

PLENTY OF TIME FOR THAT

Written by

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Based on The Legend of Don Juan

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INT. DEVELOPMENT OFFICE - RECEPTION AREA - DAY

A real estate development firm's main office. Sleek, well appointed.

DEREK JOHNSTON , early thirties, strikingly handsome, enters from the offices beyond and flirts with NATALIE, twenties, attractive, attentive, sitting at the reception desk.

DEREK

That dress brings out the green in your eyes Natalie. They remind me of the Aegean Sea in late summer. Any Greeks in your family?

NATALIE

No, we are all Irish and Italian Mr. Johnston.

Natalie gets up from the desk and walks over to a cabinet to file some papers. Derek sits on the edge of her desk.

DEREK

Either way, you look stunning in that dress.

NATALIE

Thank you, Mr. Johnston.

Derek admires Natalie as she walks back to the reception desk and sits down. Derek stands to leave.

DEREK

Natalie, I'm going to lunch. I'll be back in an hour or so.

NATALIE

Yes, Mr. Johnston.

LEE PORELLO, late twenties, sturdy, engaging, hurries to catch Derek before he leaves.

LEE

Derek, just a reminder about the meeting at 2 o'clock with Ned Turner in Jack's office. Henry will be there too.

Derek looks at Natalie as he speaks.

DEREK

Give me a call or text me a half hour before, will you Lee?

Lee looks at Natalie who looks down at her desk.

LEE  
(to himself)  
A lot of good that will do.

DEREK  
What was that, Lee?

LEE  
I said will do. Not a problem.

Derek continues to look at Natalie.

DEREK  
Good. And get a single flower in a vase to put on Natalie's desk. Something that compliments that beautiful dress.

Natalie looks up and smiles at Derek who smiles back at her.

LEE  
I only mention it, because Jack asked me to impress on you that...

DEREK  
Thank you, Lee.

Derek walks out the main entrance door. Lee gives Natalie an exasperated look. Natalie resumes her work.

LEE  
A great man once said, "Things are hopeless, but not serious."

Natalie ignores Lee.

LEE (CONT'D)  
Natalie, do you know that in 1929 Edwin Hubble discovered that the universe seems to be expanding. In 1929. The very year the global economy collapses, someone figures out that the universe is expanding. Gives one pause, doesn't it?

Natalie looks up at Lee and then goes back to work.

LEE (CONT'D)

And what about Descarte? He dies and is buried in Stockholm, Sweden in 1650. They dig him up seventeen years later, and his body, minus his head and the forefinger of his right hand, is returned to France. He is exhumed and reburied three more times, but guess what? His head and forefinger stay in Sweden and over time they are totally lost. The great mind/body dualist has lost his head.

NATALIE

Lee, isn't it time for your lunch date?

LEE

And all these centuries later it is still missing.

Lee turns away and then back again to Natalie

LEE (CONT'D)

Oh yeah, I'm meeting Suzie for lunch. Thanks Natalie.

Lee leaves out the main entrance door.

EXT. CITY STREET - TITLE SEQUENCE - DAY

Lee exits the building and walks down the street looking in windows as he walks along. Lee enters a deli.

INT. DELI - DRINKS AREA - TITLE SEQUENCE (CONTINUED) - DAY

Crowded with small aisles.

Lee picks up a drink from a cooler case and reads the label.

Two policemen take their hats out of a freezer case and put them on.

Lee puts the drink back where he found it and leaves the deli.

EXT. CITY STREET - TITLE SEQUENCE (CONTINUED) - DAY

Lee walks along the street and stops to give money to a HOMELESS MAN, fifties, dirty and disheveled, who is waving a lamp. He has some trouble disengaging from the man. Finally, Lee continues on.

EXT. CITY PARK - FOOD CONCESSION LINE - DAY

Lee walks into the park and gets in the long line.

SUZIE, twenties, tall, dark, casually dressed, walks up to Lee and gives him a big hug and kiss.

SUZIE

How are you? I've got some really amazing news.

LEE

Great.

SUZIE

Fiona called me this morning at work. She is going to include two of my pieces in a group show in September. I can't believe it.

LEE

That's fantastic.

SUZIE

Robert must have put in a good word for me. Fiona was so noncommittal during the studio visit.

LEE

Really terrific.

SUZIE

Fiona said she was considering the big blue piece. The small matchbox piece would be a nice contrast for the second piece.

LEE

That could work.

SUZIE

Don't overwhelm me with enthusiasm.

Suzie takes her smart phone out of her purse.

SUZIE (CONT'D)

Before I forget, put the doctor's visit in your calender for tomorrow at 9:30 AM, Lexington and 35th street. Dr. Putterman.

Lee takes out his phone and punches in the info.

LEE

I'll try to make it. We've been crazy busy with the new project.

SUZIE

No excuses. This is as much about you as me.

LEE

Derek has me going nonstop.

SUZIE

Stand up for yourself. Or just quite the damn job.

LEE

And live on what? Your freelance money? Lose our health insurance? That's practical. And besides, I'm working up to asking for a raise.

SUZIE

Forget the raise. We'll find a way. Sometimes you have to throw the ball up in the air and see where it lands.

INT. GYM - LOUNGE - TABLES - DAY

Bright, cheerful.

Derek and LINDA, twenties, alluringly fit, sit and sip drinks. Both are dressed in exercise outfits.

DEREK

After a workout, I like the mango, ginger, lemongrass combo. It's a great energizer.

LINDA

I like the pineapple, lime, lemongrass mix. It cools me down like a dip in the ocean on a hot summer day.

DEREK  
 We agree on the lemongrass at  
 least.

Linda finishes her drink.

LINDA  
 I feel like taking a sauna. Want to  
 join me?

Derek finishes his drink.

DEREK  
 I might be able to find the time.

Linda stands up.

LINDA  
 I'll meet you in front of the sauna  
 in say, ten minutes?

DEREK  
 See you in ten.

Linda walks to the locker room. Derek stands up and calls on  
 his cell phone as he walks to the locker room.

EXT. CITY PARK - FOOD CONCESSION LINE - DAY

Lee's phone rings. He looks at the screen.

SUZIE  
 Don't answer it.

LEE  
 I have to.

SUZIE  
 No you don't.

Lee answers the phone.

LEE  
 Hello.

Suzie looks at the menu above the takeout window.

LEE (CONT'D)  
 (into the phone)  
 I haven't had lunch yet.

SUZIE  
 Just hang up.

LEE

Yes, I know but.

A MAN and a WOMAN, early thirties, in tee shirts, shorts and sneakers, run by. The Man pushes a jogging stroller.

LEE (CONT'D)

OK. Where?

Lee listens then hangs up the phone.

SUZIE

We're almost at the window.

LEE

I've got to go.

SUZIE

Duty calls.

Lee turns and starts to go, then turns back.

LEE

I'm sorry.

Lee gives Suzie a kiss. Suzie turns toward the front of the line as Lee hurries off. She turns back to look for him. Lee leaves the park without looking back.

INT. DEVELOPMENT OFFICE - JACK'S OFFICE - DAY

Sleek, contemporary.

JACK JOHNSTON, Derek's father, sixties, tall, snappy dresser, explains the project to NED TURNER, sixties, stocky. HENRY JOHNSTON, Derek's uncle, sixties, congenial, supports Jack's position.

Ned stands his ground while Jack paces.

HENRY

Material costs have gone up since we first priced the job out.

NED

Some of the assumptions seem optimistic at best.

JACK

We have contracts on a third of the units based on the plans.

HENRY

The bank is willing to float us another loan.

JACK

But we wanted to give you an opportunity to have a piece of this.

NED

I appreciate that, but I have reservations about Derek having this much control.

HENRY

He's an ambitious kid.

JACK

We're watching this very closely.

NED

I understand. You want to support him. Did I tell you that Anna is engaged to be married?

JACK

Congratulations. Who's the lucky man?

NED

Jason Samuelson, a friend of Derek's I'm told.

HENRY

That's great news.

NED

I have my doubts, but since her mother passed away, I can't say no to her.

Jack walks to the door and opens it turning back.

JACK

Let's break for lunch. We'll come back and talk with Derek.

Jack turns aside to Henry as they leave the office.

JACK (CONT'D)

Tell Lee to get him here on time.

INT. GYM - OUTSIDE SAUNA - DAY

Sparse, tile floor, subdued light.

Derek enters with Linda followed by Lee. Linda and Derek wear bathing suits and carry towels. Lee is fully dressed.

LEE

The meeting's at two o'clock.

Derek opens the sauna door, looks in, then guides Linda inside.

DEREK

Stay here and don't let anyone in.

LEE

You're kidding?

DEREK

No one comes in.

Derek shuts the door in Lee's face. Lee stands looking at the door.

INT. GYM - INSIDE SAUNA - DAY

Soft low light, wood panelled.

Derek and Linda kiss passionately. Derek pulls a straps of Linda's bathing suit off her shoulder. Linda pulls at the waist band of Derek's suit.

INT. GYM - OUTSIDE SAUNA - DAY

Lee stands guard. A MAN, seventies, paunchy, leather skinned, approaches.

LEE

I'm sorry, but the sauna is closed.

OLD MAN

I was just in there.

LEE

We're shutting it down for repairs.  
You'll have to come back later.

OLD MAN

Like hell I will. I take a sauna  
every day. Have for thirty years.

OLIVIA, early thirties, stately, handsome, in bathing suit and towel, enters the sauna area.

She recognizes Lee.

OLIVIA  
Are you on your own, or is he  
scuttling about somewhere.

The Old Man gives Olivia the once over.

LEE  
I'm working out on my lunch break.

OLIVIA  
Odd outfit to work out in.

OLD MAN  
(to Lee)  
Am I going to have to get rough  
with you?

SOUNDS OF PASSION come from the sauna.

Olivia makes a move for the door. Lee blocks her way.

LEE  
You can't go in there.

Olivia stands back and studies Lee.

OLIVIA  
Is there anything you wouldn't do  
for him?

LEE  
I'm just doing my job.

OLD MAN  
Open that door.

Lee looks at Olivia, then at the Old Man. Finally, he almost smiles.

LEE  
OK. Sure.

Lee opens the door. Derek and Linda are caught in flagrante delicto. Olivia turns away. The Old Man makes for the door.

DEREK  
Close the damn door.

Lee closes the door. Olivia turns back to the door.

OLIVIA  
Step aside.

Lee moves away from the door with a grand gesture. Olivia opens the door. Derek and Linda are arranging their bathing suits. Olivia and the Old Man march into the sauna closing the door behind them.

Lee stands outside the sauna. His phone RINGS, and he answers it.

INT. GYM - INSIDE SAUNA - DAY

Olivia settles herself on the bench. Derek and Linda sit side by side. The Old Man can't take his eyes off Linda.

DEREK  
Lovely to see you Olivia.

Olivia busies herself with her towel. Finally she looks up at Linda, then at Derek.

OLIVIA  
Do you ever consider giving it a rest?

DEREK  
Plenty of time for that my dear.

OLIVIA  
Always the glib retort.

DEREK  
We need to have lunch. How about tomorrow?

There is an awkward silence.

OLIVIA  
Absolutely not.

The door opens and Lee sticks his head in.

LEE  
Times up. Meeting at 2 o'clock.

Derek gets up and Linda follows. Derek looks at Lee. Lee opens the door all the way.

DEREK  
(to Olivia)  
Lee will give you a call to arrange lunch. Can't wait to catch up.

Derek and Linda leave and the door closes. Olivia holds her pose of indifference. The Old Man settles back.

INT. DEVELOPMENT OFFICE - CONFERENCE ROOM - DAY

Sparse, corporate, glass and metal.

Lee opens the door and holds it as Derek saunters in. Jack stands up and approaches Derek. Henry and Ned are seated around a conference table.

JACK

Where the hell have you been?

Derek goes to a side table and opens a bottle of water.

DEREK

My lunch meeting ran over.

JACK

Ned took time out of his busy schedule to meet with us.

Jack nods to Lee who closes the office door on his way out.

INT. DEVELOPMENT OFFICE - RECEPTION AREA - DAY

Lee closes the door, walks to Natalie's desk and sits on the edge of the desk mimicking Derek.

LEE

It's times like these, Natalie, that make me think of a passage from one of my favorite authors.

Natalie doesn't look up.

NATALIE

I'm listening.

LEE

An older man is in his younger girlfriend's bathroom sizing himself up in the mirror and thinking.

Lee looks out into the room as if looking into a mirror.

LEE (CONT'D)

"And how was he otherwise? All things considered, not bad. Ruin comes to beauty, inevitably.

(MORE)

LEE (CONT'D)

The space time continuum reclaims its elements, taking you away bit by bit, and then again comes the void. But better the void than the torment and boredom of an incorrigible character, doing always the same stunts, repeating the same disgraces."

Lee pauses and looks out of the corner of his eyes at Natalie. Natalie looks up. Lee assumes his pose.

LEE (CONT'D)

"But these instants of disgrace and pain could seem eternal, so that if a man could capture the eternity of these painful moments and give them a different content, he would achieve a revolution. How about that!"

NATALIE

That's lovely, Lee.

LEE

I always feel rejuvenated by that passage.

Lee hops off the desk.

LEE (CONT'D)

Back to work.

Lee walks toward his cubicle.

INT. DEVELOPMENT OFFICE - CONFERENCE ROOM - DAY

Jack, Henry and Ned sit at the conference table. Derek leans against the wall away from the conference table. He looks out the window.

NED

I'd like to visit the job site. See it first hand.

HENRY

That can be arranged.

JACK

Derek can show you around tomorrow.

Ned levels his gaze at Derek. Derek continues to look out the window.

