

Breaking The Girls

by

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Registered WGAw
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OVER A BLACK SCREEN:

Heavy BREATHING. Nervous. A woman hyperventilating...

ABBY (V.O.)
I had one goal in mind. Run. Get
out of the house as fast as I
could and never look back.

FADE IN:

INT. A MANSION, SECOND FLOOR - NIGHT

The house is dark. A terrified ABBY RYAN (20), staggers into the hallway from another room, hands stained with blood.

The floor CREAKS behind her. She whips a flashlight around.

Heart BEATING, coiled like a cat, she feels her way down the hall to the top of the stairs. She sees the front door is open and runs for it. She TRIPS and falls forward.

FREEZE ON ABBY in mid-fall, airborne, defying gravity.

ABBY (V.O.)
Okay. Yes I had broken into the
house and I was covered in the
victim's blood. But if there's
one thing I learned in the last
five weeks it's that appearances
lie.

END FREEZE FRAME - Abby GRABS for the rail, misses and TUMBLES down to the stairs. She lands with a THUD!

Her head BANGS into the marble floor. She lies there.

CUT TO BLACK.

FADE IN:

EXT. SOUTH BOSTON STREET - MORNING

Title card: 5 weeks earlier. The neighborhood is waking up: a grocer stacks vegetables, a truck delivers newspapers and bums wait outside for the pub to open.

Abby Ryan steps out of her dad's BARBERSHOP in jeans and Celtic's T-shirt, her brown hair in a ponytail. She's a no-nonsense beauty in the light of day.

She loads her suitcase into a beat-up Volkswagen Beetle.

ABBY (V.O.)

My name is Abby Ryan. Five weeks ago I was a naive blissfully sophomore at Wellesley College. Me being from South Boston this was a big deal to my family, which was my dad.

Abby's working class IRISH DAD follows her outside. They hug goodbye and Abby drives off.

EXT./INT. ABBY'S VOLKSWAGEN, MOVING - DAY

The Volkswagen motors out of the city. Abby cruises the OPEN ROAD, wearing sunglasses, listening the stereo.

EXT. CAMPUS - DAY

It buzzes with women returning to school. The campus is lush with landscaped lawns, century-old buildings and a glistening lake in the center.

ABBY (V.O.)

Wellesley is one of the seven sister schools known for academic excellence. It's also ridiculously expensive which is why I was working five jobs just to eat.

MONTAGE - ABBY WORKING VARIOUS JOBS

1) She washes dishes in the cafeteria; 2) She mops the floor of the faculty building; 3) She sits at the admissions office desk; 4) She re-shelves books in the library.

ABBY (V.O.)

I even had to give those lame campus tours to visiting would-be freshmen and their parents.

Abby gives a tour that, mercifully, we can't hear.

ABBY (V.O.)
 Five jobs and I still pulled a 4.0
 freshman year. I made crew,
 school paper and student
 government. I had friends. I
 loved every minute of it. I just
 couldn't afford to stay in school.
 (darkening mood)
 Which is how this whole mess got
 started...

EXT. CAMPUS DORMS - DAY

A row of cars are double-parked at the curb as GIRLS unload
 their stuff and haul it inside.

Abby's Beetle pulls up. Her best friend, RACHEL, runs out
 in torn jeans and sandals. Rachel gives Abby a warm hug.

RACHEL
 Abby! You look awesome! (beat) Are
 you having sex?

ABBY
 And how was your summer, Rachel?

Two more friends come out to help: NICOLE, a tightly clad
 blonde with attitude to burn; and MARJORIE, a petite Asian
 girl. Both are suntanned to bronze perfection.

RACHEL
 Nicole! Marjorie! Is this woman
 getting laid or do I not know my
 best friend?

ABBY
 (re: Rachel)
 Ignore her. You both look burnt
 to a crisp. Tell me about Spain?

They unload the car, heading for the entrance.

NICOLE
 Unbelievable! We met in Barcelona
 and did the nude beach thing.

MARJORIE
 Except Nicole kept complaining -

NICOLE
 (explaining to Abby)
 Unless you're a super-model with
 tits out to here those Speedo-
 wearing Antonio-wannabes won't
 even talk to you.

MARJORIE
 Not until closing time.

ABBY
 You mean when the sloppy drunks
 come out to feed.

NICOLE
 Yeah, and I am not some last call
 for alcohol slag!

RACHEL
 (tongue in cheek)
 Sure, Nick's never been there
 before!

They all break into GIGGLES, moving inside.

INT. DORM LOBBY

Abby and friends move down the HALLWAY amidst the throng of
 girls carrying lamps, plants and luggage.

MARJORIE
 How about you, Abby?

ABBY
 While you were off getting naked
 on beaches all over the world, I
 was here working.

NICOLE
 Sounds horrible.

ABBY
 No, it was great. I took a
 Shakespeare class.

RACHEL
 Let me guess, Paul Duncan was
 teaching it?

ABBY
 Yeah, so?

RACHEL
Nothing, it's just a little moist
in the panties when it comes to
said yummy professor.

ABBY
Don't be disgusting.

RACHEL
(pointing)
The luxury suite.

The girls move into,

INT. ABBY'S DORM ROOM

Drab and empty. Nicole and Marjorie drop Abby's stuff on
the floor and head back out. Rachel pulls Abby aside.

RACHEL
Can we talk a sec?

ABBY
I know what you're going to say.

RACHEL
What?

ABBY
That you'll miss rooming with me
this year and you feel bad about
bailing -

RACHEL
Yeah, I do.

ABBY
Well don't. If they offered me
dorm manager with free room and
board I'd drop you in a New York
minute.
(teases her)
Just promise you won't turn into a
raging bitch.

RACHEL
I thought I already was?

ABBY
(dead pan)
Oh, right... So, who'd you stick
me with anyway?

RACHEL
I pulled a few strings. You're
flying solo this year.

ABBY
No way!

Abby hugs Rachel.

RACHEL
One thing. Are you sure you're
not having sex?

ABBY
(hand raised)
I swear.

EXT. PAUL'S OFF-CAMPUS HOUSE - DAY

Abby's Volkswagen is parked outside the modest A-frame.

INT. PAUL'S HOUSE - DAY

The bedroom is filled with bookshelves, piles of clothes and artwork. Abby is in bed with professor PAUL DUNCAN (30), a disheveled blonde. They've just finished making love.

Paul spoons up close to Abby who is covered by a sheet.

PAUL
Do your friends know about us?

ABBY
Yeah. I took out a full-page ad
in the school paper. I made sure
Dean Daly got a fresh copy.

Paul tenderly strokes Abby's neck.

PAUL
I just don't want us sneaking
around like criminals.

ABBY
It's best to keep it secret. This
sort of gossip could hurt your
chances at tenure.

PAUL
It'll be harder getting together
once the semester starts.

ABBY
 (relaxed smile)
 You'll rise to the challenge.

Paul's hand disappears under the sheets.

ABBY
 (aroused)
 Paul, I have to go.

PAUL
 There's time.

They begin to make love again.

EXT. PAUL'S HOUSE - DAY

Abby exits and gets into her Volkswagen. As she starts the car, Rachel pops up from the back seat.

RACHEL
 (laughing)
 You whore!

ABBY
 (startled)
 Shit! You followed me?

RACHEL
 I knew there was a reason you had
 so much fun with Shakespeare. Is
 that what he calls it, his
 Shakespeare?

ABBY
 I was going to tell you -

RACHEL
 No, no, no, no, no! This cannot
 wait. This is big!

Abby jams the car in gear and pulls away. Rachel leans forward in the seat, grinning.

ABBY
 What? I took his class. We had
 lunch a few times.

RACHEL
 And before long you were having
 breakfast. I get the picture.
 (more serious)
 (MORE)

RACHEL (CONT'D)
 Just be careful. You don't want
 to become a campus joke.

Abby nods agreement.

INT. CAMPUS BOOKSTORE - DAY

Class list in hand, Abby browses for a philosophy anthology.
 She finds an empty shelf with a red tag: **No more in stock.**

ABBY
 (mildly pissed)
 Perfect. Just great.

Abby notices KIT LAYTON, a stunning woman with blue eyes and
 silky blonde hair reading the philosophy anthology that Abby
 needs. Abby eyes the book.

After a few seconds, Kit glances over.

KIT
 (casual, not angry)
 Can I help you?

ABBY
 I'm sorry. No I was wondering if
 you were going to buy that book?
 (re: empty shelf)
 It's the last one in stock and I
 need it for class.

Kit smiles and drops the book in Abby's basket.

KIT
 I thought you were coming onto me.

ABBY
 No, I was just lusting after the
 book. Thanks.

Abby proceeds to the register. Kit watches her.

INT. BOOKSTORE REGISTER

A SALESGIRL rings Abby up. Something is wrong with Abby's
 student credit card.

SALESGIRL
 It was declined. The computer has
 you as unpaid for the semester.

Abby glances back at a line of impatient CLASSMATES.

ABBY
 (sotto voce)
 I don't have my checkbook. Can
 you put it on my school account?

SALESLADY
 No. I'm sorry.

KIT (O.S.)
 Darling, there you are!

Kit appears, slapping down a platinum credit card.

KIT
 (to salesgirl)
 Ring us up together.

ABBY
 No. I can't.

KIT
 Relax. It's my dad's money and he
 definitely won't miss it.

EXT. BOOKSTORE - DAY

Kit and Abby walk down the steps, carrying bags.

ABBY
 I can't thank you enough. And I
 will pay you back.

KIT
 It was worth it not to have to
 wait in line. I'm Kit.

ABBY
 Abigail Ryan. (beat) Abby.

KIT
 (radiant smile)
 Are you hungry?

EXT. CHAPEL TOWER, OVERLOOKING CAMPUS

Abby and Kit sit on the balcony, eating pizza. Abby points
 out landmarks.

ABBY
 That's Lake Waban and over there
 is the botanical garden.
 (MORE)

ABBY (CONT'D)
You should see it in April when
it's in full bloom...

Kit studies Abby, who is looking out across campus.

KIT
You really love it here, don't
you?

ABBY
Hey, I'm from South Boston so this
is like something out of a romance
novel. Where are you living?

KIT
The Hilton. I transferred last
minute so they screwed me on
housing.

Slight pause. Kit sips her soda.

ABBY
I have an extra bed. You're free
to crash with me until you get set
up.

INT. ABBY'S DORM ROOM - DAY

Abby leads Kit down the hallway. Kit carries an expensive
Tumi garment bag.

KIT
So what was the deal in the
bookstore?

ABBY
I'm, uh, sort of rearranging my
finances. Here we are.

Abby opens the door. The room is drab, poorly lit. Kit
enters, looking around.

KIT
Grab your jacket. We're going
shopping.

INT. BED, BATH & BEYOND

Abby rolls the cart down an aisle. Kit selects bedding,
curtains and other decorative stuff.

KIT
My father throws money at me.

ABBY
I guess I wouldn't mind that.

KIT
He sees it as the easiest way to
take the edge off his guilt over
marrying my bimbo stepmother.

ABBY
You don't like her?

KIT
"Hate" is the word. There's also
loathe and despise. I like those
two together -

ABBY
What about your real mother?

KIT
She died when I was sixteen.

ABBY
My mom died when I was four. I
barely remember it.

INT. FURNITURE STORE

Abby leafs through giant Persian rugs. Kit stands back,
scrutinizing each one.

INT. ABBY'S DORM ROOM

Abby and Kit paint the walls pastel. The Propellerheads
"Velvet Pants" plays on radio.

INT. DORM HALLWAY

DELIVERY GUYS dolly in the Persian rug along with a new
stereo, television-VCR and twin laptop computers.

Rachel stands in her doorway. She watches Kit sign for the
merchandise and tip the delivery guys.

RACHEL
Excuse me. Hi. Who are you?

KIT
Kit Layton.

RACHEL
I'm Rachel, otherwise know as the
dorm manager. Do you live here?

KIT
Not officially.

Rachel peeks into the room, sees that it's been turned
upside-down, paint everywhere.

Abby appears in the doorway.

ABBY
Rachel! Did you meet Kit?

RACHEL
(to Kit)
Excuse us.

Rachel pulls Abby into the hallway.

RACHEL
You should have told me.

ABBY
I was going to. I'm sorry.

RACHEL
I don't want to lose this gig,
which I could easily if anyone
finds out she's living here.

ABBY
She needed a place. It's just for
a few days.

INT. ABBY'S DORM ROOM

Kit listens through the door, a half-smile on her face.

RACHEL (O.S.)
It looks like she's moving in.

ABBY (O.S.)
Kit's a little extravagant but
she's cool. You'll like her.

EXT. CAMPUS, LAKE WABAN - MORNING

The boat SLICES through the water as Abby, Rachel, Nicole and Marjorie row together, all wearing yellow crew jerseys (Abby is #4).

EXT. LAKE WABAN SHORE

The girls drag the boat to shore. They collapse on the beach, worn out.

RACHEL
Oh Jesus, we suck.

MARJORIE
I can't feel my arms.

RACHEL
(sucking air)
That's because we suck.

NICOLE
We'll never be ready for Charles
River Race -

RACHEL
And why? Because we suck!

ABBY
Starting tomorrow we, workouts at
five sharp. No excuses.

The girls BITCH and MOAN.

EXT. TAU ZETA EPSILON SOCIETY HOUSE - NIGHT

Men and women pour into the handsome white colonial wearing suits and party dresses. A sign on an easel announces: Back to School Soiree (non-members welcome).

INT. TZE SOCIETY HOUSE

A trio plays jazz music as students mingle, drinking wine from plastic cups. Abby, Rachel, Nicole and Marjorie huddle.

Abby watches BROOKE SINCLAIR, a blonde princess with pink ribbons schmoozing a WOMAN OF FIFTY.

