

FADE IN:

1

INT. APARTMENT - LIVING ROOM - NIGHT

1

A BODY of a large man, dressed in a dark jogging suit, is sprawled out on the floor [in a humorous position]. A broken VASE lies near his blood stained head.

From the outside, a RED LIGHT flashes through the curtains in the window.

The door opens, and DETECTIVE O'BRIEN, 40s, enters. Dressed in a trench coat, his dark black hair is slicked back, as a cigarette dangles from his mouth. He looks over the entire scene, all business. He stops near the door. He doesn't notice...

OFFICER HARRIS, 30s, a slow-witted beat cop, standing close behind him.

The two men look down at the body.

HARRIS  
He's the victim.

O'BRIEN  
(turns to look at Harris)  
I realize that, Officer...?

HARRIS  
Harris, sir.

O'BRIEN  
(turns to look back at the  
body)  
Right.

HARRIS  
That's just how we found him.

O'BRIEN  
(sarcastic)  
So you didn't pick him up and put  
him down like that?

HARRIS  
(honest)  
No, sir.

O'Brien turns to look at Harris again and realizes how close he's standing. He casually pushes the beat cop back a step.

The detective shakes his head, then look across the room. Another cop, OFFICER JABOWSKI, 30s, is standing in the kitchen looking in the refrigerator.

RUDY GLIEBERMAN, 40s, stands by his wife, holding her shoulders and trying to comfort her.

GINA GLIEBERMAN, 40s, is seated at the table. She is wearing a revealing dress and smoking a cigarette. She is staring at the body.

O'BRIEN

These the homeowners?

O'Brien and Harris cross the room. O'Brien casually walks across the room, stepping over the body without looking down.

HARRIS

They're the Gliebertmans.

(trips over the body's  
arm)

They said they came home and found  
the body.

O'Brien looks back, but doesn't see that Harris tripped. The beat cop simply looks at him, innocently. The detective turns his attention to the couple.

O'BRIEN

You two found the body.

RUDY

Yes, sir.

O'Brien eyes the two.

O'BRIEN

Okay, Mr. Glieberman, can we step  
into your bedroom to talk, please.

RUDY

Of course.

(to Gina)

I'll be right back, sweetheart.

GINA

(doesn't take her eyes off  
the body)

OK.

The two enter the bedroom.

2

INT. BEDROOM

2

Rudy moves to stand by the bed. O'Brien moves to close the door, but finds Harris in his way.

Harris absentmindedly looks at O'Brien. The detective turns his attention to Mr. Glieberman, and Harris closes the door.

O'BRIEN

Mr. Glieberman, you want to tell me what's going on here?

RUDY

My wife's crazy.

O'BRIEN

Excuse me?

As the two talk, Harris looks from one to the other like a dog watching a tennis match.

RUDY

I saw her kill that man.

O'BRIEN

You did what?

RUDY

You have a hearing problem?

O'BRIEN

I must, because I could have sworn my officers told me that you and your wife came home and found the body.

RUDY

That's because I told them that.

O'BRIEN

But now you're changing your story.

RUDY

Yeah.

O'BRIEN

Why?

RUDY

Because, I had to keep my wife calm. If she knew that I saw her kill that man, she would have gone crazy.

O'BRIEN

Why don't you give me the full  
story, Mr. Glieberman.

RUDY

I was out with a client...

3 FLASHBACK - BEDROOM

3

Rudy is standing with a PROSTITUTE, 20s, dressed in a silk  
robe. They are in a cheap motel room. He hands her money.

RUDY (V.O.)

... We were having dinner.

4 EXT. OUTSIDE APARTMENT - NIGHT

4

Rudy approaches up the walkway outside the apartment.

RUDY (V.O.)

When I arrived home, I heard  
arguing, so I looked in through the  
window.

5 RUDY'S P.O.V.

5

Gina argues with the now dead man.

RUDY (V.O.)

They were arguing. I couldn't  
exactly understand what they were  
saying, but she was clearly upset.

Gina waves her arms around, angry.

RUDY (V.O.) (CONT'D)

The guy started getting rough.  
That's when she picked up a vase...

Gina picks up a VASE.

RUDY (V.O.) (CONT'D)

And hit him over the head.

Gina HITS him over the head.

6 BACK TO SCENE

6

RUDY

Now, did I say that too fast, or do  
you need me to repeat it?

