneck.

CLOSE ON legs pumping and pedals turning, as they barrel furiously down the road. Alisa is in the lead, and steers up a side road and into a field. Marilise follows after.

Alisa comes to a halt and dismounts. She waits for Marilise to catch up. They hug each other.

ALISA

I brought a blanket. And sandwiches.

She gets them from the back of the bike. Then she takes Marilise's hand, and they start into the fields.

ALISA

It's so warm and beautiful.

They continue on their way. Alisa comes to a halt.

ALISA

Here.

She spreads out the blanket.

ALISA

Let me hold you.

They lie on the blanket together, and kiss each other. Then they begin to remove their clothes.

Alisa? MARILISE

I love you. ALISA

No, you have to listen to me. MARILISE

I won't listen. ALISA

I can't love you. MARILISE

Yes, you can. ALISA

I can't, Leigh Ann won't allow it. MARILISE

I hate Leigh Ann. I told my husband about us, and I told him I was leaving him. I told him that you and I wanted to spend our lives together. ALISA

She won't allow it. MARILISE

It's not up to her to decide. I told him I was leaving him, and you must tell Leigh Ann the same. ALISA

But I can't. MARILISE

You have to. ALISA

She'll never forgive me. MARILISE

A slight pause.

ALISA

Marilise, Marilise, I love you, and you love me. You have to choose.

MARILISE

No.

ALISA

Yes. Leigh Ann is the past, and I am the future. We will be so happy together.

MARILISE

No.

ALISA

Marilise, my Marilise.

MARILISE

Oh God.

She starts up. Makes a dash to the bicycle. Gets on and takes off. Alisa gives pursuit.

Marilise heads back in the direction of the main road, pumping furiously. When she reaches it, she turns left and starts back the way they came.

Alisa reaches the main road, catches sight of her.

ALISA

Marilise?

She gives pursuit.

Marilise disappears over the crest of the hill. Alisa pedals after her furiously, trying to catch up.

As she reaches the crest of the hill, the sound of a truck is heard, and only too late does she catch sight of it -- a BAKERY TRUCK -- as it swerves to try and avoid her. It nails her head-on, and there is an enormous crash.

CLOSE ON the front wheel of the upended bike -- bent now, broken and gnarled, as it slowly turns round and round beside the crumpled body on the road.

DISSOLVE TO:

EXT. DUPRE HOUSE - DAY

A car pulls up out front. A middle-aged, somewhat tough-looking woman, GLORIA, gets out. She moves through the gate and up the steps to the front door.

INT. KITCHEN

LEIGH ANN is occupied as the front DOORBELL sounds. She goes to answer it.

LEIGH ANN

Yes?

GLORIA

Is Marilise at home?

LEIGH ANN

She's, well, she's not feeling very well at the moment.

GLORIA

My name is Gloria Comstock, I was a friend of Alisa's.

LEIGH ANN

Oh.

GLORIA

I was hoping to express my condolences to Marilise.

LEIGH ANN

That's very nice of you, but I think if you stopped back another time --

A teary-eyed Marilise appears at the top of the stairs.

MARILISE

Leigh Ann?

LEIGH ANN

Yes, another time would be better.

MARILISE

Leigh Ann, who's there?

LEIGH ANN

Go back to bed.

MARILISE

I want to see who it is.

She descends the stairs.

LEIGH ANN

(to Marilise)

Marilise, you're in no condition --

MARILISE

Who is it?

LEIGH ANN

You need to rest.

Gloria interrupts.

GLORIA

My name is Gloria Comstock. I was a friend of Alisa's. I know this isn't the best time.

MARILISE

No -- it's okay.

GLORIA

I just wanted to express my condolences.

MARILISE

Thank you.

LEIGH ANN

You really should be up in bed.

MARILISE

I can't stay in bed forever.

Pause.

MARILISE

Would you like to come in?

LEIGH ANN

Marilise?

GLORIA

Yes, I'd like that.

Marilise leads the way to the living room. They seat themselves.

MARILISE

I blame myself, you know -- for what happened to Alisa. I shouldn't have run out on her.

LEIGH ANN

You promised not to punish yourself again.

MARILISE

But it was my fault.

LEIGH ANN

It was not your fault. You were being honest with her and honest with your feelings. You can't blame yourself for that.

MARILISE

If I hadn't run out --

GLORIA

Don't blame yourself. Alisa -- well, she was a very controlling person. She tried to control almost everyone.

MARILISE

She wouldn't accept my feelings for Leigh Ann.

GLORIA

She was possessive, extremely possessive.

LEIGH ANN

You see, Marilise and I are in love. We've always been in love. Alisa tried to come between us, she couldn't accept that.

MARILISE

I still feel guilty.

GLORIA

Don't blame yourself. It was an accident. It could have happened to anyone.

Marilise isn't quite buying this.

GLORIA

If it's any comfort, a number of us feel as though we've been set free.

(off a look)

She tried to possess and control us, all of us. We wonder if you'd like to join us for a drink. Call it a remembrance, call it a celebration of Alisa's life. It's terrible to say, but in some sense, we feel liberated. Do you think you could join us tonight for a drink?

LEIGH ANN

She's not strong enough, I think that's out of the question.

MARILISE

No, no I think I'd like to go. I'm strong enough.

LEIGH ANN

Marilise?

GLORIA

Only if you truly feel up to it.

MARILISE

Yes, I'd like to go. I feel up to it.

LEIGH ANN

Marilise, are you sure this is a good idea?

MARILISE

I think it is.

GLORIA

I'll pick you up at six o'clock -- sound okay?

MARILISE

Yes, that's fine.

She rises.

GLORIA

I love this old house, by the way. It has character.

LEIGH ANN

Character in desperate need of an overhaul. Get out the wrecking ball.

GLORIA

I think you're being a little harsh.

LEIGH ANN

Renovations, alas, take money.

GLORIA

Anyway, nice meeting both of you.

They shake hands. Turns to leave, then looks back.

GLORIA

(to Marilise)

Oh -- we had a nickname for Alisa, Marilise. Forgive me -- we called her the Icewoman. I'm so glad I don't sense anything icy about you.

They hold a look. She goes out.

LEIGH ANN

(re: Marilise and Gloria
hooking up)

Don't even think about it.

DISSOLVE TO:

EXT. RESTAURANT - NIGHT

Gloria, Marilise and a number of other women emerge from the restaurant, say their "good nights."

Gloria and Marilise head for Gloria's car.

GLORIA
Enjoy yourself?

MARILISE
Yes.

GLORIA
You didn't realize there were so many others in
Alisa's little coterie.

MARILISE
I had no idea.

GLORIA
So many who suffered, I might add, at her
hands.

EXT. MOVING CAR - COUNTRY ROAD - NIGHT

Gloria is driving Marilise home.

INT. MOVING CAR

Gloria turns to Marilise.

GLORIA
Would you like to stop off for a few minutes?

MARILISE
Stop off?

GLORIA
My place? Just for a couple of minutes.

MARILISE
It's kind of late.

A moment.

GLORIA
Leigh Ann -- that's it, isn't it?

MARILISE
I do have to consider her feelings.

GLORIA

It's nice to be devoted. It's been awhile since I've had someone to be devoted to.

She throws a hungry look at Marilise. Pause.

MARILISE

Alisa made me realize something. I don't think I love Leigh Ann the way I used to.

Uh-oh.

MARILISE

She's my sister, don't misunderstand, but something has changed between us.

GLORIA

Relationships do evolve, there's no denying it.
(eyes Marilise)

I can see why Alisa was attracted to you.
You're very fragile. I mean, emotionally.
(a beat)

You are quite beautiful, Marilise.

They lock eyes. Gloria brakes and pulls to the side of the road.

GLORIA

Quite beautiful.

They kiss passionately.

GLORIA

I want you.

CUT TO:

INT. GLORIA'S BEDROOM - NIGHT

She and Marilise are making love in bed.

GLORIA

I don't want you to think of me the way you thought of her. I did not invite you out to seduce you.

They smooch.

MARILISE

Why does this keep happening to me?

GLORIA

You're vulnerable. But that isn't a bad thing, it's part of your beauty.

They kiss.

MARILISE

I do still have feelings for Leigh Ann.

GLORIA

You've said that, but I'm not sure you believe it.

MARILISE

I don't want to hurt her, she's already been hurt enough.

A slight moment.

GLORIA

You have your own feelings to consider.

Smooch, smooch.

MARILISE

We're having problems with money. We might lose the house.

GLORIA

Everyone has money problems. Even in a rich place like this.

Smooch, smooch.

MARILISE

Alisa, I can't stop thinking about Alisa.

AT THE WINDOW

ALISA'S GHOST watches. Her face tattered and patched together like some Frankenstein monster. Her clothes old and torn.

EXT. GLORIA'S HOUSE

As Gloria and Marilise descend the steps. They halt, kiss. As they start for the car, Alisa's Ghost emerges from the shadows and follows them.

CUT TO:

EXT. DUPRE HOUSE

Lights are still on in the downstairs windows. Gloria's car pulls into the drive.

AT THE UPSTAIRS WINDOW

The silhouette of Leigh Ann can be seen, as she looks out.

