

B O D Y O F E V I D E N C E

by Brad Mirman (second draft)

Over the BLACK we hear the SOUNDS of two people making love. A MAN'S VOICE MOANS passionately.

FADE IN:

INT. BEDROOM - NIGHT

ANDREW MARSH lies on his back in bed. He is a frail-looking man in his early sixties, with thinning gray hair. On top of him is a much younger WOMAN. Although her back is to us, we catch flashes of her face for a moment as she turns from side to side. We see enough to know that this is a beautiful woman.

She moves wildly, grinding her hips into him, her head arched back, her hands rubbing lightly over her breasts. She reaches down, grabbing his hips and jerks them upwards, forcing him deeper inside her. They move together -- faster -- and faster.

The CAMERA slowly begins to PULL BACK. As it does we see what we are watching is on a TELEVISION.

Further back still. We see TWO UNIFORMED POLICE OFFICERS standing before the television watching the act.

The CAMERA begins to pan around the room. Rain streaks down the windows of the room -- LIGHTNING flashes outside. A VIDEO CAMERA is set up on a tripod. More PLAIN CLOTHES POLICE, looking, dusting, talking.

We continue to PAN. We can now see it is the same room on the tape. ON the bed lies the naked body of ANDREW MARSH, a sheet covering his lower torso. His face is ashen, mouth open, his dull eyes looking out in a fixed stare. The last instant of his life is etched upon a face frozen in pain.

EXT. RESIDENTIAL STREET - NIGHT

LIGHTNING fills the night sky. THUNDER BOOMS overhead. The wind whips the RAIN furiously against anything in its path. The CAMERA moves slowly along rows of beautiful HOMES. At the end is a cul-de-sac. Several POLICE CARS are in the driveway, their RED LIGHTS FLASHING.

A four-door SEDAN pulls into the driveway. JOHN CARDENAS steps out into the rain. He is a handsome Latin in his thirties, with hard, chiseled features and black, slicked-backed hair. He does not run through the rain -- he walks.

DETECTIVE REESE, a man who looks more like an accountant than a homicide detective runs out to meet him.

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CARDENAS

Is it Marsh?

REESE

Yeah.

Just a hint of sadness shows on Cardenas' face. It lasts an instant, then it's gone.

REESE

Sir, do you mind if we get out of the rain?

Cardenas doesn't move. He ignores the question.

CARDENAS

Who found him?

REESE

His Secretary. Joanne Braslow.

CARDENAS

She was here?

REESE

No. She stopped by to pick up some papers.

CARDENAS

Show me.

Reese starts for the house. Cardenas looks up into the night sky. A FLASH of LIGHTNING fills the SCREEN.

INT. HOUSE, BEDROOM - CLOSE ON CAMERA - NIGHT

Pull back to reveal a POLICE PHOTOGRAPHER snapping pictures of Marsh in bed.

Cardenas enters followed by Reese. He moves through the FORENSIC and MEDICAL TEAMS. Anything Cardenas feels about the gruesome sight before him is hidden behind a mask of indifference.

Standing by the bed is ASSISTANT DISTRICT ATTORNEY, ROGER TROXELL, a short, baby-faced man. Cardenas looks down at the body, then over at the MEDICAL EXAMINER, DR. HENRY MCCURDY, a portly man with windblown cheeks and bloodshot eyes.

CARDENAS

How long?

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MCCURDY

About three hours.

CARDENAS

Cause?

MCCURDY

Not sure. I'll have everything you need tomorrow.

REESE

Take a look at this.

Reese points to the nightstand drawer and Troxell opens it. On top of the nightstand is a box of tissues and a bottle of nasal spray. Inside are ROPES, HANDCUFFS and an assortment of **SEXUAL AIDES**.

TROXELL

This guy was into some kinky shit.

Cardenas looks at the various sexual devices, then walks out of the room.

INT. HALLWAY - NIGHT

JOANNE BRASLOW sits on chair. Her eyes are tired -- red from crying. She is mid thirties -- attractive, but her looks come more from effort than nature -- expensive hair cut -- the right cosmetics. She has a corporate look to her.

Cardenas steps into the hall and walks over to her.

CARDENAS

Miss Braslow -- I'm District Attorney John Cardenas. You arrived at what time tonight?

JOANNE

A little after eleven.

CARDENAS

Why did you come by?

JOANNE

I had some papers to pick up.

CARDENAS

Do you know who Mr. Marsh was with?

JOANNE

I assume his girlfriend.

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CARDENAS

Her name?

JOANNE

Rebecca Lawson.

CARDENAS

You wouldn't know her address, would you?

JOANNE

No -- but I can get it for you.

CARDENAS

Thank you.

INT. HALLWAY, CITY HALL BUILDING - DAY

Cardenas walks down the corridor with McCurdy.

MCCURDY

Marsh wasn't alone. We found traces of sperm on the sheets. The toxicology report says there were high levels of cocaine in his blood.

CARDENAS

What'd he die of?

MCCURDY

The official cause of death was a

cardiac arrest.

CARDENAS

The official cause?

MCCURDY

That's what my report will read.

CARDENAS

But there's more?

They reach a door and stop.

MCCURDY

It's speculative at this point.
Marsh had advanced Arterial disease.
His heart attack was induced by
excessive aerobic activity -- in
conjunction with the drug.

McCurdy enters the room. Cardenas thinks for a moment, then follows.

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INT. CARDENAS' OFFICE - DAY

Spacious and sparsely furnished. The walls are empty. No commendations, plaques or photographs to add prestige to the office. Cardenas steps into the room and looks at McCurdy

who

is already seated next to Reese and Troxell.

CARDENAS

(to McCurdy)

What are you saying, Henry? That his girlfriend fucked him to death?

MCCURDY

Yes.

A trace of a grin shows on Cardenas' face. He walks over to the window and stares outside. Reese, Troxell and McCurdy

wait

as he thinks. A beat. Cardenas turns back to the room.

CARDENAS

What can we prove?

MCCURDY

We know Marsh had a head cold. We found cocaine mixed with water in a nasal spray container on the nightstand. The coke would contract the nasal membrane the same as any decongestant, but for a much shorter time. He'd keep using more and more -- never knowing what he was taking.

CARDENAS

Any prints on the nasal spray?

REESE

Marsh's and Rebecca Lawson's.

TROXELL

What if he did know what was in it? A lot of users put it in nasal spray bottles so they can use it in public.

MCCURDY

Cocaine is the last thing a man in his condition would want.

CARDENAS

Can we put Rebecca Lawson at the scene?

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REESE

A man across the street from Marsh saw her drive up about four thirty Sunday afternoon. And her prints are all over the place.

Cardenas stands and walks to a DART BOARD on the wall. He gathers the DARTS, moves back and tosses one.

TROXELL

Marsh's Cardiologist told me that after Marsh was diagnosed with heart disease he quit smoking, quit drinking and started exercising every day. Does that sound like a guy who'd start shoveling cocaine up his nose?

CARDENAS

What did he say about Miss Lawson?

TROXELL

He can remember at least one occasion -- and the receptionist can recall two times when she accompanied Marsh to the office.

Cardenas throws another dart at the board.

CARDENAS

So she knew about his heart?

TROXELL

Had to. I also interviewed three women who were in past relationships with Marsh. There's no evidence that he had anything but straight sex prior to meeting Miss Lawson.

CARDENAS

What about the will?

TROXELL

That's the best part. She gets it all -- everything.

EXT. CEMETERY - MORNING

of Gray clouds hang over head. A light drizzle falls. A GROUP MOURNERS hold umbrellas as they stand around the grave.

SECURITY In the b.g. the PRESS is visible, held back by private

GUARDS.

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A WOMAN dressed in BLACK stands in the front of the MOUNERS, her face hidden behind a hat and veil. RAYMOND SATTTLER, a tall, distinguished-looking man in his sixties stands beside her. He supports his weight with the aid of a CANE. The service concludes. Sattler along with several other PEOPLE offer her their condolences. Joanne Braslow is there. She does not go over to Rebecca.

tree. CARDENAS AND REESE stand off to the side by a large oak

leads Cardenas watches and waits. He steps forward as Sattler
the woman by.

CARDENAS

Miss Lawson?

The Woman stops. Her back is to Cardenas.

CARDENAS

I'm District Attorney, John Cardenas.

heavy REBECCA LAWSON removes her hat and veil and slowly turns
around. She is in her late twenties. A deep pain fills her
face -- controlled, but evident. Her eyes are tired --

hide from crying -- but no tears show now. This is a woman whose
grief is private and not displayed for others. Although
emotionally drained she is still stunningly beautiful. So
beautiful that even Cardenas' usually cool demeanor cannot
how impressed he is.

SATTLER

I don't think that this is the time,
or the place.

CARDENAS

I just wanted to introduce myself and
inform Miss Lawson that there will be
an inquiry.

SATTLER

An inquiry into what?

CARDENAS

For starters I'd like to know why she
left the house and didn't report the
death?

SATTLER

Because he wasn't dead when she left,
and even if he was, not reporting a
natural death in a timely fashion
isn't a crime.

CARDENAS

Did I say it was a natural death?

walks
Cardenas and Rebecca lock eyes. Rebecca stares at him genuinely shocked by his accusation. Cardenas nods and away. In the b.g. we see Joanne staring at Rebecca with hostility.

INT. HOUSE, LIVING ROOM - NIGHT

DULANEY
Large and homey. A fire roars in the fireplace. FRANK sits on his couch as he goes over some PAPERWORK. He is mid-thirties, powerful, self-assured.

early
SHARON DULANEY enters. She is an attractive woman in her thirties. She kisses him on the cheek then pushes his PAPERWORK aside and sits down on his lap.

SHARON

You're on vacation, remember? You're supposed to be relaxing.

DULANEY

I am relaxing.

SHARON

(pushing the papers
aside)
This is not relaxing.

DULANEY

(playfully)
Really?

SHARON

Really.

DULANEY

(playing along)
And I suppose you're going to show me how to relax?

SHARON

If you want me to.

DULANEY

I'm always open to learning new things.

arms

She kisses him -- soft, gentle kisses. Dulaney puts his
around her and kisses her harder.

DULANEY

I'm beginning to see what you mean.
Why don't we go upstairs and work on
the advanced course?

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SHARON

I can't. I've got to finish a
counter offer on the Bergman
property.

The moment is passing by. A trace of frustration shows on
Dulaney's face -- this is obviously not a new occurrence.

DULANEY

Can't it wait?

SHARON

No -- it has to be done by tomorrow.

He

The moment is gone. Dulaney forces an understanding smile.
looks towards the door and sees his EIGHT YEAR OLD SON,
MICHAEL.

DULANEY

Hey, Slugger. Ready for bed?

Michael walks over to this parents.

MICHAEL

Uh huh.

The PHONE RINGS. Dulaney answers it.

DULANEY

(into phone)
Hello?... Hi Raymond.... What?...
Well, I was sort of planning on...
Alright... Okay, goodbye.
(hangs up; to Sharon)
That was Sattler. He thinks the
D.A.'s going to file on Rebecca
Lawson. He wants me in the office
tomorrow morning.

SHARON

We're supposed to go to the lake.

DULANEY

I know. What can I do? He is the boss.

SHARON

He could let you have your vacation.

MICHAEL

Dad -- is it true what they're saying about that Miss Lawson Lady?

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DULANEY

What are they saying?

MICHAEL

The kids at school say she humped Mr. Marsh to death.

DULANEY

Hey, you know better than that. What did I teach you to say when someone is accused of doing something?

MICHAEL

She allegedly humped him to death?

Dulaney grins. Sharon is fighting the temptation to laugh.

SHARON

I swear -- the both of you.
(to Dulaney)
Some example you set.

DULANEY

(imitating her)
Some example you set.

back.

He makes a funny face at Michael who LAUGHS and makes one
Dulaney grabs him and starts TICKLING him. Michael SCREAMS
with LAUGHTER as he tries to tickle him back. Dulaney then
starts TICKLING SHARON -- Michael helps him. Sharon ROARS

with

around LAUGHTER and falls to the floor. The three of them roll
LAUGHING hysterically.

INT. SATTLER'S OFFICE - MORNING

sits Sattler sits on a couch sipping a cup of coffee. Dulaney
across from him.

DULANEY

Andrew Marsh was a very wealthy man.
A trial like this is going to put
Cardenas in the spot-light.

SATTLER

We've already got press arriving from
over the country and she hasn't even
been charged yet.
Cardenas wants to see her in his
office tomorrow at ten. I'd like you
to go with her.

DULANEY

I'm supposed to be on vacation.

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SATTLER

I know -- but she wants you to
represent her if Cardenas files.

DULANEY

Why?

SATTLER

Because I told her you were the best
criminal attorney we have.

DULANEY

Raymond, I'm the only criminal
attorney you have.

SATTLER

(jokingly)
Well, I guess that makes you the
best.
(candidly)
Look, Frank -- she stands to inherit

three million dollars. As executors of the estate and her attorneys that could generate a lot of legal fees for us. All I'm asking you to do is talk to her.

Dulaney thinks about it for a moment.

DULANEY

Alright, I'll talk to her

SATTLER

She's waiting in the conference room.

Dulaney stands and walks towards the door.

SATTLER

(continuing)

You know, I knew Andrew Marsh for almost twenty years -- or thought I did. What do you think would make a man in his condition do the things he did?

Dulaney stops at the door and looks back.

DULANEY

I think the question is: What is it about her that made him want to do it?

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INT. CONFERENCE ROOM - DAY

Rebecca is seated at the end of the conference table smoking a CIGARETTE. Sunlight flows through a window and highlights her hair. She is dressed in a fashionable business suit that clings to every curve of her body.

Dulaney enters the room. When he sees her he can't help but stare. Rebecca notes his gaze.

DULANEY

Miss Lawson, I'm Frank Dulaney.

despite She raises the cigarette to her lips. Dulaney notices her outward composure her hand is shaking.

REBECCA

(nervously)

Are you going to represent me?

DULANEY

There are no charges against you. I'm here to decide if I'm going to represent you should that occur.

(beat)

Did you kill him?

Rebecca appears hurt by the question.

REBECCA

You don't waste any time, do you?

Dulaney doesn't answer. He studies her -- his eyes probing hers.

REBECCA

(continuing)

Do you think I did it?

DULANEY

I don't know. That's why I'm asking you.

REBECCA

You must have some feeling. Some immediate impression. A young, attractive woman, involved with an older man who leaves her everything in his will. And the things that went on in that house. Such wild sex. What kind of picture does that paint?

DULANEY

Not a very good one I'm afraid.

REBECCA

And that's exactly what the jury will see when they look at me. That's why I need a very good lawyer, Mr.

Dulaney.

DULANEY

You're assuming the District Attorney
is going to file charges.

Rebecca's anxiety begins to surface. She feigns a weak
smile.

REBECCA

He'll file. He's an ambitious man.
Ambitious men build their careers on
the bodies of others.

