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COLD CASE

"Hubris"

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COLD CASE

"Hubris"

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COLD CASE

"Hubris"

CAST LIST

LILLY RUSH
JOHN STILLMAN
NICK VERA
WILL JEFFRIES
SCOTTY VALENS

JASON KITE
ROY MINARD (1995, 2003, 2004)
BARBARA CARISE (1995, 2004)
HOLLY RICHARDSON *
MONIQUE
GRETТА
BARRY TEPLER (1995, 2004)
TRISH
SUSAN RICHARDSON (1995, 2004) *
MIKE RICHARDSON (1995, 2004) *
ARCHIE
JESUS TORRES (2003, 2004)

COLD CASE

"Hubris"

SET LIST

INTERIORS

HOMICIDE
 Storage/Hallway/Interview A/B
ESL CLASS
UNIVERSITY
 Elizabethan Club
 Minard's Office
 Reading Room
BARRY'S APARTMENT/BEDROOM
TRISH'S CAR
RICHARDSON LIVING ROOM *
MINARD'S APARTMENT
CONSIGNMENT STORE

EXTERIORS

WEST PHILLY STREET - NIGHT
SCHUYLKILL RIVER - NIGHT
OFFICE BUILDING - DAY (PHILLY)
OUTDOOR PLAZA - DAY (PHILLY)
UNIVERSITY CAMPUS - DAY/NIGHT
UNIVERSITY WALK - DAY/NIGHT
NORRISTOWN PROSTITUTION ZONE- DAY
RICHARDSON HOME - DAY *
DA'S OFFICE/STREET - NIGHT
MINARD'S HOME - DUSK

COLD CASE

"Hubris"

TIME SPAN

Scenes 1-13	Day 1
Scenes 14-16	Dusk 1
Scene 17	Night 1
Scenes 17A-27	Day 2
Scene 28	Dusk 2
Scenes 31-33	Night 2
Scenes 34-40	Day 3
Scenes 41-42	Dusk 3
Scenes 43-47A	Night 3
Scenes 48-55	Day 4

"HUBRIS"

FADE IN:

MUSIC: "Strong Enough" by Sheryl Crow plays over --

1 INT. UNIVERSITY - ELIZABETHAN CLUB - NIGHT - 1995 1

May, 1995. Renaissance paintings hang on the walls. Leather-bound books line the shelves. It's an academic backdrop for a festive event. And that's what this is: an end-of-year wine and cheese party for the art history department.

PROFESSOR ROY MINARD (pronounced Mi-NARD) holds court, chatting up a bevy of co-eds, including his Teacher's Assistant, BARBARA CARISE (22). He's 35, handsome and scholarly, but with a sexy vibe you can't miss. And as we POP AROUND to his enraptured listeners, it's abundantly clear that something extra curricular is going on with one of these hopeful young women.

HOLLY RICHARDSON watches Minard from the fringe. She's an attractive 20 year old, reserved, independent, academic herself. Definitely not the type to have an illicit affair with her professor. But now Minard catches her eye -- a signal... *

2 INT. MINARD'S OFFICE - NIGHT - 1995 2

Minard and Holly kissing on the couch. Guess Holly is the type --

3 EXT. WEST PHILLY - NEIGHBORHOOD STREET - NIGHT - 1995 3

Holly moves down the sidewalk, pulls on a light coat. As she passes under a street lamp, we see her wipe away a tear. She moves on, feeling better...unaware that she's being followed.

THE FOLLOWING FIGURE trails behind her. His hand drifting across the back of a car trunk, SNAPPING off the thick radio antenna of an older-model car.

HOLLY hearing the SNAP behind her. She stops, turns back, concerned. Sees nothing. Then continues on.

THE UNSEEN FOLLOWER gets closer and closer to Holly. As she turns, there's a glint of recognition in her eyes before the antenna thrashes down at her. She SCREAMS OUT. But over and over again, the antenna beats down on her, driving her to the ground...

4 EXT. SCHUYLKILL RIVER - NIGHT - 1995 4

Holly lies peacefully under the water's surface, eyes looking to the sky, hands imploringly open. MUSIC OUT.

5 INT. STORAGE ROOM - DAY - 1995 5

A fresh white box is placed on a shelf. It's labelled "Richardson, H. H-95-102. May '95" *

6 INT. HOMICIDE - DAY - 2004 (DAY ONE) 6

January, 2004. RUSH approaches ROY MINARD, who stands reading the notices on a bulletin board. Minard is now 43, in rumpled clothes, verging on disheveled. The eight years have been hard on him. *Flashback to the younger, more polished version of Minard, nine years ago before returning to the present,* as Rush holds out her hand --

RUSH

Detective Rush, cold jobs.

MINARD

(self-deprecating)

Roy Minard, Fallen from Grace.

RUSH

Is that right.

MINARD

You're looking at a ruined man, I'm afraid.

He forces a smile, trying to be upbeat. Rush doesn't know quite what to make of him --

RUSH

Want to sit down?

MINARD

(as they do)

I was a professor at the University enjoying a quiet life of arts and letters...when I suddenly became embroiled in a murder case. My unfortunate role was as number one suspect.

RUSH

Who had the unfortunate role of victim?

MINARD

Holly Richardson. *

(CONTINUED)

6

CONTINUED:

6

He shows her a newspaper, headlined "UNIVERSITY STUDENT
MURDERED. PROFESSOR SUSPECTED." Photos of Holly and Minard --

MINARD (CONT'D)

She was one of my students. Very
promising young mind.

RUSH

Killed on campus?

*

MINARD

Nine years ago...whipped and strangled
with a car antenna. Awful.

RUSH

There must have been a reason you
were investigated.

MINARD

And one reason only. Holly and I
were having an affair.

RUSH

Ah.

MINARD

Which I lied about at the time.

RUSH

Why?

MINARD

Why does any philanderer lie? I was
married. Ashamed of my behavior.

*

RUSH

Covering your tracks.

MINARD

(nods)

And my dishonesty on that matter was
seen as guilt in this far more serious
charge.

(beat)

The press went to town, my wife and
child left town -- and I was soon
relieved of my professorship and
banned from campus.

*
*
*
*
*

RUSH

Well you're here talking to me, so
clearly you weren't convicted of
anything.

(CONTINUED)

MINARD

Not in a court of law.

RUSH

And you're innocent, of course.

(CONTINUED)

6 CONTINUED: (3)

6

MINARD
You've heard of Richard Jewell?

RUSH
Yeah.

MINARD
He and I would have a lot to talk
about. Both anti-heroes in an epic
Greek tragedy.

*
*

RUSH
So why come in today, Roy?

MINARD
I saw this in the paper.

Minard digs in his pocket, comes up with a tiny newspaper
clipping. Hands it to Rush --

MINARD (CONT'D)
A prostitute in Norristown was killed
and dumped in the Schuylkill two
weeks ago. Same as Holly.

RUSH
Lotta bodies are dumped in the river.

MINARD
This young woman was also killed
with a car antenna.

Rush reacts; it's something --

MINARD (CONT'D)
I read that and thought, maybe I've
found my one-armed man.

RUSH
Now you're Richard Kimble.

MINARD
If there is some connection, maybe
you can solve two murders.
(smiles)
And save my life in the process.

*
*
*

He looks at her, expectant. He may be broken, but he's
charming. Off Rush --

*
*

CUT TO:

MAIN TITLES.

