

BASIC INSTINCT

by

**JOE ESZTERHAS**

**INT. A BEDROOM - NIGHT**

It is dark; we don't see clearly. a man and woman make love on a brass bed. There are mirrors on the walls and ceiling. On a side table, atop a small mirror, lines of cocaine. A tape deck PLAYS the Stones "Sympathy for the Devil."

Atop him... she straddles his chest... her breasts in his face. He cups her breasts. She leans down, kisses him...

JOHNNY BOZ is in his late 40's, slim, good-looking. We don't see the woman's face. She has long blonde hair. The CAMERA STAYS BEHIND and to the side of them.

She leans close over his face, her tongue in his mouth... she kisses him... she moves her hands up, holds both of his arms above his head.

She moves higher atop him... she reaches to the side of the bed... a white silk scarf is in her hand... her hips above his face now, moving... slightly, oh-so slightly... his face strains towards her.

The scarf in her hand... she ties his hands with it... gently... to the brass bed... his eyes are closed... tighter... lowering hips into his face... lower... over his chest... his navel. The SONG plays.

He is inside her... his head arches back... his throat white.

She arches her back... her hips grind... her breasts are high...

Her back arches back... back... her head tilts back... she extends her arms... the right arm comes down suddenly... the steel flashes... his throat is white...

He bucks, writhes, bucks, convulses...

It flashes up... it flashes down... and up... and down... and up... and...

**EXT. A BROWNSTONE IN PACIFIC HEIGHTS - MORNING**

Winter in San Francisco cold, foggy. Cop cars everywhere. The lights play through the thick fog. Two Homicide detectives get out of the car, walk into the house.

NICK CURRAN is 42. Trim, good-looking, a nice suit; a face urban, edged, shadowed. GUS MORAN is 64. Crew-cut, silver

beard, a suit rumpled and shiny, a hat out of the 50's a face worn and ruined the face of a backwoods philosopher.

**INT. THE BROWNSTONE**

There's money here -- deco, clean, hip -- That looks like a Picasso on the wall. They check it out.

**GUS**

Who was this fuckin' guy?

**NICK**

Rock and roll, Gus. Johnny Boz.

**GUS**

I never heard of him.

**NICK**

(grins)

Before your time, pop.

(a beat)

Mid-sixties. Five or six hits.

He's got a club down in the Fillmore now.

**GUS**

Not now he don't.

Past the uniformed guys... nods... waves... past the forensic men... past the coroner's investigators... they get to the bedroom.

**INT. THE BEDROOM**

They walk in, stare -- it's messy.

It's like a convention in here. LT. PHIL WALKER, in his 50's, silver-haired, the Homicide guys; JIM HARRIGAN, late 40's, puffy, affable; SAM ANDREWS, 30's, black. A CORONER'S MAN is working the bed.

**LT. WALKER**

(to Nick and Gus)

You guys know Captain Talcott?

They nod.

**GUS**

What's the Chief's office doin' here.

**CAPT. TALCOTT**

Observing.

**LT. WALKER**

(to the Coroner's Guy)

What do you think, Doc?

**THE CORONER'S GUY**

The skin blanches when I press it --  
this kind of color is about right  
for six or eight hours.

**LT. WALKER**

Nobody say anything. The maid  
came in an hour ago and found him.  
She's not a live-in.

**GUS**

Maybe the maid did it.

**LT. WALKER**

She's 54 years old and weighs 240  
pounds.

**THE CORONER'S GUY**

(deadpan)

There are no bruises on his body.

**GUS**

(grins)

It ain't the maid.

**LT. WALKER**

He left the club with his girlfriend  
about midnight. That's the last  
time anybody saw him.

**NICK**

(looks at body)

What was it?

**THE CORONER'S GUY**

Ice pick. Left on the coffee table  
in the living room. Thin steel  
handle. Forensics took it downtown.

**HARRIGAN**

There's come all over the sheets --  
he got off before he got offed.

**GUS**

(deadpan)

That rules the maid out for sure.

**CAPT. TALCOTT**

This is sensitive. Mr. Boz was a  
major contributor to the mayor's  
campaign. He was Chairman of the  
Board of the Palace of Fine Arts --

**GUS**

(to Nick)

I thought you said he was a rock  
and roll star.

**LT. WALKER**

He was a retired rock and roll  
star.

**CAPT. TALCOTT**

A civic-minded, very respectable  
rock and roll star.

**GUS**

What's that over there?

We see the white powder laid out in lines on the small mirror  
on the side table.

**NICK**

(deadpan)

It looks like some civic-minded,  
very respectable cocaine to me,  
Gus.

**CAPT. TALCOTT**

(evenly, to Nick)

Listen to me, Curran. I'm going  
to get a lot of heat on this. I  
don't want any... mistakes.

Nick and Talcott look at each other a beat, then --

**NICK**

Who's the girlfriend?

Lt. Walker looks at the notepad in his hand.

**LT. WALKER**

Catherine Tramell, 162 Divisadero.

Nick writes it down. He and Gus turn, leave. Captain Talcott  
watches them. He looks disturbed.

**INT. THE LIVING ROOM**

As they head out --

**NICK**

Talcott doesn't usually show up at  
the office 'till after his 18 holes.  
What are they nervous about?

**GUS**

They're executives. They're nervous  
about everything.

**LT. WALKER**

Nick!

He stops, turns, sees Walker behind them. Walker comes up to them.

**LT. WALKER**

(to Nick)

Keep your three o'clock.

**NICK**

Do you want me to work the case,  
Phil, or do you want me to --

**LT. WALKER**

I said keep it.

**EXT. A VICTORIAN ON DIVISADERO - DAY**

It is more a mansion than a house. They ring the bell. An Hispanic MAID answers. They flash their badges.

**NICK**

I'm Detective Curran, this is  
Detective Moran. We're with the  
San Francisco Police Department.

We'd like to speak to Ms. Catherine Tramell.

**THE MAID**

(after a beat, an  
accent)

Just moment. Come in.

She leads them into a lavish, beautifully done living room that offers a sweeping view of the Bay.

**THE MAID**

Sit, please. Just moment.

They look around, impressed. There is a Picasso on the wall here, too.

**GUS**

Ain't that cute? They got his and  
her Pig-assos, son.

**NICK**

(smiles)

I didn't know you knew who Picasso  
was, Gus.

**GUS**

(grins)

I'm a smart sonofabitch. I just  
hide it.

Nick smiles -- and at that moment a beautiful BLONDE walks into the room. She looks like she has been asleep. She is in

her early 20's. She wears a very sheer robe.

**NICK**

We're sorry to disturb you, we'd like to ask you some --

**THE WOMAN**

Are you vice?

**GUS**

(after a beat)  
Homicide.

**THE WOMAN**

What do you want?

**GUS**

When was the last time you saw John Boz?

**THE WOMAN**

Is he dead?

**NICK**

(after a beat)  
Why do you think he's dead?

**THE WOMAN**

You wouldn't be here otherwise, would you?

**GUS**

Were you with him last night?

**THE WOMAN**

You're looking for Catherine, not me.

**NICK**

Who are you?

**THE WOMAN**

I'm Roxy.  
(a beat)  
I'm her -- friend.

She looks at them a beat.

**ROXY**

She's out at the beach house at Stinson. Seadrift. 1402.

**NICK**

Thanks.

They start to head out.

**ROXY**

You're wasting your time. Catherine didn't kill him.

A beat, they look at her, and go...

**EXT. SEADRIFT - STINSON BEACH - DAY**

Foggy. Cold. It is an expensive spit of land on the ocean. Multi-million dollar "beach houses" with gardens and swimming pools. There are two Ferraris in the driveway -- one black, one white.

They get out of the car in front of the house. They see a woman in back of the house, sitting on a deck chair, staring at the sea, a blanket around her. As they get to her --

**NICK**

Ms. Trammell?

She takes a long look at Nick, then looks away.

CATHERINE TRAMELL is 30 years old. She has long blonde hair and a refined, classically beautiful face. She is not knockout gorgeous like Roxy; there is a smoky kind of sensuousness about her.

**NICK**

I'm De...

**CATHERINE**

(evenly)

I know who you are.

She doesn't look at them. She looks at the water.

**CATHERINE**

How did he die?

**GUS**

He was murdered.

**CATHERINE**

Really. Maybe that's why you're from Homicide. How?

Nick glances at Gus.

**NICK**

With an ice pick.

She closes her eyes a beat and then, still staring out, we see a thin smile. They see it, too, and glance at each other.

**NICK**

How long were you dating him?

**CATHERINE**

I wasn't dating him. I was fucking him.

They glance at each other again.

**GUS**

What are you -- a pro?

Catherine looks at him -- that thin smile again.

**CATHERINE**

No. I'm an amateur.

She looks away.

**NICK**

How long were you having sex with him?

**CATHERINE**

About a year and a half.

**NICK**

Were you with him last night?

**CATHERINE**

Yes.

**NICK**

Did you leave the club with him?

**CATHERINE**

Yes.

**NICK**

Did you go home with him?

**CATHERINE**

No. We had a drink at the club. We left together. I came here. He went home.

**NICK**

Was there anyone with you last night?

**CATHERINE**

(looks at Nick)

No. I wasn't in the mood to have sex with anyone last night.

They look at her a beat.

**NICK**

Let me ask you something, Ms. Tramell? Are you sorry he's dead?

Catherine looks at him.

**CATHERINE**

Yes. I liked fucking him.

They stare at her. She looks out at the water.

**CATHERINE**

I don't really feel like talking anymore.

**GUS**

Listen, lady, we can do this downtown if you --

**CATHERINE**

Read me my rights and arrest me and I'll go downtown.

She doesn't even look at them.

**CATHERINE**

(quietly)

Otherwise, get the fuck out of here. Please.

A long beat as they look at her.

**INT. A CORRIDOR - POLICE HEADQUARTERS**

The door says Dr. Elizabeth Gardner, Counseling. Nick opens the door, peeks in. The receptionist is not there. A clock says 3.

**INT. THE COUNSELING OFFICE**

He walks in -- sees the inner door open, walks in.

**NICK**

I'm sorry, Beth. I -- I got hung up in Stinson.

DR. ELIZABETH GARDNER, the police psychologist, is a very good-looking, dark-haired woman. She is 30.

**BETH**

(smiles)

How are you, Nick?

**NICK**

I'm fine. Come on, Beth! You know I'm fine! How the hell long do I have to keep doing this?

**BETH**

As long as Internal Affairs wants

you to, I suppose. Sit down, Nick.

**NICK**

It's bullshit. You know it is.

**BETH**

(smiles)

I know it is -- but sit down anyway  
so we can get it over with, okay?

He sits down.

**BETH**

So -- how are things?

**NICK**

(after a beat)

Things are fine. I told you.  
They're fine.

She watches him closely.

**BETH**

(after a beat)

How is your -- personal life?

**NICK**

My sex life is fine.

(a beat)

My sex life is pretty shitty  
actually since I stopped seeing  
you -- maybe I should think about  
my Electrolux again.

That embarrassed her; she looks away from him.

**NICK**

(after a beat)

Sorry.

She shrugs. A beat.

**BETH**

How about the booze?

**NICK**

It's been three months.

**BETH**

(after a long beat)

How about the coke?

**NICK**

No.

**BETH**

No?

**NICK**

(hard)

No! I'm working my tail off. I'm off the sauce, I'm not even smoking anymore.

She smiles.

**BETH**

How's not smoking?

**NICK**

It's fucked -- now will you please tell I.A. that I'm just you average healthy totally fucked-up cop and let me get out of here?

**BETH**

(after a beat; smiles)

Yes.

**NICK**

Thank you.

And he starts heading out.

**BETH**

(behind him)

I still miss you, Nick.

He doesn't even turn, pretends he didn't hear.

**INT. THE DETECTIVE BUREAU**

He walks in. Gus Moran gets up from his desk as soon as he sees him.

**GUS**

Talcott's in there. They're waiting.

They start heading for Lt. Walker's office.

**GUS**

How'd it go, son?

**NICK**

She misses me.

**GUS**

(grins)

Hallelujah.

**INT. LT. WALKER'S OFFICE**

He and Gus sit there with Lt. Walker, Harrigan, Andrews and

Captain Talcott.

**HARRIGAN**

Sixteen stab wounds to the chest and neck. No usable prints, no forcible entry, nothing missing. No prints on the ice pick, either -- it's available at any Safeway. The scarf is Hermes, expensive -- they sell about 20,000 a year worldwide.

**ANDREWS**

The powder was cocaine, high-quality, high-content. He inhaled it; there were minute quantities on his lips and penis. Mr. Boz leaves five million dollars, no insurance, no direct survivors. He liked his coke, he liked his girls, and he liked rock and roll.

**NICK**

He liked the mayor, too, right?

Talcott gives him a look.

**GUS**

What about his girlfriend?

**TALCOTT**

Is she relevant here? I didn't know she was a suspect.

**LT. WALKER**

She's a suspect.

**TALCOTT**

On what basis?

**LT. WALKER**

(looks at notes)

Catherine Tramell. Age 30. No priors, no convictions. Double major, magnum cum laude, Berkeley, 1980. Literature and Psychology. Daughter, sole survivor -- Marvin and Elaine Tramell, killed in a boating accident, 1978, Catherine Tramell sole heir. Estimated assets \$110 million.

It hangs there.

**NICK**

Are you kidding me?

**LT. WALKER**

(continues)

Formerly engaged to Roberto Vasquez,  
deceased --

**ANDREWS**

Bobby Vasquez?

**LT. WALKER**

Bobby Vasquez, former middleweight  
contender, killed in the ring  
Atlantic City, 1984.

**NICK**

(smiles)

I love it. She's got a hundred  
million bucks. She fucks fighters  
and rock and roll stars. And she's  
got a degree in screwing with  
peoples' heads.

**LT. WALKER**

You forgot her degree in literature.  
She's a writer. She published a  
novel last year under a pen name.  
Do you want to know what it's about?

They just stare at him.

**LT. WALKER**

It's about a retired rock and roll  
star who is murdered by his  
girlfriend.

It hangs there a long beat.

**INT. NICK'S APARTMENT - NIGHT**

His apartment is very bare -- very few things -- with wide  
open spaces. There is a lot of chrome.

He sits on the couch, reading a book. It is a paperback.

We see the title -- Love Hurts, by Catherine Adams. He puts  
the book down a beat, then picks the phone up, dials.

**NICK**

Page 67, pop. Do you know how she  
does the boyfriend? With an  
icepick, in bed, his hands tied  
with a white silk scarf.