NED

I'm free at 9:00 AM tomorrow. Are you up by then Derek? Anna tells me your crowd keeps late hours.

Derek stands up and ambles along the conference table.

DEREK

I do my best, but its hard to keep up with Anna.

Ned stands up abruptly. Jack and Henry follow.

NED

What do you mean by that?

Jack approaches Derek. Derek turns to Ned for the first time.

DEREK

Anna's a great girl. Jason's a lucky man.

NED

You're damn right she is. He doesn't deserve her.

HENRY

So we're all set for the site visit at 9:00AM tomorrow.

JACK

We'll show you the whole project. Top to bottom.

Ned shifts his attention from Derek to Henry and Jack. Derek walks back to the window.

INT. DEVELOPMENT OFFICE - LEE'S CUBICLE - DAY

Cramped, drab, brightened by Lee's esoteric clutter.

Lee picks up a picture of Suzie and himself. BRIAN, lanky, slightly dishevelled, leans in from the cubicle across the aisle.

BRIAN

It's a mystery what she sees in you Porello.

Lee puts the picture down.

LEE

That would be my brooding,  
searching inner self. It attracts  
like molten magma; a scorching,  
flaming core. Impossible for you to  
even comprehend, Brian.

Brian sees Derek approaching. He scoots back to his cubicle. Lee looks at the picture of Suzie and himself again. Derek comes into Lee's cubicle.

DEREK

Pick me up in a car at my place  
tomorrow morning at 8:30. We have  
to be at the site by 9:00.

LEE

I have a very important appointment  
at 9:30.

DEREK

I need you with me to deal with  
this Ned Turner business.

LEE

I told you about this last week.

Derek picks up the picture of Lee and Suzie. He puts the picture down and turns to leave.

DEREK

And ring Olivia up to schedule  
lunch sometime this week.

Derek walks away. Brian pokes his head out of his cubicle.

BRIAN

It takes nerves of steel to juggle  
the responsibilities of the high  
powered personal assistant.

LEE

If you could even get my job, you  
wouldn't last a day.

BRIAN

Right.

Brian disappears into his cubicle. Lee grabs his knapsack and leaves the cubicle. Brian reappears.

BRIAN (CONT'D)

Don't stay out late. Big day  
tomorrow.

LEE  
Appreciate the concern Brian.

INT. LEE AND SUZIE'S APARTMENT - LIVING ROOM/KITCHEN - NIGHT

Small, loft style, funky eclectic.

Suzie chops garlic in the kitchen. Lee affectionately puts his hands on her hips, kisses her neck and moves his hands up her waist. Suzie shakes him off good-naturedly.

SUZIE  
Hands off buddy.

Lee persists. Suzie turns and brandishes the knife. Lee backs off.

LEE  
After a hard day at the office, the beleaguered mate returns home to have his loving advances rebuffed. The indignity of it all.

Suzie advances with knife in hand. Lee retreats across the kitchen.

SUZIE  
He thinks the lady does protest too much?

LEE  
Is you is or is you ain't my baby?

Suzie backs Lee against the kitchen island with the knife. Lee puts his hand out asking for the knife. Suzie hands Lee the knife.

SUZIE  
I stopped by the studio and started getting the pieces ready to be picked up.

Lee slices vegetables.

LEE  
That's fabulous.

Suzie swills her wine glass and takes a look at her phone.

SUZIE  
So, you told them at work that you had an appointment tomorrow morning, right?

LEE  
Yeah, I told them.

SUZIE  
Let's get up early and go out for  
breakfast.

LEE  
OK.

SUZIE  
Why the hesitation?

Lee chops tomatoes.

LEE  
No, I'm fine. Good idea.

Suzie pours Lee a glass of wine. Lee holds up his glass.

LEE (CONT'D)  
To your show.

Suzie holds up her glass.

SUZIE  
To the future.

They clink glasses.

INT. LEE AND SUZIE'S APARTMENT - BATHROOM - NIGHT

Small with large mirror, tidy.

Suzie stands at the sink in nightgown and bathrobe brushing  
her teeth with an electric toothbrush. Lee sits on the  
toilet. He is fully dressed.

LEE  
So, about tomorrow.

Suzie stops brushing.

SUZIE  
Yes?

LEE  
I can't do breakfast.

Lee takes the toilet paper roll off the holder and flips it  
so it rolls over the top.

SUZIE

Here it comes. And flip that back around. I can't stand that.

Lee flips the roll back the way it was.

LEE

I have to pick Derek up and go to the job site at 9:00 o'clock.

SUZIE

He can't get in the town car himself?

LEE

He needs me at the site meeting to help win over the money guy.

SUZIE

This time I mean it. It's him or me.

LEE

That's not fair.

Suzie puts the toothbrush back on the station.

SUZIE

Fair has got nothing to do with it. I'm not kidding. No excuses.

Suzie walks out of the bathroom. Lee sits for a moment and flips the toilet paper roll again.

INT. LEE AND SUZIE'S APARTMENT - BEDROOM - NIGHT

Small, cozy, esoteric furnishings.

Suzie sits up in bed reading. Lee enters, takes off all his clothes and puts them away. He puts on his bathrobe and gets into bed. He picks up a book and starts to read.

LEE

I know how important this is to you. It's important to me too.

Suzie continues to read.

LEE (CONT'D)

I'm sorry I missed the last one.

SUZIE  
You've missed the last two  
appointments.

LEE  
I know. I'm sorry.

Suzie continues to read without looking up.

LEE (CONT'D)  
I'll try to get away in time.

Suzie closes her book, gets out of bed, takes off her bathrobe, moves the big pillow on to a side chair and gets back into bed without saying a word.

LEE (CONT'D)  
I have to make an appearance. I'm  
sure I can duck out, jump in a cab  
and be there on time.

Suzie turns out the light on her side table, lies down and turns away from Lee.

LEE (CONT'D)  
I'll do everything I can to get  
away.

Lee closes his book, throws his large pillow across the bed to the side chair.

SUZIE  
Don't throw that pillow. You'll  
break the lamp.

LEE  
I never miss.

Lee gets under the covers. He reaches out and touches Suzie.

SUZIE  
Don't bother me.

Lee moves closer to Suzie. He kisses her on the ear. Suzie pushes him away. Lee tries to kiss Suzie on the lips and pull her towards him. Suzie abruptly flips to face Lee.

SUZIE (CONT'D)  
If you want me, be at the doctor's  
office on time tomorrow.

Suzie looks at Lee and then turns away from him.

SUZIE (CONT'D)

If you miss it again, don't count on me being here.

LEE

Oh, come on.

SUZIE

I mean it.

Lee gets up, takes off his bathrobe and tosses it on the floor. He turns out his light and gets back into bed. Lee lies on his back in the dark staring at the ceiling.

INT. DEREK'S APARTMENT - KITCHEN/LIVING AREA - DAY

Large spacious loft, richly furnished.

The front door opens, Lee steps in and closes the door. Lee shuffles into the kitchen and pours himself a glass of water. Derek emerges from the bedroom fully dressed.

LEE

The car is downstairs. Let's go.

DEREK

There's no rush. Make yourself a coffee.

Lee comes out of the kitchen.

LEE

There could be traffic.

Linda appears in the bedroom doorway in Derek's bathrobe.

LEE (CONT'D)

We should go now.

DEREK

Did you make the lunch date with Olivia?

Linda sidles up behind Derek and puts her arms around him.

LEE

I left her a message.

DEREK

Keep after her.

Linda nibbles at Derek's ear.

LEE  
OK, but we have to go.

Linda walks around Derek towards Lee.

LINDA  
Why don't I make you boys some  
breakfast.

Linda walks close to Lee and touches his shoulder with a  
finger on her way to the kitchen.

LINDA (CONT'D)  
Scrambled eggs, hash-browns, bacon.

DEREK  
You're right, Lee. Time to go.

Derek goes to the front door.

LEE  
(to Linda)  
Got to go.

LINDA  
What a shame.

Lee makes for the door. Derek opens the door for Lee.

LEE  
(to Linda)  
Good to see you again.

Derek prods Lee out the door. He smiles at Linda and leaves.

Linda gets an open bottle of champagne out of the fridge,  
takes out a silver spoon and pours herself a glass.

INT. TOWN CAR ON CITY STREET - DAY

Derek looks out the window. Lee fidgets.

LEE  
I'll drop you off and then continue  
on my way.

DEREK  
Give Olivia another call.

LEE  
The appointment won't last more  
than an hour.

DEREK

There is something about that  
sullen determination of hers.

LEE

I can't miss this one.

DEREK

Listen, I need you to tie Turner up  
while I talk to Edward.

LEE

I'm going to my appointment.

Lee and Derek arrive at the job site. Henry is waiting and  
approaches the car.

INT. CONSTRUCTION OFFICE - DAY

Sparse with two desks and laptop computers.

JOEY, twenties, rugged, shirt and slacks, talks with TRISHA,  
twenties, full figured, in tight T-shirt and jeans.

TRISHA

It's not that Joey.

JOEY

Then let's do it.

TRISHA

It's just that I need some time  
alone to think.

JOEY

Think? About what?

TRISHA

Things.

Joey puts his arm around Trisha's waist.

JOEY

I don't need to think about things.  
I know about things.

Trisha moves away from Joey.

TRISHA

Not in the office.

The office door opens and Derek enters followed by Lee.

DEREK

Trisha, you're a vision. You take  
my breath away.

Joey steps up to block Derek's advance towards Trisha.

JOEY

What can I do for you Mr. Johnston?

Derek brushes Joey aside and steps up to Trisha.

DEREK

(to Joey)

Go find the architect.

Joey makes a move to retaliate. Lee grabs Joey and hustles  
him out the door closing it after them.

TRISHA

You're laying it on kind of thick  
aren't you.

DEREK

In the face of such ravishing  
beauty, I can't hold myself back.  
I'm old fashion that way.

TRISHA

I'm not so easily flattered.

DEREK

Have dinner with me tonight.

TRISHA

I'm not free on such short notice.

The door opens and MARTHA, twenties, sprightly, also in T-  
shirt and jeans, enters with Lee slipping in behind her.  
Derek turns to Martha and immediately brightens.

DEREK

I'm overwhelmed. Surrounded by  
loveliness.

Martha and Trisha look at each other.

DEREK (CONT'D)

Martha, are you available for  
dinner tonight?

Martha steps up to answer, but Trisha steps in front of her.

TRISHA

She's not available either.

Martha tries to step around Trisha who keeps moving in front of her.

MARTHA  
Trish, what's up?

Martha finally gets past Trisha.

DEREK  
I'm sure Martha can speak for herself.

MARTHA  
Mr. Johnston, I was sent to tell you...

DEREK  
Derek. No need to be so formal Martha.

MARTHA  
Joey is on the second floor with the architect.

Lee steps up to Derek and guides him towards the door.

LEE  
We need to go.

Derek allows himself to be ushered to the door.

DEREK  
A pleasure to see you both.

Derek and Lee exit. Martha and Trisha ignore each other and go to their desks.

INT. CONSTRUCTION SITE - OPEN FLOOR - DAY

Half built walls and construction material everywhere. One area is open to the floors above.

Jack leads Ned on a tour followed by Henry.

JACK  
As you can see, we are making progress.

Ned takes it all in.

NED  
I thought Derek was going to be here.

HENRY

He's meeting with the architect.

EDWARD, the architect, sixties, gray hair, disheveled, and Lee enter from a side door. Jack walks quickly to meet them. Henry and Ned follow.

JACK

(to Lee)

Where's Derek?

Jack pivots to Ned.

JACK (CONT'D)

(to Ned)

Ned Turner this is the project architect, Edward Holt.

Ned shakes hands with Edward.

HENRY

Ed has been working on some changes that we need to run by the structural engineer.

NED

I'd like to hear from Derek about that.

JACK

He'll be here in a minute.

HENRY

Let's look at the plans with Ed to show you what we are dealing with.

They gather around a table and look at plans. A pipe drops from above and hits the floor near Ned with a loud CLANG. Ned looks where the pipe came from, while Jack leads Ned to the door.

JACK

Henry, find out what happened.

Henry takes Lee aside.

HENRY

Get Derek out of the building.

INT. CONSTRUCTION OFFICE - DAY

Martha and Trisha work at their desks. Derek stands beside Trisha's desk.

DEREK

Those lovely fingers should be  
fetching olives out of a martini  
not typing all day.

TRISHA

I prefer champagne.

MARTHA

I've seen her latch on to a bottle  
of Asti Spumanti and not let go.

Derek bends down to Trisha and whispers in her ear.

DEREK

Have dinner with me tonight and the  
Crystal will flow like water.

MARTHA

I love vodka martinis.

Derek goes to Martha's desk.

DEREK

A martini frees the heart, mind,  
and soul of all trivialities.

Derek leans in to Martha and whispers.

DEREK (CONT'D)

I'll show you the city like you've  
never seen it before.

The door opens and Derek quickly moves around to the front of  
the desk as Lee walks in.

LEE

We have to leave.

Lee sits on the edge of Martha's desk. Derek studies Lee. Lee  
looks anywhere but at Derek.

LEE (CONT'D)

That was quite a stunt you pulled  
out there.

DEREK

I don't know what you are talking  
about.

Derek stands and quickly moves toward Lee. Lee retreats. He  
circles around the room. Derek follows Lee a few steps and  
then struts back to Trisha's desk and sits. Lee works his way  
back to Martha's desk and sits as before.

TRISHA

It's hard to get any work done around here.

DEREK

The important task at hand is to set a date for dinner. Tomorrow night?

TRISHA

Sorry, busy.

Lee turns toward Martha.

