

ACT ONE

SCENE A

INT. 740 PARK AVENUE APARTMENT FOYER - LATE EVENING

WE'RE IN THE ENORMOUS ENTRYWAY OF ONE OF THE GRANDEST APARTMENTS IN MANHATTAN. A LONG CURVING STAIRWAY CONNECTS THE UPSTAIRS BEDROOMS WITH THE FOYER BELOW. WE CAN SEE FOUR BEDROOM DOORS UPSTAIRS.

ON ONE END OF THE ENTRYWAY IS A PRIVATE ELEVATOR, ON THE OTHER END ARE DOUBLE DOORS THAT LEAD INTO THE LIBRARY.

THE APARTMENT IS SPECTACULARLY DECORATED. WORKS OF ART, ANTIQUES, ETC.

SFX: THUNDER AND TORRENTIAL RAIN. A HORRIBLE STORM IS IN PROGRESS. WE HEAR IT IN THE BACKGROUND THROUGHOUT.

MARSHALL CRAWFORD ENTERS FROM AN UPSTAIRS BEDROOM. MARSHALL IS IN HIS FORTIES, VERY HANDSOME AND WELL DRESSED. HE IS UPSET.

MARSHALL

(TO UNSEEN PERSON IN ROOM) You'll
never get away with this!

MARSHALL WALKS A FEW FEET DOWN THE HALLWAY.

SFX: A GUN COCKING.

MARSHALL TURNS. THE UNSEEN PERSON IS HOLDING A PISTOL. WE SEE JUST THE GUN AS IT APPEARS THROUGH THE PARTLY OPEN DOOR.

SFX: THUNDER CRACKING

MARSHALL (CONT'D)

Put the gun down. I'll come back in,
we can talk some more.

SFX: AN EVEN LOUDER THUNDER CLAP

MARSHALL (CONT'D)

(YELLING OFF SCREEN) Would you turn
off that damn television!

THE STORM SOUNDS INSTANTLY STOP.

MARSHALL (CONT'D)

(BACKING UP A FEW STEPS) You don't
want to do this. Please...

SFX: GUN SHOT

MARSHALL, NOW STANDING WITH HIS BACK TO US AT THE TOP OF THE STAIRCASE, IS SHOT. HE FALLS BACKWARDS DOWN THE STAIRS. HIS BODY STOPS MID-WAY. IT IS DRAMATICALLY SPLAYED. AFTER A BEAT HE CONTINUES TO FALL LANDING IN ANOTHER VERY DRAMATIC, PERFECT DEAD BODY POSE. AFTER ANOTHER BEAT HE CONTINUES FALLING AGAIN. THIS TIME AS HE REACHES THE BOTTOM OF THE STAIRCASE HIS LEGS FLIP OVER HIS TORSO, ONE FOOT FALLING ON EITHER SIDE OF HIS HEAD, BENDING HIM INTO A RIDICULOUS LOOKING, VERY UNDIGNIFIED POSITION.

FADE OUT.

SCENE B

INT. THE SAME APARTMENT FOYER - MORNING, SIX MONTHS LATER

SUN STREAMS THROUGH THE APARTMENT. IT IS A BEAUTIFUL MORNING. SEVERAL SERVANTS QUIETLY PERFORM VARIOUS DUTIES.

VICTORIA MASTERSON ENTERS FROM AN UPSTAIRS BEDROOM.
VICTORIA IS GORGEOUS, PERFECTLY PUT TOGETHER AND IMPOSSIBLY ELEGANT. SHE CARRIES HERSELF WITH A REGAL AIR THAT COMES EFFORTLESSLY.

SHE SPEAKS WITH A BRITISH ACCENT. SHE'S NOT BRITISH.

AS SHE WALKS DOWN THE HALLWAY SHE PASSES A SERVANT WHO IS POLISHING THE RAILING.

SERVANT #1

Good morning.

VICTORIA

Good morning.

SHE CONTINUES WALKING AND PASSES ANOTHER SERVANT WHO IS ARRANGING FLOWERS.

SERVANT #2

Good morning.

VICTORIA

Good morning.

AS VICTORIA WALKS DOWN THE STAIRS SHE PASSES ANOTHER SERVANT ON HIS WAY UP.

SERVANT #3

Good morning.

VICTORIA

Good morning.

AS VICTORIA CROSSES THE FOYER A SERVANT WHO IS SCRUBBING THE FLOOR STOPS AND LOOKS UP AT HER.

SERVANT #4

Good morning.

VICTORIA

Good morning.

VICTORIA IS NOW AT THE OPEN DOUBLE DOORS THAT LEAD FROM THE FOYER INTO THE LIBRARY.

INT. LIBRARY - CONTINUOUS

AS VICTORIA CROSSES INTO THE LIBRARY TWO SERVANTS CARRYING TRAYS QUICKLY WALK PAST HER.

SERVANT #5

Good morning.

SERVANT #6

Good morning.

VICTORIA

Good morning, good morning.

VICTORIA IS NOW AT THE BREAKFAST TABLE. SHE SITS AND A SERVANT BEGINS TO POUR HER COFFEE.

SERVANT #7

G--

VICTORIA PUTS HER HAND UP, STOPPING HIM.

VICTORIA

Darling, I'm done for the day. Tell
the others.

HE NODS AND CROSSES OFF.

VICTORIA PICKS UP THE "NEW YORK POST" AND BEGINS READING. WE SEE ON THE FRONT PAGE A PHOTO OF A WOMAN DRUNKENLY FALLING OUT OF A TAXI BENEATH A HEADLINE THAT READS "SOCIETY HEIRESS MURDER TRIAL BEGINS TODAY".

AMANDA MASTERSON, VICTORIA'S YOUNGER SISTER, ENTERS. SHE IS JUST AS STRIKING AS HER SISTER BUT WITH A LOT MORE MILES ON HER. SHE ALSO HAPPENS TO BE THE SAME WOMAN WHO IS ON THE FRONT PAGE OF THE POST.

VICTORIA (CONT'D)

Good morning, darling.

AMANDA

(SITTING) I can't say it again. I think I said it fifteen times before I even peed. Two more times during. I finally had to punch one of them in the stomach to get it to stop.