ABBY
Look at Miss Sorority Barbie
sucking up to Dean Daly.

RACHEL
Retract your claws. Your new best
friend just walked in.

Abby turns, sees Kit glide through the room, turning heads
in a strapless black dress.

NICOLE
Christ! You didn't tell us she was
a fucking supermodel.

MARJORIE
I hate her already.

ABBY
Be nice.

Kit flashes a smile. Abby introduces her to the girls (ad-
lib "hellos").

NICOLE
How's the roommate situation?

KIT
Good. I mean we haven't killed
each other yet.

ABBY
(jumping in)
It's only been a couple days.

The girls LAUGH. Rachel watches Kit closely.

RACHEL
So, Abby tells us you were at Bryn
Mawr?

KIT
For two years.

RACHEL
So what happened?

Kit smiles at Rachel.

KIT
I never stay in one place very
long, not since I was a young girl
traveling with my father.

NICOLE
What does he do?

KIT
He owns an airline.

The conversation stops.

ABBY
Wait a minute, your father is
David Layton?

NICOLE
Forbes 500 David Layton?

KIT
Don't be so freaked. Last year he
dropped out of the top fifty.

This breaks the ice as the girls share a LAUGH.

ABBY
(smile disappears)
Shit. Look who's mingling?

Brooke Sinclair approaches with a superior smile.

BROOKE
Girls! Welcome to the soiree. I
hope you decide to join Tau Zeta
this year.
(just for Abby)
I realize it's expensive.

ABBY
(no chance)
We're considering it, Brooke.

Abby forces an angry smile. Clearly doesn't like Brooke,
who turns to Kit, treating her like a celebrity.

BROOKE
You must be Kit Layton. The only
daughter of David Layton, the
original master-of-the-universe -

KIT
Able to leap tall buildings in a
single bound.

BROOKE

The girls are buzzing about you.
You know our fathers attended at
Harvard together.

KIT

I knew you looked familiar.

Brooke doesn't know how to respond. She laughs. Kit gives
Abby a funny look. Abby grins.

BROOKE

(to Abby)

Before I forget, best of luck on
the Javitz Scholarship. I hear
it's down to just the two of us.

ABBY

Luck to you as well Brooke.

BROOKE

Must mingle.

Brooke smiles perfectly and slithers away.

KIT

(shaking her head)

On that note can we mingle the
fuck out of this morgue?

INT. KIT'S JAGUAR CONVERTIBLE, MOVING - NIGHT

It cruises across COMMONWEALTH BRIDGE. Abby rides shotgun.
Rachel, Nicole and Marjorie are stuffed in the back seat.

KIT

(behind the wheel)

Tell me about the scholarship.

ABBY

It's a two-year full ride given to
one sophomore each year.

(she really wants it)

I'd be able to quit all my jobs
and really focus on school.

Kit steers and listens.

KIT

It sounds perfect.

ABBY
Yeah. If I get it...

INT. SWANK SALSA CLUB - NIGHT

The dance floor is packed. SALSA MUSIC blares. AT THE BAR, the girls drink tequila and discuss the "Brooke situation."

MARJORIE
(informing Kit)
Brooke Sinclair doesn't even need the scholarship.

NICOLE
She's doing this just to screw Abby out of it. They have this rivalry from last year.

RACHEL
Everybody knows Abby's a lock for valedictorian. If she ever even saw a 'B' on her transcripts her head would explode.

KIT
(laughing, to Abby)
So when do they decide?

ABBY
In the next couple days...

Rhythmic, throbbing salsa music starts playing. Kit tosses down her tequila shot.

KIT
(to Abby)
Come on. Let's dance.

ABBY
You mean us?

Kit grabs Abby's hand and they move onto the dance floor, grooving to the music.

Abby is having a blast. Kit pulls her close and slides an arm around her.

AT THE BAR, Rachel, Nicole and Marjorie watch.

NICOLE
They're all over each other.

RACHEL
(rolling her eyes)
They're just dancing.

Off Abby and Kit generating serious heat,

INT. DEAN DALY'S OFFICE - DAY

Abby sits in front of DEAN JANET DALY (50s), a career fundraiser in a power suit.

DEAN DALY
I'm sorry. You and Brooke were
the final two candidates.

ABBY
(upset)
Ma'am, this isn't fair. It was
supposed to be need-based.

DEAN DALY
That's hardly the point.

ABBY
We both know I'm more deserving.
Did her father make an eleventh
hour donation to the school?

Daly shifts uncomfortably in her chair.

ABBY
That's it, isn't it?

DEAN DALY
There's nothing I can do. The
board has voted.

ABBY
Ma'am, without this scholarship I
have to leave school.

DEAN DALY
I'm sorry.

Abby storms off, SLAMMING the door.

INT. CAFETERIA - DAY

Abby mops the floor in work clothes. She moves past a table where Brooke is eating with friends.

BROOKE
(mock consoling)
Abby! I can't imagine how you feel
right now.

ABBY
Nobody died Brooke. Just leave it
alone.

Abby pushes the bucket away. Brooke follows.

BROOKE
You know it was down to the two of
us for the scholarship?

ABBY
(frustrated)
Look, you won and I lost. What
more do you want?

BROOKE
I know you think I went after it
just to screw you over.

ABBY
It doesn't matter.

BROOK
Well, you're right.

Brooke lets it sink in.

BROOKE
Look at yourself. Even now you
think you're so much smarter and
than the rest of us. The perfect
little overachiever -

ABBY
You're jealous.

BROOKE
(nasty grin)
Not anymore.

Brooke turns, walking off. Abby, filled with rage, dumps
mop water all over Brooke.

ABBY
I could kill you!

The lunch crowd (including Paul) watches Abby storm off.

INT. ABBY'S DORM ROOM - DAY

The dorm BUSTLES with girls leaving town. Abby mopes in bed while Kit packs an overnight bag.

KIT

Come on. You can't stay here alone over Labor Day weekend.

ABBY

Yes. I can.

KIT

Get packed. You're coming with me to my father's house in Greenwich. He and step-monster are overseas.

Abby looks at the ceiling, doesn't answer.

KIT

You want to feel sorry for yourself? Fine. But do it in style on silk sheets with gourmet meals and a breathtaking view of upstate Connecticut.

Abby considers it.

EXT. HIGHWAY TO GREENWICH - DAY

The Jaguar ROARS down the open highway.

INT. KIT'S JAGUAR, MOVING

Abby stares out as the road sweeps by.

ABBY

She stood there laughing at me in front of everyone.

KIT

(behind the wheel)

So you went nuts and assaulted her with mop water?

ABBY

Her dad writes a big check and like that she gets a scholarship and I'm out on my ass.

KIT
So what are you going to do?

ABBY
What do you mean?

KIT
There's always some recourse.
Hold the wheel for a sec...

Abby steers with one hand. Kit pulls out a prescription container, washing two pills down with Diet Coke.

ABBY
What is that stuff?

KIT
Allergy medicine.

EXT. LAYTON ESTATE - DAY

The Jaguar rolls into the gated compound. Abby's jaw drops when she sees the sprawling estate.

EXT. THE GROUNDS

Kit gives Abby a tour. Abby marvels at the gardens, the lagoon-shaped pool, grass tennis courts and equine stables.

INT. MANSION - DAY

Kit leads Abby through the library into the main room where a PORTRAIT hangs over the fireplace: a man of fifty standing behind his younger, silicone-enhanced wife.

ABBY
Is that your father?

KIT
Yeah. And that's Nina, the step-
monster.
(staring at portrait)
She killed my mother.

ABBY
Come on.

KIT
Nina was dad's mistress. When my
mom discovered the affair she went
to pieces.

(MORE)

KIT (CONT'D)

One night she gulped down a bottle of pills and just drifted off to sleep. I found her the next morning.

ABBY

Jesus, I'm sorry.

KIT

(re: the portrait)

They were married a year later.

EXT. ESTATE GROUNDS

Kit and Abby ride two magnificent purebred horses along a rolling hill near a duck pond and vast acreage.

KIT

Dad and I were close until Nina came along and ruined everything.

ABBY

How?

KIT

She poisoned him against me. I'll never forgive her for that.

ABBY

Maybe she loves him.

KIT

She definitely loves his money.

Kit gallops off down the hill. Abby follows at a trot.

EXT. TENNIS COURTS

The girls volley, dressed in cute tennis outfits. Abby swings through a backhand and smiles. She's perking up.

INT. ORNATE DINING ROOM - NIGHT

Kit and Abby feast on broiled lobster, laughing, talking, growing closer.

INT. MUSEUM ROOM

Kit leads Abby past shelves of guns and knives. She selects an emerald-adorned dagger.

KIT

This one was handcrafted in 14th-century Spain. When I was little, my father used to tell me bedtime stories about this dagger...

Abby notices a shelf of silver-handled SAMURAI SWORDS.

ABBY

Are these authentic?

KIT

Yes, 17th-Century Japanese. Go ahead and pick one up.

Abby selects one, reaches down to feel the blade. Quickly pulls her finger back. It's bleeding.

KIT

I should have told you the blade is very sharp.

Kit puts Abby's finger to her mouth, an oddly seductive gesture. Abby finally takes her finger back.

Awkward silence. Kit is about to say something. Then she hears a CAR ENGINE, moves to a window.

She looks down to the CIRCLE DRIVE, sees a limousine with servants unloading luggage.

KIT

(mood darkens)

Stay up here. I'll be back.

Kit leaves.

Alone, Abby browses the Civil War pistols. After a few seconds, she hears ANGRY VOICES downstairs.

INT. 2ND FLOOR HALLWAY

Abby sneaks into the hall and approaches the staircase.

WOMAN (O.S.)

Don't we send you money every month?

KIT (O.S.)

What's this 'we' bullshit, Nina? We're the same age so you can drop the matronly pretense.

WOMAN (O.S.)

Tell her, David! Just tell her so she'll stop coming around!

KIT (O.S.)

Tell me what?

Abby peeks through the rail, getting her first glimpse at DAVID and NINA LAYTON: David looks every bit the slick mid-50s business tycoon. Nina is his trophy wife, your basic pleasure model.

NINA

Your father sends money to keep you away from us! Didn't you know that? You're supposed to be so Goddamned smart.

DAVID

Both of you SHUT UP!

(dead silence)

I just spent a week negotiating a fuck of a merger. I have to be in New York tomorrow morning and I don't have time for another Goddamn cat-fight!

Kit and Nina glare at each other.

DAVID

You want me to cut you both off? I'd love to see you two spoiled brats try and survive without my money!

KIT

You mean mom's money? Or did you forget it was her dime that started you -

DAVID

That's enough!

(reins it in)

Go back to school. And phone ahead the next time you visit.

KIT

You're asking me to leave?

DAVID

No, I'm telling you. I want you gone before breakfast.

David walks out, SLAMMING the door. Kit and Nina glare at each other.

Abby has seen enough. She retreats back down the hall.

INT. GUESTROOM - NIGHT

Abby is awake in bed. The door CREAKS open. Kit appears in a T-shirt and underwear. She's been crying.

ABBY
Kit? Are you okay?

KIT
I can't sleep. You mind?

Abby pulls the sheet back. Kit crawls in.

KIT
Did you hear any of it?

ABBY
Just the end part...

KIT
You see the way he acts. He was never like that before she came along. He doesn't even want me home with him anymore.
(tears flowing)
I'm completely alone.

Abby slides a consoling arm around Kit.

ABBY
You're not alone.

KIT
I'm glad you're here, Abby. I feel really close to you.

Kit tenderly kisses Abby, who doesn't resist. She holds Kit's hand. Kit rests her head on Abby's shoulder.

KIT
We'll leave at first light. I don't even want to say goodbye.
(closes her eyes)
Goodnight, Abby.

ABBY
'Night.

Abby holds Kit, who drifts off to sleep.

EXT. ESTATE, CIRCLE DRIVE - EARLY MORNING

Kit's Jaguar MOTORS AWAY from the main house.

INT. KIT'S JAGUAR, MOVING

The highway is empty except for the Jaguar.

KIT

The only thing keeping me from
killing that bitch is I wouldn't
get away with it.

ABBY

That's not the only thing.

The still-dark landscape races by outside the window. Abby
is half-asleep. Kit is behind the wheel.

KIT

I have motive. Everyone knows I
hate her. That's really what
keeps people in check.

ABBY

(eyes closed)
What about morality?

KIT

No. It's fear of incarceration.
Like most people, I'd do it if I
could get away with it.

ABBY

I don't believe you. You're not
capable of murder.

KIT

Are you telling me there's no one
you ever really hated?

ABBY

No. Not enough to wish them dead
and certainly not enough to act.

KIT

Not even Brooke Sinclair? Abby,
she torpedoed your college career
for sport?

Abby considers it.

ABBY

Okay, I hate her. But I could never do it.

KIT

Of course not, because everyone at school knows you hate her and you'd benefit from her death.

ABBY

How about because it's wrong?

Kit smiles. She steers through a sweeping turn.

KIT

Are you familiar with the theory of reciprocity?

ABBY

Defined by Webster reciprocity is the mutual exchange of favors.

KIT

Yes. And it's perfect when applied to murder.

ABBY

(big yawn)
You just lost me.

KIT

The perfect murder is the one you don't commit. What if we switched?

ABBY

Murders?

KIT

Yeah, and made sure we each had alibis. Nobody would catch on.

ABBY

So I kill Nina?

KIT

And I handle Brooke. See, no one would suspect me because I barely know her. It's perfect, right?

Abby laughs, playing along.

ABBY

Genius.

(slides on headphones)

You start thinking about how we're going to do it. I'll be sleeping.

Abby closes her eyes. Kit grips the wheel, watches the road.

EXT. CAMPUS - MORNING

The chapel BELL marks the start of a new day. Girls drink coffee, socialize, walk to class, etc.

