"APARTMENT ZERO"

screenplay by Martin Donovan and David Koepp

based on an original story by Martin Donovan

SHOOTING SCRIPT
revised March 10, 1988

"APARTMENT ZERO"

1 EXT BUENOS AIRES DAY 1

The elegant Barrio Norte stands like a beautiful woman drained by too much suffering. There is the air of a radiant aristocratic past in Buenos Aires; unhappily entangled in a dreary middle class present.

In the distance a siren WAILS, quickly growing louder. An ambulance appears, winding its way down the road toward this lonely spot on the edge of town.

Pulling back slowly, more ambulances are revealed, police cars along with them. Grim MEN mill about behind yellow tape, radios SQUAWK officiously.

Something's wrong.

1A EXT EMBANKMENT DAY 1A

The ambulance crawls up a muddy embankment, heading toward the secured spot. TWO PARAMEDICS get out, tugging a stretcher from the back.

They head toward the other vehicles and a circle of COPS. At the edge of the crowd, a YOUNG COP, very pale, bends over, hands on his knees, trying to hold his stomach.

The Paramedics move past the Young Cop and into the circle.

IN THE CIRCLE,

they stop short, staring at a bloody patch of ground in alarm and revulsion.

Someone else breaks through on the other side of the circle -- INSPECTOR BENOIT. Benoit's not quite forty, but he looks like he hit that milestone ten years ago and it hit back. Not much shocks Benoit. This does.

BENOIT
(in Spanish)
Jesus. Is that a man or a woman?

DISSOLVE TO:

2 INT A MOVIE THEATRE PROJECTION BOOTH NIGHT 2

A massive take-up reel turns slowly, casting flickering shadows over the face of ADRIAN LEDUC, thirtyish. Adrian is thin, pale, with eyes that will never settle long enough for anyone to look into them.

Adrian is conservatively and fastidiously dressed. He wears a look of old world dignity that conjures up the image of an English City Gent.

Through the projectionist's window, he watches the end of the film, Orson Welles' "Touch of Evil."

The credits' end and the lights in the theatre go on, revealing the crowd -- if three people can be called a crowd. Adrian sighs.

The projectionist, JUAN, in his mid-fifties, shrugs and flips the projector to rewind.

3 INT THEATRE LOBBY NIGHT 3

Adrian emerges from the back room. CLAUDIA, the ticket/counter girl, is packing up her things. She's tall and robust, with a face that is compassionate and hard at the same time -- a face that says she's been through a lot and could probably endure a lot more.

Adrian helps her with her coat.

ADRIAN
Tomorrow. That's a promise.

CLAUDIA
Don't worry. There's no rush.

They leave the theatre.

4 EXT STREET NIGHT 4

Adrian and Claudia come out of the theatre and head for her car, a Volkswagen bug parked in front of the newsstand.

ADRIAN
We just have to make it through this dry spell. Once the James Dean retrospective starts next month we will be fine. He always works miracles.

CLAUDIA
I'm more worried about you than about my paycheck.

ADRIAN
Don't be ridiculous. Worry about the paycheck.

She gets in her car.

CLAUDIA
You know, Christian says you could at least break even if you rented the cinema in the mornings -- to committees and things.

ADRIAN
Christian? Oh, yes -- he's the one you let in free, isn't he?

She smiles.

CLAUDIA
He was supposed to come today. I wonder what happened.

ADRIAN
(harumphing)
Christian. I can imagine what kind of committees he'd have infesting the place. No thank you. When you see him tell him I intend to keep the level of drama in my cinema somewhat above the level of political shouting matches.

CLAUDIA
God, if it wasn't you saying such offensive things, I'd take offense.

She smiles and drives away. Adrian watches her go and starts off down the sidewalk.

4A EXT NEWSSTAND NIGHT 4A

On the newsstand behind Adrian, a newspaper banner screams -- "VICTIMA NUMERO 12!" -- next to a grisly photo of the crime scene. Adrian pays it no mind.

CUT TO:

5 EXT ADRIAN'S APARTMENT COMPLEX NIGHT 5

The connected buildings open onto a central area -- the perfect setting for everyone to mind everyone else's business.

ADRIAN arrives and enters through the main archway.

For simplicity, Adrian's fellow tenants are:

LAURA & ALBERTO WERPACHOWSKY -- Number 9, a young married couple
MARGARET MCKINNEY and her widowed sister MARY LOUISE -- Number 8, English spinsters
VANESSA -- Number 7, a transvestite
CARLOS SANCHEZ-VERNE -- Number 6, a young executive
FRANCISCO PALMA -- Number 5, a retired schoolteacher
EDITH TRENIEV -- the caretaker, in her forties.

But we'll meet them one by one. At the moment, all but Vanessa are gathered downstairs. They stop talking and look up at Adrian as he comes in.

EDITH
Senor LeDuc!

MARGARET
We're calling the exterminator!

MARY LOUISE
Senor Sanchez-Verne found mice in his apartment.

CARLOS
Well, traces actually.

MARY LOUISE
The whole building may be infested!

MARGARET
Mohammed's been under the weather for days now.

MARY LOUISE
Don't bring Mohammed into this now, dear.

ADRIAN
There are no mice in my apartment.

MARY LOUISE
You can't really be sure of that, can you? We feel that the exterminator should do the whole building.

MARGARET
Mice work in mysterious ways.

MARY LOUISE
No dear, that's God.

Alberto Werpachowsky leads his wife Laura away from the group, ignoring Adrian and speaking loudly and pointedly.

ALBERTO
Our apartment is open for the exterminator. We haven't found any mice, but we believe in good neighborhood relations. Don't we, Laura?

Laura nods shyly.

Mrs. Treniev beams at his civic-mindedness.

MRS. TRENIEV
Thank you very much. That's exactly what is needed.

Adrian turns his back to them and starts climbing to his apartment at the top of the stairs.

MRS. TRENIEV (cont.)
Senor LeDuc --

Adrian stops and turns.

MRS. TRENIEV (cont.)
Can we count on your cooperation?

ADRIAN
I've just told you. There are no mice in my apartment.

MARY LOUISE
It would be wise to inspect it anyway. You understand. Sometimes the most fastidious of housekeepers can fall victim -- without knowing --

MARGARET
Without knowing --

MARY LOUISE
I've just said that, dear.

ADRIAN
Thank you for the warning. I shall inspect the apartment myself. If there are mice I shall come to terms with them on my own. Good night again.