LEE

Here's an interesting notion. Leo Tolstoy believed that the higher one stands on the ladder of power, the more one's actions are determined.

MARTHA

No kidding.

LEE

He said, "Kings are history's slaves."

Derek stands up. Martha gives Lee her full attention.

LEE (CONT'D)

For Tolstoy, freedom is entirely personal.

DEREK

Swinging for the fence are we?

LEE

That man is free whose condition is simple, truthful, real.

DEREK

You've got the first part of the equation in spades.

MARTHA

Unfortunately, freedom doesn't pay the bills.

Derek leans in toward Trisha.

DEREK

I don't take no for an answer.

Derek walks past Lee and out the door. After a moment, Lee stands and follows Derek out.

INT. DOCTOR'S OFFICE - WAITING ROOM - DAY

Bright, crowded, slightly cluttered and untidy.

A WOMAN, forties, big boned, brassy, and her HUSBAND, forties, balding, hefty, sit next to Suzie. The Husband reads a magazine, while the Woman flips distractedly through her magazine.

WOMAN

I pray every day the Lord will  
bless us with a beautiful little  
baby girl. My sister has three with  
another on the way. It just seems  
so unfair.

Suzie starts to text, then stops and puts the phone away.

WOMAN (CONT'D)

You've got time on your side.  
That's what makes me so nervous.  
But Lord willing, we will lick  
this. He's a wonderful doctor. Is  
this your first visit?

SUZIE

It's my third.

WOMAN

Your husband isn't here I see.

The Husband puts down his magazine.

HUSBAND

Don't bother the lady. Can't you  
mind your own business?

WOMAN

Who asked you? We're talking shop  
here.

The husband goes back to his magazine.

WOMAN (CONT'D)

What a trial. If I could do it  
myself, I would. But now-a-days it  
takes two pay checks and that's  
about all they're good for.

SUZIE

I know the feeling.

WOMAN

It takes two to tango. That's God's plan, but Lord what a trial. Do you pray.

SUZIE

I just might give that a try.

WOMAN

Heaven help us, I couldn't get through the day with out praying. We could give it a go now.

The Woman starts to get down on her knees. A NURSE, thirties, ample, approaches Suzie.

NURSE

Ms. Hadley, the doctor will see you now.

SUZIE

I'm waiting for my partner. Can I have a few more minutes?

Suzie checks here phone again.

NURSE

We're very busy today. You will forfeit your appointment if you don't come now.

The Woman leans in to Suzie.

WOMAN

You're not married?

SUZIE

That's none of your business.

Suzie stands up.

HUSBAND

That's right. Tell her straight.

WOMAN

That's enough out of you.

SUZIE

Alright. I'm ready.

The nurse and Suzie leave the waiting room. Suzie takes a last look at her phone, then puts it in her purse.

EXT. STREET - IN FRONT OF DEREK'S CONDO - DAY

Modern, well appointed entrance with plants.

A Homeless Man (same as in title sequence) lingers on the sidewalk. Derek and Lee get out of a town car and the Homeless Man approaches them.

HOMELESS MAN

Gentlemen. Can I trouble you for a million dollars. I want to buy into this condominium.

Derek stops and gives the Homeless Man the once over.

DEREK

That's an interesting proposition. What do I get in return?

HOMELESS MAN

You get the satisfaction of knowing you have acted in a virtuous manner to help a fellow traveler.

DEREK

I'll tell you what. If you curse your mother for conceiving you, I'll give you a tidy sum.

Lee steps between Derek and the Homeless Man.

LEE

(to the Homeless Man)  
Not a good idea.

Derek shoves Lee out of the way.

DEREK

This fellow and I are doing business.

Lee regains his footing and makes a move to challenge Derek but restrains himself.

DEREK (CONT'D)

Well. What do you say?

HOMELESS MAN

Let's leave my mother out of this. I am very fond of cursing.

(MORE)

HOMELESS MAN (CONT'D)  
It liberates the soul. Go fuck  
yourself.

DEREK  
Then you'll get nothing.

Lee again steps in front of Derek.

HOMELESS MAN  
He has most who is most content  
with the least.

Derek tries to get at the Homeless Man, but Lee holds him  
back.

DEREK  
You're nothing but a worthless bum.  
I'll give you a beating you won't  
soon forget.

Derek pushes Lee away and lurches at the Homeless Man. The  
Homeless Man unzips his fly and starts to urinate on Derek.  
Derek jumps back. He and Lee retreat.

HOMELESS MAN  
You'll give me nothing. It is the  
privilege of the gods to want  
nothing, and of godlike men to want  
little.

DEREK  
Get away you idiot.

HOMELESS MAN  
I know nothing except my ignorance.  
But at least I know that.

Lee pushes Derek into the condo. The Homeless Man zips up his  
fly and flips Derek the finger.

HOMELESS MAN (CONT'D)  
Time is the most valuable thing a  
man can spend. I've got all I need.

INT. DEREK'S APARTMENT - KITCHEN/DINING AREA - DAY

Derek enters followed by Lee. Derek heads for his bedroom.

DEREK  
Make some notes on the meeting with  
Turner.

Lee helps himself to a glass of water in the kitchen. Derek disappears into the bedroom.

LEE

Yes, let's see. Pipe dropped on Mr. Turner effectively distracted him from looking too closely at the job.

Derek reappears in the bedroom doorway.

DEREK

If I had dropped the pipe, I wouldn't have missed.

LEE

You have absolutely no scruples. It's anything goes as far as you're concerned. No guilt. No remorse. It's appalling. One of these days that attitude is going to catch up with you.

DEREK

Listen to you. Anyway, plenty of time for that.

LEE

I've had about all I can take.

Lee stands in the middle of the room. Derek steps out of the bedroom doorway.

DEREK

You like to play the righteous one, but who continually leaves his girlfriend in the lurch when she's counting on him?

Lee stops and dials his phone.

LEE

Damn it.

Lee listens to his phone and then hangs up.

LEE (CONT'D)

That's it. I've had it. I quit.

DEREK

I've heard that before.

LEE

You'll do well to blow your own nose without me around.

Lee continues to stand in the middle of the room. Derek turns toward the kitchen.

DEREK

You're right. What would I do without you?. And besides you'll never get a job that pays as well as this one.

LEE

I'll get a better job for more money.

Derek takes two beers from the fridge. He opens one and puts the other on the counter.

DEREK

Have a beer and calm down. Seeing as you're feeling under appreciated, I'll give you that raise you've been angling for.

LEE

You can't buy me off. I've reached my limit.

Derek walks to the bedroom. Lee continues to stand in the middle of the room as if nailed to the floor.

DEREK

Leave your phone on. I may need you tonight.

Derek disappears into the bedroom. Lee stares after him. Finally Lee goes to the kitchen, opens the beer and takes a long slug.

INT. A BAR - EVENING

Dark, wood panelled, somewhat crowded.

JASON, late twenties, athletic, well dressed and Derek sit at the bar drinking.

JASON

It's official. I popped the question, and she said yes.

DEREK

Was there ever any chance she'd say  
no?

JASON

It's going to be hard to say no to  
the ladies, but it's that time in  
life, right?

Derek sees a WOMAN AT THE END OF THE BAR, thirties, casually  
dressed in blouse and pants. She looks his way.

DEREK

Anna is a great girl.

JASON

She's beautiful, smart and rich. I  
hit the trifecta, right?

Jason holds up his glass and they clink glasses.

JASON (CONT'D)

With me out of the running you'll  
have an open field.

Derek glances at the Woman at the End of the Bar. Jason  
swings around and takes in the room. He spots the Woman at  
the End of the Bar.

JASON (CONT'D)

Hello. I like that.

The Woman at the End of the Bar resumes talking to her  
friends when she sees Jason looking at her.

DEREK

Where's Anna tonight?

JASON

Celebrating with the girls. We're  
meeting later for our secret  
rendezvous.

DEREK

That sounds romantic.

JASON

It's a game we play.

DEREK

You're off to a good start. You two  
may have a future together.

Jason motions to the Woman at the End of the Bar.

JASON  
Game on. Whichever one of us  
doesn't get that girl's number pays  
the tab.

DEREK  
What about Anna?

The Woman at the End of the Bar looks at Derek again.

JASON  
I'm not married yet. See that look?  
That's my ticket.

Jason heads off down the bar. Derek takes a sip of his drink.  
A cell phone RINGS in Jason's jacket on the bar stool. Derek  
fishes the phone out of a pocket.

POV DEREK ON CELLPHONE

ON CELLPHONE SCREEN:

ANNA (MOBILE) 9176523948

Derek answers the phone.

DEREK  
Hello.

INT. ANNA'S FRIEND'S APARTMENT - EVENING

Well appointed with large glass windows. Loud music.

ANNA, twenties, a dark beauty in a tight dress and heels sits  
on a couch surrounded by friends.

ANNA  
(into phone)  
Hi sweetie. We're having a fabulous  
time. Everyone's here.

A girlfriend stumbles past almost spilling her drink on Anna.

ANNA (CONT'D)  
What's that sweetheart?

Another GIRLFRIEND, twenties, large and loud sits down next  
to Anna and kisses her on the cheek.

GIRLFRIEND

Anna. I'm so happy for you. Jason's a doll.

Anna gets up off the couch.

ANNA

(to Girlfriend)

I'll be right back. I'm talking to Jason.

Anna walks through the crowd.

ANNA (CONT'D)

What? Yes, tonight for sure. Let's make it a little earlier than usual. I'm so in the mood.

A woman hands Anna another drink.

ANNA (CONT'D)

Let's say midnight instead of one. Daddy should be in bed by then. I can't wait to get my hands on you.

INT. BAR - EVENING

Derek talks on Jason's cell.

DEREK

I'll be there. Kisses all over.

Derek hangs up the phone and slips it back into Jason's jacket. Jason returns to Derek.

JASON

Who's the man? Read it and weep.

Jason exhibits the phone number.

DEREK

Congratulations.

JASON

Grovel at the feet of the master.

Derek motions to the bartender to bring another round.

DEREK

So tell me more about this secret rendezvous. You've aroused my curiosity.

JASON  
Admit defeat and I might divulge.

DEREK  
You got her number.

JASON  
Winner takes all.

Jason turns and tips his new drink to the Woman at the End of the Bar. The Woman looks past Jason to Derek.

DEREK  
So where does all this game playing  
take place?

Jason turns back to Derek.

JASON  
At a prearranged time, I go up the  
back elevator of her old man's  
building and knock on the service  
entrance door. Anna has been  
staying with him since her mother  
died.

Jason looks back at the Woman at the End of the Bar.

JASON (CONT'D)  
She wants me.

DEREK  
So you're at the service entrance.  
What then?

JASON  
Anna unlocks the door, turns out  
the lights and hides. I go in, feel  
around in the dark, then she  
"surprises" me. We do some heavy  
groping. And then I leave the way I  
came in.

DEREK  
That's it?

JASON  
She's playing at being old fashion.  
It's a turn on.

DEREK  
Really?

JASON

Putting one over on the old man.  
He's such a bore.

DEREK

Oh, by the way, Anna called while  
you were at the other end of the  
bar. She said meet her at the usual  
time tonight.

JASON

Who's got his game on? Got it  
coming and going.

A GROUP OF GUYS, business attire, swarm in around Jason  
making a big fuss about the wedding. Derek steps back from  
the fray. He grabs Jason's jacket off the back of the bar  
stool instead of his own.

The Woman at the End of the Bar walks by with her friends.  
She hands Derek a piece of paper.

WOMAN AT THE END OF THE BAR

Here's my real number. Give me a  
call.

She leaves with her friends. Jason tries to draw Derek into  
the proceedings. Derek hangs back, then slips away. He puts  
on Jason's jacket as he leaves.

INT. AN OFFICE RECEPTION AREA - EVENING

Corporate decor with receptionist, LOUISE, forties, all  
business. Lee sits on a couch waiting. Suzie walks down a  
hall, heads towards the glass exit doors and ignores Lee. He  
jumps up and follows her.

SUZIE

Good night, Louise.

LOUSIE

Are you in tomorrow, Suzie?

Suzie opens the door.

SUZIE

I'm not in until next week. Bye.

LOUSIE

See you then.

Lee follows Suzie to the elevator banks.

LEE

If you would just let me explain.  
It was a crazy day. Derek dropped a  
pipe on somebody. Then some loon  
urinated at us.

Suzie looks straight ahead at the elevators. The elevator door opens to a crowded elevator. Suzie walks in and Lee follows getting separated from Suzie as the elevator doors close.

INT. ELEVATOR - EVENING

Suzie and Lee are separated by a MAN, thirties, suit and tie, short. Suzie continues to ignore Lee. Lee talks over and around the Man.

LEE

Why won't you believe me?

The Man looks at Suzie. Suzie looks straight ahead. The Man looks at Lee.

LEE (CONT'D)

I am really sorry.

Lee tries to move close to Suzie.

LEE (CONT'D)

Excuse me.

The Man won't move. He blocks Lee's way. The elevator door opens. Suzie steps out. The Man follows her and everyone streams past Lee. Finally Lee steps out.

INT. OFFICE BUILDING LOBBY - EVENING

Tall ceilings, elevator banks, glass and marble.

Lee hurries after Suzie past the elevator banks and finally catches up to her in the main lobby area.

LEE

We'll make another appointment. And  
I promise, promise, promise that I  
will be there.

Suzie heads for the revolving door continuing to ignore Lee.

LEE (CONT'D)

And you know why I can make good on  
my promise this time?

Suzie is about to enter the revolving door.

LEE (CONT'D)  
Because, I quite.

Suzie stops short. Lee guides her to the side as people continue to stream through the door.

SUZIE  
Tell me that again.

