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PROFIT EPISODE SCRIPTS

PROFIT
EPISODE 3 - HERO
ORIGINAL AIR DATE ON FOX: 15 APR 1996

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TRANSCRIPT:

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INTRO

[INT. JIM'S APPARTMENT - DAY]

(Jim is dressing up in front of his mirror.)

JIM (VOICE OVER)
Wayne Gresham is dead.

CUT TO

[EXT. CHURCH - DAY]

(4 men carry the coffin out of the church)

JIM (VOICE OVER)
He was a junior vice-president of acquisitions

CUT TO

[EXT G&G BUILDING - NIGHT]

JIM (VOICE OVER)
at Gracen & Gracen Inc, where I happen to work.

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

JIM (VOICE OVER)
I want to be president of acquisitions, Jack Walters job.

CUT TO

[INT. JACK'S OFFICE - NIGHT]

JACK
You remember Wayne Gresham ?

JIM
I never met him

JACK
Died of a heart attack. You took his job.

CUT TO

[CLOSEUP ON JACK'S FACE]

Oh by the way I spoke with Chaz about your promotion. We're gonna put a hold on that for the time being. But you should know, Jim. I got my eye on you.

CUT TO

[EXT. G&G BUILDING - NIGHT]

(Jim and Joanne are standing next to Joanne's car.)

JOANNE
You can't run from me, son of a bitch.

[INT. JACK'S HOME - DAY]

(Jack and Joanne look at some articles on Jack's computer)
(The title reads "Boy sets fire to Father")

JOANNE
Boy sets fire to father ?
(Jim's finger comes on the right side of the screen to click the "Detail"
CGI button.)
(Screen moves away to black)

FADE IN

SCENE #1

[INT. JIM'S HOME - DAY]

(Jim's curled up in his box.)
(Closeup on his face. He opens his eyes)

JIM
Oklahoma. Last night Jack and Joanne got a ride out in Tulsa.

CUT TO

SCENE #2

[TULSA, OKLAHOMA, EXT. POLICE STATION - DAY]

(Jack and Joanne get out of a cab. They head towards the sheriff, outside the police station.)

JIM (VOICE OVER)

Jack's my boss, and Joanne is head of security. And they lied to all of us about where they were going. It's too bad really. I guess they just don't trust me.

SHERIFF

You didn't have to come all the way to Oklahoma. We do have faxes.

JOANNE

How do you do ?

(She shake the sheriff's hand)

JACK

Well, we wanted to meet face to face with someone actually knew him.

(He shake the sheriff's hand)

(Joanne shows the sheriff a picture of Jim)

JOANNE

Can you identifiy this man as Jimmy Stokowski ?

SHERIFF

He was fifteen when he took off, and he had long hair....(pauses)
Something in the eyes look similar but I couldn't swear to it.

(He gives back the picture)

JACK

You told us his father's idea of child care was a big moving box. Did you actually see this box ?

SHERIFF

Oh yeah, back when I was still a sheriff.
One day, I come out to tell Old man Stokowski to pay his propertie taxes, or he's going to jail.

(Closeup to the sheriff's face)

FADE TO

SCENE #3

[FLASHBACK - ARNOLD STOKOWSKI 'HOUSE - DAY]

(We see the hand of police officer knocking and opening the door of a house and heading inside the house.)

FLASHBACK SHERIFF

Arnold, you're home ?

SHERIFF (VOICE OVER)

And I looked around. Nobody was home. The first thing that hit was the smell. Worse than a slaughterhouse. The only light in the whole house was that tv. That's where the smell was worse. That's where I found the boy, alone in that box with stinking food, in his own_____. I'll never forget seein' that child, that look in his eyes. He wasn't sad, wasn't scared. He was just lookin'.

(As the sheriff searches the house, he discovers the box.)
(The camera comes through a hole in the box to see the child's face.)

FADE TO Jim profit's face nowadays.

[END OF FLASHBACK. FADE TO THE MEETING WITH JOANNE AND JACK]

SHERIFF

I took the boy to the child services, and turn Stokowski in.

JACK

What'd they do ?

SHERIFF

Gave him a parenting class. Then they gave him Jimmy back. Big mistake. Twelve years later he burned the place down with his father in it.

JACK

Do you have a picture of this box ?

SHERIFF

Oh, Lord..must be somewhere...well come on in, and we'll see if we can find.

(They all go inside the police station)

SCENE #4

[INT JIM'S HOUSE - DAY]

(He's sitting in front of his computer naked as usual.)

JIM (VOICE OVER)

Privacy. It's the one thing I value above everything else. Going to Oklahoma, I might overlook, but Jack didn't stop there.

(He's moving through the G&G simulation office on his computer, goes to Jack's office, and try to access files.)

(The screen shows "discreet files" caption.)

(He types a password and goes through some documents which he copies.)

He's been running retrieval programs on my deleted files at work. My files are spotless, of course, but what he wants, what his suspicions demand is something truly incriminating. Well, isn't it my job to give the boss what he wants ?

CUT TO

SCENE #5

[INT. POLICE STATION, TULSA - DAY]

(Closeup on Jack speaking in a cell phone, privately)

JACK
Those disks are for my eyes only

JOANNE (AT THE BACK)
Can you help get me Jimmy's Stokowski's birth certificate ?

JACK
I want you to send them to my house.

SHERIFF (AT THE BACK)
Well you won't find it, or his fingerprints. I wanted to look in through the files. Those files disappeared. I know I got those pictures here somewhere.

(Jack gets closer to Joanne)

JACK (WITH A SIGH)
I gotta go home

JOANNE
We just got here !

JACK
I know, but I was finally able to retrieve all of Profit's deleted files. Everything he's done since he's been in the company.

(The sheriff si looking into the file storage)

SHERIFF
It could take a day or two. But I'll find those pictures.

JACK
Thanks for the help.

JOANNE
Byebye.

(Joanne shake the sheriff's hand)

SHERIFF
See ya.

JACK and JOANNE leave the archive room while the sheriff is looking hthrough the files.