He climbs the stairs. They all watch him go, exchanging glances that give voice to their dislike for him.

The apartments are situated on either side of the stairway, each divided into two units. At the top of the stairs, spanning both sides of the building, is Adrian's apartment.

5A INT HALLWAY NIGHT 5A

ADRIAN stops at his door, which has a metal number zero on it. To the left of the zero is the faded outline of a long lost number one.

6 INT APARTMENT ZERO NIGHT 6

Adrian enters. The apartment is large and dark, furnished with heavy, dated furniture.

Movie memorabilia dot the bookshelves and tables, unsigned photos of Hollywood celebrities of the past are mounted in expensive frames and carefully placed like shots of beloved friends of the family.

The face of Montgomery Clift is turned to the door, as if to welcome Adrian home.

Adrian picks up his mail from under the door. He flips through it. Bills. Dissatisfied, he tosses the stack on his desk and drops into a chair.

CUT TO:

7 INT APARTMENT ZERO NIGHT 7

Late. ADRIAN, still in shirt and tie but now wearing a cardigan sweater, works at his desk, sorting through the stack of bills, ripping them open with a gold letter opener. A glass of red wine is next to him.

It's quiet. There is only the sound of Adrian's fingers CLICKING on the keyboard of a calculator.

The calculator's green lights wink and pulse, doubling and tripling at every touch.

Adrian continues to add, enraptured by the sheer enormity of his debt.

Still the numbers grow. He pauses after one last figure and clicks the "total" key with finality.

A WOMAN'S SCREAM

echoes from outside the apartment, followed by a tremendous CRASH.

Adrian is startled and knocks over his glass of wine, spilling red all over his bills. He blots it hastily, rises, and goes to the door. He opens it a crack

8 INT OPEN AREA NIGHT 8

a WOMAN is bent over the prone figure of a MAN. The Woman's dress is sexy, cut low in back

The Woman turns when she hears the door open and grins up at Adrian garishly.

WOMAN
(very drunk)
It's only me. Vanessa.

Adrian steps back, pulling his door shut all but a crack.

VANESSA (cont.)
I'm sorry if we --

She giggles and tugs at the Man, trying to drag him upstairs.

There's something odd about Vanessa -- her features are large, almost mannish.

Very mannish, in fact. She is a he.

VANESSA (cont.)
(to Adrian)
Could you give me a hand? I just need -- I --

He pulls at the Man, whose shoes THUMP as Vanessa drags him up the stairs.

The Man's head CRACKS into one of the railing posts. This strikes Vanessa as very funny and he doubles over, crippled with laughter.

From the top of the stairs, Adrian's door CLICKS shut.

Vanessa looks up.

VANESSA (cont.)
Weirdo.

CUT TO:

8A INT MORGUE NIGHT 8A

CHRISTIAN SALCEDO, escorted by INSPECTOR BENOIT, comes into the morgue. Christian is a man of about thirty, consumed from within by the curse of caring too much. He is apprehensive as Benoit leads him to a gurney covered by a white sheet.

The sheet is pulled back by the MORGUE ASSISTANT. Christian is horrified by what he sees under the sheet. He nods numbly, turns, and leaves the morgue through double swinging doors.

Through the doors, we see a small group gathered in the morgue. CLAUDIA is there with two young men -- JULIAN and LORENZO D'ANDREA, both in their mid-twenties. Clinging to Lorenzo's arm is ELSA, a pretty young woman of the same age.

The group take one look at Christian's face and know what has happened. Tbey are shattered.

CUT TO:

8B INT ADRIAN'S ROOM NIGHT 8B

ADRIAN is in bed, awake. The bills are now piled around him on the bed. Troubled, he gets up and walks into the living room.

8C INT LIVING ROOM NIGHT 8C

Adrian goes across the room to a door on the opposite side. He opens the door and flicks on a light.

8D INT SPARE ROOM NIGHT 8D

Adrian looks over the room, which is obviously empty. He sighs. His VOICE comes over as we cut to the next scene.

CUT TO:

9 EXT AN INSTITUTION DAY 9

A stately looking place. So sensible it could only be an asylum.

ADRIAN'S VOICE comes over.

ADRIAN
Quiet, tidy, single person to share large flat. Non-smoker. Own room, private bath. Cooking facilities. Buenos Aires central 200 Australes a month.

10 INT INSTITUTION DAY 10

ADRIAN sets down a newspaper and turns to his MOTHER, a dissipated woman of about seventy five with shining silver hair. At one time, she must have been beautiful.

She smokes a cigarette greedily. When she speaks, it is disconnected, vacant.

ADRIAN
I've got nine replies already.

MOTHER
Nine? That's a lot of money, dear.

ADRIAN
(patiently)
Nine people who want to take the room. I'll choose just one -- naturally. I shall buy some cheap sheets and towels, some plastic cutlery -- no, that's going too far. But you know the sort of thing. With some careful planning, I won't even have to socialize with whoever it is. It'll be awful, but it won't be for long. I promise, they will be long gone by the time you come home.

MOTHER
I must consult with my travel agent. Oh, it's so hot. So hot.

Adrian, upset by her disconnectedness, picks up a hairbrush and brushes her hair.

ADRIAN
(feigning conversationality)
Yes, but it'll be cooler. You'll be all right.

He picks up a compact from her handbag. He holds it in front of her to show her her face. Seeing it, she SCREAMS and knocks the compact out of his hand. Adrian is frantic, unable to react to calm her.

TWO NURSES run into the room to restrain her.

CUT TO:

11 INT APARTMENT ZERO DAY 11

ADRIAN watches unhappily while an old MAN with a cane WHEEZES and CLUMPS around his apartment. The Man totters back and forth, looking about to keel over at any moment.

Adrian lunges forward, certain the Man is about to fall. He tries to take his arm, but the Man holds him at bay with the cane.

Adrian can't stand it.

CUT TO:

12 INT APARTMENT ZERO LATER 12

The apartment is being inspected by an overly made-up WOMAN in her fifties. She has an enormous mouth, sharply rimmed by a bold circle of bright red lipstick.

She talks at Adrian incessantly, hardly pausing to catch her breath. Her words are lost to us under music, we hear only her frequent LAUGHTER, which is shrill and frightening. Adrian winces.

CUT TO:

13 INT APARTMENT ZERO LATER 13

Another WOMAN is in the apartment, this one small and birdlike. She's in her mid-thirties and her eyes dart about rapidly.