INT. STUDENT BUILDING, PAUL'S CLASS - DAY

Paul lectures. Abby sits next to Rachel, taking notes.

PAUL

Othello is an honest soldier, yet Iago manipulates him into a "most foul deed." What is Shakespeare telling us by transforming his hero into a cold-blooded killer?

(glancing at Abby)

Think about it when read the final two acts of the play. And have a safe weekend.

The classroom empties. Paul collects his books, catches up with Abby. They walk together.

ABBY

This is sort of risky, isn't it?

PAUL

My father is hosting a dinner party next week at his house in Newton. I want you to come.

ABBY

As your star pupil?

PAUL

Yes. You'll meet my parents, rub elbows with some important writers and editors.

Paul holds the door open. They exit.

EXT. CAMPUS

Abby and Paul talk like spies exchanging information.

ABBY

So then we're not officially a couple?

PAUL

Not yet. Have you told anyone?

ABBY

No. Why?

PAUL

It's my theory that women have some genetic defect, which prevents them from keeping a secret when it comes to sex.

ABBY

(laughing)

That is an unenlightened and utterly sexist statement.

Abby glances over at Paul. She's busted.

ABBY

Okay, I told Rachel. But she was sworn to secrecy.

(cute smile)

I'm sorry. I have a big mouth.

PAUL

It's okay. I think I'm in love with you and you're big mouth.

They move off in separate directions.

INT. ABBY'S DORM ROOM - NIGHT

Abby runs around, stuffing her backpack with books and clothes. Kit listens to classical music.

KIT

Where are you going?

ABBY

Study group at the library and I'm late.

(searching a drawer)

Have you seen my crew jersey?

KIT

No. I haven't.
 (eyeing Abby)
 I thought we made plans to see the
 Hitchcock double feature tonight
 at the Coronet?

ABBY

Shit! I forgot. I really need to
 study.

KIT

At least meet me for the second
 feature? You promised.

ABBY

Okay. I'll be there around ten-
 thirty.

Abby opens the door, running out.

KIT

You remember what we talked about
 in the car? You agree it's a good
 idea, right?

ABBY

(not listening)
 Brilliant. See you at the movies.

Abby leaves.

Kit locks the door. She slides her suitcase out from under
 the bed and pulls out the EMERALD DAGGER along with Abby's
 yellow crew jersey.

She stuffs them both into her book bag.

EXT. DORMS - NIGHT

In the shadows, Kit spies Brooke Sinclair leaving the dorm
 with two girlfriends. They're dressed for a night out.

EXT. COMMONWEALTH BRIDGE, INTO BOSTON

Kit drives through traffic, following Brooke's Mercedes.

EXT. CAMBRIDGE, MASS AVENUE - NIGHT

College students crowd the promenade. Brooke and friends
 stroll past bars and dance clubs. Behind them,

Kit follows, carrying her book bag, keeping a close eye on Brooke.

EXT./INT. INDIGO BAR

Brooke pays a MUSCULAR BOUNCER and enters. Kit follows her in and watches a waitress deliver cosmopolitans to Brooke's table. Brooke starts drinking.

INT. CAMPUS LIBRARY - NIGHT

Abby, studying with friends, checks her watch: 10:15 p.m. She closes her book. Collects her stuff.

RACHEL
(whispering)
Quitting early?

ABBY
Yeah. See you later.

Rachel watches Abby walk off.

INT. INDIGO BAR - NIGHT

Brooke comes off the dance floor half-drunk. She sees Kit watching her. They exchange glances. Kit signals Brooke, then moves to the door and walks out.

Brooke waits a few seconds, then follows.

EXT. INDIGO BAR

Brooke exits. She sees Kit disappear around the building and follows her away from the crowd into the DARK ALLEY.

Kit is waiting, wearing Abby's crew jersey. She pulls Brooke close, kisses her.

BROOKE
(aroused, eager)
Where to?

Kit takes her hand, leads her deeper into the alley, far away from the crowd. She pins Brooke against the wall, massaging her, kissing her.

Suddenly, Brooke sees the dagger!

Lighting fast, Kit slashes Brooke's throat, stifling a scream. Brooke slumps, GASPING. There's blood everywhere, including on Abby's jersey.

EXT. MASS AVENUE - ONE MINUTE LATER

Kit re-emerges, wearing a dark wig. Abby's yellow jersey-hood covers her face. Kit falls in with crowded foot traffic, passing in front of INDIGO BAR.

The muscular bouncer sees Kit pass by: brown-hair, yellow #4 crew jersey with red stains. He doesn't think much of it.

EXT. CAMPUS MOVIE HOUSE - NIGHT

The marquee advertises "Notorious" and "Psycho." Abby looks around for Kit, then buys a ticket from a PINK-HAIRED GIRL in the booth. She goes inside.

INT. MOVIE HOUSE

Near empty. Abby doesn't see Kit anywhere. She takes a seat as the second feature starts.

DISSOLVE TO:

EXT. CAMPUS - MORNING

Dawn breaks over the campus lake.

INT. PAUL'S BEDROOM

In bed with Paul, Abby grabs the BUZZING alarm clock. She checks the time, then hastily reaches for a pair of sweats.

EXT. CAMPUS, MUNGER MEADOW

Abby runs past at full sprint.

EXT. CAMPUS, LAKE SHORE

Abby arrives late. Rachel, Nicole and Marjorie stretch on the grass all wearing yellow crew jerseys.

RACHEL
Where's your jersey?

ABBY
I couldn't find it. Let's go.

They pile into the boat. As they ROW intensely,

EXT. CRIME SCENE MONTAGE - MORNING

1) The police rope off the alley; 2) The EXAMINER photographs the body; 3) Detectives question witnesses; 4) The victim's body is loaded into an ambulance.

INT. DORM SHOWERS - MORNING

Abby rinses off in a shower stall. Rachel enters, still in her bathrobe, looking worried.

RACHEL

The Dean just phoned. She wants to see you right away.

ABBY

(turning water off)
You know what it's about?

INT. OUTSIDE DEAN'S OFFICE - DAY

Abby sits, unsure of why she's been summoned. Dean Daly opens the door looking solemn.

DEAN DALY

Thanks for coming on such short notice.

INT. DEAN'S OFFICE

Daly leads Abby inside. They sit down.

DEAN DALY

I know it seems morbid but the board held an emergency meeting this morning.

ABBY

Emergency meeting?

DEAN DALY

We felt it necessary. Obviously we're all devastated.

ABBY

Excuse me. I'm confused. Why am I here exactly?

DEAN DALY
I'm sorry. I thought you knew.

ABBY
Knew what?

DEAN DALY
Brooke Sinclair was stabbed last
night outside a bar in Cambridge.
She's dead.

Abby is stunned. Then she remembers Kit's "perfect murder"
theory. Blood rushes to her face.

DEAN DALY
Abby? Are you feeling okay?

ABBY
(reeling)
I-I can't believe it.

DEAN DALY
It's awful but I encourage you to
try and make something of a tragic
situation.

ABBY
What are you saying?

DEAN DALY
I know this is sudden. I realize
it may seem morbid but the reality
is Brooke's death leaves us
without a Javitz recipient.
(a beat)
The scholarship is yours, Abby.

Daly hands her an official letter. Abby is speechless.

DEAN DALY
Out of respect to the family we'll
delay the announcement and award
dinner a few weeks.

EXT. CAMPUS - DAY

Abby walks down the steps, still rattled. She sees Kit
sitting on a bench, waiting for her.

KIT
Congratulations.

ABBY
(in a panic)
Kit, tell me you didn't -

KIT
Don't worry. It was perfect. I
even brought you a memento.

Kit hands her two PINK RIBBONS stained with blood. Abby quickly shoves them in her pocket.

ABBY
(startled)
Jesus!

KIT
Relax. We agreed, remember? The
perfect murder is the one you
don't commit. Mine is done. Now
it's your turn -

ABBY
No! I never agreed!

KIT
But you did in the car on the way
back from Greenwich.

Abby makes a decision. She walks off.

ABBY
I have to get to class.

KIT
(catching up)
Your next class isn't until two.
Where are you going?

ABBY
To the police -

KIT
Why?

ABBY
(wheeling on Kit)
What do you mean why? Are you on
drugs? You killed someone. I'm
going to report it!

KIT
Don't be stupid.
(smile disappears)
(MORE)

KIT (CONT'D)

They'll arrest you because you had
motive and you just benefitted
from the murder.

Abby sees something. She stops in her tracks.

EXT. ACROSS THE QUAD

Two POLICE CARS are parked outside the dorms. Abby and Kit
watch together like coconspirators.

INT. DORM LOBBY - DAY

Abby enters, catching a look from the desk ATTENDANT.

INT. DORM HALLWAY

The BUZZ dies down when the girls see Abby. She realizes
they all suspect her. Abby walks the gauntlet to her room.

INT. ABBY'S DORM ROOM

Abby enters and locks the door, fear creeping into her eyes.
She pulls out the bloodstained ribbons and shoves them under
her mattress.

The phone RINGS, startling her. She picks up.

ABBY

Hello.

PAUL (FILTERED)

It's me. I just heard some news.

ABBY

I know. The police are outside.

PAUL

Are you okay?

ABBY

I'm shaking like a leaf. It's
awful what happened.

Abby waits for Paul's response.

ABBY

Paul, are you still there?

PAUL
Yeah, it's just... you got in
pretty late last night.

ABBY
(indignant)
Jesus, is there something you want
to ask me?

PAUL
No. It's just I remember that day
in the cafeteria. The way you
screamed at her -

ABBY
I didn't do it, Paul.

PAUL
I know. I'm sorry. It's just the
thought of losing you scares me.

There's a KNOCK at the door.

ABBY
(makes a decision)
We're not losing anything. I'll
call you later.

Abby hangs up. She answers the door. A uniformed COP is
standing outside.

UNIFORMED COP
Are you Abigail Ryan?

INT. BOSTON POLICE DEPARTMENT - DAY

Abby sits in front of detective FRANK LEARY (mid-50s), a
tired blue-collar Irish cop.

LEARY
Where were you last night from
seven o'clock on?

ABBY
(nervous)
I studied in the library until ten
then went to a movie on campus.

LEARY
Alone?

ABBY

Yes.

LEARY

You save your ticket stub?

ABBY

No. I bought it from this girl
with pink hair.

Leary scribbles in his note-pad.

LEARY

You and the victim argued in the
cafeteria four days ago.

ABBY

Yes.

LEARY

About what?

Abby considers her answer.

ABBY

She received a scholarship. I
felt I deserved it. (beat) But I
didn't kill her.

LEARY

(looking up)

Miss Ryan, I still have to ask
these questions. Understand?

ABBY

Yes.

LEARY

Good. I'd like you to submit to a
voluntary exam for scrapes and
bruises.

It hangs there. Abby realizes Leary is her worst enemy.

EXT. CAMPUS, LAKE SHORE - MORNING

Marjorie and Rachel stretch for crew practice. Nicole sits
Indian-style reading the Boston Globe newspaper.

NICOLE

The body was found with stab
wounds to the neck and chest.

(MORE)

NICOLE (CONT'D)

(looks up)

Now listen to this.

(reads louder)

An employee of the club reported seeing a young woman with brown hair in a gold jersey leaving the scene after the murder.

Nicole lowers the newspaper.

RACHEL

Yeah? So what?

NICOLE

Do you remember crew practice that next morning? Abby showed up without her jersey. She said she couldn't find it.

MARJORIE

That doesn't prove anything.

Abby arrives, unseen by the group. She overhears:

NICOLE

Abby is freakishly organized. She wouldn't just misplace something like that.

RACHEL

You're being ridiculous.

NICOLE

I know it sounds crazy but a lot of it fits.

Nicole sees Abby and clams up. Abby starts stretching.

NICOLE

We're just talking about the murder like everyone else.

ABBY

So why stop?

NICOLE

Did you see today's Globe? (beat)
Third paragraph.

Abby scans the article, stopping on the "gold jersey" line. Her stomach does a cartwheel. She looks up at Nicole.

ABBY
Do you think I'm capable of
something like this?

NICOLE
That's my point, Abby. How well
do we really know each other?

RACHEL
Let's just drop it. Okay?

Abby throws the paper down. Walks off.

INT. COMPUTER LAB - NIGHT

It's empty. Abby works alone at a PC station. She gets an
"anonymous" e-mail. She CLICKS on it:

A layout of the LAYTON MANSION pops up with entrance codes
and a two-word message: **Your turn!**

Abby looks around for Kit. Doesn't see anyone.

INT. LIBRARY, MAIN ROOM - NIGHT

Abby sits with her study group. She opens her Biology book
and freezes: taped over the page is a photocopy of Nina with
a two-word message: **Your Turn!**

Abby's heart races. She leafs through the book. It's on
every page: **Your Turn! Your Turn! Your Turn!**

She looks up and sees Kit watching her from the second floor
balcony. Kit points down at Abby, mouthing the words: "Your
turn!"

EXT. CAMPUS MEADOW - DAY

A "Self-Defense" class assembles around the INSTRUCTOR.
Abby arrives late, sees Kit in line between Nicole and
Marjorie.

ABBY
(chagrined)
What are you doing here?

KIT
Brooke's murder gave me a scare so
I added the class.

Kit slides over. Abby reluctantly takes her place in line.

KIT
 Abby, you look tired...
 (stretching)
 We should sneak away for another
 weekend in Greenwich. Nina would
 love to see you -

ABBY
 (mock polite)
 I can't get away just now.

They begin drills. Abby glances across the lawn and sees a female detective, JENKINS, leaning against a tree.

Abby realizes she is under police surveillance.

INT. PHILOSOPHY CLASS - DAY

Abby sits in the second row listening to a lecture. There's a KNOCK at the door. Leary enters followed by the muscular bouncer from the bar. Abby tenses.

