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**PROFIT EPISODE SCRIPTS**

PROFIT  
EPISODE 8 - SECURITY  
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TRANSCRIPT:

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INTRO

FADE IN

(The image is displayed on a computer screen.)

JIM (VOICE OVER)  
Previously, on Profit.

My boss, Charles Gracen is trapped in a loveless marriage, he wants to be with my step-monster Bobby but can't afford to leave his wife Constance, and she just wants love, even if it's only Bobby pretending to be

BOBBY  
I'm Eleanor Meecham.

JIM (VOICE OVER)  
The woman of her dreams.  
Pete and Sykes are up to something but what ?

PETE

I'm not going to rehab to get sober, I'm sober, I have been for two months,

JIM

I'm not supposed to tell anyone. They're taking over Gracen & Gracen.

(The CGI buttons appears on the side of the screen. Jim(s hands clicks on 'Details')

FADE AWAY

FADE IN

SCENE #1

[INT. G&G ENTRANCE - DAY]

(Jim unlocks the entrance with his magnetic key card.)

JIM

Security. It doesn't exist in nature.

CUT TO

[INT. G&G CONFERENCE ROOM - DAY]

(Joanne is ending a meeting.)

JOANNE

All right that's all.

(Everyone stand up to leave.)

JIM (VOICE OVER)

No animal is so arrogant as to feel completely safe. Only humans believe they can find a sure well being through design and technology. Some even believe it with a vengeance.

JOANNE

Now you're still on special assignment with Jim Profit ?

KELLY

Mmh

JOANNE

Everything going all right ?

KELLY

Fine. That's Mr Profit, we're late for a meeting with Charles Gracen.

JOANNE

We'll talk later.

(Kelly leaves the room.)

CUT TO

[INT. G&G STAIRS & HALLWAY - DAY]

(Jim is climbing the stairs.)

JIM (VOICE OVER)

Gracen & Gracen's relationship with the press lately has been troubled at best. One article after another, calling us deceptive, greedy

(Jim crosses someone carrying the recycling paper container. He throws the magazine into it.)

JIM (VOICE OVER)

and indifferent to the future of the planet blablabla. It certainly has had an effect on morale around here. Not to mention stock price.

(He meets Kelly in the hallway.)

KELLY

Hi.

JIM

Hi Kelly, you're ready ?

KELLY

Ready.

JIM

Good.

(They enter Chaz's office.)

CUT TO

[INT. CHAZ'S OFFICE - DAY]

(They're both sitting in front of Chaz.)

KELLY

I think Mr Profit is right. We have a spy in the company. A reporter gathering information for a story.

CHAZ

Swell.

KELLY

He or she modemed classified information out of our offices 3 weeks ago it was sent to a secure mailbox on the net. The rumor is this mailbox is some kind of cyber safe house for reporters under cover. Coded messages going in and out. What they say and who they go to is encrypted.

CHAZ

And what exactly did this reporter acquire from us ?

(Kelly gives him a report. Jim stares at her, judging her.)

CHAZ

Contrary to what we just told to the shareholders the next generation of laptop is a total disaster. Gee is that all ? this will only send our stock plummeting ten to twenty points. I mean after this comes out I'll be able to get a job wearing a hair net and saying "would you like fries with that ?" Thank you that will be all Kelly.

(She leaves the room. Chaz stands up and goes to his bar.)

CHAZ

I don't normally drink before lunch but I say today is a rather spectacular exception, join me ?

JIM

No thanks. Chaz if you don't mind I'd like to personally take point on this one.

CHAZ

It's a security problem, let Kelly handle it.

JIM

MMmh. She'd like that.

CHAZ

What ?

JIM

She's the leak.

CHAZ

You have proof ?

(He sits on the couch.)

JIM

Well she came to us on a personal appointment of a friend of yours. Mr Douglas Wentworth.

(Jim sits on the desk.)

JIM

I had her checked out. She's never worked security before in a life. But she does know Wentworth they had an affair together in Tokyo. She was there working as a correspondent for the Tribune.

CHAZ

Right after old Dougie had his mid-life crisis, junked his company and joined a monastery, had to take one last shot at me before shaving his head and donning his robes. Nothing like a monk with a grudge. Do we know her real name ?

JIM

Carol McKenna.

CHAZ

How much do you think she has on us ?

JIM

Well she wanted me to find that report in front of you. You can only imagine what she's really after.

JIM

Yes I can Jim. I can imagine a holocaust of lawsuits and debt. I can imagine being eaten alive by bottom-feeding cannibals, I can even imagine prison. Unless you have a plan.

CUT TO

[INT. G&G HALL - DAY]

(Kelly and Joanne are going to the elevators.)

JOANNE

Be careful with Jim Profit, he's chaz's golden retriever. And I can't say anything else or else I'm gonna get fired.