She walks through the apartment, touching anything within reach, prying into a small wooden box on the coffee table, poking into a cupboard.

She stops at the framed photographs. Adrian grimaces as she picks one up and runs her hand across the glass, leaving a smear of fingerprints.

WOMAN
What is this? Pewter? Is this frame pewter?

ADRIAN
Really! I don't think that's any --

WOMAN
What did you pay for this? Fifty?

Adrian is flabbergasted.

WOMAN (cont.)
Over fifty? It was, wasn't it?
Over a hundred?

Adrian snaps the picture out of her hands and puts it back on the table.

WOMAN (cont.)
Who are these people anyway? Will
I have to meet them?

ADRIAN
Good Lord, no. Thank you very much.

He whisks her out the door and collapses against it, visibly drained by the invasion. He closes his eyes, giving up.

There is a KNOCK at the door.

Adrian jumps, startled, then moves away from the door softly, tyring not to make any noise. Another KNOCK.

ADRIAN
(moving his mouth silently)
Go away.

There is a third knock, then the sound of another DOOR OPENING outside in the hallway.

A female VOICE speaks up and whoever was at Adrian's door goes over and begins conversing with the neighbor.

A look of panic crosses Adrian's face. He rushes to the door to stop whatever exchange of confidences is taking place.

14 INT HALLWAY DAY 14

Adrian pulls his door open abruptly. LAURA WERPACHOWSKY, the attractive young woman in number 9, stands talking with a man whose back is to us.

ADRIAN
Excuse me?

The man turns.

SCENE 14 CONT.

JACK CARNEY, mid-twenties, dirty blond hair, a clean jaw line and a statuesque form. Jack is, in many ways, Adrian's alter ego -- completely contemporary, energetic, possessed of a radiant magnetism that defies you not to be his friend. His features are clean and strong -- like those of the stars in the silver frames on Adrian's walls.

JACK
I came about the --

He holds up a newspaper folded to the classified section.

ADRIAN
Yes, yes of course. Come in.

Shooting a dirty "mind your own business" look at Laura, Adrian leads Jack into the apartment and closes the door.

15 INT APARTMENT ZERO DAY 15

ADRIAN
I must apologize. I have very nosey neighbors.

JACK
Don't worry about it. She's a pretty woman.

Jack looks around the living room and his attention falls on the expensively framed movie star pictures.

ADRIAN
American?

JACK
Yeah.

ADRIAN
California?

JACK
Hartford, Connecticut.

ADRIAN
Oh! That's where Paul Newman lives, isn't it?

JACK
I don't know. You mean the actor?

ADRIAN
Yes. I'm sure it's Connecticut.

Jack points at the picture of Montgomery Clift.

JACK
Is that Marlon Brando?

ADRIAN
Montgomery Clift.

JACK
I meant Montgomery Clift. Did you know him?

ADRIAN
Not personally -- I have a cinema club.

JACK
Ah -- videos.

ADRIAN
Oh, no. Real movies on a real screen. Videos are killing me. People develop big backsides and blisters on their thumbs from skimming through the "boring parts." I don't even own a television.

JACK
Why not? Afraid you might like it?

Adrian is a bit surprised, then laughs. He is charmed.

ADRIAN
Let me show you the rest of the shack.

16 OMITTED 16

They head off across the living room.

ADRIAN (cont.)
Have you done any acting?

JACK
Who? Me?
(laughs)
You're kidding me. Where are you from?

17 OMITTED 17

Adrian stops outside the door to the kitchen and gestures to it.

ADRIAN
The kitchen. Can't you tell by my accent?

JACK
You sound British.

ADRIAN
Very good.

He heads out. Jack follows. Adrian opens the door to a bedroom and they go in.

18 INT SPARE ROOM DAY 18

ADRIAN (cont.)
This is the room. The bath is through that door.

JACK
Looks good.

ADRIAN
You can use the kitchen and living room whenever you like.

JACK
(thinking)
Okay -- well, I can give you an answer by tonight.

ADRIAN
Is the rent okay? It's negotiable, of course.

JACK
No, it's okay.

ADRIAN
I haven't asked you. What do you do?

JACK
I'm with InterComp. Part of their exchange program.

ADRIAN
The computer company? That's within walking distance of here.

JACK
Really?

ADRIAN
Oh, yes.

He is looking at Jack pointedly, pressuring him.

Jack fidgets.

JACK
I don't know.
(holds up the newspaper)
My horoscope says "avoid decisions."

ADRIAN
Here, let me see that.

Jack hands him the paper. Adrian thumbs through it.

ADRIAN (cont.)
What are you?

JACK
Gemini.

ADRIAN
Nonsense. You're Aquarius, like James Dean. Here. You see? It says "seize opportunity.

Jack smiles.

JACK
Can I just switch like that? Is that what you want me to do?

ADRIAN
Absolutely. Aquarius. I take full responsibility.

JACK
Deal.

They shake.

CUT TO:

18A EXT STREET (HARROD'S) DAY 18A

ADRIAN comes out of Harrod's, carrying armloads of bags. He's been buying things, preparing the apartment for Jack's arrival.

CUT TO:

19 INT APARTMENT COMPLEX NIGHT 19

JACK and ADRIAN carry armloads of things into Adrian's apartment.

LAURA opens her door as Jack goes by. She smiles at him.

CUT TO:

20 INT JACK'S ROOM NIGHT 20

Jack puts a few things away. Adrian appears at the door and goes to a pile of clothes tossed on the bed.

ADRIAN
Are these shirts dirty? Why don't I take them?

JACK
No. Don't bother.

ADRIAN
Don't be silly, I'm going down anyway. From now on, just leave your laundry outside the door.

JACK
Why should you have to do my laundry?

ADRIAN
I do my own. Two shirts or four, what's the difference? What time do you leave for work in the morning?

JACK
Oh, you know -- nineish.

ADRIAN
Perfect!

He goes out. Jack watches him, bemused.

CUT TO:

21 INT LAUNDRY ROOM NIGHT 21

ADRIAN is at the washer. As it fills with suds, he picks up Jack's shirts. He's about to toss them in, then thinks better of it and searches for the label, looking for washing instructions.

He can find no labels, only faded squares where they once were.

He starts to just toss them into the washer, then changes his mind again and runs water in the sink. He rolls up his sleeves to wash them by hand.