Leary whispers to the professor, then turns to the class.

LEARY
 Pardon the interruption. Remain
 seated and face the front. This
 won't take a minute.
 (to the bouncer)
 Go on.

The bouncer moves down the AISLE scrutinizing every face. He stops to look down at Abby, who doesn't breathe until the bouncer looks over at Leary and shakes his head "no."

Leary glances at Abby, then walks out.

INT. BANQUET ROOM - NIGHT

Students, faculty (including Paul) and alumni sit at various tables for the Scholarship Dinner. Abby enters with Rachel.

ABBY
 (showing stress)
 It's a nightmare. The police are
 following me everywhere -

Abby nods to Detective Jenkins, who stands nearby sampling an appetizer.

RACHEL

This is what the police do. They focus on a suspect for a few days then move on to someone else.

ABBY

No one else threatened Brooke in public. And no one else got the scholarship -

RACHEL

They can't convict you for that. Come on. This is supposed to be your big night.

(pointing)

Look, there's our table.

Abby approaches, sees Kit laughing it up between Nicole and Marjorie. Abby glares at Kit. Rachel notices it.

ABBY

Sorry we're late.

KIT

You didn't miss a thing, just lame Cheese-Whiz appetizers and a lot of stupid gossip about the murder.

ABBY

(to Kit, hostile)

What are you doing here? I thought you had other plans.

KIT

I wanted to drop off a gift and congratulate you. Can we talk?

(implied threat)

It's important.

Abby and Kit stare at each other. Kit picks up a gift-wrapped box and they walk off together.

Rachel senses weirdness between them.

INT. AWAY FROM TABLE

Abby and Kit huddle. Abby glances at Detective Jenkins.

ABBY

(forces a smile)

You have something that belongs to me. Where is it?

KIT

It's safe. Unfortunately, it
still needs to be laundered.
There was a lot of blood.

Nervous, Abby looks around. She sees Paul and forces
another smile.

KIT

Look, you're a little freaked.
It's cool. We'll take a few days
and let this drama pass. Then we
start planning the next one.

ABBY

There won't be a next one.

KIT

Then we have a problem, a big one
if the police were to locate the
jersey.

Abby stands there, powerless.

KIT

Relax. I just came to drop off
your gift and give you a quick
history lesson.

(hands over the gift)

Nod your head and smile like
you're thanking me.

ABBY

I'm listening.

KIT

As you know in Ancient Rome it was
customary for the Emperor's
assassin to deliver some proof
that he had carried out his
charge. The Emperor would often
demand a victim's head or failing
that another extremity such as the
hands or feet.

Abby glances at the gift box, suddenly frightened.

ABBY

Jesus. What have you done?

KIT

I was thinking maybe you were dragging your feet because you didn't really believe I did it. Maybe you thought I was trying to take credit for someone else's handiwork.

ABBY

What's inside?

KIT

(air-kissing goodbye)
Enjoy the gift, partner.

Kit leaves. Abby slowly walks back to the table. On the way, she feels something moist. She looks down, sees tiny bloodstains seeping through the wrapping.

Abby stops, clutching Kit's present. She glances over at detective Jenkins, then continues to the table.

She arrives, looking tense.

NICOLE

What's the matter? Did you two have a lover's spat?

Rachel notices Abby's frightened expression.

RACHEL

Are you okay?

ABBY

I'm fine.

NICOLE

Open the gift.

ABBY

No. I will later.

Abby sets the box on a chair. She reaches for a glass of red wine, deliberately SPILLS it all over the gift.

ABBY

Shit! What a mess.

She sets the gift on the floor. Abby's friends stare at her, puzzled by her strange behavior.

Across the room, Dean Daly clears her throat and TAPS the microphone.

DEAN DALY

Students, faculty, distinguished alumni, this year's recipient of the Javitz Scholarship is a sophomore who plans to pursue a career in journalism. We're lucky to have the opportunity to help such an fine young woman achieve her full potential.

(signals Abby)

So help me congratulate this year's recipient, Miss Abigail Ryan.

Polite APPLAUSE. Abby walks to the podium. Rachel watches her with concern. Then turns and looks down at the gift.

INT. RACHEL'S DORM ROOM - NIGHT

Rachel sits at her desk, listening to music on headphones. On her computer, she searches the "Bryn Mawr News Archive", typing in: L-a-y-t-o-n, K-i-t.

She clicks on an article on Kit's expulsion. The true reason for dismissal: assaulting her English professor.

BEHIND RACHEL, Kit enters and creeps up. Rachel doesn't hear her until Kit is over her shoulder.

RACHEL

(startled)

Jesus! You scared the shit out of me!

Rachel toggles over to another computer document.

KIT

Sorry. I knocked and the door was open so I peeked in.

RACHEL

It's okay. What do you need?

KIT

Abby's isn't home from the banquet and I'm worried. Do you know where she is?

RACHEL

She'll be fine. She's a big girl, Kit.

Kit's eyes shift to the computer screen then back to Rachel.

KIT
Doing research on Bryn Mawr?

RACHEL
Yeah, for a sociology paper...

KIT
What's it about?

RACHEL
(thinks fast)
Racism at the sister schools and
I'm right in the middle so if you
don't mind...

KIT
I'd love to read a draft when you
finish.

RACHEL
We'll see. (beat) Goodnight.

Kit stares down at Rachel, who stares right back. Finally,
Kit turns and walks away.

KIT
Goodnight then.

INT. PAUL'S HOUSE - NIGHT

Abby and Paul return home. Abby puts Kit's gift on the
floor. Paul helps her off with her jacket.

PAUL
The one who gave you the gift?
That was Kit?

ABBY
Yes.

PAUL
You didn't seem pleased. Are you
two not getting along?

ABBY
It's fine. Just roommate stuff.
(kisses Paul)
I'm tired. Let's go to bed.

INT. PAUL'S BEDROOM - NIGHT

Paul is asleep. Abby is awake, staring at KIT'S GIFT on the dresser. She SLIDES out of bed and picks it up.

INT. PAUL'S BATHROOM

Abby locks the door and turns on a night-light. She opens the gift. She GASPS, then reaches in, pulls out the dagger.

There's dried blood and strands of hair on the blade. Abby looks back at what's still inside the box. We don't see it, only Abby's horror-stricken reaction.

She cleans the blade off in the sink. Blood softens, washes down the drain. Abby catches HER REFLECTION in the mirror, looks guilty and scared.

There's a KNOCK at the door...

PAUL

Abby? Is everything okay?

ABBY

(out of breath)

Fine! Go back to bed. I'll be out in a minute.

Back against the door, Abby looks at the dagger in her hand.

ABBY

(a whisper)

Fingerprints.

INT. PAUL'S BEDROOM - NIGHT

Abby dresses in the dark, wrapping the "evidence" in a towel. She weighs it down with Paul's dumbbell, then stuffs it into her bag.

She walks through the dark house. Peeks through a WINDOW, sees detectives ACROSS THE STREET behind the wheel of a car.

Abby retreats to a REAR WINDOW, climbs out and sneaks off.

EXT. CAMPUS - NIGHT

Abby walks in and out of shadows cast by overhead lamps. She carries her bag. She hears something.

ABBY
(turns quickly)
Who is it?

No answer. Spooked, Abby rushes off down the hill.

EXT. CAMPUS, LAKE WABAN - NIGHT

Abby rows the CREW BOAT through fog to the CENTER OF THE LAKE. She looks around, then dumps the package over the side.

She watches it quickly disappear under the murky water.

INT. CAMPUS GYM - DAY

Abby and Rachel jog on treadmills, both breathing hard.

RACHEL
I checked her records at Bryn Mawr. She was expelled for attacking her professor. The only reason she wasn't charged is because her daddy built a library for the school.

ABBY
You shouldn't be spying on her.

RACHEL
I asked a doctor friend about those pills she takes. Zyprexa isn't for allergies. It's an anti-psychotic. Your girl is whacked.

They jog for a few seconds without speaking.

RACHEL
I think you should move out.

ABBY
I can't.

RACHEL
What is it between you two? Look I know she's really beautiful -

ABBY
It's not like that.

RACHEL
Then what? It's like she's got
something on you.

Abby nearly loses her balance on the treadmill.

ABBY
You're being paranoid.

RACHEL
I get a really bad vibe off her.
She's trouble. Just be careful,
okay?

Abby nods agreement.

INT. DORM HALLWAY - DAY

Abby returns from the gym, sees her door open and TWO COPS
searching her room. Kit is there. Detective Leary appears
from inside.

LEARY
Miss Ryan. Congratulations on
your scholarship. I just heard.

ABBY
Is that what this is about?

KIT
I'm sorry. He had a warrant.

Leary hands Abby the search warrant.

LEARY
This should take no more than ten
minutes.
(gestures)
Can you ladies step back outside
the door?

Abby watches the cops go through her laundry. They start
stripping her sheets, checking under her mattress.

Suddenly, Abby remembers Brooke's pink ribbons. Her heart
stops. She goes white as a sheet.

The two cops lift the mattress - the ribbons are gone. They
find nothing. Abby glances over at Kit, who winks.

LEARY
 (to his cops)
 Okay, box and tag her laundry.

ABBY
 What am I supposed to wear?

LEARY
 We'll have your stuff back in two
 days. I need you down at the
 station for a few more questions.

Jenkins appears in the doorway. Abby looks at her.

LEARY
 (he's not asking)
 Detective Jenkins will drive you.

INT. BOSTON POLICE DEPARTMENT - DAY

Jenkins escorts Abby through the squad room. Abby is
 relieved to see the movie TICKET GIRL being questioned.

Leary waits outside his office. He SNAPS a Polaroid,
 catching Abby off guard. He signals her inside.

INT. LEARY'S OFFICE

It's midway through and Abby is wearing down.

LEARY
 Nobody at the movies remembers
 seeing you.

ABBY
 What about the ticket girl?

Leary shakes his head. No dice.

ABBY
 I described her. Doesn't that
 count for anything?

LEARY
 She works every Saturday night.
 You could've known that.

ABBY
 (flustered)
 Okay. I want a lawyer.

LEARY

Relax. This is standard stuff.
By the way, I have to ask, do you
know where your crew jersey is?

Abby does a slow burn.

LEARY

Yellow number four. That's you,
right?

ABBY

Right. Number four.

LEARY

It wasn't with your clothes.
Maybe over at a boyfriend's or
your car?

ABBY

I don't know. (beat) I can't find
it either.

Leary stares at her, disappointed.

LEARY

How long has it been missing?

ABBY

I don't remember.

LEARY

Miss Ryan, we need the jersey.

Abby glances THROUGH THE WINDOW, sees Rachel, Nicole and
Marjorie being brought in for questioning.

ABBY

(a whisper)
I'm innocent.

EXT. BEACON HILL, PAUL'S FAMILY HOME - NIGHT

It's a suburban mecca for old-moneyed Bostonians. Paul's
VOLVO pulls up and he and Abby get out and walk along the
SIDEWALK. She seems distant.

PAUL

Are you okay? You didn't say two
words on the drive out.

ABBY
I'm just nervous about meeting
your parents.

They approach the door.

EXT./INT. DUNCAN HOUSE

A distinguished couple opens the door. MATTHEW AND DOROTHY DUNCAN exude old-money sophistication. Paul introduces Abby to his parents.

PAUL
Mother, father, this is Abigail
Ryan.

DOROTHY
Hi Abby! Paul tells us you're his
best and brightest student.

MATTHEW
Dorothy! Don't embarrass the girl!

ABBY
Not much chance of that.

Dorothy takes Abby's arm, leading her inside.

DOROTHY
It's a relief to see a Wellesley
woman. We're absolutely teeming
with Harvard riffraff. What's the
old ditty?
(recalling it)
Wellesley women to wed, Pine Manor
to bed -

DOROTHY /ABBY
And Radcliffe to talk to!

DOROTHY
I like her already. Paul, as your
mother I demand you to get this
woman a drink.

Paul whisks Abby past the staircase into,

INT. DUNCAN LIVING ROOM

It has vaulted ceilings and a parquet floor. Literary types mingle. Abby spots a few famous writers and momentarily forgets her troubles.

ABBY

That's Margaret Atwood talking to Richard Ford. Paul, do you know these people?

PAUL

Dad is publishing Ford's next novel. He's going to give a reading after dinner -

ABBY

Oh my God! Is that Updike?

PAUL

Yeah. You want to meet him?

ABBY

I've read everything he's ever written. I can't believe I'm in the same room -

Abby hears a VOICE that makes her stomach crawl. She turns and sees Kit talking to two eager-to-please professors. She wears Brooke's pink ribbons in her hair.

Abby's smile disappears as blood rushes to her face. Paul moves to the bar. Abby crosses to Kit, meeting her halfway.

ABBY

What are you doing here?

KIT

Matt Duncan and my father went to Harvard together.

(glancing at Paul)

How did you get past the door?

ABBY

Paul Duncan invited me.

Kit gives Paul a wave, smiling.

KIT

Yes, I know all about you and Paul. I know where he lives and how often you fuck him.

ABBY

Why are you doing this?

KIT
 You wanted my friendship. You
 have to understand it's
 reciprocal. You can't just take
 and take and take and not expect
 to give back!
 (more composed)
 You have to give something back,
 Abby.

Kit returns to her attentive professors, leaving Abby alone
 in the middle of the room.

At the bar, Paul has seen the ugly exchange.

INT. DUNCAN DINING ROOM - LATER

Servants circle, filling wineglasses. Abby sits next to
 Paul across the table from Kit as guests discuss Brooke's
 murder.

GUEST #1
 You can't foresee a random act of
 violence.

GUEST #2
 Yes but why court danger? What was
 the girl doing alone in that
 alley?