DULANEY

You still haven't answered my
question.

She takes a long drag of her cigarette before answering.
She looks at Dulaney. Displaying emotions is not something that
comes easily. Tears well up in her eyes.

REBECCA

(emotionally)

I loved him. A big part of my life
has been torn away from me, Mr.
Dulaney. A part I can never get back
-- and on top of that people are
saying that I am somehow responsible
for it. They've taken everything
that is good and caring about two
people in love and made it dirty.

A single tear streams down her cheek. She knows what he
wants to hear her say -- and she resents having to say it.

REBECCA

No -- I didn't kill him.

INT. HALLWAY, D.A.'S OFFICE - DAY

Cardenas walks down the hall, sipping a cup of coffee.
Troxell walks towards him excitedly. They walk together.

TROXELL

I think I'm going to make your day.

CARDENAS

How?

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Troxell points to an Office. Through the glass partition we can see a MAN sitting at a table. ALAN PALEY is a well-groomed man in his thirties who makes every effort to look good.

TROXELL

I've got this guy in my office.
Doctor Alan Paley. Wait until you
hear what he has to say.

Cardenas and Troxell enters the room. Cardenas shakes hands with Paley and listens with great interest as he starts to talk.

INT. DULANEY'S BEDROOM - NIGHT

Dulaney and Sharon are in bed. Dulaney reads some PAPERS. Sharon finishes reading her MAGAZINE. She puts it on the nightstand and looks at Dulaney.

SHARON

How can Cardenas possibly think he
can build a case against two
consenting adults?

DULANEY

He must have something or he wouldn't
be pressing so hard.

SHARON

If he files are you going to take the
case?

DULANEY

I don't know yet. I want to hear
what she says at her statement
tomorrow.

SHARON

What's she like?

DULANEY

Attractive. Bright. Distant.
Charming when she wants to be.

Dulaney's description seems to bother her.

SHARON

She sounds like quite a woman.

DULANEY

(joking)

Yeah -- but can she cook?

Sharon hits him on the arm playfully.

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SHARON

The whole thing gives me the creeps.
I mean -- what if she really humped
him to death?

Dulaney grins at her choice of words.

DULANEY

Humped

SHARON

(grinning)

Yes.

DULANEY

I can think of worse ways to go--

Dulaney rolls over, gathering her up in his arms.

DULANEY

(continuing)

--and speaking of humping.

He reaches over to the nightstand and turns off the LIGHTS.

EXT. CITY HALL BUILDING MORNING

As Dulaney and Rebecca walks up the steps they are engulfed
by
and
a CROWD of REPORTERS. Dulaney puts his arm around Rebecca
ushers her through the crowd.

INT. CARDENAS' OFFICE - MORNING

Dulaney and Rebecca sit on one side of a table. Reese stands.
Cardenas sits at his desk.

REBECCA

I didn't know that Andrew was dead until Mr. Sattler called me at home that night.

REESE

We have a witness who saw you go into the house at four thirty.

DULANEY

She's not denying she was there.

REESE

Did you have sex?

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REBECCA

Yes.

REESE

What time did you leave?

REBECCA

Six thirty -- and he was very much alive.

CARDENAS

Miss Lawson, do you use cocaine?

REBECCA

I have.

CARDENAS

Did you use it the night Marsh died?

REBECCA

No. I haven't done it in years.

REESE

Did Marsh use it?

REBECCA

No -- never.

REESE

It had to get there somehow.

REBECCA

It didn't get there from me.

CARDENAS

Were you aware of Mr. Marsh's heart condition?

REBECCA

No.

CARDENAS

Mr. Marsh's Cardiologist and his nurse have told us that you accompanied Mr. Marsh to their office on at least two occasions.

REBECCA

That's correct -- but Andrew never told me he had a heart condition. He said he had a heart arrhythmia and it was nothing serious.

REESE

He never mentioned his heart disease?

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DULANEY

She just said that.

REESE

Why do you think he lied to you?

DULANEY

That's something only Marsh would know.

REESE

I think Miss Lawson knew it too. I think she slipped him the coke and he popped his cork giving her the high-hard-one.

Dulaney's anger shows. He stands.

DULANEY

That's it. My client doesn't have to take this crap from you.

CARDENAS

Sit down, Frank.

DULANEY

No. Miss Lawson came in here voluntarily to answer your questions. She doesn't have to sit here and be insulted. So, either you charge her now or we're leaving.

his A beat. Dulaney and Cardenas lock eyes. Cardenas shrugs shoulders.

CARDENAS

Fine.

Dulaney motions for Rebecca to get up. She stands and they walk to the door. Reese looks at Cardenas. Cardenas nods.

REESE

Rebecca Lawson, you're under arrest for the murder of Andrew Marsh.

removes Rebecca is stunned -- frightened. She looks at Dulaney in disbelief. Dulaney looks at Cardenas angrily. Reese his handcuffs as he moves towards Rebecca.

REESE

You have the right to remain silent. If you give up--

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CARDENAS

(to Reese)

I don't think the handcuffs will be necessary. You can finish giving Miss Lawson her rights outside.

She Reese grabs Rebecca by the arm and leads her to the door. looks back at Frank, her face filled with fear -- her eyes welling with tears.

REBECCA

(frightened)

Frank!

DULANEY

I'll have you out in a few hours.

Reese ushers her through the door. A beat. Dulaney and Cardenas are left alone. Cardenas starts fishing through a can of NUTS, carefully extracting the cashews. Dulaney continues to stand.

DULANEY

Lookin' to make the papers, John?

CARDENAS

Marsh left her close to three million dollars in his will. That's motive. She admits to being there the night of his death. That's opportunity -- and her fingerprints are on the nasal spray bottle.

DULANEY

(continuing)

You can't show intent.

Cardenas looks at Dulaney wryly. He knows that Dulaney is trying to discover his game plan. Cardenas looks into his can of nuts and fishes for another cashew.

DULANEY

(continuing)

Can you?

CARDENAS

Take your pole out of the water, Frank. The fish ain't biting today.

DULANEY

You're bluffing. John, it's me, remember? I've known you since your name was Juan Carlos.

Cardenas doesn't appreciate Dulaney mentioning his real name.

DULANEY

(continuing)

C'mon -- think about it. If she was going to kill Marsh why leave the nasal spray bottle there for the police to find?

CARDENAS

She planned this. She wanted us to find the nasal spray.

DULANEY

Why would she want that?

CARDENAS

Because she's clever. Because she knows that even if we didn't find it we'd have suspicions as to why a man in Marsh's condition would use cocaine.

DULANEY

Suspicious maybe -- but suspicions aren't enough for a conviction.

CARDENAS

The M.E.'s report stated that Marsh's nasal membranes showed no sign of prior cocaine use. Without the nasal spray we would have still treated it as a poisoning. We would have looked for motive and the trail would have still led back to her.

DULANEY

I don't buy it and neither will a jury.

CARDENAS

We're going all the way on this one, Frank. Tell your client she has until the prelim to cop a plea for murder two -- fifteen to twenty five.

DULANEY

I'll tell her but she won't take it.

CARDENAS

Then she's not as smart as I thought she was. You've seen her in the depositions. Tell me you don't have any doubts?

DULANEY

She's innocent.

CARDENAS

Aren't they all?

DULANEY

Yeah. Well -- we'll let the blindfolded lady with the scales decide that.

Dulaney gets up slowly and leaves.

INT. CITY JAIL, BOOKING COUNTER - AFTERNOON

Dulaney waits at the counter. A barred door slides open and Rebecca is led out by a WOMAN JAILER. Even in these surroundings she maintains her composure. She walks to the counter and waits silently.

EXT. CITY HALL BUILDING - AFTERNOON

As Dulaney and Rebecca leave they are once again encircled by REPORTERS, screaming questions, asking them to verify Rebecca's arrest. Dulaney plows through the crowd with Rebecca in tow.

EXT. RIVER - AFTERNOON

Gray clouds hang overhead, threatening rain. Tall birch trees line the river, the color of their leaves hinting that autumn is approaching. Dulaney and Rebecca walk along a jogging path cut along the bank.

DULANEY

I want you to know right now that the trial's going to be nasty. Your sex life is going to be dragged through the mud. They're going to say that you enticed Marsh -- led him down a

dark path.

REBECCA

Andrew hardly needed leading. He was a very passionate man. He was eager to explore. I gave him what he wanted. We fulfilled each others needs.

DULANEY

This is a very small town -- people here have very straight views on sex.

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REBECCA

I'm used to being on the outside looking in. The same men who will publicly profess their moral outrage for my sexual tastes are the same ones who privately rest their sweaty little hands on my legs and talk about weekend trips together.

DULANEY

Those same men will be sitting on the jury.

REBECCA

I am who I am. I can't deny it, anymore than you can deny who you are. I like sex different -- I like it wild. That's not a crime.

(emotional)

I loved Andrew. We made love together. We made it differently, but we still made love. It was our way. It was private -- and now the whole world wants to look in through the pretense of justice. If I was some middle-aged divorcee who screwed him once a week do you think this would be happening to me?

She stops walking and stares out over the River.

REBECCA

Have you ever seen animals make love, Mr. Dulaney? They have such passion -- such savage emotion. They

struggle, and snarl, and claw, but
neither hurts the other. Not really.

DULANEY

No pain, no gain?

REBECCA

Something like that.

DULANEY

We're not animals.

As Rebecca speaks, Dulaney seems captivated.

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REBECCA

Of course we are. Our primal urges
are still there -- but we've taken
sex and intellectualized it, refined
it down to its most essential
components. It's bland, easy,
mechanical. There's great passion in
the struggle -- such craving in
denial. Do you know what it's like
to yearn for something? I'm not
talking about wanting, or needing.
I'm talking about an urge so deep
that your skin burns and every cell
in your body pulses with desire?

he's
Dulaney appears moved by the passion of her words -- but
uncomfortable by it and quickly pushes it aside.

DULANEY

(awkwardly)

I think we're getting a little off
the subject here.

REBECCA

I thought the subject was sex?

DULANEY

As it pertains to you -- not me.

(beat)

Did you always know you had
different... tastes?

REBECCA

Yes.

DULANEY

How?

REBECCA

I don't know if it's something I can explain to you.

DULANEY

Why not?

REBECCA

Because -- it's beyond intellect. It's emotion. It's passion. It has to be experienced -- it can't be imagined.

DULANEY

Try.

Rebecca thinks for a moment.

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REBECCA

When I was growing up we had a strawberry patch in our backyard. So did this family down the road. I used to sneak in their yard and steal their strawberries. It wasn't easy. The stone walls were high and I'd scrape my knees as I climbed over. On the other side were wild rose bushes. The thorns would dig into my legs and cut my thighs as I lowered myself down.

DULANEY

If you had what you wanted at home why did you sneak into their yard?

REBECCA

Because -- somehow the fruit always tasted that much sweeter because of the pain it took to get to it.

Dulaney appears lost in her words. This isn't lost on Rebecca.

She walks off. Dulaney stares after her intrigued.

INT. DULANEY'S HOUSE, DINING ROOM - EVENING

A light rain falls outside. Dulaney picks at his food. He stares out the window. He seems oblivious to the conversation between Sharon and Michael.

MICHAEL

Albert's got the stomach flu.

SHARON

That's too bad.

MICHAEL

No, it's not. Now I get to pitch.

SHARON

Michael, you shouldn't be happy when someone else isn't feeling well.

MICHAEL

Not even if they're a dork?

SHARON

Not even if they're a dork. You should go by and see how he's feeling.

24

MICHAEL

No way. Jerry Milner stopped by and Albert puked right in front of him.

Sharon tries to suppress a grin.

SHARON

Don't use language like that at the dinner table.

MICHAEL

Sorry.

Sharon looks at Dulaney. He is still staring out the window, deep in thought.

INT. DEN - EVENING

the
Dulaney is at his desk, looking at PHOTOGRAPHS of Marsh and
bedroom. Sharon enters.

SHARON

Frank -- I know you're busy, but
Michael asked me after dinner if you
were angry with him. He wanted to
know why you weren't talking to him.

DULANEY

I'll talk to him later.

SHARON

Why don't you talk to him now?

DULANEY

Because I go to trial in seven weeks.
I've got a lot of preparing to do.

SHARON

(angry)

No one's asking you not to work. I
just think you could make some time
for your son.

INT. MICHAEL'S BEDROOM - EVENING

Michael lies on his bed, doing his homework. The door opens
and Dulaney enters and sits beside him.

DULANEY

I'm sorry if it looks like I'm not
paying attention to you lately.

25

to
Michael looks at Dulaney somewhat confused. Dulaney tries
explain it another way.

DULANEY

(continuing)

You know how it is sometimes when
you're out playing ball with your
friends? How you're really
concentrating on what you're doing --

and you lose track of time and you
come home late and Mom yells at you?

MICHAEL

Yeah.

DULANEY

Well, that's kind of how I am right
now.

MICHAEL

Is Mom yelling at you too?

Dulaney grins.

DULANEY

Yeah -- a little.

Dulaney leans over and hugs Michael.

DULANEY

I love you.

MICHAEL

I love you too, Dad.

INT. DULANEY'S OFFICE - MORNING

CHARLIE BIGGS is a tall, wiry black man. Street-wise, but
basically good humored. He is tossing a NERF BALL through a
basketball hoop mounted on the wall as Dulaney enters.

BIGGS

How you doin' Mister D?

DULANEY

Fine, Charlie. You familiar with the
Marsh case?

BIGGS

Yeah -- I hear they had 'em a real
dog and pony show going on up there -
- I'll tell you, sometimes white
people are a real puzzle to me. I
mean, did this old guy really think
he was gonna be able to keep up with
a sweet little number like that?

DULANEY

It could've happened to anyone.

BIGGS

(ghetto accent)

I'm sorry, man -- but I ain't ever heard of no brother dying from gettin' too much pussy.

Dulaney grins in spite of himself.

DULANEY

We have to find out who else would profit from Marsh's death -- and who knew enough about his personal life to know that putting cocaine in the nasal spray would be fatal.

BIGGS

So -- where do we start?

DULANEY

I want you to hit all the dealers in town. Give them a list of people close to Marsh and see if any of them use. Then I want you to check out a Doctor Alan Paley. He lives up in Roseburg.

Dulaney's SECRETARY'S VOICE crackles over the intercom.

SECRETARY (VO)

Mister Dulaney, I have Rebecca Lawson on one.

Dulaney picks up the phone.

DULANEY

(on the phone)

Hi... No, I don't... One o'clock is fine... Alright La Brasa... Bye.

Dulaney hangs up. Biggs is staring at him with a grin.

BIGGS

La Brasa?

DULANEY

(defensive)

I'm taking a client to lunch. Where should I go, Taco Bell?

Biggs tosses the ball to Dulaney, then raises his hands indicating he is backing off. He leaves. Dulaney shoots from his desk. SWOOSH!