**INT. A POLICE DEPARTMENT CONFERENCE ROOM - DAY**

Nick, Gus, Lt. Walker, Harrigan, Andrews, Captain Talcott --  
and Beth Gardner. With them is an older, white-haired man,  
DR. ANDREW LAMOTT. There are copies of "Love Hurts" around

the table.

**LT. WALKER**

Dr. Gardner?

**BETH**

I've asked Dr. Lamott to consult with us. This isn't really my turf. Dr. Lamott teaches the psychopathology of psychopathic behavior at Stanford and is also a member of the Justice Department's Psychological Profile team. Dr. Lamott?

**DR. LAMOTT**

There are two possibilities. One. The person who wrote this book is your murderer and acted out the killing described in ritualistic, literal detail. Two. Someone who wants to do the person who wrote this book harm read the book and enacted the killing described to incriminate the writer.

**NICK**

(after a long beat)

What if the writer did it? What are we dealing with?

**DR. LAMOTT**

You're dealing with a devious, diabolical mind. This book must have been written at least six months, maybe years before it was published. That means the writer planned the crime, at least in the subconscious, back then. The fact that the writer carried it out indicates psychopathic obsessive behavior in terms not only of the killing itself but in terms of applied advance defense mechanism.

A long beat.

**GUS**

Most times I can't tell shit from shinola, Doc. What was all that you just said?

Some grins, titters.

**BETH**

She anticipates the book to be her best alibi.

**DR. LAMOTT**

Correct.

**BETH**

She's going to say Do you think I'd be dumb enough to kill anyone in the exact way I've described in my book? I wouldn't do that because I'd know I'd be a suspect.

A long beat -- as they think about it.

**NICK**

What if it's not the writer? What if it's someone who read the book?

**DR. LAMOTT**

You're dealing then with someone so obsessed that he or she is willing to kill an irrelevant and innocent victim to place the blame on the person who wrote this book. We are talking about deep-seated, obsessional hatred; an utter lack of sense of proportion or perspective.

**GUS**

We've got a top-of-the-line, once-in-a-lifetime loony-tune either way you cut it -- that's what you're saying, right, Doc?

**DR. LAMOTT**

You're dealing with someone very dangerous and very ill.

**INT. THE PROSECUTOR'S OFFICE - DAY**

PROSECUTOR JOHN CORRIGAN, a big man in his 50's, with Captain Talcott, Lt. Walker, Nick, and Gus.

Corrigan is reading a file. He gets up, yawns, goes to his window, looks out.

**CORRIGAN**

Come on, you know there's no case here. There's no physical evidence -- okay, she doesn't have an alibi but there's no motive. Her defense would just beat us to death with the copycat thing. Anybody who read the book could have done it.

A long beat; no one says anything.

**NICK**

So what do we do -- nothing?

**LT. WALKER**

(after a beat)

We bring her in for questioning.

**TALCOTT**

She's got enough money to burn this whole department down.

**LT. WALKER**

She was the last person seen with the guy -- I'll take the responsibility.

**TALCOTT**

It's yours.

**CORRIGAN**

It won't do any good. She'll come in with Lee Bailey and Mel Belli trailing behind her on a solid gold chain from Tiffanys.

**TALCOTT**

Yes she will.

**NICK**

(after a beat)

No she won't.

They look at him.

**NICK**

(smiles)

I don't think she's going to hide behind anybody. I don't think she's going to hide at all.

**TALCOTT**

(after a beat)

I think you're as crazy as she probably is, Curran.

Nicks says nothing.

**GUS**

You know what they say: It takes one to know one.

Nick looks at Gus, grins.

**EXT. HER HOUSE IN STINSON - DAY**

They walk from the car to the door of the big beach house.

They ring the bell. They hear typing inside. The typing stops. She comes to the door in jeans and a tight-fitting sweatshirt.

**NICK**

Ms. Tramell, we'd like you to come downtown and answer some questions for us.

**CATHERINE**

Are you arresting me?

**NICK**

If that's the way you want to play it.

They look at each other a beat.

**CATHERINE**

(smiles)

Can I change into something more appropriate? It'll just take a minute.

He nods.

**CATHERINE**

Come in.

**INT. THE HOUSE**

It is beautifully done in a Santa Fe motif. She goes to a bedroom of the living room.

Nick sits down on a couch facing the bedroom she's walked into. Gus sits across from him, his back to the bedroom.

There is a coffee table between them. She leaves the bedroom door halfway open.

An old newspaper is on the coffee table. Nick reaches for it. The headline says VICE COP CLEARED IN TOURIST SHOOTINGS. A headline underneath says GRAND JURY SAYS SHOOTINGS ACCIDENTAL. There is a photograph of Nick.

He stares at the paper.

**CATHERINE**

How long will this take?

Nick puts the paper down on the coffee table. He is lost in his thoughts. Gus picks the paper up.

**NICK**

(looks up)

I don't know.

Nick, facing the half open bedroom door, sees a mirror near

the wall of the bedroom. The mirror reflects her in the other corner of the bedroom. She is taking her clothes off. He stares. She strips down. He sees her back. She has a beautiful body. Naked, she puts a dress on. She doesn't put any underwear on.

**NICK**

Do you always keep old newspapers around?

**CATHERINE**

Only when they make interesting reading.

And she is suddenly out of the bedroom. She stands there, smiles. They look at each other a long beat.

**CATHERINE**

(finally)

I'm ready.

They get up, head out.

**GUS**

You have the right to an attorney.

**CATHERINE**

Why would I need an attorney?

**INT. THE CAR - DAY**

They sit in the front; she is in the back. The car goes over the winding, two-lane Mt. Tamalpais road.

The fog is heavy. It's starting to rain. We see the beach far below.

**CATHERINE**

Do you have a cigarette?

**NICK**

I don't smoke.

**CATHERINE**

Yes, you do.

**NICK**

I quit.

She smiles, looks at him. A beat, and he turns away. Another beat, and she lights a cigarette up.

**NICK**

I thought you were out of cigarettes.

**CATHERINE**

I found some in my purse; would you like one?

He turns back to her.

**NICK**

I told you -- I quit.

**CATHERINE**

It won't last.

A beat, as she looks at him, and then he turns away.

**GUS**

You workin' on another book?

**CATHERINE**

Yes I am.

**GUS**

It must really be somehtin' --makin' stuff up all the time.

He watches her in the rearview mirror.

**CATHERINE**

It teaches you to lie.

**GUS**

How's that?

**CATHERINE**

You make it up, but it has to be believable. They call it suspension of disbelief.

**GUS**

I like that. "Suspension of Disbelief."

He smiles at her in the mirror.

**NICK**

What's your new book about?

**CATHERINE**

A detective. He falls for the wrong woman.

He turns back to her.

**NICK**

What happens to him?

She looks right into his eye.

**CATHERINE**

She kills him.

A beat, as they look at each other, and then he turns away from her. Gus watches her in the rearview mirror.

**INT. A POLICE INTERROGATION ROOM - DAY**

It is large, fluorescent-lighted, antiseptic.

She walks in with Nick and Gus. In the room are prosecutor John Corrigan, Lt. Walker, Captain Talcott, Harrigan, and Andrews. There is a police stenographer a plain young woman in her 20's.

As soon as she comes in --

**CORRIGAN**

I'm John Corrigan. I'm an assistant district attorney, Ms. Tramell. Can we get you anything? Would you like some coffee?

**CATHERINE**

No thank you.

**TALCOTT**

Are your attorneys --

**NICK**

(hiding a smile)

Ms. Tramell waived her right to an attorney.

Corrigan and Talcott glance at Nick. She sees the look.

**CATHERINE**

(smiles)

Did I miss something?

**NICK**

I told them you wouldn't want an attorney present.

**LT. WALKER**

Why have you waived your right to an attorney, Ms. Tramell?

**CATHERINE**

(to Nick)

Why did you think I wouldn't want one?

**NICK**

I told them you wouldn't want to hide.

**CATHERINE**

I have nothing to hide.

The two of them keep their eyes on each other.

She sits down. They sit around her. Nick sits directly across from her. She lights up a cigarette. They watch her.

She is poised, cool, in complete command of herself.

**CORRIGAN**

There is no smoking in this building, Ms. Tramell.

**CATHERINE**

What are you going to do? Charge me with smoking?

Ever so casually, she blows her smoke across at Nick.

**DISSOLVE TO:**

**INT. THE INTERROGATION ROOM - LATER**

**CORRIGAN**

Would you tell us the nature of your relationship with Mr. Boz?

**CATHERINE**

I had sex with him for about a year and a half. I liked having sex with him.

She has control of the room; she looks from one man to the other as she speaks.

**CATHERINE**

He wasn't afraid of experimenting. I like men like that. I like men who give me pleasure. He gave me a lot of pleasure.

A beat, as they watch her. She is so matter-of-fact.

**CORRIGAN**

Did you ever engage in sado-masochistic activity with him?

**CATHERINE**

(smiles)

Exactly what do you have in mind, Mr. Corrigan.

**CORRIGAN**

(after a beat, little flustered)

Did you ever tie him up?

**CATHERINE**

No.

**ANDREWS**

You never tied him up.

**CATHERINE**

No. Johnny liked to use his hands too much. I like hands and fingers.

They stare at her.

**DISSOLVE TO:**

**INT. THE INTERROGATION ROOM - LATER**

**LT. WALKER**

You describe a white silk scarf in your book.

**CATHERINE**

I've always had a fondness for white silk scarves.

(she smiles)

I have a very vivid imagination.

**NICK**

But you said you liked men to use their hands.

**CATHERINE**

No. I said I liked Johnny to use his hands.

(she smiles)

I don't give any rules, Nick. I go with the flow.

They have their eyes on each other.

**DISSOLVE TO:**

**INT. THE INTERROGATION ROOM - LATER**

**CORRIGAN**

Did you kill Mr. Boz, Ms. Tramell?

**CATHERINE**

I'd have to be pretty stupid to write a book about a killing and then kill him the way I described in my book. I'd be announcing myself as the killer. I'm not stupid.

She smiles.

**TALCOTT**

We know you're not stupid, Ms.

Tramell.

**LT. WALKER**

Maybe that's what you're counting on to get you off the hook.

**NICK**

Writing a book about it gives you an alibi for not killing him.

**CATHERINE**

Yes it does, doesn't it?

She holds his eyes a second, then --

**CATHERINE**

The answer is no. I didn't kill him.

**DISSOLVE TO:**

**INT. THE INTERROGATION ROOM - LATER**

**GUS**

Do you use drugs, Ms. Tramell?

**CATHERINE**

Sometimes.

**HARRIGAN**

Did you ever do drugs with Mr. Boz?

**CATHERINE**

Sure.

**GUS**

What kind of drugs?

**CATHERINE**

Cocaine.

She looks directly at Nick.

**CATHERINE**

Have you ever fucked on cocaine?  
(she smiles)  
It's nice.

He watches her.

**DISSOLVE TO:**

**INT. THE INTERROGATION ROOM - LATER**

**NICK**

You like playing games, don't you?

**CATHERINE**

(smiles)

I've got a degree in psych. It goes with the turf. Games are fun.

They are holding each other's eyes.

**NICK**

How about boxing? That's a game. Was that fun for you?

They don't take their eyes off each other for a second.

**TALCOTT**

I think that's irrelevant to this inquiry.

**CATHERINE**

(to Nick)

Yes it was. Bobby died.

**NICK**

How did you feel when he died?

**CATHERINE**

I loved him. I hurt.

Their eyes are still on each other.

**NICK**

How did you feel when I told you Johnny Boz had died -- that day at the beach.

**CATHERINE**

I felt somebody had read my book and was playing a game.

**NICK**

But you didn't hurt --

**CATHERINE**

No.

**NICK**

Because you didn't love him --

**CATHERINE**

That's right.

Their eyes are digging into each other.

**NICK**

Even though you were fucking him.

**CATHERINE**

(after a beat)

You still get the pleasure. Didn't you ever fuck anybody else while you were married, Nick?

A beat; he stares at her, expressionless.

**LT. WALKER**

How did you know he was married?

**CATHERINE**

(watching Nick)

Maybe I was guessing. What difference does it make?

She lights a cigarette. He stares at her.

**CATHERINE**

Would you like a cigarette, Nick?

He just stares at her, expressionless.

**CORRIGAN**

Do you two know each other?

**NICK**

No.

**CATHERINE**

No.

**INT. THE INTERROGATION ROOM - LATER**

**ANDREWS**

How did you meet Mr. Boz?

**CATHERINE**

I wanted to write a book about the murder of a retired rock star. I went down to his club and picked him up. Then I had sex with him.

**LT. WALKER**

You didn't feel anything for him. You just had sex with him for your book.

She looks at Nick.

**CATHERINE**

In the beginning. Then I got to like what he did for me.

**GUS**

That's pretty cold, ain't it, lady?

**CATHERINE**

I'm a writer, I use people for  
what I write. You write what you  
know. Let the world beware.

She and Nick have their eyes on each other, then --

**CATHERINE**

(to Corrigan, smiles)

Would you like me to take a lie  
detector test?

**DISSOLVE TO:**

**INT. THE POLICE BUILDING - NIGHT**

We see her in a glass-enclosed cubicle with a polygraph  
EXAMINER. Nick stands outside watching her with Gus and Lt.  
Walker. Her back is to them. The Examiner shuts the machine  
down, gathers rolls of papers, and comes out of the cubicle.

**THE EXAMINER**

No blips, no blood pressure  
variations, no pulse variance.  
Either she's telling the truth or  
I've never met anyone like her.

A long beat, then --

**LT. WALKER**

Well, I guess that's it.

A long beat, Nick watches her as she sits inside.

**NICK**

How does somebody beat this machine?

**THE EXAMINER**

Ninety-nine point nine percent of  
the cases, they don't. You'd have  
to be able to mask the truth from  
your own central nervous system,  
your circulatory system, your  
adrenal glands. In my opinion,  
this woman is telling the truth.

The Examiner walks away. They stand there. Catherine stands  
at the door of the cubicle behind them --

**CATHERINE**

Can I go now?

**LT. WALKER**

(after a beat)

Yes. Thanks for coming in, Ms.  
Tramell. I'm sorry to inconvenience  
you.

She says nothing, has a thin smile.

**CATHERINE**

Can I ask one of you for a ride?

They look at her a beat.

**NICK**

Sure.

**CATHERINE**

(smiles)

Thanks.

And he and Catherine walk away. Gus and Walker watch them.

