COLD CASE

"Hubris"

Written by
Kim Newton
and
Stacy Kravetz

Directed by
Agnieska Holland

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COLD CASE

"Hubris"

Script Revision History

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COLD CASE

"Hubris"

CAST LIST

LILLY RUSH
JOHN STILLMAN
NICK VERA
WILL JEFFRIES
SCOTTY VALENS

JASON KITE
HOLLY RICHARDSON *
MONIQUE
GRETTA
TRISH
ARCHIE
JESUS TORRES (2003, 2004)
COLD CASE

"Hubris"

SET LIST

INTERIORS

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

EXTERIORS

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

"Hubris"

TIME SPAN

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

FADE IN:

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

INT. UNIVERSITY - ELIZABETHAN CLUB - NIGHT - 1995

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

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

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

INT. MINARD'S OFFICE - NIGHT - 1995

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

EXT. WEST PHILLY - NEIGHBORHOOD STREET - NIGHT - 1995

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

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

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

THE UNSEEN FOLLOWER gets closer and closer to Holly. As she turns, there's a glint of recognition in her eyes before the antenna thrashes down at her. She SCREAMS OUT. But over and over again, the antenna beats down on her, driving her to the ground...
EXT. SCHUYLKILL RIVER - NIGHT - 1995

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

INT. STORAGE ROOM - DAY - 1995

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

INT. HOMICIDE - DAY - 2004 (DAY ONE)

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

RUSH
Detective Rush, cold jobs.

MINARD
(self-deprecating)
Roy Minard, Fallen from Grace.

RUSH
Is that right.

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

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

RUSH
Want to sit down?

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

RUSH
Who had the unfortunate role of victim?

MINARD
Holly Richardson.

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

MINARD (CONT'D)
She was one of my students. Very promising young mind.

RUSH
Killed on campus?

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

RUSH
There must have been a reason you were investigated.

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

Ah.

MINARD
Which I lied about at the time.

RUSH
Why?

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

RUSH
Covering your tracks.

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

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

RUSH
Well you're here talking to me, so clearly you weren't convicted of anything.
MINARD
Not in a court of law.

RUSH
And you're innocent, of course.
MINARD
You've heard of Richard Jewell?

RUSH
Yeah.

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

RUSH
So why come in today, Roy?

MINARD
I saw this in the paper.

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

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

RUSH
Lotta bodies are dumped in the river.

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

Rush reacts; it's something --

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

RUSH
Now you're Richard Kimble.

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

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

CUT TO:

MAIN TITLES.

END TEASER
ACT ONE

FADE IN:

INT. STORAGE ROOM - DAY

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


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

STILLMAN
Little humiliation before the grand finale.

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

STILLMAN
But they still found semen.

VALENS
Professor Minard's?

STILLMAN
Yup.

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

RUSH
He and Holly were at the same party at the...
   (off report)
Elizabethan Club that night. Some people saw them having words.

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

RUSH
They had a fight, okay Dummy?

VALENS
And that's the whole case?

(CONTINUED)
CONTINUED:

About it. STILLMAN

(CONTINUED)
VALENS
That's nothing. Why'd this guy get the pinch?

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

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

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

RUSH
(off the news article)
This hooker job had a pretty similar M.O. -- the antenna, the river dump.

STILLMAN
Worth getting a look at the Norristown file.

VALENS
Vera won't mind taking a ride.

STILLMAN
This professor still teaching Art History?

RUSH
English As A Second Language.

VALENS
Step or two down.

RUSH
Paid a high price if he's innocent.

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

STILLMAN
So reinvestigate him, too.

Off which --
INT. ESL CLASS - DAY

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

MINARD

We meet again.

(CONTINUED)
CONTINUED:

RUSH
Professor Minard, my partner Scotty Valens.

As Minard shakes Valens' hand --

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

VALENS
Yeah, okay.

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

RUSH
We don't know yet.

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

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

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

RUSH
It was a Tuesday.

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

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

MINARD
I was arrogant. (MORE)

(CONTINUED)
MINARD (CONT'D)
Bill Clinton lied to America about the intern, I lied to Philadelphia.