VICTORIA

Amanda, do you really think you should be punching servants on the first day of your murder trial? It's a bit unseemly, don't you think?

AMANDA

Relax, I was kidding. (THEN, HOLDING UP PAPER) Oh, thank god. I would've died if they used a really embarrassing picture.

VICTORIA

You did remember that Laura is coming home today, didn't you? Our little sister, finally returning from the

(MORE)

VICTORIA (CONT'D)

Peace Corps. And with a new boyfriend. Why it seems like only yesterday that she was kidnapped and held hostage in an abandoned dry cleaners on Woodhaven Boulevard for eleven months. Now look at her. She's not that frightened little girl that Daddy had to exchange five million dollars for anymore.

AMANDA

I know. For somebody that we never thought we'd see again she really has blossomed. (THEN) Victoria, we've never really talked about this before but... you do know I'm innocent.

VICTORIA

Of course I do. I don't care who said they heard you threaten to kill your husband.

AMANDA

You did.

VICTORIA

And I don't care who found that silly old gun with your fingerprints all over it.

AMANDA

You did.

VICTORIA

The point is you're my sister and I know that you would never intentionally hurt another living soul.

AMANDA

(TOUCHED) Thank you.

SERVANT NUMBER #7 ENTERS, SLIGHTLY DOUBLED OVER AND HOLDING HIS STOMACH. HE NERVOUSLY POURS AMANDA'S COFFEE.

AMANDA (CONT'D)

(TO SERVANT) Why'd you stop? Nobody punched your pouring arm.

VICTORIA

My husband, on the other hand, is going to be a little harder to convince of your innocence.

AMANDA

Well, it hasn't been easy for him. After all, Marshall was Roger's brother.

ROGER CRAWFORD ENTERS.

ROGER

Twin brother.

ROGER IS VICTORIA'S HUSBAND, THE IDENTICAL TWIN TO AMANDA'S DEAD HUSBAND, MARSHALL.

ROGER (CONT'D)

(TO VICTORIA) Morning, sweetheart.

ROGERS BENDS TO KISS HER, SHE EXTENDS HER CHEEK TO HIM.

VICTORIA

Morning, darling. I didn't hear you
come in. Late night at the hospital?

ROGER

It was horrible. There was a car
accident. I couldn't save any of
them. And I lost that pen you gave me
for our anniversary.

VICTORIA

I'm so, so sorry. I know how you
loved that pen.

AMANDA IS READING THE PAPER.

ROGER

(TO AMANDA) You. I don't know how
you can bear to look me in the eyes.

AMANDA CONTINUES READING.

AMANDA

I'm not looking you in the eyes.

ROGER

I don't know how you can do it.

AMANDA

(STILL READING) Because I'm not doing
it.

ROGER

(EMOTIONAL) I still can't believe
he's gone. I miss him so much.

AMANDA, MOVED, LOOKS UP AT HIM.

ROGER (CONT'D)

There! She just looked me in the eyes! (TO VICTORIA) You saw it.

VICTORIA

You did just do it, darling. I saw.

ROGER

(TO AMANDA) It's a good thing your father isn't alive to see this day.

VICTORIA

Daddy's still alive, Roger. You know that.

ROGER

Well, he might as well be dead. He's been up in that bedroom for god knows how long.

VICTORIA

Poor Daddy. Doctors said he wouldn't last the week. That was fourteen years ago. But Penny's been taking wonderful care of him, hasn't she Mandy?

AMANDA

Yeah, I went down the hall to visit him two months ago. He looked good.

PENNY, A BEAUTIFUL YOUNG WOMAN, ENTERS.

VICTORIA

There you are, Penny. I was just talking about you.

PENNY

All good things I hope. (THEN, NODDING POLITELY TO ROGER) Dr. Crawford.

ROGER

(NODDING POLITELY BACK) Penny.

VICTORIA

(TO PENNY) Has Mr. Masterson had his breakfast yet?

PENNY

Ooh, not yet. And I have a callback for a Revlon commercial. Do you mind if I do it later this afternoon?

VICTORIA

Of course not, Penny. Revlon how exciting.

PENNY

Thanks. I should be back around four, give or take. (THEN, NODDING POLITELY AGAIN TO ROGER) Dr. Crawford.

ROGER

(NODDING BACK) Penny.

PENNY EXITS.

AMANDA

I like her.

VICTORIA

She's a dream. We're lucky to have her.

ROGER

I should be going, too. Owen's picking me up, we're going to the hospital together.

VICTORIA

My darling works so hard. (STANDING)
I'll walk you out.

VICTORIA AND ROGER BEGIN TO CROSS OFF.

AMANDA

(CALLING AFTER THEM) Either of you know what time court usually starts?
(THEN) Eh, somebody'll call.

AMANDA CONTINUES READING THE PAPER AS VICTORIA CROSSES WITH ROGER THROUGH THE LIBRARY INTO THE FOYER.

VICTORIA

Now remember Laura's coming home today with her new boyfriend and we're all having dinner tonight. (THEN) You know, I think I'm going to go out and get a new outfit. Enjoy this gorgeous day.

INT. FOYER - CONTINUOUS

ROGER

(INCREDULOUS) You're going to go out?

VICTORIA

Well, yes, why do you say it like that?

ROGER

Because you haven't been out of this apartment in almost twenty years.

VICTORIA

Oh, poo, it hasn't been that long. I was out... it was just... (THINKS, CAN'T REMEMBER, THEN) Well, it hasn't been almost twenty years, that's for certain. That would be insane. Anyway, today I'm going out.

ROGER

(HAS HEARD THIS BEFORE) Great. Good. Super.

VICTORIA

I am.

ROGER

Happy to hear it.

TWO TEEN-AGE BOYS COME RUNNING DOWN THE STAIRS. THEY ARE NICK AND TOM CRAWFORD, VICTORIA AND ROGER'S FIFTEEN-YEAR OLD TWIN SONS. THEY ARE VERY HANDSOME AND ALL-AMERICAN, DRESSED IDENTICALLY IN PREP SCHOOL UNIFORMS.