**INT. HIS CAR - NIGHT**

It is an old, mint-condition silver Porsche. It is pouring rain; the wind is blowing a San Francisco winter storm. Nothing is said a long beat as he drives. She yawns. Stretches. He looks at her.

**CATHERINE**

(smiles)

I'm tired.

**NICK**

It's got to be tiring to beat that machine.

She looks at him and looks away. A beat.

**CATHERINE**

If I were guilty, and if I wanted to beat that machine, it wouldn't be tiring. It wouldn't be tiring at all.

**NICK**

Why not?

**CATHERINE**

Because I'm a professional liar. I spend most of my waking hours dwelling on my lies.

(a beat)

For my writing.

He looks at her.

**CATHERINE**

(smiles)

I love the rain, don't you?

He says nothing, doesn't look at her.

**CATHERINE**

You took a polygraph after you  
shot those two people, didn't you?

He looks at her now.

**NICK**

I passed.

**CATHERINE**

You see? We're both innocent,  
Nick.

He pulls up in front of her house on Divisadero, stops. He  
sees the white Ferrari in the driveway.

**NICK**

How do you know all this stuff  
about me?

**CATHERINE**

You know all about me.

**NICK**

I don't know anything that isn't  
police business.

**CATHERINE**

(after a beat)

You know I don't like to wear any  
underwear, don't you, Nick?

They look at each other a beat.

**CATHERINE**

(smiles)

Thanks for the ride.

And she's out of the car. He watches her as she hurries in  
the rain -- his eyes on her until the moment she opens the  
door and is inside.

**INT. THE TEN-FOUR - NIGHT**

It is a police bar, San Francisco style. Ferns Joe Montana  
and Will Clark posters. The jukebox has a lot of Tony Bennett.

He walks in. He sees Lt. Walker at a back booth with Gus,  
goes to them, sits down.

**LT. WALKER**

What is all this "Nick" stuff --  
Nick would you like a cigarette.  
Nick can you give me a ride.

**NICK**

She didn't ask me for the ride.  
She asked anybody.

**LT. WALKER**

And you volunteered.

A BARTENDER stays behind the bar, but yells to him.

**THE BARTENDER**

Perrier, Nick?

**NICK**

Double Black Jack rocks, Harry.

**GUS**

(with concern)

What you doin', son?

**NICK**

It's my first drink in three months.  
That okay with you, pop?

(to Lt. Walker)

She doesn't know me. I never saw  
her before Gus and I talked to  
her.

**THE BARTENDER**

Here you go, Nick.

He gets up, gets his drink --

**NICK**

Thanks, Harry.

He sits back down. He takes a big slug. They watch him.

**LT. WALKER**

You sure?

**NICK**

I'm sure.

He takes another big slug.

**NICK**

Now what?

**LT. WALKER**

What now what? Now nothing. She  
passed the polygraph. That's it.

**NICK**

She knew she could beat it. That's  
why she asked to take it.

**LT. WALKER**

How the fuck do you know? What is

it with you and this broad anyway?

**NICK**

Come on, Phil. You're not gonna let this slide. What about her parents? What about what else she's published? At least we should get the stuff to see if we find anything else that's an amazing real-life coincidence.

**LT. WALKER**

Her parents died in an accident. I don't care what else she's written. What are you -- a book critic?

**NICK**

How did they die? Was there an investigation?

**LT. WALKER**

How you're saying she killed her parents? Did she kill Bobby Vasquez, too?

**GUS**

Not unless she got up in the ring and turned into one mean sonofabitch.

**LT. WALKER**

Maybe she did, Gus. Maybe she grew herself an Afro and learned a left hook and put shoe polish on her face. Let's polygraph her again and ask her about it.

**NICK**

(casually)

Fuck you, Phil.

**LT. WALKER**

Fuck you, too Nick.

A beat, then --

**NICK**

(calls to the  
Bartender)

Can you get me another double Black Jack, Harry.

Gus looks at him with concern. A man in his 50's -- LT. MARTIN NILSEN is suddenly there. He is overweight, florid.

**NILSEN**

(to Nick)  
Hey, shooter -- You back on the  
Black Jack, Shooter?

He grins. Nick doesn't look at him.

**LT. WALKER**  
We're discussing a case, Marty.

**NILSEN**  
I know that. I had no doubt of  
that.

**THE BARTENDER**  
Here you go, Nick.

Nilsen takes the drink, hands it to Nick.

**NILSEN**  
(grins)  
Double, huh, Shooter?

Nick turns to him. He's sitting in the booth; Nilsen is  
standing there. Nick looks like he's barely restraining  
himself.

**NICK**  
I'm off-duty, Nilsen. You hear  
me? I'm off-duty discussing a  
case. Internal Affairs shouldn't  
have any trouble with that. Maybe  
I should put in for overtime.

**NILSEN**  
(grins)  
You do that, Shooter. Why don't  
you send it to me? I'll give it  
special attention.

A beat, and then Nick gets up, faces him.

**NICK**  
I'm gonna tell you once more, Nilsen --

Lt. Walker and Gus get up and hold Nick back.

Beth Gardner, the police psychologist, is suddenly there.

**BETH**  
What's the problem?

**NILSEN**  
(grins)  
No problem, Doctor. Here comes  
the Doctor just in time to save  
her patient. Take care, Shooter.

And he walks away. Nick still looks like he wants to go after him. Beth pulls him away from the booth.

**BETH**

You okay?

**NICK**

(after a beat)

Yeah.

**BETH**

(smiles)

You don't look so okay.

Nick looks at her a beat.

**NICK**

(smiles)

What are you doing here?

**BETH**

(smiles)

Baby-sitting.

(she shrugs)

Rookie cop.

**NICK**

(smiles)

What else is new?

A beat. He looks at her again.

**NICK**

You want to get out of here?

She looks at him a beat.

**BETH**

(smiles)

Yes.

At the booth, Gus and Lt. Walker watch the two of them leave.

**GUS**

Maybe it's for old-time's sake.

**LT. WALKER**

(watches them go

out)

Sometimes I think he started banging her just to get himself off the hook with Internal Affairs.

**GUS**

(after a beat, smiles)

He ain't that way. He's got heart.

**LT. WALKER**

(smiles)

Yeah. I know.

**INT. BETH'S LIVING ROOM - NIGHT**

He is kissing her -- hard, rough. He forces her against the wall.

**BETH**

Don't -- please, Nick --

We hear her dress RIP. He kisses her harder -- we hear her panties RIP. He gets the dress off, pushes his hands under her bra --

**BETH**

Please don't -- don't --

He puts his mouth to her shoulder, bites it -- as they move down to the floor.

**INT. BETH'S LIVING ROOM - LATER**

It is dark. They are still partially dressed. They are on the floor. He lies on his back, staring at the ceiling.

She lies next to him -- the torn dress wound around her.

There is a bite mark on her shoulder. A long beat, silence -- then --

**BETH**

What was she like?

**NICK**

Who?

**BETH**

Catherine Tramell.

**NICK**

(after a beat)

She said what you said she'd say.

She sits up, looks away. He looks at her, puts his finger on the bite mark idly, gently. A beat, and he kisses her shoulder gently, then lies back down.

**BETH**

I met her at Berkeley.

He looks at her.

**BETH**

We were in some of the same classes.

**NICK**

(after a beat)

Why didn't you tell me?

She looks at him.

**BETH**

I'm telling you.

They look at each other a long beat.

**BETH**

(with difficulty)

You've never been... like that...  
before.

He says nothing, looks away from her.

**BETH**

Why?

He doesn't look at her a long beat, says nothing.

**NICK**

You're the shrink.

She keeps looking at him. He won't look at her.

**BETH**

You weren't making love to me.

A beat; he looks at her.

**NICK**

Who was I making love to?

She looks at him a long beat.

**BETH**

You weren't making love.

They look at each other, a long beat, then away. He lies back  
down. Beth doesn't look at him, keeps sitting up.

**NICK**

(finally)

I need a cigarette.

**BETH**

(after a beat)

I thought you quit.

He says nothing.

**BETH**

Top drawer in the foyer.

(a beat)

Get it on your way out.

He looks at her; she won't look at him.

**INT. THE DETECTIVE BUREAU - MORNING**

He walks in. He looks hung-over. He sees Gus with Harrigan and Andrews and Lt. Walker in Lt. Walker's glass-enclosed office at the end of this big room.

They look at him when they see him.

**LT. WALKER**

You look like dogshit.

**GUS**

(grins)

He looks a little shrunk, that's all.

**ANDREWS**

(after a beat)

We got a call from Berkeley P.D. There was a killing. A professor. Icepick. In his bed. Multiple stab wounds. 1977.

**NICK**

(a thin smile)

She was there, wasn't she?

**LT. WALKER**

University records say she was there.

He and Nick look at each other a long beat, then --

**LT. WALKER**

(suddenly)

Gus -- go over to Berkeley. Harrigan -- find out what else she's published. Andrews -- get the files on her parents' accident. Carbon Beth on everything. I want some psychological input on this. Andrews and Harrigan go; Nick is left there with Gus.

**NICK**

What about me?

**GUS**

You're already gettin' psychological input, son.

**LT. WALKER**

(to Nick)

Go stick your head in a tub of ice water.

(a beat; then seriously)

See where she leads.

**EXT. THE BEACH HOUSE AT STINSON - DAY**

The black Ferrari is in the driveway. He sits in an unmarked police car on a hillside above the house, watching. It is a bleak, leaden gray day.

Catherine comes out of the house. She is dressed casually.

She gets into the Ferrari.

**INT. HIS POLICE CAR**

He stays behind her at a safe distance on the winding panoramic highway -- a two-lane mountain road which leads from Stinson Beach into Marin County.

She suddenly starts speeding up on this dangerous road, cutting in and out, passing cars very fast.

He has to start cutting around cars to keep up. This woman really drives.

He cuts out and can barely pass a car without hitting a Grey Lines Tour Bus head-on. Close call: sheer drops on either side.

He looks frazzled.

**INT. HIS POLICE CAR**

He is behind her at a distance on a hilly Mill Valley road -- little streets, terraced hillsides, sharp turns.

He goes slowly, looks around, thinks he's lost her. And then he sees the black Ferrari parked in front of a house obscured by hedges.

He parks the car a distance behind the Ferrari, sits there a long beat. He gets out, goes carefully up to the hedges, looks. A small, nondescript house. He watches. He can't see anything inside the house.

A beat, he reaches over to the mailbox and opens it. He takes an envelope out, looks at the name Hazel Dobkins.

**INT. HIS POLICE CAR - NIGHT**

He watches as she comes out of the house. A frail old woman in her 70's is with her. She hugs the old woman, gets into the Ferrari, STARTS it up.

He waits a beat and then STARTS after her. He stays behind her at a distance -- she is going slowly. And then she suddenly GUNS it, cuts her lights -- her wheels SCREECH.

He GUNS his car after her. He makes a turn. She is gone.

There is a fork in the road. He turns one way, goes a few hundred feet.

Nothing. Blackness. He stops.

**NICK**

(quietly)

Shit.

**INT. HIS POLICE CAR - NIGHT**

He pulls his car up to her house at Stinson Beach. The black Ferrari is in the driveway.

A light goes on in an upstairs bedroom. The curtain is drawn. He sees the outline of her body now.

She starts to take her clothes off -- there in the window, behind the curtain. He watches her body as she does an almost languorous strip. His eyes are intense... ravishing.

**INT. THE DETECTIVE BUREAU - NIGHT**

He is alone, nobody else in the big room.

He sits in front of a computer. We see the screen. He has punched in

**HAZEL DOBKINS, WF, 145 ALBION RD., MILL VALLEY.**

He is waiting for a response. We see it come on screen

**NOTHING CURRENT.**

A long beat, as he stares at the screen, and then we see these words

**RELEASED, SAN QUENTIN, JULY 7, 1965.**

We see him type in the words

**PRIOR ARREST RECORD.**

A long beat, and then it comes up

**HOMICIDE, JANUARY 10, 1956 - SAN FRANCISCO**

He stares at the screen a long beat.

**GUS**

(behind him)

Ain't you go nothin' better to do than to come in here and jack off the damn machine?

**NICK**

(after a beat; lost  
in his thoughts)  
What are you doing here, Pop?

**GUS**

(grins)  
I came in here to jack off the damn machine.  
(a beat)  
One dead psychology professor. Noah Goldstein. Dr. Noah Goldstein. And guess what? He was her counselor.

Nick looks at him a beat.

**NICK**

Was she ever suspect?

**GUS**

No, sir. They never even got a statement from her.

Nick sits back a long beat, his eyes off somewhere.

**NICK**

(slowly)  
Do you remember a case -- 1956 -- Hazel Dobkins?

**GUS**

(grins)  
Hell yes! Couldn't get it outta my head for years. Still can't. Nice little kids -- nice husband, wasn't porkin' around -- no financial problems. One day -- outta the clear blue sky -- she does 'em. All of 'em. Used a knife. He got for a wedding present. Didn't even deny it. Sweet as honey. Said she didn't know why she done it.

Nick just stares at him.

**EXT. THE STINSON BEACH HOUSE - NEXT DAY**

He pulls up to the house, gets out of his unmarked police car. He stands there a beat, thinking. He walks down to the beach entrance of the house. He hears a Rolling Stones SONG playing inside. He stands there. The door suddenly opens. Catherine

stands there, smiles. She wears very tight-fitting spandex leotards.

**CATHERINE**

Hi.

He looks at her a beat, then --

**NICK**

Am I... disturbing you?

**CATHERINE**

No. Come in.

They have their eyes on each other. A beat, and she turns to go in.

**INT. THE STINSON BEACH HOUSE**

She goes in ahead of him -- he follows her inside. He watches her body. His movements are tentative, off-balance. She turns the Stones DOWN.

On a table by the window, he sees a word processor. Spread around it are newspaper clippings. They are all about him.

We see the headline on one KILLER COP TO FACE POLICE REVIEW. She sees him glancing at the clips.

**CATHERINE**

I'm using you for my detective.  
In my book. You don't mind, do  
you?

She smiles. He looks at her, expressionless.

**CATHERINE**

Would you like a drink? I was  
just going to have one.

**NICK**

No, thanks.

She goes to the bar.

**CATHERINE**

(smiles)

That's right. You're off the Jack  
Daniels too, aren't you?

She is making herself a drink. She takes the ice out and then opens a drawer and gets an icepick. It has a fat wooden end. She uses the icepick on the ice, her back to him. He watches her.

**NICK**

I'd like to ask you a few more

questions.

**CATHERINE**

I'd like to ask you some, too.