INT. RESTAURANT - DAY

Dimly lit. Dark wood and leather. Dulaney sits at a table with Rebecca. She removes a CIGARETTE and holds it, waiting for Dulaney to light it. Dulaney fumbles through his pockets and removes a book of MATCHES. He lights one. Rebecca doesn't lean forward to meet him. He must go to her. She looks into his eyes as she cups her hand over his. A beat. She lights the cigarette and takes a drag, then arches her neck back and blows a stream of smoke towards the ceiling. SHE DOES NOT BLOW OUT THE MATCH OR REMOVE HER HAND FROM DULANEY'S. She watches him as it burns down towards his fingers. After a long moment she leans in and sensually blows out the match and releases his hand.

DULANEY

How'd you meet Marsh?

REBECCA

I was at a cocktail party. Very trendy. Andrew was in Chicago on business. He had broken his wrist the week before and was wearing it in a sling. He looked so helpless.

A FOURSOME a few tables away are staring at her. Rebecca sees them.

DULANEY

-- And then?

REBECCA

We started talking. In fact, we talked until four in the morning. We discovered we shared a lot of the same interests. After that we were together all the time until he left. He used to call me every night after he came back. Then after a few weeks he invited me to come visit him. I've never left.

DULANEY

Why didn't you live together?

28

REBECCA

Andrew was worried about how it would look.

A COUPLE in a booth are looking at Rebecca and whispering. Rebecca and Dulaney notice them.

REBECCA

Can we get out of here?

DULANEY

Sure. Where to?

Rebecca stands up. She doesn't answer. She just walks off.

EXT. REBECCA'S HOUSE - AFTERNOON

Dulaney pulls up in his car behind Rebecca's. They get out. Dulaney follows her as she walks to the door.

DULANEY

This is your house.

REBECCA

(walking towards the door)

I know.

Dulaney stops.

DULANEY

I don't think this is a good idea.

Rebecca stops and turns towards him.

REBECCA

Why not?

DULANEY

Because, I'm your attorney. I shouldn't be going to your house.

REBECCA

Is it against the law?

DULANEY

No -- it just doesn't look right.

Rebecca stares at him for a moment, then looks down the street to her left and back to her right, then back at Dulaney.

REBECCA

No one's looking.

29

She walks to her front door and opens it. She enters, leaving the door open. Dulaney waits for a moment, then follows.

INT. REBECCA'S, LIVING ROOM - AFTERNOON

Dulaney enters. Rebecca is standing in the middle of the room. Her back is to Dulaney, but she knows he is there. Dulaney looks around the room. He stares at a group of PHOTOGRAPHS on the wall. On the other WALL is a GIANT TELEVISION SCREEN.

DULANEY'S POV - OF THE WALL

filled with EROTIC PAINTINGS AND PHOTOGRAPHS -- sensual but not vulgar.

Rebecca walks over and stands very close to him as he studies the artwork.

REBECCA

What do you think?

DULANEY

I think the photographer's probably a voyeur.

REBECCA

I'm the photographer.

DULANEY

Oh -- Well, they're different.

REBECCA

That's not an answer.

DULANEY

It's not my taste.

REBECCA

(seductively)
Tastes can change.

top
Rebecca looks up to the top of a high cabinet. Sitting on
of the cabinet is a WHITE PERSIAN CAT.

REBECCA

There you are.

watches
up
thighs.
30
She stands on her tip toes as she reaches up. Dulaney
her -- the arch of her back -- the hem of her skirt rising
her legs. She lowers the cat down and walks to a chair and
sits down. The slit of her dress opens revealing her
Dulaney's eyes trace along them. Rebecca notes his gaze.

REBECCA

What are you thinking?

Dulaney looks up quickly.

DULANEY

Nothing.

REBECCA

Not true. Shall I tell you what you
were thinking? You were wondering if
I was wearing anything under my

skirt.

The fact that he doesn't protest confirms that she is right. She runs her finger lightly along her thighs.

REBECCA

I am.

Dulaney walks to the window and stares out. Rebecca seems amused. She puts the cat down and walks over to him.

REBECCA

Sorry. I wasn't trying to embarrass you.

He slowly turns towards her.

DULANEY

Yes you were.

Dulaney stares at her for a moment, then places his briefcase on the table and opens it.

INT. RESTAURANT - CLOSE ON STRAWBERRIES - NIGHT

A fork digs into a large strawberry. PULL BACK as we follow the strawberry into Sharon's mouth.

Dulaney sits across from Sharon. His eyes are on the strawberries. His mind is someplace else -- and it isn't hard to guess where.

SHARON

--he said it might be too expensive to add another room. He suggested we might convert the garage into a guest room. He's going to check with the contractor and let me know. I'll let you know how much and we can decide. Alright?

31

Dulaney looks up slowly. It is not so much that he has heard the question -- it is more that he is aware that Sharon has

her. stopped talking. A beat. Sharon isn't sure he has heard

SHARON

Is that alright, Frank?

DULANEY

Yeah -- fine. Excuse me. I'll be right back.

He stands and leaves the table.

INT. RESTAURANT, HALLWAY - NIGHT

for Dulaney walks to a PAY PHONE near the bathrooms. He thinks a moment, then dials a number. Rebecca answers.

REBECCA (VO)

Hello?

DULANEY

Hi. It's Frank.

REBECCA (VO)

Hi, Frank.

DULANEY

(awkwardly)

I just wanted to see if my secretary called to confirm your appointment tomorrow.

REBECCA (VO)

Yes -- she did.

DULANEY

Great. I'll see you at the office at nine.

REBECCA (VO)

No -- not at the office. I've got a better idea.

EXT. CABIN, KLAMATH LAKE - AFTERNOON

An old wood cabin set on the shore of the lake. Dulaney and Rebecca get out of the car and walk towards it.

REBECCA

I figured if we have to talk all day
we might as well do it someplace
nice.

(looks at the cabin)
Isn't it beautiful?

DULANEY

Yeah.

REBECCA

(sadly)
Andrew loved this old cabin.
(fondly remembering)
He always dreamed about moving to
Tahiti -- living in a hut and
becoming a beach-bum.
(a sad smile)
I could never imagine myself doing
that -- but somehow when he talked
about it, he made it sound so alive -
- so wonderful. Soft ocean breezes
and beautiful sunsets -- leaving the
world and it's problems behind. I
wish he'd had a chance to do it.

Her mind drifts away for a moment, locked on some distant
memory.

REBECCA

(snapping out of it)
Sorry.

DULANEY

It's okay.

EXT. LAKE, FURTHER - DUSK

Dulaney and Rebecca walk along the shore. A soft wind blows
through her hair.

DULANEY

Tell me about Doctor Paley?

REBECCA

I hardly know him. He wanted me and
he couldn't have me.

DULANEY

It's going to be hard to convince a jury that he's testifying against you in a murder trial because you blew him off.

REBECCA

(confidently)
It won't be that hard.

33

She walks off.

EXT. CABIN - DUSK

Dulaney and Rebecca sit on an old porch swing.

REBECCA

Did you always want to be a lawyer?

DULANEY

No -- I wanted to be a professional hockey player.

REBECCA

Really?

DULANEY

Yeah.

REBECCA

That seems so far away from who you are now. What happened?

DULANEY

I broke my ankle skating. That ended that dream.

REBECCA

It's hard to let go of a dream, isn't it? To let go of what you want?

light
Dulaney stares at her -- she looks beautiful in the warm
of the setting sun. Their eyes meet. He starts to lean in
towards her -- then stops. He gets up and walks away.

EXT. REBECCA'S HOUSE - EVENING

Rebecca's car pulls up in front. Dulaney gets out.

REBECCA

I'm going to put the car away. You can let yourself in. There's a key under the flower pot.

Rebecca drives to the rear of the building. Dulaney walks to the door. He lifts the FLOWER POT -- removes a KEY -- opens the door and goes inside.

ANGLE - DOWN THE STREET

Detective Reese is parked in his car, watching the house. He glances at his watch, then makes a note in his note pad.

34

INT. REBECCA'S LIVING ROOM - EVENING

Rebecca walks over to the STEREO and turns on the CASSETTE PLAYER. The room fills with soft, sexy MUSIC. Dulaney stands in the middle of the room -- his eyes following her every move.

REBECCA

Yes -- it would be nice.

DULANEY

What would?

REBECCA

You and me -- making love.

DULANEY

Is that what you think I was thinking?

REBECCA

No -- that's what I know you were thinking.

Before Dulaney can start to protest she continues. She slowly

walks behind him. Dulaney stares straight ahead.

REBECCA

How often do you make love to your wife, Frank? Once a week? Sometimes twice? There once was passion, wasn't there? But now it's bland, predictable. Tell me, when you do it -- do you always think of her? Or do you wonder what it would be like to be with someone else? Someone wild. Someone who would force you to lose control.

Her words strip his thoughts bare. He is vulnerable.

REBECCA

(continuing)

There's nothing wrong in admitting that you want me, Frank.

DULANEY

You take a lot for granted.

Dulaney starts for the door. Rebecca's cool exterior fades, giving way to her vulnerable side.

35

REBECCA

Please stay, Frank. I don't want to be alone. I don't expect anything from you -- no demands -- no complications. I just need to feel close to someone.

Dulaney turns back towards her. A beat. He thinks for a moment, then walks back into the room. Rebecca smiles warmly,
invitingly.

REBECCA

I'll be back in a minute. Help yourself to a drink.

She disappears down the hall. Dulaney stands where he is, wondering what he is doing there. He walks over to the BAR and
pours a SCOTCH. He looks down the hall.

HIS POV - REBECCA'S BEDROOM

the
her
The bedroom door is open. The room is DARK -- Lit only by moon. Rebecca slowly pulls her sweater off over her head. MOONLIGHT washes over her body, SILHOUETTING her. She runs hands lightly over her stomach -- working her way up to her round, full breasts. She stops for a moment -- and we sense she knows Dulaney is watching her.

turn
Dulaney stares at her -- mesmerized. He knows he should away, but he cannot control the urge that moves him to look.

revealing
of
One by one Rebecca unsnaps the buttons of her jeans, her sheer, white panties. She bends forward slightly and slowly peels the jeans down to her ankles -- then steps out them.

The
conflict inside him grows. He looks back.

wasn't
eyes
Rebecca walks into the hall. She is barefoot -- wearing a long, slinky dress -- her eyes catch Dulaney's. If she aware he was watching her before -- she is now. It doesn't seem to bother her. She moves towards him slowly -- her inviting his.

kisses
bites
Dulaney moves towards her. They meet in the middle of the room. She waits -- he moves closer -- so close that he can smell her. She cranes her neck back, subtly tempting him to bring his lips to hers. The longing overcomes him. He her lightly -- the kiss lingers for a moment, then she grabs him forcefully by the hair, arching his head back. She his lip.

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REBECCA
(whispering)
My way.

Dulaney ignores her. He tries to kiss her again. She turns her head away.

door. She walks down the hall into the bedroom and closes the

starts Dulaney follows. He tries the door -- it's locked. He

room. to knock -- stops -- turns and walks back into the living

moves He starts to leave -- stops. He looks at the bedroom door. His passion builds -- his hunger for her devours him. He

quickly down the hall -- eyes filled with determination. He breaks the door open with his shoulder.

waiting Rebecca is standing in the center of the room -- as if

eyes. for him. He moves to her. She can see the fire in his

He takes her in his arms -- kisses her neck feverishly -- feeding his craving for her.

REBECCA

My way.

his He is lost within her now and doesn't hear her. She pulls

hair, jerking his head back. Her eyes command him to follow her demand.

back Something in him snaps -- a new door opens. He pushes her

up onto the DRESSING CABINET. He kisses her, running his hand

his her thighs, hiking up her dress. She wraps her legs around

waist. They move along the cabinet -- knocking jars and bottles to the floor. He lifts her -- carries her to the

bed -
- lays her down and rips her dress from her body. Their passion is unleashed. They grope and claw for one another hungrily. She pulls his shirt off and bites him on the shoulder. His face tenses from the pain, but he MOANS with pleasure.

INT. DULANEY'S BEDROOM - NIGHT

Dark. Sharon is asleep. The door opens and Dulaney enters quietly. He walks towards the bathroom.

INT. DULANEY'S BATHROOM - NIGHT

Dulaney splashes a handful of water across his face. He unbuttons his shirt and takes it off -- wincing as he does. He turns his back to the mirror. Several deep FINGERNAIL SCRAPES are dug into his back. He looks at himself in the mirror.

37

INT. HALLWAY, LAW OFFICES - MORNING

Dulaney and Biggs walk down the hall to a water cooler. Biggs pours himself a glass.

BIGGS

Before you ask there's nothing new on the coke.

DULANEY

You've got to get me something I can use, Charlie.

BIGGS

I'm trying.

Sattler walks over with another MAN. He ignores Biggs.

SATTLER

Frank -- this is Harvey Willows from the L.A. Times. He'd like to ask you a few questions.

MAN

It's an incredible story going on here.

(as if quoting a headline)

Woman accused of using sex to kill lover.

BIGGS

I'll say -- it's gonna give a whole new meaning to the state nickname.

Biggs LAUGHS and walks off. Sattler glares at him. Dulaney smirks.

MAN

(confused)
What's the state nickname?

DULANEY

(dryly)
The Beaver State.

EXT. RESIDENTIAL STREET - DAY

and
Rows of new Town Houses line the street. Dulaney drives up
walks towards the front door of one of them. He KNOCKS.
JOANNE BRASLOW answers. She stares at Dulaney innocently.

38

INT. JOANNE'S TOWN HOUSE - LIVING ROOM - DAY

of
Sparsely decorated. Very trendy. High tech furniture and
designer lights. Joanne sits on the couch -- Dulaney on one
the chairs. There is COFFEE on the table.

JOANNE

I worked for Mr. Marsh for six years.
He was a good man -- until she came
along.

DULANEY

What changed?

JOANNE

He did. Look, I know you can lead a
horse to water but you can't make him
drink -- but you hold a pail of water
in front of an old horse for long
enough -- and well...

Joanne stops as emotion fills her. Her eyes well with
tears.

DULANEY

You don't really believe what the
district attorney is saying about
Miss Lawson, do you?

JOANNE

I don't know. It's incredible to think that anyone could be capable of doing that -- but if anyone could it would be Rebecca.

DULANEY

I take it you don't like Miss Lawson very much?

JOANNE

I really don't know her that well. We would say hello to each other when I would come to the house, but that was about it.

DULANEY

If you don't know her that well what makes you think she's capable of murder?

JOANNE

Andrew was a kind and gentle man, but he was thirty years older than her. Where's the attraction to sleep with someone like that -- to have the kind of sex they had.

39

DULANEY

How do you know what kind of sex they had?

JOANNE

I wasn't lookin' through the keyhole if that's what you're thinking. I'd come to house sometimes to pick up papers or speak to Andrew. I'd find their little toys all over the place.

