

ROGUE GENTLEMAN

Written by

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FADE IN:

INT. ST GEORGE CHURCH - CONFESSION BOX - DAY

Two HUMAN FIGURES whisper in a subdued light.

MAN

I'm thirty two and I want to be rich.

The SEMINARIAN sighs.

SEMINARIAN

Thirty two is a new turn in your life.

MAN

I love the way you have with words. Every year is a new turn in my life.

SEMINARIAN

See? You find your life meaningless. Being rich won't fulfill you. You have to find your way. You live at your parent's house. You don't want to get married. What do you want to do with your life? It is as simple as this.

MAN

You expect me to live like those people? I'd rather die than live a life I don't want to.

SEMINARIAN

Marriage is a calling, like anything else. You need to find yours.

MAN

Shakespeare once said...

SEMINARIAN

Here we go again...

MAN

Fair is foul and foul is fair. King Lear.

SEMINARIAN

Macbeth. What's the point?

MAN

What seems right is wrong and what seems wrong is right. That's what it means. Everything is about appearance. Society expects you to be that way. Those couples are just playing a role.

SEMINARIAN

Your mind is twisted and perverted. Ask for God's help. You'll have answers.

A WOMAN knocks at the door.

WOMAN (O.S.)

Somebody there?

SEMINARIAN

We open up at six tonight for the confession.

SOUND of the woman's footsteps walking away.

The Man rolls a joint and lights it. The light flashes on the two faces separated by a wooden fence.

SEMINARIAN (CONT'D)

What are you doing? You can't smoke weed here. You're out of your mind. Stub it out.

MAN

You give me jitters.

The Man inhales and puffs a small load of smoke. The bell TOLLS outside.

SEMINARIAN

I've had enough.

The Seminarian stands up.

MAN

You're in charge today?

SEMINARIAN

No. Stub that shit out.

The Man takes a deep puff and stubs the joint out on the floor.

MAN

You're gross. Saying shit is a sin.

They both leave the confession box. Smoke escapes from the door.

INT. ST GEORGE CHURCH - LATER

The chandeliers illuminate the whole church. Some parishioners place themselves on the pews and chat. Others kneel down and pray.

The Seminarian is VICTOR, 30's, chubby with the face of a good hearted man. He rushes to the back door of the altar.

The Man is JOHNNY BIGGLEMAN, same age, good-looking with three day's stubble and unkempt hair. Johnny sits on a pew.

SARAH, late 20's, a mysterious and classy woman, walks in the aisle with her mother. She holds her arm. They sit at the opposite pews.

Johnny stares at Sarah. She chats with her mother. Her eyes cross Johnny's.

She gives him a faint smile. The choir sings. The assembly stands up.

The PRIEST enters with Victor dressed in a cassock. Two altar boys follow behind.

PRIEST

I'd like to welcome everybody. As you know, Victor Maden, our young seminarian, will be on probation for nine months before being ordained. May your prayers give him the strength to achieve God's will and to be our future priest.

Victor smiles at the audience.

PRIEST (CONT'D)

In the name of the father, of the son and of the holy spirit, amen.

Johnny looks next to him at a YOUNG HUSBAND holding his PRETTY WIFE's hand. Johnny stares at the Pretty Wife from head to toe.

JOHNNY'S IMAGINATION - PRETTY WIFE IN A NIGHTCLUB

The Pretty Wife, dressed in suspenders, sways her hips and pole dances.

Then she bends backward showing off her pelvis in front of the drooling men who throw her money on the stage.

BACK TO SCENE

The Pretty Wife clasps her husband's hand.

PRIEST

Now let's acknowledge we're all sinners...

Johnny stares at a sexy SULTRY GIRL on the side, mouthing the act of contrition.

Johnny focuses on her sensuous mouth. The sound around him becomes indistinct.

The Sultry Girl moves her lips. Johnny closes his eyes and shakes his head to recover.

The sound of the assembly becomes slowly clear again.

ASSEMBLY

...I firmly intend, with your help, to do penance, to sin no more, and to avoid whatever leads me to sin...

EXT. JOHNNY'S PARENTS' HOME - DAY

The house is typically Californian. Two brand new sedans are parked in front of the garage. Johnny's sister PAULA, 45 and her husband MATT, 40 take some groceries from the car. Johnny's pregnant sister, ALINE, 35, follows them.

TWO KIDS, GABRIEL, 7, and a GIRL, STEFFY, 5, rush toward the little shed located in the backyard.

PAULA

(to the kids)

Don't mess up everything.

GABRIEL AND STEFFY

Uncle John. Uncle John.

INT. JOHNNY'S HOUSE IN THE BACKYARD - BEDROOM - DAY

Johnny's room looks like a messy student room. Empty bottles of beer are scattered about. The ashtray is full.

Johnny lies on the bed. He browses on his laptop. In front of him, the TV, with the sound off, shows a dead man in front of a luxurious building.

ON TV

A newscast shows various pictures of ADRIAN PROVOST, late 60's, with his wife, ELIZA, same age. Johnny turns the TV sound on.

TV ANNOUNCER

... Eliza's husband, Adrian Provost, was found dead at his house shortly after he had dinner at the famous Japanese restaurant, the SAKURA. Eliza, who is the owner of Equinox, favored a merger with Da vinci but her husband kept slowing down the negotiations. Da Vinci group has been buying out several small companies in an attempt to dominate the market of computer engineering, a market which is held so far by their major rival, the CASE group...

Johnny switches channel. The TV shows a young FEMALE JOURNALIST standing in front of a huge building on which flaunts the big letters CASE.

FEMALE JOURNALIST

... We are in front of Da Vinci's major rival, Case group. No comments has been made so far on the murder of Adrian Provost. Let's recall that the owner of Case, Hilda Fiekshen...

A pretty picture of Hilda Fiekshen, a stern faced woman, late 70's, appears on the screen.

FEMALE JOURNALIST (CONT'D)

... has been said to have gone into negotiations with Adrian Provost but the latter was still reluctant to sign over shares...

The door suddenly opens. Gabriel and Steffy jump on the bed.

Johnny is surprised. Steffy lifts the blanket.

STEFFY

Uncle John, are you naked?

Johnny is embarrassed. He pulls the blanket back on him.

JOHNNY
What the... Get out.

Gabriel grabs the remote control and switches channels.

JOHNNY (CONT'D)
Give me this.

Gabriel struggles. Steffy picks up a condom on the bedside table. She opens it and puts it in her mouth. She spits it out.

STEFFY
Yuk.

Johnny is horrified. He grabs Steffy's hand and yanks at the condom, which stretches out...

STEFFY (CONT'D)
See? You can make bubbles.

GABRIEL
I wanna watch cartoons.

Johnny grabs the remote control.

JOHNNY
Turn that TV off. Now you go.

STEFFY
Everybody's waiting for you.

The kids rush out screaming.

INT. JOHNNY'S PARENTS' HOME - DAY

Everything is neat in the house. Sound of people talking in the --

DINING ROOM

Scraps of meals are scattered on the large table.

Johnny's father, CHARLES, early 60's and paunchy, strokes his wife's hand, MARY, same age.

CHARLES
(to Johnny)
I've just heard the news. Your company is gaining ground on the market.

MARY

I'm just hoping they'll give you a better job.

JOHNNY

Do we have to talk about this now?

Paula drinks some wine. Matt picks a fruit on the table.

MATT

Has he ever worked?

Matt laughs. Paula stares at Matt and kicks his foot under the table.

MATT (CONT'D)

Ouch.

A beep tinkles in Matt's pocket. Matt takes his phone. He looks at it and leaves the table. Paula stares at him.

PAULA

(to Johnny)

How was this week?

JOHNNY

Same old shit.

CHARLES

Shh.

Charles nods him in the direction of the kids. They run and scream around the table.

PAULA

(to the kids)

Stop that. Gabriel come here.
Gabriel.

Charles grabs Steffy and kisses her head.

JOHNNY

(to the kids)

Stop shouting and running around.

(to Paula)

That's why I don't want to have any kids.

Johnny stares at Aline. She looks sad. Aline stands up and leaves the table.

ALINE

I'm sorry.

She sobs. Everybody looks at each other. Johnny quits the dining room and walks to the

BATHROOM

Aline is sobbing. Johnny knocks at the door.

ALINE (V.O.)
Leave me alone.

JOHNNY
If you don't open, I'm gonna smash
that door.

She unlocks the door. He finds her sitting on the seat of the toilet blowing her nose.

JOHNNY (CONT'D)
Eric again? What has that dickhead
done to you now?

ALINE
It's always been bumpy between the
two of us. I believe I kinda like
it.

She wipes her eyes.

ALINE (CONT'D)
But this time it's serious.

She strokes her big belly.

JOHNNY
Sure. You told me the same thing
last month, and the month before.

She grins. Johnny hugs her against his chest.

A few minutes later, Johnny paces towards the dining room. He hears Matt talking on the phone.

Johnny peeks into the LIVING ROOM.

MATT
(mumbling)
Stop calling me... Okay... In two
hours... I know... You turn me
on...

Matt notices Johnny walking by. He speaks loudly into the phone.

MATT (CONT'D)

In two hours. Er, I'll send you the copy in two hours.

He hangs up.

Johnny looks at his family in the --

DINING ROOM

The family is framed by sunlight through the window. On the wall hangs a painting entitled "Freedom From Want" by Norman Rockwell picturing a family gathered around Thanksgiving. Johnny ponders.

INT. JOHNNY'S HOUSE - BEDROOM - NIGHT

The bedside table clock displays 10 p.m. Johnny, naked, unfolds a condom.

His girlfriend, CINDY, 30's, average, lays next to him, with a blanket on her. Cindy snatches the condom from Johnny's hand.

CINDY

I take pills.

Johnny takes the condom back.

JOHNNY

Accidents might happen. And it's cleaner.

Johnny lays down on her.

The bedside clock ticks 10:10. Johnny and Cindy are moaning. Johnny stiffens up and collapses on her. Then he immediately rushes to the bathroom. NOISE of a shower.

Cindy looks frustrated. Johnny comes back to bed, with his trunks on.

JOHNNY (CONT'D)

I've got to get up early tomorrow.
I'm working.

Cindy dresses. She gives him a kiss.

CINDY

Tomorrow?

JOHNNY

I'll call you.

Cindy shuts the door. Johnny puffs on a joint. Then he grabs his laptop and starts scrolling down porn sites.

He clicks on one site and watches a porn movie.

INT. DA VINCI COMPANY - DAY

The atmosphere is cold and classy. On the side of the wall is written on a golden plate "Da Vinci, Headquarter of Computer Engineering and Services".

Johnny shuffles into --

THE HALLWAY

His wrinkled shirt is tucked in his too big trousers. His hair is messy. He tosses his briefcase on his desk.

Johnny notices two cups of coffee on his desk, and some newspapers. He tosses them in the bin.

JOHNNY

Shit.

Around him, employees look concerned.

He stands up and walks to the hall to fill up a cup of coffee. Then he paces to the next office.

He barges in --

VIVIAN'S OFFICE.

Vivian, 50's, chief accountant, is photocopying some documents. She jumps.

JOHNNY (CONT'D)

Hey Viv. What's all this rambling about?

Vivian rolls up her eyes and sighs.

VIVIAN

Good morning Johnny. How was your weekend?

JOHNNY

Er, good. What's the problem?

VIVIAN

Frank, the chief programmer, is -- retiring.

Vivian gestures retiring in inverted commas.

VIVIAN (CONT'D)
Daniel has been very persuasive.

JOHNNY
Who's gonna take this job? Did he mention my name?

Vivian shakes her head.

VIVIAN
A young graduate from MIT. A geek in programming, I guess. Not sure.

JOHNNY
Fuck. Daniel told me he would give me the job. He knows I need it.

VIVIAN
I didn't tell you anything.

JOHNNY
I've been stuck in this programming department for five years. I've got more experience than some nerd. I need this job. I haven't had a raise for years.

Johnny paces toward the door.

VIVIAN
Where are you going?

JOHNNY
Guess.

VIVIAN
I wouldn't do that. Everybody's edgy now with Adrian Provost's death. The media is focusing on us.

JOHNNY
Not my problem.

Johnny leaves the office.

KITTY, late 20's, an office clerk and dressed like a Barbie doll, nervously opens several cupboards of her desk.

KITTY
Shit.

JOHNNY

Hey, Kitty. Could you tell those two dickheads not to put their coffee cups on my desk. I hate that.

Johnny points at ANDY and ZACH. Kitty glances at them and fumbles among her papers.

KITTY

Told them already. I'm sorry. I'm in a rush.

JOHNNY

What are you looking for?

KITTY

The mirror. I need my mirror.

Johnny takes the mirror buried under the stack of papers and hands it to her.

JOHNNY

There.

KITTY

Thank God.

Kitty grabs the mirror and looks into it. She runs her hand through her hair, pulls her low neck blouse down and straightens her bosom.

JOHNNY

Do you have a date?

KITTY

My temp contract ends up today. I'm going to meet Daniel now. He'll decide whether to give me a permanent contract or not. It's important you know. I've got two little kids to raise.

She rushes to Daniel's office.

INT. DA VINCI COMPANY - ZACH'S OFFICE - DAY

ZACH, 35, a human resources manager, chats with ANDY, same age, a research and development manager. Johnny enters.

JOHNNY

You look terrible. Those bags under your eyes... Did you two fuck each other?

Zach grins.

ZACH

We've been working all night to conclude the deal with Adrian's wife before she changes her mind.

JOHNNY

Why you? A human resources and a research and development manager?

ANDY

Daniel's decision. He wants to teach us the ropes.

Johnny laughs.

ZACH

By the way, Daniel is asking for you... It smells bad.

Johnny leaves and flips his middle finger.

INT. DA VINCI COMPANY - DANIEL'S OFFICE - DAY

Spacious and neat interior, decorated with a few Japanese objects and some western paintings.

In the middle stands a large wooden desk with a picture of a wife and his two kids.

DANIEL, Da Vinci's general manager, 40, is slumped on a swivel chair. His head is set back, his eyes are closed. He moans.

INT. DA VINCI COMPANY - CORRIDOR - DAY

Johnny stands near Daniel's office door. Shutters are down. He knocks. A faint voice answers.

FAINT VOICE

Hold on a minute.

Johnny waits... He turns the doorknob and enters.

INT. DA VINCI COMPANY - DANIEL'S OFFICE - DAY

Daniel stands near the glass window gazing at the buildings outside. His jacket is slung on the swivel chair.

