



BROUGHT TO YOU BY WWW.JIMPROFIT.COM

PROFIT EPISODE SCRIPTS

PROFIT
EPISODE 6 - CUPID
ORIGINAL AIR DATE ON FOX: UNAIRED

WRITTEN BY: DAVID GREENWALT
DIRECTED BY: ROBERT ISCOVE
EXECUTIVE PRODUCERS : JOHN McNAMARA & DAVID GREENWALT, STEPHEN J.CANNELL.

TRANSCRIPT BY \$äm
Contact the transcriptionist at samuel_allain@caramail.com

=====
DISCLAIMER:

=====

"PROFIT" and other related entities are owned by JOHN McNAMARA, DAVID GREENWALT, STEPHEN J.CANNELL, 20th FOX TELEVISION, NEW WORLD ENTERTAINMENT. All Rights Reserved. This transcript was made without their permission, approval, authorization or endorsement. Any reproduction, duplication or distribution of this material in any form is expressly prohibited. It is absolutely forbidden to use it for commercial gain.

CONDITIONS OF USE: (1) Feel free to save for personal use (2) Do not alter the content of this file (3) Do not archive/post anywhere without permission (4) Leave the headers/disclaimers in tact because it lists all those who have made this transcript possible for your enjoyment. (5) Provide a link back to the site where this file originated: <http://www.jimprofit.com>

=====
TRANSCRIPT:

=====

INTRO

CHAZ

Don't waste any of company time persuing anything to do with Jim.

JOANNE

I didn't realize Pete knew your step-mother.

JIM

Step Mother ? She's an interior decorator.

BOBBY

I think I find myself that sugarman. I'll get him in my pocket as it ever gonna mean a hint of trouble for you.

JIM (VOICE OVER)

Sykes not only interest in our company perks but neck deep in a secret deal with Pete Gracen.

NORA

I thought things would get better when Pete stop drinking.
I want you right now or I swear to God I'll start screaming and never stop.

CUT TO

SCENE #1

[EXT. G&G - DAY]

(A grey car passes by the building)

CUT TO

[INT. G&G PARKING LOT - DAY]

(The same car is parking. A woman drives.)

(Jim comes out the parking stairs and tapes a paper sign on the stairs door.)

JIM

Being a woman alone in man's world is no easy task.

(A woman gets out of her car. It's Anna Kestrel.)

(She goes to the door, with the sign "CLOSED. USE SOUTH ENTRANCE" taped by Jim on it. She tries to open it anyway but it's locked.)

JIM (VOICE OVER)

Anna Clayton Kestrel, co-founder of dine-a-mite, the widely successful chain of food and clubs. Despite everything she's achieved she still lives in fear, separated from Ray Kestrel, her husband of 7 years.

(Anna is in the stairs, looking everywhere around.)

Anna has been subjected to a reign of romantic terror. Unsigned notes calling her an evil slut, blood on her car.

(She hears footsteps, gets ready to blow teargas.)

ANNA

Who's there ?

JIM (VOICE OVER)

Well it's enough to unhinge anyone.

ANNA

Stay the hell away from me !

(Jim appears by the corner.)

JIM

Anna !

ANNA

God ! Jim !

JIM

I'm sorry did I frightened you ?

ANNA

No, it's just, I thought it was Ray.

JIM

Only me.

ANNA

I don't know if I can do this.

JIM

You can do this. You're going to sit next to me and you're going to be completely safe, ok ? Come on.

CUT TO

[INT. G&G CONFERENCE ROOM- DAY]

(Anna and Ray enter the room with Jim, Sykes and other G&G executives and lawyers.)

RAY

Anna ? Good morning. Look wonderful.

(Anna sighs.)

JIM (VOICE OVER)

After months of vigorous negotiations, Gracen & Gracen has finally closed the deal to acquire dine-a-mite, which Anna and her strange husband Ray own 50-50. That deal should have been a breeze, but when Anna and Ray separated. Raymond got cold feet.

(Everyone sits at the table.)

CHAZ

Well, this is a momentous occasion. Pete ?

(Pete gives Anna and Ray the contracts. Chaz sits.)

PETE

Welcome to G&G !

JIM (VOICE OVER)

Our friend Sykes has been pulling man on Ray, and spent countless hours listening to Ray's marital problems, has finally got him to the table.

(Anna is signing the contract? Ray looks desperately at her.)

RAY

I can't sign.

PETE

I got a pen.

(Pete hands him a pen.)

RAY

I can't do this. I love you too much, Anna.

ANNA

Ray, we've been through all this.

RAY

What did I do, I don't understand !

ANNA

You mean other than scare the hell out of me !

RAY

I'm not doing those things I mean, why would I, I love you. I won't sign.

(Ray pushes back the contract.)

RAY

Not until she comes back to me.

CHAZ

Our personal relationships are more important than any business deal. I'm gonna hold you both in my prayers, until the right solution presents itself. And if it doesn't, well it just wasn't meant to be.

CUT TO

[CHAZ'S OFFICE - DAY]

(Chaz throws violently a glass on the door just above Pete's head, who bends over to avoid the projectile.)

CHAZ

I published this acquisition in the annual reports. 200 000 copies going to our shareholders next week.

SYKES

Ray signed the deal memo. He gave me his word he'll sign the contract.

CHAZ

So you told me Sykes, it was just a formality.

CHAZ (Screaming)

So you all told me !

CHAZ

The board expects us to go through. The stock is up three dollars in anticipation. Ray signs the contract before the annual reports go out, or the three of you are looking for new jobs.