DULANEY

Did Mr. Marsh use drugs?

JOANNE

No.

DULANEY

What about Miss Lawson?

JOANNE

Yes -- cocaine.

Dulaney is shocked by this.

DULANEY

How do you know that?

JOANNE

I was at the house one morning -- I thought Miss Lawson was upstairs with Mr. Marsh. When I went into the guest bathroom she was standing in front of the mirror pouring this white powder out of a vial.

Dulaney looks like he's been kicked in the stomach.

JOANNE

Is something wrong.

A beat. Dulaney looks at her slowly.

DULANEY

What? No -- nothing. Thank you for your time.

He gets up and walks to the door. Joanne stands and stares after him with a trace of a grin.

INT. REBECCA'S HOUSE - DAY

Rebecca opens the front door and Dulaney barges into the room.

40

DULANEY

You lied to me!

REBECCA

What?

DULANEY

I just left Joanne Braslow. She told me she saw you doing cocaine at Marsh's house!

REBECCA

She's mistaken.

DULANEY

(Yelling)

That's not good enough, Goddamit!

REBECCA

It isn't true. You have to believe me.

DULANEY

No, I don't have to believe you. The jury has to believe you and answers like he's lying or she's mistaken aren't going to convince them.

REBECCA

I don't use cocaine anymore. If she says she saw me doing it she's lying.

DULANEY

Why would she lie?

REBECCA

I don't know, Frank -- but don't you think that's something we should find out?

her. Dulaney is confused, struggling to decide if he believes

INT. LAUNDRY ROOM, DULANEY HOUSE - DAY

Sharon is getting a load of washing ready. She picks up one of
Dulaney's tee shirts and notices several thin stripes of
BLOOD near the shoulder.

INT. DULANEY'S HOUSE, LIVING ROOM - DAY

RAIN falls. Dulaney enters the room to find Michael on the PHONE. Dulaney appears nervous -- anxious.

41

DULANEY

Michael -- get off the phone.

MICHAEL

Why?

DULANEY

(impatiently)
Because I'm expecting a call.

MICHAEL

-- But it's Sunday.

DULANEY

(snapping)
I know what day it is! Get off the phone.

MICHAEL

(hurt; into phone)
I gotta go. I'll call you later.

Michael hangs up and leaves the room. Dulaney stares at the phone -- struggling against himself. He picks it up and dials.

REBECCA'S VOICE

This is Rebecca Lawson. I'm not in right now. So if you please leave a message--

Dulaney slams down the phone. He checks his watch.

INT. BEDROOM - NIGHT

Dulaney wears another tee shirt as he sleeps. Sharon is awake, staring up at the ceiling. A beat. She rolls over and carefully lifts up Dulaney's tee shirt. She sees the scratches on his back. She does not wake him. She just lays there, deep in thought.

INT. HALLWAY, COURTHOUSE - MORNING

Rebecca walks down the hall. In the b.g. we see Dulaney walking quickly to join her.

DULANEY

I called you all weekend. Where were you?

REBECCA

I went out on the boat.

42

DULANEY

(concerned)

Alone?

REBECCA

Of course.

INT. COURTROOM - MORNING

The gallery is crowded with REPORTERS and SPECTATORS.

Dulaney

sits beside Rebecca at the defense table. Cardenas stands before the jury.

Dulaney and Cardenas are seated at their respective tables. Rebecca sits beside Dulaney. She is wearing a beautiful,

well

tailored dress. She looks beautiful and has surprisingly

made

no attempt to down-play her looks.

JUDGE BURNHAM, a confident BLACK MAN in his fifties sits

behind

the bench. He is strong-willed -- tough but fair. There is

a

rough edge to him from his childhood on the streets.

JUDGE BURNHAM

This trial by its very nature is explosive. The press is going to have a field day and I will not tolerate any activity in my courtroom that will fuel it.

(to Dulaney and
Cardenas)

Both of you are going to be delving into very personal aspects of peoples lives. I warn you now. When you do so -- if you cannot establish a clear line of relevancy early on in your examinations I will stop you. Is that clear?

Dulaney and Cardenas both nod.

JUDGE BURNHAM

Mr. Cardenas.

Cardenas stands and walks towards the JURY.

CARDENAS

(points to Rebecca)

You all can see the defendant,
Rebecca Lawson. But as this trial
proceeds you will see that she is not
only the defendant -- she is the
murder weapon itself.

43

(stops and thinks for
a moment)

Is that possible? Can a person
actually be a weapon? The answer is
yes. If I hit you and you die -- I
am the cause of your death. But can
sex be called a weapon? Yes. And
what a deadly weapon Rebecca Lawson
made of it. The State will prove
that Miss Lawson seduced Andrew Marsh
-- that she put increasing sexual
demands on him while she secretly
administered cocaine. All the while
knowing that he had a severe heart
condition.

(beat)

She is a beautiful woman -- but when
this trial is over you will see her
no differently than a gun, or a knife
or any other instrument used as a
weapon. She is a killer. And the
worst kind -- one who disguised
herself as a loving partner.

Cardenas walks back to the prosecution table and sits down.

JUDGE BURNHAM

Mr. Dulaney?

Dulaney stands up and approaches the jury.

DULANEY

I know what you're thinking -- and
it's a mistake. You look at Miss

Lawson and you see a beautiful woman who was involved with an older man -- and you think she looks like the type. She could've done it. And that's exactly what the District Attorney wants you to think. Yes, she is beautiful. So what? Does that make her a killer? Of course not. This case is not about appearances. It's about facts.

(beat)

As Mr. Cardenas presents his case you will see that there are very few facts -- that the bulk of the States evidence is circumstantial. I'm confident that by the conclusion of this trial you will not just have a reasonable doubt. You will have no doubt at all -- that Rebecca Lawson is innocent of the charges against her.

44

INT. COURTROOM - LATER - DAY

McCurdy is on the witness stand. Cardenas stands before him.

CARDENAS

Doctor McCurdy, what was the cause of death?

MCCURDY

A massive cardiac arrest.

CARDENAS

What was Mr. Marsh's physical condition prior to his death?

MCCURDY

Very poor. He was suffering from severe arterial disease.

CARDENAS

Was the heart attack the result of natural causes?

MCCURDY

No.

CARDENAS

What induced it?

MCCURDY

We found a high concentration of cocaine in his blood.

CARDENAS

So, Mr. Marsh used cocaine?

MCCURDY

I don't think so. The membrane in his nasal passage didn't show any sign of long time usage.

CARDENAS

Then how did it get into his body?

MCCURDY

We found a bottle of Dristan nasal spray on the nightstand. It was filled with water and cocaine. Mr. Marsh had a head cold at the time of his death. I believe he wasn't aware that he was ingesting cocaine.

45

Cardenas holds up a bottle of NASAL SPRAY in a PLASTIC BAG.
He brings it over to McCurdy.

CARDENAS

Is this the bottle that was found on the nightstand?

MCCURDY

(examines it)

Yes.

CARDENAS

Your Honor, the State enters this evidence as exhibit A.

(to McCurdy)

Were any fingerprints found on the bottle?

MCCURDY

Yes -- those of Mr. Marsh and a thumb print of Miss Lawson's.

CARDENAS

Dr. McCurdy, what would cocaine do to someone in Mr. Marsh's condition?

MCCURDY

Increase his heart rate.

CARDENAS

-- And if he were in the midst of making love while under the influence of cocaine?

MCCURDY

It would be an added stress to his heart.

CARDENAS

What would be the effect if someone secretly administered cocaine to Mr. Marsh and then induced him to make love?

MCCURDY

It would be the same as shooting a gun at him.

CARDENAS

Thank you, Doctor McCurdy.
(to Dulaney)
Your witness.

46

Rebecca looks at Dulaney for his opinion of McCurdy's testimony. Dulaney gives her a reassuring glance before he stands up and approaches McCurdy.

DULANEY

Can you say with any certainty that Mr. Marsh didn't ingest the cocaine himself?

MCCURDY

No -- but it seems highly unlikely that a man in his condition would use cocaine.

DULANEY

That's your opinion, Doctor -- but I'm asking you if there is any scientific test that can tell who actually put the cocaine into the Dristan bottle?

MCCURDY

No.

DULANEY

Thank you.

INT. COURTROOM - LATER - DAY

man Cardenas stands before DOCTOR TRAMMEL, a thin, pasty-faced in his fifties.

CARDENAS

Doctor Trammel, when did you first diagnose that Mr. Marsh had heart disease?

DR. TRAMMEL

About a year and half ago.

CARDENAS

Did Mr. Marsh change his lifestyle after that?

DR. TRAMMEL

Yes -- he stopped smoking and drinking and exercised regularly.

CARDENAS

He did everything he could to take care of his heart?

DR. TRAMMEL

Yes.

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CARDENAS

Did Miss Lawson ever accompany Mr. Marsh to your office?

DR. TRAMMEL

Yes.

CARDENAS

Just one last question. What does the sign on your office door say?

DR. TRAMMEL

Doctor Steven Trammel. Cardiologist.

of Cardenas walks back to his seat, signaling his examination the witness is over. Dulaney stands.

DULANEY

Dr. Trammel, did you ever speak to Miss Lawson about Mr. Marsh's condition?

DR. TRAMMEL

No.

DULANEY

Did Mr. Marsh ever tell you that he had spoken to Miss Lawson about his illness?

DR. TRAMMEL

No.

DULANEY

Did Miss Lawson ever accompany Mr. Marsh inside during his examinations?

DR. TRAMMEL

No.

DULANEY

Then you have no way of knowing what Mr. Marsh told Miss Lawson were the reasons for his visits?

DR. TRAMMEL

No. No, I don't.

INT. COURTROOM - LATER - DAY

Joanne Braslow is on the stand. She is wearing a smart business suit and large-framed glasses. Her hair is pulled back tight. Cardenas stands before her.

CARDENAS

How long were you Mr Marsh's personal secretary?

JOANNE

Six years.

CARDENAS

Did you ever see Mr. Marsh use Cocaine?

JOANNE

No -- never.

CARDENAS

What about Miss Lawson?

JOANNE

Yes.

CARDENAS

Tell the court about that, please.

JOANNE

I opened the bathroom door one day and saw Miss Lawson pouring Cocaine out of a vial.

CARDENAS

Did you see Mr. Marsh the day before his death?

JOANNE

Yes.

CARDENAS

How did he look?

JOANNE

Horrible. He was tired and pale.

CARDENAS

Did you talk about Miss Lawson?

JOANNE

Yes.

CARDENAS

What did Mr. Marsh say?

49

JOANNE

He was worried. He said that she was acting stranger and stranger. He said that if this kept up she was going to kill him. That his heart couldn't take it.

There is an audible BUZZ from the crowd. For the first time Rebecca's confident exterior seems to fade and is replaced with genuine concern.

CARDENAS

Thank you.
(to Dulaney)
Your witness.

Cardenas sits down. Dulaney gets up slowly and walks towards Joanne.

DULANEY

How do you know it was cocaine that Miss Lawson had in the bathroom?

JOANNE

What other kind of white powder do people keep in a vial?

DULANEY

Do you remember the date when you saw Miss Lawson in the bathroom?

JOANNE

Yes--
(thinks a moment)
It was on a Friday. I remember because I was going to visit my sister for her birthday. It would be October twenty-eighth.

DULANEY

Could you repeat the last part of what Mr. Marsh said to you the day before his death?

JOANNE

He said that if it kept up she was going to kill him. That his heart couldn't take it.

DULANEY

Didn't Mr. Marsh also tell you that Miss Lawson felt bored here and was thinking about going back to Chicago for awhile?

50

JOANNE

Yes -- he mentioned it.

DULANEY

So, the woman he loved passionately was thinking about leaving. That must cause tremendous anxiety. Sleepless nights. Incredible stress.

JOANNE

I suppose.

DULANEY

So, isn't it possible that he was confiding in you about the pain he was feeling about losing what might be his last chance for love? That what he really was saying was that the uncertainty of her leaving was driving him crazy and if it didn't stop it was going to kill him. That if she did leave his heart couldn't take it.

THE JURY waits anxiously for her answer.

Joanne fidgets in his chair as she thinks. She appears confused.

JOANNE

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

DULANEY

Well, think about it. Isn't it possible?

JOANNE

(begrudgingly)
Yes. I suppose it's possible.

Cardenas leans back in his seat frustrated. Rebecca
breathes a
sigh of relief.

INT. UNDERGROUND PARKING LOT - LATE AFTERNOON

Quiet and desolate -- most of the city employees have left
for
the day. Dulaney walks towards the back of the lot with
Rebecca.

REBECCA

You were brilliant today.

DULANEY

It's only the beginning.

51

REBECCA

Strong endings start with strong
beginnings.

(growing excitement)

I love the way you twist what people
say around -- manipulating their own
words against them.

They reach Rebecca's car.

DULANEY

Can I see you later?

REBECCA

You can see me now.

Rebecca presses against him, raising her knee gently into
his
groin -- as she kisses him passionately. Dulaney is lost in
her kiss for a moment, then breaks it off and looks around.

Rebecca smiles -- takes off her shoes and stands on the hood
of
her car. She takes one of the shoes and hits the PARKING
LOT
OVERHEAD LIGHT FIXTURE. The BULB breaks sending the area in
darkness.

DULANEY

What are you doing?

to She steps down and kisses him again. For a moment he tries
resist.

REBECCA

I want you inside me.

her His desire fills him. He pushes her back onto the hood of
car, hiking up her dress with his hands, as she reaches down
and unbuttons his pants.

INT. REBECCA'S BEDROOM - NIGHT

bathrobe The room is dimly lit. Dulaney is in bed. He appears to be
bed deep in thought. Rebecca enters wearing a sheer, silk
and carrying a tea service on a tray. He places it on the
and sits beside him.

REBECCA

Something wrong?

DULANEY

Paley could be a problem tomorrow.

52

REBECCA

I'm sure you'll be able to handle
him.

DULANEY

I'm glad you have such confidence in
me.

REBECCA

Don't worry about Paley. He can't
touch me. No one can. I've thought
it all out.

DULANEY

(sits up; very
concerned)

What does that mean? You've been thinking about the case? Or you thought everything out before you killed Marsh?

looks The question hurts Rebecca -- it shows on her face. She away from him. A beat. Dulaney thinks. He feels bad for asking such a question.

DULANEY

I'm sorry.
(she doesn't look at him)
Rebecca -- I'm sorry. Really.

He takes her hand. She slowly looks at him and smiles. She points to the tea service.

REBECCA

Sugar or honey?

DULANEY

Honey.

into She lifts a PLASTIC BOTTLE of HONEY and starts to pour it parts her bathrobe and slowly draws a liquid line with it along her thigh. She reaches out -- grabs him by the hair and gently pulls him forward. He kisses her knee and slowly runs his tongue along her thigh, following the trail upwards. She arches her back -- closes her eyes -- breathes deeply from the pleasure of his touch.