RUSH
But you both got caught in the end.

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

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

MINARD
In my first interview, I said things were great.

RUSH
(holds up his interview)
I know.

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

And we go to --

INT. MINARD'S OFFICE - DAY - 1995

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

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

MINARD
Small, like you and me?

HOLLY
Maybe six people. Eight.

MINARD
No, I wouldn't.

HOLLY
Why not?

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

(CONTINUED)
CONTINUED:

HOLLY
I want to be with you in public.

MINARD
(simple)
You can't.

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

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

HOLLY
What if I don't like those rules anymore?

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

INT. ESL CLASS - RESUME

Rush, Valens, Minard --

VALENS
Sounds like you laid it out pretty clear.

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

RUSH
Is that what you called it?

MINARD
Not even phone calls.

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

MINARD
Done. In fact....

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

(CONTINUED)
MINARD (CONT'D)
I was hoping you might take on a
forgotten man's cause.

RUSH
What is this?

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

VALENS
Conquests?

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

RUSH
Did you offer these names in the
first investigation?

MINARD
No, I was pretending Holly was the
only one.
(re: list)
They'll probably badmouth me. You'll
hear about a lot of bad behavior --
but nothing that says murder.

Off which --

EXT. OFFICE BUILDING - DAY (PHILADELPHIA)
Rush with MONIQUE, 35, beautiful, wounded --

MONIQUE
He toyed with me my whole sophomore
year.

RUSH
Treated you bad?

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

RUSH
You think he murdered Holly?

MONIQUE
He got a lawyer pretty fast.

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

(CONTINUED)
CONTINUED:

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

MONIQUE
Seems like the guilty thing to do, to me.

Off Rush, not so sure --

EXT. OUTDOOR PLAZA - DAY (PHILADELPHIA)

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

GRETTA
I was sick in love with that jerk.

VALENS
(has transcripts)
I see you took two different art history courses with him, Spring of '92.

GRETTA
'Cause I couldn't get enough of him.
(beat)
You know how vile it is to know you were with a murderer?

VALENS
Why do you think he's a murderer?

GRETTA
I read the papers.

VALENS
Uh huh.

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

VALENS
(shrugs)
So was he ever violent with you?

GRETTA
No.

VALENS
Possessive? Scary, at all?

(CONTINUED)
GRETTA
(has to admit)
No.

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

GRETTA
I read the papers.

Off Valens, skepticism growing --

INT. UNIVERSITY - READING ROOM - DUSK

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

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

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

RUSH
We need to know about your
relationship with him.

VALEN
(off her look)
In '94?

Barbara looks around; quiet --

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

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

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

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

VALENS
You don't think so?

BARBARA
He was unethical. But not a murderer.

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

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

RUSH
'Cause he held a grade over your head?

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

RUSH
(nods)
We've met him.

VALENS
Did you know Holly Richardson?

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

INT. ELIZABETHAN CLUB - NIGHT - 1995

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

BARBARA
Not so fun seeing them in the flesh, huh.

HOLLY
What?

BARBARA
The wife. The kid.

(CONTINUED)
CONTINUED:

HOLLY
No. It's not.

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

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

BARBARA
Yeah.

(then)
He's happy with them. He won't leave.

HOLLY
Why does he have affairs if he's happy?

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

HOLLY
I think it's different this time.

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

INT. READING ROOM - RESUME
Rush, Valens, Barbara --

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

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

Off which --

CUT TO:

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

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

(CONTINUED)
RUSH
Stillman told us about the flat tire.

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

VALENS
Guys, it was bad luck.

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

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

VALENS
(re: documents)
Prostitute's name was Lenore Grandy.

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

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

VALENS
Now can we talk about Lenore Grandy?

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

JEFFRIES
Dumped in the Schuylkill.

VALENS
Just like Holly.

VERA
And here's the money.

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

RUSH
Wow.

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

END ACT ONE
ACT TWO

17A INT. HOMICIDE - DAY (DAY TWO)

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

RUSH
Gotta be the same doer.