KELLY

Look if you tell me something in confidence about Mr Profit.

JOANNE

I did.

KELLY

OK. I guess I'll just have to figure out for myself then. And I'll be careful mom.

(She goes alone in the elevator. Just when the door closes, we see Jim in the elevator. After a little while, he inserts a key in the control pad and stops the elevator.)

KELLY

Mr Profit ! What are you doing ?

(Jim nails her to the wall.)

KELLY

Let go of my hands.

JIM

Why ?

KELLY

So I can take my pantyhose off.

JIM

Allow me.

(They start to kiss passionately, he tries to get rid of her pantyhose, does so and starts banging her.)

JIM (VOICE OVER)

You know I've been wondering since I've started at G&G how can we get some positive press. Well call me crazy but I think I'm into something here. For a month I've known who and what she really is. And for a month it's been like this. Cars, conference rooms and corridors. One of the first thing she said to me was, she doesn't love unless it's dangerous. Is that's what she needs, that's what I'll be for her.

(She screams.)

END OF INTRO

CREDITS

FADE TO

SCENE #2

[INT. G&G - DAY]

(The elevator doors open. Kelly goes quickly out, followed by Jim. At the counter, he bumps into Nora.)

NORA  
Jim ?

JIM  
Hi Nora.

NORA  
Who's that ?

JIM  
Kelly Hunt, she works security.

NORA  
She must be new.

JIM  
How did you guess ?

NORA  
Well she doesn't quite have the corporate look down. A little trashy not wearing pantyhose.

JIM  
I'll mention it to Joanne. How's Pete ?

(They start to walk.)

NORA  
Good. Coming back this week.

JIM  
And you're here to pick up some paper work.

NORA  
How did you know that ?

JIM  
Your briefcase is open and empty.

NORA  
God. I guess I can forget the idea of spying for my country.

JIM  
Are you sure you want to get involved in this ?

NORA  
Pete just asked me to pick something at the office.

JIM (VOICE OVER)  
MMh. She's got to be here to pick up paper work on the takeover.

NORA  
I'm just trying to do what's right. I'm trying to be his wife.

JIM

I know it's hard. There's a lot of angles in this game, Nora. I just want you to understand that I'm not one of them. I just wanna be your friend ok ?

NORA

Ok.

(Jim leaves her.)

JIM (VOICE OVER)

Poor Nora, if she's confused now. Just wait when Pete gets back and the takeover begins. That's when it's really gonna get fun.

(He enters into his office.)

CUT TO

[INT. CHAZ'S OFFICE - DAY]

(Chaz is phoning at his desk.)

CHAZ

I'd like to leave a message for miss Stokowski.

ASSISTANT

One moment please. All right miss Stokowski. And your message sir ?

CHAZ

If she calls in, tell her I think it's time we both moved on.

CUT TO

[INT. JIM'S OFFICE - DAY]

(Jim calls Gail from his phone.)

JIM

Gail ?

GAIL

Yes sir.

JIM

Can I See you for a sec.

(Gail comes in.)

JIM

I think I've been riding you a little too hard lately.

GAIL

Pardon ?

JIM

I think you deserve a day off.

GAIL

But.

JIM

No buts about it. You've earned it. As a matter of a fact, you're not coming on the office Wednesday.

GAIL

Is this really a day off, or something else.

JIM

Well there is one small favor you could do for me. It concerns a woman named Betty Greer.

CUT TO

SCENE #3

[EXT. STREET - NIGHT]

(Near to a park, a man with a raincoat and a hat is wandering around, smoking. Kelly arrives at the back.)

SIMON

Does the concept on time ..?

KELLY

Well you're either born with it or not.

SIMON

So what do you got for me this week.

KELLY

G&G just acquired a tool company. Paper trail indicate they had a little help from a US senator.

SIMON

Acquisitions again ? You're doing pretty well on that department.

KELLY

Well I have what you might call an in.

SIMON

You don't keep copies of this anywhere, at your apartment, the office.

KELLY

Simone this isn't my first hayride, you have my copies, my original, and just to set your mind at ease, they swallowed that little internet trail we left. They think I'm after a story on their new laptop.

SIMON

Maybe it's time you got out of this.

KELLY

I don't have nearly enough to publish and you know it.

SIMON

Then step back, get it another angle on it.

KELLY

No no no, I'm too close.

SIMON

To what ?

KELLY

To whom ? Jim Profit.

SIMON

Carol, this started dangerous, now you're involved with this guy we're crossing into the area of stupidly dangerous.

KELLY

I know exactly how to handle Profit. He likes his woman edgy, with a lot of dark corners, so he can rescue them and control them. And if that's what he likes, that's what I'll be for him.

(She leaves Simon.)

CUT TO

SCENE #4

[INT. COFFEE SHOP - DAY]

(Joanne is sipping a coffee at the counter, Sykes joins her.)

