

F O O L M E T W I C E

An Original Screenplay

by

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Night Hawk Productions

Registered WGAw

EXT. BRISTOL COURT - EVENING

A shiny new LEXUS HYBRID drives slowly past beautiful homes in a wealthy section of Atlanta.

INT. LEXUS - CONTINUOUS

A WOMAN, 40s, pretty and polished, in designer clothes looks at house numbers. She stops at a particularly imposing residence, studies it, then pulls down the vanity mirror and checks her make-up and hair.

EXT. BRISTOL COURT - CONTINUOUS

A BOY on a skateboard rides cautiously past. He looks back as the car turns into the driveway. The Woman appears not to know where to park, the garage or the driveway. She stops the car in the driveway.

EXT. HOUSE - CONTINUOUS

A housekeeper, FERNANDA, 50s, comes out of the house and locks the door. She turns as the Woman gets out of the car carrying an Hermes bag.

FERNANDA
(Spanish accent)
Mrs. Vickers, you're back. Dinner
is in the fridge.

WOMAN
(affectless)
Thank you.

The Woman walks toward Fernanda.

FERNANDA
Emily couldn't wait any longer. She
left messages on the table, and I
turned on the alarm.

The Woman stops.

WOMAN
Would you mind turning it off before
you leave?

Fernanda shrugs, unlocks the door and goes back inside. The Woman follows.

INT. FOYER - DAY

The Woman watches Fernanda punch in a code.

ALARM RECORDING (V.O.)
Alarm is off.

The alarm panel's RED LIGHT goes out.

FERNANDA
Are you all right?

WOMAN
Yes. Fine. Good night.

FERNANDA
Good night.

Fernanda leaves. The Woman closes the door and looks around at the impressive entryway, circular stairway and meticulously symmetrical decor. A large floral arrangement is on a marble-topped table.

She begins to explore the rooms, as if seeing them for the first time.

IN A SERIES OF SHOTS:

She finds a large exercise room with state-of-the-art equipment, a media room with too many remotes, a den with a well-stocked bar, and a two desk office filled with decorator magazines, fabric swatches and design layouts.

INT. LIBRARY - CONTINUOUS

The Woman sits in a leather chair surrounded by half filled boxes, looking fondly at photos of a handsome man at various ages, water-skiing and sailing, a rustic cabin in the BG.

An equally nice-looking man, MARK GODWIN, 40's, who we will meet later, is with him in a few of the pictures.

INT. KITCHEN -- LATER

The house is strangely quiet. The Woman pours a glass of wine and opens the refrigerator, finding a dinner plate covered with foil. She carries it to the kitchen table. It looks unappetizing and tastes worse. She spits it out.

CONTINUED:

The doorbell RINGS. The sound reverberates through the house. The Woman is frightened and sits very still.

It RINGS again. She doesn't move. In time she begins to relax...

TAP...TAP...TAP.

Startled, she turns. The GARDENER watches her through the kitchen door. She exhales and opens the door. He holds out a pot of gardenias.

GARDENER
Here's the plant you asked for.

The Woman hesitates, is she suppose to take it?

WOMAN
Thank you.

She does. The gardener seems to scrutinize her.

WOMAN (CONT'D)
Is there something else?

GARDENER
No...okay.

Shutting the door.

WOMAN
Thank you.

She puts the plant on the counter and watches him walk away. She washes dirt from her manicured and bejeweled hands.

DISSOLVE TO:

FOUR DAYS EARLIER

INT. LORETTA'S CAR - DAY

CU on un-manicured, unadorned hands on a car steering wheel. PULL BACK to reveal LORETTA, 40s, a disheveled-looking woman, hair in a ponytail, reaching for a bag on the front seat of the car. She has an uncanny resemblance to the woman in the previous scenes.

EXT. LORETTA'S HOUSE - CONTINUOUS

She gets out of the dated car and walks across the street to a small house in the faded 1920's development.

EXT. NEIGHBOR'S HOUSE - CONTINUOUS

Loretta rings the bell. After a moment, ALICE, a fragile old woman in a nightgown, opens the door. Loretta hands her the bag.

ALICE

Thanks, Loretta. What do I owe you.

LORETTA

Your insurance covered it.

ALICE

No it didn't.

LORETTA

You should get back in bed, Alice.

ALICE

It won't be too long until my daughter comes. She has an important job in San Francisco, you know.

LORETTA

Yes, I know, but until then, call me if you need anything else.

Alice closes the door and Loretta retraces her steps to her own front door, grabs the newspaper and goes inside.

INT. LORETTA'S KITCHEN - LATER

Loretta sits at her kitchen table with the newspaper. In the BG dirty dishes clutter the counter.

LORETTA

Barney...breakfast.

A cute, scruffy-looking MUTT runs in. She puts a dish of kibble on the floor. Barney digs in. Loretta pats him, affectionately.

She takes two Splenda packets, rips them open them, empties the contents into her coffee and absentmindedly fingers them into a tight roll while reading.

CONTINUED:

Her cell phone RINGS from its charger.

LORETTA (CONT'D)
(into phone)
Hello?

INTERCUT/INT. ROSS' CAR

Ex-husband, ROSS, 40's, a salesman, talks into his Bluetooth.
His car is piled with brochures and solar panel samples.

ROSS
Loretta, glad I caught you, I'm going
to be in the area in a few days and
thought maybe...ummm...

LORETTA
It's not a good time, Ross.

ROSS
It's never going to be a good time;
it's been three years.

LORETTA
Yes...

ROSS
How about I take you to dinner? Or
lunch?

LORETTA
Another time, but thanks for asking.

There's a KNOCK at the door. Barney runs to it, tail wagging.

ROSS
I wish I could make it better.

LORETTA
Someone's at the door, I've got to
go. Bye.

Loretta hangs up and opens the door to her next door neighbor,
RHONDA, 50s.

RHONDA
We got back early. Typical Lloyd.

Rhonda picks Barney up, kisses him.

CONTINUED:

RHONDA (CONT'D)
(to Barney)
I bet you didn't even miss me.

She offers Loretta a twenty. Loretta waves it away.

RHONDA (CONT'D)
Take it, please. Otherwise, I'll
have to quit letting you keep him.

Rhonda puts the cash on a table.

LORETTA
Thanks. Be good, Barney.

She rubs his ears and gives him a kiss. Rhonda leaves, with the dog.

Loretta goes back to her paper. She turns a few pages and GASPS.

CU on the photo of a handsome man, 50. The caption reads:
EMMETT VICKERS, PROMINENT DEVELOPER DIES OF FOOD ALLERGY.

She stares at the photo for a long time, touches it.

INT. LORETTA'S BEDROOM -- DAY

Loretta dresses carefully in an inexpensive, dark suit.

INT. FUNERAL HOME -- LATER

Loretta enters a viewing room filled with well-heeled MOURNERS murmuring:

*She should sue the hotel... I didn't know he had an allergy...
She doesn't need the money... Emmett looks good... It's the
principal of the thing...*

The Woman from the opening scenes is the widow, ADELE VICKERS, dressed in classic black and pearls. She has an air of money and *noblesse oblige* and looks to be Loretta's younger, more attractive sister.

She greets mourners with contained emotion, patting her eyes with a handkerchief. When she spots Loretta, she goes to her with arms open. Loretta pulls back.

ADELE
I didn't expect to see you here.

CONTINUED:

LORETTA
(without emotion)
I want to pay my respects.

ADELE
It's been too long.

EMILY, 30s, Adele's assistant, walks up and whispers in Adele's ear.

ADELE (CONT'D)
(firm)
Emily, I told you to handle it.
(to Loretta, smiling)
Excuse me, there is something I have
to take care of.

She walks off with Emily, then turns back.

ADELE (CONT'D)
Come by the house after.
(a beat)
Everyone's invited.

Loretta goes to the open casket. She looks down at Emmett and nearly loses her composure.

SAME LATER

Loretta moves through the crowd to the guest book. As she waits in line, she overhears guests talking:

Anaphylactic shock... Such a shame... Shellfish... When they got there it was too late... Adele looks fabulous... She always does.

Loretta steps up to sign the book. Close by, two men, SAUL ROSEN, 50s, and Mark Godwin, seen earlier in photos, now in a wheelchair, speak in hushed tones.

MARK
...in only two days.

SAUL ROSEN
It's out of our hands.

Mark notices Loretta. He looks from her to Adele and back again, picking up on the resemblance.

THREE DAYS LATER

EXT. LORETTA'S HOUSE - DAY

Establishing.

INT. LORETTA'S LIVING ROOM - DAY

Loretta sits on the sofa in a ratty bathrobe staring at a long line of pills and a glass of wine on the coffee table. She is about to swallow a handful, when the doorbell RINGS. Annoyed by the interruption, Loretta puts down the pills and goes to the door.

INT./EXT. LORETTA'S HOUSE - CONTINUOUS

She's not happy to see Adele standing there looking radiant in slacks, a gold-buttoned blazer, pearls and an Hermes bag on her arm.

ADELE
Why didn't you come by the house,
Rhetta? I invited you.

Adele enters.

LORETTA
Don't call me Retta.

ADELE
But that's what I called you when we
were kids.

Loretta crosses to the coffee table, sweeps up the pills and puts them in her pocket.

LORETTA
Do I look like a kid?

Adele glances around the depressing house. Off her look of disapproval...

LORETTA (CONT'D)
The servants are off this week.

Loretta picks up her wine glass.

ADELE
Where's Ross?

Adele walks over to a wall and straightens a picture.

CONTINUED:

LORETTA
We're divorced.

ADELE
Sorry...

She orbits the room, stopping at a silver-framed photo of a cute, 10-year-old boy. She picks it up.

ADELE (CONT'D)
And Christopher?

LORETTA
He's...not here.

ADELE
Too bad. I wanted to meet my nephew.

Loretta takes the photo and puts it back on the shelf.

ADELE (CONT'D)
I don't know anything about your
life, since Mother died.

Adele sits on the sofa, massaging her temples.

ADELE (CONT'D)
Do you have anything for a headache?

She slips out of her blazer, while Loretta goes to the kitchen. Adele's phone RINGS.

ADELE (CONT'D)
(into phone)
Emily? I'm running late. Don't
leave before I get back.

INT. LORETTA'S KITCHEN - CONTINUOUS

Loretta listens as she fills a glass with water.

ADELE (O.S.)
(imperious)
No. Just do it the way I told you.
And tell Fernanda there are some
dead flowers in the hall
arrangement....

She reaches for a bottle of aspirin.

INT. LORETTA'S LIVING ROOM - CONTINUOUS

Adele hangs up and puts her phone on the coffee table as Loretta returns, holding out the water and aspirin.

ADELE

Thank you.

Adele swallows the pills, then takes a small gift bag from her purse and passes it to Loretta.

ADELE (CONT'D)

I brought you a present.

CU on gift bag.

BEGIN FLASHBACK OF LORETTA AND ADELE, AGE 8:

INT. MOTHER'S PARLOR - DAY

PULL BACK on two birthday gifts being opened by excited IDENTICAL TWIN GIRLS, Loretta and Adele. Their MOTHER, 30s, watches with anticipation. Children's MUSIC PLAYS.

In each box is a large doll, identical except for hair color. Loretta's brown, Adele's blond.

ADELE

I want the one with brown hair.

MOTHER

You said you wanted the blond.

ADELE

No, I want Retta's.

She grabs for the doll. Loretta holds on tight.

LORETTA

She's mine.

The girls struggle. Adele starts crying.

MOTHER

What does it matter? Loretta, let her have it.

Loretta hesitates, but knows she has no choice. She hands Adele her doll. Adele tosses hers in Loretta's direction.

CONTINUED:

END FLASHBACK.

INT. LORETTA'S LIVING ROOM - MINUTES LATER

Loretta sits across from Adele, holding her wine glass, an expensive bottle of perfume next to the gift bag.

ADELE
You could fix this place up. I have
a rug...

LORETTA
What do you want, Adele?

ADELE
Nothing.

Loretta doesn't buy it.

ADELE (CONT'D)
Well, actually, Emmett left you
something in his will. I wanted to
tell you in person.
(long beat)
The cabin at Skye Lake.

LORETTA
The cabin? Really?

ADELE
It's not worth much with the vacation
market so low.

LORETTA
Oh?

ADELE
You'll probably want to sell it.

Loretta doesn't respond.

ADELE (CONT'D)
If you like, I could give you cash
for it and take it off your hands.

LORETTA
Taking things off my hands comes so
naturally to you.

CONTINUED:

ADELE

I thought I was doing you a favor...

Adele glances around.

ADELE (CONT'D)

That you could use the money.

LORETTA

Always thinking about others.

Adele looks at the wine glass.

ADELE

That's not going to improve your mood.

Loretta ignores the comment and drains her glass, spitefully.

ADELE (CONT'D)

(bristles)

Keep it then. Personally, I hate the place.

Adele picks up her purse.

ADELE (CONT'D)

I have to get home. My assistant is waiting. I have clients...

LORETTA

Did you ever want him, or just want me not to have him?

ADELE

I knew you couldn't let that go. Emmett and I were very much in love, until the day he died.

Loretta refills her glass.

LORETTA

Now that he's gone, maybe you want me to find you a new husband? Only this time you won't need one with so much money.

CONTINUED:

ADELE
(annoyed))
Stop it. He wanted to marry me. He
liked me better. I was more fun.

Loretta looks at her, knowingly.

LORETTA
You mean easy. Posing as me that
night was your idea of a joke?

