

PRAYER OF THE HEADLESS MANTIS

by

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FADE IN:

INT. FANCY APARTMENT - NIGHT

A party in progress.

PEOPLE crammed into several small rooms, mostly scholarly types.

ELIANA, late 20s, walks with drink in hand down a narrow hallway.

She wears a red dress that shows off her figure.

INT. LIBRARY - NIGHT

THEO FLEMING, early 40s, stands in front of an abstract painting as he sips a drink.

Theo wears a tuxedo and looks handsome with his finely groomed beard.

Eliana squeezes through some folks in the hallway and enters through the open door of the library.

ELIANA

There you are.

Theo turns around, smiles when he sees her.

THEO

Are you following me?

ELIANA

Bingo.

He stares at her figure as she walks up to him.

ELIANA

You've probably forgotten my name already.

THEO

No, I haven't.

ELIANA

Then what is it?

He smiles.

THEO

If I remember correctly, you have a very exotic name.

Eliana lets down her long flowing hair.

THEO
You are very beautiful. Did I tell
you that already?

ELIANA
Several times.

THEO
Glad to hear I'm not slipping.

ELIANA
What do you teach, Professor?

THEO
Art History.

She sips her drink, looks at the painting.

ELIANA
What the hell is this strange shit?

THEO
From a genius painter named Vanka.
Are you a student?

ELIANA
Hell, no.

He laughs. They both stare at the painting.

ELIANA
I've been watching you all night.

THEO
So you have been stalking me.

ELIANA
You intrigue me, Professor.

THEO
I do?

ELIANA
You seem to have an eye for
attractive things.

THEO
You're very observant.

He places his hand on the back of her shoulder.

THEO
I love beautiful things. Like a
beautiful painting or a beautiful
woman. Is that wrong?

ELIANA
Never said it was.

He slides his hand down the back of her dress.

THEO
You want to get some air?

ELIANA
I thought you'd never ask.

He leads her out of the library.

FADE OUT.

FADE IN:

EXT. BEACH HOUSE - THREE YEARS LATER - DAY

Early morning.

A single-story beach house overlooks the Pacific Ocean.

INT. BEACH HOUSE - BEDROOM - DAY

A man and a woman are having sex.

A video camera on a tripod records them.

Their bodies are covered in sweat and can be seen on the
camera's tiny LCD display.

EXT. CITY STREET - DAY

A white van turns down a busy intersection.

"Lighthouse Electricity" on the side door.

EXT. OCEAN CLIFF - DAY

Under the afternoon sun, a beautiful house sits on a cliff.

EXT. SEA SIDE ROAD - DAY

A red Porsche races by the electricity van which is parked
right underneath an electric pole.

EXT. FLEMING RESIDENCE - DAY

The Porsche moves up the long driveway and enters the three-car garage.

INT. FLEMING GARAGE - DAY

Eliana gets out of the Porsche.

She wears a jogging suit and her figure is as trim as ever.

The car door accidentally hits a green moped scooter.

ELIANA

Damn it, Theo.

She checks her door, makes sure it isn't scratched then pulls out a gym bag from the car.

INT. FLEMING RESIDENCE - DAY

Eliana walks through a corridor that has several abstract paintings hung on the walls.

INT. FLEMING LIVING ROOM - DAY

Eliana enters a beautifully decorated living room, places the gym bag in the corner.

Near a hallway, sits an antique mahogany Grandfather clock.

Tick Tock. Tick Tock. The pendulum swings back and forth in rhythm.

The time is 4:36 p.m.

INT. FLEMING KITCHEN - DAY

Eliana opens the oven door, sees a pork roasting inside.

INT. FLEMING LIVING ROOM - DAY

Eliana stands in front of a half completed puzzle that is laid out on a small table with pieces everywhere.

It shows her on a beach as she embraces someone but that part of the puzzle is not complete yet.

THEO (V.O.)

His work has always been about
hidden layers.

Eliana takes a few pieces and fills in more of the puzzle.

EXT. COLLEGE - CLOCK TOWER - DAY

A large clock tower above a city college RINGS out five times. It's 5:00 p.m.

INT. COLLEGE CLASSROOM - DAY

Professor Theo Fleming stands in front of his STUDENTS with a slide remote control in hand.

He hasn't aged a bit in three years and his beard is still trim and fits him perfectly.

THEO

For this reason, the work of Russian modern master Igor Vanka has always been described as very disturbing, very dark and extremely violent. He is not a well known painter outside of Russia. That will be rectified soon once I publish my book.

Theo paces back and forth as he lectures.

THEO

I detest all forms of violence but his paintings fascinate me because of his recurring theme of layers within the human soul.

INT. FLEMING LIVING ROOM - DAY

Eliana stands in front of a liquor cabinet and admires a very expensive bottle of scotch, known as a Matheson 1943.

She places the bottle of scotch in the back of the cabinet.

She pulls out a DVD from the gym bag, places it in a player and steps back to watch on a TV screen.

THEO (V.O.)

Vanka's own journal has all sorts of valuable information that leads us into the psyche of a demented artist, a tortured soul.

After a few seconds, she's satisfied with whatever she's looking at and ejects the DVD.

INT. COLLEGE CLASSROOM - DAY

Theo flips through slides projected on a big screen.

They are slides of several abstract paintings including the one from the party three years ago.

THEO

Like Eugene Delacroix, Vanka's journal is also filled with his descriptions of the various female models he used. Rankings if you will.

Theo's eyes stray to some girls in the front row.

THEO

He only used very attractive models and, let's just say that some of these models ... well, he wrote about their beauty in bed as well.

The students laugh.

Theo flips to a slide that shows Igor Vanka with his arms around Natasha Bukolin.

THEO

His weakness for his models caused much friction with his long time lover, Natasha Bukolin. She resented his extra curricular activities.

He flips to another slide of Vanka with Vladimir Kossovich.

THEO

This caused her to fall into the arms of Vanka's friend and curator, Vladimir Kossovich. This was the beginning of the end for them.

Theo flips to a graphic painting of a woman with knives sticking out of her abdomen.

THEO

This is Vanka's most famous painting, "Death of Woman, I". It's an homage to "Woman, I" by Willem de Kooning. Only Vanka's painting is about the death of his companion, Natasha Bukolin.

Theo flips to a slide of Natasha Bukolin by herself.

THEO

Vanka was falsely accused of her murder and put in prison.

(MORE)

THEO (CONT'D)

Two years later, Kossovich confessed that he, in fact, was the one who had murdered her. She had fallen in love with Vanka again and Kossovich went mad with jealousy, stabbed her fifty times.

Theo flinches at the thought, then smiles.

THEO

This painting is my most valuable possession so I'm hoping Vanka's value goes up. I could use a new car.

The students laugh.

THEO

Some think they were having a threesome affair and it just escalated from there.

Theo flips through more slides of some of his paintings.

THEO

Sadly, we'll never know what really happened between them. Kossovich hanged himself in prison and Vanka has been in a mental institution for the past twenty years, hasn't spoken one word in all that time.

Theo turns off the slide projector.

THEO

His genius lives on through his paintings. Or at least, they will, once I finish my book.

Theo smiles.

THEO

Well, that's enough gruesome talk for the day. Don't forget to read the first three chapters of your textbooks by Tuesday. Have a nice weekend.

EXT. COLLEGE PATH - DAY

Theo walks along a path with briefcase in hand.

Two pretty COLLEGE GIRLS, 20s, are headed his way on the opposite side of the path.

COLLEGE GIRL
Hello, Professor Fleming.

Theo smiles.

THEO
Ladies.

COLLEGE GIRL
Don't forget our appointment
tomorrow afternoon.

THEO
I haven't forgotten.

They giggle and talk to each other in whispers as they pass him.

He keeps his eye on them, smiles and strokes his beard.

THEO
Ah youth, where is thy sting?

EXT. SEA SIDE ROAD - DAY

A blue Lexus sedan travels down the road.

INT. LEXUS - DAY

Theo is behind the wheel, cell phone to his ear.

THEO
(into phone)
Where are you? Call me back.

He looks through the windshield at his house in the distance.

EXT. SEA SIDE ROAD - DAY

Theo's Lexus passes the white "Lighthouse Electricity" van still parked on the side of the road.

EXT. FLEMING RESIDENCE - DAY

The Lexus parks next to the Porsche inside the garage.

INT. FLEMING DINING ROOM - NIGHT

Theo and Eliana sit at opposite ends of their large dining table.

There is an antique hutch up against the wall, filled with expensive plates and silverware which can be seen through the glass doors.

Eliana wears a very nice dinner dress and Theo has on a stuffy dinner jacket.

ELIANA
How's Rosita's pork?

Theo wipes his mouth with a napkin.

THEO
It's delicious.

ELIANA
I knew you'd like it.

He takes a sip of wine.

THEO
I think we should get rid of her.

ELIANA
Why?

THEO
I don't like the way she looks at me.

ELIANA
And how does she look at you?

THEO
Like I'm a small child and she caught me with my hand in the cookie jar.

Eliana laughs.

ELIANA
She's not coming in this weekend. She has some family thing, besides she needs some time off.

THEO
Speaking of time off or lack thereof, I have to go in the office tomorrow. Have several papers to grade.

ELIANA
Okay.

He takes a sip of wine.

THEO

Well, up to you but I'd be happy if you got rid of her.

ELIANA

And who would do the cooking?

She smiles.

ELIANA

I'd accidentally poison you to death. Unless you're okay with having a chicken sandwich for dinner.

He laughs, takes a sip of wine.

They sit for a bit, don't speak to each other.

THEO

What did you do today?

ELIANA

Not much, went to the gym and then watched Oprah.

He laughs.

THEO

Sounds like an exciting day.

ELIANA

Well, Oprah was very interesting.

THEO

I'm sure it was.

ELIANA

It was all about abusive men and how they treat women.

THEO

Another outstanding episode I presume.

ELIANA

The show was about how some couples don't know anything about their pasts. She had some chick on whose husband was arrested several times before they met and she had no fucking clue about him. He had a history of beating up women but she didn't know it.

THEO

Well, if you think about it,
there's no way to really know
everything about someone's past.

ELIANA

I suppose not. Of course, one
could hire a detective.

THEO

Yes, that's one way certainly.

ELIANA

This show made me remember
something about my own past.
Something that would shock the hell
out of you.

He grabs the wine bottle.

THEO

Would you like the last of it?

ELIANA

You have it. You may need it for
what I'm about to tell you.

THEO

Really?

He pours himself the last of the wine.

EXT. SEA SIDE ROAD - NIGHT

Several cars pass the parked "Lighthouse Electricity" van on
the road.

ELIANA (V.O.)

I haven't been completely honest
with you. You know how my first
marriage didn't work and --

THEO (V.O.)

Yes, how you married too young and
then you --

INT. FLEMING DINING ROOM - NIGHT

Eliana places her fork and knife next to her plate, strokes
the table linen as she speaks.

ELIANA

And then I met you.

Theo chuckles.

THEO

Met? You mean stalked me at that party and couldn't take your hands off me.

She smiles.

THEO

Then you coerced me into a Vegas wedding two weeks later.

ELIANA

Oh, I see, it was all my doing?

THEO

Of course.

He laughs.

THEO

I'm sorry for interrupting. Continue please.

ELIANA

Well, there was actually someone else before I met you.

THEO

Okay.

She strokes the linen, doesn't look up.

ELIANA

His name was Abraham Brookview.

THEO

That's quite a name, sounds like an author.

ELIANA

He was an ex cop and he beat me. Beat me for two years.

She looks up at him.

THEO

Beat you?

ELIANA

Yes.

THEO
Beat as in hit you?

ELIANA
With his fists. I blocked it out
but this show brought it back.

THEO
You're serious?

ELIANA
I am.

He doesn't believe her.

THEO
Come on.

ELIANA
I was a wreck, didn't know how to
end it or how to escape him.

Theo chuckles.

THEO
Is this the plot for that book
you've always wanted to write?
This is a good joke.

ELIANA
A joke?

He strokes his beard.