SYKES

Hey.

JOANNE

Hey Good morning.

SYKES

Listen I've been meaning to ask you. You know that dinner we've been talking about ?

JOANNE

You got something new on Profit ?

SYKES

You know it's weird I don't. And I still want to have dinner with you. So how do you explain that ?

JOANNE

Jeff I like you really, but I need to draw a line between my life and my work.

SYKES

See you at work.

JOANNE

See you at work.

(She leaves.)

CUT TO

SCENE #5

[INT. JOANNE'S OFFICE - DAY]

(Kelly is watching that Joanne is not coming. She puts a device on her keyboard. Joanne enters.)

JOANNE

Kelly !

KELLY

Hey Jo, I was leaving these for you.

JOANNE

Thank you.

KELLY

I'm running late, I'll see you.

(Kelly leaves her, goes into her office. In her office, Joanne starts to work, she types her password. With her device, Kelly manages to get it.)

FADE TO

[EXT. G&G - NIGHT]

CUT TO

[INT. KELLY'S OFFICE - NIGHT]

(Kelly is wandering in Joanne's personal files to look at Jim's file.)

FADE TO

[INT. JIM'S APARTMENT - NIGHT]

(Jim is consulting a file on Kelly on his computer.)

JIM (VOICE OVER)

Kelly Hunt, that name we already know.

(Jim finds another picture for Kelly, the one on her press card.)

AKA Carol McKenna, bingo. Born in Chicago Illinois, father US marine, raised overseas Germany, Greece, Lebanon, Israel. Was that how you learned to fit in so well ? To integrate invisibly amongst strangers and gain their trust ? Father attached to embassy duty, family exposed to riot, border wars, and the occasional terrorist, it's probably where you developed your appetite for danger. You need to feel a knife against your throat don't you ? And what is it about those eyes ? What do I see something that I almost recognize. Something I can't.

(The phone rings.)

JIM

Hello.

CUT TO

[INT. BOBBY'S ROOM - NIGHT]

BOBBY

Momma's back.

JIM (PHONE)  
Hey Bobby. How are you ? How did it go ?

BOBBY  
I'll tell you what Jimmy, being so across the board is where a girl plumped out.

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

(Jim has put on a bathrobe.)

JIM  
I'm sure.

(He hears someone knocking at the door.)

JIM  
Hold on a second ok ?

(He takes the call on a portable phone.)

JIM  
How's Constance ?

BOBBY (PHONE)  
She took a later flight.

CUT TO

[INT. BOBBY'S ROOM - NIGHT]

BOBBY  
But we're getting together here tomorrow, make a little poetry.

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

JIM  
And Chaz ?

BOBBY (PHONE)  
8 calls, last one says he's moving on.

JIM  
Maybe you ought to get in touch.

(He opens the door to Kelly, she comes in.)

BOBBY (PHONE)  
No I think I'll let him dying another day.

JIM  
Bobby, be careful here ok ?.

BOBBY (PHONE)  
Listen I know exaclty what I am doing.

CUT TO

[INT. BOBBY'S ROOM - NIGHT]

BOBBY

How about you ? What are you doing ?

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

(Kelly pushes Jim on his couch and starts kissing his body.)

JIM

Well you know, same old, same old.

BOBBY (PHONE)

Well how about if I come over in a little while.

CUT TO

[INT. BOBBY'S ROOM - NIGHT]

BOBBY

Give you a big hello.

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

JIM

You're the one that just got off a plane. Why don't I come see you ?

CUT TO

[INT. BOBBY'S ROOM - NIGHT]

BOBBY

Ouh I like that even better.  
You just bring it on over baby.

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

JIM

Ok, see you soon.

(Kelly grabs the phone, shuts it up.)

KELLY

Tststst..A woman's voice, should I be jealous ?

JIM

It's my mother.

KELLY

I bet you make a good son.

JIM

Well, I have my moments.

KELLY

Well she seems to have done a pretty good job with you.

JIM

She teach me one thing. See people for who they are.

(He unbuttons her blouse and looks inside.)

KELLY (WHISPERING AT HIS EAR)

And who am I ?

JIM (WHISPERING AT HIS EAR)

A reporter. Gottcha.

(She straightens up.)

JIM

You look scared.

KELLY

I'm not.

JIM

You should be.

KELLY

You should be.

(They kiss passionately.)

FADE TO BLACK

FADE TO

SCENE #6

[INT. JIM'S APARTMENT - DAY]

(Jim and Kelly are rolling on the ground kissing each other on their body.)

KELLY

Guess things don't look too good for us.

JIM

Not necessarily. It was a great company once. Now it's just incredibly corrupt. And Charles Gracen is the fraud one

KELLY

Why ?