ADELE
(defensive)
It's ancient history. We traded
places a lot. Remember when you
took the algebra test for me?

LORETTA
Just once, I'd like to hear you admit
what you did.

ADELE
You're so bitter, Loretta.

Adele gets up and reaches for her blazer.

ADELE (CONT'D)
You blame me for every bad thing
that's ever happened to you.

LORETTA
Why not, if it's true.

ADELE
Oh, please...there's no reasoning
with you.

LORETTA
Just go!

ADELE
Gladly.

She looks hard at Loretta.

ADELE (CONT'D)
(condescending)
You should take better care of
yourself, buy some new clothes, at
least a new bathrobe.

CONTINUED:

Reaching for Loretta's hair...

ADELE (CONT'D)
And get your hair fixed.

Loretta SNAPS.

She pushes Adele away with such anger that she stumbles backward and falls, hitting her head on an old, iron radiator...

CRACK!

Loretta stares horrified.

LORETTA
Oh, God! Adele!

She shakes her, tries to pick her up.

LORETTA (CONT'D)
Wake up! Wake up! Please, Adele...

She dials 911. Before anyone answers, Adele's cell phone RINGS and VIBRATES. Loretta stares, frozen with fear, as it BUZZES across the table toward her.

She hangs up in a panic. Adele's phone finally stops RINGING; she jumps when a HIGH-PITCHED CHIRP announces a voice mail message.

Loretta kneels beside Adele. Blood visible on the gash in her head.

LORETTA (CONT'D)
Oh please! Get up! Don't die.

She feels for a pulse. Nothing. Tries CPR, no results. In despair, she slumps beside the body...

LORETTA (CONT'D)
No...no...no...

Pills have spilled from Loretta's pocket to the floor.

LORETTA (CONT'D)
I didn't mean to. I'm sorry.

She picks up the pills, shoves them in her mouth, gulps wine and gags. She rushes out of the room.

INT. LORETTA'S KITCHEN - CONTINUOUS

Loretta spits the pills into the sink, rinses her mouth and stares at the drain.

When she turns on the faucet, a child's voice and laughter mingle with the sound of the RUNNING WATER.

YOUNG ADELE (V.O.)
I'm not Loretta, I'm Adele. Fooled
you. Fooled you.

The voice fades and a resolve comes over her. Loretta washes the glass, dries it and puts it away.

INT. LORETTA'S LIVING ROOM - MINUTES LATER

Loretta surveys the situation and summons her courage. She reaches for Adele's arm and recoils, when it slips from her grasp and falls to the floor.

She studies Adele's face, touches her hair, and notes the contrast between her sister's manicured hands and her own.

LORETTA
Why did you have to come here?

Adele's phone RINGS and VIBRATES, again. Loretta jumps. As the sounds continue, they become less frightening.

Emboldened, she picks up Adele's phone, hesitates, then presses, ANSWER.

LORETTA (CONT'D)
(as Adele/into phone)
Hello?

EMILY (V.O.)
Mrs. Vickers, I'm really sorry, but
I have a fitting tonight, I wasn't
able to reschedule it. I have to
leave.

LORETTA
(tentative)
All right.

EMILY (V.O.)
I'll put your messages on the table.

CONTINUED:

LORETTA

Thank you.

She puts the phone down amazed that it worked. She looks around the room, trying to decide what to do next.

Loretta dumps the contents of Adele's purse onto the coffee table: cash, credit cards, a make-up case and key ring. She takes a lipstick from the case.

She stands at a mirror, puts it on and loosens her hair. Can she still pull it off? Just maybe...

A PLAN EMERGES.

DISSOLVE TO:

Adele's body is contorted as Loretta undresses her. The silence is broken when there's a KNOCK at the door. Loretta stops and waits.

RHONDA

Loretta, you there?
(a beat)
Loretta...

Loretta tightens her bathrobe and goes to the door. She puts on a smile, opens it a crack. Barney pokes his nose in. Loretta pushes him back with her foot.

LORETTA

Hi Rhonda...

INTERCUT W/EXT. LORETTA'S HOUSE

RHONDA

I'm going over to the outlets. You wanna come?

Loretta glances back at Adele, twisted, with her slacks partially off. Barney SNIFFS and WHINES, trying to get inside.

LORETTA

Not today...

RHONDA

You got company?

She points at the Lexus parked in front.

CONTINUED:

LORETTA

Yes, my sister. Maybe another day.

She pushes Barney out and begins shutting the door.

RHONDA

How did the job interview go?

LORETTA

Over qualified.

RHONDA

Maybe the next one. See you later.

Loretta locks the door, goes back to Adele and removes her jewelry.

INT. LORETTA'S BEDROOM - LATER

Loretta stands in front of a full-length mirror struggling into Adele's slacks. She tries on Adele's blouse, snug across the chest and finally, her Chanel shoes, also tight.

IN A SERIES OF SHOTS:

Loretta puts on make-up from Adele's make-up bag.

She looks through magazines, rips out a page.

She brushes Adele's hair into a pony tail and cuts a snippet.

She slips on Adele's watch and rings and fastens the pearls around her neck.

Loretta stands at the mirror, pulls in her stomach and can just button Adele's blazer. So far, so good.

INT. LORETTA'S LIVING ROOM - LATER

Loretta removes Adele's make-up, arranges her bathrobe on Adele and repositions the body in a more natural pose. She tidies up a bit and puts all of Adele's things back in the Hermes.

Did she forget anything? Satisfied, she takes the picture of Christopher, puts in it the purse and goes to the door.

She turns back for ONE LAST LOOK AT THE BODY.

EXT. LORETTA'S HOUSE - CONTINUOUS

She leans out the front door. Coast clear. Loretta shuts the door, makes sure it's locked and walks to Adele's Lexus.

INT. LEXUS - CONTINUOUS

Loretta gets in but can't find a key. Finally, she realizes that the small remote on the key chain must be the answer but how does it work?

She presses the remote. The car locks, unlocks. After a few false starts, she pushes the ignition button and the car quietly PURRS and a CD PLAYS.

FRENCH CD (V.O.)
*Bon jour. Où est la bibliothèque?
La bibliothèque est à droite...*

Loretta presses more buttons until the CD stops. She pulls away and passes Rhonda in her driveway.

EXT. SHOPPING MALL - LATER

Loretta drives into the nondescript mall and parks.

INT. BEAUTY SALON - LATER

IN A SERIES OF SHOTS:

Loretta watches a BEAUTICIAN compare Adele's hair sample to a color chart.

A MANICURIST paints Loretta's nails the same color as Adele's while she sits under a dryer.

As her hair is sprayed, Loretta studies herself in the mirror. The transformation is complete. She looks eerily like her twin.

EXT. BRISTOL COURT - EVENING

We're back where we began. The BOY on the skateboard watches curiously as Loretta drives by checking house numbers.

She stops and pulls down the vanity mirror to take a look at herself.

She seems undecided about where to park and leaves the car in the driveway. The Boy skates away.

EXT. HOUSE - CONTINUOUS

Fernanda comes out of the house, shuts and locks the door, then turns to see Loretta.

FERNANDA
Mrs. Vickers, you're back. Dinner
is in the fridge.

LORETTA
Thank you.

Loretta walks toward Fernanda.

FERNANDA
Emily couldn't wait any longer. She
left messages on the table, and I
turned on the alarm.

Loretta stops.

LORETTA
Would you mind turning it off before
you leave?

Fernanda shrugs and goes back into the house.

INT. FOYER - DAY

Loretta watches Fernanda punch in a code.

ALARM RECORDING (V.O.)
Alarm is off.

FERNANDA
Are you all right?

Loretta sees a RED LIGHT on the panel go off.

LORETTA
Yes. Fine. Good night.

FERNANDA
Good night.

Fernanda leaves. Loretta closes the door behind her and
takes in the large impressive entryway.

DISSOLVE TO:

SAME - LATER

Loretta carries an open wine bottle and a glass up the grand circular staircase.

At the top, she sees Adele standing in front of her.

STARTLED, it takes a moment to realize it's her own reflection in a large gilded mirror. Steady girl.

INT. BEDROOM - CONTINUOUS

The room is large, luxurious and distinctly feminine. Loretta puts the wine bottle on the bedside table and moves on, glass in hand.

INT. DRESSING ROOM - CONTINUOUS

Loretta admires the floor to ceiling, glass-fronted closets filled with fashionable clothes and racks of shoes.

She peeks into drawers filled with accessories and jewelry.

INT. BATHROOM - CONTINUOUS

A crystal chandelier hangs above mirrors and marble counters. A deep tub, vanity table lined with scented candles and perfumes add to the sumptuous effect.

Loretta is overwhelmed by the contrast to her life. She sits down hard on the vanity stool and cries.

INT. EMMETT'S BEDROOM - LATER

Loretta enters and immediately knows from the masculine decor that Adele and Emmett had separate bedrooms.

LORETTA
(imitating Adele)
Emmett and I were very much in love
until the day he died.
(in her own voice)
Liar.

She walks around taking in every detail. She goes to his closet, touches his clothes, opens drawers and picks up things he must have held, slips into his bathrobe, puts her foot into a shoe.

CONTINUED:

In open packing boxes on the floor, she finds photo albums and takes them to his bed. She looks at the pictures with a mix of nostalgia and regret.

INT. DRESSING ROOM - LATER

Loretta rummages through Adele's drawers looking for something to sleep in.

INT. BEDROOM - LATER

Wearing a fancy nightgown, Loretta gets in bed. She pours wine into her glass and tries to turn on the television.

Her first effort lights up the fireplace with a WOOSH; her second REVS up a motor and closes the curtains.

Finally, the TV screen LIGHTS UP with a LOUD scene from a slasher movie. She frantically punches the remote to turn it off, throwing the room into complete darkness.

INT. BEDROOM - MORNING

Loretta awakens to the faint SOUND of a key unlocking a door. Hung-over, she lies terrified in the dark and looks at the open bedroom door.

INTERCUT/INT. FOYER

CU on the doorknob as someone unlocks the front door from the outside.

INT. TOP OF STAIRS - DAY

Loretta creeps to the top of the stairs and looks down. The front door opens. It's a relief when Fernanda enters.

INT. FOYER - CONTINUOUS

Fernanda goes over to the security panel and punches in her code. The alarm is silent. The GREEN LIGHT is on.

INT. ADELE'S BATHROOM - LATER

Loretta gets out of the shower. She wraps herself in a thick towel and sits at the dressing table. Where to start?

IN A SERIES OF SHOTS:

CONTINUED:

Loretta uses a large silver-framed vanity photo of Adele as a guide to do her hair and make-up.

She can only find pierced earrings in the jewelry drawers. She rifles through until she finds some clip-ons. She also finds Adele's passport.

INT. DRESSING ROOM - LATER

Adele's clothes are strewn about. Nothing fits. Finally, Loretta settles on slacks with an elastic waist, a tunic top and the most comfortable flats she can find.

INT. KITCHEN - LATER

Loretta sits at the kitchen table reeling from her hangover. Fernanda has prepared breakfast--tofu scramble, gluten-free toast, tea. Loretta pushes it aside.

LORETTA
Just coffee this morning.

FERNANDA
But Mrs. Adele, you don't drink coffee.

Loretta tenses.

LORETTA
Yes, but...I didn't sleep well. I think the caffeine will help me get through the day.

Fernanda shrugs, pulls out a coffee-maker and sets it next to the gardenia plant.

FERNANDA
The alarm wasn't on.

LORETTA
Yes. Right. I forgot.

The phone next to the table RINGS. On the ID screen she see's DR. YOUNG, DDS.

LORETTA (CONT'D)
Hello... Oh, I'm sorry, I won't be able to make it... Yes, well, I don't know...I'll call to reschedule.

CONTINUED:

Fernanda puts a mug of coffee on the table. Loretta reaches into a sugar bowl, selects two packets of Splenda and opens them in her ritualistic manner.

INT. OFFICE - DAY

CU on Adele's appointment book. She's a busy woman:

Manicures, a board of directors meeting, eye exam, tennis game, French lesson...

Loretta picks up the phone and enters a number.

LORETTA

This is Adele Vickers. I'm calling to cancel my manicure on Friday... Yes, please, cancel that, too. I'll be traveling. I'll call when I get back.

She hangs up and punches in another number.

LORETTA (CONT'D)

This is Mrs. Vickers, calling to cancel...

DISSOLVE TO:

Loretta is on the phone crossing off yet another appointment, when she notices a list of random numbers and letters on the last page of the book.

Suddenly, the door opens. She's surprised to see Emily, the young woman previously seen at the funeral home, enter and put her purse on the other desk.

EMILY

Good morning.

Loretta hangs up quickly and closes the book.

EMILY (CONT'D)

I'm really sorry I couldn't stay yesterday. But, I put the new photos on Facebook. Did you see the message from Mr. Arnold?

LORETTA

No.

CONTINUED:

EMILY
He doesn't like the tassels on the
pillows.

LORETTA
(unsure)
What's wrong with them?

EMILY
(smiles)
They tickle.

The phone RINGS. Loretta is grateful that Emily answers,
immediately.

EMILY (CONT'D)
(into phone)
Good morning, Vickers' Interiors...
This is Emily... All right, thank
you, I'll let her know.

She hangs up.

EMILY (CONT'D)
Mrs. Fineberg says she's decided on
the blue.

LORETTA
Okay, blue.

Emily picks up a binder.

EMILY
The swatches have arrived.

LORETTA
Good.

There is a KNOCK at the door. Fernanda sticks her head in.