CUT TO

SCENE #6

[EXT. POLICE STATION, TULSA - DAY]

(jack and Joanne are leaving the polica station)

JOANNE
Why are you so anxious to see the box ?

JACK
I wanna know how Profit first saw the world.

CUT TO

SCENE #7

[INT. JIM'S APARTMENT - DAY]

(He's standing chest-naked in front of his computer.)

(We can see the screen of the computer, Jim is looking for files - LEGEND : Account details)

JIM (VOICE OVER)

Jack told everyone he was going to a products conference in Denver. Joanne called in sick. Naturally, neither one mentioned Oklahoma at the office...

CUT TO

SCENE #8

[INT. JACK'S HOUSE - DAY]

(Elizabeth is lighting some candles on the dinner table and goes towards the front door as Jack enters, to greet him.)

JIM (V.O.)

...or at home.

ELIZABETH

Hi, honey. Welcome home.

JACK

Orange chicken and wild rice. What did I do to deserve this ?

ELIZABETH

You came home safely.

(They kiss.)

JACK

Did a package come for me ?

ELIZABETH

Yeah, it's right over there.

(Jack goes to pick it up.)

JIM (VOICE OVER)

In light of his past marital problems, i.e. his affair with Joanne, I have to wonder if he told Elizabeth where he was, and more importantly, who he was with.

ELIZABETH

How was the conference.

JACK

Oh..uhh..great. I just have one last thing I have to do.

(Jack puts his laptop on the table)

ELIZABETH

Chaz has asked me to oversee the new art for the office.

(He lights up the computer.)

(Closeup on Elizabeth's face.)

(She notices he doesn't listen to her.)

ELIZABETH

You remember Chaz ? My cousin, your CEO.

(Jack takes his eyes off the screen and look at her)

JACK
What's that ?

ELIZABETH
Haaa..I see, if it's work related, you'll listen.

(Jack gets up)

JACK
I'm sorry, honey. I really missed you and I'm so glad to be home.

(He kisses her and they hug)

ELIZABETH
And I hope so.

(The phone rings.)

I'll get it. Take off your coat, stay awhile.

(Elizabeth is heading towards the phone and answers it.)

JIM (TELEPHONE)
Good evening, Andy Morris, with smart assets.

[INT. JIM'S HOUSE - DAY]

(Jim is speaking on the phone sitting in front of hi computer, disguising his voice)

JIM
We noticed your gold card was used out of state recently. This is just a random check to make sure if it wasn't stolen.

[INT. JACK'S HOUSE - DAY]

ELIZABETH
No, my husband was on a trip, he's back in town now.[To JACK] It's the credit card company.

JIM (TELEPHONE)
Ok, ok. Just a few charges...

[INT. JIM'S HOUSE - DAY]

JIM (PRETENDING HE'S LOOKING FOR)
..in Tulsa. A..a motel.

ELIZABETH (PHONE)
He wasn't..

[INT. JACK'S HOUSE - DAY]

ELIZABETH
..in Tulsa, he was in Denver,to..in a tra

(Jack takes the phone from her hands.)

JACK

This is Jack Walters. I was in Oklahoma.

JIM (PHONE)
Ok docky, so there's no problem.

JACK
No there's no problem with the card.

JIM (PHONE)
Thank you.

ELIZABETH
What's going on ?

(Jack hangs up the phone.)

[INT. JIM'S HOUSE - DAY]

Jim hangs up the phone smiling, looks satisfied.

FADE TO BLACK

END OF INTRODUCTION.

CREDITS ROLLING
END OF CREDITS

FADE TO

SCENE #9

[EXT. JACK'S HOUSE - DAY]

JIM (VOICE OVER)
Marriage has its high points, its low points, and sometimes, its
breaking points.

CUT TO

[INT. JACK'S HOUSE - DAY]

(They're cleaning out the table.)

JACK
Look, I had to keep it a secret at the office, it was wrong not to
tell you but I didn't want to hurt you.

ELIZABETH
How could you do this ?

JACK
What ?

ELIZABETH
With her..

JACK
We had separate rooms.

ELIZABETH
In Denver or In Tulsa ?

JACK (GETTING ANGRY)

I told you I was never in Denver.

ELIZABETH

After you lied and told me you were.

JACK

Elizabeth, listen to me. I am NOT having an affair with Joanne, I'm trying to get rid of Jim Profit. You forget the fact that he tried to destroy me and try to take my job. He killed his father right under our noses, and he got away with it.

ELIZABETH

So you're telling me your new junior VP is a psychopath.

(She empties the plates in the garbage.)

JACK

Yes.

ELIZABETH

Jack, you wanna sleep with Joanne, be my guest, but don't insult my intelligence.

JACK

Allright I will prove it to you, I will PROVE it to you.

(They go into the another room.)

CUT TO

SCENE #10

[EXT. G&G BUILDING]

(Jim parks his car and gets out of it. He notices Nora Gracen coming on to him.)

JIM (VOICE OVER)

Nora Gracen. Her husband is vice-president of acquisitions, her brother-in-law, C.E.O. ... smile.

(He smiles)

JIM

Nora..

NORA

Hi

JIM

Hi

NORA

Don't worry I'm not stoking you... yet.

(She looks down)

JIM

Something wrong ?

NORA

Huh...everything...Since we..well what would you call what we did ? a non-affair ?

JIM
Friendship.

NORA
I keep thinking that I'd fel better if you would just hold me for a moment. It's so difficult.

(Jim looks annoyed)

JIM
I know.

(Nora smiles.)

NORA
Well just tell me that you feel as rotten as I do.

(Jim smiles.)

JIM
I don't.

(Nora looks puzzled.)

I feel worse. If you care about me, you can help both of us by doing the right thing.

NORA (LAUGHING)
Hmm. I wouldn't count on me fot that kind of help.

(She kisses him on the lips, he doesn't respond to her kiss.)
(He enters the building.)

CUT TO

SCENE #11

[INT. JIM'S OFFICE - DAY]

(He's in his chair speaking chinese sentences. Gail enters the room and leave a trail with a tea pot.)