JIM

The company is as its leader ; And ours is nothing to be proud. He's weak, he fights with his brother, cheats on his wife, is addicted to drugs, now he's addicted to a very bad woman. I used to idolize Chaz. Now I just put out his fires.

KELLY

What are you trying to tell me Jim ?

JIM

The story you're writing, is not really about the laptop, is it ?  
It's about certain people in the government that do the occasional favor for us, right ?

KELLY

Right.

JIM

How far you want to go to get the truth ?

KELLY

Whatever it takes.

JIM

There's some records in Chaz's office that details all of our transactions with the government officials, they're called the black files.

KELLY

Why would the company keep records on that ?

JIM

Because senators and bureaucrats keep records on us. We're all standing in a gasoline lake. Everybody needs a match.

KELLY

Where do they keep these files ?

JIM

Put it this way. Getting them would be a crime. They would take both of us.

KELLY

That's the best part yet.

JIM

Hey, I'm not doing this for kicks. I care about the company. If we do this it's going to cleanse Gracen & Gracen, not destroy it.

KELLY

Jim the truth is the truth. I don't slander it I just write it. Whatever happens to Gracen & Gracen after the story comes out is up to you.

JIM

So where does that leave us ?

KELLY

We've got a lot to think about. Better hurry. Your mom's waiting.

JIM

Right.

CUT TO

SCENE #7

[EXT. SUBURBAN HOUSE - DAY]

(A woman is going to a house. She knocks and turns back. It's Gail. An middle aged woman answers.)

GAIL  
Mrs Greer ?

Mrs GREER  
Yes.

GAIL  
Mary Grabeman, IRS, can I speak to you ?

(She shows fake ID.)

Mrs GREER  
Come in.

(She comes in.)

CUT TO

SCENE #8

[INT. CHAZ'S OFFICE - DAY]

(Chaz speaks to the phone speakers.)

CHAZ  
I understand the snails are in danger and have rights. But we have a contract with the brasilian government.

(There's a beeping sound. He pushed the commute button.)

One moment.

CHAZ'S SECRETARY  
Mr Gracen, sorry to interrupt. Miss Stokowski on one.

CHAZ  
Put her right through. Senior presidente I'm sorry I'm going to have to call you back. Well

CUT TO

[INT. BOBBY'S ROOM - DAY]

(Bobby is on the couch.)

CHAZ (PHONE)  
to what do I owe the honor ?

BOBBY (TEARS IN HER VOICE)  
Don't be mad at me please.

CUT TO

[INT. CHAZ'S OFFICE - DAY]

CHAZ  
I'm not mad Bobby, I'm just unused to being ignored.

CUT TO

[INT. BOBBY'S ROOM - DAY]

BOBBY

I wasn't ignoring you baby, believe me. I've just been very confused. I thought if I got away, I could get you out of my heart, out of my mind, but I can't. I just can't. And then when I got home I got your message about moving on...Is that what you really want ?

CUT TO

[INT. CHAZ'S OFFICE - DAY]

CHAZ

I don't know. Are you alright ?

CUT TO

[INT. BOBBY'S ROOM - DAY]

BOBBY

I just can't stop crying.

CUT TO

[INT. CHAZ'S OFFICE - DAY]

BOBBY (PHONE)

Chaz if it's over

CUT TO

[INT. BOBBY'S ROOM - DAY]

BOBBY

I'd understand, I really would honey. I don't want to lose you but I don't want to make us both miserable either.

CUT TO

[INT. CHAZ'S OFFICE - DAY]

CHAZ

I can't do this on the phone, I need to see you.

CUT TO

[INT. BOBBY'S ROOM - DAY]

(Someone knocks at the door.)

BOBBY

I don't know Chaz, I mean, what's really gonna change ? You don't want to leave your wife, and I don't want to break up a marriage.

CUT TO

[INT. CHAZ'S OFFICE - DAY]

CHAZ

Bobby,

BOBBY (PHONE)

I have to go.

CUT TO

[INT. BOBBY'S ROOM - DAY]

BOBBY

I'm sorry.

(She sobs, fakely.)

CUT TO

[INT. CHAZ'S OFFICE - DAY]

(He puts down the phone.)

CUT TO

[INT. BOBBY'S ROOM - DAY]

BOBBY

Yeah hey darling no more calls thanks.

(She gets up, hides the pills, and opens to Constance.)

CONSTANCE

Eleanore.

BOBBY

Hi.

(The ug then kiss.)

BOBBY

What took you so long ?

CONSTANCE

You don't want to know.

BOBBY

Come on in.

CONSTANCE

This is nice.

CUT TO

SCENE #9

[INT. Mrs GREER'S HOUSE - DAY]

(Mrs Greer is sitting at the kitchen table, and Gail at the other end, with paperworks.)

GAIL

According to bank records we obtained, your husband had a great deal of undeclared income last year.

