

JUST PLAY DEAD

Written By

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Just Play Dead

FADE in

We super SAN MIGUEL ISLAND IN THE CARIBBEAN - JACK WOLFE

1

EXT. DECK - CIRCE - MIDDLE OF THE OCEAN -- DAY

1

The Circé is a beautiful old wooden hulled motor yacht with a very large deck area. JACK WOLFE is a powerfully built man in his sixties. He is there with an accountant by the name of MITCH WILLIAMS. Both he and Jack are enjoying Old Fashions and cigars. There is someone at the wheel of the yacht, slight of build, an elderly gentleman, but largely unseen.

MITCH

Jack, you have to understand, it's not my choice... they've got the books. The only question is, will I be guilty of perjury too? You see what I mean? If I testify, you get indicted within thirty days. If I don't testify, they'll still get you.

JACK

Yes. Six of one. Half a dozen of the other.

MITCH

Unfortunately, yes. Maybe it'll take ninety days, but that's it... that's all... three months... six months at the most and you're indicted. I don't know what to do, you know?

Jack nods his head in a very understanding fashion. Mitch begins to cough and wheeze.

JACK

Are you all right.

MITCH

Allergies. This time of year.

JACK

Just so. How's your Old Fashioned?

MITCH

Very..bracing..I Like the bitters

JACK
Let me freshen it

Jack takes the glass out of Mitch's hand.

MITCH
You know I'd do anything to help if
I could but.....

Mitch begins wheezing and gasping. His muscles twitch.

JACK
It's a little cocktail of my own
creation, actually. Outside of the
whiskey and sugar, the bitters and
club soda there is pilocarpine,
neostigmine, Physostigmine.

Mitch's eyes bulge. Breathing is almost impossible now.

JACK (CONT'D)
You're feeling it now..bronchial
constriction, wheezing, the muscles
twitch, the pulse slows, death
ensues...

Mitch gasps his last. Jack turns to the man at the wheel

JACK (CONT'D)
I'll take the wheel. You weigh him
down.

Then he adds as a cheery afterthought...

JACK (CONT'D)
Every day's a fishing day...

DISSOLVE TO:

2

EXT. OCEAN -- DAY

2

The Circé is heading back toward Puerto Seguro, the main city
in San Miguel. We see on a LONG SHOT

Jack, sitting in the fighting chair he has set up on the deck
of the boat. He has a pole in hand and is trolling as the
elderly gentleman hefts a body wrapped in garbage bags onto
the gunwale of the boat. Then he struggles with an anchor and
just gets it over the gunwale and into the water.

Then we SEE that there is a chain on the anchor that has been wrapped around the body in the garbage bags and in an instant, the body splashes into the water and sings beneath the surface.

SUPER

THREE MONTHS EARLIER: THE RICH GRINGA AND THE SHARKS

3

EXT. BEACH - PUERTO SEGURO -- SUNSET-

3

The beach is both private and gorgeous and feeds off of an expansive mansion. It is fenced off on either end of the property, blocking anyone else's access to the beach but the owners of the mansion.

ANGLE ON THE GRINGA

She is the owner of the mansion. She is in her late forties and has spent too much time in the sun. She walks down to the water's edge.

NEW ANGLE:

Camera leads, floating on the surface of the water as she enters.

NEW ANGLE: FX SHOT

The camera dips beneath the surface of the water, and at first it is idyllic. Gaily colored tropical fish swim by... and then the sharks tearing at a piece of meat, staining the water red. Up above, the Gringa's feet slap back and forth.

NEW ANGLE ON THE SHARKS

As they head straight to the surface, quite literally, straight to the soft underbelly.

CUT TO:

4

EXT. SURFACE OF THE WATER -- SUNSET

4

The Gringa swims along in an easy breast stroke and is suddenly hit from beneath the surface of the water and has just enough time to scream out in pain before she is yanked beneath the surface. Over this, we hear the sensuous sounds of a Caribbean Bolero being PLAYED.

WE super: THREE MONTHS LATER - NORA WOLFE

DISSOLVE TO:

5 INT. RUMBA CLUB - OLD PUERTO SEGURO -- NIGHT

5

The Rumba Club is a funky, close quartered bar with a dance floor and vaulted ceilings. There is a small stage with a six-piece band made up of guys with teeth missing and tattoos.

ANGLE ON

NORA WOLFE.

She has just barely turned forty with the kind of face and body for which men risk lives and fortunes. She has a slit skirt and silk blouse that seem to breathe of their own accord. She dances alone in the center of the room, slightly drunk. We hear over this the voice of our narrator, DANI CHRISTIANSON. We will come to know he is a man in his early forties.

DANI (V.O.)

Forty is a perfect age for a woman.
There's danger there instead of
innocence, which, is probably a
highly overrated commodity.

6 EXT. RUMBA CLUB - OLD PUERTO SEGURO -- NIGHT

6

Nora exits the club and walks slowly down the cobble stoned street, called CALLÉ SAN SEBASTIAN. Men and woman alike literally hang over balconies, watching her walk.

CUT TO:

7 INT. EL CONVENTO BAR - OLD PUERTO SEGURO -- NIGHT

7

The bar at the El Convento is a very sensuous place. Nora enters and walks over to the bar and sees CHAD, twenty-three, and gorgeous. He is a young surfer who has come to the island to surf and stay stoned and work only long enough to pay for both his habits..

DISSOLVE TO:

ANGLE ON NORA SHORTLY THEREAFTER

Sitting at the bar across from Chad. She sips at her martini and then speaks. We have picked this scene up in mid-conversation.

NORA

...Well Chad, when I was seventeen,
I met an Italian with a Ferrari.

(MORE)

NORA (CONT'D)

He took me for a drive on some
Godforsaken twisting road in the
Pyrenees.

Here, Nora leans her head back as if re-living the moment.
She shakes her hair loose and we can almost feel the breeze
whip through it on the mountain road.

NORA (CONT'D)

... He said, " Just let the wind
blow through your hair and
surrender to the fact that now your
own life and death are completely
out of your control, and in the
hands of another."

ANGLE ON CHAD

He can't take his eyes of her.

ANGLE ON NORA

NORA (CONT'D)

That's where the real excitement
is... not in control... the real
excitement, he said... is
surrender.

ANGLE ON CHAD AND NORA

Chad cannot help but gulp.

CHAD

So... is that like, what you did?
You surrendered?

NORA

No.

CHAD

What did you do?

NORA

I went down on him

Involuntarily, Chad gulps again.

NORA (CONT'D)

You see, I like being in control...
You're the one who ought to
surrender.

Her finger circles the rim of the martinis glass.

NORA (CONT'D)
It'll be the ride of your life.

CUT TO:

8 EXT. EL CONVENTO - CALLÉ DEL CRISTO STREET -- NIGHT 8

The bar has closed as the lights go off upstairs. Chad and Nora come down the stairs onto Callé Del Cristo. They stand in front of a brand new Jaguar convertible. Chad eyes the car appreciatively. Nora throws him the keys and smiles.

CUT TO:

ANGLE ON:

The ELDERLY GENTLEMAN across the street, snapping a roll of film into an ancient Leica camera with a long lens. He deftly snaps pictures of Nora and Chad. He is in his eighties and appears to be from the Caribbean.

ANGLE

On Nora and Chad. They freeze as we HEAR the CLICK of the camera

9 ANGLE ON: 9

Another car parked down the street, watching Chad and Nora. We see one DANI CHRISTIANSON. He is forty, a ruggedly handsome plainclothes cop who has been transplanted to San Miguel. He is jealous and drunk, and following Nora Wolfe. Suddenly we hear a click and he is put into freeze frame signifying that his picture has just been taken.

CUT TO:

ANGLE ON THE ELDERLY GENTLEMAN

Who's just snapped Dani's picture as well.

CUT TO:

ANGLE ON DANI

As he drives behind Chad and Nora.

DISSOLVE TO:

10 EXT. STREET -- NIGHT 10

Chad and Nora drive along through Old Puerto Seguro, and head out onto the freeway that runs out toward the city beaches.

Then Nora slips down out of view. Chad involuntarily swerves the car, then regains control, as:

OPENING CREDITS AND MUSIC ROLL..

11 EXT. DESERTED BEACH - PUERTO SEGURO -- NIGHT 11

The Jag convertible is parked at a deserted beach as Dani pulls up in his car some distance away. He gets out and crosses over behind a swaying palm to see

ANGLE ON:

Nora and Chad, wading into the surf in an embrace.

DISSOLVE TO:

12 EXT. JACK WOLFE'S MANSION - PUERTO SEGURO -- NIGHT 12

The mansion is old-money white walled, and red tile roof, a Spanish hacienda open to the sea breezes that sits on the edge of the Caribbean. The elderly gentleman, established earlier, drives up to the mansion, parks and climbs up the steps carrying a manila envelope.

CUT TO:

13 INT. JACK WOLFE'S MANSION - OFFICE -- NIGHT 13

ANGLE ON JACK WOLFE

Jack is chewing a handful of pistachio nuts which he then spits into his palm in a kind of green mash which he hand-feeds to his ancient and horrifically ugly, rat-dog looking, Chihuahua whose teeth have long ago rotted. The dog's name is Gustie. Jack speaks with an accent that is an odd mixture of Biloxi Mississippi, Cuban and an indistinguishable slight European accent.

JACK

Here, Gustie... Daddy loves you...

The dog nibbles up the mashed pistachio nuts.

14 NEW ANGLE: 14

To reveal the elderly gentleman who sets the manila envelope on Jack's desk before him. With one hand, Jack sweeps the dog off the desk. We hear it yelp a tiny yelp as it hits the floor.

Jack opens the envelope and looks at the pictures of the scantily clad Nora Wolfe and Chad on the deserted beach. There are other photos of the very jealous, drunken Dani, watching from behind his tree. .

JACK
Gracias, mi viejo amigo.

DISSOLVE TO:

15 EXT. JACK WOLFE'S MANSION -- DAY 15

Nora pulls up in her car. She wears a pair of Lululemon yoga pants and a silk camisole. The camisole is wrinkled as if it has spent the night lying on the floor. Nora's hair is pulled back as if it was too mussed to do anything else with. She enters the house.

QUICK DISSOLVE
TO:

16 INT. JACK WOLFE'S MANSION - LIVING ROOM/BAR -- DAY 16

It's a beautiful room, all white and Spanish tile floors open to the sea. There is a bar set off in a corner beneath a slow turning rattan ceiling fan. Jack stands behind the bar. He wears a pair of white linen pants with a silk shirt unbuttoned to his stomach and a white linen jacket over that. The counter top of the bar is mirrored. Gustie stands shivering on the bar as Nora enters.

JACK
Hello, Lovey, you look positively
flushed. Have an exciting night?

Nora ignores him, crosses to the bar and pours herself a Perrier. Jack puts a dog biscuit in his mouth with half of it protruding and leans in toward the little bug eyed rat dog.

JACK (CONT'D)
Come here, Gustie.

He leans forward and lets the rat dog nibble the yummy from his own lips.

JACK (CONT'D)
Yah, Gustie... Now piss off.

NORA
That dog is disgusting.

Nora says this line as she walks through the room with her Perrier, obviously trying to get out of Jack's presence as quickly as possible.

JACK
Sit down, Lovey... I said sit.

The rat dog shivers at the tone in Jack's voice.

JACK (CONT'D)
Not you, Gustie. I meant Mommy.

NORA
What?

JACK
Don't look at me with big eyes
frightened so like that, I won't
bite, will I Gustie?

Jack crosses around from behind the bar picking up Gustie lovingly in his arms.

NORA
Talk to me or the dog. Make up
your mind which.

He crosses towards her, dropping the dog, who yelps slightly at the fall. He looks Nora up and down.

JACK
You have a certain glow. Flushed?
Dewy.

NORA
I was working out late at the club
and I decided to spend the night
there.

Jack runs his index finger down her neck like a naughty boy scooping chocolate off a cake. Then he licks his finger.

JACK
Dewy... absolutely dewy.

He touches her shoulder with the point of his finger, firmly turning her around.

JACK (CONT'D)
The workout does you good, Lovey.
Your buttocks are firm. Nice for a
woman your age. Nice and juicy,
like a roast.

He smacks his lips.

JACK (CONT'D)
A rump roast.

NORA
Are you through?

JACK
Yah, well... that's the problem,
isn't it?

He fixes her with a look that says he knows exactly where she's been and with whom, and he's about to exact his revenge.

JACK (CONT'D)
I think you're through. Shall I
make you a drink? You might need
one. A stiff one.

He crosses over to the bar. The rat dog trots along beside him.

JACK (CONT'D)
(cheerily)
You like them stiff, I know...

NORA
Are you threatening me?

JACK
Why would I do that, Lovey?

NORA
Because if you are, you'd have to
kill me to get rid of me. And we
both know I have a cop in my back
pocket, who'd track you down like a
snake.

JACK
Lovey, whatever are you talking
about? I am the most devoted of
husbands.

NORA
And I own fifty one percent of the
company. The only way that changes,
is if I'm dead or I leave you. And
I'm not doing either. So I'm not
through, Jack. Trust me on that.

JACK

Trust me on this..you're going to
need the drink.

He gently takes the Perrier out of her hand and pushes the
drink forward. Then he bends like a vulture and scoops the
rat dog up onto the bar top.

JACK (CONT'D)

He likes the pistachio nuts. Don't
you Gustie?

He takes a handful of nuts from the black lacquer bowl.

JACK (CONT'D)

But he doesn't have the teeth for
them anymore.

With that, Jack takes one of the nuts, puts it between his
teeth, chomps it neatly into bits, spits them in his palm
like a mother bird regurgitating dinner and holds it out to
the toothless Chihuahua.

JACK (CONT'D)

No, Lovey... it's precisely because
you do own fifty-one percent of the
company that I say you're through.

He puts another nut between his teeth, chews it into a green
mash spits into his palm, as Gustie licks his chops and wags
his stub.

NORA

What are you talking about?

JACK

I know it may shock you, Lovey, but
I'm afraid my accounting practices
have been less than legal. In
short, you and I have been living
off of embezzled funds. And of
course, the fact that we're
publicly traded now means the SEC
and the rest of their jack-booted
thug accountant types, will be
breathing down our necks... We
could have been indicted within
thirty days but I decided to... cut
off certain relationships with our
former partner. You know what they
say? Three people can keep a secret
if two of them are dead? Not
referring to you, of course.

(MORE)

JACK (CONT'D)

At any rate, that's bought us three months... maybe six.

NORA

Three or six months until what?

Jack pulls a gold cigarette case from his pocket, pulls a Gallois cigarette from its place, tamps the tobacco down against the cigarette case, puts the cigarette between his lips and then softly spits a fleck of tobacco at the dog.