NICK/TOM

Morning Mother, morning Father.

VICTORIA

Good morning, my babies.

NICK

I heard some noises coming out of
Grandfather's room.

VICTORIA

Darn, and Penny just left. Was it
more of a (MAKES GURGLING NOISE) noise
or a (MAKES CHOKING NOISE) noise? You
know what, I'll just poke my head in.

VICTORIA STARTS UP THE STAIRS AS THE ELEVATOR DOORS OPEN
AND OWEN, ROGER'S ASSOCIATE FROM THE HOSPITAL, ENTERS.
OWEN IS THE PHYSICAL OPPOSITE OF ROGER. SHORT, ODD AND
AWKWARD. HE WORSHIPS ROGER.

OWEN

Hi, sorry I'm late. There was a--

ROGER

Nobody cares, Owen. Let's go.

VICTORIA

(FROM HALFWAY UP THE STAIRS) Good
morning, Owen. Remember, we're
expecting you for dinner tonight.

OWEN

I'm looking forw--

NICK AND TOM RUN IN TO THE OPEN ELEVATOR, SLAMMING HARD
INTO OWEN AS THEY PASS.

NICK

Move it, freak.

TOM

(TO OWEN) Yeah, move it.

NICK/TOM

(SWEETLY) Bye, Mother.

THE ELEVATOR DOORS CLOSE.

VICTORIA

Bye, my angels. They're all love,
those boys. (THEN) Well, I suppose
you two are off.

OWEN

Right. (THEN, TO ROGER) Where are we
off to?

ROGER

The hospital, you idiot.

OWEN

Oh, right, of course. (TO VICTORIA)
We're going to the hospital. We're
doctors. We work at a hospital.

VICTORIA

Have a good day. And, Roger, try not
to lose any more pens.

VICTORIA EXITS UP THE STAIRS.

ROGER

I'll see you this evening, sweetheart.

(THEN, GRABBING OWEN BY THE COLLAR)

What the hell is wrong with you?!

OWEN

I'm sorry, sometimes I forget.

ROGER

How can you forget?! We've been going to the "hospital" together every day for eighteen years!

OWEN

I know, I know. It's just... at this point wouldn't it have been easier to have gone to medical school?

ROGER

Medical school? I didn't even finish high school. Now let's go.

HE RINGS FOR THE ELEVATOR, THE DOORS OPEN AND THEY ENTER.

OWEN

So what are we doing today?

ROGER

We could see if the wind is good for kites.

OWEN

Ooh, fun.

THE ELEVATOR DOORS CLOSE.

CUT TO:

SCENE CINT. LIBRARY - A FEW MINUTES LATER

AMANDA IS STILL HAVING BREAKFAST AS VICTORIA ENTERS. A MAID IS TIDYING UP IN THE BACKGROUND.

VICTORIA

Well, you'll be happy to know Daddy's fine. It was nothing. One of his tubes just got caught in Penny's modeling portfolio. (TO HERSELF) I hope she'll be all right without that. Anyway, he blinks hello.

AMANDA

Next time you see him tell him I say (SHE BLINKS TWICE) back.

VICTORIA

Shouldn't you be at your trial?

AMANDA

They haven't called yet.

VICTORIA

Good, because there's something I wanted to talk to you about.

AMANDA

What is it?

VICTORIA

It's Roger. Something's wrong. He's been awfully distant lately.

AMANDA

Well, he's a doctor, he's under a lot of stress. Plus somebody killed his twin brother. And his skin is bad.

VICTORIA

That's all true, I know, but it's more than that. Something I can't put my finger on. It's like he has a secret.

AMANDA

I wouldn't worry about it. You know I've never been crazy about Roger, or his brother for that matter, may he rest in peace. But he does love you.

VICTORIA

Still. I can't help feeling something's not quite right...

JOSEPH FINLEY ENTERS. HE IS AMANDA'S LAWYER. TALL, HANDSOME AND NOT QUITE AS TOGETHER AS HE THINKS HE IS.

JOSEPH

Amanda, what are you still doing here? You were supposed to meet me at the courthouse an hour ago.

AMANDA

Nobody called.

THROUGHOUT THE FOLLOWING THE MAID BEGINS POURING COFFEE FOR VICTORIA AND AMANDA.

VICTORIA

She's right, darling. I've been sitting here the whole time and the phone hasn't rung.

JOSEPH

Look, I told you if I took this case you had to do exactly as I said. This is serious.

AMANDA

I don't know why you're so upset, Joseph. My brother is testifying today. Spencer was with me at the time of the murder in Washington Square Park when I was buying crys-- a pretzel.

VICTORIA

(UPSET) Oh, darling. A pretzel? Please don't let that get out.

JOSEPH

And you're lucky we have your brother as a witness, since you apparently have no memory of that night.

AMANDA

Like anybody remembers anything. Who won Best Actress last year?

VICTORIA

I'm positively stumped. (TO JOSEPH)
You should ask the jury that question.

JOSEPH

Look, Amanda, you're not a child.
You're a grown woman and you need to
start acting like one.

JOSEPH LEANS IN AND GIVES THE MAID A KISS AS SHE POURS
AMANDA'S COFFEE.

JOSEPH (CONT'D)

Morning, Mom.

ROSEMARY

Morning, Joseph.

THIS IS ROSEMARY FINLEY, THE MASTERSON'S LONG TIME MAID.

JOSEPH

(UPSET) No kiss back? If you don't
give me a kiss back I lose the case!
You know how it works, Mom.

ROSEMARY

I'm sorry, dear. (KISSES HIM)

AMANDA

(RE COFFEE) Hey, top it off, old lady!

ROSEMARY FINISHES POURING AMANDA'S COFFEE.

VICTORIA

Amanda! She's just upset, Rosemary.
She didn't mean it. (THEN) Mine's
not completely full either.

ROSEMARY POURS VICTORIA MORE COFFEE.

ROSEMARY

I understand. It's a very upsetting day for all of us. You've all been so good to Joseph and me these many years. Putting my boy through law school, well, it's more than anyone would do. (EMOTIONAL) I'm sorry, it's just... you're like family...

