

SEXUAL ADDICTS REDEMPTION

Story of Marco Taloni

Screenplay

by

Marco Taloni

Revision draft 11:38:30 of December 12, 2023

CANADA Tel: +1-647-444-2029
TALONI & SUWANMAN FILMS Postal Box Address:
1509 - 33 Davisville Ave
Toronto ONT CANADA M4S 2Y9
a First Globalized Joint Ventures Inc. Canada
(1GJV MEDIA)
lgjvmedia.com
direct e-mail: mtaloni@lgjv.net
www.talonisuwanmanfilms.com
corp@talonisuwanmanfilms.com

WGC® # S17-03063 - WGA-east®

1 EXT. - TORONTO STREET - NIGHT - (NEW MILLENIUM)

A MAN (JAMES) is walking in the street in the night. He's a bit upset, overwhelmed. He's walking crossing the street, and while he is wearing a jacket back. Almost, a car passing by, hits him and harshly honking, but he doesn't even react, any. His aspect is a bit messy; his hair is messy as well. He has marks of red color in his face, like large marks, especially around his mouth, and his shirt is full of the same red color at his chest level, it looks blood at the first sight.

As soon as James has crossed the street looks at himself at his chest, and he seems concerned about it, and holds over for a second. Then he looks around and walks away with a certain haste.

While still walking he tries, nervously, to erase that red on his shirt. But cannot.

2 EXT. - PARKING LOT TORONTO - NIGHT

James achieves a parking lot. Looking for his car. He pulls a fob control out from a pocket, and clicks it also pointing to find his car, by a sound-alarm, or triggering lights of it. It seems he forgot where he parked, looking around. He is overwhelmed. A sound is heard about the car opening alarm, he tries again, and flashing lights are visible.

Finally reaches his car. It's a SUV Jaguar. The man must be a wealthy guy.

James gets into the car.

3 INT. - CAR JAGUAR - NIGHT

He shuts the car's door, and takes some breath, holding the wheel. He looks at his hands, both sides, and are trembling. He looks like went through something like energy taking, something powerful, looks slightly exhausted. He looks at himself through the car back mirror. Messy. Still red marks in his face, look like lipstick one, in his cheeks and around his lips. He picks a napkin from a box and starts to clean them with a certain haste, he looks concerned. Then he fixes his hair. And he looks at his shirt that truly has an extensive mark, looks like even blood, but it's a lipstick, testing with his fingers, spread it on top.

Then he puts some paper on the front of his shirt and takes a last look in the mirror and tries to recompose his normal attitude, and breathing, attempting to look normal. He turns the engine on, and after a last look, moves with the car.

4 INT. - CAR JAGUAR PARKING LOT - NIGHT

The Jaguar moves away.

CUT TO:

5 EXT. - ALLEY 1 TORONTO - NIGHT

There is a gloomy and desolate alley with big garbage bins in the distance. Smoke is coming out from the grids of the buildings, and there is some junk around. The alley is dark, only lit by the lights of the shops' back doors. There are also smaller garbage bins and at least one parked car. A ripped mattress is on the ground against the wall of a building.

A MAN WITH APRON, who looks like a restaurant worker, emerges from a back door. He is pushing out a medium-sized garbage bin similar to the one already on the spot.

There is NOISE. Coming from the big garbage bins, which are slightly distanced, the worker hears it and looks toward the source of these sounds, but he keeps walking back to the back door, hesitating for a second, still curiously listening to that noise.

The noise is like a /METAL DOOR RHITMYCALLY bumping, and something else in the background, such as /GROWILING, is in concert with the rhythm of that metal resounding.

The visual leaves the worker going back through his back door and toward the large bins, passing by the worker in front of his face and following his direction toward the ground at the base of such big bins. We almost stop at the green garbage bin's base, the one more exposed toward the middle of the road. And slowly, the visual moves off, trying to discretely discover where such noise comes from.

CUT TO:

5 EXT. - JAMES' HOUSE - NIGHT

Back to the Jaguar of James. He arrives at an elegant house that looks rich. Parking in the driveway.

INT. - CAR JAGUAR:

Inside the car, the MAN, (James) is hesitating.

Then he gets out. He opens the door and seems to look normal, with no lipstick marks on his face anymore.

EXT. - JAMES' HOUSE:

When out then, recomposing himself even further, he approaches the door of this house, takes another big breath to grasp an ideally 'normal human' attitude, and begins to put a key into the padlock, slightly hesitating. Then he opens the door.

6 INT. - JAMES' HOUSE - NIGHT

When the door opens, the man, JAMES, sees him coming over in a hurry to welcome him three children: two pretty girls, one around 6 years old and the other 13, and a small boy barely walking, a bit behind.

CHILD OF 6 Y/O

(happy)
Daddyyy!!

JAMES

(beat)
Hello kids! I am home!
(nonchalantly)

James opens one arm. They welcome the father, and James tries to keep up the napkins he put on earlier, holding them up. Also, the daughter, 13 y/o, is coming along, just getting in there.

While James hugs, by one arm, the two small kids, a glance from the 13 y/o (KIM) goes to those napkins, and a trace of that red shows, and the girl notices it. And her face suddenly changes to a thoughtful look. James also notices her look. Then he glances fast and concerned at his hand holding the napkins, moving it to be sure everything is covered, and suddenly regains his smile.

JAMES

I will be with you, shortly.
(standing)

After the welcome, he keeps going in the house, and a woman's voice is heard. The children follow, and Kim keeps going toward the woman's voice and looks, one time, back to the father, who is slightly wayward, smiling back.

JAMES' WIFE REBECCA (O.S.)

James! The dinner is ready; it
takes only a couple of minutes.
(family talking)

KITCHEN:

REBECCA appears, busy with pots to put in an oven and fixing the table. She seems happy, a classic caring wife.

CHILD OF 6 Y/O

Dad! Are you coming?

CORRIDOR:

James does a couple steps back, with a certain haste still holding his chest.

(6 CONTINUED)

6 CONTINUED:

From a distance, Kim also appears behind the kitchen corner and looks at the father. She seems still thoughtful. James has already opened the bathroom door and slipped in, and he also sees Rebecca.

JAMES

Yeah, let Daddy go in the bathroom for a minute; I will be right with you guys.

Then, he remains halfway in the bathroom and his head out of the door, while the wife appears near Kim, and she is pretty, smiling, and lovable. And James smiles back and does a thank you, 'miming it with his lips'. Then James closes the bathroom door. The toddler is taking stuff from a small wall table right in the corridor, and Kim grabs him, and Rebecca goes back behind the corner.

BATHROOM:

Inside the bathroom, James gets back, slightly overwhelmed, and goes to look at his face in the mirror. He tries to check whether that lipstick is gone and examines his hair to see if something is wrong. He slowly removes the napkins, and extensive lipstick marks are on his front. James tries to remove and rinses it again, but the lipstick marks are stubborn. He worries about what to do with the shirt. Goes to pee and thinking. He's looking at the shirt.

Then looks at his penis (we don't see it), and tries to smell his hands, and feels some smell, and he gets more worried. Then goes to the sink and nervously washes his penis with the soap and looks also at the shirt.

Then the door gets /KNOCKED.

CHILD 6 Y/O

Dad! Are you coming? I want to play with you the Uno game.

James gets a twitch and looks slightly overwhelmed.

JAMES

Yes! Yes! In a minute! Coming!

At the sink, he dries his face and passes the towel on his head and lower parts, with more thrust for cleaning. Then he checks the towel to see if it has marks, paying more attention. The shirt! It's still reddish! And that generates "pressure and threatens" his eyes. The door! Somebody /KNOCKS again! James is anxious.

(6 CONTINUED)

6 CONTINUED:

JAMES

Coming!

(beat)

I said I am coming!

(a bit upset)

He looks again at the marks on the shirt. Then he looks in the mirror.

JAMES

Think! Think! Think!

(whispering)

CUT TO:

7 EXT. - ALLEY 1 TORONTO - NIGHT

Back to the alley.

/Bang, /Bang, /Bang, /Groan, /Groan, /Groan, the rhythming beating metallic sound and the groaning sound together, still pretty alive. The visual is moving from the base of the large green garbage bin.

It seems like rhythmic music, but it is disquieting as well. The large garbage bins: We go slowly at a low level to discover what's happening with the sound.

Legs, standing, look like a leg's man squatting rhythmically, but not so much, just a bit, like dancing, with the same rhythm of that metallic-growling music. The noise is more substantial, and now it's evident, including the groaning and disquieting at this point. It's a woman's voice but altered, with a heavier sound and breathing. Then, the visual goes up. There are three people. The owner of the legs is an ATHLETIC BIG AFRICAN CANADIAN MAN extensively tattooed. Then ANOTHER MAN, a Caucasian, looks weird, though. His face is smiling, some teeth are missing, and he has long hair. This one is holding the arms of a WOMAN (BEVERLY). The METALLIC noise is from a large bin's cover, which the white man is leaning on. He is standing behind the woman, holding her arms, like keeping her in midair. Her legs are held by the other men on the opposite side, which are on top of his shoulders. The Black Man is 'pumping' the pretty blonde, white woman like a train (BEVERLY), and gets his climax while the woman is /ROARING, what seems a great pleasure. The Black Male releases the leg of the woman, who remains to lean against the white male who hugs her from behind, with her skirt lifted, and her underwear half-covering her lower parts and half ripped down. The Black Man is fixing himself. And the White Man puts his face near to the BEVERLY's ear.

(7 CONTINUED)

6 CONTINUED:

WHITE MALE

Okay, chick, you got it. Now, where
is the money you promised?
(sinisterly smiling)

Beverly nonchalantly recomposes herself and looks at the Black Male, who is rubbing his hands and smiling at Beverly. The other man, the White, seems excited.

WHITE MALE

Come on, baby, come on, come on.
(excited)

Beverly goes to the large bin behind and picks a purse up; The Black Man and the White look at each other, then the White man harshly grabs the purse and looks inside, fishing stuff and throwing them around in the ground, and then fishes a bunch of dollars. BEVERLY remains in the spot, still fixing herself up. He leaves the purse falling and counts the money. The twos smile, and the white guy grabs the woman's back head and kisses her with a sort of compulsive fervor, with his dirty mouth, which has a no-teeth smile.

WHITE MALE

Thanks, chick, next time.
(beat)
We are open 7 days a week!

The twos sinisterly laugh and walk away happy.

Beverly is pretty and well-dressed, but it's a mess. Her hair, her face dirty, and her legs with some bruises. She tries to fix herself. And picks the purse up.

And begins to walk in the opposite direction of those twos. It seems a sad scenario of Beverly from behind walking while trying to recompose her look and her hair. And even she twists her ankle while walking away.

BEVERLY

Acchh!----Shit! -----
(twisting her ankle)

We see her going farther while walking in this dark alley slightly illuminated by back shops lights, the MAN WITH THE APRON of earlier comes out again with another garbage bin, and the woman is crossing in front of him and looks at her curiously, she doesn't even glance back, he stairs at her wondering, and for an instant, the man looks back at the large garbage bins, where the noise was coming from. Then keeps going to do his job; meanwhile, the pretty blonde BEVERLY walks down the alley and turns to the left, disappearing.

CUT TO:

8 INT. - JAMES' HOUSE - NIGHT

BATHROOM:

James in the bathroom grabs the shirt, already removed, and puts it in a plastic bag.

James gets out of the bathroom with the towel around his body and wraps his clothes, which hide the plastic bag.

CORRIDOR:

The small toddler barely walks toward him, then the father smiles, and the toddler falls on the floor; James looks at him like a stranger and runs upstairs. The boy starts to cry alone in the corridor.

TODDLER

Uehhh!
(crying)

Rebecca comes along and takes him up.

REBECCA

(motherly)
What's going on! It's okay!

And she looks around and sees the bathroom door open and nobody there.

REBECCA

James! Are you coming?

JAMES (O.S.)

Yess! I am on the way!!

STAIRS:

JAMES

I am coming over!
(nonchalantly)

At the last downer step, James sneaks to the corridor to check if somebody is there and sees his toddler sitting on the floor looking at him. James, in haste, takes the exit door and goes out while the toddler is still looking. Then James smiles at him and waves as well.

9 EXT. - JAMES' HOUSE - NIGHT

While James is getting out, he hears his toddler crying again. He shows an expression of discomfort and annoyance.

(9 CONTINUED)

9 CONTINUED:

He opens the car, takes his suitcase, and hides the plastic bag under his seat. He closes the car and notices the 13 y/o, Kim, at her window upstairs, she is just staring at the scene, and James hesitates for an instant, then smiles at her, and shows the suitcase, and makes an expression like to say: "oh I forgot it", and goes back in the house with a released expression but still slightly charged.

CUT TO:

10 INT. - HECTOR'S HOUSE - NIGHT

A CELLPHONE is in view, it's /BUZZING, and the name of 'Victor' is visible on the screen. /BUZZ, /BUZZ, the visual enlarges, a MAN, around 40's, it seems watching TV, named HECTOR. It seems like a program of news. He is in a sofa chair. But from behind, going upper, it shows he has a laptop, and he is watching a PORNO MOVIE of gay men doing sex. At the same time, his hand moves fast; it seems he is masturbating (not explicit).

Like fast, tensely, all his body looks tensed and tight, like waiting for some climax? He is going faster, reclining his head, and seems about to have it. Suddenly, the entrance door /KNOCKS! And a voice, sweet voice, of a man, is heard. /VOICING HECTOR!

EXT. - HECTOR'S HOUSE:

VICTOR 50's is the man knocking. Victor has a package like a gift, and he is pretty well dressed and evidently is gay, quite feminine. He smiles, and he seems happy.

INT. - HECTOR'S HOUSE:

Hector suddenly stops his masturbation, panting and squeezing his lower parts.

HECTOR

Arghhh!

(emitting a sound of struggle)

Again, the door gets /KNOCKED, and Victor calls him.

VICTOR (O.S.)

Hectoorr! Why you don't pick up the phone.

(pretty gay(sh)) (beat)

It's Victor!

Hector puts his laptop on top of a coffee table, fixing his pants. Slightly disappointed.

(10 CONTINUED)

10 CONTINUED:

EXT. - HECTOR'S HOUSE:

VICTOR

Hector! Did you forget again?

(beat)

We are supposed to have our dinner tonight.

INT. - HECTOR'S HOUSE:

Hector pats his forehead like he forgot something.

HECTOR

(whispering)

Acch!

(then louder)

Yess! Victor, I am coming!

(beat) (again whispering)

Yeah! Coming! I didn't!

Hector is also a bit chubby, quite cute, and has a lovely attitude. Then he's fixing himself in front of the mirror and goes to open the door. Victor seems a bit anxious while Hector opens.

VICTOR

Helleaw! Took so long!

Victor gets in, and they kiss each other on the lips.

HECTOR

Come on in, sorry about that.

(beat)

I was just fixing things around.

VICTOR

Okay okay! Aren't you ready yet? I thought we were going out for dinner.

HECTOR

Oh -----

(beat)

Yeah, I know, I got a bit busy!
Vic, sit now first. Can I get you something for a drink?

VICTOR

Okay! Hector! Hey, this is for you!

Hector hurries to prepare 2 drinks on the small counter bar in his house. Then Hector realizes that the porno is still ongoing on his laptop, and it's visible from Hector's point of view.

(10 CONTINUED)

10 CONTINUED:

Hector opens his eyes wide.

HECTOR

Thanks, Vic. What is that?

VICTOR

Come here, and you will see the surprise!

(beat)

Uh. What are you doing?

Victor sees the laptop open on top of the small table and uses his hand to turn it toward his eyes. Meanwhile, Hector literally jumps with the drink toward the table, even spilling a bit, and puts one glass on top of the table.

HECTOR

Let me make space for the drinks.

(beat)

Then, suddenly removes the laptop, closes it, puts the second glass on top of the table, stretches his body, and puts the laptop on a shelf.

Then grabs the gift.

HECTOR

Ohh, thanks, Vic. I really want to see what you brought me.

Victor remains a bit taken off guard, looking at Hector while he smiles.

CUT TO:

11 INT. - TAXI STREETS - NIGHT

The blonde woman, BEVERLY, is in a taxi.

She is trying to fix herself, wiping her face and brushing her hair. The taxi driver looks at her curiously as he watches her.

Finally arrives at home. She pays for the taxi.

12 EXT. - BEVERLY'S HOUSE - NIGHT

She gets out of the taxi. And while the taxi leaves, she remains in front of the house entrance, hesitating.

CUT TO:

13 INT. - BEVERLY'S HOUSE - NIGHT

We see a door from the inner of the house, we hear /BABIES CRYING, and then a man, ROBERT, comes in view; he is holding 2 babies, and a third is in a crib on the floor. He hears the entrance door closing, /SHUT. The man is standing and slightly overwhelmed. Beverly is coming in, and she leaves her keys and purse on top of the entrance counter.

ROBERT

Are you okay? Why so late?

(beat)

What's happened to you!?

(shocked seeing Beverly so messy)

BEVERLY

(showing overwhelming)

(beat)

Sorry, Robert, I had an accident.

ROBERT

Oh God! Are you okay?

She is going to the bathroom.

BEVERLY

Yes, I am fine.

(beat)

Fortunately.

Robert looks at her while still holding the two babies.

ROBERT

(slightly shocked)

How happened?

BETWEEN BATHROOM AND BATHROOM ENTRANCE:

Beverly starts to refresh her hands and face, putting water on it, trying to feel better.

BEVERLY

I was just walking, crossing the street, and a car almost hit me, and I fell on the asphalt, rolling on top of the curb.

ROBERT

Did you get the plate number?

In the meantime, she cuddles the babies in Robert's arms while she is trying to push Robert out of the bathroom.

(13 CONTINUED)

13 CONTINUED:

BEVERLY

(with a slightly scolding face)
 No! Of course not!
 (beat)
 How could I?

ROBERT

Okay Okay! You are right.
 (beat)
 At least you are okay. Are you?

BEVERLY

Give me a minute now.

ROBERT

Yeah! ---

He steps back from the bathroom and goes where the crib is. He looks concerned.

BATHROOM:

Beverly, she is fixing the bruises on her legs and removing her underwear. And tossing it in a clothes container.

She doesn't even remove her skirt. She enters the shower, pours water on herself, and nervously soaps her lower parts. Then she throws the soap on the floor and bursts into crying and sighing for a few seconds. She is overwhelmed, liking waking up from a dream.

But then she manages to hold it, and breathing back regain her, sort of, normality.

HOUSE INTERIOR:

The baby in the cribs is /CRYING now; the other two are lying on a quilt on the floor. Robert tries to give the baby some milk in a bottle, but it seems something got stuck. The baby is /CRYING LOUDER. Beverly comes along; she is wearing sweatpants and a T-shirt and looks fresher. She hears the baby crying and sees the other two, and she makes a motherly face, showing how she loves them.

ROBERT

Are you sure you are okay? Some injury? Or something?

She grabs the bottle of milk in a container nearby and sucks its nipple.

(13 CONTINUED)

13 CONTINUED:

BEVERLY

Robert, I am good, I promise, if I
feel something wrong, I will go to
the doctor, okay?

Robert looks at her, wondering. She tastes the milk dripping
in her mouth, and she gives it to the baby, putting some
kind of sustainer in the way he can suck from the bottle. He
does sucking and gets quiet. But the other began to cry, and
she took them in her arms to calm them. She seems good as a
mother, and the father looks like disappointed that he
doesn't know how she does; then she gives back the children
to Robert.

BEVERLY

Okay? How is your job going?

They continue talking, and she grabs the baby in the crib
and feeds him. We don't hear while talking.

SEQUENCE:

/SCORE

14 INT. - JAMES' HOUSE - NIGHT

James: With his family around him, holding the toddler in
his lap, the wife, REBECCA, and the 2 daughters around a
table, James seems happy, talking in a conversation.

While James and his 13-year-old daughter, Kim, are eating,
Kim just listens to her parents talking.

15 INT. RESTAURANT ELEGANT - NIGHT

Hector: Elegantly dressed in this luxurious restaurant,
toasting with wine glasses, having a bottle in a silver wine
container, they seem so happy and joyful.

16 INT. - BEVERLY'S HOUSE - NIGHT

Beverly: she's giving the bottle of milk to the tiny toddler
in her arms, lying on the big rug and leaning on the sofa
behind her, and has the other 2 sleeping beside her on the
quilt and Robert, her husband, nearby, listening to her
talking, but getting overwhelmed and upset at times, she
looks at him and seems disappointed.

END SEQUENCE

CUT TO:

17 EXT. - JAMES' HOUSE - DAY

Morning. James leaves the house with the two daughters and
seems to be taking them to school.

(17 CONTINUED)

17 CONTINUED:

Everything looks pretty normal as they get into the car.

18 INT. - JAGUAR CAR - DAY

James is driving. Inside the car, they have some normal conversation.

JAMES

Okay guys, this evening, let's go out.

KIM

Where? -----

JAMES

Well, me and mom, we were thinking of going to have some dinner outside. Why?

KIM

Nothing! ---

Kim always seems thoughtful.

JAMES

What's wrong? Don't you feel like going?

When they arrive in front of the school.

KIM

It's okay
(beat)(suspicious attitude)
You may be busy!
(getting out of the car)

James looks at her daughter, wondering. While she gives a glance back.

19 EXT. - JAGUAR CAR NEAR TO THE SCHOOL - DAY

Then the Child of 6 gets out as well and holds the hand of Kim.

JAMES

Okay, have a great day, see you later.
(waiving)(half smile)

James inside the car looks at her. And she starts to walk toward the school's entrance and turns her head back, glancing again at the father. Something is in her head.

CUT TO:

20 INT. - JAGUAR CAR STREETS - DAY

James drives his car to work; at the first, he is thoughtful. But then he shakes his head and begins to smile; he seems a nice guy, a typical husband with a good job, a wealthy, pretty, lovable wife, and 3 beautiful kids.

CUT TO:

21 EXT. - OFFICE PARKING LOT - DAY

The Jaguar of James is coming over. He parks the car and gets out, locking by his control pod.

He starts to walk toward the door of the parking lot to go to the office. After a few steps, James sees a woman trying to turn her car's engine on.

/DRRR /DRRR /DRRR. It cannot go on. Then she tries again:
/DRRR, /DRRR, /DRRR.

James cannot avoid intervening, as a good citizen would do.

He goes to check what's going on. And this YOUNG WOMAN (MARIKA), who looks like a typical young student, is inside trying to turn the engine on. Then James knocks on her side window and, at the same time, points by gesturing to the car's hood. So, at first, she looks at him, James smiles and points again at the car's hood.

She opens the door, wondering. The young woman looks like a student and has a very short skirt, which shows her legs. The legs are so rounded, fresh, and smooth-skinned that James stares like enchanted. The woman makes a face to ask, 'So what'?

MARIKA

Sir! -----

James is like waking up.

JAMES

Yes! Yes! It might be the connection. Looks like you have the battery down.