INT. CAR

Gloria turns to Marilise.

GLORIA

Good night.

They kiss.

EXT. CAR

Marilise emerges and moves up the walk. In the shadows of the bushes by the porch, ALISA'S GHOST watches her.

ALISA'S GHOST

(whispering)

Marilise?

Marilise halts in her tracks.

ALISA'S GHOST

Marilise?

MARILISE

What is it, what do you want?

ALISA'S GHOST

You know what I want.

She raises her right hand, which is grasping a huge menacing carving knife.

ALISA'S GHOST

I want to kill you.

Marilise's eyes bulge in horror, and she quickly runs up the steps and into the house, slamming the door behind her.

INT. FOYER - DUPRE ESTATE

Marilise locks the front door. Leigh Ann appears at the head of the stairs.

LEIGH ANN

What the hell is going on? It's after midnight.

She comes part way down the stairs.

LEIGH ANN

You were up to your old tricks. I saw you from the window. I don't know what is happening to you, to us. I don't know how you can hurt and betray me this way. I love you, and you do nothing but betray me. You don't love me anymore, or you couldn't do this.

MARILISE

Leigh Ann?

LEIGH ANN

Why do you keep hurting me?

MARILISE

I don't mean to, Leigh Ann. Honestly, I don't mean to. I just can't help myself. I'm so vulnerable.

They hug each other.

LEIGH ANN

Vulnerability is one thing.
(MORE)

LEIGH ANN (cont'd)

But you are becoming promiscuous, and you are hurting me deeply. Please say you love me, Marilise, and that you won't see anyone else ever again.

MARILISE

I love you.
(pause)
Leigh Ann?

LEIGH ANN

What?

MARILISE

I thought I saw someone out there.

LEIGH ANN

Saw who, what are you talking about?

MARILISE

Don't think I'm crazy, but I thought I saw Alisa. I wasn't imagining it, honestly. I'm frightened.

Another embrace.

LEIGH ANN

Alisa's dead.

MARILISE

No, I saw her, and she wants to kill me.

LEIGH ANN

Oh Marilise, I am worried about you.

MARILISE

She wants to kill me and she's going to kill me, I know it.

LEIGH ANN

She's dead, Marilise, dead and gone, now forget about her. Come to bed. Tomorrow I'm going to call a doctor. I think you should see a psychiatrist.

MARILISE

I'm not crazy, Leigh Ann. I swear, I did not imagine this.

LEIGH ANN

Come on, get yourself ready for bed.

INT. BEDROOM

Marilise is sitting on the side of the four-poster. She's still frightened, in shock. Leigh Ann comes in.

LEIGH ANN

Well go on, get into your pajamas.

MARILISE

I'm frightened.

LEIGH ANN

Stop it. Now come on.

MARILISE

She's going to kill me, Leigh Ann, I know it. She wants revenge. I know she's going to kill me.

EXT. BEDROOM WINDOW

There's a dark figure crouched outside the window, watching the activity inside, at the half-open window. It's Alisa's Ghost.

Several beats, then the lights go out.

INT. BEDROOM

The sisters are now in pajamas with the covers pulled over them.

DISSOLVE TO:

INT. BEDROOM - LATER THAT NIGHT (DREAM SEQUENCE)

The window curtains flutter in the breeze.

Marilise turns over, restless. A voice is heard.

ALISA'S GHOST (V.O.)
 Marilise?

Marilise slowly opens her eyes.

ALISA'S GHOST (V.O.)
 Marilise?

Several beats.

ALISA'S GHOST (V.O.)
 Come here, to the window.

MARILISE
 Alisa?

ALISA'S GHOST
 Come here, where I can see you.

Marilise rises, crosses to the window. In the glass, she can see Alisa's face, a hideous patchwork of mangled flesh.

ALISA'S GHOST
 Downstairs. I'll be waiting.

MARILISE
 No.

ALISA'S GHOST
 Do as I say.

EXT. FRONT PORCH

Marilise emerges from the house. She sees a shadow figure in the walk leading up to the door.

ALISA'S GHOST
 Marilise?

MARILISE
 No.

ALISA'S GHOST
 Come here.

MARILISE

Oh my God.

She starts slowly toward Alisa's Ghost.

ALISA'S GHOST

Marilise. If I can't have you, no one can.

She raises her hand, displaying the gleaming blade of a huge carving knife.

MARILISE

No.

ALISA'S GHOST

Yes.

Marilise steps closer. That huge gleaming blade is raised high now.

ALISA'S GHOST

You betrayed me.

MARILISE

I didn't mean to.

ALISA'S GHOST

You betrayed me, and now you must pay.

MARILISE

Please?

The huge blade comes slicing down. Marilise cries out!

END DREAM SEQUENCE

Marilise starts up from bed. She has been dreaming. Leigh Ann awakens.

LEIGH ANN

Marilise?

Marilise's face is drenched in sweat.

LEIGH ANN

Marilise -- it's all right, I'm here beside you.
You've been dreaming.

MARILISE

Oh God.

Leigh Ann takes Marilise in her arms.

LEIGH ANN

My Marilise.

AT THE WINDOW

Alisa's Ghost watches, grins evilly.

DISSOLVE TO:

INT. SHRINK'S OFFICE - DAY

Marilise is positioned on the proverbial analyst's couch. DR. LENZ, a woman psychiatrist, questions her from her desk.

MARILISE

I saw her, I know I did. Alisa's ghost. She wanted to kill me.

DR. LENZ

It's okay.

MARILISE

I know it seems incredible, but it was real.

A moment.

DR. LENZ

Let's change the subject.

MARILISE

I think we need to talk about Alisa.

DR. LENZ

I know you do, but we'll get to that. Tell me about another relationship --your relationship with Leigh Ann.

MARILISE

She's my sister.

DR. LENZ

I know that. How do you feel about her?

MARILISE

I love her, of course.

DR. LENZ

As just a sister?

MARILISE

No, as more than that.

DR. LENZ

How much more is there?

Marilise is flush with embarrassment.

DR. LENZ

Oh, I understand.

MARILISE

Don't look that way -- I'm not ashamed.

DR. LENZ

You shouldn't be.

MARILISE

You think it's wrong for two women to love each other.

DR. LENZ

No.

MARILISE

I know the way people look down on us, our kind of love. I know it, I see it in their faces. But I think our parents knew, at least my mother did. I think she knew, and I don't think she disapproved.

DR. LENZ

So, are you saying you felt shame?

MARILISE

No, no, I was never ashamed.

DR. LENZ

Which is a perfectly natural feeling for a child, even for an adult. Society frowns upon these sorts of feelings between persons of the same sex. So if you felt ashamed, you were only being normal.

MARILISE

I wasn't ashamed.

DR. LENZ

And if you felt scarred, and carried those scars forward into adulthood, as so often we do, I can understand how you might continue to feel.

MARILISE

I am not ashamed.

DR. LENZ

But then, you say you love Leigh Ann, but you were having an affair with Alisa. Is that correct?

MARILISE

Yes, but isn't it possible to love more than one person?

DR. LENZ

Yes. But that usually causes feelings of guilt. There is a morality involved.

(a beat)

Now, what about your recent feelings for Gloria?

MARILISE

How did you know about that?

DR. LENZ

I know Gloria socially.

MARILISE

Is that really any of your business?

DR. LENZ

Now Marilise, calm down.

MARILISE

I'm beginning to wonder about you.

Dr. Lenz fidgets nervously with her hands.

DR. LENZ

Tell me, do you feel about Gloria the way you felt, say, about Alisa, or the way you feel about Leigh Ann?

MARILISE

That isn't any of your business. I came here to talk about Alisa.

DR. LENZ

I know, but don't build a wall, Marilise. I think we should explore the full range of your feelings. I'm a psychiatrist, you can confide in me.

Dr. Lenz rises, moves to Marilise.

DR. LENZ

I'm only trying to help you.

Her hand touches Marilise's shoulder.

MARILISE

I don't feel comfortable about this.

DR. LENZ

About what?

MARILISE

You know what.

DR. LENZ

I think I better refer you to Dr. Rosenberg, a male doctor. I don't think I can be objective, Marilise.

They eye each other. Uh-oh, here we go again.

DR. LENZ
 Have I your permission, Marilise?
 (relishing the ambiguity)
 To contact Dr. Rosenberg?

A pause.

DR. LENZ
 Have I your permission for something else?

Marilise brings Dr. Lenz down to her, feeling the warmth of another woman, and their mouths come together and they kiss deeply.

DISSOLVE TO:

INT. FOYER - DUPRE ESTATE - DAY

Gloria enters the downstairs hall.

GLORIA
 Anyone home?

LEIGH ANN appears from the kitchen. They eye each other.

LEIGH ANN
 She's at the bookstore.

A pause.

GLORIA
 I know you don't like me, Leigh Ann, I know you think I'm intruding. I am just trying to help pick up Marilise's spirits.

LEIGH ANN
 By sleeping with her?

GLORIA
 Leigh Ann --

LEIGH ANN
 I know what's going on.

Pause.