JACK

Do you have a light, Lovey?

Nora fishes into her purse. She pulls out a book of matches and slides them across to Jack who takes in the printing on the side, as he lights his cigarette.

JACK (CONT'D)

(reading the print on the matches)

El Convento... such a charming place. So many attractive people.

Nora's eyes flick to the book of matches in an involuntary flinch.

NORA

Three to six months until what?

JACK

Until we're indicted, Lovey. Until we've lost everything and we're both in jail.

He pulls at the tobacco stuck to his tongue with his thumb and index finger.

JACK (CONT'D)

Why do you think I agreed that you should own fifty-one percent of the company? And why do you think I married you. Wives can't testify against husbands, no matter what they know. And if I go down... trust me... you go down..and not in your usual fashion. Can you imagine what a field day those dikes in prison will have with you? God, I'd give anything for pictures...

Nora throws the drink in his face and then follows it with the glass, thrown at his head which shatters on the mirror behind him as he ducks.

JACK (CONT'D)
That's a waste of good whiskey.
And very expensive crystal... not
to mention the mirror.

NORA
You son of a bitch, bastard.

JACK
It scares you, this thought of
prison... eh Lovey? I can smell it
on you, the fear... The most
intoxicating perfume, I assure you.
There is however, a way out,
Nora...You didn't think Daddy was
going to leave you all alone in the
shit, did you Lovey?

He touches her cheek.

JACK (CONT'D)
Did you mi amor?

She pulls back in revulsion.

NORA
God, how I hate you.

JACK
I think you should murder me.

He lets that lay there in the air between them.

JACK (CONT'D)
I think, Lovey, you should find a
young lover. Someone you could get
so crazy about you that they think
only with their ..what would you
call it... la cabecita..their
little head, you know? I think you
should find a boy... twenty-two...
twenty three... Something with a
firm body and a soft brain.

Jack crosses around towards her.

JACK (CONT'D)
This should be nothing for you...
not with your wonderful buttocks
and your beautiful legs.

(MORE)

JACK (CONT'D)

And then you should convince him to help you murder me. I'll even show you how to do it. I'm insured for thirty million dollars. So you tell the paramour that when the husband is dead, you, the grieving widow, will get the thirty million and live happily ever after with your young Lothario. You like my plan so far?

NORA

(dry as the desert)
So far.

JACK

You see, Lovey, here in San Miguel, it's the most amazing thing, but you don't really need a corpse in order to declare someone's been killed. Sometimes... all you need is a murderer.

He kisses the nape of her neck. Then he whispers in her ear like Iago to Othello.

JACK (CONT'D)

We plot the murder and together we frame your lover. He is caught... he is tried, and.. he is found guilty. And the minute he is, the insurance company pays you the money.

NORA

What's in it for you?

JACK

A new start and half the money, Lovey. We're fifty-fifty partners.

NORA

If you're dead...

Nora almost savors the words as she says them...

NORA (CONT'D)

Why should I give you half the money? What would you do if I kept it all, sue me?

JACK

No.

He pulls the voice recorder up from behind the bar, and plays back her last sentence.

NORA (ON PHONE RECORDING)
What would you do if I keep it all?
Sue me?

JACK
I simply send the recording of this conversation to the local constabulary. I think of everything. You should know that by now.

He slides one of the photos of Nora and Chad across to her. She looks at the pictures and knows that there is nothing she does of which Jack is not aware.

JACK (CONT'D)
With photos I am old school. Only film and dark rooms. Digital is too easy to hack. With recordings, only digital, and they never leave this device. Until I want them to. You won't betray me. Because if god-forbid I should actually turn up dead, someone you don't know... someone you never even knew existed... someone whom I can trust implicitly will get this recorder to the local gendarmes, and you my darling Lovey, will fry. One other thing. When this is over, you'll be free of me.

He pours a short whiskey for himself and lifts the glass till their eyes meet above it.

JACK (CONT'D)
To a little murder then?

NORA
Why not? To a little murder.

WE SUPER

18 INT. DANI'S BEACH SHACK -- NIGHT 18

Dani and Nora lie there together in Dani's bed, having just made love.

DISSOLVE TO:

19 EXT. STEPS - DANI'S BEACH SHACK -- NIGHT 19

Dani and Nora sit in robes on the steps of the beach shack.

DANI
So what's the deal on your husband?

NORA
If there was a God in heaven, he'd
be dead.

They are both quiet a beat.

NORA (CONT'D)
He beats me.

DANI
Because you want him to?

Nora looks at him full faced with great bitterness.

NORA
Fuck... you.

DANI
Fuck... me.

She looks into his eyes and they kiss passionately and all but tumble down onto the sand at the foot of the steps.

20 EXT. DANI'S BEACH SHACK -- NIGHT 20

The elderly gentleman established earlier is parked in his pick-up a little ways off and with his telephoto lens has a perfect view of Dani and Nora in the throes of passion. Click, click, click..

DISSOLVE TO:

21 EXT. BEACH - DANI'S BEACH SHACK -- SUNRISE 21

Dani and Nora lie on one of the robes and are covered with the other.

NORA

I have any number of people I can sleep with. I have no one I can talk to.

DANI

You do now.

NORA

My husband's a bastard. He degrades me... humiliates me. He's pimped me.

She lights a cigarette.

NORA (CONT'D)

The first time he drugged me and I woke up in our bed underneath this wheezy old bastard who was drooling on my neck.

DANI

He drugged you and gave you to one of his friends?

NORA

No, to one of his enemies... He said I was dessert... at a business meal. He can't help himself I guess. It's genetic.

DANI

What do you mean?

NORA

Jack's father was this mysterious guy from central Europe. He was selling watered-down Penicillin to hospitals in Vienna after the second World War and was almost arrested by the British but he got away and turned up in Havana for a while where he married Jack's mother, an AfroCubano..then they moved of all places to Biloxi Mississippi. People didn't know but it was a real Mob town. Meyer Lansky, Lucky Luciano, even Al Capone in the old days.

DANI

What's this got to do with...

NORA

The father opened a brothel. He would provide refugee women to mobsters on vacation. But his real gift was talking people into selling their souls.

DISSOLVE TO:

22 INT. BROTHEL - BILOXI-- NIGHT

22

CAMERA LEADS as a fifty year old, WOLFE SR. walks a beautiful young European woman down the corridor. She wears a silk robe. From the bedrooms on either side of the corridor are various sounds of carnal knowledge. The European woman's name is REBECCA. We SUPER : Biloxi Mississippi - 1957

REBECCA

I can't... This is a mistake, I can't do this.

Wolfe Sr. speaks in soothing tones in a nondescript European accent reminiscent of Jack.

WOLFE SR.

But of course you can, you've already taken the money.

REBECCA

I'll give it back.

WOLFE SR.

You've already spent it.

REBECCA

I'll find a way.

Wolfe Sr. puts a friendly arm on her shoulder and leans into her and whispers hypnotically.

WOLFE SR.

Please. Think for a moment. What can it hurt. Who's ever going to know? Think of your children... I know that's where the money went. It's noble what you're doing. You're a saint and an angel... and you get to indulge in secret pleasures... un belle du jour, a goddess worshipped by heathens... and who will ever know? I'm not saying make a habit.

(MORE)

WOLFE SR. (CONT'D)
 Once, that's all... for your
 children, and no one will ever
 know.

He opens a door that leads into a bedroom. We see the
 gangster in his black silk shirt, sitting on the bed,
 appraising her.

DISSOLVE TO:

23 INT. CRAWL SPACE - ABOVE BEDROOM/BROTHEL - SANTO DOMINGO, 23
 1957 -- NIGHT

A mixed race Black child of 8 years of age with a leering
 grin crawls through the crawl space. In his hands he has a
 Leica camera. From down below, we hear the grunts of the
 gangster with Rebecca.

NORA
 He sent his son, Jack, up into the
 crawl space to take their pictures.

The child old pokes the camera down through a secret opening
 and smiles as he clicks away.

NORA (CONT'D)
 Then he had them. He owned those
 women after that. Except for the
 ones who committed suicide. A few
 years later Jack and his father
 moved to Vegas. To work for the mob
 guys who set him up.

DISSOLVE TO:

24 EXT. BEACH - DANI'S BEACH SHACK - SUNRISE

24

NORA
 My husband, Jack Wolfe is a devil
 and the son of a devil.

DANI
 Why stay with him?

NORA
 For the money. Why else would I
 stay with him? He's a degenerate
 but he's getting old and his health
 is bad and he's bound to die. I
 dream about him dying. I dream
 about the kind of funeral I'd give
 him. I dream about killing him.

They are quiet a beat.

NORA (CONT'D)

Unless of course, you make a couple of million dollars a year. Then I could run off with you. I wouldn't need to kill him. I'd do that...run off with you..I'd do that right now. Do you make a couple of million dollars a year, Dani?

DANI

On a cop's salary?

NORA

You're a cop?

DANI

Transplanted from NYPD. Our mayor meets the mayor of Puerto Seguro at some conference. Wouldn't it be a good idea to do an exchange program between our two departments blah blah blah... and my Chief of Detectives, who didn't even like me a little bit thought it would be a really good idea to send his non-Spanish speaking, pain-in-the-ass down to the rock for a year.

NORA

The rock?

DANI

That's what the FBI guys call it when they get posted here.

NORA

A cop... what do you know?

DANI

Is that a problem?

NORA

(after a beat)

Well I've just told you I only stay with my husband because of the money and that I dream about killing him.

DANI

No law against dreaming.

NORA
It's a wish your heart makes,
right?

DANI
Why don't you just divorce him and
take half the money?

Just then the phone rings. Dani crosses the sand up to his beach shack and reaches inside the door and grabs his Iphone.

ANGLE

On the IPHONE

It says Bianca and shows a photo of a beautiful Latina in her thirties.

BACK TO SCENE

DANI (CONT'D)
(into phone)
Yeah... Why don't you just drop a
pin and...

The line goes dead. Bianca has evidently hung up.

DANI (CONT'D)
(into phone)
Bianca... Bianca... Shit.

He puts down the phone and crosses down toward Nora, who has already put on one of the robes and is crossing back inside.

NORA
Bianca your wife or your
girlfriend?

She goes inside and Dani follows.

CUT TO:

25 INT. DANI'S BEACH SHACK - MORNING

25

Dani follows behind Nora.

DANI
She's my partner and she outranks
me. Somebody turned up dead. We
were next on the board so it's
ours.

NORA
You're a homicide detective?

DANI
Yeah.

NORA
Fascinating... absolutely
fascinating...

We HOLD on her look.

26 EXT. DANI'S BEACH SHACK - MORNING

26

BIANCA ORTIZ pulls up in her car and honks the horn. She is drop dead gorgeous and tough as nails. Dani comes out of his beach shack hastily buttoning up a his shirt. She shakes her head as he gets in, looking at Nora's car which is still parked by the beach shack.

BIANCA
You hooked up with Nora Wolfe now?

DANI
How about it's none of your
business.

BIANCA
Qué babosa!

She whirls the car around in one quick move and takes off up the tiny road to the main highway.

27 EXT. MAIN HIGHWAY - SAN MIGUEL -- MORNING

27

Bianca drives down the highway with Dani riding shotgun.

CUT TO:

28 EXT. RICH GRINGA LADY'S MANSION - PUERTO SEGURO -- DAY 28

Police put up yellow tape, taking statements and collecting evidence at this magnificent estate. Dani and Bianca drive in, park and cross over to a uniformed officer about 50 years of age whom we will refer to as the COLONEL.

DANI
(to Colonel)
Morning, Colonel.

COLONEL
Good morning, defectives.

BIANCA
Anybody talk to the husband?

COLONEL
Sister Rachel's down there doing
her chaplain thing, counseling him.

CUT TO:

ANGLE ON:

SISTER RACHEL and the HUSBAND. Sister Rachel is a nun in her mid-fifties who is the department chaplain. Her uniform is a nun's cowl and a police department shirt with a cross on the collar.

The husband is a great looking Caribbean kid in his mid-twenties with a beautiful body that one can see through his unbuttoned shirt.

BACK TO SCENE

BIANCA
Thank God for the Blue Nun.
Anybody else talk to him?

COLONEL
They were waiting for the expert.

BIANCA
I'll go talk to the husband.

She exits. The Colonel turns to Dani.

COLONEL
You stay with me... I want you to
do the report.

DANI
What report? What do we got,
Colonel?

COLONEL
We got this rich Gringa lady who
got bit in half by a shark. That's
why you're gonna do the report.
(MORE)

COLONEL (CONT'D)

Rich Gringa, you gotta have a report for the Gringo insurance company up Norte. Better off if it's signed with a Gringo name.

DISSOLVE TO:

29

EXT. BEACH - RICH GRINGA LADY'S MANSION -- DAY

29

Dani crosses over to Bianca.

BIANCA

You think it was an accident?

DANI

If the sharks gets a good lawyer, we could probably never prove intent.

BIANCA

Do you know what Palo Mayombé is?

DANI

Something to do with Santeria, witchcraft, something like that?

BIANCA

Something line that. Santeria isn't used essentially for evil. Palo Mayombé is. It's very black magic. Out of Cuba.

DANI

So?

BIANCA

So, word was the rich Gringa was a royal pain in the ass bitch. She had a husband who was fifteen years younger and plenty attitude. This is a stretch of beach where the locals always went fishing, where they liked to go for religious celebrations. In order to get to it, you had to cross through the rich Gringa's property. But she said anybody who cut across her land would be prosecuted for trespassing.

(MORE)

BIANCA (CONT'D)
 So the talk was somebody wanted to
 work a trabajo or a bilongo to put
 a curse on the rich Gringa.

CUT TO:

30 EXT. BEACH - PUERTO SEGURO -- SUNSET

30

The rich gringa lady crosses down the beach and slips
 effortlessly into the still, calm waters opposite her
 mansion. OVER this we hear:

BIANCA
 She goes for a swim every evening
 at sunset. Everybody knows it. So
 the local gossip has it that
 somebody went to a Mayombero and he
 did the bilongo

DANI
 Meaning what?

CUT TO:

31 EXT. BEACH - PUERTO SEGURO -- NIGHT

31

In the shadows on the beach, a Mayombero or witch stands on
 the shore with a cauldron in which there is, amongst other
 things, a human skull.

BIANCA
 Meaning, that he made an ndoki.
 The worst kind of magic. They say
 he called up the sharks from the
 seven caves where they sleep.

CUT TO:

UNDERWATER SHOT

LOOKING UP, we see the rich Gringa swimming above us.
 Suddenly, the sharks come from every direction.

BIANCA (CONT'D)
 ...And they came and they ate the
 rich Gringa lady all up.