He zips up his pants.

JOHNNY

Ahem.

Johnny looks embarrassed. He looks at the Japanese sabers on the wall and stares at a painting.

Daniel turns back. He flashes a smile at Johnny.

DANIEL

Johnny. You came right on time.

Daniel paces toward the exit. Johnny keeps looking at the painting which portrays a man holding a pitchfork. The man stands by a woman.

DANIEL (CONT'D)

American Gothic by Grant Wood. A copy.

JOHNNY

I know. We've studied it in high school. I love art. They're brother and sister.

Johnny points at the two characters on the painting.

DANIEL

Really? Hmm. Anyway, I like their stuck up face. And this trident...

JOHNNY

... Pitchfork.

DANIEL

Pitchfork, trident, whatever. As you can see, I like Japanese sabers too. That's why I put this painting there. It's the culture of impassivity... like these two faces.

Daniel smiles.

DANIEL (CONT'D)

Do you want some coffee?

Johnny spots the coffee machine on a cupboard.

JOHNNY

Er...

Daniel looks at the coffee machine.

DANIEL

This machine is out of order. The coffee outside is much better.

SOUND of a flush in the lavatory. The door of the bathroom opens. Kitty appears freshened up. Johnny is surprised.

DANIEL (CONT'D)

Do you feel better now Kitty?

Kitty is embarrassed.

KITTY

Yeah. Just a slight dizziness. But I'll be fine.

Kitty smiles at Johnny. She leaves the room. Daniel looks at Johnny.

DANIEL

Too emotional. She just learned we are keeping her.

INT. DA VINCI COMPANY - HALLWAY - DAY

Daniel and Johnny pace to the coffee machine. Office clerks greet Daniel.

DANIEL

Next month Yoshimiro will meet us. He is our Japanese partner. A major contest is underway to find the best computer programmers in the region. Several companies are participating. I want you to create the most innovative program that will stun them and gain us more prestige. If you win, I'll upgrade you.

JOHNNY

Wouldn't it be simpler if you gave me a salary raise? It's too much work.

DANIEL

Here's another deal. You don't do it. You're fired.

Johnny remains silent. Daniel taps his shoulder.

DANIEL (CONT'D)
Show me what you can do.

Zach and Andy pass Daniel. Daniel grins at them and walks away.

INT. MC KINLEY SPORTS ARENA - BASKETBALL COURT - NIGHT

The arena is half full. Cheerleaders perform on the court. Cindy dances among them. Johnny watches her without emotion. Victor sips a soda.

JOHNNY
You're right. It's time I gave my life a new meaning. Love is something you build. It is a partnership. I've overlooked Cindy for too long.

VICTOR
Are you okay?

JOHNNY
Why am I never taken seriously? See this?

He shows two airline tickets to Hawaii.

JOHNNY (CONT'D)
Surprise for her birthday. She always blames me for forgetting her birthday. Now she'll see I'm a new man.

VICTOR
I'm glad you've finally grown up. I am just figuring out whether you're acting on impulse or not.

The cheerleaders conclude their show. Applause. Johnny waves at Cindy, but she doesn't see him.

TWENTY MINUTES LATER

The game is back on. Johnny looks at his watch. No Cindy around.

JOHNNY
I'll be back.

INT. MC KINLEY SPORTS ARENA - CORRIDOR - NIGHT

Johnny opens several locker room doors.

JOHNNY
Cindy. Cindy.

Sound of girls laughing and cheering. He opens the locker room door. The cheerleaders are naked. They jump. They cover their bodies.

JOHNNY (CONT'D)
Oops. Sorry. Did you see Cindy?

CHEERLEADER
Nope.

The cheerleader tosses him a towel. Johnny slams the door shut.

INT. MEN'S LOCKER ROOM - NIGHT

Johnny enters, walking toward the toilet to pee. He hears the sound of a shower.

He steps back and sees two naked figures in the steam. A man and a woman hump in the bathroom.

NAKED MAN
You like that huh? Say it...

The NAKED WOMAN moans. Her voice is familiar to Johnny.

NAKED WOMAN
Yeah. I like it...

Moans grow louder. Johnny peeks into the bathroom. He sees a BASKETBALL PLAYER banging Cindy.

Johnny is shocked.

JOHNNY
CINDY. What The fuck?

Cindy remains unabashed. The basketball player looks at Johnny. Cindy grabs the Basketball Player's head and keeps watching Johnny. She giggles.

Johnny leaves the room.

CUT TO:

EXT. TIBERIADE SPIRITUAL RETREAT CENTER - PARK - DAY

Johnny sits in the park with a vacant look. Victor joins him.

JOHNNY

What's most terrible in a relationship is betrayal.

VICTOR

Consider this from another angle. Maybe she was not destined for you. Hardships always teaches you something.

JOHNNY

Or maybe she was just a bitch. You know what? And I feel guilty about that...

Victor stares at him.

JOHNNY (CONT'D)

I like this sensation of freedom. I mean, I have never felt very close to her. It was like a duty I was doing for other people, as if they felt safer when I was with somebody.

Johnny notices Sarah, the woman from church, walking with her mother.

JOHNNY (CONT'D)

You're absolutely right. Maybe God has other plans for me.

INT. TIBERIADE SPIRITUAL RETREAT CENTER - CONFERENCE ROOM - DAY

Victor, along with other speakers, stands on the stage.

VICTOR

The theme of this retreat is internal healing. Jesus can save us all. Let's ask the Holy Spirit to come and to help us open up our heart.

People start singing.

In the back of the room, Johnny spots Sarah and her mother. He sits next to Sarah. They speak in a hushed voice.

JOHNNY

I'm late. I fell asleep. Did it just start?

SARAH

Oh sorry, you just woke me up too.

Johnny grins. The song goes on. Johnny yawns.

JOHNNY

Do you often attend these kinds of lectures?

SARAH

Not really, but she does.

Sarah points at her mother. She whispers something to her mother, then turns back to Johnny.

SARAH (CONT'D)

She's a little bit deaf. I have to report what he says.

Johnny looks at Sarah's mother.

JOHNNY

Strange coincidence. First at the church, now here.

SARAH

As you can see, church is a good way to meet people. Better than in night clubs.

JOHNNY

Let's say that people hide their flaws better in a church than in a night club.

SARAH

Especially when they are drunk in bars. We can see their flaws much better.

JOHNNY

But that doesn't mean they're the worst people. Conversely, those who hide them aren't necessarily the best ones.

SARAH

Twisted mind, huh?

Sarah smiles.

JOHNNY
I'm Johnny.

SARAH
I'm listening.

Sarah points at Victor. Johnny looks at her.

JOHNNY
And you are?

SARAH
Twisted minds like riddles. We'll
meet again.

An AUDIENCE MEMBER hushes them.

AUDIENCE MEMBER
Could you stop talking? You're free
to go outside if you wish.

Sarah and Johnny look at each other and laugh.

JOHNNY
(to Sarah)
What did I just tell you.

The choir launch into a new song. Johnny and Sarah sing
together in harmony.

MONTAGE - JOHNNY PARTIES

-- Johnny is surrounded by pretty girls in a bar. He gets
drunk.

-- Johnny meets the same girls. Among them, a Blonde Cutie.
He sleeps with the Blonde Girl.

-- Johnny drinks with a hot Brunette in another bar. He ends
up sleeping with her.

-- Johnny plays at the bowling center with a curly haired
girl.

-- Johnny eats at a restaurant with a big bosomed girl.

EXT. WEDDING COCKTAIL PARTY - DAY

Chic guests laugh, chat and eat in the garden. A band plays
background music.

Johnny is dressed in an unkempt way. He holds a glass of champagne with an ASIAN GIRL.

He greets the groom, the bride and their guests. Johnny is ill at ease.

SHIRLEY, 45, elegant, stares at Johnny in the distance. She smiles. She sees the Asian Girl stroking Johnny's butt. Johnny pushes her hand away. The Asian Girl insists. Johnny grabs her hand and puts it on his hip.

Shirley turns back and chats with her husband, TODD, 50, and her friends. Johnny falls on the groom who looks at him.

JOHNNY

Did you see how the groom looked at me?

ASIAN GIRL

Of course, it's because you don't look like the guy I was with last week.

JOHNNY

Oh... It's so posh here. I need a drink.

EXT. WEDDING PARTY - BAR - DAY

Johnny looks at the different drinks and fancy appetizers on the table.

WAITER

Did you make your choice sir?

JOHNNY

Hmm, not yet.

Shirley approaches.

SHIRLEY

Do you prefer soft, tough, spicy, or frozen drink?

Johnny looks at Shirley. He smiles.

JOHNNY

Well. Right now, I'm more in a frozen mood.

(to the Waiter)

A frozen margarita please.

The waiter starts mixing the drink.

SHIRLEY

The frozen type is always the most
passionate. I'm Shirley.

(to the Waiter)

A sex on the beach please.

JOHNNY

I'm Johnny.

SHIRLEY

Have you known Abel and Zoe for
long?

Shirley stares at the newly weds.

JOHNNY

Er, no. I just came by with...

Johnny tries to remember his new girlfriend's name.

JOHNNY (CONT'D)

That girl.

Johnny nods his head to the Asian Girl. Shirley smiles. The
waiter hands them their drink.

WAITER

Here you are sir, ma'am.

They walk away.

SHIRLEY

So you know nothing about the newly
weds?

Johnny sips his glass.

SHIRLEY (CONT'D)

They are liberal.

JOHNNY

You mean Democrats?

SHIRLEY

No. They are sexually liberal.

Johnny looks at her. Shirley whispers a few words in his ear.

JOHNNY

Really? How funny. All together?
You mean in the same room?

SHIRLEY

I've known them for long. We had a wild time together. It was fun.

Shirley gulps her glass. She gauges him from head to toe. Her right hand brushes against his back down to his loins.

She strokes his ass. Johnny jumps, then smiles back.

Todd looks at them in the distance.

SHIRLEY (CONT'D)

So?

JOHNNY

I don't know what the waiter put in your drink. But I certainly want the same. Hmm, interesting. Unfortunately, I'm not alone.

Shirley looks around. The Asian Girl is gone.

SHIRLEY

I see no one. Vanished.

Todd keeps watching his wife and Johnny. They slip out.

INT. SHIRLEY'S HOUSE - DAY

Spacious house. The interior is lavish and decorated with art objects.

In THE BEDROOM

The sun shines to the heavy curtains and highlights Johnny's naked body sitting on the bedside.

Shirley, in an embroidered lingerie, kneels down and moves her head to his crotch.

EXT. SHIRLEY'S HOUSE - DAY

A fancy car parks near the house. Todd gets out and walks to the entrance. He opens the door.

INT. SHIRLEY'S HOUSE - DAY

Todd drops the keys on a coffee table in the --

LIVING ROOM

He loosens up his tie, takes off his pants and tosses them on the couch. He removes his shoes and walks to the --

KITCHEN

In trunks. He opens the fridge and drinks a bottle of beer. He hears whispers coming from the room.

He walks to the --

BEDROOM

Johnny's head is buried between Shirley's legs.

TODD

What the hell is going on here?

Johnny jumps and covers his privates. Shirley sits up on the bed.

SHIRLEY

Todd.

TODD

Is this what you're doing? Getting laid with strangers when I turn my back? Huh?

Johnny steps closer to the armchair to grab his pants.

TODD (CONT'D)

(to Johnny)

Don't move.

Johnny freezes.

SHIRLEY

Todd. I can explain. Calm down.

Todd slaps her face. It thrusts her against the wall. Shirley weeps.

TODD

You fucking whore.

JOHNNY

Hey.

Shirley stretches out her hand to prevent Johnny from intervening. Johnny obeys.

Todd grabs her hair and looks at her weeping and supplicating.

SHIRLEY

I'm sorry. I'm so sorry. What can I do to please you?

Todd opens the door.

A beautiful HIGH HEELED GIRL comes in. She wears a tight leather short, with fishnet stockings on her legs.

TODD

(to Shirley)

I want you to eat her out.

The High Heeled girl lays on her back. Shirley does what she is told. Todd then looks at Johnny.

TODD (CONT'D)

Now, you. Fuck my wife.

Johnny places himself behind Shirley and thrusts into her. Todd witnesses the scene on an armchair and strokes himself.

TODD (CONT'D)

Happy birthday baby.

INT. SHIRLEY'S HOUSE - LIVING ROOM - LATER

Johnny puts his clothes on. Shirley hands him an envelope. Johnny hesitates.

SHIRLEY

Well, take it. It's your treat.

JOHNNY

It's awkward. I'm a man of values.

SHIRLEY

You're a valuable man.

Shirley tucks the envelope in his pocket. Johnny pulls it out and opens it. He sees several hundred dollar bills.

INT. JOHNNY'S HOUSE - BEDROOM - NIGHT

The alarm clock displays 8 p.m. Faint sound of a TV program.

Johnny lays down on his bed and counts the money in the envelope. One thousand dollars. He spreads the bills on his chest and daydreams.

He grabs his laptop and scrolls down porn actresses. As he scrolls, he sees an 'escort boy' ad. He clicks on the ad and reads.

He types 'escort boy' and several links appear. He clicks on them, reads several articles and looks at the pictures. He makes a face.

His phone vibrates. It is Shirley.

JOHNNY

Hello?

SHIRLEY (V.O.)

Tomorrow night. Continental hotel.
Her name is Rachel. You can?...
Same rate.

Johnny hesitates.

JOHNNY

How will I recognize her?

SHIRLEY (V.O.)

You'll know.

JOHNNY

Are you playing pimp with me?

SHIRLEY

Do I need to? Let's say, you offer
services to women in need.

Johnny hangs up.

INT. INTERCONTINENTAL HOTEL - NIGHT

Johnny sits in a chair in --

THE LOUNGE

Sound of CLICKING heels in the back. RACHEL, mid 40's, stands behind Johnny. She is dressed plainly. Johnny stares at her and grins.

IN THE ELEVATOR

Rachel presses the button number ten. Another MAN, 50, gets in. He smiles at them.

Silence. The elevator opens the door. Rachel and Johnny walk to their --

SPACIOUS ROOM

Rachel hands him the envelope. Johnny checks and leafs the dollars through.

LATER

Rachel straddles Johnny. Johnny grabs her hair. She comes.

INT. DA VINCI COMPANY - DAY

Kitty, the office clerk, works on her computer. Next to her Johnny drowns and slumps on a stack of papers.