LEIGH ANN

She works at the bookstore during the week.
She won't be home until after five.

GLORIA

I know that.

They eye each other.

GLORIA

I work for the town, in the mayor's office.
Sometimes we sneak out for lunch. I wish you
wouldn't resent me, Leigh Ann.

LEIGH ANN

Marilise is my sister, and I love her. I don't
want to see her hurt again. She doesn't know
how to control her impulses.

Pause.

GLORIA

It's not always easy to control everything -- in
life.

LEIGH ANN

I don't want to see her become some sort of
emotional prostitute. She's very easily swayed.
She has always been very sensitive, very
vulnerable. It isn't easy for her to say no, even
when she wants to say no.

GLORIA

(extending her hand)
Can't we be friends?

Leigh Ann frowns.

GLORIA

We're adults.

Leigh Ann turns away.

LEIGH ANN

You'll find her at the bookstore.

GLORIA

I wish you wouldn't be harsh with me like this.

They eye each other.

LEIGH ANN

Are you coming on to me?

GLORIA

(scolding)

Leigh Ann.

(glances around)

I like your little house.

No response.

GLORIA

I'd love a cup of coffee.

Eyes meet.

GLORIA

But if you don't have the time, I understand.
I'll go.

She turns to go.

LEIGH ANN

Wait.

They eye each other.

LEIGH ANN

I didn't mean to be rude. I've been under a lot
of stress, and I worry about Marilise.

GLORIA

We all do.

LEIGH ANN

Come and sit down. We'll have coffee.

DISSOLVE TO:

EXT. DUPRE HOUSE - LATER THAT AFTERNOON

As a car pulls up, drops Marilise off. She waves, moves up the walk and enters the house.

INT. ENTRANCE HALL

Marilise calls out.

MARILISE

Leigh Ann?

She goes into the kitchen, looks around. No Leigh Ann. She returns to the foyer.

MARILISE

Leigh Ann???

Sounds can be heard from the upstairs bedroom.

INT. BEDROOM

Leigh Ann and Gloria are in bed together making love. Leigh Ann starts up.

LEIGH ANN

Oh my God, she's home.

INT. DOWNSTAIRS ENTRANCE HALL

Marilise tries the living room.

MARILISE

Leigh Ann?

INT. BEDROOM

LEIGH ANN and GLORIA quickly dress.

LEIGH ANN

If she finds us, she'll kill me. Hurry.

Marilise appears in the doorway.

LEIGH ANN

Marilise -- I was just showing Gloria around the house.

Marilise looks at the bed, whose clothes are still rumped.

LEIGH ANN

I can explain.

Marilise knows the score, exits hastily.

LEIGH ANN

Marilise, wait.

Sound of Marilise fleeing down the stairs, and of a car starting. Leigh Ann races down the stairs, flings wide the front door.

LEIGH ANN

Marilise? Marilise?!!

DISSOLVE TO:

INT. LIVING ROOM - DUPRE HOUSE - NIGHT

An anxious Leigh Ann is watching television. She checks her watch. The TELEPHONE RINGS.

She gets up, answers it.

LEIGH ANN

Hello?

INT. PARKED CAR

Across the street from the Dupre house. The driver, whose face we cannot see, is talking on a cell phone. It is Alisa's twin sister, BRENDA.

BRENDA

I'd like to speak to Marilise.

LEIGH ANN

She's not here.

BRENDA

I want you to give her a message for me.

LEIGH ANN

Who is this?

BRENDA

Tell her I'm going to get her, I'm going to get her good.

LEIGH ANN

Who is this?

Pause.

BRENDA

This is Alisa.

LEIGH ANN

Alisa?

BRENDA

This is Alisa, and I'm going to get her for what she did to me.

She ends call.

LEIGH ANN

Hello? Hello?

Leigh Ann replaces the receiver, hears the front door open. She moves into the entrance hall -- Marilise is there.

LEIGH ANN

Marilise.

(moves to her sister)

Oh God, I was so worried about you. Oh Marilise, my Marilise. I've hurt you and I can never forgive myself.

She embraces Marilise, who seems catatonic.

LEIGH ANN

I worried and worried so about you. I'm sorry if I hurt you, I didn't mean to hurt you. From now on it's going to be the way it was -- just the two of us, before everything got screwed up. I'll be devoted to you, Marilise, you'll see.

She hugs her sister, holds her close.

LEIGH ANN

Oh Marilise, I was so worried. Are you hungry?
Have you had anything to eat? Come on, I'll
fix you something.

They start for the kitchen. The PHONE RINGS. Leigh Ann picks up.

LEIGH ANN

(into phone)

Yes?

BRENDA

I'd like to speak to Marilise.

LEIGH ANN

Whoever you are, stop with these calls.

BRENDA

She's home, I saw her come home.

Leigh Ann sets down phone, moves to window, parts curtain. Sure enough, there's an unfamiliar car parked across the street. She retreats to phone.

LEIGH ANN

I'm going to call the police.

BRENDA

Tell Marilise I'm going to kill her for what she
did to me.

Click!

LEIGH ANN

Hello? Hello?

She replaces phone, moves back to window, watches as that parked car pulls away.

She turns, Marilise is in her face.

MARILISE

What is it?

LEIGH ANN

Some crackpot. Let's get you something to eat.

INT. MOVING CAR - NIGHT

POV SHOT from driver's perspective as it turns the corner of the darkened street, brakes to the curb.

A gloved hand reaches into the glove compartment, brings out a large knife. Holds it up. It catches a gleam from the street light. The blade is razor sharp.

EXT. PARKED CAR - NIGHT

Brenda gets out, but her face is obscured by a large, droopy, black felt hat. She's outfitted in black tights.

She starts out around the block.

INT. KITCHEN

Marilise is seated at the kitchen table, sandwich in hand, a glass of milk nearby. She's still numb.

LEIGH ANN

What's the matter?

MARILISE

I can't eat.

LEIGH ANN

Look, you need to have something in your stomach before you go to bed.

MARILISE

I just don't feel hungry.

LEIGH ANN

Take a few bites -- for me, please?

Marilise takes a bite out of her sandwich.

LEIGH ANN

Have a little milk.

Marilise sips milk.

EXT. STREET

Brenda looks left and right, crosses to Dupre house.

BACK TO SCENE

Marilise is eating her sandwich.

LEIGH ANN

See that, you can eat. I'm going to lock up.

AT THE WINDOW

the eerie face of Brenda watches them.

Leigh Ann exits to downstairs hall.

IN THE DOWNSTAIRS HALL

the door to the foyer is slightly ajar, and it's dark in there, plenty dark.

She's tentative, senses the presence of someone else.

LEIGH ANN

Who is it? Is someone there?

As she steps into the foyer, a hand swings out and catches her by the throat, and a knife sweeps out of the shadows.

Leigh Ann gasps, and the knife blade finds her throat. In an instant, her body slumps to the floor.

IN THE KITCHEN

Marilise finishes her sandwich. That's odd, Leigh Ann has been away for quite some time.

Marilise glances around suspiciously. Rises, goes to investigate.

IN THE DOWNSTAIRS ENTRANCE HALL

the door to the foyer hangs open. Marilise turns the corner and approaches it. Two legs are protruding across the doorsill.

Her face is stricken with fear.

MARILISE

Oh my God.

She leans down -- covers her mouth, screams!

DISSOLVE TO:

INT. LIVING ROOM - DUPRE HOUSE - LATER THAT NIGHT

Marilise, in a state of shock, occupies the couch, surrounded by a pair of plainclothes homicide cops, DETECTIVE FIRST GRADE FRANK O'CONNOR and DETECTIVE WILLIAM PACE. A DOCTOR sitting next to her hands her a pill and a glass of water. She takes the pill and washes it down.

DOCTOR

She's in shock. She's going to need to be hospitalized.

Pause.

DETECTIVE O'CONNOR

Miss Dupre -- did your sister have any enemies?

DOCTOR

She's in no state to answer questions.

DETECTIVE O'CONNOR

This is important.

(to Marilise)

Miss Dupre -- anyone you know of who might have done this?

No answer.

DETECTIVE O'CONNOR

Get an ambulance. Make sure you've got someone at the hospital. I'm not taking chances with something like this.

He steps to one side. Detective Pace joins him.

DETECTIVE PACE

(whispered)

You don't think it's random?

DETECTIVE O'CONNOR

No.

DETECTIVE PACE

Explanation?

DETECTIVE O'CONNOR

Nothing was stolen. The perp was lying in wait, that's my take. No, this was premeditated.

He whips out cell phone, dials.

DETECTIVE O'CONNOR

This is O'Connor. Run a background check on Leigh Ann and Marilise Dupre. That's D-U-P-R-E. Yes, Leigh Ann and Marilise.

Gloria has appeared in the doorway.

GLORIA

Marilise?

Marilise looks up.

GLORIA

Oh Marilise, you poor baby.

She starts for couch, but is intercepted.

DETECTIVE O'CONNOR

You would be -- ?

GLORIA

Gloria. A friend of the family. Oh Marilise, my Marilise.

She sits beside Marilise. Marilise seeks comfort in Gloria's arms.