KIT
 (chewing food)
 Maybe she was lured?

MATTHEW
 So she met up with the wrong guy?

Kit glances at Abby.

KIT
 Or the wrong woman...

DOROTHY
 That's right. I heard through the
 grapevine that the bar is sort of
 a gay enclave and that the victim
 may have been a lesbian.

The guests react, morbidly excited.

KIT

I have a friend in the District Attorney's office. She tells me there are details of the murder that haven't been made public.

PAUL

Like what?

DOROTHY

Yes, do tell.

The guests hang on Kit's every word. Abby seethes.

KIT

Well apparently the poor girl was scalped.

VARIOUS GUESTS

Scalped? / How awful! / Oh my!

KIT

Police still haven't recovered the, assumed body part.

(grinning)

And Brooke had such pretty blonde hair, didn't she Abby?

ABBY

(forced answer)

Yes.

KIT

She wore these pink ribbons like a perfect little deb.

MATTHEW

Terrible.

The guests nod in agreement.

KIT

I suppose so. Although rumor has it she was rather cruel.

ABBY

(nerves fraying)

Are you saying she deserved to die?

KIT

Of course not. Calm down. You act as though I killed the girl.

ABBY
 (loses it)
 Well what are you saying?

MATTHEW
 (diffusing the tiff)
 Only that an individual's death
 may be more or less tragic
 depending on the way she chose to
 live.
 (changes subject)
 For instance, Rousseau wrote of a
 social contract...

The DISCUSSION spins off in another direction. Abby realizes she has overreacted. Dorothy gives her a sympathetic look.

ABBY
 Excuse me.

Abby walks off.

EXT. DUNCAN BACK PORCH - NIGHT

Abby stands at the rail looking out over the pool. She hears the sliding doors behind her. Kit appears.

ABBY
 (after a beat)
 I'm moving out.

KIT
 Then what? It's a small campus and
 I'm not going anywhere.

Abby grips the rail, powerless.

KIT
 It's simple. Hold up your end of
 the bargain and all this ugliness
 goes away. You wake up and the
 nightmare is over.

ABBY
 (turning to Kit)
 You're the nightmare.

INT. DUNCAN HOUSE

Paul enters and watches Kit and Abby through the GLASS DOORS for a moment then moves on.

EXT. DUNCAN PORCH

Kit is losing patience.

KIT

If it weren't for me you'd be back
in South Boston sweeping up dad's
barbershop.

(moving closer)

I handed you that scholarship,
insuring your future. I gave you
a life! And now *it's your turn!*

ABBY

I won't do it.

Kit moves to the sliding door, turns back.

KIT

You're a murder suspect with
motive and no alibi. Think about
how badly you want that jersey
back. The clock is ticking.

Kit leaves.

INT. PAUL'S VOLVO, MOVING - NIGHT

Abby and Paul ride back to campus in SILENCE. Paul seems
troubled behind the wheel. Finally,

PAUL

How did you get her to do it?

ABBY

(off-guard)

No! You're wrong, Paul -

PAUL

Then for God's sake enlighten me!
Tell me what's going on, Abby.

EXT. HIGHWAY TO CAMPUS - NIGHT

Paul's Volvo ZOOMS down the open road.

INT. PAUL'S VOLVO - MINUTES LATER

Abby has just spilled the beans. Paul is stunned.

PAUL
Why didn't you go to the police?

ABBY
Let me think.
(bundle of nerves)
Oh yeah, like a dozen classmates
overheard me threaten to kill her.
Plus, I got that scholarship as a
result of her death. Motive. No
alibi. Christ, even you suspected
I was involved!

Paul watches the road. She's right.

ABBY
Plus Kit has my jersey stained
with Brooke's blood.

PAUL
Okay, no police. But we have to
do something.

ABBY
Like what?

PAUL
Find the jersey. Destroy it.
Then we go to the police.

ABBY
She's hiding it but I can't even
look. The police are watching me
all the time.

Abby taps the rearview. Paul sees headlights at a distance.

PAUL
(volunteering)
Nobody's watching me.

EXT. CAMPUS, CHAPEL LAWN - DAY

The BELL RINGS, signaling noon. Students are walking to
class, sitting on the lawn, tossing Frisbees.

INT. ABBY'S DORM ROOM - DAY

Blink-182's "Dammit" BLASTS at top volume. Kit practices
punches and kicks in front of a mirror. The phone RINGS.

KIT
(picking up)
Hello.

ABBY (FILTERED)
Meet me at Schneider Center. We
need to discuss Nina.

KIT
What changed your mind?

ABBY
You did. Just meet me. I'll be
there in ten minutes.

Abby hangs up. Kit looks at the dead receiver.

EXT. CHAPEL TOWER, OVERLOOKING CAMPUS - DAY

On the balcony, Abby closes the cell phone. Paul hands her
a set of binoculars.

PAUL
You think she bought it?

ABBY
I don't know, maybe.

Abby watches through binoculars. After a few seconds, Kit
leaves the dorms in shorts and a sweatshirt.

ABBY (O.S.)
I'll keep her busy as long as I
can. Be careful.

INT. DORM LOBBY - DAY

The front desk is empty. Paul enters and moves down the
hallway. He uses Abby's key to enter.

INT. ABBY'S DORM ROOM

Paul locks the door. He rummages Kit's dresser, finding a
drawer filled with prescription anti-psychotics.

Paul slides a desk chair into the CLOSET, rifles through the
top shelf. He doesn't hear Kit enter and lock the door.

KIT
What're you looking for?

Paul loses his footing. He tumbles off the chair.

PAUL
(startled)
I was waiting for Abby.

KIT
You won't find her in my closet.

PAUL
I'm sorry. I have to go.

Paul tries the door. It's locked and Kit is blocking his way.

KIT
What's the hurry, Paul? This is an opportunity for us to get to know each other.

PAUL
Unlock the door.

KIT
You look scared. I bet Abby told you all about me. I bet that's why you're going through my underwear -

PAUL
She'll be back any minute.

KIT
How did you get in? Did she give you a key?

Kit gropes for Paul's pockets. He moves away.

PAUL
(back-peddling)
That's enough!

KIT
Are you here to play the devoted gumshoe? Are you helping Abby with her little roommate problem?

Kit backs Paul against a wall. She kisses him, biting his lip, drawing blood.

PAUL
Motherfuck-

Paul shoves her away, rushing for the door. Kit TACKLES him, scratching his face. She RIPS his shirt. Buttons go flying!

They STRUGGLE on the floor -

He kicks her off. She hits her head against the desk. Paul UNLOCKS the door and runs out. Kit chases him SCREAMING!

INT. DORM HALLWAY

Doors open as STUDENTS check to see what's wrong. TWO GIRLS see Paul run out. Clothes torn. Bleeding from scratches.

A second later, they see Kit stagger out. She's crying and her sweatshirt ripped. She's bleeding from a cut over one eye. She looks traumatized.

KIT
Call campus police!

INT. FACULTY BOARDROOM - DAY

Dean Daly and two faculty members sit at a table, wearing suits and stern looks.

Paul sits, clean-shaven, in a jacket and tie.

DEAN DALY
What were you doing in the room?

PAUL
I have a relationship with her roommate, Miss Ryan. I stopped by to see her.

Paul endures disapproving looks.

DEAN DALY
Miss Layton claims that you were already inside when she arrived.

PAUL
Yes. But she's misrepresented everything that happened...

DEAN DALY
(pointing)
How did you get the scratches on your cheek?

PAUL
She provoked a scuffle.

Paul realizes that he appears guilty. Daly whispers something to a Faculty Member.

DEAN DALY
(back to Paul)
When you learned that Miss Ryan
wasn't home why didn't you just
leave?

Paul can't answer without implicating Abby. He remains quiet. He realizes his career is over.

EXT. FACULTY BUILDING - DAY

Abby waits outside. She sees Paul exit. She knows the news is bad from his expression.

ABBY
Paul?

PAUL
I don't want to talk about it.

He walks past her. Abby tries to keep pace.

ABBY
Just tell me what they said.

PAUL
You want to know what they said?
They said, 'Screw you, Duncan!'
Not in so many words, but that was
just about the gist of it.

ABBY
It can't be that bad -

PAUL
Attempted rape, Abby! Daly is
already distancing the school from
the lawsuit.

ABBY
We can fix this!

PAUL
It's over. Even if I'm
exonerated, I've lost any chance
at tenure.

ABBY
I'll go in and tell the police the whole story.

PAUL
Great! We can share a cell.
(trying to help)
Look, stay at my place as long as you need to. I have to break the news to my folks.

Paul storms off. Abby starts after him, sees Detective Leary walking toward her. He cuts her off.

LEARY
We need to talk.

EXT. CAMPUS LAKE SHORE - DAY

It's a police scene. Leary escorts Abby to the beach. She does a slow burn when she sees boats with divers in the lake.

ABBY
(per the divers)
What's going on?

LEARY
We got an anonymous call. Someone saw a woman dumping a package in the lake the night of the banquet.

ABBY
(too fast)
I was under police surveillance.

Leary nods, looks out over the water. The diving operation is in full force.

LEARY
Any progress on the jersey?

ABBY
No.

LEARY
That's too bad. Look, I don't know if you killed the girl but you are lying to me. And I *will* drain this lake if I have to.

Leary fixes his eyes on Abby who holds his gaze.

LEARY

Are you sure there's nothing you
want to tell me?

Abby shakes her head "no." Leary hands her his card and
walks off.

INT. ABBY'S DORM ROOM - DAY

Rachel, Nicole and Marjorie carry out the last of Abby's
stuff. Abby tosses her keys on the empty desk.

INT. DORM LOBBY

Kit is returning from class. She sees what's happening and
blocks the doorway in front of Abby.

KIT

Leaving the nest?

Abby SHOVES past Kit, leaves.

INT. ABBY'S DORM ROOM

Kit enters and sees the empty room. She calmly locks the
door, cranks the STEREO and slowly breaks down.

It starts with an ACHING MOAN. The anger grows until she
TRASHES the room: lamps, bookshelves, etc. She throws the
stereo. It SHATTERS, producing high decibel WARBLE.

She HEAVES a drawer into the wall. Her meds RAIN DOWN on
the rug. Kit kneels, hands shaking, trying to return pills
to their containers.

Off her uncontrollable WEEPING,

INSTRUCTOR (O.S.)

I want you to work on form and get
comfortable trading blows.

EXT. CAMPUS MEADOW - MORNING

The self-defense class is seated around the INSTRUCTOR. Kit
stands in gloves and headgear, fully composed.

INSTRUCTOR

It's not a competition. Stay in
control and go at half-speed.

Kit stares coldly at her opponent: Abby.

The WHISTLE blows and they square off, trading BLOWS. Kit KICKS Abby in the ribs. She doubles over.

INSTRUCTOR (O.S.)

Slow down!

Kit stands ready. Abby moves in, PUNCHES Kit in the nose, SNAPPING her head back. Kit retreats, checks for blood.

Furious, she attacks, gloves flying. A TWO-PUNCH COMBO drops Abby to one knee.

INSTRUCTOR (O.S.)

That's enough!

Kit ignores the command, KICKING Abby in the face, sending her sprawling back onto a row of students.

INT. PAUL'S LIVING ROOM - DAY

Abby rests on the sofa, a bruise over one eye. Rachel enters from the kitchen, gingerly applies a bag of ice.

RACHEL

What's going on between you two?

ABBY

Nothing.

RACHEL

Did something happen the weekend in Greenwich?

ABBY

No.

RACHEL

Maybe she's jealous of Paul so she's lying -

ABBY

(explodes)

I'm not a dyke, Rachel! It's not like that so give it a rest!

Silence. Abby is at her wit's end.

ABBY

She's crazy. That's all.

RACHEL

Okay. I'm sorry. But we need to inform the board before they review Paul's case. If they know about the Bryn Mawr assault -

ABBY

No. I'm serious. Leave it alone, Rachel. No more snooping.

RACHEL

Sure. I swear.

Abby closes her eyes. Off Rachel's concerned look,

EXT. TRAIN STATION, PARKING LOT - DAY

Rachel bicycles up to the entrance and locks her bike. She goes inside.

OPERATOR (O.S.)

Greenwich Police Department.

RACHEL (O.S.)

My name is Rachel Rodgers. I'm a reporter for the Boston Globe.

INT. TRAIN STATION, TICKET WINDOW - DAY

The BOOTH CASHIER hands Rachel a ticket. The destination: Greenwich, Connecticut.

RACHEL (O.S.)

I need to see Detective Reynolds regarding an old case. It was a suicide five years back. Evelyn Layton...

EXT. MOVING TRAIN - DAY

Rachel sits in the observation car looking through news clippings on Kit's mother's death by suicide.

RACHEL (O.S.)

I can be in Greenwich by this afternoon.

EXT. GREENWICH POLICE - DAY

Rachel gets out of a taxicab and goes inside.

INT. GREENWICH POLICE - DAY

Rachel sits across from DETECTIVE REYNOLDS (mid-40s), a bored small-town cop eating a brown-bag lunch.

REYNOLDS

(mouth full)

She swallowed a bottle of pills and a fifth of gin. The daughter found her the next morning. It was suicide.

RACHEL

You're sure?

REYNOLDS

A hundred percent, why?

RACHEL

I'm curious. Did you ever see it as a possible murder?

Reynolds scratches his head. He decides to share.

REYNOLDS

You must be talking about Victoria Tobin?

RACHEL

(confused)

Who?

REYNOLDS

She worked for David Layton. She was also his mistress. She died in a boating accident.

(an afterthought)

At least that was the finding.

RACHEL

You don't sound convinced.

Reynolds closes his door.

REYNOLDS

(hush-hush)

Rescue divers recovered the body and the autopsy concluded her lungs were dry which means she wasn't breathing when the boat went down. Plus there was a ton of fuel in the water.