JIM (VOICE OVER)

When it comes right down to it. Big business is all about opportunity. Here's a terrific one to remove Sykes from our midst. When those in control,

CUT TO

SCENE #2

[OUTSIDE ANNA KESTREL'S HOUSE - NIGHT]

(A car goes into the property.)

(A masked man slips through the open gate.)

JIM (VOICE OVER)
lose control. It sets everyone on edge. And causes some of us to slip over a line, we wouldn't ordinarily cross.

(Anna light up incense. Then tekes off her bathrobe and goes into her bathroom.)

JIM (VOICE OVER)
A man who terrorizes an innocent woman, can really be seeking one thing :

(Anna sees a red lipstick writing on her mirror : "I'LL KILL YOU BITCH.)
(The masked man outside shuts electricity. Anna's room goes black.)

JIM (VOICE OVER)
Control.

(Jim is observing everything from outside.)
(Anna goes to her kitchen grabs a large kitchen knife.)

JIM (VOICE OVER)
The victim naturally resists.

(The masked man hits her kitchen window with a hatchett. Anna defends herself with the knife.)

ANNA
Get away ! Get away from me.

(The masked man slowly gets away, he doesn't look pissed or afraid.)

JIM (VOICE OVER)
Ask any police officer and he'll tell ya. The worst violence is always domestic. Whe two people fall out of love, and into hate. They become vulnerable to all matter of passions, fears, and if someone's watching carefully, manipulations.

(Outside Anna's house, Jim has seen everything. He goes into his car.)
(Anna seems shocked by the attack.)
(Jusr as Jim leaves, police cars arrive.)

JIM (VOICE OVER)
In a case like this one, you just know somebody's bound to wind up dead.

END OF INTRO

FADE TO BLACK

OPENING CREDITS
FADE TO

SCENE #3

[EXT. DINE-A-MITE - DAY]

JIM (VOICE OVER)
We talked about getting you a bodyguard.

CUT TO

[INT. DINE-A-MITE - DAY]

ANNA

I know but I don't want to have some guy following me around everywhere. Another guy, I should say.

JIM

There's someone I want you to meet.

(Jim introduces Hal.)

Anna, this is Hal, here's your new best friend. If anybody tries to pull a stunt like they did last night, Hal's gonna snap their neck, ok ? Come on.

(Hal goes away, Jim and Anna sit at a table.)

ANNA

Jim, I was so scared.

JIM

I know. I mean I can only imagine.

ANNA

Don't you know you're supposed to be worried about the deal, not me.

JIM

I am. I'm concerned about the deal, and my bonus that goes along with it. But until we catch this guy, until we're sure whether it's Ray or not.

ANNA

It has to be Ray, Who else could it be ?

JIM

Anyone of the thousand guys that drink at your bar and think they deserve a girl like you.

ANNA

Yeah. Ray didn't do anything that weird before we split up. He was a little insecure but I always xxxx that up to his first wife. She left him, ran off with another man.

(Jim's beeper rings.)

JIM

I'm sorry.

(Jim looks at it, but there's nothing written on it. He looks concerned.)

JIM

The yen is falling. Can I borrow your pen ?

(Anna gives him her pen.)

ANNA

Jim, thanks for listening.

CUT TO
SCENE #4

[INT. G&G OFFICE - DAY]

(Sykes is checking his at a counter. Jim catches him up.)

JIM
Jeff, youre getting any close to get Ray sign those contracts ?

SYKES
I'm working on it.

JIM
Anything I can to do to help ?

(They go to the elevators.)

SYKES
I'd like to know for a fact that Ray isn't stoking her.

JIM
Chaz didn't say anything that being relevant for us to keeping our jobs.

SYKES
It's relevant to me.

JIM (VOICE OVER)
So who's gonna get fired ? Better update that resume Jeff.

CUT TO

SCENE #5

[INT. PARKING LOT - DAY]

(A driver is about to take place in a car.)

MUGGER
Hey, you're Chaz Gracen's driver ?

(The driver gets punched in the face by a mugger. He then throws him on the ground and run away with the car.)

(Chaz is waiting angrily for his car. He phones.)

CHAZ
Find out what happened to my car ?

(Bobby comes in the background and get closer to Chaz.)

BOBBY
Hum ah, Bobby Stokowski. I redecorated your brother's office.

CHAZ
Oh yes, how are you ?

BOBBY
I'm going to be late for my bible class. Nice to see you.

(They hear tire noise. And Chaz's car pulls over.)

CHAZ

What the hell's that ? What the hell ?

(As he goes to see what's happening to his car, the mugger opens the door and hits him. The he punches Chaz into the stomach.)

MUGGER

Gimme your wallet, gimme your wallet !

(Chaz obeys and gives him his wallet.)

The mugger takes a look at Bobby who indicate to make some more damage to Chaz. He hits him again. Bobby gets a gun out of her perse, and fires it in the air.)

MUGGER

Take it easy lady, I'm going. Don't shoot. Don't shoot me.

(Bobby rushes to see Chaz lying on the floor.)

BOBBY

Oh lord are you alright ?

CHAZ

Yeah, you saved my life.

CUT TO

SCENE #6

[INT. RAY'S OFFICE AT DINE-A-MITE - NIGHT]

(Ray is looking throughout his window on the dancefloor.)

SYKES

Ray, look me in the eye and tell it isn't you that's stoking Anna.

(Ray sits on a couch.)

RAY

Jeff, you know me for a while now. I swear to God it isn't me.

