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PROFIT EPISODE SCRIPTS

PROFIT
EPISODE 5 - HEALING
ORIGINAL AIR DATE ON FOX: 29 APR 1996

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TRANSCRIPT:

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INTRO

FADE IN

JIM (VOICE OVER)
Previously, on Profit.

[INT. JIM'S APARTMENT - NIGHT]

(Jim and Nora are passionately kissing)

NORA
Don't ask me to wait any longer

CUT TO

[OUT. - DAY]
(Jim is speaking on the phone.)

JIM

Nora, Pete's a friend of mine. How can we do this to him ?

CUT TO

[INT. JIM'S APPARTMENT - DAY]

BOBBY

You tell this to the cops. And I'll tell what you did and who you really are Jimmy Stokowski.

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

BOBBY

I'm looking for me a new husband...since you killed the last one.

CUT TO

[INT. G&G - NIGHT]

(Jim and Joanne look at Pete and Bobby in Pete's office through the window.)

JOANNE

I didn't realize Pete knew your step-mother

JIM

Step-mother ? She's an interior decorator.

[EXT. JOANNE'S HOUSE]

JIM

You're crossing the line here.

JOANNE

Give me an exuse to blow your psychopathic head off.

(CGI : the menu appears on the right side of the screen. Jim's hands touches the 'Detail'button.)

FADE TO BLACK

FADE IN

SCENE #1

[EXT. G&G - DAY]

(Jim looks at the camera)

JIM

I've been summoned.

CUT TO

[INT CHAZ'S OFFICE - DAY]

(Jim enters and heads to chaz's desk where Joanne is already seated.)

CHAZ

Close the door. Have a seat. I've been hearing stories about you Jim. All of them started by you, Joanne. You both know what I'm talking about. These stories true ?

JIM

No

JOANNE

Yes

CHAZ

Enuff.

(Chaz sits.)

I'm not running a tabloid here. I don't want to hear that one of my vp's allegedly killed his father and framed his boss. I want the truth, not rumors. And I don't care if I have to strap you both to lie detectors.

JIM

That might be a terrific idea. As long as we're both willing. I think it might clear a lot of things out.

CHAZ

Joanne ?

JOANNE

I've no problem with that.

CHAZ

Good. Arrange it. If the test proves your accusations are true, Jim will be fired. If not, we should get another head of security. That's all.

(Jim & Joanne get out of Chaz's office.)

CUT TO

[INT. G&G HALL - DAY]

JIM (VOICE OVER)

Isn't that always the way ? Just when you're prepared to settle in and focus on one person, somebody else needs your attention. But the important thing to always remember in business, is what may seem like a calamity, can often become an opportunity.

CUT TO

SCENE #2

[INT. Dr GRANT'S OFFICE - DAY]

(Joanne is sitting on the couch. Dr Grant is sitting on a chair next to her.

JIM (VOICE OVER)

And opportunity is what life is all about. Any good therapist will tell you that. And our friend Dr Grant, is one of the best.

JOANNE

I..just..I want to see him put away. I want to see justice done.

Dr GRANT
Why is that so important ?

JOANNE
Because I don't want to live in the kind of a world that would tolerate him.

Dr GRANT
But what if we do, what happens to you ?

JOANNE
Maybe I end up as crazy as the rest of my family.

Dr GRANT
For whatever it's worth, I don't think you're wrong. No one should have to live in a world that tolerates him. Whether we do or not, well..

CUT TO

[EXT. BUILDING - DAY]
(Across Dr Grant's office, Jim is luring through the window into the doctor's office.)

JIM
The good doctor is someone to help keep Joanne on course. She seems so much stronger lately. Focused. Even happy. You know it got me thinking. Perhaps I could use some therapy.

CUT TO

[INT. Dr GRANT'S OFFICE - DAY]
(Jim takes his gloves off, and Grant's hands.)

Dr Grant, pleasure to meet you.

Dr GRANT
Mr Worth, won't you come in ?

(Dr Grant closes the door)

JIM
Thank you. Actually it's Profit, Jim Profit. And if you don't mind, I'd like to dive right into what's bothering me. Psychiatrists who sleep with their patients. Like you and Celia Harden. Right here on this couch, tuesdays and thursdays at 6, is that right ?

(Dr Grants stares at Jim.)

Geee, nothing to say. I'd think Freud would have picked this bone and run with it.

END OF INTRO

CREDITS

FADE IN

SCENE #3

[INT. Dr GRANT'S OFFICE - DAY]

Dr Grant
How do you ?.....

JIM
I bugged your office. I'm listening in for two months now,
it's..creepy. I just want to make sure Joanne is getting all the help
she needs.

(Jim grabs a book in the library.)

Dr GRANT
What the hell would you know about helping her ?

(The book he has is one of Dr Grant's.)

JIM
Ooh enough to make a suggestion. A slightly more radical therapy to
be sure. But certainly one you've used before.

