

# MARILISE

(aka "Like French Perfume, Like Chocolate Pudding")

Original Story and Screenplay

by Ronald Micci

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("Collected Screenplays")

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FADE IN:

EXT. DUPRE HOUSE - HARBOR COVE, THE HAMPTONS - DAY

It's an older Victorian-style home much in need of repair. Indeed, it's dilapidated, with old gray siding that's cracked, dormer windows, and a wrap-around porch on which sits an old rocking chair. Weeds overgrow the front yard, and the property is bounded by a picket fence. TRACK SLOWLY around to the back of the house, and MOVE IN on an upper window, as a gentle voice is heard.

MARILISE (V.O.)

I grew up in a small town in the Hamptons with my sister Leigh Ann. Small, but tony. Our parents had money, but they died when we were young, leaving just the two daughters, and an aunt who looked after us. By the age of ten, we realized that we were in love with each other. I mean, more than just the way it is with sisters.

INT. BEDROOM

MARILISE and LEIGH ANN are entwined in each other's arms, two naked bodies on a four-poster, kissing and stroking each other.

Both in their mid- to late 20s, Marilise is fair, delicate, fragile. She is possessed of a childlike innocence and vulnerability. Leigh Ann is dark, slender.

Marilise teases her sister.

MARILISE

(softly)

My name is Marilise.

LEIGH ANN

I'm Leigh Ann.

They laugh, the laugh of two mischievous girls, then roll on top of each other, touching and groping.

MARILISE

You'll always be my Leigh Ann.

They continue to laugh and smooch. Then the mood grows more serious.

LEIGH ANN

What will we do?

MARILISE

I don't know.

More kissing and groping.

LEIGH ANN

There's no more money.

MARILISE

I don't want to think about it.

A pause.

LEIGH ANN

We have to. I think we have to be pragmatic.

MARILISE

It's more fun to be sisters.

They laugh, kiss. SOUND OF DOWNSTAIRS DOORBELL. The sisters hold a puzzled look.

The DOORBELL SOUNDS AGAIN. Leigh Ann shakes her head in frustration.

She hurriedly dons a bathrobe.

INT. DOWNSTAIRS HALLWAY

Leigh Ann opens the front door, confronts the POSTMAN.

POSTMAN

Sign here.

She signs, takes letter. It's addressed to Marilise. As the Mailman departs, she opens the letter, scrutinizes it.

Marilise comes down the stairs.

MARILISE

What is it?

LEIGH ANN

Would you believe, an invitation to a garden party.

She hands it over.

MARILISE

Alisa Powers. Do we know her?

LEIGH ANN

Nope.

MARILISE

Wait -- I think I recall seeing her name in the papers. Her husband is very rich.

LEIGH ANN

They're all rich around here --  
 (touch of disdain)  
 -- in the oh-so-snooty Hamptons.  
 All but us. What ever happened to the family fortune?

Marilise shrugs.

LEIGH ANN

Oh, that's right, grandpa squandered it. But somehow we managed to keep up appearances. We're broke, Marilise dear. No getting around it. And we had better begin to take it seriously.

MARILISE

I don't want to think about it. I just want to have fun. I'm gonna get all dolled up for the party.

(gestures)

I shall flirt and have fun.

LEIGH ANN

You'll do no such thing.

MARILISE

I'm not going to sit around, stew and worry.

LEIGH ANN

Yes, sister dear, Marilise Dupre, the Hamptons' own Miss Lollipops and Roses. Let's put it off till tomorrow.

MARILISE

Yes, Leigh Ann Dupre, let's worry, worry, worry. . . We'll get the money. We scraped by before.

LEIGH ANN

That was when Aunt Leah was still  
alive.

MARILISE

Well, anyway. . .

Leigh Ann reaches for the invitation.

LEIGH ANN

What puzzles me is, why would Alisa  
Powers be sending us an invitation  
to a garden party in the first place?