CUT TO:

22 INT APARTMENT ZERO MORNING 22

The table is impeccably set. ADRIAN is up and about, putting finishing touches on the meal. He tiptoes around, not sure whether or not he should wake up Jack.

JACK comes out of his room. He sees the perfectly set table. Across the room, he sees his shirts, the ones Adrian picked up last night. They've been washed and perfectly pressed and folded. Jack smiles at Adrian, a bit uncomfortable.

ADRIAN
Just in time. Scrambled eggs?

JACK
Great.

ADRIAN
I don't want you to think I'm a regular Felix Unger. You can spit in your coffee if you like. I don't mind.

JACK
Who's Felix Unger?

ADRIAN
What? An American who doesn't know "The Odd Couple"?

JACK
Oh, yeah. I'm not very good with names. So how long have you been in Argentina?

ADRIAN
Can you keep a secret?

JACK
Sure.

ADRIAN
I am Argentinian. Born and bred. We lived in England for sixteen years. My father was a cultural attache.

JACK
So you speak Spanish?

ADRIAN
Of course. But I like everyone to think I don't. Even with my mother, I only speak English. She does as well. I don't have the heart to tell her she sounds like Erich von Stroheim. Doesn't matter. It works for both of us. Keeps people at a proper distance, don't you think?

JACK
I never thought about it.

ADRIAN
I'm only hoping no one ever tells a very funny joke in Spanish in front of me. I'd give the whole thing away. Like in "Hangmen Also Die." Did you see it? Do you like movies?

CUT TO:

23 EXT CINEMA CLUB NIGHT 23

JACK arrives at the cinema club. ADRIAN is waiting for him. Adrian leads Jack into the auditorium.

They pass CLAUDIA, who sizes up the attractive Jack. Adrian pointedly doesn't introduce him to Claudia.

CUT TO:

24 EXT APARTMENT COMPLEX NIGHT 24

JACK and ADRIAN return to the building. EDITH TRENIEV is carrying heavy shopping bags. Jack helps her with them while Adrian just passes her by.

Mrs. Treniev sends a grateful look to Jack and a dirty one to Adrian.

CUT TO:

25 INT APARTMENT ZERO MORNING 25

Again, the table is set and they eat, but this time the mood is much more relaxed.

JACK
I got one. Henry Fonda, James Cagney and Jack Lemmon.

ADRIAN
That's easy. "Mr. Roberts."

JACK
Shit.

ADRIAN
If you give me the three stars I'll get it every time. Listen to this one -- Edward G. Robinson, Yul Brynner and Vincent Price.

JACK
I give up.

ADRIAN
"The Ten Commandments."

JACK
What?! Edward G. Robinson, the guy who played gangsters? I saw it, he wasn't in it.

Adrian pulls a thick reference book off a shelf and hands it to Jack

ADRIAN
Look it up if you don't believe me.

Jack's eyes light up at the reference book

CUT TO:

26 EXT . CINEMA CLUB NIGHT 26

CLAUDIA and ADRIAN are in the box office. Jack leaves the cinema, smiling, and gives a thumbs up to Adrian.

Adrian smiles back. Claudia gives him a wondering look.

CUT TO:

27 INT APARTMENT COMPLEX NIGHT 27

JACK comes out of the apartment. In the hallway, LAURA WERPACHOWSKY is saying goodbye to her husband, who has a bag packed.

She and Jack exchange an intense look.

CUT TO:

27A INT ADRIAN'S ROOM NIGHT 27A

ADRIAN is asleep. He hears muffled SHOUTS coming from the other room. He gets out of bed to investigate.

27B INT LIVING ROOM NIGHT 27B

Adrian goes to Jack's door. The SHOUTS are coming from Jack's room and are mostly unintelligible. Adrian reaches for the door knob, but stops himself. Instead, he pulls a chair over and stands on it, looking through the dormer at the top of the door.

27C INT JACK'S ROOM NIGHT 27C

Through the dormer, Adrian sees Jack having a nightmare: A bad one. As Adrian watches, Jack calls out particularly loudly, then sits up abruptly, awake.

27D INT LIVING ROOM NIGHT 27D

Adrian practically falls off the chair in an attempt to not be noticed. He gets down off the chair and KNOCKS on the door.

ADRIAN
Jack? Are you okay?

He tries the door handle. Locked. The door abruptly opens from the other side. Jack stands in front of him, covered in sweat.

ADRIAN (cont.)
(uncomfortable)
You had a nightmare.

JACK
No I didn't.

He walks past Adrian without another word. He paces in the living room.

Adrian follows him. Jack is disturbed, agitated.

ADRIAN
Shall I get you something? Some hot milk?

JACK
No. Thanks.
(thinks)
What's wrong? Why did you call me?

ADRIAN
You were dreaming. I thought -- are you okay?

JACK
Don't worry about it. I'll take care of myself. You wouldn't understand.

ADRIAN
I would.

JACK
No:, You couldn't. Look at you. You're wearing pajamas. You offered me hot milk. You have a mother who did shit like that to you.
(thinks)
I mean, for you.

ADRIAN
She's very ill. She's fading away and I can't bear it.

JACK
But you have memories.

ADRIAN
So do you. Anyone can hide in memories.

JACK
Some people don't hide in memories, Adrian. They hide from them. My mother never forgave me for ruining her figure when she had me. She told me that. Nice, huh?

ADRIAN
That was your dream?

JACK
What dream? That's my life.

He's very agitated now. He walks away to a chair, trying not to talk but unable to stop.

JACK (cont.)
I'm always to blame when things get fucked up. It's always my fault. Forget it, Adrian. Go back to bed. You don't have to get involved in my shit.

He is sitting, his hand to his forehead. Adrian takes a step closer, trying to be of some help. He would like to put his hand on Jack's shoulder, but can only overcome shyness enough to poke him in the arm.

ADRIAN
No, Jack. You're okay. I can help. Don't run away and make yourself lonely. That's bad. That's not for you -- not for anyone. Really, Jack. You're fine. You won't --
(enormous difficulty saying the word)
-- fuck anything up.

Jack looks up at him, a strange comforted or satisfied look on his face -- as if Adrian's words were just what he wanted to hear.

CUT TO:

28 INT APARTMENT ZERO MORNING 28

The table is set, but ADRIAN is hurriedly putting on his coat. He knocks on Jack's door. From Jack's room comes the sound of the SHOWER.

ADRIAN
I have to go. Everything's on the table.

JACK shouts from the shower.