END TEASER

ACT ONE

FADE IN:

7 INT. STORAGE ROOM - DAY

7

Rush and VALENS are going through the contents of Holly Richardson's box with STILLMAN --

*

VALENS

Holly Richardson, 21. Killed in West Philly, May '95. Fourteen lashes with an antenna before he strangled her with it.

*

STILLMAN

Little humiliation before the grand finale.

RUSH

Dumped in the Schuylkill. Doer was probably trying to wash away evidence.

STILLMAN

But they still found semen.

VALENS

Professor Minard's?

STILLMAN

Yup.

VALENS

So they did it the night of the murder. Outside of that what do we got?

RUSH

He and Holly were at the same party at the...

(off report)

Elizabethan Club that night. Some people saw them having words.

VALENS

"Words". I love how them Ivy Leaguers talk.

RUSH

They had a fight, okay Dummy?

VALENS

And that's the whole case?

(CONTINUED)

7

CONTINUED:

7

STILLMAN

About it.

(CONTINUED)

VALENS

That's nothing. Why'd this guy get the pinch?

RUSH

He lied about the affair 'til the DNA came back. Then he changed his story.

STILLMAN

Got a lawyer right away. Said some things to the press that people read as guilty.

VALENS

And how do we think this new murder comes into play?

RUSH

(off the news article)

This hooker job had a pretty similar M.O. -- the antenna, the river dump.

STILLMAN

Worth getting a look at the Norristown file.

VALENS

Vera won't mind taking a ride.

STILLMAN

This professor still teaching Art History?

RUSH

English As A Second Language.

VALENS

Step or two down.

RUSH

Paid a high price if he's innocent.

VALENS

Or if he's guilty, he's gotten a lot of free years.

STILMAN

So reinvestigate him, too.

Off which --

*
*
*
*
*
*
*
*

8 OMITTED

8

9 INT. ESL CLASS - DAY

9

20 students pour out the classroom door. All ages, all races.
Written on the chalkboard: "Chickens lay. People lie."
Rush and Valens enter, find Minard packing up his notes. He
lights up, seeing Rush --

MINARD

We meet again.

(CONTINUED)

RUSH

Professor Minard, my partner Scotty Valens.

As Minard shakes Valens' hand --

MINARD

You're very kind to call me "professor". But around here I'm just "Mr. Roy."

VALENS

Yeah, okay.

MINARD

Does this visit mean there was something to my amateur detective's theory?

RUSH

We don't know yet.

MINARD

I've filled a lot of time the last nine years reading mystery novels. Thought maybe I was getting carried away.

VALENS

We haven't seen the file from Norristown yet. But we were wondering where you were the night that hooker got killed.

MINARD

Oh. Right.
(hadn't thought of it)
Well, I teach nights, Monday through Thursday. What night was she killed?

RUSH

It was a Tuesday.

MINARD

Then I was here. 22 witnesses will say the same, in broken but improving English.

VALENS

Lying about your affair with Holly got you in a lot of hot water.

MINARD

I was arrogant.

(MORE)

(CONTINUED)

9

CONTINUED: (2)

9

MINARD (CONT'D)

Bill Clinton lied to America about
the intern, I lied to Philadelphia.

*
*

RUSH

But you both got caught in the end.

MINARD

I wouldn't do it again. DNA will
get you every time.

RUSH

So when Holly was killed -- how were
you two getting along?

MINARD

In my first interview, I said things
were great.

RUSH

(holds up his interview)
I know.

MINARD

But to be honest...there was some
tension.

And we go to --

10

INT. MINARD'S OFFICE - DAY - 1995

10

March. "Baby I Love Your Way" by Big Mountain plays over
scene. Holly lounges on Minard's couch, her legs in his lap
as he grades papers --

*
*

HOLLY

If I had a small dinner party, would
you come?

MINARD

Small, like you and me?

HOLLY

Maybe six people. Eight.

MINARD

No, I wouldn't.

HOLLY

Why not?

MINARD

(he's said it before)
Holly, there are rules.

(CONTINUED)

10 CONTINUED:

10

HOLLY

I want to be with you in public.

MINARD

(simple)

You can't.

HOLLY

Don't you ever think about me when
you're not in this office?

MINARD

Sure. Thinking is perfectly fair.
Seeing each other outside these four
walls -- not possible.

HOLLY

What if I don't like those rules
anymore?

He gestures toward the door. A challenge. Holly stares
back at him, knows he'll let her walk out. She stays planted --

11 INT. ESL CLASS - RESUME

11

Rush, Valens, Minard --

VALENS

Sounds like you laid it out pretty
clear.

MINARD

My campus and home life stayed
separate. No contact outside of
office hours.

RUSH

Is that what you called it?

MINARD

Not even phone calls.

RUSH

Here's the deal, Roy. If we look at
this case again, you gotta be an
open book this time.

MINARD

Done. In fact....

He goes to his briefcase, takes out a list on yellow legal
paper. Gives it to her --

(CONTINUED)

11 CONTINUED:

11

MINARD (CONT'D)

I was hoping you might take on a forgotten man's cause.

RUSH

What is this?

MINARD

A list of young women, who were also...

VALENS

Conquests?

Minard holds up his hands; doesn't like the word, but, yes --

RUSH

Did you offer these names in the first investigation?

MINARD

No, I was pretending Holly was the only one.

(re: list)

They'll probably badmouth me. You'll hear about a lot of bad behavior -- but nothing that says murder.

Off which --

12 EXT. OFFICE BUILDING - DAY (PHILADELPHIA)

12

Rush with MONIQUE, 35, beautiful, wounded --

MONIQUE

He toyed with me my whole sophomore year.

RUSH

Treated you bad?

MONIQUE

Like a piece of ass. Seduced me with poetry and wine during office hours -- pretended not to know me if I saw him on campus.

RUSH

You think he murdered Holly?

MONIQUE

He got a lawyer pretty fast.

A beat. Monique seems to think that's definitive --

(CONTINUED)

12 CONTINUED:

12

RUSH

I'll tell you a secret, Monique --
that's actually the smart thing to
do.

MONIQUE

Seems like the guilty thing to do,
to me.

Off Rush, not so sure --

13 EXT. OUTDOOR PLAZA - DAY (PHILADELPHIA)

13

Valens with GRETТА, 33. She's on a cigarette break --

GRETТА

I was sick in love with that jerk.

VALENS

(has transcripts)

I see you took two different art
history courses with him, Spring of
'92.

GRETТА

'Cause I couldn't get enough of him.

(beat)

You know how vile it is to know you
were with a murderer?

VALENS

Why do you think he's a murderer?

GRETТА

I read the papers.

VALENS

Uh huh.

GRETТА

He told City Magazine he didn't do
anything to "hurt that girl." Pretty
strange word choice, don't you think?

VALENS

(shrugs)

So was he ever violent with you?

GRETТА

No.

VALENS

Possessive? Scary, at all?

(CONTINUED)

13 CONTINUED:

13

GRETTA
(has to admit)
No.

VALENS
But you still think maybe he coulda
whipped and strangled this Holly to
death.

GRETTA
I read the papers.

Off Valens, skepticism growing --

14 INT. UNIVERSITY - READING ROOM - DUSK

14

BARBARA (O.S.)
Roy Minard...

Rush and Valens with BARBARA CARISE in a quiet reading room.
Some colleagues work nearby correcting blue books, etc.
She's 32, classy, refined, a professor herself now. FLASH
OF BARBARA at 23 --

BARBARA (CONT'D)
Don't say that name too loudly around
here.