SYKES

Ok, then I can say this with a clear conscience. Sign the damn contracts, Ray.

RAY

It isn't that simple. I still love her.

(Ray sits behind his desk.)

SYKES

Sometimes people need...

RAY

I know ! Space... All right I give her the space, what happens ? Some filthy bastard starts harrassing her. Cops, lawyers get in it. All of a sudden I can't come within 500 yards of her without permission. I can't even come into my own club the night that she's here. I just want her back.

SYKES

There's only one way. Let go.

RAY

Well, I'm not so good at that.

SYKES

Just think about it. I gotta go.

(He grabs his coat, and gets out.)

RAY

You work with this guy Profit. Anna trusts him can't you just tell him..

SYKES

What ?

RAY

That Anna should take me back. I'm suffering for something I didn't do here. I'm sure he wouldn't want that.

SYKES

No I'm sure he wouldn't.

(Sykes shakes his hand, then closes the door.)

CUT TO

SCENE #8

[INT. CHAZ'S OFFICE - DAY]

(Chaz's assistant opens the door ro Bobby.)

BOBBY

Thank you.

(Chaz gets up to greet her.)

CHAZ

I'm so glad you could come. I believe you know my junior vice-president Jim Profit.

JIM

It's nice to see you Mrs Stokowski. How do you do ?

BOBBY

I'm just fine thank you. You're looking well yourself.

CHAZ

I just wanted to be able to thank you in person. Here take a seat.

(Just when he show the seat to her, he grins with pain.)

BOBBY

Oh my, you're in pain. You haven't even touch your pills.

(She examins the bottles.)

(Chaz finally manages to sit.)

CHAZ

No, the doctor send all these painkillers over, and they just slow down the healing process.

BOBBY

These are real bad for you. May I ?

(She drops the drug bottles on the ground. She takes out a bottle of her perse.)

BOBBY

I never take any drugs of any kind but I always keep a little Livia handy for really bad pain. It's organic, completely hamless.

(She offers the pill to Chaz.)

CHAZ

No I don't believe in any of that stuff either.

BOBBY

Please, I'd just feel so much better if I knew you were getting some relief.

CHAZ

Well, if that makes you feel better.

BOBBY

Jim, could you get us some water please.

CUT TO

[EXT. CHAZ'S OFFICE - DAY]

(Chaz and Bobby are getting out of his office.)

CHAZ

This is unbelievable. I could barely button my shirt this morning.

(He buttons his jacket.)

BOBBY

Here, take a couple whenever you feel poorly. What ?

CHAZ

You just...You look like an angel.

BOBBY

Aren't you sweet ! I'm just so grateful that you're allright.

(Jim gets out of the office.)

CHAZ

I'll call you.

(Jim passes by Chaz following Bobby.)

BOBBY

This man gives some fine pharmaceuticals.

(Bobby pop the pills in her mouth, while walking down the stairs.)

JIM

Bobby,

(He nails her on the wall.)

JIM

I want you to tell me what you put in the pills you gave Chaz, and who you hired to hit him.

BOBBY

The pills are a little love potion of mine, parsley, and mint to get the breath sweet, codeine and morphine to make the mind melt, as for the other, it ain't none of your business. I always told ya I'd find myself that sugar daddy.

JIM

Bobby listen to me, if you want to play this game alone, fine, you'd just better be prepared to lose.

(He goes down the stairs. She follows him.)

BOBBY

Oh I know you'll cover for me big baby, now give momma some money.

(They bump into Joanne.)

JOANNE

Mrs Stokowski I've been calling you all morning, I am Joanne Meltzer, head of corporate security. We met before, just when your husband died so suddenly in a hospital.

BOBBY

Of course I remember,

JOANNE

I need to talk to you about Charles Gracen's mugging.

(Jim gets away.)

BOBBY

Well I've already spoken to the police.

JOANNE

Our resources are a little more comprehensive than that. It'll only take a minute, my office is on the 18th floor. There's nothing to be afraid of, unless of course you mugged him yourself.

FADE TO BLACK

FADE TO

SCENE #9

[EXT. G&G BUILDING - DAY]

CUT TO

[INT. PETE'S OFFICE - DAY]

(Pete is pouring a glass of what seems to be scotch.)

PETE

It's gotta be 5 o'clock somewhere huh !

(HE goes behind his desk, looks at Jim.)

JIM (VOICE OVER)
Pete's wife Nora told us he quit drinking.

PETE
Mr Profit smiles politely.

JIM
Pete I think we should take a run on Anson electronics.

PETE
You mean if we're still working here next week. Anson yeah I got a file on them, where did I put it ?

(When Pete has his back turned on Jim to look for the Anson files, Jim tastes the sotch in the glass. It makes him frown with wondering.)

JIM (VOICE OVER)
Ice tea ? I wonder how long Pete's been sober, and want to make everyone think that he's not.

PETE
Anson. beating the asians at their own game. We should grab'em. Probably should run it down by my brother Mr Toadhead.

(He sees that Chaz in his office and is embarrassed.)

PETE
Hi.

(Chaz approaches hoim, and Pete doesn't know what's he going to do to him
.°

PETE
What ? What is it ?

(Chaz hugs his brothere. He's holding the red bag in which where the pills Bobby gave him.)

CHAZ
I love you man, I just...I love you.

(Chaz gets out. Pete looks shocked.)

CUT TO

[INT. ELEVATOR - DAY]

(Jim gets in, Gail is already in.)

