MARILISE

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

Original Story and Screenplay

by Ronald Micci

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("Collected Screenplays")
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