(MORE)

REYNOLDS (CONT'D)
It burned for hours.
(leans close)
That boat was torched -

RACHEL
Why rule it an accident?

REYNOLDS
Let's say we were discouraged from
exploring certain aspects of the
case.

RACHEL
Kit?

Reynolds nods.

REYNOLDS
She was on the boat when the fire
started. Coast Guard picked her
up floating on a life raft. Not a
scratch on her.

RACHEL
Did you establish motive?

REYNOLDS
We never had a chance. The family
pulled the plug on the
investigation. It just ended.

RACHEL
How does that happen?

Reynolds picks up his sandwich. He takes a bite.

REYNOLDS
It happens.

INT. PAUL'S BEDROOM - NIGHT

Abby undresses, sore from her sparring session. She steps
into the shower. Hot water beats down on her bruised ribs.

INT. PAUL'S FRONT ATRIUM - NIGHT

The doorknob turns. The door opens and Kit moves inside.
She hears the SHOWER RUNNING and slips into the bedroom.

She places an ENVELOPE marked "Abby" under the pillow. The
phone RINGS and Paul's answering machine picks up.

RACHEL (FILTERED)
Abby, it's Rachel. Don't be mad
but I'm in Greenwich.

Kit glances over to the bathroom door, closed. She lowers
the VOLUME and listens.

RACHEL (FILTERED)
I've been doing some checking. I
know it sounds crazy but I think
Kit murdered Brooke. I'll explain
it when I get back but you should
know the police here think Kit has
killed before, only the case was
swept under the rug.

Kit listens, boiling with rage.

RACHEL (FILTERED)
I'm returning tonight on the ten
o'clock train. Pick me up at the
station and we'll drive to the
police together.

Rachel hangs up. The machine BEEPS and blinks red. Kit
presses the erase button.

EXT. TRAIN STATION - NIGHT

Dark and deserted as the ten o'clock train pulls up to the
platform. The doors open and Rachel steps off. She looks
around for Abby.

INT. TRAIN STATION LOBBY - NIGHT

Rachel walks alone through the vacant lobby.

EXT. TRAIN STATION, PAY PHONE - NIGHT

Alone and scared, Rachel leaves another message for Abby.

RACHEL
(voice shaking)
It's Rachel. I'm here at the
train station and you're not... I
hope everything's okay. I have my
bike so I guess I'll ride back to
campus and meet you later.

EXT. DARK STREET, ROUTE TO CAMPUS - NIGHT

It's raining. Rachel cycles along a deserted road, breathing hard. We see a glint of headlights about a mile back.

Growing larger, brighter, closing in...

Rachel notices and steers onto the shoulder. Instead of passing, Kit's Jaguar pulls up alongside.

KIT
(behind the wheel)
Hey Rachel, what are you doing out here?

RACHEL
I was visiting a friend. I guess I lost track of time.

KIT
Throw your bike in the back. I'll drive you.

RACHEL
(suspicious)
It's okay. I can make it.

They ride side-by-side for a few tense seconds.

KIT
It's really not safe out here. I barely saw you.

RACHEL
(flustered)
I said I'm fine.

Rachel CYCLES FASTER down a hill. Kit pulls up alongside again.

KIT
What's the matter? Don't you like me? Are you jealous?
(no answer)
Is that why you've been checking on me? Trying to dig up dirt?

Rachel realizes Kit is onto her. Terrified, she peddles faster, nearly racing off the shoulder. Rachel steers down the hill. Out of control.

Kit keeps pace, SWERVING and GUNNING the engine. She BUMPS the bicycle. Rachel almost loses it. She approaches an intersection. The light changes from YELLOW to RED!

Rachel speeds through it -

Headlights bathe her in white light! We hear the DEAFENING HORN of an oncoming truck!

EXT. BOSTON HOSPITAL - NIGHT

The HORN continues as Abby runs across a CIRCLE DRIVEWAY, past SLIDING DOORS into the EMERGENCY ROOM.

It's lit by harsh fluorescent lights and crowded with wounded. Abby stops at the ADMITTANCE DESK -

ABBY

(frantic)

Rachel Rodgers? She was rushed here an hour ago?

NURSE

(typing name)

Okay. Calm down.

Abby sees Nicole and Marjorie, both crying.

NICOLE

She was on her bicycle -

MARJORIE

There was a truck!

Abby rushes past them through swinging doors.

INT. HOSPITAL ICU - NIGHT

Beds are filled with critical patients. Abby approaches her unconscious friend.

Rachel is hooked to a ventilator and heart monitor. She stirs but it could be involuntary. A DOCTOR appears behind Abby.

ABBY

Will she recover?

DOCTOR

She's suffered massive trauma...
I'm sorry.

The doctor leaves her alone. Abby sits, holding Rachel's hand. She notices Rachel's belongings in a box next to the bed.

Abby opens RACHEL'S NOTEBOOK: finds articles on Kit's Bryn Mawr dismissal, her mother's suicide, etc.

There's also a report from the Layton Charitable Foundation. Rachel has highlighted a donation to the Alumni Association. The amount: \$50,000.

Abby looks at the report, realizing what it means.

A NURSE enters and replaces Rachel's IV bag.

NURSE

Excuse me? Is your name Kit?

ABBY

(looking up)

What did you say?

NURSE

The patient kept repeating 'Kit' over and over before she slipped into a coma. I thought maybe you were the one.

Abby realizes Kit is behind the accident. She rushes out of the room. We hear a LOUD BANGING -

EXT. CAMPUS, DEAN'S HOUSE - NIGHT

Heavy rain. Abby BANGS on the door until lights go on upstairs. Seconds later, Dean Daly answers in a bathrobe.

DALY

(rubbing her eyes)

Abigail? Do you have any idea what time -

ABBY

Who made the donation?

DALY

What? How dare you bang on my door at this hour.

Abby shoves Daly inside, against a wall.

ABBY
Who made the donation that led to
Brooke receiving the Grant?

DALY
Come to my office tomorrow. We
can discuss this calmly -

Abby holds up the Layton Foundation report.

ABBY
Tomorrow it'll be in the papers.
There'll be an investigation and
you'll be out on your ass.
(dead serious)
Tell me what happened.

DALY
You got your scholarship. Why
stir things up?

ABBY
Tell me!

Daly looks frightened.

INT. DEAN'S LIVING ROOM - NIGHT

Abby stands against the fireplace, still wearing her jacket.
Daly sits, smoking a cigarette.

DALY
One week before the start of the
semester I met with Kit Layton in
my office. I thought it was to be
a simple introduction.
(inhales cigarette)
Instead she hands me the check
made out to the Alumni
Association. Only there was just
one catch -

ABBY
(already knows)
Brooke Sinclair gets the Javitz
Scholarship instead of me.

Daly nods, embarrassed.

DALY
She said Brooke was an old family
friend.

ABBY

And this was before the start of
the semester?

(off Daly's nod)

What else did she want?

DALY

Your student file, grades, family
background, outstanding loans...

ABBY

And you gave it to her?

Daly nods and stubs out her cigarette. Abby shakes her
head. She walks out, SLAMMING the door.

INT. PAUL'S KITCHEN - NIGHT

Abby enters. She's completely wiped out. She sees the
answering machine blinking and presses play.

RACHEL (FILTERED)

It's Rachel. I'm here at the
train station and you're not. I
hope everything's okay -

The message continues. Abby moves into the BEDROOM and lies
down, fighting back tears.

The phone RINGS and Abby picks up. She doesn't say anything
because she knows who it is. After a few seconds,

KIT (FILTERED)

I'm sorry about Rachel.

ABBY

Why her?

KIT

She was a snoop. It couldn't be
helped.

Abby bites her lip, fighting back rage.

KIT

I know you don't believe me but
I'm trying to help you. That's
all I've ever done since we first
ran into each other in the
bookstore -

ABBY
Only it wasn't a chance meeting,
was it?

The line is silent.

KIT
You've been busy.

ABBY
So have you.

KIT
It doesn't matter how we met, only
that we did. You befriended me
and we agreed to do something
together.

ABBY
Rachel warned me. I should have
listened.

KIT
Regret is a waste of spirit. I
hope you've learned that before
anyone else gets hurt.

Abby considers the threat.

ABBY
I'll do what you want. Just leave
my friends alone.

KIT
You have my word. Did you find
the envelope?
(beat)
Under the pillow.

Abby reaches under, pulls out the envelope.

INSIDE, a floor plan of the Layton estate. Entrance codes
and keys. Black gloves. Flashlight.

KIT
Choose a gun from the upstairs
weapons museum, or a knife if
you're feeling brave.

ABBY
What about the servants?

KIT

They've been given the night off
and father's out of town. He
comes back tomorrow morning. I
want him to find her in his bed.

ABBY

I understand.

More silence. Kit is thinking hard.

KIT

Don't betray me, Abby.

CLICK. DIAL TONE. Abby sets the phone down, defeated. She
fishes Leary's card out. Hesitates. Dials the number.

LEARY (FILTERED)

Homicide, Leary... Hello?

Abby opens her mouth. Hesitates. Hangs up.

INT. ABBY'S VOLKSWAGEN, MOVING - NIGHT

Abby drives the two-lane highway. In the seat next to her
is the murder envelope.

The Volkswagen passes a road sign: **GREENWICH, 11 MILES.**

EXT. NEAR LAYTON ESTATE

Abby drives along the tree-lined road. Her car creeps over
a hill. The estate comes into view. Security lights flood
the main house.

Abby pulls off, onto a side road. She kills the lights.

EXT. LAYTON ESTATE

Abby walks along the stone-iron gate. She stops at the
SERVANT'S ENTRANCE and looks around.

She punches in the key code.

Abby walks the grounds past the TENNIS COURT. The house is
dark except for SECURITY LIGHTS. She stays in the shadows.

AT THE FRONT DOOR, Abby slides on black gloves. She punches
in the key code. The alarm shuts off, light SWITCHING red
to green.

Abby hesitates, then inserts THE KEY and enters.

INT. LAYTON MANSION, ATRIUM

Abby waits for her eyes to adjust, turns on the flashlight and walks to the staircase. The clock CHIMES three.

Abby starts up the stairs.

INT. SECOND FLOOR HALLWAY

Abby walks past the MUSEUM. She pans her FLASHLIGHT across guns and knives... then continues DOWN THE HALL following Kit's map.

She stops at the MASTER BEDROOM door. Nudges it open.

INT. MASTER BEDROOM

Abby enters. She sees the shape of SOMEONE ASLEEP under the covers. She approaches the bed.

ABBY

Mrs. Layton?

(no response)

I came to warn you about Kit.

You're in danger...

(moving closer)

Mrs. Layton?

Abby reaches out and nudges the woman. She slowly pulls the sheet away, revealing David Layton.

Eyes open. Throat slit from ear to ear.

There's blood everywhere. Pillows. Sheets. Soaked into the carpet. Abby covers her mouth and doubles over. And that's when she sees

the murder weapon on the floor: the samurai sword.

FLASHBACK: INT. MUSEUM, ABBY'S PREVIOUS VISIT

Abby holding the samurai sword, cutting her finger.

INT. MASTER BEDROOM (BACK TO SCENE)

Abby realizes her prints are on the weapon. She backs away with one thing in mind: Get out of the house.

INT. MANSION, SECOND FLOOR HALLWAY

Abby reenters THE HALLWAY in defense mode. Her hands are stained with blood from the carpet. It's the shot from the beginning of the movie.

The floor CREAKS. She whips the flashlight around.

Heart BEATING, coiled like a cat, she feels her way down the hall. Hears LAUGHING. Kit is near, somewhere in the house.

At the top of the stairs, Abby sees the FRONT DOOR is open.

She runs for it and TRIPS! Falls forward. GRABS for the rail and misses! TUMBLES down to the stairs. Lands with a THUD!

Her head BANGS INTO the marble floor. Dazed, bleeding, she struggles to get up.

FROM THE SHADOWS, Kit pounces and pins Abby down. She grabs her by the throat. Abby FLAILS, trying to break free, unable to breathe.

KIT

I warned you, didn't I? I said
'Don't betray me.'

ABBY

(gasping)
No!

KIT

Now look at the mess you're in.
You're inside the house, no alibi
and your prints all over the
weapon.

(cruel whisper)
See what's happening, Abigail? Is
it coming clear?

Kit tightens her grip. Everything goes blurry as Abby loses consciousness. She passes out.

CUT TO BLACK:

FADE IN:

INT. GREENWICH HOSPITAL ROOM - DAY

Abby wakes up in pain. She orients herself, sees detective Reynolds and two UNIFORMED COPS standing over her. A DOCTOR enters, shines a light in her eyes.

DOCTOR
I won't release her until an MRI
confirms reduced swelling.

REYNOLDS
We need her in custody.

DOCTOR
No chance. If I release her and
she slips into a coma the hospital
is liable. I'll allow an armed
guard and you can put her in
restraints.

The doctor scribbles on Abby's chart and leaves. Reynolds signals to his officers. They step outside.

ABBY
(a whisper)
I didn't do it.

REYNOLDS
What were you doing inside the
house?

ABBY
I went to warn Nina she was in
danger. He was dead when I got
there.

Reynolds holds up the samurai sword, wrapped in plastic.

REYNOLDS
Your prints and blood are on the
murder weapon.

ABBY
I was a guest a while back. Kit
showed me the sword and I cut my
finger.

Reynolds gives her a blank stare.

ABBY

I'm telling the truth. Kit was in the house last night. You have to find her -

REYNOLDS

We've already talked to her.

ABBY

And?

REYNOLDS

Her alibi is solid. She was in New York with her stepmother. They had dinner and checked into a suite at the Four Seasons.

ABBY

Did you ask her stepmother?

REYNOLDS

She corroborated Kit's alibi.