CUT TO:

BACK TO BIANCA AND DANI

DANI
 You believe that?

BIANCA
You don't?

DANI
No.

BIANCA
Doesn't the Bible say that God
called up a big fish to swallow
Jonah?

DANI
That's what it says.

BIANCA
So, you think Bible magic is more
potent than Caribbean magic?

DANI
I think the only reason God got
caught in the first place was that
Jonah ratted him out.

NEW ANGLE

Camera begins to push oh so slowly in on Bianca's face.

BIANCA
I'll tell you what I think... I
think her grieving young husband is
going to turn up married to a nice
local San Miguelena. I think he's
going to take those fences down and
let the locals cross his beach all
they want. I think he's going to
come into a lot of insurance money
and spread it around and become
very well liked.

CUT TO:

32 UNDERWATER SHOT -- NIGHT

32

We see the rich Gringa lady's husband gliding along under
water, with a yellow super suped up James Bond under water
scooter. He has sealed plastic bags of raw meat. When he
gets to the desired spot, he stops the scooter, cuts open the
bags and being careful not to get blood on himself, chums the
waters, as we hear over:

BIANCA

I think he was an experienced diver
and he probably heard about the
Palo Mayombé talk, and he chummed
the waters where his wife swam,
chummed it with nice red meat
dripping blood...

The young husband then starts up the scooter and zooms out of
frame.

CUT TO:

BACK TO BIANCA AND DANI

BIANCA (CONT'D)

...Then got himself out with that
underwater scooter over there.

She points over to the yellow super-suped up James Bond
scooter by the beach shack of the estate..

BIANCA (CONT'D)

I think it was the smell of the
meat that called the sharks up and
when his wife got there they were
waiting. They were hungry... in a
blood lust. They had started
feeding and the meat ran out before
their appetites did, and if she
hadn't shown up when she did, they
probably would have taken to eating
each other.

She is quiet a beat. She looks at Dani.

BIANCA (CONT'D)

They're sharks after all.

DISSOLVE TO:

33

EXT. RICH GRINGA'S MANSION - FRONT LAWN -- DAY

33

In the distance we see Bianca huddling with the Colonel as
Dani crosses over towards Sister Rachel.

DANI

Yo, Sister, wait up!

Sister Rachel turns around to him.

DANI (CONT'D)

I need a little help.

SISTER RACHEL

You need a lot of help. Are you
out of your mind screwing Nora
Wolfe?!

DANI

Is there anybody around here who
doesn't know about my sex life?

SISTER RACHEL

No. It's an island... you know?
There aren't any secrets on an
island.

DISSOLVE TO:

34 INT. INSURANCE EXECUTIVE'S OFFICE -- DAY

34

Dani is there with a mild looking INSURANCE EXECUTIVE. The Insurance Executive is taking notes. He is trying to be as thorough as possible. We SUPER: SIX MONTHS LATER

INSURANCE EXECUTIVE

Now this Bianca Ortiz, your
partner... she becomes an
interesting figure in all of
this...

DANI

Local Legend had it that Bianca was
raised by her grandfather. He
evidently ran afoul of some sort of
local hoodlum and lost his money or
something. The local hoodlum
turned up dead.

INSURANCE EXECUTIVE

And...?

DANI

There were rumors that Bianca may
have had something to do with it.
They never did find a body.

CUT TO:

35 EXT. FAST FOOD RESTAURANT - PUERTO SEGURO -- DAY

35

Dani crosses to a table where Bianca sits. He gives her, her salad with no dressing while he eats a huge, dripping cheese burger.

DANI
Tell me something.

BIANCA
Is it about nutrition?

DANI
What's Jack Wolfe got on his wife?

BIANCA
What makes you think I know
anything about Nora Wolfe?

DANI
I don't know... A high profile guy
like Wolfe rumored to be fronting
for a bunch of dope dealers? My
guess is there's not a lot about
him you don't know.

BIANCA
So you really love her for her
mind, right? I love how stupid
Anglos are.

She takes a bite of her salad, then looks up.

BIANCA (CONT'D)
She was a hooker.

DANI
(trying to be cool)
I'm shocked.

BIANCA
Fairly high class, if that makes
you feel any better. Three
thousand a pop. Top of the line
Vegas high-roller escort.

She watches Dani closely, looking for any reaction to her
words.

BIANCA (CONT'D)
Anyway, the story I heard from a
Vegas cop was that our friend
handsome Jack was in town
entertaining a couple Gulf state
investors who were buying real
estate on every golf course from
Hawaii to Vegas. Well Jack was
selling high roller home sites off
the Strip with golf memberships
included.

(MORE)

BIANCA (CONT'D)
He'd have four or five guys a month
coming over. Nora was the closer.

DANI
And...?

BIANCA
And some guy freaked on her I
guess.

CUT TO:

36 INT. BEDROOM - APARTMENT - LAS VEGAS -- NIGHT - FLASHBACK 36

Nora is on the bed, half undressed, with a Gulf state sheik
on top of her. The sheik is drunk and humping away while he
chokes her. He is letting out animal grunts and there is no
question that in another moment or two, Nora will be
unconscious.

NORA
No!

SHIEK
You love it!

Nora fumbles for her purse which is lying on the bedstand
next to her. She pulls out a gun and points it straight into
the Sheik's face. He gets off of her and backs up,
apologizing and making hand motions that he is sorry. Nora
gets up as well, holding her throat. She gradually lowers
the gun and the Sheik nods and smiles, thanking her. Then
Nora thinks better of it and shoots him. He staggers back in
shock and stumbles into a sitting position with his back
against the wall where he dies.

CUT TO:

37 EXT. VEGAS STRIP -- NIGHT - FLASHBACK

37

Jack Wolfe drives his Mercedes convertible through the neon
lit traffic. The phone rings in his car and through it we
HEAR

NORA
Jack...I'm in trouble

38 EXT. APARTMENT HOUSE - LAS VEGAS -- NIGHT - FLASHBACK 38

This is the same block of apartments in which the shooting established earlier took place. Jack pulls up in his car, gets out and crosses up the stairs.

39 INT. APARTMENT - LAS VEGAS -- NIGHT - FLASHBACK 39

Nora sits on the edge of the bed, rocking herself back and forth, still holding the gun. The sheik is dead across the room, sitting with his back against the wall as if looking at her. There is a knock at the door. Nora flinches. Just then we hear Jack speaking in his best baby tones.

JACK
Hi Lovey, it's Jack... I came
right away just like you asked...
I'm Jackie on the spot, so open the
door, yah?

Nora gets up, almost zombie-like and crosses to the door.
She has been crying.
ANGLE ON NORA

Opening the door as Jack enters. Jack walks into the room and looks over at the sheik.

JACK (CONT'D)
Wow, nice shooting.

Nora turns to him not realizing the gun is now pointed directly at Jack.

JACK (CONT'D)
So don't be crazy-assed you know,
put down the gun.

She looks at him wildly, perhaps ready to take a few more with her, ready to take them all.

JACK (CONT'D)
Lovey...?

Jack smiles his Wolfey grin. Nora still hold the gun on him.

JACK (CONT'D)
Lovey, you hungry?

Nora says nothing.

JACK (CONT'D)
 Shall I send out for something? We
 could get the Uber Eats? Uber uber
 alles?

Nora still says nothing.

JACK (CONT'D)
 Uber alles..You know? German humor?
 But no, we should go out, yah? I
 think that's a good idea. We'll go
 out?

Ever so gently his hand nears the gun she holds.

JACK (CONT'D)
 We can clean up the mess later.
 Come on Lovey, what do you say...
 Let's go to Ferraro's. You can't
 beat the Osso bucco there. Meat
 falls off the bone..?

Ever so gently he begins to slip the gun from her hand.

JACK (CONT'D)
 Come on, Lovey, you never had their
 osso bucco? Comes off with the
 fork, like butter, it's so tender.

He now has the gun completely out of her hand and he slips it
 into his pocket.

NORA
 What about...

JACK
 The dead guy?

NORA
 Yes.

JACK
 The dead guy is not going anywhere.
 That's why they call them dead.
 Come on, we'll eat the osso bucco,
 get a nice wine, a good
 barolo...yeah? I like the Barolo.

CUT TO:

Jack is sucking the marrow out of the bone. Nora just sits there.

JACK
You don't like the veal, Lovey?

NORA
I don't want to be here, Jack, this is not what I want.

JACK
Lovey... it's like what that limey with the big lips always sang about... you can't always get what you want... I've got to go and drain the lizard.

He exits.

CUT TO:

41 EXT. APARTMENT HOUSE - LAS VEGAS -- NIGHT - FLASHBACK 41

Jack pulls up in his car with Nora next to him. He parks and guides her up the stairs.

42 INT. APARTMENT - LAS VEGAS -- NIGHT - FLASHBACK 42

Jack opens the door to the apartment. He and Nora enter.

ANGLE ON WHAT THEY SEE

The apartment is completely clean. The carpet has been shampooed, the wall has been spackled and painted, the broken furniture repaired and the bed made. There are even flowers... Lilies.

NORA
How did...?

JACK
You see Lovey? One text to the right people does it all.

He puts his arms around her and turns her to him and puts her head on his shoulder.

JACK (CONT'D)
It was a dream, Lovey, a bad nasty
dream. But Daddy's here and you're
safe in my arms once again.

DISSOLVE TO:

43 EXT. FAST FOOD PLACE - PUERTO SEGURO -- DAY

43

Dani and Bianca sit at the fast food restaurant as before.
Bianca has just finished telling her story.

BIANCA
Anyway, the guy's body was found
three days later out in the desert
with a bullet in his chest. Right
after that, a little money got
spread around, no charges were
filed and Nora became Mrs. Jack
Wolfe. My guess is, either he had
pictures or maybe even videoed the
whole thing.

DANI
How?

BIANCA
It was his apartment. He owned the
whole block. I hear Jack likes
pictures; old school, film, not
digital. Probably has some of you
and Nora playing hide the pickle by
now.

DANI
Jesus...

BIANCA
Dani, stay out of this.

DANI
Out of what?

BIANCA
One of these days, Jack Wolfe is
gonna turn up dead, and then every
cop I know on this Island is gonna
be going after Nora Wolfe and
whoever she's involved with. I
hope that's not you. 'Cause
partner or no...

DANI
You'd arrest me, huh?

BIANCA
If I didn't shoot you first.

CUT TO:

44 EXT. BEACH IN FRONT OF DANI'S BEACH SHACK - SUNSET 44

Dani walks along with Nora. They are in mid-conversation.

DANI
Leave him, Nora. I'll find a way
to get those videos from him. I'll
beat it out of him and then who
cares about the money? Then we can
find someplace... the two of us...
and...

NORA
Leaving my husband and winding up
with nothing... I don't think
that's an alternative, Dani, not
even for you. There are other
things we could do...

DANI
Don't go there, Nora.

NORA
There wasn't any other choice, not
until now. Not until you. You're
my choice, Dani. You could do it.
He doesn't deserve to live.

DANI
It's not gonna happen.

NORA
(after a beat)
...because you're a cop?

DANI
Because I'm in love with you and I
won't let you do it.

Nora is silent a beat and then looks deep into Dani's eyes.

NORA
Dani, I want you to know that I
love you.

(MORE)

NORA (CONT'D)
 And I think that no matter what
 happens, I will always love you.
 But this relationship is
 ..unproductive

She touches his face softly.

NORA (CONT'D)
 Goodbye.

She turns around and walks off.

DISSOLVE TO:

45 EXT. CALLÉ DEL CRISTO - OLD PUERTO SEGURO -- NIGHT 45

We are back where everything started. Nora walks down the street in her tight, white slit skirt up the stairs into El Convento.

CUT TO:

ANGLE ON DANI

He sits in a plainclothes surveillance car, watching her jealously. Dani takes a bottle of 151 Ronricco rum that has been sitting between his legs and takes a long swig, watching.

46 INT. EL CONVENTO - CALLÉ DEL CRISTO STREET -- NIGHT 46

Nora walks into the bar and Chad's eyes lock onto Nora as she crosses toward him.

DISSOLVE TO:

47 INT. CHAD'S APARTMENT - OLD PUERTO SEGURO -- NIGHT 47

Chad and Nora lie, half clothed, in his bed. This is some time after they have finished making love. They are in mid-conversation. Nor giggles.

NORA
 My husband wants us to kill
 him..Can you believe that

Chad is silent a beat and then what she has just said finally penetrates sinks in.

CHAD
 He knows about us?!

He yelps like a puppy who's been stepped on, sitting bolt upright in bed.

CHAD (CONT'D)
Whoa, shit!

He stumbles out of bed and crosses to the window and tries to close the shutters as if to keep Nora's husband from looking at them.

CHAD (CONT'D)
I mean, shit, you know?

He fumbles with the shutters, which are falling apart and they CRASH down.

NORA
(very dry)
Chad.

CHAD
I mean are you sure? He's got like a gun and shit, right? I mean he's some kinda old school gangster or... he's like connected to bad guys, isn't he?

NORA
(with a snap to her voice)
Chad, sit.

Chad stands by the window and the balcony, naked, with a sheet half wrapped around him, looking down on Callé San Sebastian at revelers who spill out of bars.

CUT TO:

48 EXT. CHAD'S APARTMENT - CALLÉ SAN SEBASTIAN - OLD PUERTO 48
SEGURO -- NIGHT

A group of six surfer revelers walks down the street. One of them who we will call DOGGER looks up and sees Chad at his window. Chad's sheet falls off as he struggles with the shutters. Dogger points at Chad and shouts.

DOGGER
Whoa, dude... you're naked.

CUT TO:

ANGLE ON DANI

In his car. He puts the bottle down, looks up at Chad.
BACK TO SCENE

Another kid whom we will call PACO chimes in.

PACO

Whoa... Chad's doin' the nasty.

The crowd of revelers all laugh.

CUT TO:

ANGLE ON THE ELDERLY GENTLEMAN

Who takes it all in.

CUT TO:

49

INT. CHAD'S APARTMENT -- NIGHT

49

NORA

We'll kill him, Chad. He's going to show us how and believe me, Jack's the smartest man I know. If he says he can put together a way so it will work, he can. Except instead of faking his death and framing you, we'll kill him and piss on his grave.

CHAD

Mrs. Wolfe... Nora, listen, I don't know if I'm down for this, I mean, I don't even know Mr. Wolfe, I don't even know this guy that you want to kill... I mean...

NORA

Chad... I just told you that Jack was going to frame you for murder and he doesn't know you either. He's scum. It's self-defense. We can be free of him.

CHAD

Yeah, but I'm free of him now...