THEO
You're pulling my leg and it's
working.

ELIANA
I can't tell a joke nor pretend to.

THEO
Yes, but --

ELIANA
Have you ever known me to lie?

THEO
I don't think so.

ELIANA
Don't think so?

THEO

Why is this coming out tonight?
Are you upset with me because I'm
writing my book?

ELIANA

I was suffering.

They are now having two separate conversations, not paying attention to each other.

ELIANA

He beat me for so long and I just
took it, never did anything about
it.

He's getting more upset by the second.

THEO

Because this book is taking up all
my time and I'm ignoring you?
That's what you want me to say,
isn't it?

ELIANA

He loved to go fishing on Sundays
in his small boat. And always with
the boys.

FLASHBACK - EXT. PARK - DAY

Eliana sits on a park bench which overlooks a small lake.

Kids and families everywhere.

ELIANA (V.O.)

But on this particular day, he was
going alone so I asked him if I
could come along. And he let me.
This was my golden opportunity.

She looks at a boat -- only it's a toy boat in the water as a young boy plays with it.

ELIANA (V.O.)

He would fish and get drunk on
those trips, then come home and
beat me. This time, I told him I
could clean up and even make him
one of my famous chicken
sandwiches.

INT. FLEMING DINING ROOM - PRESENT - NIGHT

Theo takes a deep breath as he listens.

THEO

I'm sorry that I haven't been paying attention to you. I'm almost finished with the book.

Eliana's thoughts are elsewhere as she continues her story.

ELIANA

So I watched him fish all day and get drunk. Then he passed out and ... I threw his fucking ass overboard.

THEO

You what?

ELIANA

We were out so far, he didn't have a chance.

THEO

Jesus.

ELIANA

The son of a bitch was a liar too. Lied to me all the time. He was constantly having affairs and thought I didn't know. I just got to the boiling point and had to, you know, get rid of him.

Theo takes a deep breath.

ELIANA

I'm sorry to spring this on you, but, well ... there it is.

THEO

Jesus.

ELIANA

Why do you keep repeating Jesus? You don't believe in him anyway.

THEO

Maybe I should.

Theo nervously taps his fingers on the table and strokes his beard.

THEO
 This is all ... it's quite a shocking thing. I'm trying to process this in my mind.

ELIANA
 I know, it's very shocking.

THEO
 Good thing no one is listening to this conversation.

They stare at each other.

THEO
 I'm not buying this. Refuse to believe it actually.

ELIANA
 Fine.

EXT. SEA SIDE ROAD - NIGHT

The parked "Lighthouse Electricity" van.

ELIANA (V.O.)
 I don't know why I felt like you needed to know.

THEO (V.O.)
 And that's the only reason you're bringing this up? Jesus, Eliana, we both know you're a little weird but why tonight?

INT. FLEMING DINING ROOM - NIGHT

Eliana looks at Theo.

ELIANA
 Don't know.

THEO
 Or is it really about Vanka's book?

ELIANA
 Can we please have one night of dinner where we don't discuss your precious Vanka. I'm sick and tired of Vanka, Vanka, Vanka.

THEO
 You know he's an important part of my work and how --

She raises her hand.

ELIANA

Spare me.

She picks up her plate, stands up and walks to him.

THEO

So what happened? Did the cops talk to you? Where you ever suspected?

She grabs Theo's plate, looks down at him.

ELIANA

I called the coast guard, told them I was asleep below and when I came up, he was gone.

THEO

And they believed you?

ELIANA

I can be very convincing.

THEO

I didn't think you had it in you.

ELIANA

There are many things you don't know about me. Just like there are things I don't know about you.

THEO

You know everything about me. What are we on now, Oprah?

ELIANA

So, I suppose I won't have to hire a detective to find out then?

THEO

What is up with you tonight?

ELIANA

Honesty is up with me tonight. I thought you should know about this.

THEO

So all of this is true then?

ELIANA

Have you not been fucking
listening? I mean I know you
usually don't pay attention to me --

THEO

I just can't see you doing
something like that. Something
that gruesome.

ELIANA

Who had to bury Boris when he died?

THEO

But he was a dog?

ELIANA

How about all those little slasher
films that Olivia works on? You
refused to see them cause you're so
squeamish but I've seen --

THEO

But that's all fake and --

ELIANA

Why you even faint at the sight of
blood. Who always handles your
cuts when you bleed? You're a
pussy, Theo.

THEO

But that's different.

He looks up at her.

THEO

This is just a game, right?

She sighs, walks away with the plates.

ELIANA

This is why we're having problems,
because you don't pay attention to
me anymore.

THEO

I just apologized but you didn't
hear a damn thing I said.

She stops, turns around.

ELIANA

You never hear me. You have Vanka
on the mind as usual.

Theo slams his fist on the table.

THEO

Is this all just some sort of
twisted game? Are you trying to
get something out of me? Like
Rosita?

ELIANA

Why? You have something on your
mind?

THEO

No, but you're just --

ELIANA

I just felt like telling you, okay.
That show today brought it back.
It actually feels better now that
I've gotten it out after all these
years.

He looks at her.

THEO

I'm just finding this really hard
to believe.

ELIANA

I understand. It is a fucking hard
story to swallow.

Theo gets up.

THEO

Can you please not curse so much,
you know how --

ELIANA

I'm trying to work on it but ...
you make it goddamned hard.

She walks out of the room with the plates in her hand.

INT. FLEMING LIVING ROOM - NIGHT

Theo walks over to the liquor cabinet, pulls out a bottle of
whiskey.

THEO
You want some?

ELIANA
I have a headache.

Theo watches her walk down the hallway and enter a room at the far end of the house.

He grabs his cell phone from his pocket, hits a speed dial.

A trickle of sweat comes down his forehead as he looks up at the Grandfather clock.

The time is 7:12 p.m.

He looks down the hall and whispers into the cell.

THEO
I think she knows about us. Where
the hell are you? Call me when you
get this.

He flips off and wipes his sweaty forehead, looks up at the Grandfather clock.

As the pendulum swings, the time changes to 7:13 p.m.

At the very top of the clock, hidden behind a floral mahogany design sits what looks like a small tiny CAMERA.

VIEW OF THE LIVING ROOM

Through the point of view of the CAMERA's fish-eye lens, Theo walks back to the table and picks up the glass of whiskey.

EXT. SEA SIDE ROAD - NIGHT

The parked "Lighthouse Electricity" van.

INT. PARKED VAN - NIGHT

The van contains some electronic surveillance equipment including THREE small TV monitors:

Theo stands in the living room in the first -- the second shows the front pathway of the house -- the third shows the dining room.

Next to the bank of monitors is a half-eaten tuna sandwich.

A hand grabs a cigarette and lights it with a silver antique lighter. This is WESTON, 50s.

Weston is slightly overweight, wears a white, faded suit and a hat covers his head.

He presses a button on a board which tells him each camera has a full battery left.

Weston reaches over and adjusts a dial, brightens the image on the screen.

On the monitor: Theo walks over to the puzzle.

INT. FLEMING LIVING ROOM - NIGHT

Theo tries to fit a couple of pieces but they don't fit.

He gives up and walks to the liquor cabinet, pours himself another shot of whiskey and sits down at the sofa.

THEO
She's playing with me. Mental
masturbation.

He leans his head back and laughs.

INT. FLEMING LIVING ROOM - LATER - NIGHT

Theo hasn't moved on the couch, still holds the drink in hand.

Eliana comes back out and has now changed into a more comfortable skirt and blouse.

THEO
Tell me you're joking about this
murder of yours?

She stands behind him and runs her fingers through her long flowing hair.

THEO
Is this about me?

ELIANA
Why do you always think everything
is about you?

THEO
Let's stop this fooling around.

She places her hand on his shoulder.

ELIANA
Seems to me we haven't fooled
around for a long time.

He sighs.

ELIANA

This was just something that I felt like telling you. It's like when you told me you dropped acid a long time ago.

THEO

How can you compare drugs with murder?

ELIANA

I can't but I'm just trying to make a point. We shared some things about our past. This is just what this was.

THEO

But it's murder you're talking about? I still don't believe you.

She walks to a lamp and turns it on.

ELIANA

Don't you want to get comfortable?

THEO

Why?

ELIANA

We have guests coming.

THEO

We do?

ELIANA

I told you this morning before you left for school.

THEO

I don't remember you telling me.

She walks over to another lamp and turns it on.

ELIANA

You've changed, Theo. You were never like this when we got married.

THEO

I haven't changed.

ELIANA

You used to pay attention to me back then. You thought I was beautiful, hot, sexy.

THEO

I still pay attention to you.

ELIANA

You pay more attention to your Vanka and your bottles than you do me.

THEO

Oh, that's just nonsense.

ELIANA

I'm sure you jerk off to Vanka every night.

THEO

Oh, stop it.

He gets up and goes back to the bottle of whiskey.

THEO

Who's coming over anyway?

He grabs a couple of ice cubes from a bucket.

ELIANA

The Bagley's.

Theo drops one of the ice cubes when he hears this.

ELIANA

They'll be here any minute.

She walks into the kitchen.

Theo picks up the ice cube, checks his cell phone again.

No calls. He nervously strokes his beard, looks at Eliana as she comes back into the living room.

ELIANA

I know you don't like them that much.

THEO

She's pleasant but I find him very abrasive.

ELIANA

He's a lowlife lawyer so what do you expect.

THEO

I really don't feel like conversing with anyone tonight.

ELIANA

It'll be fun. We can play Scrabble or Pictionary or --

THEO

You and your games.

ELIANA

Besides you know I like to talk to Olivia about those little films she makes.

THEO

I'm just not in the mood tonight especially after --

She brushes some lint off his dinner jacket.

ELIANA

Don't work yourself up. Now, go get out of these stuffy clothes.

THEO

It's bad enough I had to find out tonight that my wife is a Kossovich.

ELIANA

Who the hell is that?

THEO

He murdered Vanka's lover, Natasha Bukolin.

ELIANA

Oh, yes, back to fucking Vanka.

THEO

Language.

ELIANA

Sorry.

She kisses him on the cheek.

ELIANA

Let's not talk about Vanka when they get here. Now go on.

THEO

But I have to do more work and --

ELIANA

Can't you take tonight off?

THEO

I'm almost done with --

ELIANA

Just one night. Please. For fuck's sake.

THEO

I suppose I have no choice.

Theo sighs and heads down the hall.

She walks over to the gym bag, pulls out a cell phone and dials.

ELIANA

Hey, it's me. Everything ready?

(pause)

Did you send the text message?

(pause)

Okay, and make sure you're on time.

She clicks off, throws the cell phone in the gym bag.

She walks into the guest bathroom near the hallway.

INT. GUEST BATHROOM - NIGHT

Eliana ties her hair into a pony tail and looks inside a cabinet drawer. She smiles and closes the drawer.

INT. FLEMING LIVING ROOM - NIGHT

The Grandfather clock in the corner. The time is 7:19 p.m.

Eliana fits a few more pieces into the puzzle.

She can now make out the man's face in the puzzle -- Theo.

She sits down in a recliner and closes her eyes.

EXT. THE POSEIDON HOTEL - NIGHT

A hotel near the ocean.

INT. THE POSEIDON HOTEL - NIGHT

A clock above the front desk shows the time as 7:20 p.m.

INT. HOTEL CORRIDOR - NIGHT

Outside Room Nine, a BELL MAN, 50s, holds a tray of food.

BELL MAN
Room Service for Mrs. Fleming.

From behind the door, a woman's voice.

WOMAN'S VOICE (O.S.)
I'm in the middle of a bath and not
proper, can you just leave it
outside the door?

BELL MAN
Yes, ma'am, but you'll have to sign
for it.

The door opens slightly and her hand comes out.

WOMAN'S VOICE (O.S.)
Let me have it, please.

The Bell Man hands her the receipt, places the tray on the
floor.

She hands him back the receipt through the door.

WOMAN'S VOICE (O.S.)
There you go.

BELL MAN
Thank you, Mrs. Fleming.