JACK (o.s.)
Wait! I've got one!

ADRIAN
I'm late, and so are you! Doesn't InterComp mind?

JACK
Jon Voight, Anthony Perkins and Art Garfunkel.

ADRIAN
"Catch-22." Hurry up.

JACK (o.s.)
Shit!

Adrian starts to leave, then turns back. Although he's in a hurry, he can't resist a quick lesson.

ADRIAN
You ruined it with Art Garfunkel. He's only done three movies. Other than that, it was excellent. Now get a move on!

JACK (o.s.)
Thanks!

ADRIAN
I'll see you tonight.

He leaves. As the front door CLICKS shut, the shower switches off.

Jack emerges from his room, naked, drying himself immodestly with a towel.

He goes to the table casually, like someone alone in their own home. He picks up a croissant, dunks it in some coffee, and bites into it. He sizes up his surroundings nonchalantly. Seeing a bowl of fruit, he goes to it and picks up an apple.

Now on the other side of the room, he finds himself next to the door to Adrian's room. He opens it.

29 INT ADRIAN'S ROOM DAY 29

Things are pretty much as we'd expect them. The bed is large and plush, the blankets and pillows neatly tucked and folded. Everything is old-fashioned, heavy and comfortable. Across the room from the bed is a large mirrored vanity that has two huge cabinets on either side.

Next to the door is a desk, the one at which Adrian paid his bills the night before. Jack looks over the few things on the desktop, then tries the center drawer.

Locked. Jack turns to the vanity on the other side of the room. He goes to it and opens one of the doors. Inside is a row of Adrian's suits. All are very similar, grey or blue only, some with a subtle, muted pattern.

Jack closes the door and opens the other side of the vanity. There are shelves and drawers. On the shelves are stacks of neatly pressed shirts -- one stack all white, one stack all blue, a third stack delicately striped.

Jack opens a few of the drawers randomly. In one of them he sees a wad of money. He picks it up, fans it, and puts it back. He starts to close the door and notices a suitcase on the floor of the vanity. He gives it a tug to see if it's empty.

It's not. Curious, he takes the suitcase out and sets it on the bed. He opens it. Inside are various articles of womens' clothing -- some blouses and skirts, a nightgown. Jack regards them, munching his apple contemplatively.

He pokes around. Under the clothes is a plastic box with jewelry in it. He looks through the pieces, then places the box carefully back in the corner of the suitcase. Jack repacks the suitcase and closes it, putting it back in the closet in the same place he found it.

A small flap of material from one of the blouses hangs out of the suitcase. Jack doesn't notice.

CUT TO:

30 INT AIRPORT DAY 30

CHRISTIAN SALCEDO, the D'ANDREA BROTHERS, CLAUDIA and ELSA watch passengers getting off an international flight. Christian holds a sign that reads "DR. MEYER." They hold the sign out to any passengers faintly resembling a medical man, but none respond.

When the last of the passengers have passed them, a small, bright woman of about thirty-five remains. DR. JOAN MEYER. Surprised by her appearance, they approach her and shake hands.

CUT TO:

30A OMITTED 30A

31 INT CINEMA CLUB DAY 31

ADRIAN is in the box office counting out receipts. CLAUDIA hurries into the office. She is obviously disturbed.

CLAUDIA
Sorry -- it was --

ADRIAN
(not noticing her distress)
There must be fifty people! And for the early show. "Rebel Without a Cause" always works miracles!
(now noticing her condition)

CLAUDIA
We lost so much time at the airport. The coroner turned out to be a woman. Joan Meyer, not John Meyer. I haven't been able to do the books, Adrian. I'll stay tonight.

ADRIAN
Don't worry. I know I should mind my own business, but don't you think you should leave this in the hands of the police?

She looks distressed, dismissive of him.

CLAUDIA
Please, Adrian. Just -- let's not talk about it.

Adrian seems a bit embarrassed by her obvious pain. She takes his place in the box office, while he walks to the door of the auditorium.

32 INT LOBBY DAY 32

Adrian pokes his head into the theatre. "Rebel Without a Cause" is playing, the "I am involved, we're all involved..." scene.

CUT TO:

33 EXT APARTMENT COMPLEX DAY 33

A small group is assembled in the entranceway -- MARY LOUISE and MARGARET McKINNEY, EDITH TRENIEV and LAURA WERPACHOWSKY.

FRANCISCO PALMA, the retired teacher, is climbing a ladder which is propped up against the side of the building.

MARY LOUISE
Oh, be careful, Mr. Palma!

JACK comes down the stairs and looks on curiously.

EDITH
We should call the fire brigade. Mr. Palma will never make it.

JACK
What's going on?

MARY LOUISE
(to Jack)
It's Mohammed! He's had a nervous breakdown. Look at him.

Jack looks up. A Persian cat is stranded on a ledge high above.

MARY LOUISE (cont.)
He has suicide written all over his little face. Mohammed is very human, you know. Very human. He feels things. He knows, he understands. He's driving Margaret to drink.

JACK
Perhaps I could help.

MARY LOUISE
Are you a doctor?

JACK
No. I'm Jack. Jack Carney.

They all grow interested and press forward to meet him.

MARGARET
Are you Australian?

MARY LOUISE
It's none of our business, dear.

MARGARET
It was an innocent question. Anyone can be Australian nowadays.

JACK
I'm American.

MARY LOUISE
(to Margaret)
What did I tell you?

MARGARET
You're the tenant in number zero, aren't you? We saw the advertisement in the Herald.

MARY LOUISE
We were very surprised, I must say. Mr. LeDuc is such a private person.

MARGARET
Very surprised.

MARY LOUISE
But glad. We were glad, weren't we Margaret?

MARGARET
Very glad. Mr. LeDuc doesn't seem to have many friends. We were very glad. And surprised. Did I mention that?

MARY LOUISE
We wanted to invite you for a glass of sherry, but I said to Margaret "Let's wait" -- Mr. LeDuc is such a private person that --

MARGARET
"This new tenant looks like such a nice healthy man," I said to Mary Louise. "Let's invite him for a drink -- he must think we're rude," I said.

MARY LOUISE
Rude? You never said that.

She makes a gesture to Jack, indicating her sister drinks too much.

MARGARET
I did. The young man has been here for over a month. A month and we haven't invited him for a glass of sherry, we haven't even introduced ourselves.

Mr. Palma, who is still waiting on the ladder, speaks up impatiently.