INT. DULANEY'S BEDROOM - NIGHT

the watches Dark. The door opens -- light from the hall streaks into room. Sharon is asleep. Dulaney enters quietly. He her. He looks over at the nightstand.

A PHOTOGRAPH of Dulaney and Sharon on vacation. Dulaney is carrying her on a beach. He is wearing a LARGE SOMBRERO.

They
are both laughing.
Dulaney looks back at Sharon. He is a man lost within
himself.
He walks to the bathroom. Sharon opens her eyes and stares
at
him.

INT. COURTROOM - MORNING

Court is in session. Cardenas stands.

CARDENAS

The State calls Doctor Alan Paley.

Doctor Paley stands and walks towards the witness stand.

CARDENAS AND PALEY - MOMENTS LATER

Paley has been sworn in. Cardenas examines him.

CARDENAS

Where did you meet Miss Lawson?

DR. PALEY

At a dinner party -- about eight months ago.

CARDENAS

Did you ever see her again after that?

DR. PALEY

Yes -- several times.

CARDENAS

What eventually happened to your relationship with Miss Lawson?

DR. PALEY

We stopped seeing each other.

CARDENAS

Why?

DR. PALEY

Well -- I realized that she wasn't interested in me. She was just

trying to get information out of me.

54

CARDENAS

What kind of information?

DR. PALEY

She said that she was working on a novel and she wanted to know what kinds of drugs would be harmful to someone with a bad heart.

WHISPERS from the crowd fill the room.

CARDENAS

Did you suggest any?

DR. PALEY

Yes -- Insulin and others.

CARDENAS

What did she say?

DR. PALEY

She said that those weren't any good -- because their use would be detected and the police would know the victim had been poisoned. She wanted to know if there was a drug that would induce a heart attack but could also be used to enhance a sexual high.

CARDENAS

-- And what did you suggest?

DR. PALEY

Cocaine.

More GASPS from the crowd. Rebecca's remains calm, but her eyes glare at Paley hatefully.

CARDENAS

(to Dulaney)

Your witness.

Cardenas sits down. Dulaney approaches Paley with a smile.

DULANEY

Dr. Paley, where were you the last time you saw Miss Lawson?

DR. PALEY

We had dinner at a restaurant.

55

DULANEY

Isn't it true that later that night you tried to force yourself on Miss Lawson in the parking lot?

DR. PALEY

No.

DULANEY

You didn't grab her and try to kiss her?

DR. PALEY

No.

DULANEY

If necessary I can bring in the valet parking attendant and two customers who witnessed the occurrence.

Paley thinks for a moment. He is nervous.

DR. PALEY

Well -- as I remember it, we had an argument.

DULANEY

And the argument was about the fact that you wanted to be romantically involved and she did not.

DR. PALEY

(hesitantly)

Yes.

DULANEY

And after that didn't you continuously harass Miss Lawson?

DR. PALEY

No.

from a Dulaney walks back to his desk and removes a TAPE PLAYER
cardboard box.

DULANEY

Your Honor, this is a tape from Miss
Lawson's answering machine. I would
like to play it now.

CARDENAS

Objection. Your Honor, we don't know
where this tape is from. Who made it
-- or under what circumstances it was
made.

56

Dulaney takes out two pieces of PAPER and approaches the
bench.

DULANEY

These are reports from two
independent audio labs. They each
state that the voices were recorded
over the phone and that no
alterations have been made.

Judge Burnham studies the paper.

JUDGE BURNHAM

I'll allow it.

Dulaney walks back to his desk and presses the PLAY BUTTON.
We HEAR a BEEP, then...

DR. PALEY'S VOICE

Rebecca -- I know you're there,
Godammit. Answer the phone, you
bitch! You can't treat me like this!

We HEAR a PHONE slam down. Another BEEP.

DR. PALEY'S VOICE

You want to play games with me? Who
the fuck do you think you are? Okay -
- we'll play. You'll be sorry.

Dulaney stops the machine. He takes a dramatic pause,
letting

the words on the tape sink in.

Cardenas is dismayed and tries to hide his frustration. Dulaney approaches Paley who is now very nervous.

DULANEY

(quoting)
You'll be sorry?

DR. PALEY

I was angry.

DULANEY

You're still angry, aren't you?
Isn't it true that your whole story
is nothing more than a vindictive
attempt on your behalf to get back at
Miss Lawson?

DR. PALEY

No -- she asked me about cocaine.

DULANEY

I suggest it never happened.

57

DR. PALEY

(angrily)
You can suggest anything you want.
It happened.

DULANEY

No further questions.

Dr. Paley's temper explodes. He is a loose cannon.

DR. PALEY

I may have been infatuated with her -
- but I wouldn't perjure myself.

DULANEY

That's all Dr. Paley.

INT. REBECCA'S BEDROOM - EVENING

RAIN FALLS, streaking along the bedroom windows. CANDLES

light

top
their
the room. Dulaney and Rebecca are on the bed. She sits on
of him, writhing back and forth -- lost in the rhythm of
love making.

CLOSE ON DULANEY - LATER

his
follows.
He is asleep, laying on his back -- the sheets pulled up to
waist. LIGHTNING FLASHES outside -- a CLAP of THUNDER
He stirs and wakes up.

HIS POV

standing
Another FLASH OF LIGHTNING illuminates Rebecca, who is
over him in a sexy silk ROBE. Dulaney starts to sit up but
something restrains him. He is HANDCUFFED to the BRASS HEAD
BOARD.

DULANEY

What the... What are you doing?

strokes
She sits next to him -- looks at him fondly -- gently
his face with her hand.

DULANEY

(nervously)
Rebecca -- take these off.

REBECCA

Tonight we open new doors.

58

his
a
and
She slowly drags the tip of her finger up his stomach -- to
chest. Dulaney follows it with his eyes. Rebecca picks up
LARGE CANDLE on the nightstand and moves it slowly -- back
forth over his chest.

DULANEY

What are you going you doing?

REBECCA

Are you scared?

fear
out
through

He doesn't answer. He doesn't have to. She can see the
in his eyes. She tilts the candle -- a stream of WAX pours
on his chest. Dulaney winces with pain, his body arching on
the bed, his hands straining against his restraints.

She smiles -- a wicked smile, then pours more wax, making a
thin trail of LITTLE BEADS that moves down his chest towards
his stomach. Dulaney's face cringes. He stares at her
eyes filled with fear.

REBECCA

(whispering)

I love you, Frank. I love your
strength -- be strong for me now.

She continues to pour the wax in little BEADS, filling his
navel and working her way towards his groin.

DULANEY

(pleading)

Rebecca -- please. No more.

Rebecca stares at him warmly -- fondly.

REBECCA

I told you in the beginning that it
was my way. My way can be many
things -- pleasure or pain.

burn.
when

She lifts a bottle of white vinegar and holds it over his
He tenses as she pours it on his chest. -- then relaxes
he realizes it's water. He breathes a SIGH of relief.

REBECCA

You see how life is, Frank? We judge
things. We look at things from the
outside and assume we know what's on
the inside.

She takes a sip from the bottle.

REBECCA

Water. But you assumed it was
vinegar -- because you were only
looking at the outside.

the
her
her
his
stomach.

Her meaning isn't lost on Dulaney. She watches him -- as if
studying him -- then slowly -- very slowly, she pulls on
belt of her ROBE. The robe parts revealing the beauty of
body. She gently lowers herself on top of him -- pressing
breasts against him. Dulaney's breathing quickens in
excitement. Rebecca moves her head to his chest -- kissing
burns softly while her fingers caress lightly over his
She gradually moves her head down -- lower -- and lower.

CLOSE ON DULANEY

Soon
eyes

he stares at the ceiling -- his mind a maze of confusion.
the power of her touch fills him -- overpowering him. His
close. The pain that only moments ago filled his body is
replaced with pleasure.

INT. DULANEY'S HOUSE - NIGHT

A

It's late. Dulaney enters quietly and heads for the stairs.
LIGHT comes on. Sharon is sitting on the couch waiting.

SHARON

Late night?

Her voice startles Dulaney.

DULANEY

Yeah -- what are you doing up?

SHARON

We have to talk.

DULANEY

What's wrong?

SHARON

That's what I was hoping you'd tell
me.

Dulaney enters the living room.

DULANEY

Sharon, it's late. Can we get to the point?

SHARON

Where have you been?

60

DULANEY

Working. Charlie and I were going over some statements.

SHARON

Charlie called at eleven thirty looking for you.

(beat)

You were with her, weren't you?

DULANEY

Yes.

SHARON

Why did you lie to me?

DULANEY

Because I knew you'd think exactly what you're thinking.

Sharon springs off the couch.

SHARON

This isn't a courtroom. Don't try to turn this around on me.

DULANEY

I'm not.

SHARON

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

DULANEY

No.

SHARON

It's bad enough that you are. It's even worse that you can stand here

and lie to me.

the She starts to walk out of the room. Dulaney grabs her by
arm.

DULANEY

Sharon...

at She swings around and slaps him across the face, then stares
him angrily, her eyes filled with tears.

SHARON

You bastard! Do you think I'm some
kind of idiot? That I don't have
fuckin' eyes. I see. I feel. I
hurt.

61

She walks out of the room, leaving Dulaney alone with his
thoughts.

INT. COURTROOM - DAY

ESTER CRAWFORD is on the stand. She is a BLACK WOMAN in her
thirties -- thin and tired-looking, although we get the
impression she once was pretty. She is dressed in what is
obviously her Sunday dress. Cardenas questions her.

CARDENAS

Mrs. Crawford, you were Mr. Marsh's
maid for nine years?

ESTER

Yes.

CARDENAS

Did Miss Lawson and Mr. Marsh ever
argue?

ESTER

Like cats and dogs.

CARDENAS

What did they argue about?

ESTER

You name it -- they argued about it. Mr. Marsh tried his best to keep her happy -- but it seemed that no matter what he did it was never enough for her.

CARDENAS

Did they argue the day before he died?

ESTER

Well -- he died on a Sunday and I have the weekends off -- but they were ripping at each other with both barrels Friday afternoon.

CARDENAS

What was the nature of the argument?

ESTER

Sex.

CARDENAS

Could you be more specific?

62

ESTER

She was calling Mr. Marsh an old man -- making discourteous insinuations about his sexual abilities. She said that she had needs and that if he couldn't fulfill them she'd find someone who could.

Dulaney jots down a note. Cardenas continues.

CARDENAS

Did you ever see Mr. Marsh use cocaine?

ESTER

No -- never.

CARDENAS

(to Dulaney)
Your witness.

Cardenas sits down. Dulaney approaches Ester with a smile.

DULANEY

Did you go to college, Mrs. Crawford?

ESTER

No.

DULANEY

High school?

ESTER

No.

CARDENAS

Your Honor, I fail to see what Mrs Crawford's educational background has to do with this case.

DULANEY

I was just about to make my point, Your Honor.

JUDGE BURNHAM

Do it quickly, Mr. Dulaney.

DULANEY

(reading from note
pad)

"Discourteous insinuations about his sexual abilities." Who told you to say that?

63

focus Ester doesn't answer, but her eyes drift past Dulaney and on Troxell. Dulaney follows her stare.

DULANEY

Did Mr. Troxell help you with that phrase?

Troxell and Cardenas squirm a little.

ESTER

I heard him say it.

DULANEY

Then -- those are not your own words?

ESTER

No.

DULANEY

What else did the District Attorney's Office tell you to say?

CARDENAS

Objection, Your Honor. The fact that Mrs. Crawford heard Mr. Troxell reconstruct her sentence and decided to rephrase her words in a more intelligent manner for the court doesn't mean the incident never happened.

DULANEY

(to Cardenas)

I'm just curious to see if Mr. Troxell reconstructed anything else.

CARDENAS

Your Honor -- please!

JUDGE BURNHAM

I'll see both of you in my chambers. Right now.

INT. JUDGE BURNHAM'S CHAMBERS - MOMENTS LATER

Judge Burnham lights a cigarette and sits on the edge of his desk. Dulaney and Cardenas stand before him.

64

JUDGE BURNHAM

Mr. Dulaney, before you cast aspersions on the District Attorney's Office by suggesting they've coaxed this witness to say things that aren't true -- you better have more than a hunch. Do you?

DULANEY

No, Your Honor.

JUDGE BURNHAM

Maybe you don't know what it's like where Mrs. Crawford comes from -- but I do. I came from a neighborhood

just like hers. This is a whole other world for her. She's a poor working woman who has been thrust into a room full of highly educated and mostly unsympathetic people. So, she puts on her best dress, fixes her hair and tries to present herself as intelligently as possible.

(beat)

Being poor and having pride is not a crime, Mr. Dulaney -- and before you attempt to impeach another witness' testimony in my courtroom -- your foundations better be based on something other than semantics.

EXT. COURTHOUSE - AFTERNOON

Dulaney walks down the steps. Cardenas joins him.

CARDENAS

I'm surprised you can walk after the way Burnham chewed your ass out this afternoon.

Cardenas grins. His comment was meant as a friendly jab between old friends. Dulaney doesn't see it that way.

DULANEY

(coldly)

I've got work to do.

CARDENAS

Hey -- the bell's sounded. It's between rounds.

DULANEY

I didn't hear it.

65

CARDENAS

What's happening to you, Frank? You're acting like you're on trial here. This has become personal to you.

DULANEY

Back off, John.

Cardenas studies him for a moment.

CARDENAS

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

Dulaney forces a laugh. It's not a very convincing one.

DULANEY

That's ridiculous.

CARDENAS

I'm talking to you as a friend now. Don't ruin your life, your career for her. She'll spit you out when this is over.

DULANEY

You don't know what you're talking about.

CARDENAS

Really? What does an attorney speak to his client about at her house until three o'clock in the morning?

DULANEY

You've been following me?

CARDENAS

Her. It's an obvious move. I'm building a case against her, remember?

Something in Dulaney snaps. He grabs Cardenas and pushes
him up against the wall. Cardenas pushes back.

CARDENAS

If your head wasn't up your ass you would have thought of it too. You're losing perspective. Get out while you can -- before she takes you down with her.

the
Dulaney walks towards his office. Biggs walks quickly down
hall and joins him.

BIGGS

I've been waiting for you to get
back.

DULANEY

You got something on the coke?

BIGGS

No -- but I got something.

Biggs steps into Dulaney's office. Dulaney follows.

INT. DULANEY'S OFFICE - MORNING

Biggs picks up a remote control off the desk and sits on the
couch. Dulaney sits at his desk.

BIGGS

During lunch I was watching some of
Marsh's home videos.

of
Biggs clicks the control. On the TV we see Rebecca on top
Marsh in the bedroom.

BIGGS

He was really into recording this
stuff. The D.A.'s office found a box
full of tapes.