GAIL
Ohhh I've been monitoring Ray Kestrel's flowerist like you told me ton and he's sending Anna 2 dozen roses today.

JIM
No wonder she's not sure about him. Call my flowerist have him 500 \$ worth of and sign the card : whether you stay or go, I love you Ray.

GAIL
Playing Cupidon ?

(When the elevator doors open, they both see Joanne talking to Ernie, her friend in the police.)

ERNIE
Yeah I've got everything I need for now.

JOANNE
Ok, just get back as me as soon as you can.

(They leave each other.)

GAIL
Those guys are..

CUT TO

[INT. BPBBY'S ROOM - DAY]

(Jim is wandering behind the couch. Bobby is sitting on it, doing her nails.)

JIM
Police detective, they're talking to Joanne,

BOBBY
So ?

JIM
So she knows you were'nt at a bible class. What did she ask you ?

BOBBY
What I was doing there at that hour, how come I fire the gun in the air instead at the mugger. You know typical police BS. She can't touch me.

(She is writing something on a magazine.)

JIM
She can touch you.

BOBBY
Not with you looking out for me baby boy. There.

(SH has written her name next to an article about Chaz Gracen.)

BOBBY
Ain't that pretty ? Mrs Roberta Gracen.

JIM
Bobby, did you call this mugger from any phone tracable to you ?

BOBBY
No I ain't stupid.

JIM
Oh. That's a relief. Ok I need you to give me his name and adress.

BOBBY

What for ?

JIM

What for ?

(He grabs her head from behind.)

JIM

Because you know why ? You did what you always do. You acted fast, you thought slow and you left a big mess behind. Now if you don't help me clean it up, I'll cut you loose, and we both take our chances to the police, how would you like that ? What's it gonna be ?

(She gets he head out of his hands.)

BOBBY

Oh Jimmy, I just love it when you get sourely. He goes by the name of Satchmar. And he stays at the Marble Arch hotel. Hey, you got time for a quickie ?

(Jim looks his watch.)

JIM

Mmmh.

(He tries to go, she holds him by his tie.)

BOBBY

Somebody's gonna get a spanking. Nice and hard.

CUT TO

SCENE #10

[INT. JIM'S OFFICE - DAY]

(Jim is lost in his thoughts, playing with a pencil. Gails come in.)

GAIL

Anna Kestrel on 3.

JIM

Come in.

JIM

Anna, how are you ?

CUT TO

[INT. ANNA'S OFFICE - DAY]

(She's behind her desk, on the phone.)

ANNA

I'm good, Ray sent me thousands of flowers.

CUT TO

[INT. JIM'S OFFICE - DAY]

JIM
That was nice.

CUT TO

[INT. ANNA'S OFFICE - DAY]

ANNA
I guess. Sorry It took me so long to get back. What's up ?

CUT TO

[INT. JIM'S OFFICE - DAY]

JIM
I stole something from you, it's your pen. Accidently I must've put it in my pocket yesterday when I was taking notes.

CUT TO

[INT. ANNA'S OFFICE - DAY]

ANNA
That's where it went, I looked everywhere.

JIM (PHONE)
I'm sorry.

CUT TO

[INT. JIM'S OFFICE - DAY]

JIM
Listen humm,

(He signs to Gail that she can sit.)

JIM
I'm gonna be working late in the office until midnight, tonight. I thought maybe I could swing by afterwards and drop it off. It's your night there tonight, right ?

CUT TO

[INT. ANNA'S OFFICE - DAY]

ANNA
I'll be here until 2:30, come on by.

JIM (PHONE)
Great I'll see you tonight.

ANNA
See ya.

CUT TO

[INT. JIM'S OFFICE - DAY]

JIM
Let's call Ray, you have your notes ?

CUT TO

[EXT. STREET - DAY]

(Ray answers to his cellular phone.)

RAY

Hello.

CUT TO

[INT. JIM'S OFFICE - DAY]

GAIL

Hi, this is Gail Koner from G&G, I'm just double checking something, you'll meet Anna at the club tonight, 2:15 sharp, right after closing.

CUT TO

[EXT. STREET - DAY]

RAY

What meeting what're you talking about ?

CUT TO

[INT. JIM'S OFFICE - DAY]

GAIL

The spot check on the night's receipts. I know it's late but we have to wait until closin'.

CUT TO

[EXT. STREET - DAY]

RAY

There's a meeting with Anna ?

CUT TO

[INT. JIM'S OFFICE - DAY]

GAIL

I'm sorry who is this ?

CUT TO

[EXT. STREET - DAY]

RAY

This is Ray Kestrel, I own the club, nobody told me..

CUT TO

[INT. JIM'S OFFICE - DAY]

GAIL

I am terribly sorry Mr Kestrel, I thought I was calling someone else,
would you please accord the message ?

CUT TO

[EXT. STREET - DAY]

RAY

Who is this ? Hello ? Hello ?

CUT TO

[INT. JIM'S OFFICE - DAY]

(Jims bangs on his desk joyously.)

JIM

You're getting really good.

(Gail sighs, closes her notes and leaves.)

CUT TO

SCENE #11

[EXT. G&G BUILDING - DAY]

SYKES (VOICE OVER)

Joanne, you used to be a cop, if the husband is the stalker and he
gets his wife back,

CUT TO

[INT. PARKING LOT - G&G]

(Sykes and Joanne are talking next to Sykes' car.)

SYKES

is she still in danger ?

JOANNE

More than ever. She left once, she can leave again. To make this
restaurant deal, you have to get the husband and wife back together
right ? Well it's nice to see you wrestling with this. Profit
wouldn't think twice.