DETECTIVE O'CONNOR

Did you know the deceased?

GLORIA

Yes.

DETECTIVE O'CONNOR

Did she have enemies?

GLORIA

None that I know of.

(to Marilise)

Poor baby.

Marilise is trying to speak.

MARILISE

(softly, abstractedly)

Alisa. . .

DETECTIVE O'CONNOR

What?

MARILISE

Alisa. She did this.

O'Connor throws a questioning look at Gloria.

DETECTIVE O'CONNOR

What is she talking about?

GLORIA

Alisa was a friend of Marilise's. She was killed two months ago in a traffic accident. Marilise blames herself for Alisa's death.

DETECTIVE O'CONNOR

Why would Alisa, assuming she were alive, want to kill Marilise's sister?

GLORIA

She wouldn't. Marilise took Alisa's death very hard, she was in a great deal of shock. She has been tormenting herself, imagining things.

She draws Marilise in for a hug.

DETECTIVE O'CONNOR

It doesn't make sense. Give me Alisa's last name.

GLORIA

Powers. Alisa Powers.

DETECTIVE O'CONNOR

(dials out on cell)

This is O'Connor again. Run another check, will you -- this one on a woman named Alisa Powers. Anything you can come up with. Thanks.

(to Gloria)

Go with her, will you, to the hospital. Ambulance should be along any minute.

(to other cop)

Outside.

EXT. DUPRE HOUSE - NIGHT

The cops emerge, pause on the porch.

DETECTIVE O'CONNOR

Is it me, or does this not make any sense?

DISSOLVE TO:

INT. HOSPITAL CORRIDOR - DAY

Gloria moves down the corridor in the direction of Marilise's room, carrying a bouquet of flowers.

INT. HOSPITAL ROOM

Marilise is awake, sitting up. She still seems shocked. A POLICE OFFICER is reading a newspaper in a chair by the door.

Gloria enters.

GLORIA

I brought these for you.

Marilise smiles.

GLORIA

How are you feeling?

MARILISE

A little better.

GLORIA

I'm going to look after you, Marilise. When you feel stronger, I'm going to stay with you and see you through this.

MARILISE

I'm frightened.

GLORIA

Of course you are. You're still in shock.

MARILISE

It's her, Gloria, I know it is. She took Leigh Ann from me.

GLORIA

It couldn't be her, you know that. It's impossible.

MARILISE

It's her, I know it is.

DISSOLVE TO:

INT. KITCHEN - DUPRE HOUSE - DAY

Gloria finishes tossing a salad and dishes it out on a plate, then moves to the fridge and grabs a bottle of apple juice. She pours some in a glass, then places both the glass and the plate of salad on a tray.

She carries the tray out.

INT. DOWNSTAIRS HALL

Gloria transports the tray up the stairs.

INT. MARILISE'S ROOM

Marilise is in bed, looking less shocked than before. Gloria enters with the tray, sets it down on a TV table.

GLORIA

Listen, I have to go out for a little while.
Errands. They shouldn't take long. You look
better today.

She kisses Marilise on the forehead.

GLORIA

Be back soon.

She heads downstairs. Moves into the kitchen, locks the back door. Then goes out the front, locking the door behind her.

EXT. DUPRE HOUSE

There's a car parked across the street, in the shadow of the trees. It is familiar.

From the car's POV, we watch Gloria come down the walk and move to the driveway, getting into her own car.

She pulls away from the curb.

INT. PARKED CAR

Once again the mysterious killer, Brenda, is dressed in dark clothes and we cannot make out her face, viewing her from behind. But what she sees we can see -- the house, now vulnerable to attack.

CUT TO:

INT. POLICE SQUAD ROOM

Detective O'connor is shuffling paperwork at his desk. Detective Pace approaches.

DETECTIVE PACE

That Dupre murder? Got something interesting
here.

He hands over two photographs that appear to be of the same person.

DETECTIVE PACE

Take your pick.

DETECTIVE O'CONNOR

They look the same.

DETECTIVE PACE

Appearances can deceive. These are not the same person.

(off a startled look)

Alisa Powers has a twin sister.

They make a hasty exit.

CUT TO:

EXT. FRONT DOOR - DUPRE HOUSE

Brenda looks around furtively, then tries the lock. No deal. She heads around back.

AT THE KITCHEN DOOR

she tries the lock. Still no dice.

INT. MARILISE'S ROOM

Marilise settles into the soft bed cushions, closes her eyes, turns over.

AT THE WINDOW

sinister eyes look in. Brenda is holding a knife. She gently tugs at the window sash.

EXT. DUPRE HOUSE

A car swings around the corner and pulls into the driveway. Gloria's car. She gets out.

WITH BRENDA

as she hears the car door slam. She is not visible to Gloria, who is parked on the opposite side of the house. She pulls away from the window.

AT THE FRONT DOOR

Gloria turns the key and goes inside.

WITH BRENDA

who watches Gloria enter the bedroom, cross to Marilise.

INT. BEDROOM

Gloria nudges Marilise, whose sleepy eyes open.

GLORIA

I forgot to ask, is there anything special you would like? I mean, a favorite dish or something.

Marilise shrugs.

GLORIA

I'm gonna get some ice cream. We'll have hot fudge sundaes, would you like that?

Marilise nods.

GLORIA

Lots of whipped cream, cherries, plenty of thick gooey syrup. Just like little kids again.

Pause.

GLORIA

You haven't touched your salad.

She brings salad bowl to Marilise.

GLORIA

Come on, a little taste.

She feeds Marilise a chunk of salad.

GLORIA

Good?

Marilise nods.

GLORIA

Here -- keep at it. And have a sip of your juice.

She brings glass of juice from table, Marilise sips it.

GLORIA

Now come on -- munch, munch, munch. Like a little rabbit.

Marilise takes another mouthful of salad. After she has chewed and swallowed it, she says:

MARILISE

Gloria?

GLORIA

Yes?

MARILISE

Thank you.

GLORIA

Oh Marilise, my Marilise. You don't have to thank me. We'll get you through this and you'll be whole again, you'll see. Oh -- the guy from the bank called. What's that about?

MARILISE

Taxes. I owe property taxes.

GLORIA

He insists that you call him.

(several beats)

A lot?

Marilise nods.

MARILISE

What am I going to do?

GLORIA

We'll think of something. Go on, eat.

Marilise picks at her salad.

MARILISE

Gloria, I've been wondering -- don't you have to be at work?

GLORIA

I took a week off.

MARILISE

Can you afford it?

GLORIA

Yup. Vacation, and overdue.

(a beat)

Marilise, Marilise -- I cherish these moments we have together. Can we always be together?

They hold a look. Marilise nods. Gloria puts her hand on Marilise's. Pause, then:

GLORIA

It's stuffy in here.

She moves to the window, jacks the sash open. Outside on the ledge, Brenda is tense.

GLORIA

You know, I think I'll wait till later to make that grocery run.

CUT TO:

EXT. BRENDA'S APARTMENT BUILDING

Garden apartments, two floors. Brenda's apartment is on the top floor. O'Connor and Pace climb the steps. O'Connor hits the door buzzer. No answer.

Another try. Still no answer.

The cops eye each other. O'Connor nods. His partner produces a lock pick and manipulates it. The door springs free.

INT. BRENDA'S APARTMENT

Living room and breakfast nook dead ahead, with a bedroom beyond that. The cops enter, look around, move to nook.

O'Connor begins to inspect sink, cupboards. He gestures to his colleague.

DETECTIVE O'CONNOR

Check the back.

His colleague goes to investigate.

O'Connor opens the refrigerator, surveys contents.

Pace returns.

DETECTIVE PACE

Frank?

The first cop follows him to a bathroom along a narrow hall.

IN THE BATHROOM

Pace moves to the sink.

DETECTIVE PACE

Look at this.

There appear to be tiny flecks of dried blood in the bowl.

DETECTIVE PACE

Blood?

O'Connor shrugs. Eyes medicine cabinet. Opens it and locates a Q-tip.

DETECTIVE PACE

It won't be admissible without a warrant.

Detective O'Connor flashes a warrant.

DETECTIVE O'CONNOR

I think of everything. Get me a bag.

Pace exits. O'Connor examines the medicine chest and shower stall. His colleague returns with a small plastic sandwich bag.

O'Connor collects a sample of the blood with the Q-tip, stashes it in the bag.

CUT TO:

EXT. BRENDA'S APARTMENT HOUSE

The cops come down the stairs. No sooner do they turn for their cars than Brenda comes up the stairs from the opposite direction. She has missed seeing them by mere seconds.

DISSOLVE TO:

INT. DINING ROOM - DUPRE HOUSE - NIGHT

Marilise is seated at the table over dinner. Wine has been poured. She's working on a salad. Gloria comes in bearing a tray with steaks on it.

GLORIA

I hope you like them.

Marilise throws her a pale smile.

GLORIA

Medium rare -- I hope.

She seats herself.

MARILISE

Gloria?

GLORIA

Hmmm?

MARILISE

I'm worried about the tax thing. I don't want to get thrown out.

GLORIA

They're not going to throw you out.

MARILISE

They do, you know. They padlock the door and evict you.