Watching Rebecca with Marsh bothers Dulaney.

BIGGS

This girl has really got some moves,
huh?

Dulaney stands up and turns off the television.

DULANEY

If you want to get your kicks go to a
video store and rent a porno movie.

bothers
The
Biggs studies Dulaney for a moment. Dulaney's reaction
him. He turns the TV back on and fast forwards the tape.
screen turns to SNOW where the tape has been recorded over.

BIGGS

This tape was recorded over an existing recording.

67

DULANEY

Over what?

Biggs raises a hand signaling patience. SNOW still fills the TV screen.

BIGGS

I would have missed it -- but the phone rang and I let it play while I talked. It looks like blank tape -- but it isn't. It's been erased without any input signal coming in.

DULANEY

So, what good is it to us if it's been erased?

BIGGS

It's very good -- because when the D.A's office saw it they assumed it was the end of the tape, otherwise they would have buried it.

DULANEY

Why?

BIGGS

Because it hasn't all been erased.

Biggs looks at the screen. A beat. The SNOW dissolves and a picture fades in. The PICTURE LASTS only about five seconds. We see Rebecca from the back as she straddles Marsh, grinding up and down on the bed -- her hair flowing down her back. Marsh raises his hand. His WRIST IS IN A CAST. She turns her head to the side and as she does we see that it is not Rebecca -- but Joanne Braslow. The Tape clicks off.

Dulaney stares at the blank screen.

DULANEY

(quoting Joanne)

Where's the attraction to sleep with
someone like that.

EXT. PARKING LOT - DUSK

Joanne Braslow walks to her BMW 325i. She is about to open
the door when Dulaney approaches her.

DULANEY

I need to speak with you.

68

JOANNE

I don't think we have anything more
to talk about, Mr. Dulaney.

She starts to get in the car.

DULANEY

You were sleeping with Marsh.

She stops -- appears shocked that he knows this. There is
now a different quality to her -- an edge.

JOANNE

Who told you that?

DULANEY

He video taped you.

JOANNE

That bastard!

DULANEY

I thought he was a kind, gentle man?

Joanne doesn't appreciate Dulaney throwing her words back in
her face.

JOANNE

Yes, I slept with him but that was a
long time ago.

DULANEY

You're lying. Marsh was wearing a cast on the tape. It was right before he went to Chicago and met Miss Lawson. He dumped you for her, didn't he?

Joanne can't hold back the emotion that is building.

JOANNE

Yes.

DULANEY

It must have been horrible. Having to go there -- seeing them together - - knowing he was sleeping with her in the same bed he did with you.

JOANNE

I was jealous. Of course I was hurt. He switched me off like a little toy he was finished playing with. But I didn't kill him.

69

Dulaney studies her.

JOANNE

(continuing)

I'm a practical woman Mr. Dulaney. Killing Andrew wasn't in my best interest. As it is I'm out of a job and I'm not in his will.

DULANEY

Money isn't the only reason people commit murder, Miss Braslow.

Dulaney walks off. Joanne stares after him. Her face is cold, showing no sign of emotion.

INT. COURTROOM - DAY

Dulaney sits beside Rebecca, but he seems distant. Cardenas stands up.

CARDENAS

The State calls Jeffery Roston.

As soon as she hears the name Rebecca's face becomes tense, nervous. Dulaney notices it. He checks a list.

DULANEY

Your Honor, I don't see a Mr. Roston listed as a prosecution witness.

CARDENAS

The State's investigation just uncovered Mr. Roston yesterday afternoon in Chicago.

the Judge Burnham motions for Dulaney and Cardenas to approach bench.

CARDENAS

Your Honor, Mr. Roston is an ex-lover of Miss Lawson's.

JUDGE BURNHAM

Why didn't the State's investigation uncover Mr. Roston earlier?

CARDENAS

He was away on an extended vacation and just returned two days ago.

JUDGE BURNHAM

Alright -- I'm going to allow his testimony.

70

DULANEY

But Your Honor--

JUDGE BURNHAM

That's it, Mr. Dulaney. Take a seat.

Dulaney walks back to his chair. Rebecca appears genuinely nervous.

INT. COURTROOM - LATER

Cardenas stands before ROSTON a handsome man with salt and

pepper hair in his late fifties.

CARDENAS

Mr. Roston, what was your relationship with Miss Lawson?

ROSTON

We were lovers.

CARDENAS

How long were you together?

ROSTON

For about one year.

CARDENAS

How would you describe your sex life with Miss Lawson?

ROSTON

Intense.

CARDENAS

I know this is a very personal subject, but could you be a little more specific?

ROSTON

It was wild. She was constantly trying to get me more and more worked up -- kinky things. I tried to satisfy her the best I could, but it was difficult in my condition.

CARDENAS

What kind of condition are you referring to?

ROSTON

I had a bad heart.

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There is an AUDIBLE GASP from the crowd. Cardenas waits, giving the jury plenty of time to digest the implications of Roston's last statement.

his
Dulaney looks at Rebecca dumbfounded. He tries to control surprise from the eyes of the jury, but he can't. He stares

the ahead with a blank expression as he listens to the rest of testimony.

CARDENAS

What happened next?

ROSTON

I had bypass surgery.

CARDENAS

And how are you now?

ROSTON

Fine. The doctors say if I keep taking care of myself I can live to be a very old man.

CARDENAS

How did your relationship with Miss Lawson progress after the surgery?

ROSTON

It didn't.

CARDENAS

Why not?

ROSTON

She left me.

his Dulaney slowly turns and looks at Rebecca. The anger and sense of betrayal show on his face.

CARDENAS

Why did she say she was leaving?

ROSTON

She didn't. She just left.

CARDENAS

Why do you think she left you?

ROSTON

Well -- I think that after the operation she realized that...

He It takes Dulaney a few seconds to object to the question. is clearly preoccupied with the implications of Roston's testimony.

DULANEY

Objection. The question calls for a conclusion on the part of the witness.

CARDENAS

Your Honor, Mr. Roston lived with the defendant for many months. I feel that his opinion is valid in substantiating the character of the Miss Lawson.

DULANEY

The opinion of a scorned lover is hardly an objective view.

JUDGE BURNHAM

Objection sustained.

CARDENAS

Did Miss Lawson ever give you any indication why she was leaving?

DULANEY

Objection. The witness has already stated that Miss Lawson left without an explanation.

JUDGE BURNHAM

Mr. Cardenas, I suggest you move on to another line of questioning.

CARDENAS

When you say your sexual relations with Miss Lawson were intense what exactly do you mean?

ROSTON

It was like she was trying to push me as far as she could. She called it opening new doors.

CARDENAS

Can you give the court an example?

ROSTON

It was like sex was a game to her.

She got off on the control. She always used to tell me it had to be her way.

This strikes a chord with Dulaney.

73

ROSTON

(continuing)

It's hard to resist a woman as beautiful as she is.

CARDENAS

What would she do that made it hard to resist?

ROSTON

She's a woman who is very much aware of her own sexuality. Sometimes I felt she could read my mind. It was uncanny how she knew exactly what I wanted. A few nights before my heart surgery Rebecca woke me. She had handcuffed me to the bed.

There are a few SNICKERS from the crowd. Dulaney is thinking about the familiarity of Roston's testimony. Judge Burnham BANGS his GAVEL. The crowd becomes silent.

ROSTON

She told me that tonight we were going to open new doors. I asked her to stop -- to take off the handcuffs, but she wouldn't listen.

CARDENAS

What did she say?

Roston is clearly uncomfortable having to relate this part of his life.

CARDENAS

Mr. Roston I know this is difficult for you, but it's important you tell the court what she did.

ROSTON

She said she was going to fuck me
like I've never been fucked before.

BANGS
More noise from the Crowd. Judge Burnham is annoyed. He
his gavel again.

JUDGE BURNHAM

Due to the sensitive nature of this
witness' testimony and the inability
of the spectators to allow him to
complete it, I am clearing the
courtroom.

usher
Sounds of protest fill the room as the BAILIFFS start to
out the crowd.

74

INT. COURTROOM LATER

The gallery is empty. Only Dulaney, Rebecca, Cardenas,
Troxell, Roston, Judge Burnham, The Jury and Court Officials
remain.

CARDENAS

What did she do next, Mr. Roston?

ROSTON

She started touching herself and
telling me how much she wanted me.
She reached down and put me inside
her. My doctor had warned me about
exerting myself -- but you really
don't think of those things at a
moment like that. You just think
about how beautiful this woman is --
how much you want her. How deeply
you want to please her.

(beat)

At first it started off slowly -- but
the rhythm built and built. Every
time I got close to an orgasm she
would stop. Eventually I started to
have trouble breathing. Rebecca just
kept going -- faster and faster. No
matter what I said she wouldn't stop.
I really thought for a moment I was

going to die.

CARDENAS

If you knew it was bad for you why did you do it?

ROSTON

I couldn't help myself. You get lost inside a women like her. It was like a drug. It was the best sex I ever had.

CARDENAS

What happened after that?

ROSTON

I woke up the next morning and she was gone.

CARDENAS

Did you change your will while you were with Miss Lawson?

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ROSTON

Yes.

CARDENAS

Who was your primary beneficiary?

ROSTON

She was.

CARDENAS

Thank you. The State rests.

JUDGE BURNHAM

Mister Dulaney?

Dulaney is stunned -- deep in thought. He doesn't appear to hear the question.

JUDGE BURNHAM

Mister Dulaney?

thinks
for a moment. He leans over and quickly speaks with
Rebecca.

We cannot hear them -- but their conversation is heated. Rebecca says something. Dulaney looks at Roston. A beat. Dulaney stands.

DULANEY

Mr. Roston, you said it was the best sex you ever had. Is that the best sex with a woman, or a man?

Cardenas bolts from his seat.

CARDENAS

Objection!

DULANEY

I'll rephrase the question. Mr. Roston isn't it true you are bisexual?

CARDENAS

Objection! Mr. Roston's sexual preferences are not at issue in this trial.

DULANEY

Your Honor, I'm trying to establish the sense of betrayal Miss Lawson felt when she discovered the man she lived with was a different person than she thought he was.

Judge Burnham thinks for a moment.

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JUDGE BURNHAM

The witness will answer the question.

DULANEY

Mr. Roston?

ROSTON

Yes.

DULANEY

And your sexual tastes were something that you hid from Miss Lawson?

ROSTON

Yes.

DULANEY

And didn't Miss Lawson come home one day and find you in bed with your male lover?

ROSTON

Yes.

DULANEY

And she left shortly after that?

A pause. Roston thinks, struggling to make a decision.

ROSTON

No. We worked things out. It was three weeks later when I told her about the heart surgery that she left.

filled Roston looks around the court room. He is embarrassed, with emotion.

DULANEY

Would it be fair to say that when she did find out it was a shock to her?

ROSTON

(very upset)

Yes.

DULANEY

No further questions.

is Roston looks at the jury -- their disapproving stares. He on the verge of tears.

77

INT. REBECCA'S HOUSE - LATE AFTERNOON

They Rebecca Rebecca opens the door. A tired-looking Dulaney enters. walk to the couch together in silence. Dulaney sits. lifts a BOTTLE of CHAMPAGNE out of an ice bucket.

DULANEY

What's that for?

REBECCA

To celebrate how masterfully you destroyed Roston today.

DULANEY

Rebecca -- we shattered a man's life in open court.

REBECCA

(suddenly ice cold)
Fuck him! He tried to shatter mine.

DULANEY

He was only doing what he thought was right.

REBECCA

You're too weak, Frank. When you want something you have to do whatever it takes to get it. If something gets in your way you remove it.

Dulaney stares at her. The person he sees has no feelings -
-
no empathy for anyone.

DULANEY

You killed him -- didn't you?

REBECCA

I knew you were thinking that. I could see it in your eyes today in the courtroom. You're wrong, Frank. I need you to believe that.

DULANEY

You don't need anybody.

REBECCA

I do need you. No matter what you think of me -- I didn't do it.

(beat)
I could see the looks on the juror's faces. To the men I represent what

they can never have. I'm a cold, heartless bitch -- and this is their chance for pay-back for every woman that's ever blown them off in a bar. To the old women I'm a vulgar whore and to the young ones I remind them of what they'll never be. It doesn't matter to them that I'm innocent. They've already convicted me.

DULANEY

I'm dropping the case.

REBECCA

(matter of factly)

No -- you're not.

Rebecca picks up a REMOTE CONTROL from the coffee table and pushes a button.

CLOSE ON TELEVISION

It A TAPE of Dulaney making love to Rebecca fills the screen.
is wild, passionate.

CLOSE ON DULANEY

this he is dumbfounded as he watches. The implications of what
tape could do to him run through his mind.

struggle, Something in Dulaney snaps. He grabs Rebecca. They
falling down onto the coffee table. The CHAMPAGNE bottle

crashes to the floor. Rebecca rolls off the table to the
floor. She sits up and moves away from Dulaney by pushing
herself backwards. Dulaney lunges at her. His hand

grabbing her ankle. Rebecca kicks -- breaks free -- stands up.

Dulaney gets to his feet -- runs after her. He grabs her by the

throat and smashes her into the wall. He slaps her across the

face. A thin stream of blood flows from the corner of her mouth.

She smiles.

REBECCA

It gets easier, doesn't it? Once you open the door it never closes.

horror, Dulaney realizes what he is doing. He stares at her in
then walks towards the door. He stops. Goes back to the VHS
machine. He pushes the EJECT BUTTON on the VCR, removes the
tape and destroys it.

79

REBECCA

I've got another copy. How do you
think your wife would feel if she saw
this -- not to mention your
colleagues?

strains Dulaney's temper is near the breaking point again, he
to control himself.

REBECCA

You can think whatever you want,
Frank -- but I didn't kill Andrew,
and I'm not going to prison for
something I didn't do.

DULANEY

You're a monster.

REBECCA

No -- I'm a survivor.

INT. DULANEY'S HOUSE, DINNING ROOM - NIGHT

what Dulaney, Sharon and Michael sit at the table eating dinner.
There is a tense silence. Although Michael does not know
is going on he can sense the tension. The DOORBELL RINGS.

DULANEY

I'll get it.

INT. LIVING ROOM - NIGHT

Dulaney answers the front door and Biggs rushes in excited.

BIGGS

I'm sorry to barge in -- but I
figured after that bombshell that got

laid on you today you could use some good news?

DULANEY

You got something on the Coke?

Biggs grins.

BIGGS

Do I? I talked to one of the dealers I put the word out to. He's been following the trial pretty closely. He said at one time he wanted to be a lawyer before he became a dealer.

80

DULANEY

Charlie -- are you going to make a point soon?

BIGGS

Right now. Guess who's been buying Coke from him for the last five and half years?

Dulaney shrugs his shoulders indicating he doesn't have a clue.

BIGGS

Marsh's secretary -- Joanne Braslow.

Confusion fills Dulaney's face.