MARILISE

Perhaps she has her eye on me. I'm  
only the hottest item in town.

LEIGH ANN

Right. And I'm the Queen of Sheba.  
You're mine, Marilise, you'll always  
be mine. Never forget it. Two  
sisters alone in this great big house,  
but bonded by their love.

MARILISE

(with sarcasm)

Right.

LEIGH ANN

(hint of mischief)

Come on, admit it, you're devoted to  
me.

MARILISE

In your dreams.

(deflecting)

I'm going to get all dolled up for  
the occasion and have myself a  
wonderful time.

LEIGH ANN

That shouldn't be hard. The  
invitation says "come as you are."  
You can go as a slob.

MARILISE

You --

Marilise takes a poke at her.

MARILISE

I know. We'll go to the party tomorrow. I want to get all dressed up. I want you to get dressed up too.

(off a look)

We'll find someone there, someone who will help us.

They gaze into each other's eyes.

LEIGH ANN

I love you, Marilise.

MARILISE

I love you, Leigh Ann. . . We'll find someone, someone to help us.

DISSOLVE TO:

INT. BEDROOM - THE FOLLOWING DAY

Marilise comes out from behind a dressing screen in a sweet little outfit -- blouse and jeans. Leigh Ann appraises her.

MARILISE

Do you like it?

LEIGH ANN

Muchly, very muchly.  
(shakes her head)  
It's too casual.

MARILISE

What do you mean, too casual?

LEIGH ANN

Honey, you are never gonna catch fish with that kind of bait.

Marilise shakes her head.

MARILISE

It's a garden party. It's supposed to be casual.

LEIGH ANN

Get rid of the jeans. And that pair died and went to heaven long ago.

MARILISE

Come on, why do you have to be so hard on me?

LEIGH ANN

Because I love you.

MARILISE

I wonder.

LEIGH ANN

You wonder?

MARILISE

I think you say that, but it's easy just to say it.

LEIGH ANN

Is it?

She gives Marilise a playful push. Marilise pushes back.

LEIGH ANN

Oh, getting rough.

MARILISE

Now, Leigh Ann.

LEIGH ANN

I'll show you rough.

Marilise makes a break for it, and Leigh Ann chases her around the room, and tackles her on the bed. Before you know it, they are kissing and smooching. After a time --

LEIGH ANN

I don't care what you wear. I just want you to look beautiful. To me, you are beautiful.

DISSOLVE TO:

EXT. BACKYARD - POWERS HOME - HAMPTONS - DAY

A garden party hosted by ALISA and JEFFREY POWERS is in full swing. The rich set. Marilise and Leigh Ann are among the invited guests.

Something catches Marilise's eye -- ALISA. She's about ten to fifteen years older than Marilise. Dark-haired. Masculine. Controlling. Now Marilise and Leigh Ann exchange looks. They know. They sense it. Alisa is one of them.

Marilise nudges her sister --

MARILISE

Come on.

They make their approach.

MARILISE

Hello.

ALISA

Hello.

MARILISE

My name is Marilise. This is my  
sister, Leigh Ann.

ALISA

The Dupre sisters, I'm so glad you  
could come.

They shake hands.

A man comes over -- Jeffrey -- Alisa's husband.

ALISA

This is my husband -- Jeffrey.

MARILISE

Hi.

JEFFREY

How do you do.

ALISA

Oh, and for heaven's sake -- I'm  
Alisa Powers. You're probably  
wondering, what in the world. I'm  
so glad you could come.

MARILISE

We're glad too.

ALISA

Jeffrey, these are the Dupre sisters.  
I believe they live in that large  
old house at the end of Stockbridge  
Road.

MARILISE

Yes.



ALISA

From the outside, forgive me, but it seems in need of a bit of repair.

MARILISE

It does need repair.

ALISA

Why don't you come with me into the house, Marilise. Help me with the food.

Marilise hesitates.