GAIL
Vitamins ?

(She puts a cup on the desk)

I didn't know you spoke japanese.

(Jim takes off his headphones)

JIM
It's chinese. I spent my junior high in Hong-kong. It's the language of the future, Gail.

(Gail gives him a cup of tea.)

GAIL
Your tea.

JIM

[chinese thank you].It means thank you.

(Jim handles to her an envelope. She looks at the adress.)

GAIL

Humm. Registered mail that you cared me like the others.

JIM

Exactly.

GAIL

We're not documenting anything that will hurt me, are we ?

JIM

No, Gail. It's just a precaution. Unfortunately, not everyone is as trustworthy as you are.

(She looks worried and leaves the office.)

(Jim's looking to pictures on his computer, selects one and make the computer dial the number.)

HALE (PHONE)

Hale international investments. It's Richard Hale.

(Jim picks up the phone)

PROFIT

Richard ? Jim Profit. We're still along for thursday, five o'clock.

HALE (PHONE)

I'll be there.

(He reduces the picture of Hale in a corner of his computer screen.)

JIM

See you then.

(He hangs up the phone and takes a sip of the tea)

JIM (VOICE OVER)

So many traps to set. Richer Hale. Joanne...

CUT TO

SCENE #12

[EXT. G&G BUILDING - DAY]

(Joanne is walking towards Jack.)

JIM (VOICE OVER)

...and Jack.

JACK

Joanne, we got him !

(He shows her documents while they walk together and explains to her.)

JIM (VOICE OVER)

Actually, I've got you, Jack. The files I fed you up are my Hong-Kong Labs deal I worked on with Wayne Gresham, and the poison they make,

call Diaphrene. It's so lethal. Two drops provoke a heart attack. And it's so hard to trace. Any terrorist would pay six figures to get it. It all seems to fit. I stole the poison, sold it on the black market, and killed Wayne. So what you do now, Jack is send Joanne back where it all started...

CUT TO

SCENE #13

[EXT. HK LABS FACTORY - DAY]

JIM (VOICE OVER)
... Honk Kong Labs.

ALEX YEE (VOICE OVER)
Our senior management is still in Hong-Kong, but we moved our physical plant in the States in 1993, in anticipation of the communist takeover...

(Mr Yee's walking next to Joanne)

HKLab MANAGER
And you took over us last year.

JOANNE
Are we any better than the communist ?

ALEX YEE
Well you certainly dress better.
So, what brings the head of corporate security down in my little domain ?

JOANNE
Diaphrene. What can you tell me about it ?

ALEX YEE
We developed it as a cancer drug. Did wonders on tumors, with one small side effect. It gave every lab rat a massive heart attacks.

JOANNE
Why didn't you discontinue ?

ALEX YEE
There's still a market for it. Government research labs.

JOANNE
That and the occasional killing in the Middle East.

(Mr Yee stops and looks directly at Joanne)

ALEX YEE
That wasn't our stock. We accounted for every drop. Let me show you.

(They go to the testing lab building.)

CUT TO

SCENE #14

[INT. HK LABS - DAY]

(Joanne takes a vial supposed to contain Diaphrene, she opens it and takes another vial supposed to fit in the first one.)

ALEX YEE

You can touch'em, they're empty. The diaphrene is kept under lock and key in numbered vials and each of one has to be accounted for.

JOANNE

Hmmhmm. So how do you account for the vials that were lost during the merger.

ALEX YEE

They weren't lost. It was an inventory mistake that made look like we had more than we did.

JOANNE

Oh.. an inventory mistake.

ALEX YEE

Look, your people did the inventory. Your people made the mistake. If someone got their hands on that poison, I feel terrible, but you shouldn't be talking to me, you should be talking to your head **bink come**. He was here for weeks, the inventory was his, and so was the final OK.

JOANNE

Do you remember his name ?

ALEX YEE

Of course. Jim Profit.

CUT TO

SCENE #15

[INT. JACK'S OFFICE - DAY]

BLUR FADE IN

(Jack is on the phone, the camera looks through the window on his door.)

JACK

Did you find anything ?

JOANNE (PHONE)

How well do you know Wayne's widow ?

JACK

Pretty well.

JOANNE (PHONE)

Good.

CUT TO

SCENE #16

[EXT. HKLABS - DAY]

(Joanne is walking, while speaking to her cell phone.)

JOANNE

You got to have a chat about exhuming his body to look for traces of diaphrene.

[INT. JACK'S OFFICE - DAY]

JACK
You connected Profit to the poison..

[EXT. HKLABS - DAY]

JOANNE
Oh yeah big time. See you later.

(She hangs up the phone, and hops into her car)

CUT TO

SCENE #17

[INT. HKLABS OFFICE - DAY]

SECRETARY
Mr Cheng for you again. Boss in Hong-Kong, twice in one day, **we might be moving one day in the world.**

(Mr Yee enters his office, and picks up the phone.)

ALEX YEE
[in chinese], Hello, Alex YEE.

JIM (PHONE)
How did it go ?

ALEX YEE
Very well. I followed your orders and put the blame on Jim Profit.

[INT. JIM'S OFFICE - DAY]

JIM
Very good work, Mr YEE.

[INT. MR YEE'S OFFICE - DAY]

ALEX YEE
I hope to meet you soon if you come here in the US.

[INT. JIM'S OFFICE - DAY]

JIM
Beautiful country. Lots of perspective.

(He hangs up the phone)

FADE TO BLACK

FADE IN

SCENE #18

[EXT. STREET - NIGHT]

(A car stops and a girl approaches)

JIM (VOICE OVER)

Oh, I don't think I'll be back at the office tonight, Gail.

GAIL (PHONE)

How good it is to see you knock it off before nine for once. You should go out and socialize more often.

(A hooker gets close to Jim's car. He is speaking on the phone)

JIM

You know what, you're right. It's good to meet new people.

(He makes the hooker get in the car.)