MARIKA

So? -----
(kind of arrogant)

JAMES

If I can help, pop the hood up, I can take a look.

(21 CONTINUED)

21 CONTINUED:

So, the woman does, and James goes to check.

The woman comes out; she has long red hair and green eyes, is undoubtedly pretty, and this so so, a short skirt and ankle boots. James, while trying to check the battery, sees her, then her legs, and the skirt, and his face changes; a light comes into his face, something going into him by that look. Some power, a hidden one. The woman approaches James and almost leans on him to check what's happening under the car's hood.

MARIKA

So? Did you find something?

It looks like a big shot of adrenaline goes through all his body, and his hand starts to tremble while trying to push a wire of the battery up.

Marika looks at him, so nonchalantly, with that sort of arrogant look. James turns to her, and again, the skirt, her thighs, it's like a punch in the brain.

JAMES

(beat)

Yeah, now you can turn it on, try now!

The woman, so innocently and sparkling, goes to try, and she tries out, /DRRR, /DRRR, /DRRR.

She looks at him disenchanted. James smiles.

JAMES

Again! -----

/DRRR, /DRRR, /BRRUUMM, and here you go, the engine runs!

James stands and smiles at the woman and gestures a thumbs-up, and she smiles; her face becomes even prettier.

MARIKA

Thank you, sir! I really appreciate it. So much.

Then she shuts the car door, but James stops it, getting in the middle. She is gotten by surprise.

JAMES

You are welcome.

(beat)

Where are you going?

(21 CONTINUED)

21 CONTINUED:

James, already changed, his expression a bit more feline, and he sees those legs and the skirts, so short, they 'blast' in his eyes, hammering. He looks hungrier.

MARIKA

Me? -----
(beat)

Marika, looks at him, and inevitably, her eyes go to pass by James's crotch of his pants, where 'strangely' something makes it pop-up. "Horny?"

JAMES

Just asking, yes!

She opens her eyes wide open and tries to close the door again.

MARIKA

No so far from here.

She seems uneasy at this point. James is still holding her door standing.

JAMES

A school? What School?

James is insisting a bit more and showing a certain anxiety.

MARIKA

Sir, please let me go, it's late for me.

JAMES

Late? You have to make the engine run a bit more.

The woman is surprised. But confused, she opens the car's door, pushing harder, and James is forced to make a couple steps back, and the woman suddenly slams the door and locks it. James smiles. Instead, the woman looks at him slightly upset. She drives away, and James rather waives to her.

He becomes suddenly serious; looks like a hungry beast just lost such prey.

MAN VOICE (O.S.)

James!! -----

Somebody is calling him; he is a friend (ALEX).

(21 CONTINUED)

21 CONTINUED:

ALEX

Who were you talking to? On the car
just gone?

James changes and becomes more relaxed, and it seems he has
regained his normality, as usually does.

JAMES

Who? -----

ALEX looks at him, wondering.

JAMES (CONT'D)

Oh! Nobody has some car problem.

(beat)

Ohi! It's time to work!

(looking at the watch)

ALEX

Yeah! Let's go. Did you complete
the plant?

JAMES

What? -----

(beat)

Of course, the clients are coming,
today isn't it?

(putting an arm around the
ALEX's shoulder)

They walk farther, going through the back-office door to
talk. (we don't hear).

/SCORE **CUT TO:**

22 INT. - BEVERLY'S OFFICE - DAY

Beverly is in her office, talking on the phone with a
babysitter, explaining what to do with her children.

BEVERLY

No! You listen to me, okay!? Just
do what I asked: take that specific
milk in the big bottle first.

(beat)

No, the big one!

The Beverly office's door is slightly open, and a woman,
BEVERLY'S COLLEAGUE, KNOCKS at it and stands in the doorway.

Beverly gestures to wait 1 sec.

(22 CONTINUED)

22 CONTINUED:

BEVERLY

Who cares. Just do that, right?
It's easy! Right? Because the baby
loves that, okay?
(hangs up, annoyed)
Baby Sitters? Such crap.

Beverly, signs to the woman at the door to come on in. The woman suddenly comes in. She is holding some papers. Inside Beverly's office, it showed posters of fashion models and fashionable clothing for women, hung to body forms. The office looks like it is related to a clothing company, and she is one of the managers, as a /TAG PLATE on her desk shows.

BEVERLY

What is it?
(talking to the colleague)

Beverly looks bossy and professional and is undoubtedly a pretty woman.

BEV COLLEAGUE

I need you to see 2 new male models
for the man-collections.

She remains a bit surprised.

BEVERLY

Me? Why me? I work for the women's
collection. How about the men's
department?

BEV COLLEAGUE

Yeah! The fact he is abroad, and he
had to extend his stay, but now
just came this presentation,
earlier, so I need somebody in
charge to authorize those models.

Beverly listens. And hesitates for an instant.

BEVERLY

Well, I understand, okay, let's do
it, give me the papers.

BEV COLLEAGUE

Don't you want to see them?
(pointing outside the door)

Beverly sees outside, 2 shapes, and are well endowed,
physically. (22 CONTINUED)

22 CONTINUED:

Beverly's eyes get wider.

BEVERLY

Okay. -----

(beat)

Wait. Go to them and say that they will meet me.

BEV COLLEAGUE

(wondering)

Okay, as you wish.

Then the woman goes back, and Beverly suddenly fixes her hair and looks in a mirror inside her desk drawer.

Then the woman comes back and is followed by 2 men (1 African-Canadian and 1 Caucasian). Muscular, stunning, and truly attractive. The colleague stands, waiting for her reply. Beverly's jaws drop. Turns around and looks through her window and the panorama of her floor at #50. And she is mouthing quietly, no sound: "SHIT"!

BEV COLLEAGUE

Can you sign the approval for these guys for the promotion?

BEVERLY

Yes. I can!

The woman leaves the papers on top of Beverly's desk and waits. Then Beverly turns by her chair and nonchalantly smiles; she looks cold and professional but actually perspires some anxiety suffocated by her smile. Then looks again at the 2 males in there, serious but sometimes smiling, the men in there standing like statues, precious statues, "symbol of sex". In some how, that's what Beverly is thinking.

BEVERLY

(professionally)

Before to sign it I have to check these professionals.

(beat)

Go now, come back in few.

The colleague seems a bit perplexed. Still standing.

BEVERLY (CONT'D)

What! -----

(beat)

It's not my department, I need some time okay?

(22 CONTINUED)

22 CONTINUED:

The colleague looks still perplexed and has a frown on her face.

BEV COLLEAGUE

Whatever! -----
(going)

Beverly stands and remains standing, looking at the models. Their clothes are minimal, and tight, showing muscles and "bumps" in their lower parts. Beverly looks at them and, simultaneously, turns around them, staring at them like a tempting, exquisite, luscious product.

BEVERLY

I think you are just okay!
(beat)

BEVERLY (CONT'D)

Have you experience? I guess so.

They nod.

BEVERLY (CONT'D)

I see! -----
(looks professional)

She also looks at their butts and the arms.

Then turns around at their front again asking their names.

BEVERLY (CONT'D)

Names? -----

And their voices /resounds in her ears: /JOEL - /RICARDO.

Beverly closes her eyes.

BEVERLY (CONT'D)

Okay!! -----

And delicately touches their arms like a soft brush.

The men look at each other, and don't say a thing. Beverly goes to sit at her desk, grabs the papers she is supposed to sign, turns toward her window with the wide panorama, and squeezes her legs against each other tight, closing her eyes.

BEVERLY (CONT'D)

(beat)
Okkay!! -----

(22 CONTINUED)

22 CONTINUED:

SUPERIMPOSE

BEVERLY OFFICE - INSERT:

Beverly imagines the two men, JOEL, and her sitting on top her desk and she is with her face on top of his low parts, grabbing him around his waistline, and with her legs standing, and RICARDO standing from behind 'pumping her', like a 'caterpillar machine', and /shouting the /BEVERLY name, at each pumping motion, rhythmically.

REAL TIME:

Beverly folds her legs in her chair and puts a hand under her skirt. Beverly stays in that position and closes her eyes at times. She does it very discretely, pretending to read the papers. The two still standing in the middle.

BEV COLLEAGUE (O.S.)

Beverly! Beverly.

Then Bev's colleague, now in sight, pats Beverly's shoulder.

She wakes up, realizes she was daydreaming, turns slightly dazed, and recomposes herself immediately.

BEV COLLEAGUE

Did you sign the papers?

BEVERLY

I was reading it.

(showing them) (beat)

And yes, they are okay I am going to sign it.

BEV COLLEAGUE

Oh God! Thanks!

(annoyed)

BEVERLY

Excuse me!?

BEV COLLEAGUE

What now? ----

BEVERLY

(hesitating)

Where are you bringing these men?

BEV COLLEAGUE

(smiles) (annoyed)

(22 CONTINUED)

22 CONTINUED:

The colleague exits the room with the two models, giving a smirking glance back to Beverly.

BEVERLY

Okay, okay, it's not my department.
 (beat)
 Bye! -----

The men turn toward Beverly, and she half smiles by waving her fingers. And they smile back. Then the door closes, and she looks up.

BEVERLY

Oh God. -----

Then she blinds her office and locks the door, and she goes to sit looking at the panorama, going to masturbate herself. And after a few seconds, almost climaxing, the cell phone impetuously rings! /RINGS, and /RINGS, /RINGS.

She grabs it with the other hand while she's making herself.

In the cellphone, /UHEEEEE! Babies crying aloud. Chorally, in her house. Then looks at the ID; it's the Babysitter.

Immediately, she removes her hand from her crotch.

BEVERLY

What is it? Why they cry?

BEVERLY'S HOME - DAY:

The BABYSITTER is pretty, a humble beauty but definitely very attractive.

BABYSITTER ON THE CELLPHONE

One of them has cramps in his stomach, I don't know what it is, the others are okay, but they cry because the bigger one cries loudly.

BEVERLY (O.S.)

I see. It's okay, don't panic. I have to come over.

BEVERLY'S OFFICE:

BEVERLY hangs up. And looks for an instant at the window. then, she suddenly stands and grabs her purse, and gets out.

CUT TO:

23 INT.- HOSPITAL - DAY

In the hospital, Beverly is holding the bigger toddler, who seems to be sleeping, and the other two are held by the BABYSITTER, who is a very pretty young girl, attractive. And Beverly's husband too is in there.

She is talking with her husband and looks like she is scolding him.

We don't hear.

CUT TO:

24 INT.- SUBWAY STATION - DAY

There is the subway booth. Hector and others are lining up because he wants to ask the booth man for information. Behind there is a Young Black Man. Sometimes, Hector looks at him and smiles.

Hector gets his turn, and while bending to look at some paper, suddenly somebody pushes the line, and the Black Guy gets pushed as well, and things become a LOW-MOTION; Hector slightly bending, the last of the line gets pushed by 2 teenagers who are playing wildly, and then one of them loses the balance and goes to abruptly pushing the following guy, that he loosely steps ahead and bumps into a woman who literally hugs the black male. The Man inevitably pushes his hips ahead like a forwarded recoil toward the Hector's butt. His low parts look big. Which 'inexorably' go against the Hector's butt, and that squash looks like truly in deep, everything still at a low motion. Victor seems to feel it, and his face changes from surprised, looking at the Black male, yes, and even closes his eyes a bit, expressing a kick of pleasure going through his body. Then Victor gets the black Man on top his body, and then instead to pull out he pushes his butt back up as to feel even more. The Teenagers still messing around, and one gets pushed against the line up in sequence with the first time. Bam! Again, LOW-MOTION, HECTOR gets another "big push" from the Black Man, and at this point he even smiles and gets his eyes wide open.

The Low-Motion ends.

Then finally the Black Man stands, and instead Hector remains at 90 degrees on top the counter, and few people goes to him. He was leaning on top the counter with his butt a bit ending up, his eyes are close. People try to talk to him.

PEOPLE

Sir! -----
 Sir! -----
 Are you okay?

(24 CONTINUED)

24 CONTINUED:

Ultimately, Hector realizes that people are around him to try to make him wake up.

Then he pretends to feel pain in the stomach and stands, but he says everything is okay, showing some suffering in the stomach.

HECTOR

I am fine
 Arghh! -----
 (beat)

The Black Male goes near to him and tries to help him. He realizes that.

AFRICAN-CANADIAN MAN

Sir, how do you feel?

Then Hector keeps going, pretending to feel sick and needing a chair.

HECTOR

I am okay. I just need a chair.
 (still holding his stomach)

The Man helps him, and Hector hugs the guy in the waistline, to get help.

AFRICAN-CANADIAN MAN

Here, is okay, Sir?
 (near to a bench)

HECTOR

Yeah, yeah, thanks.
 (still holding his stomach)

They sit on a bench. He seems to feel better, 'from his pretending'.

HECTOR

I am so sorry. I wish to repay you,
 it's my fault.

AFRICAN-CANADIAN MAN

Oh no. I don't know what happened.

HECTOR

I insist. I wish to repay you with
 something, please. I was thinking..
 (interrupted)

(24 CONTINUED)

24 CONTINUED:

Suddenly, the guy's girlfriend comes along. The Guy stands.

AFRICAN-CANADIAN MAN

1 second Sir -----

Hector looks at them. They seem cute. They kiss. Hector looks at them, delighted.

AFRICAN-CANADIAN MAN (CONT'D)

Are you okay, Sir?
(gesturing from the distance)

Hector smiles and gestures back that he is okay. Thanks again Hector is mouthing. He looks at them, walking away. Then, he stands and decides to take the subway. Walking reaches the platform. The train is getting in halt.

In hurry enters the train.

25 INT. SUBWAY TRAIN - DAY

Hector is thinking and looking at the other people, checking how they are.

HECTOR (V.O.)

I went crazy with that accident. I felt it, I liked it, a lot.

(beat)

I need something strong, powerful.

(beat)

Victor -----

(beat)

I love him but ---

(beat)

I need something that can make me feel the energy of the wilderness, the monster, like-----

(beat)

And he looks at a big, A STRONG MAN who stares back. The train is running on its path.

HECTOR (V.O.) (CONT'D)

I need a kick. Something satisfies my desires.

Hector's face expresses what he is thinking while staring the STRONG MAN. But then, the Man he feels stared too much and reacts.

STRONG MAN

What are you looking at?

(24 CONTINUED)

24 CONTINUED:

HECTOR

Yes? -----
(politely)

STRONG MAN

(stands)
What a fuck you want, sick?

HECTOR

Oh Sorry, I was not!
Sorry!

The Man gets off from the train. Looking back to Hector with keen eyes, as Hector is "off his rocker".

STRONG MAN

Prick!

HECTOR (V.O.)

I feel happy with Victor, he is so nice with me, and I like him to be together. But from the sex point I need something special, something unusual, something gives me a kick, blows my mind. I feel dying, I feel I am death almost. I feel sick with the videos, I cannot even feel anything anymore. I need real things. But how?

Then he keeps traveling.

The visual stops and he goes farther inside the train, and we get out of the window and the train goes in its way.

CUT TO:

25 INT.- JAMES' OFFICE - DAY

James is a very successful architect, and his Boss is proud of him. They talk from a distance, and the Boss congratulates James, and James looks happy. We see it from inside James's office through the glassed wall. James comes over and gets into his office. He goes over his project design on top of his architect's table, and a computer console with 3 wide screens is nearby. James seems a highly professional individual. Then James' friend (ALEX) comes on in.

ALEX

Hey, I saw you were talking with the top Boss. Everything is, okay?

(25 CONTINUED)

25 CONTINUED:

JAMES

Absolutely yes. The last project gets approved, man!

They congratulate each other with a friendly characteristic salute through their hands.

ALEX

Yeah! Finally! Thank you, James! You are so good, and if it was not for you, we couldn't make it.

JAMES

Shut up, man! We are a team, okay? So, we do the best job together.

James turns and seems a bit reserved, though it looks like he is immersed in his job.

ALEX

James, look, I think you work too much, we should have some fun too, don't you think?

(beat)

Work-Home-Work-Home

(beat)

Man! A break would be nice!

JAMES

I am good, Alex.

(beat)

(then looks at Alex)

I have some breaks sometimes.

ALEX

Like what?

(beat)

Ping pong?

JAMES

Why not!?

(beat)

Trust me, I am good, man.

ALEX

Look, I have a great party going on, and I like to go. There are chicks, and great people, professional businessmen.

(25 CONTINUED)

25 CONTINUED:

JAMES

Chicks.

(smiles)

You need that man! You are a single guy. I am married!

ALEX

I know! But sometimes a fresh air is good.

(beat)

Please come with me, I need some good company, man, just a few hours!

Please! Come on!

James looks at Alex, who looks almost begging.

JAMES

Where is it?

ALEX

It's just not so far, still downtown.

(beat)

So? Deal?

James Nods, smiling.

JAMES

Okay! Okay!

ALEX

Yeah, great.

JAMES

I have to tell my wife. Okay?

ALEX

Absolutely man. It will be great.

Alex is going out of the office while James grabs his cell phone.

CUT TO:

26 INT.- BEVERLY'S HOME - NIGHT

KIDS BEDROOM:

Beverly: She is at home, putting her children to bed. All are okay now.

(26 CONTINUED)

26 CONTINUED:

BEDROOM:

Then she returns to her bedroom, where the husband waits for her.

ROBERT

Are they okay? Now?

She goes to the bed.

BEVERLY

They are good.

ROBERT

I wonder what happened. The stomach-ache.

BEVERLY

Just air accumulation; maybe The Baby Sitter gave something that I don't know.

ROBERT

But she is good! She is very kind, and she does a good job.

Beverly looks at him with a smirking face.

ROBERT

What? -----

BEVERLY

Good job? ---

ROBERT

Yes, don't you see? She is good!

BEVERLY

Okay! What color of job?

ROBERT

Color? What do you mean?

BEVERLY

The job! I mean what kind of color she makes it?

ROBERT

What are you talking about?

BEVERLY

(beat)

It's okay. I was just kidding.

(26 CONTINUED)

26 CONTINUED:

ROBERT

Oh! I got it! I know what you meant.

(beat)

Blue! Like Blow!

(beat)

You are silly! It isn't even a joke.

BEVERLY

It's okay, Robert, it's a bad joke, but I know how you feel. I don't do so much sex for you. Isn't it?

ROBERT

Beverly, don't say that. I know you are busy with your work, and it's fine.

Beverly is lying down, giving the shoulder to Robert, rolling her eyes, and expressing that he is lying through his teeth.

ROBERT

By the way, I will get a promotion. Then I can make money, at least near what you make. Maybe.

Beverly turns to him.

BEVERLY

Why are you so concerned about making more money than me?

(beat)

You don't feel man enough?

ROBERT

No! It's not like that! Aren't you happy for me?

Beverly turns back the shoulders to his husband.

BEVERLY

Of course, I am happy for you. Robert.

(beat)

But remember, to be a man doesn't mean to be the macho of the house, or to look more powerful, or be a money maker.

(beat)

You do good as a man for your children, at least.

(26 CONTINUED)

26 CONTINUED:

ROBERT

What does it mean?

BEVERLY

(beat)

Let's get some sleep. Tomorrow is a busy day.

(beat)

Goodnight Robert.

SMASH CUT TO:

KIDS BEDROOM:

The visual moves smoothly in the kids' bedroom, toward the kids.

The babies seem to be sleeping deep.

BEDROOM:

Robert snoring and sleeping deep. Everything is so quiet. There is dim light with a sort of fake fish moving.

Beverly too seems sleeping deep. The visual goes closer.

Suddenly, Beverly's eyes open.

Then, after hesitating for a few instants, she turns slowly to check on Robert, and she sees that he's in a very deep sleep. Beverly very slowly slips out of bed and puts sweatpants on.

Easy and slowly get out of the bedroom. The door closes.

27 EXT.- BEVERLY'S HOME - NIGHT

The house is immersed in the darkness of the night, and on the street of the residential area, there is silence. Nobody is there; it's so quiet. Suddenly, Beverly's house door opens. And after 2 seconds, Beverly sneaks out, wearing a Jacket and carrying a fanny pack. She looks around and tiptoes goes into the street.

CUT TO:

28 EXT.- TORONTO STREET QUEEN - NIGHT

Hector is well dressed and walking in the street. Looking around seems happy. Few people are walking as well. Shops' light shines in the night. Then he hears /LOUD LAUGHTER coming from an adjacent alley.

(28 CONTINUED)

28 CONTINUED:

At this point, he steps back to have a look at it. Then sees a group of young men laughing nearby in a darker plaza. He takes place, like hiding, in the corner of the main street. When people pass by, he pretends he's waiting for somebody. Then again sneaks a glance into the alley to check on those people. The people in there it looks are around 6. It's kind of dark, cannot be clearly defined. A woman, too, is in there. Hector is intrigued by that situation in the dark. He gets excited, and his face shows an excited curiosity.

But then the /VOICING changes, and shouting comes out.

SOMEBODY IN THE ALLEY

(distanced voice shouting)

No! Fuck you man!

(beat)

You are just a cum guzzler, fuck!

(beat)

Hey, don't touch me, loser.

A man is pushed around in the group, and they have a sort of argument. Things become more aggressive. They push harder, and Hector is in there watching. He feels feared but thrilled at the same time.

CUT TO:

29 EXT.- TORONTO STREET CONDO DOWNTOWN - NIGHT

James is parking his Jaguar with his friend, parking in the street under a high-rising condo building.

INSIDE CAR:

ALEX

And here you go, this is the place.

STREET:

James gets out as well and locks his car with his control. Then looks around and above the condo building.

ALEX

There are great people at the party; they were entrepreneurs and even journalists.

James just looks at Alex and has an expression of understanding.

(29 CONTINUED)

29 CONTINUED:

ALEX

Yes. -----

(beat) (smiling)

Yeah, it could be interesting,
isn't it? For our job.

They walk through until they get into the building.

30 INT.- CONDO GROUND LEVEL HALL - NIGHT

They get into this elegant condo, and they have a talk with the concierge; we see it from a distance, and then we follow them to the elevator. The elevator's doors open, and they get in.

ELEVATOR:

Nobody there. Before the door closes, /A HAND STOPS the door closing and enters a woman. Stunning, with a Short Skirt, it means, SHORT. She smiles and just goes with a finger to push a button, but then she doesn't.

Alex looks at James, and James pretends not to see it, 'such a woman garment' of the one in the elevator. While the elevator is traveling, Alex elbows him, but James doesn't look. Then again, elbowing. James reacts, making a face to Alex, doing a "no, I won't", more convincing. Alex looks at the woman again. It seems he truly likes her and smiles. The elevator still traveling; it's on the last floor, penthouse.

Finally, the elevator reaches a floor, and the woman and they are getting down to the same floor.