ALISA

Come on, don't be shy.

Marilise throws a look at Leigh Ann, who shrugs.

Alisa takes Marilise's arm and guides her into the house.

INT. KITCHEN - ALISA'S

Alisa enters with Marilise.

ALISA

I really should give you a grand tour of the house. I think it's a little more swanky than what you might be used to. But that can wait. Help me with the steaks.

She moves to counter. Steaks are piled to one side. Marilise approaches.

ALISA

You're probably wondering why I invited you.

MARILISE

I didn't even think you knew we existed.

ALISA

Of course, there's gossip, always gossip. They say you and your sister are close, very close. I was -- well -- curious. I've seen you from afar, in town. You seem so fragile.

MARILISE

I am fragile.

(MORE)

MARILISE (cont'd)

That's what Leigh Ann says. But I have another side as well.

ALISA

I've seen you from afar, and I've been attracted to you. Come here, beside me.

Now they're side by side.

ALISA

Why don't you put the steaks on the plate. Here.

She hands her large fork.

ALISA

Go ahead, they won't bite.

Marilise begins to move steaks onto plate, throws occasional timid looks at Alisa.

Now Alisa leans toward her, gently pushes her hair aside, and softly kisses her on the neck.

MARILISE

Don't.

ALISA

You're very fragile, very beautiful.

MARILISE

No.

She backs away.

ALISA

What's the matter?

MARILISE

You, that's what's the matter.

ALISA

You've never been kissed?

MARILISE

No, it isn't right.

ALISA

You should be flattered.

MARILISE

Maybe I gave you the wrong impression.

ALISA

You need money, don't you?

MARILISE

What difference does that make?

ALISA

Come on, don't be naive. Let's be friends. I want us to be friends.

She moves closer.

ALISA

I can help you, Marilise. I'm very rich.

MARILISE

You --

ALISA

It's all right. I can be patient. I want you to have feelings for me. Don't close the door.

She turns to the side, helps with the steaks.

ALISA

I've heard the talk. I think we have things in common, Marilise. I know about you and your sister.

MARILISE

But your husband -- ?

ALISA

He doesn't know from stock futures. I doubt he cares.

Pause.

ALISA

I know you're devoted to your sister. But that doesn't change my attraction to you, my feelings for you.

MARILISE

But we only just met.

ALISA

No. No, I've seen you from afar,  
and I feel as though I know you --  
intimately. It's a feeling, Marilise.  
Let your feelings come forth.

They hold a look.

ALISA

Don't make it difficult to love you.

DISSOLVE TO:

INT. ALISA'S BEDROOM - LATE THE SAME AFTERNOON

She and Marilise are naked together in bed, kissing each other.

ALISA

I hope you don't expect this kind of  
treatment all the time. I do it  
only as a special favor.

Kiss kiss, smooch smooch.

MARILISE

Why must you be cruel?

Several beats as Alisa fondly brushes Marilise's hair back from her face.

ALISA

Why did you come here with me?

MARILISE

We don't have any money.

ALISA

I thought you came from a rich family?

MARILISE

I think that's what they tried to  
have everyone believe. But we're  
not rich -- we never were. We need  
your help.

ALISA

Marilise, my Marilise.

MARILISE

Please?

They stroke each other.

ALISA  
(softly)  
Money is not a problem.

Another pause.

MARILISE  
You'll help us?

ALISA  
Kiss me.

Marilise pulls away.

ALISA  
Kiss me, Marilise.

They kiss.

MARILISE  
Please, you have to help us.

ALISA  
You have the most beautiful eyes.

A moment.

MARILISE  
I work in a bookstore, I don't earn  
much money.

ALISA  
You're very beautiful. Almost  
ethereal, I'd say. Delicate.

She kisses Marilise softly on the forehead.

ALISA  
And I want you to be mine.

They gaze into each other's eyes.

ALISA  
I wonder if my husband would approve.