VALENS
How does no one catch this?

VERA
Different counties. The computers don't talk.

STILLMAN
Roy Minard got an alibi for this second murder?

RUSH
(nods)
He was teaching his class that night. It checked out.

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

JEFFRIES
I got something to run with.

STILLMAN
Yeah?

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

Rush and Valens both take a sheet --

RUSH
(reading)
Clarence Grimes, graduated twenty years ago.

STILLMAN
He wouldn't know Holly.

VERA
(points to Valens' sheet)
But Barry Tepler would. He was in school, same time as her.

(CONTINUED)
And lives eight blocks from where Lenore was dumped.

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

RUSH
They're not too far from Barry's.

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

BARRY
I don't have people over.

RUSH
We're here about Holly Richardson.

Barry is instantly agitated --

BARRY
Don't bring her up.

VALENS
Why not?

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

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

VALENS
Holly told you to stay away, Barry?

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

VALENS
Your therapist tell you that?

RUSH
Or lawyer?

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

And we go to --

OMITTED

EXT. UNIVERSITY CAMPUS - DAY (1995)

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

BARRY
Hi.

HOLLY
What are you doing here?

BARRY
I go to school here.

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

BARRY
I wanted to see you.

HOLLY
Barry. You're following me.

BARRY
I like you.

HOLLY
I'm not interested in you that way.

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

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

(CONTINUED)
CONTINUED:

BARRY

(beat)
Maybe we should talk about it...?

HOLLY

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

BARRY

Uh huh.

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

HOLLY

And I don't want any more letters.

BARRY

Those are yours.

HOLLY

No. They're yours.

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

INT. BARRY'S APARTMENT - RESUME

Rush, Valens, Barry --

VALENS

So you stalked Holly.

BARRY

I pursued her with too much enthusiasm.

RUSH

You still have those letters, Barry?

BARRY

(deer in the headlights)

No.

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

RUSH

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

BARRY

I was in my dorm room when she was killed.

(CONTINUED)
VALENS
Where were you when Lenore Grandy was killed?

BARRY
I don't know who that is.

VALENS

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

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

RUSH
Plenty of time for prostitutes in that schedule.

BARRY
I don't use prostitutes.

Valens holds up a bottle of pills --

VALENS
Risperdal. (off his nod) You got schizophrenia?

BARRY
Yeah.

VALENS
Hear voices? God talkin' through the garbage?

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

BARRY
I'm better now.

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

BARRY
I take 'em.
VALEN
Maybe you lapsed right around January 6th. Voices started sayin' you should hurt that hooker...

BARRY
I don't go near those whores.

Off which --

EXT. NORRISTOWN - PROSTITUTION ZONE - DAY

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

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

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

RUSH
He ever talk to your friend Lenore?

TRISH
Oh he 'specially liked her. Stared at her from across the street. (surprised)
He the one killed her?

VALEN
We don't know.

TRISH
I figured it was a bad john did it.

VALEN
This kid was never Lenore's trick?

She thinks for a minute --

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

VALEN
She go?

TRISH
(shakes head)
He didn't have money. Oh man, I never even thought it could be that creep...

(CONTINUED)
Continued:

RUSH
We don’t know that it is, Trish.

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

RUSH
No one's gettin' blown off.

As if Rush and Valens are her new pals --

TRISH
Com'ere. I wanna give you something.

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

INT. TRISH’S CAR - CONTINUOUS - DAY

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

TRISH
Get in.
(to Valens)
Not you. Her.

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

RUSH
Tight fit in here.

TRISH
I'm not staying anywhere right now.
(rummaging)
Lenore and me met when we was studyin'
* to be beauticians. Hit it off right away.
* * *

RUSH
Best friends, huh?

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

TRISH
That's us.
(hands it to Rush)
You should have a real picture of her. Not a mug shot.

(continued)
CONTINUED:

RUSH
What's this last one?

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

RUSH
Nice.

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

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

RUSH
Lenore had the other one, huh?

TRISH
Wore it all the time.