KITTY

Ahem. Johnny. Johnny.

Johnny looks at Kitty with bleary eyes. Kitty nods her head to Daniel, Zach and Andy, who walk to his direction.

Johnny straightens up, runs his hands through his hair and types on the keyboard of his computer.

Daniel, Zach and Andy drink coffee. They stand next to Johnny and mutter. Johnny catches some scraps of their conversation.

DANIEL (O.S.)

... The CASE group managed to strike good deals with emerging companies... Difficult to beat them to the punch...

ANDY (O.S.)

... Yurik didn't mention anything?...

Daniel looks around and whispers in his ear. Zach sits on Johnny's desk and keeps sipping his coffee.

Zach stands up quickly and moves to Daniel. The desk shakes a little. Johnny sighs.

ZACH (O.S.)

... There is still the option of...

Johnny looks at them.

DANIEL

... How do you think we get those contracts...

ANDY

... And Marla?...

Daniel frowns and moves his eyes to Johnny. So do Andy and Zach. Johnny yawns and pretends to be focused on his computer.

DANIEL (O.S.)
 ... It's part of the game...
 Everybody does this. Otherwise they
 get caught...

Zach drops his empty cup on Johnny's desk and leaves with Andy. Daniel moves closer to Johnny.

DANIEL (CONT'D)
 Johnny. How are things progressing
 with the new revolutionary program
 to present to our Japanese
 partners?

Daniel looks at his computer.

JOHNNY
 Not on it yet. After I've finished
 this for Vivian. I'm helping her to
 install this software for her
 accounting.

DANIEL
 Time is running short. Hurry.

Daniel leaves.

INT. JOHNNY'S HOUSE - BEDROOM - NIGHT

The alarm clock displays 11 p.m.

Johnny sits on his bed with his laptop. He clicks on the link called "the dominant sexual power." It's a paying site. Three hundred dollars.

Johnny grabs his credit card and orders the classes. He downloads them. He puts his headphones on and clicks "start". Faint voice of a man coming from his headphones.

MAN (V.O.)
 Welcome to the dominant sexual
 power class. You are about to learn
 all the secrets of seduction that
 will trigger women's desire. The
 first class is about what really
 attracts women. Rule number one...

LATER

The alarm clock ticks 1 a.m.

Johnny drowns. He tears the headphones from his ears, gets up half naked and walks to the bathroom.

He sees himself in the mirror, assesses his body. He pinches his tummy... Some fat to get rid of.

INT. DA VINCI COMPANY - JOHNNY'S DESK - DAY

Johnny types on the keyboard of his computer, his headphones are on. Johnny is very focused on his work. He checks his phone several times.

Andy notices it from his office.

MONTAGE - JOHNNY BECOMES ANOTHER MAN

-- At the fitness club, johnny runs on a treadmill, lifts weights and does sit-ups.

-- At a restaurant, Johnny looks at the menu on the blackboard. His eyes remain on the pizza but he chooses a caesar's salad instead.

-- At his office, Johnny looks at businessmen chatting with Andy and Jim. He looks at their suit, their shoes, their movements.

-- At home, Johnny ticks the weeks going by on the calendar. He counts the dollars in several envelopes.

-- He looks at himself in the mirror. He is leaner. He smiles. He runs his fingers though his messy hair and his growing beard.

INT. DA VINCI COMPANY - JOHNNY'S DESK - DAY

Johnny scrolls on his computer. He yawns.

ANDY (O.S.)

Looks like you had a crazy night
huh?

Johnny jumps.

JOHNNY

Er, yeah, I mean no. Several things
in my mind right now.

Johnny's phone buzzes. It shows "private" on the screen of his phone. Andy spots it. Johnny stands up.

JOHNNY (CONT'D)
 (to Andy)
 Sorry.

Johnny walks away, then talks to Shirley.

JOHNNY (CONT'D)
 Yeah.

SHIRLEY (V.O.)
 Tonight eight.

INT. JAKE'S BARBER SHOP - DAY

Johnny sits in a reclining chair. A towel covers his face. The BARBER, 40, removes the towel.

He puts a lotion in his trimmed bear and combs his well cut hair.

Johnny appears as a new handsome man. He wears the perfect slim outfit and jacket.

EXT. 12TH STREET - DAY

Johnny looks at his reflection in a shop window. He runs his fingers through his hair and his well-kept stubble.

He looks closer behind the window. He spots Sarah in the shop.

INT. CARDAMONE BAKERY - DAY

Sarah stands before the counter in front of the BAKER.

SARAH
 I'd like to have the blueberry
 muffin and a small latte please.

BAKER
 Name?

SARAH
 Sarah.

The Baker spells her name wrong on the plastic cup. Sarah sighs and moves aside. Customers order drinks.

BAKER

Next.

JOHNNY

A pumpkin scone and a latte.

The Baker grabs a plastic cup and looks at him.

JOHNNY (CONT'D)

Er, Johnny.

The Baker misspells his name and puts it next to Sarah's.

BAKER

Next please.

Sarah looks at Johnny and laughs.

JOHNNY

Hi... Sarah.

EXT. CARDAMONE BAKERY - PATIO - DAY

Johnny and Sarah sip their drink and eat pastry at a table.

SARAH

You look... Different.

JOHNNY

How different.

SARAH

Simple but chic.

JOHNNY

How's your mother?

SARAH

Fine, thankfully. Right now, I'm very busy. How about you? How's your job?

JOHNNY

The routine. Same job. Same jerks. Same old shit.

SARAH

Any social life?

JOHNNY

Nah. Too old for crazy things.

SARAH
How do you channel your... Urge?

JOHNNY
I just broke up with my girlfriend.
It's old history now... How about
you? How do you channel... your
urge?

Sarah remains unabashed.

SARAH
The same as you. No serious
relationship.

JOHNNY
Can I taste yours?

SARAH
Hmm?

Johnny picks a piece of her cake with his spoon.

JOHNNY
Hard at the top and sweet inside. I
like that.

SARAH
You forget the lingering sour taste
of the blueberry.

Johnny grins. Sarah looks around and breathes deeply.

SARAH (CONT'D)
I like this place, the people, the
quietness. It grounds you to
reality.

JOHNNY
I hate pollution, routine,
stillness. I love madness.

SARAH
Don't wait for things to come. You
are at the helm of your own life.

INT. VANGUARD MODELING STUDIO - DAY

The PHOTOGRAPHER takes several pictures of Johnny in
different positions. He undoes Johnny's white shirt, spreads
some make up on his abs and blows the fan on his shirt.

He shoots.

LATER, Johnny looks at different black and white pictures of him. They are stunning. He is gorgeous.

He smiles.

INT. JOHNNY'S HOUSE - BEDROOM - NIGHT

Johnny is lying on his bed with his laptop. He looks at the pictures taken by the photographer.

He uploads several pictures of him, half naked, on an escort site.

He inserts the different rates and personal information.

He names himself ARTHUR and names his new escort service "A discreet companion." Johnny looks satisfied.

His mobile phone buzzes. Sarah texts him a message. He reads "I had fun today." He replies "we should hang out one day" and sends a smiley. Sarah sends a thumbs up emoji.

Johnny turns off the light and sleeps.

INT. DA VINCI COMPANY - DAY

Andy stands near Johnny's desk. He notices Johnny's phone with the headphones on. He clicks discretely on Johnny's keyboard. Kitty looks at him. Andy is embarrassed.

ANDY

Did you see Johnny?

KITTY

He must be at the copy machine. Do you need something?

ANDY

I'll ask him.

Andy winks at her and leaves.

INT. HUSTLE FITNESS CENTER - DAY

Johnny lifts weights in a very confident way. He notices in the mirror a SKINNY MAN, 40, looking for the right weight to lift. He works out his biceps clumsily.

He looks at himself in the mirror and grins.

The clock on the wall indicates 1 p.m. He leaves.

INT. HOTEL AMBASSADOR - ROOM - NIGHT

Two woman's hands clench papers on a desk. A BLONDE WOMAN, 40, leans on the desk. She raises her head with a dazed look.

Johnny stands behind humping her. His hands clutch her shoulders. He pants and collapses on her.

LATER

Johnny looks inside the envelope. The Blonde Woman, now dressed, strokes Johnny's neck.

She moves closer to Johnny to kiss him but he moves his head away.

INT. JOHNNY'S BEDROOM - NIGHT

Johnny turns the sound of the TV off. He hears a little PING on his laptop.

He scrambles to his laptop and reads the message on the screen from a LADY PURR.

"Are you free tomorrow night?"

Johnny types back.

"I can be."

They exchange messages on the laptop screen.

"Okay for three hours?"

"You know the rate. Any preferences? No BDSM."

"No fucking. Just company."

Johnny leans back on his chair and sighs. He answers back.

"Where?"

"I'll text you."

"Okay."

Johnny lies down on his bed. He hears another PING. It's Shirley:

"I want you this week."

"Not possible. Next week."

Johnny turns off his computer and stares at the faint reflection of himself on the screen of his computer.

EXT. QUEENS LOUNGE CABARET - NIGHT

A cab pulls over to the curb. Johnny, elegant, gets out of the car. A doorman opens the door. Johnny steps in.

INT. QUEENS LOUNGE CABARET - NIGHT

The room is small but decorated in a theatrical way. On the stage a drag artist performs.

Johnny scans the room. A SINGLE WOMAN watches the show. Johnny heads to her.

JOHNNY

Angie?

The Single Woman is ANGIE, 50, a square cut brunette with an air of superiority.

ANGIE

Johnny? Right on time.

Johnny looks surprised. He sits. A WAITER approaches. Johnny looks at the drinks menu.

ANGIE (CONT'D)

Do you like champagne?

JOHNNY

That would be great.

Angie nods to the waiter.

WAITER

Good choice.

The waiter leaves. The crowd is cheering.

LATER

A band plays rock music. People dance on the floor.

Angie is exhilarated. Johnny stands up and invites Angie to dance. She dances clumsily.

Johnny holds on to her by the hips and performs a stunning rock dance.

ANGIE

You know how to rock, mister rock
dancer.

Angie beams.

INT. CAB - NIGHT

Angie hands him an envelope. Johnny peeks into it. Angie
smiles at him.

JOHNNY

How do you know my name?

Angie pulls Shirley's business card from her purse and flips
it to the back. It shows Johnny's phone number.

The cab stops. Johnny gets out and looks at Angie.

ANGIE

I'll give you a call, mister rock
dancer.

Johnny closes the cab door. The car starts off.

The DRIVER looks into the mirror. Angie removes her wig and
flaunts her blonde curly hair.

She sends a message on her phone. Her phone rings. It's
Shirley.

SHIRLEY (V.O.)

Marla. So?

MARLA/ANGIE

Fabulous. Thanks. I needed it.

Indistinct voice.

MARLA/ANGIE (CONT'D)

He can't recognize me. I didn't say
much about me.

She hangs up.

INT. DA VINCI COMPANY - NIGHT

The office is almost empty.

Johnny works on his computer. He looks at his watch. He
yawns. Daniel greets an EASTERN LIKE BUSINESSMAN, 45.

Kitty, dressed in a sexy way, follows Daniel into his office. She closes the door and shuts the blinders.

INT. JOHNNY'S BEDROOM - DAY

The curtains are closed. Johnny's watch shows "Sunday 10 PM". A telephone buzzes. Johnny sprawls on the bed. He picks up the phone and garbles.

JOHNNY

Hello? ... No, no, I'm up. Okay.
Give me half an hour... What?...
Now?... Ten minutes.

EXT. GUANARO PARK - DAY

Johnny and Sarah, in tracksuits, run along a pond.

JOHNNY

The last to reach the bench pays
for the drink.

Johnny speeds up. Sarah catches up and pushes. Johnny stumbles and rolls down into the pond.

Sarah laughs.

SARAH

Are you okay?

Johnny stands in the pond, totally wet. He grimaces.

JOHNNY

I think I sprained my ankle. I
can't move.

Johnny stretches out his hand. Sarah moves closer to him with caution. She doesn't grab his hand.

SARAH

It's a trick. I don't believe you.

JOHNNY

I'm serious. It hurts.

SARAH

Don't push me in the water. I hate
that.

JOHNNY

Promise.

Sarah puts her feet in the water.

SARAH
Yuk. It's muddy.

Suddenly, Johnny grabs her by the hips. She fights back and screams. Johnny loosens up and splashes her with water. Sarah's clothes are soaked. Johnny bursts out laughing.

INT. SARAH'S HOUSE - KITCHEN - DAY

Johnny sits on a chair sipping a hot drink with a towel on his shoulder. Sarah stands in the next room. The door is ajar.

She removes her tee-shirt and discloses a TATTOED BUTTERFLY on her left shoulder.

Sarah closes the door behind her.

SARAH'S MOTHER (O.S.)
What's this?

Johnny jumps. Sarah's mother shuffles toward him and looks at the drink.

JOHNNY
Oh, hi. I'm Johnny.

Silence.

SARAH (O.S.)
Mom.

Sarah shows up.

SARAH (CONT'D)
You won't like it. This is coffee.
Do you want some tea?

SARAH'S MOTHER
Is this your boyfriend? I thought
he was older.

SARAH
(louder)
Do you want a drink?

Sarah's mother shrugs and shuffles toward her bedroom. Johnny giggles.

SARAH (CONT'D)
(to Johnny)
She is like that.

JOHNNY
...Anyway, I have to go.

EXT. SARAH'S HOUSE - DOOR ENTRANCE - DAY

Johnny stands at the door.

JOHNNY
Thanks for the drink. When will we
meet again?

He picks a small leaf on Sarah's hair. Sarah smiles.

SARAH
Life is full of surprises, you
know.

Johnny stares at Sarah and kisses her on the cheek.

INT. JOHNNY'S BEDROOM - DAY

Johnny comes in.

JOHNNY
What the...

The room is totally clean and tidy. His laptop is moved.

JOHNNY (CONT'D)
Fuck.

He leaves the room.

EXT. JOHNNY'S PARENTS' HOME - TERRACE - DAY

Charles and Mary read their newspaper and drink juice. Johnny
strides toward them.

JOHNNY
Who went into my room?

Mary looks surprised and watches Charles.

MARY
Not me.
(to Charles)
Did you?

Charles shakes his head.

CHARLES

Cindy came by to pick up her scarf.

JOHNNY

Cindy? I gave her everything back.
She looked into my laptop. What the
hell.