RUSH
We need to know about your
relationship with him.

VALENS
(off her look)
In '94?

Barbara looks around; quiet --

BARBARA
I'm on the faculty now. It'd be bad
for me if that got out.

RUSH
Is that why you kept it from the
police nine years ago?

BARBARA
I was never asked.
(beat, then low)
Look, this isn't the popular opinion
on campus...but Roy didn't kill Holly.

She's the first old girlfriend to say this --

(CONTINUED)

14

CONTINUED:

14

VALENS

You don't think so?

BARBARA

He was unethical. But not a murderer.

RUSH

You didn't think he was unethical in '94.

BARBARA

That's true. I didn't really get what an abuse it was 'til I started teaching.

*

RUSH

'Cause he held a grade over your head?

BARBARA

It's just so easy to impress students. And Roy was charismatic.

RUSH

(nods)

We've met him.

VALENS

Did you know Holly Richardson?

*

BARBARA

(nods)

I tried to warn her not to get in too deep with Roy. Talked to her that night, at the Elizabethan Club...

15

INT. ELIZABETHAN CLUB - NIGHT - 1995

15

Minard and Holly have now returned to the party -- just in time, as his wife and five-year-old son, Emmett arrive. He scoops up his son, chats in a circle with his wife, Grace. His arm around her. A picture perfect family. HOLLY watches them, pained. Paula Abdul's "My Love Is For Real" plays over as BARBARA joins her --

*

BARBARA

Not so fun seeing them in the flesh, huh.

HOLLY

What?

BARBARA

The wife. The kid.

(CONTINUED)

15 CONTINUED:

15

HOLLY

No. It's not.

BARBARA

Holly. This time last year, I was standing right where you are.

HOLLY

Did you feel like you'd just been hit by a truck?

BARBARA

Yeah.

(then)

He's happy with them. He won't leave.

HOLLY

Why does he have affairs if he's happy?

BARBARA

I don't know his psychology. But there's a new girl every year. And the year's almost over.

HOLLY

I think it's different this time.

Barbara looks at her, shrugs. Can't teach the blind to see --

16 INT. READING ROOM - RESUME

16

Rush, Valens, Barbara --

BARBARA

I felt for her. I was her at one point.

(beat)

But she was upset at him, not the other way around.

Off which --

CUT TO:

17 INT. HOMICIDE - NIGHT

17

Rush and Valens come in, join VERA and JEFFRIES, poring over copied documents and crime scene photos of Lenore Grandy's case file. Vera and Jeffries are disgruntled --

VERA

So after two hours making copies of every page of this Norristown job --

(CONTINUED)

17

CONTINUED:

17

RUSH

Stillman told us about the flat tire.

JEFFRIES

And that precinct's copier is from
the mimeograph era --

VALENS

Guys, it was bad luck.

But Vera and Jeffries are determined to have the grievance
aired. Rush and Valens look through the file as they bitch --

VERA

We finish up your dog call, finally
get outta traffic on Ridge Pike...

VALENS

(re: documents)

Prostitute's name was Lenore Grandy.

JEFFRIES

...And Bam! And we were in the fast
lane.

RUSH

Jeffries. Vera. Thank you. You
risked your very lives for this job.

VALENS

Now can we talk about Lenore Grandy?

VERA

Whipped fourteen times with a car
antenna. Then strangled with it.

JEFFRIES

Dumped in the Schuylkill.

VALENS

Just like Holly.

VERA

And here's the money.

Vera hands Rush two crime photos. Rush holds them next to
one another. Can't believe it.

RUSH

Wow.

Rush looks at the photos of Holly and Lenore -- both on their
backs in the water, hands up and open, perfectly matched.

END ACT ONE

ACT TWO

17A INT. HOMICIDE - DAY (DAY TWO)

17A

Stillman joins Rush and Valens, checking out the photos.
Vera and Jeffries at desks around them --

RUSH

Gotta be the same doer.

VALENS

How does no one catch this?

VERA

Different counties. The computers
don't talk.

STILLMAN

Roy Minard got an alibi for this
second murder?

RUSH

(nods)

He was teaching his class that night.
It checked out.

*

Jeffries, on the computer, pulls a sheet from the printer --

JEFFRIES

I got something to run with.

STILLMAN

Yeah?

JEFFRIES

Cross referenced names from vice
sweeps in Norristown with University
alumni records. Two hits.

Rush and Valens both take a sheet --

RUSH

(reading)

Clarence Grimes, graduated twenty
years ago.

STILLMAN

He wouldn't know Holly.

VERA

(points to Valens'
sheet)

But Barry Tepler would. He was in
school, same time as her.

(CONTINUED)

17A CONTINUED:

17A

VALENS

And lives eight blocks from where
Lenore was dumped.

STILLMAN

Someone should go to Holly's parents.
Tell 'em Minard's not the only suspect
now.

RUSH

They're not too far from Barry's.

Off which --

18 OMITTED

18

19 INT. BARRY'S APARTMENT - DAY

19

Rush and Valens with BARRY TEPLER; 29, wild-eyed, disheveled,
almost in a sweat. The room is full of art books, charcoals,
paints, a few unfinished canvases. A pack rat's trove of
keepsakes in shoe boxes and art bins; stacks of books and
newspapers, from floor to ceiling. Barry's disoriented to
have strangers there --

BARRY

I don't have people over.

RUSH

We're here about Holly Richardson.

*

Barry is instantly agitated --

BARRY

Don't bring her up.

VALENS

Why not?

BARRY

I stayed away from Holly, just like
she told me to.

Rush and Valens: what'd they just stumble into? --

VALENS

Holly told you to stay away, Barry?

BARRY

She invited me home for Thanksgiving.
I misinterpreted her gesture of
friendship for a deeper interest. I
changed my behavior when she relayed
her true feelings.

(CONTINUED)

19 CONTINUED:

19

VALENS
Your therapist tell you that?

RUSH
Or lawyer?

BARRY
(emphatic)
When she asked me to leave her alone,
I did.

And we go to --

20 OMITTED

20

21 EXT. UNIVERSITY CAMPUS - DAY (1995)

21

Lisa Loeb's "Stay" plays over scene. March. Alive with students, between classes. Holly walks toward a building, see Barry (before his illness) ahead, sitting on a bench. Seeing her, he gets up and approaches --

*

BARRY
Hi.

HOLLY
What are you doing here?

BARRY
I go to school here.

HOLLY
(looks to the building)
You don't have classes in Williams Hall.

BARRY
I wanted to see you.

HOLLY
Barry. You're following me.

BARRY
I like you.

HOLLY
I'm not interested in you that way.

BARRY
(confused)
You took me to meet your parents.

HOLLY
It was Thanksgiving. You didn't have anywhere to go.

(CONTINUED)

21 CONTINUED:

21

BARRY

(beat)

Maybe we should talk about it..?

HOLLY

(firm)

No. I don't want to talk. I don't want you to call me, or follow me.

BARRY

Uh huh.

She digs into her backpack, comes up with three letters. Hands them to him --

HOLLY

And I don't want any more letters.

BARRY

Those are yours.

HOLLY

No. They're yours.

Barry takes the letters. Deep hurt. As Holly moves off --

22 INT. BARRY'S APARTMENT - RESUME

22

Rush, Valens, Barry --

VALENS

So you stalked Holly.

BARRY

I pursued her with too much enthusiasm.

RUSH

You still have those letters, Barry?