Mrs GREER

Did he ?

GAIL

He did his best to hide it in a series of accounts and under various relatives names. Total's out to 37000 dollars. Every penny comes right back to him. Where the money come from ?

Mrs GREER

I don't..I'm not sure what you're talking about.

GAIL

Mrs Greer, you don't work, and your husband makes 81,000 dollars a year, you're telling me that he came in with 37,000 dollars and you never knew. Mrs Greer please...

Mrs GREER

My husband gambles. He won at the track, I begged him to report, but he just

GAIL

Bet all his winnings. And now you have no money to pay the taxes or the fines.

Mrs GREER

If we could work out some kind of payment plan..

GAIL

Well that's not up to me Mrs Greer. You'll be contacted by my superior.

(Gail goes to the front of the camera front.)

CUT TO

[INT. JIM'S OFFICE - NIGHT]

(Gail comes in Jim's office to give him her report. He takes it put it in a drawer without looking at it.)

JIM

Excellent work Gail.

GAIL

Mr Profit are going to ..? What I mean is..she's a nice woman.

JIM

I'm sure she is. Don't worry it's not on her we're after, it's her husband. Do you know anything about horses ?

CUT TO

SCENE #10

[INT. BOBBY'S ROOM - DAY]

(Bobby is in anighty, and Eleanore is writing on the bed.)

BOBBY

How're you doing ?

Can I read you something ?

BOBBY

I'd love it.

CONSTANCE

Now it's a little clunky, my stream of consciousness. I've been so alone, so without hope. And then she came along. She, Eleanore, my other yet my same, my reason, my madness, my fire, my ice,

BOBBY

Ohh..

(She pretends she's touched.)

CONSTANCE

What can I do but fold myself like a paper flower and be grateful. What do you think ?

BOBBY

Woaw that's amazing.

CONSTANCE

I am so glad you suggested it, I had never kept a diary and just let everything spill out before.

BOBBY

May I ?

(She takes the diary and sits next to Constance on the bed.)

BOBBY

You know, I think you're still holding back a little.

CONSTANCE

Oh yeah ?

BOBBY

Well you know this is supposed to be the raw material for like poems and stories all right ? It just seems like, everything's here, except the passion.

CONSTANCE

Really ?

BOBBY

Look, I'm nowhere near as a good writer,

CONSTANCE

No, no,

BOBBY

But I think you want to capture that feeling, that, wildness, that craziness, you know...

CONSTANCE

Ok ok look, I'll tell you what. You talk I'll write,

BOBBY

No, no,

CONSTANCE

Come on, all you have to do is just talk about us.

BOBBY

Well all right. If it was me writing about you, I'd start with your lips..

CUT TO

SCENE #11

[EXT. STREET - DAY]

(Sykes bumps into Joanne outside the coffeeshop.)

SYKES

Hi

JOANNE

Morning.

SYKES

After the other day I thought maybe you're gonna switch to a new place.

JOANNE

I was probably a little harsh.

SYKES

Noo, no.

JOANNE

And I was thinking that,

SYKES

Yeah ?

JOANNE

I would like to have a meal.

SYKES

It's been a while since you've done a social thing, huh ?

JOANNE

Yes.

SYKES

So I should probably take care of the where and when.

JOANNE

That would be fine.

SYKES

All right I'll let you know.

CUT TO

SCENE #12

[INT. JIM'S APARTMENT - DAY]

(Jim gets out of his 'home' behind the book shelves. Kelly is already in his apartment.)

JIM  
How did you get in here ?

KELLY  
Security is my specialty remember ? That wasn't the hard part. Hard part was figuring you out. I got a piece here, a glimpse there. Joanne's files were a big help. She knows a lot about you.

JIM  
Like ?

KELLY  
Where you're from, what your real name is, how your father died. Of course she can't prove any of it. Then again how could she ? She doesn't understand you. I didn't either until I realize what I've been feeling all this time. What I really see when I look at you. My other half.

(She takes off all of her clothes.)

KELLY  
All my life I thought that I was alone. But now.

JIM  
We're gonna steal the black files, ok ?

KELLY  
Yes.

JIM  
And you're going to write a story that destroys Charles Gracen.

KELLY  
Yes.

JIM  
And then I'm going to take over.

KELLY  
Yes. But first, tell me what's back there.

JIM  
Back where ?

KELLY  
I think I know, I can feel it. It's home. Show me. I want to stay here. I want to close my eyes and know that for the first time I'm not dreaming alone.

CUT TO

SCENE #13

[INT. G&G - DAY]

(In the security room, Kelly opens the control pad of the security cameras.)

(In the bathrooms, Jim puts a smoke producing device in the trash.)

(In the security room, Kelly deactivates the cameras in Chaz's office.)

(In the bathrooms, the smoke starts to .)