LEE  
Yeah, I reached my breaking point.  
I told Derek to get stuffed.

Suzie turns and faces Lee.

LEE (CONT'D)  
To hell with health insurance.  
We're young, right? We'll eat only  
vegetables and rice.

SUZIE  
You really quit?

LEE  
Yes, yes. I'm a free man. The world  
is our oyster. Anything goes. All  
the balls are up in the air.

SUZIE  
You're not making this up?

LEE  
No, I quit.

Suzie gives Lee a huge hug and kisses him excitedly.

SUZIE  
I'm so proud of you. It's the right  
thing to do. It won't be easy, but  
we'll make it work.

Suzie hugs Lee again. Lee and Suzie kiss passionately as people stream by looking at them. Lee's phone rings, and he digs the phone out of his pocket as they finish the kiss. Lee glances at the phone.

Suzie steps back and slaps Lee in the face hard. She turns and exits out the revolving door.

LEE  
Wait.

INT. TOWNCAR ON CITY STREET- BACK SEAT - EVENING

Derek talks on his cell phone. He still wears Jason's jacket.

DEREK  
Are you there?

Derek looks at the phone to see if he is still connected.

DEREK (CONT'D)  
Hello. There you are, listen. Find out where Ned Turner lives and then meet me in front of his building tonight at 11:30.

Derek listens.

DEREK (CONT'D)  
We've been through this already.

Derek listens and puts his hand in the coat pocket. He pulls out Jason's cell phone and looks at it.

DEREK (CONT'D)  
She'll come around.

Derek listens and turns to look out the window. He opens Jason's phone and pushes some buttons.

DEREK (CONT'D)  
I know how to deal with this. Trust me.

Derek looks intently at the phone.

DEREK (CONT'D)  
I've got Turner's address. I'll text it to you. Be there at 11:30.

INT. NED TURNER'S APARTMENT - FOYER - NIGHT

Elegant. Mirrors, plants and marble.

Anna lets herself in and fumbles with the door lock. She takes off one high heel shoe and drops it while trying to take off the other. She tiptoes across the floor.

NED (O.S.)  
Had a good time for yourself by the sound of it.

Anna drops down from her tiptoes and relaxes.

ANNA  
Why are you still up, Daddy?

INT. NED TURNER'S APARTMENT - LIVING ROOM - NIGHT

Spacious, opulently furnished with expansive views of the city.

Ned sits in a chair nursing a scotch. Anna enters and flops down on a couch.

NED  
I couldn't sleep. I'm worried about you.

ANNA  
Little ole me? No need to worry about me, Daddy. I've got it all under control.

NED  
I'm not convinced.

ANNA  
Haven't I always taken care of myself. I am your daughter after all.

NED  
I'm very proud of you. It's just this marriage. I don't like it.

ANNA  
Boys grow up to be men, Daddy. It's just taking Jason a bit longer than usual.

NED  
That's my point exactly.

ANNA  
This one's up to me.

NED  
I know, but...

Anna bounces up off the couch.

ANNA  
Don't give it another thought. I'll whip him into shape in no time.

Anna weaves to her father and gives him a kiss.

ANNA (CONT'D)  
Now it's time for bed.

Anna helps Ned out of his chair and holds his arm.

NED  
You've had too much to drink.

ANNA  
Yes, Daddy. No need to worry about  
a thing.

Anna leads Ned out of the living room.

EXT. NED TURNER'S APARTMENT BUILDING - DOWN THE BLOCK - NIGHT

Uptown architecture with broad sidewalk and awnings.

Lee comes up the side street and turns toward the entrance. Derek BOUNDS out of a town car and hurries Lee back around the building out of view of the main entrance. Derek still wears Jason's jacket.

DEREK  
OK. Here's what we do.

LEE  
Take it easy.

Derek looks up and down the street.

DEREK  
I'll walk ahead of you past the  
entrance.

Lee straightens his ruffled shirt.

LEE  
Wait a minute. Not so fast.

DEREK  
No time to lose.

LEE  
Let's get one thing straight. I'm  
helping you, and you're going to  
help me out of the bind with Suzie.

DEREK  
Of course. OK, you follow and draw  
the doorman out of the entrance.

LEE

Yes, I get it, but I'm not budging until you promise.

DEREK

I promise.

Derek moves toward the corner of the building. Lee holds back.

DEREK (CONT'D)

When I slip in, you go around the to the other side. I'll let you in.

Derek disappears around the corner of the building.

EXT. NED TURNER'S APARTMENT BUILDING - FRONT ENTRANCE - NIGHT

Just inside, the DOORMAN, forties, in uniform with hat, stands at his station. Derek saunters past. He looks in and continues on. Lee walks up and stops. He looks at the building street number. The Doorman comes out to Lee.

DOORMAN

Can I help you?

LEE

I'm looking for number 1251.

The Doorman points up the street.

DOORMAN

At the far end of the next block.

Lee takes out his phone and checks the address.

LEE

No. I had it wrong. It's 1204. I'm terrible with numbers. Names too. Always getting them mixed up.

The Doorman steps out of the doorway towards Lee.

DOORMAN

1204 is back down a block and a half on this side.

LEE

Great, thanks. Yeah, the number thing can really get me down. But then I think of something Albert Einstein once said.

The Doorman steps out to where Lee is standing.

DOORMAN  
And what was that?

LEE  
He said, "Not everything that can  
be counted counts, and not  
everything that counts can be  
counted."

DOORMAN  
I hear you.

Derek slips along the building and darts in the doorway.

LEE  
They don't call him Einstein for  
nothing.

DOORMAN  
You know, when I get turned around,  
I like to think of something Calvin  
Burrell, the three time Kentucky  
Derby winning jockey, said.

LEE  
And what was that?

DOORMAN  
He said, "My strategy is ride 'em  
like you own 'em."

LEE  
That's good. I'll have to remember  
that one. Ride 'em like you own  
'em. I like it. Well, I better be  
going.

Lee heads up the block.

DOORMAN  
1204 is down that way.

LEE  
Yeah, I know, but I just remembered  
I need to pick up a pack of smokes.  
Thanks again.

INT. NED TURNER'S APARTMENT - PANTRY/SERVICE ENTRANCE - NIGHT  
Food preparation tables and appliances.

Anna enters and turns on a light. She opens the refrigerator and looks for something to eat. Anna takes out a container of ice cream, fishes around in a drawer for a spoon and digs in.

INT. NED TURNER'S APARTMENT BUILDING - SERVICE HALLWAY - NIGHT

Strictly utilitarian furnishings.

An elevator door opens. Derek comes out looking up and down the hall followed by Lee.

LEE

Whenever I start to bring her around, you call and she loses it again.

DEREK

Never mind that. Look for 9D.

Derek proceeds down the hall. Lee follows. Derek stops at a door and motions Lee to be quiet.

DEREK (CONT'D)

This is it. Knock if there's trouble.

LEE

I just can't believe she hit me.

Derek KNOCKS lightly on the door. He tries the door. It is locked.

INT. NED TURNER'S APARTMENT - PANTRY/SERVICE ENTRANCE - NIGHT

Anna puts the ice cream on the counter, turns off the light and makes her way to the exterior door. The door handle JIGGLES. Anna unlocks the door and hides off to the side. The door handle moves and the door opens.

Derek slips in and quickly closes the door. He gropes around in the dark and bumps into one of the tables. Anna comes up behind Derek and puts her arms around him.

ANNA

What have we here? An intruder intent on pillaging the pantry?

Anna caresses Derek's chest. She slips off his jacket and tosses it aside.

ANNA (CONT'D)  
Perhaps I can help you find what  
your looking for.

Derek spins Anna around, and they kiss each other  
passionately. Derek buries his face in her neck.

ANNA (CONT'D)  
You know your way around, I see.

Anna swoons with her eyes closed.

ANNA (CONT'D)  
Your intruding is much improved.  
More assured.

Derek switches to full attack mode and Anna responds.

ANNA (CONT'D)  
Mmmmm. Oh my god.

Derek kisses her neck, her ear, her hair. Anna opens her  
eyes. She starts to resist.

ANNA (CONT'D)  
Let's come up for some air.

Derek presses his advantage.

ANNA (CONT'D)  
Jason stop. That's enough. Who?  
What?

Anna SCREAMS.

Derek pulls back. He knocks the ice cream off the counter and  
tries to get his bearings. Anna scrambles to find the light  
switch.

The interior pantry door opens and Ned steps in. The dimly  
lit hall beyond sheds some light into the room. Derek turns  
away from the light.

NED  
What's going on in here?

ANNA  
Daddy, don't come in here.

Ned slips on the ice cream and lurches forward toward Derek.  
Derek shoves Ned out of his way. Ned flies backward out of  
the room.

Anna SCREAMS again.

Derek opens the exterior pantry door. The room is momentarily flooded with light. Anna shields her eyes. Derek slips out and quickly shuts the door.

INT. NED TURNER'S APARTMENT BUILDING - SERVICE HALLWAY - NIGHT

Derek stands in front of the door and looks up and down the hallway. Lee hurries down the hall from the elevator. From inside the apartment, Anna SCREAMS a third time.

LEE  
Complications?

DEREK  
Move.

Derek pushes Lee all the way down the hallway.

LEE  
Take it easy.

Lee reaches the elevator just as the doors OPEN.

Inside the elevator Jason leans his head against the back wall with his back to the open door. He starts to turn. Lee sees Jason, grabs Derek and pulls him past the elevator. Lee and Derek flatten themselves against the hallway wall.

Jason stumbles out of the elevator and down the hall. Lee pushes Derek into the elevator. Jason looks over his shoulder as the elevator doors CLOSE.

INT. NED TURNER'S APARTMENT - KITCHEN - NIGHT

Roomy with several stoves, more high end appliances and a large table in the middle of the room.

Anna hovers over Ned collapsed on the floor.

ANNA  
Oh daddy, I'm so sorry. Can you move? Let me help you sit up.

Ned moans.

NED  
Don't touch me.

ANNA  
I'll get something to put under your head.

Anna stands up and goes to the pantry from the kitchen.

INT. NED TURNER'S APARTMENT - PANTRY/SERVICE ENTRANCE - NIGHT

The exterior door opens and Jason enters as Anna comes in from the kitchen. Anna turns on the light.

ANNA  
You bastard.

Anna looks around frantically.

JASON  
I'm a bit late. Sorry.

Anna finds Jason's jacket and runs out of the room.

JASON (CONT'D)  
Wait. I can explain. The guys  
wouldn't let me go.

Jason follows Anna.

INT. NED TURNER'S APARTMENT - KITCHEN - NIGHT

Anna folds the coat. She feels the phone and takes it out of the pocket. Anna slips the folded coat under Ned's head. Jason enters and squats down by Anna.

ANNA  
Just relax daddy and lay still.

JASON  
What happened?

NED  
Get him out of my sight.

ANNA  
Don't get excited daddy.  
(to Jason)  
How could you?

JASON  
What? I just got here.

ANNA  
What's this?

Anna hands Jason his phone.

JASON  
My phone.

NED  
I'm going to strangle him.

Ned moves and then SCREAMS in pain.

ANNA  
Daddy, don't move. I'll call an  
ambulance.

Anna stands up. Jason tries to stand up and falls down.

ANNA (CONT'D)  
Give me the phone.

Jason's phone RINGS. He looks at the phone and answers it.

JASON  
Hello, I can't talk now.

ANNA  
Give me the phone.

JASON  
No, there's been an accident.

NED  
Get him out of my house.

JASON  
What was that.

Jason hangs up his phone and stands up. Anna grabs the phone and dials.

ANNA  
Who was that?

JASON  
It was Derek.

ANNA  
What? Oh my god.

NED  
That son of a bitch.

Ann dials 911 on the phone.

ANNA  
(into the phone)  
Hello.

(MORE)

ANNA (CONT'D)  
I need an ambulance at 1226 Park  
Avenue Apt. 9D. Anna Turner. It's  
urgent.

NED  
I couldn't see clearly, but I had a  
strange feeling.

ANNA  
How could he know?

JASON  
Who?

Jason stares at Anna a moment and then looks away.

JASON (CONT'D)  
Damn.

ANNA  
I'll make him pay for this.

JASON  
Sweet heart.

Anna backs away from Jason.

ANNA  
Don't you dare touch me.

Anna crouches down to comfort her father.

ANNA (CONT'D)  
Oh daddy, what have I done?

INT. DEVELOPMENT OFFICE - INNER OFFICE - DAY

Large desk, big chairs, views.

Jack stands on one side of the room. Derek helps himself to  
some water on the opposite side. Henry stands between them.

HENRY  
(to Jack)  
We can fix this.

JACK  
He was about to sign on.

HENRY  
He hasn't said no.

JACK

(to Derek)

You're going to the hospital, get down on your knees and beg his forgiveness.

DEREK

Let's just get someone else. I can't stand the guy.

JACK

No, you love him and you kiss his ass upside-down-and-backwards until he loves you back.

DEREK

I don't think so.

Jack makes a move toward Derek. Derek steps toward Jack. Henry steps between them.

HENRY

(to Derek)

We've been to everyone. We need to make this work.

Jack turns away.

JACK

(to Derek)

You only think of yourself.

DEREK

I learned from a master.

HENRY

OK you two. Stop.

JACK

You're such a disappointment.

Derek turns away.

DEREK

I know the feeling.

Jack and Derek turn and look at each other across the room. Henry looks back and forth between them.

HENRY

We'll have a party. Jack, you can host it. Invite Ned and his daughter, everyone associated with the project.

Jack stares at Derek. Derek pours himself some more water.

JACK

Not a bad idea. Get things back on track.

Derek sips his water.