BARRY

(deer in the headlights)

No.

Bad liar. Rush leans over the desk, picks up a slip from one of the many stacks --

RUSH

You save dental reminders from three years ago, but not those letters?

BARRY

I was in my dorm room when she was killed.

(CONTINUED)

22 CONTINUED:

22

VALENS

Where were you when Lenore Grandy
was killed?

BARRY

I don't know who that is.

VALENS

Hooker. Murdered, January 6th.
Eight blocks from here.

BARRY

That was a Tuesday. Tuesdays I paint.
Have therapy at five. Then go to
Wawa, get a Red Bull and a Newsweek.
Home by ten.

Under this, Valens has been looking at multiple prescription
bottles on the nightstand --

RUSH

*Plenty of time for prostitutes in
that schedule.*

BARRY

I don't use prostitutes.

Valens holds up a bottle of pills --

VALENS

Risperdal.
(off his nod)
You got schizophrenia?

BARRY

Yeah.

VALENS

Hear voices? God talkin' through
the garbage?

Valens' face is hard; there's something personal about it --

BARRY

I'm better now.

VALENS

Tough gettin' better.
(re: pills)
You stop taking these, you can fall
into psychotic behavior.

BARRY

I take 'em.

(CONTINUED)

22 CONTINUED: (2)

22

VALENS

Maybe you lapsed right around January 6th. Voices started sayin' you should hurt that hooker...

BARRY

I don't go near those whores.

Off which --

23 EXT. NORRISTOWN - PROSTITUTION ZONE - DAY

23

Rush and Valens on a seedy street, girls selling themselves, cars slow to check out the goods. They're with TRISH, mid-20s, average-looking hooker. She holds Barry's photo --

TRISH

He comes here all the time. Hangs around, tries to talk to us.

Rush and Valens exchange a look. Flatly contradicts Barry --

RUSH

He ever talk to your friend Lenore?

TRISH

Oh he 'specially liked her. Stared at her from across the street.

(surprised)

He the one killed her?

VALENS

We don't know.

TRISH

I figured it was a bad john did it.

VALENS

This kid was never Lenore's trick?

She thinks for a minute --

TRISH

He went up to her once, said he loved her "flaxen" hair. Asked would she go back with him.

*
*

VALENS

She go?

TRISH

(shakes head)

He didn't have money. Oh man, I never even thought it could be that creep...

(CONTINUED)

23

CONTINUED:

23

RUSH

We don't know that it is, Trish.

TRISH

Thought you guys would blow Lenore off. Dead hooker, who cares?

RUSH

No one's gettin' blown off.

As if Rush and Valens are her new pals --

TRISH

Com'ere. I wanna give you something.

They follow Trish around the corner to her old Dodge Dart parked at the curb, packed to the gills with belongings --

24

INT. TRISH'S CAR - CONTINUOUS - DAY

24

Trish gets into the driver's seat. Waves at Rush --

TRISH

Get in.

(to Valens)

Not you. Her.

Rush gets in the passenger seat. Trish has her whole life in her car, photos taped to the dashboard, jewelry hanging from the rear view mirror --

RUSH

Tight fit in here.

TRISH

I'm not staying anywhere right now.

(rummaging)

Lenore and me met when we was studyin' to be beauticians. Hit it off right away.

*
*
*

RUSH

Best friends, huh?

Trish nods, finds a strip of booth-style photos of her and Lenore. Shows it to Rush -- two regular girls hamming it up -- big grins, monkey faces, showing off diamond belly rings.

TRISH

That's us.

(hands it to Rush)

You should have a real picture of her. Not a mug shot.

(CONTINUED)

24 CONTINUED:

24

RUSH

What's this last one?

TRISH

Lenore had this rich john. He was
gettin' a divorce, so he gave Lenore
the diamond earrings he'd just bought
his wife.

RUSH

Nice.

TRISH

'Stead of just keeping 'em for
herself, she gives me one. We made
friendship rings...but for the belly.

Trish leans back, pulls up her multiple layers, shows Rush
the big stone in her belly-button.

RUSH

Lenore had the other one, huh?

TRISH

Wore it all the time.

Off which --

24A EXT. RICHARDSON HOME - DAY

24A*

Rush and Valens approach the front door, knock --

RUSH

Any mention of a diamond belly ring
in the Norristown report?

VALENS

(shakes head no)

Doer probably took it.

The door is answered by SUSAN RICHARDSON; 50s, sad, weary --

*

SUSAN

You're the detectives?

RUSH

(shows her shield)

Rush and Valens.

She lets them in --

25 INT. RICHARDSON LIVING ROOM - DAY

25*

Rush and Valens sit with Holly's parents, Susan and MIKE
RICHARDSON (mid 50s).

*

(CONTINUED)

25

CONTINUED:

25

Both worn from the loss of their daughter --

SUSAN

This is difficult for us. We only
had one child.

RUSH

We understand.

*

*

*

*

*

(CONTINUED)

25 CONTINUED: (2)

25

MIKE

We already know who killed our daughter.

VALENS

We have another suspect to ask you about.

MIKE

(tense)

Maybe I wasn't clear. Roy Minard killed Holly.

VALENS

Maybe I wasn't clear. We're Homicide, and we're looking at someone else.

Rush gives him a look -- go a little softer.

SUSAN

Who?

RUSH

Barry Tepler. He went to college with Holly.

SUSAN

He was here for Thanksgiving.

MIKE

That kid was harmless.

VALENS

Mr. Richardson, if someone else is responsible, don't you want to know that?

*

MIKE

I know who killed Holly. A father knows.

RUSH

Well Barry was infatuated with your daughter...

MIKE

So was Minard.

And we go to --

26 INT. RICHARDSON LIVING ROOM - DAY (1995)

26*

Dionne Ferris's "I know" plays over scene. April. Same home, nine years earlier. Holly is on the phone, having an intimate conversation.

*

(CONTINUED)

26 CONTINUED:

26

Susan brings out a birthday cake in the b.g.

(CONTINUED)

26 CONTINUED: (2)

26

Mike comes down the stairs with a small wrapped present.
Can't help but hear --

HOLLY
(into receiver)
I'll come back early...if you'll
break the rules and go to a movie
with me. In public.

Holly now sees her father; stiffens --

HOLLY (CONT'D)
My mom has the cake out, I better
go.

Holly hangs up, ignores her father's stare. She smiles,
eyes the present --

HOLLY (CONT'D)
Is that for me?

MIKE
Yeah.

HOLLY
A ticket to Paris?

MIKE
Who was on the phone?

HOLLY
A friend from school.

MIKE
Someone called for you earlier. A
man.

HOLLY
Dad. I'm not a kid.

MIKE
Then talk to me like an adult.

HOLLY
(few beats)
He's my Art History professor.

Off Mike, stricken --

27 INT. LIVING ROOM - RESUME

27

Mike, Susan, Rush, Valens --

(CONTINUED)

27 CONTINUED:

27

MIKE

He seduced Holly. Fell in love with her, and who wouldn't? She was so damn... special.

Off Rush and Valens --

28 INT. MINARD'S APARTMENT - DUSK

28

Small. Simple furniture. But Minard still has a foot in his past world -- a shelf of books, his classical music library, some of which PLAYS ON THE STEREO. Even a draped fine fabric is slung over the couch. Rush and Valens stand with Minard, confrontational --

RUSH

Thought you kept your home and campus life separate, Roy.