MARY

Sorry to hear you split...

Mary sighs and flips the page of her newspaper.

MARY (CONT'D)

We don't pry into your business.
All we can say is that you have
changed.

Mary looks at him from head to toe.

MARY (CONT'D)

You leave the house at crazy hours.
If something happens to you, we'll
be the last to know. What is going
on? We worry about you.

JOHNNY

Could you stop treating me like a
kid? I can't take it anymore.

Johnny leaves.

EXT. JOHNNY'S PARENTS' HOME - GARDEN - NIGHT

Johnny crosses the garden dressed in a suit. He looks at his
parent's house. The curtains are closed but the lights are
on.

INT. CHAMPS DE LYS RESTAURANT - NIGHT

The setting is cozy and elegant.

Johnny sits at a table with a PLAYFUL WOMAN, 40's. He drinks
a glass of water.

The Playful Woman takes pictures of the glass of wine and of
herself. She directs her camera at Johnny's face.

JOHNNY

Please. No picture.

A waitress accompanies a MAN and an OLD WOMAN. They walk past Johnny.

Johnny recognizes them. It's Andy with Hilda Fiekshen, owner of Case.

The waitress seats them at the end of the room.

JOHNNY (CONT'D)
Let me take a picture of you.

The Playful Woman hands him the phone. She poses and smiles.

PLAYFUL WOMAN
Tell me when you are ready.

Johnny orients the camera to Hilda and Andy. He zooms in. He snaps a picture and sends it directly to his mail.

The Playful woman is impatient.

PLAYFUL WOMAN (CONT'D)
Are you done?

Johnny now orients the phone to the Playful Woman and takes a picture. He hands back the phone.

JOHNNY
Nice pic.

The Playful Woman checks the picture on her phone.

INT. DA VINCI COMPANY - DAY

Johnny knocks at the glass window. Vivian signals him to come in. He enters --

VIVIAN'S OFFICE

Vivian works on her computer.

JOHNNY
Hi Viv.

Johnny moves to the pile of magazines on the table and flips through the pages.

He comes across a page where Hilda Fiekshen stands among a group of investors. He shows the picture to Vivian.

JOHNNY (CONT'D)
Who is she?

VIVIAN

Hilda Fiekshen. Owner of CASE, computer associated service exchange. Her husband was the founder, but he died. Case is Da Vinci's major rival.

JOHNNY

Andy was having dinner with her.

VIVIAN

Why the hell would Andy hang out with her?

CUT TO:

EXT. DUBAI AIRPORT - DAY

A plane lands in Dubai's airport.

INT. DUBAI AIRPORT - DAY

Johnny picks up his suitcase and goes through Customs. The customs officer stares at him and stamps the passport.

EXT. DUBAI AIRPORT - DAY

A CHAUFFEUR holds a sign with Johnny's name on it. Johnny climbs into a limo.

EXT. PALMS HOTEL - DAY

Johnny gets out of the car. A bell man rushes to pick up his suitcase.

EXT. PALMS HOTEL - SWIMMING POOL - DAY

Shirley, dressed in an fancy swimsuit, lies down on a chaise lounge. She sips a cocktail.

She waves at Johnny, who walks towards her.

SHIRLEY

Isn't this the perfect place to spend a weekend?

Shirley shows the lavish pools around her. Pretty girls walk around.

JOHNNY

I agree.

SHIRLEY

A present from Todd. He couldn't be there.

JOHNNY

What are you celebrating?

SHIRLEY

Nothing. His company has paid him huge dividends. I help him spend his money. He is always traveling and working. Kinda boring.

INT. PALMS HOTEL - PINKY NIGHT CLUB - NIGHT

Debauched atmosphere. Strip Girls perform. On a burning bar, Coyote Girls dance in front of excited men.

In a --

PRIVATE ROOM

Shirley smooches another girl. White powder is on the table. A Girl puts the powder on her tongue and kisses Johnny.

Johnny sits back on the couch. Two girls go down on him.

Johnny feels dizzy. The music thumps louder and louder, followed by the flashing lights from the disco balls.

Johnny closes his eyes. Blackout.

INT. PALMS HOTEL - JOHNNY'S ROOM - DAY

A dim light enters through the half closed curtains.

Johnny is on the carpet with his trunks on. His phone buzzes in his pocket. He fumbles and picks it with bleary eyes.

JOHNNY

Huh?

VICTOR (V.O.)

Johnny? I've been calling you for two days. Where are you?

JOHNNY

(Slurs)
Dubai...

VICTOR (V.O.)
I can't hear you... Call me back.

Victor hangs up. Johnny looks at his watch: " Sunday 2 p.m."

JOHNNY
Oh shit.

He gets dressed, stumbles on a body. He pulls the curtain. The sun beams illuminate the whole room.

Two naked men and women sprawl on the bed and on the floor. Shirley opens her eyes.

JOHNNY (CONT'D)
I'm gonna miss my flight.

Johnny picks up an envelope full of bills on the coffee table. He winks at Shirley who waves at him.

INT. DUBAI AIRPORT - GATE 48 - DAY

The airport is swarming with people. A jingle tinkles. A WOMAN'S VOICE on a loud speaker announces a message.

WOMAN'S VOICE
(in Arab and in English)
Ladies and gentlemen. Flight 787 to
Los Angeles is ready to board in
Gate 48.

Johnny stands in line in front of the gate. He picks up his phone and sees the missed phone call from Vivian at one a.m. He listens to the message.

JOHNNY'S ANSWERING MACHINE (V.O.)
Oh crap. There is nobody. Er,
Johnny, it's Vivian. If you could
call me back. I'm walking to my car
and I feel somebody is following
me. It's scary.

Johnny dials Vivian's number. Vivian answers.

JOHNNY
Hey Vivian. I've just got your
message. Is everything okay?

VIVIAN (V.O.)
Thank god yes. I hate that
underground parking garage. I'm
fine now. Where the hell have you
been?

JOHNNY
I left for the weekend.

VIVIAN (V.O.)
I've found new surprising elements.
You've got to see this.

JOHNNY
We'll talk about it tomorrow.

Johnny hangs up. He calls Victor.

INT. SEMINARY OF PADRE PIO - DAY

Victor attends a ping-pong match between his friends. He picks up his phone.

INTERCUT - TELEPHONE CONVERSATION BETWEEN JOHNNY AND VICTOR

JOHNNY
Hey Victor.

VICTOR
Johnny. Where the heck are you?

JOHNNY
Why is everybody asking for me?

VICTOR
Your parents are asking for you.
Cindy is asking for you.

JOHNNY
Cindy? What does she want?

Indistinct voice messages on the speaker and tinkling jingles.

VICTOR
Are you in an airport? What are you doing in an airport?

JOHNNY
I'm in Dubai. I was on a mission. I am boarding right now.

VICTOR
Thank God. The company has finally decided to send you on a mission.

JOHNNY
No. I'll tell you later.

VICTOR
I can't hear you --Are you okay?

JOHNNY
My head is pounding. There was this
big bash last night. And I've got
work waiting for me.

VICTOR
We'll talk about that calmly when
you come back.

Johnny hangs up.

INT. DA VINCI COMPANY - DAY

Johnny turns off his computer. He yawns. Vivian comes in. She
hands him documents.

VIVIAN
Do you see what I see?

Johnny yawns again. His eyes are watery. He scrutinizes the
circled figures on the documents.

VIVIAN (CONT'D)
You seriously need some sleep.

JOHNNY
These are management costs --
Quite a bit expensive for
restaurant bills and miscellaneous.

VIVIAN
Always the same ones who benefit
from these perks -- Perks the
company generously reward.

Johnny points his finger on the name of Gruber, Madison,
Polarex and Equinox.

JOHNNY
Who are they?

VIVIAN
Subcontractors. Hilda Fieksen wants
to buy them for fear they might
form a group to rival Case. She
wants nobody to stand against her.

JOHNNY

After the takeover of Equinox by our company -- I understand now why we roll the carpet to Gruber, Madison and Polarex -- for a partnership.

VIVIAN

The way we do it is against the law. It's called corruption.

Johnny ponders.

ANDY (O.S.)

Knock, knock.

Vivian jumps.

VIVIAN

Gosh. Andy.

Johnny folds discretely the documents in his briefcase. Andy notices it.

ANDY

(to Johnny)

Did you enjoy the food at the Champs de Lys? You were in good company.

JOHNNY

Er... Not me. I can't afford these fancy restaurants.

VIVIAN

Andy. Glad you're here. I need to talk to you before I see Daniel.

ANDY

That's why I'm here.

Johnny leaves the room.

EXT. ANGIE'S LUXURIOUS SAILING BOAT - DAY

The boat is moored in the middle of a bay.

On the UPPER DECK

Johnny suntans on a couch with his sunglasses.

A small wave sways the boat. Johnny wakes up. He looks around him. Nobody.

He walks down --

THE CABINS.

JOHNNY

Angie?

He opens several cabin doors and hears a muffled voice. He looks above him through the half open window.

Angie is talking on the phone at the bow of the boat.

ANGIE

I don't even try to patch things up... But you could at least keep a low profile and stop humiliating me by showing yourself with whores in public. I've got my lot of comments everyday... What?

She hangs up.

Johnny rushes to the stairs and gets to --

THE UPPER DECK

Angie walks toward the Jacuzzi.

ANGIE (CONT'D)

Alfred. Alfred.

ALFRED, a crew member rushes up.

ALFRED

Yes madam.

ANGIE

Get me your best vintage champagne.

Alfred nods. Johnny shows up.

JOHNNY

I was looking for you.

ANGIE

Alfred, two glasses.

JOHNNY

Are you alright?

ANGIE

No.

Alfred hands her the two glasses of champagne.

ANGIE (CONT'D)
(to Alfred)
Leave the bottle here. I don't want
to be disturbed.

ALFRED
Yes madam.

Alfred leaves. Angie gulps down the drink. Johnny drinks with her.

ANGIE
My husband, I mean my companion is
cheating on me.

She gulps more drink. Johnny removes the glass from her hand. He takes her in his arms. Angie sobs and then she laughs.

ANGIE (CONT'D)
You're doing a great job. That's
what you are paid for. I can't even
rely on anybody to help me.

Johnny releases her. They sit on the couch.

JOHNNY
I may not be the right person. But
perhaps I can help you.

ANGIE
When my husband died, everything
went wrong. My companion was my
husband's associate. He helped me
run the business... And, you know,
the rest went naturally. I guess I
couldn't stand loneliness. Problem
is, there is a big difference
between what you expect and
reality.

JOHNNY
Let it go.

Angie sighs.

ANGIE
You're right mister rock dancer.

She kisses Johnny. They lie down on the couch.

A bird flies above the boat and spreads out its wings over the two bodies making love.

INT. DA VINCI COMPANY - JOHNNY'S DESK - DAY

Zach stops near Kitty's desk.

ZACH

Kitty? Could you help me with the copy machine? There is paper stuck inside.

KITTY

Again? I've asked to fix it.

She leaves her desk with Zach.

Andy moves to Johnny's desk. He turns on Johnny's phone. Several messages appear on the screen: "Tonight 8 p.m. Okay?".

Andy puts the headphones on and listens. He is speechless.

He clicks on Johnny's computer and searches "a discreet companion". Several half naked pictures of Johnny appear with the fares.

ANDY

Well, well, well.

INT. DA VINCI COMPANY - DANIEL'S OFFICE - DAY

Johnny stands before Daniel.

JOHNNY

... My research is about a dating application. You enter the physical and personality criteria. It scans to a wide perimeter. You can achieve good results up to 95 percent... Hey.

Johnny looks through the window and spots Andy typing on his computer.

He rushes out.

INT. DA VINCI COMPANY - JOHNNY'S DESK - DAY

Andy puts the headphones down. Johnny walks toward him furious.

ANDY

Hey. There's no shame in that. By the way you have a message from one client.

Andy types on Johnny's phone.

JOHNNY

Give me that.

ANDY

Come on, tell me some juicy details about your clients. How much money do you make to have your dick sucked? Huh?

Johnny tries to yank his phone from Andy's hand.

ANDY (CONT'D)

Certainly a lot.

Johnny smashes Andy's face, hurling him on the floor.

DANIEL (O.S.)

Stop.

Johnny calms down.

INT. DA VINCI COMPANY - DANIEL'S OFFICE - DAY

Daniel closes the door behind him.

DANIEL

What the fuck do you think you're doing?

JOHNNY

Protecting my privacy.

DANIEL

It took us years to build an image of integrity, commitment and creativity. I will not tolerate anybody ruining the reputation of this company.

Johnny lowers his head.

JOHNNY

This guy has been nosing around my business for too long.

DANIEL

I'll handle him... Right now, I'm asking you to focus on your work. Yoshimiro and his associates are coming soon and this may be your chance to show us what you are worth.

JOHNNY

I guess throwing a spanner in the works is part of the game.

EXT. FABIO'S ITALIAN HOUSE - NIGHT

Fancy cars stop in front of the luxurious entrance. Valets open the doors and disguised guests head to the mansion.

Johnny and Shirley both wear a mask.

JOHNNY

Look at that... What's the guy doing?

SHIRLEY

Fabio is a socialite working for model agencies, night clubs, businesses. His parties are very sought after by the who's who. Very useful when you want to expand your connections.

INT. FABIO'S ITALIAN HOUSE - HUGE LIVING-ROOM - NIGHT

A band plays music. The vibe is on. Fabio enters like a star.

He stands on the great central stairs and wears an extravagant disguise. Everybody cheers him.

FABIO

I hope you all enjoy the party... I'd like to welcome the newcomers. Feel yourself at home. Eat, drink and fuck whoever you want. I expect my regular guests to help the apprentices acquaint with the back door and dig into the darkest side of their inner self.

Fabio makes obscene movements with his hips. Everybody laughs.

INT. FABIO'S HOUSE - DOWNSTAIRS - NIGHT

Johnny and Shirley walk down the stairs. Loud music thumps. They stop near a door. A sign stands near: "Ali Baba and the forty thieves". They knock.

A man dressed like Aladdin opens it. They enter.

INT. FABIO'S HOUSE - SWINGING CLUB - NIGHT

Nice Arabian decoration. They walk in a long corridor with several doors on the side.

They open a door, two naked bodies intertwine, then open another door, three people are banging.

They walk past a jacuzzi. Naked couples kiss and stroke each other. They pull a curtain and discover --

A BIG ROOM

In the dim light, couples hump on the floor. The loud music covers their moans.