ABBY

(taken aback)

No, that's wrong. They hate each other. Kit and Nina hate each other!

REYNOLDS

Miss Ryan, we checked. They're close friends.

ABBY

You're lying.

Reynolds knocks on the door. An officer hands him a Bryn Mawr yearbook. Reynolds opens it to a dog-eared page and shows Abby a photo of Kit and Nina, arms around each other.

REYNOLDS

They were roommates at Bryn Mawr. Kit was Nina's maid-of-honor at the wedding.

Abby is stunned. Mind racing.

FLASHBACK: INT. MANSION, ABBY'S PREVIOUS VISIT

From the stairwell, Abby spies as Kit and Nina argue. David walks out of the house. Abby retreats back down the hall.

This time we stay on Kit and Nina. Alone, Kit suddenly grins at Nina, who winks and blows Kit an air kiss.

INT. GREENWICH HOSPITAL ROOM (BACK TO SCENE)

Abby realizes Kit and Nina staged the argument. She grasps what's happening.

ABBY

(panic-stricken)
They're working together. Kit must have pitched Nina the plan while they were at school together.

REYNOLDS

(confused)
What plan?

ABBY

She invites Nina home for a weekend around the pool. Nina is nineteen and beautiful and it's an easy seduction because Kit gives it her blessing -

REYNOLDS

Slow down. What seduction?

ABBY

David Layton! Kit blamed him for her mother's suicide after he betrayed her with a younger woman.
(to Reynolds)
Don't you get it? This is about revenge.

REYNOLDS

You're saying you were framed?

ABBY

Look, I'm not crazy! You don't know what she's capable of! You don't know her!

Reynolds studies Abby's face, then turns for the door.

ABBY

This isn't her first time. She's killed before!

REYNOLDS
(on his way out)
Get some rest. You're family's
been called.

Reynolds leaves. Abby closes her eyes, head throbbing.

INT. GREENWICH HOSPITAL ROOM - DAY

Abby wakes up to find Paul sitting next to her, holding her hand. He forces a smile.

PAUL
I brought your clothes and some
other stuff. Are you okay?

ABBY
I'm in deep shit, Paul.

PAUL
I know. My father has retained a
top defense lawyer from New York.
Don't say another word until you
speak to him.

ABBY
This is unbelievable.

PAUL
There's more. I got a call from
the hospital in Boston.
(bad news)
It's Rachel... I'm so sorry.

Abby nods, defeated. She fights back tears. Paul puts his arms around her. Consoles her.

PAUL
(soothing)
It's okay. I'm here.

The doctor enters along with Reynolds and two uniform COPS.

DOCTOR
Excuse the interruption. Are you
still feeling dizzy?

Abby shakes her head "no." Doctor Wilkes shines a light in her eyes, signs her chart and gives Reynolds a nod.

REYNOLDS

Abigail Ryan. You're under arrest
for the murder of David Layton.
The officer will read you your
rights and help you get dressed.

Reynolds signals a FEMALE COP, who steps forward.

EXT. GREENWICH HOSPITAL - DAY

Reynolds escorts Abby to a waiting police car. They move
past REPORTERS with flashing cameras and microphones.

VARIOUS REPORTERS

(Hispanic Woman)
Has she been formally charged?
(Network Blonde)
How will you plead?
(Local News Geek)
Did you act alone?
(Network Blonde)
What was your motive?

Reynolds shoves through the throng, shielding Abby.

INT. HOLDING CELL - DAY

Abby, now dressed in an orange jumpsuit, is steered into a
jail cell. The door CLANGS shut.

She sits on the cot, defeated.

INT. LAYTON HOUSE - DAY

The FORENSIC TEAM works the crime scene. In blue jumpsuits
with latex gloves they use DNA kits, black fluorescent
powder for latent prints, etc.

REYNOLDS (O.S.)

No evidence of forced entry. She
even had a set of keys -

KIT (O.S.)

She may have stolen them during an
earlier visit.

INT. LAYTON LIVING ROOM

Away from police work, Reynolds questions Kit and Nina. Kit
is the ice queen while Nina smokes nervously.

REYNOLDS

You gave the servants the weekend off. I assume that's routine when you're away?

Nina hesitates, unsure how to answer.

NINA

Well, I -

KIT

(jumping in)

Nina decided to treat the staff to a paid weekend. It was an impulse decision.

Reynolds eyes Kit with suspicion. He closes his note-pad.

KIT

Is something wrong?

REYNOLDS

Yeah. This case is what we call a do-nut. We've got prints, blood and DNA but no motive.

(to Nina)

Do you know any reason Miss Ryan would want your husband dead?

NINA

No. I don't.

Kit clears her throat.

KIT

I do.

(explaining)

I should've come forward sooner but I was afraid.

REYNOLDS

Of what?

KIT

Publicity. Abby and I, we were involved.

REYNOLDS

Romantically?

KIT
(nods "yes")
It started the first week of the
semester. I invited her here for
Labor Day weekend...

Kit gives an Oscar-worthy performance.

INT. GREENWICH JAIL - DAY

Abby is climbing the walls. She hears FOOTSTEPS down the
corridor and runs up to the cell door.

ABBY
Paul?

Kit appears. She stares at Abby through the bars.

KIT
I came to say goodbye. Right
after the funeral I'm taking a
vacation -

ABBY
Just you and Nina?

Kit smiles.

KIT
Of course, we've been planning
this trip for a long time.

ABBY
You won't get away with it.

KIT
I spoke to the police. I had to
tell them the truth.

ABBY
What truth?

KIT
(superior grin)
How we were lovers... And how you
got a taste of father's money and
became obsessed with how much I
stood to inherit -

Abby shakes her head, "No."

KIT

So you came up with this crazy plan. You kill Brooke for the scholarship and I kill my father for his fortune. Of course, I thought you were joking.

ABBY

No. You're lying!

KIT

Until Brooke ended up dead. Then you started pushing me to kill my father, threatening me, saying I "owed" you a murder.

ABBY

LIAR!

KIT

When I refused, you killed him.

Abby grabs Kit through the bars, clawing at her. A Guard runs in and STRIKES Abby with a nightstick. He pulls Kit away.

Off Abby's SCREAMING FACE pressed between bars,

INT. POLICE CONFERENCE ROOM - DAY

Abby sits motionless, listening to her attorney, DENNIS KINCAID. Paul is there for moral support.

It's not going well.

KINCAID

(no nonsense)

Look, it boils down to what they can prove stacked against what I can sell to a jury. Trust me. You need to think about a plea -

ABBY

This is insane. I'm innocent.

KINCAID

You're also one very short trial away from a conviction in a death penalty state. Greenwich police are working overtime on this case and nothing I mean zero points to the daughter.

(MORE)

KINCAID (CONT'D)
 (losing patience)
 The victim's wife is vouching for
 her whereabouts for God's sake!

Something clicks in Abby's mind.

ABBY
 Then we go after Nina. She's
 Kit's alibi. She connects Kit to
 the murder.

KINCAID
 How do you propose we do that?

Abby turns, looks at Paul.

PAUL
 What? Me?

EXT. COURTHOUSE - DAY

Kit and Nina step out of a limousine. Dressed in black,
 they walk past a SWARM of reporters into the building.

INT. COURTROOM - DAY

Abby stands before the JUDGE. Kit and Nina sit in the first
 row behind the DISTRICT ATTORNEY.

JUDGE
 Bail set at one million dollars.

The Judge BANGS his gavel. The BAILIFF leads Abby away.
 She glances at Kit and nods. Nina notices this.

INT. COURTHOUSE LOBBY - DAY

It's crowded with reporters. Paul stands against a wall,
 watching Kit and Nina leave the courtroom.

Kit dips into a bathroom. Paul walks up to Nina.

PAUL
 We need to talk. You're being set
 up.

This gets Nina's attention. She follows Paul into a
 stairway landing where they're alone.

NINA
 Who are you?

PAUL
That's not important. Abby Ryan
is cutting a deal.

NINA
(startled)
What?

PAUL
She's going to say you offered her
fifty grand to kill your husband,
that you got rid of the servants
and gave her the keys and entrance
codes -

NINA
Bullshit!

PAUL
You're about to collect half of
six-point-five billion dollars.
You don't think the police are
looking at you?

Nina suddenly grows concerned.

PAUL
It was Kit's idea. With you in
jail she inherits everything.

NINA
I don't believe it. Why would
Abby agree?

PAUL
Kit promised her a million dollars
for each year served. With the
plea she gets maybe three years...
not a bad deal.

Paul starts to leave. Nina grabs him.

NINA
Why are you telling me?

PAUL
We've both been betrayed.

Paul walks off, leaving Nina deep in panic.

INT. KIT'S LIMOUSINE - DAY

Driving home, Kit and Nina sit apart in the back seat. Nina stares out the window. Kit senses her coldness. Distance.

KIT
What's wrong?

NINA
Nothing.

They ride in silence.

INT. DETECTIVE REYNOLDS' CAR - DAY

He drives the open road past a sign: **Boston, 18 miles.** We hear a telephone RINGING.

LEARY (O.S.)
Homicide, Leary.

REYNOLDS (O.S.)
Detective Marcus Reynolds of the
Greenwich Police in regard to the
Brooke Sinclair murder -

LEARY (O.S.)
Yeah, that's me. What's up?

EXT. BOSTON POLICE DEPARTMENT - DAY

Reynolds meets Leary on the FRONT STEPS. They shake hands and walk inside. The doors close behind them.

REYNOLDS (O.S.)
We have your suspect, Miss Ryan,
in custody on another homicide. I
need background on her and her
roommate, Kit Layton.

EXT. CAMPUS - DAY

At an outdoor cafeteria, Reynolds questions Nicole and Marjorie while Leary observes.

NICOLE
I assumed they were having sex.

REYNOLDS
(to Marjorie)
Did you?

MARJORIE

Yes. They were inseparable until Abby started acting strange -

REYNOLDS

Was this around the time of Miss Sinclair's murder?

NICOLE

(considering it)

Yes, I remember Abby was really nervous at the banquet. She was uncomfortable around Kit.

REYNOLDS

How did you guys feel about Kit?

MARJORIE

We both liked her.

NICOLE

Rachel was the only one who had a problem with Kit.

REYNOLDS

(to Leary)

Where is Rachel anyway?

Silence. Reynolds waits for an answer.

INT. LEARY'S OFFICE - DAY

Leary shows Reynolds NEWSPAPER CLIPPINGS on Rachel's bicycle "accident" along with her obituary. Reynolds looks at a morgue photo of Rachel.

REYNOLDS

She came to see me asking a bunch of questions about Kit's past.
(shaking his head)
Poor girl...

Brooke's CASE FILE is open on the desk. Reynolds scans crime scene photos, written reports, etc.

REYNOLDS

Am I crazy or is this Kit Layton beginning to feel like bad luck?

LEARY

Her friends and family do have a nasty habit of ending up dead.

Reynolds holds up the Leary's Polaroid of Abby.

REYNOLDS
Yeah. Dead or in jail.

EXT. LAYTON ESTATE, POOL AREA - DAY

In a red bikini, Kit sunbathes on a raft. Floating nearby, a paranoid Nina watches her through sunglasses.

The POOL PHONE rings. Kit climbs out and picks up.

ABBY (FILTERED)
Guess who?

KIT
(moving away
from the pool)
I thought we said goodbye.

INTERCUT ABBY - IN JAIL - calling from a pay phone.

ABBY
Stubborn Irish. I don't give up
easy.

KIT
It's over. Learn to take your
medicine.

ABBY
Noticed any change in Nina's
behavior?

Kit considers this. She watches Nina drift close to the POOL'S EDGE, trying to listen.

ABBY
She came to see me. She offered
me money to implicate you.

KIT
I don't believe it.

ABBY
You said yourself 'it's over.' I
have nothing to lose. I might as
well get paid.

KIT
(eyes on Nina)
I see your point.

ABBY
How long did you think it'd be
before she betrayed you?

KIT
Do you really think I'd let that
happen?

Abby HANGS UP. Kit hears DIAL TONE. She fumes.

NINA
(from the pool)
Who was that?

KIT
(forces a smile)
Lawyers...

Kit walks off. Nina watches her go inside, then climbs out of the pool. She grabs the phone and dials **star *69**.

GUARD (FILTERED)
Hello. Greenwich County Jail.

Nina hangs up, convinced she's been betrayed.

INT. GREENWICH JAIL - DAY

Abby is released from custody. She walks into Paul's arms for a much-needed hug.

ABBY
How did I make bail?

PAUL
I assured my parents you weren't a
flight risk. They took care of
the rest.
(takes Abby's hand)
Let's get you home.

They walk out together.

INT. CRIME LAB - DAY

A digitized PHOTO OF KIT appears on a large monitor: blue eyes, blonde hair, killer smile. Reynolds sits next to an IMAGING EXPERT who manipulates the photo.

The "eyewitness" bouncer gives Leary a description.

BOUNCER

Blue eyes, short brown hair gold
jersey. The hood was covering
half her face.

ON SCREEN, Kit's hair goes from blonde to brown. It shrinks
as a yellow hood appears around her face.

BOUNCER

I saw her from the side as she
walked past. She was looking at
the ground...

ON SCREEN, Kit rotates to a side-angle, looks down. Her
face is half-covered by the hood.

The Expert swivels the MONITOR around. The bouncer looks at
the brown-haired SCREEN IMAGE of Kit. His eyes light up.

BOUNCER

That's her.

INT. LAYTON HOUSE, UPSTAIRS STUDY - DAY

Nina sits alone in an armchair. She nervously holds the
phone to her ear.

NINA

Detective Reynolds. Nina Layton.
I need to talk to you -

REYNOLDS (FILTERED)

About what?

NINA

I have new information regarding
my husband's murder.

The line is QUIET.