CUT TO

SCENE #19

[INT. CORONER'S LAB- NIGHT]

(Close up on a "happy birthday Moe" flag. The coroner's getting a bottle of champagne.) (He's kissed by the hooker and...)

JIM (VOICE OVER)

Death frightens most of us. But a coroner works with it every day. He's got to eat lunch, talk to his wife, and celebrate birthdays surrounded by dead people. But when his friends on the day shift send him a live birthday present...well he takes a few moments out his busy schedule to enjoy it.

(The door of the lab is pushed by a white glove and Jim enters the room.)

JIM (VOICE OVER)

The irony here is that Wayne Gresham, a worrier and a workaholic, really did die of a heart attack, as this autopsy would have shown.

(He approaches to Wayne's corpse and lift the sheet on the body.)

(He has the diaphrene vial in one hand. He opens it, and checks to see if the coroner is distacted.)

But how do you catch a murderer without a victim ? You create one, by adding traces of diaphrene to Wayne's tissue samples.

(He takes a sample of diaphrene with a syringe. He adds a few drops of diaphrene into the receptacles of Wayne's tissue samples.)

Poor Wayne. I wonder if he'd understood what's so obvious to our friendly coroner Moe. Life's short, you got to enjoy it while you can.

(The coroner sits on one of his analysis table)

CUT TO

SCENE #20

[INT. G&G, JIM'S OFFICE - DAY]

(Jim's lookin to his computer, to the G&G newsletter about Elizabeth redecorating the offices.)

(He slaps his mouse on his desk because it's not working good.)

(Gail enters the office.)

GAIL
She's coming.

JIM
I said to cancel my five o'clock, I've got a meeting out of the office this afternoon.

GAIL
When I askd you this morning, you said you were free.

(Joanne arrives near Jim's office, she listens to the conversation.)

JIM (VOICE OVER)
Well I'm not free.

GAIL
Is this one of your private meetings with Hale ?

JIM
Just cancel the appointments allright ?

GAIL
Yes sir, right away.

(Jim closes his office's door.)
(Joanne meets Jack in the corridor.)

JACK
Joanne, I need to see you about the security codes. Coroner's report. There was enough diaphrene in Wayne's system to kill a horse. Time to call the police.

(Jack gives her the coroner's report. They start walking together to Jack's office. They stop then walk again)

JOANNE
I already did. Talked to a friend of mine in homicide. We're gonna make it very easy for the DA. Poisoning Wayne, step one, step two is tracing the money Profit made selling the **diaphrene**

JACK
Well it's **probably not setting his bank account.**

JOANNE
It's probably in some offshore bank account hard to trace.

JACK
Offshore...

JOANNE
What ?...

JACK
Well if Profit uses this investment thing, Richard Hale..

JOANNE
Hale ?.. What's he like ?

JACK
Smart. Sleazy.

JOANNE

Profit has a private meeting with him this afternoon.

(They go through an office door.)

(The elevator opens and Elizabeth Wlaters gets out of it.)

ELIZABETH

Hi, Genevieve, I'm going up to see Chaz.

GENVIEVE

Sure.

(Elizabeth goes to the stairs.)

(Jim hits her while climbing the stair with her.)

JIM

Pardon me.

ELIZABETH

It's alright.

JIM

You're Elizabeth Walters.

ELIZABETH

Yes.

JIM

You're here to put some new artwork on the walls, **help us brighten this** place up.

ELIZABETH

Well, I'm gonna to try.

JIM

Coincidence. You know, I got a few ideas myself, if you've got a minute. I don't want to step on your toes or anything. It's just that these grey slate walls, the grey carpeting, it's so sterile, you know. What do you think of these ?

(They stop walking, He shows her the pictures he printed from the G&G newsletter.)

It's just an idea, you know.

(She shows him the artwork she brought which is the same as the one he shows to her.)

ELIZABETH

I was thinking exactly the same thing. Great minds !

(He picks an image, and compares it to the pictures he has)

JIM

What a coincidence.

(They start walking again.)

ELIZABETH

I love Hergau.

JIM

Really ?

ELIZABETH

Mmmmmh. We own several of his paintings.

JIM

Is that right ?

(They meet Jack and Joanne.)

JACK

Elizabeth, what are you doing here ?

ELIZABETH

I told you.. I.. got the appointment with Chaz, to discuss the

JACK

The art, right...i got a lot on my..

(Jack and Elizabeth hug.)

ELIZABETH

Yeah I know, you got a lot on your mind. Hello Joanne.

JOANNE

Hello. Nice to see you again. Excuse me.

(Joanne leaves)

JIM

Jack, the Grünwalt deal should be closed soon, I'll have some numbers on your desk for final approval today. Your wife, has an excellent eye.

ELIZABETH

Thank you.

JIM

Pleasure to meet you.

(jim leaves them.)

(Jack and Elizabeth start walking as soon as Jim is gone)

JACK

I don't like you talking to him.

ELIZABETH

Why ?

JACK

That's Jim Profit.

ELIZABETH

THAT's Jim Profit, your psychopath ?

(She laughs.)

(He grabs her by her arm.)

JACK

What the hell did he say to you ?

ELIZABETH

I don't like your tone. And really it's none of your damn business.

(The door of Chaz's office opens, Chaz and Pete get out of the office)

CHAZ

Lizy, how's my favourite cousin ?

PETE

Heaha ha ha..beauty before age.

(They both kiss her.)

CHAZ

So Jack, are you sitting, giving us a hand with these big art decisions.

ELIZABETH

No, he's too busy.

PETE

Damn right. Jack, go make us some money. Lizy, did you hear what uncle John did at Susie's wedding.

ELIZABETH

No..

PETE

Passed out right on the wedding cake.

ELIZABETH

Shocker.

PETE

The man had frosting on him.

CUT TO

SCENE #21

[EXT. IN A STREET - DAY]

(Hale is walking on the pavement and meets Profit.)

(Joanne's in her car with a long lense camera.)

JIM

Hi, Richard, how are you ?

HALE

God, Jim, can't you pick a more upscale peeting place ?