The door closes and he walks away.

INT. FLEMING LIVING ROOM - NIGHT

Eliana sits in the recliner, eyes still closed.

Theo comes out in a short-sleeve shirt and khaki pants, looks
much more relaxed.

Eliana hears him, opens her eyes.

ELIANA
Much better.

THEO
I have an upset stomach.

ELIANA
I'm not surprised. You've been
drinking like a fish.

The doorbell RINGS.

ELIANA
Those must be our guests.

Theo follows her to the door.

OLIVIA BAGLEY, late 20s, is on the front porch with a bottle
of Bordeaux.

OLIVIA
I'm so sorry I'm late.

She hands Eliana the wine bottle.

ELIANA
Thank you, hon, that's nice of you.

OLIVIA
The least I could do for not coming
on time.

ELIANA
Where's Carter?

OLIVIA
He got tied up in a late meeting
but he sent me a text message, said
he'll come as soon as he can.

ELIANA
Swell.

Eliana sees Olivia's silver Audi sedan parked on their
driveway as she closes the door.

Olivia steps inside, kisses Eliana on the cheek and sees Theo
behind her.

OLIVIA
Hi, Theo.

Theo smiles.

THEO
Olivia, good to see you.

She steps up to him and embraces him a bit awkwardly.

THEO
I'm afraid we've started drinking
already.

ELIANA
Theo means he's started already.

Olivia smiles.

OLIVIA
Good then I'll fit right in.

They walk through the corridor with the paintings and enter
the living room.

ELIANA
Let me open this.

Olivia moves over to the couch, Theo grabs her arm and
whispers as he sees Eliana step into the kitchen.

THEO
I've been calling you all day.

OLIVIA
I didn't see any missed calls and
I've had it on most --

THEO
So you didn't get my last message?

OLIVIA
No.

THEO
I think she's on to us.

Olivia turns to him.

OLIVIA
What?

THEO
She's been saying some insidious
things and --

OLIVIA
What are you talking about?

THEO
I am talking about the fact that
she knows you and I are --

Theo sees Eliana coming their way, steps away quickly.

Eliana enters with the bottle and some wine glasses.

ELIANA
You didn't have to bring this.

OLIVIA
I felt bad for being late.

Eliana places the glasses on the table and pours.

ELIANA
Theo is always late and he never
brings me anything.

Olivia laughs, looks at Theo who has a stern look on his face.

Olivia shoots him a look -- lighten up.

THEO
That's right, maybe I should bring
you more flowers now and then.

Eliana scoffs.

ELIANA
Try doing it one time first. We
just celebrated our three year
anniversary and you know what I
got?

Olivia smiles.

ELIANA
More jewelry.

THEO
But you hinted that's what you
wanted all along?

ELIANA
I did. I'm just giving you a hard
time, dear.

She is about to hand Olivia a glass of wine when Theo steps in front of her and takes it.

ELIANA
Please excuse my husband's manners.

OLIVIA
That's okay, we're all friends
here.

Eliana frowns then pours Olivia another glass.

The girls sit on the couch as Theo gulps down the wine, wipes his forehead.

THEO
Isn't it hot in here?

Theo walks to the window and opens it.

ELIANA
Don't open it all the way, it's getting cold outside.

THEO
But it's really warm in here.

Theo looks out and sees the parked van out in the distance.

INT. PARKED VAN - NIGHT

Weston takes a bite of his tuna sandwich as he watches.

On the monitor:

ELIANA
(filtered)
So, any new movies on the horizon?

OLIVIA
(filtered)
Nothing coming up. You know the stuff I work on is low budget crap, hard to get financing.

ELIANA
(filtered)
Oh, but the last one you did was really good.

INT. FLEMING LIVING ROOM - NIGHT

Theo places the empty wine glass back on the table and paces nervously behind them.

ELIANA
Of course, pussy professor here doesn't like horror films so he hasn't seen your fantastic work yet.

OLIVIA
That's okay, I know quite a few folks who can't watch horror films.

ELIANA

You should have seen her artistry.
She made Lance Henriksen look like
he'd been dead for over a year.

THEO

I don't know who that is.

OLIVIA

Well, it wasn't hard to make him
look like that actually. He kinda
looks like that in real life.

The girls laugh.

Theo pours himself another glass of wine.

ELIANA

Theo's idea of a horror film is
Hamlet.

THEO

Shakespeare I can take.

ELIANA

Theo only reads books, you know,
the scholarly professor that he is.

OLIVIA

Of course. He's a genius.

Olivia glances at the Grandfather clock.

OLIVIA

I wonder what's keeping my husband?

ELIANA

I'm sure he's on his way, dear. We
can play a few games without him if
we have to.

Theo gulps down the wine again.

ELIANA

How about we play a warm-up game
before he gets here?

OLIVIA

Sure, that sounds good.

ELIANA

Theo, honey, can you go get the
Scrabble please? I think it's in
our bedroom closet.

Eliana sees Theo pour himself a glass of the whiskey.

ELIANA

Theo?

He turns back to her.

THEO

Yes?

ELIANA

That's right, you have problems
listening to me when you're sober.

She shakes her head in disgust.

THEO

What would you like?

She sighs.

ELIANA

Never mind, I'll get it myself.

Eliana moves down the hall and enters the room at the far end.

Theo whispers.

THEO

Jesus, Olivia.

OLIVIA

What?

THEO

Are you not the least bit
concerned?

OLIVIA

About what?

THEO

She knows we're having an affair.

OLIVIA

That's absurd.

THEO

She was rambling about Oprah and
abusive, cheating husbands and that
she murdered a lover --

OLIVIA
You're not making sense.

THEO
I tell you she's suspicious.

She stands up.

OLIVIA
She'll find out because of the way
you're behaving.

THEO
And what's this concern with
Carter? You're now all of a sudden
concerned about --

OLIVIA
He's still my husband. Just
because he's a jerk doesn't mean I
want --

THEO
You don't care about him.
Something's up here.

She looks down the hall, sees Eliana headed their way.

OLIVIA
You're drunk is what's up here.

Eliana enters with Scrabble in hand.

ELIANA
What're you two whispering about?

Theo sits down on the couch, nervously strokes his beard.

OLIVIA
Theo seems sick.

Eliana puts the game down on the table and feels his
forehead.

ELIANA
It's all this alcohol. What on
earth has you so wound up?

THEO
You know what it is.

ELIANA
What?

He looks at her.

ELIANA
Because of our dinner conversation?

She laughs.

THEO
It's all very funny to you, isn't
it?

OLIVIA
Am I missing something?

Eliana grabs Olivia's arm and leads her to the table.

ELIANA
Come on, hon, let's you and I play
some Scrabble and let him relax.

OLIVIA
What's going on?

ELIANA
Let's start the game and I'll tell
you.

OLIVIA
Something juicy?

ELIANA
Fucking juicy.

EXT. OCEAN CLIFF - NIGHT

The Fleming residence on the cliff as waves pound the rocks
below.

EXT. FLEMING RESIDENCE - NIGHT

Olivia's Audi sedan is parked outside as a fog rolls in and
slowly covers the house.

A delivery truck pulls into the driveway.

INT. FLEMING LIVING ROOM - NIGHT

Eliana and Olivia have the Scrabble board out and are in the
middle of a game.

Theo is trying to fit more pieces into the puzzle but is
having no luck.

The time is 8:05 p.m.

ELIANA
I'm on a roll tonight.

OLIVIA
Yes, you are. You're kicking my
ass.

ELIANA
And you have a great one, honey.

The doorbell RINGS.

OLIVIA
That's probably Carter.

Eliana gets up.

ELIANA
I'll get it.

She walks through the hallway and opens the door.

A DELIVERY GUY, 30s, stands with a clipboard in hand.

A trunk is on a dolly behind him.

The Delivery Guy smiles, exposes a gold tooth as he stands
there in his shorts.

ELIANA
Is that my trunk?

DELIVERY GUY
Yes, ma'am. Where would you like
it?

She points to the wall.

ELIANA
Right here would be fine.

He holds out his clipboard.

DELIVERY GUY
Please sign here, ma'am.

She doesn't look too happy with the request.

He smiles at her.

DELIVERY GUY
That thing weighs a ton. Yes,
siree, something heavy in there.

She shoots him a look.

DELIVERY GUY

You got a dead body in there, don't
you?

She signs it, hands him back the clipboard with a half-
hearted smile.

ELIANA

If you consider a shitload of
clothes to be a dead body, then
yes.

He laughs and grabs the dolly, wheels it inside.

EXT. SEA SIDE ROAD - NIGHT

The Delivery Guy drives his truck right past the parked
electricity van.

The fog is more dense now.

INT. FLEMING LIVING ROOM - NIGHT

Eliana and Olivia play Scrabble.

Theo stands in front of his prized painting by Vanka, "Death
of Woman, I".

He seems to be hypnotized by it.

Theo snaps out of his trance, looks at the trunk right
underneath the painting.

THEO

Where'd this trunk come from?

ELIANA

Our storage unit.

THEO

Didn't know we had one. Kind of
late for a delivery isn't it?

ELIANA

I paid extra.

THEO

What for?

ELIANA

I need those clothes for the
cruise.

THEO
What cruise?

ELIANA
The Alaskan cruise I booked for our anniversary.

THEO
I have no idea what you're talking about.

ELIANA
Of course not. Why would you?

THEO
And what is this going to cost me?

She's busy with the game.

ELIANA
Don't worry about it.

OLIVIA
So what was this about Oprah earlier?

Eliana looks up at Theo.

ELIANA
Should I tell her?

THEO
It's your story.

OLIVIA
Tell me what?

Eliana laughs so hard it almost hurts, can't stop.

THEO
What in the blazes is so funny?

She finally regains her senses.

ELIANA
I'm sorry. I told Theo I had murdered one of my old boyfriends and he believed me.

THEO
What?

Olivia laughs.

OLIVIA

Really?

Theo looks beyond pissed.

THEO

So you were lying to me all along?

Eliana laughs.

THEO

Jesus Christ, Eliana!

ELIANA

You should have seen him. I actually had him convinced that I drowned the bastard. It was fucking awesome.

Olivia laughs her head off.

OLIVIA

Oh, come on, Theo, how can you think your wife could hurt anyone?

Theo shakes his head.

OLIVIA

So this explains your choice of words.

Olivia points to the Scrabble board.

Theo looks at the board, sees some of the words that are laid out:

Adultery - Murder - Husband - Deceit.

THEO

Is this supposed to be another twisted joke?

ELIANA

What the hell are you talking about, Professor Fleming?

Theo shakes his head and is about to say something when he looks like he's about to heave.

He runs to the guest bathroom inside the hallway.

ELIANA

What's the matter?

INT. GUEST BATHROOM - NIGHT

He flips up the toilet lid and throws up as Eliana and Olivia run up to him.

ELIANA
Shit!

OLIVIA
Oh, Theo, sorry I laughed at you.

Theo finally finishes and coughs up half a lung.

ELIANA
Don't scare me like that.

She helps him to his feet.

INT. FLEMING LIVING ROOM - NIGHT

Olivia watches them as Eliana helps him to the couch.

ELIANA
Let me get you some water.

Eliana heads for the kitchen. Olivia whispers.

OLIVIA
Oh my God, Theo!

THEO
What?

OLIVIA
She's trying to poison you!

THEO
Are you crazy?

OLIVIA
Think about it. You said she suspected something.

THEO
Yes, but --

OLIVIA
And look at her words in the game.
And now after basically tearing you
down, she is all of a sudden
concerned that --

THEO
She would never do that --

OLIVIA
Didn't she just tell you that she
killed her boyfriend?

THEO
Well, no, she said it wasn't true,
I mean --

OLIVIA
You're too drunk to think straight.

INT. PARKED VAN - NIGHT

Weston cranks up the volume.

On the monitor display, Olivia speaks in whispers:

OLIVIA
(filtered)
She's trying to kill you.

THEO
(filtered)
Jesus. I just can't believe --

Eliana comes back with a glass in hand.