VICTORIA

(SMILING SWEETLY, RE COFFEE) It's a teensy cold.

VICTORIA PUSHES HER CUP AWAY A BIT.

ROSEMARY

I'll put on a fresh pot.

ROSEMARY EXITS.

JOSEPH

If I'm hard on you, Amanda, it's only because I care about you. I mean, we've known each other most of our lives, and even though I was the maid's son from Staten Island, I still felt like I was a member of this family. Equal to any one of you.

AMANDA

I never got that.

VICTORIA

(TO JOSEPH) It seems we had a somewhat different take on this end of things, darling.

JOSEPH

(TO AMANDA) Come on, we have to go. I'll meet you down at the car. I just have to go over my opening remarks and pat my mother on the head seven times.

JOSEPH EXITS.

VICTORIA

(IMPRESSED) Seven times. He is clearly in this to win.

AMANDA

(STANDING) Well, I guess this is it.

VICTORIA

You know what, darling, how about I pop in on the trial later? Yes, that's what I'll do. I was planning on going out anyway.

AMANDA

(INCREDULOUS) You're going to go out?

VICTORIA

Why yes. Honestly, what's wrong with everybody today?

AMANDA

Nothing, it's just, you haven't been out since... (SWEETLY LETTING HER OFF THE HOOK) I mean, why don't you stay here. I'll tell you all about it when I get home.

VICTORIA

All right. If it'll make you happy, I won't leave this apartment.

AMANDA

Besides, I'm tough. I survived ninety days in rehab, didn't I?

VICTORIA

Yes, but that's only because you were admitted sixty times.

AMANDA

I won't lie, that did help.

AMANDA EXITS AS THE FAMILY'S GREAT DANE ENTERS.

AMANDA (CONT'D)

(TO DOG) Hi, Joanne.

THE DOG CROSSES BEHIND THE SOFA. WE JUST SEE HER HEAD.

VICTORIA

Hello, Joanne. Good morning, my little-- (THEN, NOTICING) Oh, my. (CALLING OFF) Rosemary! Bring the shovel!

CUT TO:

SCENE DINT. COURTROOM - A LITTLE WHILE LATER

AMANDA SITS NEXT TO JOSEPH AT THE DEFENSE TABLE. THE COURTROOM IS FULL. AMANDA SURVEYS THE ROOM.

AMANDA

Nice turn out. I was afraid only a few people would show up. How awkward would that have been?

JOSEPH

I know. Especially after all the money we spent on food and decorations. (THEN) Will you focus!

AMANDA

Where's Spencer? He should be here by now.

SHE NOTICES THE WOMAN BEHIND HER IS READING THE POST.

AMANDA (CONT'D)

Here, let me sign that for you. (AS SHE SIGNS IT) Cute picture, huh?

THE CLERK ADDRESSES THE COURT.

CLERK

The People versus Amanda Masterson will now--

AMANDA RAISES HER HAND.

AMANDA

Excuse me, hi. (THEN, TO JURY) Hi, guys. (TO JUDGE) Listen, I'm waiting for my brother who's running late, so why don't we start at say-- (CHECKS WATCH) 10:30-10:45ish? Does that work for people?

JUDGE

Counselor, is this some kind of joke?

JOSEPH

If we could have a few more minutes your honor. The defense is still waiting for our witness to arrive.

JUDGE

(SHARPLY) Just because this young lady is from a prominent New York City family does not mean she will be afforded any special privileges. Now begin.

JOSEPH STANDS.

AMANDA

(HUSHED) Young lady. He likes me.

JOSEPH WALKS TO THE FRONT OF THE COURTROOM.

JOSEPH

Your honor, ladies and gentlemen of the jury, I am going to prove to this

(MORE)

JOSEPH (CONT'D)

court that the woman you see sitting
before you today is not a murderess...

AMANDA SHAKES HER HEAD "NO" TO THE JURY.

JOSEPH

... but rather a devoted wife who
loved her husband very much.

AMANDA INDICATES TO THE JURY THAT THAT'S NOT QUITE TRUE
EITHER.

JOSEPH (CONT'D)

And although my client has no memory
of the evening in question...

AMANDA POINTS TO HER HEAD AND SHRUGS INDICATING SHE CAN'T
REMEMBER. MIMES SMOKING JOINT. THEN MIMES "I'M KIDDING".

JOSEPH (CONT'D)

...her brother, Spencer Masterson,
will prove to you that she was nowhere
near the murder scene that night and,
therefore, could not have possibly
killed her husband, Marshall Crawford.
On a personal note, I grew up with the
defendant, was treated by the
Mastersons as if I was a member of
their own family...

AMANDA

(TO JURY, SOFTLY) No, he wasn't.

JOSEPH

...and through the course of this
trial you will grow to see her as I

(MORE)

JOSEPH (CONT'D)

see her. As a loving, compassionate
friend.

JOSEPH GOES TO SIT. THE JUDGE BANGS HIS GAVEL.

JUDGE

We will now take a short recess.

THE JUDGE EXITS. JOSEPH SITS AND AMANDA TOUCHES HIS HAND
GENTLY.

AMANDA

That was really nice. (THEN) Did you
fart?

JOSEPH

No. (OFF HER LOOK) Okay, I'm
nervous. (THEN) Where the hell is
your brother? He's our only witness.

AMANDA

Don't worry, I'm sure he'll be here
any second.

CUT TO:

SCENE EINT. ROOM - AT THAT SAME MOMENT

WE ARE IN A DIMLY LIT, NONDESCRIPT ROOM. THERE IS A MAN TIED TO A CHAIR. WE SEE HIM FROM BEHIND ONLY. THIS IS SPENCER, VICTORIA AND AMANDA'S BROTHER.

WE DO NOT KNOW WHERE HE IS OR WHY HE IS THERE.

HE STRUGGLES IN THE CHAIR FOR A BEAT, TRYING TO FREE HIMSELF.

SUDDENLY A VOICE COMES FROM AN INTERCOM ON THE WALL.

WOMAN'S VOICE (O.S.)

(THREATENING) Stop struggling,
Spencer, you're going to be here for a
very long time. So you better behave
yourself if you want to stay alive.