(Jim hands out the book to Dr Grant.)

Chapter 3, page 58 ?

Dr GRANT
I want to be very clear with you Mr Profit. I will not under any
circumstances allow you to undermine my therapy with a patient.

(Jim sits behind Dr GRANT's desk.)

JIM
Do you minf if I...

(Jim dials something.)

CUT TO

[INT. JIIM'S APPARTMENT - DAY]

(The computer starts, triggerred by Jim's call. A tape starts rolling.)

CUT TO

[INT. Dr GRANT'S OFFICE - DAY]

Dr GRANT (RECORDED VOICE)
Come on, give it to me, come on

(Sounds of a women and Grant moaning)

Dr GRANT
Oh Celia...

(Jim stops the tape.)

JIM
I don't think we need to hear any more of this, do you ? Now if the
therapy is successful, we'll forget all about Mrs Hardin. And you

stay in practice, and happily married. Now here's what I have in mind.

(Jim gets up and closer to Dr Grant.)

CUT TO

SCENE #4

[EXT. G&G - NIGHT]

PETER (VOICE OVER)
You did a great job decorating.

CUT TO

[INT. PETE'S OFFICE - NIGHT]

(Bobby and Pete are drinking. Pete looks like he's already drunk.)

BOBBY
You know what ? I'm looking at this picture and I'm thinking that I have really screwed up.

PETER
What do you mean ?

BOBBY
Well, see I had these two other pictures that I was going to bring you here but I forgot'em. They're at my place.

(Bobby gets closer to Pete.)

Why don't we just go and have a look ?

PETER
Well I'd love to but huh..I've got a meeting.

(Bobby puts her arm behind Pete's head.)

BOBBY
So come by after, huh ?

PETER
Bobby... I know I do a lot of things that I shouldn't.

BOBBY
Well who doesn't every now and then ?

(She takes a sip of her drink.)

PETER
Well I Mean I hhuh...I drink too much, I blow off work, I badmouth my brother, but... there's one thing I don't do, ever.. I love my wife.

BOBBY
I think one of us has had just a sip too much to drink and lost their manners.

(She takes her fur coat.)

Let's just leave it at that, Mr Gracen.

(She storms out of the office.)

PETER
Look, look, Bobby ! Please Bobby !

CUT TO

SCENE #5

[INT. JIM'S APPARTMENT - NIGHT]
(Jim is sitting behind his computer. The phone rings.)

JIM
Hello ?

NORA
Jim, I'm sorry to call so late, but Pete's not home yet, do you know where he is ?

JIM
No

CUT TO

[INT. PETE'S HOUSE - NIGHT]
(Nora is on the phone.)

NORA
He called to say he had some meeting but I can always tell when he's lying.

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

JIM
I thought things were getting better between the two of you ? He was just saying the other day.

NORA
Don't...

CUT TO

[INT. PETE'S HOUSE - NIGHT]

NORA
Don't try and cover for him.

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

JIM
I wouldn't. You know that. I also wouldn't take an easy opportunity to turn you against him.

CUT TO

[INT. PETE'S HOUSE - NIGHT]

NORA

I miss you

JIM
I miss you too

NORA
Do you ?

JIM
Sure.

NORA
I want to see you.

JIM
You will.

NORA
Soon ?

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

JIM
Good night, Nora.

CUT TO

SCENE #6

[INT. Dr GRANT'S OFFICE - DAY]
(Joanne & Dr Grant get in the office.)

Dr GRANT
It just allow us to get so deeply into the trauma area and I feel we've had so much success with it.

JOANNE
Fine.

Dr GRANT
So you're comfortable with the idea ?

JOANNE
Yeah, whatever you think's best. As long as it's over by 2 I have a speech to write.

Dr GRANT
Ok, why don't you go ahead and get comfortable on the couch.

(Joanne takes off her coat, and sits on the couch.)

Now what I'd like you to do, is just seat here and relax, watch the light, and breathe deep.

JIM (VOICE OVER)
Hypnosis, to quote Dr Grant's book, it's a direct line to the core being, you can't change that core. You can't convince someone to do something they wouldn't, but you can unleash hidden desires, needs unmet, demons barely held in shack.

Dr GRANT
You're relaxed and very, very safe. Can you hear me Joanne ?

JOANNE
Yes

Dr GRANT
You're only going to remember what I tell you to remember aren't you ?

JOANNE
Yes

Dr GRANT
Your obsession with Profit is growing. You think about him night and day. You can't eat Joanne. Food is repulsive to you, because you don't deserve to eat until you get him. Do you understand ?

JOANNE
Yes

Dr GRANT
No matter how tired you get, you're awake all day and all night. Only when you get Profit, then can you rest. Do you understand ?

(He stops reading, and looks at Jim, standing in a dark corner of the room.)