She turns to him, icepick in hand, smiles.

**CATHERINE**

For my book.

She turns back to the ice, works on it with the pick. She raises her arm, plunges it. Raises it, plunges it. He watches her.

**NICK**

(wary)

What kind of questions?

She puts the icepick down, pours herself a drink, turns to him.

**CATHERINE**

How does it feel to kill someone?

He looks at her a long beat.

**NICK**

(finally)

You tell me.

**CATHERINE**

I don't know. But you do.

Their eyes are on each other.

**NICK**

(finally)

It was an accident. They got in the line of fire.

**CATHERINE**

Four shootings in five years. All accidents.

**NICK**

(after a long beat)

They were drug buys. I was a vice cop.

A long beat, as they look at each other.

**NICK**

Tell me about Professor Goldstein.

**BEAT.**

**CATHERINE**

There's a name from the past.

**NICK**

You want a name from the present?  
How about Hazel Dobkins?

She looks at him a long beat, sips her drink, never takes her eyes off him.

**CATHERINE**

Noah was my counselor in my freshman year.

(she smiles)

That's probably where I got the idea for the icepick. For my book. Funny how the subconscious works.

(a beat)

Hazel is my friend.

**NICK**

She wiped out her whole family.

**CATHERINE**

Yes. She's helped me understand homicidal impulse.

**NICK**

Didn't you study it in school?

**CATHERINE**

Only in theory.

(she smiles)

You know all about homicidal impulse, don't you, shooter? Not in theory -- in practice.

He stares at her a long beat.

**CATHERINE**

(quietly)

What happened, Nick? Did you get sucked into it? Did you like it too much?

**NICK**

(after a beat)

No.

He stares at her, almost horrified.

**CATHERINE**

(quietly)

Tell me about the coke, Nick. The day you shot those two tourists -- how much coke did you do?

She steps closer to him.

**CATHERINE**

Tell me, Nick.

She puts her hand softly on his cheek, He grabs her hand roughly, holds it.

**NICK**

I didn't.

**CATHERINE**

Yes, you did. They never tested you, did they? But Internal Affairs knew.

They are face to face. He is still holding her roughly by the hand.

**CATHERINE**

Your wife knew, didn't she? She knew what was going on. Nicky got too close to the flame. Nicky liked it.

He twists her arm back behind her -- their bodies are pressed against each other -- their eyes digging into each other.

**CATHERINE**

(in a whisper)

That's why she killed herself?

He is twisting her arm, staring at her, pulling her against him. We hear the DOOR behind them. A beat, and he lets her go, turns away from her.

Roxy stands there, staring at them. Her hair is up. She wears a black motorcycle jacket, a black T-shirt, and black jeans and cowboy boots.

**CATHERINE**

(brightly)

Hiya, hon. You two have met, haven't you?

Roxy looks at Nick. Catherine goes to her, kisses her briefly on the lips, stands there with her arm around her --both of them looking at Nick.

He walks by them, opens the door to go, his face a mask.

**CATHERINE**

You're going to make a terrific character, Nick.

He doesn't look at her; he's gone.

**INT. BETH GARDNER'S OFFICE - DAY**

He comes in. He looks like he's going to kill someone. A RECEPTIONIST sits there.

**RECEPTIONIST**

She's on the phone -- she'll be right with you, detective -- He sweeps by her into Beth's inner office. She hangs up when she sees the look on his face.

**NICK**

Who has access to my file?

**BETH**

What are you talking about, Nick -- what's wrong with you?

**NICK**

Who's got access to my goddamn file?

She gets up -- he goes closer to her; she backs away from him.

**BETH**

Nobody.

He goes closer to her; she backs away.

**BETH**

It's a confidential psychiatric record, it'd be illegal -- She backs into a wall. She looks very scared. He comes very close to her -- puts an arm behind her to the wall.

**NICK**

Don't, Beth. Don't lie to me.

She says nothing, looks scared.

**NICK**

(suddenly)  
It's Internal Affairs, isn't it?

**BETH**

No, Nick, please --

**NICK**

(loud, hard)  
Who?

**BETH**

(blurts it)  
Nilsen.

**INT. THE INTERNAL AFFAIRS DIVISION - DAY**

He storms into the big room. He sees MARTY NILSEN. He is sitting behind his desk in his glass-enclosed office inside this big room. About a dozen plainclothes policemen are in the big room. He goes by them into Nilsen's office.

**INT. MARTIN NILSEN'S OFFICE**

He closes the door. Nilsen sees the look on his face, backs his chair away towards the wall.

**NILSEN**

What do you want, Curran?

He goes to him, picks him up by his lapels, slams him against the wall.

**NICK**

(out of control)

You sold her the file, didn't you?

**NILSEN**

(scared)

What are you talking about?

**NICK**

(out of control)

What'd she pay you?

He slams him against the wall again. The glass EXPLODES behind them -- a chair comes into the room. Nick is frozen, holding Nilsen by the throat against the wall.

**ONE OF THE I.A. GUYS**

Let him go, Curran. Nice and easy.

He looks back, sees two Internal Affairs men with their guns drawn, pointed at him. A beat, and he lets Nilsen go. He turns calmly and starts to walk out.

**NILSEN**

You're on sick leave, Shooter. As of right now. Pending the outcome of a psychiatric evaluation.

**EXT. THE POLICE PARKING LOT - DUSK**

He gets into his old Porsche. He STARTS the car up. Gus Moran comes up to the window. They look at each other a

**GUS**

What's goin' down, son?

**NICK**

Nothin'

(a beat)

I'll be okay, pop.

They look at each other a long beat.

**GUS**

No, sir. You won't. There's smoke  
off yonder on the horizon. They're  
gonna want your badge.

**NICK**

(after a long beat)  
I got tired of being played with.

**GUS**

(after a beat)  
You sure got real conclusive ways  
of demonstrating that.

They almost smile at each other, then --

**NICK**

(almost to himself)  
She knows where I live and breathe.  
She's coming after me.

**GUS**

(after a long beat)  
What is it you got between you?

**NICK**

(after a beat; to  
himself)  
I don't know.

**GUS**

Somethin', though.

A beat, and then Nick looks at him.

**NICK**

Yeah.  
(a beat)  
Somethin'.

**INT. HIS APARTMENT - NIGHT**

He sits in front of the TV, watching a lame sitcom. A bottle  
of Jack Daniels is half-empty in front of him. He is smoking  
a cigarette.

**BETH**

(behind him)  
I still have my key.

He looks at her, looks away at the sitcom.

**NICK**

I don't want to see you, Beth.

He keeps watching the sitcom. A long beat.

**BETH**

(suddenly angry)  
Damn it! Don't shut me out! You  
owe me more than that?

He goes to the TV, shuts it off.

**NICK**

I don't owe you anything; you don't  
owe me anything.  
(he looks at her)  
We went to bed -- what was it? --  
ten or fifteen times?  
(he smiles)  
It wasn't memorable enough to carry  
any obligations.

**BETH**

(after a long beat)  
Sometimes I really hate you.

**NICK**

(smiles)  
Yeah? Well why don't you find  
some friendly therapist and work  
some of that hostility out.  
(a beat)  
But take my advice. Put a little  
more life into it than you usually  
do.

A beat, and she suddenly hurls herself at him in absolute fury,  
trying to claw at his face. He grabs her, blocks her. They  
look at each other a long beat and then he lets her go.

The emotion of the moment is gone now -- they turn away from  
each other.

**BETH**

(finally)  
I'm sorry... I don't usually...  
act like that.

Nick looks at her a beat.

**NICK**

How could you let him have my file,  
Beth?

A long beat, then --

**BETH**

(not looking at him)  
He was going to recommend your

discharge a behavioral disability.  
I made a deal with him. He could  
review the session notes himself.  
It was the only way I could keep  
you on the force.

She looks at him. He looks away from her.

**NICK**

You did it for me.

**BETH**

Yes. I care about you. I did it  
for you.

He turns away from her.

**NICK**

(quietly)

Get out of here, Beth.

(a beat)

Please?

He goes to the Jack Daniel's, pours some more. She looks at  
him pour it and turns to go.

**INT. HIS APARTMENT - NIGHT**

He is asleep on the couch -- the TV is on to a blank screen.  
The Jack Daniel's is mostly gone. The phone on the coffee  
table RINGS. It RINGS again. He wakes, picks it up, listens.

**NICK**

Yeah.

(a beat)

Okay.

He hangs it up. He sits there a long beat, staring. He looks  
disturbed.

**EXT. THE ALLEY BEHIND THE TEN-FOUR BAR - NIGHT**

He walks down the alley. There are lots of police cars,  
flashing lights, uniformed men, coroner's men.

As he walks down the alley, he sees Lt. Walker, Gus, and several  
of the Internal Affairs men we saw earlier in Nilsen's office.  
They are standing around a Lincoln Town Car.

They look at him as he comes closer to them -- then move aside.

He can see into the car now. Martin Nilsen lies against the  
front seat. He has been shot in the head. Nick stares.

**GUS**

One shot. Close range. Probably  
a .38 caliber revolver.

Nick stares at Nilsen's body. They watch him.

**LT. WALKER**

Give me your gun, Nick.

A beat, and then Nick gives him his gun. Walker smells it, shakes his head, gives it to one of the Internal Affairs men.

**NICK**

(to Walker)

You think I --

**GUS**

I don't son, but I got the minority opinion.

**INT. POLICE INTERROGATION ROOM - NIGHT**

He sits in the same room that Catherine sat in --surrounded by four or five Internal Affairs men, Lt.

Walker, Gus, and Captain Talcott. Lt. Walker and Gus sort of sit back -- I.A. is running the investigation. The same police stenographer -- the same plain young woman -- is sitting in the room who was there with Catherine.

**NICK**

Okay. I went after him. I lost my temper.

**AN I.A. MAN**

Do you have any evidence that he showed your psychiatric file to anyone?

**NICK**

(after a beat)

No.

Beth Gardner comes into the room. They look at her.

**AN I.A. MAN**

We'll speak to you afterwards, Dr. Gardner.

Nick gives her a look.

**BETH**

I'd like to sit-in if you don't mind.

**THE I.A. MAN**

I'd really rather --

**TALCOTT**

I don't see anything wrong with

Dr. Gardner sitting-in if Detective Curran doesn't object.

Nick looks at her, shrugs.

**AN I.A. MAN**

Where were you tonight?

**NICK**

Home. Watching TV.

**AN I.A. MAN**

All night?

**NICK**

Yeah.

**AN I.A. MAN**

Were you drinking?

He looks at Beth.

**NICK**

Yeah, I was drinking.

**AN I.A. MAN**

When did you start drinking again?

**NICK**

(after a beat)

A couple days ago.

**BETH**

I saw Detective Curran at his apartment around ten o'clock. He was sober and lucid. I asked him in my capacity as his departmental therapist about his altercation with Lt. Nilsen. He expressed regret and displayed no hostility.

**AN I.A. MAN**

(to Beth)

How long were you at his apartment?

**BETH**

About fifteen minutes. I saw there was no reason for my concern and left.

She and Nick look at each other. He looks away and lights a cigarette.

**AN I.A. MAN**

There's no smoking in this building.

**NICK**

(after a beat)  
What are you gonna do -- charge me  
with smoking?

It is the exact line that Catherine used. A long beat.

**LT. WALKER**

I'll ask you once, Nick -- for the  
record did you kill him?

**NICK**

No.

They look at him a beat.

**NICK**

Come on -- I'm going to storm into  
his office in front of everybody  
in the afternoon and then that  
night I'm going to kill him? I'd  
have to be really dumb to do that.

**AN I.A. MAN**

Going after him before gets you  
off the hook for killing him that's  
your alibi.

**LT. WALKER**

Like writing a book about killing  
a guy gets you off the hook for  
killing him.

**AN I.A. MAN**

(to Walker)

I don't understand. What are you  
talking about? What book?

**LT. WALKER**

(to Nick)

Private joke.

**NICK**

I don't think it's funny.

**GUS**

(grins)

Well, hell, son, it's got a certain  
ring to it, I'll say that.

**INT. POLICE DEPARTMENT - NIGHT**

He is by the elevators with Gus and Lt. Andrews. He spots  
Beth going for the stairway.

**NICK**

(to Lt. Andrews)

I'll get my stuff tomorrow.

**INT. THE STAIRWAY**

**NICK**

Beth.

She stops. He catches up to her. They walk down the flights together. They speak quietly.

**NICK**

Thank you.

She looks at him, smiles. They keep walking down the steps.

**BETH**

It's the least I could do...  
considering I got you into this  
mess with those reports.

**NICK**

(smiles)

No. I mean it, thank you.

She looks at him, smiles.

**BETH**

How do you know Catherine Tramell  
saw my reports?

**NICK**

She knows stuff about me that only  
you know.

**BETH**

(after a beat)

She must really be something.  
(she smiles)  
From a clinical point of view.

**NICK**

What was she like in school?

**BETH**

I hardly knew her. She gave me  
the creeps, though. I don't know  
why.

**EXT. THE BUILDING - NIGHT**

They get outside. Beth kisses him quickly, softly on the cheek.

**BETH**

Get some rest. Promise?

He nods. She starts walking toward her car.

**NICK**

Beth. I didn't mean what I said.  
About --

**BETH**

(smiles)

Yes you did. I'm a big girl. I  
can handle it.

She goes to her car.

**INT. THE DETECTIVE BUREAU - NEXT DAY**

He is cleaning his desk out, putting things into a duffel bag.  
Only Andrews is in the room. We see Lt. Walker sitting in his  
glass-enclosed office.

He closes the duffel bag, looks at the place a long beat.

Andrews is watching him. He goes up to Andrews

**ANDREWS**

(after a beat)

Take care, you hear?

**NICK**

(after a beat)

Did you find out about her parents?

**ANDREWS**

You're on leave, man.

(a beat)

You're on psycho leave. I'm talking  
to a possible whacko here.

**NICK**

You know I'm whacko, Sam, what'd  
you find?

A beat, and Andrews opens the file.

**ANDREWS**

The boat blew. There was a leak  
in the gas line. There were two  
previous repairs. There was a  
five-mil policy on both of 'em. A  
real heavy investigation. Zilch.  
Goose-egg. It was an accident.

**NICK**

(after a beat)

Thanks.

He sees Lt. Walker looking at him. He goes into Walker's  
office.

**LT. WALKER**

I.A.'s going to talk to you more

about Nilsen. They're handling the investigation, we're not. Stay in touch with Dr. Gardner, it'll help on the evaluation.