SFX: INTERCOM TURNS OFF.

AFTER A BEAT THE INTERCOM COMES BACK ON.

WOMAN'S VOICE (O.S., CONT'D)

Oh, and I hope you like tuna for
lunch.

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE H

INT. APARTMENT FOYER - LATER THAT EVENING

VICTORIA ENTERS FROM ONE OF THE UPSTAIRS BEDROOMS. SHE LOOKS FANTASTIC, COMPLETELY DONE UP FOR THE EVENING. AS SHE WALKS DOWN THE HALLWAY SHE PASSES A SERVANT.

SERVANT #1

Good evening.

VICTORIA

Good evening.

SHE BEGINS TO WALK DOWN THE STAIRS. SHE PASSES A SERVANT ON HIS WAY UP THE STAIRS.

SERVANT #2

Good evening.

VICTORIA

Good evening.

AMANDA AND JOSEPH EXIT THE ELEVATOR AND ENTER THE FOYER.

VICTORIA

(TO AMANDA) Darling!

AS VICTORIA WALKS TOWARDS AMANDA A SERVANT WITH A TRAY CROSSES BETWEEN THEM.

SERVANT #3

(TO VICTORIA) Good evening. (THEN TO AMANDA AND JOSEPH) Good evening, good evening.

VICTORIA

Oh, Good evening.

JOSEPH

Good evening.

AMANDA

Good evening.

ROGER ENTERS FROM ONE OF THE UPSTAIRS BEDROOMS IN A TUXEDO.

ROGER

(SHOUTING DOWN TO HER) Good evening,
sweetheart.

VICTORIA

(SHOUTING UP TO HIM) Good evening,
darling.

AS ROGER WALKS DOWN THE STAIRS SERVANTS #2 AND #3 PASS HIM ON THEIR WAY UP. AT THE SAME TIME SERVANT #4 WALKS PAST VICTORIA, AMANDA AND JOSEPH.

SERVANT #2

Good evening.

SERVANT #4

Good evening.

ROGER

Good evening.

VICTORIA

Good evening.

SERVANT #3

Good evening.

JOSEPH

Good evening.

ROGER

Good evening.

AMANDA

Good evening.

SERVANT #7 PASSES VICTORIA, AMANDA, ROGER AND JOSEPH ON HIS WAY BACK UP THE STAIRS.

SERVANT #7

(TO ROGER) Good evening, (TO
VICTORIA) good evening, (TO JOSEPH)
good evening, (TO AMANDA) g--

AMANDA PUNCHES HIM IN THE STOMACH. HE DOUBLES OVER AND
WALKS OFF.

AMANDA

There's got to be an easier way to end
that.

VICTORIA

So what happened? Was it dreadful?
Did they say horrible things about
you? That you were a drunk, a slut, a
former drug addict, an unfit parent?

AMANDA

(TO JOSEPH) Now do you see why I
didn't want her as a character
witness?

JOSEPH

(TO VICTORIA) Have you heard from
Spencer? He didn't show up at the
courthouse.

VICTORIA

No, darling, not a word.

AMANDA

Well, I guess we're going to have to
cancel the trial. Or at least

(MORE)

AMANDA (CONT'D)

postpone it till after the summer
season in the Hamptons.

JOSEPH

I've got to make some calls, see if we
can locate Spencer. Because if we
can't find him we're in serious
trouble.

JOSEPH EXITS.

ROGER

Poor, Joseph. No witness. And his
fly was open. This does not look good
for you, Amanda.

ROGER EXITS TOWARDS THE LIBRARY, WHEN HE GETS TO THE DOOR
HE STOPS.

ROGER (CONT'D)

(CALLING) Would somebody get the door
for me! (HOLDING UP HANDS) Surgeon!
Hands! Hello?!

SERVANT #5 RUSHES OVER AND OPENS DOOR FOR HIM.

VICTORIA

Amanda, it's all going to work out,
you'll see.

AMANDA

I'm not worried. That jury loved me.
I got three phone numbers. (THEN)
You seem better.

VICTORIA

Oh, I am. Roger's been so wonderful and thoughtful this evening. We even made love with his pants completely off. I don't know what I was thinking before. The thought that he could be hiding something...

AMANDA

I'm glad you're okay. (THEN) Have you seen, Missy?

VICTORIA

You know young girls. Probably playing with your make up and heels.

AMANDA

(CALLING UPSTAIRS) Missy?!

MISSY (O.S.)

(ANGRY) What?!

AMANDA

Come down here and say hello to your mother!

MISSY ENTERS FROM THE UPSTAIRS HALLWAY. SHE IS DRESSED AND LOOKS LIKE A BOY. SHE CLOMPS DOWN THE STAIRS.

VICTORIA

Oh, dear. That's an unfortunate look.

MISSY

(TO AMANDA) I told you my name's not Missy anymore, it's Glenn.

AMANDA

We've been over this. I am not calling you Glenn. Did you go to school dressed like that again?

MISSY

Yes, but strangely people were more interested in the fact that my mother was on trial for killing my father than they were in me wearing pants.

AMANDA

Okay, first of all he wasn't even your real father. And secondly, taping down your chest and buying black market hormone pills is a little more than "wearing pants".

MISSY

That's because I'm a man trapped in a woman's body!

AMANDA

You're twelve!

MISSY

You don't understand! Nobody understands!

MISSY RUNS BACK UP THE STAIRS.

VICTORIA

She's at that age. They all get like that.

AMANDA

Really? And when they're six years old do they all ask Santa for a penis?

VICTORIA

No, that was odd. Very, very odd to hear coming out of a child's mouth.

ROSEMARY APPROACHES.

ROSEMARY

Excuse me. Miss Laura just called. She should be home any moment.

VICTORIA

Our little sister, back from the Peace Corps. And she'll be so excited to see you, Rosemary. You know, in many ways you were like a mother to her.

ROSEMARY

Do you mean that? A mother, really?

VICTORIA

(REALLY THINKING) Mmm, now that I'm pressed, actually, no. (NOW CERTAIN) No, dear, I would have to say no.

ROSEMARY, HURT, WALKS OFF.