HALLWAY:

James and Alex walk through the hallway and the woman ahead. James, this time, looks at her. The woman walks, and she is classy, simple but stunning in her simplicity, when walks her so short skirt moves softly, and her back and her thighs are perfect. James notices it, by a slow-motion highlight of such evolution; of the woman's thighs with her skirt, and the close-up of the James' face, that this time he looks more engorged, and striving to maintain his ease level.

Alex turns to James and gets surprised and wondering. The woman turns to the left of the corridor.

ALEX

James! -----

James is regaining 'consciousness'.

(30 CONTINUED)

30 CONTINUED:

ALEX (CONT'D)

Hey man! James! Are you okay?

James turns to Alex.

JAMES

Yeah! I am here! What is it?

ALEX

Are you kidding me? Don't you realize how you looked at that woman?

(smirking)

James bewildered looks at Alex. They turn the corner as the woman earlier.

After turning the corridor, the same WOMAN (ALEXIS) of earlier is in front of a door, and that's the same door where they are going.

JAMES

(sounding by his lips)

Shhh! -----

(glancing toward the woman)

They get near, and the woman looks at them smiling.

ALEX

Hi, we' re going to the same party.

ALEXIS

Yes! It seems like that!

James smiles at her but turns his head toward somewhere else.

Finally, the door of the condo opens. A woman welcomes them.

THE DOOR WOMAN

Hi, welcome. Who is your referral?

ALEXIS - ALEX

(say the same person chorally)

Ricky! -----

(after they laugh)

James is looking at Alex with a smile.

ALEX

So sorry! So, you too sent from Ricky.

(30 CONTINUED)

30 CONTINUED:

Alexis smiles. The door woman opens more, /MUSIC is heard, and /VOICING.

Through the door, a NUMBER OF PEOPLE are mingling, standing, some sitting on a sofa or chairs. Many of them have a drink in their hands. They are very well dressed, some even very elegant, women and men. The place is also elegant, with a modern style with a touch of antiquities around. There is also a very inviting bar counter, and the place is quite big. A terrace with sliding windows is visible, and people are outside, too.

31 INT.- CONDO PENTHOUSE - NIGHT

The woman ALEXIS and Alex are near, and James follows Alex.

ALEXIS

No sorry! It's just a coincidence,
nice isn't it?
(smiles)

Alex focus on her and nods with a smile. They get in the middle near the bar counter; the /MUSIC is a high volume, and they must talk louder to hear themselves. Alexis and Alex reach the counter and ask for a drink from a bartender. James remains a bit distanced. Alexis and Alex get a drink, and they have a conversation while Alex sometimes looks at James. We don't hear.

James cannot remove his eyes from Alexis' skirt, which is so Short. James again, falls, to focus on that woman Alexis.

He looks at her face then her lips, she is very attractive, then her body, then ultimately her legs, but then closing on her thighs just through the skirt. He is becoming a hungry dog, almost salivating.

CUT TO:

32 EXT.- SIDEWALK PARKSIDE - NIGHT

Beverly is walking alone in the night in haste. Looking around.

Then riches a park, gloomed, with just a few lights around. She doesn't see anybody, and the place looks scary. No one would go in that park alone in the middle of the night. Looks dangerous, creepy, actually. Especially, no woman would go in there alone.

Beverly does, nonchalantly, thrilled, but she does.

CUT TO:

33 EXT.- PARK - NIGHT

She walks slower and looks around.

It's so desert. Dimmed public lights and shades of trees sometimes look like shadows of someone in an ambushing spot. Beverly walks, a bit anxiously, sometimes hesitates, and looking around, she lightly shines by her outfit of a brighter color, but even though she moves around with a dose of awareness, quietly and discreetly. Then she stops.

He hears some distanced /VOICING. She tries to understand where it comes from. She moves forward.

Until she sees 4 MEN (PARK MAN #1, #2, #3, #4) and a WOMAN (PARK WOMAN #1), hidden in a corner near between bushes and a low wall nearby a pond. She realizes they are doing drugs.

/WE HEAR INCOMPREHENSIBLE VOICING.

They are sitting on the ground, partially hidden by the wall. Injecting to the woman and to another man. Beverly just shows up from nowhere. They are tattooed, junkie-type people, typically distressed by doping themselves routinely. They get a twitch when they see Beverly, who looks so candid and so blonde. They remain astonished at the first, and they look at each other.

One of the men suddenly stands up and grabs a big wrench. It seems he's threatening.

PARK MAN#1

What fuck you want? Who are you?

The Park Woman#1 is getting the heroin flash, and the other man, too who got injected as well. They are sitting, almost lying down. The woman is salivating too, rolling her eyes. The man just lies down like a death.

BEVERLY

Exactly! ----
(aware but confident)

PARK MAN#1

What? -----
(beat)
Are you a cop?

The man looks around to see if somebody might be hiding nearby.

BEVERLY

Of course not!
(thrilled)

(33 CONTINUED)

33 CONTINUED:

PARK MAN#1

Somebody is with you?
(nervously)

The man is still on the brink of his alertness, ready to get in motion with that big wrench. Beverly looks confident, excited, and with a dose of devilish look. The group of those junkies feel intimidated.

BEVERLY

I said no!
(beat)
Don't you hear? I am just alone!

PARK MAN #1

I don't believe you!
(looking around)

Suddenly Park Men #2 comes forward grabbing a syringe.

PARK MAN#2

Okay! So, step away, or I infect you with AIDS.

One of them takes a syringe and points it to her.

BEVERLY

Calm down.
(gesturing)
Look ---

The Park Man#3 is just behind the first 2. Beverly takes a bunch of money from her pocket and puts it on top the wall. The men look at it nervously and astonished. Beverly continues.

BEVERLY(CONT'D)

You asked me what fuck I want, right?

The guy, still with the syringe, pointing and looking around, fearing that cops are around.

PARK MAN #1

Are you crazy, ma'am?
(looking around)

BEVERLY

So, I want to fuck now! Get the money, and when finished, I give you more.
(confident thrilled)

(33 CONTINUED)

33 CONTINUED:

Park man#1 smiles widely and looks at the friend.

Park man#2 grabs, fast, the money, is a bunch of dollars.

Beverly smiles at them. Park men#1 grabs the money from the friend's hands and checks them out. Then looks around again.

PARK MAN #1

Are you serious? Do you have more?

How much do you still have?

(beat)

And how do you want it?

BEVERLY

I have it hidden just nearby, more than that. So, are you gonna fuck me now or what? I mean three of you!!

Park men#1 jumps a few steps ahead and grabs Beverly's arm like touching an alive snapper, scary to be bitten, and he looks at first Beverly, then again around. The Park men#1 gives the wrench to the men#2 and he, fast, pulls, Beverly's arms.

She gets sort of dragged few steps ahead, and such pulling gives a thrust that makes Beverly turning and landing with her back against the Park Men#2 who wraps her neck with his arm then placing the wrench on top her throat. Then PARK MEN #1 puts his face near to the Beverly's.

PARK MAN #1

Are you messing with us? If you do, you will feel sorry to have come here.

BEVERLY

I am not. I gave you the money, and I give you more. So, fuck me now, all of you.

Beverly kneels down, giving her back to them. ParkMan#2 first takes another look around, then goes in front of Beverly and kneels on the ground leaning against the wall, he smiles. Man#1 smiles back and nods. Near Man#2, there is also Woman#1, done, looks wasted and a bit distanced from the other guy done as well. Beverly gives a glance at them. Beverly looks like a hostage to get executed, but smiling and thrilled.

PARK MAN #1

Okay, miss, be prepared to get a train of fuck.

(33 CONTINUED)

33 CONTINUED:

Man#1 starts to remove his pants.

Whilst PARK MAN#2 takes Beverly's arms and pulls them toward to him, and pulls her t-shirt up, while she falls on top of his crotch. Then, PARK MAN#1 pulls her pants abruptly, Beverly gets her legs dragged on the ground, then he kneels down and grabs her breast harshly pushing her to be kneeling like a dog, whilst the PARK MEN#1 pulls her arms again to go down with her face. Beverly pulls her head up and looks, already losing it in ecstasy /VOICING IT. Then PARK MAN#1 is already squatting behind Beverly's back and seems to get in, and immediately pumping her hard. Behind him, standing, the Park Man#3 is holding the Beverly's sweatpants and rising them high, spinning them like a lariat.

PARK MAN#3

Hooii, Yi! ----

(no so loud) (looking around as well)

CUT TO:

34 EXT.- TORONTO STREET QUEEN - NIGHT

Hector. Still in the corner, there is an altercation in the alley.

ALLEY:

There is an exchange of fisting, pushing, and again fisting, grabbing each other.

One guy grabs the other one and started to punch him in the face from below, and he is trying to defend himself, covering his face with his hands.

Then he kneels down, holding his face, and another one kicks him in the body, and the guy crumbles down and remains crouched, lying on his side on the ground.

STREET:

Hector retreats for an instant behind the corner. Hesitant, astonished, and thrilled.

ALLEY:

Then, sneak back out, glancing at the scene.

The group is gone. The guy is still crouching on the ground but moving.

(34 CONTINUED)

34 CONTINUED:

Then again, he retreats his face from the corner, going with his back leaning against the corner of the building in the street. Then, gives a deeper breath and suddenly dives into a dark alley, walking with a certain haste toward the guy on the ground.

He also looks around. Then achieves the guy and kneels down.

HECTOR

Hey! Are you okay?

He is bleeding. And he tries to help making him stand. Hector gives another look around. Nobody there. Only a few parked cars, in this desolated plaza among the back of buildings.

The guy (NIGEL) on the ground struggles to stand.

HECTOR

Are you shot? Stabbed?

NIGEL

-- no, no. ---

But he's beaten.

HECTOR

Come on, come with me, let me help, okay, you don't look good. I will take you to the hospital, okay?

NIGEL

No! Don't! --- no hospitals.
(determined)

HECTOR

Are you sure? You don't look so good.

Finally, Nigel stands up, helped by Hector, who is holding him.

NIGEL

Yes, I am sure.

Then Nigel's legs collapse; he's fainting, but Hector helps and slaps his face, holding him. Nigel gets pain from Hector's slap.

He stands again.

HECTOR

Oops! Sorry!

(34 CONTINUED)

34 CONTINUED:

HECTOR

Let's go to my place; you may get more cures, at least. Is it okay? I am not far from here.

Nigel, still truly dizzy, nods.

HECTOR

---Okay, good.

They start to walk. Nigel hobbles since Hector tries to drag Nigel step by step.

STREET:

Takes some time. We see them a bit from a distance. Hector looks nice to help; some people passing by look at them, wondering. Hector keeps going to walk, smiling.

At another WOMAN PASSING BY, he smiles to her too, mouthing: 'drunk, drink a looot', and smiles again.

35 EXT. - HECTOR'S HOUSE - NIGHT

Finally, Hector reaches his place and opens it; it's a row townhouse, and they get in.

INTERIOR:

Places the guy on top, lying down, on the sofa`.

Nigel looks Asian, has a muscular build, and is young, maybe 20's. Looks beaten in the face, bleeding. And seems almost unconscious. Then Hector brings water and first aid stuff. Nigel drinks. Then Hector fixes his wounds in the face.

HECTOR

What the heck they did that to you for?

While doing that, he looks at the guy, looks at his shape, and cannot avoid it: looking at his crotch. But he keeps going to clean his face and puts some bandage. Then he leaves him and stands. Then Nigel, it seems, is sleeping. Hector looks at him with an expression of feeling sorry and, at the same time, delighted to look at him. He looks at Nigel lingering.

Then again, his glance goes to Nigel's lower parts. Hector stares at them and imagines the shape of his pants when Nigel would be aroused.

(35 CONTINUED)

35 CONTINUED:

INSERT:

OVERIMPOSE

The Nigel's pants' lower part looks 'bumpy' as he is fully aroused. (Pants only!)

END INSERT

Hector's eyes widened instantly like snapping out from a daydream.

Ultimately, Hector decides to sit back. He decides to go with his hand toward Nigel's pants zipper. And slowly, while Nigel is sleeping, he tries to unzip his pants. Sometimes, the guy seems moving, and Hector gets scared, freezing.

Then, finally, it is fully unzipped. Then, easily, Hector decides to slip a hand inside, then goes slowly, then just starts to get in.

CUT TO:

35 INT.- CONDO PENTHOUSE - NIGHT

The party. James is drinking and talking with others and feels good. Seems everything smooth and pleasant. Then, the woman with SHORT skirt. Alexis looks at him sometimes.

James moves out from the crowd.

TERRACE:

James goes out to admire the view from the high-rising penthouse, so shiny with the city's dazzling lights. He goes and breath while sipping his drink.

Suddenly, the woman, Alexis, comes along.

ALEXIS

So, you are a friend of Ricky as well.

JAMES

Hi. -----

(smiles)

Oh no, I am just a friend of Alex, and we work together. He is the one knows.

(beat)

Rick. I mean Ricky.

(laughing)

Alexis laughs, too.

(35 CONTINUED)

35 CONTINUED:

When she laughs, James cannot avoid seeing her lips so sexy, and her skirt and her thighs. Alexis notices James looking downer, and she looks down at herself as well and smiles back at James.

JAMES

(beat)

Oh, I am sorry, I didn't mean---

ALEXIS

It's okay! I know it's too short. I realized it when I was already out. So...

(beat)

I decided to keep it on.

(seems she drank a bit)

JAMES

Oh! I see

(laughs)

Okay!! It's perfectly fine.

(beat)

So, what do you do-----

(wondering face for her name)

ALEXIS

Alexis! -----

JAMES

Yesss. Right!

Alexis looks at James to say: "about you". James glances at Alexis, grasping the meaning of her facial expression.

JAMES

Oh, yeah! ---

(beat)

James, James Coborn.

And they shake their hands. Then Alexis, hearing the full name of James, remains happily surprised.

ALEXIS

No way! You are Coborn, the Architect!

JAMES

Yes, I am!

They leave their handshaking, and Alexis seems delighted to meet James.

(35 CONTINUED)

35 CONTINUED:

ALEXIS

Oh, what an honor to meet you. I am
an Architect as well, and I am a
true admirer of your projects--

(beat)

Mr. Coborn. ---

JAMES

Mister?

(beat)

No way, James, it's James.

ALEXIS

Okay. -----

(beat)

James. -----

JAMES

So, what you do?

ALEXIS

I just got my license not so long
ago, and I did work for small
little projects, of course, nothing
to do with yours.

(beat)

But I am 'copying' yours!

(laughs)

James does a smirking face. Alexis smiles, covering her
mouth to cover the unveiled truth that has already come out.

JAMES

(changes to laugh)

It's okay Alexis, copy all that you
can.

(beat)

That's an excellent way to go
ahead.

(almost whispering)

They laugh. The view becomes wider, and the visual is going
above. They are acquainting very well, and somebody brings
drinks around, and they grab another 2. The conversation
seems very engaging. James still, at times, looks down to
her thighs and becomes serious in that instant, face
shifting a second later.

We don't hear.

SMASH CUT TO CONTINUE 35:

35 CONTINUED:

JAMES

Would you like to move around, and maybe we can go to the rooftop and check the architectural structure it might be interesting.

They had drinks, then feel a bit loosening it.

ALEXIS

Okay! Let's go.

They start to move away from the terrace.

STAIRWELL:

Looks at the stairwell of the building's emergency exit; a door is visible, and lights are slightly dimmed.

The door opens, and Alexis comes first and /LAUGHS, and then James after her.

They stop and look around. They look at the structure.

ALEXIS

Oooh! Look!
(like astonished)

JAMES

(drank some glasses as well)
Yesss. -----
(beat)
What?

ALEXIS

(laughs)
Nothing! That's why. Nothing to see.

Both laugh so loud that they have to hold onto the handrail. Alexis climbs up more, pulling by the handrail, and James cannot avoid seeing her legs and her SHORT skirt. It seems is the primary trigger of his type of desires.

ALEXIS

Oh- - hoop ---

The woman seems excited, and James follows, staring at her legs in that so-short skirt. He changes his eyes, becomes more obsessive, and looks like a manipulative in motion. They keep climbing. They finally reach the rooftop. There is a metal door, and they access to it.

(35 CONTINUED)

35 CONTINUED:

JAMES

Push it!

Alexis tries. But nothing. Then James comes along, and they are near each other. Alexis looks at him, and he just pulls up the pad on the hook.

ALEXIS

Pffrrr! Ha ha ha
(bursts in a laugh)

James has a keen smile. They open the metal door.

EXT. ROOFTOP:

The view is wide and dazzling in the night. Alexis is so excited.

ALEXIS

Wow. Yes. I love it.
(beat)
Look! -----
(glancing James)

James looks as well. They achieve the banister on the edge of the rooftop.

ALEXIS

The structure of the city. Stripes,
straight lines, crossing each
other.
(beat)
A pattern, a gigantic pattern of
realization of ideas and dreams.
(glancing James)

James nods.

JAMES

Yeah, it's truly right.

ALEXIS

I am so glad to have met you,
James, and maybe I can learn more
from you.

He looks at James with a glance of deep admiration, leaning on the banister, turning and looking at him in front of her.

JAMES

Absolutely!

(35 CONTINUED)

35 CONTINUED:

James also looks at her and advances with the glass still in his hand. Alexis glances back, smiling. He leaps it up, like to cheer her, then moves toward it; she reclines her head back to feel the breeze. James advances, then looks at her skirt, which is getting looser by the breeze. He can see those legs much more; sometimes, the wind lets see her brief, white, laced, and intriguing. Then James and Alexis are very near, and she leaps up her head to look at him; she smiles; at this point, James moves his hand, holding the glass down, and lets the glass to fall.

/SLOW MOTION Glass falling, and the James expression. James' face is engorged and thirsty for something that is right in front of him. Alexis' smile slowly becomes serious.

CUT TO:

36 EXT. - PARK - NIGHT

From a distance, we hear /GROANING, rhythmical groaning; Beverly is entirely naked.

Park Man#2 is lying down, and Beverly is at 'doggy style' on top of that man, Man#1, behind her, drilling her from behind in a squatting position. It looks like a bunch of monkeys copulating.

The wasted guys still lying down nearby, wakened, looking at the scene but still groggy.

Then Beverly's face is lost, and her eyes are rolling.

After a vigorous pumping of both men, Park Man#1 finalizes his act with a thrill and expression to have gotten the point. The face of one of them shows they got what they wanted. Beverly immediately grabs her pants and stands to cover herself. But Park Man#1 goes near and slaps Beverly in the face, one hard slap.

BEVERLY

Are you crazy?
(hurt)

She slips her pants up. Bam! Then she gets another slap. And the men laugh.

BEVERLY

Hey, stop it! Don't do that!
(hurt)

Park Man#2 had already pulled his pants up.

(35 CONTINUED)

35 CONTINUED:

PARK MAN #1

Why not; don't you like it? You want rough stuff, so here you go.

Slap again. Beverly holds her face and covers her breast with the t-shirt.

PARK MAN #1

Where is the money!

BEVERLY

Then stop it; otherwise, you won't see a cent.
(resiliently)

While the guys who are wasted start to leap up and sit, waking from their torpor by the flash of the shot of the drug.

PARK MAN #1

Take the money you told me, now!

Beverly doesn't say anything, starts to be concerned, and touches her cheek, starts to wear the t-shirt, but Man#2 comes along Beverly. Park Man #2 with his, grinning, laughing, and slaps her breasts on both sides. 1, 2.

BEVERLY

It's enough! Got it?
(raged)

She grabs her t-shirt, slightly raged, and starts to wear it.

PARK MAN #1

(sinisterly hopping around like playing at it)
The money! -----
(slaps Beverly)

She feels hurt.

WASTED GUY

Stop it. Why are you doing that?

PARK MAN #1

Why not? She likes it, she said she will give more money.

Then, Man#3 goes to the other side surrounding Beverly; she feels, threatened now.

(35 CONTINUED)

35 CONTINUED:

BEVERLY

You got it. Okay? I said that I will.

(calming down)

At the same time, the two wasted are awakened, and the man comes along.

WASTED WOMAN

What's going on.

The Woman Wasted follows, too, and remains behind. Then Beverly, when she sees PARK MAN#3 going behind her, starts worrying about the situation.

BEVERLY

Let me get the money now. it's just here.

(concerned)

PARK MAN #1

(arrogance and aggressive shifting to laugh)

Go to take it!

The Man#1, at the same time, gives a kick at Beverly's butt. Beverly is distraught. She gets pushed by the kick a couple of steps. The two wasted they look at each other.

WASTED GUY

Stop it! It's not necessary.

Park Man#1 sinisterly laughs and pushes him away. He turns to Beverly, and from nowhere, suddenly, a violent slap comes from Beverly.

BEVERLY

Fuck you, man. Don't do it again. Otherwise, you will see no money and consequences.

(regaining confidence)

Park Man#1 was caught by surprise, but then he jumped on her and grabbed her breast and squeezed it strongly; Beverly grabbed his hands, felt hurt, and tried to take his hands off her and pushed her back a few steps.

PARK MAN #1

Hrrrrrr! -----

Suddenly Beverly fires a knee blow on the Park Man#1's genitals and retreat 2 steps back.

(35 CONTINUED)

35 CONTINUED:

Park Man#1 falls on the knees down in the ground, holding his lower parts.

PARK MAN #1

Hunfff!
 (beat)
 Bitch!

The Park Man#2 goes to help the Man#1. Park Man#1 stands looking ferocious. The Park Man#3 following is running around, maintaining the circle surrounding the scene. The woman wasted earlier gets horrified and goes toward Wasted Guy, Park Man#1 raged goes to Beverly and pushes her hardly, Beverly loses balance and keeps walking back, trying to regain her standing, but instead, falls back and hits her head on a rock. The Wasted Woman grabs the arm of the Man#1.

WASTED WOMAN

Leave it! -----

Instead, Man#1 immediately turns and slaps the Waste Woman violently, and she falls, then grabs her face with two hands. When she looks up, she is heavily bleeding from her nose.

WASTED WOMAN

You are a dick motherfucker.

The Guy#1 sinisterly laughs.

PARK MAN #1

Shut up, slot; you need me junkie.

The Wasted Guy goes to her to help, and the other two, still standing, surround Beverly, who is beaten and has blood on her face and t-shirt. At this time, she's scared, and while Man#1 is going near to her asking for money it seems he's going to kick her.

PARK MAN #1

Okay bitch, enough. Money! Shit Whore!

BEVERLY

(scared closing her eyes)
 No!! Fuck you! Money or not?
 (straightening her arm for halting the man)

Man#1 laughs like a maniac, the Man#2 follows up. She looks at her hands are full of blood. The Man#1 acts like an adrenaline driven individual, such as under coke.

(35 CONTINUED)

35 CONTINUED:

PARK MAN #1

Okay, okay slot, bring it in.

BEVERLY

Do you feel happy now?

Showing her blood on her hands. She feels dizzy at times.

PARK MAN #1

That's what you wanted right? I am
delivering your demand.