(Sykes goes to his car.)

JOANNE

Guard your morals Mr Sykes, it tend to disappear around here pretty
fast.

CUT TO

SCENE #12

[EXT. PETE'S HOUSE - NIGHT]

NORA (VOICE OVER)

Pete I asked you a question.

CUT TO

[INT. PETE'S BEDROOM - NIGHT]

(Pete has just finished packing his suitcase.)

PETE
I told you, I'm going to a seminar.

(Nora sits next to her dresser.)

NORA
I can tell when you're lying. It's one of the things I've always liked about you.

(Pete sighs.)

PETE
I'm going back east, to see Uncle Arthur.

NORA
My uncle ?

PETE
Look, I can't say anymore right now, I don't want to jinx it.

(He grabs his jacket and puts it on.)

PETE
Believe me, our lives are going to change for the better.

NORA
Does Chaz know ?

PETE
No, nobody knows, so you can't breath a word of this to anyone, please.

(He takes his hand.)

PETE
Trust me on this.

CUT TO

SCENE #13

[INT. ANNA'S OFFICE - NIGHT]

(Jim appears to the door of Anna's office, he shows her the pencil he borrowed from her. Anna sees him showing the pen, and starts laughing. Shes gets up from her chair.)

ANNA
Hello !

JIM
How are you ?

ANNA
Good thanks for bringing it back.

(Jim gives her pen back.)

JIM
No problem.

ANNA
Can I buy you a drink ?

JIM
Humm you know, I'd love to but I've got an early meeting in the morning.

ANNA
Is that all you do, is work ?

JIM
Just about. Lovely flowers.

ANNA
Oh, I love flowers but I'm not going to let'em go to my head.

JIM
No you're right no to, how's Hal working out ?

ANNA
Oh he's the best, I've never felt so safe.

JIM
That makes me happy. I talk to you soon, ok ?

ANNA
All right, see ya.

JIM
Goodbye.

ANNA
Bye.

JIM
Do me a favor, check out in the alley, I thought I saw a car pulling in back there. It looked like Ray's, maybe nothing but...just look ok ?

CUT TO

[EXT. PARKING - NIGHT]

(Hal is wandering around to see if he sees any car. A masked men, dressed like the on who had attacked Anna in her home catch Hal by surprise and knocks him out.)

CUT TO

[INT. ANNA'S OFFICE - DAY]

(The masked man crouches behind Anna, who doesn't notice him.)

ANNA

Take me home Hal I'm beat.

(The man tries to hit her with a hatchett, Anna manages to escape. He hits the table.)

ANNA
Ray you bastard !

(Anna manages to get a baseball bat and hits with all her strength the mugger. Ray comes in running. The mugger enjoys the occasion to hold Anna like an hostage.)

RAY
No get away from her !

ANNA
Ray ?

(The mugger throws Anna to her husband.)

RAY
Easy ! Take it easy.

(Anna breathes deeply, seemingly shocked.)

RAY
My gun I want to get my..

(He tries to go get his gun but Anna holds him strongly, she's afraid.)

ANNA
Don't let me, Don't let me...

RAY
OK, ok...

CUT TO

[EXT. PARKING - NIGHT]

(The masked mugger rests on a wall. He takes off his mask It's Jim.)

JIM (VOICE OVER)
The things I'd do for love.

FADE TO BLACK

FADE TO

SCENE #14

[EXT. JIM'S BUILDING - DAY]

CUT TO

[INT. JIM'S APARTMENT - DAY]

(Jim is examining the large bruise that covers his stomach.)

JIM (VOICE OVER)

Pain...The buddhists monks believe that it exists only to be embraced, that we must fold it into our lives alongside pleasure. And remember that both are fleeing.

CUT TO

[INT. G&G - DAY]

(Jim gets out of his office, he grins with pain. Sykes is in the hallway.)

SYKES
You ok, Jim ?

JIM
I'm just fine thanks.

(They start to walk together.)

SYKES
I guess we're gonna breath a little easier about our jobs now.

JIM (VOICE OVER)
I can anyway. You will be unemployed.

JIM
What do you mean ?

SYKES
Well Chaz said he'd fire us if the deal doesn't go through, but after last night.

(Sykes stops Jim.)

SYKES
You heard about Ray saving Anna from her stoker don't you ?

JIM
Oh yeah, I'm on my way to see Anna right now as a matter of a fact.

SYKES
What a convenience Ray showing up like that.

JIM
Yeah it's got me concerned.

SYKES
So you say you don't buy it either.

JIM
No I don't.

CUT TO

[INT. ANNA'S OFFICE - DAY]

(Jim is standing up, Anna is sittin on her desk chair, with a far-distant look in her eyes.)

JIM
I'm not saying that Ray set at this up. I'm just saying let's be careful, we should let the police handle this, ok ?

ANNA
God, Jim, it was horrible.

JIM
Just be smart, ok ?

ANNA
Ok.

CUT TO

SCENE #15

[EXT. G&G BUILDING - DAY]

CHAZ (VOICE OVER)
Bobby when I ran out of those pills you gave me, I started to panic.

CUT TO

[INT. CHAZ'S OFFICE - DAY]

(Chaz is on his couch with a blanket, looking like an addict who has withdrawal symptoms. He swallows the pills Bobby gave him with a glass. He breathes deeply.)

CHAZ
Thank you for coming back so fast.