Shirley undresses herself and joins the couples.

Johnny sits on one of the comfortable couches strewn in the room and watches Shirley.

A WOMAN covered with a cloak, her fancy mask on, dances in a prurient way with a GREY HAired MAN, 45. She stares at Johnny.

The WOMAN unzips the man's pants and gives him a blowjob.

The Grey Haired man stares at Johnny and gives him a sign with his head to move behind the Woman.

Johnny lifts the Woman's cloak, revealing the Woman's ass and slaps it. She twitches. He humps her. They moan.

Johnny grasps her shoulders. He convulses violently and rips the Woman's cloak.

The Woman's bare shoulder discloses a TATTOED BUTTERFLY on the left. Johnny leans on her, mouth agape and whispers.

JOHNNY

Sarah.

She slightly turns her head and grins.

The Grey Haired Man watches the show unabashedly on the couch. He yanks off his mask and uncovers the fine features of a handsome man.

INT. DA VINCI COMPANY - BOARD OF DIRECTOR'S ROOM - DAY

Around a huge oval table, Daniel, Andy, Jim, YOSHIMIRO, (60) and his Japanese Associates are all ears in front of Johnny.

Johnny stands before a white board with figures on the charts.

JOHNNY

... And that's how this application can target this category of people.

Everybody stares at him.

JOHNNY (CONT'D)

Well... That's about it.

Silence. Yoshimiro stands up and claps.

YOSHIMIRO

Thank you mister Biggleman... Japan is now facing a big problem. Our population is growing old and is on the steep slope to extinction. The younger generation is consumed by virtual relationships and has lost all interest in dating and in interacting. This device will help them reconnect. Anyone can freely date whoever they want without being ashamed. It is a great move that breaks centuries of heavy traditions.

Johnny bows.

JOHNNY

Thank you sir.

Everyone claps.

EXT. MANDARIN HOTEL - TERRACE - DAY

Johnny drinks a cocktail with several GUESTS. He is a little bit tipsy.

GUEST #1, 35, struggles with GUEST #2 to open a bottle of champagne.

Johnny grabs the bottle.

JOHNNY

Stop shaking that bottle. Give me that.

The cork pops up and the champagne splashes on the guests and on a TALL MAN, 35.

The Tall Man gets angry and moves toward Johnny. Johnny steps back and stumbles on a BLOND WOMAN with curly hair.

The Blond Woman turns back and gestures the Tall Man to stop. The Tall Man leaves.

Daniel comes in.

DANIEL

I can see that you two met.
Johnny... Mrs. Marla Sudeski,
founder of Da Vinci. Marla...
Johnny Biggleman, one of the
winners of the contest.

They shake hands.

DANIEL (CONT'D)

Johnny, this is Yurik Kravec, Marla's companion.

Yurik is the GREY HAired MAN from Fabio's party. Johnny stands mouth gaping.

Yurik shakes Johnny's hand and smiles. Yurik recognizes him.

DANIEL (CONT'D)

Johnny is a man of multiple talents.

YURIK

I have no doubt about that.

Daniel holds Yurik by the shoulders and they both walk away. Johnny notices a tiny trident tattoo on Daniel's right wrist where the watch is removed.

In the distance HILDA FIEKSHEN stands staring at Yurik and Daniel.

Marla moves towards Johnny and whispers.

MARLA

Congrats mister rock dancer.

Johnny opens his eyes wide. He realizes Angie is Marla.

JOHNNY

Angie...

Marla splashes the champagne on Johnny's face.

MARLA

Shh...

Marla smiles at Johnny and leaves. She joins another group of guests.

LATER

Johnny dials Sarah's number. An answering machine replies.

Johnny hangs up.

Not far away, Yurik talks to a BRUNETTE, 30. Then the Brunette approaches a CHUBBY BUSINESSMAN, 55. They chat and laugh.

INT. SARAH'S BEDROOM - NIGHT

Sarah checks her phone, Johnny's number appear. She grabs her phone and dials Johnny's number. Then she quickly hangs up.

She paces to and fro, looks at her phone on the bed, looks at her watch, lets a few minutes go by then calls Johnny.

INT. JOHNNY'S BEDROOM - NIGHT

Johnny picks up his phone.

INTERCUT - TELEPHONE CONVERSATION BETWEEN SARAH AND JOHNNY

SARAH

I hope you enjoyed the party.

JOHNNY

I expected to see you there with Yurik.

Silence.

SARAH

I leave the social events for Marla. Your boss... Who was your princess charming?

JOHNNY

I don't mix private business with my work. It's one of my rules.

SARAH

I can see we set our stories straight.

JOHNNY

Right. Then I'm glad you don't mind my little digressions once in a while.

SARAH

I can see you're taking it very well for me too.

JOHNNY

However, our little leisure has nothing to do with a digression for me.

SARAH

I don't feel it this way too. It was not a digression of feelings.

Silence.

JOHNNY

It was not... When shall we see again?

SARAH

Well, smart talk is as important as sex.

JOHNNY

I'd rather have real sex. I enjoyed this little game at Fabio's party.

SARAH

Never overindulge. Time is only for hasty people.

JOHNNY

I hate it when you talk like that.

SARAH

And I love it when you get impatient.

Johnny hangs up.

INT. DA VINCI COMPANY - JOHNNY'S OFFICE - DAY

Johnny works in his new office. Daniel comes in.

DANIEL
How do you like it?

The room is huge.

JOHNNY
I couldn't ask for more.

DANIEL
Yesterday's party was a way to meet
our partners.

JOHNNY
I still find Yurik has uncommon
ways to negotiate.

Daniel looks at him.

JOHNNY (CONT'D)
I mean, there were a lot of pretty
girls at the party.

DANIEL
Women have always played a role to
facilitate tough negotiations.

JOHNNY
Is all this legal?

DANIEL
Are you in a position to talk about
morality here? Huh?... Everyone
stays where they belong and
everyone is happy.

INT. DA VINCI COMPANY - DAY

An INTOXICATED WOMAN, 20, model like, staggers in --

THE LOBBY

A RECEPTIONIST dashes toward her.

RECEPTIONIST
Can I help you miss?

INTOXICATED WOMAN
(eastern accent)
I want to see Yurik.

The Intoxicated Woman barges in front of --

JOHNNY'S OFFICE

Johnny witnesses the scene from his desk.

RECEPTIONIST

You can't get in.

The receptionist grabs her arm, but the Intoxicated Woman fights back.

RECEPTIONIST (CONT'D)

I'll call the police.

Johnny separates the Receptionist and the Woman.

JOHNNY

Hey, Hey. That's okay. Let me take care of that.

The Receptionist leaves.

The Intoxicated Woman dribbles on Johnny's shoulder. She pants.

INTOXICATED WOMAN

Get the fuck out of my way. I wanna see that scum. He owes me money. I know he works here.

(shouting)

Yurik. Come out here.

On her arms there are traces of drug shots.

Zach rushes out.

INTOXICATED WOMAN (CONT'D)

(to Zach)

Hey you. Where's Yurik.

Zach takes her by the shoulders and leads her to the exit.

ZACH

Calm down. I'll take you to his office -- ANDY... Give me a hand.

Andy joins him. They leave the office.

INT. DA VINCI COMPANY - STAIRS - DAY

Johnny climbs the stairs two by two. He bangs the door open.

EXT. DA VINCI COMPANY - ROOF TERRACE - DAY

Johnny scans down a disused street. The Intoxicated Woman stands between Andy and Zach.

They gesticulate. Zach administers in her arm a high dose of drug.

Johnny can't really make out what they are doing. The Intoxicated Woman screams, then drops on the floor, inert, salivating.

Zach grabs his cell phone. Andy holds his head and kicks the garbage cans around.

Police siren wail in the distance.

INT. HUSTLE FITNESS CENTER - DAY

Johnny sprints on a treadmill with his headphones on. Sweat drips on his face. He stops and pants, out of breath.

He sits on a chair and buries his face in his towel.

EXT. HUSTLE FITNESS CENTER - STREET - DAY

Johnny leaves the fitness center with his bag on his shoulder.

A limo stops near him. The door opens. Marla's inside. Johnny gets in.

INT. MARLA'S CAR - DAY

Marla presses a button. The privacy screen winds up.

MARLA

The press is focused on us again with the death of this hooker.

JOHNNY

I saw Andy and Zach. They killed her.

MARLA

Really? No evidence has been made yet. The autopsy concluded an OD. The police questioned Yurik and the two men.

JOHNNY
And they left totally clear?

Marla nods.

MARLA
The police found no links between
the hooker and the men.

JOHNNY
I still don't trust them.

MARLA
Anyway, we must stop seeing each
other.

JOHNNY
Why?

MARLA
Why? I can read the headlines in
the newspaper. Business mogul,
Marla Sudeski, bangs a boy toy.
Isn't that enough?

JOHNNY
First I'm an escort boy, not a boy
toy. Second I have more brains than
a boy toy.

Johnny grins.

MARLA
You're immature.

JOHNNY
C'mon, nobody will know about us.
Positive point, I work in the
company. I'll be your eyes. I'll
report everything wrong. Believe
me. You'll be surprised.

MARLA
Why should I trust you? The only
person I can rely on is Daniel.

JOHNNY
Then you shouldn't.

MARLA
Besides, if Yurik knows about us,
He'll go berserk. He is afraid to
lose everything.

JOHNNY

Fire him.

MARLA

Yurik has run this company after my husband's death. I owe him in some way... I sense something shady is looming. Daniel tries to reassure me but I'm not stupid.

JOHNNY

Listen, I've got nothing to gain from all this. I love this company. You gotta trust me.

INT. JOHNNY'S BEDROOM - NIGHT

A close up face of a Porn Actress shows up on Johnny's computer screen. The image freezes.

Johnny recognizes her. She is the Intoxicated Woman.

Johnny finds her identity on the net: " JELENA POLAWSKI, porn actress, Slovakia" working for "Climax Productions."

He checks the other actresses in the Climax production slate. They are young women from Eastern countries.

JOHNNY

Gosh. They seem to come from the nursery.

He stops in front of a FAIR HAIRED GIRL. Her name is " MONIKA PETRUCCI, 22, Russia".

QUICK FLASHBACK

Monika Petrucci wears a wig. She is the Brunette who was chatting with the Chubby Businessman during the cocktail on the hotel terrace with Yurik.

BACK TO SCENE

Johnny closes his laptop.

INT. DA VINCI COMPANY - VIVIAN'S OFFICE - DAY

Vivian checks the pictures of the porn actresses.

VIVIAN
I don't like the way things are
going.

INT. DA VINCI COMPANY - DANIEL'S OFFICE - DAY

Daniel is sitting at his desk. He sees Johnny and Vivian flipping through some documents.

INT. DA VINCI COMPANY - RESTROOM - DAY

Johnny washes his hands in the sink. Someone flushes the toilet. Zach opens the door of the stall. He washes his hands next to Johnny.

They look at each other in the mirror.

ZACH
How's your sex business?

JOHNNY
Huh?

Johnny wipes his hands on the towel.

JOHNNY (CONT'D)
Nothing that can interest you.

ZACH
That's exactly what I mean. Then
stay away from us.

Zach shoves him and slams the door shut.

INT. TIKI HOTEL - ROOM - DAY

Johnny and Sarah sit on the bed. A bedsheet covers their naked bodies.

JOHNNY
Yurik uses hookers to make his
business... The girls at the party,
they are porn actresses. They were
hanging out with our partners.

SARAH
Oh yeah?

JOHNNY

A way to blackmail them if they don't cooperate. I hope you know who Yurik is.

SARAH

I need him.

Sarah gets dressed.

SARAH (CONT'D)

He knows I can leave him when I want. We have an agreement.

JOHNNY

And you still see each other?

SARAH

You mean still fuck? No.

JOHNNY

Why?

SARAH

I met someone else.

JOHNNY

Oh. It looks serious then.

She points at him with her eyes.

SARAH

Nothing is ever won in a relationship. No one's own anyone.

Johnny hugs her from behind. He is naked.

JOHNNY

You're a wild cat that has to be tamed.

Sarah turns back. She hugs him back.

SARAH

A cat has no master but it will always be grateful to the person who offers food. And that's the case with Yurik.

Johnny purrs. He throws her on the bed and frolics with her.

EXT. SARAH'S HOUSE - DAY

Sarah's mother sits in a chair. She knits, listens to religious music.

Yurik drinks coffee near the window. Zach sits in the car waiting.

A car drops Sarah near the house. Sarah kisses Johnny.

YURIK

Thank you for the coffee.

Yurik puts the coffee on the table and leaves.

EXT. SARAH'S HOUSE - DAY

Sarah heads to her house.

YURIK

I can see you waste no time.

SARAH

You're spying on me?

Yurik grasps her by the hips.

SARAH (CONT'D)

What do you want?

Sarah frees herself from Yurik.

YURIK

I need your help. I won't ask you anything else after this.

SARAH

I don't want to be involved in one of your scams again.

Yurik grabs her by the jaw.

YURIK

Then you can say goodbye to your mother's medical assistance and your law studies. You little bitch.

Yurik stares at her and gives her a kiss.

SARAH

What's the job about?

INT. CAB - NIGHT

Johnny sits next to Shirley. The cab approaches his house. Two police cars are parked nearby.

Johnny rushes out of the car.

SHIRLEY

Call me if you need some help.

The cab leaves.

EXT. JOHNNY'S PARENTS' HOME - GARDEN - NIGHT

Two POLICEMEN talk with Charles and Mary. Johnny walks towards them.

JOHNNY

What is happening?

Charles and Mary glare at him.

POLICEMAN #1

Mister Johnny Biggleman? We'd like to ask you a few questions.

JOHNNY

Why?

Johnny notices the door of his bedroom open.

POLICEMAN #2

We have something.

POLICEMAN #2 hands documents sealed in a plastic bag.

POLICEMAN #1

Vivian Sherman was found dead in a parking lot.

JOHNNY

What?

POLICEMAN #1

Follow us.

POLICEMAN #3 starts to handcuff him but Johnny steps back.

JOHNNY

No. No need of that... I'll go with you. I've nothing to hide.

POLICEMAN #1
You'll have to spend the night at
the police station.

Johnny follows the cops.

INT. POLICE STATION - HALL - DAY

A door opens. Johnny comes out. His sister Paula stands
outside waiting. They hug.

PAULA
What did they say? Did they charge
you?