AMANDA

What's up her ass?

VICTORIA

No idea.

CUT TO:

SCENE J

INT. 740 PARK AVENUE LOBBY - A LITTLE WHILE LATER

LAURA AND HER BOYFRIEND, BOBBY, ENTER THE LOBBY. LAURA IS IN HER LATE TWENTIES, VERY PRETTY. BOBBY HAS THE LOOKS AND BEARING OF SOMEONE FROM A SOLID MIDWEST BACKGROUND.

LAURA

This is it, Bobby, home. I'm so excited, I can't wait for you to meet my family.

BOBBY

If they're anything like you, Laura, I love them already.

HE KISSES HER.

LAURA

They're going to be so thrilled to see me. I mean I've been gone two whole years. I guess I should prepare myself to be the center of attention tonight. Not that any of that stuff is important. But you just know they're going to make a big deal over the fact that I'm finally home. Not that I joined the Peace Corps just so I could have a big homecoming.

(MORE)

LAURA (CONT'D)

(LAUGHS) If that's true, they should cart me off right now. (THEN) But sometimes there's a lot of drama in my family, and I can get overlooked. Another type of person might do anything to be seen, noticed, finally get some attention from her family. But thankfully that's not me. I give to people. I built a school in Africa for god sakes and I certainly didn't do that just so my family would notice me. (THIS GETS SAD) Say something like, "Hey, Laura, that's fantastic, you're a really good person. You matter to us. We see you." I didn't do it for that reason.

BOBBY

(NERVOUS) Good.

LAURA RINGS FOR THE ELEVATOR. IT OPENS AND THEY ENTER.

INT. ELEVATOR - CONTINUOUS

LAURA

(GETTING PROGRESSIVELY WORKED UP)

But, seriously, there's no way they can ignore this, right? I mean two years in the freaking Peace Corps. And on top of that we just got engaged. I have two things that will

(MORE)

LAURA (CONT'D)

ensure I get to be the center of attention. One, away for very long time in godforsaken country being a good person, and two, bringing home new fiance. I'd like to see one of them try and top that.

THE ELEVATOR DOORS OPEN INTO THE APARTMENT FOYER.

INT. APARTMENT FOYER - CONTINUOUS

VICTORIA AND AMANDA, NOW BEAUTIFULLY DRESSED, ARE THERE.

VICTORIA

Welcome back, darling. Awful news. You're brother-in-law is dead and your sister is on trial for murdering him. So you'll understand if we're not feeling too celebratory this evening. I'm thinking it's going to be an early night.

AMANDA

Like I could go to bed now.

LAURA

No! You can't do this to me! I spent two years building a school out of goat shit!

BOBBY

(SHOCKED) Laura, a man is dead.

LAURA

I don't care. (THEN, SMALL) I
mean... it's very sad.

VICTORIA

(RE BOBBY) Does somebody want to pay
the man who drives the taxi?

LAURA

(DEFLATED) That's my fiance. Bobby.

VICTORIA

How wonderful! (TO BOBBY) We're
delighted to meet you! (SOFTLY, TO
AMANDA) Could her timing be any
worse?

BOBBY

Nice meeting you both, too.

LAURA

Don't talk to them.

AMANDA

Congratulations, Laura. I hope my
murder trial doesn't overshadow your
wedding. (SHRUGS) But I guess things
like this happen in big families.

BOBBY

In my family, we once had to put the
dog down on the same day as the church
carnival.

VICTORIA

(TO LAURA) I don't understand what he's saying.

LAURA

Well, what about Daddy? How is he? He's probably dying to see me.

VICTORIA

Not much change, I'm afraid. Still hanging by a thread. (THEN, HAPPILY) But it looks like Penny booked a Revlon commercial.

AMANDA

We actually didn't even tell him you were gone. So there's no rush.

LAURA

I've been gone for two years and you didn't tell Daddy?!

AMANDA

(TO VICTORIA) I forgot how sensitive she is. (THEN, TO BOBBY) Good luck.

VICTORIA

Come, let's have a lovely dinner. And, Laura, you can tell us all about your trip and your clever new fiance.

LAURA

(PLEASED) Thank you.

AMANDA

But fast. I'm really fading.

THEY START TO EXIT TOWARDS THE DINING ROOM, THEN:

LAURA

Wait. Where's Spencer?

VICTORIA

Nobody knows. He was supposed to testify at Amanda's trial today. But you know your brother, he probably forgot the date and is still on a beach in the south of France somewhere.

CUT TO:

SCENE K

INT. ROOM - AT THAT SAME MOMENT

WE ARE BACK IN THE SAME DIMLY LIT ROOM. WE STILL SEE SPENCER ONLY FROM BEHIND. HE IS STILL TIED TO A CHAIR.

THE DOOR OPENS A CRACK AND A TRAY OF FOOD IS SLID INSIDE. THE DOOR CLOSES AND LOCKS.

SPENCER

(THROUGH GAG) Help me! Please! Help
me!

SFX: INTERCOM TURNS ON

WOMAN'S VOICE (O.S.)

Save your strength. Nobody can hear
you.

THE INTERCOM TURNS OFF THEN ON AGAIN.

WOMAN'S VOICE (CONT'D)

And I was out of tuna. It's tomato
and cheese. It was literally the only
thing in the refrigerator.

CUT TO:

SCENE LINT. LIBRARY - A FEW HOURS LATER

VICTORIA OPENS THE LIBRARY DOORS AND ENTERS. ROGER, LAURA, AND BOBBY ENTER BEHIND HER.

VICTORIA

I do hope you enjoyed dinner, Bobby.
You barely said two words.

BOBBY

I actually talked for over half an
hour about the lack of proper health
care in Sub-Saharan Africa.

VICTORIA

(TO LAURA) I've tried, but now I
think the ball's in his court.

BOBBY

Dr. Crawford, perhaps you'd like to do
an exchange at our Botswana clinic.

ROGER

That depends. Is this full-on
doctoring we're talking about or more
sightseeing doctoring?

BOBBY LOOKS CONFUSED AS LAURA PULLS HIM ASIDE.