(laughs sinisterly)

The other Guy#2 laughs as well. Beverly looks at the two
guys. And she starts to cry, pointing a rock. The Man#3 goes
to it and seek everywhere and finds an envelop underneath.
The Man#3 got toward the Man#1 with the bunch of money, and
the empty envelop in the other hand and gives everything to
Man#1. He counts the money, and \$1,000 are.

PARK MAN #1

I was expecting more.

(laughing)

Beverly stands, still dizzy.

BEVERLY

That's what I got.

The Man#3 goes near to her, and he looks at her with keen
eyes. She looks at him. It seems something gonna happen.

Suddenly he laughs.

PARK MAN #1

You have family, slot?

Then he slaps her butt strongly that she has a recoil
forward.

PARK MAN #1

Go home bitch.

(beat)

I admit you have guts.

And the Man#1 starts to walk away, and the 3 guys go near to
him looking back at times and they look at the money.

PARK MAN #1

Next time, bring more money and you
gonna get better treatment.

(laugh)

(35 CONTINUED)

35 CONTINUED:

The other two, earlies wasted follow too, the wasted woman looks back at Beverly, and Beverly still beaten looks back as well. Panoramically Beverly is seen alone, bleeding in the park.

CROSSOVER

36 INT. - BEVERLY'S HOME CHILDREN BEDROOM - NIGHT

The visual is moving around. Beverly's children sleeping.

BEVERLY BEDROOM'S:

The visual is moving slowly around. Robert is sleeping.

Suddenly, opens his eyes.

SMASH CUT TO:

37 INT. - ROOFTOP CONDO - NIGHT

SLOW-MOTION

/SLOW MOTION GLASS BREAKING. James leaves the glass breaking in the ground. James is looking at the Alexis' face, same her does, looking at James.

Alexis looks smiling but starts to become aware something is not right.

The Glass gets smashed on the floor.

She is still leaning on the rooftop banister facing James. Suddenly, she tries to get out of that position.

END SLOW MOTION

ALEXIS

Let's go downstairs.

James, with a grinning smile, puts an arm against the banister, blocking the way at Alexis.

JAMES

Why? We came here to admire the panorama, isn't it?

ALEXIS

Yes, that's true, but it's better to go back now.

(37 CONTINUED)

37 CONTINUED:

Suddenly, James pushes her with his body against the banister by pushing his lower parts against her.

ALEXIS

Mr. Coborn, James, what are you doing?

JAMES

Don't worry, okay, nothing gonna happen.

James finally reaches his dream, putting his hand in between those legs, slowly, between her thighs, so rounded and perfect. James' face seemed to be getting into heaven, his mouth almost salivating, his eyes rolled, it seemed a strong wave of ecstasy was going all the way through his body, and even his legs twitched. But Alexis reacts violently, pushing him back with both hands and moving away.

ALEXIS

(frightened, looking at him)
Mr. Coborn, what are you doing?

But James doesn't hesitate to grab her for an arm.

ALEXIS

(sighing)
Please, Mr. Coborn, let me go.

JAMES

(sinisterly begging)
Please, stay here for a few minutes.

ALEXIS

No! ----- I don't understand why you are doing that.

He is still pulling her.

JAMES

Sorry! -----
(beat)
Come on, another minute.

ALEXIS

Why are you doing like this? Could be different.

JAMES

Another minute only, nothing will happen, and after, we will speak again about our architecture.

(37 CONTINUED)

37 CONTINUED:

She feels that there is something wrong.

ALEXIS

(scared)

Are you gonna hurt me?

JAMES

No! I promise.

ALEXIS

(sighing)

Okay! Please, don't hurt me.

She is pulled gently by James and goes back at the banister, and looks down, and it seems scaring, maybe gonna throw Alexis down? But James feels happier, and seems more relaxed, then goes nearer to her. Still just standing.

JAMES

Just do not move; everything will be just okay.

Alexis is simply terrified, looking down from the building at times.

ALEXIS

Mr. Coborn.....

Then James grabs her arm, and again starts to do the same, as earlier, softly and slowly going with his hands, in between her thighs, and again gets in ecstasy. The woman shuts her eyes feeling undoubtedly violated and disgusted.

James keeps going.

ALEXIS

Mr. Coborn, it's enough.

JAMES

No! -----

(sinisterly shouting)

James grabs her neck, squeezing it. He gets upset.

ALEXIS

What are you doing?

JAMES

I won't do anything, okay? You stay!

(intimidating her)

(37 CONTINUED)

37 CONTINUED:

She just nods, frightened. Then keeps going with his hand siding slowly back and forth, and up.

Then James begins to unzip his pants.

ALEXIS

What are you going to do now? Are
you going to do it?
(frightened)

She is still trying to move away, but suddenly, James grabs her arm again with force.

JAMES

Nothing to you, okay? I won't do
anything if you stay another
minute!

She nervously nods.

Then he slips his penis out (we don't see it) and starts to masturbate himself.

The woman looks down, astonished and disgusted, and puts a hand over her mouth. Then James masturbates himself very fast, and Alexis looks at what James is doing, with eyes wide open, and looks at him at his face, in between frightened and disgusted. James looks at her with a devilish face, a "devil in ecstasy", grinning, till he concludes the act. Alexis looks at him so embarrassed, and frightened.

He gets slightly distanced; she looks at herself below and, feeling disgusted, grabs her skirt to look at it. And slowly gets away from where she was standing. She sees he doesn't do anything, then moves away.

ALEXIS

Mr. Coborn, you are a crazy sick
bastard, disgusting.

JAMES

Sorry, I apologize.
(like regaining normalcy)

While the woman takes her stairs down. James remains alone in there, and we see him from above at 360 degrees visual, alone.

CUT TO:

38 INT. - HECTOR'S HOUSE - NIGHT

HECTOR'S HOUSE: he's going to put a hand into the pants of
the Guy, Nigel. (38 CONTINUED)

38 CONTINUED:

Then Nigel suddenly moves, and Hector immediately retreats his hand. Nigel wakes and leaps up his body, turning and remaining sitting. Then, he scratches his eyes and looks at Hector just in front of him. At first, he remains surprised, but then he remembers that Hector helped him.

NIGEL

(beat)

Oh okay! ----

HECTOR

Yes, I brought you here to take care of your wounds; you refused to go to the hospital.

NIGEL

Yeah, thanks.

(stands)

HECTOR

How do you feel? You were in a bad shape. What's your name?

NIGEL

(beat)

Nigel.

(beat)

I feel better now, and I really thank you for your help.

HECTOR

I think you should stay longer; you need to rest, and you can even sleep over.

Hector gives a glance at the low part of Nigel's pants.

Nigel understands that and looks down, sees his zipper lowered down, and looks at Hector, who smiles. Nigel zips it up back, sort of an upset look.

NIGEL

Thanks, sir. I had better go now. He does a half smile and turns toward the door.

Suddenly, Hector a bit more determined but still calm voice.

HECTOR

No! -----

(38 CONTINUED)

38 CONTINUED:

NIGEL

Excuse me? -
I am good, bye now! Thank you.
(turning)

HECTOR

You have to stay because you are
sick and need rest.
(determined)

Nigel, at the door almost to open, turns his head back and surprisingly sees Hector pointing A GUN at him. Nigel gets a twitch, stepping backward and putting his hands up.

NIGEL

Whoo, whoo, don't shoot. What's
going on?

The guy is slightly frightened and wondering.

HECTOR

You stay. And sit back now.

The Guy complies.

NIGEL

Hey, man, I don't have anything.
What do you want from me?

Hector is very polite and gentlemanly, speaks slowly and calmly, and even ironically sometimes.

HECTOR

I am so sorry, I apologize.

NIGEL

Then, if you are sorry, why must I
remain here?

HECTOR

Yeah, I know it seems awkward, but
nothing gonna happen; I won't hurt
you, okay? Look, I took care of
you, right? Why should I hurt you?

NIGEL

So, let me go then.

HECTOR

No, you stay, not so long, I
promise! But you stay, okay?

(38 CONTINUED)

38 CONTINUED:

NIGEL

Okay, okay, I stay, but don't point that gun on me. You scare me.

HECTOR

I know, I know. Sorry, but I have to! Just stay here.

There are some seconds of silence.

NIGEL

So, what do you want?

HECTOR

(beat)

Wait 1 second, I have to think.

(beat)

Let me think, okay?

NIGEL

You promise that you won't hurt me.

They look at each other.

HECTOR

Yes, I said so, and it will be okay? But, just stay there.

Hector seems really overwhelmed and puts his hand in his head like tormented by a thought, and he doesn't know how to resolve such a thought, a thought that seems more generated by feelings or a thrill in his whole self. After some time, the guy tries to stand again.

NIGEL

Let me go now!

HECTOR

(erupting loudly shouting)

No! I said!

Pointing the gun convulsively. Nigel drops sitting again.

Suddenly, Hector goes to dim the lights, and the guy gets curious.

NIGEL

What are you doing?

Hector points the gun again.

(38 CONTINUED)

38 CONTINUED:

HECTOR

Quite and just do what is asked if
you want to be alive.

This time, Nigel gets more scared.

HECTOR

(more convincing)
I won't hurt if you do exactly what
I say. Got it?

The guy seems annoyed and exhales, showing his
disappointment. Then, he just lies down, putting his hands
behind his head.

Then Hector points his gun, and asks:

HECTOR

Pull the zip of your pants down.

NIGEL

So, you really did that!

HECTOR

Shhh! -----
(determined silencing Nigel)

Nigel starts to unzip his pants, and the zip goes down, and
Hector almost salivating looks at it. The Nigel finishes.

HECTOR

Hands up. ---
(beat)
Leap up and sit. And put your arms
at your back.

NIGEL

Why??? -----

Hector points his gun aggressively.

HECTOR

Quiet! Do it!

Then Hector opens a drawer and looks for something in it,
ultimately taking a string out of it. At this point, he ties
Nigel up.

HECTOR

Now lie down! I am not going to
shoot, okay? I promise everything
will just be fine. Just do what I
ask.

(38 CONTINUED)

38 CONTINUED:

NIGEL

Oh God, why did I end up in this?

HECTOR

Relax okay?

While he turns some music on. Then goes to sit in the earlier chair in front of the sofa where Nigel is lying down. Hector's emotions start to rise up. He takes a deep breath.

HECTOR

Now shut up and just close your eyes, it will be very fine.

Hector begins to go again with the hand into Nigel's pants.

This time, he slips his hand in it. The guy gets a twitch and surprised. Hector points the gun again and starts to manipulate inside the pants of the guy. Hector seems getting higher and starts to masturbate the guy.

HECTOR

Yess! -----

NIGEL

Shit! Okkkay! Shit.
(rolling his eyes)

So, there is no choice; he has to recline his head behind, closing his eyes.

Then Hector, stands, the Guy looks up.

HECTOR

Don't move.

Nigel goes with the head reclined again, and Hector places the gun on the chair and removes his pants, remaining in underwear and shirt on. Then grabs the gun, and with agility, goes on top of Nigel and the guy opens his eyes wide open Hector points the gun to his face and (we don't see it covered by his shirt) seems to pull his brief down and grab the guy's penis, and the guy opens his mouth with wide open eyes, and Hector makes a face of a crazy individual in ecstasy and saying:

HECTOR

Hyepppyy ----

Rising his hands with the gun, and looks like he is going back-riding a horse, like a cow-boy.

(38 CONTINUED)

38 CONTINUED:

/SCORE

The visual goes slow-motion for 2 seconds then FREEZES.

MOTION BY PHOTOGRAMS

Then goes on as pictures taken in succession, photograms, while the visual goes to show the entrance door, which suddenly opens, and comes on in Victor elegantly dressed carrying a bunch of flowers, and who witness the scene. Still photogram by photogram.

And Victor, who opens his eyes wide and opens his mouth, clearly gets a 'magnificent' surprise. The flowers fall. Still taken photogram by photogram.

Everything panoramically Freezes.

END MOTION BY PHOTOGRAMS

39 DARK

Silent. 2 seconds pass. A voice is heard. Calm, relaxing, deep and confident.

VOICE (O.S.)

(clearing)

Humm. -----

(beat)

Sometimes, it's very easy, actually, that these behaviors become a chain reaction, or better to say, a sort of plague.

40 LINES OF OLD FILM - OVER A CLINIC ROOM - DAY

The visual in the dark comes over still in the dark.

VOICE (O.S.)

Because those who get into these types of behaviors in somehow, in the early time of life, an encounter with the same problems came along. It exploited such behaviors with the individual, and then that's how comes the contamination, let's called like that, contamination.

(beat)

So, just to say it in simple wording.

CUT TO:

41 INT. - CLINIC ROOM - DAY

Hector's face is seen, thoughtful, looking down.

VOICE (O.S.)

At least you didn't exploit your behaviors with children, but it happens, and that's how such plague widens.

The visual moves very slowly. Still, Hector is in sight, thoughtful, and there is silence. Hearing his name, Hector leaps his head up to look before him.

VOICE (O.S.)

Hector, for example may I ask how you feel before and after such acts?

While Hector talks, the visual, slowly, becomes wider one step at a time.

HECTOR

Well, I can say that it is something uncontrollable, it's impossible to control, it's an energy, like a wave coming from nowhere, which pervades every single cell of my body. I cannot avoid it. Actually, I need that, I need it; otherwise, I feel sick, I feel I don't want to do anything else, I don't care anything until I get that, that wave.

Then the visual still is going to open wider, no stop, and comes in view, another person sitting near Hector in another chair; it looks like they are half circle in front of the VOICE O.S. not seen yet.

First, the side of the body, an arm, and legs, then when the O.S. voice pronounces the name, the face also comes into view.

VOICE (O.S.)

Mrs. Beverly, about you? How do you feel before and after such acts?

Also, Beverly is in sweatpants and has an extensive bandage on her head; she looks pale and has no makeup.

(41 CONTINUED)

41 CONTINUED:

BEVERLY

Yes, Mr. Hector said it very clearly. I confirm it. It's something as an alien takes my entire self and drives me like a puppet to satisfy that sensation of need, of strong, powerful, incredible desire, that makes me blinded, I cannot think of other things until I get it, at any cost.

VOICE (O.S.)

Almost it costed your life.

BEVERLY

Very true. I know. In those moments, it seemed my life was not important anymore; the most important thing was to satisfy that wish, to feed that desire to shut it off.

VOICE (O.S.)

So that's what you feel after concluding the act? Something shut off?

BEVERLY

Yes, exactly! Everything seems normal after that, or almost normal.

The visual is still enlarging slowly, never stopped. Then comes another individual in sight. After the Voice concluded his last question, James, this time, comes in sight. Slowly. Dressed the same, sweatpants and a T-shirt. White.

VOICE (O.S.)

Mr. James, is it that? After concluding such acts?

JAMES

Yes, it is. Completely agree. It's right that, I need to conclude what my mind and body allied together....
(interrupted)

VOICE (O.S.)

Body and mind allied together? What do you mean?

(41 CONTINUED)

41 CONTINUED:

JAMES

I mean that it seems is not me, I
mean.... -
(beat)

James seems a bit anxious and confused.....

VOICE (O.S.)

It's okay, Mr. James, nothing to
worry about. You are here to open
up, and whatever comes into your
mind, you can freely say it.

JAMES

Yes, okay! Right.

James is calming down.

JAMES (CONT'D)

Yes, it seems is not me; there is
like another person taking my mind
and body and making me starve!

VOICE (O.S.)

Starve? -----

JAMES

Yes, like starving! Like if I don't
feed, I will die.
(bewildered)

Now, the visual stops on the whole body of James.

Then Beverly's face, and Hector's face confirm.

BEVERLY

Says yes, true, something like
starving and if we don't feed we
die.

Hector gets a bit more excited.

HECTOR

Yess, it's a necessity, cause for
starving.

VOICE (O.S.)

Mr. Hector, it's okay yes, I
understand.

Now the VOICE is in view, he gestures to Hector to calm
down.

(41 CONTINUED)

41 CONTINUED:

He's a man like a doctor, actually he is. (DOCTOR).

HECTOR

Yes. -----sorry---
(gesturing it as well)

DOCTOR (VOICE)

Yes, ladies and gentlemen.

Then the Doctor looks at Hector and the doctor 'HUMMM' clear his voice, Hector smiles. It seems that Hector, is not clearly identifiable as "ladies" and "gentleman".

DOCTOR

Anyway, you, kind people
participating at this session. We
called this condition of yours...
(interrupted)

BEVERLY

I am so sorry ----
(beat)
Just asking: all of us it's the
same?

DOCTOR

It's okay.
(beat)
Yes. It's called addiction.

ALL THREE OF THEM

(at unison)
Addiction?

Silence. (beat)

JAMES

I never had drug in my life I
swear!

BEVERLY

I got some --- "joint'" --- but I
was a teen.

Hector and James look at Beverly. Beverly smiles.

BEVERLY

I got addicted for it?

HECTOR

Me too I did some smoking long time
ago! But I don't think it's that.

(41 CONTINUED)

41 CONTINUED:

DOCTOR

(almost giggling)

Oh no, that has nothing to do with narcotics. Hector is right.

JAMES AND BEVERLY

No?? -----

DOCTOR

This is a condition called: Sexual Addiction.

ALL THREE OF THEM

How? -----

Sex?-----

DOCTOR

Exactly, it's a medical condition, not physical, but more psychological.

BEVERLY, JAMES, HECTOR

(confabulating)

I heard about it - ohh - I didn't know this - I wonder.

DOCTOR

It's something related to each of your individual pasts, such powerful, repetitive events in your life, something that created this psychological pathology because your brain, step by step, wired itself wrongly! It's better to say kind of differently than the average people.

And sends signals to your body in that way. It's part of your brain that are lying in the deepest part of your consciousness levels. That's why you feel like a stranger, or like a different person.

All three are listening.

DOCTOR (CONT'D)

It's similar in somehow to Schizophrenia.

(41 CONTINUED)

41 CONTINUED:

JAMES

What schizophrenia? No way, it's impossible. I am a successful Architect; I don't believe in this.

BEVERLY

Me too. I manage one of North America's most important clothing companies. How I can be crazy.

HECTOR

Crazy? Am I?

DOCTOR

No, no -----

(giggling)

you are not crazy!! You are not schizoid!! Guys!

(beat)

Sorry. But it's different. About Schizophrenia there are different levels first, second, I said it's similar because it's related to the deepest function of your brain that creates behaviors other than what normally is conceived. But in your case, it's only related to sexual activity.

JAMES

Sex! Only?

DOCTOR

Yes, basically, yes, Sex is an important factor of humans and animals, is a very delicate process that is naturally fundamental, and its processing it's radicated in our DNA, it's part of our instinct, but...

BEVERLY

But? -----

DOCTOR

But can be impacted and derailed. So, calling it; by external factor.

HECTOR

So, what now?

(41 CONTINUED)

41 CONTINUED:

DOCTOR

Nothing so special, you have to go to therapists and roll your sleeves and patiently go through it until everything is reversed.

Then, a door is opened, and a nurse comes in. And the doctor is demanded. She whispers something to the doctor.

DOCTOR

You can go now and take your steps as suggested.

The doctor goes.

They look at each other.

HECTOR

By the way, I am Hector.

JAMES

Hey! Hi!
(smiles)
I am James.

Then James and Hector turn to Beverly, who gets a bit distanced.

Beverly cries, sighing quietly. James goes near to her. To help.

JAMES

What's going on?

BEVERLY

I am out of my house.
(beat)
My 3 children.
(beat)
What can I do?

Hector and James look at each other.

JAMES

I am sorry, but me too I got my wife shocked, and my daughter doesn't want to talk to me anymore, it's a tough time.

HECTOR

I was lucky, my partner, after, he felt so bad for me I told him my story.

(41 CONTINUED)

41 CONTINUED:

Beverly is desperate.

BEVERLY

I lost all, I am losing my job I
lost my family, my three adorable
kids. What I did!! Why! Why!!

James and Hector to make her calm down. She sits. Then, she
is regaining control.

JAMES

So, what's happened. Is it okay to
talk about it? How do you feel?

BEVERLY

Yeah, yeah. It's fine guys.
(beat)

BEVERLY (CONT'D)

So, I was sleeping and.....

/VOICE FADES OUT

She starts to talk about last adventure.

We don't hear. James smirks, and Hector gets jaws dropped.
The story is continuing, Beverly cries again sometimes,
James and Hector try to cuddle her.

CROSSOVER

42 EXT. - BEVERLY'S HOUSE - NIGHT - BEVERLY TELLING

Beverly house is from a distance, in its residential street.
So calm, nobody around, the visual zoom-in very slowly
toward Beverly's house.

While the house is still distanced, there is a shape, of
somebody, shining between the dark and dimmed lights around
slightly limping and walking in the desert street toward
Beverly's house.

Suddenly a POLICE CAR comes over and parks exactly in front
of the house. And 2 policemen come out. The shape stops and
hides in bushes of a front yard. We go nearer to the shape.
The shape is Beverly! With some blood on her head. Her t-
shirt is half ripped off and bloody. From other neighbor
houses, and distanced. She hesitates and then decides to go
slowly further. At the door, Robert opens the door and talks
with the 2 officers.

Beverly slowly comes over.

(42 CONTINUED)

42 CONTINUED:

Then the husband sees her, and points to the officers who turn their heads and see Beverly coming over. Robert goes to Beverly already in the driveway of her house.

ROBERT

God! What's happened? Are you okay?
(beat)
How did it happen you went out in
the night?

While they reach to be nearer to the policemen at the door.

BEVERLY

I had another accident.

The policemen look at each other.

ROBERT

Again. Where have you been, how
come you went out in the night?

BEVERLY

I went jogging because I couldn't
sleep. I was thinking about my job.
And I felt to go out.

Then police officers, who are still there come forward. She is overwhelmed, sighing almost crying.

ROBERT

Oh my God. How that happened?

ROBERT

(to the officers)
There's been an accident.

POLICEMAN#1

Is she okay?
(beat)
Where did the accident happen?

ROBERT

She says in front of the park, our
park next street.

The police officers, look at each other.

POLICEMAN#1

Are you sure?

BEVERLY

Yes. I am sure, somebody driving
hit me.

(42 CONTINUED)

42 CONTINUED:

The policemen, they look at each other.

ROBERT

Oh my God, you might have gotten killed.

POLICEMAN#1

What time did this happen?

BEVERLY

Not so long ago, maybe 20 minutes, the time to go back here.

POLICEMAN#1

Are you okay ma'am?
Should we call an ambulance? Or maybe if you feel okay, we will bring you to emergency.

BEVERLY

It's not necessary
(beat)
If you excuse me, I rather go inside.

POLICEMAN#1

Sure, do you want to file a report?

Beverly smiles with her face so beaten and her eyes are slightly swelling, dark circles, still with dried blood on her neck, and forehead. She's a mess.

BEVERLY

Maybe later.

The Policemen with a glance on Beverly.

POLICEMAN#1

Ma'am, are you sure you are, okay?