CUT TO

SCENE #7

[INT. JIM'S APPARTMENT - NIGHT]

BOBBY
I'd just like you to explain to me what kind of a man you think Pete Gracen is.

JIM
You and pete are not getting along ?

BOBBY
Let me just be real subtle here. He don't like girls.

(She falls on the couch.)
(Jim puts a book back in the storage.)

JIM
What do you mean ?

BOBBY
Well, everything was going great, and then I made my move, and he for the door. For a guy that had been knocking back all afternoon, he sobered up. And I mean faster than he could shut me down, which is pretty damn fast. You got an ashtray ?

(Jim gives her an ashtray.)

JIM
Maybe you're just not his type of girl.

BOBBY

Jimmy, trust me on this one thing. I am everybody's type of girl. Oh and that stupid story about loving his wife, and having some meeting to go to. I wouldn't have bought that even if he had came with a steak knife. Which is why I waited outside the office and followed him.

FADE TO

FLASH BACK SEQUENCE

(Pete's car passes by, then followed by Bobby in her car.)

JIM (VOICE OVER)

I trust you didn't let him see you ?

BOBBY (VOICE OVER)

Don't try to teach your momma how to sneak around. I must have drove like an hour and a half. Well, we ended up way outside of town,

(Pete's parking his car in front of the Breeze Inn.)

at this sleazy little motel where he had a meeting all right, with this black guy. Real good looking all dressed up real nice.

(Pete gets out of the car, and heads to the hotel.)

END OF FLASHBACK

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

JIM

A black guy ? About 6 foot, 180 ?

(Jim opens his computer.)

BOBBY

About that...

(Jim types stuff, and Sykes' file with his picture appears on the screen.)

JIM

Is that him ?

BOBBY

Yeah. You know him ?

(Jim shuts closes his laptop.)

JIM

Well I tought I did.

BOBBY

Boy you can't never tell about people these days, can ya ? And too bad 'cause he was cute.

FADE TO

FLASHBACK

[EXT. BREEZE INN - NIGHT]

(Sykes greets Pete and shakes his hand. They go into the hotel.)

Well Pete obviously thought so, ohh, just real chummy. I didn't want to stick around for the floor show so I took off.

END OF FLASHBACK

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

BOBBY

Now,

(She gets up and goes to Jim.)

this has been a huge waste of three weeks, which I won't get back a thing. You should be more careful about who you threw me at.

JIM

My apologies, Bobby. It won't happen again.

BOBBY

You know ever since you were a little kid, there's this real snooty sound you got in you voice which made me just want to grab a belt,

(She grabs his belt off his pants.)

yank your breeches down, and beat your ass to hamburger. So what do you say ?

(The phone rings. He blinks ate Bobby.)

JIM

Hello.

NORA (PHONE)

I thought you were going to call. I waited.

JIM

Things have been really busy lately, you know.

BOBBY

Hang up the damn phone.

(Jim walks around his place, and Bobby harrasses him.)

CUT TO

[INT. PETE'S APPARTMENT - NIGHT]

NORA

Do you have someone there ?

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

JIM
Look can we pick this up tomorrow ?

NORA
I need to see you tonight.

JIM
Tomorrow would really be better.

(Bobby takes the phone off his hands, shuts it down, and throw it away.
(It lands on the sand coffee table.)
(She hugs him and they kiss.)

BOBBY
One thing I said about you Jimmy, you got what I need and, you ain't afraid to use it. But I need more. You just ain't enough. So I've been thinking. Since you haven't done such a hard job finding my new dream man, I only got no choice but to go looking myself.

JIM
You know, Bobby, I don't think this is such a great idea.

BOBBY
Really ?

JIM
Really

BOBBY
Cause you see I don't give a crap.

(She makes the belt snap like a whip.)

CUT TO

SCENE #8

[INT. JOANNE'S OFFICE - DAY]

(Joanne seems lost in her thoughts, barely touching her meal, then she throws it in her garbage. Her assistant, Seth comes in.)

SETH
Joanne, I can't find the Petrie report.

JOANNE
Petrie report ?

SETH
Yeah, about the microchips stolen from TelCon. Mr Gracen's been screaming for it.

JOANNE
It must be in the computer somewhere.

SETH
No, or the disk or the files. And I know I had three copies in there.

(The phone rings on the back.)

That'd be Mr Gracen again.

JOANNE
They were in red folders, weren't they ?

SETH
Yes.

CUT TO

[INT. JIM'S OFFICE - DAY]

(Red folders are being put in the paper shredder. The last one is put in a desk drawer.)
(A hand presses the commute button. It's Jim.)

JIM
Gail, would you please call call the janitor and have him coming move my trash, thank you.

FADE TO BLACK

FADE IN

[EXT. VIEW OF THE BUILDINGS IN A CITY - DAY]

CUT TO

SCENE #9

[INT. JIM'S OFFICE - DAY]

(We see the hallway, just like Jim sees it, from his office.)