Off which --

EXT. RICHARDSON HOME - DAY

Rush and Valens approach the front door, knock --

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

VALENS
(shakes head no)
Doer probably took it.

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

SUSAN
You're the detectives?

RUSH
(shows her shield)
Rush and Valens.

She lets them in --

INT. RICHARDSON LIVING ROOM - DAY

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

(CONTINUED)
Both worn from the loss of their daughter --

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

RUSH
We understand.
MIKE
We already know who killed our daughter.

VALENS
We have another suspect to ask you about.

MIKE
(tense)
Maybe I wasn't clear. Roy Minard killed Holly.

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

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

SUSAN
Who?

RUSH
Barry Tepler. He went to college with Holly.

SUSAN
He was here for Thanksgiving.

MIKE
That kid was harmless.

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

MIKE
I know who killed Holly. A father knows.

RUSH
Well Barry was infatuated with your daughter...

MIKE
So was Minard.

And we go to --

INT. RICHARDSON LIVING ROOM - DAY (1995)

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

(CONTINUED)
CONTINUED:

Susan brings out a birthday cake in the b.g.
CONTINUED: (2)

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

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

Holly now sees her father; stiffens --

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

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

HOLLY (CONT'D)
Is that for me?

MIKE
Yeah.

HOLLY
A ticket to Paris?

MIKE
Who was on the phone?

HOLLY
A friend from school.

MIKE
Someone called for you earlier. A man.

HOLLY
Dad. I'm not a kid.

MIKE
Then talk to me like an adult.

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

Off Mike, stricken --

INT. LIVING ROOM - RESUME

Mike, Susan, Rush, Valens --
MIKE
He seduced Holly. Fell in love with her, and who wouldn't? She was so damn... special.

Off Rush and Valens --

INT. MINARD'S APARTMENT - DUSK

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

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

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

MINARD
That's right.

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

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

RUSH
Open book, remember Roy?

MINARD
I forgot about that.

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

RUSH
You got some other motive here, Minard?

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

(CONTINUED)
MINARD (CONT'D)
And as far as that phone call goes, Holly insisted I call her on her birthday. Said if I didn't, she'd call me.

VALENS
So what? You said your wife knew about the affairs.
MINARD
Knowing in the back of your mind and
hearing a girl's voice on the line...
they're different.

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

MINARD
(shrugs)
You tell your dad the truth about
your sex life?

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

VALENS
What's all that?

MINARD
228 articles about Roy Minard,
murderer.

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

MINARD (CONT'D)
President's Award for Outstanding
Lecturer. Why doesn't that make the
news?

RUSH
People like a story.

MINARD
(lights up)
You're a post-modernist.

RUSH
What?

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

VALENS
We don't know what that means.

MINARD
Society needs a narrative.
(MORE)
MINARD (CONT'D)
(now he's the 1995 Minard)
Given seemingly random facts and events, we need to weave them into a story.
(back to present)
Otherwise the world doesn't make sense.

RUSH
I can see that.

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

VALENS
'Why people gotta believe in God too.

MINARD
Exactly. Too many unanswerables without Him.

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

RUSH
Makes some sense.

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

Off Rush and Valens --

Rush finds KITE, leaving for the evening --

Kite.
CONTINUED:

Kite starts walking; she does too --

KITE
Office is closed, Rush.

RUSH
You remember the Holly Richardson job?

KITE
Everyone wanted that one.

RUSH
Why? There was nothing on it.

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

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

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

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

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

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

Kite stops in front of a restaurant --

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

Kite disappears inside. Rush reluctantly follows --
INT. HOMICIDE - NIGHT

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

STILLMAN
Barry Tepler fits for both jobs?

VALENS
I got a narrative on him.

STILLMAN
A what?

VALENS
A story that adds up.

(beat)
He had it bad for Holly, right? Gets rejected by her. Then he's hanging around this hooker Lenore the last few months --

STILLMAN
Who he claimed he didn't know.

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

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

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

STILLMAN
(beat)
You're knowledgeable, huh?