VALENS

Not even a phone call.
(to Rush)
Ain't that what he said?

MINARD

That's right.

RUSH

Except you called Holly on her birthday, at her parents house.

MINARD

(remembering)
Oh...right. Yes, I did.

RUSH

Open book, remember Roy?

MINARD

I forgot about that.

VALENS

Maybe you were a little more invested in Holly than you're telling us?

RUSH

You got some other motive here, Minard?

MINARD

(pointed)
My motive is to get my life and my career back on track.

(MORE)

*
*
*
*
*
*

(CONTINUED)

28

CONTINUED:

28

MINARD (CONT'D)

And as far as that phone call goes,
Holly insisted I call her on her
birthday. Said if I didn't, she'd
call me.

*
*
*
*

VALENS

So what? You said your wife knew
about the affairs.

(CONTINUED)

MINARD

Knowing in the back of your mind and
hearing a girl's voice on the line...
they're different.

RUSH

Holly told her dad she broke things
off with you in April. But you were
still going strong in May.

MINARD

(shrugs)

You tell your dad the truth about
your sex life?

Rush softens slightly; sees his point. Valens points to a
wicker newspaper basket, piled high with articles --

VALENS

What's all that?

MINARD

228 articles about Roy Minard,
murderer.

Minard points to a framed certificate, hanging on his wall --

MINARD (CONT'D)

President's Award for Outstanding
Lecturer. Why doesn't that make the
news?

RUSH

People like a story.

MINARD

(lights up)

You're a post-modernist.

RUSH

What?

MINARD

That's the crux of the theory. Social
construction of reality.

VALENS

We don't know what that means.

MINARD

Society needs a narrative.

(MORE)

(CONTINUED)

28

CONTINUED: (3)

28

MINARD (CONT'D)

(now he's the 1995

Minard)

Given seemingly random facts and events, we need to weave them into a story.

(back to present)

Otherwise the world doesn't make sense.

RUSH

I can see that.

MINARD

How do we process this beautiful young girl dying? Killed on her Ivy League campus? We can't, not without a perpetrator. So if one isn't obvious, we find one. We assign blame. It makes the story complete. An action -- an explanation. Order restored.

VALENS

'Why people gotta believe in God too.

MINARD

Exactly. Too many unanswerables without Him.

Rush and Valens are engaged, impressed. This guy is a good professor --

RUSH

Makes some sense.

MINARD

I'd find it even more fascinating if I weren't the foil of it all -- but, yes. It makes sense.

Off Rush and Valens --

29

OMITTED

29

30

OMITTED

30

31

EXT. DA'S OFFICE - NIGHT

31

Rush finds KITE, leaving for the evening --

RUSH

Kite.

(CONTINUED)

31 CONTINUED:

31

Kite starts walking; she does too --

KITE
Office is closed, Rush.

RUSH
You remember the Holly Richardson
job?

*
*

KITE
Everyone wanted that one.

*

RUSH
Why? There was nothing on it.

KITE
Pretty Ivy League girl, philandering
professor...kind of case 'gets you
on Court TV.

RUSH
Where you'd look like a fool, 'cause
the Commonwealth had crap.

KITE
I guess.
(shrugs)
Hey, have you eaten?

RUSH
(ignores that)
Look, I need a search warrant on
this kid Barry's place. You know
any Norristown D.A.s?

KITE
(ignores that)
'Cause I haven't eaten.

RUSH
I need it right away. This kid knows
we're looking at 'em.

Kite stops in front of a restaurant --

KITE
Sit with me and run the case. Or
we'll do it tomorrow. I have fifteen
minutes open at 4:30.

Kite disappears inside. Rush reluctantly follows --

32

INT. HOMICIDE - NIGHT

32

Valens and Stillman, the two case files in front of them --

STILLMAN

Barry Tepler fits for both jobs?

VALENS

I got a narrative on him.

STILLMAN

A what?

VALENS

A story that adds up.

(beat)

He had it bad for Holly, right?

Gets rejected by her. Then he's hanging around this hooker Lenore the last few months --

STILLMAN

Who he claimed he didn't know.

VALENS

-- who also rejected him. Both girls end up dead in the water.

STILLMAN

But if he's so in love with them, why no sexual element to the murders?

VALENS

Barry's schizophrenic. Lotta people with that condition, no sex drive. And the voices you hear, they're powerful. They tell you to kill someone, you do it.

STILLMAN

(beat)

You're knowledgeable, huh?

VALENS

Yeah, I know someone.

He doesn't offer more. Stillman changes the subject --

STILLMAN

Where's Lil?

VALENS

Gettin' a warrant for Barry's.

(MORE)

(CONTINUED)

32 CONTINUED:

32

VALENS (CONT'D)

We find that hooker's belly ring,
those letters to Holly -- maybe he
starts owning up.

Off which --

33 EXT. STREET - NIGHT

33

Rush and Kite walk back from the restaurant, maybe after a
glass or two of wine. A light snow is starting --

KITE

So what do you think of Professor
Minard?

RUSH

(shrugs)
Kind of a cad.

KITE

But a charming one?

RUSH

I guess.

KITE

You figure a guy's bad news if he
mixes work and pleasure?

RUSH

I don't got a big opinion on that.

KITE

Uh huh.

He stops. She starts to back away, ready to break this up --

RUSH

So I'll call this Norristown guy in
the morning.

KITE

How come we always talk about work?

RUSH

'Cause we work together?

KITE

Tell me something personal.

RUSH

No.

(CONTINUED)

33 CONTINUED:

33

KITE

Why not?
(beat)
Come on, Rush. Why not?

RUSH

Because...I'm bad at that. And I
gotta go.

KITE

Let me walk you.

RUSH

(touches gun)
I'll be fine. I'm packing.

KITE

Stand still, okay?

Rush stiffens, uncomfortable, as she realizes his intention --

RUSH

What are you doing?

KITE

(almost clinical)
I'm gonna kiss you.

RUSH

No.

KITE

Just give it a try.

RUSH

Kite, come on.

KITE

All you gotta do is stand there,
don't panic. It's over in three
seconds.

He leans in, kisses her. Not lascivious. Short. Not awful --

KITE (CONT'D)

Sit with it overnight. See how it
settles in.

He goes. Rush, a little stunned, heads in the other direction --

END OF ACT TWO

ACT THREE

34 INT. BARRY'S APARTMENT - DAY (DAY THREE)

34

Barry holds the search warrant, pacing helplessly as Rush, Valens, along with Marcus and Beckner, two Norristown detectives, toss his room --

BARRY

Everything has its place. Everything has its place.

RUSH

Read the warrant. We got a right to do this.

BARRY

Why are you doing this to me? What did I do wrong?

VALENS

You lied about that flaxen-haired hooker. Asking her home and all?

*

BARRY

I just wanted to paint her.

He touches a canvas, a rough likeness to Lenore. Rush now finds envelopes sticking out of a book --

RUSH

Pay dirt.

Valens stops, sees Rush has what she's looking for. Three envelopes addressed to Holly Richardson --

*

RUSH (CONT'D)

Guess you lied about having these letters to Holly too.

BARRY

(now soft, pleading)

Please don't take those.

RUSH

I gotta read 'em Barry.

Rush opens one of the letters, which sends Barry into angry agitation, tears --

BARRY

They sent you to ruin my life.

(MORE)

(CONTINUED)

34

CONTINUED:

34

BARRY (CONT'D)

I know they watch in the shadows
outside. In the closet, behind the
coats...