BOBBY
You know this isn't just physical. You've also got a lot of emotionnal misalignment. I can feel it. You're just holding so much pain. You've got to let it out Chaz or it's going to kill you. Come on now. Just let it out. Come on, let it out. I know you want to. You want to cry don't you ? You ain't cried your whole life but you want now don't you, honey yeah yeah. Come on, just cry for me baby, let it all out.

(Chaz starts to sob then bursts into tears.)

BOBBY
Oh yeah. You're still a man if you cry. A better man than ever, so come on now, come on. Cry for me.

CUT TO

SCENE #17

[INT. JOANNE'S OFFICE - DAY]

(Joanne is on the phone with Ernie looking at phone reports.)

JOANNE
She didn't make any other phone call from her hotel room.

CUT TO

[INT. ERNIE'S OFFICE - DAY]

ERNIE
Sorry that's it.

CUT TO

[INT. JOANNE'S OFFICE - DAY]

JOANNE
Did you check the payphones ?

ERNIE (PHONE)
The payphones ?

JOANNE
Ernie, in the lobby, on the street, around the hotel. If Bobby Stokowski hired the guy that mugged Chaz, she had to talk to him, she didn't do it from her hotel room.

CUT TO

SCENE #17

[INT. JIM'S OFFICE - DAY]

(Nora is in Jim's office, anxiously waiting for him, she smokes and she seems upset.)

JIM
Nora ? Hi.

NORA
Hi.

JIM
Sit down please. How are you ?

(Jim opens his closet and takes off his coat and jacket.)

NORA
I thought things would get better when Pete quit drinking but instead... I can't keep it down anymore and Pete keeps talking about him and talking about him...and I, I , just , I can't...he's..he's

JIM
Who ?

NORA
Uncle Art.

JIM (VOICE OVER)
Arthur McLean, head of McLean limited. But the McLeans and the Gracens have always hated each other.

(They both sit.)

JIM (VOICE OVER)
Why would Pete be talking to him ?

JIM
So Pete's talking to him ?

NORA

He's talking to him right now in some kind of deal.

JIM

That's good.

NORA

I don't see my uncle, ever, not since...

(He approaches his chair from hers to comfort her.)

JIM

Nora, I don't want you to tell me anything to make you uncomfortable.

NORA

No I want to. I was 12. Staying with Uncle Art and my cousins in the summer. He always liked me and treated me like a grown up. One night I snuk out to the boathouse to smoke. He followed me started touching me. He smelled like gin and sweat. I froze up.

JIM

I'm sorry.

(They stand up.)

JIM

I don't know what to say.

(She hugs him. He lets a whisper of pain out.)

NORA

Are you alright ?

JIM

No I'm fine, it just hurts me to see you like this.

(They hug again, hurting Jim another time.)

CUT TO

SCENE #18

[INT. ERNIE'S OFFICE - NIGHT]

(Ernie is on the phone with Joanne.)

ERNIE

I already give you every payphone near Bobby Stokowski's hotel. Now what're you looking for, exactly ?

CUT TO

[INT. JOANNE'S HOUSE - NIGHT]

(Joanne is lying on her couch, examining the papers.)

JOANNE

Something that doesn't fit. Something that might lead..ah broad street.

CUT TO

CUT TO

[INT. JOANNE'S HOUSE - NIGHT]

ERNIE (PHONE)
assault, carjacking

JOANNE
That's our guy. I'm on my way, meet me there.

CUT TO

[INT. SATCHMAR'S ROOM - NIGHT]

(Satchmar still points the gun at Jim. The latter

JIM
She was sloppy. I'm here to clean up.

SATCHMAR
Clean up what ?

JIM
There's something I want you to see, Micheal , it's in the
briefcase, why don't you open it up ?

(Satchmar kneels down to open the briefcase on the coffee table. There's
cash in it. Someone knocks at the door.)

JIM
Easy, it's a friend.

SATCHMAR
I don't got no friends.

JIM
You do now.

(Satchmar opens the door. A man in a suit is at the door.)

JIM
Doug, come on in.

(Just when he's in, Satchmar points the gun at him too.)

JIM
Douglas Stark this is your client michael Satchmar, Michael say hello
to your lawyer.

SATCHMAR
What is this ?

JIM
There's 50 000 dollars cash in that case, it's yours. If you confess.

SATCHMAR
Confess ?

JIM
That's right.

SATCHMAR

You're gonna pay me to confess.

JIM

Yeah. For the mugging and something else.

SATCHMAR

Yeah and what I got to be, the 2nd gunman on the Grassy Knoll ?

JIM

You've been stoking a woman. Her name is Anna Kestrel. You didn't hurt her, you just scared her.

SATCHMAR

I don't know no Anna.

JIM

I'm offering you a job. You're going to be very well paid for it and you're not to talk to anybody. Your lawyer's going to do the talking for you. He's got your journal.

SATCHMAR

My journal ?

JIM

Yeah, it's the record of your obsession for Anna. How you first met her that night at the club. Couldn't stop thinking about her. You started following her everywhere she went. You saw her talking to Charles Gracen, and out of jealousy you just had to beat him up.

SATCHMAR

You're telling me, the 50 000 in the case is mine right now.

JIM

That's right. And 50 more the day you get out of jail.

(There is tyre squealing noise in the street. Jim looks by the window, and sees the police and Joanne's car.)

JIM

The police are here. Micheal I'd say you've got less than a minute. They're gonna come charging to that door arresting you for mugging. I don't think they're carrying any cash offers.

CUT TO

[EXT. MARBLE ARCH HOTEL - NIGHT]

(Joanne gets out of her car. Followed by ernie.)