VALENS
Yeah, I know someone.

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

STILLMAN
Where's Lil?

VALENS
Gettin' a warrant for Barry's.

(MORE)

(CONTINUED)
CONTINUED:

VALENS (CONT'D)

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

Off which --

EXT. STREET - NIGHT

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

KITE
So what do you think of Professor Minard?

RUSH
(shrugs)
Kind of a cad.

KITE
But a charming one?

RUSH
I guess.

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

RUSH
I don't got a big opinion on that.

KITE
Uh huh.

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

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

KITE
How come we always talk about work?

RUSH
'Cause we work together?

KITE
Tell me something personal.

RUSH
No.

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

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

KITE
Let me walk you.

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

KITE
Stand still, okay?

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

RUSH
What are you doing?

KITE
(almost clinical)
I'm gonna kiss you.

RUSH
No.

KITE
Just give it a try.

RUSH
Kite, come on.

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

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

KITE (CONT'D)
Sit with it overnight. See how it settles in.

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

END OF ACT TWO
ACT THREE

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

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

BARRY
Everything has its place. Everything has its place.

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

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

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

BARRY
I just wanted to paint her.

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

RUSH
Pay dirt.

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

RUSH (CONT'D)
Guess you lied about having these letters to Holly too.

BARRY
(now soft, pleading)
Please don't take those.

RUSH
I gotta read 'em Barry.

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

BARRY
They sent you to ruin my life.
(MORE)

(CONTINUED)
CONTINUED:

BARRY (CONT'D)
I know they watch in the shadows
outside. In the closet, behind the
coats...

VALENS
(with judgment)
Stress is bringin' on an episode.

BARRY
You think I can't hear it?

VALENS
Take him out for some air, will ya?

Beckner grabs Barry. As he leads him out --

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

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

VALENS
What's it say?

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

VALENS
That some kinda poetry?

RUSH
(doesn't know either)
Maybe Shakespeare?

Off which --

INT. HOMICIDE - DAY

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

JEFFRIES
No belly ring at Barry's?

(CONTINUED)
CONTINUED:

VALENS
(shakes head)
Turned his place inside out. Maybe
sold it for cash.

A long silence as they struggle to understand --

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

RUSH
Just find the quote from Barry's
letter.

JEFFRIES
Hold up.
(found something)
"Is your name Shylock?"

RUSH
That's not the quote.

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

VALENS
It's here. In Hamlet.

Jeffries throws down his Cliff's notes --

JEFFRIES
Thank God.

VALENS
(reading)
If thou wilt needs marry, marry a
fool; for wise men know well enough
what monsters you make of them. To
a nunnery, go and quickly, too.
(thinks a beat)
Hamlet says it to Ophelia. Looks
like it was a one-sided kind of love.
He rejects her.

JEFFRIES
But Barry's the one rejected.

RUSH
Right.

(CONTINUED)
VERA
Flip to the back. How's it end?

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

VALENS
She goes mad and drowns.

JEFFRIES
Both our vics were found in the drink.

VERA
The "drink"? You the Bard now?

VALENS
Monster could mean Barry's illness.

RUSH
He blames it on Holly?

VALENS
Let's find out.

As Valens and Rush stand --

RUSH
(to Jeffries and Vera)
'Bout that belly ring, Scotty's right. Barry coulda sold it. You wanna check consignment and pawn shops?

VERA
Maybe once I finish this scintillating play.

Off which --

INT. CONSIGNMENT STORE - DAY

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

ARCHIE
Sellin' or buyin'?

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

ARCHIE
Don't give that schmuck your business.

JEFFRIES
We're looking for a diamond belly ring.

(CONTINUED)
ARCHIE
I just got some vintage cuff links --

VERA
The belly ring. That's all we want.

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

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

ARCHIE (CONT'D)
This what you had in mind?

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

VERA
Yeah. Exactly.

ARCHIE
Nice stone. Two carats.

JEFFRIES
How much?

ARCHIE
Ten Bens.

Vera flashes his shield --

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

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

INT. INTERVIEW ROOM A - DAY

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

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

BARRY
So?