JOHNNY
No. I'm okay. Vivian warned me she
was in danger. I should have
listened to her.

PAULA
Come on let's go. You'll tell me.

INT. PAULA'S CAR - DAY

Johnny is thoughtful. Paula looks at him.

JOHNNY
I can't believe what happened to
her. It was a set up. She was my
friend...

Johnny sheds a tear.

EXT. JOHNNY'S PARENTS' HOME - DAY

Paula's car parks next to Aline's sedan car.

JOHNNY
What is Aline doing here?

PAULA
It's mom and dad's wedding
anniversary.

JOHNNY
That's all we need.

PAULA
And...

JOHNNY
What -- again?

PAULA
They know about your stuff. They
found out about your escort boy
activity.

JOHNNY
Oh. Man.

INT. JOHNNY'S PARENTS' HOME - LIVING ROOM - DAY

Johnny and Paula enter. Everybody is sitting on the couch.
They are all having a drink.

Cindy sits among them.

JOHNNY
Hi.

Everybody glares at him. There is a deadly silence. Cindy
stands up and slaps Johnny's face.

CINDY
And to think I wanted to get back
to you. How could you do this to
me? You little scum.

Cindy cries hysterically. Paula and Aline take cindy away.

JOHNNY
Okay. That's enough. I'm out of
here.

Johnny leaves the room and slams the door shut.

INT. MEADOW BUILDING - STAIRS - DAY

Johnny and Victor carry big boxes.

JOHNNY
Put them in the hall. I'll open the
door.

Victor executes. Johnny opens the door of his new apartment.

INT. MEADOW BUILDING - JOHNNY'S NEW APPARTMENT - DAY

Victor and Johnny drop the big boxes on the floor. Victor
scans the two room apartment. It's cozy.

He looks by the window and sees few cars, shops, coffee shops and terraces.

VICTOR
Nice place.

Johnny grabs two cans of beer and hands one to Victor. They sit on the creaking couch. They laugh.

JOHNNY
Home sweet home. No more hassle.

Victor gulps some beer.

VICTOR
Are you sure about that?

JOHNNY
Definitely.

VICTOR
Okay.

Johnny and Victor toast their drink.

JOHNNY
Cheers.

INT. DA VINCI COMPANY - DAY

Johnny walks past Vivian's office. Two employees tidy the room. Kitty sobs. Johnny hugs her.

He glances at Zach's office. He is not there.

INT. DA VINCI - JOHNNY'S OFFICE - DAY

Johnny sits at his desk, switches on his computer. Yurik comes in and closes the door.

YURIK
Johnny.

JOHNNY
What happened to Vivian is terrible.

YURIK
I know. The cops came here and examined everything with a fine toothed comb. They questioned everybody. It was very tense.

JOHNNY

I can imagine this.

YURIK

Actually, your presence in the office stresses out everybody.

JOHNNY

What? I have nothing to do with Vivian's death.

YURIK

You were kinda close -- I just think it's best if you leave for a few days, wait for things to cool down.

JOHNNY

Did the cops find any compromising documents that showed irregular transactions within the company?

Yurik jumps.

YURIK

I don't like the turn of this conversation.

JOHNNY

And you are freaking out because if I finish Vivian's job and allow the cops to trace this back they may find your name at the top list.

YURIK

Okay. I didn't want to come to that. That's the last straw. You're fired -- I'm responsible for this company. I have been working hard to keep it to the top.

MARLA (O.S.)

And we thank you for that. But it is time for a change.

Marla stands at the door with Daniel.

MARLA (CONT'D)

(to Yurik)

And I am entitled to say that the company no longer needs your services.

YURIK

Marla, what are you talking about?
You are not serious? After all
these years?

MARLA

These long years of hardships you
have made me endure have opened my
eyes. Nobody is irreplaceable.

Yurik stands thunderstruck. He leaves the room.

MARLA (CONT'D)

(to Daniel)

Now you are at the helm of the
boat.

JOHNNY

What about Zach?

MARLA

Out with Andy. You two will
collaborate. I want everything to
be cleaned up and restructured.

INT. JOHNNY'S NEW APARTMENT - BEDROOM - NIGHT

Johnny violently bangs Shirley. They collapse on the bed and
pant.

SHIRLEY

Boy. I've never seen you like that.
It was rough and intense. That was
great.

JOHNNY

I needed to decompress.

SHIRLEY

What's wrong?

Shirley picks an envelope in her bag and tosses it on the
bed. Johnny opens the envelope and spreads the bills on his
chest.

JOHNNY

Changes in the company. I'm gonna
put my little activity on standby.
I've some business to settle.

Shirley caresses his chest with her finger.

SHIRLEY

It won't be easy for you. You're too hooked on sex. Several of my desperate friends would mind if you keep them waiting.

JOHNNY

The satisfaction will be greater.

Shirley climbs on him.

SHIRLEY

You'll need to remind me often that you're worth waiting.

INT. SCUTTLEBUTT STRIP CLUB - NIGHT

The music is loud.

Gorgeous girls pole dance in front of Johnny, Daniel, ALEXANDER, 30, and a VOLUPTUOUS HOOKER, 25.

They sit at a table. The Voluptuous Hooker strokes Alexander's neck. He pushes her hand away. Alexander hands Daniel an envelope.

ALEXANDER

Signed, sealed, delivered.

Daniel is ecstatic.

DANIEL

Great. You won't regret it. Let's celebrate this. Champagne.

Johnny moves closer to Daniel.

JOHNNY

What was this about?

DANIEL

Joint venture. Alexander has a start up. He was the man to get.

A waitress sends a bottle of champagne in a bucket. Daniel pops it.

JOHNNY

Sorry.

Johnny leaves the table and heads to --

THE RESTROOM

The Voluptuous Hooker walks in his direction. She is heading to the restroom.

Johnny grabs her by the arm.

JOHNNY (CONT'D)
Who hired you? Yurik?

The Hooker answers with an Eastern accent.

VOLUPTUOUS HOOKER
I don't know Yurik. Drasko hired me.

JOHNNY
Who is Drasko?

VOLUPTUOUS HOOKER
We've never met him. I have to go. My client is waiting for me.

JOHNNY
We? How many are you?

The Hooker pulls her arm out.

VOLUPTUOUS HOOKER
I can't talk to you.

The Hooker rushes to the restroom. Johnny heads to the table.

INT. DA VINCI COMPANY - JOHNNY'S DESK - DAY

Johnny drops his sports bag on the floor. He sits at his desk. An elegant perfumed envelope is on the table.

He smells it and finds one thousand and five hundred dollars plus a message inside.

Johnny stands up and moves to the door. He looks around and sees no one. He closes the door and sits back.

He reads the message. It is written in stylish characters.

JOHNNY
Tonight. Palazzo hotel 9. Follow the instructions... Oh no.

CUT TO:

INT. PALAZZO HOTEL - LOBBY - NIGHT

Johnny is dressed elegantly. He paces to the front desk.

FRONT DESK MAN
Can I help you?

JOHNNY
Yeah. Arthur Sermont. Do you have
any message for me?

The FRONT DESK MAN, 40, checks on his computer.

FRONT DESK MAN
Absolutely. Hold on a minute Mr.
Sermont.

The Front Desk Man hands Johnny a key.

JOHNNY
Thank you.

INT. PALAZZO HOTEL - HALLWAY - NIGHT

The doors of the lift open. Johnny walks to the room. He swipes the card in the lock and enters.

INT. PALAZZO HOTEL - BEDROOM - NIGHT

A YOUNG MAN, 30, stands beside the bed.

JOHNNY
Oh sorry.

Johnny steps back.

YOUNG MAN
Mr. Arthur? Please. I am here to
get you ready... Take off your
clothes.

JOHNNY
What?

YOUNG MAN
I'm just following instructions.
Take off your clothes.

The Young Man gestures Johnny to take off his clothes. Johnny obeys. Then the Young Man ties a blindfold around his eyes.

JOHNNY
You're joking.

YOUNG MAN
Lay on the bed now.

Johnny obeys. The Young Man ties his hands and feet on each corner of the bed.

JOHNNY
Er, this is quite uncomfortable.

YOUNG MAN
Thank you for cooperating sir.

The Young Man puts a duct tape on Johnny's mouth. Johnny struggles and muffles indistinct words.

YOUNG MAN (CONT'D)
(to a Woman)
Everything's ready madame.

The Young Man leaves and closes the door. Johnny smells a perfume of a WOMAN.

The Woman brushes her fine fingers against Johnny's body. She moves her lips closer and bites his earlobe.

She moves the tip of her tongue down to his private parts. Johnny moans.

She slaps Johnny's face several times. He lets out muffled cries. She pinches his nipples. He twitches.

The Woman suddenly rips off the plaster on his mouth. Johnny gasps.

JOHNNY
What was this?

The Woman takes off the blindfold. Johnny sees Sarah.

JOHNNY (CONT'D)
Sarah... What the...

SARAH
When did you expect to tell me
about this, mister Arthur?

JOHNNY
I thought you knew it... When I
told you about my digressions.

SARAH
Stop playing riddles with me.

Johnny bursts out laughing.

JOHNNY
You're telling me this? Well, the
joke's on you.

SARAH
Thinking about it, Shirley tipped
me off at Fabio's party.

JOHNNY
Shit... anyway, I would have told
you.

SARAH
Other things I'm supposed to know?

JOHNNY
Then you should know Marla is one
of my customers.

SARAH
What? No way. It's too much to
handle.

Sarah gets dressed and walks to the exit.

SARAH (CONT'D)
No more games.

She slams the door shut.

JOHNNY
Hey. What are you doing? Untie me.
Sarah...

The Young Man comes in. Johnny is embarrassed.

YOUNG MAN
I suppose you want me to get rid of
this? Mister Arthur?

Johnny looks away.

JOHNNY
Yes, please.

The Young Man executes.

INT. DA VINCI COMPANY - NIGHT

Everybody went out except a light which is on in --

JOHNNY'S OFFICE

Johnny finishes typing a report on his computer. He yawns and looks at his watch. 7 p.m.

JOHNNY

Man.

He walks in --

THE HALLWAY

He knocks at the door of Daniel's office. Nobody answers. He looks around and turns the knob. He steps into --

DANIEL'S OFFICE

He scans the office and lifts Daniel's family picture on the desk.

He flips through some papers, then opens the cupboards and finds -- a gun.

On the desk there are two empty glasses, one of which has the mark of a red lipstick on the edge.

He moves to the bar and runs his fingers on the board. The light of the coffee machine is off. Johnny plays with the switch button and turns it on.

Suddenly the whole bar opens up and discloses a hidden room. Johnny opens his eyes wide.

He steps into --

THE HIDDEN ROOM

It's large and neat. In the center resides a huge and round bed with at the top a ceiling mirror. A mini bar and a bathroom complete the place.

In front of the bed, an embedded TV screen hangs on the wall. Johnny grabs the remote control and turns the TV on.

The opening scene shows "Drasko's productions" and a trident sign.

QUICK FLASHES -- JOHNNY REMEMBERS

-- Daniel has a trident tattoo on his wrist.

-- The pitchfork on the Grant Wood painting.

BACK TO SCENE

INT. DA VINCI - DANIEL'S OFFICE - HIDDEN ROOM - NIGHT

Johnny ponders.

JOHNNY

Drasko.

On the TV a BEAUTIFUL PROSTITUTE, dressed in a provocative way, introduces the scene. It is subtitled in Czech.

BEAUTIFUL PROSTITUTE

If you are watching this video,
then you are lucky to belong to the
happy few selected by Drasko. Click
on the selected girl and she'll be
glad to satisfy all your needs.

Several hookers appear with their reference numbers. He recognizes the Intoxicated Woman. He clicks on it. It shows "Deleted".

He clicks on the picture of a YOUNG PROSTITUTE.

YOUNG PROSTITUTE

Thank you for choosing me. Now if
you please type down your phone
number, I will contact you.

A phone section appears on the screen. Johnny types his phone number. He waits. His phone rings. He answers.

JOHNNY

Hello?

YOUNG PROSTITUTE (V.O.)

What can I do for you?

JOHNNY

I'd like to meet you.

YOUNG PROSTITUTE (V.O.)

Can I have your reference number?

JOHNNY

What reference number?

YOUNG PROSTITUTE (V.O.)
The number you have been given and
which indicates your choices,
preferences and habits.

JOHNNY
How can I get this reference
number?

YOUNG PROSTITUTE (V.O.)
Drasko gives it to you. This number
will tell me who I should send you
to.

JOHNNY
I thought we could have sex here in
the office.

YOUNG PROSTITUTE (V.O.)
Sex in the office is not my
section. I need your ID number.
Contact Drasko.

JOHNNY
You mean Daniel?

The Young prostitute hangs up.

JOHNNY (CONT'D)
Shit.

Johnny opens a cupboard below the TV. He sees an envelope
with a list of names on it and a USB key. He plugs the key
into the TV.

The video shows snippets of Various Men banging other
hookers.

Johnny hears distant clicking of high heel shoes. He removes
the key and turns off the TV.

He tucks the USB key and the list of names in his pocket. He
leaves Daniel's office.

INT. DA VINCI COMPANY - HALLWAY - NIGHT

Kitty walks near Johnny.

KITTY
Johnny... What are you doing here?

JOHNNY

I was looking for Daniel... The door was open... Nothing important. I'll see him tomorrow. Good night Kitty.

KITTY

Nite Johnny.

He leaves. Kitty dials Daniel's phone number.

DANIEL (V.O.)

Yeah...

KITTY

It's me. Something that you might want to know about...

INT./EXT. DANIEL'S CAR - NIGHT

Daniel hangs up. He sees a small road leading to the lake on the right, he passes it and makes a u-turn to get there.

EXT. 42ND STREET - NIGHT

Johnny dials Marla's number, no answer. He gets into the car and leaves.

INT. JOHNNY'S CAR - NIGHT

He dials again Marla's number. Marla picks up.

JOHNNY

Marla... I hope you're sitting because what I'm about to tell, you're gonna fall on your ass...

EXT. WALNUT POND - MARLA'S HOUSE - LIVING ROOM - NIGHT

Marla talks on the phone with Johnny.

MARLA

Oh my God... Really?

She hears the creaking of the wood on the terrace. She peeks out the window. Nobody.

MARLA (CONT'D)

I don't know what to say?... You've got everything on a key? Send it to the police... I'll take care of...

A MAN IN BLACK GLOVES pops out from behind and smothers her with chloroform. Marla passes out.