PALMA
Can somebody please tell me how I'm doing?!

MARGARET
We've got reinforcements, Mr. Palma! You can come down now.

He descends the ladder.

MARY LOUISE
(to Jack)
We'll be so grateful if you can save Mohammed.

MARGARET
He's like a nephew to us.

Jack starts up the ladder as the neighbors watch. He reaches the top of the ladder but is short of the ledge where Mohammed roosts.

Jack sees another ledge below it. Finding a handhold, he grabs on and swings out, off the ladder. A small GASP rises up from below.

He scales the building athletically. From below, Laura watches him keenly. Beads of sweat break out on his forehead and run down his face and musoular neck Sexy.

VANESSA arrives and watches, equally entranced.

Jack, with a final stretch, reaches the cat and coaxes it into his arms. A CHEER rises up from the small crowd as Jack descends the ladder with the cat. He reaches the ground and is given a hero's welcome.

ADRIAN appears in the entranceway. He looks around sharply, quickly sizing up the situation.

MARY LOUISE
Oh, Mr. LeDuc! Mohammed is alive and well, thanks to your charming tenant. Would you come in for a glass of sherry? Both of you? I think a celebration is in order!

MARGARET
Here here!

ADRIAN
I'm sorry. I'm in a hurry.
(testy, to Jack)
Were you on your way in or out?

Jack is a bit surprised by Adrian's attitude.

JACK
I'll be up in a minute.

Adrian storms up the stairs.

34 INT APARTMENT ZERO DAY 34

Adrian comes in, fuming. He slams the door.

CUT TO:

35 INT McKINNEYS' APARTMENT DAY 35

Very English, complete with portraits of the royal family on the walls. JACK and MARY LOUISE are seated in the living room.

MARGARET comes in with three glasses on a tray.

MARGARET
The sherry was not in evidence. I had to settle for port.

MARY LOUISE
Port?

MARGARET
You do like port, don't you Mr. Carney?

JACK
Oh, yes, sure. Port is fine.

He smiles. Margaret looks away shyly like a fifteen year old.

MARY LOUISE
To you, Mr. Carney.

They all drink. The two ladies drink their port in one gulp.

MARY LOUISE (cont.)
We're not used to gallantry anymore.

MARGARET
No, not anymore.

MARY LOUISE
Would you like a refill, Mr. Carney?
(to Margaret)
Bring the bottle, dear. Mr. Carney may think we're stingy with the spirits.

JACK
I'm fine, thank you.

MARY LOUISE
We're not used to having guests.

MARGARET
No, not any more.

MARY LOUISE
When Senor Alvarez was alive -- well, we were going to be married, that's why we came here. But he died three days before the wedding.

MARGARET
Three weeks, dear.

MARY LOUISE
He was -- he was a gentleman in the purest sense of the word.

MARGARET
The purest.

Jack looks strangely touched by the openness of the two ladies.

MARY LOUISE
Oh, yes. I'll never get over it, never.
(to Margaret)
Where's the bottle, dear?

MARGARET
In the kitchen. Empty.

MARY LOUISE
1947. You never saw 1947, did you Mr. Carney? That's when we came, and I became a sort of widow.

JACK
Don't you miss England?

MARY LOUISE
Of course. But what we miss of England isn't in England anymore.

MARGARET
We went back for a visit in 1979.

MARY LOUISE
1978.

MARGARET
We didn't know a soul there. Not anymore.

MARY LOUISE
Senor Alvarez left me some money. That money allows us certain luxuries here that would be unthinkable in England. We're happy here.

MARGARET
Happy here. Oh, Mr. Carney -- we're boring you silly.

JACK
No, please go on. We're living next door to each other. I think it's good to get to know one another.

MARY LOUISE
Oh, how true Mr. Carney!

MARGARET
We only wish your friend Mr. LeDuc was of the same persuasion.

MARY LOUISE
Margaret dear, what a shocking thing to say.

MARGARET
I feel I can be direct with Mr. Carney.

JACK
Yes, you can. I think I know what you mean.

MARGARET
We have nothing against Mr. LeDuc. We've been kind to him, haven't we dear?

MARY LOUISE
We tried our best. You know, the way people should.

MARGARET
But he behaves as if we owed him money.

JACK
He's a good man. I've grown very close to him.

MARY LOUISE
Ah, that's nice. It's good for Mr. LeDuc, I'm sure.

MARGARET
He doesn't seem to have many friends.

MARY LOUISE
His mother -- is she still in the --

JACK
Yes. And it kills him.

MARGARET
I feel he's going the same way somehow. It may be a family thing.

JACK
No. He's very sad for his mother -- poor guy.

MARY LOUISE
You do love him, don't you Mr. Carney?
(to Margaret, overcome by sentiment)
Isn't it nice?

JACK
He's afraid of being left alone. Can you blame him?

MARY LOUISE
No. You're right. But shouldn't he be under some care? Sometimes he behaves in an unspeakable way -- and not everybody is as understanding as we are.

MARGARET
No, not as understanding as we are.

MARY LOUISE
Just the other day I overheard Mrs. Treniev talking to Laura Werpachowsky -- you know, that rather pretty Italian girl married to the Polish fellow -- "There's something definitely wrong with that man," she said. And Laura Werpachowsky nodded.

MARGARET
She was agreeing.

MARY LOUISE
One night very late, Mohammed was under the weather, needed a walk. I got out and saw Mr. LeDuc pacing up and down.

MARGARET
He was thinking.

MARY LOUISE
(to Margaret)
At that time of night?

MARGARET
Now, perhaps with you here Mr. Carney, things will be different.

MARY LOUISE
For us, certainly.

MARGARET
Someone to talk to!

MARY LOUISE
Someone with a recognizable accent.

They giggle.

From offscreen, ADRIAN'S VOICE is heard calling out.

ADRIAN (o.s.)
Jack?

Jack sets down his glass.

JACK
(calling back)
Coming! Well, thank you very much ladies.

MARGARET
Whenever you feel like a chat, please come to see us. Ours is an open home.

MARY LOUISE
We have some back issues of the Sunday Times, if you're interested. We can't afford the subscription anymore, and since the --
(a whisper)
-- Falklands -- we were getting it quite irregularly.

JACK
I pass a stand that has it. I'll bring it to you every Sunday.

MARY LOUISE
Oh, Mr. Carney!

JACK
Jack.

ADRIAN (o.s.)
(a real shout)
JACK?!