MARILISE  
Does he -- know?

ALISA  
About me? No, no I don't think he  
does. But we're distant when we're  
together, I mean, together this way.

MARILISE

Would he be shocked?

ALISA

I wonder. I think he's happy, so long as he has his trophy gentile. That's what I am -- a gentile he can carry on his arm. No, I don't think he knows.

(gazing fondly)

You are delicate and beautiful, and you have come to me asking for help.

MARILISE

Will you help us, Alisa, will you?

ALISA

Don't beg -- you don't have to beg.

MARILISE

Will you help us?

ALISA

I don't want to talk about that. Let's just be in the moment.

They stroke, they kiss.

ALISA

My poor Marilise, alone and wanting for money. Alone except for Leigh Ann, in that big old house. Is it true that you love Leigh Ann?

MARILISE

Yes.

ALISA

The way you love me?

She kisses Marilise softly on the forehead.

ALISA

No, not the way you love me. You love me as you have never loved before, I can feel it. If she knew we were together, would she be mad?

MARILISE

Yes. She knows.

ALISA

Would she be angry if I took you from her? Yes, she would be very angry. But you are mine, sweet Marilise, I want you and you must be mine.

They kiss.

ALISA

If I help you, will you be mine? Will you be devoted to me?

MARILISE

I shouldn't have come here.

ALISA

I'm glad you did. I can feel our love growing. Kiss me, Marilise, but only if you really want to kiss me.

MARILISE

Oh God.

They kiss.

DISSOLVE TO:

EXT. DUPRE HOUSE - THAT NIGHT

To ESTABLISH.

INT. KITCHEN

The sisters are making dinner.

LEIGH ANN

And so, what did she say?

MARILISE

She'll help.

LEIGH ANN

She really said so?

MARILISE

Yes.

A pause, and then Leigh Ann turns to her sister:

LEIGH ANN

What went on between the two of you?

MARILISE

That's private.

LEIGH ANN

Was it cozy?

MARILISE

(shrugs; teasing)

Like French perfume, like chocolate pudding.

LEIGH ANN

You.

She tosses a flirtatious little pinch of flour in Marilise's face.

LEIGH ANN

You don't love her?

MARILISE

(scolding)

Leigh Ann.

LEIGH ANN

I mean, I detected something about you when you got home. You seemed unusually upbeat. . . I couldn't stand it if you loved her, you know that. I couldn't even stand the thought of you being with her.

They continue with their preparations.

MARILISE

If it's any consolation, I don't love her.

The PHONE RINGS. Marilise cleans her hands with a towel, answers phone.

MARILISE

(into phone)

Hello?

Alisa is on her cell phone in the parking lot of a country club.

INTERCUT:

ALISA

(on phone)

Marilise?



MARILISE

Yes?

ALISA

I have to see you.

MARILISE

I don't think this is a good time.

ALISA

I have to, please?

MARILISE

What -- what is it?

ALISA

I couldn't look at him, Marilise,  
not after today. I just couldn't  
look at him.

MARILISE

Okay.

ALISA

I couldn't look at him, or stand to  
be with him. I want to see you.

MARILISE

I don't think --

ALISA

Can I see you tonight, please?

MARILISE

Call me later.

ALISA

I love you, Marilise, so very much.

MARILISE

Goodbye.

END PHONE CONVERSATION

LEIGH ANN

Oh boy, someone's in trouble. I  
told you you shouldn't have gone  
with her.

MARILISE

She's distraught.

LEIGH ANN

I knew she was trouble the moment we laid eyes on her. I shouldn't have allowed you to go with her.

MARILISE

I'm frightened.

LEIGH ANN

Poor Marilise.

She hugs her sister.

MARILISE

I love you, Leigh Ann, you know that?

LEIGH ANN

Yes, I know that.

MARILISE

I'm frightened of this woman, Leigh Ann. I think she's desperate.

