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PROFIT EPISODE SCRIPTS

PROFIT
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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. Chaz can't leave his wife, so Bobby can't become his next wife.

BOBBY

You're a married man.

JIM (VOICE OVER)

But if Constance would fall in love with someone special, someone whose name she thought was,

BOBBY

I'm Eleanore Meecham,

CONSTANCE

I never kept a diary and let everything spill out before. I supposed you didn't have the grace not to read it.

CHAZ

Grace is your specialty Constance. Just ask Eleanore.

JIM (DISGUISED)

Do not trust Jeffrey Sykes.

JIM (VOICE OVER)

He and Pete are trying to get over G&G, along with Nora's uncle Art.

JIM

Nora, your uncle molested you.

NORA

What am I going to do ?

(The CGI buttons appear on the side of the screen. Jim's hand clicks on 'details')

FADE AWAY

FADE IN

SCENE #1

[EXT. CITY - DAY]

FADE TO

[INT. JIM'S APARTMENT - DAY]

(Jim is drawing in his zen sand table, wearing a kimono.)

JIM

Family it's everything.

(He gets up.)

JIM (VOICE OVER)

My own upbringing was somewhat unorthodox. But it did teach me that most people don't appreciate what they have.

(The image of Jim walking with Geta sandals in his 'home' passing by his box (traditional Japanese sandals) fades to Jim walking at G&G in suit and leather shoes.)

FADE TO

[INT. G&G - DAY]

JIM (VOICE OVER)

Take Pete and Chaz Gracen, they rich, powerful, and miserable.

(Pete and Chaz are getting out of Chaz's office.)

PETE

I did what you said, I edged the Singapore dollar,

CHAZ
With chinese currency.

PETE
I got a terrific deal.

CHAZ
Of course you did, because it's not recognized on the international market. Here just take my money and set it on fire.

(He takes a bunch of dollar bills and throws them at his brother.)

PETE
Got much family, Jim ?

JIM
No I'm an orphan,

PETE
Got your blessings.

(Jim gathers the money on the floor.)

JIM (VOICE OVER)
It takes years of dedication and hard work to build a great family company like Gracen & Gracen.
CUT TO

[INT. CHAZ'S OFFICE - DAY]

(Jim puts the moneu Chaz threwed at his brother on his desk.)

JIM (VOICE OVER)
Yet it can be torn apart in a matter of moments.

(Chaz is reading a file.)

CHAZ
My own brother I can't believe it.

JIM
Pete is mounting a hostile takeover of G&G. He wants to put himself in the driver's seat. He's drawn a secret alliance with Arthur McLean, CEO of McLean Limited.

CHAZ
Art McLean's in it. That tree-hugging, organic food-sucking son of a bitch.

(He throws the file and gets up.)

CHAZ
I'm gonna kill Pete.

JIM
That won't stop the takeover.

CHAZ
And what will ?

JIM

In my opinion, if you want to protect this company and preserve your position init, you've got to forgive him.

CHAZ

Forgive him ? I want to cut his heart out and use it for Pate.

(Jim gets up.)

JIM

You're his big brother Chaz. Despite everything, he still looks up to you.

CHAZ

And..?

JIM

Use that. Bring him back into the fold. Involve him into the intricate decisions that affect the future of this company.

(Jim is about to leave, he turns back.)

JIM

And make sure he doesn't get home until 9 o'clock tonight.

JIM (VOICE OVER)

People are so complex.

CUT TO

[INT. PETE'S HOUSE - NIGHT]

(Art is drinking while looking at pictures. Jim is outside watching him.)

JIM (VOICE OVER)

Take Nora's uncle, Arthur McLean for example. A man who stand for so many good causes. Yet a man who molested Nora on so many occasions on the summer when she was only 12 years old.

(Nora comes in the house.)

JIM (VOICE OVER)

I imagine finding herself alone with him after all these years would be quite unsettling. And how does he feel about her, now that she's all grown up.

(Art sees Nora, and smiles.)

ART

Nora.

(Nora is surprised.)

NORA

What're you doing here ?

ART

I was supposed to meet Pete but he got stuck in a meeting with Chaz at the last minute. He told me where you hide the spare key, I hope

you don't mind ? Aren't you hot in that coat ? What've you been doing ?

NORA
Dance class.

ART
Oh I found something.

(He gets close to her and shows her the pictures when she was 12 years old or so.)

ART
You were the cutest little girl. Remember the summer at my ranch ? You were so dear. You still are.

JIM
Putting the perpetrator back with his victim, is like dropping a baby in a snakepit. Ouch !

FADE TO BLACK

END OF INTRO

CREDITS

FADE TO

SCENE #2

[INT. PETE'S HOUSE - NIGHT]

ART
No children yet for you and Pete ?

NORA
No we..

ART
It's good to wait you know what that does to a woman's figure.

(Someone knocks at the door. Nora goes to open it and it's Jim.)

NORA
Excuse me. Jim !?

JIM
Evening Nora.

(He comes in.)

NORA
Come on in. this is Jim Profit, he works with Pete at G&G. This is Arthur McLean, my uncle.

(Jim goes to shake his hand.)

JIM
Mr McLean, what a pleasure to meet you. I've heard so much about you. How are you ?

ART
Hello.