EMILY
Good morning, Fernanda.

FERNANDA
Good morning.
(to Loretta)
The appraisers are here.

Loretta looks blank.

CONTINUED:

EMILY
For the painting.

LORETTA
(to Emily)
Oh...could you handle it?

Emily looks confused.

EMILY
But, you said you wanted to meet
with them personally.

INT. FOYER - MINUTES LATER

Loretta enters. TWO MEN wait.

LORETTA
Hello...

She extends her hand, unsure whether she should know them.
One gives her a business card.

MR. WOLFE
I'm Stan Wolfe and this is my partner,
Richard Croft. We're excited to
look at your Lorenzo.

Loretta smiles...

LORETTA
Of course...

She stalls, glances at the many paintings on the walls, then
at the card.

LORETTA (CONT'D)
Mr. Wolfe...you know...I've been
thinking...I should have all the
paintings appraised.

MR. WOLFE
I'm sure we could do that, but...

He moves toward a large Tuscan landscape in the living room.

MR. WOLFE (CONT'D)
Do you mind if we look at the Lorenzo
first?

CONTINUED:

Loretta, relieved to know which it is, follows them.

LORETTA

Not at all.

MR. CROFT

Shall we wait for Mr. Godwin?

Loretta hesitates.

MR. WOLFE

Maybe to save time, we should get started.

LORETTA

Yes...

INT. LIVING ROOM - LATER

The Lorenzo is off the wall. Loretta watches the appraisers make notes, examine and photograph the painting. One holds a black light to the canvas.

Mark enters in his wheelchair. Loretta turns to him.

MARK

(all business)

Adele...

LORETTA

Nice to see you.

MARK

Curious choice of words.

Loretta doesn't know how to respond. Mark offers his hand to the men.

MARK (CONT'D)

Mark Godwin, Mr. Vickers' executor.
Sorry I'm late. What do you think?

MR. WOLFE

It's in good condition, appears genuine, we should have an official appraisal for you in a few days.

(to Loretta)

Did you want us to look at the other paintings?

CONTINUED:

LORETTA
Oh, uhm...not today.

The appraisers return the painting to the wall and walk toward the front door.

MR. WOLFE
Thank you, Mrs. Vickers, Mr. Godwin.
We'll be in touch.

MARK
Thank you.

LORETTA
Yes, thank you.

The men leave.

MARK
I was with Emmett when he bought that painting, and I know how much he loved it. If you ever want to sell it, let me know.

LORETTA
Of course...

MARK
I'll pick up the photographs, now.

Before she can say anything, he moves his chair toward the library. Loretta, unsure, follows.

INT. LIBRARY - CONTINUOUS

Loretta stands at the door and watches Mark take sailing photos of himself and Emmett from table tops.

INT. FOYER - LATER

Mark leaves, turning back in the doorway.

MARK
Well, you got what you wanted.

LORETTA
What do you mean?

CONTINUED:

MARK

Oh, you're good, Adele. You're really good.

Loretta shuts the door and leans against it, spent.

INT. OFFICE - LATER

Loretta walks in as Emily finishes Xeroxing papers.

EMILY

Mrs. Stephenson called to ask if you're going to join them for bridge tomorrow.

LORETTA

It's just too soon. Could you call her back and make my apologies.

EMILY

Sure. Here are the invoices for your approval.

Emily hands her a folder. Loretta doesn't take it.

LORETTA

I'm sure they're fine.

Emily looks at her. This is a first.

INT. KITCHEN - NIGHT

Loretta looks at the dinner plate. Brown rice and brussel sprouts. She dumps it down the disposal.

EXT. TACO BELL - NIGHT

Establishing.

INT. LEXUS - CONTINUOUS

Loretta drives up to the menu/microphone.

ORDER CLERK (V.O.)

Welcome to Taco Bell. May I take your order?

LORETTA

I'll have a chicken burrito, a Mexican Pizza and a large Diet Coke.

CONTINUED:

She drives up to the CASHIER, pays, takes the food and drives off.

INT. LEXUS/EXT. ATHLETIC FIELD - LATER

Loretta sits in the car relishing her dinner, while watching a Little League game under the park lights.

INT. BEDROOM - MORNING

The curtains are drawn, the room is dark. A half-empty bottle of wine and a glass are on the bedside table.

The door opens slowly. A buff Hispanic man creeps in.

CARLOS, 30, drops his keys on the table and plops on the bed next to her. Loretta wakes terrified.

CARLOS
Why are you still in bed?

He picks up the bottle.

CARLOS (CONT'D)
Must have been some party. You forgot
to turn on the alarm.

He puts the bottle down, leans over and kisses her. Loretta, shocked, pulls back and takes him in--handsome, fit, wearing shorts and a tight tee shirt.

CARLOS (CONT'D)
And you didn't return my calls.
Since when did you start drinking?

LORETTA
(unsure)
It's been so stressful...since Emmett
died.

CARLOS
Like you cared.

She gives him a "what's that supposed to mean" kind of look.

CARLOS (CONT'D)
(scoffs)
Come on baby, this is Carlos you're
talking to. I missed you...

CONTINUED:

He kisses her again more intimately. Loretta freezes. Carlos pulls back, looks at her.

CARLOS (CONT'D)
What's with you today. Come on, get up.

Grabbing the remote, he opens the curtains on his way into Adele's dressing room.

CARLOS (O.S.) (CONT'D)
Treadmill time.

He comes out holding workout clothes for her.

LORETTA
Uh, not today. I'm exhausted. I need a cup of coffee.

CARLOS
Coffee? I'll ask Fernanda to make some tea.

LORETTA
I'm not feeling well. I'm not up to working out today.

CARLOS
Where's that 'bring it on' spirit.

Loretta turns into her pillow.

LORETTA
Please.

CARLOS
Okay, I didn't think you'd react this way.
(a beat)
You're not feeling guilty?

He kisses the back of her neck.

CARLOS (CONT'D)
Shall I come back tonight?

LORETTA
Ah, no, not tonight.

CONTINUED:

CARLOS
Okay. I'll call you later.

He picks up his keys and sees Christopher's photo in a half-open drawer.

CARLOS (CONT'D)
Who's the kid?

She closes the drawer.

LORETTA
My...nephew. My sister's boy.

CARLOS
Didn't know you had a sister.
(a beat)
Go easy on the wine. It doesn't
help a bad conscience.

He leaves, put off.

INT. FOYER - MOMENTS LATER

Carlos passes Fernanda as she arrives.

CARLOS
Que tal, Fernanda!

Fernanda shrugs as he goes out the door; her distaste for him is obvious.

INT. BEDROOM - MOMENTS LATER

Loretta watches from the window as...

EXT. HOUSE - CONTINUOUS

Carlos drives away.

INT. BEDROOM - CONTINUOUS

She looks over at the alarm panel and sees a prominently displayed telephone number. Loretta goes to the phone and punches it in.

LORETTA
(into phone)
This is Adele Vickers. I'd like to
change the codes for my alarm system.

CONTINUED:

Fernanda enters and stops when she sees Loretta is on the phone.

FERNANDA
Oh! Sorry. I didn't know...

LORETTA
(into phone)
Just a minute please.
(to Fernanda)
Fernanda... Why don't you take the day off.

FERNANDA
(confused)
Yes, Mrs. But I put laundry in the washing machine.

LORETTA
I'll take care of it.

Words she thought she'd never hear. Fernanda backs out of the room and closes the door.

LORETTA (CONT'D)
(into phone)
I'm sorry to keep you waiting...
Yes, as soon as possible...

INT. DRESSING ROOM - DAY

Loretta is again challenged by the fit of her sister's clothes. She looks through Adele's jewelry drawers and buried at the bottom of one, she's surprised to find a small GOLD LOCKET.

She examines the engraving: *Loretta & Emmett Forever*.

LORETTA
You bitch.

EXT. UPSCALE SHOPPING AREA - DAY

Loretta parks and heads for a shoe store.

INT. SHOE STORE - CONTINUOUS

Loretta, the locket around her neck, enters. A tall SOCIALITE, 40s, is in the BG. Loretta picks up a practical pump, glances at the price and frowns.

CONTINUED:

SALESWOMAN (O.S.)
Mrs. Vickers...

Loretta puts down the shoe, as if she had been caught stealing, and turns.

SALESWOMAN (CONT'D)
Those Manolos you wanted just came in. I'll be right back with them.

The SALESWOMAN, 50s, disappears into the back of the store. Loretta turns for the door and practically bumps into the Socialite.

SOCIALITE
Adele!!

She gives her an air-kiss on both cheeks.

SOCIALITE (CONT'D)
I'm so sorry for your loss. Mitchell and I were in St. Barts and couldn't get back for the funeral. You did get our flowers?

Loretta gently pulls away, doing Adele.

LORETTA
They were...gorgeous. So thoughtful of you and Mitchell.

The Saleswoman returns holding up a pair of sleek dress shoes with a 4" heels.

SALESWOMAN
Aren't they just to die for?

SOCIALITE
(to Loretta)
A little retail therapy. Good idea.

The Socialite squeezes Loretta's arm.

SOCIALITE (CONT'D)
I've got to run. Hope I'll see you at the Celiac Fundraiser.

Loretta is completely freaked-out. She doesn't have time to respond before the Socialite is out the door.

CONTINUED:

The Saleswoman perches on a stool and pulls off Loretta's shoes. Loretta takes the Manolo from her and forces her foot into it. The Saleswoman examines the box.

SALESWOMAN

7 1/2...

Loretta pulls the shoe off quickly.

SALESWOMAN (CONT'D)

They fit when you tried them on in black. I have an 8 in stock.

LORETTA

To be honest, these aren't what I need right now. I'm looking for something more practical, for around the house.

SALESWOMAN

Of course...

The Saleswoman rushes off leaving Loretta along with the Manolos.

CUT TO:

CU on a pair of Toppiders. PAN UP to Loretta at the counter. She hands the Saleswoman one of Adele's credit cards and waits nervously to see if it's accepted. Finally, the seemingly interminable sale is completed. She got away with it!

LORETTA

Maybe I will take the Manolos, after all.

INT. LUXURY SPA - DAY

A MASSEUSE works her magic on Loretta. New Age music PLAYS and incense wafts in the air.

EXT. ELEGANT RESTAURANT PATIO - DAY

Loretta, wearing her new Manolo's and a designer outfit, has finished lunch. She basks in admiring looks from passers-by. She signs the credit card receipt, puts the card in her purse and reaches for her SHOPPING BAGS.

INT. BACKYARD - DAY

Loretta lounges on a chaise reading the newspaper. She could get used to this. In the BG a LOCKSMITH works on the doors.

EXT. POLICE STATION - DAY

ESTABLISHING.

INT. HOMICIDE OFFICE - LATER

A standard-issue desk is stacked with files; propped against a wall is a bicycle with a helmet hanging from the handle bars. Mark sits in front of DETECTIVE JUSTIN ARMSTRONG, 30s, intense, balding and not bad-looking.

ARMSTRONG

You said Mr. Vickers was cremated.

MARK

Yes. But there must be some way to prove that she did it.

ARMSTRONG

That's a very serious accusation. His personal physician signed the death certificate. Unless you have some real evidence, maybe a witness or the weapon...

MARK

I told you. He had a severe shell fish allergy. I know she put something in his food.

ARMSTRONG

But you can't prove it.

(a beat)

I'm sorry, I've got another appointment.

MARK

(frustrated)

He was divorcing her. The separation agreement would have been final in two days.

ARMSTRONG

Did anyone else benefit from his death besides his wife?

CONTINUED:

MARK

A few charities, his sister-in-law
and my daughter. He was her
godfather.

Armstrong looks at his watch.

ARMSTRONG

What about you?

MARK

I'll inherit his half of our sailboat.

(a beat)

Emmett backed me when I was starting
my business. He was there for me
after my ski accident. He was my
best friend.

INT. OFFICE - DAY

Loretta, at the computer, types in various combinations of
letters and numbers, trying unsuccessfully to open Quick
Books. Loretta sees Adele's appointment book on the desk
and opens it to the last page.

LORETTA

And they called you the smart one.

She types in the first few codes, and on the third try, the
program opens. She is scanning through the accounts, when
Fernanda KNOCKS on the door frame. Loretta quickly closes
the screen.

FERNANDA

Someone is here for you, a Mr. Ross.

Loretta, looks up from the computer.

LORETTA

You're sure he said Ross?

FERNANDA

Yes, Mrs.

Loretta pauses for a moment.

LORETTA

Tell him I'll be right there.

CONTINUED:

Fernanda leaves. Loretta tries to get a grip. She goes to a mirror and primps.

INT. LIVING ROOM - MINUTES LATER

Loretta glides in doing her best Adele imitation. Ross stands.

LORETTA
Ross...what a surprise!

She reaches out to him taking both hands.

LORETTA (CONT'D)
It's been too long.

ROSS
I can never get over how much you
two look alike.

LORETTA
(uncomfortable)
It's so good to see you.

ROSS
I hope it was okay to come by
unannounced. I've got some bad news.
I wanted to tell you in person.

LORETTA
Oh? What is it?

ROSS
Loretta is in the hospital. She's
in a coma.

Loretta sinks down onto the sofa in shock.

LORETTA
A coma?

She can't believe what she's hearing.

ROSS
She fell, apparently hit her head on
the radiator. Six stitches. A
neighbor found her.

He sits across from her.

CONTINUED:

LORETTA
(catches her breath)
Is she going to be all right?

ROSS
They don't know.

LORETTA
I can't believe it.