INT. FLEMING LIVING ROOM - NIGHT

Eliana hands Theo the glass.

ELIANA
If I knew all this fun I've been
having would lead you to this,
honey, I never would have started.

He looks at the bubbles.

ELIANA
Honey, drink it.

Eliana sits down next to him, takes him by the hand.

ELIANA
It's only Alka Seltzer.

THEO
But I don't really need it, feeling
much better now.

ELIANA
It'll help you.

THEO
No, thanks.

Eliana looks at him, frowns.

ELIANA
Suit yourself. Don't say I wasn't
trying to help.

He places the glass down.

THEO
Yes, I'm fine now.

ELIANA
If you say so. Olivia, let's
finish our game.

Olivia takes a deep breath.

OLIVIA
I don't feel like playing anymore.

ELIANA
Oh come on, babe. Don't let the
alcoholic here scare you.

Theo coughs.

THEO
I'm not an alcoholic.

Eliana laughs.

ELIANA
Whatever you say, dear.

Eliana gets up.

ELIANA
What do your young college girls
call it? Cocktails?

Theo looks up at her.

ELIANA
Or are cocktails what happens
afterwards? After the cock enters
the tail.

THEO
What're you going on about now?

Eliana walks around the room.

ELIANA

The cock before the tail or the
tail before the cock?

Theo rubs his head, coughs again.

THEO

I think you're the one who's
inebriated now.

OLIVIA

Maybe I should go?

ELIANA

No.

OLIVIA

I should try Carter again, tell him
to just head home.

ELIANA

Don't do that.

OLIVIA

I should leave too.

ELIANA

Don't you fucking dare.

Theo gets up.

THEO

Jesus, Eliana. What in the --

ELIANA

Is that what your college admirers
say when you're screwing them?
You've been calling to Jesus all
night.

She uses a little girl voice.

ELIANA

Jesus, Professor, give it to me
again! Jesus, Professor, deeper,
deeper! Jesus, Professor, you sure
know how to fuck me and --

OLIVIA

I really think I need to go.

ELIANA

I don't think so, honey.

VIEW OF THE LIVING ROOM

Through the point of view of the fish-eye lens, Eliana walks over to the gym bag.

INT. PARKED VAN - NIGHT

On the monitor, Eliana pulls out a revolver.

THEO
(filtered)
What the hell?

Eliana points it at them.

ELIANA
(filtered)
You too get closer to each other.

Weston cranks up the volume.

WESTON (O.S.)
Show time!

INT. FLEMING LIVING ROOM - NIGHT

Eliana with gun in hand. Theo takes a step forward.

THEO
Now, look here --

ELIANA
Shut the fuck up!

Olivia grabs Theo.

OLIVIA
Theo.

ELIANA
That's right, Theo honey. Take hold of your lover.

THEO
You need help.

ELIANA
Oh, I do? I know you've been doing each other for a while now.

Eliana points the gun at each of their heads, going back and forth.

ELIANA
I wonder which one I should shoot
first?

THEO
Put the gun down!

ELIANA
Shut up!

Eliana laughs at them.

THEO
You're insane.

Eliana paces in front of them with the gun.
She walks over to the puzzle and fits a few pieces in.
Olivia leans in to Theo and whispers.

OLIVIA
What are we going to do?

THEO
I don't know.

Eliana hears them, still works on the puzzle.

ELIANA
I'm sure my husband will think of
something.

She smiles at them.

ELIANA
Of course, that something will
probably lead to some sexual
intercourse.

OLIVIA
Eliana, please stop this.

ELIANA
I have a great idea. Why don't you
guys go at it right here?

THEO
You've snapped.

ELIANA
Yeah, how about you two fuck right
now? Right in front of me. Theo,
let me see your technique?

She steps up close to him.

ELIANA

Don't think I never knew about those late night sessions with your students. Sex sessions.

OLIVIA

Is this true?

Eliana laughs.

ELIANA

You think you were the only one he was banging?

Eliana places the gun barrel on Theo's temple.

THEO

Jesus, woman! Be careful!

Eliana looks at Olivia as she presses the gun deeper into Theo's head.

ELIANA

You remember that monster movie you told me you did a few years ago?

Olivia lowers her head.

ELIANA

The shitty movie about the giant praying mantis?

Olivia's eyes are moist, she wipes them.

ELIANA

A very interesting insect.

Eliana laughs, moves around the room with the gun in hand.

ELIANA

Did you know that the female praying mantis kills the male and then fucks him? She sometimes bites the head off and the little fucker can still have sex with her. Isn't that amazing?

THEO

I have no --

ELIANA

The little male mantis is such a fuck machine that it can go at it even without its head.

She stops in front of Theo.

ELIANA

Sounds just like you doesn't it? I'll bet you can screw all these gals minus your head. I'm talking about your top head, not the one between your legs.

THEO

This has gone too far.

ELIANA

Not even close, Professor. You have no idea.

THEO

I know one thing for certain, you have really lost it.

ELIANA

Well, you can blame Oprah. I gotta stop watching that show.

VIEW OF THE LIVING ROOM

Through the point of view of the fish-eye lens, Eliana stands in front of them.

ELIANA

(filtered)

Of course, today's show was actually a repeat of when Tom Cruise jumped all over her couch.

Theo looks at her, shakes his head.

ELIANA

(filtered)

Oh, you're so gullible my fornicating husband.

INT. FLEMING LIVING ROOM - NIGHT

Eliana walks to a book case and takes out a manuscript, points to a laptop computer.

ELIANA

Did you know your lover is writing his first book on a Russian psychopath? It's about his hero painter who wrote a diary where he compared the models he was screwing. Of course that would excite my husband.

THEO

Just stop.

ELIANA

He loves this nut so much that he bought up a bunch of his worthless paintings. Wasted money on something that isn't worth shit.

She throws the manuscript on the floor and walks over to the puzzle.

THEO

I don't believe what I'm seeing.

Eliana laughs, fits more pieces into Theo's face on the puzzle.

ELIANA

What's that, honey?

OLIVIA

Theo, do something.

Theo looks at her, doesn't move an inch.

Eliana laughs.

ELIANA

Don't you see that my husband doesn't have any cojones for rescuing you? He's only good at one thing, infidelity.

Eliana fits more pieces into the puzzle. It is almost complete.

THEO

Don't you think this is enough?

ELIANA

Go sit down on the couch. Both of you.

They don't move.

She points the gun at Theo.

ELIANA
Go ahead and finish Olivia's bottle
of wine.

Eliana finally fits the very last piece in. The puzzle is
now complete.

THEO
Why?

ELIANA
Because I say so.

THEO
You're trying to poison me, aren't
you?

She points the gun at his head.

ELIANA
You either drink up or I'm shooting
you between the eyes.

THEO
You wouldn't do that.

ELIANA
Try me.

OLIVIA
Eliana, please.

ELIANA
You just shut up and sit there like
a supportive little piece of pussy.

They sit down on the couch. Eliana looks at Theo.

ELIANA
I see it took me having a gun on
you to finally get you to listen to
me.

OLIVIA
What are you proposing to do?

The house phone RINGS.

ELIANA
Now who the fuck could be calling
at a time like this.

Eliana gets up and walks over to a desk, picks up.

ELIANA
 (on phone)
 Yes? Hey, how you doing?
 (pause)
 Yes, everything is perfectly fine.
 (pause)
 We're all having a great time.
 (pause)
 Working out just perfectly, thanks.

Eliana laughs.

ELIANA
 (on phone)
 Oh, you're funny for a lawyer.
 (pause)
 No, she's in the toilet but I'll
 tell her that you called. Okay,
 see you in a few.

Eliana hangs up and walks back to them.

ELIANA
 You can stop worrying about Carter.
 He's on his way.

Eliana sees that Theo still has wine left in the glass.

ELIANA
 Drink!

EXT. OCEAN CLIFF - NIGHT

The full moon looms large over the Fleming residence as the waves pound the rocks below.

The fog now blankets the entire house.

EXT. FLEMING LIVING ROOM - NIGHT

The Grandfather clock shows it's now 8:41 p.m.

Theo has just finished the entire bottle of wine.

THEO
 Satisfied?

ELIANA
 Bingo.

THEO

So now that you've poisoned me,
what, you're just going to sit
there and watch me die?

ELIANA

The wine you just drank is not
poison so stop worrying.

THEO

Look, if it means anything to you,
I'm sorry.

ELIANA

What a fucking joke.

THEO

What's the big deal? Our marriage
hasn't been right for a long time.

She takes a few steps towards him.

ELIANA

Oh, I suppose that justifies your
infidelity? Or have you not
analyzed with your genius mind that
maybe that's why our marriage has
disintegrated into shit?

THEO

I'm sorry ... for everything.

Theo lowers his head and rubs the back of his neck.

THEO

This is a nightmare. I have to be
losing my mind, that's the only
explanation I can conceive of.

Eliana laughs.

ELIANA

Good, glad you feel that way.

THEO

Who are you? I don't even
recognize you.

Olivia gets to her feet.

ELIANA

What do you think you're doing?

OLIVIA
I have to go to the bathroom.

Eliana points the gun at her.

ELIANA
Go ahead but keep the door open so
I can see you.

Olivia gets up and goes to the guest bathroom as Eliana watches her.

THEO
Let's work things out.

She turns back to him.

ELIANA
Work what out?

THEO
This, our marriage, everything.

ELIANA
Our marriage is a sinking ship and
our days of working things out --

Eliana keeps looking at Olivia in the guest bathroom.

ELIANA
What is she doing in there?

Theo turns around just as Eliana runs up to the bathroom door.

Olivia slams the door shut.

Eliana kicks it open and raises the gun.

OLIVIA (O.S.)
No!

Eliana pulls the trigger. BANG!

THEO
Jesus!

Eliana turns back to Theo and points the gun at his head.

ELIANA
Sit the fuck down!

Eliana turns around, sees Olivia walk out of the bathroom and take a couple steps towards her.

Blood trickles out of Olivia's mouth.

She drops.

THEO
What have you done?

Eliana looks down at Olivia.

ELIANA
Oops, your bitch is dead.

Eliana points the gun at him.

THEO
Look, baby, I'm sorry. Please
forgive me. It was a mistake.

ELIANA
You've been making this mistake for
a long time.

He drops to his knees, cries like a baby.

THEO
I'm sorry. I'm sorry.

She steps up to him.

He holds his hands together pleads with her.

THEO
Please, don't do anything. Please,
God, help me.

She laughs.

ELIANA
You're praying to a God you don't
believe exists. You're such a
loser.

Theo grabs his chest.

THEO
I'm going to ... kill ... you.

He clutches his chest as he manages to get himself up.

THEO
You evil ... evil woman.

Eliana walks backwards and leads him towards the front of the house.

ELIANA
I suppose I am.

He lunges for her.

ELIANA
You shouldn't exert yourself.
It'll only make you go faster.

Theo holds out his arms, tries to grab her.

THEO
You devil --

Eliana laughs.

ELIANA
The wine was the last piece of the
puzzle.

Theo knocks over Vanka's "Death of Woman, I" to the floor.

He falls to his knees and clutches his chest.

Theo gasps for air and ... drops dead.

INT. PARKED VAN - NIGHT

Weston smokes a cigarette as he watches the monitor.

On the monitor, Eliana walks back into the living room.

INT. FLEMING LIVING ROOM - NIGHT

Eliana walks over to Olivia who lays on the floor with blood
down the side of her mouth.

Eliana kicks her leg.

Olivia smiles, opens her eyes and spits out a little rubber
bladder filled with fake blood.

ELIANA
You might get nominated for your
performance.

Olivia sits up.

OLIVIA
It was good.

ELIANA
Yes, it was. I think maybe you
missed your calling.

Eliana smiles.

ELIANA
 Maybe you should be acting instead
 of playing with little rubber
 things?

Olivia looks up at her, smiles.

OLIVIA
 But I like playing with little
 rubber things.

Eliana helps her to her feet, hands her the fake gun.

ELIANA
 Thanks.

OLIVIA
 I need to get it back to the set
 next week.