NORA

You think so? He knows we're here. We're here because he wants us to be here. He sent me to you, do you understand? We are both trapped. Jack's seen to that.

(MORE)

NORA (CONT'D)

I can either help him fake his death and frame you and you'll go to prison, or the two of us can work together and he'll be dead and we'll have thirty million dollars! But don't misunderstand... I can't just do nothing. I'm trapped. And now you are, too.

CHAD

(plaintively)

But how?

NORA

He asked me to bring things back with your DNA on it. I did. I had a lot of your DNA Chad. Now Jack has it. And that means he has you.

CHAD

But why, I didn't do anything to you?!

NORA

Because he told me to. I did it so he would think I'm doing everything he wants me to do. I did it for US, so that we could trap him.

CHAD

I don't want to trap him, okay?!

NORA

Like I said, Chad, you don't have a choice... and if the plan is good, we can do it. And if it isn't, we don't have to. Right? It'll just be like a game... just a sexy little game.

DISSOLVE TO:

50 INT. SAN MIGUEL INTERNATIONAL AIRPORT - TICKET COUNTER -- ~~DAY~~

Chad stands in front of an airline ticket counter. He has a backpack and a surfboard.

CHAD

Hi. I uh... want a ticket to Miami.

TICKET AGENT

Alright. For what day?

CHAD

Today.

TICKET AGENT

And for which flight?

CHAD

The first one out of here.

TICKET AGENT

It's going to be quite expensive at the last minute.

CHAD

It doesn't matter, man. Whatever it costs.

TICKET AGENT

Round trip or...

CHAD

One way.

TICKET AGENT

Alright. The first flight we have leaves at 11:40 for Miami.

CHAD

I'll take it.

TICKET AGENT

And that's three hundred hundred ninety six dollars one way.

CHAD

Done!

He hands her his credit card. The agent runs it through the processing machine.

TICKET AGENT

I'm sorry, sir. Your card has been declined.

CHAD

Huh?

The ticket agent picks up the phone and dials a number.

TICKET AGENT

Your card has been declined.

CHAD

But dude, no! I paid that bill. I know I did. I got at least six hundred dollars worth of credit on that card!

TICKET AGENT

I'm calling them right now.

CHAD

Yo Dude, tell them, I got like easy six, seven hundred dollars of like credit. I mean, y'know?

The ticket agent smiles and nods and speaks into the phone.

TICKET AGENT

(into phone)

Four five nine seven eight three
six nine four two delta.
Expiration: 05-26.

CHAD

Tell them!

The ticket agent nods and smiles.

TICKET AGENT

Alright, thank you, yes, of course.
Good-bye.

The ticket agent hangs up.

CHAD

Did they say everything was cool?

TICKET AGENT

They said the card was reported stolen last night. I can't give it back to you.

CHAD

Well that's bullshit, man! That's my card!

TICKET AGENT

It was reported stolen last night and its been canceled.

CHAD

I mean, here man, look at my driver's license. That's my card!

He goes into his wallet, and there in the little plastic window where one usually finds one's driver's license there is instead a hand-written note from Nora Wolfe.

CUT TO:

51 ANGLE CLOSE ON THE NOTE 51

It reads I TOLD YOU THAT YOU DON'T HAVE A CHOICE, CHAD. THE SOONER YOU ACCEPT THAT, THE HAPPIER YOU'LL BE. Just then we hear the agent V.O.

TICKET AGENT
Sir... Sir? Unless you have
something else, there are other
people in line.

52 EXT. BEACH - SURFING SPOT -- DAY 52

Chad is walking along the beach with a friend of his, a blond surfer type named LANCE.

LANCE
Howzit goin', bro?

CHAD
Oh, man. I am so bummed!

LANCE
What's that old shit like?

Chad pulls out a baggie of marijuana.

CHAD
This shit's not old...

LANCE
Not that shit, man...

CHAD
What shit?

LANCE
That milf shit, ya know?

CHAD
What are you talkin' about?

LANCE
That milf, you know? I mean she's
like forty something, right??

CHAD
Hey, first of all she is hot! And
second of all...

He pauses...

LANCE
What's second of all?

CHAD
Second of all..that's like none of
your fuckin' business. So you want
this shit or not, 'cause I need
some cash.

LANCE
Yeah, right... don't get all like
you know testy and shit. I was
just askin'... and you're right,
she's hot..so it's all good.

CUT TO:

NEW ANGLE

We see Chad exchange the baggie of dope for the money, which
Lance gives him. Chad starts up the beach towards his car.

NEW ANGLE

Suddenly, Chad is grabbed from behind and thrown up against a
wall.

CUT TO:

ANGLE ON DANI

He has his badge out.

DANI
You're under arrest. Hands up
against the wall... spread your
legs.

Dani pats him down and then turns the frightened Chad around
to him.

CHAD
Whoa dude... I didn't do
anything... we were just talkin'.
That's all... just talk... you
know?

DANI
Oh yeah? This is just talk?

He pulls the money and a second baggie of marijuana out of the pocket of Chad's baggies. Chad is almost relieved that this is the subject of the conversation.

CHAD
Oh... that.

DANI
What else did you think I was
talkin' about?

CHAD
Nothin' man, but this is bullshit,
ya know?

DANI
Hit me.

CHAD
(whining)
No.

DANI
Hit me!

He bellows it like De Niro in "Raging Bull."

CHAD
No.

DANI
Hit me, you piece of shit.

Dani hits him. He catches him with a hard right into his eye. He kicks him in the groin, grabs him by the ears and slams his head down into Dani's fast-rising knee.

CUT TO:

53 INT. PUERTO SEGURO P.D. HEADQUARTERS - COLONEL'S OFFICE --53
DAY

Dani is there getting a royal reaming from the Colonel, who waves an arrest file at him.

COLONEL
This is a bullshit bust, you know
that, don't you Christianson? You
lost the evidence.
(MORE)

COLONEL (CONT'D)
 You didn't mirandize him and
 everybody on the island knows this
 is the kid who's planting the
 plantain to Nora Wolfe, that Gringa
 with the slit dress.

Dani tries to brazen it out.

DANI
 No, now that's bullshit, Colonel.
 Is that what that kid said? Are
 you gonna take his word over mine,
 sir?

COLONEL
 No, I'm going to take Bianca
 Ortiz's word over yours.

CUT TO:

54 INT. PUERTO SEGURO P.D. HEADQUARTERS -- DAY ROOM -- DAY 54

Bianca Ortiz is pouring herself a cup of coffee when Dani
 bursts into the room .

DANI
 You're supposed to be my partner.
 Where do you get off, A, screwing
 up a righteous bust and B, telling
 the Colonel that I arrested this
 kid out of jealousy? What the fuck
 are you trying to do to me, huh
 Bianca?

BIANCA
 A, it wasn't a righteous bust and
 you know it, and B, you arrest this
 kid and at the trial they'll get
 ten people to swear the only reason
 you did it was because he was was
 involved with your former girl
 friend about whom you are still
 evidently as they say fucking loco
 in la cabeza. Que idota!

CUT TO:

55 EXT. PARKING LOT - PUERTO SEGURO P.D.. HEADQUARTERS -- DAY 55

Dani is crossing to his car when we HEAR:

SISTER RACHEL

Would you like to talk to me about something, my son. Do you feel the need to be in counseling...

56

NEW ANGLE:

56

To include Sister Rachel.

DANI

Counseling about what?

SISTER RACHEL

Counseling about why you're such a schmuck! Cops cannot use their police powers to eliminate rivals who are twenty years younger. It's bad form and it can get you thrown off the force or into jail.

DANI

Jesus, you'd think there is nothing else for people to do on this island other than talk about my personal life.

SISTER RACHEL

There isn't! Will you finally understand that? Everyone watches everyone else on this island. It's a national pastime. It's all there is to do. And right now everybody's watching you because you are acting like the biggest asshole, pardon the expression, on the island!

DANI

All right, all right. I'll drop the charges against the kid. Fine.

SISTER RACHEL

Did it ever occur to you that since everyone on the island does know about you and Nora, that maybe you're the one being used?

DANI

What's that mean?

SISTER RACHEL

It means you're a jealous man,
Dani, and a jealous man can always
be useful to people with murder on
their minds.

DISSOLVE TO:

57 INT. JACK WOLFE'S MANSION - SUNSET

57

Jack is at the bar mixing cocktails and talking to Nora, who sits just outside on the lanai watching the sunset.

JACK

Jesus, Lovey, good thinking!
Lovely touch about the boy and your
cop friend... How did you know he
was watching you? I knew he was
watching you... I even have
pictures. But how did you know?

Nora says nothing.

JACK (CONT'D)

Why do I ask? Of course you knew.
You get off on it. Show time, huh,
Lovey?

He sticks his finger into her drink and then into his mouth.

JACK (CONT'D)

Uch, vermouth. Mosquito piss.

He carries the drink out to Nora.

JACK (CONT'D)

Lovely detail, really. I can't get
over it. Our jealous cop watches
the lithe boy and you making the
beast with two backs. He hates the
boy now worse than me so that when
I turn up dead... he'll pursue my
killer with real gusto. And he
certainly won't want to see you go
to prison. I think he really cares
for you.

ANGLE ON NORA

She can take no more of this. She steps walks briskly down
the path to her car.

BACK TO SCENE

JACK (CONT'D)
Where are you going, Lovey?

NORA
I'm going to see Chad.

He waves goodbye to her with his fingertips.

JACK
Have a good time. Don't forget to
make sure he uses protection.

She roars off.

CUT TO:

58 INT. CHAD'S APARTMENT - OLD PUERTO SEGURO -- NIGHT 58

Nora is there with Chad. She rears back her arm and slaps him hard across the mouth.

NORA
Idiot!

Chad puts his hand up to his mouth. His face still bears the marks of Dani's man-handling.

CHAD
Hey...

NORA
He's watching you now.

She pulls out a cigarette, flicks her lighter once and again and again, hears no hiss of gas and looks around Chad's grubby apartment for a match. There are overturned beer cans and roaches, the kind that crawl and the ones you smoke. There are underwear and socks behind the bathroom door, peeking out beneath the cracked and peeling paint of the bathroom door.

NORA (CONT'D)
What a hovel.

CHAD
Who's watching me?

NORA
Dani..the cop!

She steps to the stove, lights a burner, holds her hair back against her neck and lights her cigarette over the flame.

CHAD

That cop? He dropped the charges.
I was almost hoping he wouldn't.
It would've gotten me out of this!

NORA

Nothing will get you out of this,
Chad, except dying. Being stupid
and getting busted for drugs
certainly isn't going to do it.

CHAD

Hey, don't call me stupid.

Nora crosses to Chad and kisses him.

NORA

Chad it's very important that you
listen to me and focus on exactly
what I'm saying, okay?

CHAD

What?

NORA

Don't sulk. This is business now.
Not only our lives depend on how
clearly we think, but a great deal
of money as well. All right?

CHAD

Okay.

Nora speaks in a calm voice, as if listing the attributes of
a piece of real estate.

NORA

You have a beautiful body...

Chad however misunderstands completely and begins to get
aroused, pulling her closer.

CHAD

Oh baby, so do you. You got a
dynamite body...

NORA

(firmly)

Chad, I need you to focus... Jack
knows that we are going to try and
kill him.

Chad yelps involuntarily, almost in pain.

CHAD

He does?! How the fuck does he know?

NORA

Because... Jack is smart, you see? This is a game to him and he's just made the opening moves. Now it's our move. And we have to be smarter.

DISSOLVE TO:

59

EXT. RAIN FOREST -- NIGHT

59

Jack is meeting with someone there in the shadows. It appears to be the ELDERLY GENTLEMAN but we cannot be certain.

JACK

Now listen to me, my friend... I need to commit a murder and I need for the body to never be found. Do you understand? I need a place where the currents are swift.

ELDERLY GENTLEMAN

A Lado de la Perla. Off of the rocks beneath El Cementario de San Miguel. The current runs east. Anything gets dumped there, it winds up in Africa. But is this just for an excuse... or is there really going to be a body?

JACK

Oh, there'll be a body, mi amigo. Trust me on that.

Jack is quiet a beat.

JACK (CONT'D)

And there's something else, as well. I need to buy time. I've got a ticking clock running against me here. All the Feds have to do is go down to Hernandez and Williams Accountants and pull the books and there's enough in there to get me indicted... I think it wouldn't be a bad idea for there to be a fire... You know? Fires can happen.

ELDERLY GENTLEMAN

Si, verdad. Fires can happen. But what about the cloud? They didn't store..

JACK

Nothing is on the cloud. Old school. Everything is paper. And paper burns.

ELDERLY GENTLEMAN

Si. Paper burns.

CUT TO:

60 EXT. HIGH RISE OFFICE BUILDING - PUERTO SEGURO -- NIGHT 60

Flames shoot out of one of the upper floors as fire trucks race to the scene and Camera gets an angle on the elderly gentleman who turns and walks away.

DISSOLVE TO:

61 EXT. SAN MIGUEL CATHEDRAL - OLD PUERTO SEGURO -- MORNING 61

This is a very picturesque Catholic church dating back to the fifteen hundreds. Dani pulls up in his car and enters the Church.

62 INT. SAN MIGUEL CATHEDRAL - MORNING 62
ANGLE ON SISTER RACHEL

She is kneeling in one of the pews. It is early morning Mass. Dani walks in and kneels down next to her. He grunts a bit from stiffness in his knees.

DANI

You Catholics are tough on the knees.

DISSOLVE TO:

63 INT. SAN MIGUEL CATHEDRAL - -- MORNING 63

The Priest is shaking the hands of his parishioners as they leave the early morning mass. Dani walks Sister Rachel a little ways off to the side.

DANI

I need some help with this, Sister.

SISTER RACHEL

Why can't you just walk away from it?

DANI

You're telling me to walk away? She needs help and you're telling me not to offer it? Isn't that sort of against what you guys...

SISTER RACHEL

This isn't about helping someone. This is about being obsessed with someone.

DANI

What if I'm obsessed with someone who needs help?

SISTER RACHEL

Tell her to come see me.

DANI

I'm here to see you so how 'bout helping me?

Sister Rachel just stares at him.

DANI (CONT'D)

Sister Rachel, I can't sleep...I'm drinking like a fish... I'm going out making less than righteous busts... I mean my God, I'm a homicide detective and I'm trying to figure out a way to keep my former lover... maybe someone I'm still in love with... from murdering her husband... which I know is what she's gonna do. Now maybe that's obsession... but what is it if I walk away?

SISTER RACHEL

This is to prevent a murder...

DANI

That's exactly what this is.

SISTER RACHEL

How does she know for certain there are any pictures?