LEIGH ANN

I knew there was something wrong. It's all right, Leigh Ann will look after you.

MARILISE

But we needed the money.

LEIGH ANN

We'll get the money, don't worry. We'll find a way. Now, don't be upset, let's make dinner and have some fun.

She tosses a pinch of flour in Marilise's face, and they get into a flour fight, laughing. But deep down, Marilise knows that trouble lies ahead.

DISSOLVE TO:

INT. LIVING ROOM - DUPRE HOUSE - NIGHT

The girls are watching TV and the front doorbell sounds. Looks are exchanged.

Marilise answers the door. It's Alisa.

ALISA

Can I come in?

Marilise throws a nervous look Leigh Ann's way.

ALISA  
I have to come in.

She barges in.

ALISA  
I'm distraught, I am very distraught.  
Can we talk?

MARILISE  
We were just watching television.

Leigh Ann appears.

LEIGH ANN  
Well, look who's here.

ALISA  
(coldly)  
Hello, Leigh Ann.

LEIGH ANN  
What are you doing here?

ALISA  
I came to see Marilise. I hope you  
don't resent the intrusion. I'd  
like to have a minute with her alone.

LEIGH ANN  
Only a minute?

ALISA  
I am in no mood for games.  
(to Marilise)  
Is there somewhere we can be alone?

MARILISE  
(pointing)  
In there.

LEIGH ANN  
Wait.

ALISA  
What seems to be your problem?

LEIGH ANN  
Marilise is my sister. I look out  
for her.

ALISA

She's a grown woman. She can fend  
for herself. Come.

She steers Marilise into the dining room.

INT. DINING ROOM

Alisa takes Marilise aside, breaks into tears.

ALISA

Oh Marilise.

She throws her arms around Marilise, who is embarrassed and  
pulls away.

ALISA

I know I was cruel to you this  
afternoon, I'm so sorry. Sometimes  
I just get that way and can't help  
it. I knew at dinner tonight that  
my marriage was over. I knew that I  
wanted only you, that I loved you.  
I knew, and it was painful -- I had  
to see you, to be with you. You  
love me, tell me you love me. You  
love me, you have to love me.

MARILISE

I think you're all wound up.

ALISA

Don't reject me, please.

MARILISE

Alisa --

ALISA

You love her, that's it, isn't it?

MARILISE

I'm not rejecting you.

ALISA

You don't want to hurt her feelings.  
But you have to make a choice, you  
have to choose one of us. I won't  
share you.

MARILISE

Alisa --

ALISA

You want to be with me, don't you?

MARILISE

Of course I want to be with you.  
But something has happened and you're  
very upset. You need to get hold of  
yourself.

ALISA

Marilise?

MARILISE

We can talk about this tomorrow.  
It's best if we talk about it  
tomorrow.

ALISA

I can't wait for tomorrow -- I need  
you now, tonight.

MARILISE

It's not possible.

ALISA

I want to be with you tonight, I  
have to be with you tonight.

MARILISE

I'll see you tomorrow. You can come  
by the bookstore, all right?

ALISA

Oh Marilise.

MARILISE

Come by the bookstore in the morning.  
Now, you need to go and get some  
rest. . .It's going to be okay.  
Now, come on.

She escorts Alisa to the door.

LEIGH ANN (O.S.)

(calling)

Goodbye, Alisa.

Alisa throws her a sullen look. Goes out. Marilise watches  
as she disappears down the walk. Leigh Ann has appeared  
beside Marilise. She gives Marilise a disapproving look.

DISSOLVE TO:

INT. BOOKSTORE - DAY

Marilise is busy stocking shelves. Several beats, then Alisa enters through the front door. Marilise looks up, sees her. Marilise continues to stock shelves as Alisa approaches. Alisa is back in monster mode.

ALISA  
Well, the busy worker. Hello,  
Marilise.

MARILISE  
Hello.