GLORIA

(re: steak)

Go on, taste it.

MARILISE

And then where am I going to live?

GLORIA

Come on, have a bite before it gets cold.

They both indulge, their knives sawing off juicy little pieces.

MARILISE

It's good.

Gloria nods.

MARILISE

I don't want to be thrown out.

GLORIA

Don't you have any relatives who could help you?

MARILISE

I have an uncle, but I don't think he'll help.
And a bunch of rich cousins, but I seldom hear from them.

GLORIA

You could always come live with me.

They continue to eat.

MARILISE

That's how I got involved with Alisa.

(off a look)

I mean, she promised to help with the money.

Pause.

GLORIA

Would you like that -- would you like to come live with me?

(off a coy look)

Marilise? Come on, be honest.

MARILISE

Yes.

GLORIA
 (teasing her)
 You're not just saying that?

MARILISE
 No.

GLORIA
 Good. There will be so many ways to spoil
 you.

More chomping.

MARILISE
 Gloria -- did you love Leigh Ann?

GLORIA
 Not the way I love you, Marilise. I was fond
 of Leigh Ann.

MARILISE
 But you -- ?

GLORIA
 It was a mistake.

They continue chomping.

GLORIA
 Good, huh?

The front DOORBELL SOUNDS.

GLORIA
 Should I ignore it?

Marilise nods. The DOORBELL SOUNDS again. Gloria shrugs, answers
 it.

IN THE FOYER

Gloria opens the door. O'Connor and Pace are there.

DETECTIVE O'CONNOR
 We need to talk to you.

GLORIA

We're having dinner.

DETECTIVE O'CONNOR

You'll want to hear this.

She gestures. They enter the downstairs hall.

GLORIA

This way.

They move to dining room.

DETECTIVE O'CONNOR

Smells good.

(turns to Marilise)

Turns out you might not have been imagining things after all.

(off a surprised look)

You thought you saw Alisa?

MARILISE

Yes. I know it was her.

DETECTIVE O'CONNOR

Wrong.

MARILISE

But I saw her.

DETECTIVE O'CONNOR

You saw her. But what you saw wasn't Alisa, even though it looked exactly like her. It was her twin sister.

MARILISE

What?

DETECTIVE O'CONNOR

Alisa has a twin sister, Brenda Powers. We think that's the person you saw, and we also believe she's responsible for the death of Leigh Ann.

Pause, as Marilise absorbs this terrifying fact.

MARILISE

Why Leigh Ann?

DETECTIVE PACE

Probably as a way to throw fear into you.

MARILISE

But it was me she was after.

DETECTIVE O'CONNOR

It was you.

MARILISE

Then?

DETECTIVE PACE

We think she's still going to try to make a play.

Ulp.

DETECTIVE O'CONNOR

We think it's best that you move to a safe place until we get enough evidence to arrest her.

MARILISE

You want me to move?

DETECTIVE O'CONNOR

Until we tie things up.

MARILISE

For how long?

DETECTIVE O'CONNOR

That depends.

MARILISE

But this is my home.

DETECTIVE O'CONNOR

You can't stay here, you're not safe.

MARILISE

Even if Gloria is here with me?

DETECTIVE O'CONNOR

She'll keep trying, and this is a big house. We did a psych check on this Brenda -- she has deep emotional problems. She's been hospitalized for psychotic episodes. Obviously she snapped.

Gloria turns to Marilise.

GLORIA

Marilise -- you could stay with me.

(to cops)

Would that be all right? I have a one bedroom apartment, but there's plenty of room. It wouldn't be any trouble.

DETECTIVE O'CONNOR

Marilise?

MARILISE

Yes, I'd like that.

DETECTIVE O'CONNOR

(to Gloria)

You've gotta keep an eye on her.

GLORIA

I will.

DETECTIVE O'CONNOR

Finish up, pack a few things, we'll meet you out front.

They go out. Marilise is unnerved by the revelation about Alisa's sister, and it shows.

GLORIA

Don't worry, they'll get her.

EXT. DUPRE HOUSE

The cops are milling around outside their car.

DETECTIVE O'CONNOR
I've got an idea. We move her out, right, but the perp doesn't know that. So we hide inside, keep the lights on in the windows, and when the killer makes her move, wham, we grab her. What do you think?

Second cop thinks a beat.

DETECTIVE PACE
Might work.

DETECTIVE O'CONNOR
I'm liking it more and more. You stay here while I escort them.
(a little joke)
Oh, we're Motel 6 -- don't forget to leave the light on.

DETECTIVE PACE
Ha-ha.

DETECTIVE O'CONNOR
Better stash the car out of sight.

Gloria and Marilise emerge from the house. Gloria has a suitcase in her hand. They move to Gloria's car.

The cops join them.

DETECTIVE O'CONNOR
All set?

GLORIA
Yup. Here's my contact information.

Hands him a slip of paper.

DETECTIVE O'CONNOR
(to Marilise)
Do you have an extra key to the house?

She roots in her purse, produces the key, hands it over.

DETECTIVE O'CONNOR

I'll follow you to your place, just to be on the safe side. Lead the way.

He returns to his unmarked car, follows Gloria as she pulls out. Second cop starts up the walk to the house.

DISSOLVE TO:

INT. BEDROOM - GLORIA'S APARTMENT - NIGHT

Marilise is removing things from her suitcase on the bed. Gloria stands beside the clothes closet.

GLORIA

You can hang all of those right in here.

MARILISE

(inspecting nightie)

I think my wardrobe could use a makeover.

Gloria moves to her.

GLORIA

We'll get you all sorts of new things. We're gonna have such fun.

She kisses Marilise softly on the cheek.

GLORIA

I love you, Marilise, and I'm going to take good care of you.

Detective o'connor calls from the other room.

DETECTIVE O'CONNOR

Everything okay?

GLORIA

Fine.

DETECTIVE O'CONNOR

I'm leaving.

GLORIA

Okay.

DETECTIVE O'CONNOR

Don't forget to lock the door. I'll check up on you tomorrow.

Sound of door closing as O'Connor departs.

GLORIA

You can finish unpacking later.

She takes Marilise in her arms for a full, passionate kiss.

EXT. GLORIA'S APARTMENT COMPLEX

O'Connor gets into his car, drives off.

EXT. PARKING LOT - DINER

O'Connor's car pulls in.

INT. DINER

He enters, moves to counter.

DETECTIVE O'CONNOR

Two coffees to go.

CUT TO:

INT. BEDROOM - DUPRE HOUSE

Detective Pace switches on the lights. Turns, heads downstairs.

EXT. BUSHES - DUPRE HOUSE

The bushes on the bedroom side of the house are rustling, but we cannot see what is causing it.

IN THE DOWNSTAIRS PARLOR

Detective Pace sits, stretches his legs. Looks around, picks up a newspaper from the coffee table.

IN THE BUSHES

a dark figure emerges. Armed. Familiar. The light in the bedroom window draws her attention.

Brenda pushes her way through the bushes leading to the front porch of the house.

HER FEET

as they one by one mount the steps to the porch.

IN THE PARLOR

Detective Pace looks up from his newspaper, senses something.

A KNIFE

is tucked in Brenda's hand. She watches the cop, keeping herself to the side of the window frame.

THE COP

Gets up, goes into the kitchen, as tension builds.

BRENDA

moves in the direction of the front door.

IN THE KITCHEN

Pace pours himself a glass of juice. Sips it. Thinks he hears something outside, pauses. He exits to downstairs hall, pauses as he seems to hear something in the foyer, then continues on to the parlor.

A CREAKING SOUND comes from the darkened foyer. Pace hears it, gets up. Draws his piece. He moves to one side of the foyer entrance. It's dark in there. The scene of the crime. He's tense now, rigid as a board, very much attuned to the possibility of danger. Several beats, then he simultaneously snaps on the foyer light and flings open the door.

He peers inside. Looks left and right. Nothing. He turns back in the direction of the parlor, takes several steps, and feels a hand on his shoulder. Oh Christ! He whirls, and Detective O'Connor looks him square in the face.

DETECTIVE O'CONNOR

Hey, take it easy.

A moment.

DETECTIVE O'CONNOR

What's going on?

DETECTIVE PACE

I thought I heard something.

He tucks away his piece.

DETECTIVE PACE

I had this feeling before, you know, that somebody was out there. I don't know, this whole thing is weird. I mean, this thing with these women, you know. I mean, not just the murder, but this thing they have with each other.

DETECTIVE O'CONNOR

Whatever floats your boat.

DETECTIVE PACE

I don't think my boat will be docking in that kind of marina any time soon.

DETECTIVE O'CONNOR

Hey, I brought you some coffee.

DISSOLVE TO:

EXT. MAIN STREET - HARBOR COVE - DAY

It's a bright and beautiful morning. Marilise and Gloria move along the sidewalk.

MARILISE

I need to stop in the bookstore.

(off a look)

I hope I still have a job.

They enter bookstore where Marilise worked. Marilyn, the proprietess, is ringing up a sale at the register.

MARILYN

There you are. Next?

Marilise steps up.

MARILYN

Well, well. Long time no see.