INT. COURTROOM - MORNING

Court is in session. Rebecca looks around the courtroom, trying to get a feel of the CROWD'S opinion. Dulaney is not there. She looks at the door anxiously. The rooms waits.

A

beat. Dulaney enters -- sits beside Rebecca -- but acts as if she isn't there.

INT. COURTROOM - LATER

Dulaney stands at the witness stand in front of an ORIENTAL

MAN

in his thirties.

DULANEY

Dr. Wong -- what type of medicine do you practice?

DR. WONG

Oriental medicine.

DULANEY

--And is Miss Lawson a patient of yours?

DR. WONG

Yes. I've been seeing her for over a year.

DULANEY

Why does she come to you?

DR. WONG

She suffers from severe menstrual cramps.

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DULANEY

Did you ever prescribe any medication for her cramps?

DR. WONG

Yes.

DULANEY

What did you prescribe for her?

DR. WONG

Chinese peony root.

DULANEY

Would you describe for the court what Chinese peony root looks like?

DR. WONG

It's a white powder that comes in a vial.

There is a MOAN from the CROWD. Cardenas looks at Troxell.

DULANEY

How do you instruct your patients to take it?

DR. WONG

I tell them to pour an amount the size of a quarter into the their hand and mix it with water.

DULANEY

A previous witness stated that she saw Miss Lawson pouring a white powder into her hand on October twenty-eighth. According to your records when did you prescribe the drug?

Dr. Wong checks his records.

DR. WONG

October twenty-seventh.

DULANEY

One last question, Doctor. If someone didn't know better, would it be easy to mistake the peony root for cocaine?

DR. WONG

Yes -- quite easy.

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DULANEY

(to Cardenas)

Your witness.

Cardenas realizes there is nothing to gain by examining this witness.

CARDENAS

No questions.

JUDGE BURNHAM

You may call your next witness.

DULANEY

The defense calls Miss Margaret Sellers.

her Cardenas looks worried as he watches an attractive woman in mid twenties approach the stand.

DULANEY AND MISS SELLERS

Miss Sellers appears a little nervous. Dulaney smiles warmly.

DULANEY

Miss Sellers, do you know Dr. Alan Paley?

MISS SELLERS

Yes.

DULANEY

Where did you meet him?

MISS SELLERS

I'm a nurse. I used to work at Roseburg Memorial Hospital. Dr. Paley's on staff there.

DULANEY

What was the nature of your relationship with Dr. Paley.

MISS SELLERS

We dated for about a month last year.

DULANEY

Then what happened?

MISS SELLERS

I realized he wasn't serious. He was seeing other women -- asking other nurses at the hospital out, so I ended it.

DULANEY

-- And what did Dr. Paley do after you stopped seeing him?

MISS SELLERS

He used to call me -- tell me that I couldn't just walk out on him. He said that if I didn't come back he'd

make my life miserable.

DULANEY

Did he make your life miserable?

MISS SELLERS

Yes -- he did.

DULANEY

How?

Cardenas stands again.

CARDENAS

Objection! May I remind Mr. Dulaney that the person on trial here is Miss Lawson -- not Dr. Paley.

DULANEY

Your Honor, I'm trying to establish a pattern in Dr. Paley's behavior with women.

JUDGE BURNHAM

Objection overruled. The witness will answer the question.

MISS SELLERS

He'd call me in the middle of the night. Show up at my house and bang on the door. Finally after two weeks I went to his office one day to tell him to stop.

DULANEY

What did he say?

MISS SELLERS

He laughed -- and basically said he would decide when it was over.

DULANEY

Do you remember his exact words?

MISS SELLERS

Yes. He said, "If you want to play games, we'll play -- and you'll be sorry."

Another BUZZ from the CROWD. Cardenas inwardly cringes.

DULANEY

What happened next?

MISS SELLERS

While I was seeing Dr. Paley I mentioned to him one night that someone was stealing drugs from the third floor dispensary. Three days after I spoke to him in his office he went to the Head Nurse and told her he had witnessed me stealing drugs.

DULANEY

What happened?

MISS SELLERS

There was an inquiry. It was his word against mine. They believed him. I was fired.

INT. DULANEY'S OFFICE - DUSK

Dulaney is at his desk. Biggs enters excited.

BIGGS

Joanne Braslow is getting more and more interesting. I followed her today to an attorney's office. Joseph Koehler.

DULANEY

Joe Koehler. I know him. He's an estate attorney -- and he's very expensive.

BIGGS

What would Joanne Braslow need with an estate attorney? She wasn't even mentioned in Marsh's will.

Dulaney thinks for a moment. He grins as an idea enters his mind.

DULANEY

Not this will.

INT. FILE ROOM - EVENING

Dulaney and Biggs sit at a table going through a stack of papers. Dulaney traces his finger along a piece of paper.

DULANEY

Here it is! According to the old will Joanne Braslow was to inherit two hundred and fifty thousand dollars.

BIGGS

What good does that do -- it's the old will?

DULANEY

Under the law a person cannot profit from their own wrong doing. Since Rebecca Lawson is the sole beneficiary of the new will, if she is found guilty the will is void and Joanne Braslow could make a very good case to have the old will reinstated.

BIGGS

She kills the old man and makes it look like Miss Lawson did it. Pretty slick.

INT. DULANEY'S HOUSE, BATHROOM - EVENING

Dulaney is washing up for dinner. He speaks to Sharon who is in the bedroom.

DULANEY

I was thinking that when the trial is over we'd all go skiing for a weekend.

SHARON

Maybe it would be a good idea if you just took Michael.

Sharon leaves the room. Dulaney reaches for his TOOTHBRUSH -- picks up a TUBE of TOOTH PASTE. It is empty. He stares at the

EMPTY TUBE.

DULANEY
(to himself)
Drug store.

INT. COURTROOM - MORNING

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Dulaney looks worn, tired -- the tension between him and Rebecca shows.

JUDGE BURNHAM
Mr. Dulaney, are you ready to call
your next witness?

Dulaney doesn't seem to hear him.

JUDGE BURNHAM
Mr. Dulaney, are you with us?

Dulaney snaps out of it.

DULANEY
Yes, Your Honor. The defense recalls
Joanne Braslow.

As Joanne walks towards the stand Dulaney looks over at Rebecca. It's as if he is trying to make up his mind about her. Joanne takes her seat.

JUDGE BURNHAM
Miss Braslow, I'd like to remind you
that you are still under oath.

DULANEY
How often do you use cocaine?

Cardenas shoots out of his seat.

CARDENAS
Objection, Your Honor.

JUDGE BURNHAM
(impatiently)
Counsel approach the bench.

Dulaney and Cardenas walk over to the bench.

JUDGE BURNHAM

Mr. Dulaney, I'm getting tired of seeing you this close to me.

Judge Burnham looks at Cardenas indicating he will hear his argument now.

CARDENAS

Whether or not Miss Braslow uses drugs is not an issue here.

87

DULANEY

Your Honor -- the prosecution has introduced cocaine as one of the contributing reasons Mr. Marsh died. How it may have been introduced into the household is of vital importance.

JUDGE BURNHAM

Are you able to back up this allegation -- or are you fishing?

DULANEY

I can back it up.

JUDGE BURNHAM

You better.
(to Joanne)
Please answer the question.

JOANNE

I've tried it.

DULANEY

You've tried it? Isn't it true that you've been in and out of Rehab centers for the last four years?

This is clearly embarrassing for her.

JOANNE

I've been to a few -- yes.

DULANEY

You don't like Miss Lawson much do you?

JOANNE

(hesitantly)

No.

DULANEY

You don't like her because you were involved with Mr. Marsh before she came along. Isn't that true?

JOANNE

Yes.

DULANEY

You resented the fact that she told you what to do in Mr. Marsh's house?

JOANNE

Yes.

88

Dulaney moves the questions along, quickening their pace, building a rhythm.

DULANEY

And you resented that he cared for her in a way he once cared for you?

JOANNE

(breaking down)

Yes.

DULANEY

--And that Mr. Marsh paid less attention to you?

JOANNE

Yes.

DULANEY

--and that he changed his will?

JOANNE

Yes.

She has blurted out the answer before the full implications of the question has dawned on her. Her face reveals her mistake.

Cardenas can only watch uncomfortably from his seat.

DULANEY

In his previous will Mr. Marsh left you two hundred and fifty thousand dollars -- then he cut you out. Why do you think he did that?

JOANNE

She talked him into it. She wanted everything.

DULANEY

Two hundred and fifty thousand dollars is a lot of money. That must have made you pretty angry?

JOANNE

Yes.

Dulaney picks up a small PIECE OF PAPER and walks towards Joanne.

DULANEY

You testified that you returned to Mr. Marsh's house at eleven o'clock the night of his murder. Is that correct?

89

JOANNE

Yes.

DULANEY

Well - I'm a little confused.
(holds up the paper)
This is a charge receipt from Rosen's Drug Store where Mr. Marsh had an account. It's dated the day of the murder.

(hands it to her)

Is this your signature?

JOANNE

(nervously studies it)

Yes.

DULANEY

There's an item you picked up that's marked. Will you read it?

JOANNE

Dristan nasal spray.

DULANEY

Would you read for us the time of the purchase?

JOANNE

Three fifteen.

DULANEY

A.M -- or P.M.?

JOANNE

P.M.

DULANEY

You see that's what bothers me. No other bottle of nasal spray was found in the house. The police looked. There was only the one bottle. But you say you didn't arrive until after Mr. Marsh was dead -- yet we know he was using the nasal spray prior to his death. How do you think it got there?

JOANNE

I don't know.

90

DULANEY

Isn't it true that you stopped by the house after you left the drug store and dropped off the items you bought?

JOANNE

(nervously)

No.

DULANEY

Isn't it true that you put the cocaine in the bottle?

JOANNE

No! Why would I want to kill him?

DULANEY

Because you were jealous. Because he cut you out of the will. Because you have a cocaine habit to feed -- because you know that if Rebecca Lawson is found guilty the new will is void -- and there's a very good chance the old one would be honored.

SILENCE fills the room. Members of the JURY look at Rebecca,
they are confused -- doubt fills their minds.

DULANEY

The defense rests.

INT. DULANEY'S DEN - EVENING

Dark. Dulaney is standing by the window, watching the RAIN FALL outside. Sharon enters.

SHARON

We can't go on like this, Frank.

Dulaney continues to stare out the window.

DULANEY

I know.

SHARON

Talk to me.

He shakes his NO.

SHARON

Please -- this is ripping us apart.

91

DULANEY

(emotionally)

I can't talk about it now.

She senses his pain and moves to him, wrapping her arms around his shoulders.

SHARON

Don't shut me out. Let me in.

He turns and faces her. She can see the pain on his face.

DULANEY

You wouldn't like what you'd see.
You don't know me anymore. I don't
know me anymore.

SHARON

We can't pretend this isn't
happening.

DULANEY

Please -- not now.

SHARON

Why didn't you come to me?

DULANEY

I don't know.

SHARON

You used to like to touch me -- to
make love to me.

DULANEY

It's more involved than that.

SHARON

It was a place to start.

DULANEY

You think that's the answer? Sex?
Is that what you want? You want me
to make love to you?

SHARON

I don't want our lives ruined because
of this. I love you, Frank. I want
this to work -- but you have to help
me. You have to come back from where
ever it is you are.

92

kisses
her

Dulaney's confusion and emotion begins to surface. She
him, softly, gently. Dulaney closes his eyes. He kisses
her

harder - and harder. His passion builds -- his anger grows. He runs his arm over his desk, brushing everything to the floor.

kisses He grabs her and firmly pushes her down on the desk. He her forcefully, his lips pressed hard against hers. She struggles against him. His hands tear at her blouse. It is rough, angry sex and it frightens Sharon.

SHARON

(screaming)

Frank -- stop it! Stop it!

DULANEY

Is this what you want -- huh? Is it?

She is crying now -- struggling futilely against him.

SHARON

Let me go! Godammit, Frank let go!

MICHAEL (OS)

(racked with fear)

Daddy -- stop it!

Dulaney stops and looks.

fear Michael is standing in the doorway, his face filled with and incomprehension. Tears streak down his face.

him. Dulaney freezes as the full power of his actions overwhelm

His face floods with anguish as he tries to grasp the total effect of his behavior.

DULANEY

(softly)

Oh -- Jesus.

room. Filled with pain and embarrassment Dulaney runs from the

EXT. BAND SHELL, PARK - NIGHT

structure, RAIN falls in sheets. Dulaney sits inside the small huddled against one of the pillars. He is a tragic figure, desperately trying to claw his way back to the world he once knew.

EXT. DULANEY'S HOUSE - LATER - NIGHT

RAIN continues to fall. Dulaney is standing across the street, staring at the house. He crosses over and is half way to the door when he stops. He starts to leave.

The front door opens and Sharon steps out onto the porch.

SHARON

Frank?

He turns around slowly. He can't bring himself to look at her.

She walks out into the rain. He lifts his head. Tears flow down his face and he cries. When she begins to cry with him he breaks down.

DULANEY

(ashamed)

I'm sorry. God -- I'm so sorry.

He slowly drops to his knees -- holding on to her as if she were a strong tree in a wind-storm.

DULANEY

Help me. Please -- help me.

INT. COURTROOM - DAY

Dulaney sits beside Rebecca. There is tension between them. He does not look at her.

JUDGE BURNHAM

Mr. Dulaney.

Dulaney stands and walks over to the jury.

DULANEY

The Prosecution's case is built on theory -- speculation. Could Rebecca Lawson have done this? Is it possible that she did that? Where are

the facts? The evidence. The State has presented two spurned lovers and a jealous secretary. Hardly what I would call impartial witnesses. Where is one shred of conclusive, irrefutable evidence? I don't see it -- and I don't think you do either. Do you know why? Because there isn't any.

94

(beat)

What's the issue here? That Rebecca Lawson likes wild sex? No. But the District Attorney is trying to make you think if Rebecca Lawson could stray from the path of normal, accepted sexual behavior, then she could be capable of murder. Did she force Andrew Marsh to make love to her? Did she hold a gun to his head? No. Andrew Marsh wanted her -- and why wouldn't he? She's beautiful, alluring -- the type of woman men dream about.

As Dulaney continues we sense he is applying his closing arguments to himself.

DULANEY

It's human nature. We want what we want -- when we want it. We don't think about the consequences of our actions. When desire fills us we all do things that we know are bad for us. We live for the moment.

(beat)

Here was an exciting young woman who unlocked doors. Doors that led into a new world. A world he entered willingly -- eagerly. He wanted to please her -- and so, he did not tell her of his illness. I know it might be difficult for you to understand wanting something so badly that you are willing to risk everything -- but that's what passion does to you. It's a fire -- uncontrollable. It consumes you -- and the only thing you can do is let it burn. Andrew

Marsh let it burn. It was his life -
- his choice -- and maybe his mistake
-- but making love is not a crime.