**NICK**

(after a beat)

She killed him.

**LT. WALKER**

Beth? Now you've got Beth killing people?

**NICK**

Catherine Tramell. It's part of her game.

**LT. WALKER**

First you've got her buying your file. Now you've got her killing Nilsen. Forget her, willya? Go someplace. Sit in the sun. Get away from this goddamn fog. Get her out of your system.

**NICK**

You don't but it, do you? She knew nobody would but it.

(he smiles)

She knew I'd say she did it. And she knew nobody would buy it.

Lt. Walker looks at him a long beat.

**LT. WALKER**

She's screwing with your head, Nick. Pretty soon you're gonna look in the mirror and think you're seeing her.

**EXT. HIS APARTMENT**

It is in the Marina District; on a street like Cervantes.

He gets out of his old Porsche; he sees her black Ferrari there. She is sitting on the front stoop. She wears an Indian jacket, jeans and a T-shirt. He goes up to her. She looks at him a beat.

**CATHERINE**

I heard about what happened. What good's a shooter without his gun?

She smiles.

**NICK**

(a beat)

How exactly did you hear?

**CATHERINE**

(after a beat)

I have attorneys. They have friends. I have friends. Money buys you a lot of attorneys and friends.

**NICK**

(after a beat)

I don't know about that I don't have any money I don't have any attorneys Gus is my only real friend.

**CATHERINE**

(smiles)

I wasn't talking about real friends. Why doesn't Gus like me.

**NICK**

(after a beat)

I like you.

**CATHERINE**

Do you?

**NICK**

(smiles)

Yeah. Would you like to come up and have a drink?

She looks at him a beat.

**CATHERINE**

I didn't think you'd ask me.

He looks at her a beat.

**NICK**

(smiles)

I'm not that easy to figure.

They start walking inside. She walks ahead of him. He watches her. She turns suddenly.

**CATHERINE**

You're not easy to figure. I'm just very good at figuring.

**NICK**

(after a beat)

Don't get too cocky.

**CATHERINE**

Why not?

**NICK**

You can make a mistake.

**CATHERINE**

(smiles)

Not me.

And she turns, heads inside; he follows her.

**INT. HIS APARTMENT - DAY**

They walk in. She looks at the bareness of the place.

**CATHERINE**

You should put some warmth into  
it. You don't want it to reflect  
on your personality.

She turns, smiles at him. He looks at the bottle of Jack  
Daniel's; there's not much left.

**NICK**

Jack Daniel's okay? It's gonna  
have to be.

**CATHERINE**

Fine.

**NICK**

Ice?

**CATHERINE**

(smiles)

Please.

There is a palpable tension between them.

He takes the ice out, opens a drawer, takes out an icepick.

**CATHERINE**

Let me do that. You like to watch  
me doing it, don't you?

She smiles; a beat and he hands her the icepick. She takes  
it, starts to us the icepick, her back to him. He lights a  
cigarette.

**CATHERINE**

Can I have a cigarette, please? I  
told you you'd start smoking again.

He watches her working on the ice.

**CATHERINE**

Light it for me, will you?

He does, steps to her. She parts her lips -- he puts it on her lip, watches it. Their eyes are on each other.

**CATHERINE**

Thank you.

She works on the ice again, opens the cabinets for glasses.

**NICK**

What did you pay Nilsen?

**CATHERINE**

(doesn't look at  
him)

Isn't he the policeman that you  
shot, Shooter?

She makes the drinks.

**NICK**

What if I asked you not to call me  
Shooter?

**CATHERINE**

What if I call you Nicky?

**NICK**

(after a beat)

My wife used to call me that.

**CATHERINE**

(smiles)

I know, Nicky, but I like it.

She hands him his drink, holds hers.

**CATHERINE**

Cheers. My friends call me  
Catherine.

**NICK**

What did Bobby Vasquez used to  
call you?

**CATHERINE**

Bitch mostly, but he meant it  
affectionately. You don't have  
any coke, do you? I love coke and  
Jack Daniel's.

**NICK**

(after a beat)

There's Pepsi in the fridge.

**CATHERINE**

(smiles)

It's not the same thing, is it?

They look at each other a long beat, their eyes very involved.

**NICK**

(quietly)

Where's it going? What do you  
want from me?

Their faces are close together.

**CATHERINE**

Say -- "What do you want from me,  
Catherine?"

**NICK**

(after a beat,  
quietly)

What do you want from me, Catherine?

A beat, and she suddenly turns away.

**CATHERINE**

(brightly)

I brought you something.

She goes to her purse, takes a paperback book out of it. We  
see it -- *The First Time*, by Catherine Smith. He looks at it.

**CATHERINE**

(smiles)

Aren't you going to thank me?

**NICK**

What's it about?

**CATHERINE**

A boy kills his parents. They  
have a plane. He makes it look  
like an accident.

He stares at her. A long beat, then --

**NICK**

Why does he do it?

**CATHERINE**

To see if he can get away with it.

They look at each other a beat.

**NICK**

When did you write it?

**CATHERINE**

(after a beat)

You mean did I write it before my  
parents died?

**NICK**

Yes.

**CATHERINE**

No. I wrote it years afterwards.

He watches her; she has turned away from him -- and then she turns back to him in a different mood.

**CATHERINE**

(smiles)

You're not going to stop following me around now just because you're on leave -- are you?

**NICK**

(after a beat)

No.

**CATHERINE**

Good. I'd miss you.

(a beat)

You can get into trouble, though. You're not really a cop anymore.

**NICK**

I'll risk it.

**CATHERINE**

Why take the risk?

**NICK**

To see if I can get away with it.

She looks at him; she smiles.

**NICK**

How's your new book?

**CATHERINE**

I'm getting deeper and deeper into my character.

They look at each other a long beat.

**CATHERINE**

Thanks for the drink.

He nods, say nothing as she goes to the door --

**CATHERINE**

I'm leaving the house around midnight. In case you're going to follow me.

(a beat)

I'm going down to Johnny's club.

**NICK**

(after a beat)

I'll meet you there.

She looks at him a long beat; and she's gone.

**INT. THE STAIRWAY**

As she is going down the stairs, Gus Moran is coming up.

He does a real double-take as he goes by her.

**CATHERINE**

(smiles)

Hi, Gus.

He looks at him a long beat, and he goes upstairs, into Nick's apartment.

**INT. NICK'S APARTMENT**

Nick stands at the window, watching her outside. A long beat, and he looks at Gus.

**GUS**

(after a beat)

Forgive me for askin', son, and I don't mean to belabor the obvious, but why is it that you've got your head so far up your own ass?

**NICK**

(after a beat)

She want to play? Fine. I can play.

**GUS**

(after a beat)

Everybody that she plays with dies.

**NICK**

(after a beat,  
quietly)

I know what that's like.

**INT. JOHNNY BOZ'S CLUB - NIGHT**

It is dark, cavernous there are a thousand people in here. The MUSIC is ear-splitting, pulsing. Lights flash.

The floor is huge. At one time, this club was a church.

He walks around the sides, a drink in his hand, looking for her. He doesn't see her.

The he catches a glimpse of Roxy. She is dancing with another

woman. He watches her. She is wearing pants and a jacket, her hair off to the side. She looks very masculine tonight.

Roxy laughs at the other woman, leaves her on the floor, starts moving through the sea of dancers. He follows her through the press of bodies. She goes towards the men's room. She walks in.

#### **INT. THE MEN'S ROOM**

It is large, dark, shadowy It was once the sacristy.

A crowd scene men and women. Roxy presses through them.

A haze of crack smoke; we see people doing poppers.

She opens the door to a toilet stall, walks in. Nick is behind her. As the door opens, he sees Catherine.

She wears a black motorcycle jacket, a very short skirt, stiletto heels. Her hair is up. He make-up is severe, In the darkness, in the shadows she looks about 19. A hot 19.

A hot flash-trash 19.

She is in there with two men -- one of them is a big, body-built black guy. She has a vial of something near her face.

She sees Nick watching her. She whispers something to the tall black guy. He looks at Nick, smiles a condescending smile. The door to the stall closes

#### **INT. THE CLUB**

He is walking along the side, watching the floor, a drink in his hand. The song ends and it seques right into the Stones's "Miss You."

He sees her. Her black leather jacket is off.

She wears a very tight, flimsy top, the short skirt, the heels. She is dancing with Roxy and the black guy. He watches her move... watches her body.

She turns, sees him, dances, watches him... gets between Roxy and the black guy... they sandwich her with their bodies... keeps moving, turning... eyes on him... playing to him with her body. He watches.

A long beat, and he goes up to them. His movements are

almost trance-like. They look at each other. A long beat.

Catherine stops dancing. he reaches for her. She moves away. A beat their eyes are on each other. She moves a step towards her. A beat, as they look at each other... and they start to move together.

Their eyes are on each other as they move, the eyes burning... the movements tighter, hotter... and he suddenly grabs her and kisses her... as they keep moving... the song seques into the Stones's "Gimme Shelter."

She is melting into him now, kissing him... Tex watches, expressionless... the black guy is gone... he holds her by the back of the neck, kissing her... their bodies pressed into each other... his hands are on her butt now, pulling her into him now, almost holding her up now... and then under her skirt, under her panties... as he kisses her neck.

People around them stare... he moves his hands under her top as she keeps moving with the song, her head back, her back almost arching... cups her breasts now... she keeps moving... the song sweeping them into its rhythm "it's just a shot away, it's just a kiss away, a kiss away..."

They devour each other. Right there on the floor. Barely able to hold it back. As Tex watches expressionless. As people stop dancing and stare.

**DISSOLVE TO:**

**INT. HER BEDROOM**

It is dark. We can't see clearly. A side table, lines of cocaine on a small mirror. A CD player The Stones play "Love In Vain."

There are mirrors all over the walls and ceiling. They are in bed. The bed is big and brass.

Atop her... he kisses her neck... his hands under her, raising her... he moves down, kisses her breasts... puts his mouth around a breast... she arches, moves... he kisses her shoulder... biting into it... she opens her mouth... we hear no cry... we hear the Stones.

**DISSOLVE TO:**

**INT. HER BEDROOM - LATER**

The Stones play "Monkey Man."

Atop him... she kisses his chest, licks it, lowers her head... lower... lower... he arches his back... her mouth comes up... her mouth on his lips again... he turns her.

Atop her... he moves her legs apart... (the CAMERA is behind them)... she holds his back... digs in her nails... rakes his back with them... digs in again... his back bleeds... he moves inside her... harder... the nails dig... blood trickles down his back.

**DISSOLVE TO:**

**INT. HER BEDROOM - LATER**

The Stones play "Wild Horses."

He is behind her... she is on her stomach... he rises her by her hips... kisses her back... races her spine with his tongue... traces her lower back... he kneels... moves into her... kisses her neck... his fingers are in her mouth... as he moves.

**DISSOLVE TO:**

**INT. HER BEDROOM - LATER**

The Stones play "Sympathy for the Devil."

Atop him... she leans close over his face, her tongue in his mouth... kneeling over him... she moves his arms above his head... moves higher atop him... her breasts in his face... she reaches over to the side... a white silk scarf is in her hand... she moves higher above him... kneeling over his face... moving oh-so-slightly... his face strains towards her.

The scarf in both hands now... she starts to tie his hands with it... his eyes are open, watching her... she ties it loosely, gently... it isn't tight... but his hands are tied to the brass bed.

She kisses him... moving her hips lower now... over his chest... lower...

And he is inside her... her arms above him... his eyes open... she kisses his neck... bites but not hard... moves... grinding hard against him now.. she is on her knees... head arches back.. her breasts high.. still grinding.

Her back arches, strains... he strains toward her... she holds her arms high... she comes out of the arch... shivering... falling over him... the scarf loosens... his arms come forward and hold her close.. closer... closer... as she moves with slight... shivery... movements.

**DISSOLVE TO:**

**INT. HER BEDROOM - NIGHT**

It is dark, quiet. Pindrop quiet. He is sitting on the side of the bed, his head down... his back a line tracing of dried blood. She is asleep nest to him, naked.

He looks around the room. The white scarf around the bedpost... the coke on the side-table... clothes all over the floor.

He gets up, walks into the bathroom.

**INT. HER BEDROOM - NIGHT**

The light is too bright. He looks at himself in the mirror. He pours the water, lowers his head, puts cold water on his face. A long beat, he comes back up, opens his eyes. Roxy is in the mirror behind him. She startles him.

He looks at her in the mirror a long beat, doesn't turn.

She is expressionless; she wears the same thing she wore at the club.

He lowers down into the basin again, puts more water on his face, comes back up, uses a towel this time, finishes with the towel. She is still looking at him in the mirror the same way. He looks at her in the mirror, doesn't turn.

**ROXY**

(quietly)

If you don't leave her alone, I'll  
kill you.

He looks at her a beat, then turns --

**NICK**

Tell me something, Rocki. Man-to-  
man.

(he smiles)

I think she's the fuck of the  
century, don't you?

For a second, she looks like she's going to spring at him, then controls it and turns to go.

**NICK**

How long you been here, Rock? You  
like to watch, do you?

**ROXY**

(after a beat, looks  
at him)

She likes me to watch.

And she turns and she is gone.

**INT. HER BEDROOM - NIGHT**

He lies on the bed in the dark, quiet room. He is on his back, his eyes open. He has his arm around her. She is asleep.

**CATHERINE**

(murmurs)

Nicky.

He looks at her.

**INT. HER BEDROOM - MORNING**

He wakes up. She is not there. He looks around. The white scarf is gone. The coke on the side table is gone.

In its place, a scrawled note "The Beach -- C."

**EXT. HER STINSON BEACH HOUSE - DAY**

A cold and foggy day. He gets out of his old Porsche, walks down the driveway. He sees her out on the beach by the water. A small bonfire is near her. He walks towards her.

Roxy watches him, expressionless, from an upstairs window of the house. He doesn't see her.

He walks up to Catherine. She has an Indian blanket over her and is wearing a black felt English derby hat, her hair loose underneath.

**NICK**

(expressionless)

'Morning.

She doesn't look at him -- he smiles slowly. She doesn't smile and she doesn't seem to like his smile, either. She walks along the beach. He walks with her. A long beat.

**NICK**

I think Roxy got jealous.

She looks at him. He looks like he is trying to hide a smile.

**CATHERINE**

(after a beat)

She's seen me fuck plenty of other guys.

That wipes the hidden smile off his face. He looks at her, walks with her. A long beat.

**NICK**

Maybe she saw something she didn't see before.