MARILISE

I'm back, sort of.

MARILYN

I was beginning to wonder. Let me get a look at you.

(gives her the once over)

You look good. Feeling better?

MARILISE

Much.

MARILYN

I heard about your sister -- I'm sorry. I'd say you're due for a little good luck one of these days.

MARILISE

Yeah.

PROPRIETESS

Who's your friend?

GLORIA

Gloria.

PROPRIETESS

Marilyn Baltimore.

They shake on it.

PROPRIETESS

Nice to meet you.

(to Marilise)

You know, I thought I was hallucinating this morning.

(MORE)

PROPRIETESS (cont'd)

About an hour ago someone came in looking for you. It was that woman that was in here before.

MARILISE

What do you mean?

PROPRIETESS

Just before the accident, there was a woman in here to see you, I think her name was Alisa. I thought she was killed in that accident.

MARILISE

She was.

PROPRIETESS

Then how could she have been in here this morning?

MARILISE

She couldn't. That was her sister, her twin sister. What did she want?

PROPRIETESS

She wanted to know where you were living. I assumed you were right where you always are. Was I wrong?

MARILISE

No. That's what you told her?

PROPRIETESS

Yup. Something wrong?

MARILISE

No.

MARILYN

You're sure. You look frightened.

MARILISE

I'm sure.

(a couple of beats)

Mrs. Baltimore, I wanted to ask you --

MARILYN

Marilyn. You can call me Marilyn, dear.

MARILISE

Marilyn -- could I have my old job back? I mean, if the hours are still available.

MARILYN

The hours are available, the sales aren't. Business is slow. In order to stay afloat, I've decided to sell books on the Internet. New, used. In fact, we got a large shipment of used books in last week. How are you at cataloging?

MARILISE

I don't know.

MARILYN

Give me a call next week. We'll see if we can work something out. Maybe you can help me with the cataloging.

MARILISE

Thanks.

MARILYN

Marilise, I'm so relieved you're better. You don't deserve all of this. You're a good person.

Someone has entered the store.

MARILYN

Customer.

(to Gloria)

Nice to have met you.

EXT. BOOKSTORE

Marilise and Gloria emerge.

MARILISE

She'll find me, I know it. What am I going to do?

GLORIA

Well, we're going to tell the police. But I doubt she knows where you are. And you're safe with me, Marilise. I'll look after you, you know that.

MARILISE

But she's a maniac. I wish they would arrest her.

GLORIA

They will. Now, let's concentrate on all the shopping we have to do. Let's get down to some serious shopping.

She puts her arm around Marilise. They turn the corner.

In the shadows, floppy hat covering her eyes, the malevolent Brenda watches them. HOLD on her, then --

DISSOLVE TO:

EXT. MAIN STREET - HARBOR COVE - DAY

Marilise and Gloria emerge from a clothing store with armloads of goodies. They head for Gloria's car.

Gloria opens the trunk of her car, and they place the packages there. They get in the car.

The car pulls out. Behind it, another car swings out of its parking spot and follows the first car. Brenda is behind the wheel.

INT. MOVING CAR - GLORIA AND MARILISE

Gloria turns the corner and the main drag recedes.

GLORIA

Fun, huh?

Marilise nods.

GLORIA

Next thing we're going to do is go to the beach.
(MORE)

GLORIA (cont'd)

I plan to spoil you and spoil you good. You're my precious Marilise.

She gently brushes hair away from Marilise's forehead.

Pause. She cuts the wheel, they ease into another turn.

MARILISE

I love the ocean.

GLORIA

I do too. And after that, we're going to go on a picnic. I just want to do so many things with you. I'm happy, Marilise, in a way I've never been happy before. It's ironic that out of tragedy so much happiness can come. But the important thing is that you are happy. Are you happy?

MARILISE

Yes.

GLORIA

I want you to be happy. I want you to feel loved the way you felt with Leigh Ann. That's all there is in this world, to be happy in the moment. That's all there needs to be. Oh Marilise, my Marilise, bright as the fields of yellow and blue. That's all there has to be is the happiness of the quiet at night, of two people who love each other together, that's all there has to be.

Pause. She gazes into the rearview.

GLORIA

That car in back of us?

Marilise turns, looks.

MARILISE

Yeah?

GLORIA

I think it's following us.

She hits the gas, and the car shoots forward. She is able to open up space between the two cars, then cuts a left at the next corner, floors it again, and cuts a sharp right at the end of the block.

GLORIA

That's better.

(a beat)

Do you want to go down to the beach, I mean, right now? I have a friend who has a house there. We could drive right out.

MARILISE

Isn't it a little late?

GLORIA

No, there's still plenty of daylight. We'll stay over, have a blast.

MARILISE

Do you think she would mind?

GLORIA

She's only there on the weekends. I have an extra key to the place. She wouldn't mind at all.

Several beats.

MARILISE

Gloria?

(off a look)

Do you think -- she'd -- find us there?

GLORIA

I told you I was going to protect you, no matter what, so stop worrying.

DISSOLVE TO:

EXT. POLICE SQUAD ROOM - DAY

O'Connor has his head propped in his elbows on his desk, deep in thought. Pace enters quickly.

DETECTIVE PACE

Frank? I think we've got a serious problem.
(off a look)

That woman Gloria, who's babysitting Marilise?
Her background is clean, but then I did a check
on her phone records. There was a call made
between her and the perp.

DETECTIVE O'CONNOR

What?

DETECTIVE PACE

Last night.

DETECTIVE O'CONNOR

How stupid could I have been.

DETECTIVE PACE

Setup?

DETECTIVE O'CONNOR

Could be.

He reaches into his pocket, locates a slip of paper with phone numbers on it. He reaches for phone, dials out. The buzz and click can be heard at the other end of the line.

INT. LIVING ROOM - GLORIA'S APARTMENT

The phone on the end table RINGS.

BACK TO SCENE

O'Connor hangs up. Tries a second number from the phone list -- Gloria's cell number.

INT. MOVING CAR - GLORIA AND MARILISE

Gloria's cell phone rings. She answers it.

INTERCUT:

GLORIA

Hello?

DETECTIVE O'CONNOR
This is Detective O'Connor.

GLORIA
Yes?

DETECTIVE O'CONNOR
I need you both in here immediately.

GLORIA
I'm afraid that won't be possible, we're on our way to the beach.

DETECTIVE O'CONNOR
Turn around and come back.

GLORIA
I don't think we can do that.

Her eyes swing to Marilise.

DETECTIVE O'CONNOR
You can, and you better. If anything happens to that girl, you will fry, do you understand me?

GLORIA
Completely. Have a nice day, detective.

INT. MOVING CAR - GLORIA AND MARILISE

A look of concern is on Marilise's face.

MARILISE
What was that all about?

GLORIA
You know the cops -- questions, talk. Why spoil our afternoon?

MARILISE
Was it important?

GLORIA
No.

MARILISE

It was important, wasn't it? Maybe we should go back.

GLORIA

It's not important. Trust me. What is important is our happiness.

Several beats.

MARILISE

Aren't we going to stop back at your place to pick up some things?

GLORIA

No, we'll go right through.

MARILISE

Won't we need things?

GLORIA

We can pick up whatever we need in town.

EXT. HIGHWAY

Gloria's car races along in the direction of Montauk Point. Patches of ocean are becoming visible.

INT. MOVING CAR - GLORIA AND MARILISE

Gloria turns to Marilise.

GLORIA

You're going to love this place, it's beautiful. It's out by the end of the point.

Marilise's cell phone RINGS. She answers it.

MARILISE

(into phone)

Hello?

INT. MOVING CAR - BRENDA

She's at the other end of the conversation, behind the wheel, following Gloria's car.

INTERCUT:

BRENDA

Will you slow down, you're losing me.

GLORIA

That's the idea.

BRENDA

What are you talking about?

GLORIA

Change of plans.

BRENDA

If you try to pull something, I'll get you.

GLORIA

Please don't call again.

She ends call.

MARILISE

What's going on, Gloria?

GLORIA

Nothing.

MARILISE

It was her, wasn't it? Turn the car around, please, turn it around now.

GLORIA

No.

MARILISE

You were in this together, weren't you?

GLORIA

No.

MARILISE

I thought you loved me.

GLORIA

I do love you.

MARILISE

Then why would you betray me?

GLORIA

I haven't betrayed you, I swear.

MARILISE

You set me up. You knew she was following us. Now what are you going to do?

GLORIA

Marilise, listen to me. I love you, I wouldn't do anything like that.

MARILISE

You would.

GLORIA

I would not. I'm here to protect you.

MARILISE

Only your idea of protection is smothering me. I should have suspected all along. Please, Gloria, let's go home -- for me?

GLORIA

We will go home. I just want to spend some time with you at the beach. Is that too much to ask?

MARILISE

If you're telling the truth, it's not. I don't think you're telling the truth.

GLORIA

I'm telling the truth.

She turns into a gas station.

INT. MOVING CAR - BRENDA

She watches as Gloria's car swings into the filling station. Continues on the highway, cuts the first available left, and circles the block.