INT. PARKED VAN - NIGHT

On the monitor, Eliana and Olivia kiss.

Weston laughs.

WESTON (O.S.)
 This is better than HBO.

They separate, Olivia looks at Theo.

OLIVIA
 (filtered)
 Is he dead?

ELIANA
 (filtered)
 A perfect heart attack.

Eliana steps away.

ELIANA
 (filtered)
 This calls for a celebration.

WESTON (O.S.)
 It certainly does.

INT. FLEMING LIVING ROOM - NIGHT

Eliana reaches inside the liquor cabinet and takes out the
 Matheson 1943 scotch bottle.

ELIANA

A special bottle for a special night.

She gets two glasses as Olivia walks up, looks at the label.

OLIVIA

What is this?

ELIANA

This is a bottle of scotch. A very expensive one. It's a Matheson 1943. My dear, dead husband bought it at an auction.

She opens the bottle for the first time.

ELIANA

Only twelve bottles produced in 1943.

Olivia smiles.

OLIVIA

You sound like an infomercial.

Eliana holds the bottle out as if she is modeling it on an infomercial.

ELIANA

Each bottle was labeled with a unique name, this one being called Matheson after the owner of the estate. You're not going to believe how expensive it is.

Eliana pours the scotch into two glasses.

OLIVIA

I'm afraid to ask.

ELIANA

It cost the Professor forty thousand dollars.

OLIVIA

Oh my God! For that money, it better come with an orgasm.

Eliana hands her a glass.

ELIANA

I can provide that.

Olivia smiles.

ELIANA

He bought it two years ago but
never opened it. Always said he
wanted to wait for the right time.
I would say this is the right time.

Olivia looks at the glass of scotch.

OLIVIA

I'm afraid to drink it.

ELIANA

Nothing to be afraid of, babe.

OLIVIA

But it's so expensive.

ELIANA

Taste it.

Eliana taps her glass and they look at each other.

INT. PARKED VAN - NIGHT

Weston flips his lighter as he watches them on the monitor.

WESTON (O.S.)

Oh, don't waste it you stupid
broads.

INT. FLEMING LIVING ROOM - NIGHT

Eliana lifts up her glass and takes a sip of the scotch.

ELIANA

Oh, that's wonderful.

She downs it and wipes her mouth. Olivia takes a sip and
smiles.

OLIVIA

That is good.

Eliana points to Olivia's prosthetic bladder on the floor.

ELIANA

Let's clean this mess.

Olivia walks over to the bladder.

OLIVIA

I almost didn't find it. You said you were gonna put it in the top drawer.

ELIANA

Oh, I forgot what I told you, so many things to keep track of. But I knew you'd find it.

Olivia grabs the bladder and they walk over to the gym bag, throw the fake gun and the bladder inside.

OLIVIA

Let's call Carter, tell him it's all over.

Eliana heads for the house phone.

ELIANA

Good idea. He called earlier from Nixon's Bar and wanted to know how we were doing.

OLIVIA

I told him to call at that precise time, he's very punctual.

ELIANA

He certainly is.

OLIVIA

I'm sure he'd love some of this scotch.

She stops, turns around.

ELIANA

But wait, hon, let me show you something first.

Eliana walks to the Television set, reaches inside a drawer and pulls out the DVD case from earlier.

ELIANA

It's a little clip I took with my new video camera, want you to see it before we get Carter. I shot it this morning.

Olivia sits in the recliner with the glass of scotch in hand.

ELIANA

It's very entertaining.

TELEVISION

The black screen cuts to the bedroom in the beach house -- the one from this morning.

OLIVIA (O.S.)
What is this?

The camera is focused on the bed as the man and woman have violent sex.

LIVING ROOM

Eliana laughs as she stands behind the recliner.

Olivia drops the glass of scotch.

FLASHBACK - INT. BEACH HOUSE BEDROOM - DAY

The man who is having sex with Eliana is Olivia's husband CARTER BAGLEY, 30s.

Carter has a moustache and wavy blonde hair.

ELIANA
Oh, that was wonderful.

Carter sits up and looks into the camera.

CARTER
Turn it off.

ELIANA
You getting shy all of a sudden?

CARTER
I just don't like being recorded.

ELIANA
The great lawyer Carter Bagley is scared?

Carter rolls off the bed and Eliana kicks him from behind.

CARTER
Hey, that hurt.

ELIANA
Just leave the camera on.

Carter laughs.

CARTER
You gonna put this on You Tube?

INT. FLEMING LIVING ROOM - PRESENT - NIGHT

Olivia watches the DVD with a stunned look on her face.

ELIANA

He said goodbye to you and then
came to our rented beach house for
a little fuckfest.

Eliana smiles.

ELIANA

Oh, here comes the best part. You
don't want to miss this.

FLASHBACK - INT. BEACH HOUSE BEDROOM - DAY

Eliana sits up and nods at someone behind Carter.

Carter turns around, faces the camera.

CARTER

What the hell is this?

A man laughs from behind the camera.

CARTER

Who the hell are you? Hey, what
are you ... no!

WHOOSH!

Carter gets shot in the chest with some kind of dart.

CARTER

What the fuck?

He looks down at the dart and pulls it out of his chest.

The man who shot the dart picks up the camera from the tripod
and walks in closer, gets a tight shot of Carter.

He then zooms up to Eliana.

She raises her hand to the camera.

ELIANA

He broke a nail and I just got it
manicured yesterday.

She smiles.

ELIANA

Thanks to your husband here, I'll
be able to afford many manicures
from now on.

The camera pans back down to Carter who is knocked out on the
floor.

ELIANA (O.S.)

Sweet dreams.

INT. FLEMING LIVING ROOM - PRESENT - NIGHT

The Television screen goes black.

Olivia looks up at Eliana.

Eliana wears black gloves and holds a gun on her -- a real
gun this time.

ELIANA

I guess Carter wasn't being totally
honest with you.

OLIVIA

What is going on here?

She laughs.

ELIANA

Maybe you should ask him?

Eliana points to the trunk.

Olivia stands up, looks at the trunk in the front of the
house.

OLIVIA

What the hell have you done?

ELIANA

It's a classic case really. Carter
suspects you two are having an
affair. He gets in a cab and comes
over here, catches you both
together.

Olivia walks towards the trunk.

OLIVIA

No, this can't --

ELIANA

So somehow, and the cops can figure this one out, you shoot Carter while my husband dies of a heart attack, the pussy. I never told you he has a weak heart.

She smiles.

ELIANA

Had a weak heart. So it was just too much for him to take.

OLIVIA

You're crazy if you think this is going to work. Oh my God!

Eliana nods, scratches her chin with the barrel of the gun.

ELIANA

Well, it is kind of elaborate but those cops will believe it. They're not exactly geniuses in this town.

OLIVIA

There are witnesses.

ELIANA

Oh, yes?

OLIVIA

What about the delivery guy?

ELIANA

What about him?

OLIVIA

He'll identify you.

Eliana squeezes the trigger.

BANG!

Olivia is shot in the neck.

She drops, holds her neck as blood oozes through her fingers.

ELIANA

I forgot to mention that Carter shot you first and then you shot him. That's when my Theo had his heart attack.

Olivia spits blood ... real blood this time.

ELIANA

I really want to thank you and Carter personally for helping me out. I really appreciate it.

Olivia's eyes go white.

ELIANA

I did have fun with you two, have to admit it.

She kneels down.

ELIANA

You see, I cover all my bases and ... well, I'm not really here. I'm staying at the Poseidon Hotel. I called room service for dinner and stayed in my room all night.

FLASHBACK - EXT. THE POSEIDON HOTEL - DAY

Eliana is in her jogging suit and holds the gym bag as she walks inside the hotel.

FLASHBACK - INT. THE POSEIDON HOTEL - DAY

A clock above the front desk shows the time as 3:02 p.m.

A FEMALE CLERK smiles at Eliana as she types on a computer behind the desk.

FEMALE CLERK

How long will you be staying?

ELIANA

I don't know. A couple days maybe.

Eliana wipes her eye with a handkerchief.

FEMALE CLERK

Are you alright, ma'am?

ELIANA

I found out my husband is having an affair. Don't want to see his face right now.

FEMALE CLERK

Oh, I'm so sorry.

INT. FLEMING LIVING ROOM - PRESENT - NIGHT

Eliana looks down at Olivia.

ELIANA

Did you ever think when you met me
at the gym that all this would
happen to us?

Olivia spits blood.

ELIANA

When I found out you and dear
Carter were swingers and that he
was a hotshot lawyer then it all
came together.

Olivia lets out a whimper and dies.

VIEW OF THE LIVING ROOM

Through the point of view of the fish-eye lens, Eliana walks
towards the trunk.

She unlocks the three locks, opens the trunk door and an
unconscious Carter falls out.

He is fully dressed in a brown suit and tie.

INT. PARKED VAN - NIGHT

Weston plays with his lighter as he watches Eliana on the
monitor.

She drags Carter to the living room.

INT. FLEMING LIVING ROOM - NIGHT

The doorbell RINGS as Eliana drops the lawyer's legs.

ELIANA

About fucking time.

She walks to the door and opens it to reveal a tall man in a
brown suit.

The Delivery Guy.

He now has a fake moustache on and a blonde wig, made out to
look like Carter.

ELIANA

What the hell took you so long?

He smiles, exposes his gold tooth.

DELIVERY GUY

Sorry, sugar, I've been super busy tonight.

ELIANA

Did you take the cab like I told you?

He points to his Nike tennis shoes.

DELIVERY GUY

Why do you think I have my Jordans on? It's also freezing outside not to mention the fog. You can't even see the house from the road.

ELIANA

We have to be smart.

DELIVERY GUY

The cab driver thought I was nuts leaving me out in the middle of butt fucking Egypt in that fog.

ELIANA

Did you talk to him like I said?

DELIVERY GUY

Yes. I kept talking about myself and what a great lawyer I am and how I suspected my wife was having an affair and --

ELIANA

You think he believed you?

DELIVERY GUY

Fuck, I dunno. The guy was from Iran, for all I know he didn't speak much --

ELIANA

But you did mention your name several times?

DELIVERY GUY

He may not be fluent in the language but he'll remember Carter Bagley was in his cab.

ELIANA

Let's hope so.

DELIVERY GUY

The things I do for you. Then I
had to walk two miles to get here
and --

ELIANA

We have to make it look like Carter
was being very careful himself.

FLASHBACK - INT. FANCY APARTMENT - NIGHT

The party from three years ago from the beginning of the
film.

Eliana walks with drink in hand down the narrow hallway.

She squeezes through some folks in the hallway, one of which
is the Delivery Guy.

She winks at him.

FLASHBACK - INT. FLEMING LIVING ROOM - NIGHT

From earlier tonight:

The house phone RINGS.

Eliana gets up and walks over to the desk, picks up.

ELIANA

Yes?

FLASHBACK - EXT. ALLEY - NIGHT

Delivery Guy sits in the truck, speaks into his cell phone.

DELIVERY GUY

I'm calling as instructed.

FLASHBACK - INT. FLEMING LIVING ROOM - NIGHT

Eliana on the phone.

ELIANA

Hey, how you doing?

DELIVERY GUY (V.O.)

(on phone)

Everything's good. Did she get the
text message from hubby?

ELIANA

Yes, everything is perfectly fine.
We're all having a great time.

INT. FLEMING LIVING ROOM - PRESENT - NIGHT

Eliana steps up to Delivery Guy.

ELIANA
You gonna beat me again, copper?

He grabs her by the neck.

DELIVERY GUY
Sure am, bitch.

They kiss.

He grabs her ass and she slaps him.

ELIANA
Come on, asshole, help me with the lawyer. I'm gonna need a back rub tonight after this.

DELIVERY GUY
What are you talking about? You're in better shape than I am.

Delivery Guy pulls out some gloves from his coat and puts them on.

DELIVERY GUY
Where do you want him?

He grabs Carter by the legs.

ELIANA
Right here.

He drags Carter over to a spot.