VALENS

(with judgment)

Stress is bringin' on an episode.

BARRY

You think I can't hear it?

VALENS

Take him out for some air, will ya?

Beckner grabs Barry. As he leads him out --

BARRY

That high pitch? Like a whistle?
That tries to make you crazy?

Rush can see Barry's behavior is getting to Valens, but he
keeps it close to the vest. About the letter --

VALENS

What's it say?

RUSH

(reading; confused)

To my Holly: If thou wilt needs
marry, marry a fool; for wise men
know well enough what monsters you
make of them...

VALENS

That some kinda poetry?

RUSH

(doesn't know either)

Maybe Shakespeare?

Off which --

35

INT. HOMICIDE - DAY

35

Rush, Valens, Vera and Jeffries are all at their desks, their
faces buried in Cliff's Notes for Hamlet (Valens), Romeo and
Juliet (Vera), Merchant of Venice (Jeffries), Love's Labour
Lost (Rush) --

JEFFRIES

No belly ring at Barry's?

(CONTINUED)

35 CONTINUED:

35

VALENS

(shakes head)

Turned his place inside out. Maybe
sold it for cash.

A long silence as they struggle to understand --

VERA

(reading)

"Who set this ancient quarrel new
abroach?" What the hell? I thought
this was about a girl on a balcony.

RUSH

Just find the quote from Barry's
letter.

JEFFRIES

Hold up.

(found something)

"Is your name Shylock?"

RUSH

That's not the quote.

JEFFRIES

I know. Just the first thing I've
understood in about an hour.

VALENS

It's here. In Hamlet.

Jeffries throws down his Cliff's notes --

JEFFRIES

Thank God.

VALENS

(reading)

If thou wilt needs marry, marry a
fool; for wise men know well enough
what monsters you make of them. To
a nunnery, go and quickly, too.

(thinks a beat)

Hamlet says it to Ophelia. Looks
like it was a one-sided kind of love.
He rejects her.

JEFFRIES

But Barry's the one rejected.

RUSH

Right.

(CONTINUED)

35 CONTINUED: (2)

35

VERA

Flip to the back. How's it end?

Valens goes to the back of the Cliff's Notes, scans.

VALENS

She goes mad and drowns.

JEFFRIES

Both our vics were found in the drink.

VERA

The "drink"? You the Bard now?

VALENS

Monster could mean Barry's illness.

RUSH

He blames it on Holly?

VALENS

Let's find out.

As Valens and Rush stand --

RUSH

(to Jeffries and Vera)

'Bout that belly ring, Scotty's right.
Barry coulda sold it. You wanna
check consignment and pawn shops?

VERA

Maybe once I finish this scintillating
play.

Off which --

36 INT. CONSIGNMENT STORE - DAY

36

Jeffries and Vera enter the down-scale shop, cluttered with
figurines, lamps, jewelry boxes, etc. ARCHIE's at the counter --

ARCHIE

Sellin' or buyin'?

VERA

Buyin'. Pawn shop on the corner
said you might have what we need.

ARCHIE

Don't give that schmuck your business.

JEFFRIES

We're looking for a diamond belly
ring.

(CONTINUED)

36 CONTINUED:

36

ARCHIE

I just got some vintage cuff links --

VERA

The belly ring. That's all we want.

ARCHIE

You're missin' out, fellas. They're
tiger eye.

Archie moves to a display case, plucks a diamond belly ring
from amongst the others in the case. *

ARCHIE (CONT'D)

This what you had in mind?

Vera takes the belly ring, holds it up against the picture
of Lenore and Trish. A perfect match.

VERA

Yeah. Exactly.

ARCHIE

Nice stone. Two carats.

JEFFRIES

How much?

ARCHIE

Ten Bens.

Vera flashes his shield --

VERA

Call the seller. Tell him to come
down and collect his dough.

Off Archie, confused, but looking up the number --

37 INT. INTERVIEW ROOM A - DAY

37

Rush and Valens with Barry; Rush fingering his letters --

RUSH

So you saw Holly and you as a kinda
modern day Hamlet and Ophelia, huh?

BARRY

So?

VALENS

Didn't end well for that chick in
the play, Barry. Didn't end well
for Holly, either.

(CONTINUED)

37

CONTINUED:

37

BARRY

It's just a letter.

RUSH

"Wise men know what monsters you make of them." You saying she made you into a monster?

BARRY

That's passion. Passion's the monster.

Rush and Valens, staring. Barry's unnerved --

BARRY (CONT'D)

I wanted to get her attention. Show her I was sensitive. Not like that old guy she was seeing.

VALENS

You knew about Minard?

Flash to Barry nine years ago --

BARRY

He shouldn't date students. It isn't an equal relationship.

RUSH

So when Holly was stupid enough not to be moved by your borrowed poetry --

VALENS

To throw the letters back in your face --

RUSH

-- When she stayed in her unequal relationship with Minard, and told you to leave her the hell alone -- you wanted to punish her.

VALENS

Followed her that night. Snapped off an antenna. Whip, whip, whip, then strangle, strangle...

RUSH

Splash.

BARRY

I saw her that night.

Valens and Rush share a look. They're getting close.

(CONTINUED)

37 CONTINUED: (2)

37

BARRY (CONT'D)
But I only talked to her.

38 EXT. UNIVERSITY WALK - NIGHT (1995)

38

"Total Eclipse of the Heart" by Nicki French plays as Barry comes out of the library, slings on his backpack. He notices Holly across the walk, sitting on a bench, her face in her hands. He goes to her. She looks up, wiping wet mascara from her cheeks -- *

BARRY
(tentative)
You okay?

She nods. Awkward, Barry keeps his distance.

BARRY (CONT'D)
I know I'm not supposed to come near
you...

HOLLY
It's all right. You can.

Barry sits. Reaches into his backpack, finds a tissue.
Hands it to Holly.

BARRY
What happened?

HOLLY
I found out what a bitch I am.

BARRY
You're not a bitch.

HOLLY
I saw Minard's wife. Their kid.
They're real. I pretended they
weren't, but...they're a family.

BARRY
He's wrong for you anyway.

HOLLY
He doesn't think so. He wants to
stay together.

BARRY
(hurt)
Really.

(CONTINUED)

38 CONTINUED:

38

HOLLY

*But the truth is, I don't care about
him. I was playing a game. I don't
love him.*

(CONTINUED)

38 CONTINUED: (2)

38

BARRY

Maybe...you could love me?

HOLLY

(shakes head)

No. I'll never love you either.

It's a shot to his heart --

39 INT. INTERVIEW ROOM A - RESUME

39

RUSH

Ouch. Girl you love says that to you, and you just get up and go back to the dorm?

BARRY

Yeah.

He leans back. Valens isn't buyin' it.

VALENS

We didn't hear it like that, Barry.
We heard Holly was pissed off at Minard after that party.

Stillman opens the door --

STILLMAN

Lil.

40 INT. HOMICIDE - DAY

40

Rush exits interview, where Stillman waits.

RUSH

What's going on?

STILLMAN

Holly's mother called.

Off Rush, we go --

41 EXT. MINARD'S HOME - DUSK

41

Snow on the ground. Rush comes up upon a fight in process. Mike Richardson throws a fist into Minard's face, who falls to the ground. Touches his nose. Blood falling onto the snow. Mike stands over him, filled with rage, fists ready. As Rush gets out of her car, racing up onto the lawn --

MINARD

I won't fight you. Hit me all you want, I won't hit back.