NORA
What can I get you to drink, Jim ?

JIM
Oh we don't have time for drink.

NORA
We don't ?

JIM
Marion Brandeville's charity auction.

(He shows her the invitation card.)

JIM
You asked me to go with you three weeks remember ?

NORA
That's tonight. Just give me a few minutes to get ready.

(She runs to prepare her.)

CUT TO

SCENE #3

[INT. BOBBY'S ROOM - NIGHT]

(Bobby and Chaz sigh with pleasure. They are in bed.)

CHAZ
You are so wonderful.

(Bobby starts to pretend sobbing. She turns the light on.)

CHAZ
Bobby what's the matter, why are you so upset ?

BOBBY
It's just...it's so good with you it just makes me cry?

(She gets up naked, and opens her closet.)

BOBBY
Oh god knows I've tried to stay away.

(She puts on a robe.)

BOBBY
But there's just something about you that turns me into a wild slut.
(They both laugh.)

BOBBY
Listen to me !

CHAZ
You're the only person I know who can make me laugh.

(He taps the bed next to him to make her come to bed. She comes to sit.)

BOBBY

Sugar, you need to laugh, but I hope I'm more than just comic relief from that high pressure world of yours.

CHAZ

So much more.

(He reaches something out of the bed. He gives her a diamond bracelet.)

BOBBY

What are you doing ? Oh my, I can't accept that. I want to but...

CHAZ

If you love me, you want to make me happy. And give you this would make me happy.

(They kiss intensely while groaning with pleasure.)

NORA (VOICE OVER)

Thank you for getting me out of the house tonight.

CUT TO

SCENE #4

[EXT. CHARITY AUCTION - NIGHT]

(Jim and Nora are walking together.)

NORA

Being alone with my uncle was horrible, I was just as scared as I was when I was 12 years old. Rage..

JIM

Rage, it's rage of innocence lost and laid to rest

NORA

The rage that sleeps for thousand years and then rises to the best.

JIM

Nora, I really think you oughtta tell Pete what your uncle did to you.

NORA

I've wanted to, it's keeping us apart, but this deal with uncle Art means everything to him.

JIM

I know Pete, you mean everything to him.

CUT TO

SCENE #5

[EXT. G&G - DAY]

CHAZ (VOICE OVER)

I gave Barkley Oil 24 hours to accept or reject our offer at 69 a shar, you think they'll blink ?

CUT TO

[INT. G&G - DAY]

(Chaz and Pete are walking in the hallway.)

PETE

No I think that's just enough to make Old Man Barkley salivate.

CHAZ

Well.. I couldn't have done it without you.

(He taps his brother on the shoulder. Pete looks at him leaving not knowing what's happening to his brother.)

CUT TO

[INT. GAIL'S DESK - DAY]

GAIL

Oh Mr Profit, Mrs Stokowski is on hold, I told her that you're on a meeting,

JIM

Put her through.

(He goes into his office and takes the phone.)

JIM

Bobby,

CUT TO

[INT. BOBBY'S ROOM - DAY]

JIM (PHONE)

how are you ?

BOBBY

Pissed. They tore my car. 900 dollars in parking ticket.

CUT TO

[INT. JIM'S OFFICE - DAY]

JIM

Again ? You know all you have to do is send me the tickets, Bobby.

CUT TO

[INT. BOBBY'S ROOM - DAY]

(She takes automobile magazines in a drawer.)

BOBBY

No, I'm sick of that ride anyway. I want something new. Something plush, and red,

CUT TO

[INT. JIM'S OFFICE - DAY]

JIM

I can't buy you a new car any time you want one.

CUT TO

[INT. BOBBY'S ROOM - DAY]

BOBBY

And maybe I can whispering at Chaz's ear whatever you want me to neither. Huh ? How about next time Chaz and me get naked I way, "something about that Jim Profit gives me the creeps, why don't you just transfer him to Manilla ?"

JIM

Why don't you do that ?

BOBBY

Oh nay, all is I'm saying here, is that there's lots we can do for each other. That's what a relationship is all about.

(Someone knock at the door. She gets up and goes to the door.)

I get company. New, red, expensive. And don't go no trouble, just deliver it to my hotel.

(She hangs up.)

CUT TO

[INT. JIM'S OFFICE - DAY]

JIM

Sure.

(He cuts his phone.)

CUT TO

[INT. BOBBY'S ROOM - DAY]

(Just as she's about to open she notices she hasn't taken off Chaz's bracelet. She takes it off and hides in a drawer. She opens the door to Constance.)

CONSTANCE

Eleanore, how are you ?

(They hug.)

BOBBY

Good.

CONSTANCE

Look at you, you look wonderful.

BOBBY

Thanks, come on in. Oh new hair, I like it. So, tell me everything, how's your life ?

(Constance takes off her coat. She sits on the couch while Bobby is pouring tea.)

CONSTANCE
Well, I'm writing a novel.

BOBBY
I knew you had it in you.

CONSTANCE
Thank you. And I left my husband.

(She takes a sip.)

BOBBY
No.

CONSTANCE
I finally found the nerve. Actually he found my diary, it was all about you.

BOBBY
Oh god I'm so sorry.

CONSTANCE
No don't be, it's the best thing that ever happened. I feel free and honest for the first time in years. And I owe it all to you.