She looks at them, nods, and walks away to go inside and Robert helps.

The policeman stops Robert.

POLICEMAN#1

May I have a word with you?

ROBERT

Sure? -----

(42 CONTINUED)

42 CONTINUED:

They whisper something, to Robert, and Robert looks at the wife, going toward the living room. The house's door is open.

ROBERT

Thanks, agents, sorry to have bothered you.

The Policemen smile and gesture, "Not at all."

Robert closes the door, looking at the policemen, who glance back with a sort of doubting face.

43 INT. - BEVERLY'S HOUSE - NIGHT

Robert goes to the wife and sits near to her. She is sighing. He cuddles her.

ROBERT

Let me prepare something and how about your head?

BEVERLY

Okay, I'm going to the bathroom.

Robert looks at her, she looks a mess, dirty of soil, and stripes of grass, and bloody, slightly limping, he has distrustful eyes. She goes into the bathroom.

BATHROOM:

Beverly looks at herself in the mirror, she looks horrible, her makeup spanned all over her face, the t-shirt ripped off and full of dirt, and mixed with blood and soil. And she is disappointed, in herself, she cannot even believe she would have had an accident, she grabs her t-shirt, and looks at the strips of grass, and marks of brown soil. She bumps the sink, upset, and her head is sore, she puts her hands on it. She looks at her head behind with another mirror and sees no bleeding. Then touches her crotch, hurts! Removes her clothes, throw them in a small garbage bin, and go to get a shower.

LIVING ROOM:

Robert prepared a tea. And goes to hold one of their toddlers who is sleeping.

Beverly gets out fresher, wearing a bathrobe.

BEVERLY

Why are you holding him?

(43 CONTINUED)

43 CONTINUED:

ROBERT

He was complaining, but I brought him downstairs because I needed to stay here.

(beat)

How do you feel?

BEVERLY

I am better Robert!

(kiss the toddler)

I miss my babies!

She sips the tea. Roberts stares at her with eyes full of doubt and slightly feeling pity for her.

ROBERT

I know you miss them.

Beverly senses something is going on.

BEVERLY

What is it, Robert? I am okay now, tomorrow I will go to the police and I will file a report.

ROBERT

I see. -----

BEVERLY

But I don't think there is something we can do, they fled away.

BEVERLY

Why? -----

ROBERT

How could they flee away?

BEVERLY

How? After they hit me, they didn't stop, that's why. And I couldn't get the plate!

ROBERT

(beat)

How about there has been no fleeing, there is no accident, then there is nobody to report?

BEVERLY

(gets anxious)

Why do you say that?

(43 CONTINUED)

43 CONTINUED:

ROBERT

Why? Because the police were parked
in front of the park for more than
1 hour, until I called them, and
they dispatched here.

Beverly remains astonished with no words.

BEVERLY

So? -----

Beverly is still sipping the tea, gets wet eyes, and sipping
the tea.

ROBERT

Bev, tell me what's going on? Why
do you say an accident? Has it
really happened? Where? Or what
happened?

This time, Robert is still nice and polite but gets
overwhelmed.

BEVERLY

(beat) (hesitate)
Yes, I had an accident.

ROBERT

Where, then? And how?

BEVERLY

In the park.

ROBERTS

So, how? ----

Beverly pauses and places the cup of tea trembling a bit.
And looks at Robert.

ROBERT

What accident? Somebody assaulted
you?

Beverly nods! Robert gets anxious,

ROBERT

Oh, shit, what's happened, why you
said you got hit by a car? They
abused you?

Beverly nods. Starts to tear down, holding up to not
explode.

(43 CONTINUED)

43 CONTINUED:

ROBERT

Oh God! Did they rape you? You got raped?

Beverly denies it at first; she puts her hands on her face and covers it, bending her head.

ROBERT (CONT'D)

So, you didn't get raped.

Beverly nods and denies shaking her head.

ROBERT (CONT'D)

(upsetting rising)

What does it mean, yes or not!?!??

Beverly nods, nervously and sighing and still holding it but it seems cannot, and at times erupts, and goes back to hold it. Robert stands with the toddler in his arms. And puts him down lying on the sofa`.

ROBERTS (CONT'D)

Bev!

(beat)

You got raped; people they abused you, and raped you!

Then raising his voice this time, starts to lose it.

ROBERT (CONT'D)

That's what are you telling me?

The toddler moves, begins /LAMENTING, and then Robert changes tone. And speaks lowering the volume.

ROBERT (CONT'D)

Bev, talk to me! Is this what you are telling me? Beverly, I am your husband, talk, I understand what happens to you okay!!!

He goes to her and holds her head cuddling.

ROBERT (CONT'D)

Oh, God!! That's terrible! He looks around.

(some despair)

Robert grabs a chair. And sits in front of her.

Takes her hands. They start to talk we don't hear.

(43 CONTINUED)

43 CONTINUED:

BEVERLY (V.O.)

So, I told the story, and he understood at first. But then I had to tell the truth. I told him, that I paid them to get raped, and it was not the first time that happened to me but at least tens of times, he understood "the", then I corrected and said tens of times. He went bizarre.

While Beverly speaking V.O. is shown Robert listening, with a controversial face, uneasy, feeling sorry, then angry, then ultimately stands and pushes his chair away.

SMASH CUT TO:

44 INT. - CLINICAL ROOM - DAY

Beverly, James and Hector they are standing in a semi-circle, while Beverly is overwhelmed, and in despair.

BEVERLY

Started to walk around the kitchen like crazy. I don't know what I had to do. Then he started to scream, and all the children woke up. He took the toddler and went upstairs.

SMASH CUT TO:

45 INT. - BEVERLY'S HOUSE - NIGHT

We don't hear, Beverly telling what happening is following the scene in real.

BEVERLY (V.O.)

and shouting at me, he said he wanted me out immediately and he would take care of the children. Meanwhile, he was going upstairs. Leaving me in there, with this grudge, with this curse.

46 INT. - CLINICAL ROOM - DAY

The images go back to the doctor's room.

BEVERLY

I just complied, and here I am, but I cannot do anything. I can only kill myself, and that's what I will do. I'm gonna kill myself.
(desperate)

(46 CONTINUED)

46 CONTINUED:

BEVERLY (CONT'D)

I don't deserve to live.
 (cries in desperation-shout)
 I want to end here.

Beverly runs toward the entrance. James goes after her and grabs her from behind, and then turns and hugs her. Beverly is in full despair. Hector comes nearby patting her shoulder.

JAMES

No don't talk like that. We will
 get out of this circle. Come on.
 Don't talk about killing yourself.
 It's not such a thing.

Beverly looks at James but again reclines it. Hector nods.

JAMES (CONT'D)

But did you see the doctor what he
 said? It's not us, it's our past,
 our life in the past something
 created such a pattern. We didn't
 know. Now we know what it is. And
 We have to fight it!

Beverly leaps up her head and looks at Hector and James, and both nods to her.

They are like allies; the visual goes further, Beverly slightly smiles, and they are in a circle with their arms on top of the shoulder of the following one.

They are together.

CUT TO:

47 EXT. - PARKING LOT OFFICE - NIGHT

James comes out from the building door of his workplace; it's evening, getting darker. The parking lot is under dim lights of lamp posts. Walking through the parking lot, going where usually parks his car. He finds it and gets in. And here you go! Again! The SAME GIRL (MARIKA) student having difficult with her car. She is with that damned very short skirt bending under the hood of her car, checking into the engine. James sees her and looks at that skirt! It's like having a voice! A devil's voice! You want me? Yeah, I am here just get me. So, James hesitates, a first, he is already battling his war inside. He starts to sweat. That Skirt!!

(47 CONTINUED)

47 CONTINUED:

Then the girl moves out from her under the hood, and going to get inside, sees James. And recognizes him. And she waves her fingers to him. James regains normality and smiles. Then she hesitates, and her smile becomes:

MARIKA

Hey, sir, again, happened, can you help me?

James seems to not have a choice but to go. Then he gets out smiling.

JAMES

So, lady, again? Maybe it's time to go to the mechanic and have a look, the cable connection might be oxidized.

MARIKA

Oh really? Well, yes, I think so.

She seems more charming. And that skirt is really a hammer in James' brain. Sometimes gives a look at it. And this time seems she noticed. Then James goes, to the hood car engine that has the hood already up. It's kind of dark, but a gleam from a parking lot streetlamp helps. Then James smiles at the woman, and she smiles back, very charming, and intriguing. He tries to nonchalantly keep going to fix the cables inside under the hood.

JAMES

Okay, miss. Go to turn the engine on. Now.

She gets in her car and tries. /DRRR /DRRR and nothing. Then James again goes back to do another operation under the car's hood. The woman, MARIKA, from inside the car, looks at him with a smirking smile.

JAMES (CONT'D)

Okay, do it now!

/BRUUMM. The engine runs. Both smiles.

MARIKA

Yehhh!

Then James is going toward his car passing by the door of the woman.

JAMES

Miss, you should go to the mechanic.

(47 CONTINUED)

47 CONTINUED:

Suddenly, the woman, who was sitting in the driver's seat, with her feet on the asphalt, just stretched and raised one leg up in order to stop James's walking.

MARIKA

Sir, what's your name?

James is gotten by surprise.

JAMES

James! -----

MARIKA

Marika...

Then, James, this time, sees the girl holding the wheel and bending back a bit and the legs slightly spread out, and that is showing such a "bomb" at James, who cannot avoid looking at it; he diverges his eyes, but then like a magnet, they go back in those thighs, so fresh, so smelling youth, and her brief also slightly can be seen. The girl also is swinging her left and right knees which makes James' eyes swell wider.

JAMES

How old are you, miss
(beat)
Marika?

MARIKA

19. -----

JAMES

Really!! ---
(doubting)

MARIKA

Yes Mr. James, just a month ago.

JAMES

All right! Just asking. So, what can I do for you?

MARIKA

I would like to say thank you, last time perhaps I was a bit rude.

JAMES

Oh no, not at all. Everything was just fine, I saw you in trouble and then I helped. That's the minimum I could do.

(smiling)

(47 CONTINUED)

47 CONTINUED:

MARIKA

Can I see your hands?

JAMES

What? -----
(complying)

MARIKA

Yes, see? You got dirty; allow me
to wipe it. I have wipes here.

The girl, MARIKA, holding James' hand bends back to open the front-seat drawer to pick a small pack of napkins. While doing that, James has to bend a bit more since he is held by his hand, going with his face on top of the "devilish" legs, and his hand almost touches the girl's thighs. SLOWING a bit, THE MOTION, makes clear that James got a huge kick, and his face starts to change. Becoming the "thirsty animal" usually happens in these cases. A voice resounds in his head, "We can make it, it's our fight we will".

INSERT (46):

SUPERIMPOSE FLASHBACK

(46) INT. - CLINICAL ROOM - DAY

When Beverly, James, and Hector in the circle say: "We can make it, it's our fight we will".

END INSERT

But MARIKA's thighs are moving and swinging left and right like a machine-gun in James' brain. He is starting to sweat. Then the girl, smiling, shows the napkin pack.

MARIKA

See? I have it, let me help to
clean it it's also the least I can
do to thank you.

JAMES

(sweating)
Yes, okay, okay.
(anxious)

MARIKA starts to remove the black greasy smudges on James' hands, of the dirt gotten from the engine, and the girl is so relaxed this time, and smiling at times.

JAMES

You should go to the mechanic to do
something with those cables; you
might get stuck in the middle of
the street.

(47 CONTINUED)

47 CONTINUED:

MARIKA

Certainly, I will do, Sir. But it's kinda expensive.

JAMES

Why not ask parents for some help.

MARIKA

Oh no Sir, my mom cannot afford it, and my father, I don't have.

JAMES

Oh, I am sorry. To hear that
(beat)
It's done? The hands?

MARIKA

Yes almost. I think you are tired of standing in there.

Then she moves to the passenger sit and pulls James' hand to drag him to the seat.

JAMES

It's okay; it is not necessary.

He tries to pull his hand away, but the girl adds the other hand's grasp to ultimately force James to sit inside the car.

JAMES

Okay. Why you don't let me go?

MARIKA

You seem so nice Mr. James, and I need your help.

(beat)

Why? You don't like to be in my company for a few minutes?

And she swings her legs.

JAMES

Yes, I assume,

(beat)

actually yes.

(sweating more)

How I can help?

MARIKA

Good! Let me keep going to clean the other hand and then you go home cleaned and nice, right?

(47 CONTINUED)

47 CONTINUED:

JAMES

Yes, I guess so.

James is losing it, the legs, the opportunity, it's struggling to hold it, and resist that huge input, it's really huge. And he starts to squeeze his legs, perhaps starts to get horny as well, and he's trying to fight it.

MARIKA

Perhaps you can help me to fix this car.

JAMES

(surprised)

What? -----

MARIKA does a truly smirking smile, an innocent and so cutie one.

JAMES

(beat)

Yes! Some little help to bring to the mechanic.

MARIKA

Yes, that.

(beat)

Not so much, just a small help.

(beat)

We can help each other a bit.

(she raises her hand halfway and shaking left to right)

James is astonished. She places her leg on top of James's lap, and he can see clearly her brief, and, at the same time, very softly, she places James' hands on top of her thighs. James's eyes get a strike and open wider. Ah! James's heart beating is going fast, his breathing increasing rapidly. His face changes from devil to normal, then from normal to devil. He is fighting back.

MARIKA (CONT'D)

So, would you help me? Right?

JAMES

(beat)

Ahem! Yes, I will.

Then takes his hand out of her thighs and takes some bills in his pocket.

JAMES

You can have that. Let me go now.

(47 CONTINUED)

47 CONTINUED:

MARIKA

Okay, thank you, Sir. You are so nice to me. Are you sure I cannot do anything else for you? For more help? And you would help me more?
(Places one hand on top James' leg sliding it up)

Then she has the legs open, the brief visible. Then his devilish part takes over! James gets a slash in his head. Begins to look at MARIKA more intensively and stares deep.

JAMES

Yes. -----
(growling face)

MARIKA looks at James with some wonder and closes her thighs a bit. But James is already in a shifting feeling and forces his hands in between MARIKA's thighs and grabs her brief, brutally pulling it. And he rips it.

MARIKA

Ahrg! -----
(hurt)
Sir, what are you doing? You are hurting me!

She gets scared.

MARIKA (CONT'D)

No! -----
(beat)
Stop that.
(trying to slip away)

James puts a hand over her mouth. She starts to kick, and he goes over her face.

JAMES

Shut up if you want to live, got it?
(growling)

She is completely frightened. She nods fast with her eyes wide open. He goes on top of her and clearly seems he is getting into her (not explicitly), MARIKA /SCREAMS with wide-open eyes, but her mouth is shut by James's hand, and comes a suffocating scream.

James' face is like a panther got his prey, grinning.

SMASH CUT TO:

EXT. CAR:

The car is 'dancing', shapes moving violently under the gloomy parking lot gleaming by its lamps' lights car's windshield is foggy. CUT TO:

48 EXT. - STREET TORONTO - DAY

Hector is walking in the street with Victor. It's daytime, they did some shopping. Victor is very gay, slightly feminine, how dresses up.

HECTOR

How was the business meeting?

VICTOR

Everything went well, and I will get the deal.

Hector seems happy but thoughtful at times. Victor seems concerned.

VICTOR

My dear what's going on?

HECTOR

Nothing, just I am so sorry for these things are happening to me.

VICTOR

There is nothing to be sorry about because the doctor clearly said that it is not you, but something happened in the past, so now you are under therapy, and it should go well, it takes time.

HECTOR

I am afraid that something could happen something more.

VICTOR

Why say that?

HECTOR

Because I feel sad, I feel something missing, always like that.

VICTOR

I see; what can I do for you? Maybe we should do something more 'creative,' you know what I mean, imaginative? That's what you miss?

(48 CONTINUED)

48 CONTINUED:

HECTOR

Something like that, but it's not so simple; I need something that has the power to trigger that kind of libido, something different.

VICTOR

Something like what?

HECTOR

I don't know Victor, that's why I don't even know. Maybe I am really sick!

(feeling down)

VICTOR

No! You are not. You need just time, be patient, and keep going to go to the therapy, by the way, how is it going?

HECTOR

Well, I am not sure, I don't feel changing, but I feel happier that I know now what it is.

VICTOR

Takes time, it cannot be solved in a day or two. Take maybe years.

HECTOR

Years?? -----

VICTOR

Well, that's what they say, but you can see improvements, and then gives you the strength to go on and get more benefit from it. See? You just told me that you feel happier.

HECTOR

Yes, you are right! Victor, I love you; you are so beautiful and nice to me.

The kiss on the lips and walk away happy.

CUT TO:

49 EXT. - HECTOR'S HOUSE - DAY

They arrive at the house, and in front there is Beverly.

(49 CONTINUED)

49 CONTINUED:

HECTOR

Oh, Victor, look!

VICTOR

Who is she?

HECTOR

Beverly. ----

HECTOR

So, what's going on? Are you okay?

(beat)

This is Victor, Beverly.

BEVERLY

Nice to meet you.

(beat)

Yes, I am okay. I am managing it.

HECTOR

See Victor, she is my "mate" in the matter that is happening to me; I mean, in her way, it is happening to her.

VICTOR

Oh, I see Okay! Nice to meet you, Beverly. Hector seems to be doing well.

BEVERLY

Well, good, it takes time, I guess.

HECTOR

Yes, true; Victor also confirmed that.

(beat)

So, what's going on then.

BEVERLY

James. -----

HECTOR

What's about.

BEVERLY

Went to jail!

Hector gets a twitch and puts his hand over his mouth.

HECTOR

Ohh! Why? ---

(49 CONTINUED)

49 CONTINUED:

BEVERLY

He fell into the trap, Hector; they say he raped a teenager.

Victor is horrified as well.

HECTOR

Oh, how did it happen?

(beat)

Oh Vic, James is another ---
'mate' of ours, he's such a nice
guy, very brave, and has three
beautiful children like Beverly has
too.

She nods, saddening her eyes. Victor follows.

HECTOR

So how did it happen? There must be
some mistake. We have to do
something.

They look at each other.

BEVERLY

Yeah, I think we should.

(beat)

Maybe we can go to the wife and
talk to her for a start.

HECTOR

Okay, let's do this. Maybe we can
go to see him. The wife would know
the exact details.

CUT TO:

50 EXT. - JAMES' HOUSE - DAY

So, Beverly and Hector knock on the door of James' house,
seems nobody answers.

Then in the window, somebody is there. We go closer and we
see the face of Kim, the daughter of James the 13 y/o.
Beverly sees her and waves. Kim gets away from the window.
Finally, somebody opens it, it's the James' wife.

REBECCA

Who is this?

BEVERLY

Sorry to disturb you, I am Beverly,
this is Hector, we are friends of
James.

(50 CONTINUED)

50 CONTINUED:

REBECCA

Ah! -----

(as disappointed)

Well, I don't have anything to do with my husband, actually my ex, because I filed a divorce. If you want to know.

(upset)

You say it's your friend, then tell him.

And she goes to close her door.

Beverly, who seemed always adamant doesn't hesitate to put a foot in the middle. Hector makes an expression, like 'ooh', no sounding it. Rebecca opens the door again.

REBECCA

What ---? -----

BEVERLY

I am so sorry, Mrs.---?

(beat)

REBECCA

Rebecca.

(beat)

I thought you knew my name, are you friends of James? Have you ever told me my name? He never tells my name to his friends. That's James since you told me that you know him. Isn't it?

BEVERLY

Rebecca, sorry, it's not what you think, we recently became friends.

REBECCA

I see. So, what can I do for you?

BEVERLY

Yes. you know? Me and Mr. Hector I have all of us met in a therapy group related to our common -----

(beat)

REBECCA

Common what?

BEVERLY

I don't know how called, addiction? Disease? You know, sex problems?

(50 CONTINUED)

50 CONTINUED:

Going slowly to close her door.

REBECCA

I see. I don't want to deal with
that shit. Goodbye.

And shuts the door in the face of Hector and Beverly.

CUT TO:

51 INT. - JAMES' HOUSE - DAY

Rebecca, inside the house, turns back from the door. Kim is hidden behind a corner, and when the mom goes back, she goes into another room and hears the mother talking with herself.

REBECCA

That criminal, my husband, is a
dirty pig criminal. How he could do
such miserable things behind my
shoulder. Now, even in prison, stay
out of my life, James, out! I don't
want you to see my children
anymore. Remain in jail all your
life; that's what you deserve. And
I will take all anyway; miserable!
Out!

(raged)

She speaks by herself. While doing home chores and speaks to her smaller child on a swinging car, sitting on the floor, like she is her interlocutor, and the child looks at her sucking the pacifier. Kim, she is in the other room listening. Then, she decides to slip out.

52 EXT. - JAMES' HOUSE STREET - DAY

Kim gets out of the door. Beverly and Hector are walking in the street.

HECTOR

Maybe we can go to the jail
directly and apply for a meeting
with James.

Kim is running toward them from behind.

KIM

Mrs. Beverly!

They turn their head. Kim is reaching them and then stops and standing in there looking at them, so pretty and innocent, but has a brave look. (50 CONTINUED)

50 CONTINUED:

Beverly and Hector remain with no words, and their eyes are wondering who is.

KIM

My name is Kim, we saw each other
at the window, James's daughter!

Beverly and Hector smile widely.

BEVERLY

Oh hi!! Nice to see you!

HECTOR

Hello! -----

Hector and Beverly look at each other.

FADE IN:

51 EXT. - SMALL PARK - DAY

They get into a small park and walk, talking.

BEVERLY

So, Kim, do you know who we are,
then!

KIM

Yes, as I said I heard everything.
How is my father doing?

HECTOR

In prison?

Beverly looks at him with a scolding-type look. Hector makes a gesture to say: 'So what it's true'.

KIM

Yeah, I know my father got to
prison. For raping a girl? I don't
believe this story, how is it
possible? I am 13 and my father
always, I said always, always has
been nice to me, and so kind, so
full of love. Sometimes he was a
bit absent.

(beat)

I thought was his work. But now I
start to understand. But I cannot
imagine my father as a rapist? No!
Do you know something about this
story?

(51 CONTINUED)

51 CONTINUED:

HECTOR

Actually, we came to your house to ask your mom if she knows something, and we are trying to figure it out at this point.

KIM

I see. ----
(disappointed)

BEVERLY

Look, let me explain something.

They are sitting on a bench.

BEVERLY (CONT'D)

Your father loves you very much, I know that because he told me.

KIM

Is it true?

Hector nods.

BEVERLY

Yes! And what's happened to him, as your mom said and she got angry for, it's not so simple.

KIM

What is it?

Beverly looks at Hector.

BEVERLY

This man and I have the same problem as your dad.

BEVERLY

That's why we know well your dad.

KIM

(surprised)
Oh! Why are you not in prison, then?

BEVERLY

(smiling)
Because seems your dad did something that the police didn't like it. And all of us have some kind of sickness, but it's not infectious. Just different.