ROSS
I phoned her before it happened. I
could tell she was upset. I should
have been there. It was the
anniversary of Christopher's death.
It's always a bad time.

Loretta looks at him. She's on the verge of breaking down.

LORETTA
Oh, Ross...

ROSS
You didn't know? He was killed by a
drunk driver three years ago walking
home from school. She always blamed
herself.

(a beat)
I know you weren't close, but you're
sisters, twins; I thought you'd want
to know what's happened.

LORETTA
Of course. She came to Emmett's
funeral.

ROSS
I'm sorry to be bringing you more
sad news.

LORETTA
I went to see her only a few days
ago, she seemed depressed.

ROSS
They found wine and pills.

EXT. HOTEL - DAY

ESTABLISHING.

INT. BANQUET OFFICES - DAY

Mark sits in front of an officious SALES MANAGER, 50's, who wears a hostile smile and very red lipstick.

SALES MANAGER
...I think I've been clear.

MARK
All I want to know is if the event was video taped. I'm not asking for a copy.

SALES MANAGER
As I told you, that information is confidential.

MARK
I don't want you to violate any confidences, just tell me if someone was hired to film it.

SALES MANAGER
(still smiling)
Will there be anything else?

INT. HOTEL KITCHEN - LATER

Mark speaks with a CHEF. A WAITER pays close attention in the BG.

CHEF
(Italian accent)
No. No fish. *Assoluto*. I use vegetarian sauces. Mrs. Vickers, she very specific.

MARK
And there is no way a fish sauce or seasoning could have been served, or mixed in with the food?

The Sales Manager enters and sees Mark.

CHEF
No sir.

CONTINUED:

SALES MANAGER

(to Chef)

What are you doing? You can't talk
to anyone about that.

The waiter catches Mark's eye and scuttles away.

SALES MANAGER (CONT'D)

(to Mark)

You will have to leave, or I'll call
security.

The Sales Manager stares him down.

MARK

I'm leaving.

EXT. HOSPITAL - DAY

Establishing.

INT. HOSPITAL ROOM - DAY

Loretta stands at the doorway. Adele lies in the bed hooked
up to monitoring equipment, a small bandage on her head.
Ross is seated at her side. He looks up and smiles.

LORETTA

Is she conscious?

ROSS

No.

LORETTA

(relieved)

Any news on her condition?

ROSS

I'm waiting for the doctor.

He gets her a chair. They sit silently. The monitoring
equipment the only SOUND.

ROSS (CONT'D)

She's lost weight.

A DR. SIMMS, 60s, comes in. Ross stands.

CONTINUED:

ROSS (CONT'D)
Dr. Simms, this is Loretta's sister,
Adele Vickers.

Dr. Simms nods and consults his paperwork.

ROSS (CONT'D)
What do the tests show?

DR. SIMMS
There's still some swelling. We'll
know more in 24 hours.

LORETTA
When will she regain consciousness?

DR. SIMMS
There's no way to predict with a
brain trauma like hers. Hopefully
soon. I'll check in later.

The doctor leaves. Ross returns to the bedside.

ROSS
Life hasn't been fair to her.

Loretta is touched. Ross take Adele's hand, notices the
nail polish, and kisses it tenderly.

ROSS (CONT'D)
Her skin is so smooth.

LORETTA
She is lucky to have you.

EXT. HOSPITAL - LATER

Loretta leaves the hospital and walks to her car.

INT. LEXUS - CONTINUOUS

Adele's phone RINGS. Loretta sees CARLOS on the ID screen.
She tosses it back in the Hermes and drives off.

EXT. HOTEL - DAY

Mark waits near the employees entrance. WAITERS, BUSBOYS
and DELIVERY MEN come and go.

Finally, he spots the waiter from the kitchen.

CONTINUED:

MARK
Excuse me, can I ask you a couple of
questions?

The waiter shakes his head, no.

MARK (CONT'D)
I won't get you in trouble.

Mark holds out some money.

WAITER
I see nothing.

MARK
But you were in the room when he
died?

WAITER
Si.

MARK
When you saw Mr. Vickers collapse,
where was Mrs. Vickers?

The waiter takes the money and puts it in his pocket.

WAITER
She beside him.

MARK
Did you see anything unusual?

WAITER
I carry drinks... I see him fall
down, the senora get medicine from
his coat and stab him with *jeringa*.

MARK
Hypodermic?

The waiter nods.

WAITER
Then doctors come.

MARK
Anything else?

CONTINUED:

 WAITER
A senora with camera. She take
pictures.

BINGO!

EXT. HOUSE - DAY

The Lexus turns into the drive before Loretta sees Carlos is on the front porch. She opens the car window, trying for casual.

 LORETTA
Hello.

He comes over to the car.

 CARLOS
What's going on, why aren't you
returning my calls? Why doesn't my
key work?

 LORETTA
Let me park the car.

She pulls over, composes herself and gets out. Carlos holds his key in front of her face.

 LORETTA (CONT'D)
Fernanda could have let you in.

 CARLOS
It's her day off.

 LORETTA
Oh, of course. It's been an awful
day. My sister had an accident.
She's in the hospital. It's serious.
She could die.

 CARLOS
I'm sorry.
 (remembers)
The one with the kid?

 LORETTA
Yes.

CONTINUED:

CARLOS
Funny, you never mentioned her before
now.

LORETTA
We aren't close.

CARLOS
Do you want some company? I'll fix
you dinner.

LORETTA
I don't think so, not tonight.

CARLOS
I'll come by in the morning, and
we'll go for a run.

LORETTA
I have to go back to the hospital.

CARLOS
The construction is coming along. I
want to show it to you. And the
contractor wants a check next week.

LORETTA
(confused)
Okay...fine.

He kisses her on the cheek.

CARLOS
Get some rest baby, you look tired.

He grabs her butt.

CARLOS (CONT'D)
Better cut down on those carbs.

He tosses the key at her and saunters off.

INT. MARK'S OFFICE - DAY

AMATEUR VIDEO PLAYS:

A CROWDED, elegant, hotel reception. The waiter cuts in and out of frame, passing drinks. Emmett, Adele at his side, gives a plaque to a MAN IN SUIT. The camera is focused on the Man.

CONTINUED:

MAN IN SUIT
Thank you, Emmett. And thank you
all for making tonight possible.
I'm very honored and very grateful.

APPLAUSE.

The Man steps away. The camera FOLLOWS him...

In the BG, Adele moves to kiss Emmett. He offers a cheek. She reaches up, turns his head and kisses him hard on the mouth.

The Man shakes hands with members of the audience.

AUDIENCE MEMBER
Congratulations! Well deserved.

SHOUTING: *Heart attack! Give him air! CPR!*

The camera JERKS AWAY and the screen GOES TO BLACK.

Mark sits at his desk, a framed photo of him with his wife and daughter and several models of sail boats are displayed. He REPLAYS the CD...again and again.

INT. EMMETT'S BEDROOM - DAY

Loretta lies on the bed fingering the locket at her neck.

BEGIN FLASHBACK OF LORETTA, ADELE AND EMMETT, AGE 20s:

INT. MOTHER'S HOUSE BEDROOM - NIGHT

LORETTA, in a bathrobe and curlers, lays a fancy formal dress on the bed next to her dyed-to-match shoes and a beaded evening bag. Everything is perfect.

She looks at the clock, goes into the bathroom and shuts the door.

DISSOLVE TO:

SAME - LATER

Loretta comes out of the bathroom, hair and make-up just right. The bed is empty. The dress, shoes and evening bag gone!

Loretta goes to the door, but it's locked. She bangs on it.

CONTINUED:

LORETTA
Adele! Adele! Let me out!

She HEARS voices outside and runs to the window.

EXT. MOTHER'S HOUSE - CONTINUOUS

EMMETT opens the car door for ADELE, who is wearing HER dress and shoes. The car pulls away from the curb.

Loretta sobs and slides to the floor.

END FLASHBACK.

The telephone RINGS.

Loretta is jolted back to reality.

She looks at the ID screen: WEAVER MOVING CO. She wipes her eyes and picks up.

LORETTA
(into phone)
Hello?

INTERCUT W/WAREHOUSE OFFICE - CONTINUOUS

DISPATCHER
(into phone)
Mr. Vickers, please.

LORETTA
He's not here.
(considers)
This is Mrs. Vickers, may I help you?

DISPATCHER
Okay. I'm confirming Mr. Vickers' move. I've got four packers for Thursday, 9 AM at 800 Bristol Court, and movers, Friday, same time going to 410 Huntington Road.

Loretta looks at the packing boxes.

LORETTA
Did Mr. Vickers arrange the move?

CONTINUED:

DISPATCHER

Hmm...let's see, Emmett Vickers.

LORETTA

Yes...well, there's been a change.
Mr. Vickers won't be moving.

She hangs up.

INT. MARK'S OFFICE -- DAY

Mark's ASSISTANT, 20s, puts mail on his desk and leaves.
He's focused on his computer, GOOGLING. On the screen,
phrases and words jump from the text.

*SHELLFISH ALLERGIES...EPINEPHRINE...EPI-PENS...FATAL REACTIONS
TO SHELLFISH...ANAPHYLACTIC SHOCK...KISS OF DEATH...*

He clicks on *KISS OF DEATH* and reads:

INSERT:

*COED DIES AFTER KISSING BOYFRIEND. Girl dies after shrimp-
tainted good night kiss.*

Mark inserts a CD into his computer and REPLAYS the video:

*In the BG, Adele turns Emmett's head and kisses him hard on
the mouth.*

Mark FREEZES the frame on the *KISS*, then FAST FORWARDS. He
hits PLAY.

*Emmett is on the floor, gasping; he gropes at his pocket.
Adele beside him, reaches in for the EPI-PEN, opens it and
jabs it into his thigh.*

*She waits a moment then starts CPR. He FREEZES frame and
again ZOOMS in on Adele's MOUTH on Emmett's.*

INT. HOMICIDE OFFICE - DAY

Armstrong pushes his bike into the office. On the center of
his desk is a hand-delivered package from Mark. He opens it
and finds a CD and printed pages about THE KISS OF DEATH.

INT. FOYER - DAY

Fernanda answers the door. Armstrong holds out his badge.

CONTINUED:

ARMSTRONG
Is Mrs. Vickers in?

She inspects the badge.

FERNANDA
Wait please.

Fernanda closes the door, leaving him outside.

INT. CORRIDOR/WORKOUT ROOM - MOMENTS LATER

Fernanda watches Loretta on the treadmill, frustrated by the complexity of the CONTROL BOARD. The TV PLAYS Hitchcock's REBECCA.

INSERT SCENE:

YOUNG WOMAN/JOAN FONTAINE (V.O.)
*All the time, whenever I meet anyone,
or even the servants, I know they're
all thinking the same thing. They're
all comparing me with her, with
Rebecca.*

MR. CRAWLEY (V.O.)
Oh, you mustn't think that...

Fernanda KNOCKS on the door frame.

FERNANDA
A policeman is at the door.

Loretta tries not to look alarmed. She turns off the TV and treadmill.

LORETTA
A policeman? I'll be right there.

INT. FOYER - MINUTES LATER

Loretta opens the door wearing a top over her workout clothes. Armstrong holds out his badge.

LORETTA
(a la Adele)
Hello?

ARMSTRONG
Mrs. Vickers?

CONTINUED:

LORETTA

Yes.

ARMSTRONG

I'm Detective Armstrong. I'd like to ask you some questions about your husband's death.

LORETTA

Emmett's death?

ARMSTRONG

Can I come in?

LORETTA

Of course.

Fernanda takes her time going upstairs with cleaning supplies. Apprehensively, Loretta leads him into the...

INT. LIVING ROOM - CONTINUOUS

Armstrong notes the elegant decor.

LORETTA

Have a seat.

They sit.

LORETTA (CONT'D)

Why are you interested?

ARMSTRONG

It's routine after an unusual death, m'am.

LORETTA

(hesitates)

How can I help you?

ARMSTRONG

I understand it was because of an allergy.

LORETTA

Yes. A reaction to shellfish.

ARMSTRONG

Was he aware of this...allergy?

CONTINUED:

LORETTA
Since he was young.
(remembers)
Emmett was always very careful.

ARMSTRONG
How long were you married?

LORETTA
Eighteen years.

ARMSTRONG
Were there any problems in the
marriage?

LORETTA
No.

ARMSTRONG
Who besides you benefits from your
husband's death?

LORETTA
I'll have to check with the lawyer.
I know my sister was left a property.

ARMSTRONG
Did he have any enemies that you
know of?

LORETTA
No. Do you suspect something wrong,
detective?

ARMSTRONG
Any idea how it happened?

LORETTA
A mix-up in the hotel kitchen.

ARMSTRONG
Are you taking any action against
the hotel?

LORETTA
It was an accident. Wasn't it?

He shrugs and stands.

CONTINUED:

ARMSTRONG
Are you planning any travel soon?

LORETTA
No. Why do you ask?

ARMSTRONG
In case I need to get back in touch
with you.

They walk into the...

INT. FOYER - CONTINUOUS

She opens the door. He hands her a business card.

ARMSTRONG
I appreciate your time.

She closes the door and weak at the knees, sits on the stairs.

LORETTA
No, it can't be true.

EXT. HOUSE - MOMENTS LATER

As Armstrong gets in his car a florist van pulls up. He watches a DELIVERY MAN carry a large arrangement to the front door.

EXT. FRONT PORCH/INT. FOYER -- MOMENTS LATER

The Delivery Man rings the bell. Loretta answers the door. He hands her the flowers. In the BG Loretta sees Armstrong watching.