CUT TO

[INT. CHAZ'S OFFICE - DAY]

(Jim comes in.)

JIM

I'd like to talk to you about the black files.

CUT TO

(In the security room, Kelly closes the control pad of the security cameras.)

CUT TO

(In Chaz's room, Chaz is about to open the safe where he keeps the black files. He stares at Jim, who looks away when he dials the code.)

CUT TO

(The smoke is about to get to the fire detector when Chaz has just open the door.)

CUT TO

(The alarms starts. Gail in the hall way hears it, and starts to go to the exits just like everybody else.)

CUT TO

(In chaz's office, as Chaz is surprised by the alarm, Jim putsthe black file into the safe and closes the safe. He and Chaz goes down the stairs. Kelly rushes to the office and gets in. In the hallway, when everybody goes to the exits, jim goes another way. In the office, Kelly takes tha files form the safe.)

CUT TO

SCENE #14

[EXT. MUSIC KIOSK - DAY]

(Simon is with Kelly.)

SIMON (VOICE OVER)

Senator Ruark on the G&G paper roll

SIMON

this is unbelievable. Do I want to know how you got these ?

KELLY

Profit set a fire.

SIMON

Oh my god.

KELLY

Just a little one, in the trash can. But I took out the surveillance cameras. Had the whole 26<sup>th</sup> floor all to myself. And I copied those files and put back the originals back in the safe, had time for a moka. And here's the best part. Profit pinned the fire on an ecology group. Now they're under investigation. What a mind !

SIMON

I'm getting you out just in time.

KELLY

Oh I'm not getting out just yet.

SIMON

Carol..

KELLY

I didn't had time to clean my office and say my goodbyes. I can't just disappear. I mean to me G&G is..well a family.

CUT TO

SCENE #15

[EXT. RESTAURANT - NIGHT]

(Bobby and Constance are getting out of a restaurant, apparently drunk.)

BOBBY

Watch the door, get it through you.

CONSTANCE

I almost lost my shoe !

BOBBY

Here honey maybe I'm gonna drive.

CONSTANCE

Ok Ok.  
You're gonna drive.

BOBBY

Ok.

CONSTANCE

I'll do the recline.

BOBBY

Ok.

(Bobby takes out the diary of Constance and throws it under the car. They both get in and she drives away. Jim arrives and takes the journal.)

JIM (VOICE OVER)

My goodness. Better be careful with this one. Wouldn't want it to fall into the wrong hands.

FADE TO

[EXT. STREET - DAY]

(Chaz is in Constance's car, reading her wife's journal.)

JIM (VOICE OVER)

Still if something happens to Chaz's car and he was forced to take his wife's automobile. Who knows what he might find.

CUT TO

SCENE #16

[INT. PETE'S HOUSE - DAY]

(Pete enters his house, followed by Nora, carrying his bag and holding a phone.)

PETE

Chaz you're ok ? You sound funny.

CUT TO

[INT. CHAZ'S OFFICE - DAY]

(Chaz is on the phone while reading Constance's journal.)

CHAZ

Fine, I just have a busy day ahead. How was your stay in rehab.

CUT TO

[INT. PETE'S HOUSE - DAY]

(Pete is unpacking.)

PETE

Great, I'm ready to get back to it.

CHAZ (PHONE)

Talked to dad ?

PETE

Yeah. He was his usual loving and supportive self. Told me no matter how I keep screwing out, I'll always have a job. Of course it could be cleaning toilets.

CUT TO

[INT. CHAZ'S OFFICE - DAY]

CHAZ

Pete, you screw up again, you won't be even doing that. Welcome back.

CUT TO

[INT. PETE'S HOUSE - DAY]

(Pete takes his jacket off.)

PETE

God it is so good to be home. Honey, fix me a drink ? It's a joke, I am joking. We used to that remember ? One of us would say something intentionnally funny, the other would laugh.

NORA

I remember,

PETE

I miss that.

NORA

Me too.

PETE

Nora, things are going to be so good now. All that crap that went on, my jealousy, my drinking, it's over.

NORA

I want that I really do.

PETE

But ?

NORA

Nothing.

(They sit on the bed.)

PETE

Are you sure ? I look at you sometimes and I don't know where you are.

NORA

I'm here, I'm here, with you.

PETE

I want you to be sure Nora, really sure. Cause when this take overs starts it's gonna get nasty. Between Chaz and the families. If you have any doubt about me, or what I want for us. Tell me.

NORA

No, no doubts.

PETE

I just don't want any secrets between us.

NORA

You must be starving I'll go make you something.

(She stands up, he stands up too.)

NORA

Pete ?

(They start kissing passionately.)

CUT TO

SCENE #17

[INT. G&G - DAY]

(Joanne sees Kelly.)

JOANNE  
I just heard you're leaving.