DELIVERY GUY
He's still out like a light.

ELIANA
I was a little surprised.

DELIVERY GUY
Are you kidding? That tranquilizer would've knocked out Secretariat.

He drops Carter's legs.

DELIVERY GUY
Just like old times, babe. Did you have fun?

ELIANA

It was a masterpiece, you should have seen me in action.

DELIVERY GUY

Well, I wish I could but you never let me in on the fun.

ELIANA

You're always taking care of the most important things. How'd it go with my hamburger?

Delivery Guy smiles.

FLASHBACK - EXT. THE POSEIDON HOTEL - DAY

Eliana heads for her Porsche with gym bag in hand.

FLASHBACK - EXT. MALL PARKING LOT - DAY

Eliana sits in her car.

A tap on the windshield.

She looks up and sees the Delivery Guy.

She hands him a key card and a note on hotel stationary.

ELIANA

Room Nine.

DELIVERY GUY

(reads note)

A hamburger, hold the pickles.

ELIANA

I hate pickles.

Delivery Guy laughs.

DELIVERY GUY

You're a sick one.

ELIANA

And make sure she's not too good looking. Don't want her to stand out in case anybody sees you go in the room.

DELIVERY GUY

Don't worry 'bout me, partner.

ELIANA
Just don't fuck up my day.

He smiles.

DELIVERY GUY
It's all a game to you isn't it,
baby?

ELIANA
What about the factory?

DELIVERY GUY
They keep the fire burning all
night.

ELIANA
Good.

Eliana starts her car.

DELIVERY GUY
How about a pre-game quickie in the
back?

ELIANA
No time, still got things to take
care of.

DELIVERY GUY
A quick blow job?

She looks up at him.

ELIANA
Fuck off.

He laughs as she drives away.

INT. FLEMING LIVING ROOM - PRESENT - NIGHT

DELIVERY GUY
She told me she would give me a
good time and I told her all she
had to do was call room service.

ELIANA
And you did like I said, from
behind the door?

DELIVERY GUY
Of course.

ELIANA

And how did it go after that?

DELIVERY GUY

Oh, I wasn't too happy with the performance.

He smiles.

FLASHBACK - EXT. ALLEY DUMPSTER - NIGHT

Some dumpster in an alley somewhere.

Two high heel shoes stick out of the garbage.

DELIVERY GUY (V.O.)

She forgot to tell them to hold the pickles so I dumped her.

INT. FLEMING LIVING ROOM - PRESENT - NIGHT

Delivery Guy looks down at Carter and laughs.

DELIVERY GUY

Hiya, shmuck. I really hate lawyers.

ELIANA

He amused me for a while.

DELIVERY GUY

I can't believe you had sex with him. Disgusting.

ELIANA

All in the line of work. And he did some good work for us.

DELIVERY GUY

Can't argue there.

FLASHBACK - INT. BEACH HOUSE BEDROOM - DAY

A man laughs from behind the camera.

CARTER

Who the hell are you? Hey, what are you ... no!

WHOOSH! Carter gets shot in the chest with the dart.

CARTER

What the fuck?

Carter looks down, pulls the dart out of his chest.

The Delivery Guy laughs, picks up the camera from the tripod and walks in close to Carter.

He then zooms up to Eliana.

She raises her hand to the camera.

ELIANA

He broke a nail and I just got it
manicured yesterday.

INT. FLEMING LIVING ROOM - PRESENT - NIGHT

Eliana takes the gun she shot Olivia with and places it in Carter's hand.

Delivery Guy presses Carter's fingers together to make it look like he was holding the gun.

He takes out a gun from his coat pocket and walks over to Olivia, looks down at her.

DELIVERY GUY

She sure was pretty though, you
have to admit that.

Eliana raises Carter's head.

ELIANA

Hey, fucko, quit jerking off to her
and get to work.

DELIVERY GUY

All right, all right, don't get
your vagina all twisted.

He takes the gun in his hand and presses it into Olivia's fingers, then points it at Carter's head.

ELIANA

Don't hit me!

She moves her head away.

DELIVERY GUY

I never have.

BANG!

Eliana screams and is showered with blood as she jumps out of the way.

ELIANA

You fucker!

He laughs and drops Olivia's hand.

ELIANA

One of these days I'll be the one shooting.

DELIVERY GUY

The day you get to be a better shot than me, then we'll talk.

He gets up and walks over to her.

ELIANA

Oh, you're a cocky one ain't you?

DELIVERY GUY

Did you miss me all this time?

She places her hand on his crotch.

ELIANA

Especially this. I may have some use for it.

Delivery Guy takes off his fake moustache and the blonde wig.

He hands them to her and she throws them in her gym bag.

ELIANA

For the factory.

She turns around, he points.

DELIVERY GUY

You need a shower to get that blood off your face.

ELIANA

Are we done here?

He looks at the bodies.

DELIVERY GUY

I think so.

ELIANA

Then get in the shower.

INT. PARKED VAN - NIGHT

Weston wears latex gloves and rolls a silencer on his gun as he watches them on the monitor.

INT. SHOWER - NIGHT

Delivery Guy has his head under the shower as Eliana opens the sliding door and enters.

DELIVERY GUY

After you married dear old Prof, I never thought we'd be working together again.

ELIANA

I didn't either to tell you the truth. I always knew he had a roving eye but I just couldn't take it any more.

DELIVERY GUY

You couldn't look away, not even with all that money?

ELIANA

That's pocket change compared with what we're about to get.

DELIVERY GUY

What was my name this time?

ELIANA

Abraham Brookview.

He laughs.

DELIVERY GUY

Sounds like a vampire. Do I get a walking stick or a staff?

She smiles.

DELIVERY GUY

Where do you come up with these names?

FLASHBACK - EXT. PARK - DAY

From before: Eliana sits in the park bench and watches the little boy play with the toy boat in the small lake.

Someone sits down next to her.

The Delivery Guy smiles at her, exposes his gold tooth.

DELIVERY GUY

An old, dear friend of mine left me
a message. Something about an
offer I couldn't refuse.

Eliana watches the toy boat.

ELIANA

We're back in business.

INT. SHOWER - PRESENT - NIGHT

Delivery Guy washes Eliana's back with soap.

DELIVERY GUY

You've been working out.

ELIANA

Never stopped.

DELIVERY GUY

I'll bet you can kick my ass with
ease.

ELIANA

Don't piss me off then, fuckhead.

He smiles.

DELIVERY GUY

I missed you, baby.

ELIANA

I missed me too.

Delivery Guy hands her the bar of soap.

DELIVERY GUY

You do me now.

She smiles.

ELIANA

I thought you'd never ask.

INT. FLEMING RESIDENCE - NIGHT

The front door knob turns slowly and Weston enters.

He steps over Theo's body and smiles.

He reaches on top of one of the paintings on the wall and grabs one of the tiny cameras.

He steps inside the living room and sees the bodies of Olivia and Carter, raises the brim of his hat and laughs.

INT. FLEMING DINING ROOM - NIGHT

Weston stands on a chair, removes the tiny camera from above the glass hutch filled with the expensive plates.

INT. FLEMING HALLWAY - NIGHT

Weston is near the bedroom door, hears the shower.

He smiles, walks back down the hallway and into the living room.

INT. FLEMING LIVING ROOM - NIGHT

Weston grabs a chair and takes down the last tiny camera from above the Grandfather clock, kisses it before putting it in his pocket.

WESTON

Easy money.

He glances over at the liquor cabinet and sees the bottle of Matheson 1943 sitting at top.

Weston unscrews the cap and pours some into a glass.

He downs it in one gulp.

WESTON

Better than sex.

Weston takes another drink then wipes his mouth.

He places the bottle back on the cabinet, caps it and then walks over to the puzzle of Eliana and Theo.

WESTON

Thank you both.

FLASHBACK - INT. DETECTIVE'S OFFICE - DAY

Eliana sits in front of an unseen Detective.

He reaches for the antique lighter on his desk and lights himself a cigarette.

WESTON
Mrs. Fleming, are you sure about
this?

ELIANA
Dead sure.

WESTON
You don't mind if I smoke?

ELIANA
It's your office.

WESTON
Once we start this investigation,
it could lead to all sorts of
troubles for you and your husband.

ELIANA
Just do your job and I'll take care
of the rest.

He looks up at her, closes one eye as the smoke gets in his
face.

WESTON
And just exactly how did you find
out?

ELIANA
One of his cunts confessed to me at
a dinner party.

WESTON
And did you confront him?

ELIANA
No.

WESTON
May I ask why? I mean if this girl
already told you that she was
sleeping with him then --

ELIANA
I wanted proof.

He writes something down.

WESTON
Mrs. Fleming, forgive me for asking
this but, your husband's doing
quite well isn't he?

ELIANA
So what if he is?

He puts down his pen.

WESTON
Ma'am, I would advise you to forget
the whole thing, just go to him and
work this out. Why would you give
up this ... this lifestyle?

ELIANA
Do you want this job or not? I can
find someone else.

He smiles.

WESTON
No, no, no, no. I'll do it.

ELIANA
Then quit dicking around.

He reaches into his desk, pulls out a contract.

WESTON
If you just fill --

ELIANA
I'm not signing anything. And I'm
paying you with cash.

WESTON
That's highly irregular.

ELIANA
Are you sure you want to work for
me?

WESTON
Of course.

ELIANA
Can I trust you, Weston?

Weston smiles.

INT. FLEMING LIVING ROOM - PRESENT - NIGHT

Weston looks down at the puzzle, smiles.

He hears Eliana's voice down the hall and he hides behind the
Grandfather clock.

ELIANA (O.S.)
You have to try the Matheson,
honey.

DELIVERY GUY (O.S.)
Don't mind if I do.

Eliana walks inside the living room and Delivery Guy is behind her, both in bathrobes.

Eliana grabs the bottle of scotch and unscrews the cap as Delivery Guy kisses her neck from behind.

She pours Delivery Guy a glass of scotch.

She turns around, drops the glass.

Delivery Guy turns around.

DELIVERY GUY
What the --

SWOOSH!

Weston fires a shot into Delivery Guy's chest.

Delivery Guy takes a step back as blood bubbles down his white robe.

He looks down at his chest then takes a step forward.

SWOOSH!

Delivery Guy drops dead.

Eliana is frozen.

WESTON
Step away from him please, Mrs.
Fleming.

Weston looks down at Delivery Guy's body on the floor.

ELIANA
Why are you --

WESTON
Please be quiet, Mrs. Fleming.

Weston kneels down on one knee, checks the pulse in Delivery Guy's neck as he holds the gun on Eliana.

ELIANA
He's dead.

WESTON

Is he?

ELIANA

You shot him twice through the heart.

He checks under the bathrobe.

WESTON

Judging by what I've seen tonight, I have to make sure he is. Make sure he's not wearing a vest or something like that.

ELIANA

What in the hell are --

WESTON

These deadly games you've been playing have left me baffled. Double crosses, triple crosses, never seen anything like it.

He points.

WESTON

I'm expecting all these corpses to get up now.

ELIANA

Why the fuck are you here?

He smiles.

WESTON

Mrs. Fleming, you have quite a potty mouth on you.

ELIANA

Bite me, Weston. Now, why in the fuck are you here?

WESTON

For the same reason you are.

FLASHBACK - INT. DETECTIVE'S OFFICE - DAY

Someone knocks on the door.

Weston opens it to reveal Theo Fleming.

MINUTES LATER

The Detective lights a cigarette for Theo using his antique lighter.

WESTON

Mr. Fleming, thank you for coming.

THEO

That's a unique lighter.

WESTON

A gift from my brother. Been passed down generations in my family.

Theo takes a hit on the cigarette.

THEO

Why did you call me here?

WESTON

Mr. Fleming, excuse me for being so blunt but ... are you having relations with your students?

THEO

What on earth are you talking about?

WESTON

I'd like to hear it from you.

THEO

Why don't you really tell me what's going on here, sir?

Weston smiles, opens up a large envelope and shows him several photos taken with a telephoto lens.