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

(CONTINUED)
BARRY
It's just a letter.

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

BARRY
That's passion. Passion's the monster.

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

BARRY (CONT'D)
I wanted to get her attention. Show her I was sensitive. Not like that old guy she was seeing.

VALENS
You knew about Minard?

Flash to Barry nine years ago --

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

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

VALENS
To throw the letters back in your face --

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

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

RUSH
Splash.

BARRY
I saw her that night.

Valens and Rush share a look. They're getting close.
CONTINUED: (2)

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

EXT. UNIVERSITY WALK - NIGHT (1995)

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

BARRY
(tentative)
You okay?

She nods. Awkward, Barry keeps his distance.

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

HOLLY
It's all right. You can.

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

BARRY
What happened?

HOLLY
I found out what a bitch I am.

BARRY
You're not a bitch.

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

BARRY
He's wrong for you anyway.

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

BARRY
(hurt)
Really.

(CONTINUED)
HOLLY

But the truth is, I don't care about him. I was playing a game. I don't love him.
"Hubris"  Rev. 10/23/03  PINK

CONTINUED: (2)

38  BARRY
    Maybe...you could love me?

39  HOLLY
    (shakes head)
    No. I'll never love you either.

    It's a shot to his heart --

        INT. INTERVIEW ROOM A - RESUME

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

    BARRY
    Yeah.

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

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

    Stillman opens the door --

        STILLMAN
    Lil.

41  INT. HOMICIDE - DAY

    Rush exits interview, where Stillman waits.

    RUSH
    What's going on?

    STILLMAN
    Holly's mother called.

    Off Rush, we go --

41  EXT. MINARD'S HOME - DUSK

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

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

    (CONTINUED)
Mike throws another punch sending Minard back to the ground --

**RUSH**
Mr. Richardson, this won't solve anything.
CONTINUED: (2)

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

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

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

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

He cuts off, choked on tears --

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

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

RUSH
(to Mike)
Please let me handle this.

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

MIKE
I miss her.

RUSH
I know.

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

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

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

MIKE
I know he did it.

(CONTINUED)
CONTINUED: (3)

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

INT. HOMICIDE - HALLWAY - DUSK

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

KITE
You get that warrant okay?

RUSH
I did. Thanks.

More air --

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

RUSH
Yeah. Okay.

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

STILLMAN
Who's this?

Valens exits Interview A, hearing the commotion --

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

RUSH
(to Valens; re: Spanish)
What's he sayin'?

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

STILLMAN
Looks like you got two suspects now.

FADE OUT:

END ACT THREE
ACT FOUR

FADE IN:

INT. INTERVIEW ROOM B - NIGHT

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

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

Jesus shrugs. Crosses his arms.

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

JESUS
I done nothing.

VERA
'Cept murder.

JESUS
No way, no way.

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

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

JESUS
I tell you. (correcting)
Told you. I didn't kill no one.

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

JESUS
Two?

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

(CONTINUED)
CONTINUED:

JEFFRIES (CONT'D)

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

Jesus decides to give a little --

JESUS
Maybe I took the diamond.

VERA
That's a start.

JESUS
But it ain't like you say.

JEFFRIES
What is it like?

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

VERA
Nah, she's iced.

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

Off which --

INT. INTERVIEW ROOM A - NIGHT

Rush, Valens, Barry --

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

BARRY
Holly was a honey blonde.

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

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

(CONTINUED)
CONTINUED:

RUSH
But then she gives you the high hat.

VALENS
Rejected by a whore. That's humiliating.

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

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

BARRY
I gotta show you something.

Off which --

Omitted

INT. INTERVIEW ROOM B - NIGHT - LATER

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

VALENS
Que tal, Jesus? Como estas?

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

JESUS
I told them others I didn't do nothing.

RUSH
Yeah we heard.
(opening book)
So, you study the pre-Raphaelites there, Jesus?

JESUS
What?

RUSH
John Everett Millais one of your favorites?

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

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

JESUS
I never saw that.