JIM

Just following orders.

(Jim gives Hale an envelope and Joanne takes picture of the deal.)

HALE

Right.

(Joanne plugs the camera to a laptop and dials her cell phone.)

JOANNE

Hi. Did you get'em ?

[INT. JACK'S OFFICE - DAY]

(Jack is behind his desk, in front of his computer. He receives the pictures on his screen.)

JACK (IN HIS OFFICE)

Oh I got 'em.

JOANNE (PHONE)

Wild guess. The guy with Profit is Richard Hale, offshore banker ?

JACK

It sure is.

[EXT. STREET, JOANNE'S CAR - DAY]

JOANNE

I think it's time we take all of this to Ernie.

JACK (PHONE)

Who's Ernie ?

JOANNE

My friend, the homicide detective. Can you meet me at the **police station**

[INT. JACK'S OFFICE - DAY]

JACK

Yeah. Tonight's Elizabeth's AA night. I'll meet you there.

(He hangs up the phone)

CUT TO

SCENE #22

[EXT. STREET - NIGHT]

(Elizabeth is getting out of her car walks on the street and enters a building. Jim is getting out of a nearby shop and head towards her car with a piece of steel.)

CUT TO

SCENE #23

[INT. POLICE STATION, ERNIE'S DESK - NIGHT]

(Ernie pour himself a glass of what looks like Whiskey.)

ERNIE

Jo was a terror when she was on the job, kicked all our butts.

(He offers them a drink, they both nod no.)

So, what've you got ?

(Joanne is going through her file.)

JOANNE

We know Profit had access to the poison, we know Wayne Gresham died of it, and we know he's been having secret meetings with an offshore banker.

ERNIE

Why work for a living when you can steal ? Cheers

(He takes a sip of his drink)

AA ANIMATOR (VOICE OVER)

Welcome to the **parelist** group Alcoholics Anonymous

CUT TO

SCENE #24

[INT. AA MEETING ROOM - NIGHT]

AA ANIMATOR

Do we have any people in there first thirty days of sobriety ?

JIM

Name's Jim. And, I had 16 days.

(People in the audience applause.)

JIM

Hum..I'm an orphan. I'm not using that as an excuse. I just never knew my real parents. So I don't know if they had our disease, or not.

Travelling to Elizabeth's face, she seems touched by Jim's story.)

I know I have a problem. I'm just grateful that there's people like you to help.

CUT TO

SCENE #25

[INT. POLICE STATION, ERNIE'S DESK - NIGHT]

JACK

So have you got enough to arrest him ?

(Ernie nods no.)

ERNIE

He met with some guy on the street, maybe he's lonely. You gotta find the money he made selling that dia...whatever

JOANNE

Diaphrene

ERNIE

We can get enough for a warrant. We can search his home, his office, seize his records.It might turn something up and then it'll rattle his chance.

JACK

What do you need to put him behind bars and keep him there ? The money ?

ERNIE

Give me the money and the poison anywhere in his possession and I'll do the calling myself. In the meantime we should keep an eye on him, maybe he'll off someone else, **that'll facilitate** work.

CUTTO

SCENE #26

[EXT. OUTSIDE THE AA BUILDING - NIGHT]

(Jim and Elizabeth are coming out of the building.)
(They're heading towards her car.)

JIM

You come to these meetings often ?

ELIZABETH

Every Wednesday, it's my home group.

JIM

How long have you got ?

ELIZABETH

6 months.

JIM

Tell me something. Does it get easier ?

(They get to her car.)

ELIZABETH

It gets both. But you're in the right place.

JIM

Can I ask you a question, Elizabeth ?

ELIZABETH

Sure

JIM

It's about Jack. When we first started working together, we get along famously. But lately, when I see him with Joanne, it's as if they've got something against me. And, you know, does he not like me, for any reason ?

ELIZABETH

It's not you, it's her.

JIM

How do you mean ?

ELIZABETH

Well..last year when I was out of it, I left Jack, and..amm I was not discreet about things.

JIM

We all make mistakes.

ELIZABETH

Well his was an affair with Joanne. I got sober, we got back together. But she obviously hasn't got over it yet and she keeps ...making up reasons to spend with him. So, you're this month's reason. Next month it'll be something else.

JIM

It's gotta be hard on ya.

(She's about to get in the car and stares at him.)

JIM

What?

ELIZABETH

Well, you're easy to talk to.

(He pretends he's embarrassed)

I hadn't said those things to anybody.

JIM

I'll keep it under my hat.

ELIZABETH

Thanks.

(She gets into the car.)

JIM

Drive safe.

ELIZABETH

Thanks. Good luck, Jim. Don't take that first drink.

JIM

Thanks.

(He leaves. She tries to start the car but the engine won't go.)

(He comes back)

JIM

Is there a problem ?

ELIZABETH

Yeah. The car won't start. I just had it serviced too.

JIM

You know it's not such a great neighbourhood. You can ride with me, I'll give you a lift home, you can call a **truck drive and** get your car in the morning.

ELIZABETH

That would be awfully nice of you.

SCENE #27

[INT. JACK'S HOUSE - NIGHT]

(They enter the house together.)

ELIZABETH

How about a nice bracing soft drink ?

JIM

Yes please. I'd love one. A big one, please. I don't what it is, I'm so thirsty lately.

ELIZABETH

You're sugar-deprived. It happens when you first stop drinking.
Better your teeth than your liver.

(She goes into the kitchen.)
(he takes the diaphrene vial in his gloved hand)

JIM

Of course, it comes a time when you start thinking "if I have one
more soft drink I'll die."

FADE TO BLACK

FADE IN

SCENE #28

[INT. JACK'S HOUSE - NIGHT]

(Jim is walking around a sculpture.)

JIM

Where are your children ?

ELIZABETH

Boarding school. Last year after everything went so crazy around
here..

JIM

You protected them.

ELIZABETH

MMhhh

JIM

This's a Lester ?

ELIZABETH

An early one.