They show Theo having sex with students in various places:

A car in a parking lot -- through a motel window -- his office -- his classroom.

And all with different women.

WESTON

We didn't have to work too hard to get these.

Theo blows smoke and looks at him.

He picks up the photographs and thumbs through them.

THEO

And may I ask who hired you? Was it my wife?

WESTON

Mr. Fleming, how much would you be willing to pay if I told the interested party that we didn't find anything?

Theo looks at him.

INT. FLEMING LIVING ROOM - PRESENT - NIGHT

Weston points his gun at Eliana.

WESTON

Mrs. Fleming, I've been recording you all night. I have it all.

ELIANA

Have what?

WESTON

Look, let's cut to the chase. I'm not gonna call the cops on you.

ELIANA

You're not, huh?

WESTON

Mrs. Fleming, when you came to me, I figured this was the usual marital infidelity case.

He walks over to her.

WESTON

But then I started my investigation, found out your husband was even more wealthy than I thought. Old family money wealthy and ... there was something about you that struck me as odd.

ELIANA

You're such a smart man.

WESTON

I pegged you as someone who could not be trusted. And not because you paid me in cash nor wouldn't sign any contract.

ELIANA

Why don't you take your assumptions
and shove them up your ass.

WESTON

So I started to think that perhaps
I could make a little profit for
myself if things played out a
certain way.

ELIANA

So you're just as corrupt as the
rest of us?

He shakes his head.

WESTON

No, no, no. Not like you. One
thing this job's taught me is
patience. The ability to wait. So
I waited to see if my hunch about
you was right.

ELIANA

Just my fucking luck to have picked
you.

She looks disgusted.

WESTON

I'm just a business man, Mrs.
Fleming.

Eliana points to Delivery Guy.

ELIANA

You have an interesting way of
showing it.

He smiles.

WESTON

I judged that your friend here is
not a man who would let go of
things so easily.

ELIANA

Good observation. He would have
ripped your balls off.

Eliana sits down on the couch.

WESTON

You see, after I told you that I didn't find anything on your husband, I sensed you didn't believe me.

ELIANA

I can tell when people are fucking with me.

He laughs.

WESTON

I believe you can, yes. So can I.

He walks closer to her.

WESTON

You and your late husband had one thing in common, Mrs. Fleming. You both weren't very discreet about your sexual conquests.

FLASHBACK - INT. SEDAN - DAY

Through the windshield, the sedan follows Eliana's Porsche down a highway.

FLASHBACK - EXT. HOUSE - DAY

Through a window, Eliana and Carter going at it on a couch.

FLASHBACK - EXT. FLEMING BACK YARD - DAY

Although the back yard is secluded and trees and plants cover the perimeter, there is a small clearing.

Through a pair of binoculars, Eliana and Olivia are fooling around in a hot tub.

FLASHBACK - EXT. PARKING LOT - NIGHT

Eliana and Delivery Guy have sex in the back of a minivan.

The sedan that followed her is parked nearby.

Several CLICKS of a camera going off, taking their picture.

FLASHBACK - EXT. FLEMING RESIDENCE - NIGHT

The sedan is parked under some trees just a few yards away from the house.

FLASHBACK - INT. BAGLEY RESIDENCE - NIGHT

The Detective's hand places a listening bug inside a flower vase -- inside a lamp and another one under a table.

FLASHBACK - INT. DETECTIVE'S OFFICE - NIGHT

Weston sits behind his desk with headphones on, listens to a conversation coming from his recorder.

FLASHBACK - INT. BAGLEY RESIDENCE - NIGHT

Olivia sits next to Carter on their couch.

OLIVIA
Eliana just called.

CARTER
And?

OLIVIA
We're on for Friday night.

CARTER
Finally. Are you ready for your show?

OLIVIA
Yes. And Theo's will?

He kisses her in the ear, she giggles.

CARTER
Its full proof, looks like it was processed years ago.

She grabs him by the face.

OLIVIA
And then?

CARTER
We finish what we started.

They kiss.

INT. FLEMING LIVING ROOM - PRESENT - NIGHT

Weston stands in front of Eliana.

WESTON
Good thing you took care of them.
You see, once you had the money,
they were planning on killing you.

Eliana raises her head.

WESTON

Yes, that's right. Your two lovers were planning on murdering you after you collected. Maybe not for a year, maybe not for a couple of years they said but eventually.

ELIANA

How do you know that?

WESTON

My job, Mrs. Fleming.

She smiles.

WESTON

I'm surprised you didn't think of that? Someone who says they cover all the bases, didn't cover that one.

Eliana shakes her head.

WESTON

So you didn't know?

ELIANA

No.

WESTON

You underestimated them. Something one should never do. I don't underestimate anyone and that's what keeps me alive in my business.

Eliana looks at him.

ELIANA

How did you get all this on video?

He walks over to the DVD player under the television.

WESTON

It's amazing how easily one can get inside a home if you just tell people that the city has called for an electrical inspection.

He takes out the DVD she recorded with Carter.

ELIANA

You son of a bitch.

WESTON

You see, I use cameras in my line of work just as you do.

He shows her the DVD.

WESTON

I'm going to take this with me.

Weston slips the DVD in his pocket.

WESTON

I'm still trying to figure out why you would go to such an elaborate extreme with this twisted game of yours. All this work just for your amusement.

ELIANA

Life is too short not to have fun.

WESTON

You are a very sick woman, Mrs. Fleming.

ELIANA

Everyone keeps telling me that.

She looks at him.

ELIANA

You gonna tell me what your plan is or do I have to hire another fucking detective?

Weston smiles.

WESTON

I want you to go ahead with your plan. You found your lovers dead along with your husband who had his heart attack. I'll assist you in cleaning up. My van is outside and we can easily dispose of your accomplice.

ELIANA

And what would you like in return for this help?

WESTON

Not too much. I'm sure after you receive your money, you could spare to lose a million dollars a year.

She laughs.

ELIANA
You're full of shit.

WESTON
It'll provide you with security services from my new firm. Think of it as having your own security consultant.

He laughs and coughs.

WESTON
A million a year will be a drop in the bucket for you, ma'am if this works out.

She shakes her head.

ELIANA
You're so sure of yourself.

He rubs his eyes.

WESTON
Just like you.

He lowers the gun for a second as she stands up.

ELIANA
All right, you prick. I'll agree to your terms.

He coughs again.

WESTON
Thank you but ...

He points the gun at her.

WESTON
... this was not up for negotiation. You really have no choice.

She walks over to the liquor cabinet.

ELIANA
Let's drink to our new partnership then.

She reaches for the Matheson 1943 bottle.

ELIANA
This scotch is very tasty.

WESTON
I know it is.

ELIANA
And how do you know?

WESTON
I just couldn't resist a taste. It
was worth the money he paid for it.

Eliana laughs.

Weston almost falls forward but catches himself with the
couch.

ELIANA
So you don't underestimate anyone
in your line of work?

WESTON
I do not.

ELIANA
And you're very careful?

He coughs again.

WESTON
What are you getting at, Mrs.
Fleming?

She turns around and looks at the dead bodies, starts working
things out in her head but says them out loud.

ELIANA
Well, you've certainly added a
hiccup for me, but it shouldn't be
any trouble.

The Detective looks uncomfortable and removes his hat.

His hair is dripping with sweat.

ELIANA
You've actually made it easier for
me now.

WESTON
Made what easier?

ELIANA

Yes, I can use your van now to get rid of everything.

The Detective coughs.

WESTON

Maybe you're missing the point and maybe --

ELIANA

You're missing the point. Since you were in a telling mood then I'll be nice to you and let you know as well.

WESTON

Let me know?

ELIANA

You were wrong about something, Weston.

WESTON

Wrong about what?

ELIANA

You said when you told me my husband was clean, you thought I didn't buy it. Well, I did. I just figured you were a lousy detective and couldn't dig up any dirt on him.

WESTON

Well, you were mistaken and --

ELIANA

By then, I didn't care because I had already started my game plan.

Weston coughs.

WESTON

I did find out about --

ELIANA

That's when I called my old partner and started the ball rolling. But now I'm certain that you're a lousy detective.

WESTON

I am a good detective, Mrs. Fleming, always have been and --

ELIANA

Then you should know, as you so cleverly pointed out, that I can't be trusted.

WESTON

You cannot.

ELIANA

That's the problem with you men, you all think with the wrong head.

She steps closer to him.

ELIANA

You know, I think I'm finally going to write my murder mystery. I'll use my husband's story too --

WESTON

You're babbling, Mrs. Fleming.

ELIANA

Distraught wife of cheating husband becomes a best selling writer, the next Sue Grafton. Maybe I'll call my book "F for Fucking" or "D for Don't Fuck with the Bitch".

Weston looks wobbly now as the gun shakes in his hand.

WESTON

Your late husband was right, you do need extensive help and --

ELIANA

I'm surprised for someone who says they're careful, you didn't catch it. But then again, you're not a good dick are you?

WESTON

I don't seem to be following --

ELIANA

So you must've not seen it then?

WESTON

Seen what?

She smiles.

ELIANA
I suppose in many ways this has
been my lucky night.

FLASHBACK - INT. FLEMING LIVING ROOM - NIGHT

Eliana turns to the Delivery Guy.

ELIANA
Are we done here?

DELIVERY GUY
I think so.

ELIANA
Then get in the shower.

FLASHBACK - INT. PARKED VAN - NIGHT

Weston tightens the silencer and heads out of the van.

FLASHBACK - INT. FLEMING LIVING ROOM - NIGHT

At the same time as he steps out of the van, Eliana looks at the liquor cabinet and at the Matheson 1943 scotch bottle.

FLASHBACK - EXT. SEA SIDE ROAD - NIGHT

Through the dense fog, Weston walks to the house with gun in hand.

FLASHBACK - INT. FLEMING LIVING ROOM - NIGHT

Eliana quickly goes to the cabinet, pulls out a small liquid bottle from inside.

ELIANA (V.O.)
I was going to get rid of my old
partner with a nice drink of the
Matheson.

She squeezes the stopper and adds several clear drops to the scotch, then recaps it.

INT. FLEMING LIVING ROOM - PRESENT - NIGHT

Weston drops to his knees as Eliana laughs.

He raises the gun and points it at her.

The gun shakes in his hand.

WESTON

No!

He loses his grip.

The gun drops to the floor as he clutches his chest.

WESTON

No! No!

ELIANA

Yes! Yes!

Weston looks up at her for one last time and drops dead right in front of her.

She shakes her head as she looks down at him.

ELIANA

You men are all alike.

Then she walks over to Theo's corpse.

She kicks the canvas of Vanka's "Death of Woman, I".

ELIANA

May you and your Vanka keep each other company.

She walks to the puzzle of Theo and her on the beach.

She knocks the puzzle pieces all over the floor.

INT. GUEST BATHROOM - LATER - NIGHT

Eliana scrubs the last of the blood inside the bathtub, wears a plastic suit from head to toe.

There are several bags on the floor.

She picks up two bloody medium-sized saws, throws them in one of the bags and then takes off the plastic suit.

She throws the bloody plastic suit in the bag with the saws.

INT. GARAGE STORAGE ROOM - NIGHT

Eliana pushes the trunk inside a room filled with some boxes, a table and some old chairs.

She closes the door and walks over to the green moped scooter.

EXT. FACTORY - NIGHT

Weston's lighthouse electricity van is parked near an incinerator outside an old factory.

Eliana throws the plastic bags in the fire.

EXT. OLD BUILDING PARKING LOT - NIGHT

Eliana gets out of the van and opens the back doors with her gloved hands.

She takes out the green moped scooter from the back.

She takes something out of her pocket.

It's Weston's antique lighter.

Eliana throws it in the van, closes the doors and makes sure the van is locked.

She looks up at a faded sign that reads:

Weston Investigations, Second Floor.

ELIANA

Thank you, Weston.

She jumps on the scooter, starts it up and heads out.

EXT. FLEMING RESIDENCE - NIGHT

Eliana's Porsche exits the garage.