**CATHERINE**

She's seen everything before.

She looks at him; he's smiling now.

**NICK**

She's never seen us before.

He's serious. She looks at him. She smiles slowly.

**CATHERINE**

Did you think it was so special?

**NICK**

I told her it was the fuck of the century.

He can't hide his smile anymore. She says nothing, keeps walking.

**NICK**

(after a beat)

What did you think?

**CATHERINE**

I thought it was a pretty good beginning.

They look at each other. They keep walking. A long beat.

**NICK**

How about Roxy? Is she a fuck to the century, too?

**CATHERINE**

(after a beat)

Do you want her to join us sometime?

He looks at her: she's serious.

**NICK**

I didn't mean for me -- I meant for you.

She looks at him.

**CATHERINE**

I'm not as judgmental about women as I am about men.

They keep walking. A long beat.

**NICK**

How's your shoulder?

**CATHERINE**

Fine. How's your back?

**NICK**

It hurts.

She stops, looks at him. A long beat.

**CATHERINE**

We're alike, you know.

A beat, he looks at her --

**NICK**

Are you kidding? You think this is my idea of morning-after

conversation?

**CATHERINE**

(keeps walking)

Do you want personal insights and adolescent secrets? I don't do those.

They keep walking.

**NICK**

You mean getting inside you isn't going to get me any deeper into your character.

She looks at him. A beat. She smiles slowly.

**CATHERINE**

Not unless you confuse my character with my body parts.

They keep walking. A long beat.

**CATHERINE**

Were you frightened, Nicky?

He looks at her.

**NICK**

(after a beat)

I thought that business with the scarf was pretty nifty.

**CATHERINE**

I told you I had a vivid imagination.

They look at each other. A long beat.

**CATHERINE**

You shouldn't play this game.

**NICK**

(after a beat)

I don't have a choice.

Their eyes are into each other.

**CATHERINE**

(after a beat)

You're in over your head.

**NICK**

(after a beat)

I know.

A long beat. They look at each other.

**CATHERINE**

I've got a book to write. I'll  
see you around, Shooter.

A beat, and she walks away towards the house. He watches her.

**INT. A COUNTRY AND WESTERN BAR - NIGHT**

Nick walks in. Waylon Jennings is on the JUKEBOX. Gus is  
sitting at the bar wearing jeans, a cowboy shirt, and a cowboy  
hat.

Nick goes, sits next to him.

**NICK**

(grins)

What is this place? Hillbilly  
heaven?

He glances around.

**GUS**

(loud)

Where in the fuck you been? I  
went over to your place.

He is drunk, slurring. Nick sees it.

**NICK**

Easy there, partner -- I wasn't  
there.

**GUS**

I went over last night, too.

**NICK**

(grins)

I wasn't there last night, either.

Gus takes a long, drunken look at him.

**GUS**

You... fucked her! Goddamn dumb  
sonofabitch... You fucked her!  
Goddamn, you are one dumb  
sonofabitch --

**NICK**

(trying to quiet  
him)

I'm not gonna get AIDS, pop --don't  
worry about it. I always use a  
rubber.

**GUS**

(loud)

I don't give a... flyin'... chili-bean... fart about AIDS!

**NICK**

(grins; quietly)  
You oughta use a rubber, pop. You really should.

**GUS**

(loud)  
What in the hell for? You think I'm gettin' any at my age? I don't like blue-haired women. I don't like 'em.

**NICK**

(straight)  
You don't like punk rockers?

**GUS**

(loud)  
Say what?

**INT. A DINER - NIGHT**

Gus is eating chili, drinking coffee. Hick keeps pouring him more coffee.

**NICK**

(grins)  
You feeling better?

**GUS**

(loud)  
I feel fine!

Nick pours him more coffee; Gus guzzles it.

**GUS**

(loud)  
How could you fuck her?

It gets some looks from the other people in her -- Nick shushes him, pours him more coffee. He drinks it.

**GUS**

(quietly)  
You wanna die, son? What is it -- those goddamn tourists -- you still feel so bad about that you're wigglin' your way into an icepi --  
(suddenly louder)  
We got too many goddamn tourists comin' here anyway -- plenty more goddamn tourists where they goddamn came from.

Some people here really give him the looks now. Gus looks angrily away from them, drinks more coffee.

**NICK**

(after a beat;  
quietly)  
I'm not afraid of her.

**GUS**

(loud)  
Why the hell not?

**NICK**

I don't know. I'm just not.

**GUS**

(loud)  
That's her pussy talkin' --He gets a real nasty look from a very fat woman eating a cheeseburger. He winks at her. The woman looks away from him, shaking her head.

**GUS**

(smiles; to Nick)  
It ain't your brain.

They look at each other a long beat. Gus drinks more coffee. He sits back, pulls his cowboy hat over his eyes.

A long beat.

**GUS**

(quietly)  
I.A. done did a track on Lt. Martin D for Dickhead Nilsen. They found a safety deposit box with fifty-thousand dollars in it, taken out three months ago, used that one time.

He looks at the fat woman again -- leers at her obscenely.

She looks away.

**NICK**

(after a long beat)  
It doesn't make sense. She didn't know me three months ago.

**GUS**

Maybe it wasn't her that paid him. Maybe the money was for somethin' else. How the fuck do I know? I'm just an old city cowboy tryin' not to fall outta his saddle.

Nick looks at him and smiles a thin smile; he's not there, he's completely preoccupied.

**INT. A CAR - NIGHT**

Someone is watching as he and Gus come out of the diner.

**EXT. THE STREET - NIGHT**

He stands by Gus as Gus gets into his battered, rusted, vintage Cadillac.

**NICK**

You all right, pop? You want me to drive you?

**GUS**

In that little pissant car of yours? Hell, no. I ain't gettin' no back pain disability retirement -- I'm gettin' me a full pension and a real gold-plate Seiko watch.

**NICK**

Come on, I'll drive you in this thing.

**GUS**

You think I'd let you drive my Cadillac car? I ain't lettin' no hear-up-his-ass person drive my Cadillac car.

And he steps on the gas and ROARS out of there, forcing Nick to get out of the way. Nick looks after him a long beat, shakes his head.

**INT. A CAR - NIGHT**

Someone is following him slowly as he walks down the street. He turns a corner, walks down the alley towards his Porsche, parked behind the country and western bar.

The car suddenly speeds up -- ROARS down on him from the back, full bore.

**EXT. THE ALLEY**

He hurls himself across the Porsche's hood... barely avoiding the car. He sees the car at the end of the alley, turning out. It is a black Ferrari.

**INT. HIS PORSCHE**

He GUNS it down the alley, makes a wild turn in the direction the Ferrari turned.

**EXT. THE STREET**

The Porsche dodges around cars very fast, almost side-swiping them, looking almost out of control, its MOTOR screaming.

**INT. THE PORSCHE**

He sees the Ferrari turn ahead. When he gets to where it turned, he turns wildly.

**EXT. THE STREET**

The Ferrari is making fast, wild turns into little streets in North Beach, its MOTOR screaming -- the Porsche is gaining ground behind it, making turns.

**INT. THE PORSCHE**

The Ferrari is up ahead and makes a wild right turn onto a road going up a hillside. He yanks the wheel hard.

**EXT. THE STEPS**

The Porsche rockets up the steps -- bouncing high into the air, almost out of control.

**INT. THE PORSCHE**

As it crests the steps and gets to the street. Nick GUNS it and it looks like it flies high down the hill-side into blackness.

**EXT. THE STREET**

But it lands on more steps -- heading downward -- bucking, almost spinning, it bounces onto the next street.

**INT. THE PORSCHE**

Another set of steps leading up he GUNS it, it rockets up, ROARS, bucking --

**EXT. THE STREET**

And lands on the next street. Nick makes a wild right turn onto the street. And the black Ferrari appears from around a curve to the right, heading right for him.

**INT. THE PORSCHE**

Nick steps on the GAS and heads head-on for the Ferrari.

The Ferrari SCREAMS head-on for him.

**EXT. THE STREET**

And at the last moment, in the game of chicken, the Ferrari

tries to swerve around him on this narrow road, goes out of control and over the side, turning over and over as it rolls down the hillside.

**EXT. THE HILLSIDE**

The Ferrari has landed right-side up.

He runs down the hillside and gets to it. A beat, and he opens the car door.

Roxy lies hunched over the wheel, her eyes open. Her neck is broken. She is dead.

**EXT. THE HILLSIDE - NIGHT**

Police lights have been set up. He stands there with Lt. Walker and several of the Internal Affairs men.

**LT. WALKER**

Tell me again. I want to hear you say it again.

**NICK**

(after a beat;  
sheepish)

It was an accident.

**LT. WALKER**

You're driving around North Beach for no particular reason and this car won't get out of the way --

**NICK**

I don't think she meant to go off the hill, do you?

**LT. WALKER**

(quietly)

Don't fuck with me, Nick. I don't need a reason to put your ass in a sling.

He and Nick look at each other a long beat. Andrews comes up to them with a piece of paper in his hand.

**ANDREWS**

Full name, Roxanne Hardy. Last address -- Cloverdale, California. No priors, no convictions. The car is registered to Catherine Tramell.

Lt. Walker looks at Nick like he's going to kill him. Nick looks calmly away.

**LT. WALKER**

You knew her, didn't you?

**NICK**

Gus and I talked to her at Tramell's house. All we did was write her name down.

**LT. WALKER**

(after a beat)

I told you to stay away from Tramell.

**NICK**

(after a beat; smiles)

Yeah. But you didn't tell me to stay away from her car.

Walker looks at him in absolute disbelief.

**AN I.A. MAN**

I want you in Dr. Gardner's office at nine o'clock. You're out of control, Curran.

**NICK**

(to the I.A. Man)

Who are you guys gonna sell my file to this time?

They stare at him. He watches as Roxy's body is taken away.

**INT. A POLICE CONFERENCE ROOM -DAY**

He walks in. He looks good, in control. Beth Gardner is sitting there with two middle-aged MEN, both of them wearing suits, who smile and scrutinize him the instant he walks in the door.

**BETH**

Hello, Nick. This is Dr. Myron and R. McElwaine. They've been asked to consult with me on this evaluation.

They shake hands with him.

**DR. MYRON**

Sit down, Nick.

Nick gives him a look: What did he think he was going to do -- stand there?

He sits down, looks at them. A beat, as they look at him, then --

**DR. MCELWAIN**

(courtly)

Nick -- when you recollect your childhood, are your recollections pleasing to you?

Nick looks at them a long beat in disbelief.

**NICK**

(calmly, directly)

Number one I don't remember how often I used to jack off, but it was a lot. Number two I didn't get pissed off at my dad -- even after I was old enough to know what he and mom were doing in the bedroom. Number three I don't look in the toilet before I flush it. Number four I don't wet the bed and haven't for some time. Number five You can go fuck yourselves because I'm out of here.

**INT. THE CORRIDOR**

He is walking away quickly. Beth is with him, trying to keep up. She is very angry.

**BETH**

What is your problem? I'm trying to help you. Why won't you let me help you?

**NICK**

I don't need any help.

**BETH**

Yes you do. Something's on with you.

(a beat)

You're sleeping with her, aren't you?

A beat, he stops looks at her, then keeps walking.

**NICK**

What is this interest you've got in her?

**BETH**

My interest is in you, not in her. She seduces people, she manipulates --

**NICK**

I thought you hardly know her.

**BETH**

I know the type. I'm a psychologist.

He stops, looks at her.

**NICK**

(after a beat)

That means you manipulate people too, doesn't it, Beth? You're a practicing psychologist -- that means you're better at it than she is.

She looks at him a long beat.

**BETH**

(quietly)

I feel sorry for you, Nick.

A beat, and she turns and walks away.

**EXT. ROAD TO STINSON HOUSE - DAY**

Nick is driving down winding road to Stinson house. He is driving very fast, passing other cars on the winding and twisting road.

**INT. THE STINSON BEACH HOUSE - DAY**

Nick enters and shuts door. Looking around, he does not see her.

**NICK**

Catherine!

(after a beat)

Catherine!

Finally he sees her sitting by the window. He walks over to her.

**CATHERINE**

(near tears)

I should have known. I came into the house when you were down on the beach. She looked at me so strangely. She left right after you.

(a beat)

I shouldn't have let her watch us. She wanted to watch me all the time. She tried to kill you, didn't she?

**NICK**

(a beat)

Did you like her to watch?

**CATHERINE**

(a long beat)

Do you think I told her to kill  
You?

**NICK**

(softly, with  
intensity)

No.

**CATHERINE**

(after a beat, near  
tears)

Everybody that I care about dies.

She is about to break into uncontrollable sobbing. Nick puts  
his arms around her.

**NICK**

(soothing)

It's OK. It's OK.

**CATHERINE**

(quietly, almost  
begging)

Make love to me.

**INT. BEDROOM - NIGHT**

They are seen rolling and turning around on each other.

Their love making is sensual, sincere.

Later in bed.

**NICK**

(calmly, but  
seriously)

Do you think she killed Johnny  
Boz?

**CATHERINE**

(surprised, startled)

For what... to set me up? She  
loved me she wouldn't frame me.

**NICK**

(a beat)

Maybe she got jealous of Johnny  
Boz, too.

**CATHERINE**

(after a beat)

No, she didn't... she never got  
jealous before... she got excited.

(a beat)

I don't have luck with women.  
There was this girl I met while I  
was in college. I slept with her

once. She started following me around, taking my picture. She dyed her hair, copied my clothes. Lisa something... Oberman. It was awful.

A long beat, he looks at her.

**NICK**

I thought you didn't do adolescent secrets.

**CATHERINE**

(after a beat)

I never have before.

**EXT. THE DECK - MORNING**

It is a bright, sunny day. He is out there looking at the water. She comes up behind him, hugs him.

**CATHERINE**

(full of life)

Isn't it just beautiful? I love it here like this.

He looks at her.

**NICK**

(cold)

We're still playing games, aren't we?

She looks hurt.

**CATHERINE**

No.

**NICK**

(cold)

No?

**CATHERINE**

No more games, Nick. I'm tired of playing games!

They have their eyes on each other.

**NICK**

Then tell me about Nilsen.

She turns away from him. He watches her.

**CATHERINE**

You won't believe me.

**NICK**

Try me.

A beat, she looks at him.

**CATHERINE**

I paid him \$50,000 in cash for  
your psychiatric file.

**NICK**

(after a beat)

When?

**CATHERINE**

About three months before I met  
you.

**NICK**

Why?

She turns away from him.