LAURA

Can you believe them? Amanda actually put her head down and slept while I talked about getting vaccine shots for an entire village. Well, that was for nothing.

BOBBY

It wasn't for nothing. You saved hundreds of lives.

LAURA

Yeah, yeah...

BOBBY

You need to calm down, Laura. They're not so bad. I especially liked your nephew Glenn. What a well behaved young man.

ANGLE ON:

AMANDA, JOSEPH AND MISSY ENTER THE LIBRARY. JOSEPH IS NOW IN A TUXEDO. SO IS MISSY.

AMANDA

You know that I don't approve of you dressing as a boy, Missy, but, well...
(TRYING) you look very nice tonight.

MISSY

Thanks, Mom.

BOBBY

(CALLING TO MISSY) There he is! Hey,
Glenn! Come here, little guy!

MISSY

(TO AMANDA) Please don't tell.

AMANDA

(RESIGNED) Fine.

MISSY HAPPILY RUNS OVER TO LAURA AND BOBBY.

JOSEPH

That was nice.

AMANDA

If you can't let your daughter let
your sister's fiance think she's a boy
on the day that you're standing trial
for murdering her stepfather, well,
then, you're not that much of a
parent, if you ask me.

ANGLE ON:

OWEN ENTERS WITH VICTORIA AND ROGER'S TWIN SONS, NICK AND
TOM. THEY EACH STAND ON EITHER SIDE OF OWEN. NICK KNOCKS
INTO HIM HARD FROM ONE SIDE.

NICK

(TO OWEN) Out of my way, dickhead.

TOM KNOCKS INTO HIM HARD FROM THE OTHER SIDE.

TOM

(TO OWEN) Yeah, out of my way.

THE BOYS WALK OFF AS ROGER APPROACHES.

OWEN

See you later, guys! (THEN, TO ROGER)
Great kids. And I really had a good
time today. I'd never been on a pedal
boat in Central Park before.

ROGER

One of the perks of pretending to be a
doctor, Owen. We get to do all those
things most New Yorkers say they're
going to do, but never get around to.
(THEN) You know, if I was a real
doctor I still probably wouldn't have
been to the Statue of Liberty.

OWEN

And that would be a shame. (THEN)
It's hard to believe your wife isn't
the least bit suspicious after all
these years.

ROGER

Victoria's not a suspicious person by
nature. Plus she hasn't left the
apartment since the late eighties.
That helps.

ANGLE ON:

VICTORIA, AMANDA, LAURA AND BOBBY.

BOBBY

(TO VICTORIA) So, tell me something fun about Laura I don't know.

VICTORIA

Well, her favorite place in the world is Greece. Our father took us on a yacht for three weeks one summer and we all went mad for it.

LAURA

I've never been to Greece.

VICTORIA

That's right, it's Spencer's favorite place. Why weren't you there? (THEN, REMEMBERING) Oh, I know. It was the year you were kidnapped.

BOBBY

You were kidnapped?

AMANDA

You said you wanted to know something fun about her.

LAURA

(TO VICTORIA) So Daddy took you all to Greece?

VICTORIA

Well, darling, they said they'd call back in three weeks. What were we supposed to do? Wait by the phone?

LAURA

Yes!

VICTORIA

Isn't it wonderful we can laugh about
it now? (THEN, TO AMANDA) Come,
let's leave the lovebirds alone.

VICTORIA AND AMANDA CROSS OFF.

LAURA

I don't know why I came back. Nothing
ever changes.

BOBBY

That's not true. I'm here. And we're
about to start an incredible life
together. So you don't have to worry
about getting enough attention from
your family anymore, because I am
going to make you feel more loved than
any woman has ever felt.

LAURA

Oh, Bobby. That's all I care about.

THEY KISS PASSIONATELY. LAURA LOOKS AROUND QUICKLY.

LAURA (CONT'D)

Did they see?

ANGLE ON:

JOSEPH APPROACHES VICTORIA AND AMANDA.

JOSEPH

Amanda, I need to talk to you.

VICTORIA

Is it about the pornos she did?
Because, honestly, I don't see how
that could have any bearing on this
trial whatsoever.

JOSEPH

No, no it's not about that.

VICTORIA

Are you sure? She did eighty-five of
them over a two year period.

AMANDA

Eh, I don't care. Stuff like that
just makes you more human to a jury.

VICTORIA

If you'll excuse me, I should check on
the boys.

ANGLE ON:

NICK TAKES OFF OWEN'S GLASSES AND DROPS THEM. TOM THEN
GRINDS THEM INTO THE FLOOR WITH HIS FOOT.

VICTORIA (CONT'D)

Never mind they're playing with Owen.
(THEN, LOOKS AROUND) Have either of
you seen Roger?

CUT TO:

SCENE MINT. APARTMENT FOYER - AT THAT MOMENT

ROGER IS THERE. PENNY APPROACHES.

PENNY

(NODDING POLITELY) Dr. Crawford.

ROGER

(NODDING BACK) Penny.

ROGER LOOKS AROUND, THEN:

ROGER (CONT'D)

(HUSHED) God, I've missed you. It's driving me crazy not being able to touch you.

PENNY

I know. I want the whole world to know that we're in love.

ROGER

It won't be much longer, I promise.

HE TAKES HER HAND TENDERLY AS VICTORIA ENTERS FROM THE LIBRARY. SHE TAKES THIS IN AND THEN QUICKLY EXITS BEFORE EITHER OF THEM NOTICE HER.

ROGER (CONT'D)

In a little while I'm going to leave Victoria and the two of us can start a new life together. One where I won't

(MORE)

ROGER (CONT'D)

have to pretend to be a-- (HE STOPS
HIMSELF)

PENNY

Pretend to be a what?

ROGER

(CONSIDERS) Why don't we leave that
for another time.

PENNY

I just want to be together. Forever.

ROGER

Soon.

THEY KISS.

CUT TO:

SCENE PINT. LIBRARY - AT THAT MOMENTANGLE ON:

AMANDA AND JOSEPH.

JOSEPH

So far nobody's been able to locate
Spencer. And I just got off the phone
with the District Attorney's office.
The judge won't grant us a
continuance.