DANI

She just knows, okay? The pictures or videos of her in Vegas, recordings of them talking about faking Jack's murder... and who knows what else are in the hands of some flunky of Jack Wolfe's. Nora thinks it's probably somebody Jack brought over from Havana or the DR. Probably somebody Jack's got something on. And none of it's on computers so it can't be hacked and deleted

SISTER RACHEL

Oh, Dani, why don't you go to your partner? That's really where you should go...

DANI

Bianca Ortiz, the dragon lady? To prevent a crime? If she could get her hands on pictures or videos she'd sit on them until after the murders so she could make a slam dunk righteous bust and you know it.

SISTER RACHEL

(after a beat)

What do you want me to do?

DANI

I need someone who's lived down here a long time who can get people to talk to her... people who wouldn't talk to a cop. Now my guess is, the flunky is here illegally. Maybe he killed somebody and Jack's got pictures of him.

SISTER RACHEL

But Dani, you're still talking about police work, not chaplain work.

DANI

That's the whole point. I don't need a cop. I need this done outside the department.

64 EXT. JACK WOLFE'S MANSION - MORNING

64

Jack is out walking Gustie along the lawn when Nora drives up and gets out of her car.

JACK
Ciao Lovey, have a good time?
Listen, of course you did. I can
see it by the glow. It's good for
you this young stallion, eh? You
know what I wish?

Nora walks straight past him without looking back.

NORA
What?

Jack follows her into the house.

JACK
I don't know, call me sentimental
but sometimes I wish we could just
turn back the clock and have things
be like they used to be in the
beginning between us when you'd
trick with those business people
and then tell me about it. Good
times..eh mi amor?

CUT TO:

65 INT. JACK WOLFE'S MANSION - KITCHEN -- DAY

65

Nora crosses into the kitchen, opens the refrigerator and gets out a bottle of orange juice and pours about two inches of juice in a tumbler. Then she pulls a bottle of Absolut out of the freezer and fills the glass to the top. Jack walks in behind her as she takes a long drink.

JACK
So, Lovey, shall we sit around the
old kitchen table and plan how to
murder me?

NORA
Sure.

She sits down at the table.

JACK
What do you think would be the best
way of murdering me?

NORA
Preferably something that involves
pain.

JACK
Ohhhh, you sexy bitch. But really
Lovey. This isn't just pleasure
after all. It's business. Right?

NORA
(almost cheerily)
Right as rain.

Jack opens up a lap top which shows actuarial tables

JACK
So I google the actuarial tables
from the insurance companies for
accidental deaths. And you know
what I find? I find my beloved
boat.

CUT TO:

66 EXT. DECK OF THE CIRCÉ -- SUNSET

66

Jack is with Nora on the beautiful old boat's mahogany deck.
He will show her each of the things he is talking about, in
order to illustrate his points.

JACK
You see, an old boat like this...
you have to turn on the blower
before you start the engine...

He starts the blower to illustrate. Then he crosses over to
the hatch that covers the engine compartment.

JACK (CONT'D)
It's because gas fumes collect
here, under the deck in the dark
hole where the vessel's power plant
lies dormant until the spark from
the ignition brings it roaring to
life. So there, under the deck in
this enclosed space you have...
what?

NORA
Gas fumes.

JACK
Precisely. In an enclosed space...
then you add a spark. Now, what if
the blower isn't working
properly...

He turns the blower off.

JACK (CONT'D)
...or what if these little vents
are clogged? Instead of the engine
throbbing with power, you have
what?

NORA
A bomb...

CUT TO:

67 EXT. JACK WOLFE'S MANSION - PATIO -- NIGHT

67

Jack and Nora sit on the patio. Nora is drinking her vodka.

JACK
So you see, Lovey, with an
explosion that big, there would
hardly be a body part left to
identify. What do you think?

Nora looks at him with the vodka starting to hit her now.

NORA
I think... we're gonna need some of
your body parts. Otherwise,
wouldn't somebody smell... a rat?

She looks down at Gustie.

JACK
Lovey honestly, it's so wonderful
to have someone to share this
burden with. You're such a good
partner. You ask all the questions
just like the cops. But this is
why I'm thinking of the boat you
see. It's just like that society
Gringa with the young San Migeuleno
who fed her to the sharks. What
did they find of her? You know, it
was a fibia or tibia or... a
wishbone or something. But it
wasn't much.

NORA

Wasn't much, but they found something... we still need a body part, Jack.

JACK

Well I mean, I'm not going to cut off an arm or leg for this thing. So they don't find a body part... there are currents, aren't there? So maybe little pieces of poor old Jackie are washing up in Fiji or Tarowa or wherever. I mean I don't see why we have to be holier than the Pope about this.

NORA

Your teeth.

JACK

What about them?

NORA

We pull a few... Don't you have some teeth that were capped in Havana?

JACK

Well, I don't think we need to...

NORA

I'd help you... I could pull a few... I mean, you certainly can't go to a dentist and have the teeth pulled because then he could testify against us. I'm only thinking of the good of the plan.

JACK

You're a saint, Lovey, an honest to God saint. No, I can find some old herbalist who can give me maybe some opium and will keep his mouth shut.

Nora takes another drink. She is starting to have fun now, the drunker she gets.

NORA

No, wait. What about your ring finger? How's that? Huh? With your wedding ring still on it so they really have something to identify.

(MORE)

NORA (CONT'D)
I mean, they can show me your
finger in a little box or
something.

JACK
I think they put them in baggies...

NORA (TESTY)
Okay, so they'll show me a baggie,
Jack! What's the big fucking
deal?! I'm trying to make a point
here!

CUT TO:

68 INT. COLONEL'S OFFICE - PUERTO SEGURO P.D. -- FANTASY- DAY 68

The Colonel is there with Nora. Dani and Bianca stand behind him. The Colonel holds up a baggie in which we can see a severed finger with a ring still on it. OVER this we hear:

NORA (VOICE OVER)
They show me a baggie with your
finger in it and I can hold it up
and...

Nora holds up the baggie, examines the finger and the ring. Then her lip begins to quiver as she bursts into tears.

NORA (CONT'D)
Oh my God... That's the ring I
gave him. That's Jack's wedding
ring... That's all that's left of
him! My poor Jack...

CUT TO:

BACK TO NORA AND JACK at his mansion

Nora is pressing home her argument.

NORA (CONT'D)
That's very effective, Jack. A
finger with the wedding ring still
on it is very, very effective.

JACK
No!

NORA
It's just because it's my idea. If
you'd thought it up you'd think it
was wonderful.

JACK

Honestly Lovey, if I'd thought it up, I'd think it was stupid too.

NORA

It's not stupid, it's irrefutable proof that you're dead.

JACK

No, it isn't, they look at the finger. They see it's been cut off with a knife. So then they know it wasn't from an explosion. So it's stupid!

NORA

(hissing)

We could cut the finger off with a serrated edge and then we could burn it, okay?! Like in an explosion! There are any number of things you could do if you really cared.

DISSOLVE TO:

69

EXT. DESERTED BEACH - SAN MIGUEL -- SUNSET

69

Chad is at this deserted beach, catching a last wave into the shore. He picks up his board and walks up the beach to his car, ties the board to a roof rack and then leans into the car. He looks around, then pulls out his little stash of dope, lights up a joint and takes a long toke.

CUT TO:

ANGLE ON CLOSE ON CHAD

Lighting up the joint. Just then a gun barrel comes into frame and touches the back of his skull as we hear:

JACK

Hello, Chad... I think we need to talk.

70

NEW ANGLE -

70

To include Jack holding the gun on Chad as Chad turns to face him.

CHAD

Whoa... shit! I don't have any money, man... I don't even have a credit card!

Jack points off a ways to a parked Mercedes Maybach .

JACK

Chad, that's a two hundred thousand dollar car... does it look like I need your money?

CHAD

Then there's a mistake, 'cause I don't even know you, you know? So I don't know what...

Here, Jack speaks very evenly.

JACK

But I know you. You're the young man who is defiling my wife.

CHAD

Mister Wolfe...?!

JACK

And further, you're the young man who is plotting with her to murder me for my insurance. So get in my car... slowly.

Chad looks around for something to grab, a weapon of some kind.

JACK (CONT'D)

(as if reading his mind)

Sonny, don't think about running and don't think about fighting. Just get in the car and you'll be safe.

(in a fatherly tone)

You're not thinking clearly now. I am. Trust me.

Chad slides into Jack's car and Jack slides in beside him, still holding the gun at his head. Jack slips his key into the ignition with his free hand.

CUT TO:

71 INT. JACK'S CAR - BEACH -- SUNSET

71

Chad is still shivering in his wet bathing suit.

JACK

Here. Take a cigarette. Calm down.
Everything's going to be fine.

Chad takes the cigarette Jack offers.

CHAD

Okay, Mister Wolfe, okay.

JACK

Mister Wolfe? I don't think
there's such a need for formality
do you? We have so much in common
after all. My wife for instance.
You don't call her Mrs. Wolfe while
you make her squeal, do you? You
call her Nora, or baby, or oooo
baby, eh? Isn't that right, Son?

Chad now is certain Jack is a jealous husband who will kill
him.

CHAD

Listen, I'll never see her again!
I'll move. I was gonna move
anyway... but she stole my driver's
license... but so I'll get another
one, and it'll be cool, okay?

JACK

But why? Why should you do such a
thing? I don't care. Honestly. I
couldn't be more pleased.

Chad's eyes are bugging out of his head.

CHAD

Could I smoke some dope please?

JACK

In awhile... but first start
driving. We need someplace where
we can talk that's not near the
highway.

CUT TO:

72 EXT. SUGAR CANE PLANTATION - SAN MIGUEL -- EVENING 72
Jack's car pulls into a cane field.

73 INT. JACK'S CAR - SUGAR CANE PLANTATION -- EVENING 73
Chad sits in the driver's seat. Jack sits beside him, still holding the gun on him.

CHAD
Are you gonna kill me?

JACK
Well... one of us is going to die.
That I promise you.

CHAD
Oh Jesus...

JACK
I've planned for this for a long
time... since before you were born
in fact, Son.

CHAD
What do you mean?

JACK
When I was a much younger man I
realized that there might come a
time when, because of the way I
lived my life, I might have to
disappear, so I insured myself...
very heavily. To make sure that
after my death I could live very
comfortably. But then who to leave
this vast sum of money to?

Jack waits for Chad to contribute something.

JACK (CONT'D)
Chad, that was a question... To
whom could I leave my money?

CHAD
Uh... to Mrs. Wolfe?

JACK
Well, think about it. Could I
trust her? You know her... I mean
she's planning to kill me after
all. Would you trust her?

CHAD

No way.

JACK

Of course not. But then I realized it. There could be no one else better than a devoted child. And so, Chad my boy, I created my own child! It was Godlike, I promise you. It was so simple... No penis. No sperm. Not even in vitro! Just... the word. Let there be child! And there was one.

CHAD

I don't get it.

JACK

I registered the birth of a son. And then I adopted him. I called him Jean. He has a birth certificate, he has a passport... He was educated at home by private tutors... I was the one who took his matriculation exams. When Jean reached the age of eighteen, an apartment was rented. Cars were bought.

CHAD

You bought him a car?

JACK

A car, yes... and credit cards were applied for and issued, purchases are regularly made and bills promptly paid. Jean legally exists and can inherit my money, and what do you think? Jean and Nora are now the sole beneficiaries on my insurance policy. And if Nora is guilty of my murder... then who do you think will inherit the insurance money?

CHAD

John?

JACK

No... someone else.

CHAD

Who?

JACK
 (whispering)
 You... because I say, you are Jean.

Chad looks at him as if his brain is about to explode.

JACK (CONT'D)
 Jean is an empty vessel into which
 I can pour whatever, or whomever, I
 choose. I choose you, my good son.
 In the words of Darth Vader, I am
 your father.

He is silent, then leans in toward Chad.

JACK (CONT'D)
 Do you honestly think that after
 the two of you kill me, that Nora
 would split the money with you?
 She would frame you and keep all
 the money for herself. And you
 know it. Don't you!

CHAD
 Whoa.

JACK
 Whoa, indeed. So, my son... you
 and I will be each other's
 salvation.

CHAD
 (mesmerized)
 How?

JACK
 We will fake my death, frame Nora,
 and the two of us will split the
 insurance.

DISSOLVE TO:

74 EXT. CHAD'S APARTMENT - OLD PUERTO SEGURO -- NIGHT 74
 Jack pulls up in front of Chad's apartment.

CUT TO:

75 INT. JACK'S CAR - CALLE SAN SEBASTIAN -- NIGHT 75
 Jack is in the driver's seat now, and he no longer holds a
 gun on Chad. Indeed, they seem quite friendly.

76 EXT. CALLE SAN SEBASTIAN -- NIGHT

76

Chad gets out of the car and climbs the stairs into the darkness.

QUICK DISSOLVE
TO:

77 INT. CHAD'S APARTMENT -- NIGHT

77

The apartment is completely dark as Chad enters and fumbles around for the light, but before he can find the light switch, we hear:

NORA
Was that my husband, Chad?

Chad almost jumps out of his skin.

CHAD
Jesus fuckin' Christ, Nora...

He reaches for the light and trips over his sneakers and an empty Coors can that is lying on the floor.

CHAD (CONT'D)
Where are you? How the fuck can
you see in the dark? What are you
a fuckin' salamander or somethin'?
Shit. Shit... ouch... shit.

He stumbles until he finds the switch and turns it on.

CUT TO:

ANGLE ON NORA

She is sitting there in his kitchen chair which she has moved over to the window.

CHAD (CONT'D)
Okay, yeah, that was your husband.
He snuck up on me and then talked a
bunch of crazy shit to me and
dropped me off on San Sebastian
Street. I gotta go back for my car
tomorrow.

NORA
And... then what?

CHAD
I mean like he's on to us okay?
It's fucked.

NORA
Nothing is fucked, Chad.

CHAD
Jesus, Mrs. Wolfe, it's over.

NORA
Nothing is over, Chad.

CHAD
He knows we're gonna do it. It's like you said, he outsmarted us. So...

NORA
What did he say, Chad? Please try to remember exactly. Please try to be specific.

CHAD
He talked a bunch of crazy shit, okay?

NORA
What kind of crazy shit, Chad?

CHAD
What's it matter?

NORA
It matters to me, Chad. I'm not kidding about your life depending on this, you know? Jack's a very dangerous man. You need me. You need me to tell you what he's up to.

CHAD
Oh no man... you need me!

NORA
He's trapping you, isn't he? I can see it on you. Listen to me, Chad. Whatever he said may have sounded good, but trust me, it's a trap. What did he say?

CUT TO:

Dani sits with Sister Rachel. They are in mid-conversation over cups of coffee.