INT. DEVELOPMENT OFFICE - LEE'S CUBICLE - DAY

Lee sits at his desk and stares off into space. Brian peers out of his cubicle towards Lee. He glances up the aisle then ducks back in. Derek enters Lee's cubicle and sits on Lee's desk.

DEREK

Why the pout?

Lee does not look up.

LEE

You're having lunch with Olivia today at 1:00.

DEREK

Perfect. I need a distraction.

Lee covers his face in his hands with elbows on table.

LEE

Suzie hasn't been home for days. She won't answer her phone.

DEREK

Congratulations. You're a free man.

Derek grabs Lee's arm and pulls Lee to his feet.

DEREK (CONT'D)

We're going to lunch. It's on me.

Derek and Lee walk down the hall toward the reception area.

INT. RESTAURANT - CORNER TABLE - DAY

Busy lunch time crowd, warm, intimate, inviting. Olivia sits alone at a table with a drink. She sees Lee and Derek enter. Lee spots Olivia immediately. Derek stops Lee by the bar and does not notice Olivia.

DEREK

You two might really hit it off.  
Give it a try. Turn on the charm.

LEE

I've got enough trouble.

DEREK

You can do it. I've seen you in  
action.

LEE

I love her.

DEREK

Make her jealous, and she'll beg  
you to take her back.

Derek spots Olivia. He prods Lee and they walk to the table.

DEREK (CONT'D)

Olivia. Lovely to see you.

Derek sits down and motions Lee to take a seat. Lee hesitates  
and then sits down. Lee looks at Derek, then at Olivia.  
Olivia shakes her head.

OLIVIA

You don't have the nerve to face me  
by yourself.

DEREK

You're very attractive when you get  
annoyed Olivia.

OLIVIA

Sweet of you to notice my actual  
feelings, darling.

A WAITER, twenties, energetic, approaches the table.

WAITER

Good afternoon. Can I get you  
gentleman something to drink?

DEREK

Makers on the rocks.

LEE

Just water for me.

OLIVIA

Another manhattan, please.

The waiter leaves to get the drinks.

OLIVIA (CONT'D)

As inconvenient and bothersome as it is, I'm still in love with you. I know you couldn't care less, and I still love you. There you have it. What are you going to do about it?

DEREK

Right to the point. Impressive.

OLIVIA

I was engaged to be married. You came along and promised you'd always love me, that we'd be together forever.

DEREK

I will always love you.

Lee takes a sip of water and glances around the room.

OLIVIA

You treat me like an acquaintance. I've given myself to you totally. I need you.

DEREK

I give myself freely, but I will not be owned by any woman.

Olivia looks at Lee incredulously then turns back to Derek.

OLIVIA

I am not any woman, and I don't want to own you. I want to love you and I want you to love me. Is that too much to ask?

Derek takes a long look at Olivia.

DEREK

Love is highly overrated.

The Waiter arrives with the drinks. Derek knocks back his scotch, gets up from the table, turns and walks away.

LEE

For an instant there I think you had him.

OLIVIA  
Honesty can be painful all around.

LEE  
"Of all the offsprings of time,  
Error is the most ancient, and is  
so old and familiar an  
acquaintance, that Truth, when  
discovered, comes upon us like an  
intruder, and meets the intruder's  
welcome."

Olivia takes a sip of her drink. Lee takes a sip of water.

LEE (CONT'D)  
Jack is having a party on Saturday.  
Why don't you come? I think your  
getting to him.

OLIVIA  
I just might.

Lee gets a phone call. He motions to the Waiter to bring the check.

EXT. CITY STREET - NEAR THE RESTAURANT - DAY

Busy uptown avenue.

Derek strolls along and glances down a side street. He sees TWO MEN, tough, young, hooded, attacking ALAN, thirties, well dressed, who is defending himself.

Derek rushes to help Alan. Together, Derek and Alan beat back the attackers, who turn and flee.

ALAN  
They were starting to wear me down.

DEREK  
Justice is served when a thug gets  
as good as he gives.

ALAN  
I was on my way to give someone a  
beating, and instead I almost got  
one.

DEREK  
A score to settle?

ALAN

Someone is playing our sister. My brother and I need to set him straight.

DEREK

Maybe I can help. Who is the scoundrel?

ALAN

Derek Johnston. He's a real estate developer of some sort. He's having lunch with my sister at a place right down the street.

DEREK

The name is familiar. A tall good looking fellow?

ALAN

My brother knows him. I'm from out of town.

They are interrupted by CARL, Alan's brother, thirties, beefy, well dressed, who charges in and gives Derek a shove. Alan restrains Carl. Derek recovers and gets ready to fight.

ALAN(CONT'D)

Slow down Carl. What's up?

CARL

Let go. That's him. I'll tear him apart.

ALAN

Hold on. We've got a problem.

Lee walks up and stands beside Derek.

DEREK

(to Carl)

Let's go.

ALAN

Everyone cool out.

(to Carl)

This guy saved my ass. I owe him one.

CARL

We owe him alright.

ALAN  
Carl. Enough. He walks this time.  
(to Derek)  
We're even. My debt is paid.

DEREK  
Fair enough.

CARL  
We still have business with you.

DEREK  
Bring it on.

Alan restrains Carl.

ALAN  
We'll meet again.

DEREK  
I'll look forward to it.

Alan pulls Carl away.

LEE  
Making new friends?

DEREK  
What do you want?

LEE  
We need to go to the site. The  
architect called.

Lee hails a cab.

INT. CONSTRUCTION SITE - OPEN FLOOR - DAY

Joey and Edward, the architect, stand in the middle of the floor talking. Derek and Lee enter.

DEREK  
When we're finished, keep Joey busy  
for a few minutes.

LEE  
You've got to be kidding.

Lee stops short and Derek strides over to talk to Edward. Lee walks around the edge of the floor. He works his way back to the group.

DEREK  
(to Edward)  
We have a short window of  
opportunity here.

Derek turns away to leave. Joey steps up to Derek.

JOEY  
I'd like to talk to you for a  
moment.

Derek walks away and Joey follows after him. Lee follows  
Joey,

DEREK  
Talk to Lee. I'm in a hurry.

JOEY  
It's a personal matter.

Derek stops and turns to face Joey. Joey walks right up to  
Derek. Lee stops beside Joey.

DEREK  
I'm not interested in your personal  
problems.

Derek turns away. Joey grabs Derek's arm.

JOEY  
Stay away from Trisha.

Derek jerks his arm free and spins to face Joey. Derek gets  
right in Joey's face, as Lee holds Joey back.

DEREK  
If you value your job, I'd suggest  
you keep your problems to yourself.

Derek turns and walks away. Joey shakes free from Lee's hold.

JOEY  
He's not my boss.

LEE  
Take it easy.

JOEY  
I could strangle that bastard. He  
chats up my girl like I'm not even  
there. I'll bust his head.

LEE

Don't take it personally. He's like that with everyone.

JOEY

Yeah, well I do take it personally. He treats you like shit too. What's that about?

LEE

An occupational hazard.

JOEY

Yeah, well I won't put up with it.

LEE

Listen, Mr. Johnston Sr. is having a party for everyone on the project. You're invited. Bring Trisha.

JOEY

I'll check with my social secretary and get back to you.

LEE

Do that.

INT. CONSTRUCTION SITE - OUTSIDE CONSTRUCTION OFFICE - DAY

Martha leaves the office. Derek approaches her.

DEREK

Have dinner with me tonight.

MARTHA

I don't know. I'd like to but...

DEREK

We'll make it a double date. You and me and Trisha and Lee.

MARTHA

Trish won't go for that.

DEREK

Leave that to me and not a word to her about it. Here's my number.

Derek hands Martha a card. Martha holds back.

MARTHA

Alright, I'll call you after work.

DEREK  
That's my girl.

Martha continues on her way. Derek opens the construction office door.

INT. CONSTRUCTION OFFICE - DAY

Derek enters and looks back at Martha as he closes the door. Trisha sits at her desk working. Derek takes a wide swing around the front of Trisha's desk.

DEREK  
I'm like a moth to a flame, I can't stay away.

Trisha continues to ignore Derek. Derek approaches Trisha's desk.

DEREK (CONT'D)  
You're driving me crazy. Your sparkling eyes, your dazzling lips, your delicate shoulders and ravishing hips.

Derek moves around the desk to stand next to Trisha. He puts one hand on the desk, the other on the back of her chair and leans in toward her.

DEREK (CONT'D)  
I can imagine love taking root in such fertile soil, bursting forth and bearing delicious fruit.

Derek reaches to touch Trisha's shoulder. Trisha abruptly gets up and moves away from the desk.

TRISHA  
I don't take kindly to being compared to dirt and food and stuff like that.

Derek follows her.

DEREK  
Earthiness is a sublime quality to be treasured. The gravitational pull you exert is profound. I'm finding it impossible to resist.

Trisha moves away from Derek around the room.

TRISHA

I'm not feeling any pull, just push. Back off.

DEREK

Let me take you to dinner tonight. We'll drink some wine, have a great meal and take our time getting to know each other.

Derek continues to follow Trisha as she works her way back to her desk and sits down. Derek stops in front of her desk.

TRISHA

I'm not interested.

Trisha stands up at her desk.

TRISHA (CONT'D)

I do what I like when I like. No one tells me what to do.

Trisha sits back down.

DEREK

I wouldn't dream of being so rude. Why don't we ask your friend Martha to join us with my associate Lee? A double date to break the ice. What do you think?

TRISHA

I doubt Martha would go for that.

DEREK

Leave it to me. I'll take care of everything.

TRISHA

I suppose I could put you out of your misery and get dinner in the bargain.

DEREK

You are making me supremely happy.

TRISHA

Don't get carried away.

DEREK

How can I reach you?

Trisha writes her number on a note pad. She stands up, walks around her desk and hands the note to Derek.

TRISHA  
I get off at five.

The office door opens. Lee enters followed by Martha and Joey.

DEREK  
I'll call you at six.

Lee runs interference between Derek and Joey as Derek heads for the door. Lee turns and follows Derek out the door.

Joey walks backward toward Trisha as he watches Derek leave. Martha sits at her desk. Trisha goes back to sit at her desk. Joey stops and stares at Trisha.

JOEY  
You gave him your number?

TRISHA  
None of your business. And what if I did?

JOEY  
How stupid can you be? You fall for a line from a guy like that?

MARTHA  
Calm down, Joey.

JOEY  
That jerk puts the move on my girl, and I'm suppose to like it? I don't think so.

TRISHA  
Get this straight. I'm not your or anyone else's girl.

MARTHA  
Easy you two.

JOEY  
(to Trisha)  
You're not going out with him.

Trisha gets up and walks around her desk to face Joey.

TRISHA  
I do exactly as I please. No one, and I mean no one, tells me what I can and cannot do.

JOEY  
He's just taking you for a ride.

TRISHA  
We'll see.

Joey takes a long look into Trisha's eyes. Trisha meets his look without backing down. Joey turns and leaves the office. Trisha sits back down at her desk. Martha and Trisha avoid looking at each other.

INT. RESTAURANT - BAR - EVENING

Well appointed, low lighting, upscale.

Derek talks to Martha at the bar.

DEREK  
You are a sight to behold. Any sign  
of the others?

Martha picks up two olives from a dish on the bar. She moves close to Derek, pops one olive in his mouth and the other in her own.

MARTHA  
No. And it's fine with me if they  
don't show.

DEREK  
I would prefer that myself, but I'm  
putting my concern for my friend,  
Lee, ahead of my own desires.

MARTHA  
Very thoughtful of you.

Martha kisses Derek very lightly on the lips.

DEREK  
He's having a tough time with his  
wife. I thought a nice dinner with  
new friends would help cheer him  
up.

Derek and Martha hold their drinks up.

MARTHA  
To new friends, to cheering up and  
to selfless big heartedness.

They touch glasses and drink.

DEREK

We should give Trisha and Lee a little time together during dinner.

MARTHA

To get to know each other better.

DEREK

Exactly. So when I have to make a call, you can excuse yourself to freshen up.

MARTHA

You're so considerate.

Lee enters the bar. Derek waves Lee over.

DEREK

You made it.

LEE

(to Martha)

You look lovely this evening.

MARTHA

Thank you, Lee.

DEREK

We're having manhattans. Why don't you join us.

Derek summons the bartender.

LEE

Actually, I'm in the mood...

DEREK

(to the bartender)

Another Makers manhattan for my friend here.

LEE

...for a manhattan. Perfect. Anything to take the edge off. We were stuck between stations coming in from Brooklyn.

MARTHA

Where do you live in Brooklyn?

DEREK

Lee knows his way around. Moving up in the world. Just got a raise. Taking on more responsibility.

Derek puts his arm around Lee.

DEREK (CONT'D)  
He's unstoppable.

Trisha enters the front door of the restaurant.

DEREK (CONT'D)  
Ah, there's Trisha.

Derek winks at Martha, gives Lee a squeeze and goes to meet Trisha, who stands at the entrance. She turns to leave as Derek approaches her. He catches Trisha by the wrist and pulls her to him.

TRISHA  
I'm leaving.

Derek takes both of Trisha's hands in his.

DEREK  
I'd be so disappointed.

TRISHA  
Tough luck.

DEREK  
Come have a drink.

Trisha jerks her hands away and crosses her arms.

TRISHA  
I don't like groups.

DEREK  
I'm trying to introduce your friend  
Martha to my associate Lee.

TRISHA  
She's not my friend.

DEREK  
Lee is in need of some  
companionship right now.

TRISHA  
I couldn't care less.

DEREK  
I'll make it up to you. I promise.  
After the first course you complain  
about a headache.

TRISHA  
I don't get headaches.