JIM

It's gorgeous. And your Hergaus

(He walks to the paintings on the wall.)

ELIZABETH

Yeah. I'm gonna hang them at G&G for a few days...see how they work.

JIM

They will.

ELIZABETH

You think ?

JIM

Perfectly.

(He gets close to the frame with the diaphrene in one hand, picks the frame
to put the poison behind the painting.)

JIM

Where did you get these frames ? they're teek ?

ELIZABETH

Yeah.

JIM

Beautiful.

ELIZABETH

Thank you. I found them in **XXXXX**

JIM

Is that right?

(Jack is entering in the house)

JACK

What are you doing here ?

ELIZABETH

We ran into each other...

JIM

At..my..AA meeting. I'm a newcomer.

ELIZABETH

And my car broke down, it wouldn't start, so Jim gave me lift.

JACK

What did you do, steal her distributor cap.

ELIZABETH

Jack !

JACK

Come on. You're not an alcoholic, you'd have to be human.

JIM

Well huuh..Thanks for the soda. The artwork is terrific. Can't wait to see it in the office. Good night.

(He takes his coat and start to leave.

(He stops, turn around and stares at Elizabeth's ass. Jack sees him and punches him.)

ELIZABETH

Jack !

JACK

If you ever come near my house and my wife again, I'll kill you.

ELIZABETH

Are you crazy ? Jim, I'm mortified. Are you allright ?

JIM (WHISPERING)

I'm fine.[to Jack] I understand. I'll just show myself out. Good night.

(He leaves the house.)

ELIZABETH

I don't know who you are anymore.

(She leaves Jack and goes into another part of the house)

JIM (VOICE OVER)

When a man loves a woman he'll go to great length to protect her...

CUT TO

SCENE #29

[INT. JIM'S APARTMENT - NIGHTS]

(He's walking across his living room to his "home" behind the library and sits in front of his computer with a glass of chocolate milk.)

JIM (VOICE OVER)

...from harm, from other men of course, and sometimes, from himself. An honest man, like Jack, would rather die than have Elizabeth thinking that he married her for her money.

(He enters his private home.)

He's heard the whispers behind his back all through their marriage. And the fact that their relationship has been..let's say volatile at best, has kept all those nasty rumors well fueled.

(He sits and touches a button on the screen of the computer.)

Jack has always paid for everything. He's never touched a penny of hers. He makes good money. But Elizabeth, is a Gracen. And keeping up with the Gracens can be costly. If you're proud, like Jack, you go into debt.

(He takes a sip of chocolate, cleans his lips with his mouth.)

Maybe you keep a secret account offshore.

(LEGEND ON THE SCREEN:"Transaction accepted." "Transaction complete")

CUT TO

SCENE #30

[INT. HALE INVESTMENTS - DAY]

(Hale is closing a drawer.)

HALE

You're joking, right ?

(He starts walking next to Joanne.)

JOANNE

No. I want your records of every G&G employees who's invested with you offshore.

HALE

Well, first of all, there's a little thing called privacy in banking. Secondly, my bank IS offshore, no US tax treat. So why would I discuss any of my clients or their accounts with you ?

(They stop at the elevator shaft.)

JOANNE

I don't know, maybe to stay out of jail.

HALE

And just how am I going to jail, Miss Meltzer ?

JOANNE

Privacy in banking doesn't protect the banker who know they're owning launders' money, say for drug deals or terrorists.

HALE

Terrorists ? My goodness, are there terrorists at G&G ?

JOANNE

A G&G employee gives you money he got by selling the poison to terrorists, you are an accessory.

HALE

Are you single ?

JOANNE

I beg your pardon ?

HALE

You must have a lot of time on your hands. I move money for corporations and individuals at the highest level of society.

JOANNE

I see..And you usually have secret meetings with them on skid row ?

HALE

I have meetings with all kinds of people in all kinds of places. I went to have dinner in Osaka with the head of the yakusa, you know, the guys that cut off their little fingers and kill you as soon as they look at you ?

JOANNE

Is there a point here ?

HALE

Indeed.

(The elevator rings and people get out of it at the back.)

You see he offered me the first bite of a blowfish. A great delicacy. Also a great threat, because if it's not cleaned properly, you die.

(He goes into the elevator alone, smiling.)

I ate the blow fish.

(The elevator closes his doors.)

CUT TO

SCENE #31

[INT. JACK'S HOUSE - DAY]

(Movers are removing the paintings from the walls.)

ELIZABETH

Be careful.

(They move the Hergau painting. The diaphrene vial falls down.)

(Elizabeth kneels down to pick it up.)

Huh huh, I'll get it.

(She reads the etiquette and goes to the phone, and dials)

Toxic material ?! How did this get here ?

CUT TO

SCENE #32

[EXT. G&G BUILDING - DAY]

JACK (VOICE OVER)

Our friend from Tulsa finally found those pictures.

[INT. JACK'S OFFICE - DAY]

(He's handing the pictures to Joanne.)

JACK

Tell me what you see.

(He sits on his desk.)

JOANNE

Haa...a big box. The G&G logo ?!

JACK

Profit was actually raised in a G&G box. According to the sheriff crew, old man Stokowski bought everything mail-ordered from G&G. He was obsessed with the Gracens. He read about them, he followed their exploits as if they were royalty.

JOANNE

So Profit didn't choose G&G by coincidence.

JACK

No, just to survive that upbringing. He had to create this fantasy family. What did he see on TV. What did he hear his father talking about ? What was on the box ? G&G, a family company.

JOANNE

Feel sick. I don't know if we arrest him or commit him.

JACK

I tried hitting him. He was there when I got back last night with Elizabeth. He provoked me. That's how he operates. He makes you lose control.

SECRETARY (INTERPHONE)

Excuse me Mr Walters ? Mr Profit is here to see you.

(He pushes a button on the phone.)

JACK

Yeah. Send him in. I think it's about time we start provoking him don't you ?

(Jim knocks on the door, and enters.)

JIM

You wanted to see me ?

JACK

Yeah, Jim. I just wanted to apologize for last night.