**CATHERINE**

I'd read about your shootings in  
the papers. I decided to write a  
book about a detective. I wanted  
to know my character.

**NICK**

You paid \$50,000 for your character?

**CATHERINE**

I would've paid more. I wanted to  
know everything about you. Then  
you came down here after Johnny  
got killed... it gave me a chance  
to get to know my character better.

**NICK**

(after a long beat)

What about the other night. What  
about last night? Was that to get  
to know your character?

**CATHERINE**

(after a beat)

Maybe I'm losing interest in my  
book.

Their eyes are on each other.

**CATHERINE**

Do you believe me?

**NICK**

(after a beat)

I don't know.

**CATHERINE**

I'll convince you.

And she kisses him slowly, with more and more heat, on the lips.

The cordless phone on the deck table goes off. It keeps RINGING. She breaks finally from the kiss, picks it up.

**CATHERINE**

Hello?

She listens a beat, then hands him the phone.

**CATHERINE**

It's Gus-who-doesn't-like-me.

He takes the phone.

**NICK**

Catherine says you don't like her.

**INT. THE DETECTIVE BUREAU - DAY**

**GUS**

(on the phone)

She's right. You got an icepick in you yet?

**EXT. HER DECK - STINSON**

Catherine sees him smile.

**CATHERINE**

What did he say?

**NICK**

He asked if I had an icepick in me yet.

**CATHERINE**

(smiles)

Funny.

**INT. THE DETECTIVE BUREAU - DAY**

**GUS**

(on the phone)

You know that stuff they say about how you can judge people by their friends?

**EXT. HER DECK**

**NICK**

I don't believe it.

**INT. THE DETECTIVE BUREAU - DAY**

**GUS**

Why not?

**NICK**

(smiles)

You're my friend, Gus.

She watches him.

**INT. THE DETECTIVE BUREAU - DAY**

**GUS**

(seriously)

I'm gonna make you believe in it,  
friend.

**INT. CLOVERDALE POLICE DEPARTMENT - DAY**

In CLOSEUP: We see a large, glossy photograph of Roxy.

She looks about thirteen. She has braces in her teeth.

Nick is looking at the photo -- it is in a file in his hands.  
He sits there with Gus in front of a woman juvenile officer.

He turns the file and we see a glossy of a little boy in a  
pool of blood.

Nick looks up at the woman.

**NICK**

(after a beat)

How old was she when this happened?

**THE WOMAN**

Fourteen. We seal juvenile records  
until they're deceased. That's  
why you didn't find it in your  
computer.

**GUS**

What was the motive?

**THE WOMAN**

She said she didn't know herself,  
just sort of did it on impulse.

(she shrugs)

The razor just happened to be there.

They stare at her.

**THE WOMAN**

That's what she said.

**INT. CLOVERDALE POLICE DEPARTMENT - DAY**

It is a small, old, rural building a lot of Four-H type stuff on the walls.

**NICK**

I don't understand what the hell's going on here, pop.

**GUS**

Ain't that hard, son. This young farmgirl, she got tired of all that attention goin' to her little brothers -- she fixed 'em. Just like 'ole Hazel Dobkins fixed her whole family -- except young Roxy here, she didn't use a wedding present. She used Daddy's razor.

**EXT. THE CLOVERDALE POLICE DEPARTMENT**

They are going to their cars, parked side by side. The Porsche looks pretty badly banged up.

**GUS**

It sure makes you wonder what they talked about when they set themselves down in front of the campfire at night. You ever met any of her friends who hasn't killed somebody.

Nick looks at him.

**GUS**

It musta beat your ordinary everyday girl talk.

Nick get into his car, sits there a beat.

**NICK**

I'm not sure anymore she did it.

**GUS**

(after a beat)

Which one you talkin' about now, son? We know ole Hazel did it; we know young Roxy did it -- and the other one Well, hell, she's got that magna come lawdy pussy on her that done fried up your brain.

Nick looks at him.

**INT. THE REGISTRAR'S OFFICE - U.C. BERKELEY**

A young woman is checking a computer. Nick is with her.

**THE WOMAN**

Anderson. Jack W. Donald M. I'm  
sorry. No Lisa.

**NICK**

Did you check all four years?

**THE WOMAN**

Yes I did.

**NICK**

(in disbelief)

Can you check again?

She gives him a look, but punches it in again.

**THE WOMAN**

No Lisa Anderson, detective.

**NICK**

(after a beat)

Can there be some mistake?

**THE WOMAN**

(straining patience)

Only if you're making it.

He looks at her.

**EXT. CATHERINE'S HOUSE ON DIVISADERO - DAY**

He gets out of the Porsche, starts to go in. He looks disturbed  
Catherine comes out of the house with Hazel Dobkins, the old  
woman we saw with her in Mill Valley. Nick watches them a  
beat, then goes up to them.

**CATHERINE**

Hazel , this is Nick. I told you  
all about him. This is Hazel  
Dobkins.

**HAZEL**

(smiles)

You're the Shooter, aren't you?  
How are you?

He looks at her a long beat.

**NICK**

Fine. Thank you.

He looks at her sort of warily.

**NICK**

( to Catherine)

Can I talk to you a minute?

**CATHERINE**

(to Hazel)

Honey, why don't you go in the car? I'll be right there.

The old woman starts going to the Ferrari.

**HAZEL**

(brightly)

Goodbye, Shooter.

Nick looks at Hazel a beat, then at Catherine.

**NICK**

You like to hang out with murderers or what? Did you know Roxy --

**CATHERINE**

Of course I knew.

He looks at her a long beat.

**CATHERINE**

(casually)

Look. Sometimes when I do my research, I get involved with people. It happened with you, too.

She smiles. He looks at her, doesn't know what to say.

**CATHERINE**

Killing isn't like smoking. You can quit.

He looks at her What did she say?

**CATHERINE**

(preoccupied)

I've go to go. I promised to get her home by six o'clock. She just loves "America's Most Wanted."

America's Most Wanted? She turns to go.

**NICK**

There was no Lisa Anderson at Berkeley when you were there.

She stops, looks at him a beat.

**CATHERINE**

What were you doing, checking up on me? What for?

He says nothing. A long beat, she looks hurt.

**CATHERINE**

(after a beat)

Henderson.

And she's gone.

**INT. A PHONE BOOTH - DAY**

He is on the phone.

**NICK**

Henderson. Lisa Henderson. With  
an H.

He waits.

**NICK**

You do?

**INT. THE DETECTIVE BUREAU - NIGHT**

He sits in front of a computer screen with Andrews.

**ANDREWS**

I can get my butt kicked for this.  
You're not supposed to be in here.

**NICK**

It's not gonna take long, Sam.

We see the computer screen. The screen says LISA HENDERSON  
DMV LICENSE CHECK We wait and then we see the words 1983 RENEWAL --  
**ELIZABETH GARDNER, 147 QUEENSTON DRIVE, SALINAS, CAL.**

Nick stares at the screen.

**NICK**

Bring it up, will you, Sam?

A beat, and then we see the license itself It is Beth Gardner  
on the photo. Nick stares.

**ANDREWS**

Hey, that's Dr. Gardner, isn't it?

**NICK**

Bring 1976 up.

A beat, and the license comes up. We see a young Beth Gardner  
on the photo. She has blonde hair.

Nick stares.

**INT. BETH GARDNER'S APARTMENT - NIGHT**

She walks in. The apartment is dark.

**NICK**

You shouldn't leave your door open.

She is startled.

**BETH**

(after a beat)

I didn't. Something's wrong with my lock.

A beat, she looks at him.

**BETH**

(cold)

What do you want, Nick?

**NICK**

(quietly)

Tell me about Catherine.

She looks at him a long beat, then turns away --

**BETH**

She told you, didn't she?

**NICK**

(after a beat)

What did she tell me, Beth?

**BETH**

(after a long beat)

I slept with her once in school.

(a beat)

I was just a kid. I was experimenting. It was just that one time.

(a beat)

She developed a... fixation... on me. She styled her hair like mine. She wore the same kind of clothes I did. It scared me.

She looks at him, sees his look.

**BETH**

Isn't that what she told you?

He looks at her a long beat.

**NICK**

She told me it was you. You wore the same kind of clothes. You dyed your hair blonde.

A long beat as they look at each other.

**BETH**

I did dye my hair. It didn't have anything to do with her. I was a redhead for a while, too.

**NICK**

(after a beat)

Did you know Noah Goldstein?

**BETH**

I had him in two classes.

**NICK**

You saw all the reports, Beth!

Phil had you copied. You never said anything!

**BETH**

(after a beat)

What do I say -- Hey, listen, guys, I'm not gay, but I did fuck your suspect.

(she turns away)

I was embarrassed. It's the only time I've been with a woman.

She turns to him.

**BETH**

She's really sick you know. Don't you know what she's doing? She knows I went to Berkeley. She knows I knew Noah. She makes up that story about me. She's handing you somebody who's obsessed with her.

**NICK**

She didn't hand you to me. She doesn't even know who you are. She told me about Lisa Henderson.

**BETH**

She knew you'd find out who Lisa Henderson is. You're a good cop -- what did she do? Tell you casually and make it seem irrelevant?

(she smiles)

Did she tell you in bed, Nick? That's how I'd do it.

Nick looks at her a long beat.

**NICK**

Why did you change your name?

**BETH**

I got married.

(a beat)  
He was on staff at the clinic. I  
was down in Salinas. It didn't...  
last long.

He gets up. He looks at her a long beat.

**BETH**

Nick -- Do you really think I...  
that I could kill someone... I  
never even met Johnny Boz. What  
about Nilsen? What possible motive  
would I have to kill him?

He turns to go.

**NICK**

You should do something about this  
lock.

**BETH**

She's evil. She's brilliant. Be  
careful, Nick.

He looks at her.

**EXT. HIS APARTMENT - NIGHT**

He gets out of his Porsche. He walks toward the door.

**INT. HIS APARTMENT HOUSE - THE STAIRWAY**

He starts going up the dark stairway. There is a hand on his  
neck. He spins.

**CATHERINE**

(smiles)

Do I scare you, Nick?

He looks at her, doesn't say anything.

**CATHERINE**

(smiles)

I just thought I'd surprise you.

(a beat)

What's the matter?

**NICK**

(after a beat)

I found Lisa Henderson.

**CATHERINE**

Did you? What's she doing?

He looks at her, doesn't say anything.

**CATHERINE**

You're not going to tell me what she's doing.

(a beat)

I thought we weren't playing games anymore.

**NICK**

(after a beat)

I did, too.

(a beat)

She told me it was backwards -- she said you even styled your hair the way she did.

Catherine looks at him a beat, then smiles.

**CATHERINE**

And you believed her? I even went down to the campus police and made out a report about her.

He just looks at her.

**CATHERINE**

You still think I kill people, don't you?

**NICK**

(after a beat)

No.

**CATHERINE**

Liar.

And she's gone.

**INT. CAMPUS POLICE RECORDS ROOM - BERKELEY - DAY**

He stands with an old CAMPUS COP. He is going through files.

**CAMPUS COP**

Who'd you say you were with?

**NICK**

Homicide. San Francisco.

He stops at a file, opens it.

**CAMPUS COP**

Don't you guys communicate over there? You must be the same way we are.

Nick doesn't get it.

**CAMPUS COP**

There was a report about Lisa

Henderson -- January, 1977 -- the file's not here.

**NICK**

What do you mean it's not here?

**CAMPUS COP**

San Francisco P.D. Detective Nilsen. Internal Affairs. You know him? Tell him we want it back. He's had it a whole year.

Nick says nothing.

**INT. HIS APARTMENT - DAY**

He and Gus sit there -- they look tired, upset.

**GUS**

So Nilsen had a report on her -- so what. You don't know what the hell was in it?

**NICK**

Catherine told me what was in it.

**GUS**

If she's telling you the truth.

**NICK**

Don't you get it, Gus? If Beth killed Johnny Boz to frame Catherine -- she wouldn't want anyone to know what happened at Berkeley. It gives her the motive to kill Nilsen.

**GUS**

How did she know Nilsen knew about it -- if it happened?

**NICK**

He was I.A. He probably asked her about it.

Gus thinks about it.

**GUS**

She'd have to be nuttier than a twenty-pound Christmas fruitcake. She's not the one who hangs out with multiple murderers -- your girlfriend is.

**NICK**

She's a writer -- it's part of what she does.

**GUS**

(irate)

Goddamn writers -- all they do is use up trees and ruin people's eyes.

(a beat)

There's gotta be somebody at Berkeley who knows what the hell happened.

**NICK**

I know what happened. Catherine told me what happened.

**GUS**

(after a beat,  
quietly)

You got goddamn tweety-birds flutterin' around your head, that's what you got. You think you're gonna fuck like minks, raise rugrats, and live happily ever after? Oh, man.

**INT. THE STAIRWAY - HIS APARTMENT HOUSE - NIGHT**

He has his key out to open his door. He hears MUSIC inside.

A beat, and he opens the door.

**INT. HIS APARTMENT**

It is dark. We hear a Rolling Stones SONG. He sees Catherine standing by a window, watching him. She wears black jeans and the black motorcycle jacket.

They look at each other a long beat.

**NICK**

How'd you get in here?

**CATHERINE**

I decided to give you one more chance.

(a beat)

I missed you.

**NICK**

You didn't not see me long enough to miss me.

**CATHERINE**

Did you miss me?

**NICK**

No.

**CATHERINE**

Come over here and tell me no.

He walks up close to her.

**NICK**

No.

She unzips her motorcycle jacket slowly. She wears nothing underneath it.

**NICK**

That's below the belt.

She reaches for him.

**CATHERINE**

Not yet it isn't.

She pulls him close.

**CATHERINE**

But we're getting there.

**INT. HIS LIVING ROOM - NIGHT**

They sit in the window seat, naked. His back is against the wall. She sits against him. He has his legs around her. They don't look at each other. She is smoking.

**NICK**

I have to do some research tomorrow.

**CATHERINE**

I'm very good at research. I'll help you.

**NICK**

No thanks.

**CATHERINE**

What are you researching?

**NICK**

I'm writing a book.

**CATHERINE**

(smiles)

Really. What are you writing about.

**NICK**

A detective. He falls for the wrong girl.

**CATHERINE**

(smiles)

What happens to them?

**NICK**

(after a beat)

They fuck like minks, raise rugrats,  
and live happily ever after.

**CATHERINE**

(after a beat)

It won't sell.

**NICK**

Why not?

**CATHERINE**

(after a beat)

Somebody has to die.

**NICK**

Why?