(She puts the cup on the coffee table. She gets up to kiss Bobby. But Bobby avoids her to do so. She gets up and grab Constance's hands.)

BOBBY
Oh god that's..there's something I have to tell you.

(They sit.)

BOBBY
Being with you was this wonderful door that got open for me. But when you got back to your husband it really hurt, and I didn't know if I'd ever even see you again.

CONSTANCE
You met someone else.

BOBBY
I don't know what's going to happen. But I can't just go to her and say, 'Sorry my first love came back'.

CONSTANCE
Can't you ? No then you wouldn't be you.

(Constance starts to sob.)

CONSTANCE
There were no strings Eleanore, it was one of the precious things that ever happened to me but, I'll get through it. After I shed some tears.

(They hug.)

BOBBY

Me too. Me too.

(Constance starts crying, Bobby looks annoyed.)

CUT TO

SCENE #6

[INT. JOANNE'S OFFICE - NIGHT]

(Joanne is working in her office, all of a sudden 'MESSAGE FROM A FRIEND' is displayed on the screen, with 'FRIEND LOGGING ON' next. The same virtual figure with the blurred face appears on the screen.)

FRIEND

There you are, working late again ?

(Joanne is starting a recorder.)

JOANNE

Always. Listen, you know you can trust me. You can tell me who you are.

FRIEND

I'm a woman alone, in a men's corporation. I can't trust anyone. You of all people should know that.

JOANNE

Maybe I should..

FRIEND

I don't have much time. Jeffrey Sykes is in this company for one reason only, to get even with Charles Gracen.

JOANNE

Get even for what ?

(An article paper is displayed at the background of the screen.)

FRIEND

Sykes' parents owned a farm in paradise valley. Shellbrook farms wanted to buy it. Sykes' parents wouldn't sell. So Shellbrook bought up the surrounding water rights during the hottest summer on record. The valley burnt when they shut the water off. Sykes' parents were killed in the fire. He was only 6.

(The article paper disappears.)

JOANNE

Shellbrook farms is the first wholly owned subsidiary of Gracen & Gracen.

FRIEND

Huhuh. You know your G&G history well. But

CUT TO

[INT. JIM'S APARTMENT - NIGHT]

(On the computer screen is displayed 'VOICE AND IMAGE ALTERATION ACTIVE' Jim is talking and the voice on the computer is the voice of the 'Friend')

JIM

Do you know who gave the order to turn off the water ? He was 22 years old. A junior executive in the food & leisure department.

JOANNE

Chaz Gracen ?

JIM

Mmh, the one and the same. I'm afraid Sykes might try and do something crazy. Like kill him.

FADE TO BLACK

FADE TO

SCENE #7

[INT. LEO'S DESK - DAY]

(Joanne is coming to Leo's desk, he quickly hides the picture of her he secretly keeps.)

JOANNE

Leo.

LEO

Miss Meltzer, what a pleasant...what can I do for you ?

JOANNE

You're sort of a computer expert, aren't you ?

LEO

Well I wouldn't say expert,

JOANNE

Your father was in the state department, you put yourself through school encrypting top secret communiqués.

LEO (IN AWE)

Woah, you are the zenith of corporate security. I mean that in a good way.

JOANNE

Someone's been sending me anonymous messages on my computer. I recorded the last one. Would you take a look ? I put in a requisition to have my computer upgraded and I'd like you to handle it personally.

LEO

It'd be an honor.

JOANNE

So bring it down here. Check out my system and see if you can trace the sender. And Leo, let's be discreet.

LEO

I'm down with that.

(Leo looks at the picture, and sighs with relief.)

CUT TO

SCENE #8

[INT. PETE'S OFFICE - DAY]

(Sykes and Pete are talking in Pete's office.)

SYKES

So if you promise to divest of all timber and paper products after the takeover, I can raise another 200 millions.

(Pete gets out of his office, Sykes follows him.)

PETE

What is it with these people, don't they believe in toilet paper ? 200 million huh.

(They see Arthur McLean checking out at the greeting counter.)

SYKES

What's he doing here ?

PETE

Playing the game as all as he can. Right up in front of God and everyone.

CUT TO

[INT. G&G HALLWAY - DAY]

(Chaz is rushing in the hallway, looking pissed off, carrying the Tribune, followed by Jim. They both get into his office.)

CHAZ

Seen the trib' this morning, a highly placed source at G&G confirms rumors of a takeover may be true. I catch the paria who leaked this..

JIM

Actually, it was me, Chaz.

(Chaz stops.)

JIM

Gotta make the rumors work for us Chaz. It drives the stock up. In fact this morning, I think you made just over 3 and a half million dollars. It's the actual takeover we want to avoid.

CHAZ

You'll have to teach me how you developed such a clear mind.

JIM

I spent years living in a box. It's a mediation technique. You sit still for many hours and try to box out the world. You should try it.

ART (SCREAMING OUT LOUD)

Hey Chaz ! Come out from your ivory tower and greet the peons.

CHAZ

He walks in here like he's a friend.

JIM
Wouldn't you do the same thing if you were in his town trying to steal his company ?

CHAZ
Exactly.

(He opens a windowpane, and looks at Art from above him.)