JIM (VOICE OVER)
Suddenly I have a myriad of questions about Pete. But in my experience, the worst way to get a straight answer is asking an honest question.

(Jim gets out of his office.)

GAIL
Hum, here.

JIM
What is it, Gail ?

GAIL
I just heard about the lie detector test with Joanne,

JIM
Mmmhh ?

GAIL
Well, hum is it about the money I took ?

JIM
Gail, look, the important thing here is to kill these vicious rumors. And that's exactly what you and I are going to do.

GAIL
How ?

JIM

Could you stop off to the drugstore on the way home and pick me up some carpet tacks and bandages.

GAIL

Mr Profit ?

JIM

Trust me. Everything's going to be alright. One more thing, are you still close to Linda, Pete's assistant ?

GAIL

Yeah.

JIM

Good, get closer, ok ? See what you can find about his relationship with this new guy Sykes.

GAIL

Yes, sure.

JIM

Great. Thanks.

(Jim leaves Gail, and passes by Linda's office, while Pete's getting out of it.)

PETE

Hey pal, what's up ?

JIM

You tell me.

JIM (VOICE OVER)

But he won't? And neither will Sykes. Maybe he needs...

(Jim turns back so as Sykes, who's getting out of the elevator, can't notice him. Sykes goes into his office.)

SYKES

An audit ? And who authorized this ?

SYKES' ASSISTANT

I don't know, Mr Sykes.

JIM (VOICE OVER)

An internal audit of accounts can be a real annoyance.

(Jim starts walking again.)

It's like having the IRS suddenly show up at your door. You have to justify every meal, every phone call, every minute of company time.

(He passes by Sykes' office with the auditors sitting. Someone shuts the door.)

Of course sometimes, the most interesting results of an audit have nothing to do with numbers.

FADE TO

SCENE #10

[INT. Dr GRANT'S OFFICE - DAY]

(Joanne is hypnotized.)

Dr GRANT
Joanne ? Jim Profit is your enemy. I am your only friend. Do you believe that ?

JOANNE
Yes.

(Dr GRANT sighs.)

JIM
Good, good. Come here.

(Jim gets up and goes by the window, followed by Dr Grant.)

OK, I need you to do something else for me, ok ? I need you to help her remember something ? Her father's suicide.

Dr GRANT
She's never talked about that, how the hell did you ?..

JIM
Her sister's talked about it. Her file from the state mental ward. It's on your computer.

Dr GRANT
Look, Joanne doesn't remember that day. She can't, it could cause a total collapse. There are things about that day that she is not ready for yet. Things she will blame herself for.

JIM
Doctor, I appreciate your expertise in this area, but I think it's time for Joanne to remember what happened.

Dr GRANT
NO.

JIM
Doctor, do it.

Dr GRANT
You're 7 years old, Joanne. It's June 23d. You're playing in the backyard, remember ?

JOANNE
I got my doll.

Dr GRANT
Yes. And she's..

JOANNE
She's thirsty and I got to get her a drink.

Dr GRANT
So you..you...

(Dr Grant looks hopelessly at Jim)

JIM

Get up.

(Dr Grant gets up, leaves his seat to Jim.)

So you take her downstairs into the basement where the soda pop is kept. Because it's cool and dark. Isn't it nice down there ?

JOANNE

I'm all sweaty.

JIM

And you're looking for the soda pop and then

JOANNE

I hear a noise

JIM

What kind of noise ?

JOANNE

Like hiha hiha, like a rocking chair.

JIM

So you move towards this noise. And what do you see ?

JOANNE

My daddy, he's...

JIM

Look at your daddy, Joanne, what's he doing ?

(Joanne looks puzzled.)

JOANNE

He's hanging from a rope, that's wrapped around a pipe, that's making that noise. His head's all...bent. Ohhhhh, ohhh. Ohh daddy.

(She starts crying, looks horrified, and takes Jim's hand.)

JIM

It's ok.

(Jim looks at Dr Grant. He looks away.)

CUT TO

SCENE #11

[INT. G&G HALLWAY - DAY]

(Jim and Gail are getting out of the elevator, walking to their offices.)

JIM

Did you check on Joanne ?

GAIL

She cancelled the security council speech. She's on her way in. And the guard will buzz me when she gets to the elevator.

JIM
About my meeting with Chaz ?

GAIL
I made sure that the 25th floor conference room is booked, so you'll have to meet with Chaz on the 18th, right on the corner from Joanne's office.

(They stop in front of Jim's office door.)

JIM
Good work.

GAIL
Thank you.

(The door opens. Nora is in the office.)

NORA
Can I speak to you, Jim ?

JIM
Would you excuse us for one second ?
Please.

(Jim follows Nora into his office, closes the door and closes the shutters.)
(Just as he ends up closing everything, Nora takes off her coat and her scarf, bare naked.)