REYNOLDS (FILTERED)

Be in my office in two hours and
bring the truth along with you.

NINA

Yes sir.

Nina hangs up.

INT. DOWNSTAIRS LIBRARY

REVEAL KIT, listening on another phone. Her eyes are cold and her face is a mask of controlled rage.

She turns on the WALL STEREO. Mozart fills the house as Kit walks through the LIVING ROOM past the portrait of Nina and David.

INT. 2ND FLOOR HALLWAY

Kit climbs the stairs and spies Nina in the master bedroom, packing a suitcase. Kit retreats unseen into the MUSEUM and stands before a display shelf of handguns.

Kit selects the Odi .9mm Viking Combat pistol. She slips it into her waist.

INT. MASTERBEDROOM

Kit appears in the darkened doorway, gun hidden. She watches Nina packing. After a few seconds,

NINA
(startled)
Kit! You scared me.

KIT
Didn't mean to... I thought we'd
take a ride in the Jag.

Off Nina's wary reaction,

INT. PAUL'S KITCHEN - NIGHT

A KNIFE chops vegetables. Paul fixes dinner and listens to the Stones "Sympathy For The Devil" on radio.

The wind picks up OUTSIDE. It moves leaves across the lawn, rattles a storm door and blows through an open window.

Someone sneaks up behind Paul. She grabs him.

PAUL
Holy shit!

It's Abby, just out of the shower. Her hair is still wet.

ABBY
I just wanted a hug. You okay?

Paul takes a breath, nods "yes." The phone RINGS, startling them again. Abby picks up.

ABBY

Yes. Hello.

LEARY (FILTERED)

Miss Ryan. Detective Leary. I called to tell you an employee of the club ID'd Kit Layton as Brooke Sinclair's murderer.

Abby breathes relief.

LEARY (FILTERED)

We're driving out to make the arrest tonight.

(encouraging)

No guarantees. But I think you're off the hook with the Boston Police Department.

ABBY

Thanks, detective.

Abby hangs up. She hugs Paul.

EXT./INT. LAYTON MANSION - NIGHT

Reynolds' sedan motors up the DRIVEWAY, followed by a patrol car. Reynolds steps out. The house looks dead. No lights.

Reynolds senses something is wrong. Detective Leary gets out of the patrol car. He walks up.

LEARY

Did you get a statement from the wife?

REYNOLDS

She never showed. You bring the warrant?

LEARY

Right here.

They walk up to the house, carrying flashlights, flanked by uniformed COPS.

Reynolds knocks on the door. No answer. It's open. Leary tapes the arrest warrant on the front door.

They move inside.

REYNOLDS
(calling out)
Kit Layton?

He switches on a light, signals his men inside. They search VARIOUS ROOMS, turning on lights.

INT. MANSION, 2ND FLOOR

Classical music still plays throughout the house. Reynolds and Leary move down the hallway, stopping in the MASTER BEDROOM doorway.

REYNOLDS
Kit Layton?

Leary switches on the light. They see Nina's half-packed suitcase, still open on the bed. Her purse on the dresser.

Reynolds checks it: driver's license, wallet, car keys, etc.

LEARY
She left in a hurry... like she
didn't have a choice.

REYNOLDS
(growing concern)
Jesus, I think I know where they
went.

Reynolds pulls out his cell phone. He dials.

INT. PAUL'S OFFICE - NIGHT

The phone sits there. Not a sound. Not a peep. Behind the desk, we see the line has been disconnected from the jack.

Abby enters, shuts an open window and locks it. She peers into a dark closet, switching on the light to make sure.

Paul enters. Gives her a protective hug.

PAUL
(reassuring her)
It's okay. I'm here. It's over.
You're safe...

Outside the door, a shadow moves past, unseen.

Paul walks Abby out into the HALLWAY and then into the BEDROOM. He puts her to bed and covers her with a blanket.

PAUL
Try and get some rest. I'll wake
you for dinner.

He brushes her hair back. Kisses her.

ABBY
Leave the door open?

PAUL
Sure.

Paul leaves the door ajar, hallway light shining in. Abby closes her eyes. Her breathing grows steady and she drifts off.

INT. PAUL'S KITCHEN - NIGHT

Paul hears something. Her scans the room - nothing. He shrugs and continues dicing carrots.

INT. REYNOLDS' SEDAN, MOVING - NIGHT

The speedometer is buried. Reynolds drives. Leary rides shotgun, barking orders into his cell phone.

LEARY
No! Get a Goddamned patrol car
over there now! NOW!

INT. PAUL'S BEDROOM - NIGHT

The wind WHISTLES outside. Tree branches TAP-TAP against the windowpane.

Abby is fast asleep, dreaming. Her eyelids are closed, REM movement visible. In half-light, a hand strokes her hair, gently nudging her awake.

Abby stirs and stretches. She slowly opens her eyes and speaks to the vague shape in the darkness.

ABBY
(yawning)
Paul, I was having the wildest
dream.

An arm reaches out and turns on the lamp. Abby sees Kit beside her in bed, forearms streaked with blood, gun in hand.

KIT

Sure it wasn't a nightmare?

Abby freezes, terrified. Then she feels something in her hand, a butcher's knife. There's wet blood on the blade.

Abby is paralyzed, her voice barely audible.

ABBY

Where's Paul?

KIT

Relax. He's not dead.

(signaling with gun)

Come with me. Bring the knife.

INT. PAUL'S KITCHEN

Kit walks Abby in at gunpoint. Abby sees Paul on the floor in a pool of blood, clutching stab wounds, losing strength.

Abby's yellow jersey is beside him.

ABBY

Paul!

She runs to him. Kit grabs her hair.

ABBY

Please, let me phone an ambulance!

KIT

It's too late. Drop the knife.

Abby throws the knife. It sticks into the floor. Quivering.

KIT

Let's go for a campus stroll.

Kit drags Abby out through the back door. Paul lies on the linoleum, too weak to move.

EXT. CAMPUS - NIGHT

Kit walks Abby across the quad. Abby fights back tears, scared.

ABBY
 (trying to reason)
 Kit, please. It's over. It was
 over the minute you killed Paul.

KIT
 I didn't kill him, you did.

ABBY
 Nobody will believe that.

KIT
 Why not? Your prints are on the
 blade handle. The police already
 think you're hell-on-wheels with a
 knife.

ABBY
 Why would I do it?

KIT
 The jersey. Maybe Paul found it
 hidden in a closet. You pleaded
 with him not to tell the police.
 (in Abby's ear)
 When he refused you carved him up
 like a Thanksgiving turkey.

Kit shoves her forward. Abby sees the chapel across the
 quad. The shadow of the tower looms overhead.

EXT. PAUL'S STREET

Detective Reynold's sedan SCREECHES to a stop, followed by
 two patrol cars. He sees Kit's Jaguar curb-side and runs
 inside.

INT. PAUL'S KITCHEN

Reynolds finds Paul on the floor, white from blood loss,
 unconscious, clutching the yellow jersey.

Leary runs in, followed by two cops.

LEARY
 (to the cops)
 Call an ambulance!

Reynolds kneels, puts an ear to Paul's mouth. No breath.
 He tries to wake Paul, who is unresponsive.

REYNOLDS
C'mon! Where did they go?

Then he sees the letters: C-A-M-P-U... written by Paul in his own blood on the linoleum, before he passed out.

Reynolds shoots Leary a stunned look. He runs out with the two cops. Leary stays behind and begins CPR on Paul.

INT. CHAPEL

Abby and Kit climb the stairs to the tower. Abby feels the gun against her ribs. The future looks bleak.

ABBY
(mustering courage)
Is this going to be a suicide?

KIT
Self-inflicted gunshot. Instant death. No pain.

ABBY
It won't fly. Too many loose ends
-

KIT
For instance?

ABBY
Nina, for starters. If I'm right she's already betrayed you.

KIT
Not quite.

Kit kicks the door open.

EXT. CHAPEL, ATOP THE TOWER

Strong wind. Kit shoves Abby into the moonlight toward the CHAPEL BELL.

That's when Abby sees Nina hanging from the bell rope, her dead face blue and bloated. Her hands and feet bound and there's duct tape over her mouth.

Abby recoils.

ABBY
Oh Jesus!

KIT
Once again. Do you see what's
happening?

ABBY
(unnerved)
Yes.

Kit shoves the gun hard into Abby's neck.

KIT
You're the valedictorian. Why not
share it with the class?

ABBY
(forced to answer)
The police will think she was
going to confess she helped me
kill your father.

KIT
And?

ABBY
She drove here to give me a chance
to turn myself in. That's why I
killed her.

KIT
Excellent! A-plus.
(shaking her head,
laughing)
She even called Reynolds and said
she had new information on the
murder. It's perfect.

Kit slides the gun to Abby's forehead. Abby freezes in
fear. But now there's something else, rage.

ABBY
(ruthless grin)
You forgot one thing.

KIT
What's that?

ABBY
A perfect murder is one you don't
commit!

Abby KICKS the gun out of Kit's hand as she FIRES! The shot
misses, ricochets off the BELL.

The gun SLIDES across cement.

EXT. CAMPUS

Reynolds hears the GUNSHOT. He signals his men and they run in that direction.

EXT. CHAPEL TOWER

ABBY'S FOOT SLAMS into Kit's jaw. She advances, eyes cold, running on hatred.

Kit retreats. She sees the gun and they both lunge for it. The gun slides through the doorway and down a few steps.

Kit scurries down after it, picks up the gun. She reappears and takes AIM at Abby, who launches herself into the open space under the bell. Abby grabs for Nina's corpse and misses!

She falls ten feet... and catches the rope. It burns her hands. She holds on, blood seeping down her wrists.

Suspended, she hears FOOTSTEPS racing down to her. In seconds she'll be in Kit's line of fire.

Abby swings herself hard ONTO THE STEPS, collapsing through a banister, splintering it as Kit reaches the overhead landing.

Kit FIRES! Bullets STRAFE THE WALL above Abby's head. One tears through her shoulder. Abby hauls ass down the steps.

She reaches the GROUND FLOOR, grabbing a large crucifix. She lies in wait, teeth clenched, bleeding.

Kit appears, scanning the church, gun drawn.

KIT

Okay so this roommate thing maybe
isn't working out!

(stalking, predatory)

Nothing we can't solve!

She moves past Abby who SWINGS the crucifix. It catches Kit high in the chest. The impact sends Kit HURTLING over a row of pews. The gun is knocked to the ground.

Abby snatches it up. Kit staggers to her feet, growling like an animal. She charges Abby, gaining momentum, SCREAMING!

ABBY

No, Kit!

Abby FIRES one shot.

The bullet SLAMS high into Kit's chest. She staggers and her legs give. She collapses onto the ALTAR STEPS.

Grinning in disbelief. Motionless. Dead.

INSIDE THE DOORWAY -

Reynolds rushes in with two COPS, guns drawn. They see Abby standing over Kit, smoking gun in her hand.

ABBY

Wait! This isn't how it looks!

REYNOLDS

(soothing)

We know. Just put the gun down.

ABBY

How do you know? They're all dead!

Abby is wild-eyed, hysterical. For a second, it looks like she might open fire. Reynolds acts quickly.

REYNOLDS

We have an eyewitness. He's right outside and he told me you're his favorite student.

Abby so wants to believe it.

She drops the gun. Reynolds throws his police jacket over her shoulders and leads her outside,

EXT. CHAPEL LAWN

Reynolds helps Abby across the lawn. She can barely walk a straight line. She sees the ambulance with cherries flashing and rear doors open.

REYNOLDS

Bastard's lucky to be alive. He was a few quarts low when we got to him.

Inside the ambulance, Paul on a stretcher with oxygen mask and blood IV. He's gaining strength.

Abby offers him a soft, rueful smile.

ABBY
(fighting back tears)
Do you have room for one more?

Paul reaching out for her. Reynolds helps Abby into the ambulance. She grabs Paul's hand and squeezes it.

Off Abby's hard-edged face,

DISSOLVE TO:

EXT. CAMPUS - MORNING

It's a clear morning. The campus is quiet except for the rhythmic SLOSH, SLOSH, SLOSHING of water.

ON THE LAKE, Abby, Nicole and Marjorie work in tandem. They row methodically.

EXT. STUDENT BUILDING

Abby walks back to the dorms alone. She overhears PAUL'S VOICE from a classroom window. She peeks through a window and watches as Paul quotes Shakespeare's "King Lear".

He sees Abby and shoots her a smile.

INT. DORM SHOWERS

Abby stands under a hot shower, rinsing off.

INT. DORM HALLWAY

Abby returns to her room, drying her hair with a towel.

INT. ABBY'S DORM ROOM

She enters, still drying her hair. She doesn't see a STRANGE GIRL sitting on the bed.

STRANGE GIRL
Good morning.

Abby SCREAMS, practically leaping out of her robe. The girl (HEATHER) scurries against a wall, hands up in the air. She wears a Yankees baseball cap.

HEATHER

Whoa! Are you okay? I didn't mean to give you a seizure.

Abby nods, trying to catch her breath.

ABBY

Are you the new roommate?

HEATHER

Yeah. I'm Heather.

Heather looks around the room. Abby's boxes are stacked on one side. Kit's stuff is gone from the other.

HEATHER

I guess this is my side, if that's cool?

ABBY

(still shaken)

I'm sorry. Yes. That's fine.

I'm Abby.

They shake hands. Abby moves into the closet and starts changing.

ABBY

Let's get breakfast. There are some ground rules we need to go over before you get moved in.

HEATHER

Ground rules?

ABBY (O.S.)

Just a few do's and don'ts. I can explain over coffee.

Abby reappears in T-shirt and shorts. She signals Heather who follows her out through the door. As the door closes,

ABBY

I'm sure we'll get along fine.

FADE OUT.

THE END