JIM

Please, Jack, I think I'm the one who owes you an apology. I certainly didn't mean you to get the wrong idea.

JACK

Jim, I don't get a wrong idea about you. You want all of us to tear us apart, because that's your twisted idea of family. When you look at Chaz do you see your own father ? Do you see how deeply you need to please him, how badly you need to gain control over him ? Maybe someday you'll have to kill him, like you killed your own father.

(Jim looks like he doesn't understand.)

JIM

I'm sorry, I'm not hearing you.

JACK

Demons get pretty loud sometimes, don't they ? What are they telling you to go for Chaz's job, CEO ? No, no because then you'd be in spotlight that's no good, you cannot operate in the light. Now, you've got your eye on the throne but you want to be the power behind it.

(jack takes the pictures on his desk.)

This problem of yours, Jim, this..working in the shadows, do you think it has something to do with being raised in a box ?

(Jack shows the picture to Jim.)

JIM

I'd better go.

(Jim looks like he's shocked.)

(He leaves Jack's office)

JOANNE

Well he's provoked.

JACK

Not enough. I'm gonna get that search warrant, invade his home.

(Jack gets out of his office and gets arrested by Ernie)

ERNIE

Jack Walters, you are under arrest for 1st degree murder, for selling contraband substances, and for trying manipulate an officer of the law, that would be me, and Jack, I don't like to be manipulated.

JOANNE

Ernie ! What are you doing ?

JACK

WXXXXX found that he tried to hang on Profit. In years I've known you, Jo, your taste in men stinks. Get some therapy.

(He takes Jack away through the office.)

ERNIE

You have the right to remain silent, if you give up that right everything you say can be used against you in court of the law. You jave the right to speak with an attorney, who will be preseny during questioning. If you can't afford an attorney, one will be appointed to you. Do you understand the rights as I've given'em to you.

JACK

I do.

(They enter the elevator with Joanne.)

ERNIE

You wish to give up the right to remain silent ?

(Jack stares at Jim.)

JACK

No.

ERNIE

You wish to give up the right to speak with an attorney present ?

(Jim aproches Pete.)

JIM

What's going on ?

PETE

You didn't hear ? They're sayin' Jack Walters killed Wayne Gresham.

(The elevator's doors close.)

FADE TO BLACK

FADE IN

SCENE #33

[EXT. LONG VIEW OF THE G&G BUILDING WITH A FADE TO JIM'S EYES - DAY]

JIM (VOICE OVER)

Jack Walters arrested for a murder he didn't commit, how does a thing like this happen ?

[INT. CHAZ'S OFFICE WITH A FADE ON JIM'S EYES - DAY]

(Gail is in the office, head towards Chaz and gives him a report.)

JIM (VOICE OVER)

You have to falsify documents and then ensure the credibility by sending yourself registered reports. And when the time is right, show it to your boss. Like the police, he can come to only one conclusion. Jack stole the diaphrene, killed Wayne gresham, and is guilty.

[INT CHAZ'S OFFICE - DAY,]

(Pete's standing up next to his brother, who's seated.)

PETE

Wait a minute. If Jack was guilty, why would he have Wayne's body exhumed ?

CHAZ

Because Jim was getting too close to the truth. Jack has lead his own investigation to make Jim look like the guilty one.

PETE

Woahoh. I've never thought Jack was that smart.

(He takes a sip of his drink.)

JIM

What I don't get is why risk so much to gain so little ? It isn't like he needed the money.

PETE

Pff..You wanna bet ? He spent every cent he made, and then sum, always trying to prove he's as good as us.

CHAZ

Pete..

PETE

Hey, it's true.

(Pete pours himself another glass.)

CHAZ

Yes it's true. It's also true that you're impotent, but we try not mention it in public.

(He gets up his chair.)

What am I gonna say to the press ?

JIM

It's still a circumstantial case, Chaz. There's no proof that Jack sold the diaphrene on the black market.

CHAZ

Yet...If they find that money, there's no way we can keep a XXXX on any of this. Jack probably hid it pretty deep.

PETE

Well we can always hope.

(Pete and Chaz look at each other.)

Like you're not thinking the same thing.

CUT TO

SCENE #34

[INT. HALE'S OFFICE - DAY]

(Joanne storms in.)

JOANNE

It's a matter of a public record now. Someone sold diaphrene on the black market. The Saudis want blood and they know how to get it. It's called a beheading and it takes a lot more nerve than eating a blowfish, especially when it's your head.

HALE

The saoudis can't extradite me.

(Hale let the paper down.)

JOANNE

Oh, I'm sure they'll ask permission, I'll mention that to them in my letter. The one that details how you laundered this money.

HALE

All I did was follow orders.

JOANNE

Fine, take your chances with the saoudis. I'm told if you tip the executioner, he makes a nice clean cut.

HALE

What do you want from me ?

JOANNE

I want the accounts Profit gave you. I wanna know where that money went.

HALE

I only met with Profit, never anyone else. He would deliver the scelled instructions and I would carry the out. I had no idea where the money came from. All I did was follow Walters instructions.

JOANNE

Walters ?

HALE

Yeah. Profit was delivering money for Jack Walters' accounts. Walters signature, Walters' instructions. Profit had no idea what was in the envelopes. He was just the **aerian** boy for his boss. He thought it was all a part of the German bakery deal.

CUT TO

SCENE #35

[EXT. HKLABS - DAY]

ALEX YEE (VOICE OVER)

I never said Jim Profit stole the diaphrene.

[INT. ALEX YEE'S OFFICE - DAY]

(Joanne and Alex are seated at his desk.)

JOANNE

You said he had access. You said he covered the missing diaphrene and a bogus inventory.

A.YEE

Oh, I'm sorry if you misunderstood me, Miss Meltzer. A lots of G&G employees had access, including Jack Walters who signed off inventory.

(He shows her the inventory. Closeup on Mr Yee's face, then on Jack's signature.)

(Joanne puts her hand on her forefront, looking depressed.)