DANI

Okay, whoever this flunky of Jack's is, he's probably got to be right here in Puerto Seguro.

SISTER RACHEL

Why?

DANI

Because of the pictures.

SISTER RACHEL

He could be hiding the pictures anywhere, he doesn't need to hide them here.

DANI

I don't mean the pictures he has of Nora killing the guy in Vegas...

SISTER RACHEL

What am I missing then?

DANI

I mean the pictures he has of Nora and me.

SISTER RACHEL

He has pictures of you and that bimbo?!

DANI

The guy's a freak. He was raised that way, it's his M.O. He took the pictures of Nora in Vegas, my guess is, he's got me and her on film, too.

SISTER RACHEL

And you want to get the pictures back.

DANI

No, no, Jesus... I'm saying whoever this flunky is, he probably keeps him close, right here in Puerto Seguro, because he probably sent him out to take the pictures. So that's gotta narrow it down, right?

SISTER RACHEL

Okay, right, yes. Dani, don't talk take our Savior's name in vain and don't talk sharply with me. I'm not a "G" man. I offer counseling.

DANI

All right, I'm sorry.

SISTER RACHEL

If you want my help, I'll do it the best way I can.

DANI

That's all I ask.

They are both quiet a beat.

SISTER RACHEL

Martinez.

Dani just looks at her.

DANI

I beg your pardon?

SISTER RACHEL

Martinez Photo and Camera. The flunky is a photographer. You say he develops the pictures. They aren't digital.

DANI

That's what Nora says.

SISTER RACHEL

Right And you said Jack brought this person over from Havana. That means he's got to be at least Jack's age, probably older. I'm willing to guess he's set in his ways. He develops the pictures himself. That means he has a dark room.

DANI

Right...

SISTER RACHEL

And if he has a dark room he has to have a place where he can buy paper and chemicals...

DANI

He can order 'em on line.

SISTER RACHEL

Maybe. But maybe an older gentleman doesn't like to buy things on line. And if he runs out of something..maybe h e needs it right away..

DANI

Klein's is the biggest store.

SISTER RACHEL

If you're a Cuban from Havana and maybe you're here illegally and you're taking pictures to blackmail people or God only knows what, are you going to shop at a place owned by a Mister Klein or at a place owned by Mister Martinez, who I might add is also originally from Havana, and came over right after Castro took over. They May have even known each other from before.

Dani looks at her appreciatively.

DANI

Sister... for a nun you're a helluva cop.

CUT TO:

79

INT. CHAD'S APARTMENT - OLD PUERTO SEGURO -- NIGHT

79

Chad and Nora are as before. Nora is less than pleased with what she's heard.

NORA

A kid!? He left the money to a fucking kid?

CHAD

John. He named the kid John.

NORA

It's bullshit.

CHAD

Hey, the whole thing's bullshit, okay? So it's over. Let's just...

NORA

Let's just what, Chad?
Continue our... what is this... our
romance? I told you before, you
don't have a choice.

CHAD

Yeah, well maybe I do.

NORA

You want to know what your choice
is? You can spend Jack's money
with me on the beach in the Grand
Caymans or you can check into San
Miguel Penitentiary as playmate of
the month. I know a little
something about being the object of
men's desires, Chad. If that's
what you decide, I can probably
give you some pointers.

DISSOLVE TO:

80

INT. JACK WOLFE'S MANSION - STUDY - DAY

80

Three workmen are drilling into the wall safe in the study of
the mansion while Nora watches.

WORKMAN #1

We really shouldn't be doin' this
without a signed consent from Mr.
Wolfe, Mrs. Wolfe... I mean those
are our company's procedures, you
know?

NORA

I know... but my husband will kill
me if I don't get the documents
that are in that safe to the bank
on time. I mean, honestly, he'd
kill me if he knew I was stupid
enough to lose the combination.
You guys are life savers... really.

Just then they break through the lock of the safe and open
it.

WORKMAN #1

There you go...

Nora crosses over to the safe and reaches in and pulls out a copy of an insurance policy.

CUT TO:

ANGLE ON THE COPY OF THE INSURANCE POLICY

It is written in German but as Nora scans her hand down the page, we make out her name and next to it, a name: Jean Wolfe. Right next to that is a note, a post-it tab which reads: Dearest Nora, I would have given you the policy if you'd only asked...

Then we hear Jack's voice reading the note:

JACK (V.O.)

...Now then, Lovey, who do you think our Chad is going to betray... you or me?

CUT TO:

81 INT. CHAD'S APARTMENT - OLD PUERTO SEGURO -- NIGHT

81

Nora is there with Chad. She holds the Xerox of the insurance policy. They are in mid-dialogue.

NORA

It's Jean... okay? Not John!

CHAD

What's the difference, man? What's it matter?

NORA

It matters because you're going to do exactly what Jack says. You're going to let him show you how to be Jean Wolfe, because after we kill him, I'll collect half the money as his wife and you'll collect half the money as his child.

CUT TO:

82 EXT. MARTINEZ PHOTO AND CAMERA - PUERTO SEGURO -- DAY

82

Sister Rachel and Dani enter Martinez Photo. Sister Rachel is wearing her Cop/Nun uniform while Dani is in a pair of Dockers and a Tommy Bahama shirt looking like anything but a cop.

83

INT. MARTINEZ PHOTO -- DAY

83

Sister Rachel and Dani are at the counter talking with MR. MARTINEZ, an elderly gentleman. They are in mid-conversation.

MARTINEZ

No... noo... I don't know nobody like that...

SISTER RACHEL

He took pictures of the bingo committee from our parish about two months ago and he promised he'd send them to us but we never got them.

MARTINEZ

No... no... I don't know nobody like that.

SISTER RACHEL

You know of course this isn't a police matter, this is only for our Church. He was a very quiet man. I don't think he had many friends or family... But I do know he has his own dark room.

MARTINEZ

No... no... I don't know nobody like that.

DANI

He was from Havana. Probably in his seventies, maybe older.

MARTINEZ

No... no...

Dani is getting exasperated.

DANI

You don't know anybody from Havana who might be in their seventies or a little older?

MARTINEZ

Noo.

DANI
 You've never met a seventy-year-old
 person from Havana in your entire
 life.

Martinez just looks at Dani blankly.

MARTINEZ
 No... no...

DANI
 Great...

MARTINEZ
 I don't like to talk to no policia.
 That Gringa is policia!

DANI
 She's a nun! All right, let's go.

They turn to leave.

DANI (CONT'D)
 Couldn't you have just worn your
 dress blacks? You know, a little
 typical nun suit and not the
 uniform? I mean the whole point
 was the guy was gonna talk to a
 nun...

DISSOLVE TO:

84 EXT. MARTINEZ PHOTO -- NIGHT

84

A very tough looking, large man walks into Martinez Photo.
 We will say his name is PETE. He carries an Adidas bag.

CUT TO:

85 INT. DANI'S CAR - PARKED ACROSS THE STREET -- NIGHT

85

Dani sits with Sister Rachel, watching Pete go into
 Martinez's Photo.

SISTER RACHEL
 I feel very uneasy about this,
 Dani, and I don't mind telling
 you...

DANI

Don't worry about it. Pete's our best snitch. He's so convincing, I'd buy a camera off him.

SISTER RACHEL

That's not what I'm uneasy about.

DANI

Then what?

SISTER RACHEL

The ethics of this...

DANI

The ethics of this are, somebody's gonna die unless we stop it.

CUT TO:

86 INT. MARTINEZ PHOTO -- NIGHT

86

Pete has his cameras laid out in front of Martinez.

MARTINEZ

I give you fifty dollars.

PETE

Hey man, these cameras are worth maybe six hundred dollars.

MARTINEZ

Oh yeah? You got a bill of sale? You got a credit card receipt?

PETE

Okay, man, they're hot.

CUT TO

Angle close

On Dani's smart phone . WE SEE Martinez and Pete in the store. Pete is obviously wearing a camera that is broadcasting to the smart phone.

MARTINEZ

Of course they hot. You think I born yesterday? You think I don't know? What you gonna do with that camera if I don't give you fifty dollar. Put an ad in the Recycler?

(MORE)

MARTINEZ (CONT'D)
 You take it or leave it. I don't
 care.

PETE
 All right, give me the money, man.

Martinez gives him the \$50.00.

CUT TO:

87 EXT. MARTINEZ PHOTO -- NIGHT

87

Pete walks out of Martinez photo and smiles broadly at Dani and Sister Rachel, who come walking towards him from across the street. Pete holds the \$50.00 in front of his chest so that Martinez cannot see from inside the store..

DISSOLVE TO:

88 INT. MARTINEZ PHOTO -- NIGHT

88

Martinez is watching a Spanish soap opera as the bell rings indicating that someone has just walked into his shop. Martinez looks up and sees Dani and Sister Rachel.

DANI
 Hi.

MARTINEZ
 I told you already... I don't know
 that guy.

SISTER RACHEL
 What guy?

MARTINEZ
 That guy you ask if I know? I
 don't know.

DANI
 What about the other guy.

MARTINEZ
 What other guy?

DANI
 The guy you just gave fifty dollars
 to for the six stolen cameras.

He holds up his smart phone which plays back the previous scene.

PETE (ON SMART PHONE)
All right. Give me the money, man.

BACK TO SCENE

DANI
So now you've got two choices. We can make this official and arrest your sorry ass for being one of the biggest fences for stolen goods on the island...

SISTER RACHEL
Or you can remember who that guy is that you say you never saw.

MARTINEZ
Oh, that guy? Maybe, seventy-five-eighty year old? From Havana. Has his own dark room. I remember that guy now...

DANI
What's his name?

MARTINEZ
I only know his first name, okay? Annibal. That's his name. He always pay cash, not credit card! But I know that guy if I see him. He come in maybe once a week all the time...you know ..shoot the shit about the old days in San Francisco de Paula. He come in next time, I find his last name out, I call you.

SISTER RACHEL
One week, Mister Martinez. And then the stolen property unit is gonna come down here and take inventory. Do you understand?

MARTINEZ
Got it. Got it. Some tough nun!

CUT TO:

Jack and Nora are in the bar/living room section of the house that feeds out onto the lanai. The two of them are drinking tumblers of Absolut vodka.

Nora however, sits off to the side of the lanai, washing down handfuls of Xanax as if they were M&Ms, with her vodka. The sky is metal grey as the island waits for a hurricane to roll in.

JACK
Don't you think, Lovey...

Jack pauses in mid sentence to take a sip of his drink.

JACK (CONT'D)
Don't you think that our Chad is
like the child we never had the
chance to abuse?

Nora says nothing.

CUT TO:

ANGLE ON NORA

She pours a few more Xanax in her hand and another half-tumbler of Absolut, pops the Xanax in her mouth and washes it down with the vodka. Her look is dull and glassy.

ANGLE ON JACK

JACK (CONT'D)
You know you're not a very up
person anymore.

BACK TO NORA

She just looks at him and drains her glass.

JACK (CONT'D)
You haven't answered me... don't
you honestly think that Chad is
like...

NORA
(very dry)
No, I don't.

JACK
...the child we never had? You
don't... really? Because you know,
if we had had a child like Chad, he
would be bad...

Jack smiles his Wolfey grin.

ANGLE ON NORA

She smiles softly, to herself.

NORA

Sam I am.

JACK

What's that, Lovey?

NORA

Sam I fucking am...

Nora sounds drunk now.

NORA (CONT'D)

Sam I am. It's a lovely, innocent fucking children's book, okay? So you wouldn't know what I'm talking about.

JACK

So judgemental mi pequena esposa, tut-tut.

Just then lightning hits with a huge thunder clap. The wind begins to whip through the palms.

JACK (CONT'D)

Storm's a coming.

Jack crosses to Nora.

JACK (CONT'D)

Come, mi vida... we shouldn't be late for the wedding party... it wouldn't do not to make an appearance.

QUICK DISSOLVE
TO:

90 EXT. RICH GRINGA'S ESTATE - NIGHT

90

The rich Gringa's estate is decked out in fake Vegas decor for a wedding party which is about to take place. There are tubs full of ice and beer and a row of machines dispensing frozen Piña Coladas. Caterers prepare mofungo, skewered fish and sushi abound. Chad is behind the bar working as a bartender. Nora sits at the bar albeit somewhat unsteadily, and by her side, Jack, with the reddest nose since Rudolph. Across the lawn and not yet seeing them, Dani Christianson walks with Bianca Ortiz. There is an Elvis impersonator singing: "A Rose in Spanish Harlem."

CUT TO:

ANGLE ON DANI AND BIANCA

Dani is half in the tank, sucking down a giant Piña Colada.
Bianca nurses a Perrier.

BIANCA
How many of those have you had?

DANI
Shitload.

BIANCA
That's what I thought.

DANI
Elvis impersonator...

BIANCA
I hear the grieving widower slash
bridegroom flew him in all the way
from Vegas.

DANI
(speaking to Bianca)
So, when do you think he got the
idea?

BIANCA
Who?

DANI
Prince Charming. The guy who put
out the appetizers for the sharks
so his wife could be the main
course...

BIANCA
Him?

Her eyes flick to the dance floor.

CUT TO:

ANGLE ON WHAT SHE SEES

The bronzed groom wears a linen shirt open now all the way
down the front so you can see his well defined pecs as he
dirty-dances his bride across the floor.

BIANCA (CONT'D)
I think he got the idea the minute
he laid eyes on her.

CUT TO:

ANGLE ON JACK AND NORA

Jack leans in to Nora as he walks her across the lawn toward the parking lot.

JACK

So listen, mi bombon , I'm going to the airport, I'll be in Miami for two days, and if I were you, I'd make sure that young stallion continues to wear protection because you know... you've got to be what... twenty years older than him and there are all those nubile teenage girls on the beach... I'm only thinking of your health.

Jack crosses over to a valet who already has his car waiting for him.

JACK (CONT'D)

Bye, Liebschen...

Nora drains her drink and crosses unsteadily back across the lawn.

ANGLE ON JACK

Having taken his leave of Nora, he crosses down toward his waiting car. As he does, Sister Rachel comes walking up toward the party dressed in her police department navy blue chaplain uniform and cowl. Jack sees her.

JACK (CONT'D)

Hello, Sister. Don't you ever get tired of blue?

Sister Rachel says nothing and continues walking past him. He checks out her ass.

JACK (CONT'D)

Nice ass for a nun. Let me know if you ever want to kick the habit.

CUT TO:

91 ANGLE ON NORA

91

She weaves her way drunkenly across the lawn.

CAMERA LEADS and then we hear:

DANI

Nora...

Nora turns.

NEW ANGLE

To include Dani.

NORA
Oh, hello officer.

DANI
Nora, why don't we get out of here?

NORA
And do what?