DEREK  
I'll offer to take you home, then  
we'll be all alone.

Trisha uncrosses her arms and straightens her dress.

TRISHA  
If I stay, I'm staying for the main  
course.

DEREK  
We'll leave after the entree.

Derek takes Trisha by the hand and starts to lead her into the bar. Trisha pulls her hand away and walks past Derek into the bar.

INT. RESTAURANT - DINING ROOM - NIGHT

Corner table, intimate, exclusive.

They are finishing their appetizers. Derek summons the WAITER, thirties, shirt and apron.

DEREK  
(to the waiter)  
Pour the rest of this bottle for  
the ladies and bring the Margaux I  
selected for the main course.

The waiter tops off Martha's glass and empties the bottle into Trisha's glass.

DEREK (CONT'D)  
This particular Margaux brings to  
mind a moonlit night, the gentle  
sound of the water lapping against  
the hull of a sailboat at anchor in  
a secluded inlet.

Trisha knocks back her remaining wine.

MARTHA  
My bag is packed.

TRISHA  
I like the beach. I'm not much for  
boats.

Lee swirls the wine in his glass.

LEE

A beautiful image and why not? It's like Pascal's Wager. We place our bets on the existence of God or sailboats, since there is everything to gain if they exist and not much to lose if they don't.

DEREK

You fancy yourself a gambling man?

LEE

If I'm going to bet, it has to be on something really important like happiness or the existence of God or sailboats on a moonlit bay.

Derek takes a sip of his wine and stands up.

DEREK

I need to make a phone call. I'll be right back.

Derek touches Trisha's shoulder as he walks by and catches Martha's eye as he leaves the table. Trisha butters a roll.

TRISHA

Like I said, I don't care much for boats, but I love swimming in the ocean and laying on the beach.

Martha puts her napkin on the table and stands.

MARTHA

I need to freshen up.

Trisha starts to get up.

TRISHA

I'll join you.

MARTHA

I'll just be a minute. We don't want to leave Lee all alone.

Martha leaves the table. Trisha sits back down

LEE

So, you like to swim?

Trisha takes a bite of her roll.

INT. RESTAURANT - OUTSIDE THE BATHROOMS - NIGHT

Martha hurries down the stairs right past Derek and into the ladies room. Derek goes to the ladies room door. The door opens and Martha pulls Derek in.

INT. RESTAURANT - LADIES ROOM - NIGHT

Martha and Derek kiss passionately.

DEREK  
What about the door?

MARTHA  
Never mind that.

Martha pushes Derek into a stall.

INT. RESTAURANT - LADIES ROOM - STALL - NIGHT

They kiss again and Martha unbuckles Derek's belt.

INSERT CLOSE-UP: Derek's pants drop to the floor.

Martha gives Derek a nudge causing him to sit down on the toilet seat.

INSERT CLOSE-UP: Martha rips open a condom.

Martha hikes up her dress and eases herself on to Derek's lap.

MARTHA  
Yes.

They make love and Martha reaches satisfaction.

MARTHA (CONT'D)  
Mmmmm.

Derek keeps it up.

DEREK  
Almost there.

The ladies room door OPENS. Martha and Derek freeze.

INT. RESTAURANT - LADIES ROOM - NIGHT

A WOMAN, forties, elegantly dressed, walks to the mirror and checks her teeth and hair.

She hears RUSTLING and turns toward the stalls. Martha's legs are visible under the door of a stall. The Woman turns back to the mirror.

INT. RESTAURANT - LADIES ROOM - STALL - NIGHT

Martha stands in front of the toilet with her hand on the door latch. Derek stands on the toilet and struggles to pull up his pants. Martha and Derek listen to the woman ENTER the stall next to them. Derek gets his pants squared away. He flushes the toilet. Martha opens the stall door and steps out.

INT. RESTAURANT - LADIES ROOM - NIGHT

Derek bounds out of the stall and in two steps is out the bathroom door. Martha looks in the mirror and arranges her hair.

WOMAN

(O.S.)

What's going on out there?

MARTHA

Just getting presentable for the main course. Lovely food.

WOMAN

(O.S.)

A bit overpriced.

MARTHA

I'm not paying.

INT. RESTAURANT - DINING ROOM - NIGHT

Lee arranges his place setting. Trisha looks at her watch and puts her napkin on the table.

LEE

Would you like another roll?

Lee picks up the bread and offers it to Trisha.

TRISHA

I've had one.

LEE

Seen any good movies lately?

Martha returns to the table. Lee get's up and pulls out her chair.

MARTHA  
Thank you, Lee.

Lee sits back down.

TRISHA  
(to Martha)  
You took your sweet time.

MARTHA  
We're not on the clock.

Lee offers the rolls to Martha. She takes one, breaks it open and dips it in the olive oil. Trisha glares at Martha.

TRISHA  
I'm not feeling well. I'm leaving.

Trisha pushes her chair back. Derek returns and sits down at the table.

DEREK  
What did I miss?

Derek takes a sip of his wine. Trisha stands up.

TRISHA  
I'm going home. I don't feel well.

Derek stands up.

MARTHA  
A shame to miss such a wonderful meal.

Trisha turns to leave. Derek takes Trisha's arm.

DEREK  
I'll take you home.

Trisha shakes free of Derek's grasp and walks off.

TRISHA  
I can take care of myself.

The waiter brings the Marguax to the table.

DEREK  
(to Martha)  
She's distraught. I need to see her home.

MARTHA  
Definitely.

Derek hustles off after Trisha.

MARTHA (CONT'D)  
(to Lee)  
I don't know about you, but I'm  
famished.

Lee finishes his wine as the waiter puts down new glasses.

INT. TOWNCAR - ON CITY STREET- BACK SEAT - NIGHT

Trisha sits close to the door and stares out the window.  
Derek sits on the other side looking at Trisha.

DEREK  
I had to make that call.

Trisha looks at Derek and then turns away without speaking.

DEREK (CONT'D)  
It worked out perfectly. I'm sorry  
you missed the main course. Are you  
hungry?

TRISHA  
Just take me home.

DEREK  
I know an even better place. I'll  
call ahead.

Trisha looks out the window. Derek moves toward Trisha.

DEREK (CONT'D)  
Try to relax.

TRISHA  
Don't you dare touch me.

Derek settles back where he was and gazes out the window.

DEREK  
You have every right to be angry  
with me. I apologize. I've behaved  
badly. I want to make it up to you.

TRISHA  
Taking me home will do just fine.

DEREK

You look even more beautiful when  
you're angry.

Trisha rearranges herself in her corner.

TRISHA

I am not angry.

DEREK

Give me another chance. You won't  
regret it. We are having a party at  
my father's house this Saturday.  
Please come.

The car pulls to a stop. The Driver OPENS his door and gets  
out.

TRISHA

Thank you for the ride home.

DEREK

Things got off to a bad start. It  
would be a shame to leave it like  
this.

TRISHA

Goodbye.

Trisha pulls the latch on the door. The Driver is there to  
open the door.

DEREK

I could come up and cook you an  
omelette. I make a great omelette.

Trisha gets out of the car.

TRISHA

Good night.

The Driver SHUTS the door. Derek watches Trisha walk away.

INT. LEE AND SUZIE'S APARTMENT - LIVING ROOM/KITCHEN - NIGHT

Lee enters a dark apartment and turns on some lights. Lee  
checks his cell phone.

ON PHONE SCREEN:

STAYING AT FIONA'S. DON'T CALL.

Lee puts his phone on the counter and sits on a kitchen stool. He stands up quickly, grabs his phone and speed dials.

LEE  
Come on. Answer it.

Lee waits as the voice mail message plays out.

LEE (CONT'D)  
Suz, I'm sorry. Come home. This is crazy.

Lee walks into the living room unsteadily. He staggers and stumbles into a chair.

LEE (CONT'D)  
I don't know what to do. I need this job. I need you and you need me. We can't give up on each other. It isn't fair.

Lee puts down the phone.

INT. HOSPITAL - NED'S PRIVATE ROOM - DAY

Ned, covered in full body cast, sleeps in a hospital bed. Derek and Lee enter. Derek walks right up to the bed, while Lee holds back.

DEREK  
All he needs is a horse, and we can put him on a pedestal in the park.

LEE  
At least show some compassion.

DEREK  
This getup makes him seem taller.

A MALE NURSE, thirties, muscular, brings in a tray.

MALE NURSE  
(to Derek)  
Excuse me.

DEREK  
What's on the menu today?

The Male Nurse arranges the table over the bed.

MALE NURSE  
Strictly liquids at this point.

Ned stirs as Derek picks up a drinking cup with straw.

DEREK  
Let me help.

The door swings open and Anna charges in followed by Jason.

ANNA  
Get away from him. Give me that.

Anna grabs the cup out of Derek's hand. Derek retreats a step. Ned wakes up.

ANNA (CONT'D)  
How dare you come here?

DEREK  
I have some news.

ANNA  
We're not interested. Get out.

The Male Nurse moves toward Derek. Jason steps forward.

MALE NURSE  
(to Anna)  
Can I be of assistance?

JASON  
(to Derek)  
You've gone too far this time.

DEREK  
I don't know what you're talking about.

JASON  
A low down dirty trick.

DEREK  
That's rich coming from you.

Jason stops short and backs off.

ANNA  
Please make him leave.

The Male Nurse approaches Derek.

NED  
Let's hear what Derek has to say.

ANNA  
Daddy.

Derek steps up to the bed away from the Male Nurse.

DEREK

Jack is having a party for everyone  
in the project. You're all invited.

ANNA

A party. A party. You can't be  
serious.

NED

Anna will be happy to attend.

ANNA

I will not.

NED

As you can see, I'm in no shape for  
a party, but when I'm able, I'd  
like to return the favor. Dinner at  
my house on the island.

ANNA

Daddy, you don't know what you're  
saying.

JASON

Mr. Turner, let me handle this.

NED

(to Jason)  
Shut up.

Derek taps Ned's body cast.

DEREK

I accept. Very generous of you.  
I'll look forward to it. So, it's  
settled. Well, I have to go.

Derek heads for the door.

DEREK (CONT'D)

Goodbye.

Derek leaves the room followed by Lee and the Male Nurse.  
Anna and Jason attend to Ned.

EXT. HOSPITAL - FRONT ENTRANCE - DAY

Derek strides out the door towards the waiting towncar. Lee  
follows without trying to keep up.

The Homeless Man appears carrying his lantern. Derek turns to face him as he raises the lantern.

DEREK

You again. Cavorting about with nothing to do?

HOMELESS MAN

I am looking for an honest man.

DEREK

My offer still stands.

HOMELESS MAN

We have two ears and one tongue, so that we would listen more and talk less. Take a long look within to avoid trouble.

Lee opens the car door and climbs in.

DEREK

Surrounded by idiots.

Derek gets in the car. The Homeless Man lowers his lantern.

HOMELESS MAN

He must be a wise man himself who is capable of distinguishing one.

Derek closes the door and the car drives off.

INT. TOWNCAR - ON CITY STREET - BACK SEAT - DAY

Derek and Lee sit on either side.

DEREK

Contact the caterer. We'll do the usual spread. Nothing too elaborate for this crowd.

Lee looks out the window. Derek notices that Lee is not paying attention.

DEREK (CONT'D)

I expect your usual meticulous attention to detail on this.

LEE

I've got more important things to worry about.

DEREK

I can't believe you're still going on about that.

LEE

I am not going on about it.

Derek looks out the window and then turns to Lee.

DEREK

I've got a plan.

LEE

I want no part of it.

DEREK

Leave it to me. Your problem is as good as solved.

LEE

Stay out of this.

DEREK

(to the driver)

Stop at the next block.

(to Lee)

Take a break. Go shopping. Spend some of that raise I just gave you. Get your mind off your troubles for awhile.

LEE

Easy for you to say.

DEREK

At five o'clock meet Henry at the bar at the St. Regis. 54th and 5th. You can work out the party details over drinks.

Lee looks at Derek. The car stops at the curb.

LEE

I could use some fresh air.

DEREK

Got you covered.

Lee opens the door.

LEE

Heaven help me.

Lee gets out of the car. The car drives off and Derek speed dials his phone.

EXT. CITY STREET - DAY

Derek's town car drives down the street.

DEREK

(O.S.)

Olivia, sweetheart. Let's get together for a drink. Spur of the moment. I've got something important to tell you. Let's make it five o'clock. At the bar in the St. Regis. Great. See you then.

EXT. ST. REGIS HOTEL - ENTRANCEWAY - EVENING

Derek paces, walks away and returns several times. Suzie walks up the steps. Derek runs to meet Suzie.

DEREK

Susan, thank you for coming. You're looking more lovely than ever.

SUZIE

Hello Derek.

DEREK

I hope I didn't alarm you with my call.

Derek escorts Suzie up the steps toward the revolving door.

SUZIE

I admit, I was surprised to hear from you.

Suzie goes through the front door. Derek hesitates a moment and then follows her in.

INT. ST. REGIS HOTEL - LOBBY - EVENING

Up scale and elegant.

Suzie stands waiting as Derek comes through the door.

DEREK

I have never seen Lee this upset.

SUZIE

Really?

DEREK

He's very distracted. Not himself.  
He confided in me that there are  
problems.

SUZIE

That's interesting.

DEREK

Lee and I spend a lot of time  
together. We rely on each other. We  
trust and confide in one another.

SUZIE

Man to Man.

DEREK

I thought perhaps I could help.

SUZIE

That is very generous of you Derek,  
but I'm not sure there's anything  
you can do.

DEREK

He has a demanding job. He's under  
a lot of pressure. Maybe you need  
to be more supportive.

Suzie turns to a mirror and straightens her hair.