CUT TO

SCENE #36

[INT. VISITING ROOM - DAY]

(Elizabeth is visiting Jack.)

ELIZABETH

I let him into our home. He put the poison in there.

JACK

Honey, it's not your fault !

ELIZABETH

Yes it is. I should've listened to you, Jack. I'm so sorry.

(She notices they have their hands at the same height, yet she can't touch him.)

God, I hate these stupid things.

(She hits with her fist the separating glass.)

I need to hold you.

JACK

Listen to me. Profit did us one favor. He brought us close together again.

(Joanne enters the room.)

JOANNE

Hi. I found out what happened to the money.

(She sits.)

It's not good. Profit made Hale think he was moving it offshore for you. He's got your signature, your account numbers.

JACK

Smart. He gave me a motive. He knew I was in debt.

ELIZABETH

We're not in debt.

JACK

Actually over the last year I borrowed a lot. I didn't wanna..

ELIZABETH

Why did you borrow from someone else, I have money..

(He nods no..)

Oh Jack, anybody who thinks you married me for my money is an idiot.

JACK

There are lot of idiots out there.

ELIZABETH

Yeah, well I'm starting to feel like one myself.

(She gets out of the room.)

JOANNE
We've got to talk.

JACK
I'm not going anywhere.

JOANNE
You have to think about coping the plead

JACK
No, no, no, no.

JOANNE
I talked to a friend of mine in the D.A.'s office. This is a **slam dog** for them.

JACK
I'm not gonna plead bargain, I'm innocent.

JOANNE
I know. I also know that politics come before justice in our courts today. And this is an election year. You're rich, you're white coloured. The DA's gonna put his commercial for God's sake, he's gonna ask for the death penalty and he's going to get it.

JACK
So what you want me to do Joanne ? You want me to lie ?

JOANNE
I wish you to plead the manslaughter so the death penalty goes away.

JACK
Right, and I go to prison.

JOANNE
It will buy us time. Profit'll think he's won. He'll drop his guard. When we get new evidence, we get a retrial.

JACK
No, no, I won't do it. It's wrong.

JOANNE
Yes it's wrong, it's evil. But it's a greater evil to make Elizabeth a widow. Not to mention how I'll feel if you're not around when I prove what that son of a bitch did to and HE gets executed.

CUT TO

SCENE #37

[EXT. JIM'S BUILDING - NIGHT]

[INT. JIM'S APPARTMENT - NIGHT]

(Jim opens the door To Elizabeth.)

JIM
Elizabeth ? Please come in. What a pleasant surprise. You know, I've been meaning to call you, to see how you've been. I've just been so busy lately. I didn't had the chance.

ELIZABETH

How do you live with yourself ?

JIM

I'm sorry about Jack. To tell you the truth I'm shocked. You.. must be devastated

(He goes to his aquarium, turning his back to her.)

(She pulls a gun out of her purse and points it to Jim.)

ELIZABETH

I Am devastated. My husband's life is over.

JIM

You don't want to do that.

ELIZABETH

Yes I do.

JIM

Oh no, you don't. For two reasons. One, I'm innocent.

ELIZABETH

That's a lie, I don't want to hear the second.

JIM

And B, think of your children.

ELIZABETH

If you've done anything to harm my children...

JIM

I haven't done anything to your children. But you're about to. If you pull that trigger, who's gonna raise them, mmh ?

ELIZABETH

I don't know.

(She shoots into Jim's aquarium which falls into pieces, and she leaves sobbing.)

FADE TO

SCENE #38

[INT. G&G OFFICES - DAY]

(Everybody's watching the news.)

TV

Jack Walters, former president of acquisitions at Gracen & Gracen **entered** a guilty plead for the murder of fellow employee Wayne Gresham today.

CUT TO

SCENE #39

[INT. PETE'S OFFICE - DAY]

(Pete's speaking on the phone.)

PETE

It's horrible. Yeah unbelievable. No. I haven't thought who's gonna take over his job. Yes I know I'm next in line, it's true.

JIM (VOICE OVER)

The truth can be a bitter pill to swallow.

CUT TO

SCENE #40

[INT. G&G CORRIDOR - DAY]

(Gail is walking towards Jim's office.)

JIM (VOICE OVER)

No wonder most of us need to sugar-coat it a little.

(She knocks on the door.)

GAIL

Mr Profit ?

JIM

Yeah.

(She enters Jim's office.)

(Jim is looking through the window.)

GAIL

Mr Walters really did try to frame you in this, didn't he ?

JIM

Absolutely.

GAIL

Well then, he should pay for it.

JIM

Yes, he should.

GAIL

You don't think I'll have to testify in court, do you ?

JIM

Oh..I doubt it Gail. They have so much other evidence.

(She leaves the office.)

CUT TO

SCENE #41

[EXT.PRISON - NIGHT]

(Elizabeth is standing nearby the fence.)

(The prison bus arrives and stops.)

JIM (VOICE OVER)

Jack's obsession with me lead him to tragic results.

(A line of prisoners, including Jack, gets out of the bus and goes into jail.)

JIM (VOICE OVER)

That's why it's so important to be responsible for yourself

(He looks at her, and she looks back , looking desperate.)

JIM (VOICE OVER)

and not to blame others for your problems.

(She cries as she sees him enter the prison.)

(Joanne gets her arm around her to comfort her.)

FADE TO

SCENE #42

[INT. JIM'S AQUARIUM, IN HIS APPARTMENT - NIGHT]

He's walking to his "home box" naked, sits in front of his computer.

JIM (VOICE OVER)

No one to let go what was. And be certain that your focus is always on the moment, and that your plans only concern the future, not the past.

(He walks through his office simulation.)

Of course, that doesn't mean you let others walk over you.

(The virtual Jack appears along with Joanne.)

One down.

(Jim smashes Jack's character.)

JIM (TO CAMERA)

One to go

(He pushes back his rolling chair and go into his box to sleep.)

(Closeup on the Gracen & Gracen logo on the box)

(The camera slowly moves away from the box.)

THE END