Nora..I called you this morning

(They kiss.)
(Outside Jim's office, Pete is walking towards Jim's office.)

PETE (TO GAIL)
Hey Gail, is he in ?

GAIL
Hahh no.

PETE
Let me put this on his desk.

(Gail pushes the comute button on her phone just as she speaks.)

GAIL
Mr Gracen,
GAIL (PHONE)
I'm sorry, he doesn't like anyone in there when he's not around.

(Jim and Nora stop kissing, freeze as they heard Gail's voice on the phone.)

GAIL
Even me.

PETE
It'll be ok.

(He starts opening the door.)

GAIL

No, please, Mr Gracen, don't get me in trouble.

(Jim signs to Nora to shush.)

PETE

Ok.

(Jim takes Nora's coat back and put it on her.)
(Pete gives the file to Gail.)

Let him know we're still on for squash tonight.

GAIL (PHONE)

Will do.

(Gail sighs with relief.)
(Nora goes to sit on a chair, she seems shocked.)

JIM

Nora, what is it ? Tell me.

NORA

It's just that so long I felt I don't have anyone. And I was ok. As long as I stayed happy on the outside and dead on the inside. But then I met you, and and all of sudden, I feel things again. And I need more. And Pete can't give it to me. And I don't think that I can live without it.

(Nora starts sobbing. Jim makes her get up and hugs her.)

JIM

Come here. Shuush, it's gonna be alright.

(Nora leaves Jim's office. He follows her.)

JIM (TO GAIL)

Thank you. Very much.

(The hone rings, she startles.)

GAIL

Mr Profit's office.

(She presses the commut button ton inform Jim.)

She's here !

(Jim gets out of his office, to Gail's desk.)

Pete Gracen wanted you to have these.

(She gives him the files.)

JIM

Gail ?

GAIL

Huh ?

JIM

Clean them up, file a copy on my desk. You're ready ?

GAIL

Mmhhh !

(Gail looks stressed out.)

JIM

Gail ? Breathe

GAIL

Huhuh.

CUT TO

[INT. ELEVATOR - DAY]

(Joanne gets in, pushes a floor button. She **bailles**, covers her mouth with her hand.)

CUT TO

[G&G HALL WAY - DAY]

(Jim takes a phone. Gail goes to the elevator.)

JIM

Tell Mr Gracen we're ready.

(Chaz gets out of his office, looking pissed just as always.)

(A woman steps out to let him pass by her.)

(The elevator doors open and Gail purposely bumps into joanne and drops all of her files.)

GAIL

My gosh I'm so sorry, are you ok ?

JOANNE

I'm fine

(They both kneel to pick up the files.)

(Jim looks at Gail, to tell her to gain time. She drops the files she had picked up.)

(Chaz appears at the background.)

JIM

Chaz, can you hold on for just one second ? Seth there you are

(Joanne sees Jim giving back the red file to Seth. She goes to them, pissed off.)

JOANNE

What's going on here ? What are you, working for him now ? Give him a copy of my speech too ? Answer me !

SETH

Joanne, calm down.

JOANNE (ANGRY)

Get out ! Get out !

SETH

Joanne, he said he found this behind the xerox machine and he brought it here.

JOANNE

He stole it.

JIM

Then why would I bring it back to you in the middle of the day ? In front of everybody. I apologize but I don't know what I have done.

CHAZ

What the hell's wrong with her ?

JIM

I don't know.

CHAZ

This will all be settled next week, one way or the other.

(They both get in the meeting room.)

CUT TO

SCENE #12

[INT. Dr GRANT'S OFFICE - DAY]

(Dr Grant is standing up, Jim is sitting on his chair.)

Dr GRANT

No, I won't do that to her, it's going too far, I'm sorry but this is over, you want to call the APA, call my wife, fine. But I will not do this.

JIM

Oh I will call the APA, and your wife. And Celia Hardin, and the 7 other patients you had sex with. Including the 2 you committed because right there on that couch, they resisted. So you shove'em full of drugs, you lock them away in a hospital. Ok, maybe they become a little more pliable. But now you've got to spend that extra time on the phone trying to convince them it was all a part of their psychosis. Take an example.

(Jim hits a button on the computer keyboard, triggering a recorded tape.)

CLAIRE (PHONE)

It was so real. Like you were there touching me.

Dr GRANT (PHONE)

Claire, trust me, you were dreaming.

(He stops the tape.)

JIM

My last call will be to the police, but I don't want that. What I do want

(Jim gets up, gets close to the doctor.)

is for you to help me with Joanne. Now I don't think that's asking too much, doctor. Do you ?

Dr GRANT

I know I'm not a good man. I know I've done things that I don't understand, that I can't control. Some people are just beyond help. Maybe I'm one of them. God knows I've seen enough walking through that door.