CHAZ
Arthur ! You didn't have to dress up just for me. Why are you here ?

ART
Well just passing through town and came by to pay my respects. Wait a minute, I don't have any respect for you.

(He laughs. Chaz grins.)

JIM
Ask him over for dinner this evening.

CHAZ
Well as long as you're here, I don't suppose I can weasel out of having dinner with you.

ART
Well not if it's on your expense account. How about your club ?

CHAZ
How about my house ? Not that I mind being seen with you in public. 8 o'clock tonight.

ART
I'll be there.

(Chaz gets back in his office.)

CHAZ
I really need to start carrying a gun.

CUT TO

SCENE #9

[INT. JIM'S OFFICE - DAY]

(Gail comes in carrying a ton of automobile magazines. She puts three piles of them on Jim's desk.)

GAIL
Ok. Here's the car situation. Under a year salary, Over a year salary and out of this world. This is my favourite, 24 valves, 4023 cubic inches, 0 to 80 fasser than you can say 'Officer I wasn't speeding, that is speeding.' And then you drop your hammer and you let him eat your dust.

(Jim looks at her, stunned.)

GAIL
I like cars.

(The phone rings, Gail answers.)

GAIL

Jim Profit's office. Hold on just a minute. It's Nora Gracen, she seems agitated.

(Jim takes the phone.)

JIM

Thank you. Hey Nora, how are you ?

CUT TO

[INT. PETE'S HOUSE - DAY]

(Nora is going downstairs carrying a case.)

NORA

I'm leaving Pete. I can't take this anymore.

JIM

Calm down. What happened ?

NORA

My uncle is over here all the time now. Pete looks up to him. And Uncle Art keeps looking at me like we have some special little thing !

(She takes her 12 year old pictures and tears them apart.)

CUT TO

[INT. JIM'S OFFICE - DAY]

JIM

Well your uncle Art is having dinner with Chaz this evening,

CUT TO

[INT. PETE'S HOUSE - DAY]

JIM (PHONE)

why don't you call Pete in his office right now.

NORA

What ! And what and tell him what ?

CUT TO

[INT. JIM'S OFFICE - DAY]

JIM

That you and he need have to have an important discussion this evening when he gets home from work. Nora, I don't think you really want to leave your husband do you ?

CUT TO

[INT. PETE'S HOUSE - DAY]

JIM (PHONE)

What you need is someone to share the pain with.

CUT TO

[INT. JIM'S OFFICE - DAY]

JIM

And Nora, just know I'll be there with you in spirit ok ?

CUT TO

[INT. PETE'S HOUSE - DAY]

NORA

Thank you.

CUT TO

[INT. JIM'S OFFICE - DAY]

(Jim looks annoyed.)

CUT TO

SCENE #10

(Leo and Joane are watchin the tape she recorded.)

JIM (DISGUISE)

I'm a woman alone, in a men's corporation. I can't trust anyone. You of all people should know that. I'm a woman alone, in a men's corporation. I can't trust anyone. You of all people should know that.

LEO

This guy's good.

JOANNE

It's a guy ?

(Leo unblurs the figure while it says 'I'm a woman alone, in a men's corporation', they discover it's actually Jim.)

LEO

That's Mr Profit.

JOANNE

I'll kill him.

(The phone rings.)

LEO

Leo Hershe, huhuh, it's your secretary, he's got Mr Sykes on the line, he'd like to know where you made reservations for lunch.

CUT TO

[INT. G&G - DAY]

(Joanne is heating something in the microwave.)

SYKES

Al's chili surprise.

(She puts a fork into the box.)

JOANNE

There's only one, you have it.

SYKES

Well I don't know Al or his idea of a surprise. Joanne, they got these new things now called restaurants. See you go to them and they give you lunch.

JOANNE

I wanted to ask you something. Did you come to this company to harm Chaz Gracen ?

SYKES

What makes you think that ?

(She types something and an article about Sykes' parents' death appears.)

JOANNE

He gave the order that ultimately cause the death of your parents. If I'd were you I'd want to harm him, I'd want to kill him. Do you ?

SYKES

I did for a long time. But then I grew up. I'm here to try and prevent things like that from happening in the future. So what do you want, Jo ?

JOANNE

I've been looking into Profit's past for quite a while. I know his real name is Jimmy Stokowski, I know he disappeared from sight when he was 15. But I also have reason to believe that there was a real Jim Profit. A 19 year old orphan who was travelling through europe 10 years ago.

SYKES

So you think our Jim Profit took the identity of the real Jim Profit.

JOANNE

I think it's worth looking into. But I gotta go to Ireland to do it.

SYKES

Chaz has forbidden from going after Profit directly,

JOANNE

Yeah yeah, but you've been looking into the income discreptancies in our irish breweries, it's natural you'd send me there to review the situation.

SYKES

I know something about obsession Joanne. Don't you think you have one with Profit.

JOANNE

You bet ! But what Chaz did to your parents, Jim Profit is going to do in spades to all kind of innocent people until somebody stops him.

(Just as Sykes is about to leave, he turns back.)

SYKES

Joanne, when do you wanne leave ?

CUT TO

SCENE #11

[EXT. BOBBY'S HOTEL - DAY]

(Bobby sees the acr Jim bought her. She looks drugged, she's dressed as her whore, and sh'es with some dopehead.)