INT. JOHNNY'S CAR - NIGHT

Johnny is still on the phone.

JOHNNY

Marla?... Marla?

No answer.

EXT. WALNUT POND - MARLA'S HOUSE - LATER

The car brakes abruptly near the entrance door. Johnny gets out and barges in the house.

INT. WALNUT POND - MARLA'S HOUSE - NIGHT

Johnny dashes to --

THE BEDROOM

Marla is lying on the bed. Her mouth is half open. Johnny grabs her by the shoulders.

JOHNNY

Marla. Can you hear me?

Marla gasps. On the table an empty sleeping pill bottle is open. Johnny picks up his phone.

JOHNNY (CONT'D)

Victor. I need your help.

INT. JOHNNY'S CAR - LATER

Johnny dials Sarah's number. Her phone is turned off. He stops at the red light. Johnny dials the police officer's number.

OFFICER WILSON (V.O.)

Officer Wilson...

JOHNNY

Wilson? I've got evidence that Da
vinci is linked with the murder of
the prostitutes...

OFFICER WILSON (V.O.)

Who am I talking to?

JOHNNY

Johnny Biggleman... You'll receive
the proof shortly.

In the rearview mirror a sports car with tinted windows stops
very close to him. The sports car accelerates.

The light turns green. Johnny starts gently but the sports
car hits the bumper.

JOHNNY (CONT'D)

Hey. What the...

OFFICER WILSON (V.O.)

Hello?... Hello?

Officer Wilson hangs up.

EXT. JOHNNY'S CAR - NIGHT

The two cars get into a high-speed chase. They cross the town
and reach the coast.

Johnny takes a bend. A heavy truck springs up in the opposite
direction.

INT. JOHNNY'S CAR - NIGHT

The heavy truck lights dazzle Johnny. He steers to the right
and hits the guardrail. The car dives into the steep cliff.

EXT. PACIFIC CLIFF - NIGHT

The sports car brakes. The figure of the MAN WITH BLACK
GLOVES gets out and watches Johnny's car roll down the cliff
and stop upside down. An engine fire kindles.

The full moon illuminates the Man's face -- It is Daniel.

Daniel climbs back into his car and dashes.

INT. JOHNNY'S CAR - NIGHT

The car is filled with smoke. Johnny is slumped on the seat. He opens his eyes.

EXT. PACIFIC CLIFF - BOTTOM - NIGHT

Johnny extracts himself from the car and crawls behind a rock.

He sits up and pants. He rummages through his pocket.

JOHNNY

Shit. No.

The usb key and his phone are in the car. He struggles to get up...

BAM. The car explodes.

EXT. PACIFIC ROAD - NIGHT

Johnny lurches on the road, all tattered. A truck approaches. Johnny waves at the driver.

The truck stops. The door opens and shows a STOUT MAN.

JOHNNY

I just had an accident. Could you give me a lift?

The Stout Man nods. Johnny climbs in. The truck takes off and vanishes in the dark.

EXT. CHESTER DISTRICT - OLD HOUSE - DAY

A THIN GIRL, 22, walks on the lawn. She smokes a cigarette and stubs it on the ground. She enters the old house.

INT. CHESTER DISTRICT - OLD HOUSE - DAY

The Thin Girl crosses --

THE LIVING ROOM

A GIRL IN TANK TOP, 20's, watches TV and eats chips.

GIRL IN TANK TOP

(in Czech)

Close the door.

The Thin Girl ignores her.

THIN GIRL
(in Czech)
You'd better stop eating. You're
going to be fat. No wonder why
nobody asks for you.

GIRL IN TANK TOP
(in Czech)
I'd rather be chubby than look like
a skeleton.

A RUSSIAN GIRL in the bedroom shouts.

RUSSIAN GIRL (O.S.)
(in Russian)
Turn off this fucking TV. I cannot
work.

THIN GIRL
(in Czech)
What is this bitch saying?

GIRL IN TANK TOP
(in Czech)
I don't know. I don't understand
Russian.

The Thin Girl enters --

THE BEDROOM

The room is big with five individual beds in it. The Russian Girl, 22, is chatting on the net. She sits at a long table set along the wall.

Two EASTERN GIRLS sit next to her. They have their headphones on. They talk with customers on their computers.

THIN GIRL
(Eastern accent)
What did you say?

RUSSIAN GIRL
(Eastern accent)
I'm trying to get focused with my
client. You're making too much
noise.

The thin Girl stands over the Russian Girl and looks at the Man's profile on the computer.

THIN GIRL
Hmm. Not bad.

RUSSIAN GIRL
Just named CEO of a company.

A man's voice resonates in the living room.

YURIK (O.S.)
Girls, pack up. Now.

Yurik barges in the bedroom.

YURIK (CONT'D)
Stop everything girls. Everybody
out.

The girls look at him.

EASTERN GIRL #1
Why? What is happening?

YURIK
The police are coming.

Yurik yanks out an envelope from his jacket.

YURIK (CONT'D)
Here, you have ten grand. Take them
plus five tickets for the first
plane to your country. Don't come
back, you're in danger.

Yurik hands the envelope to The Thin Girl.

YURIK (CONT'D)
Come on hurry. You have no time.

RUSSIAN GIRL
What about the appointment with my
client.

YURIK
There is no more appointment. The
business is over...

ANDY (O.S.)
Nobody moves.

Yurik turns around. Andy stands behind with a gun pointing at
him. The girls scream.

ANDY (CONT'D)

Keep working. Everything is back to normal.

YURIK

Andy. What are you doing? I'm your boss.

ANDY

No more. New orders.

YURIK

From who? Drasko?

Yurik LAUGHS.

ANDY

Shut the fuck up.

Yurik raises his hands. Andy gestures him with his gun to go outside.

Yurik and Andy step to --

THE LIVING ROOM

The Girl in Tank Top walks behind Andy. She holds a dish with a pizza on it.

GIRL IN TANK TOP

What is happening here?

Andy jumps. Yurik grabs Andy's gun. Andy fights back. They both fall on the couch.

Yurik lies over Andy and tries to pull his weapon away from his hand. Yurik grabs a padded cushion from the couch and crushes it on Andy's face.

Andy suffocates. Yurik snatches the gun from Andy's hand and shoots through the padded cushion.

Andy stops gesticulating and falls inert. The girls exit the room screaming.

YURIK

Shut up. Now you leave.

Yurik puts the gun in his jacket.

INT. CONTINENTAL BANK - DAY

Sarah paces in --

THE HALL

Towards an ELEGANT MAN at the counter with a briefcase.

SARAH (V.O.)

You're sure about that? She didn't even notice she signed the proxy letter in my name?

YURIK (V.O.)

I knew she was going to fire me one day or another. Who can blame her? I put the paper among several other documents to sign. She never checks.

SARAH (V.O.)

You could have done it by yourself.

YURIK (V.O.)

She cut all ties with me -- even my accounts. The time she realizes this, we'll be far away.

SARAH (V.O.)

What's the plan?

YURIK (V.O.)

You meet Bernie Tosh. He's her account manager. Give him the letter.

She removes her sunglasses and shakes hands with BERNIE TOSH, 50's. She gives him the letter. He reads it and looks surprised.

Sarah starts a conversation with him. Bernie LAUGHS.

He asks her to follow him.

YURIK (V.O.)

Make small talk. He'll move on to other topics, then he won't ask any questions about Marla.

Bernie keeps on talking in a muffled sound, gesticulating.

YURIK (V.O.)

You've got to hurry. Bernie is picky. He can be a pain when he wants.

Sarah and Bernie enter --

THE SAFE ROOM.

Bernie opens it and gives the keys to Sarah. Bernie leaves.

Sarah walks to the lockers and opens several of them. She takes the money and official papers, takes a look at them and frowns.

She tucks the whole thing in the briefcase and leaves.

EXT. CONTINENTAL BANK - DAY

Sarah gets into the car.

YURIK (V.O.)

And meet me at the wharf. A boat
will be waiting for us. We'll head
to the Bahamas... And we'll be out
of trouble for good.

The car leaves. Another car follows her. It's Zach.

INT. JOHNNY'S APPARTMENT - BEDROOM - DAY (FLASHBACK)

Johnny sits on the bed. A sheet covers his naked body.
Sarah's head rests on Johnny's lap.

JOHNNY

Do you like me or do you love me?

SARAH

Are you playing semantics now?

JOHNNY

Well there is a difference.

SARAH

Tricky question... It depends on
everyone's perspective.

JOHNNY

You wear me down sometimes. Can't
you give a clear answer?

SARAH

Don't worry, You'll know.

EXT. PACIFIC WHARF - BACK TO PRESENT DAY

Sarah parks her car. She heads to Yurik with the briefcase.
Yurik is in the boat with the PILOT. The engine is running.

Yurik smiles as he sees Sarah.

Sarah suddenly stops to remove a stone in her shoe.

Two plainclothes COPS approach Yurik. Sarah notices it. She walks in the opposite direction.

COP #1 pulls out his gun to Yurik.

COP #1

Freeze.

The boat sets off. The two Cops fire. The pilot is hit.

The boat swerves and hits the dock. BOOM. The boat explodes.

EXT. PACIFIC DOCKS - NEAR THE BOATS - DAY

Yurik resurfaces from the water and hides behind the boats. His boat is on fire. Cops patrol around.

COP (O.S.)

One is dead. The other one has
vanished.

INT. CALYPSO BAR - DAY

The bar is empty inside. Two couples sip a drink on the terrace.

Johnny sits at the bar and drinks a cocktail. Sarah drops the heavy briefcase on the bar.

SARAH

Now what?

Johnny pulls Sarah by the hips and kisses her. Zach emerges from the side and dashes behind Sarah holding out a gun at her.

Johnny notices it and chucks the cocktail glass at him. The glass splashes on Zach's face. Zach shoots.

The bullet lands in the mirror behind the counter. The BARMAN jumps and hides behind the counter.

BARMAN

Shit.

Zach wipes his eyes with his hand. He fires at Johnny and Sarah.

Johnny and Sarah shelter behind a table.

ZACH
I want the briefcase...

Johnny and Sarah are crouched --

BEHIND THE TABLE

JOHNNY
Give in Zach. The jig is up. It's over for Yurik and the police will come after you. I knew something shady was going on. I could feel it from the beginning. I could never stand you.

Zach walks into --

THE BAR

ZACH
You know nothing. I don't work for Yurik. He works for us. He wanted to escape with the money. He's a traitor.

Zach pushes the chairs and tables before him.

JOHNNY
Who is us? You mean Drasko?

Zach hears a clink of a glass behind the bar. He steps back and leans over the bar. He sees nobody. The barman is lurking under the sink.

Zach turns rapidly and points the gun at Johnny who now stands before him.

Zach hears the click of a trigger on his temple. He turns back. Daniel stands behind him with a gun.

Johnny feels relieved. Then suddenly Daniel directs his gun at Johnny. Zach smiles.

JOHNNY (CONT'D)
Hello Drasko. I knew it was you.

DRASKO
How?

JOHNNY
The trident tattoo you keep hiding behind your watch.

DRASKO

You compromised everything mister nosy Parker. Keeping you busy was not enough. And you're a hell of a lucky bastard. I never thought you could survive that accident.

JOHNNY

You were the man in the car. I knew it.

Drasko keeps pointing his gun at Johnny.

DRASKO

Your friend Vivian was less lucky.

JOHNNY

Bastard. She didn't deserved this.

DRASKO

We warned her to stop, but she threatened to call the fraud squad. Bad idea.

EXT. PARKING LOT - NIGHT (FLASHBACK)

Vivian dashes to her car. A MAN follows her. Vivian searches through her bag. She yanks the keys of her car.

She notices the figure of a man in the window. She turns back.

VIVIAN

Oh, It's you. You scared me.

It's Daniel. He shoots her dead.

INT. CALYPSO BAR - BACK TO BAR

Johnny looks sad.

DRASKO

Hey Johnny. I can see your potential. We could team up. How about you take my place... You have some easy ways to deal with hookers too.

JOHNNY

I'm not like you. I don't kill people.

DRASKO

Okay now. Hand me that briefcase.

Sarah tosses the briefcase on the floor. Zach picks it up and steps back to the bar.

The Barman stands up behind Zach and raises an empty bottle over his head. Johnny notices it.

DRASKO (CONT'D)

See you in hell.

The Barman smashes Zach's head with the bottle. Zach lurches. Drasko is startled. He shoots the barman then aims at Johnny.

SARAH

No.

Sarah dashes in front of Johnny. The bullet hits her.

Johnny jumps at Drasko. He clasps Drasko's hand and directs the gun to Zach who stands up. He shoots. Zach collapses on the floor.

Drasko and Johnny fight behind the tables. A gunshot is heard. Drasko lays inert on Johnny. Johnny pushes him aside.

He stands up and rushes to Sarah. He holds her head. Sarah is injured on the shoulder. She pants.

SARAH (CONT'D)

Now, you have the answer to your question... Do I love you.

JOHNNY

Keep calm.
(to a customer)
Call the ambulance.

INT. NEW LIFE HOSPITAL - ROOM - DAY

Johnny enters the room. Marla smiles at him. Johnny hugs her.

MARLA

Thanks for all. I've heard about your friend. How is she?

JOHNNY

Sarah? She's fine.

Marla holds Johnny's hand.

JOHNNY (CONT'D)
I still have one last thing to do.

MARLA
Are you sure you can handle this?

JOHNNY
Trust me.

*The frames of the film are fast forwarded backwards.

EXT. PACIFIC DOCKS - NEAR THE BOATS - DAY

INSERT: "A few hours before."

Yurik swims between the boats. He pants, exhausted. The police patrols search for him by boat.

POLICE PATROL
There he is.

The police point their guns at him.

INT. POLICE STATION - LATER

OFFICER WILSON, 40's, takes Yurik in his --
OFFICE

Yurik is handcuffed. Johnny gets in.

OFFICER WILSON
Hey. Get out.

Johnny looks at Yurik.

JOHNNY
Officer Wilson. Can I talk to you
for a moment?

OFFICER WILSON
Do I know you?

JOHNNY
We have something in common.

Officer Wilson and Johnny step outside in --

THE HALLWAY

They chat. Cops and convicts in handcuffs roam the hallway.
Officer Wilson looks concerned. They return to his --

OFFICE

Officer Wilson takes the cuffs off.

OFFICER WILSON
You're free to go.

YURIK
Really?