In all those years I've never, ever come across a thing like you. Where in hell did you come from ?

JIM

Maybe we can explore that in our next session.

FADE TO BLACK

FADE IN

SCENE #13

[INT. Dr GRANT'S OFFICE - DAY]

(Joanne is sitting on the doctor's couch.)

JOANNE

I can't stop crying.

(She gets up.)

I can't stop seeing these things in my head. I just can't get control. I want to get..I want to get control, doctor.

(He opens a bottle of pills, put some of them in his hand and give them to Joanne.)

Oh,no..no.

Dr GRANT

Come on, they're just sedatives. You've taken'em before.

(He goes to his window and pour a glass of water.)

Joanne, I'm not gonna lie to you. I'm very worried.

CUT TO

[INT. JIM'S APARTMENT - DAY]

(The computer screen displays the phone image, the recording is on. Jim is listening.)

Dr GRANT (PHONE)

I think that ultimately, these feelings you're having about your father, that are coming, out will be a good thing, but combined with the pressures of your work and what happened with Jack going to jail,

CUT TO

[INT. Dr GRANT'S OFFICE - DAY]

Dr GRANT

well there's no easy way to say this. You need to be hospitalized. The lack of appetites, sleeplessness, despondancy, fixations. You need rest, Joanne. Around the clock observation. Otherwise you will hurt yourself.

JOANNE

I can't do that doctor.

(She goes to the couch.)

Dr GRANT

Don't make me commit you, Joanne.

JOANNE

I can't.

(She sits.)

Oh, I'm feeling a little bit woozy.

Dr GRANT

That's ok, you're gonna be fine. Come on, your legs up. There you go. You're gonna be fine.

(Joanne is passing out.)

JOANNE

I just want to control me.

CUT TO

SCENE #14

[INT. G&G - DAY]

(The camera starts from a tilted angle to horizontal. Jim and Gail are walking.)

GAIL

Are these the things you needed ?

JIM

Yes, thank you.

GAIL

I was just talking to Seth, in Joanne's office, he couldn't get Joanne on the phone. So he went over to her house, and she's gone.

(They stop.)

JIM

You're kidding !

GAIL

But she didn't pack anything, she didn't tell anyone, she didn't leave a message.

JIM

It's not like her. Has anybody called the police ?

GAIL

Seth is about to. But he thought he'd ask around for seeing if anybody knows anything.

JIM

Let me know the minute you're hearing, ok ?.

(Gail leaves. Jims gets in his office.)

JIM

Jeff ! Good morning. No, don't get up.

SYKES

You hid yourself pretty good.

(Jim is hanging his jacket in the dresser.)

JIM

Pardon me ?

SYKES

Buried behind a lot of signatures and counter-signatures. But you're the one who ordered the audit on me.

JIM

Well Jeff, you're right. I did order the audit on you. But you know something else, I didn't try to hide it.

(Jim sits on his desk chair.)

SYKES

Really ?

JIM

Really.

SYKES

Let me explain the way of the world to you, Jim.

(Sykes gets up and gets close to Jim.)

I'm not your compétition, or your conscience, or your enemy. I just want to work here, and I want to be left alone. But I get banged on, I bang back. Hard.

(Sykes is about to get out.)

JIM

These audits are random routine. I don't know why you're taking this one personally. It's company policy. If you have a problem with it, fell free to try and change it. If not, have a good day Jeff.

SYKES

You too, Jim.

(Sykes walks away.)

JIM (VOICE OVER)

It's obvious, Sykes is hiding something.

CUT TO

[EXT. G&G BUILDING - DAY]

(Jim gets out of the building, caught up by Pete.)
(They walk together.)

JIM (VOICE OVER)

Now let's see who's helping him.

PETE

I need a favor.

JIM

Sure.

PETE

Well, I'm working this merger, and I'm a little worried.

JIM

What about ?

PETE

Well it's kind of hush-hush for now, but I've asked Sykes to help me smoothe out this company's post-merger downsizing analysis.

(They stop walking, talk face to face.)

He's just came up with one of this random audits. Look, if Chaz sees some of this raw data, he's gonna blow this deal. And we're gonna lose a hell of a company.

JIM

Can't you be a little more specific ?

PETE

Look, I wish I could buddy, but I promise the company we're going after. Just stir the guys off Sykes. It'll only be for a week or so.

JIM

No problem.

PETE

Thanks, I won't forget this.

(Pete's getting in his flashy red car and drives away.)

JIM (VOICE OVER)

So Pete's covering for Sykes. Which means whatever Bobby saw them meeting about is business, and they don't want that business audited. We've definitely underestimated Pete.

CUT TO

SCENE #15

[EXT. PETE'S HOUSE - NIGHT]

NORA (VOICE OVER)

Looks like Pete isn't going to show up. And really, I mean, why should he ? I only spent 6 months planning this event for his company.