LORETTA
Thank you.

She closes the door and looks for a note.

INSERT:

Missing my sexy baby.

Carlos

INT. HOSPITAL CORRIDOR - DAY

Loretta carries the floral arrangement and spots Rhonda coming out of Adele's room. Alarmed, she ducks into an open doorway and waits until she passes.

INT. HOSPITAL ROOM - MOMENTS LATER

Adele is still unconscious. Loretta puts the flowers on a table.

LORETTA

Adele, please tell me you didn't do it! I know it wasn't a good marriage, I know he was moving out, but please God, tell me you didn't kill Emmett.

Loretta pulls the locket away from her neck.

LORETTA (CONT'D)

I found my locket. I knew you took it. You lying, manipulative bitch. If you survive...
(sotto voce)
I hope you're a vegetable.

A NURSE enters.

NURSE

What beautiful flowers. Don't stop, keep talking.

She checks the monitors.

NURSE (CONT'D)

It's good for her. She may hear you.

LORETTA

(smiling)
I hope so.

The nurse leaves.

LORETTA (CONT'D)

You better not die, because I'm not covering for you with the police and I'm not going to jail for trying to kill you. It was an accident.

CONTINUED:

Ross arrives in the doorway, carrying an over-night case.

ROSS
(to Loretta)
I'm glad you're here.

LORETTA
I wish I could do more.

Loretta watches him open the case and put HER clothes and black shoulder bag in the closet. He plugs-in her cell phone next to the bed.

Loretta looks at him questioningly.

ROSS
Always the optimist.

He kisses Adele's cheek. Her eyes flutter and she makes incoherent sounds.

ROSS (CONT'D)
(to Loretta)
Look, she's trying to say something.

The thought panics Loretta.

He runs his fingers through Adele's hair.

ROSS (CONT'D)
I wonder when she pierced her ears?
She always said she wouldn't.

Loretta gets up abruptly and picks up the flowers.

LORETTA
They need water.

ROSS
Pretty.

LORETTA
Yes.

INT. HOSPITAL BATHROOM - MINUTES LATER

Rattled, Loretta runs water in the vase and looks in the mirror at her un-pierced earlobes.

INT. BATHROOM - DAY

CU on an earlobe about to be pierced with a fancy hatpin.

PULL BACK to see Loretta in front of a make-up mirror. Squeamish, she pulls the hatpin back and tries again. Finally, she holds her breath and stabs her ear lobe drawing blood.

INT. OFFICE - DAY

Emily is at her desk engrossed in a bridal web-site. The phone RINGS.

EMILY
(into phone)
Vickers' Interiors... Mrs. Vickers?

Loretta enters and Emily quickly closes her computer screen.

Emily points to the phone. Loretta shakes her head, "no" and sits at her desk.

EMILY (CONT'D)
She's...not in at the moment. May I take a message? I'm so sorry. I'm sure...well, I'll have to check on that...yes, I'm so sorry. Thank you.

Emily hangs up.

EMILY (CONT'D)
That was Mr. Finch. He says if you don't get the conference room table delivered in time for the board meeting, you're fired.

LORETTA
I'm not up to Mr. Finch right now. Can you handle it?

Emily is amazed at the offer.

EMILY
Well, sure. I'll do my best.
(hesitates)
Mrs. Vickers, your ear is bleeding.

CONTINUED:

Loretta grabs her ear, sees blood on her fingers and leaves the room.

The phone RINGS.

EMILY (CONT'D)
Vickers' Interiors...

INT. BEDROOM - LATER

Loretta sits, holding a tissue to her earlobe with one hand, her head in the other. How much longer can she keep this up?

INT. HOSPITAL ROOM - DAY

Loretta arrives and from the door watches Ross at the bedside reading aloud from handwritten notes.

ROSS
...convert sunlight to electricity
quietly, without pollution or
greenhouse gases. With our
breakthrough technology these panels
use a textured cell surface that
increases the absorption of light...

Ross looks up and sees her.

LORETTA
Great plot.

She takes a chair.

ROSS
(laughs)
I'm rehearsing for a presentation at
a big trade conference up north.

LORETTA
I'm sold. How is she?

ROSS
About the same.

INT. HOSPITAL CAFETERIA - LATER

Loretta and Ross sit at a table with coffee.

CONTINUED:

LORETTA
Do you believe people get what they
deserve in life?

ROSS
Sometimes.

He nods indicating a bald little BOY attached to a mobile
IV.

ROSS (CONT'D)
Not everyone...not Loretta.

Ross notices her dump two packets of Splenda in her cup.

ROSS (CONT'D)
Being with you is like being with
her.

LORETTA
We're not at all alike.

She catches him watching her roll the empty packets and stops.

ROSS
You're more alike than you know.

LORETTA
I don't think Loretta would like to
hear you say that. I was never a
good sister to her.

ROSS
You are now.

LORETTA
Thank you for that.

ROSS
When I went to her house to get her
things, I couldn't find her favorite
photo of Christopher.

LORETTA
(swallows)
In a silver frame?

ROSS
Yes.

CONTINUED:

LORETTA
Maybe that's the one she gave me
when I visited.

This surprises Ross.

ROSS
She gave it to you?

LORETTA
Yes, I thought it was odd too.

Has she revealed too much?

LORETTA (CONT'D)
I just realized I have an appointment
across town.

She gathers her things and gets up.

LORETTA (CONT'D)
I'll check in later.

Ross watches her leave, puzzled.

EXT. UPS STORE - DAY

Loretta comes out of the store and passes a LITTLE BOY, 4,
riding a mechanical HORSE.

She gets in her car and watches him for a moment before
driving away.

INT. LIVING ROOM - DAY

Loretta walks toward the office, past the empty space where
the Lorenzo hung.

INT. OFFICE - CONTINUOUS

Emily stacks photos and fabrics in some kind of order as
Loretta enters.

EMILY
I'm trying to organize everything
for the Fineberg job. I'm sorry I
won't be able to see the project
through.

CONTINUED:

LORETTA

Oh?

Loretta sits at her desk.

EMILY

Did you forget? This is my last day. My wedding is on Saturday.

The phone RINGS.

LORETTA

I'm sorry. With all that's happened, I lost track of time.

EMILY

(into phone)

Vickers' Interiors...Carlos?

Loretta shakes her head NO.

EMILY (CONT'D)

I'm sorry, she's not here...Yes, I'll tell her...No, the wedding's in Barbados... We're flying there tomorrow night. Thank you.

She hangs up.

EMILY (CONT'D)

Carlos wants you to call him and Mr. Finch called.

(beaming)

The conference table arrived.

LORETTA

Good for you.

EMILY

I have so much to do before I leave.

LORETTA

I'm sure it will be a lovely wedding.

She takes off a gold and pearl bracelet and hands it to Emily.

LORETTA (CONT'D)

Here. This will look better on you.

CONTINUED:

 EMILY
 Oh, Mrs. Vickers. Thank you!

She slips it on her wrist.

 EMILY (CONT'D)
 (chokes up)
 It's beautiful.

 LORETTA
 What's the matter?

 EMILY
 I...I thought you didn't like me.

 LORETTA
 Oh, Emily, what will I do without
 you. Be happy.

Emily smiles and gets back to work. She picks up a large,
clear plastic bag with a hand-written label: SKYE LAKE.

 EMILY
 The pillows Mr. Vickers ordered for
 the lake house arrived.
 (awkward)
 What shall I do with them?

 LORETTA
 (thinking out loud))
 Put them in my trunk. Maybe I'll
 drive them up there.

Loretta notices Emily's surprise.

 LORETTA (CONT'D)
 What?

 EMILY
 Nothing... Well, you said you'd
 never go there again.

 LORETTA
 Things change.

INT. MARK'S OFFICE - DAY

Mark's Assistant signs a receipt for a UPS DRIVER. She
carries the large package to Mark's desk. Together they
unwrap...

CONTINUED:

THE LORENZO.

MARK
(surprised)
Did you see an invoice?

She hands him an envelope.

ASSISTANT
Just this.

Mark pulls out a note and reads.

TEXT ON SCREEN:

Please accept this as a gift in memory of Emmett. Adele.

MARK (V.O.)
Wow...

Mark looks at the painting, fondly, then snaps.

MARK (CONT'D)
If she thinks she can bribe me, she's
wrong.

INT. HOSPITAL CAFETERIA - LATER

Ross and Loretta have coffee. Loretta dumps Splenda in her cup and consciously puts the empty packets, unrolled, on the table.

ROSS
She followed my finger with her eyes,
that must be a sign that she's
regaining consciousness.

Loretta is conflicted by the news.

LORETTA
That's wonderful. I've read some
people come out of it overnight.

Ross wants to believe this.

LORETTA (CONT'D)
You really love her, don't you?

ROSS
Never stopped.

CONTINUED:

LORETTA

I don't think she appreciated what she had.

ROSS

When you saw her, did she say something?

LORETTA

She thought her life was in ruins.

ROSS

She's thought that since we lost Christopher. I wasn't enough.

LORETTA

Maybe it was her, not you.

(a beat)

But what do I know, we've been estranged for so long. She hated me for stealing her boyfriends and marrying Emmett and a hundred other slights. I'm the bad seed.

ROSS

You're here, that's what counts.

He puts his cup down.

ROSS (CONT'D)

I have to go away for a few days. I've got that conference. Can you take over here for a while?

LORETTA

Don't worry about anything.

ROSS

I hate to leave her. You'll call me if there's a change?

LORETTA

Of course.

Ross gets up, so does Loretta.

LORETTA (CONT'D)

I'm sure your presentation will be fantastic.

CONTINUED:

He gives her a hug; she hugs back a beat too long. Ross looks at her intently, before he walks away. He rounds the corner and glances back.

EXT. HOUSE - NIGHT

Loretta drives up and sees Carlos waiting at the front door. He walks over to her car as she gets out.

CARLOS

What did I do? Why aren't you taking my calls? What's wrong?

LORETTA

You have to give me some space.

CARLOS

Isn't that what your husband gave you...

LORETTA

Don't talk about Emmett like that.

She walks past him.

CARLOS

Come on, Adele.

LORETTA

This has to stop. I spend all my time at the hospital. I'm exhausted. What do you want?

Carlos looks at her suspiciously.

CARLOS

You know what I want. Let's go upstairs.

LORETTA

You need to leave, now. It's over Carlos.

He pushes her to the door.

CARLOS

It's over when I say it's over. And not until I get the money you owe me. Open the door.

CONTINUED:

Loretta nervously unlocks the door. They go inside.

INT. FOYER - CONTINUOUS

Loretta tries to act cool. Carlos shuts the door.

LORETTA
Let me make you a drink.

CARLOS
No. I need the check for the contractor.

LORETTA
How much?

CARLOS
\$350,000.

LORETTA
(taken aback)
That's a lot of money.

CARLOS
Promises were made. You never talked about a sister.

LORETTA
We weren't close.

CARLOS
You said that before.

Carlos pushes Loretta toward the office.

INT. OFFICE - CONTINUOUS

Carlos opens a drawer in her desk and pulls out a check book. He hands it to her.

CARLOS
\$350,000. Make it out to Bodies by Carlos.

Loretta writes the check. He hovers behind her, then tears the check out of the book.

CARLOS (CONT'D)
Thanks, babe.

CONTINUED:

He pulls her into a sloppy kiss, swaggers out. He got what he came for.

Loretta sits back in the chair, sees Armstrong's card and picks it up. She taps it on the desk a few times trying to decide if she should make the call.

EXT. BACKYARD - DAY

Fernanda empties trash into a large bin and discovers fast-food wrappers stuffed at the bottom of a waste basket.

INT. MARK'S OFFICE - DAY

Mark works at his desk, the Lorenzo hangs on the wall behind him. His Assistant KNOCKS at the door.

ASSISTANT

You asked me to keep an eye on the Vickers' accounts.

MARK

Yes...

ASSISTANT

A check for \$350,000, made out to Bodies by Carlos, just cleared.

MARK

Get me a copy of it.

INT. HOSPITAL ROOM - DAY

Adele sits up in bed, groggy. A nurse checks her vital signs.

NURSE

You had an accident. You're in a hospital. Loretta, can you count to ten? Loretta?

ADELE

Adele.

NURSE

No, you're Loretta.

Adele stares at her in confusion.

ADELE

I'm Adele Vickers.

CONTINUED:

NURSE

All right.

ADELE

How long have I been here?

NURSE

A few days. The doctor will be in
to see you soon.

EXT. BODIES BY CARLOS GYM - DAY

Establishing.

INT. BODIES BY CARLOS GYM - DAY

The space is under construction. Carlos supervises WORKMEN
plastering a wall.

CARLOS

Make sure it's smooth. The mirrors
will go there.

He sees Mark at the door and goes to him.

CARLOS (CONT'D)

Can I help you?

MARK

Carlos Perez?

Carlos is immediately suspicious.

CARLOS

Who's asking?

MARK

I'm Mark Godwin, I handle the Vickers'
finances.

CARLOS

What's that got to do with me?

MARK

Mrs. Vickers has been very generous
with you. I'd like to know why.

CARLOS

Why don't you ask her?

CONTINUED:

MARK
Because I'm asking you.

CARLOS
It's a business deal. She's an investor in my new gym.

MARK
How much is she investing?

CARLOS
A lot. You know how much equipment costs?

MARK
No, but I know you and Adele have been having an affair.

CARLOS
I'm her trainer.