AMANDA

Then let's not show up tomorrow.
(GIGGLES) I want to hide outside the
window just to see their faces.

JOSEPH

(LOSING IT) This is not a game,
Amanda, you are on trial for murder!
Murder. Your brother was your alibi,
without him we don't have a case. Get
it? Nothing. So you better stop
acting like a spoiled brat or you're
going to prison for a very long time!

AMANDA REALLY HEARS THIS AND NOW BEGINS TO UNDERSTAND THE GRAVITY OF HER SITUATION.

AMANDA

You're scaring me, Joseph.

JOSEPH

You should be scared. You could go to jail for the rest of your life.

AMANDA

(EMOTIONAL) But... I didn't do it.

AMANDA STARTS TO CRY. THIS REALLY GETS TO JOSEPH.

JOSEPH

(SOFTENING) I know.

AMANDA

Oh, my god. What am I going to do?

A BEAT.

JOSEPH

I have an idea. And it's something I know you're not going to want me to do. But I need you to at least hear me out. (BEAT) Let me be your alibi. I'll say I was with you during the time of the murder.

AMANDA

(RECOVERING INSTANTLY) Okay.

JOSEPH

(SURPRISED) Oh. Just like that?
Great.

AMANDA

I know why you're doing this, Joseph.

JOSEPH

You do?

AMANDA

Yes. Because you're like family.

SHE KISSES HIM ON THE CHEEK AND WALKS OFF.

JOSEPH

(SOFTLY) No. Because I love you.

CUT TO:

SCENE QEXT. TERRACE - MINUTES LATER

VICTORIA STANDS LOOKING OUT OVER THE CITY. AMANDA ENTERS FROM THE GLASS DOORS THAT JOIN THE LIBRARY TO THE TERRACE.

AMANDA

Good news. Joseph is going to be my witness.

VICTORIA

Really? Can he do that?

AMANDA

Sure, he'll just say the same thing Spencer was going to say... you know, the truth.

VICTORIA

We did put him through law school. I suppose this evens the scales a tad.

AMANDA

Laura seemed to enjoy herself tonight. I'm glad we were able to arrange such a special evening for her.

VICTORIA

So am I. We really pulled it off.

AMANDA

Well, I don't know about you, but I am wiped out. I've never been this tired before. And I once made seven movies in one day. (THEN, NOTICING) Are you okay?

VICTORIA

Yes, darling, I'm fine.

AMANDA

Are you sure?

VICTORIA

I'm certain. Now get some sleep, you have a long day tomorrow.

AMANDA

Okay. Goodnight.

SHE KISSES HER.

VICTORIA

Goodnight, darling.

AMANDA EXITS.

VICTORIA LOOKS THROUGH THE GLASS DOORS. SHE SEES ROGER AND PENNY TALKING. SHE STANDS, FROZEN, WATCHING THEM.

CUT TO:

SCENE RINT. VICTORIA AND ROGER'S BEDROOM - LATER

VICTORIA IS SITTING AT HER VANITY TAKING OFF HER JEWELRY AS ROGER ENTERS.

ROGER

(UNDOING HIS BOWTIE) Well, that was a
successful evening. (THEN, NOTICING)
Do you smell that?

ROGER POKES HIS HEAD INTO THE HALLWAY.

ROGER (CONT'D)

Oh, god, again. (TO VICTORIA) What
are we feeding that dog?

HE POKES HIS HEAD INTO THE HALLWAY AGAIN.

ROGER (CONT'D)

(CALLING) Rosemary!

VICTORIA

Darling, she's sleeping.

VICTORIA THEN POUNDS ON THE FLOOR WITH HER FOOT REALLY
VIOLENTLY FOUR TIMES.

VICTORIA (CONT'D)

That's the only way to get her up.
(THEN) Close the door. She knows
what four times means.

ROGER CLOSES THE DOOR AND CROSSES TO HER.

ROGER

Did I tell you how beautiful you
looked tonight?

HE KISSES HER ON THE CHEEK.

VICTORIA

No, you didn't. (THEN) Roger, I saw
you and Penny earlier. And if there's
something going on between the two of
you, I want to know about it right
now.

ROGER

What are you talking about?

VICTORIA

I saw the way you touched her hand.
The way you were looking at her. The
way she smiled at you.

ROGER

Victoria, I was comforting Penny
because she's grown so close to your
father these past months she's afraid
of losing him. And of letting you and
this entire family down. Plus, she
still hasn't heard about that Revlon
commercial.

VICTORIA

(REALIZING) Oh. Poor thing. I
thought that was a done deal.

ROGER

Apparently not.

VICTORIA

Oh, Roger, I feel so silly.

ROGER

I love you, Victoria, and I would never, ever, let anything get in the way of that.

VICTORIA

I have an idea. Tomorrow night, why don't we go out? We haven't been out on a date since, well, I can't remember when. We'll see a Broadway show. Is Pippin still playing?

ROGER

I have a better idea. Why don't we just stay in?

VICTORIA

I'd like that. (THEN) I'm sorry I doubted you, Roger. I do love you.

SHE HUGS HIM.

CUT TO:

SCENE 5INT. PENNY'S BEDROOM - LATER

PENNY IS IN HER NIGHTGOWN. SHE SITS IN A CHAIR READING A BOOK. THE DOOR TO HER BEDROOM OPENS. WE DON'T SEE WHO IT IS.

PENNY

(GETTING UP) I've been waiting all night for you. I can't stand it when we're apart this long.

THE PERSON SHE IS TALKING TO WALKS IN TO THE ROOM. IT'S BOBBY.

BOBBY

I'm sorry. I had to wait until Laura fell asleep.

PENNY

I still hate that you have to marry her.

BOBBY

Baby, you know I have to if our plan is going to work. But soon we'll have everything we worked so hard for. And then, finally, the Mastersons will pay for what they did to my family.

PENNY

Then let's destroy them together.

THEY KISS PASSIONATELY.

PENNY (CONT'D)

(REMEMBERING) Oh, good news. I got
the commercial.

BOBBY

(CLAPPING) Yay!

FADE OUT.

END OF ACT TWO

END OF SHOW