CUT TO

[INT. PETE'S HOUSE - NIGHT]

(Jim and Nora are walking together.)

JIM

So, how's Pete ? Is he getting better ?

NORA

No.

JIM

He's still disappearing and not telling you where he's going, that sort of thing ?

NORA

Yep, you bet.

JIM

You know maybe it's the drinking, you know, maybe it's just out of control, and he's trying to hide it, cover it up.

NORA

No, no, he's not even drinking.

JIM

Huh, he's not drinking ?

NORA

No. Well, when you live with someone like Pete, you find yourself counting bottles, and measuring how empty they get and how fast. Arrh anyway, he's not drinking. At least not around me. I do think he's hiding something though.

JIM

Well you know I'm concerned about Pete, Nora. If there's any way I can help, I'd like to be there. Just...let me know what's going on, ok ?

NORA

Ok !

JIM

We should probably go in.

(They head to the entry.)

NORA

Maybe we both need a shrink. Have a good one ?

CUT TO

SCENE #16

[INT. MENTAL HOSPITAL HALLWAY - DAY]

(Jim is accompanied by a guardian. The latter one opens a cell door.)

JIM (VOICE OVER)

Everyone at the company is pretty worried about Joanne. 48 hours ago she just disappeared without a trace. But then, how could anyone be expected to find her when her doctor checked her in here, full of drugs and under a false name.

JIM

Thank you.

(Jim gets in the cell. Joanne is lying on a bed on restrains.)

JIM (VOICE OVER)

No one knows she's here, except Grant. And me.

(Joanne opens her eyes, starts screaming, but Jim shuts her with his hand.)

FADE TO BLACK

FADE IN

SCENE #17

[INT. MENTAL HOSPITAL JOANNE'S CELL - DAY]

JIM

Shussh. Don't make any noise, ok ? It's Jim. Something's happen and I'm here to get you out.

CUT TO

[EXT. MENTAL HOSPITAL - DAY]

(Jim is helping Joanne walking to his car.)

JOANNE

How did I get here ?

JIM

I don't know much. You were missing about a day when this was in the papers. Seth said your doctor's name was Grant, so I checked a few hospitals, until I found one that had checked in a Joanne Meltzer, it took a few tries.

(Jim opens his car door. Takes out a newspaper.)

JIM (VOICE OVER)

According to the tribune, the police, the american psychiatric association, and Grant's wife, all received identical audio tapes.

(He shows her the article on Grant, with his picture.)

Highlights of the doctor's sessions and phone calls. Ha was sommerly arrested. Several patients were questionned. It didn't take long for the truth to emerge.

JOANNE

He did this ?!

JIM

Yeah.

JOANNE

I don't know what to do.

JIM

Look, somebody already turned this joker in. I don't think you have to do anything. Except let me drive you home. And get some rest.

JOANNE

Yeah. Why did you do this ?

JIM

Joanne, we may have our differences at work but I still care about you.

JOANNE

Thank you.

(She gets in the car.)

JIM

Watch your coat.

CUT TO

SCENE #18

[EXT. JOANNE'S HOUSE - NIGHT]

(Someone is walking around the house. It's Dr Grant.)

(Joanne gets him and point her gun at him.)

JOANNE

Don't move ! Put your hands up ! Now !!

(He puts his hands up. She nails him to the wall and search him.)

Dr GRANT

I have nothing to gain. If the police knew I was here, I would get another 3 years.

JOANNE

All right turn around and walk back the way you came or I shoot you.

Dr GRANT

Then shoot me. But I came here to tell you something.

JOANNE

What ?

Dr GRANT

The truth.

CUT TO

[INT. JOANNE'S HOUSE - NIGHT]

Dr GRANT

Everything in the paper about me is true. And my life is basically over. I can't really explain it, but I do feel this sort of relief.

JOANNE

I'm not gonna listen to this confessionnal crap from you.

Dr GRANT

No Joanne, what I'm trying to say is that the things in the paper are true. But what happened to you, he made me do that.

JOANNE

No. He found me, he checked me out of the hospital you put me in !

Dr GRANT

No.

JOANNE

Prove it !

Dr GRANT

I can't. I can't prove any of it. But you've got to believe me.

JOANNE

I did. 4 times a week, hundred bucks an hour.

Dr GRANT

Then believe what you know. Joanne, you know what he is. Don't let him confuse you.

(She walks to the fire place.)

(She sits, confused.)

I may not be a good man. But I was a good doctor. For you. Please don't let my mistakes destroy all that. Don't let him win.

JOANNE

What you did to those others, did you...were you gonna do that to me eventually ?

Dr GRANT

I don't know. I hope not.

JOANNE

Get out.

(Dr Grant walks away. Joanne seems devastated.)

CUT TO

SCENE #19

[EXT. G&G BUILDING - DAY]

CUT TO

[INT. JIM'S OFFICE - DAY]

(Jim is piercing through the bandages with the tacks. And stucks it into his shoe, pointing it upwards. The he puts his shoe on and ties his lacets.)