She pulls up to the curb next to the gas station. Her hand finds its way to the purse resting on the seat beside her. Gropes around in there and brings forth a gun. She checks on it, drops it back where it came from.

INT. PARKED CAR - GAS STATION - GLORIA AND MARILISE

Gloria has pulled up to the pump. Marilise bolts, or tries to.

GLORIA

Where are you going?

MARILISE

To the ladies' room.

Gloria throws her a suspicious look.

GLORIA

No you're not, you're going to make a phone call. Please trust me, Marilise.

MARILISE

I trust you, okay. Now you trust me.

Gloria doesn't stop her.

EXT. GAS STATION

Marilise goes around the side of the building. Meanwhile, the filling ATTENDANT comes to the car.

GLORIA

Regular. Fill it.

ATTENDANT

Cash?

GLORIA

Yes.

INT. LADIES' REST ROOM

Marilise enters, closes the door. Pauses, hands coming to her face. She's stricken, terrified. She whips out her cell phone. Dials.

MARILISE

(into phone)

Detective O'Connor?

A hand swipes the cell phone away. Marilise turns, finds Gloria in her face. Gloria takes the phone out of her hand, negates call.

GLORIA

Trust?

MARILISE

Why are you doing this to me?

GLORIA

Doing what? We're going to the beach, for God's sake.

MARILISE

Let's go home. I'll only trust you if you take me home.

GLORIA

We're only a couple of miles away.

MARILISE

Please, Gloria, if you love me and care for me, take me home.

Gloria hands back the cell phone.

GLORIA

If you love and trust me, you have nothing to be afraid of.

She exits.

CUT TO:

INT. POLICE SQUAD ROOM

O'Connor is talking on the phone.

DETECTIVE O'CONNOR

(into phone)

Ruth, Frank. The call that just came in. See if you can trace it. Thanks.

He hangs up. Gets up, crosses to Detective Pace's desk.

DETECTIVE O'CONNOR

Road time.

He heads back to his desk, Pace following.

O'Connor's phone rings. He picks up.

DETECTIVE O'CONNOR

(into phone)

Yeah? No, huh? Okay.

He ends call, dials.

DETECTIVE O'CONNOR

I need an all-points on a '99 Buick -- plate number --

(searches through his paper)

Victor-George-Robert 48-William, for Montauk Point.

CUT TO:

EXT. GAS STATION

Gloria's car pulls out.

BRENDA'S CAR

swings out in pursuit, but keeps a safe distance to avoid detection.

GLORIA'S CAR

continues for a time, makes a turnoff. It pulls into the drive of an oceanfront Cape Cod-style home. The two-story house is set back from the road on a small rise that overlooks the ocean.

There's a screened porch in front and a sun deck in back.

EXT. DRIVEWAY - MONTAUK HOUSE

Gloria and Marilise get out of the car. Gloria stretches.

GLORIA

Smell that fresh sea air. Oh Marilise, Marilise.
Come on, I'll show you the place.

She takes Marilise's hand. Leads her up the walk to the house.

INT. PORCH - MONTAUK HOUSE

Gloria searches for the key in her purse, opens the front door, they go through.

IN THE DOWNSTAIRS HALLWAY

Gloria points.

GLORIA

Kitchen. Living room. Two bedrooms up there. Come on.

They move through the kitchen to the sun deck in back.

ON THE SUN DECK

Gloria gestures with her hand --

GLORIA

View of the ocean. C'mon.

She takes Marilise's hand, they head down the porch steps and across the sandy beach.

ACROSS THE ROAD

Brenda's car pulls up. She watches and waits.

ON THE BEACH

the wind blows through Gloria's hair, and she and Marilise quicken their pace, reaching water's edge.

Gloria removes her shoes. Gestures. Marilise does the same. They wade into the shallow water, as the breakers unfurl and rush their toes. Surely this is heaven.

Gloria moves a little farther out, though her clothes are going to get a bit wet. She gestures, and Marilise goes to her.

Now Gloria leans down, cups a bit of ocean water in her hands, and playfully splashes it on Marilise, who retaliates in kind. Happy now, these two.

CUT TO:

INT. MOVING COP CAR

O'Connor is under the wheel. He grabs radio mike:

DETECTIVE O'CONNOR

L56 to dispatch, anything come in on that Buick
APB?

POLICE DISPATCHER'S VOICE

No, L56. Sorry. Over.

CUT TO:

EXT. BEACH - GLORIA AND MARILISE

They are both fairly drenched from splashing each other. Marilise flirtatiously splashes one last time and friskily retreats from the water. Pauses, out of breath. Gloria comes after her.

GLORIA

Oh Marilise, my Marilise.

She takes Marilise in her arms.

GLORIA

Warmed by the sun, swept by the sea. My
own precious Marilise.

They kiss. Gloria takes Marilise's hand, leads her several paces away from the edge of the water, and they park themselves in the wet sand.

Gloria's arm slips around Marilise's shoulders.

GLORIA

We'll make a fire tonight, sit out here and listen to the ocean. Oh Marilise, are you happy, are you happy?

MARILISE

I'm happy, but I'm still concerned. Gloria, be honest with me -- did you talk to Brenda?

GLORIA

Yes. She called my place. I didn't want to upset you.

MARILISE

What did she say?

GLORIA

She wanted to use me to get to you, and I refused. I was furious. Then, I had a thought.
(off a look)

I thought that if I could lure her out into the open, we could finally catch her. But today, when she called, I changed my mind. It seemed too dangerous. The police will get her. I just want to be with you and to be happy.

Marilise's head nuzzles up against Gloria's shoulder.

MARILISE

She won't know we're here, right?

GLORIA

Right.

Pause.

GLORIA

What would like you for dinner? We can make some steaks. We'll cook them outside. Would you like that?

This hardly registers with Marilise, who seems swept on a soft wave of peace.

GLORIA

We'll roast marshmallows. I love a roasted
marshmallow. And I love you.

DISSOLVE TO:

INT. SUPERMARKET CHECKOUT REGISTER - GLORIA AND
MARILISE

As the CASHIER swipes big, juicy steaks across the scanner. Eyes the two
women, sensing there's something unusual
Between them.

EXT. DRIVEWAY - MONTAUK HOUSE

Gloria's car pulls in. She and Marilise get out of the car with an armful of
groceries. There is still plenty of daylight left.

An unmarked COP CAR cruises past the house, turns around, comes back,
and pulls in behind Gloria's car.

Cops get out.

DETECTIVE O'CONNOR

Just in time for dinner.

He gestures. Gloria leads the way.

INT. KITCHEN - MONTAUK HOUSE

Gloria puts grocery bag on table.

DETECTIVE O'CONNOR

Want to tell me what's going on?

GLORIA

We were about to have a cookout. Care to join
us?

DETECTIVE O'CONNOR

Don't get cute.

DETECTIVE PACE

We know there were phone conversations
between you and the perp.

GLORIA

One conversation.

DETECTIVE PACE

That you neglected to tell us about.

GLORIA

I was going to. But I had an idea, I wanted to work on it.

DETECTIVE O'CONNOR

You had an idea?

GLORIA

Yes.

DETECTIVE O'CONNOR

So you decided to play cute, and endanger Marilise's life?

GLORIA

Look, Brenda was trying to use me to get to Marilise. You can imagine where I told her she could go. But then I thought -- what if I could pretend to cooperate, lure her out into the open, and nab her?

DETECTIVE O'CONNOR

And charge her with what?

GLORIA

I don't know, attempted murder?

O'Connor shakes his head in disbelief.

MARILISE

You were going to use me as a pawn?

GLORIA

I would have protected you.

MARILISE

Gloria, how could you?

GLORIA

Marilise, you know I love you. Maybe I wasn't being sensible, but I just wanted to see this thing with Brenda end. I want her to be arrested, and I want us to get on with our lives.

The detectives eye each other.

DETECTIVE O'CONNOR

(to Marilise)

I think you better come along with us.

GLORIA

No. Don't take her away.

DETECTIVE O'CONNOR

Come on.

GLORIA

You have no right to take her.

DETECTIVE O'CONNOR

You have a right to endanger her?

GLORIA

You can't do this. I'll come with you. Marilise?

Silence.

DETECTIVE O'CONNOR

(to Marilise)

Anything you need to pack up?

Marilise shakes her head.

GLORIA

Marilise, don't go.

DETECTIVE O'CONNOR

(to Gloria)

Check in with us when you get back to town.

The cops lead Marilise out. A despondent Gloria follows them, stands watching in the doorway.

SOUND OF DOORS SLAMMING, and a CAR DRIVING AWAY.

Gloria is numb. She goes into the living room, eases herself down onto sofa. Stares blankly into space.

DISSOLVE TO:

INT. LIVING ROOM - MONTAUK HOUSE - NIGHT

Indeed, night has fallen, yet we find Gloria basically where we left her, stretched out now on the sofa, and asleep.

Only faint wisps of light from the porch show through the screened windows.

There is a SOUND -- brief, momentary -- like the opening of a door, that seems to have come from the porch.

She opens her eyes, looks around.

GLORIA

Who is it --
(rising)
Is someone there?

And then we can almost HEAR feet moving quickly up the stairs.

