

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

by Brad Mirman (second draft)

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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.

2

**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?

3

**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.

4

**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.

5

**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?

6

**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.**

7

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.

**SATTTLER**

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.

**SATTTLER**

An inquiry into what?

**CARDENAS**

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

**SATTTLER**

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?

9

**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?

10

**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.

11

**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?

12

**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.

13

**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?

14

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.

15

**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?

16

**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?

17

**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--

18

**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.

21

**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.

22

**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?

Dulaney appears moved by the passion of her words -- but  
he's 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.

23

**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**

Dulaney is at his desk, looking at PHOTOGRAPHS of Marsh and the 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

Michael looks at Dulaney somewhat confused. Dulaney tries to 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.

32

(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.

36

**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**

of Sharon is getting a load of washing ready. She picks up one  
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.

47

**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.

We Dulaney walks back to his desk and presses the PLAY BUTTON.  
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.

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

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.

71

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?

75

**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  
Rebecca.

Dulaney looks at the jury. What he sees isn't good. He 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.

76

**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.

81

**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.

82

**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.

83

**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**

86

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.

96

**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?

97

**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**

two  
fifties,

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

**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.

101

**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.

102

**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?

103

**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.

104

**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!

105

**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.

106

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**

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