BOBBY

Oh Jimmy, it's dreamy.

(She lays on the car.)

BOBBY

Say hi to trash.

JIM

Your eyes are dilated Bobby.

BOBBY

Like the rest of me sugar. I'm so sick of playing good girl for Chaz and his wifey wife I could scream.

(She takes the keys in his hand.)

JIM

Gimme the keys. Gimme the keys, Bobby.

BOBBY

My kid thinks he's some parent ! Oh boy you're looking after my health and well being. Ouh how did I get so lucky ?

JIM

You're not driving on drugs ok ?

BOBBY

Trash is straight as a mirror. Unless you don't count sex can money anything.

(She kisses Jim.)

JIM

Bobby.

(Trash starts the car and makes the engine roar.)

BOBBY

Come one Baby, let's go.

(She gets in the car by the driver's seat. Trash takes off cutting the road of other cars, Bobby has still her legs out of the car.)

CUT TO

SCENE #12

[INT. PETE'S HOUSE - NIGHT]

(Pete comes in. He hears Nora sobbing. She's by the fireplace with a glass of wine. He kneels down.)

PETE
Hey there gorgeous.

NORA
Hey there handsome.

PETE
You ok ?

NORA
No.

PETE
What's the matter ?

NORA
I need to tell you something.

CUT TO

[EXT. CHAZ'S HOUSE - NIGHT]

CHAZ (VOICE OVER)
How's Marjorie and the kids ?

CUT TO

[INT. CHAZ'S DINING ROOM - NIGHT]

(Chaz and Arthur McLean are having dinner.)

ART
Terrific. They're in Europe for 6 weeks. My favourite time of the year.

(The butler comes to give Art his strawberries.)

BUTLER
Your driver personally delivered your strawberries to the chef Sir. As for your instructions, no one touched them. May I break the sealing Sir.

ART
No thank you I'll do that.

Aren't you taking organic a little too far ?

ART
I see a guy like you will just get cancer after several decades of pesticides and preservatives.

(HE opens the sealing of the strawberries.)

ART

Me I've an allergic reaction immediatly. My throat swells, I can't breath, I can't even move. I nearly died in Brazil last year. They had to rush me to a hospital.

CHAZ

That's awful.

ART

It is when you love strawberries as much as I do.

(He bites into one.)

JIM (VOICE OVER°

A choreographer

CUT TO

[EXT. CHAZ'S HOUSE - NIGHT]

(Pete's coming.)

JIM (VOICE OVER)

works long and hard with its dancers, right up until opening night. Then if he's done his job correctly,

(JIM who was waiting in his car outside takes off.)

JIM (VOICE OVER)

there's nothing more for him to do.

CUT TO

[INT. CHAZ'S HOUSE - NIGHT]

(Pete storms into the house, the butler comes to see what's happenning.)

PETE

Out of my way Harrisson.
(He goes to the dining room.)

PETE

Get up. Get Up.

(Art gets up.)

ART

Pete, what do you..

(Pete punches him in the face. Art lies on the floor holding his cheek.)

PETE

Arthur and I were planning to take Gracen & Gracen from you. I can't say that I'm sorry, except letting my feeling about you blinding me to what he is. You can consider this my resignation. I'll move my things out of my office tomorrow.

(Pete leaves.)

CHAZ

Harrisson, can I hace a touch more. This is awfully good.

FADE TO BLACK

FADE IN

SCENE #13

[INT. PETE'S OFFICE - DAY]

(Sykes comes in. Pete is getting his stuff out of his office.)

SYKES

The deal's off ?! After all I went through to put it together ?

PETE

Sorry.

SYKES

Oh you're sorry, that makes it all better. Did Profit get to you ?

PETE

Profit ? He doesn't know anything about this.

SYKES

Someone got to you. You don't devote a half a year of your life to something this big and then just drop it. Who was it ? Answer me !

PETE

Arthur McLean molested my wife when she was a little girl.

SYKES

When did you find this out ?

PETE

Last night. Look, I told Chaz the takeover was McLean and me, nobody else, you're out of it. Although I wouldn't spend much time hanging out around me if I were you.

SYKES

So what do you gonna do ?

PETE

I haven't got the thinnest idea.

CUT TO

SCENE #14

[INT. BOBBY'S ROOM - DAY]

(Bobby is sleeping, with a foot in trash's pants. The phone rings.)

BOBBY

Hello ?

CHAZ (PHONE)

How are you sweetheart ?

BOBBY

Oh I'm fine.

TRASH

Who is it ?

(She drops the phone, takes it back.)

CUT TO

[INT. CHAZ'S OFFICE - DAY]

(Chaz is working out.)

CHAZ

Is there somebody there with you ?

CUT TO

[INT. BOBBY'S ROOM - DAY]

BOBBY

No it's just the TV. I miss you sweetheart.

(She tries to push away trash.)

CHAZ (PHONE)

I guess I see you later.

BOBBY

Well, hum, tonight's my prayer group, you wanna come ?

CHAZ (PHONE)

Yeah, well

CUT TO

[INT. CHAZ'S OFFICE - DAY]

CHAZ

I may be tied up here.

BOBBY (PHONE)

Well I get you there yet..How about tomorrow night ?