CUT TO

[INT. SATCHMAR'S ROOM - NIGHT]

JIM

What's it gonna be ?

SATCHMAR

How much time I'll be doing ?

DOUG

9 months guaranteed.

SATCHMAR

100 000 now. 100 000 when I get out.

JIM

Michael, this is not a negociation. It's my final offer, that's it.

SATCHMAR

Then all I've go to say is, God bless this wonderful country of ours.

(He gives his gun to his lawyer, and kneels to contemplate the cash.)

JIM

Oh Mike there's just one more thing,

(Jim hits him in the ribs.)

SATCHMAR

Oh..What are you crazy ?

(Jim lifts his eyebrows as if he was thinking to the question.)

JIM

I don't think so. Your lawyer will explain everything to you.
Michael, it's really a pleasure to meet you.

(Jimp shakes Satchmar's hand.)

JIM

Good luck.

(Someone bangs at the door. In the hallway, Joanne, Ernie and 2 police officers are waiting. Satchmar opens.))

JOANNE

You Michael Satchmar ?

SATCHMAR

Yes.

JOANNE

We have some questions we'd like to ask you.

SATCHMAR

C'me on in, I want you to meet my lawyer.

(They all come in. Jim gets out by the next door.)

CUT TO

SCENE #19

[INT. G&G CONFERENCE ROOM - DAY]

(Anna and Ray sign the contract deal and kiss, everyone but Jeff seems happy about it. They applause.)

JIM (VOICE OVER)

The secret to close any deal, is to make it more than just numbers.
Make it a force to bring people closer to what they most desire in
their lives. But some people are never satisfied.

(Joanne and Sykes go out in the hallway.)

SYKES

Joanne, tell me something. If everything worked out so great and everybody's so happy, why do I have a sick feel in my stomach ?

JOANNE

Ask Damian.

(She leaves when Jim leaves the room.)

JIM

You look like a man whose conscience is bothering him.

SYKES

I'm glad you know what conscience is Jim, you know since you don't actually possess one.

JIM

You know I've been meaning to get one, I've just been so tied up with work lately. Cheer up Jeff, the deal's closed. The husband and wife are reunited. There's nothing to worry about.

SYKES

Other than Anna's life.

JIM

Ohh right..speaking of which, Ray likes to tell people his first wife left him. I wonder what the real story is there, hmm ?

JIM (VOICE OVER)

There's the cliff Jeff. Now be a good little lemming and jump off it.

CUT TO

[INT. SYKES' OFFICE - DAY]

(An electronic article appears on the computer screen. Sykes is on the phone.)

JOURNALIST (PHONE)

Yes Mr Sykes what can I do for you ?

SYKES

I need some information on the Susan Kestrel drowning.

JOURNALIST (PHONE)

Now let me see..that was so long ago.

SYKES

I know it was a long time ago sir. But I was just wondering, if anyone at your paper can tell me if there was a police investigation. Did anyone ever talk to Mr Kestrel ?

JOURNALIST (PHONE)

Not that I recall. It was an accident.

(Another article about Susan Kestrel's death pops on the screen with her picture.)

One weirder thing I remember though, is that folks at the lake said that his wife was a real swimmer, not just good, great.

CUT TO

[INT. RAY'S GARAGE - NIGHT]

(Ray is putting back the hatchett he used to frighten Anna with, looking everywhere for not being caught.)

JOURNALIST (PHONE-VOICE OVER)

Said she qualified for the olympics a few years before. Weird that somebody that could swim so good drown in such a puny little lake, huh ?

FADE TO BLACK

FADE TO

SCENE #20

[EXT. BOBBY'S BUILDING - DAY]

CUT TO

[INT. BOBBY'S APPARTMENT - DAY]

(Clothes are lying on the floor.)

CHAZ

Haaaaahaha that does hurt.

CHAZ

Just breath, Just let all that tension go.

(Bobby is massaging Chaz's back.)

BOBBY

That's good. Feelin' any better ?

CHAZ

I feel incredible.

BOBBY

Roll over let me do your front.

(He rolls over, she puts back the towel on his waist. She gets on him to start the massage.)

BOBBY

Oops, what happened to that towel ?

(Chaz starts to kiss her hands, her arms, and they kiss. She breaks it up.)

BOBBY

No, no no, I can't.

CHAZ

What's wrong ?

BOBBY

You're a married man.

(She tries to sit on the bed, he catches her and hugs her.)

CHAZ

Look I'm not gonna lie to you. There are a lot of things in my marriage that I'm not proud of. But this Bobby, this thing between us I tell ya..I find things I never thought I could. And I know it's all because of you.

BOBBY

I'm feeling things too you know. So I gotta go. Please don't be here when I get back.

(She leaves him, Chaz looks surprised.)

CUT TO

SCENE #21

[INT. JIM'S OFFICE - DAY]

(Sykes comes in Jim's office.)

SYKES

You want to see me.

JIM

Yeah Jeff come on in.

JIM (VOICE OVER)

Aaah our noble Mr Sykes. We're sure gonna miss you around here.

JIM

You got a second ?

(Sykes pours on Jim's shirt his coffee.)

SYKES

Oops.

JIM (VOICE OVER)

But somehow I'm sure we'll muddle through.

SYKES

You keep a spare shirt in your office don't you ? You'd better change, can't go to a products meeting looking like that.

JIM

You're absolutely right.

(Jim gets up, apparently he's trying to understand why Sykes poured his coffee on him and wants to see him change.)