OFFICER WILSON
Get the hell out of here before I
change my mind.

Johnny and Yurik get into --

THE HALLWAY

YURIK
What did you tell him?

INT. FABIO'S ITALIAN HOUSE - SWINGER'S CLUB UNDERGROUND -
NIGHT(FLASHBACK)

Johnny and Shirley walk by and spot Officer Wilson, along
with his colleagues, banging Eastern hookers in the jacuzzi.

JOHNNY (V.O.)
I reminded him the episode at
Fabio's place. Wilson cared about
his reputation and his family... To
keep the cops quiet, Fabio invited
prominent people to his parties.
Prostitution is a thing. But
blackmailing, murders are another.

At the corner of the ceiling, tiny CCTV cameras blink.

INT. POLICE STATION - HALLWAY - BACK TO SCENE

Johnny and Yurik walk to the exit.

YURIK
Thank you. I owe you.

JOHNNY
We're not done yet.

INT. LOS ANGELES MORGUE - DAY

The Medical Examiner pulls drasko's inert body out of cold storage. He unzips the body bag.

Yurik is shocked and moved to see Drasko. He leans on him and cries.

YURIK

You scumbag. You killed him.

JOHNNY

So. We got a deal?

Yurik nods.

JOHNNY (CONT'D)

Sorry about your friend. How did you two know?

YURIK

He was more than a friend. He was family.

EXT. CZECHOSLOVAKIA - ST MARGARET ORPHANAGE - DAY (FLASHBACK)

A big sign stands in front of a cold, dilapidated building that reads: "ST MARGARET ORPHANAGE."

A luxury sedan stops in the front. SISTER CLARISSE, 50's, opens the door. A young Hilda Fiekshen, 30's, steps out.

INT. CZECHOSLOVAKIA - ST MARGARET ORPHANAGE - DAY (FLASHBACK)

A bronze trident stands inside at the entrance. On the wall, a lithography entitled "American Gothic" of the painter Grant Wood, hangs imposingly.

Hilda and sister Clarisse enter a --

BEDROOM

Three newborns sleep in their cribs. Hilda looks at them without interest.

HILDA

I don't do well with the little ones. Diaper changes, crying and all that crap, no.

Sister Clarisse ponders.

SISTER CLARISSE

Follow me.

They enter another a bigger --

BEDROOM

Where there are five bunk beds. Three of them are used by three little boys around twelve.

SISTER CLARISSE (CONT'D)

Stand up. So what do we say?

THREE CHILDREN

Good morning, ma'am.

Hilda scrutinizes each of them from top to bottom. Her eyes are riveted on a young boy with a sharp gaze. She grabs his jaw, turns his head, checks his teeth and taps his muscles.

SISTER CLARISSE

These two come from the same region. Neighbors. Their parents were killed during the war. The other one...

Sister Clarisse points at a skinny young boy with dark hair, all shy.

HILDA

No. I want this one.

She points at the young boy she was checking.

SISTER CLARISSE

Drasko. Pack your things.

(to Hilda)

I'll meet you in a few minutes.

Hilda leaves.

Drasko packs his belongings. Yurik stands near him, sad. Drasko looks at him with tears in his eyes.

DRASKO

I'll miss you, Yurik.

They hug.

Sister Clarisse crouches down near Drasko.

SISTER CLARISSE

You behave well. Understand?

Drasko nods.

SISTER CLARISSE (CONT'D)
 You're very lucky. You're gonna be
 miss Hilda's son. She's very rich.
 Don't ruin everything.

EXT. ST MARGARET ORPHANAGE - LATER(FLASHBACK)

Drasko gets in the sedan.

HILDA
 You'll get the funds transfer as
 agreed.

She climbs in the car. They leave.

Sister Clarisse turns her head and sees Yurik crying.

EXT. CZECHOSLOVAKIA - OLD GARAGE - DAY(FLASHBACK)

Yurik, 32, repairs a car. He is dirty.

YURIK (V.O.)
 And then one day...

A black fancy car stops by. The chauffeur opens the door.
 Drasko, same age, steps out, well dressed. Yurik stares at
 him.

YURIK
 Can I help you sir?

Drasko smiles and opens up his arms.

DRASKO
 Yurik. My brother.

YURIK
 Drasko.

They hug each other very tight.

DRASKO
 I need a partner. I've big plans
 for you.

LATER

Drasko gives the Garage Owner a wad of bills. Yurik climbs in
 Drasko's car.

FLASHBACK MONTAGE - YURIK'S NEW LIFE

SUPER: "London - Kensington"

-- An English Tailor measures Yurik's shoulders. Yurik wears a nice suit.

-- A hairdresser cuts Yurik's hair while a barber shaves his beard.

-- Yurik is introduced to Hilda and her Russian Husband, OLEG, a stout man in his 50's, in a luxury apartment.

SUPER: " Moscow"

-- A private jet lands in Vnukovo, a private airport in Moscow. Oleg, Drasko and Yurik get down and get into a Russian limo.

-- Oleg, Drasko and Yurik enter a trendy night club, the Sin - X club. Waiters serve them expensive champagne and vodka.

YURIK (V.O.)

Oleg created this franchise, the sin-X club. We were the king of the world.

-- In the night club, Drasko and Yurik are slumped on a big couch. Gorgeous girls surround them, alluring. Their bodyguards are on the alert.

YURIK (V.O.)

Beautiful girls everywhere. It was madness. It was too good to be true.

EXT. RUSSIAN COUNTRYSIDE - DAY

Oleg lies on the ground panting. A RUGGED FACED MAN stands above him, with his two henchmen, pointing at him a gun. They speak Russian.

OLEG

I've done all the right things. I can pay more.

The Rugged Faced Man shoots Oleg in the head.

RUGGED FACED MAN

Not in conformity with the state laws.

EXT. MOSCOW - VNUKOVO AIRPORT - DAY(FLASHBACK)

The Rugged Faced Man hands Hilda a big fancy briefcase.

RUGGED FACED MAN
 Money from Oleg's shares of the
 company. Now go away. Don't let our
 paths cross.

HILDA
 I don't intend to.

Hilda climbs in the jet. It takes off.

YURIK (V.O.)
 She was filthy rich. But money has
 a taste you can't get enough of.

EXT. CITY OF TOKYO - DAY(FLASHBACK)

The crowd surges in the streets of Tokyo.

SUPER: "TOKYO."

YURIK (V.O.)
 She then sets her sights on a very
 influent Japanese business man in
 the high tech world, Mister Nagaki.

INT. TOKYO - SAMURAI MUSEUM - DAY(FLASHBACK)

Drasko stands enraptured in front of the samurai swords.

INT. TOKYO - SOTHEBY'S AUCTION PLACE - DAY(FLASHBACK)

A magnificent Samurai sword is displayed in a glass case.

AUCTIONEER
 Sold.

The auctioneer strikes his gavel on the table. Drasko stands
 in a corner and smiles.

INT. TOKYO - JAPANESE RESTAURANT - DAY(FLASHBACK)

Hilda stands in --

THE KITCHEN

She watches a JAPANESE CHEF preparing a fish.

JAPANESE CHEF
This is fugu. Very toxic.

HILDA
How toxic.

JAPANESE CHEF
Deadly.

The Japanese Chef removes the liver inside the fish and shows it to Hilda. She studies it intently.

The Chef comes back with a small bottle written on it "Fugu" and hands it to Hilda.

INT. TOKYO - HILDA'S LUXURY APPARTMENT - NIGHT(FLASHBACK)

Hilda is in --

THE KITCHEN

While the housemaid is sending the dishes to the guests, Hilda puts some fugu drops in her husband's dish. Then she walks to --

THE DINING ROOM

And sits among the guests. She strokes her husband's hand. The housemaid brings his dish. Hilda's husband scoops some food in his mouth.

YURIK (V.O.)
This gold digger got rid of that
one too.

LATER

Mister Nagaki lays inert on the table slobbering.

INT. JOHNNY'S HOUSE - BEDROOM - DAY(FLASHBACK)

Johnny watches the picture of Adrian provost on TV.

JOHNNY (V.O.)
That's how Adrian Provost was
killed at the Sakura restaurant.

INT. YURIK'S BLACK CAR - DAY(BACK TO PRESENT)

JOHNNY

So let me get this straight. Hilda also wanted to control Da Vinci through Drasko... Case and Da Vinci would reign supreme.

YURIK

Legally. Monopoly is against the law. No one knows that Daniel is Drasko, her foster son... Her sole legatee.

JOHNNY

What now? He's dead.

YURIK

She doesn't know it... And that's where I come in.

EXT. JOHNNY'S NEW APARTMENT - DAY

Yurik sports car stops. Johnny gets out of the car.

JOHNNY

Why do you all this?

YURIK

Drasko was my only family. I don't blame you for killing him. It's even a relief. I didn't like the way he became with that woman. She is evil.

Johnny taps yurik's car.

JOHNNY

Take care.

Yurik leaves.

INT. LOS ANGELES - BOB HOPE AIRPORT - STORAGE ROOM - DAY

A van parks near the room. Two men unload a cart with prepared meals in it. The two men leave the room.

Yurik sneaks in. He pulls a little bottle from his pocket and drops some poison in the food and beverage.

Yurik runs at the opposite street and gets into his car.

EXT. LOS ANGELES - BOB HOPE AIRPORT - DAY

A limo stops near a private jet. Yurik arrives and gets out of the car. He greets Hilda Fiekshen.

He hands her the heavy briefcase. She opens it and smiles.

HILDA

Tell Drasko to call me when everything is set up. I couldn't reach him.

YURIK

He doesn't want Marla to suspect anything.

Hilda laughs uproariously.

HILDA

You and Drasko make a great team.

She climbs on the plane with her two henchmen.

Yurik stands there watching the plane until it takes off. Yurik dials his mobile phone.

YURIK

Johnny. Everything is all set. I'm free now. We're even... Huh?... Probably back to my country.

He hangs up.

INT. CHEZ ANDRE RESTAURANT - NIGHT

Marla and Johnny clink their glasses at the table.

WAITER

Would you like more wine Mrs. Sudeski?

MARLA

We're okay. Thanks.

The waiter leaves. Marla and Johnny stare at each other. Marla smiles.

MARLA (CONT'D)

Now, I've missed an episode.

INT. CONTINENTAL BANK - SAFE - DAY(FLASHBACK)

Sarah opens the lockers. She puts the money in the briefcase and reads the bonds.

JOHNNY (V.O.)

Remember all the bonds that were in the briefcase? They were worth more than a hundred million dollars. If these companies were going bankrupt, then Hilda would own fifty one percent of your assets. She'd be the new boss of Da Vinci. She had planned to put Drasko, her son, at the head of your company and lead it by proxy.

Sarah remains thoughtful. She puts the money and the bonds back in the safe.

INT. HILDA'S PLANE - DAY(BACK TO PRESENT)

The two henchmen serve some drink and meal to Hilda and to the pilot.

They all eat.

INT. CHEZ ANDRE RESTAURANT - NIGHT

Johnny looks at his watch.

JOHNNY

It's been four hours now since they left. That's the time required for the poison to take effect.

INT. HILDA'S PLANE - NIGHT

Hilda looks at her phone. On the screen she reads "Firing at calypso bar." She sees the picture of Drasko dead. She opens her eyes wide.

Then she opens the briefcase. She flips the bonds. They are fake and stapled with newspaper clips. She screams.

HILDA

Yurik.

She pants and chokes.

Hilda calls for help. The pilot and the two henchmen are dead on the floor.

EXT. CARIBBEAN SEA - HILDA'S PLANE - NIGHT

Hilda's plane dives in the ocean.

INT. CHEZ ANDRE RESTAURANT - NIGHT

Marla stares at Johnny.

JOHNNY

Everything is officially back to normal. You're in total control of your company.

Marla smiles.

MARLA

I'd like you to run Da Vinci.

JOHNNY

I'm tired of all this. I was longing for excitement. I couldn't ask for more.

MARLA

What are you going to do then?

JOHNNY

Be settled.

Marla laughs.

MARLA

C'mon, be serious. You're not made for a quiet and settled life. It's pure fantasy.

INT. ST GEORGE CHURCH - DAY

The church is full. The assembly stands up when Victor, the priest, comes in.

Victor scans the audience and notices a few young Eastern girls dressed in a very sexy way. Shirley sits in the front.

The wedding music strikes. Johnny enters. He is accompanied by his father. He stands near Victor. They smile at each other.

Victor's family are moved.

Sarah enters accompanied by her weak mother. She stands near Johnny.

VICTOR

Sarah Clark and Johnny Biggleman,
since it is your intention to enter
into the covenant of the Holy
Matrimony, join your right hand and
declare your consent before god and
his church.

Johnny and Sarah join their right hand. They stare at each other and smile.

EXT. ST GEORGE CHURCH - LATER

Johnny and Sarah exit the church. People cheer and throw rice at them.

EXT. WALNUT POND - MARLA'S HOUSE - GARDEN - DAY

Several guests drink, chat and laugh in front of buffet tables.

A big open tent is erected in the middle of the garden.

IN THE TENT

The guests sit down at the tables around the dance floor. On a long head table in the front, Johnny and Sarah preside.

The atmosphere is joyful.

Among the guests, several hookers, plain clothes officers, Fabio, Shirley, family and friends cheer and laugh.

Johnny eats a piece of the wedding cake. Victor tinkles the glass and stands up.

VICTOR

This will be an unforgettable
moment for me since it is my first
wedding ceremony as a priest.

Everybody cheers.

VICTOR (CONT'D)

Especially as I am marrying by best
friend, who finally followed my
advice and got back into line.

Everybody laughs.

VICTOR (CONT'D)

I will always remember that day when I told Johnny, it was high time he decided about the direction of his life. He was quibbling about those married couples who all seemed fake to him. There we are. God moves in mysterious ways and this is the living example that miracles exist.

Laughs.

VICTOR (CONT'D)

I'll make it short and I'd like to raise our glass to our dear friend and wife Johnny and Sarah. Could they live long and happy. Cheers.

EVERYBODY

Cheers.

The music band plays. Johnny and Sarah dance.

SARAH

What are we going to do next?

JOHNNY

For now, enjoy the moment. And then when I wake up, realize I've made a terrible mistake.

Sarah laughs.

The festive neon lights of the garden intertwine with the laughter of the guests and the music.

All this gradually fades as we rise above this property lost in the middle of this terrifying dark forest.

FADE OUT.