CUT TO:

36 INT APARTMENT ZERO DAY 36

JACK enters and sees ADRIAN pacing. He tries to placate him.

JACK
I was only trying to help.

Adrian turns, visibly upset.

ADRIAN
(growing increasingly upset)
I'm not mad at you. You don't know what these people are like. Listen, Jack, you have to promise one thing. The only rule here is "avoid the neighbors." Don't take them into your confidence. Give them nothing. They've been trying to find their way into me, you know, like dirty little worms. Not because they care, not because they like me, but to satisfy their morbid, pointless curiosity. To know my business, to chit chat, to corrode, to invade --

JACK
Okay, Adrian. Okay.

ADRIAN
(trying to calm down)
You probably think I'm paranoid. Perhaps I am. I don't really have anything specific against them. I don't know them well enough to really despise them. I don't intend to -- it's privacy, you know? Very important. Don't look at me as if I was crazy.

JACK
This is my normal way of looking.

ADRIAN
Well, we're all entitled to one or two -- hundred -- idiosyncracies. Now you know one of mine.

JACK
One?
(laughing)
One?!

ADRIAN
What? Have you detected others?

JACK
Adrian, you're a walking idiosyncracy!

ADRIAN
Me?

Adrian starts to laugh as well.

JACK
Be proud of it. I'm proud to know you.

Jack can't stop laughing. Neither can Adrian.

ADRIAN
What do you mean? Explain!

JACK
I can't. How do you explain an idiosyncracy? It's just -- there!

ADRIAN
Don't be ridiculous. The sky above is "there." Idiosyncracies don't exist until some asshole spots them!

They are both overtaken by fits of laughter.

CUT TO:

37 INT CONFERENCE ROOM DAY 37

CLOSE UP of a photograph of a horribly mutilated face, frozen in a grotesque death mask.

The slide is taken away, replaced on the screen by another, similar photograph. Several more follow.

After the slides, the lights are switched on in the conference room. DR. MEYER, CHRISTIAN SALCEDO, JULIAN and LORENZO D'ANDREA, ELSA and CLAUDIA sit around a table. Empty coffee cups and full ashtrays are in front of them. Dr. Meyer has taken extensive notes on a legal pad.

MEYER
There are signposts that point to a ritual murder. The subject that concerns us is not obeying the rules of a sectarian or religious murder, but of a devil within.

She sets down her pen.

MEYER (cont.)
But there's something that makes me uncomfortable. Christian, when your friends in London told me about the situation, I accepted to come purely on scientific grounds. Please don't think I'm being insensitive to the problem, but I find it unwise -- dangerous, even -- to mix a political issue with a police matter.

CHRISTIAN
In a country where police matters and political issues were the same thing until just the other day, you'll forgive us for not forgetting.

He looks over at Julian and Lorenzo. He takes Lorenzo by the shoulder as an older brother might.

JULIAN
It's not political.

CHRISTIAN
It's a family matter. Dr. Meyer -- Joan -- a man has been brutally murdered. He was my best friend, he was the elder brother of these two guys, he was a close friend of Claudia's. What's political about it?

MEYER
You're saying that the murderer is a man that at one time worked for the military regime here!

CHRISTIAN
I'm not saying it -- Roberto said it himself. He left this message on my answering machine.

He pushes a button on a cassette player. The voice of a MAN comes on, in Spanish. Christian translates, following the rhythm and intensity of the message.

CHRISTIAN (cont.)
Hello Christian -- it's me. Roberto. I've just seen one of the bastards! Walking, free! You know the one -- the one who never spoke. The one that whistled when he was torturing Susana. I'm following him. I'll find out where he goes. I'll call you later.

The telephone cuts out with a CLICK. The room is silent, chilled. Tears pour down the faces of Julian and Lorenzo.

CHRISTIAN (cont.)
The next time I saw him was in the morgue.

JULIAN
We want to know.

LORENZO
Not only for us and for him, but for my parents. For everybody.

CHRISTIAN
Their parents declared Roberto dead a long time ago. For his political views. They couldn't understand his lack of indifference.

JULIAN
We were too young.

LORENZO
We were told Roberto had been brainwashed.

CHRISTIAN
Roberto and I were never -- we had friends. We were young and were worried, we resented not being allowed to speak our mind, having to live under threat. Roberto was arrested, tortured, then released. We went away. We lived in England, then in Sweden. Waiting, hoping, while thousands of people were being executed with the tacit blessing of the powers. But that's over now. We mustn't be afraid to get to the bottom of things, to speak out. My God, why are we whispering?

There is an awkward pause. Christian turns to Dr. Meyer with finality.

CHRISTIAN (cont.)
Please, Joan -- will you come with us to the police?

She looks around at the faces of Julian and Lorenzo.

CUT TO:

38 INT PROJECTION BOOTH 38

ADRIAN watches a film through the window while JUAN runs the projector. Adrian is upset.

ADRIAN
Stop it, Juan. You see how right I am about checking the prints? I won't put up with this any longer.

CUT TO:

39 INT BENOIT'S OFFICE DAY 39

INSPECTOR BENOIT is behind his desk, apparently having listened politely to DR. MEYER, CHRISTIAN, and his GROUP.

BENOIT
Dr. Meyer, I appreciate your analysis, but I feel as though your trip here has been a waste of your valuable time. We're not going to dismiss any clues, any evidence that might lead us to the murderer or murderers.

CHRISTIAN
If that's true, let's start looking in the right places! We all know that there are dozens of people walking free who have tortured and killed in the name of country -- your country and mine.

Julian tries to calm him.

CHRISTIAN (cont.)
We all know that, but we allow them to walk free because they were just following orders!

BENOIT
There's nothing in the murders that points at anything political. None of the victims except for Roberto d'Andrea had an active political past.

Meyer looks again at the faces of Julian and Lorenzo, so creased with pain.

MEYER
With all due respect, inspector, while Mr. Salcedo's arguments are undoubtedly emotional, there are certain elements that seem to give him credence.

Christian and the others look at her, surprised by her unexpected turnaround.

MEYER (cont.)
The identical bullet exit wound above the left eye in all victims -- is an identical technique to those I've seen in slides of torture victims. The question is, can someone who got used to controlling other peoples' death and pain suddenly abandon it unharmed? I don't think so.

CUT TO:

40 INT THEATRE BOX OFFICE DAY 40

ADRIAN is on the telephone, fuming.