(CONTINUED)

41

CONTINUED:

41

Mike throws another punch sending Minard back to the ground --

RUSH

Mr. Richardson, this won't solve
anything.

*

(CONTINUED)

41

CONTINUED: (2)

41

MIKE

You won't take care of this guy,
I'll do it myself.

Minard's glasses are broken. He retrieves them, slowly gets to his feet as Rush steps in between the men --

RUSH

I am taking care of it. I'm re-
investigating.

MIKE

Holly was an innocent girl. This
bastard...took advantage...

He cuts off, chokes on tears --

MINARD

(gentle; earnest)

It was wrong of me. I shouldn't
have been with her. You have every
right to hate me for that. But I
didn't hurt Holly.

MIKE

Don't say that. I know you did it.
I know it.

RUSH

(to Mike)

Please let me handle this.

Mike steps back, unclenches his fists. *Tears fill his eyes as he turns into the younger Mike --*

MIKE

I miss her.

RUSH

I know.

Rush looks to Minard, who looks equally affected by this father's raw grief --

MINARD

Holly was special. Maybe you don't
want to hear that from me, but...she
talked about you all the time. She
adored you.

Mike won't look at him, looks at Rush. Passing her, whispers --

MIKE

I know he did it.

(CONTINUED)

41 CONTINUED: (3)

41

Mike moves off, towards his car. Minard sits on the curb, broken glasses in hand, blood running down his face. Off Rush, feeling for him --

42 INT. HOMICIDE - HALLWAY - DUSK

42

Rush enters, crossing Kite on his way out. They both slow down, awkward. What to say? To fill the blank air --

KITE

You get that warrant okay?

RUSH

I did. Thanks.

More air --

KITE

I guess we won't talk about the other thing.

RUSH

Yeah. Okay.

Rush moves on, Kite does too -- crossing with Vera and Jeffries, man-handling JESUS TORRES, prison-yard buff and covered in tats. Jesus RANTS IN SPANISH as Vera takes him to Interview B. Jeffries stays with Rush and Stillman --

STILLMAN

Who's this?

Valens exits Interview A, hearing the commotion --

JEFFRIES

Ex-con, Jesus Torres. Was trying to sell Lenore Grandy's belly ring.

RUSH

(to Valens; re: Spanish)

What's he sayin'?

VALENS

Somethin' not so nice 'bout Vera's sister.

STILLMAN

Looks like you got two suspects now.

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

43 INT. INTERVIEW ROOM B - NIGHT

43

Vera and Jeffries with Jesus, heavy Spanish accent, but speaks understandable English. Vera looks at a print-out.

VERA

Armed robbery, aggravated assault,
arson... real solid citizen, Jesus.

Jesus shrugs. Crosses his arms.

JEFFRIES

Six months outta prison. Don't speak
highly of the rehabilitation system.

JESUS

I done nothing.

VERA

'Cept murder.

JESUS

No way, no way.

Jeffries holds up the belly ring in a plastic bag --

JEFFRIES

This ring belonged to Lenore Grandy,
the hooker you killed up in
Norristown.

JESUS

I tell you.

(correcting)

Told you. I didn't kill no one.

VERA

What's your parole officer gonna say
'bout all this, Jesus? Six months
out and you already got ties to two
murders?

JESUS

Two?

JEFFRIES

Lenore Grandy two weeks ago, Holly
Richardson in '95. Same doer.

*

(CONTINUED)

43 CONTINUED:

43

JEFFRIES (CONT'D)

(quoting)

"Jesus has not adjusted to life after prison the way we had hoped..."

Jesus decides to give a little --

JESUS

Maybe I took the diamond.

VERA

That's a start.

JESUS

But it ain't like you say.

JEFFRIES

What is it like?

JESUS

I go to the river. Find the girl. Dead already, in the water. I see the ring, think, she don't need it now, right?

VERA

Nah, she's iced.

JESUS

That's all I do. Steal from someone don't need it anymore.

Off which --

44 INT. INTERVIEW ROOM A - NIGHT

44

Rush, Valens, Barry --

VALENS

Here's my vision for what happened, Bar. You met Lenore in your hood, fell in love with that "flaxen" hair, which was a lot like Holly's --

*

BARRY

Holly was a honey blonde.

*

VALENS

...and thought, well here's a Holly look-alike, and she's just a hooker -- maybe I can get this one.

BARRY

I wanted to paint Lenore. I'm a painter.

(CONTINUED)

44

CONTINUED:

44

RUSH

But then she gives you the high hat.

VALENS

Rejected by a whore. That's humiliating.

RUSH

The last straw. So you figure lemme give this bitch the same treatment I gave Holly.

She pulls out both photos of Holly and Lenore in the water. Barry looks at the photos for the first time. Something immediately registers on his face --

BARRY

I gotta show you something.

Off which --

45
AND
45A

OMITTED

45
AND
45A

46

INT. INTERVIEW ROOM B - NIGHT - LATER

46

Jesus waits. Rush and Valens enter, Rush carrying an art textbook --

VALENS

Que tal, Jesus? Como estas?

Jesus eyes Valens, ain't gonna get cozy over their language --

JESUS

I told them others I didn't do nothing.

RUSH

Yeah we heard.

(opening book)

So, you study the pre-Raphaelites there, Jesus?

JESUS

What?

RUSH

John Everett Millais one of your favorites?

She shows him a picture of "Ophelia" by John Everett Millais. Ophelia lies in the exact position that the bodies were posed --

(CONTINUED)

46 CONTINUED:

46

RUSH (CONT'D)
It's called "Ophelia".

JESUS
I never saw that.

VALENS
But you do recognize Lenore was posed
just like poor Ophelia here.

JESUS
I don't know nothin' bout paintings.

RUSH
But Roy Minard does.

JESUS
I don't know any Roy.

VALENS
No?

JESUS
All I did was steal the ring. She
was layin' in the water...
(corrects)
Lysin' in the water. Already dead.

It hits Rush like a blow between the eyes --

RUSH
Say that again.

JESUS
She was lyin' in the water dead.

RUSH
(to Valens; all falling
together)
Chickens lay. People lie.

Rush sits on the edge of the table, knows her angle now.

RUSH (CONT'D)
You take ESL with Mr. Roy.

JESUS
Naw.

VALENS
It's easy to prove, Jesus. There's
a registry for that.

(CONTINUED)

46

CONTINUED: (2)

46

RUSH

You and him made a deal, didn't you.

(nothing)

Murder for hire gets you the death
penalty nine times out of ten, Jesus.
Lucky part for you is...we want Roy
more than you.

VALENS

Tell your side -- we tell the DA you
cooperated.

Jesus considers, then --

47

INT. ESL CLASS - NIGHT (2003)

47

"Gangsta's Paradise" by Coolio plays in the b.g. Minard and
Jesus passing a flask back and forth, taking slugs.
Minard's far from the charming man he's shown Rush. He's
cold, hard, desperate --

*
*

JESUS

I done this before. It's easy. Ten
thousand.

*

MINARD

Can't go ten. Five maybe.

Jesus stares back, unsure.

MINARD (CONT'D)

It's just a hooker. Be the easiest
money you ever made.

JESUS

It's so easy, you do it. Cost you
nothing.

MINARD

I have to be in class to establish
an alibi.

JESUS

I do for five.

MINARD

You just have to remember to stick
to the script. Everything's done
exactly like the other one.
Comprende, Jesus?