SUZIE

Good idea. Very helpful.

Suzie turns and steps beside Derek.

SUZIE (CONT'D)

Aren't we suppose to be getting a  
drink in this lovely place?

DEREK

Absolutely. Allow me.

Derek offers Suzie his arm, which she takes. They head for  
the bar.

INT. ST. REGIS HOTEL - KING COLE BAR - EVENING

Sumptuous, low light, intimate.

Lee sits with Olivia at a table off the bar.

LEE

You need to stand up for yourself.

OLIVIA

I want him to be happy.

LEE

But that's martyrdom. Nobody does that any more.

OLIVIA

Call me old fashion.

Suzie and Derek enter the bar. Olivia spots them.

LEE

The heart has reasons that reason knows nothing of. Pascal.

Suzie sees Lee and Olivia as does Derek. Olivia leans toward Lee, puts her hand on his arm and kisses Lee on the cheek.

OLIVIA

It's sweet of you to be concerned.

Lee sees Suzie and Derek. He jumps to his feet. Suzie comes to the table next to Olivia across from Lee.

LEE

(to Suzie)

What are you doing here?

Derek takes the seat between Lee and Suzie across from Olivia.

DEREK

Olivia, this is Susan. Susan, Olivia.

Suzie and Derek sit down. Lee remains standing.

SUZIE

(to Olivia)

Nice to meet you.

Olivia nods in agreement. Lee stands a moment longer then sits down never taking his eyes off Suzie.

DEREK

(to Suzie)

I'm on a manhattan kick. Care to join me?

SUZIE

I'd love to.

Derek corals a WAITRESS, twenties, black vest and slacks.

DEREK

Two Makers manhattans on the rocks.

(to Olivia)

Another Olivia? Lee?

OLIVIA

I'm fine for the moment.

Lee doesn't answer and continues to stare at Suzie.

DEREK

(to Olivia)

Susan was just telling me she is  
working as a graphic designer.

(to Suzie)

Olivia is an interior designer.  
You're both so creative.

SUZIE

It's a job that helps pay the rent.

DEREK

I admire an independent woman.

Lee looks from Suzie to Derek.

SUZIE

Really?

The waitress brings the drinks.

DEREK

I like to keep an open mind.

OLIVIA

Wide open.

DEREK

Let's drink to independence.

They all drink except Lee.

DEREK (CONT'D)

You have to come to the party  
Susan. Lee's told you about it?

Lee stands up abruptly.

LEE  
(to Suzie)  
I need to talk to you.

SUZIE  
I'm enjoying my manhattan.

Suzie sips her drink.

LEE  
This is serious. I'm not kidding.

DEREK  
(to Suzie)  
There's no stopping him once he  
gets an idea in his head. Do come  
to the party.

Suzie finishes her drink and stands up.

SUZIE  
(to Olivia)  
Very nice to meet you.

OLIVIA  
See you again.

Lee hustles Suzie out of the bar. Derek and Olivia look at  
one another.

DEREK  
Mission accomplished.

OLIVIA  
A heart of gold.

DEREK  
So, here we are.

OLIVIA  
What's this about a party?

DEREK  
Business people and more. Come.  
Jack's this Saturday.

Olivia lifts her glass.

OLIVIA  
I'll look forward to it.

DEREK  
As will I.

EXT. ST. REGIS HOTEL - SIDEWALK - NIGHT

Lee and Suzie face each other.

LEE

And why did you have hold of his  
arm when you came in?

SUZIE

Being a gentleman, he offered it.

LEE

He's no gentleman, and you know it.

SUZIE

It felt right.

LEE

Well, it didn't fell right to me.

SUZIE

You said you had something  
important to say to me.

LEE

I couldn't stand you being near  
him.

SUZIE

That's it?

LEE

Yeah, that's it.

Suzie turns and walks away. Lee stands his ground.

LEE (CONT'D)

Come back here. I'm not finished.

Lee watches Suzie walk away. He turns and walks away in the  
other direction.

EXT. ST. REGIS HOTEL - END OF THE BLOCK - NIGHT

Lee runs into Olivia's brothers Carl and Alan.

Alan pushes Lee against the building.

ALAN

Where is he?

LEE

Who are we looking for?

CARL  
No funny stuff.

LEE  
I have no idea. I'm off the clock.

Both Alan and Carl crowd Lee against the building.

CARL  
They're meeting somewhere near here. We followed Olivia.

LEE  
And you lost her. Nice work.

ALAN  
Tell us where they are wise guy.

LEE  
I'm sure Olivia can take care of herself.

CARL  
That's none of your business.

LEE  
I'd be happy to help you gentlemen out. Derek and his father Jack are having a party this weekend. You are officially invited.

Lee pulls out an invitation and hands it to Carl.

LEE (CONT'D)  
There will be plenty of opportunity to present your concerns.

Alan and Carl scrutinize the invitation. Lee slips away.

EXT. JACK'S FIFTH AVENUE APARTMENT BUILDING - ENTRANCE - NIGHT

Planters and an awning to the street. Trisha walks up followed by Joey dressed in their Sunday best.

JOEY  
This is a waste of time.

TRISHA  
Go home then.

The DOORMAN, fifties, in uniform with hat, opens the door. Trisha walks into the lobby.

Joey hesitates and then follows.

INT. JACK'S FIFTH AVENUE APARTMENT BUILDING - LOBBY - NIGHT

Mirrors, flowers and leather chairs line marble walls.

Trisha strides to the elevator and pushes the button. Joey hustles to keep up.

JOEY

This place makes my skin crawl. It looks like a funeral parlor.

TRISHA

It's lovely.

Trisha turns away from Joey. Joey grabs Trisha by the arm and pulls her to him.

JOEY

Who do you think you're kidding?  
We're leaving. Right now.

Trisha jerks her arm free of Joey's grasp. The elevator door opens and Trisha springs in. Joey follows as the door closes.

INT. JACK'S FIFTH AVENUE APARTMENT - FOYER - NIGHT

More flowers, mirrors and marble.

The elevator door opens and Trisha steps out into a crowded foyer. She dives into the crowd. Joey hesitates, then squeezes through the elevator doors.

INT. JACK'S FIFTH AVENUE APARTMENT - LIVING ROOM - NIGHT

Lavishly furnished with many windows overlooking Central Park.

Carl and Alan confront Derek.

ALAN

You're going to do the right thing  
by our sister.

DEREK

I have the highest regard for  
Olivia. We understand each other.

CARL

You proposed to her.

ALAN

And you're going through with it.

TWO WOMEN, twenties, attractive, walk by looking at Derek. Derek takes each of them by the arm.

DEREK

(to the women)

Ladies, let me introduce you to my good friends Alan and Carl.

The two women exchange greetings with Alan and Carl who are immediately distracted. Derek slips away.

INT. JACK'S FIFTH AVENUE APARTMENT - DINING ROOM - NIGHT

Anna and Jason help themselves at the food table.

ANNA

The wedding is off until I settle this.

JASON

But honey.

ANNA

I'll have his head on a platter.

JASON

Be reasonable baby.

INT. JACK'S FIFTH AVENUE APARTMENT - LIVING ROOM - NIGHT

Martha, Trisha and Joey stand by a window with their drinks.

TRISHA

Your outfit is rather plain.

MARTHA

I like the understated look. It can be devastating in the right hands. What do you think Joey?

Martha strikes a pose for Joey.

JOEY

You look great.

Martha sidles up to Joey and takes his arm.

MARTHA

A bat of the eye, a sway of the hip  
and I light up the room.

Martha laughs and Joey chuckles. Trisha turns away.

TRISHA

Dream on.

INT. JACK'S FIFTH AVENUE APARTMENT - HALLWAY - NIGHT

Derek sees Trisha across the living room. Derek collars Lee as he passes by with drinks in his hand.

DEREK

Challenge Joey to a game of pool.

LEE

In a minute.

Lee spots Suzie in the living room.

INT. JACK'S FIFTH AVENUE APARTMENT - LIVING ROOM - NIGHT

Jack and Henry chat up Suzie and Olivia.

HENRY

Mostly, we renovate old properties.

JACK

Our specialty is taking classic old  
buildings and bringing them back to  
life.

SUZIE

That must be rewarding.

JACK

In many ways.

HENRY

It's a kind of recycling.

Derek passes by touching Olivia on the arm while winking at Suzie.

HENRY (CONT'D)

Derek brings the latest  
sensibilities to the mix.

OLIVIA

He's won awards.

Jack moves closer to Suzie.

JACK  
He's coming along.

SUZIE  
You must be very proud.

INT. JACK'S FIFTH AVENUE APARTMENT - GAME ROOM - NIGHT

Wood paneled, subdued lighting with pool table and circular card table, both with overhead lights.

Joey gets a pool cue while Lee chalks his cue. Martha circles the table.

LEE  
Just a friendly game.

JOEY  
Let's make it interesting.

Joey puts twenty dollars on the table.

LEE  
OK.

Lee puts down twenty dollars. Martha collects the money and puts it in her bra.

MARTHA  
Winner takes all.

Martha smiles at Lee. The door to the game room bursts opens. Anna weaves in followed by Jason.

JASON  
Baby, you have to calm down.

Anna marches up to Lee.

ANNA  
You should be ashamed of yourself.

Lee starts to bring the pool balls up on the table and rack them.

LEE  
I don't believe you know each other. Martha and Joey, Anna and Jason.

They all acknowledge each other.

ANNA

He's got to be here someplace.

Anna leaves the room followed by Jason. Joey, Martha and Lee look at each other and then follow them.

INT. JACK'S FIFTH AVENUE APARTMENT - WINE STORAGE ROOM - NIGHT

Dimly light, walls covered with racks of wine bottles.

Trisha strolls the room looking at the bottles. Derek watches her.

DEREK

Are you warm enough?

Derek starts to take off his jacket.

TRISHA

I'm fine.

Derek approaches Trisha slowly.

DEREK

I can't stop thinking about you.

Derek reaches over Trisha's shoulder and takes down a bottle of wine.

DEREK (CONT'D)

This is an interesting wine.  
Robust, full bodied with a hint of  
oak. Will you join me?

TRISHA

Sure.

Derek opens the bottle and gets two glasses from a cupboard.

DEREK

A good wine is mysterious. All the  
elements are there to appreciate,  
but it's the unknowable unity that  
puts you under its spell.

Derek pours the wine and hands Trisha a glass.

DEREK (CONT'D)

If you surrender yourself to its  
powers, you can be transported.

TRISHA

All that in a glass of wine.

They both sip their wine.

DEREK

All that and so much more.

Derek steps close to Trisha, takes their wine glasses and puts them down. Derek puts his arm around Trisha's waist and pulls her toward him. Derek kisses Trisha and she kisses him back.

INT. JACK'S FIFTH AVENUE APARTMENT - LIVING ROOM - NIGHT

Suzie and Olivia talk to Henry and Jack. Lee interrupts.

LEE

(to Suzie)

Can I speak with you for a moment?

JACK

Shame on you Lee for keeping Susan hidden from us all this time.

HENRY

It appears there's another side to you we haven't considered.

JACK

Lee, find Derek. He needs to circulate.

OLIVIA

I'll help you find him.

Olivia leads Lee away.

INT. JACK'S FIFTH AVENUE APARTMENT - DINING ROOM - NIGHT

Anna, Jason, Joey and Martha search for Derek.

JASON

Let's get something to eat.

ANNA

I won't eat, drink or sleep until Derek pays for what he's done.

Carl and Alan overhear them and approach Anna.

CARL  
We want to see him too.

ANNA  
Get in line.

INT. JACK'S FIFTH AVENUE APARTMENT - HALLWAY TO WINE ROOM - NIGHT

Olivia and Lee walk up the hallway. Henry walks past them.

HENRY  
Need another case of wine. Give me  
a hand Lee.

Henry unlocks and opens the door to the wine room. He stops short.

HENRY (CONT'D)  
Oh. Excuse me.

Anna, Jason, Joey, Martha, Alan and Carl hustle down the hall. Henry closes the wine room door.

ANNA  
What's in there?

They all crowd around and jostle for position behind Anna.

HENRY  
Just wine. We have all we need.

ANNA  
He's in there isn't he?

CARL, ALLAN and JOEY  
Open that door.

HENRY  
Now hold on a minute.

There is a scuffle as Henry, Lee and Olivia block the others from getting to the door. The door opens. Everyone stops and looks. Trisha exits the wine room and shuts the door behind her. She ignores the group and straightens her dress and hair. Trisha walks through the crowd and down the hall. Joey trails after her.

Anna heads for the door with Carl, Alan and Jason. Henry and Lee try to stop them, but Anna opens the door. There is no one inside. Anna slams the door and stomps off down the hall followed by Jason.

Henry and Lee go into the wine room. Carl and Alan berate Olivia. Martha consoles Olivia.

INT. JACK'S FIFTH AVENUE APARTMENT - LIVING ROOM - NIGHT

Derek and Jack talk to Suzie in the middle of the room. Joey and Trisha enter from the dining room.

JACK  
I've been telling Susan about some  
of our projects.

DEREK  
(to Suzie)  
You must be board to death.

SUZIE  
Absolutely, not.

JACK  
Boredom doesn't afflict everyone.

Joey walks up to Derek.

JOEY  
I'm warning you. Stay away from  
her.

Derek turns his back on Joey.

JOEY (CONT'D)  
I know what you're up to with the  
job.

Lee steps up to Joey.

LEE  
Careful.

Derek turns back to Joey.

DEREK  
What was that?

Lee shuttle Joey away. Derek turns back to Jack and Suzie. Carl and Alan leave Olivia and approach Derek.