CHAZ

Sounds good.

CUT TO

[INT. BOBBY'S ROOM - DAY]

(Bobby looks like she's about to barf.)

BOBBY

I love you.

CHAZ (PHONE)

Me too.

(She hangs up and sighs with relief.)

TRASH

I looove you.

(They lkaugh, she goes to the bed where trash is lying over.)

CUT TO

[INT. CHAZ'S OFFICE - DAY]

JIM

You wanted to see me ?

CHAZ

Yeah ha, that was excellent work handling that tasteful situation with my brother.

JIM

My pleasure.

CHAZ

I'm not bringing somebody from the outside to take Pete's job. I'm giving it to you.

JIM

That's mighty generous of you Chaz. I'm afraid I can't accept.

CHAZ

I'm afraid I don't understand you Jim. Just what exactly do you want ?

JIM

I want what's best for the company. Firing a Gracen is always bad publicity Chaz. I really think that should be undertaken under the most extreme circumstances.

CHAZ

Trying to mount a hostile takeover and steal my job. In my book that's pretty extreme.

JIM

In the end he did the right thing. He rejected Arthur McLean. And told you the truth.

CHAZ

This is how you want any way ?

JIM

I'm on the family side Chaz. It's more important than any individual. It's more important than Pete, more important than me, it's even more important than you. But you carry the strongest responsibility because your decisions determine the future of this family. If you throw Pete to the wolves you're gonna open a flick for a takeover somewhere down the line. But if you stay strong by your brother, you let him know you need him. You strengthen us all.

CUT TO

[INT. JIM'S OFFICE - DAY]

(Gail carries a trays with txo boxes of strawberries.)

JIM (VOICE OVER)

We all need one another. There is no going around it.

GAIL
Guranteed sealed organic and regular strawverries. Is this what you wanted ?

JIM
Mmh. Thank you. Gail, shut the door.

(Jim puts on latex gloves and takes a pair of scissors to cut the sealing.)

CUT TO

[INT. G&G HALLWAY - DAY]

(Sykes is walking and sees the two brothers reconciliating.)

JIM (VOICE OVER)
Life is a teamsport. Of course not everyone is a teampayer. Sykes has opened a flood gate that cannot be closed merely by the reconciliation of two brothers.

CUT TO

SCENE #15

[EXT. BUILDING - DAY]

JIM (VOICE OVER)
At a certain point, a hostile takeover gathers a life of its own

CUT TO

[INT. ART'S OFFICE - DAY]

(Art is opening the door to Sykes.)

JIM (VOICE OVER)
fueled by anxious investors, it promises power, and in Sykes' case a burning desire to bring down Charls Gracen.

CUT TO

[EXT. HALLWAY - DAY]

JIM (VOICE OVER)
Why else would he meet with Arthur McLean in his west coast office.

(Sykes leaves. And when he turns the corner of the hallway, Jim enters the office.)

CUT TO

[INT. ART'S OFFICE - DAY]

(Art tears apart the sealing of his strawberries.)

ART
I'm afraid I'm quite addicted to mys trawberries and schnaps at the end of the day.

JIM

We all have our little vices don't we ?

ART

So what can I do for you ?

JIM

Actually it's what I can do for you. I understand you're planning to mount a hostile takeover over G&G, is that right ?

ART

Listening to the gossip.

(Art takes his glass of schnaps and strawberries with him and sits behind his desk.)

ART

There is no takeover.

JIM

With all due respect Arthur, this is no time for preperication. With Pete Gracen out of the loop things can destabilized at an alarming rate. What you need is a legitimate excuse to stay in town to cover this takeover, isn't that right ?

ART

And what might that reason be ?

(Jim gets up and stumbles on a Nature Girl pulbication.)

JIM

Your company manufactures Nature Girl cookies right ?

ART

Yes.

JIM

You know the girl who sold the most Nature girl cookies in all of America just happens to live in this very city. Her name's Heidi Winslow.

(He gives him the paper and points to the photo.)

JIM

What do you say we tell everybody here in town and to present her with a special award. Then you got to take her out to dinner, and maybe out for a ride on your yacht. I think it's a terrific opportunity for some free publicity. What do you think ?

ART

What's in this for you Mr Profit ?

JIM

Me. I'd just like to keep my job at G&G once you acquire it.

(Art puts down his glass, tales the paper.)

JIM

She's only 12, kinda cute huh ?

ART

Yes.

JIM (VOICE OVER)

Sometimes, evil can be forgiven, other times, it must be destroyed.
When an irrevocable line has been crossed, you only have one choice.

CUT TO

SCENE #16

[INT. JIM'S APARTMENT - NIGHT]

(Nora is standing by the aquarium with a glass.)

NORA

You want me to forgive him ?

JIM

I think you should, yeah.

NORA

After what he did to me.

JIM

It's not for him, Nora, it'd be for you. You've come along way
through this whole thing. You've admitted how deeply it's hurt you.
And there's only one thing left to do and that's to forgive him.

NORA

No.

JIM

It's the only way through this nightmare.

NORA

I don't know you've been right about everything else but..

(She takes a sip of her drink.)

NORA

I could never face him alone.

JIM

I'd never dream of letting you do it alone.

(The phone rings.)

JIM

Excuse me.