O'BRIEN

I think I understood. Now, why  
didn't you try to help your wife?

RUDY

I was about to, but it all happened  
so fast.

O'BRIEN

What did you do after that?

RUDY

I went inside and calmed her down.  
Then, well, someone must have  
called the police because these  
guys showed up a few minutes later.

O'BRIEN

Who's the stiff?

RUDY

I don't know. Probably some guy she  
was flocking around with.

O'BRIEN

Okay, sir. If you could just stay  
in here, I'm going to go talk with  
your wife.

O'Brien and Harris exit.

7

INT. KITCHEN

7

O'Brien and Harris walk to stand near Gina, who is seated at  
the center of the table. She eyes them as they approach.

Harris continues to stand near O'Brien.

O'BRIEN

Mrs. Glieberman, can you please  
tell me what happened here?

GINA

(motions with her  
cigarette at the bedroom  
door)

What did he tell you?

O'Brien turns to see Rudy standing by the bedroom doorway.

The sound of a flushing toilet can be heard, as Jabowski  
exits the bathroom. He is zipping up his fly.

O'BRIEN  
Jabowski, help Mr. Glieberman back  
into the bedroom.

Jabowski turns to look at Rudy, who looks at his wife for a moment then turns and enters the bedroom. Jabowski follows and closes the door.

O'BRIEN (CONT'D)  
Okay, Mrs. Glieberman.

GINA  
Gina.

O'BRIEN  
Right. Can you tell me what  
happened.

GINA  
My husband's crazy.

O'Brien looks at Harris, who simply raises his eyebrows.

O'BRIEN  
How so?

GINA  
I saw him kill that man.

O'BRIEN  
Did you now. How did this come  
about?

GINA  
I was out with a client...

8 FLASHBACK - BEDROOM 8

Gina is standing with a GIGOLO, 20s, dressed in a silk robe. They are in a cheap motel room. He hands her money.

GINA (V.O.)  
We were having dinner.

9 EXT. OUTSIDE THE APARTMENT - NIGHT 9

Gina approaches up the walkway outside the apartment.

GINA (V.O.)  
I arrived home, and when I  
approached the door, I heard  
arguing, so I looked in through the  
window.

10 GINA'S P.O.V.

10

Rudy argues with the man.

GINA (V.O.)  
Rudy was angry.

Rudy waves his arms around, angrily [same as Gina].

GINA (V.O.) (CONT'D)  
Then the man started to get  
physical with my husband, so he  
picked up a vase.

Rudy picks up a VASE.

GINA (V.O.) (CONT'D)  
And hit him over the head.

He HITS the man over the head.

11 BACK TO SCENE

11

Gina looks at O'Brien and Harris, who both look at each other. O'Brien sighs.

O'BRIEN  
And, why didn't you try to help  
your husband?

GINA  
Well, I was about to, but...

O'BRIEN  
It all happened so fast.

GINA  
Right.

O'BRIEN  
Right.

O'Brien turns away and walks towards the window. Again, he smoothly passes the body. Harris, however, trips again. This time, he bends to move the arm back into its position. He then quickly moves to stand by O'Brien.

The detective lights another cigarette.

HARRIS  
Well, that was strange.

O'BRIEN  
You can say that.

HARRIS  
(confused)  
I just did.

O'BRIEN  
(to himself)  
A husband and wife both accuse the  
other of murder.

HARRIS  
What if they both did it?

O'BRIEN  
(to himself)  
Two stories. Two possible truths.

HARRIS  
I think they're a little weird.

O'BRIEN  
Yet, one of them must be lying.

HARRIS  
But which one?

O'BRIEN  
If I knew that, we wouldn't be  
having this conversation.

HARRIS  
True.

A KNOCK at the door gets their attention. Standing outside is  
a WOMAN, 30s. She is nervous.

O'Brien opens the door.

O'BRIEN  
May I help you?

WOMAN  
Are you the police?

O'Brien looks at Harris in his uniform, then back at the  
woman.

O'BRIEN  
Yes, ma'am.

WOMAN  
I think I know what happened here.

O'BRIEN  
Come in, please.

The woman enters.

O'BRIEN (CONT'D)  
Harris, tell Jabowski to let Mr.  
Glieberman out of the bedroom.