(51 CONTINUED)

51 CONTINUED:

KIM

I see. -----

BEVERLY

It's something inside ourselves in our head, that must be cleansed. And Hector and I and also your dad we are already doing it, to come home and be nice as always.

KIM

But Dad is in jail, raping a girl is a crime.

BEVERLY

Well, that's why, we don't believe that was the case, something happened, and we want to discover it. So, Kim. Now go home, you don't want that mom to get worried. And we promise you things will be straightened out. Okay?

They stand. Kim goes to hug Beverly, and she remains gotten off guard, and she hugs her back. Then, go to Hector and kiss him on the cheek. He remains so delighted.

BEVERLY

Here, Kim, whatever you need, call us. And also, for your dad's news.

Then, before she goes, Beverly gives her a card.

She smiles and goes running back.

HECTOR

Beverly! I think we have a mission now!

BEVERLY

I think so!

CUT TO:

52 EXT. - JAIL COURTYARD - DAY

James is in jail. He is frightened. There are so many scary people around.

He gets a twitch when somebody goes near to him.

(52 CONTINUED)

52 CONTINUED:

JAMES (V.O.)

I wonder what's going on. I think at this time, I will be cast in this place until somebody kills me. Why did I do that! Why! Why!

(beat)

Plus, that girl was not a minor. She told me that she was 19. She wanted something, I know, but I am a monster, she didn't know that. Oh God, hopefully, I will survive.

At that moment, a huge BIG INMATE goes nearby to him to sit on the bench. And it's big and scary. When he sits, James almost falls to be pushed away. Then the guy looks at him with a sinister look.

Suddenly.

BIG INMATE

Hey, do you know how many people I killed?

JAMES

No really! Many?

BIG INMATE

Around 20. ----
(laughs sinisterly)

JAMES

(slightly frightened but
ironical)
Wow, I see.

BIG INMATE

How about you?

JAMES

Me?? Killed??

BIG INMATE

Yeah, you! Lilliput!!
(scaring making a face)

JAMES

Yeah! ---Ufffh!
(beat) (thinking)
Let me see -
(beat)
Uhhh. 1, 2, 10, 25-----
With the skirts, counts?

(52 CONTINUED)

52 CONTINUED:

BIG INMATE

Whatever pal.

JAMES

With skirts 120, no skirts, only
40!

The inmates remain so astonished!

BIG INMATE

Oh, wow, pal!! You are the man! I
thought you were just a Lilliput.

Suddenly a speaker's voice. And James is caught by surprise.

SPEAKER EQUIPMENT (V.O.)

James Coburn, James Coburn in the
meeting room.

James looks up, surprised.

FADE IN:

53 INT. - JAIL MEETING ROOM - DAY

James sits and doesn't know what to do. Suddenly the blinds
open. Beverly is there. James gets a surprise.

JAMES

Oh, how nice of you to see me.
(smiling)

But Beverly doesn't hear anything, and she tells him to
click a button beside her. Also, gesturing it. James
understands and clicks it.

JAMES

You hear me now?

JAMES (CONT'D)

I should know, since I killed 140
people...
(looking the phone device)
(moking)

BEVERLY

What?

JAMES

Nothing, somebody in this jail.
(beat)

(53 CONTINUED)

53 CONTINUED:

BEVERLY

Yes, I hear you! How are you doing in here?

JAMES

Well, I am good, I mean, I've never been in jail.

BEVERLY

Yeah of course. It must be awful.

JAMES

Well, it's okay, but I am not sure how long I can survive here.
(nonchalantly)

BEVERLY

So, what's happened? Why you got here?

JAMES

Well, I didn't really rape that girl and, minor? I don't believe that. I was doing well, but that woman really teased me so bad.

BEVERLY

Bad? Teased you? How?

JAMES

Well, she offered herself, Beverly. She agreed. I have been just a bit rough, but I didn't hit her, and she got scared.

BEVERLY

So, you went with that girl.

JAMES

I put all my power into avoiding everything, she was teasing me, and she had exactly the "push button" for my bomb. I tried to escape, but then the alien took me, and I could not control it. But she was accepting it. Somehow, I have been rough, that's all, but no, really.

BEVERLY

Did you hit her or make some bruises?

(53 CONTINUED)

53 CONTINUED:

JAMES

No, no, I didn't, I swear, she was just in there and I took her, she pulled me in there. But she couldn't know my condition.

(beat)

I only ripped her panty, that's all.

BEVERLY

You ripped her panty off!

(smirking)

Okay! I see! So, we will fix it.

JAMES

You will? ---

BEVERLY

I promise I can do it.

JAMES

Oh, Beverly, you are so nice to me.

BEVERLY

You, too, have been nice to me, and nobody was; I was thinking of really ending my life, but you did save me.

JAMES

I didn't do anything.

BEVERLY

Yes, you did. Naturally, that's how it is the real you.

JAMES

I know that.

(beat)

Beverly, what I can say, perhaps you are the only person in this world who can really understand me.

BEVERLY

She puts a hand on the glass. James, hang on in there, I and Hector we will take you out of here okay?

JAMES

Hector too?

(53 CONTINUED)

53 CONTINUED:

BEVERLY

Yeah! It's with us!

JAMES

Thanks again.

Beverly stands and waves bye-bye.

The blind goes down.

CUT TO:

54 EXT. - BEVERLY HOUSE - DAY

Beverly is at her door at her house. She rings the bell.

Then the BABYSITTER, much prettier than usual and sexier, with 2 of Beverly's children in her arms feeding them, comes to open the door. Then, seeing Beverly closes immediately.

Beverly remains wondering but suddenly opens the husband.

ROBERT

What do you want?

BEVERLY

I want to see my children, Robert, may I?

The husband is upset and disappointed.

ROBERT

Bev, I understand but at this time you cannot, because you are disturbed, and the judge is not allowing you to get around here, and if they see you here, it will be worsening troubles, more than what you already did. Sorry, Bev.

He feels disappointed and betrayed, and he looks at her with the face of a sad guy and some trace of melancholy, looking at Beverly.

BEVERLY

1 second only.

ROBERT

Bev no. Plus I am not alone, she can testify it. Do you understand?

(54 CONTINUED)

54 CONTINUED:

BEVERLY

(keen face)

Yeah, I understand very well,
Robert.

ROBERT

I am really sorry, come in touch
with us only when the authority
says so, I cannot go through more
ordeals Beverly, I am so sorry, why
you did do that? Why??

She is confused, almost with a begging attitude.

The BABYSITTER with 1 of Beverly's children comes along and
looks at Beverly with a so scolding face. Beverly looks at
both. She tries to sneak with wet eyes her child on the
BABYSITTER'S arms.

ROBERT

Sorry, Bev later.

Then Beverly's husband shuts the door gently in Beverly's
face. Beverly remains in the spot astonished, and beaten,
and a tear inexorably comes down.

CUT TO:

55 INT. - LAWYER OFFICE WAITING ROOM - DAY

Beverly is looking around and looks to her right. Hector is
in there, too. Then Victor also appears.

BEVERLY

I have to understand what's going
on; James needs us.

HECTOR

Yes, Beverly, I want to be here
too, because I need help too, and
James, it's so good, to give
strength, we have to do this thing
together.

BEVERLY

I have a proposition because I
found a clinic, unique where we can
clear our illness in a shorter
time.

Hector and Victor are so interested. Then, an assistance
calls Hector and Beverly.

(55 CONTINUED)

55 CONTINUED:

LAWYER ASSISTANCE

Mrs. Beverly? -----

Beverly turns to Hector, who stands. Victor smiles with his sweet attitude in his/flashy clothes, and when Hector looks at him, Victor smiles and gestures to go, and he will stay.

LAWYER OFFICE:

A man, LAWYER, is sitting writing, his door open and get in the assistant who opens the door to Beverly and Hector. The lawyer stands and goes toward the twos.

LAWYER

Come on in, have a sit. Mrs. Beverly, right?

She nods. They sit on a sofa and sofa chairs. The lawyer also brings a folder.

BEVERLY

So, what's going on with James why cannot be bailed out! You are his lawyer.

LAWYER

Yeah, the reason
(hesitates)
the reason?

BEVERLY

Exactly. That's what I said.

LAWYER

The reason is only one: the wife!

BEVERLY

Wife? Why?

LAWYER

She sued his husband and wants all his wealth. So, his account is frozen, and no money can be taken.

BEVERLY

Why is that?

LAWYER

Yeah, why, because of his case. She has a good lawyer, so she was able to freeze fast, all an amount that I am not at liberty to tell.

(55 CONTINUED)

55 CONTINUED:

BEVERLY

Millions? ----

The lawyer doesn't reply back.

BEVERLY

Oh God. He will be ripped off.

(beat)

But he has to get out of jail. He doesn't belong there, he needs help, he is sick.

LAWYER

Sick? -----

BEVERLY

Sick, do you know that?

LAWYER

What kind of disease?

HECTOR

(surprised)

Excuse me you don't know? It's our disease as well!!

The lawyer has a twitch! And slightly back off in his sofa` chair. Slowly, he gets up.

LAWYER

Do all of you have the same disease? I didn't know that? What kind?

HECTOR

Sex. -----

The lawyer opens his eyes widely.

BEVERLY

Yes. -----

(beat)

But we have to take him first out of jail. Bail! How much?

LAWYER

\$100,000 ----

HECTOR

Oops.... ----

And looking at Beverly and shaking his head.

(55 CONTINUED)

55 CONTINUED:

BEVERLY

I got \$100,000

(beat)

only though..... then it's me. I will
need to get bailed out of my
miserable life....

(thoughtful)

Then she turns toward the lawyer. Hector too.

LAWYER

Me?? Bailing?

The lawyer goes to sit in his desk chair.

LAWYER

I cannot. I am just a lawyer

(beat)

and I have ethical rules.

(beat)

BEVERLY

Yeah, yours, to get as much money
as possible from your clients isn't
right?

LAWYER

Excuse me!! ---

BEVERLY

Okay, okay, I am sorry!

Beverly stands, and Hector as well.

BEVERLY

Well let's think about it, and we
will find a way.

They get out of the office. The lawyer looks at them.

WAITING ROOM:

Victor is in there. Stands.

VICTOR

So how is it going?

Beverly looks at Hector, and Hector glances back, and nods!!

Victor looks at them wondering.

CUT TO:

56 INT. - COFFE SHOP - DAY

Coffee shop. Victor, Hector, and Beverly are in there and talking about the meeting with the doctor.

BEVERLY

James needs 100,000 bails.

Victor looks at Hector and Beverly, and then they look at him. After a couple of seconds, Victor realizes that has become the center of attention.

VICTOR

What!

(beat)

Me? How? -----

BEVERLY

Look, James is very wealthy and has frozen assets because of his case. Let's make him get out, and I am pretty sure he will pay back.

HECTOR

Vic, I think we should do this. I would have 100,000, and I would contribute with my savings as much as I can.

BEVERLY

Yes, I will contribute \$50,000.

HECTOR

I think I can contribute \$10,000.

VICTOR

You do \$10,000, wow.

Beverly looks at Victor as well as Hector does.

Victor gets a sort of upset and he feels cornered.

VICTOR

Ok, Ok, Ok, \$40,000 I can put on it.

BEVERLY

You will get it back!! Victor.

Then Beverly goes to kiss Victor on his cheek.

Hector smiles. Victor remains surprised.

CUT TO:

57 INT. - COURTROOM - DAY**COURT OFFICER**

All rise.

There are a bunch of people in the courtroom who do. There is James and his lawyer, and Victor, Beverly, and Hector sitting a few rows behind.

COURT OFFICER

James Coborn requested to access the bail. It's set at \$100,000.

The lawyer approaches the judge's counter.

LAWYER

Yes, your honor, my client has agreed to access the bail set, we have funds available right here.

The judge listens and then without hesitation. /BAM, (judge hammer).

JUDGE

Mr. James Coborn, bailed the approved set at \$100,000 cash. Next.

James smiles at Beverly, Hector, and Victor, and then they meet just before to get out. The lawyer goes too.

LAWYER

James, be available, you cannot take off got it? No abroad.

James nods. The Lawyer goes. Then Hector, James, and Beverly hug each other.

CUT TO:

58 EXT. - COURT STREET - DAY

In the street in front of the court.

JAMES

Wow, I am impressed, if I stay a day more I become like them!! Thank you, guys. I am so sorry, that you had to go through with your money. I will give you back I promise.

VICTOR

(whispering to himself)
Hope so. ----

(58 CONTINUED)

58 CONTINUED:

Hector elbows him.

JAMES

It shouldn't be an impossible problem. I feel confident. Hector said that there was a new treatment, a new one, something different than just a psychological session.

HECTOR

(looking at Beverly)
Yes! Beverly explained to me.

BEVERLY

Yes. -----

CUT TO:

59 EXT. - SPECIAL AREA AIRPORT - DAY

CARD: (LOCATION TO DECIDE).

3 pairs of legs walk out of the AIRPORT.

A Taxi limo comes over. The driver comes out, opens the doors, and takes the luggage of the threes, while Hector and James as a gentleman let Beverly get in.

Then Hector shows the way to get in, to Hector, smiling.

The driver gets in, and they leave.

INT. LIMO:

HECTOR

So, you said it would be 'harsh' this treatment.

JAMES

Yeah, how?

HECTOR

I am so scared about pain! Brrr.

BEVERLY

No pain! There is no such thing.

Hector looks at them, concerned.

60 EXT. - TREATMENT FACILITY - DAY

They arrive at this place after gaining the entrance through an electric gate. (60 CONTINUED)

60 CONTINUED:

The place, is futuristic, looks like with asymmetric structure, all white, and lights, bluish blurred windows. Then, get out from the Limo and get the luggage down. Nobody there. Suddenly the entrance door. Opens electrically sliding. An individual, A WOMAN, with a very short skirt comes along, she is all white dressed and has a nurse hat. Beverly knowing the James' 'trigger', smiles looking at James.

JAMES

Oh! I see.
(bit astonished)

BEVERLY

He, he. Treatment is starting!

The nurse guides them in.

61 INT. - TREATMENT FACILITY - DAY

Inside looks everything so simple, all white and bluish, and small spotlights, futuristic furnished. A wide front desk and there are 3 NURSES like the first, behind it, with computers and equipment. 2 MEN look like doctors talking to each other, they have different faces, but no common. Everything looks not quite like a typical clinic. Then, while they are walking in this long, large corridor, comes along a BLACK MAN ESCORTED by 2 NURSES, is dressing only in a clinical gown BACK-SIDE-FRONT. Sometimes the man's groin shows. Hector, jaw dropped looks at it, and Beverly grabs his head and makes him looking straight.

HECTOR

What!! -----

BEVERLY

Focus, Hector, on why we are here.

Hector nods seriously. James smiles.

CUT TO:

62 INT. - TREATMENT FACILITY ROOMS CORRIDOR - DAY

NURSE#1

Mrs. Beverly, number 1101, Mr.
Hector number 1102, Mr James,
number 1103.

The Nurse uses a remote control. The doors open. Then she stretches out a bag to them.

(62 CONTINUED)

62 CONTINUED:

NURSE#1

Cellphones please, they are not allowed. Lady and Gentleman, your luggage is brought already in, and enjoy your stay and---- good luck!

The three hand their devices into the bag, then the Nurse smiling leaves.

HECTOR

Good luck?
(concerned)

JAMES

Yes, maybe just related to our success.

BEVERLY

Yes, sure it is, guys let's get prepared and we go for dinner.

JAMES

Okay good.---

Beverly gets in. James looks at Hector and gets in as well.

JAMES (CONT'D)

See you in short.

Hector nods then looks around, and opens slowly his door, to sneak inside first. A MALE NURSE, a good-looking man is looking passing by and says:

MALE NURSE

Hello Sir! -----

Hector gets a twitch turns around, and smiles and waves. Then opens and gets in.

CUT TO:

63 INT. - TREATMENT FACILITY FOOD COURT - NIGHT

Everything is white. People all in white eat at tables, it looks like a typical food court, and a lot of TVs, and they give the same channels of yoga sessions, and doctors talking. They are dressed in white/bluish clothes, James and Hector with sort of leggings and a t-shirt, and they are lining up for a buffet style. Beverly comes along in a short skirt and looks pretty and sexy. James remains with dropped jaws. Beverly smiles.

(63 CONTINUED)

63 CONTINUED:

BEVERLY

(gesturing it)
James! Don't think anything,
please? I am in therapy, not in a
dish, okay??

JAMES

(laughs)
Yeah, okay I know! And please, you,
do not put that meal so good in
sight, okay? I am in therapy as
well.

Beverly looks at him, with smirking eyes.

HECTOR

Okay, guys, let's eat. I am so
hungry!

James and Beverly smile.

FADE IN:

Sitting at a table. Eating.

BEVERLY

Well, let's go with this. I feel
confident that it will be a good
thing.

HECTOR

Hmm, yeah, I hope so, I think my
sickness has already got away since
when I got in here.

JAMES

(laughing)
Are you sure? I want to see that!

Beverly smiles. Then Beverly and James look at each other a
bit concerned.

CUT TO:

64 INT. - TREATMENT ROOM - DAY

There is a lamp light with its light trembling in front,
looks like a full-light sun.

A few seconds pass. Then there is the voice of a man, O.S.,
who has a deep, slightly metallic voice.

(64 CONTINUED)

64 CONTINUED:

DOCTOR FACILITY (O.S.)

James! So, let's summarize.

The visual moves slowly around the lamp while talking.

JAMES (O.S.)

Yes. -----

DOCTOR FACILITY (O.S.)

Suddenly comes this, let's call, powerful wave into your brain, and body.

JAMES

Yes exactly.

The Doctor is in view now. He is slightly weird, though, with a weird face, and he has these glasses flappable, and a sort of headlight. He is keying on a laptop. He stands and goes over to James; James, still wired, looks at him, turning his eyes. The doctor looks professionally at him and takes a sort of pistol, small, with lights moving.

DOCTOR FACILITY

I see.

(beat)

Okay. Mr. James, now I have to do a test, it will sting a bit for a second.

CUT TO:

TREATMENT WAITING ROOM:

There is a waiting room. There is Hector and Beverly.

HECTOR

I feel a bit nervous.

BEVERLY

It's okay Hector, touching his knee.

Suddenly, a /SCREAMING is heard.

Beverly looks in that direction; at the same time, Hector is getting a strong twitch, making him literally fall on Beverly, and one of his hands ends up in the middle of Beverly's thighs.

HECTOR

What was it?
(scared)

(64 CONTINUED)

64 CONTINUED:

Beverly looks at Hector with smirking eyes and pointing his hand with her eyes. Hector looks at it as well. Then, he realizes his hand's ending spot. He retracts his hand.

HECTOR

Ohh! Sorry!! I didn't mean ...

BEVERLY

Hector, I know, relax. I think it's just a normal fact in such a clinic.

Suddenly James comes in. He is okay. And no difference. Beverly and Hector stand.

BEVERLY

How do you feel?

JAMES

I am good, nothing to worry about guys, it's just a lab test and clinical evaluation, I guess.

HECTOR

You screamed!

JAMES

Wasn't me. Maybe was from another lab.

Beverly smiles at Hector who appears slightly overwhelmed.

FADE OUT:

65 INT. - CORRIDOR FACILITY - NIGHT

They are walking out of the elevator. They seem relaxed and joking.

JAMES

Hector, the dinner was good?

HECTOR

Yes, it was pretty good, nice food, I started to like it here, it's a kind of vacation? Hope so! Good night guys; tomorrow it's a big day!

BEVERLY AND JAMES

Good night.

(65 CONTINUED)

65 CONTINUED:

Then James goes with Beverly to walk her to her door. And they stop in front of it.

BEVERLY

Okay James good night, we had at least a nice evening.

JAMES

You bet. ----

Beverly still is wearing the short skirt, so intriguing to James' eyes. Beverly opens the door smiling and goes inside.

66 INT. - BEVERLY'S ROOM FACILITY - NIGHT

Then she is going to close it. Suddenly a foot stops her attempt to shut the door. She opens. James is in there slightly smirking.

BEVERLY

James, what is it?

JAMES

There is nothing. I would like to talk about a bit more may I get in?

He is slightly more determined, with a look a bit intriguing.

BEVERLY

Okay, sure.

Beverly is wondering. James just stands in there after the door. And Beverly moves around the room with her skirt so short, and she is a sexy woman, attractive.

BEVERLY

Okay James, what's going on?

JAMES

Nothing. Just have an extra chat about this, treatment.

She sits on her bed and lies down on it, with both her feet on the floor; her legs show well. She starts to swing them left and right and show her brief and her legs, so rounded and beautiful. She looks at James, intrigued.

BEVERLY

Yeah, I know, we must try to fix our lives, James. I think this is an opportunity.

(66 CONTINUED)

66 CONTINUED:

James' face is really changing. His eyes are getting reddish, and he starts to walk slowly toward Beverly. James' voice is changing, Beverly's legs are viewed in slow motion, and Beverly's brief visual rhythmically seems to be getting near to James' eyes.

JAMES

Opportunity? Maybe it is.

Still advancing. Beverly realizes that James is changing, and she seems slightly concerned, but then suddenly face-shifts and becomes adamant. James advances slowly with his devilish smile.

BEVERLY

You gonna, rape me now?
(intrigued smiling)

JAMES

Don't move, please, stay there.
(determined uptight)

Beverly looks at him, opening her legs as a ruse. But then suddenly Beverly stands and jumps to her feet, landing on James, who is standing, and grabbing James' groin and raising one leg, grabbing him by hers, and wrapping it. James, like a snap, seems to awaken.

JAMES

Ohh! -----

Beverly pushes him back with a keen smile. Then she puts a hand underneath her briefs to grab the 'emission' of libido growing, and she gives a wide lick on her hand. James looks at her, astonished. Beverly goes to him!

BEVERLY

Are you feeling it?

Suddenly, she takes one of his arms and pulls it back, and at first, it seems she is going to grab him to bring him to bed, but then, by the momentum, he falls on the bed on his back, and she jumps, getting on top of him. James is frozen, looking at her, astonished. She sits on his low parts. And pushes her upper body up by her hands, both sides of James' face. They look at each other.

BEVERLY

James! -----

JAMES

Beverly! ----

(66 CONTINUED)

66 CONTINUED:

It seems they call their names as mutually seeking somebody else than who they originally were. They stay for a few seconds, staring at each other. Suddenly she stands in her feet and walks slowly toward the door. She turns and recomposes herself. James still lying down looking at her, with no words, blank. Everything seemed to go to normal. Beverly looks at James, simply as always did as usual. Calmly and slightly smiling. James slowly gets to sit on the bed, with his hands pushing up on top of it. Then he reclines his head for a moment, and then he rises it up.

JAMES

Where did they go?

BEVERLY

They are us, it's the same person James.

JAMES

Are we? ----

(beat)

Is it that our double?