DEREK (CONT'D)  
Did Susan tell you about her  
gallery show?

Alan grabs Derek's arm and pulls him around to face him.

ALAN  
No more games.

Derek motions to TWO LARGE MEN IN SUITES by the front door. They hurry across the room.

CARL  
If Olivia wants you, then by god  
she'll have you.

The Two Large Men grab Alan and Carl, put their arms behind their backs and force them out the front door making a scene.

Suzie pulls away to find Lee. Henry takes Derek aside. Anna and Jason block their retreat.

ANNA  
(to Derek)  
I've got you in my sights. There is  
no escape. You'll roast in hell.

DEREK  
Plenty of time for that.

Henry ushers Derek away.

INT. JACK'S FIFTH AVENUE APARTMENT - DINING ROOM - NIGHT

Lee and Suzie look at the food table.

LEE  
Drive a stake right through my  
heart. I deserve it. I should be  
drawn and quartered.

SUZIE  
Spare me the melodrama. What are  
you going to do about it?

LEE  
You're hard as nails.

Lee walks to the window. Derek steps up to Suzie.

DEREK  
Have you tried the artichoke  
hearts?

Derek dips an artichoke and attempts to put it in Suzie's mouth. Lee steps between them.

LEE  
We're leaving. Let's go.

Lee grabs Suzie's hand and pulls her away.

DEREK  
I need you to stay.

Lee walks back to Derek while still holding Suzie's hand.

LEE  
I'm leaving.

Derek and Lee stand face to face for a moment, then Lee and Suzie leave the room. Derek pops the artichoke heart in his mouth.

EXT. JACK'S FIFTH AVENUE APARTMENT BUILDING - ENTRANCE -  
NIGHT

Lee and Suzie exit and walk to the curb. Lee hails a cab. The cab passes them by.

LEE  
I'm going to sort this out. I know  
you don't believe me, but I am.

Lee hails another cab. It passes by.

LEE (CONT'D)  
Let's walk.

Lee and Suzie walk down the sidewalk.

LEE (CONT'D)  
"Human speech is like a cracked  
kettle on which we tap crude  
rhythms for bears to dance to,  
while longing to make music that  
will melt the stars." Gustave  
Flaubert

They walk on for a bit.

SUZIE  
"Have more than thou showest, speak  
less than thou knowest." William  
Shakespeare

They walk on a bit more.

LEE  
"No man can fight another like the  
man who fights himself. Who could  
be a stronger enemy?" Bob Dylan

They walk on a bit farther.

Suzie stops and puts her hands on her hips. Lee takes a few steps and then stops to look at her.

SUZIE

I've got one question for you. "Is  
you is or is you ain't my baby?"

They look at each other, Suzie still with hands on hips. Lee steps up and kisses Suzie. They take each other's hand and continue walking. They turn the corner out of sight.

LEE

(O.S.)  
"Nobody's perfect."

LEE and SUZIE

(O.S.)  
Itek Dominici.

INT. HOSPITAL - LOBBY- DAY

Large open area with some seating. Derek and Lee wait for Ned to be released.

DEREK

Here they come. Let me handle this.

Anna and Jason follow the Male Nurse who pushes Ned in a wheelchair. Ned is still in a full body cast.

LEE

I wouldn't dream of interfering.

Derek and Lee approach Ned.

NED

Very thoughtful of you to greet us  
Derek.

Anna glowers at Derek but holds her tongue.

DEREK

(to Ned)  
Good to see you up and about.

LEE

You're looking well sir.

NED

Thank you Lee.  
(to Derek)

(MORE)

NED (CONT'D)

Anna tells me you had a wonderful get together the other evening. I'd like to return the favor and invite you to dinner at my house.

ANNA

Daddy.

Ned raises his finger which is the only thing he can move in the full body cast.

NED

I'll be staying out at our place on the island. My people will be in touch to schedule.

DEREK

I accept with pleasure.

NED

Good. Now, if you will please excuse me. I'm getting tired. Thank you for coming.

The Male Nurse wheels Ned off with Anna and Jason in tow. Derek and Lee watch them leave.

LEE

Sure you know what you're doing?

DEREK

Acting contrite serves my purpose. Trust is a weakness that begs to be exploited.

LEE

You call that contrite? You're peddling a pack of lies.

DEREK

Lying is a fashionable vice and these days vices are accepted as virtues.

Derek walks off and Lee follows.

EXT. NED'S LONG ISLAND HOUSE - DRIVEWAY - DAY

Large and immaculately appointed surrounded by trees and lawns leading to the ocean.

Cars arrive around a circular driveway. People get out and enter the house. Valets park the cars. Lee and Suzie get out of their car and start for the front entrance.

INT. NED'S LONG ISLAND HOUSE - LIVING ROOM - DAY

Lavishly furnished with a wall of french glass doors looking onto a patio, swimming pool and lawn down to the sea.

The guests mill about and talk in small groups. Lee and Henry come into the room. Derek comes up behind them.

DEREK

Are we all assembled?

Lee and Henry turn to Derek. Derek steps between them and walks into the room to greet Olivia. Derek leads Olivia out one of the french glass doors to the patio past Anna.

EXT. NED'S LONG ISLAND HOUSE - PATIO - DAY

Tables and chairs around a pool surrounded by plants and bushes.

Derek takes a drink from a table and hands one to Olivia. Trisha comes out onto the patio and catches Derek's eye. Trisha is followed by Olivia's brothers who talk to Joey and Martha. Derek steps close to Olivia and touches her shoulder.

DEREK

You look lovely.

Allan and Carl talk to Joey while staring at Derek. Martha and Trisha get drinks and join them. Martha moves between Alan and Carl.

MARTHA

You two are brothers?

Derek and Trisha make eye contact. Jack, Suzie, Henry and Lee come out onto the patio. They meet Derek and Olivia coming around the pool.

JACK

(to Derek)

Once again, miraculously, you seem to have redeemed yourself.

HENRY

All is forgiven.

Anna comes through one of the french glass doors onto the patio followed by Jason, who stops in the doorway.

ANNA

(to the group)

Please come inside. My father would like to say a few words.

Everyone moves to go inside. Jason steps back inside, while Anna stands outside by the doors. Derek hangs back as everyone files in. Olivia looks to Derek and then goes in with the others. Lee puts his arm around Suzie's waist as they go in. Derek is the last to head in and touches Anna on the arm.

DEREK

What a beautiful place. You must have so many wonderful memories here.

Anna looks Derek in the eye but doesn't answer. Derek smiles and enters the house.

INT. NED'S LONG ISLAND HOUSE - LIVINGROOM - DAY

As the guests gather, Ned waits on the elevated foyer landing attended by the Male Nurse. Derek lingers at the back of the crowd.

NED

Welcome everyone. Before we sit down to dinner, I'd like to take this opportunity to thank Jack, Henry and specially Derek for bring me in on the project.

Derek turns to go back outside, but Anna blocks his way.

NED (CONT'D)

Derek had the foresight to see the potential of the site, and his passion has overcome the many obstacles that would have deterred a lesser man.

Derek slowly walks behind the group glancing back at Ned.

NED (CONT'D)

When done right, this project promises to be a pioneering effort that will pave the way for the eventual re-developed of a large part of downtown.

Derek stops and turns to face Ned.

Lee moves to the steps leading to the foyer landing.

NED (CONT'D)  
 Tonight we honor Derek for getting  
 the ball rolling.

The doors to the dining room open and Ned urges everyone to go in.

INT. NED'S LONG ISLAND HOUSE - DINING ROOM - EVENING

A long dinner table is lavishly set. Paintings, plants and flowers adorn the room.

Ned sits at one end of the table attended to by the Male Nurse. Anna sits at the other end of the table. There is a buzz of general table conversation. Derek glances at Trisha and smiles. Joey scowls at Derek, who pays him no mind. Trisha acknowledges Derek's attention and ignores Joey's protestations. Lee takes it all in. Martha talks with Allan and Carl.

JACK  
 (to Ned)  
 Your home is magnificent.

HENRY  
 A lovely place for the wedding.

NED  
 Yes, we are planning to pull out  
 all the stops for my dear Anna.

Ned nods to Anna at the other end of the table. Jason looks at Anna who ignores him and returns the salute to her father.

NED (CONT'D)  
 Perhaps Derek will follow Jason's  
 lead and take the plunge.

JACK  
 You can't imagine how happy that  
 would make me.

Derek looks at Olivia, then Jack and finally at Anna.

DEREK  
 Anna and Jason make a lovely  
 couple.

Anna gives Derek an exaggerated smile. Jason raises his glass to Derek. Lee stands up to propose a toast.

LEE

It seems there are many things to celebrate.

Derek studies Lee.

LEE (CONT'D)

It takes a special kind of person to take the initiative, to follow an inner voice and pursue a singular vision. Derek sets an exceptional example.

Derek interrupts.

DEREK

That is high praise coming from Lee, who deals with all the details. He is my saving grace.

Lee resumes as if Derek had not spoken.

LEE

Yet if you look closely, there are a few cracks in that shining edifice. And if you look closer still, you find that all is not as it seems.

There is total silence in the room.

LEE (CONT'D)

In fact, if you look very closely, the whole project is a house of cards propped up by lies and deceptions.

Joey jumps up out of his seat.

JOEY

It's true. I've confirmed it all with Mr. Turner.

DEREK

Ridiculous.

Jack turns to Ned.

JACK

This is outrageous.

NED

Certain facts have come to light.

Derek jumps up, reaches across the table, grabs Lee and pulls him over the table.

DEREK

How dare you?

Lee scrambles over the table and wrestles with Derek. Carl goes to help Lee, but Henry holds him off. The Male Nurse pulls Ned away from the table, while Anna goes to his side. Jack charges Joey. Allan and Jason separate them while Martha urges them to mix it up. Lee and Derek fight and stumble through the french glass doors out onto the patio.

EXT. NED'S LONG ISLAND HOUSE - PATIO/POOL AREA - EVENING

Derek and Lee continue to shove and push each other on the patio and down to the pool.

The whole group pours out of the house onto the patio. Jack and Henry scuffle with Joey, Allan and Carl. Jason tries to keep them apart. Anna and the Male Nurse wheel Ned out onto the patio.

Derek takes a swing at Lee but misses.

DEREK

You think you can take me on?

LEE

Admit what you've done.

Derek knocks Lee down and pins Lee to the ground.

DEREK

Take it back. Take it all back.

LEE

Not this time.

Lee arches his back, kicks with his feet and knocks Derek forward off of him. Derek and Lee jump to their feet and face each other.

LEE (CONT'D)

You can turn this around.

DEREK

You're pathetic.

Derek lunges at Lee. Lee grabs him and holds him for a moment. Derek breaks free, swings at Lee and misses. Derek tries to swing again, but Lee hits him hard in the stomach. Derek doubles over and drops to his knees.

The group gathers around Derek and Lee. Derek stumbles up and attempts another swing at Lee. The Male Nurse and Anna push Ned forward in his wheel chair and with his extended cast covered leg, Ned tips Derek into the pool. Suzie runs to Lee and hugs him.

EXT. NED'S LONG ISLAND HOUSE - DRIVEWAY - EVENING

The party is over. Everyone is getting in their cars to leave. Anna and Jason stand in the front doorway.

JASON

He had it coming.

ANNA

He's not the only one.

Jason pulls Anna to him to kiss her. Anna resists playfully. Jack and Henry walk past Anna and Jason down the front steps.

JACK

Contact the lawyer. I'll sue Derek for all he's worth.

HENRY

We need to stick together on this.

Allan and Carl escort Derek and Olivia to their car. Olivia tries to dry Derek's hair with her sweater. Allan opens the town car door. Olivia gets in and slides over in the seat. Derek stands by the open car door.

DEREK

Don't you two have something better to do?

Allan and Carl shove Derek into the car and slam the door.

Martha, Joey and Trisha walk by on their way to their car. Martha puts her hand in Joey's arm and snuggles with him. Trisha falls back and looks over to Derek's car.

MARTHA

I'm impressed.

JOEY

I had about all I could take.

Trisha grabs Joey's arm and pulls him away from Martha.

TRISHA  
Don't listen to her.

Martha stops as Joey and Trisha reach the car. Joey opens the car door and Trisha gets in.

Allan and Carl walk by on their way to their car.

MARTHA  
Anyone interested in getting a drink?

ALLAN  
Let's celebrate.

CARL  
I'm buying.

Martha steps between Allan and Carl and takes them both by the arm.

INT. TOWNCAR ON NED'S LONG ISLAND HOUSE DRIVEWAY - EVENING

As car drives away Olivia moves closer to Derek and puts her hand on his arm.

OLIVIA  
You could look at it as an opportunity.

DEREK  
Don't count me out.

OLIVIA  
I never do.

Olivia puts her head on Derek's shoulder.

EXT. NED'S LONG ISLAND HOUSE - DRIVEWAY - EVENING

As the sun sets, several cars drive down the driveway.

Suzie and Lee walk to their car.

SUZIE  
Why didn't you tell me.

LEE

Some things you just have to take care of yourself. And besides, you wouldn't have believed me.

SUZIE

You're right.

They both get in the car. The car starts to pull away.

LEE (O.S.)

This reminds me of something Casanova said about his escape from the Leads prison in Venice in 1755.

The car drives slowly down the long driveway.

LEE (O.S.) (CONT'D)

"I have always believed that when a man takes it into his head to accomplish some project and pursues it to the exclusion of anything else, he must succeed in it despite all difficulties."

The car turns out of the driveway.

LEE (O.S.) (CONT'D)

"Such a man, will become the Grand Vizier, he will become Pope, he will overthrow a monarchy."

SUZIE (O.S.)

Let's go home your holiness.