(beat)

We all have fires inside us -- secret
desires. We guard them --hold them
in the cages that we've built. When
someone comes along and opens the
gate, they rush out and feed blindly
on their pleasure. Rebecca Lawson
loved Andrew Marsh. She didn't kill
him -- if anything did, it was his
own passion.

95

looks
stands
Dulaney walks back to his table and sits down. Rebecca
at him warmly. Dulaney does not look at her. Cardenas
to address the jury.

CARDENAS

It's true -- we all have fires
burning inside us. Rebecca Lawson
was very aware of the fire burning
inside Andrew Marsh -- and she stoked
those flames -- fanning them until
they burned so hot that reason and
judgement left him. Is making love a
crime? Of course not -- but the
question isn't as simple as that.
Rebecca Lawson used her seductive
qualities to entice Andrew Marsh.
She used sex as a catalyst and
cocaine as the terminus. The
combination of the two provided the
conclusion of a premeditated act.

(beat)

She asked Dr. Paley about cocaine.
Her fingerprints were found on the
nasal spray bottle that contained the
cocaine -- and she was the sole
beneficiary of Andrew Marsh's will.
She planned it from beginning to end.
She knew about his heart. She
secretly administered cocaine, then
used wild and physically demanding
sex to induce a heart attack.

(beat)

Making love is an act of passion between two people to affirm their vows of love. This was not an act of love -- this was an act of greed. This was betrayal. Rebecca Lawson killed Andrew Marsh -- and I'm counting on you to punish her for that crime.

INT. WAITING ROOM, COURTHOUSE - DAY

Dulaney sits on one side of the room -- Rebecca on the other.
The room is quiet -- tense. A MAN enters and nods to him.

DULANEY

(to man)
They're back already? It's only been three hours.

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INT. COURTROOM - DAY

Dulaney sits beside Rebecca. In the row behind them is Sattler and Biggs.
The JURY enters. Their faces betray nothing. One by one they file into their seats.
Cardenas sits with Troxell -- both of them watching anxiously.

JUDGE BURNHAM

Ladies and gentlemen of the jury,
have you reached a verdict?

The JURY FOREMAN stands.

JURY FOREMAN

We have, Your Honor.

The BAILIFF walks over and takes the VERDICT SLIP from the FOREMAN, then walks over to Judge Burnham and hands it to him.
Judge Burnham reads the decision. He hands it back to the

Bailiff who takes it to the COURT CLERK.

ON REBECCA

She waits nervously for the Court Clerk to read the verdict.

ON CARDENAS

he taps his pen against the desk anxiously.

ON THE COURT CLERK

He opens the verdict slip and looks at it. He stands slowly.

COURT CLERK

The jury finds the defendant -- not guilty.

Relief floods Rebecca's face. Dulaney shows no emotion. Sattler and Biggs shakes hands, then lean forward to congratulate Dulaney.

Dulaney Rebecca turns to Dulaney to hug him -- before she can, has picked up his briefcase and is leaving the courtroom.

INT. UNDERGROUND PARKING LOT - AFTERNOON

of Dulaney walks towards his car with Biggs. There is no sense victory or elation.

BIGGS

What are you gonna do now?

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DULANEY

Take some time off.

BIGGS

You think the D.A.'s gonna file on Joanne?

DULANEY

I don't know.

Dulaney reaches his car.

DULANEY

You did a good job, Charlie.

BIGGS

Thanks, Mister D.

door Biggs walks away. Dulaney takes out his keys, opens the
to his car. He is about to get in when he senses someone
behind him. He turns around.

Dulaney Joanne steps out from behind a pillar. She stares at
hatefully. Her hand is inside her purse.

JOANNE

That bastard should have left me
something. I worked for him for six
years -- and he goes and gives it all
to her.

is Dulaney looks around the parking lot. He is alone. Joanne
obviously very high on something. Her mind seems to wander,
her eyes drift.

JOANNE

You take what people say and make it
ugly. You make others believe what
you want them to. She should have
been found guilty. She shouldn't
have gotten off.

DULANEY

Then you would have gotten your
money?

JOANNE

Yes.

DULANEY

You killed him -- didn't you, Joanne?

JOANNE

Do you think if I did I'd be stupid
enough to tell you?

Dulaney looks her hand fidgeting in her purse.

DULANEY

What do you have in your purse?

JOANNE

What do you think I've got? A gun?
Maybe I'm gonna kill you too. Maybe
I'll blow your head off right now.

Her hand starts to come out of the purse. Suddenly, Biggs
appears, rushing her from behind a pillar. He grabs her

hand

and pushes her against a car.

He pulls her hand from the purse. She is holding a piece of
paper.

JOANNE

(crying)

I'm gonna go to jail. I know they're
gonna make it look like I did it.
They gotta put it on someone.

DULANEY

Why'd you come here?

JOANNE

(holds up the letter)

To show you this. It's a letter from
that lawyer, Koehler. He wrote it to
me the day after I saw him. He's the
one who told me I could get the money
if Miss Lawson went to jail.

DULANEY

You didn't know about it before that?

JOANNE

No.

Dulaney is suddenly very confused.

DULANEY

Then why did you go see Mr. Koehler
in the first place?

JOANNE

Because he called me.

Dulaney is stunned. He looks at Biggs with a knowing stare.

EXT. HOUSE - EVENING

It is RAINING lightly. Dulaney waits at the door of a nice two story home. It is answered by a heavy-set man in his fifties,

JOSEPH KOEHLER.

DULANEY

Hi, Joe.

KOEHLER

Frank -- what are you doing here?

DULANEY

I need to ask you a question. What made you get in touch with Joanne Braslow?

KOEHLER

You know I can't talk about that.

DULANEY

I'm not asking for names or specifics. I just want to know what prompted you to make the call?

KOEHLER

Sorry.

Koehler starts to close the door, Dulaney sticks his foot inside, blocking it. His face is filled with determination. Koehler sees it.

DULANEY

Please -- I need your help.

Koehler thinks for a moment. He can sense Dulaney's need.

KOEHLER

All I can tell you is I was contacted by an interested party on Miss Braslow's behalf.

INT. DULANEY'S CAR - NIGHT

Dulaney stares through the windshield, straining to see the road through the heavy rain. His CAR PHONE RINGS.

DULANEY

Hello?

REBECCA (VO)

Frank -- It's Rebecca. I need to see you right away. I've got the tape.

100

A calmness spreads over his face.

DULANEY

I'll be right there.

EXT. REBECCA'S HOUSE - NIGHT

RAIN FALLS. LIGHTNING fills the sky. Dulaney drives up -- finds a PARKING SPOT down the street -- gets out of his car and runs to the door. As he KNOCKS as loud CLAP on THUNDER BOOMS overhead. Dulaney waits impatiently. He lifts the FLOWER POT, removes the key and opens the door.

INT. DEN - NIGHT

The dim glow of a DESK LAMP is the only source of light. Dulaney moves through the room slowly.

DULANEY

Rebecca?

Dulaney
Two CHAMPAGNE BOTTLES are on the floor by the couch.
looks on the coffee table.

HIS POV - COFFEE TABLE

A VIAL is open and on its side. A RAZOR BLADE and STRAW lay next to it. A pile of WHITE POWDER has been dumped out. Several lines of cocaine have been drawn.

almost
Dulaney starts to move towards the living room. He is
at the door when the BIG SCREEN TELEVISION TURNS ON. We see
the tape of Dulaney and Rebecca making love.

REBECCA (OS)

Is this what you're looking for,
Frank?

Dulaney turns around to find Rebecca standing behind him, a remote control in her hand.

DULANEY

(distant)

You killed him. You killed him --
and I got you off.

REBECCA

That's crazy.

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DULANEY

Is it? Joanne Braslow was perfect,
wasn't she? You knew we'd see her on
the tape and find out about her coke
problem. After that, the digging
should have been easy -- but we
missed the will. You knew we were
following her, so you called Koehler
and had him contact her. That put us
right back on track. All we needed
then was to prove that she had an
opportunity. The drug store took
care of that. She dropped off the
stuff and you came back and killed
him. Didn't you?

her. She shrugs her shoulders. His frustration clearly amuses

She grins slightly, almost taunting him.

DULANEY

I want the tape.

Dulaney starts into the living room.

REBECCA

I've been thinking about that. I've
decided to give it to you after I've
collected the inheritance. You can
take that one if you want -- but
there's another copy.

DULANEY

That wasn't the deal.

REBECCA

(provoking him)

So, sue me.

(as cold as ice)

Things have changed. I think you should go home -- and after you leave I see no reason for us to ever have contact again.

DULANEY

(growing angrier)

I'm not leaving without that tape.

REBECCA

Don't push me, Frank. I might lose my temper and send it out just for spite.

Dulaney loses control.

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DULANEY

You fuckin' bitch!

He grabs her by the shoulders and pushes her into the wall. Rebecca struggles, but it is little use -- he is a man consumed

with rage. Dulaney continues to smash her into the wall.

Rebecca reaches onto the desk -- lifts up a FOUNTAIN PEN and stabs it into Dulaney's shoulder at the base of his neck. Dulaney SCREAMS and lets go. Rebecca starts to run into

the living room. Dulaney follows.

INT. LIVING ROOM - NIGHT

Dulaney catches Rebecca -- grabs her -- spins her around -- then backhands her across the face, knocking her to the ground.

In the b.g. the VIDEO of them in bed plays on the screen. Dulaney sits on top of her and grabs her by the hair. He repeatedly smashes her head onto the floor.

MAN'S VOICE

Let her go!

Dulaney stops. He looks behind him.

HIS POV

a Standing in the bedroom doorway is Dr. Paley. He is holding
GUN at Dulaney.

it Dulaney stares at him with disbelief as he staggers to his
feet, his hand holding the wound on his shoulder. A short,
breathless LAUGH drifts out of Dulaney as he starts to put
tries all together. Rebecca stands up, holding her head as she
to catch her breath.

DR. PALEY

(to Rebecca)
Are you alright?

Rebecca NODS. Her face hardens.

REBECCA

You've got to kill him, Alan.

DR. PALEY

What?

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DULANEY

She's right, Paley. You've got to
kill me. She doesn't have to --
she's free -- she can't be tried
again -- but you, you planned it with
her. You supplied the Coke. You're
an accessory to murder.

REBECCA

Shoot him.

Paley struggles to make a decision. The gun shakes in his
hand. Suddenly, the whole scheme becomes clear to Dulaney.

DULANEY

Don't you see what she's doing? She
needs you to kill me. She's planned
it that way from the start. That's
why she phoned me tonight.

DR. PALEY

You called him?

REBECCA

No -- he's lying.

DULANEY

How's it supposed to work Rebecca? You and Paley celebrate your victory. You get me over here and provoke a fight so he has to rush in and save you -- but then he's given himself away as your accomplice -- now he has to kill me.

(to Paley)

After that I figure she'll tell the Police that you broke in. That you were crazed because we humiliated you in court?

REBECCA

Don't listen to him. Can't you see he's trying to turn you against me.

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DULANEY

(continuing; to
Paley)

Here's the good part. The truth dies with me and she turns State's evidence against you. It won't matter what you say. No one will believe your version -- you've already discredited yourself in court. You'll go away forever and she'll have the money all for herself. She's played us both perfectly.

Paley is becoming more and more confused. Dulaney moves towards him. Paley lowers the gun slightly.

REBECCA

Alan, listen to me. If you don't kill him it's over. Everything we did will be for nothing.

DR. PALEY

Shut up, Rebecca.

DULANEY

She's good isn't she? But maybe with you it's the real thing.

(points to the screen)

I'm sure all those nights she was fuckin' me she was thinking of you.

Confusion crowds Paley's mind.

DULANEY

I'm sure that every orgasm she had with me was faked.

DR. PALEY

That's enough.

DULANEY

I mean she only screwed me two or three times a night because she had to -- I'm sure she didn't enjoy it.

REBECCA

(softly)

I love you, Alan. You have to believe I love you. Kill him! Kill him and we can be together forever!

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DULANEY

That's right, she loves you. Just like she loved Roston and Marsh and me. Don't be a fool. You're nothing to her. The second you pull that trigger she'll turn on you.

Betrayal fills Paley's face. His eyes fill with tears.

DR. PALEY

(to Rebecca)

I loved you.

REBECCA

(tense)

Alan, don't let him do this. You're everything to me.

(she moves closer)

Give me the gun. Give me the gun and
I'll do it for you.

as
He
he
Paley stares at her -- his mind races. Pain fills his face
he fights to make a decision. Suddenly, his face tenses.
starts to raise the gun at Dulaney -- then just as suddenly
turns it on Rebecca and FIRES.

off
The bullet hits Rebecca in the chest. The force blows her
her feet.

Paley stares at her blankly. He slowly lowers the gun and
drops it to the floor, then staggers over to Rebecca.

ON REBECCA

she stares up through glazed, dead eyes.
body,
Paley takes her pulse. He breaks down, weeping over her
his tears signaling to Dulaney that she is dead.

EXT. REBECCA'S HOUSE - LATER - NIGHT

Police cars are lined up outside, their RED LIGHTS FLASHING.

INT. REBECCA'S LIVING ROOM - NIGHT

over
--
Members of the POLICE FORCE, along with FORENSIC PEOPLE go
the area. Dulaney sits on the couch. He looks indifferent
as if all emotion has been sucked out of him. Troxell is
beside him, taking notes. Dulaney looks up.

A BODYBAG on a stretcher is being wheeled out of the room.

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Dulaney follows it with his eyes. Cardenas enters from the
bedroom. They lock eyes.

CARDENAS

Paley's confessed to the whole thing.

It's like he's got no will to live
now that she's gone.
(thinks for a moment)
She almost got away with it. Ironic,
huh? Do you believe in karma, Frank?

Dulaney doesn't answer.

CARDENAS

Well -- call it what you want. Fate.
Destiny. We usually get what we
deserve in the end.

A beat. Dulaney looks at him wearily.

DULANEY

Can I go?

CARDENAS

(to Troxell)
You get his statement?

TROXELL

Yeah.

CARDENAS

Then you can go.

Dulaney gets up and starts for the door. Cardenas watches
him.

CARDENAS

Frank?

Dulaney turns around slowly. Cardenas reaches into his
RAINCOAT pocket and take out a VHS TAPE.

CARDENAS

I found this video in her room. It
has your name on it.

The two men lock eyes. There is a long silence between
them.

Dulaney waits for Cardenas' next move.

CARDENAS

(holding it out)
I assume it's yours.

Dulaney knows that Cardenas has seen it. A hint of a grateful
smile shows on his face. He takes the tape.

DULANEY

Thanks.

EXT. REBECCA'S HOUSE - NIGHT

A light RAIN falls. Dulaney walks out and heads towards the street. He stops -- looks back at the condo -- then walks down the street towards his car.

FADE TO BLACK