KELLY  
Yeah.

JOANNE  
When did this happen ?

KELLY  
Well I've been thinking about it for a while. I just don't think I'm built for corporate life Joanne. It's pretty cut-throat. I'm thinking maybe..i don't know...journalism.

JOANNE  
Look, if this has any to do with Profit.

KELLY  
It does but in a good way.

JOANNE  
I'm not sure I understand.

KELLY  
You will, and I think you will appreciate it. Good bye Joanne.

JOANNE  
Bye.

(They shake hands. She goes to Jim's office. He's standing by the window holding a globe.)

KELLY  
Hi.

JIM  
Hi.

(She closes the door)

KELLY  
I'm glad you're here, there's something I want to show you before I modem it to the paper.

JIM  
Story ?

(She sits at the computer and starts typing.)

KELLY  
I've decided to give it a different slant. Still about G&G' influence over the government. All those black files make for a good read. But the real heart of the piece is how G&G is so corrupt, you can thrive here. Don't worry though. It's a balanced portrait. Everything I could take off, everything you told me about yourself. Even some of that back story I came across in Joanne's files about your father.

Well she could've been a little more thorough. Murderer reads some much better than alledged murderer.

JIM  
What are you doing this ?

KELLY  
I came for the truth, and I got it.

JIM  
And have you filed the truth as yet ?

KELLY  
No.

JIM  
Then listen to me very carefully. Don't.

KELLY  
Or ?

JIM  
You're much better off in this world if I'm your friend, Kelly.

KELLY  
You're right but..

(She modems the story.)

KELLY  
I really want this story so guess I'll risk it. Oh come on Jim, we're a pair you and me. With people like us it's just a question of who pull the knife first. You'll be fine, you're a survivor. Maybe we'll even team up again sometime. Now...

(She pushes away the keyboard, and sits on the desk.)

KELLY  
how about one last time. Right here in the office.

(Jim passes her by, smiles to her.)

KELLY  
Should I take that as a no ?

(Jim looks puzzled.)

FADE TO BLACK

FADE TO

SCENE #18

[INT. JIM'S OFFICE - DAY]

JIM (VOICE OVER)  
Betrayal,

CUT TO

[INT. RESTAURANT - DAY]

(Chaz and Constance are about to eat.)

JIM (VOICE OVER)

it can take many forms between a man and a woman.

(Chaz puts Constance's journal on the table.)

CONSTANCE

Where did you get that ?

CHAZ

I took your car this morning remember ?

CONSTANCE

I don't suppose you had the grace not to read it.

CHAZ

Grace is your specialty Constance. Just ask Eleanore.

CONSTANCE

I'm glad you found it, I'm glad it's out.

CHAZ

We have a lot to discuss. Giving our prenuptial agreement, it's probably best done through lawyers who decide precisely..

CONSTANCE

I know exactly where you're getting at Chaz. And I'm going to save us both a lot of time and money. I'm leaving, I know that means I gave up everything and that's fine with me, because we never had anything.

CHAZ

If you're certain that's what you want..

CONSTANCE

I've never been more certain in my life. Excuse me.

(She stands up and leaves.)

CHAZ

Yes !

(Chaz explodes with joy.)

CUT TO

SCENE #19

[INT. JOANNE'S OFFICE - DAY]

(A bip sound rings. Joanne sees on her computer screen 'MESSAGE FROM A FRIEND.' The 'FRIEND LOGGING ON' A virtual blurred figura appears on the screen.)

JOANNE

Hello ?

(She tries to adjust her picture.)

FRIEND

Do not adjust your picture, I don't want you to see my face.

JOANNE

Why ?

FRIEND

And don't bother tracing the call, I rerouted it through an offshore junction.

JOANNE

Who are you ?

FRIEND

I'm a friend and I'm here to warn you. Do not trust Jeffrey Sykes. He's not a friend to you or the company. In fact he's not at all what he seems.

(The transmission cuts, with 'END OF TRANSMISSION' displaying on the screen. Sykes enters her office.)

SYKES

Hey

JOANNE

Hi.

SYKES

How about thursday, L'Ambrosia ?

JOANNE

Mmh I'm gonna have to get back to you.

SYKES

Sure.

(He leaves.)

CUT TO

SCENE #20

[EXT. STREET - NIGHT]

(Kelly comes to meet Simon.)

KELLY

Check your watch and shockingly enough I'm right on time. Just one last bit of nastiness from G&G, the offshore banks they use for the payoffs. I'll add it in tomorrow when I do my rewrites.

SIMON

Carol ?

KELLY

Did you read it ?

SIMON

It's an incredible piece of work. You should be very proud.

KELLY

But ?

(He throws into a fire the papers she just gave him.)

SIMON

I'm not running this story.

KELLY

What ?

SIMON

I'm killing it.