DANI
We need to talk.

NORA
Do we?

DANI
Yeah, we do...

DISSOLVE TO:

92

EXT. CLIFF - RICH GRINGA'S ESTATE -- NIGHT

92

There is a hammock suspended between two trees on the cliff. Nora sits on the hammock, rocking seductively toward Dani, who stands in front of her.

NORA
So, Officer, what is it you wanted to say?

DANI
I'm about a step and a half away from finding that recording. I've almost got my hands on it, Nora, and trust me, I will get it. And if Jack Wolfe ends up dead, I'll use it to arrest you.

NORA
Will you...

DANI
Believe it. Call it off, Nora.

NORA
Why?

DANI

Because the last thing on earth I want to do is arrest you.

NORA

Really... and what do you want to do with me? You want to take me away to some desert island, is that it? Save me from myself and we live happily ever after?

DANI

Yes.

NORA

(after a beat)

Oh Dani, oh Dani. You're such a fool. We could have everything.

DANI

All I want is you.

NORA

Then I tell you what. When Jack turns up dead, you forget about the recording and you arrest Chad. And then you can have me and the money.

DANI

A jealous man can always be used for something, is that it?

NORA

You're the one I wanted. You're the one I've always wanted.

Nora is almost pleading with him now, not trying to seduce him.

NORA (CONT'D)

What would be so awful? Someone bad would die and you'd be able to catch the killer and the winner would get me. Doesn't that make sense?

Dani watches her, trying to keep himself from being sucked in.

NORA (CONT'D)

Dani, if you want to stop it, shoot me or arrest me. Or shoot Jack. Do something, because if you don't I'm trapped.

(MORE)

NORA (CONT'D)

I don't have a choice. Maybe I've never had a choice. Maybe this is why Jack married me in the first place. Maybe this is what he's had in mind all along. You know Jack...

DANI

Yeah, I know Jack.

NORA

There's nothing any of us can do to stop it. Someone's going to die and someone's going to jail. And someone's going to go to get rich.

She walks off back toward the party, leaving Dani to watch her.

CUT TO:

ANGLE ON DANI

Watching, as the wind picks up and whips through the palm trees and the lightning flashes and the thunder roars. Just then, Bianca Ortiz is behind him.

BIANCA

Stay out of it, partner.

QUICK DISSOLVE
TO:

93 INT. CHAD'S APARTMENT -- DAY

93

Jack has affixed a white sheet against one wall. He has Chad sitting in a chair and he has one of those Polaroid passport cameras. He snaps the picture.

JACK

You're sulking. Let's take another photo but no sulking. I think sulking is suspicious. One... two... Perfect.

He snaps the picture. Then he waits for the camera to spew out its picture.

JACK (CONT'D)

Why are you sulking?

CHAD

She went off with that guy at the party.

JACK
What guy?

CHAD
That cop who hit me.

JACK
(in mock shock)
No!

CHAD
Yeah.

JACK
I'm shocked.

He waits a beat, then...

JACK (CONT'D)
So what do you think?

CHAD
Well, you know, they weren't gone
that long..... but you know...

JACK
And this makes you jealous that
she's playing hanky panky behind
your back?

CHAD
No, see, it's with that cop! I
mean what if she says to that cop,
you know... if Jack winds up dead,
bust Chad and then she and the cop
can go and boogie on down to the
Bahamas.

Jack looks at Chad, truly impressed.

JACK
Very good, Chad. Excellent, my
boy! You see, you've been my
adopted son for just this short
time and already your I.Q. is up.
But let me suggest something else
perhaps even more dire.

CHAD
What?

The picture now is developed and Jack cuts one of the
photographs from the block.

ANGLE ON THE PICTURE

Jack places the picture very carefully in a freshly minted Nigerian passport that states: This is the passport of one - Jean Wolfe. He puts the picture on the proper page and slips the page through a laminating machine, which covers the picture in sheer plastic complete with a Government of Nigeria seal.

BACK TO SCENE

CHAD (CONT'D)

What's more dire than getting arrested?

JACK

Well, let's say she decides to dump you but then, she realizes that you're the only one who knows she's guilty of murder, and therefore she thinks to herself... Chad is the only person who can have me put into jail for life. And so she thinks, I've got to...

Chad looks up, suddenly realizing where Jack is going.

CHAD

I've got to kill Chad.

Jack pulls the passport out of the laminating machine.

JACK

Precisely...

He hands Chad the newly minted Nigerian passport in the name of Jean Wolfe.

JACK (CONT'D)

...my son.

CUT TO:

94

INT. JACK WOLFE'S MANSION -- NIGHT

94

Jack is there with Nora. Nora is drinking her vodka as usual. Jack has his drink in hand as well.

JACK

Lovey...

NORA

What?

JACK

I don't know if our Chad will have confided this to you yet or not, but I've suggested to him that after he and I fake my death, that the two of us should kill you.

Nora looks up at him.

JACK (CONT'D)

I think he's taken quite a shine to the idea. He doesn't trust you anymore, Lovey. He's afraid of you.

NORA

Is he...?

JACK

Oh please.

He crosses around from the bar to Nora.

JACK (CONT'D)

You know I hide nothing from you, Lovey. You probably think I'm duplicitous, a liar, but honestly I think I'm the most constant of life's companions. I say, let's pin my murder on Chad and you and I will split the money, and I give you the ultimate gift of love, I offer to set you free, though I swear to God, Nora, that I love you.

He looks straight into her eyes, and she into his.

JACK (CONT'D)

I do. I know you don't believe me... but I love you, Nora. I always have.

He is kneeling beside her at her side of the bar, his face reflected in the mirrored top which holds Nora's image as well. There are four of them. Two Noras, two Jacks and to Nora's amazement, Jack has begun to cry. Real tears splash down onto his reflection which is crying as well.

JACK (CONT'D)

I love you because you and I are exactly the same. The world judges us harshly but I don't judge you, Nora. Not even when I know that you and the lover I sent you to are plotting to kill me. I know and still I don't judge you.

He strokes her hair gently, hypnotically. She lays her head against his hand.

NORA

God, I hate us.

JACK

Ssshhhh baby... ssshhh little kitten... ssshhhh so when I know you are going to kill me, what should I do... hmmm? In my place, Nora, what would you do?

NORA

Kill me...

Jack continues petting her hair softly.

JACK

I never lie to you.

She is fighting to stay awake, what with the alcohol and his voice there in her ear and the stroke of his hand on her hair.

NORA

No... you never lie...

Jack is leaning down towards her, barely whispering now.

JACK

So here is the way we plot my death... on a boat... with a bomb... but leave me a way out. One that Chad won't know about and the two of us... kill him.

CUT TO:

The Circé is anchored in calm waters. Chad and Jack are on the deck of the boat. Jack has his back to Chad. Over this we hear:

JACK (V.O.)
 We make it look like he died while
 murdering me... maybe he hits me
 over the head with an oar.

Chad picks up an oar. He whacks Jack over the head with it.

JACK
 That works. Or maybe he stabs me.

CUT TO:

96 NEW ANGLE ON CHAD

96

He stabs Jack in the back and Jack goes down. Then Chad
 scampers over the side of the Circé.

NEW ANGLE ON CHAD

As he gets into the dinghy tied up to the Circé.

JACK (V.O.)
 He planted a bomb to make it look
 like I died in an accidental
 explosion, but he didn't get far
 enough away or it went off too
 soon.

Just then the Circé blows up, killing Chad in the explosion.

JACK (V.O.)
 Poor Chad.

97 INT. JACK'S MANSION -- NIGHT

97

Jack is with Nora continuing his conversation.

JACK
 Please say that you'll at least
 consider this, Lovey, because if
 you don't, then I'll have no choice
 but to help him kill you.

DISSOLVE TO:

98 INT. CHAD'S APARTMENT - OLD PUERTO SEGURO -- DAY

98

Jack is there with Chad. He has a small tube of ointment.

JACK
This works on the parasympathetic
nervous system. It's called
pilocarpine... I have some
experience with it. The victim
feels nothing and then...

CUT TO:

99 INT. CHAD'S APARTMENT -- NIGHT

99

Chad is with Nora. They have just finished making love. She wears only a slip. She is wheezing horribly and begins to choke. She struggles to stand, crashes into the furniture and falls.

JACK (V.O.)
And then... there is bronchial
constriction, wheezing, the muscles
twitch, the pulse slows,
convulsions ensue...

CUT TO:

100 INT. CHAD'S APARTMENT -- DAY

100

Jack is with Chad, continuing his conversation

JACK (V.O.)
And death is from asphyxia and
cardiac arrest.

DISSOLVE TO:

101 INT. CHAD'S APARTMENT - OLD PUERTO SEGURO -- NIGHT

101

Chad is there with Nora. She has a syringe and a vial. She is demonstrating for Chad.

NORA
It's called paraldehyde... toxicity
level five... Reaction time,
immediate.

CUT TO:

102 EXT. CIRCÉ - BAY -- DAY 102

Chad with Jack on the deck of the Circé. Jack's back is to him. Chad holds a syringe and injects it into Jack's shoulder.

NORA (V.O.)
You hit him with this in the
shoulder...

CUT TO:

103 NEW ANGLE ON CHAD 103

He injects Jack in the back.

NORA (V.O.)
..or in the back..

CUT TO:

104 INT. CHAD'S APARTMENT -- NIGHT 104

Nora is there with Chad, continuing her conversation.

NORA
Wherever. One shot and it's over.

She hands the syringe to Chad, who injects it into an orange for practice.

DISSOLVE TO:

105 INT. JACK WOLFE'S MANSION -- DAY 105

Jack is with Nora. He is wiring together a time bomb to a digital watch that looks almost like a father-daughter team working on a school project for the science fair.

JACK
You see, Lovey, I fasten this
yellow lead here, just like so...
Now I tell Chad...

CUT TO:

106 EXT. CIRCÉ DECK - BAY -- DAY 106

Jack is with Chad. He hands him the time bomb.

JACK
You set the bomb while I wait for
you in the dinghy.

CHAD
Okay.

NEW ANGLE:

On Jack as he climbs down into the dinghy.

JACK
You set it?

CHAD
All set.

Jack guns the engine of the dinghy and roars away.

JACK (V.O.)
But instead of the watch acting
like a timer that he can set to
explode ten minutes later, it's
actually a timer that will explode
within forty-five seconds, no
matter what he sets it to.

CHAD
(calling after Jack)
Hey, Jack! What about me?

The bomb and the Circé explode.

107 INT. PUERTO SEGURO P.D. - DETECTIVE'S OFFICE -- DAY 107

Bianca is there with Dani.

BIANCA
It's not against the law to think
about murder... everyone knows
that's what they're doing... You
just make sure to stay out of it
till it happens.

CUT TO:

108 EXT. BACK YARD BAR-B-QUE - PUERTO SEGURO -- SUNSET 108

This is a T.G.I.F. BBQ; plenty of beer and the locals sitting
back. LOCAL #1 is a 35 year old fat guy. He takes a long
drink of beer and then looks to his friend, an equally fat
guy, whom we'll call LOCAL #2.

LOCAL #1

(in Spanish)

That Gringa with the slit dress,
Nora Wolfe, she used to be so
beautiful. Now she drinks all the
time. She don't look so good.

LOCAL #2

You think she's the one who's going
to die?

LOCAL #1

Could be.

LOCAL #3, a rotund woman of about 50 years of age , wearing a
mumu, crosses over with a platter of bar-b-que.

LOCAL #3

What about the boy? All the girls
say he's no good fun anymore...
just smokes till dope all day. You
ask me... he's the one who's gonna
die.

LOCAL #2

I think it's the boy and the
Gringa.

LOCAL #1

If they don't kill the old man
first...

LOCAL #2

Someone's gonna die... that's for
sure.

CUT TO:

109 INT. CHAD'S APARTMENT - DAY

109

Nora is there with Chad, pouring over back tax returns. Just
then she finds what she is looking for.

NORA

I've got it! His name is Perez.

CHAD

Who?

NORA

The flunky. Jack's too cheap to
pay anybody anything without
getting a tax write-off for it.

(MORE)

NORA (CONT'D)

So see... here he listed someone named Annibal Perez as a gardener for his business... here is the same Annibal Perez listed as a handyman two years later and here's the same Perez listed as a janitor. Three thousand bucks a month. That's my Jack. Now all we need is an address. Then we get the voice recorder from the flunky and kill Jack.

Nora sounds positively chipper.

CUT TO:

110 EXT. BEACH -- DAY

110

Chad is with Jack.

CHAD

She knows about that guy... Perez?

JACK

Does she?

CHAD

Yeah. You used him for a write-off.

JACK

(defensively)

Well there's no law against that. Its just good business.

CHAD

So now her plan is not to come out on the boat with us. I go out on the boat, I kill you and at the same time, she goes to get Perez. Because if she got him first, it would tip you off, so she does it at the same time.

JACK

(thinking)

She won't be on the boat with us... All right, Sonny. Don't worry.

(MORE)

JACK (CONT'D)
When she goes to try and get the
voice recorder back, my friend
Mister Perez will deal with her.
He'll be deal with her just fine.

CUT TO:

111 INT. MARTINEZ'S PHOTO -- DAY 111
Sister Rachel and Dani are there with Mr. Martinez.

MARTINEZ
The guy's name is Perez.

DANI
You got an address?

MARTINEZ
No address...

CUT TO:

112 INT. PUERTO SEGURO P.D. - DETECTIVE'S ROOM -- DAY 112
Dani is at the computer, Sister Rachel stands over his
shoulder as Dani runs down a list of Perezes.
ANGLE ON THE COMPUTER MONITOR

We see easily a hundred entries under "Perez."
ANGLE ON DANI

We HOLD on Dani's look. He is in a foot race now and he
knows it. Then he finds "A.Perez"

CUT TO:

113 INT. CHAD'S APARTMENT - NIGHT 113
Nora is there with Chad. The bomb is on the table between
them.

NORA
Jack's tampered with the bomb.
He's gonna tell you everything is
fine. He'll tell you to set the
timer while he waits in the dinghy.
But the timer doesn't work.

(MORE)

NORA (CONT'D)
It's set to go off forty-five
seconds after you push any button
on the watch, so once you get him
on the boat...

CUT TO:

114 EXT. CIRCÉ DECK - BAY -- DAY 114

Chad is with Jack on the deck. Jack's back is to him.

NORA (V.O.)
Hit him with the paraldehyde.
Chad injects Jack with the paraldehyde.

CUT TO:

115 INT. CHAD'S APARTMENT -- NIGHT 115

Nora is continuing her conversation with Chad.

NORA
... and then use this.
She reaches into her gym bag which is on the floor and pulls
out a second bomb with a digital timer on it.