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

JESUS
I don't know nothin' bout paintings.

RUSH
But Roy Minard does.

JESUS
I don't know any Roy.

VALENS
No?

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

It hits Rush like a blow between the eyes --

RUSH
Say that again.

JESUS
She was lyin' in the water dead.

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

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

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

JESUS
Naw.

VALENS
It's easy to prove, Jesus. There's a registry for that.
CONTINUED: (2)

RUSH
You and him made a deal, didn't you.
(nothing)
Murder for hire gets you the death penalty nine times out of ten, Jesus. Lucky part for you is...we want Roy more than you.

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

Jesus considers, then --

INT.  ESL CLASS - NIGHT (2003)

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

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

MINARD
Can't go ten. Five maybe.

Jesus stares back, unsure.

MINARD (CONT'D)
It's just a hooker. Be the easiest money you ever made.

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

MINARD
I have to be in class to establish an alibi.

JESUS
I do for five.

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

JESUS
Comprende.

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

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

JESUS
What's destiny?

MINARD
It's what sets you free.

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

MINARD
No. Destiny. Trust me.

INT. INTERVIEW ROOM B - RESUME

Rush, Valens, Jesus --

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

RUSH
Seems only fair.

Off which --

EXT. UNIVERSITY WALK - DAY (DAY FOUR)

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

RUSH
Back inside the Ivy walls.

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

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

MINARD
Couldn't hurt.

(CONTINUED)
RUSH
Well you'll be glad to know we have
someone in custody.

MINARD
No.
(lights up)
That almost makes me believe in God.
Who is it?

RUSH
Jesus Torres.

VALENS
A student in your ESL class.

MINARD
(unflinching)
Doesn't ring a bell.

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

MINARD
What?

RUSH
And hired him to kill Lenore in a
copycat killing.

MINARD
That's just...absurd.

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

MINARD
I don't think you're dumb.

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

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

RUSH
Almost, Minard. I almost fell for
your story.
VALENS
But your boy Jesus screwed up your plan. He got greedy, stole something off the body. Led us back to you.

MINARD
(hardens)
Jesus is a lifetime criminal with a third world education.

VALENS
Thought you didn't know him.

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

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

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

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

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

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

MINARD
I had to regain my station.

RUSH
And Jesus offered a way to do that.

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

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

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

(CONTINUED)
VALENS
Frame him for both.

Minard holds up his hands, shrugs --

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

MINARD
I contribute.

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

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

RUSH
Oh really? What'd Holly do?

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

MINARD
She made me love her.

And we go to --

EXT. UNIVERSITY CAMPUS - NIGHT (1995)

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

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

He goes to put his arm around her --

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

MINARD
What makes you say that?

HOLLY
You have a wife.

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

(CONTINUED)
MINARD
I'll leave her for you.

HOLLY
No.

MINARD
I will. I really will.

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

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

Holly gets up, grabs her stuff.

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

Minard grabs her arm.

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

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

MINARD
Except yourself.

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

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

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

Holly never turns back, disappearing into the darkness.

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

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

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

MINARD
(with each blow)
I decide. I decide.

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

DISSOLVE TO:

EXT. SCHUYLKILL RIVER - NIGHT - (1995)

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

EXT. UNIVERSITY WALK - PRESENT

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

RUSH
Why'd you pose her like Ophelia?
You weren't thinking about Barry yet. Some inside joke with yourself?

MINARD
I thought she should have a poetic exit.

MONTAGE

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

EXT. UNIVERSITY WALK - DAY

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

OMITTED

INT. INTERVIEW ROOM B - DAY

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

EXT. PROSTITUTION ZONE - DAY

Trish stands on a street corner, still hustling. She glances across the street to see Lenore. Lenore smiles back at her. A car crosses in front of her. When it's gone, so is Lenore.
54A INT. BARRY'S BEDROOM - DAY

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

54B INT. RICHARDSON HOUSE - DAY

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

55 EXT. UNIVERSITY CAMPUS - DAY

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

56 OMITTED

FADE OUT:

THE END