ALISA  
I thought we might go shopping. I  
have some things picked out for you.

MARILISE  
Shopping?

ALISA  
When you're done here. I want to  
spoil you, is that all right?

MARILISE  
I promised Leigh Ann --

ALISA  
That you'd come right home. Well, I  
don't care about Leigh Ann. And  
from now on, neither do you. You  
are going to come with me -- I have  
the perfect outfits picked out for  
you. I want to spoil you.

The proprietess, MARILYN BALTIMORE, a middle-aged, demure lady, comes over.

MARILYN  
Is everything all right?

Marilise nods.

Marilyn gives Alisa a dark look, then moves away.

MARILISE  
Alisa, I can't let you buy me things.

ALISA  
I want to buy you things. I insist.  
What time do you get off?

MARILISE

Three o'clock.

ALISA

I'll see you then. Oh, by the way,  
I was a literature major. I have a  
very literary bent. French poetry.

DISSOLVE TO:

EXT. MAIN STREET - DAY

As Marilise and Alisa stand in front of a shop window.

ALISA

Look at that -- it's perfect for  
you.

They enter the store. Move to the racks. Thumb through.  
Alisa removes a dress from the rack, holds it up.

ALISA

Here it is in your size. Do you  
like it?

MARILISE

I don't know.

ALISA

Try it on.

MARILISE

I don't think we should be doing  
this.

ALISA

I want to pamper you. I want to  
show my love for you. Now, go on.

Marilise takes the dress, disappears. Alisa looks around.

A SALESLADY comes over.

SALESLADY

Can I help you?

ALISA

(abrupt)  
No, no thank you.

SALESLADY

Was that your daughter?

ALISA

No, no it was not.

Marilise reappears in the new dress.

ALISA

Oh God. Turn around. It's perfect.  
Turn back. The colors are just right  
for you. We'll buy it.

MARILISE

Alisa?

ALISA

Now, let's look for some other things.

DISSOLVE TO:

INT. MOVING CAR - ALISA AND MARILISE

Alisa is driving.

ALISA

Tomorrow is Saturday, and I think we  
should go on a picnic.

MARILISE

A picnic?

ALISA

Yes. I have a couple of bicycles we  
can use. We'll go up in the country.  
I'll pack lunch.

MARILISE

I had plans with Leigh Ann.

ALISA

Come on, this will be fun.

MARILISE

I don't want to cause any friction.  
I wish you could understand that I  
can't shut Leigh Ann out, I just  
can't do it. I have feelings for  
her.

ALISA

Of course you can shut her out, and  
the sooner the better. I'm going to  
end my marriage, then we can be  
together. We'll be so happy. You'll  
see.



She pulls the car into the driveway of the Dupre house.

ALISA

I'll pick you up at eleven o'clock.

(gestures)

Don't forget your clothes.

She leans over to kiss Marilise, but Marilise slips free. She gets out of the car, opens the back door and takes out several boxes of clothes. She turns to Alisa, exchanges a momentary look, then starts up the walk.

INT. FOYER - DUPRE HOUSE

Marilise is setting down the boxes. Leigh Ann appears.

LEIGH ANN

What's this?

MARILISE

We went shopping.

LEIGH ANN

I expected you an hour ago.

MARILISE

She insisted.

LEIGH ANN

You said you'd put an end to this. Now put an end to it. She must have spent a fortune.

Looks through boxes.

LEIGH ANN

Look at this. This isn't cheap stuff. Marilise.

MARILISE

I did this because we needed money, remember?

LEIGH ANN

I'm beginning to think you did this because you like her. Do you like her?

MARILISE

Maybe.

LEIGH ANN

Were you with her again?

MARILISE

No. Absolutely not.

LEIGH ANN

You're lying. I know you were with her. She bought you expensive clothes, and then you were with her. Or was it the other way around?

MARILISE

Please, Leigh Ann.