JIM (VOICE OVER)

One of the reasons a polygraph remains inadmissible in court is because what it measures is not whether truth is being told or not,

but how the body is behaving during a series of question and answers.

(He hits the ground with his heel, supposedly inserting the tack into his heel.)

If you upset the body, then you throw off the test.

(He doesn't look hurt, but a just bit uncomfortable. He cleans out his desk and put his jacket on.)

CUT TO

[INT. G&G ROOM - DAY]

(Jim is strapped to the polygraph.)

POLYGRAPH ASSISTANT

Is your name Jim Profit ?

JIM

Yes.

POLYGRAPH ASSISTANT

Did you kill Wayne Gresham ?

(he moves a little bit his heel, to upset his body.)

JIM

No.

POLYGRAPH ASSISTANT

Have you ever embezzled money from Gracen & Gracen ?

JIM

No.

POLYGRAPH ASSISTANT

Are you 28 years old ?

JIM

Yes.

POLYGRAPH ASSISTANT

Were you born in Chicago ?

JOANNE

Yes.

POLYGRAPH ASSISTANT

Is your name Joanne Meltzer ?

JOANNE

Yes.

POLYGRAPH ASSISTANT

Did Jim Profit killed his father ?

JOANNE

Absolutely. He's the sickest son of a bitch on the face of the earth.

CUT TO

SCENE #20

[INT. CHAZ'S OFFICE - DAY]

(Chaz gets in his office carrying 2 ring binders, throws'em on his desk. Jim & Joanne are already here.)

CHAZ

Well, the results of the polygraph are in.

(He sits.)

You both passed.

According to 200 pages of detailed and expensive analysis, you're both telling the truth. And since I said I'd fire the liar, it puts me into a curious position. I like you both. I need you both. But clearly there's something going on here that no machine can articulate. Only you 2 know what it really is. I don't like battles being fought inside my company. The enemy is out there, in here we work together no matter what our differences or opinions.

Joanne, you're not to waste another second of company time, persuing anything to do with Jim, unless you receive specific instructions from me to do so. Do you understand ?

JOANNE

Yes.

CHAZ

Jim, you're to stay away from Joanne, her office and residenc, unless you receive specific instructions from me to work woth her, do you understand ?

JIM

I do.

CHAZ

I don't want either of you to think this is over, I will get to the bottom of this. That's all.

(They both get out of the office.)

JIM

Joanne, I'd like to think that someday, despite all this one day we might be friends.

JOANNE

Sure, if you ever got a soul. Or I get a lobotomy.

JIM (VOICE OVER)

There's no doubt about it. She's vulnerable. Life would have been so much simpler for both of us if she had just succumbed.

CUT TO

SCENE #21

[EXT. JIM'S BUILDING - NIGHT]

JIM (VOICE OVER)
But then life ain't easy, it's full of questions,

CUT TO

[INT. JIM'S APPARTMENT - DAY]

(Jim is putting a bandage on his heel.)

JIM (VOICE OVER)
pain, and people who have to be endured.

(Bobby gets in his apartment.)

BOBBY
Hi. I'm broke.

(She starts riffling through Jim's pockets.)

JIM
What you're doing ?

BOBBY
Well, I tell you what I ain't doing. I ain't going home to sit on my ass, wait for you to wave that magic stick here, make my life a fairy tale.

JIM
What're you talking about ?

BOBBY
I think I find myself that sugarman. And whooo baby, I get him off the shelf and into my pocket as it ever got to mean a hint of trouble to you.

(She gets out.)

JIM (VOICE OVER)
No, life may not be easy. It can be lonely,

FADE TO

[INT. PETE'S HOUSE - NIGHT]

(Nora is sitting alone on her bed.)

JIM (VOICE OVER)
full of people we think we know,

FADE TO

[INT. DINER - NIGHT]

(Sykes and Pete are discussing business.)

JIM (VOICE OVER)
but barely comprehend. Yet we must always remember.

FADE TO

[INT. JOANNE'S HOUSE - NIGHT]

(She's sleeping on her couch with all the lights on.)

JIM (VOICE OVER)

It's the challenges that define us best. And the obstacles that illuminate what we're truly capable of.

FADE TO

[INT. JIM'S APARTMENT - NIGHT]

(Jim is sitting naked behind his sand coffee table.)

(He gets up, and goes to his secret place.)

JIM (VOICE OVER)

We must welcome adversity, and embrace struggle. And no matter what we get from life, never give less than 100 %. Of course at the end of every battle weary day,

(He lies down into his box.)

we fold ourselves into peaceful darkness and find comfort in those gentle words.

(He opens his eyes)

JIM (TO THE CAMERA)

Good night.

(The camera moves away.)

FADE TO BLACK

THE END