**CATHERINE**

Somebody always does.

**EXT. THE SALINAS CLINIC - DAY**

He walks in; it is a small valley hospital. He goes up to the desk. There are two women there.

**NICK**

Hi, I'm looking for a Dr. Gardner?

**ONE WOMAN**

(after a beat)

We don't have a Dr. Gardner on  
staff here.

**THE OTHER WOMAN**

Dr. Joseph Gardner?

**NICK**

(after a beat)

Yeah.

**THE WOMAN**

He died -- about five or six years  
ago.

**NICK**

(after a beat)

He was shot.

**INT. SALINAS SHERIFF'S OFFICE - DAY**

Nick sits with a sheriff's DETECTIVE.

**DETECTIVE**

He was walking home from work.

They only lived a coupla blocks from the clinic. Somebody drove by and shot him.

**NICK**

What was the weapon?

**DETECTIVE**

.38 revolver. Never recovered.

**NICK**

Were there ever any suspects?

**DETECTIVE**

No suspects, no motive. Unsolved.

**NICK**

(after a beat)

Was his wife ever a suspect?

**DETECTIVE**

(after a beat)

I had another one of you guys down here from Frisco -- about a year ago -- he asked me the same question. What's this about anyway?

**NICK**

Routine.

**DETECTIVE**

Yeah, he said it was routine too. Now it's two guys saying it's routine.

**NICK**

Do you remember his name?

**DETECTIVE**

(after a long beat)

Nope, can't say that I do.

**NICK**

Nilsen?

**DETECTIVE**

That's him.

A long beat, then --

**NICK**

Was she ever a suspect?

**DETECTIVE**

Nope.

(a beat)

There was some talk; it never

panned.

**NICK**

What kind of talk?

**DETECTIVE**

The usual -- a girlfriend.

**NICK**

He had a girlfriend?

**DETECTIVE**

Nope. She did.

(a beat)

Like I say. It never panned.

**NICK**

(after a beat, gets  
up)

Thanks.

**DETECTIVE**

I hope I helped you out.

**NICK**

(after a beat)

You did.

**EXT. HER HOUSE IN STINSON - AFTERNOON**

He walks around the house; he sees her sitting out on the deck, a portable word-processor in front of her. She is smoking.

He goes up to her.

**NICK**

(smiles)

Hi. I missed you. I finished my research.

He moves toward her. She moves away, kills her cigarette.

**CATHERINE**

I finished my book.

**NICK**

How did it end?

**CATHERINE**

(after a beat)

I told you. She kills him.

They look at each other a long beat.

**CATHERINE**

(quietly)

Goodbye, Nick.

He stares at her. A long beat.

**CATHERINE**

I finished my book.  
(a beat)  
Didn't you hear me?\*

(a beat)  
Your character's dead.  
(a beat)  
Goodbye.

He stares at her. He can't believe what she is saying.

**CATHERINE**

What do you want, Nick? Flowers?  
I'll send you some flowers.

**NICK**

(after a beat)  
What is this -- some kind of...  
Joke?  
(a beat; he almost  
smiles)  
Are we playing games again?

**CATHERINE**

(after a beat)  
The games are over. You were right.  
It was the fuck of the century,  
Shooter.

He stares at her.

**A VOICE INSIDE**

Catherine?

Nick looks -- Hazel Dobkins is there.

Catherine still has her eyes on him.

**CATHERINE**

Right there.

A beat, and then she turns to go inside. Hazel Dobkins smiles slowly at him.

**EXT. THE POLICE PARKING LOT - DUSK**

He sits in his Porsche, staring ahead. He is parked next to Gus' Cadillac. Gus is suddenly there, onway to his car.

**GUS**

(excited)  
Catherine Tramell's roommate her  
freshman year. I got a call from  
her. I've been calling people who

were in her dorm all day. She must've heard I was trying to talk to her. She says she knows all about Catherine and Lisa Henderson. She's over in Oakland. You wanna come with me?

Nick just stares ahead.

**GUS**

You look like you seen a ghost, son?

Nick looks at him.

**INT. GUS' CADILLAC - NIGHT**

Gus drives.

**GUS**

(excited)

Johnny Boz's psychiatrist has an office on Van Ness. Guess who he shares office space with? Dr. Elizabeth Gardner.

Nick doesn't even respond. Gus looks at him.

**GUS**

What in hell's the matter with you?

Nick doesn't say anything, stares ahead.

**EXT. AN OFFICE BUILDING - OAKLAND - NIGHT**

Gus gets out with Nick. It is an old building.

**GUS**

Where the hell you goin'?

**NICK**

(after a beat)

I'm going with you.

**GUS**

She said alone -- suite 405. It ain't gonna take long.

A beat, and Nick gets back in the car.

**INT. THE OFFICE BUILDING - NIGHT**

Gus is on the first floor. There is no one around. He hits the elevator button. A beat, and it comes. He steps in.

**INT. THE ELEVATOR - NIGHT**

He hits the button for the fourth floor.

The elevator rises a floor, stops. The door opens. There is no one there. Then it starts going up again. It rises to the third floor. It stops. The door opens. There is no one there. Then it starts to rise again.

**EXT. GUS' CADILLAC - NIGHT**

Nick sits there, staring ahead.

**NICK**

(suddenly, screaming)

Gus!

**INT. THE ELEVATOR**

As it goes up. It stops. The door starts to open. As it does -- a figure in a hooded raincoat sweeps into the elevator. It happens very fast. We see blonde hair around the face.

But we don't see the face itself -- the head is down, the hood up. There is an icepick in the figure's hand. The figure explodes into Gus. The icepick goes into his neck.

**INT. THE STAIRWAY**

Nick tears desperately up the stairway -- he hits the fourth floor door. It explodes open.

**INT. THE FOURTH FLOOR**

He stands there a beat, sees the elevator door open. He runs there, He sees Gus, crumpled into the corner of the elevator.

**INT. THE ELEVATOR**

He goes into the elevator -- holds Gus. He is dead. A long beat. He sees the gun in Gus' hand -- he takes the gun out of his hand. He runs out of the elevator.

**INT. THE FOURTH FLOOR**

He hears something. Gun in hand, he runs towards the SOUND. He stops, gun in hand, listens again. He runs again, hears nothing.

Behind him, we see a figure.

He spins suddenly, gun, in hand. Beth Gardner is there.

She wears a windbreaker. She has her hands in the pockets.

**BETH**

What are you doing here?

**NICK**

(screaming)

Put your hands up!

She stares at him.

**NICK**

(screams)

Put your fucking hands up! Don't  
move.

**BETH**

I got a message on my machine to  
meet Gus here. Where is he?

She smiles a strange smile. She takes a step toward him.

**NICK**

(screams)

Don't!

(a beat)

I know about your husband. You  
still like girls, Beth?

**BETH**

What?

She smiles strangely again, takes a step toward him.

**NICK**

(screams)

Take your hands out of your pockets!

She moves a hand in a pocket and moves towards him fast --

**BETH**

What is wrong with you?

And he FIRES the gun. She is hit in the chest, goes down.

A long beat, and then he goes to her. He gets down on the  
ground. Her eyes are open. He empties the pockets of the  
windbreaker -- first one, then the other the pockets are empty.

**BETH**

(in a whisper)

I loved you.

And she dies.

**INT. THE FOURTH FLOOR - LATER**

A lot of policemen, coroner's guys, photos being taken.

Nick stands there with Lt. Walker, Harrigan, and some of the  
Internal Affairs guys.

**LT. WALKER**

(upset)

What made you think she had a gun?

Nick says nothing; he looks like a zombie.

**LT. WALKER**

What the hell was she doing here?

What was Gus doing here?

Andrews yells to them from the stairway door.

**ANDREWS**

Lieutenant.

**INT. THE STAIRWAY**

A FORENSICS MAN very carefully handles a hooded rain coat in a stair landing. He wears gloves.

Nick is there with Lt. Walker.

The Forensics Man picks the raincoat up -- a long blonde wig falls out of it. There are flecks of blood on it.

He reaches into the pocket and pulls out an icepick. It has a thin steel handle and is bloody. He hands the icepick to an assistant.

He looks at the raincoat. It has blood on it.

**THE FORENSICS MAN**

It's departmental issue.

**LT. WALKER**

(quietly)

Jesus.

**INT. BETH GARDNER'S APARTMENT - NIGHT**

Nick with Lt. Walker. Nick looks like a zombie. Andrews comes up to them. He has a gun in his hands.

**ANDREWS**

Thirty-eight caliber revolver.

Bottom drawer, bureau in the bedroom.

**LT. WALKER**

Have ballistics check it for Nilsen.

Harrigan comes out.

**HARRIGAN**

Lieutenant, you'd better come in here.

Lt. Walker goes into the kitchen. Nick follows him.

There are several cops around a kitchen cabinet. A drawer is open.

Walker looks -- we look with him. We see a copy of Love hurts, Catherine's paperback book, and a stack of photos of Catherine.

Walker picks the photos up, goes through them -- we see shots of Catherine in college -- Catherine at a fight -- Catherine with Johnny Boz -- Catherine with Roxy.

He hands the photos to Nick.

Nick stares at them.

**LT. WALKER**

I guess that's it.

**INT. THE DETECTIVE BUREAU - NIGHT**

Nick sits, his feet up. He looks like a zombie. With him are Lt. Walker, Andrews, and Captain Talcott. We see other plainclothesmen in the b.g. -- a flurry of activity, people on phones. A long beat.

**LT. WALKER**

She must've heard you on the stairway and dumped the stuff.

Nick says nothing, stares off.

A DETECTIVE comes over to them.

**DETECTIVE**

There was no suite 405 in that building. Catherine Tramell's roommate in her freshman year is dead. She died of leukemia two years ago.

An INTERNAL AFFAIRS MAN comes over to them.

**INTERNAL AFFAIRS MAN**

Our files on Dr. Gardner show nothing about a police report in Berkeley -- nothing related to Salinas, either.

A long beat -- the phone RINGS. Andrews picks it up, listens.

**ANDREWS**

Thanks.

He hangs up.

**ANDREWS**

Ballistics says the .38 we found in her apartment matches Nilsen. No registration. They're checking with Salinas. The icepick is the same brand and model as the Boz weapon.

A long beat -- Nick just stares.

Harrigan comes up to them.

**HARRIGAN**

We checked the tape machines at Dr. Gardner's apartment and at her office -- both here and the one on Van Ness. No message from Gus on any of 'em. The one at her apartment was broken.

(a beat)

Johnny Boz's psychiatrist says he thinks he remembers Dr. Gardner and Boz meeting at a Christmas party at his house a year ago.

A long beat.

**LT. WALKER**

(after a long beat,  
sadly)

You just can't tell about people, can you. Even the ones you think you know inside-out.

He and Nick look at each other a beat.

**CAPTAIN TALCOTT**

Congratulations, Curran.

Nick looks at him, expressionless.

**EXT. HIS APARTMENT - NIGHT**

He parks his car. It is dark. Foggy.

He starts heading inside.

**INT. HIS APARTMENT - NIGHT**

He goes in. He starts to walk up the dark stairway, we see him walking up several flights of steps.

**INT. THE CORRIDOR TO HIS APARTMENT**

He opens his door with his key.

**INT. HIS APARTMENT**

He walks in. The apartment is dark.

**A VOICE**

(behind him)

Hi.

It is a whisper, almost a hiss. He spins, fast. Catherine stands there, pressing herself against a wall. They look at each other a long beat. She looks like she is almost in a trance.

**CATHERINE**

I heard about it... on TV.

He looks at her, expressionless. A long beat, their eyes are into each other. She looks like she is almost shivering.

**CATHERINE**

I can't allow myself to care about  
you -- I can't allow myself to  
care -- I can't -- I can't --

She looks very emotional. He moves towards her, puts his arms around her, holds her very close.

**CATHERINE**

(in a whisper)

I don't want to do this -- please --  
I don't want to do this -- I lose  
everybody -- I don't want to lose  
you -- I don't want to --

He presses her closer and closer to himself, holds her.

**INT. HIS BEDROOM - NIGHT**

It is dark; we can't see clearly.

Atop her... he makes love to her... gently... tenderly...  
hardly moving inside her... there are tears in her eyes...

**DISSOLVE TO:**

**INT. HIS BEDROOM - LATER**

Atop him... she is on her knees, straddling him... he is on his back, his eyes are closed... her head arches back... her breasts high... he strains toward her with his body... she holds her arms high... her right hand is in a fist...

(we only see the back of her hand and arm)... it comes down suddenly... he bucks... writhes... then her whole body falls on top of him.

A very long beat...

We can't see him... her body completely covers him...

And then finally he moves... turns her to the side... kisses her.

**DISSOLVE TO:**

**INT. HIS BEDROOM - LATER**

The Stones play "Sympathy For The Devil" in the b.g.; the MUSIC is low.

They lie next to each other on the bed. The CAMERA faces them. He lies, staring at the ceiling, on the left side of the bed, smoking a cigarette. She is curled away from him toward the right side of the bed. A long beat, then --

**CATHERINE**

What do we do now, Nick?

**NICK**

(after a long beat)

We fuck like minks. We raise rugrats. We live happily ever after.

We see her right arm go to the side of the bed and then over. He stares at the ceiling.

**CATHERINE**

I hate rugrats.

**NICK**

(after a long beat)

We fuck like minks. We forget the rugrats. We live happily ever after.

We see from an ANGLE to the left side of the bed now Her face is expressionless. Her right arm dangles over the right side of the bed. Her right hand is clenched. Is she holding something in it against her arm?

We see them from an ANGLE to the left side of the bed now: He turns his body away from her to put out his cigarette.

We see her behind him slowly turning towards him and the CAMERA. A beat, and he turns towards her.

They look at each other. A long beat as the SONG gets louder. We see them in CLOSEUP. We don't see her right arm.

**CATHERINE**

(in a whisper)

I love you.

A beat, and he kisses her. The CAMERA BACKS AWAY from them

slowly to the right side of the bedroom as they kiss, and we --

**FADE TO BLACK**

... A long beat, as the SONG keeps playing... and we...

**FADE IN:**

We see them from the right side of the bedroom. And then the CAMERA LOWERS SLOWLY as they kiss with more and more passion.

It keeps going LOWER.

There is something under the bed. The CAMERA MOVES CLOSER towards it as "SYMPATHY FOR THE DEVIL" plays louder. We see it now in CLOSEUP as the bed rustles above...

It is a thin, steel-handled icepick.

The SONG plays LOUDER and LOUDER, and we --

**FADE OUT**

THE END