JESUS

Comprende.

Minard can't help but smile. Fate has finally lent a hand.

(CONTINUED)

47 CONTINUED:

47

MINARD

I end up teaching this pathetic class,
but it was all to meet you, my friend.
That's destiny. I'll be back after
this. Back where I belong.

JESUS

What's destiny?

MINARD

It's what sets you free.

JESUS

I thought it was truth. The truth
sets you free.

MINARD

No. Destiny. Trust me.

47A INT. INTERVIEW ROOM B - RESUME

47A

Rush, Valens, Jesus --

JESUS

He only pay me three thousand. I
figure I deserve the jewelry.

RUSH

Seems only fair.

Off which --

48 EXT. UNIVERSITY WALK - DAY (DAY FOUR)

48

Snow still on the ground, shoveled to the side. Minard,
upbeat, chats with a female student, working his way back
into the fold. Rush and Valens approach. As the student
moves off --

RUSH

Back inside the Ivy walls.

MINARD

Lunch with the dean. I don't want
to be too hopeful, but the head of
my old department is stepping down
this fall.

VALENS

Gettin' your name cleared would help
a lot, huh?

MINARD

Couldn't hurt.

(CONTINUED)

RUSH

Well you'll be glad to know we have
someone in custody.

MINARD

No.

(lights up)

That almost makes me believe in God.
Who is it?

RUSH

Jesus Torres.

VALENS

A student in your ESL class.

MINARD

(unflinching)

Doesn't ring a bell.

RUSH

That's not what he says. He says
you told him you killed Holly --

MINARD

What?

RUSH

And hired him to kill Lenore in a
copycat killing.

MINARD

That's just...absurd.

RUSH

Well, I know you're the brilliant
professor, and we're just dumb cops...

MINARD

I don't think you're dumb.

RUSH

...who couldn't possibly have heard
of Ophelia --

MINARD

I don't think you're dumb. But I
think you've fallen for a story.

RUSH

Almost, Minard. I almost fell for
your story.

(CONTINUED)

48

CONTINUED: (2)

48

VALENS

But your boy Jesus screwed up your plan. He got greedy, stole something off the body. Led us back to you.

MINARD

(hardens)

Jesus is a lifetime criminal with a third world education.

VALENS

Thought you didn't know him.

MINARD

You have his word against mine.
Hardly makes a case.

RUSH

No. But the second body being posed just like the first -- that makes my case.

VALENS

Public didn't know those details.
Only Holly's killer did.

Rush opens the art book to "Ophelia"; shows Minard --

RUSH

And no one's gonna believe a dummy like Jesus ever studied Art History.

Minard stares; swallows. Then sits on a bench, stares up at them, trying to make them understand. He had a reason --

MINARD

I had to regain my station.

RUSH

And Jesus offered a way to do that.

VALENS

You knew about Barry's letters to Holly. Calling her his "Ophelia."

MINARD

She shared a few of them with me.
Pillow talk, if you will.

RUSH

So you just needed to find another girl to link Barry to. Make it look like she was his second Ophelia.

(CONTINUED)

48 CONTINUED: (3)

48

VALENS
Frame him for both.

Minard holds up his hands, shrugs --

VALENS (CONT'D)
Guy's just a schizo, what's his life
worth, anyway?

MINARD
I contribute.

Rush and Valens share a look. This is one fucking prick --

MINARD (CONT'D)
Don't look at me like I'm some
monster. Holly gets a part of the
blame too.

RUSH
Oh really? What'd Holly do?

Minard pauses to recall the night he hates to remember --

MINARD
She made me love her.

And we go to --

49 EXT. UNIVERSITY CAMPUS - NIGHT (1995)

49

*Minard exits the Elizabethan Club, sees Holly with Barry.
Barry's listening to her, then he stands, moves off. Holly
stays on the bench. Minard is now there.*

MINARD
You left angry, I could tell. What's
wrong?

He goes to put his arm around her --

HOLLY
Nothing's wrong. It's just over.

MINARD
What makes you say that?

HOLLY
You have a wife.

Minard thinks a beat...then makes a grand gesture --

(CONTINUED)

49

CONTINUED:

49

MINARD
I'll leave her for you.

HOLLY
No.

MINARD
I will. I really will.

HOLLY
Roy, I thought I loved you. But it
was in a childish way.

MINARD
This hard-to-get act is a little
juvenile for you.

Holly gets up, grabs her stuff.

HOLLY
I just wanted to have fun. I didn't
think about your family.

Minard grabs her arm.

MINARD
(dead serious)
Did you hear what I said? That I
love you?

HOLLY
But I don't love you. I don't love
anyone.

MINARD
Except yourself.

HOLLY
And you love you. That's why we got
along so well.

Holly starts to walk off, leaving the professor in the dust.
He's numb with pain, ego bruised. To himself --

MINARD
I decide when it's over. I make the
rules.

Holly never turns back, disappearing into the darkness.

50

EXT. NEIGHBORHOOD STREET - WEST PHILLY - NIGHT (1995)

50

Holly walks through the residential neighborhood. Minard is
behind her, fuming, walking at a furious pace. He snaps off
a car antenna, crosses the street after her --

(CONTINUED)

50

CONTINUED:

50

Holly turns to find Minard's arm raised over her. He swings his arm down, taking out all his love and anguish over and over in successive blows with the antenna.

MINARD

(with each blow)

I decide. I decide.

Holly CRIES OUT, falls to the ground, covering, trying to protect herself. As he begins to strangle her --

DISSOLVE TO:

51

EXT. SCHUYLKILL RIVER - NIGHT - (1995)

51

Minard places Holly's body gently in the shallow water, poses her hands up and open. Drops a flower petal into the quiet current. Takes a last look at her peaceful face --

52

EXT. UNIVERSITY WALK - PRESENT

52

Minard looks at Rush and Valens, crushed, sad and finished --

RUSH

Why'd you pose her like Ophelia?

You weren't thinking about Barry

yet. Some inside joke with yourself?

MINARD

I thought she should have a poetic exit.

MONTAGE

MUSIC: "No More I Love Yous" by Annie Lennox plays over --

53

EXT. UNIVERSITY WALK - DAY

53

Rush and Valens lead Minard through a gauntlet of students. Flash to self-assured, on-top-of-the-world Minard in 1995 before returning. Students line up, watching, judging --

53A

OMITTED

53A

53B

INT. INTERVIEW ROOM B - DAY

53B

Vera and Jeffries taking Jesus's statement. Vera writes and Jesus talks, arms folded, not necessarily repentant --

54

EXT. PROSTITUTION ZONE - DAY

54

Trish stands on a street corner, still hustling. She glances across the street to see Lenore. Lenore smiles back at her. A car crosses in front of her. When it's gone, so is Lenore.

54A INT. BARRY'S BEDROOM - DAY

54A

Barry takes a sip of his Red Bull. Flash to Barry 9 years ago then go back to present. He dabs black paint onto a palette and studies his half-finished painting of Lenore --

54B INT. RICHARDSON HOUSE - DAY

54B*

Mike brings luggage down the staircase. Susan sweeps up two Air France tickets off the table. Flash to Mike and Susan nine years ago, before returning to present.

55 EXT. UNIVERSITY CAMPUS - DAY

55

Rush and Valens load Minard into their car. Rush looks back, through the throng of onlookers, sees Holly between the splashing water of the fountain...before she's gone again. Off Rush --

56 OMITTED

56

FADE OUT:

THE END