(He takes up the phone.)

JIM

Jim Profit ?

CUT TO

[EXT. STREET - NIGHT]

(Bobby's red car is speeding on the street.)

CUT TO

[INT. CAR - NIGHT]

(Bobby's phoning and driving, she's obviously on drugs. Trash is sleeping next to her.)

BOBBY

Hey, baby., it's me. I'm behind the wheel of this new automobile and I'm high as a kite.

CUT TO

[INT. JIM'S APPARTMENT - DAY]

JIM

Pull over.

CUT TO

[INT. CAR - NIGHT]

BOBBY

Life is so damn good, Jimmy.

CUT TO

[EXT. STREET - NIGHT]

BOBBY

We've come far

CUT TO

[INT. CAR - NIGHT]

BOBBY

from our Oklahoma dirt.

CUT TO

[INT. JIM'S APPARTMENT - DAY]

JIM

Stop the car so we can talk.

CUT TO

[EXT. STREET - NIGHT]

(Bobby's driving wrecklessly.)

BOBBY

Damn, I'm trying to tell you something here.

CUT TO

[INT. CAR - NIGHT]

BOBBY

I'm happy. You see that's what's worries me about you, you don't feel nothing. Honey,

CUT TO

[INT. JIM'S APPARTMENT - DAY]

BOBBY (PHONE)
that ain't healthy baby, that is gonna clock your emotionnal arteries, and drop you like a stone.

JIM (TO NORA, SMILING)
You're absolutely right.

JIM
Where are you ?

CUT TO

[INT. CAR - NIGHT]

BOBBY
You're writing this down ? this is profound.

(She laughs and burns red traffic light.)

TRASH
Look out !!!

(There's a squiking tyre noise and glass breaking noise. They had a car accident. The phone cuts.)

CUT TO

[INT. JIM'S APPARTMENT - DAY]

NORA
Is everything ok ?

JIM
Just fine yeah.

FADE TO BLACK

FADE IN

SCENE #17

[INT. BOBBY'S HOSPITAL ROOM - NIGHT]

(Jim enters her room.)

JIM (VOICE OVER)
According to the doctor, Bobby should be dead. Perhaps the massive amount of narcotics in her system numbed her through the trauma. The doctor's advice, her only hope for recovery is the unconditionnal love and support of her family.

(He pours on Bobby's face a vase of water to wake her up.)

BOBBY

What the hell are you ?.. Where am I ?

JIM

You're in a hospital, you wrecked your car into a telephone pole.

BOBBY

Damn. What about Trash ?

JIM

He's alive, barely.

BOBBY

They do a blood test ?

JIM

Yeah I told them you were a drug addict.

BOBBY

What !

(She tries to stand nad she hurts herself.)

They need to know what drugs were already in your system Bobby.

BOBBY

That's a DUI. If he crops it's manslaughter.

JIM

Bobby, I'm,

BOBBY

You shut up when your mom is talking ! You gotta get me out of this mess, and I mean now. You'd better remember what I got on you son !

(He slaps her.)

JIM

I really need your full concentration on this Bobby, ok ?

BOBBY

What ?

JIM

The DUI, the potential manslaughter, it's a mess, but witnesses can be bought, blood tests can be contaminated, the real point here is the mess you're making of your life.

BOBBY

What do you care what I'm doing ..

(He signs her tu shut up.)

JIM

This is America Bobby, where even a drug guzzling gutterslut like you can be the souls and emotionnal support of a man like Charles Gracen. Now you have a decision. Either you gonna marry him and help me rule the 4th largest concentraion of power and wealth in this country or you're gonna die with a needle in your veins. It's your choice, what's it gonna be ?

CUT TO

[EXT. BOBBY'S HOSPITAL ROOM - NIGHT]

(Jim takes his cellular phone.)

JIM

Gail, we're on for 5'03 tomorrow exactly, right ?

GAIL

Yes sir Mr Profit.

JIM (VOICE OVER)

Good help

CUT TO

SCENE #18

[INT. ART'S OFFICE - DAY]

(Art's assistant is preparing the schnaps and the strawberries. Jim comes in with Nora.)

JIM (VOICE OVER)

is so hard to find.

JIM

Mrs Gracen is here for a five o'clock appointment with Mr McLean.

ASSISTANT

It will be just a moment, why don't you take a seat ?

(The assistant goes to give Art his strawberries, and Jim and Nora take a seat.)

JIM

What's a lovely girl like you doing here ?

SCOUT GIRL

I sold more cookies than anybody. So Mr McLean's taking me out for dinner, and then for a ride on his private yacht.

(Nora realizes what an Art do to that little girl.)

JIM

Oooh. Do you have a chaperon ?

SCOUT GIRL

Well my mom is picking me up after the yacht ride. I'm 12, I don't need a chaperon.

ASSISTANT

Mr McLean will see you now, Mrs Gracen.

JIM

I'll be right here.

(Nora stand up and comes in.)

JIM

So what's the secret to your success.

SCOUT GIRL

I never take no for an answer.

JIM

You'll go far.

(Jim looks at his watch. It's 5'03. Gail comes in.)

GAIL

What're you doing ? Nature girl, here, is supposed to be down in publicity. I have been waiting for over an hour with 3 very expensive photographers.