Mark gives him a look.

MARK
Maybe, but you're also screwing her.

CARLOS
Not lately.
(a beat)
She spends all her time at the hospital with her sister.

MARK
Loretta?

CARLOS
I don't know. I guess.

MARK
So tell me what happened to Mr. Vickers.

CARLOS
I always liked him.

MARK
Then tell me what happened to him.

CONTINUED:

CARLOS

He died. And who do you think you are coming in here. I've got rights.

MARK

Not really. I checked your Social Security number. It belongs to a used car dealer in Terre Haute. And your name isn't Carlos Perez. Shall I go on?

Carlos' eyes narrow.

CARLOS

You've got some *cajones* for a man stuck in a chair.

MARK

Tell me what you know about his death.

CARLOS

I never did anything to hurt Mr. Vickers.

MARK

I never said you did.

CARLOS

(evasive)

It was an accident...allergies, something like that.

MARK

It's only going to take one call for immigration to be on your ass.

Carlos smashes his fist into the palm of his other hand.

EXT. HOSPITAL - DAY

Armstrong parks his car and walks to the entrance.

INT. HOSPITAL ROOM - MOMENTS LATER

Armstrong enters. Adele is sitting up. The monitors and tubes are gone.

ADELE

Are you the doctor?

CONTINUED:

ARMSTRONG

No, I'm Detective Armstrong.

He flashes his badge.

ARMSTRONG (CONT'D)

I'd like to ask you a few questions.

Adele smoothes the sheets a little.

ADELE

About my accident?

He sits in a chair at the bedside.

ARMSTRONG

No. I'm looking into the death of
Emmett Vickers. He was your brother-
in-law, is that correct?

Adele tries to process the question.

ARMSTRONG (CONT'D)

When did you last see him, Mrs.
Buckley?

ADELE

I'm not...

She becomes aware that something's not right.

ADELE (CONT'D)

I...don't know...I don't remember.

ARMSTRONG

Just a couple of questions. I
understand you're a beneficiary in
his will.

Adele looks at him blankly.

ARMSTRONG (CONT'D)

Is that true?

She doesn't respond.

ARMSTRONG (CONT'D)

Did your sister Adele and Emmett
have a good marriage?

CONTINUED:

ADELE

Yes.

ARMSTRONG

Did you know they were divorcing?

ADELE

I don't know...

She lies back into the pillow.

ADELE (CONT'D)

My head hurts.

He stands.

ARMSTRONG

I'll come back when you're feeling better. Thank you for your time.

He leaves. Adele begins to make sense of his questions. For a minute, she's scared, vulnerable. FUCK!

INT. FOYER/INTERCUT WITH MARK'S OFFICE - DAY

Loretta is on her way out the door when the cell phone RINGS.

MARK GODWIN is displayed on the phone screen. She hesitates and against her better judgment answers.

LORETTA

(into phone)

Hello?

MARK

You can't buy me off with a painting.

LORETTA

Buy you off?

MARK

You didn't care anything about Emmett or his happiness.

LORETTA

(sincere)

That's not true.

CONTINUED:

MARK

You never loved him. It was always
about the money.

With great difficulty, Loretta stays silent.

MARK (CONT'D)

I know you killed him and so do the
police.

CLICK. The line goes dead. Loretta stares into the receiver,
horrified, her suspicions confirmed. She races out the door.

EXT. BRISTOL COURT - DAY

Loretta backs quickly down the driveway. Across the street
she sees a dark car with a MAN behind the wheel.

INT. HOSPITAL - LATER

Loretta rushes in. Adele dozes in bed. Loretta shakes her,
angrily.

LORETTA

Wake up! I know you're conscious.
The nurse told me you've been up and
walking around.

She shakes her again. Adele opens her eyes.

LORETTA (CONT'D)

You killed Emmett, didn't you?

Adele looks at her, sits up.

ADELE

Slow down. Nobody killed anyone.

LORETTA

Mark says you did.

ADELE

Mark's delusional.

LORETTA

The police have been asking questions.
You have to tell me what happened.

CONTINUED:

ADELE

If I were going to kill Emmett it wouldn't be in a ballroom with a hundred witnesses. Mark has always been jealous of my relationship with Emmett, especially since he's been in the wheel chair. I think he's gay. What did the police want?

LORETTA

It was a detective. He had questions about Emmett's death and whether he had enemies.

ADELE

And you said?

LORETTA

Nothing. I don't know anything.

ADELE

Did he ask you anything else?

LORETTA

He wanted to know if you were happily married.

ADELE

And what did you say?

LORETTA

I told him the same lie you told me, that you were happily married until the day he died.

ADELE

We were happy.

LORETTA

In your separate bedrooms? I don't understand why you stayed together so long.

ADELE

How do you know we had separate bedrooms?

CONTINUED:

LORETTA

And according to the Weaver Moving Company, he was leaving you this week. Some happy.

ADELE

(exasperated)

Oh, Loretta...Emmett wasn't nearly the man you thought he was, and he wasn't strong enough to leave me.

Loretta is unconvinced. Adele takes her hand.

ADELE (CONT'D)

Look, I didn't kill him.

Loretta wants to believe this.

ADELE (CONT'D)

Isn't that my jacket? And my Hermes?

Loretta is taken off-guard. Then Adele spots the locket around Loretta's neck.

ADELE (CONT'D)

You've been in my jewelry, haven't you?

(a beat)

Are you living in my house?

LORETTA

Temporarily...

Adele puts the pieces together.

ADELE

You've switched places.

LORETTA

I never meant...

ADELE

How is it, being me?

Loretta sits, defeated.

LORETTA

Awful. Your life is a mess.

CONTINUED:

ADELE

Hasn't turned out the way you planned?
So sorry I survived.

LORETTA

(contrite)

I thought you were dead, you didn't
have a pulse.

ADELE

And that gave you permission to steal
my life?

LORETTA

It should have been my life, remember.

ADELE

So you tried to kill me? Officially,
I think it's called attempted murder.

LORETTA

No. It was an accident. I didn't
know you could still make me that
angry.

ADELE

How's Carlos? Did you sleep with
him?

LORETTA

(indignant)

No.

ADELE

Too bad. He's a great lover. Does
he think you're me?

LORETTA

Yes.

ADELE

How much did he want?

LORETTA

Three hundred fifty thousand, for
the gym.

ADELE

Right, the gym...it's a money pit.

(MORE)

CONTINUED:

ADELE (CONT'D)

(a beat)

You look better as me.

LORETTA

I want my life back. If you want to press charges, go ahead, I'd rather be in jail.

ADELE

What said anything about pressing charges? And what would your son do with you in jail?

LORETTA

Christopher's dead.

(a beat)

He died a few years ago.

The sisters share a moment of truce.

ADELE

Oh...I'm sorry. You should have told me.

(conciliatory)

Let's leave the police out of it. This is between us.

Loretta nods.

ADELE (CONT'D)

I'll be discharged in a day or two, as soon as the stitches are removed and they do a few more tests. You can pick me up and we'll switch back then.

LORETTA

It has to happen before Ross gets back. He's been sitting at your bedside since it happened.

ADELE

I thought you were divorced.

LORETTA

We are. I pushed him away.

(a beat)

Why don't I just go back to my house now?

CONTINUED:

ADELE
That won't work.

LORETTA
Why?

ADELE
Because people know you're in the hospital. And Adele can't just disappear.

LORETTA
I can be both of us, go back and forth.

ADELE
Wait. It'll only be a day or two.
(a beat)
You'll have to bring me some of my clothes. And make-up. I'll phone as soon as I know when I'm being discharged.

LORETTA
You really didn't kill Emmett?

ADELE
How many times do I have to say it?

Loretta stands to go.

ADELE (CONT'D)
Do me a favor?

Adele points to a framed abstract hanging off-center on the wall.

ADELE (CONT'D)
Straighten that picture for me?

Loretta makes the adjustment and exits.

EXT. BACKYARD - DAY

Loretta, a glass of wine beside her, leaves a message.

LORETTA
Ross...this is Adele. Loretta is much better, conscious, talking.
(MORE)

CONTINUED:

LORETTA (CONT'D)

They're going to release her in the next couple of days. Everything is fine. I'll drive her home. I hope your presentation goes well. Let me know when you'll be back. Oh...

(smiling)

Loretta said to tell you she loves you.

SLAM!

A soccer ball hits her leg. She hangs up the phone and looks around to see where it came from.

The doorbell RINGS. She puts the ball down and goes inside.

INT. FOYER - CONTINUOUS

She opens the door and finds Skateboard Boy standing there.

SKATEBOARD BOY

My ball went into your yard.

LORETTA

Yes, I know. Would you like to get it?

SKATEBOARD BOY

Yes, please.

LORETTA

Follow me.

She leaves the door ajar and leads the boy back to the yard.

EXT. BACKYARD - CONTINUOUS

The boy rushes to get his ball. When he turns around, he catches Loretta looking at him intensely.

LORETTA

You remind me of a boy I used to know.

SKATEBOARD BOY

(shy)

Well, thanks.

CONTINUED:

LORETTA
Anytime.

SKATEBOARD BOY
I can go this way.

He runs to the side of the house and disappears around the garage.

Loretta picks up her drink and goes inside.

INT. FOYER - CONTINUOUS

As she enters, she sees Carlos standing there.

CARLOS
The door was open.

LORETTA
Why don't you close it.

She goes toward the den.

LORETTA (CONT'D)
Need a refresher. Can I get you something?

He closes the door and follows.

CARLOS
You drink a lot, lately.

INT. DEN - CONTINUOUS

Loretta steps behind the bar, away from Carlos.

LORETTA
I'm under a lot of stress.

CARLOS
What happened to your sister?

LORETTA
She fell and hit her head. She was depressed, taking pills and drinking.

CARLOS
Runs in the family.

He studies her.

CONTINUED:

CARLOS (CONT'D)
Are you identical?

She knows he knows and busies herself getting ice.

LORETTA
Our own mother couldn't always tell
us apart. Do you want some or are
you in training?

He takes the bottle from her, a bit menacingly, and pours
himself a glass. He takes a swig.

CARLOS
I can tell you apart.

Loretta moves past him.

LORETTA
You don't know my sister.

He drops onto the sofa.

CARLOS
Well, I know that ass doesn't belong
to Adele Vickers.

LORETTA
(stammers)
I've put on a few pounds since
Emmett...

CARLOS
And those aren't Adele's boobs,
either.

LORETTA
I think you should leave.

CARLOS
So how did it work? Adele killed
Emmett and left you holding the bag?
No, that can't be right. Adele
wouldn't leave all her stuff behind.
So how did you get here?

LORETTA
Get out!!

Carlos leaps off the sofa and crosses to her, threateningly.

CONTINUED:

LORETTA (CONT'D)
Get out or I'll call the police.

CARLOS
That would be stupid considering
what I know about Emmett.

LORETTA
What do you know?

CARLOS
Not until I get everything Adele
owes me.

LORETTA
What are you owed, exactly?

CARLOS
Well, there's the rest of the money
for the gym and the equipment.
Another \$150,000.

LORETTA
Thousand? I already gave you
\$350,000.

CARLOS
And then, there's my silence.

Loretta stares at him.

CARLOS (CONT'D)
About who you really are. That's
worth at least another \$150,000.
(a beat)
I think \$300,000 should do it.

LORETTA
You'll have to wait a couple of days.
I don't have that much money.

CARLOS
She does.

INT. OFFICE - MOMENTS LATER

Carlos stands over Loretta at Adele's desk. The checkbook
is in front of her.

CONTINUED:

LORETTA

How do I know you won't talk to the police?

CARLOS

It's not in my best interest to be involved. Make it out to cash this time.

She starts to write the check, then stops.

LORETTA

Tell me what happened to Emmett.

CARLOS

I wasn't there, but I know Adele wanted him dead, and she talked about how his shellfish allergy would kill him someday.

LORETTA

Why did she want him dead?

CARLOS

He was going to leave her and half just wasn't enough.

Loretta signs the check.

INT. HOSPITAL ROOM - DAY

Adele picks at food on a tray, then pushes it away. Loretta's cell RINGS on the bedside table. The ID screen reads: ROSS.

INTERCUT W/ROSS AT HOTEL CONFERENCE CENTER

ROSS

(into phone)

You gave me quite a scare. How are you feeling?

ADELE

(into phone, channeling Loretta)

A lot better. I should be discharged as soon as they finish some tests.

ROSS

It's good to hear your voice.

(MORE)

CONTINUED:

ROSS (CONT'D)
Sorry I'm not there, a big solar
conference, but Adele said she'll
take you home.

ADELE
Yes, Adele was here, we had a nice
visit.

ROSS
See, I always told you she wasn't as
bad as you thought.

ADELE
Yes.

A BUSINESS MAN walks by and signals to Ross -- 10 MINUTES.

ROSS
I've got to go and make a
presentation. I'll see you soon.
Take it easy.

ADELE
Stop worrying. I can take care of
myself.

ROSS
I don't want you to take care of
yourself.

EXT. BODIES BY CARLOS - DAY

Armstrong rides his bike through the parking lot checking
out the gym.

INT. HOSPITAL ROOM - DAY

A nurse enters. The bed is empty. She looks around and
sees the closet is open, everything gone.

EXT. HOSPITAL - DAY

A woman carrying a BLACK SHOULDER BAG gets into a TAXI.

INT. LORETTA'S BEDROOM - LATER

Adele goes through Loretta's clothes closet. The bandage on
her head is barely visible beneath her hair.