Suspicious and tense now, Gloria cautiously moves forward, out into the downstairs hallway, and looks around.

GLORIA

Is someone there?

A light shuffling SOUND comes from the top of the stairs. She turns quickly and appears to catch sight of someone turning the corner at the head of the stairs.

Pause. She takes a deep breath. Goes into the kitchen to get her purse. It's there, all right. And when she reaches it, her hand rummages and she finds her gun.

Back into the hall she goes. Pauses, scrutinizes the scene. Then she starts softly up the stairs, gun at the ready.

One foot, then the other, slowly she mounts those stairs, and pauses when she reaches the top.

Darkness. Two bedrooms, one to her left, one to her right. She opts for left.
Moves slowly, gun pointed, into the darkness.

GLORIA

Is someone here?

Silence.

She moves toward the clothes closet. Pauses. There's no one there.

She turns, crosses back to the opposite bedroom.

GLORIA

Is anyone here? Hello?

Darkness. Several steps forward, and a brief search of the closet. Nothing.

She turns, starts back the way she came.

IN THE DOWNSTAIRS HALLWAY

she pauses. Decides to check the screened porch, and moves forward, reaching for the door handle to the inside door.

The gun is poised again. The handle is firm in her grasp, and she twists it open. She steps forward onto the porch. Looks left, looks right.

With sudden fury, a hand sweeps out of the darkness from behind her and covers her mouth, and she is pulled forcefully back, and a gun thrust in her face.

BRENDA

Where is she?

Gloria's eyes register terror. The gun drops from her hand.

BRENDA

Where is she?

Gloria shakes her head, signaling she doesn't know.

BRENDA

Get in there.

She turns Gloria, and shoves her back into the house. She drags her into the living room, and releases her onto the couch.

BRENDA

Where is Marilise? I won't ask another time.

GLORIA

She's not here.

BRENDA

You're lying.

GLORIA

She left.

BRENDA

Where is she?

GLORIA

She went back to town.

BRENDA

She's here, I know it. If you don't tell me, I'll kill you.

GLORIA

I am telling you, she is not here.

The sound of a CAR DOOR is heard slamming outside. Then footsteps. Marilise appears in the doorway.

GLORIA

Marilise, run!

Brenda aims and FIRES! Marilise flees.

WITH MARILISE

as she darts through the hallway, into the kitchen and out the back door.

Brenda hesitates a beat, then gives chase.

Marilise flees along the beach. As Brenda reaches the sun deck, she aims and FIRES! Again, she misses.

She's off and running along the beach, pursuing Marilise.

WITH MARILISE

who is running, straining hard, out of breath. She pauses, looks back. Brenda is gaining on her.

WITH GLORIA

As she dials out on her cell phone, calling the police.

GLORIA

This is a police emergency. Please send someone here immediately.

WITH MARILISE

Who is gasping for breath, too exhausted to go on. Brenda has gained on her. What to do?

Brenda pauses, raises her gun and takes aim. Marilise is petrified. BAM! -- another miss.

Marilise looks toward the ocean. It may be the only way to safety. She makes for the water.

Brenda, meantime, scrambles after her and is gaining more ground.

At the water's edge, Marilise turns, and now Brenda is well within firing range. It's hopeless for Marilise. She
Knows it.

Now Brenda smiles, knows she's finally going to end this. Raises that gun.

There's an EXPLOSION, but it's not from Brenda's gun, and Brenda crumples to the ground.

In the b.g., Marilise can make out a figure, a figure with a gun. The figure starts toward her.

It's Gloria. The explosion was a shot from her gun, and she has struck Brenda.

She moves to Brenda, bends down, examines her.

Marilise approaches, relieved.

GLORIA

She's dead.

SOUNDS OF POLICE SIRENS WAILING!

GLORIA

Marilise.

She takes Marilise in her arms, comforts her.

GLORIA

Oh my Marilise.

Flashlight beams and the silhouettes of figures scurrying toward them from the house can be seen.

Those flashlights belong to Detectives O'Connor and Pace, who now join them.

O'Connor examines Brenda. Looks up. He and Gloria lock eyes, as she continues to nurse Marilise.

DISSOLVE TO:

INT. DINING ROOM - DUPRE HOUSE - DAY

Marilise is seated at the table, which has been set for four. Mashed potatoes, peas and carrots, and all the trimmings of a turkey dinner have been set out.

She calls out to Gloria, who is busy in the kitchen.

MARILISE

What -- did -- you -- make???

GLORIA (O.S.)

I'm -- not -- telling.

MARILISE

I know what it is, have known all along, and I can smell it, and it smells like turkey.

The DOORBELL SOUNDS.

GLORIA (O.S.)

If you can smell it, you can answer the door.

Marilise answers the door. Detectives O'Connor and Pace are standing there.

MARILISE

You're just in time. Come on.

They enter the hallway. She gestures, and they cross to the dining room and take seats.

MARILISE

We're about to be surprised. Well, sort of.

GLORIA (O.S.)

Ready?

MARILISE

Ready.

She enters carrying a huge roast turkey on a tray.

GLORIA

Ta-dahhhhh!

Eyes light up. Applause all around.

GLORIA

Feast.

Looks are exchanged.

GLORIA

Would one of you gentleman do the honors?

DETECTIVE O'CONNOR

Got it.

He rises, attends to the chore of carving the bird.

The DOORBELL SOUNDS.

Gloria and Marilise exchange bewildered looks.

GLORIA

I'll get it.

She answers the door. It's Marilyn Baltimore, proprietess of the bookstore.

MARILYN

Hi. I was in the neighborhood, thought I'd check up on Marilise.

GLORIA

Come on in.

They join the others in the dining room.

MARILYN

My goodness, what is this?

GLORIA

It's a feast. And you're going to be part of it.

MARILYN

I couldn't.

GLORIA

Yes, you could. Now, sit down and dig in.

MARILYN

Oh, I don't know.

GLORIA

Come on, the turkey is very sensitive and will never forgive you. I'll get you knives and forks.

Marilyn sits next to Marilise.

MARILYN

This is something. How are you doing?

MARILISE

I'm doing fine.

MARILYN

You're going to do that cataloging you promised, right?

MARILISE

Just as soon as I finish stuffing myself.

MARILYN

Marilise, it's so wonderful seeing you happy.

Marilise beams a smile.

DETECTIVE O'CONNOR

Okay everyone, just slip your plates over, and give me your orders. White or dark? Don't be shy.

DETECTIVE PACE

Are we supposed to be eating like this while we're on duty?

DETECTIVE O'CONNOR

This is lunch break. Official celebration. Come on, mangia. Oh my God, I forgot something.

(to Pace)

It's on the front seat of the car, could you get it?

Pace gets up, exits.

MARILISE

Ooooh, what could it be?

DETECTIVE O'CONNOR

It's cold, it's drinkable, it should go well with turkey, and it's perfect for a toast. Marilise -- I think it only fitting that you get the first portion. What's your fancy?

MARILISE

Oh, give me a little of everything.

DETECTIVE O'CONNOR

Everything coming right up.

O'Connor piles turkey on her plate, hands it back.

DETECTIVE O'CONNOR

Come on, people, let's not be shy.

Pace returns with wine. There are already glasses on the table.

GLORIA

There's a corkscrew on the kitchen counter.

Pace disappears, reappears with corkscrew.

DETECTIVE O'CONNOR

Get that thing open, and we'll make a toast.

Wine is poured.

DETECTIVE O'CONNOR

May I?

He lofts his glass.

DETECTIVE O'CONNOR

To a once-and-for-all, safe and sound Marilise.

GLORIA

To Marilise!

All toast -- hear-hear!

MARILISE

And to Gloria, whom I can never thank enough
for everything.

All toast -- hear-hear!

MARILISE

And Marilyn, for being so supportive.

A look of concern spreads over Marilise's face.

MARILISE (cont'd)

But we still don't know what we're going to do
about money.

GLORIA

Must you always worry?

MARILISE

I just have to be a little pragmatic, you know.

GLORIA

Not today you don't. Besides, there's a letter on the hutch, I think you better take a look at it.

MARILISE

This is one of your tricks.

GLORIA

I wouldn't trick you.

(she winks to others)

Go on, look at it.

MARILISE

She loves to do this.

GLORIA

Don't look at it. But I think you might be happy with what you see.

Marilise gets up, crosses to hutch. There's a letter there. She peruses the envelope, which has been opened.

MARILISE

It's from my cousin.

(a beat)

You opened it?

GLORIA

Yes, I did.

Marilise reads the letter.

MARILISE

It's from my cousin. He says he's willing to help out if there's any problem with money. He's very rich. I mean, seriously rich.

(to Gloria)

You should have said something.

GLORIA

I would have. You're sometimes a little lazy about getting to your mail. Now come on, sit down and have your meal.

Marilise returns to her seat.

MARILISE

Are there any more surprises you're keeping from me?

Gloria throws her a look, with a hint of frustration.

GLORIA

No.

MARILISE

You sure?

GLORIA

Yeah -- except me.

She winks. Marilise blushes and smiles, as we --

FADE OUT.

THE END