KELLY

Simon, what are you talking about ?

(Jim comes in from the darkness.)

JIM

Maybe I should explain, Simon is resigning as the editor of the  
tribune. Isn't that right Simon ?

SIMON

Yes, that's right.

JIM

Good. Then all I think is one thing left to do isn't there ?

SIMON

You're fired.

JIM

Thank you.

(Simon leaves, defeated.)

KELLY

What did you do to him ?

JIM

Simon ? Simon has a degenerative gambling disease, Kelly. He made a  
good deal of money last year, but he bet it all and lost it. He  
failed to report to the IRS, they came to see his wife, it was a real  
mess, luckily I have friends. They took care of it, make sure all his  
debts were covered then I got him this great job at an all news  
station right ? It's like triple his current salary in a third the  
hours, so he gets to spend a lot more time at the race track betting  
on this new race horse I bought him. It's a beautiful..

KELLY

You think the trib's the only paper that will buy that story ?

JIM

The story on G&G is going to run. As a matter of a fact I have a copy  
of it right here if you'd like to it.

(He hands her a paper.)

JIM

It's going to be the final story Simon files.

KELLY

This is crap. G&G's commitment to environment, in a more human corporate environment ! Are you kidding me ?

JIM

You know I think you could be a little bit more constructive. I spent a good deal of time on that.

KELLY

You may be able to stop my story. But you're never gonna get me to put my name on this.

JIM

Do you like TV ?

(HE gets out of his coat a portable tv.)

KELLY

What ?

JIM

TV. Television. Me personally, I don't. But I do agree there are times when it can be awfully educationnal. Ah, There we go. A command performance just for you.

(He shows her the screen of the TV.)

JIM

This is me and Chaz in the office here. Chaz is pretty good I think. I'm a little bit stiff but then I never did like cameras. Enough about me, this is about you right ?

(After snow on the screen, Kelly appears on the screen taking the black files.)

JIM

I took the surge clips off the surveillance cameras during the fire.

KELLY

What is this supposed to scare me ? Show it to the cops.

JIM

I don't think you want me to do that.

KELLY

Why ? Because you don't want them to opening that safe ?

JIM

No.

(He closes the panel of the portable TV.)

JIM

You don't. You see I' ve told the police that that's where we keep 4 million dollars worth of barer bonds, in that safe. I also told them

that those barer bonds were stolen during the fire. This is a tape of you committing grand theft, right ? Kelly, the end of line huh ?

(He leaves.)

JIM  
Button up. It's cold.

KELLY  
How does that make you feel, when you do this to people ?

JIM  
You tell me.

(He leaves her.)

JIM (VOICE OVER)  
We all seek that other, a soulmate. The shadowself within we can merge semmlessly.

FADE TO

SCENE #21

[INT. PETE'S HOUSE - NIGHT]

(Pete and Nora are together in bed, happy.)

JIM (VOICE OVER)  
But in that coming together, we risk losing ourselves.

PETE  
God I missed you. I love you.

NORA  
I love you too.

(They start kissing.)

JIM (VOICE OVER)  
Everything becomes a blur and we grow afraid, unsure.

CUT TO

[INT. JOANNE'S OFFICE - DAY]

(Sykes is watching Joanne through her office window. She makes a sign to him. He smiles ands leaves.)

JIM (VOICE OVER)  
Even distrustful.

CUT TO

[INT. CHAZ'S OFFICE - DAY]

(Chaz is reading the newspaper.)

CHAZ  
Charles Gracen epitomizes a new kind of leadre for the 21<sup>st</sup> century. Human enough not to lose sight in the moment, but always with his eye

on the horizon. Now this is what I call journalism. Good work Jim. I have to admit I was nervous. Giving her those black files was playing with fire.

JIM

The bait had to be real or she wouldn't have bit. She's too smart to buy anything else.

CHAZ

The payoff was worth it. I'm gonna have this bronzed.

(The office door opens. Bobby come in with a big smile.)

BOBBY

Chaz I got your message.

CHAZ

Jim, Jim would you ?

(Jim stands up, and leaves them.)

JIM

I was gonna..

(He sings hello to Bobby.)

BOBBY

Is it true ? Did you really leave your wife ?

CHAZ

It's true.

(Jim looks at thme, smiles and gets out. They hug and kiss.)

JIM (VOICE OVER)

The danger of course is that we never really know who that other really is, what they want,

CUT TO

[INT. JIM'S APPARTMENT - NIGHT]

(He opens the bookshelf to his 'home'.)

JIM (VOICE OVER)

or the lengths they'll go to to get it. In the end, it's probably best to go your own way.

(He folds himself into his box, he takes Kelly's scarf as a pillow.)

JIM (VOICE OVER)

Even though there will be times..

JIM (TO THE CAMERA)

You'll long for something else.

FADE AWAY

THE END