HARRIS  
Sure.  
(turns towards the  
bedroom)  
Jabowski, come on out, and bring  
the Glieberman.

O'Brien looks at Harris, annoyed. Harris smiles at him,  
oblivious.

Jabowski enters, with Rudy behind him.

O'BRIEN  
What happened here?

WOMAN  
Well, I was with a client.

12 FLASHBACK - STREET 12

The woman shakes hands with a MAN, 50s.

WOMAN (V.O.)  
We'd just had dinner.

13 EXT. OUTSIDE APARTMENT 13

Woman approaches up the walkway. She look at the window.

WOMAN (V.O.)  
I live next door. I arrived home  
and heard a noise. I saw that the  
window was open, so I looked in.

WOMAN'S P.O.V.

The Burglar moves about the living room, looking at things  
and holding an empty bag.

WOMAN (V.O.)  
That man was inside, rummaging  
around, looking for stuff. He  
looked like a burglar. He picked up  
a vase, and I said, "Hey you, what  
are you doing!" He turned...

The burglar turns to face her. Holding the vase, he moves for  
the window.

WOMAN (V.O.) (CONT'D)

I was scared, because he started to approach the window. But, it was a bit dark, so he tripped over the coffee table. When he did, the vase went flying into the air--

The vase FLIES up into the air...

WOMAN (V.O.) (CONT'D)

Then hit him on the head.

Vase hits the burglar on the head.

14

BACK TO SCENE

14

WOMAN

I ran to my apartment to call the police, but I was too afraid to come out again, because I heard a door slam and arguing, and I knew that the Gliebermans had come home.

O'BRIEN

They were arguing?

WOMAN

Oh, they're always arguing, we've all heard it.

RUDY

We're not always arguing.

GINA

Oh, shut it.

RUDY

You shut it, you tramp.

GINA

Fu--

O'BRIEN

Both of you shut it.

The two go silent.

O'BRIEN (CONT'D)

I see what you mean.

WOMAN

What, that? Oh, that's nothing. I can remember, a few weeks ago...

FLASHBACK --

EXT. STREET

Rudy is standing by the curb, as Gina backs into the parking space. He keeps waving her in, starts shaking his head, annoyed.

RUDY

A fucking five year old could park  
better than you.

Gina looks at him, angrily. She then looks forward, smiles evilly.

Suddenly, the car speeds up and backs into Rudy, who's eyes go wide in shock.

Sitting near the sidewalk in a lawn chair, is the Woman.

CUT TO:

WOMAN (V.O.)

There was another time when...

EXT. OUTSIDE APARTMENT

Rudy is working on a potted plant outside the apartment. Approaching his Gina, struggling with a large, overstuffed laundry bag. As she approaches, she is complaining to Rudy that he never helps her.

As she approaches, Rudy stands and moves to help her. She gets to the top of the steps, says something more. Rudy looks at her, angry. He pushes her backwards.

She falls to the cement, laundry flying up into the air. Several feet behind her, the Woman witnesses it all.

CUT TO:

WOMAN (V.O.)

And just last week...

INT. APARTMENT

The front door opens and Rudy enters. Entering the building behind him is the woman. He is looking down at the mail. When he looks up, he see:

Gina standing in the kitchen, staring at him with fury in her eyes. She is holding a pot. After a beat, she flings it hard across the room.

The pot collides with Rudy's head, and he crumples to the floor like a sack of potatoes.

The Woman stands just outside the doorway, shocked, looking down at him.

BACK TO SCENE

WOMAN

And then, of course--

O'BRIEN

I think I get the picture.

RUDY

That's complete horse shit!

GINA

Yeah, this lady's a freak!

O'BRIEN

(to both of them)

Quiet.

(to Woman)

Thank you very much for your help,  
Ms.?

WOMAN

Goldman.

O'BRIEN

Ms. Goldman. We'll need you to file  
a report.

(hands her a card)

Can you come down to the station  
tomorrow?

WOMAN

Certainly.

Woman exits.

O'BRIEN

And as for you two.

Gina smiles at him. Rudy simply crosses his arms over his chest.

O'BRIEN (CONT'D)

I suggest counseling.

O'Brien and Harris exit.

Rudy and Gina watch him exit. Neither look at each other.

RUDY  
(to Gina)  
Bitch.

GINA  
(to Rudy)  
Dick.

FADE OUT.