ASSISTANT

Who are you ?

GAIL

Laine Greenaway, New York PR, get her down there right now !

ASSISTANT

You'd better come with me.

(The assistant comes out with Gail.)

GAIL

It's like working in Russia.

CUT TO

[INT. ART'S OFFICE - DAY]

(Art takes a bite of a strawberry.)

ART

What on earth did you tell Pete about me ?

NORA

The truth.

ART

You tarnished something very special. Heppened a long time ago.

NORA

You raped me, repeatedly, the summer I was 12. It wasn't special.

ART

It wasn't rape, did you scream ?

(He gets up, goes to her.)

ART

Did you ask me not to ? No, you loved me, you know you did.

(He tries to put his hand on her cheel, she slams it.)

ART

God I hate this politically-correct therapists. That's what happened isn't it, they reprogrammed you..

(She rushes onto him, trying to hit him.)

NORA

I was 12 years old !!

(He holds and tries to maintain her quiet.)

ART

Please, keep your voice down. Please, oh God why do they have to grow up ?

(Suddenly he's choking, he falls on the floor.)

ART

Call an ambulance, please, please. Help.

(Jim comes in.)

JIM

He's having an allergic reaction,

(Art is pointing at the phone.)

ART

Please, hurry, hurry

(Jim takes the phone, hands it to Nora.)

JIM

You make the call

(Nora goes to the phone, is about to dial 911, but stops.)

ART (CHOKING)

Nora..

(Nora looks at him, intensely, he knows that she's not gonna call. Art chokes and dies.)

NORA

I forgive you, you son of a bitch.

(Jim takes the phone, ends the dialing.)

JIM

114 West Galey, suite 2200. A man is choking please hurry.

NORA

I couldn't.

JIM

No I see that, not now, after what he did to you. What he might have done to countless others.

NORA

What am I going to say ?

JIM

He was choking, you gave him CPR. And you yelled for me to call for 911, unfortunately, they came too late.

NORA
Do you think I'm evil ?

JIM
None of us are saints.

FADE TO

SCENE #19

[INT. SYKES' OFFICE - NIGHT]

(Sykes' reading the pobituary of Arthur McLEAn in G&G's newsletter. The phone rings.)

JOANNE (PHONE)
Sykes you're alone ?

SYKES
Yeah, big surprise huh ! How's Ireland ?

CUT TO

[EXT. STREET PAYPHONE, IRELAND - DAY]

JOANNE
Beautiful, cold, and lucky I think.

CUT TO

[INT. SYKES' OFFICE - NIGHT]

SYKES
You found the real Jim Profit ?

CUT TO

[EXT. STREET PAYPHONE, IRELAND - DAY]

JOANNE
I found somebody who knew him. And get this he may still be alive. Which means we will be able to put little Lucifer behind bars for the rest of his life.

CUT TO

[INT. SYKES' OFFICE - NIGHT]

SYKES
Tell me more.

JOANNE (PHONE)
Not on the phone.

CUT TO

[EXT. STREET PAYPHONE, IRELAND - DAY]

JOANNE

I'm going to send you a package on the PO box we discussed. You'll get it tomorrow. Jeffrey, thanks for the trip.

(She hangs up.)

CUT TO

SCENE #20

[INT. CHAZ'S HOUSE - NIGHT]

(There's a party going)

CHAZ

Excuse me, excuse me everyone, excuse me. I have a toast to make, well actually three. Everyone has a drink ? To the family, to the company, and to Jim, who helped us keep both together.

EVERYONE

To Jim, Cheers.

(Chaz goes to see Jim and Bobby who's walking with a cane.)

CHAZ

Are you alright ?

BOBBY

You should see the other guy.

CHAZ

Any word on the driver who and swept her.

JIM

The police are out looking, it was a hit-and-run. They don't hold that much hope. They say he was a drunk driver though.

CHAZ

People driving under influence should be shot.

BOBBY

Amen.

JIM

Excuse me.

(Pete comes to see Jim.)

JIM

Jim everybody's got a date but you. He's not bad looking, makes a little bit of money, can't you gals find someone to keep him company ?

NORA

I'm sure we could if we tried.

CUT TO

[INT. CHAZ'S LIBRARY - NIGHT]

(Jim is contemplating a portrait supposedly the father of Charles and Pete.)

CHAZ (VOICE OVER)

Drink up everybody, dinner's in 20 minutes.

(Bobby comes in.)

BOBBY

20 minutes. They say at the hospital to take it a day at a time, an hour, sometimes you just take it a minute at a time. And that's what I'm gonna try and do from now on. Just take it as it comes. And how about you ? You've got just about everything a person could want, so what do you want now ? What you've always wanted, ever since you were a little child in that box : more. Me too.

JIM

Bobby, this isn't the time or the place for this.

BOBBY

God yeah it's the perfect time and place. All we have is right now, this moment. Come on baby, you know I'm the only one for you. Love me, love me right now.

(They kiss.)

FADE TO

[EXT. CHAZ'S HOUSE - NIGHT]

JIM (VOICE OVER)

When the smoke clears and you get right down to it, only three things matter, your faith, your fortitude and your family.

(On the front column at the entrance of the property, there's a 'GRACEN' board.)

JIM (VOICE OVER)

Good night.

THE END.