LEIGH ANN

You could have been with me, but you chose to be with her. I'm beginning to get the picture.

MARILISE

You're wrong.

LEIGH ANN

Are you in love with her?

MARILISE

How could you say that?

LEIGH ANN

Because you've changed toward me, I can feel it. I think you're in love with her.

MARILISE

Leigh Ann, you know how I feel about you, how I'll always feel about you.

LEIGH ANN

But you also have feelings towards her. Is that possible?

(Marilise shrugs)

I won't allow it -- I won't allow you to be in love with someone else. You can only love one person.

MARILISE

Why -- why can I only love one person?

LEIGH ANN

Because I love you, and you must be devoted to me. I want you to break this off, I don't care about the money.

MARILISE

But what will happen to us?

LEIGH ANN

I don't care. I want you to break this off now.

MARILISE

I promised I'd go cycling with her tomorrow.

LEIGH ANN

Call her and tell her you've changed your mind.

MARILISE

I can't. She'll be so disappointed.

LEIGH ANN

If you don't, I will.

MARILISE

No, please. I'll go with her tomorrow, and I'll tell her that it's over. I promise.

LEIGH ANN

You absolutely swear?

MARILISE

I swear, on my honor. I'm so confused, Leigh Ann. Please hold me.

They embrace.

LEIGH ANN

I love you, Marilise.

DISSOLVE TO:

EXT. COUNTRY ROAD - DAY

Marilise and Alisa pedal along furiously on their bicycles, laughing, hair streaming in the breeze. Marilise is dressed in a brightly colored dress; Alisa wears dark slacks and a turtleneck.

CLOSE ON legs pumping and pedals turning, as they barrel furiously down the road. Alisa is in the lead, and steers up a side road and into a field. Marilise follows after.

Alisa comes to a halt and dismounts. She waits for Marilise to catch up. They hug each other.

ALISA

I brought a blanket. And sandwiches.

She gets them from the back of the bike. Then she takes Marilise's hand, and they start into the fields.

ALISA

It's so warm and beautiful.

They continue on their way. Alisa comes to a halt.

ALISA

Here.

She spreads out the blanket.

ALISA

Let me hold you.

They lie on the blanket together, and kiss each other. Then they begin to remove their clothes.

MARILISE

Alisa?

ALISA

I love you.

MARILISE

No, you have to listen to me.

ALISA

I won't listen.

MARILISE

I can't love you.

ALISA

Yes, you can.

MARILISE

I can't, Leigh Ann won't allow it.

ALISA

I hate Leigh Ann. I told my husband about us, and I told him I was leaving him. I told him that you and I wanted to spend our lives together.

MARILISE

She won't allow it.

ALISA

It's not up to her to decide. I told him I was leaving him, and you must tell Leigh Ann the same.

MARILISE

But I can't.

ALISA

You have to.

MARILISE

She'll never forgive me.

A slight pause.

ALISA

Marilise, Marilise, I love you, and you love me. You have to choose.

MARILISE

No.

ALISA

Yes. Leigh Ann is the past, and I am the future. We will be so happy together.

MARILISE

No.

ALISA

Marilise, my Marilise.

MARILISE

Oh God.

She starts up. Makes a dash to the bicycle. Gets on and takes off. Alisa gives pursuit.

Marilise heads back in the direction of the main road, pumping furiously. When she reaches it, she turns left and starts back the way they came.

Alisa reaches the main road, catches sight of her.

ALISA

Marilise?

She gives pursuit.

Marilise disappears over the crest of the hill. Alisa pedals after her furiously, trying to catch up.

As she reaches the crest of the hill, the sound of a truck is heard, and only too late does she catch sight of it -- a BAKERY TRUCK -- as it swerves to try and avoid her. It nails her head-on, and there is an enormous crash.

CLOSE ON the front wheel of the upended bike -- bent now, broken and gnarled, as it slowly turns round and round beside the crumpled body on the road.

THE END