CONTINUED:

ADELE
(into phone)
...apparently they're backed-up and
can't do the MRI until tomorrow.

INTERCUT W/INT. OFFICE

Loretta sits at Adele's desk.

LORETTA
(into phone)
I was worried. I thought I'd hear
from you sooner.

Adele pulls a blouse off a hanger and holds it in front of
herself at the mirror.

ADELE
I can't wait to get out of here.

LORETTA
Me too, I want to go home.

ADELE
Stay put. I'll call you as soon as
I have the discharge time.

EXT. LAW OFFICE BUILDING - DAY

Adele comes out of the building, putting a thick manila
envelope into the black shoulder bag.

She walks down the street and enters a bank.

INT. BANK - MINUTES LATER

Adele sits at a desk across from a BANK MANAGER, the black
bag at her feet. He gives her some papers to sign. She
stands and shakes hands with him.

INT. KITCHEN - DAY

Loretta reads the newspaper, Fernanda empties the dishwasher.
The phone RINGS, Loretta glances at the ID Screen: SAUL ROSEN,
ATTORNEY. Curious, she picks up.

LORETTA
(into phone)
Hello?

INTERCUT W/ROSEN'S OFFICE

Saul Rosen, the attorney last seen at Emmett's wake, sits at his desk.

SAUL ROSEN

(into phone)

Adele, glad I got you. Sorry, but the number you left has been busy, and it's Friday. We close the office early.

LORETTA

(stumped)

Okay.

SAUL ROSEN

Do you want us to send your financial advisor a copy of the revised will?

What's he talking about? She's conscious that Fernanda can overhear.

LORETTA

Yes, that would be fine.

(a beat)

No, probably best if I send it to him.

SAUL ROSEN

Okay. I already sent you an electronic copy. You can forward it.

LORETTA

Thank you.

SAUL ROSEN

Have a good weekend.

LORETTA

You too.

She hangs up and heads for Adele's office.

INT. OFFICE - CONTINUOUS

At the computer, Loretta searches through emails, until she sees one from Saul Rosen. REVISED WILL.

CONTINUED:

She opens it and then an attachment. She scrolls until she finds:

INSERT TEXT:

...upon her death, all assets shall go to her sister, and sole beneficiary, Loretta Buckley.

CU on Loretta.

At first she's not sure what this means. The words *SOLE BENEFICIARY* magnify on the screen.

Then, she gets it. A set up. SHE'S A DEAD WOMAN!!

LORETTA
Loretta, you're a fool.

INT. DRESSING ROOM - MINUTES LATER

Loretta grabs a small suitcase.

INT. BEDROOM - MOMENTS LATER

She's on the phone, the suitcase open on the bed.

LORETTA
Ross...Ross...It's Loretta. Call my cell, I mean Adele's cell, as soon as you get this. It's urgent!

She hangs up, throws clothes in the suitcase. She puts Adele's passport in her pocket and prepares to leave.

She takes the photo of Christopher from the bedside table and is gone.

INT. KITCHEN - MINUTES LATER

Fernanda sees Loretta put her carry-on in the Lexus.

EXT. BRISTOL COURT - DAY

Loretta pulls out of the driveway, just as Skateboard Boy jumps the curb and flies in front of the Lexus.

She SLAMS on the brakes. The boy barely notices and rolls on. Loretta unnerved, regroups and drives away.

EXT. BANK - DAY

Establishing.

INT. BANK - DAY

Loretta, nervous, slides a check toward the TELLER who enters the account number in the computer.

TELLER
That account was closed yesterday,
Mrs. Vickers.

Loretta is confused.

TELLER (CONT'D)
Do you want me to check another
account?

LORETTA
Yes, please.

The teller searches on her computer.

TELLER
Sorry, that one was closed too.

What Adele has done begins to dawn on her.

LORETTA
My mistake. Thank you.

She walks to the door and checks Adele's wallet for cash.

EXT. AIRPORT PARKING LOT - LATER

Loretta turns into the LONG-TERM PARKING LOT.

INT. INTERNATIONAL TICKET COUNTER - LATER

Loretta stands in front of the TICKET AGENT with the carry-on beside her, tapping a credit card on the counter.

TICKET AGENT
You would have saved a lot of money,
if you had bought this online.

LORETTA
My computer crashed.

CONTINUED:

The Agent inputs information into her computer and takes the card.

TICKET AGENT
Are you checking any bags?

LORETTA
No.

She runs the credit card.

TICKET AGENT
The card has been declined.

She hands it to Loretta.

TICKET AGENT (CONT'D)
Do you have another?

Loretta pulls another card from Adele's wallet and hands it to her.

LORETTA
Yes, try this one.

The Agent runs it and frowns. She hands it back.

TICKET AGENT
Sorry.

LORETTA
Well, this is embarrassing. I'll
have to call the credit card
companies. Thanks.

EXT. AIRPORT PARKING LOT - LATER

Loretta walks slowly to the Lexus. What are her options now? She opens the trunk and sees Emmett's pillows labeled, SKYE LAKE.

LORETTA
Why not...

She puts the suitcase in and slams the trunk.

INT. LEXUS - LATER

Loretta speeds on a highway. Her stress is evident in the way she jumps from one the radio station to the next and accidentally turns on the CD player.

FRENCH CD (V.O.)
*Combien est une baguette, s'il vous
plait?*

She manages to turn it off as the cell RINGS; she touches the phone ICON on the steering wheel.

LORETTA
Hello?

ROSS (V.O.)
Adele?

The connection is bad.

LORETTA
Ross!! It's Loretta.

INTERCUT/W INT. HOTEL ROOM

Ross sits on the bed.

ROSS
(into phone)
Loretta?

LORETTA
Yes. I'm heading to Skye Lake.

STATIC.

ROSS
(into phone)
What?

LORETTA
The cabin at Skye Lake. I'm in
trouble, I need your help.

The call FAILS. She immediately dials the number again without success.

Ross also tries to call back. No reception. He tries again and again, then punches in another number.

INTERCUT/W LORETTA'S HOUSE, BEDROOM

Adele brushes her hair as Loretta's cell phone RINGS. It's Ross.

ADELE
(into phone)
Hello?

ROSS
(into phone)
I'm sorry about the connection.
What did you say about Skye Lake?

ADELE
Skye Lake?

She catches herself and assumes her Loretta persona.

ADELE (CONT'D)
Did I say that?

ROSS
You said you were going there. What
kind of trouble? Should I call the
doctor?

ADELE
No, I'm fine. My head is all mixed
up. Sometimes I don't make sense.

ROSS
(confused)
Have you been released?

ADELE
No, they need to do more tests.

ROSS
Did you get the flowers?

ADELE
They're beautiful.

ROSS
I have a few more meetings but I'll
be finished tomorrow. I'll see you
soon. Call me if you need anything.

CONTINUED:

ADELE
I promise.

Adele hangs up pleased with herself.

EXT. BANK - DAY

Carlos walks out, angry, holding the check and his cell phone.

INTERCUT W/EXT. GAS STATION

Loretta pumps gas. Inside the car, on the front seat, Adele's cell phone RINGS.

Standing in front of the bank...

CARLOS
(into phone)
Adele, Loretta, whatever the hell
your name is...

Loretta hands cash to the gas station CASHIER.

LORETTA
Pump seven.

INT. LEXUS - MINUTES LATER

She gets in and sees a message on Adele's phone. She plays it.

CARLOS (V.O.)
Adele, Loretta, whatever the hell
your name is, the check bounced.
You have 24 hours to make it good.

She throws the phone into the Hermes and drives away.

INT. LEXUS/EXT. MOUNTAIN ROAD - LATER

Loretta drives, trying repeatedly to reach Ross. The car crosses back and forth over the dividing line. The calls FAIL, one after the other.

A truck rounds a bend heading right at her. Horns HONK.

Her car swerves perilously close to the guard rail. She looks down into a gorge as she regains control.

EXT. LORETTA'S HOUSE - LATER

Adele looks uncomfortable in Loretta's clothes, loose, not her style. She gets into Loretta's dated car.

INT. LORETTA'S CAR - CONTINUOUS

She starts the engine. The radio doesn't work. She backs out into the street.

EXT. LORETTA'S CAR

Rhonda holds Barney in her arms and flags her down. Reluctantly, Adele lowers the window. Barney pays no attention.

RHONDA
I'm so glad you're home. How are you feeling?

ADELE
Better. I'm on my way to the doctor.

RHONDA
I came to the hospital but you were sleeping. All those machines. Scary. Barney, looks who's home.

Barney looks in another direction.

RHONDA (CONT'D)
(to Adele)
He's probably angry. Thinks you deserted him.

Adele forces a laugh.

RHONDA (CONT'D)
Lloyd thought I was being nosey, but I knew something was wrong. I thought you were dead when I saw you on the floor.

ADELE
They tell me it was a close call.

RHONDA
Come over for dinner. Lloyd made his Italian sausage lasagna. We need to put some weight back on you.

CONTINUED:

ADELE
(laughs)
Can I take a rain check? I'm not
supposed to do much for a while.

RHONDA
Sure, sure. Whenever you're ready.

ADELE
Thanks.

She raises the window and drives away ignoring Mrs. Arthur
who waves from her porch.

EXT. HOUSE - LATER

CLOSE ON a hand feeling for a key behind a shutter.

Adele puts the key in the front door lock, but it doesn't
work. Fernanda opens the door.

ADELE
(surprised)
My key isn't working.

FERNANDA
That's the old key.

Adele looks at it, then realizes the locks must have been
changed.

ADELE
Ah, you're right.

Fernanda notices that Adele looks different and that the car
in the driveway isn't her Lexus. They go into...

INT. FOYER - CONTINUOUS

FERNANDA
Did you forget something?

ADELE
Yes.

Fernanda watches her go upstairs. She opens the front door
and takes another look at the car, mystified.

INT. BEDROOM

Adele reaches behind the bedside table and pulls out a HANDGUN. She puts it in the black shoulder bag.

Then, she goes to her desk and writes on her personal STATIONERY.

INSERT TEXT:

It's too lonely without Emmett.

Adele Vickers

She folds the note, puts it in an envelope and into the bag.

INT. LIVING ROOM - LATER

Adele rushes through the room. She stops and turns, struck by the vacant spot on the wall.

Where the hell is her Lorenzo?

INT. OFFICE - MOMENTS LATER

Adele sits at her computer and goes to the Lexus GPS Finder.

Unseen, Fernanda watches from the hall as Adele types in a code. A map appears. A BLUE DOT PULSATES on the screen at Skye Lake.

EXT. SKYE LAKE VILLAGE GROCERY - EVENING

The Lexus pulls into a parking space.

INT. SKYE LAKE VILLAGE GROCERY - MINUTES LATER

Loretta is on a pay phone.

INTERCUT W/INT. HOTEL ROOM

ROSS
(into phone)
Hello?

LORETTA
(into phone)
Ross, it's Loretta. I'm at Skye Lake. The cell reception is terrible. Can you meet me here?

CONTINUED:

Perplexed, Ross doesn't answer at first.

ROSS

But you said you were still in the hospital. Loretta, what's going on?

LORETTA

That was Adele. I'm in trouble. I did a terrible thing. I need your help. How soon can you be here?

ROSS

You're not making sense. What kind of trouble?

LORETTA

It's complicated and I'm ashamed to tell you. Just get here as soon as you can. And could you bring me some cash?

ROSS

Sure. How's your head?

LORETTA

Well that's part of what I need to talk to you about. When you get to the lake, take the turn at Deep Cove. It's the second cabin on the left. I've missed you.

ROSS

That's good to hear. What's so...
(a beat)

Nevermind. I'll be there as soon as I can.

SAME - LATER

Loretta waits in the check-out line. The CASHIER bags her few groceries. Behind her, SHERIFF JOHNNY DIXON, 30s, enters.

SHERIFF

Adele?

She turns and considers her answer.

LORETTA

I'm Loretta.

CONTINUED:

SHERIFF
(sheepish)
Sorry. Remember me, Johnny Dixon?

LORETTA
Of course. For the record, I never
told your parents about the joint I
found in your room.

SHERIFF
And now I arrest people for that.

They laugh.

SHERIFF (CONT'D)
Long time since you've been at the
lake, how are you?

LORETTA
Fine.

SHERIFF
Going to be up here for awhile?

Loretta picks up her groceries.

LORETTA
No, just a short visit.

SHERIFF
Say, I was sorry to hear about Emmett.

LORETTA
It was very sad.

SHERIFF
Give me a call if you need anything.

LORETTA
Thanks, I will.

He watches as she carries her groceries out of the store.

INT. LEXUS - MOMENTS LATER

Loretta, happy to be herself again, starts the engine and
drives away.

EXT. DEEP COVE ROAD - NIGHT

The Lexus turns onto the gravel drive; the rustic cabin illuminated in the headlights. Loretta turns off the engine.

BLACK OUT.

INT. HOMICIDE OFFICE - DAY

MARK

Tell him what you told me.

Carlos is antsy.

CARLOS

I think I should have a lawyer.

Mark scowls at him.

CARLOS (CONT'D)

Okay, okay. The woman who says she's Adele is really the other one, her twin sister.

ARMSTRONG

So, you're saying the woman in the hospital...

CARLOS

Is Adele. I mean I didn't see her myself, but I think so. It has to be her, right?

Armstrong considers the implication.

INT. HOSPITAL - DAY

Armstrong is at the nurses station, talking to a nurse.

ARMSTRONG

When was she released?

She checks her computer.