Beverly moves, walking around and looking at James.

BEVERLY

Yes, we are, but---

(beat)

JAMES

But? -----

BEVERLY

But you couldn't do it. Your beast was gone.

JAMES

How about you?

BEVERLY

Snapped out in one instant. Gone.

JAMES

What does it mean? That we are incompatible?

BEVERLY

I think. -----

Beverly goes to sit near James on the bed. Both get thoughtful.

(66 CONTINUED)

66 CONTINUED:

BEVERLY (CONT'D)

(looking at James)
It's strange, isn't it?

James looks at her, thoughtful.

You know what? You are right!
Suddenly, I got shrunken, like I
came back.

BEVERLY

I think because 2 beasts of the
same type are incompatible, it's
not their food!

JAMES

I think something like that because
suddenly it's vanished.

BEVERLY

Me too. -----

She suddenly stands and swings her waistline with her short
skirt smirking.

BEVERLY

How do you feel?

JAMES

(smiling)
What are you doing?

She keeps going to act like a mannequin model walking back
and forth and wiggling her hips.

BEVERLY

So? Are you getting high?

JAMES

Stop it! I am not! I don't feel
anything.

Beverly stops.

BEVERLY

Nothing? -----

JAMES

You know what? I tell you the
truth, I find you very ---- pretty!

And she looks at her.

(66 CONTINUED)

66 CONTINUED:

Beverly stops; she smiles astonished and surprised.

BEVERLY

That's it? ---

JAMES

Yeah! Is it bad?

Beverly, still standing in front of James, smirks.

BEVERLY

That's it, I meant, no fierce
around? Actually, I feel good! I
feel like a nice compliment.

(beat)

But I am married.

(laughs)

JAMES

(laughs)

Really? Me too!!

(subduing laughing)

I mean I was like married.

He stands.

JAMES (CONT'D)

No more. ----

Beverly looks at James feeling understanding and with an
easeful glance.

BEVERLY

It's a disruption.

They look at each other and hug with a dose of mutual
compassion.

FADE IN:

67 INT. - FACILITY LAB TREATMENT ROOM - DAY

The lab has this environment, which is a darker big room,
with big screens, and there are machineries, retro` style,
wired, and pipes. Looks an unreal environment. In the middle
there is a chamber, like a big, rounded box, connected with
all wires and pipes, and electronic devises. A desk is
nearby with a computer and keyboards, and controls. With a
chair. Everything looks like an 'ancient' futuristic
assembling of devices.

(67 CONTINUED)

67 CONTINUED:

HECTOR

Hey guys? Nobody here?
(looks frightening)
Hallow!?! ----

TREATMENT ADJACENT ROOM:

Beverly and James are in an adjacent room looking into a window in a wall, and they see Hector in the other room. Hector cannot see them. It's a mirrored window. Hector is looking around and looks overwhelmed.

BEVERLY

Hector is very sensitive. Maybe we should start first.

James looks at Beverly. An individual looks like a NURSE LAB, with shaved head, and full dressed in white, with tight fitting clothes, like a uniform, he has a strange device hanging at his neck, gets into the LAB. Same time it was entering in the James and Bev. Room a DOCTOR#2.

DOCTOR#2

It's up to you. I brought you here because at least you can figure out what's going on.

JAMES

So how does it work doctor?

DOCTOR#2

Virtually! We recreate situations related to your specific case, which would be capable of recreating your trigger about that part of your personality affected, and we induce some sounds and wording that can give you a chance to access that part of your consciousness and learn how to control.
We know your past.

BEVERLY

Wow, I see. And if we cannot control it?

DOCTOR#2

Sometimes we need to go on for a few sessions every day. But we are here exactly to help you cope with those situations and ultimately learn how to control them.

(67 CONTINUED)

67 CONTINUED:

JAMES

Then finally to erase them by ourselves?

The doctor smiles.

DOCTOR#2

Yes, it's exactly what should happen.

Hector is talking with a Nurse and seems a bit nervous; the Nurse tries to make him calm down. He seems terrified.

JAMES

Doctor, can we go to talk to him? We are doing this together as you understood, maybe it's good for him.

DOCTOR#2

Okay sure it's fine.

She nods.

LAB TREATMENT ROOM:

Inside the lab, Hector is panting and sweating.

LAB NURSE

Mr. Hector, as I told you, the infusions are virtual and are just words and sounds.

HECTOR

What? Why did you say infusions? I see in the table syringes. Are you gonna inject me?

At that moment, Beverly and James had access to the lab, and the earlier Doctor behind. The lab has this environment, which is a darker big room, with big screens, and there are machineries, retro` style, wired, and pipes.

JAMES

Hector, it's okay.

Beverly goes in haste near to him.

BEVERLY

Hector, relax nothing will happen.

She signs to the Nurse a glass of water.

(67 CONTINUED)

67 CONTINUED:

HECTOR

See? Look at those syringes. I hate injections, even the small little ones, how can I tolerate that big -- spaceships --- on my body!

The Lab Nurse and the Lab Doctor talk to each other a bit distanced.

BEVERLY

Do you want me to do it first? It's okay for me.

HECTOR

Would you?

BEVERLY

Yes, it's fine. Nothing gonna happen, no injections. You stay with James, and at least you can see that nothing will happen, really.

Hector nods with his eyes wide open.

BEVERLY (CONT'D)

Okay, then I will tell the Doctor.

She goes, and they talk in the distance pointing to Hector.

HECTOR

I am so sorry James; I cannot tolerate injections.

JAMES

It's okay Hector, no injections, that's what they say. It's everything virtual. They will make you wear a helmet; they have a system. It's like watching a movie.

Hector listens seeking assurance.

Beverly starts to go over, toward the Lab Chamber.

BEVERLY

I will do it first.

JAMES

Are you sure? Otherwise, I can do it.

(67 CONTINUED)

67 CONTINUED:

BEVERLY

Absolutely I am perfectly fine.
(while walking over)

James and Hector leave. Beverly looks at the LAB CHAMBER standing looking around, confused, and feeling intimidated.

/SHHHAH sound, the chamber opens the sliding door.

A white chair looks like a "dentist" chair is exactly in the middle attached with wires, pipes, it's intimidating, Beverly looks at it. The LAB NURSE Grabs a white gown, and medical bluish gloves, starting to wear it. Beverly turns.

LAB NURSE

Let's go inside.

Then the LAB NURSE is bringing another pair of gloves, bigger than the typical, have wires on them.

LAB CHAMBRE:

They go in, and once in the Lab Nurse she makes wear those to Beverly.

BEVERLY

Oh! Heavy! But I can feel something.

LAB NURSE

Please move your fingers.

Beverly does. The nurse keeps going to connect wires and switch buttons. Beverly appears slightly anxious.

BEVERLY

Are they good?

LAB NURSE

Everything is going well. Just remember what I said. Relax and flow with whatever feel and see. It will start at level one now.

BEVERLY

Okkkay! Let's do it! To remove the beast hidden inside me.

(beat)

How about the sins have I done?

(67 CONTINUED)

67 CONTINUED:

The Lab Nurse makes a sort of sneer. Then moves away. While Beverly looks at her smirking.

LAB TREATMENT ROOM:

Lab Nurse gets out from the chambre and sit to her desk. Then after a small hesitation on top of it, she pushes a button. The nurse looks at Beverly; the face of the nurse is viewed at a very close distance. Calm, concentrated.

BEVERLY

Hey! Wow.
(looking at her gloves)

WAITING ROOM TREATMENT:

James and Hector are watching from a mirrored window through the wall connected to the treatment room. They see Beverly, moving a bit, and smiling, also moving her hands with the gloves. We do not hear.

HECTOR

Uhhh. She seems to like it.

James looks more focused and concentrated.

LAB CHAMBRE:

Beverly looks around in the Glassed chambre.

BEVERLY

Will it hurt?

LAB NURSE (O.S.)

Well..
(beat)

Beverly at the NURSE lingering for an answer, has a twitch, showing concern and turns.

BEVERLY

So, hurts?

LAB NURSE (O.S.)

No. You won't get hurt, just you will have sensations, tactile one, and inside your body, won't hurt.

BEVERLY

Hum. I see. Okay.
(concerned)

(67 CONTINUED)

67 CONTINUED:

LAB NURSE (O.S.)

Please make yourself comfortable.

LAB TREATMENT ROOM:

Suddenly the NURSE grab a sort of big metallic syringe, which instead the needle has a small dish with protuberances, like small cylindrical outputs. She accesses the CHAMBRE.

LAB CHAMBRE:

LAB NURSE

Relax.

The Nurse just fast puts the special syringe to the side of the Beverly arm, on the shoulder side. And we hear a /SHSSH SOUND like air pressurized hissing sounds when gets emitted.

BEVERLY

Ah! What is that?
(beat)
What did you do to me?

LAB NURSE

Mrs. Beverly, don't worry, it's a necessary element of the treatment.

Beverly feels a bit dizzy.

BEVERLY

I don't feel good. Did you drug me?

LAB NURSE

No. Gives an effect of relaxation of your muscles. It will be just fine.

BEVERLY

Are you sure? What will happen?

LAB NURSE

Nothing hurting, okay? You will be going inside your deepest consciousness to heal your problem.

The Lab Nurse is getting out of the chamber.

BEVERLY

How?

(67 CONTINUED)

67 CONTINUED:

The door suddenly closes. Beverly inside looks around, and turns, she feels threatened by the situation.

A Metallic voice is heard from a Man Doctor.

LAB DOCTOR#3 (O.S.)

Hello Beverly. I am Doctor Janik,
and today you will go through the
treatment. Nothing to worry, pain
free, and very safe. Just follow
the instruction.

BEVERLY

O...
 (beat)
kkkay,
 (beat)
I will be fine.

Trying to convince herself.

LAB DOCTOR #3(O.S.)

Please, accommodate yourself
sitting in that chair in the
middle.

Beverly follows.

BEVERLY

Like that?

LAB DOCTOR #3

 (calmly)
Everything is okay Beverly, nothing
to concern about.

Suddenly a /CLANK sound is heard and a clamp from underneath the chair comes out moving around Beverly's tummy, like a block. From behind the chair comes out a helmet, all wired and pipes, that goes exactly on top Beverly heads and descends box it out.

BEVERLY

Oh God, are you sure?

LAB DOCTOR #3 (O.S.)

Yes, it's okay Beverly.

Suddenly the environment changes.

(67 CONTINUED)

67 CONTINUED:

Becomes dark, and Beverly is fully illuminated, then immediately after, a VORTEX of colored stripes of lights starts to be spiraling around Beverly.

And a /SOUND is heard like a /WAAM /WAAM /WAAM rhythmically, following the spinning of lights.

BEVERLY

What the.....

Moves slowly to increasing speed each spin, like Vortex.

/WAAM /WAAM /WAAM

/WAAM /WAAM /WAAM

Beverly, gets slightly panicking, trying to follow the spins, with her head, then with her entire body.

INT. HELMET:

She is astonished. Her eyes are enlarged, inside her helmet. She sees the spiralling lights from inside the helmet, and sees everything is distorting, and starts to follow the colored spiral.

/WAAM /WAAM /WAAM

BEVERLY

Ohh! Mhhhh! Ahh.

LAB CHAMBRE:

She turns and turns, the /WAAM SOUND becomes more intense. Beverly puts her hands on top her helmet at the level of her ears.

/WAAM /WAAM /WAAM

It looks she spins fast, like the vortex, going with such a vortex's speed. Spins, spins, fast and faster. Beverly gets fragmented, like disappearing with such a vortex,

INT. HELMET:

Beverly screams but we don't hear her voice, we just see her mouth opening. The sound becomes /UNIFORM-HIGHER-PITCH, like spinning so fast, like such a vortex that becomes a slow-motion fractal of lights.

The pitch of sound become higher and higher frequency, then silent and the Vortex /BLASTS like a Big Bang in the space.

/SCORE The music is distant.

SMASH CUT TO:

68 EXT. - OPEN FIELD - DAY

SILENCE.

Beverly is in the middle of a grass field, only blue sky and grass. Looks around, and suddenly sees 10 MUSCULAR MEN, all nationalities far distanced. Dressed only in a tight and small underwear. She got surprised. Looks around. Then go toward the MEN.

BEVERLY

Where am I? What's going on?

(beat)

Is it a dream?

(beat)

Who are you?

METALLIC VOICE BEVERLY (O.S.)

Yes, Beverly you are in the deep of your consciousness, and with your desires.

BEVERLY

Who is this?

Beverly in the grass open field looks around.

BEVERLY (CONT'D)

Those men? Are my desires?

METALLIC VOICE BEVERLY (O.S.)

Don't you like them? Do you want to touch them?

BEVERLY

Yes, I feel I like so much to touch them.

METALLIC VOICE BEVERLY (O.S.)

Go to touch them. Go.

BEVERLY

Yess, I am going now.

Beverly slowly goes near to them and tries to touch them.

INSERT: LAB CHAMBRE (67)

Beverly is inside the chamber, sitting in a chair bed, and se has the helmet device covers her head, and starts to move her arms around.

END INSERT

OPEN FIELD:

BEVERLY

Oh wow, I love them.

METALLIC VOICE BEVERLY(O.S.)

What do you feel Beverly?

BEVERLY

I want them! I wish so much to be
taken from them all of them.

Then she starts to become wilder in her attitude and starts
to show giddiness touching those men.

BEVERLY (CONT'D)

Can I have them now?

The MUSCULAR MEN are in an open field of grass. They are
still standing, and they start to get farther.

BEVERLY (O.S.)

Where do they go!?

(beat)

Hey, Come back.

What a fuck, come back, make me.

METALLIC VOICE BEVERLY(O.S.)

Beverly! ----

The Metallic voice changes in Beverly one still slightly
metallic. Beverly is more lost.

METALLIC VOICE BEVERLY(O.S.)

Beverly!

BEVERLY

Hey! Who is this?

METALLIC VOICE BEVERLY(O.S.)

Still me, Beverly, the one that
makes you wish to touch those men.

(beat)

Would you like to have sex with
them?

BEVERLY

(confused)(determined)

Yes. I want them now. Give it to
me. Take them.

(beat)

Do it!

The muscular men are still visible, distanced.

(68 CONTINUED)

68 CONTINUED:

METALLIC VOICE BEVERLY (comes into sight. It's Beverly!
Same. She is dressed up, very sexy, in the same mini skirt,
and with a very tight t-shirt.

BEVERLY (O.S.)

I wish to get raped by them.

METALLIC VOICE BEVERLY

Really? I know that.

(beat)

Sure, I will make you do that!

Beverly2-VOICE-CHARACTER walks back toward the muscular men.
Then, start to touch them in the body, one by one.

BEVERLY (O.S.)

Ohh!. -----

METALLIC VOICE BEVERLY

Yes! See?

I like to touch them. We can get
these men and make it with all of
them. That's what we want?

Then, one by one, they hug Beverly Voice Character.

BEVERLY (O.S.)

Ohh. But I don't feel anything. I
cannot feel their hugs.

METALLIC VOICE BEVERLY

I know.

LAB CHAMBRE (67) INSERT:

Beverly still sitting trying to hug something, to grab. And
squeezing her legs.

END INSERT

OPEN FIELD:

BEVERLY (O.S.)

Why! Why! I need that!

METALLIC VOICE BEVERLY

Need? -----

(beat)

/CREEPY SOUND

Then the face of the METALLIC VOICE BEVERLY shifts, suddenly
becomes an infernal beast.

(68 CONTINUED)

68 CONTINUED:

Like a BEV-MANTIS with BIG HORNS, a DEVILISH figure, with human eyes. But much bigger, but still with a Mantis structure. Also, the environment shifts.

LAB CHAMBRE (67) INSERT:

BEVERLY

Ahh!!!

END INSERT

CROSSOVER

69 INFERNAL PLACE - NIGHT

This place has a large, crippled wall with creeping vegetation, trees with large roots visible from the ground, disquieting forms of trunks, and grasshoppers flying. It's a gloomy place. The Mantis becomes tall, and her legs are half human, half Mantis, and gesticulating when she talks. The voice becomes more mixed to growling. Disquieting.

INSERT:

LAB CHAMBRE (67)

Beverly is in the chair screaming out, horrified.

BEVERLY

Ahhh!

(frightened)

END INSERT

HELMET (67) INSERT:

BEVERLY

Oh, my God, don't!!!

(frightened)

END INSERT

INFERNAL PLACE:

BEV-MANTIS

Beverly!

(beat)

Don't worry, I won't hurt you.

(beat)

Relax.

The Bev-Mantis is still in there talking.

(68 CONTINUED)

68 CONTINUED:

INFERNAL PLACE:

BEV-MANTIS (CONT'D)

Beverly -----
 (kindly and relaxing)
 Don't worry, I just want to talk
 with you.

BEVERLY

O-o --- okay!
 (frightened, calming down)
 But who are you?

BEV-MANTIS

Still, me means you!
 (beat)
 It's yourself.
 (beat)
 It's me, to decide when you can go
 to be taken by those men.

BEVERLY

Ohh! I can see that!
 (in sight)

BEV-MANTIS

So, nothing to worry about.
 (beat)
 Now -----

BEVERLY (O.S.)

What! ----

BEV-MANTIS

Now you have to talk between me and
 you why you want these men? Do you
 know why?

BEVERLY

I just want them to take me. I feel
 happy and pleased about it.
 I want satisfaction. I need that!

BEV-MANTIS

Sure. I know.

INSERT: TREATMENT ROOM (67)

The Nurse is keying behind a computer, and Beverly is
 leaning down on the back of the treatment chair. She seems
 more relaxed.

END INSERT

(68 CONTINUED)

68 CONTINUED:

INFERNAL PLACE:

BEV-MANTIS (CONT'D)

You can have them later if you want to.

BEV-MANTIS shift fast position going TO THE BACK OF Beverly and putting her frightening head on top her shoulder.

BEVERLY

Ah! You scare me!

BEV-MANTIS

Uh! Uh! Uh! It's okay!

(beat)

I want to ask you something, may I?

BEVERLY

Yes -----

BEV-MANTIS

About your father.

BEVERLY

What's about it?

BEV-MANTIS

Yes, do you remember him at home?

BEVERLY

I do. -----

BEV-MANTIS

Go back when you were small, 4 years old. Do it now.

INSERT TREATMENT ROOM (67):

Beverly seems agitated.

BEVERLY

(struggles)

I can't. I don't,

(beat)

remember that.

END INSERT

INFERNAL PLACE:

The Mantis sometimes walks around and still looks disquieting.

(68 CONTINUED)

68 CONTINUED:

The Mantis' voice shifts at times.

BEV-MANTIS

You do, I do remember!

(beat)

Do you remember when he came home?

Where is your mom?

INSERT TREATMENT ROOM (67):

Beverly struggles. begins to move, a bit widely, with her head and legs. The Nurse still keying on a computer.

END INSERT

INFERNAL PLACE:

BEVERLY

No, no! I cannot.

(panting)

BEV-MANTIS

You can because I see it.

(beat)

Beverly, it's me, I am you! I can see it!

BEVERLY

No! No

(beat)

I cannot! No!

(frightened)

Suddenly, Bev-Mantis becomes very aggressive and raises her voice.

BEV-MANTIS

You do! We do! I remember!

(beat)

Your mom is sick!

INSERT TREATMENT ROOM (71):

Beverly seems to be panicking.

BEVERLY

Argghh! Don't hurt me.

(beat)

True. I know now.

END INSERT

(68 CONTINUED)

68 CONTINUED:

BEV-MANTIS (O.S.)

I am you! If you don't talk to me,
you will hurt yourself, Beverly.

(beat)

Stop me, yourself, and speak out.

INFERNAL PLACE:

Mantis comes forward more aggressively. /GROWLING

BEV-MANTIS

She's dying.

(beat)

What's your dad used to do?
Remember it, I see it. Come here
near to me and everything will be
fine.

Then comes in sight BEVERLY-CHILD and she comes along in this infernal place, looks lost, and looks around frightened. The Mantis is big and tall. But slowly, she approaches the MANTIS, and BEVERLY-CHILD has her own ears covered by her own hands, like pressing on them.

BEVERLY-CHILD

Ah! ---

(beat)

Women come home -----

(beat)

BEV-MANTIS

Yes, I know, then?

CROSSOVER

69 INT. - BEV FATHER HOUSE - DAY

Three WOMEN, come on in and go in a bedroom.

A little Girl (BEVERLY-CHILD) is in view.

BEVERLY-CHILD is at the doorstep of a room, where there is a bed with somebody under the blankets and there is a stand with an INTRAVENOUS FLUID SET. A WOMAN is really sick and seems to be sleeping.

The girl sees the woman getting into the other bedroom, and a man (BEV FATHER) comes out from that bedroom and sees her.

BEV-MANTIS (O.S.)

There is Dad! Isn't it?

(69 CONTINUED)

69 CONTINUED:

BEVERLY-CHILD (O.S.)

(beat)

Yes, I see them.

(beat)

BEV-MANTIS (O.S.)

What's happening?

BEVERLY-CHILD (O.S.)

My father is telling me to get away, gesturing it.

Bev's father is gesturing and saying by mouth, we don't hear: 'Go, go'.

BEVERLY-CHILD (O.S.)

My mom! -----

(beat)

She is sick!

BEVERLY-CHILD looks at her mom, who really looks like a terminally ill patient. But then decides to walk tiptoe to the father's bedroom.

BEVERLY-CHILD (O.S.)

I am going to my father!

BEV-MANTIS (O.S.)

Yes, let's go to see what's happening.

BEVERLY-CHILD reaches the father's door. And puts an ear on it to listen.

FATHER'S BEDROOM:

The two women who came earlier are on top of Bev's father, who is lying down on the bed, and they are undressing him. They laugh and emit voicing /UNCLEAR VOICING. Then one of them goes to the lower parts, and it seems that she is having a mouth sex affair. Meanwhile, the other one is putting her breast on his face. Suddenly the door opens a bit. And BEVERLY-CHILD comes in. And slides to the wall and remains standing to watch the affairs.

INSERT INFERNAL PLACE 68:

BEV-MANTIS

And what do we feel by seeing it?

Beverly and the Mantis are in front of each other, talking.

(INSERT 68- 69 CONTINUED)

INSERT 68- 69 CONTINUED:

BEVERLY

My Mom is leaving me....

(beat)

I feel lonely

(beat)

nobody takes care of me.

BEV-MANTIS

I know. But it's time for you to understand.

FATHER'S BEDROOM:

The women are both sitting on top of the father, who still is lying down, one on the lower parts and the other one on his face.

BEV-MANTIS (O.S.)

What's happening?

BEVERLY (O.S.)

(beat)

Oh, I like to be like them. I want to be with my father, why I cannot?

(beat)

The Bev's father and the two women are ecstatic and move faster.

WOMAN#1

Ahhh!!!