The Porsche passes Olivia's Audi on the driveway and disappears into the thick fog.

EXT. THE POSEIDON HOTEL - NIGHT

Eliana enters the hotel through an exit door near the back, far away from the front desk.

INT. HOTEL CORRIDOR - NIGHT

She gets to Room Nine and uses the key card to enter.

INT. ROOM NINE - NIGHT

Eliana walks out of the bathroom, wears a bathrobe and dries her long hair with a towel.

INT. ROOM NINE - LATER - NIGHT

Eliana, in men's pajamas, sits down on the bed and takes a deep breath.

She smiles, turns off the bedside lamp and lays her head on the pillow.

INT. ROOM NINE - LATER - NIGHT

As the moonlight glows through an opening in the curtains, Eliana sleeps in the bed.

Click.

The bedside lamp turns on.

Her eyes snap open.

THEO
Hello, darling.

Theo kneels down next to her.

THEO
I've invited some friends over.

The Delivery Guy is next to Theo, exposes his gold tooth.

DELIVERY GUY
Hiya, baby.

Carter and Olivia stand in front of the bed.

OLIVIA
How about a nice game?

CARTER
And a stiff drink?

They jump on her, she turns to get away but Weston is laying next to her on the bed.

WESTON
Hello, Mrs. Fleming.

Weston has the Matheson bottle in hand.

The others force her mouth open and Weston empties the scotch in her mouth.

THEO
Drink up, devil woman.

Eliana chokes on the scotch.

ELDERLY LADY'S VOICE (V.O.)
Are you okay?

INT. BOOKSTORE - NIGHT

Eliana's eyes snap open and she finds herself behind a desk.

She now wears her hair cropped very short.

There is an ELDERLY LADY, late 60s, in front of her with a book in hand.

Eliana snaps out of it.

ELIANA
I'm sorry. Who should I make it
out to?

The Elderly lady smiles.

ELDERLY LADY
To my dear husband, Abraham.

Eliana chuckles.

ELIANA
Abraham?

ELDERLY LADY
You don't like the name?

ELIANA
Oh, no, it's a beautiful name. I
just knew someone named Abraham.

ELDERLY LADY
You have a beautiful name as well.

ELIANA
Thank you.

ELDERLY LADY
I'm giving him your book for our
anniversary. He just loves murder
mysteries.

ELIANA
That's a hell of a nice thing to
do, honey.

Eliana signs the book.

ELDERLY LADY
 You certainly don't look like
 you're Russian.

ELIANA
 What is a Russian supposed to look
 like?

ELDERLY LADY
 Like they're from Russia.

Eliana laughs.

ELIANA
 I'll let you in on a little secret.
 Just between us.

ELDERLY LADY
 Oh, I love little secrets.

The Elderly Lady leans in close as Eliana whispers.

ELIANA
 That's not my real name. Somebody
 once called me that and it stuck.

The Elderly Lady laughs, steps back.

ELDERLY LADY
 I thought it was something more
 intriguing.

ELIANA
 Nope, sorry to disappoint you.

The Elderly Lady takes the book from her and smiles.

ELDERLY LADY
 Thank you so much.

ELIANA
 My pleasure, dear. I hope Abraham
 likes it.

As the Elderly Lady steps away, a woman's voice is heard over
 a loudspeaker.

WOMAN'S VOICE (V.O.)
 The store will be closing in
 fifteen minutes.

A man named HARRIGAN, late 40s, is next in line.

He wears a nice suit.

HARRIGAN
Good evening.

ELIANA
Good evening yourself.

She grabs the next book in her stack.

ELIANA
Are you a college professor by any chance?

HARRIGAN
Do I look like one?

ELIANA
You have a certain air about you.

He laughs.

HARRIGAN
Sorry to disappoint you but I'm actually an investment banker.

She smiles.

ELIANA
That was my second choice.

HARRIGAN
You must be clairvoyant then.
Maybe I should ask for some lottery numbers? Could use a few more cars.

ELIANA
How many do you have?

HARRIGAN
Just a few.

ELIANA
Should I make this out to your wife?

HARRIGAN
I'm a widower.

ELIANA
I'm sorry. I've been a widow myself for almost two years now.

HARRIGAN
And how are you doing?

ELIANA

Fine now.

She is about to sign.

HARRIGAN

Just your signature please. I may give it to one of my nephews as a gift.

ELIANA

You got it.

She signs her name on the page.

ELIANA

As long as you don't use it as a doorstep then I'm fine with that.

A sign next to Eliana shows a photograph of her smiling face and underneath, in big bold letters:

Book Signing by exciting new author Natasha Kossovich.

Several copies of her book in a display next to her with another sign:

Pick up a copy of her debut mystery novel, "Prayer of the Headless Mantis".

Harrigan takes the book as Eliana looks behind him.

No one else in line.

ELIANA

Well, I guess I'm done here.

She gets up.

HARRIGAN

I really appreciate this, Ms. Kossovich.

ELIANA

Natasha.

He extends his hand.

HARRIGAN

The name's Harrigan. Benjamin Harrigan.

She shakes his hand.

ELIANA
Nice to meet you, Mr. Harrigan.

HARRIGAN
Call me Ben.

They look at each other for a moment.

ELIANA
Would you like to maybe ... get a
cup of coffee?

HARRIGAN
That would be lovely.

Eliana laughs.

HARRIGAN
You don't hear too many men utter
the word lovely anymore.

Harrigan smiles.

HARRIGAN
If you get to know me, you'll know
that I'm not an ordinary man.

ELIANA
You sound very confident.

HARRIGAN
A man without confidence is not a
man.

ELIANA
You're starting to intrigue me,
Harrigan.

HARRIGAN
Ben.

ELIANA
I like Harrigan better.

EXT. COFFEE SHOP - NIGHT

Eliana and Harrigan sit in the patio.

HARRIGAN
So how does one get to be a
published author?

ELIANA
By publishing your own novel.

HARRIGAN

That must be expensive.

ELIANA

I used some of the money from my husband's estate. Was actually expecting more but his lawyer made a mistake on his will and I received much less than I was hoping for.

HARRIGAN

That's too bad.

ELIANA

He fucked it all up, turned it all into a giant shit ball.

Harrigan smiles.

ELIANA

Sorry about the cursing, it's a problem of mine.

HARRIGAN

I'm just not used to hearing that kind of language from such a beautiful woman.

ELIANA

Oh, Harrigan, are you fingering me now?

He is taken aback.

She smiles and punches him in the shoulder.

ELIANA

Lighten up, Harrigan.

He laughs.

HARRIGAN

You like to play games, don't you?

Eliana smiles, points her finger at him.

ELIANA

Bingo. Life is all a big fucking game and I like to win.

HARRIGAN

You're quite a woman, Natasha.

She chuckles.

ELIANA
You have no idea.

EXT. PARKING LOT - NIGHT

Several cars in the parking lot.

One is a blue van with "Sure Plumbing" on the side door.

INT. VAN - NIGHT

A man watches Eliana and Harrigan with binoculars.

His face is obscured by the two thick lenses and a Yankees cap on his head.

FLASHBACK - INT. DETECTIVE'S OFFICE - DAY

Weston sits behind his desk.

A folder lands right in front of him.

He looks up, then opens the folder and sees the photos of Theo Fleming having sex with his students:

The car in the parking lot -- through the motel window -- his office -- his classroom.

WESTON
Nice work.

WESTON'S BROTHER, late 40s, sits down.

He resembles his older brother except he has much less hair.

WESTON'S BROTHER
This guy gets more pussy than a litter box.

Weston laughs.

WESTON'S BROTHER
What else can I help you with?

WESTON
This was good enough.

WESTON'S BROTHER
Let me be your partner.

WESTON
Look, little brother, you're not
cut out for this line of work.
It's too dangerous.

WESTON'S BROTHER
I can take care of myself.

Weston takes a deep breath.

WESTON
I'll let you do one more thing for
me but only this one thing.

WESTON'S BROTHER
Name it.

WESTON
You have to give me something in
return.

WESTON'S BROTHER
What?

Weston smiles.

WESTON
I want dad's lighter.

WESTON'S BROTHER
You bastard.

Weston's Brother smiles, pulls out the antique lighter from
his pocket.

Weston's Brother holds it out for him.

As Weston reaches for it, his brother pulls his arm back.

WESTON'S BROTHER
If I give this to you, will you let
me be your partner?

WESTON
No, you do this one thing, then you
go back to being a security guard.

WESTON'S BROTHER
I can help you. I'm a good
detective.

WESTON
No.

WESTON'S BROTHER

Some day I'm going to have my own company. I'll be your competition, bro.

Weston reaches out his hand.

WESTON

The lighter.

His brother smiles, finally gives in.

WESTON'S BROTHER

You sure drive a hard bargain.

WESTON

That's my job.

His brother hands it over.

Weston admires the lighter.

WESTON

I've always wanted this.

WESTON'S BROTHER

Dad gave me that on his death bed.

WESTON

I know he did.

WESTON'S BROTHER

Then you better give me something really good for that.

The same scenes from before:

FLASHBACK - INT. SEDAN - DAY

Through the windshield, the sedan follows Eliana's Porsche down a highway.

The driver is Weston's Brother.

FLASHBACK - EXT. HOUSE - DAY

Through a window, Eliana and Carter going at it on a couch.

Weston's Brother takes pictures of them with his camera.

FLASHBACK - EXT. FLEMING BACK YARD - DAY

Although the back yard is secluded and trees and plants cover the perimeter, there is a small clearing.

Through a pair of binoculars, Eliana and Olivia are fooling around in a hot tub.

Weston's Brother drops the binoculars, picks up his camera and starts taking photos.

FLASHBACK - EXT. PARKING LOT - NIGHT

Eliana and Delivery Guy have sex in the back of a minivan.

Weston's Brother is in his sedan nearby, camera CLICKS away as he photographs them.

FLASHBACK - INT. BAGLEY RESIDENCE - NIGHT

Weston's Brother places a listening bug inside the flower vase, one inside the lamp and another one under the table.

FLASHBACK - INT. DETECTIVE'S OFFICE - NIGHT

Weston sits behind his desk with headphones on as he listens to a conversation coming from his recorder.

Weston's Brother is next to him on a couch, thumbs through a detective manual.

EXT. COFFEE SHOP - PRESENT - NIGHT

Eliana grabs her purse and a bag filled with her books.

ELIANA

I have another signing tomorrow night but don't have much going on during the day.

Harrigan sips his coffee.

ELIANA

What are you doing tomorrow?

HARRIGAN

Nothing planned really.

ELIANA

Good.

HARRIGAN

Why do you ask?

ELIANA

Well ... I was wondering ... would you like some company to do this ... nothing?

Harrigan smiles.

HARRIGAN

Would you like to join me?

A smile crosses her face.

ELIANA

I thought you'd never ask.

INT. VAN - NIGHT

Weston's Brother drops the binoculars and takes out a cigarette from his pocket.

He reaches for something on the dashboard.

It's the silver antique lighter.

Weston's Brother lights his cigarette as he watches Eliana shake Harrigan's hand.

He laughs, blows smoke out of the window.

As he watches Eliana head for her Porsche, he raises his hand and fakes shooting her with his index finger.

WESTON'S BROTHER

Gotcha.

EXT. PARKING LOT - NIGHT

Eliana gets in her Porsche, smiles at Harrigan and drives away.

INT. VAN - NIGHT

Weston's Brother blows smoke out of the window as he takes out a mini headphone he had in his ear -- he was listening to the whole conversation.

Harrigan gets in the van, hands him Eliana's book.

Weston's Brother laughs as he looks at her picture on the back cover, then flings the book in the back of the van.

WESTON'S BROTHER

Oh, Harrigan, are you fingering me now?

Harrigan takes out what looks like a recording device from his vest pocket.

HARRIGAN

You have no idea.

Harrigan hands the recording device to Weston's Brother.

HARRIGAN

You like to play games?

Weston's Brother fakes shooting him with his finger.

WESTON'S BROTHER

Bingo.

CUT TO BLACK.