NORA (CONT'D)
It's set for five minutes after you
activate it..

CUT TO:

116 EXT. BAY - PUERTO SEGURO -- DAY 116

Chad is in the dinghy, racing away from the Circé. It
explodes behind him.

NORA (V.O.)
It'll give you enough time to get
away.

CUT TO:

117 INT. CHAD'S APARTMENT -- NIGHT 117

Nora is continuing her conversation with Chad. Chad nods his
head and looks at Nora.

CHAD

Right...

NORA

The biggest mistake my husband ever made was showing me how to build a bomb.

She looks Chad in the eyes, trying to read which way the wind is blowing in his soul.

NORA (CONT'D)

I'm betting my life on you, Chad.
The truth is, I'm betting both our lives... that you're smart enough not to trust Jack Wolfe

FADE OUT:

FADE IN:

118 EXT. BAY - PUERTO SEGURO -- DAY

118

This is a secluded bay, only a few boats are moored. It is early in the morning. Several fishermen are getting set to leave.

DANI (V.O.)

What happened on the fifteenth of May is largely a matter of conjecture based on the little physical evidence that was left and the testimony of the few locals who saw anything at all.

QUICK DISSOLVE
TO:

119 EXT. CONVENIENCE STORE CAMERA FOOTAGE -- DAY

119

There is a little 24-hour Convenience Store frequented mostly by sports fishermen. We SEE Jack and Chad pull up in Chad's car, dressed as if for a morning of fishing. They have poles and tackle boxes, etc. They enter the convenience store.

DANI (V.O.)

At shortly past six forty-five, AM,
on Sunday, the fifteenth of May,
Chad was seen in the company of
Jack Wolfe in a local convenience
store.

CUT TO:

120 INT. CONVENIENCE STORE CAMERA FOOTAGE -- DAY 120

We SEE Jack and Chad carry beer, chips, dip, etc. up to the counter. The clerk behind the counter eyes them and we see them on the surveillance camera monitor as well.

DANI (V.O.)

They bought beer, chips and dip and
talked about the fact that they
were about to set out on a
morning's fishing expedition. The
clerk clearly identified both of
them.

CUT TO:

121 EXT. BOAT DOCK BAY - PUERTO SEGURO -- DAY 121

Jack and Chad are at the boat dock, loading a large cooler with bait which they put into Jack's dinghy, talking to the attendant the whole time.

DANI (V.O.)

Somewhere between seven and seven-
fifteen on that same morning, they
purchased bait and set off in
Jack's dinghy for the Circé, a
beautiful old wooden hulled
pleasure craft, owned by Jack
Wolfe. They were clearly
identified by the attendant on the
boat dock.

QUICK DISSOLVE
TO:

122 EXT. BAY - PUERTO SEGURO -- DAY 122

From the POV of the boat dock we watch the dinghy as it putt-
putts out to the Circé with Jack and Chad on board.

DISSOLVE TO:

NEW ANGLE

123 EXT. THE CIRCÉ - BAY - PUERTO SEGURO -- DAY 123

We are on a LONG SHOT of the Circé. It bobs peacefully on the water. OVER this we hear:

DANI (V.O.)

That was the last time anyone saw either of them alive. At shortly past seven-thirty AM, an explosion was heard from Puerto Seguro to La Paz on the east and as far as Dorado on the west.

Just then the Circé explodes. There are in fact, three explosions, one after the other, separated by microseconds, but three of them nonetheless. A huge ball of flame marks the spot where the Circé floated at anchor just moments before.

CUT TO:

124 INT. PEREZ'S SHACK -- DAY 124

Nora stands holding a gun on the elderly MR. PEREZ. He is the elderly gentleman we have been tracking all along. Both of them turn with the sound of the explosion, echoing. Nora smiles.

NORA

That'll be Jack, Mister Perez. Now give me the voice recorder and the videos or you're dead.

Mr. Perez stutters, obviously terrified.

PEREZ

What recorder? Mira, I don't know what you're talking about!

Nora raises the gun and points it at Perez's head.

NORA

I'll count to three and either what I want is on its way to my hand, or your brains are on their way to that wall.

PEREZ

Please señora, what recorder?

NORA
One... two...

JUST THEN WE HEAR:

DANI
Drop it, Nora. It's over.

NEW ANGLE

To include Dani as Nora whirls with her gun pointed at Dani. For a moment we may think it is a Mexican standoff between former lovers. Then Nora's look softens.

NORA
You'd kill me, Dani? Is that true?
You'd kill me?

JUST THEN WE HEAR:

BIANCA
He wouldn't have to...

NEW ANGLE

To include Bianca.

BIANCA (CONT'D)
I would.

CUT TO:

125 INT. INSURANCE EXECUTIVE'S OFFICE -- DAY
Dani is there with the Insurance Executive.

125

INSURANCE EXECUTIVE
Why did you let your partner,
Bianca in on the bust? I thought
you were keeping the whole thing
secret from her.

DANI
It's an island. There aren't any
secrets. Besides, it turns out
Mister Perez was Bianca Ortiz's
grandfather.

He lets that one sink in.

DANI (CONT'D)
She kept telling me to stay out of
it.

(MORE)

DANI (CONT'D)

She kept saying that she knew more about this whole thing than I did... She was telling the truth. She knew every move from the beginning...

INSURANCE EXECUTIVE

But I don't understand why...

CUT TO:

126 INT. PUERTO SEGURO P.D. -- DAY

126

Dani is at the computer terminal, as he was in the scene in which he was running down all the various "Perezes" in San Miguel. Sister Rachel is there and now, so is Bianca as well. Dani looks shocked.

DANI

What?

BIANCA

He's my grandfather. He killed a man, a very powerful one. The kind whose family never forgets. That's what Jack Wolfe had on him.

DANI

But I don't get it. Why didn't you say something before? Why let this whole thing...

BIANCA

You don't get it?! If Jack Wolfe wound up dead, my grandfather would be free of him! Why on earth would I say something to ruin that?

127 INT. COURTROOM - SAN MIGUEL -- DAY

127

The PROSECUTOR, a man by the name of VASQUEZ is examining a DNA expert by the name of CASTRO. Nora sits at the defense table. Dani, Bianca and Sister Rachel are in the audience.

VASQUEZ

Doctor Castro, remains of Chad Sellars were found and shipped by our department to your laboratory for DNA testing. They included a fibia and tibia bone respectively, as well as several teeth.

(MORE)

VASQUEZ (CONT'D)

They were then matched against hair samples found in Mister Sellars' apartment as well as a sample of blood which had been sold a year earlier by Mr. Sellars as a way of making some pocket money, one supposes. And your conclusion was what, Doctor Castro...

CASTRO

The DNA match between the bones pulled out of the water and the blood and hair samples was positive. I have not the slightest doubt that those were the remains of Mister Sellars.

VASQUEZ

Likewise, there was a blood splatter on a piece of decking which was ultimately recovered and one tooth, which were shipped as well, to your laboratory for testing. What were the results of those tests?

CASTRO

The blood splatters and the tooth in question which by the way, featured a very distinctive cap, that would only have been available in Cuba between 1945 and 1958, were positively matched with known DNA samples of Mister Jacob Wolfe.

DISSOLVE TO:

128 INT. COURTROOM - SAN JUAN -- DAY

128

The Prosecutor is examining a plain clothed Detective by the name of FUENTES.

VASQUEZ

Lieutenant Fuentes, you head up the bomb squad for the San Miguel State Police for the area of Puerto Seguro. Is that not correct?

FUENTES

Yes, sir.

VASQUEZ

Were you able to determine the cause of the explosion which occurred on the motor yacht, Círcé, on the morning of the fifteenth?

FUENTES

Well there were three explosions, actually. Three separate bombs. The triggering device however appears to have been a bomb that was planted on the hull of the boat and set off with a radio controlled device. What the other two bombs were is anyone's guess but we were able to see three distinct flashes from the Marina surveillance camera which caught the whole thing and we were able to recover part of the radio controlled detonating device from the ocean floor.

DISSOLVE TO:

ANGLE ON NORA

CAMERA PUSHES SLOWLY in on her face as she seems to understand, finally, what really happened.

NORA (TO HERSELF)

He's alive...

DISSOLVE TO:

129 INT. COURTROOM - SAN MIGUEL -- DAY

129

Nora and all the others are dressed differently than in the preceding scene. The judge is about to deliver his sentence.

JUDGE

The defendant will rise.

Nora and her attorney rise and face the court.

JUDGE (CONT'D)

Nora Wolfe, you have been found guilty of murder in the first degree by a jury of your peers. Do you have anything to say before the court renders its judgment?

NORA

The son of a bitch is alive, Your Honor. He's laughing at us right now.

JUDGE

Nora Wolfe, you plotted the murder of your husband in a cold blooded fashion. You entrapped a younger man into your plan and he, along with your husband, is now dead. You have expressed no remorse. It is the judgment of this court therefore that you be sentenced to life imprisonment without the possibility of parole. Court is adjourned.

He raps the gavel.

ANGLE ON:

Dani, Bianca and Sister Rachel watching as Nora is removed in handcuffs. Dani lowers his head. Bianca puts a hand on his shoulder.

CUT TO:

130 EXT. CREDIT BANK OF LIECHTENSTEIN -- DAY -- ESTABLISHING 130

131 INT. CREDIT BANK OF LIECHTENSTEIN -- DAY 131

A bejeweled, bespectacled banker by the name of TESSLER sits behind his desk, inspecting a file full of documents, looking up occasionally into a POV camera. Over this we hear:

DANI (V.O.)

Exactly thirty days after Nora's conviction, a respected banker by the name of Tessler in the fairy tale principality of Liechtenstein looked up from the papers spread before him and said...

TESSLER

Well my dear Jean, at last we meet. I only wish it would have been under pleasanter circumstances. I did business with your adoptive father for many years.

(MORE)

TESSLER (CONT'D)

Though we never met we corresponded
for well over a decade. He was
enormously proud of you, Jean.

NEW ANGLE ON BIANCA ORTIZ

Who sits across from Tessler wearing a charming hat, a
tasteful Armani suit in mourner's black and an inscrutable
smile.

BIANCA/JEAN

And I of him.

CUT TO:

ANGLE ON THE PASSPORT

In front of Tessler. It is a Nigerian passport made out to
Jean Wolfe, with Bianca's picture therein.

BACK TO SCENE

TESSLER

Well, all these documents certainly
appear to be in order and with your
stepmother's conviction, you are
now the sole beneficiary of your
father's insurance. I hope the
money he provided for you offers
some solace...

He hands her a check.

DANI (V.O.)

I didn't believe it at first, until
your insurance company filed
notification that they had made
payment to Jean Wolfe through the
Banque de Credit. That's when I
resigned from the department and
flew to Liechtenstein in order to
question the banker myself.

NEW ANGLE:

Banker Tessler watches as Jean Wolfe crosses out of the bank.
He sees her as she exits, sees her on the sidewalk through
the large window as she embraces Grandpa Perez and Jack
Wolfe!

DANI (V.O.)

It turns out that Banker Tessler was so taken with Jean Wolfe's exotic good looks that his gaze lingered until she crossed out of the bank. He saw her embrace an elderly Hispanic gentleman and someone he later identified in a photo as Jack Wolfe.

DISSOLVE TO:

CUT TO:

132 EXT. AIR SPACE ABOVE THE OCEAN -- DAY

132

A passenger jet struggles to stay in the air, loses the struggle, crashes into the water and explodes.

DANI (V.O.)

Not long after that a plane en route from Liechtenstein to the Seychelles Islands crashed in the Indian Ocean. The cause was reported to be a faulty air speed indicator and pilot error.

CUT TO:

ANGLE ON THE WATERS

We see pieces of plane wreckage scattered on the water.

DANI (V.O.)

All aboard perished. Listed as passengers were one Jean Wolfe of Nigeria, Annibal Perez of San Miguel, and another passenger traveling on a Nigerian passport, under the name of Jacomo Lupo.

CUT TO:

133 INT. VISITING AREA - SAN MIGUEL STATE PENITENTIARY -- DAY 3

Dani is with Nora. They are in a communal visiting area. There is no glass partition. Dani hands Nora the email she has received from the airline.

DANI

Jacomo Lupo is Italian for Jack Wolfe.

Nora examines the email.

NORA

What do you know... there is a God.

134 EXT. SAN MIGUEL STATE PENITENTIARY -- DAY

134

Sister Rachel gets out of her car and goes through the Visitors gate of the Penitentiary. CAMERA FOLLOWS as she goes through the gate and steps through the metal detector.

DANI (V.O.)

That, in fact, is when Nora got religion. Sister Rachel had retired from the Chaplaincy. Though she loved being a nun, the one regret she ever had in life was that she'd never had a daughter. The one thing Nora wanted more than anything else, was a mother. I think there's a kind of redemptive beauty in that, don't you? And of course I keep hoping that if I can prove she didn't kill Jack, Nora will eventually get out.

CUT TO:

135 INT. INSURANCE EXECUTIVE'S OFFICE -- DAY

135

Dani is there with the Insurance Executive.

INSURANCE EXECUTIVE

You're actually in love with her.

DANI

Of course. And Jack Wolfe isn't dead. My guess is he killed Bianca and the grandfather. But he's out there somewhere with your money. And if you hire me, I'll find them both.

INSURANCE EXECUTIVE

Wolfe is alive? On what do you base that?

DANI

On what they found with the wreckage of the plane.

(MORE)

DANI (CONT'D)
Ironically, because Nora was Jack's
only known surviving next of kin,
they sent it to her.

Dani fishes into his briefcase and pulls out a baggie and
hands it to the Insurance Executive.

CUT TO:

136 ANGLE ON THE BAGGIE

136

In it there is a severed finger with Jack's wedding ring
still on it.

INSURANCE EXECUTIVE
Son of a bitch....

DISSOLVE TO:

137 EXT. BEACH FRONT - FIJI -- DAY

137

Two people are seated in beach chairs with their backs to
camera. On the right side, we see only a slice of shoulder
and arm of a man. On the left side, we see the shoulder and
arm and tanned shapely leg of a beautiful bikini-wearing
Polynesian girl. Between the two of them, there is the white
sand and the azure blue waters. Just then a white coated
Polynesian waiter crosses over to the two people. On his
white jacket we clearly read the words: ROYAL FIJI HOTEL AND
BEACH CLUB. The waiter gives a Mai Tai to the girl and a
martini to the man. The man in the chair reaches up to take
the glass. We see that the man in the chair's ring finger is
missing. The waiter leaves a check and noiselessly exits as
the camera pushes in on the azure blue waters that look so
calm on the surface and mask the death that we know lurks
beneath.

FADE OUT:

THE END