(pleasuring)(echoed)

BEV'S FATHER

(bursting moaning)(echoed)

The small BEVERLY-CHILD, Beverly, continues to watch the scene, and her eyes pop up, looking at such a scene and listening to the sounds. She feels the hit of such happening, like a bursting of unknown chemical in her all being.

BEVERLY (O.S.)

I want to be happy like them with my father; why cannot?

Bev Child runs away from the bedroom.

FATHER'S HOUSE CORRIDOR:

BEVERLY-CHILD runs toward mom's bedroom.

(69 CONTINUED)

69 CONTINUED:

MOM'S BEDROOM:

BEVERLY-CHILD runs to the dying mom and hugs her, standing. Mom wakens. And touches Bev Child's hair, smiling.

SUPERIMPOSE

BEV FATHER'S BEDROOM:

The father is still sexually entertaining himself with the 2 women.

INSERT INFERNAL PLACE 68:

The Mantis looks at Beverly, who puts her hands over her face.

BEV-MANTIS

(beat)

Bev! -----

BEVERLY

(sighing)

(crying)

The Mantis looks down at the first.

BEVERLY

(sighing)

(crying)

BEV-MANTIS

It's okay, what happened then?

FADE IN:

70 EXT. - CEMETRY - DAY

A funeral. Few people around were black dressed. A coffin is descending in its grave. Bev's father is in there, and BEVERLY-CHILD is in front of him.

BEVERLY (O.S.)

(sighing)

Mommy is gone!

BEVERLY-CHILD is overwhelmed, tears come down through her cheeks. The BEVERLY-CHILD' FATHER takes her hands, and she grabs his with two of her hands, putting her head on top of it, and kiss him in his hand. The FATHER looks at her.

(70 CONTINUED)

70 CONTINUED:

INSERT INFERNAL PLACE 68:

The Mantis looks at Beverly. They look at each other.

BEV-MANTIS

After that what's happened to the women of your father?

BEVERLY

Everything is okay, and Dad is the only one who loves me. I want to be with him always.

BEV-MANTIS

Always? -----

(beat)

Anytime? -----

BEVERLY

Yes, every time.

/SCORE

71 INT. - BEV FATHER HOUSE - DAY

Two women are around the house, and they cuddle BEVERLY-CHILD Then one of them from the Kitchen comes along and messes Child Bev's hair, in a friendly act. The two women go inside the bedroom. BEVERLY-CHILD runs into the bedroom of the father.

A woman goes near to her, to ask to go out. (we don't hear) /SCORE, but the father says 'no', so she stays. And kneels down to hug her and kiss her. She takes BEVERLY-CHILD by hand and makes her sit on a chair.

Another sexual affair occurs, the visual goes to BEVERLY-CHILD sitting, and slowly the visual goes toward her face, closer and closer, it looks like she is into it, and while /MOANING is heard, BEVERLY-CHILD hands grab the sides of the chair, and squeeze them, her face is engorged with some strong emotional status.

INFERNAL PLACE 68:

The Mantis appears and looks at the real Beverly, standing with the same expression as the Child-Bev and squeezing her hands.

BEV-MANTIS

Noooo! Beverly! That's not what you want deep inside you.
(growling)

(INFERNAL PLACE 68 - 71 CONTINUED)

INFERNAL PLACE 68 - 71 CONTINUED:

Beverly, continues, but then shakes her heads.

BEV-MANTIS (CONT'D)

Love, is not your father anymore,
that's not the way to love Bev.

Beverly opens her eyes, takes the face with her hands, and falls kneeling down.

BEVERLY

I want love, my mom is gone, I want
love, I want love as my father does
with that woman.

The Mantis goes near Beverly, who is /CRYING ALOUD.

BEV-MANTIS

I know, but that's your father, and
now you are a grown-up woman you
need a love of a man, a real love,
a love that will make you feel like
a real woman. You cannot find love
from your father in that way. Your
father is gone too. You cannot have
it, he loves you as a father, but
(growling)
You cannot have love from your
father as those women you see do.
You must find a real love in your
heart, and your father is gone.

BEVERLY

Why? I cannot?

BEV-MANTIS

No.
(growling)
You will get hurt; you are looking
for love from your father in this
way.
You cannot! Bev. You cannot!
It's time to seek into your heart.
Your father cannot love you how
does with those women.

BEVERLY

Why not? Why cannot, I love my
father. My mom is gone.

(INFERNAL PLACE 68 - 71 CONTINUED)

INFERNAL PLACE 68 - 71 CONTINUED:

BEV-MANTIS

(growling metallic voice-
echoing)

No! It's not allowed.

No! It's not allowed.

No! It's not allowed.

The actual Beverly and the BEVERLY-CHILD begin to flicker on top of each other while Bev-Mantis keeps repeating the phrases.

BEV-MANTIS (CONT'D)

(growling metallic voice-
echoing)

No! It's not allowed.

No! It's not allowed.

No! It's not allowed.

The MANTIS again. Becomes aggressive. The Beverly-Child and real Beverly are SHIFTING, like flares.

BEVERLY-CHILD & BEVERLY

Nooo!!!

(unison)

BEV-MANTIS

Love is inside your heart. Only
(Growling-metallic-louder)

BEV FATHER HOUSE - DAY:

Child Bev is sitting in the chair while Bev's father is standing, pumping a woman who is bending and held by the other woman leaning off on the bed's footer with the head of the first woman on top of her breast. Father pumps like a machine to make the woman go into ecstasy.

FLICKERING FADE OUT

The images of the BEVERLY-CHILD, sitting, putting her hands on her face, doing the same thing as the actual Beverly in the Infernal Place.

FLICKERING CROSSOVER

INFERNAL PLACE 68:

The MANTIS again. Becomes aggressive.

BEVERLY

Noo!!! -----

(shouting)

(INFERNAL PLACE 68 - 71 CONTINUED)

INFERNAL PLACE 68 - 71 CONTINUED:

The Bev-Mantis, too big and over the real Beverly puts her hands to cover her ears.

BEV-MANTIS & BEVERLY

(together)

Aahhhhh!

Both shaking their heads and crossing with the images of the BEVERLY-CHILD in the chair.

SUPERIMPOSE

BEV-MANTIS, BEVERLY, BEVERLY-CHILD characters do the same thing and shout loudly.

The voices become louder /HIGH-FREQUENCY-PITCH, continuously sounding, then suddenly everything starts to become distorted, and again the colored spin takes over together with the /HIGH-FREQUENCY-PITCH.

Everything spins fast.

72 INT. TREATMENT ROOM - DAY

Beverly gets a strong twitch, arching her body.

CUT TO:

DARK:

Silence. Few seconds pass.

FADE IN:

73 INT. TREATMENT ROOM - DAY

James in the LAB CHAMBER we see him from outside the chamber. The helmet goes to cover his head, gloves, and screaming out.

CROSSOVER

74 EXT. - STREET LOCATION CITY - DAY

JAMES-CHILD is running, panting. Sometimes, looking back to see if it is distancing others, 3 adults, very young men, running after him.

YOUNG MAN #1

James! Stop! James!

The three very young adult running.

(74 CONTINUED)

74 CONTINUED:

JAMES-CHILD sees a gate cross its entrance and tries to hide. But then the three young men see him. And there is no choice, JAMES-CHILD gets caught.

JAMES-CHILD

Okay, Okay! Don't hurt me okay?

He seems frightened, crying.

One of the young men grabs him from his collar.

YOUNG MAN #1

Good boy! Let's go.

And drags him away.

CUT TO:

75 EXT. - BUSHES - DAY

YOUNG MAN#2 is kneeling down, and JAMES-CHILD is near to him.

YOUNG MAN#1

Do it now. You know how.

JAMES-CHILD looks at him. The other two are just nearby in there. The YOUNG MAN#1 smirks to the other two and then slaps in the back-neck's JAMES-CHILD

YOUNG MAN#1

So! Do it! Start.

James looks down the low parts of the young man and starts to masturbate him. We see it because his hand moves fast for it.

YOUNG MAN#1

Yeah! Good James, like that!
(ecstasy)

FADE IN:

THE FACE of the Young Man goes into the climax. JAMES-CHILD doing fast-moving of the hand.

YOUNG MAN#1

Ahh! Yeah!
(twitching)

Then JAMES-CHILD stands and shakes his hand to remove some cunt. The young man gives him a napkin.

(75 CONTINUED)

75 CONTINUED:

YOUNG MAN#1

Take this, and go to wash your
hands before going to Mama.
(laughs)

YOUNG MAN#1 turns his head toward his friends.

YOUNG MAN#1

Who is the next?

JAMES-CHILD, his face is so mortified and dejected.

CUT TO:

76 TREATMENT ROOM - DAY

Hector is prepared to lie down inside the Lab Chamber,
seeing him from outside, he is frightened, and the helmet
goes from behind the chair to his head.

CROSSOVER

77 INT. - WOOD CABIN - DAY

A CHILD (11 Y/O) is tightened to a chair, with the mouth
gagged.

Then get in the other 4 teenagers; one of them is held by
two. And it seems it's like a prisoner.

TEEN #1

Hector! Today, your punishment,
again, is to attend this execution.

The Prisoner Teen gets scared.

PRISONER TEEN

Execution? Are you crazy?
(mouth gagged speaking)

TEEN #1

Come on -----
(laughing)
Just kidding, we are playing this
game, isn't it?

The TEEN-PRISONER nods with a dose of concern.

TEEN #1

So, -----
(changing voice)
If you want to survive, just shut
up, got it?

(77 CONTINUED)

77 CONTINUED:

The TEEN-PRISONER then nods. Teen #1 blinks to another Teen. HECTOR-CHILD is in there, still tightened and looking at the scene. There is a small, squared table, and they tighten up the TEEN-PRISONER to the table standing.

TEEN-PRISONER

Hey! What are doing?

Teen #1 takes out his belt, and /BAM slashes the TEEN-PRISONER.

TEEN-PRISONER (CONT'D)

Ahh! You hurt me.

TEEN #1

So, shut up!

(beat)

Hector be ready for the punishment?

Hector nervously nods.

In no time, the TEEN-PRISONER has taken his pants down, and right way, some slashes are given by Teen#1.

Hector makes his eyes open wide. The other 2 teens hold the arms of the TEEN-PRISONER

TEEN-PRISONER

Ahhh! Stop it!

TEEN #1

Time for judgment!

He goes behind TEEN-PRISONER. Spits to his hand, and he does a sinister smirk to Hector.

We don't see, but Teen #1 looks down like he's opening his pants.

TEEN-PRISONER (O.S.)

Stop! Stop!

(beat)

Ahhhhhh!

Hector gets a strong twitch looking at the scene, and his eyes get wide opening again.

SLOW-MOTION

TEEN-PRISONER'S face is astonished, wide opened eyes, from the view of HECTOR-CHILD watching and sweating, with mouth dropped.

SMASH CUT TO:

78 INT. TREATMENT FACILITY LOUNGE - NIGHT

Hector is thoughtful. The visual goes around his face. Still thoughtful.

JAMES (O.S.)

Hector!

Then Hector goes to look for the one who is calling him, James. Beverly and James come on into this lounge room.

HECTOR

Wow, guys, it's the last day tomorrow.

BEVERLY

Yeah. I wonder. Will we be promoted?

JAMES

mhh - I am a bit concerned.

BEVERLY

James, don't, I can tell that.

JAMES

Do you? -----

BEVERLY

Absolutely, these days I could clearly figure it out.

James smirks.

HECTOR

I wonder how it could be out there.

BEVERLY

You have Victor, he --- ahem ---- she will be very happy to see you Hector.

HECTOR

Yes, she said misses me. About you guys? Your partners? Seems not so good!

Hector stands. Beverly and James look at each other. Hector looked at them, wondering.

HECTOR

Oops! -----

BEVERLY

What oops?

(78 CONTINUED)

78 CONTINUED:

HECTOR

Nothing. ----
 (beat)
 I know things.

JAMES

What things!

HECTOR

I mean about the look things.

James and Beverly stand as well, looking at each other, wondering. Hector looks at them, smirking, and gets out of the lounge. Beverly and James follow.

CUT TO:

CORRIDOR FACILITY:

Hector walks away. James is walking turning the corner.

HECTOR

I'll catch you later --
 (to Beverly)
 I gonna have a word with the
 doctor.

Beverly, she smiles and gestures a thumb up. She gets in the elevator from downstairs.

ELEVATOR INSIDE:

Beverly pushes the bottom to get into a floor.

BEVERLY (V.O.)

Tomorrow is a big day, wow, I think
 we made it.

The elevator arrives. And she gets out, then goes to open what it supposed to be her door. Opens and gets in.

79 INT. TREATMENT FACILITY ROOM #2 - NIGHT

But when she closes her door and sees a pair of MALE PANTS on top, what is supposed to be her bed gets surprised and looks around. Suddenly comes out from the toilet, and a BIG MUSCULAR GUY, naked! She gets frozen, looks at his lower parts, and remains with jaws dropped, frozen. The man remains standing. With not so much reacting. And smiles.

BIG MUSCULAR GUY

Helloaw there. ---

(79 CONTINUED)

79 CONTINUED:

BIG MUSCULAR GUY steps forward while Beverly still petrified.

BEVERLY

Ahem, I am sorry, I got the wrong door....

BIG MUSCULAR GUY

Really? I don't think so, you get just the right door.

BEVERLY

Hmmm, I don't know....
(confused)

BIG MUSCULAR GUY

See? I can just tell you that is the right one.

The man goes near to her, and he starts to move around, touching her hair. While Beverly slowly tries to retreat.

BIG MUSCULAR GUY

You are a pretty snack, beautiful!

BEVERLY

Really? So, you want to do me? Now?

BIG MUSCULAR GUY

(growling)
Yeah! How did you understand that?

BEVERLY

Okay. Why not!

BIG MUSCULAR GUY

I will be very gentle, baby!

He takes her up with his powerful arms and places Beverly on the bed. (we see from behind, not explicit) He grabs her panties and removes them in one slip. And throws it beside him. The face of Beverly is a bit confused. The man seems that he is preparing his "weapon" to penetrate the enemy!

BIG MUSCULAR GUY

Ready baby?

Suddenly, Beverly jumps away from the bed and goes to the door.

BEVERLY

No! I don't. I gotta go.

(79 CONTINUED)

79 CONTINUED:

BIG MUSCULAR GUY fast goes toward the door and turns the lock to shut.

BIG MUSCULAR GUY

Why? You just told me! You want to get fucked.

Beverly easily slips back in front of the door.

BEVERLY

You are right, I said so! Sorry.

Suddenly, she unlocks and opens the door, and screams /AHH HELP. The big man pushes her back and shuts the door. He gets raged.

BIG MUSCULAR GUY

Ahhgrr! ----

Looks like a prehistorical man got a prey!

BIG MUSCULAR GUY

UHAHHHGRRR.
(punching his chest like a gorilla)

Then grabs, Beverly, whom she tries to escape, and starts to push him, but he is enormous. Then he slaps her in the face. And she drops hard to the floor. Then the guy looks transformed, in his expression becomes like an animal (expression). He looks at her from his height.

The door gets /KNOCKED from outside, and we hear a dull voice.

JAMES (O.S.)

Beverly!
(/knocking continuously)
Beverly!

BIG MUSCULAR GUY

Arghhh.

Kneels down over Beverly! She is bleeding in her mouth. Seems unconscious. The man grabs her by her thighs, like a feline when has captured his prey, he is holding it by her mouth and tries to take her toward his lower parts. The door still is /KNOCKING. Suddenly, Beverly awakens. She gets a twitch, and in a matter of an instant she slides her legs and starts to kick the guy in the face, she retreats and jumps in the bed.

(79 CONTINUED)

79 CONTINUED:

At that moment, the door opens and comes in a WOMAN NURSE first, but suddenly the door is pushed by James, who jumps on the big man and punches him in the face, but he doesn't feel a thing, so suddenly the BIG MUSCULAR GUY slaps hardly James who flies toward the bathroom door, slamming hardly on it.

Meantime two BIG MEN NURSES are coming over, and at the same time, Beverly goes toward James and kneels down to him, who feels a bit beaten and dizzy.

BIG NURSES

Jackal, calm down, or we have to taser you!

BIG MUSCULAR GUY

(growling)
Grrr. -----

BIG NURSE

Calm down! ----

The BIG MUSCULAR GUY instead tries to grab them, and then there is no choice but to taser him. /TZZZZZ. Then man, goes down, like a mountain, and under the waves of the taser. Beverly looks at him, astonished. Then turns to James.

BEVERLY

Are you okay?

JAMES

I am good! --- what's happened? Why were you here?
(slightly scolding)

He sees that she doesn't have underwear.

JAMES

No panty? What were you doing? \

While the BIG MUSCULAR GUY has been taken away, the NURSE WOMAN comes along.

NURSE WOMAN

Are you okay ma'am? Do you need care? What's happened?

BEVERLY

I am good! I made a mistake, I thought was my door, and then there was that man, I told him, but he didn't want to let me go, and actually wanted to ---- get me

(79 CONTINUED)

79 CONTINUED:

WOMAN NURSE

He did? -----

BEVERLY

Yes! -----

James opens his eyes.

BEVERLY

I mean, no! He didn't make it to use me; just made it to not let me go.

(looks at James)

The Nurse nods and leaves.

WOMAN NURSE

After, get some care okay?

JAMES

Wooha, seems a mountain landed in my face.

He sits. Beverly still is kneeling down. James sees Beverly's panty on the floor. And grabs them and tends to Beverly.

JAMES

I think this doesn't fit the giant.

Beverly stands and hugs him, and kisses him on the cheek.

BEVERLY

Thank you, James, you came. I got so frightened.

CUT TO:

80 INT. - BEVERLY ROOM - NIGHT

The door opens. Beverly gets in and James after her. Beverly sits on the bed.

JAMES

Wow, still my face, I feel woozy.
(touching his jaw)

BEVERLY

Let me see.
(standing)

Beverly touches James' jaw. He looks at her, delighted.

(80 CONTINUED)

80 CONTINUED:

BEVERLY

If I do like that feel hurt?

JAMES

No really. ----

(beat)

Better I go now.

BEVERLY

Okay! -----

James goes to the door. She is standing too, with her short skirt. Very sexy. James just looks at her stops for a second. Beverly looks at James, smirking, and she swings her hips to make the skirt move.

JAMES

What are you doing?

BEVERLY

Testing! ----

(beat)

If you get healed!

(smiling)

JAMES

(making a 'beast' face)

Grrrrrrr!

(growling) (gesturing too)

BEVERLY

Come on, seriously.

Beverly does sexy moves.

JAMES

(beat)

Again? ---- Okay!

(beat)

Nothing! I am good.

BEVERLY

Nothing, Nothing?

JAMES

Well, nope.

(beast)

I told you once. I just---

(beat)

I like you, Beverly! I really do.

(beat)

Okay, I said it!

(80 CONTINUED)

80 CONTINUED:

Beverly goes more near to James.

BEVERLY

Is it true? Can you please, tell me
that again? But only if you mean
it!

She looks at him. And he looks at her. A few seconds pass.

JAMES

I do mean it, I like you, Bev! You
are so brave, and pretty, and
intelligent, and amazing.

Beverly listens with true astonishment. Then she just jumps
to hug him and kiss him so passionately. James remains
surprised at first, but then he closes his eyes, hugs her,
and they kiss in one full of love; it's not a passion of
bodies, but it's a passion of souls at this time.

/SCORE

They keep kissing and move toward the bed, where still
kissing, they fall.

Then they look at each other. For a few seconds. Then they
start to slowly undress each other, slowly, delicately,
softly. Beverly stretches to turn the light off. They touch
their face of each other, and we see their shapes in the
dark doing it. They keep going to kiss everywhere, calmly
and cherishingly.

CUT TO:

81 INT. - COURTROOM - DAY

A judge is reading Behind the main stand. There are other
OFFICIALS behind the main stands sitting, like a typical
courtroom. OTHER PEOPLE COURTROOM is sitting in the
courtroom.

JUDGE

The plaintiff is an adult of 19
years old, and her controversial
affirmations related to the
verdict.

The presumption that it was a
sexual assault of a minor by Mr.
James Coborn makes such an
assumption as not the case. But
undoubtedly, there was a
misbehavior from Mr. Coborn, who
admitted his fault.

(81 CONTINUED)

81 CONTINUED:

Comes in view, JAMES, with the LAWYER, behind sitting Beverly, Hector, Victor and Kim.

JUDGE (CONT'D)

Also admitted that it happened other times with unknown individuals, but the report of the clinics shows that he is healed from his so-called sexual addiction.

(the judge rolls his eyes)

The plaintiff accepted a sum of money of \$100,000 to be paid by the defendant in monthly installments over the period of 12 months. Case dismissed.

Next!

/BAM (Judge hammer).

James stands and hugs Beverly, smiling, and Hector as well. Victor is there smiling too,

Marika, the girl who sued James, comes over.

JAMES

Hi Marika.

(beat)

Guys, this is Marika, the one who sued me!

Beverly looks at her with a sort of jealousy.

MARIKA

Hi Mr. James.

Sorry for my suing.

(tends a handshaking)

Then she goes toward them whispering.

MARIKA

I needed that money!

(whispering)

James and Beverly look at each other. Wondering

MARIKA

Mr. James. Whenever you like we can do the encore!

Then Beverly takes her purse and lifts it up to beat her. Marika raises her hands to cover her head, James tries to stop Beverly.

(81 CONTINUED)

81 CONTINUED:

Hector puts his hands on top of his mouth in astonishment, and Victor makes his eyes wide open.

Everything freezes. Like a picture.

/SCORE KEEPS GOING TILL THE END

82 EXT. - WEDDING AREA - DAY

Beverly and James kiss each other; it's a CLOSE-UP. Then, widening the visual comes in view of the minister who is performing the wedding in a cute external wedding setup. Guests are standing and clapping.

Victor and Hector are near together, very elegant, so excited, clapping as well, then Hector jumps on Victor, kissing him in the mouth, almost falling. Other people seem astonished, but then the people smile. Hector and Victor recompose themselves; Victor is so charmed.

Then come along to join them, the children. James: the daughter 15 y/o beautiful KIM, the boy 8, and ex toddler walks well, almost 4, together with Beverly; the two daughters 6, and the small one, 3 come a bit slower, all elegantly dressed. A big surprise is unavoidable. Clapping continues.

Kim goes to kiss Hector and Victor, and they remain so charmed, and she goes in between James and Beverly, putting her arms around their shoulders and they look at each other with a lovable smirk.

Robert and the Baby-Sitter, hand to hand, a bit distanced, are smiling. Beverly smiles at Robert.

Rebecca is there too. Gesturing to make come over somebody.

A HANDSOM YOUNG MAN comes along, shy, and she 'orders him' to hug her by gesturing. He does and Rebecca claps to James and Beverly as well.

Beverly now throws the bouquet, and Victor grabs it. Everybody is astonished.

FREEZING AS A PICTURE.

CARD: CREDITS

-----THE END-----