JIM

You've ever been rock climbing, Jeff ?

SYKES

Can't say I have.

JIM

It's awful fun. But it's dangerous. You know my doctor says I'm lucky I didn't break anything.

(Jim shows him the big bruise. And changes his shirt.)

SYKES

Your named mugger both. He's got a big messy bruise on his chest too doesn't he ? Just like yours.

JIM

Really ?

SYKES

I don't like coincidences, Jim. Especially when they end up wrapped in neat little packages. Always makes me wondering : who did the wrapping ?

JIM

You think I have something to do with the terrible things that's been happening to Anna and Chaz.

SYKES

Ray's first wife didn't leave me. She drowned, while he settled on his boat 5 feet away.

JIM

No.

SYKES

Yes, he killed her. But you've known that all along, haven't you, and you've known this since the deal first started. So why tell me now. Can't be because you care about Anna, or what her psycho husband's gonna do to her. You ask me so I tell her.

JIM

Jeff if you stumble on some kind of evidence here, I'm sure you're gonna do whatever your conscience tells you to.

SYKES

And when I do, Ray goes through the roof, then he goes to his old buddy Chaz and I get fired.

(Jim sits, and puts his tie back.)

JIM

For telling the truth ?

SYKES

For meddling in a deal after it's closed, Jim.

JIM

Well, it is a moral quandary.

(Sykes goes to the door.)

JIM

Jeff ! I just want to say I know how hard you worked to get where you are, and to throw it all away just to do the right thing, I admire you.

(Jim starts the office simulation, he arrives in Jeff's virtual office.)

JIM (VOICE OVER)

Well they say good ness is its own reward. And if a good man perseveres, he can leave the world a better place than he found it.

He destroys Jeff's virtual figure.)

JIM

Paoum !

CUT TO

SCENE #22

[INT. RAY'S HOUSE - DAY]

(Anna is reading the printed version of the article Jeff has found about Susan Kestrel's drowning.)

SYKES

You have to get out of here, I know a shelter where you'll be safe. Where he can't find you.

(Anna seems shocked.)

ANNA

Ok,

(Ray arrives just as Anna is getting into Sykes' car.) He gets out of his car tries ti reach his wife, Sykes forbids him to fo it.)

RAY

Anna,

SYKES

Hello ray,

RAY

I'm not talking to you. Come on Anna get out of the car. Open the door I want to talk to you ! Anna, talk to me about this ! Anna don't listen to this. Anna unlock the car. Anna !

(The car starts, and leaves Ray.)

JIM (VOICE OVER)

Relationship can be so tenuous. So fragile, it's a wonder any of us stay married.

(Ray is pissed off, throws stuff at the car.)

CUT TO

[CHAZ'S OFFICE - NIGHT]

(Chaz is reading some file at his desk. The phone bips.)

SECRETARY

Mr Gracen, Ray Kestrel on 3.

CHAZ

Ray, how are you ?

CUT TO

[INT. RAY'S GARAGE - NIGHT]

(Ray is drinking alcohol contemplating a picture of Anna. He's drunk)

RAY

I'm curious, Chaz, that's what I am. I'm curious as to what makes you tick. Now we both know just how badly you wanted this deal, so badly that you get the guy who mugged you, to confess to everything and once the deal is signed, you send you dog of war over here.

(He bangs his head on Anna's picture, breaking the glass frame.)

RAY

And he takes my life away.

CUT TO

[INT. CHAZ'S OFFICE - NIGHT]

CHAZ

Ray I don't have a remote idea of what you're talking about.

CUT TO

[INT. RAY'S GARAGE - NIGHT]

RAY

Sykes, he works for you doesn't he ?

CUT TO

[INT. CHAZ'S OFFICE - NIGHT]

CHAZ

Sykes, what did he do ?

CUT TO

INT. JIM'S OFFICE - NIGHT]

(Jim is meditating in his chair. Chaz comes in and closes the door.)

CHAZ

Jim, I think you know I never wanted to hire Sykes, last thing we need right now is some ego do gutter throwing ranches but the board loves him, press love him. So when he does something incredibly stupid like harrassing Ray Kestrel, our newest acquisition, on the very day after the merger closes, I get very upset because you should've known about it, and you should've stopped him. And from now on, you will. Do we understand each other ?

(Jim nods yes.)

CHAZ

Good.

CUT TO

[INT. RAY'S GARAGE - NIGHT]

(Ray is drinking heavily.)

JIM (VOICE OVER)

I supposed we should'nt be surprised when the best of plan of mice and men backfire. After all human beings aren't machines. They have souls, they know great joy and inconsolable grief.

(Ray picks up the gun lying over Anna's picture and shoots himself.)

CUT TO

[INT. CHAZ'S OFFICE - NIGHT]

(Chaz is contemplating a framed picture of Bobby, and he's phoning.)

CHAZ

Come on Bobby pick up the phone.

CUT TO

[INT. BOBBY'S ROOM - NIGHT]

(Bobby is on her bed doing her nails. The phone rings but she doesn't pick it up.)

JIM (VOICE OVER)

What I admire most about some people, is how passionately they pursuit the things that are just outside their reach. That pursuit can begin to control that person's every thought.

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

(Jim is naked and goes to his secret home behind the bookshelves.)

JIM (VOICE OVER)

And anyone who thinks controlling people is a science, is dead wrong.

JIM (TO THE CAMERA)

It's an art.

(He closes one pan of the bookshelf.)

FADE TO BLACK

THE END