INT. HOUSE - LATER

Fernanda opens the door to Armstrong.

ARMSTRONG

I'd like to speak to Mrs. Vickers.

CONTINUED:

FERNANDA
She's not home.

ARMSTRONG
Do you know when she'll be back?

Fernanda shakes her head.

ARMSTRONG (CONT'D)
Please. It's important.

Fernanda hesitates, then opens the door wider.

INT. OFFICE - MOMENTS LATER

Fernanda points to the computer. Armstrong opens a screen and clicks on SEARCH HISTORY. He finds LEXUS GPS and clicks...

INT. ARMSTRONG'S CAR - DAY

Armstrong drives and talks on his cell.

ARMSTRONG
(into phone)
Sheriff Dixon? This is Justin
Armstrong...

INT. LAKE CABIN - DAY

Loretta wanders around the cabin, an open floor plan with the kitchen separated by a split-level counter/bar. A cordless phone hangs on a kitchen wall.

She sips coffee, looks at photos, arranges Emmett's pillows on the sofa and a club chair.

EXT. LAKE CABIN DECK - LATER

Loretta puts out an umbrella and chair. Boats go by. One pulls a SKIER who waves.

BEGIN FLASHBACK MONTAGE OF LORETTA AND EMMETT, AGE 20s:

Emmett water skis, Loretta pilots the boat.

Loretta reels in a fish, Emmett takes it off the hook.

They dive off the boathouse into the lake.

CONTINUED:

Emmett opens a glass jar, and Loretta puts a lightening bug inside.

They wrestle playfully in a rope hammock culminating in a passionate kiss.

FLASHBACK ENDS.

The skier attempts a clever maneuver, lets go of the rope and sinks.

INT. ROSS' CAR - LATER

Ross drives through the mountains.

EXT. LAKE CABIN - NIGHT

The water is getting rough; trees bend in the wind.

EXT. LAKE CABIN DECK - CONTINUOUS

Loretta fights the wind, closing the umbrella. A chair skids past. She wrangles it into a storage area.

INT. CABIN BATHROOM - LATER

Loretta showers. She dresses, puts on the locket, a rubber band around her pony tail. She hears a KNOCK against the wall, probably a probably a tree branch.

INT. LAKE CABIN - LATER

Loretta eats dinner. She hears something outside, stops and listens. Only lights from other cabins are visible. She shakes off her fear and finishes her meal.

EXT. LAKE CABIN - CONTINUOUS

From behind a shed, Adele watches.

INT. LAKE CABIN - CONTINUOUS

As Loretta puts dishes in a rack next to the sink, she senses she's not alone. Then there is a KNOCK at the door. She STIFFENS.

SHERIFF (O.S.)
Loretta, it's Johnny Dixon!

Relieved, she opens it.

CONTINUED:

LORETTA

I wasn't expecting anyone, you scared me.

SHERIFF

Sorry, just checking to see that everything is okay. Thought maybe you could use a hand with the boat.

LORETTA

It should be fine. I haven't taken it out of the boathouse. Come in.

He steps inside.

LORETTA (CONT'D)

This wind is really something.

SHERIFF

It should die down after midnight.

LORETTA

Good.

The Sheriff looks around -- into the kitchen area, toward the bedroom.

SHERIFF

I haven't been inside in a long time.

LORETTA

Not much has changed.

He walks over to a large mounted fish on the wall.

SHERIFF

I remember when Emmett caught that. It's hard to believe he won't be back.

LORETTA

You know, he left me this cabin. Brings back a lot of memories. Want some coffee?

SHERIFF

Just had some. Good to see you up here again.

(MORE)

CONTINUED:

SHERIFF (CONT'D)

I was telling my wife last night
that I had quite a crush on you back
in the day, but with Emmett around,
I never had a chance.

LORETTA

You were very cute, just a little
too young.

SHERIFF

I always figured you two would get
married.

He notices only one plate drying in the rack.

SHERIFF (CONT'D)

Is Adele going to join you?

LORETTA

Not this visit. How are your folks?

SHERIFF

They're fine. Dad's retired now,
Mom's still teaching.

The Sheriff goes to the door.

SHERIFF (CONT'D)

You take care.

LORETTA

Johnny...

He turns back. She wants to tell him what's happening, but
words won't come.

LORETTA (CONT'D)

Say hello to your folks.

SHERIFF

Will do.

EXT. DEEP COVE ROAD - MOMENTS LATER

The Sheriff walks past the Lexus and notes the license plate.

From the shadows, Adele watches him get in his car and drive
away.

INT. SHERIFF'S CAR - CONTINUOUS

The Sheriff is on his car phone

SHERIFF
(into phone)
Adele's car is here, but she's not.
I spoke with her sister Loretta.

INTERCUT W/HOMICIDE OFFICE

ARMSTRONG
(into phone)
Are you sure she's Loretta?

INT. LAKE CABIN - MINUTES LATER

Loretta turns on the TV, then hears a KNOCK at the door.
Must be the Sheriff again. Loretta opens the door.

Adele stands on the other side of the screen dressed identically, in jeans and a tee shirt, her hair in a pony tail, the black bag on her shoulder. Loretta swallows her fear.

LORETTA
I thought you were the Sheriff coming back. You remember Johnny Dixon. He's the Sheriff now.

ADELE
Yes, for several years, actually. Did you tell him anything?

LORETTA
No. I thought I was supposed to pick you up from the hospital?

ADELE
I tried your--or is it my--cell phone, but no answer. So, I took a taxi to your house.

Loretta feigning hospitality opens the door.

LORETTA
Come in. How's your head?

CONTINUED:

ADELE
(rubbing it in)
I still have headaches.

LORETTA
Sorry.

She puts Loretta's car keys on a table.

ADELE
Your car needs a tune-up. And a new
radio.

Loretta turns off the TV.

LORETTA
We can make the switch now. I'll be
happy to be me again.

Loretta grabs her keys.

LORETTA (CONT'D)
But I'll miss your car.

She goes to Adele's Hermes on the sofa.

LORETTA (CONT'D)
Here's your bag with your license
and credit cards. Oh, and your phone.
I did use some of your cash.

Loretta reaches for her shoulder bag. Adele pulls back and
crosses the room.

ADELE
Did you change the locks to my house?

Loretta realizes Adele's been to Bristol Court. She remains
calm.

LORETTA
Yes. And the alarm. I was trying
to keep Carlos away. I'm afraid I
may have stretched some of your shoes
too.

ADELE
Are you going to give me the alarm
codes?

CONTINUED:

LORETTA
They're in the purse.

Loretta walks over to a shelf and picks up her photo of Christopher.

ADELE
Don't leave. This is your house
now.

LORETTA
I should really take you up on your
offer to buy it. You were right. I
can use the money.

ADELE
At least visit with me for a little
while, before you go.

Adele offers her the club chair. Loretta feels she has no choice. She puts the keys and photo on a table and sits.

LORETTA
Just for a minute. I don't want to
get home too late.

Adele moves behind the bar and sets the shoulder bag down carefully on the lower counter, out of sight. She removes the note and props it against the counter.

ADELE
Oh yes, your neighbor invited you
over for lasagna. Sausage lasagna
as I recall.

Adele slips the gun out of the bag and hides it under a dishtowel.

LORETTA
(forced laugh)
And am I going?

ADELE
You pleaded for time to rest.

Adele walks from the kitchen, the gun concealed by the towel at her side.

CONTINUED:

ADELE (CONT'D)

Does anyone know you've been playing me, since my near death experience?

LORETTA

I said I'm sorry.

ADELE

You didn't tell anyone? What about Fernanda or Emily?

LORETTA

No. Emily is on her honeymoon, you gave her a lovely gold and pearl bracelet.

ADELE

The one with the sapphire clasp?

LORETTA

I guess so...

ADELE

(not happy)

That was a Cartier.

LORETTA

Sorry. You had to give her something.

(a beat)

Carlos knows, apparently my ass isn't identical to yours anymore.

ADELE

Does he know we're switching back?

LORETTA

I didn't tell him anything, but he made me give him another check -- for \$300,000.

Adele gives her a "how dare you" look...

LORETTA (CONT'D)

For the gym, and to keep quiet.

And walks behind the chair.

CONTINUED:

ADELE

Just because he asks doesn't mean
you have to give it to him. He's so
greedy.

Loretta looks out the window, a light blinks at her from the
shore; then Adele's reflection comes into focus as the gun
is raised. Loretta sits frozen for a moment before she
continues talking.

LORETTA

He said the same thing about you.

Slowly, she reaches for Emmett's pillow at her side.
Loretta's hands grip the pillow, tightly.

LORETTA (CONT'D)

I drank some of your wine, well a
lot of your wine, actually...

In the window, she sees Adele take aim at the side of her
head.

LORETTA (CONT'D)

And that's quite a workout room you
have...

She picks up the pillow and pushes it hard in Adele's face.
Adele loses her balance and grip on the gun.

Loretta springs from the chair and grabs it. She regains
her composure and points the gun at Adele.

LORETTA (CONT'D)

Now it's my turn. Sit.

Adele complies.

LORETTA (CONT'D)

You killed Emmett.

ADELE

Emmett died of shellfish poisoning.

LORETTA

And, how did he get the shellfish?

ADELE

How should I know.

CONTINUED:

LORETTA

Why didn't you just divorce him?

ADELE

Wake up Loretta. There was a family trust. If we divorced, the real money went to that cousin of his in Savannah.

Loretta keeps the gun aimed at Adele as she backs up and reaches for the wall phone.

LORETTA

Why do you want to kill me? I told you, it was an accident; I didn't mean to hurt you. It was stupid to go to your house and wear your clothes. I'm sorry. I thought you were dead.

ADELE

I wasn't going to kill you, you were going to commit suicide.

LORETTA

(laughs)

Ironical. That's what I was trying to do the day you showed up at my house.

Loretta walks back toward Adele as she dials 911 with one hand. Adele takes advantage of the distraction, jumps up and snatches the gun. They struggle, Loretta drops the phone, Adele rips the locket from Loretta, hair flies.

EXT. MOUNTAIN ROAD - MOMENTS LATER

Ross' car turns on to Deep Cove Road.

INT. LAKE CABIN - MOMENTS LATER

Loretta, now on the floor, stares up and sees fury in Adele's face. With nothing to lose, she lunges for Adele's knees and brings her down.

EXT. DEEP COVE ROAD - MOMENTS LATER

Ross' car pulls up. He gets out and starts to the cabin.

INTERCUT W/INT. LAKE CABIN

Loretta scrambles to her feet as Adele pulls herself up, gun still in hand. The sisters are locked in a fierce embrace.

BANG! THE GUN FIRES.

Ross hears the shot and rushes to the cabin.

The women react, stagger apart, horrified. One flops backwards into the chair still holding the gun. Blood spills out onto her chest.

Ross bursts through the door.

ROSS

Loretta?

She runs to him, hysterical, wrapping her arms around him.

LORETTA

Thank God you're here!

ROSS

Are you all right?

LORETTA

Adele... It's Adele... I think she's dead!

He goes over to the chair and looks at the body.

ROSS

(shaken)

What happened?

Loretta slumps on to the sofa and sobs.

LORETTA

I tried to stop her.

Ross picks up the phone from the floor and dials 911.

DISSOLVE TO:

EXT. DEEP COVE ROAD -- LATER

The Sheriff pulls up, siren SCREAMING, lights FLASHING.

INT. LAKE CABIN -- MOMENTS LATER

Ross and Loretta watch Dixon feel for Adele's pulse. Ross hands the Sheriff Adele's note.

ROSS
I found this.

The Sheriff reads it.

SHERIFF
Appears to be a suicide note.

Loretta breaks down.

The Sheriff speaks into his radio.

SHERIFF (CONT'D)
Amy, send the coroner and an ambulance
over to the Vickers' place on Deep
Cove.

He clicks off.

EXT. DEEP COVE ROAD - LATER

An ambulance pulls out of the drive. Loretta and Ross walk the Sheriff to his car.

SHERIFF
I'm so sorry. You can come in
tomorrow and make a formal statement.

Loretta nods. Ross puts his arm around her protectively.

ROSS
Thank you.

They watch the Sheriff get in and drive off, talking on the phone.

INTERCUT W/INT. HOMICIDE OFFICE

Armstrong picks up his phone. Mark sits next to him sharing a stack of documents.

ARMSTRONG
(into phone)
Armstrong...

CONTINUED:

SHERIFF

There's been a development here.

ARMSTRONG

Let me put you on speaker.

He punches the phone and Mark moves closer to the desk.

ARMSTRONG (CONT'D)

Go ahead.

SHERIFF

Adele Vickers is dead. She committed suicide at the cabin about an hour ago.

MARK

Suicide?

SHERIFF

She left a note, saying she was too lonely without her husband.

Mark is incredulous.

INT. LAKE CABIN - LATER

Ross and Loretta sit on the sofa, his arm around her, possessively. She rests her head on his shoulder. A wine bottle and two glasses are in front of them. He picks up his glass.

ROSS

Sure you don't want some?

LORETTA

I'm trying to cut back. Maybe some hot tea. I'm so glad you're here.

ROSS

I've waited a long time to hear you say that.

Loretta kisses him tenderly on his face and gets up.

ROSS (CONT'D)

What was the terrible thing you were too ashamed to tell me on the phone?

She goes toward the kitchen.

CONTINUED:

LORETTA
Not tonight.

She stops at a landscape on the wall...

LORETTA (CONT'D)
We have the rest our lives to talk
about it.

And straightens the picture.

FADE OUT.