ADRIAN
I think I have a right to be very upset about it! I know what I'm talking about, I've seen this film a dozen times. I will not show it mutilated, do you hear? Of course I know, it's one of the best scenes and I won't show it without it. No. I'm sorry. I expect a refund and some kind of explanation.

CUT TO:

41 INT BENOIT'S OFFICE DAY 41

BENOIT has loosened his tie. DR. MEYER, CHRISTIAN and the OTHERS look as though they have been there a long time.

BENOIT
Do you have any concrete evidence that the author of these murders is a man who was part of a duty group in 1978?

MEYER
Duty group?

CHRISTIAN
Death squad.

MEYER
Concrete evidence? No. How could I? But who were the men in the duty group that arrested Roberto d'Andrea and tortured Susana? Was there anyone who whistled?

BENOIT
Hardly evidence, Doctor. You don't have anything --

MEYER
(with finality)
But I could get it.

The tone of her voice is greeted by a big silence.

MEYER (cont.)
(to Julian and Lorenzo)
If it's true that people aren't afraid now to get to the bottom of things --
(to Christian)
-- We'll need help.
(to Benoit)
I need to find another victim of this man. Someone killed around 1978. I'll need the families' permission to exhume the remains. That's where I'll find your concrete evidence.

CUT TO:

42 INT THEATRE LOBBY NIGHT 42

ADRIAN waits as a small crowd empties out from the theatre. He wears his coat, holds another over his arm.

JACK emerges from the theatre, carrying a briefcase and dressed better than usual Adrian helps him put his coat on.

ADRIAN
What did you think?

JACK
Wow. The guy -- the young one who faints at the trial --

ADRIAN
Dean Stockwell Terrific, isn't he? Did you see "Blue Velvet?"

JACK
No. I saw "National Velvet."

From the ticket booth, CLAUDIA sees them talking. She's still a bit shaky from the upsetting meeting, but she watches Jack, intrigued by him.

JACK (cont.)
When was "Compulsion" made?

ADRIAN
1958.

JACK
So why was it in black and white?

ADRIAN
Because it was a black and white kind of movie. Woody Allen makes movies in black and white even now.

JACK
Yeah, that's true. Thanks, Adrian.

Claudia steps up to them, again trying to be introduced to Jack

CLAUDIA
Good night, Adrian.

Jack notices her, looks intently into her face as if he sees something. Adrian notices the eye contact.

ADRIAN
(not cooperating)
Good night.

He ushers Jack outside.

43 EXT THEATRE NIGHT 43

Jack and Adrian pause on the sidewalk. Adrian gestures to Jack's briefcase.

ADRIAN
I appreciate your coming right from work.

JACK
My pleasure. What are you showing tomorrow?

ADRIAN
"Lolita."

JACK
Spanish?

ADRIAN
Kubrick.

JACK
Will I like it?

ADRIAN
Oh, God. What a treat.

JACK
I'll see it. Okay, now it's my treat. Let's pick up a couple of chicks and have some fun. What do you say?

Adrian's jaw drops.

ADRIAN
What for?

JACK
What do you mean, what for? A quick exchange of bodily fluids.

ADRIAN
What about AIDS?

JACK
Oh, come on. Don't be like that, Adrian.

ADRIAN
I think it's very irresponsible of you and I won't have any part of it.

JACK
Fine. Okay. I didn't mean to offend you. But you wanted to know about my idiosyncracies -- well, here comes number one. I enjoy mixed company. You know -- male -- female. Sometimes it works.

ADRIAN
You're not talking about male and female. You're talking about casual copulation. I'm sorry. Not for me.

A long pause.

JACK
Don't you like girls, Adrian?

ADRIAN
No. I hate girls. They don't know anything, they haven't been anywhere. I like women. The kind that can't be "picked up."

A clock starts to CHIME. Jack looks up at it. It's eleven p.m.

JACK
See you later.

He walks away. Adrian calls after him, surprised and concerned.

ADRIAN
You're not actually going?

JACK
(over his shoulder)
Yes I am.

And he's gone into the night.

Adrian calls out pathetically.

ADRIAN
I'm sorry!

CUT TO:

44 EXT BUENOS AIRES NIGHT 44

A shot of the city -- lit up, alive.

CUT TO:

45 EXT A SQUARE NIGHT 45

A lightly traveled, irregularly lit public square. The camera is moving, elbowing past people and heading toward a certain corner of the square.

In the corner, a PRETTY YOUNG WOMAN is talking animatedly to her DATE. Arguing, in fact. The Date is implacable, making things worse.

The Girl stalks off, ending the argument. The camera follows her.

45A EXT DARK STREET NIGHT 45A

The Girl walks alone, followed by the camera. WHISTLING is heard.

CUT TO:

46 INT A PUB NIGHT 46

ADRIAN nurses a drink morosely. The place is dark, nearly empty.

BARMAN
(in Spanish)
Closing time, gentlemen!

CUT TO:

47 INT A BATHROOM NIGHT 47

JACK, face dripping, lifts his head from the sink and looks into the mirror. He runs his wet hands through his hair.

CUT TO:

48 INT APARTMENT COMPLEX NIGHT 48

JACK returns to the building, looking tired. As he starts up the stairs LAURA WERPACHOWSKY steps out of her apartment. She sees Jack and stops.

LAURA
I'm sorry -- I thought --

Laura looks as if she's been awakened in the middle of an uncomfortable dream. She looks at Jack and feels naked. She makes to move back into her apartment. He holds her eyes.

LAURA (cont.)
Please -- let me go.

She immediately realizes that Jack isn't stopping her, only looking at her.

LAURA (cont.)
I don't sleep very well when my husband is away. When I heard you come in I thought it was him. I thought perhaps he'd changed his mind, perhaps he's back. But he never changes his mind. He'll be back in a couple of days.

She's making an effort not to cry. She bows her head. Jack takes her softly by the chin and raises her face.

JACK
Come on now.

She breaks out in uncontrollable sobbing. He takes her by the shoulder and leads her back into her apartment. At the door, he pauses and throws a sideward look up to Apartment Zero.

49 INT LAURA'S APARTMENT NIGHT 49

She stands across the room, half in darkness, half in golden light from a table lamp.

LAURA
I know he lies to me. He's seeing someone else. If he leaves me I don't know what I'll do. My whole family is in Italy. I'm all alone here.

JACK
You'll never be alone unless you want to.

She looks at him, believing him, calmer.

LAURA
You must think that I --

JACK
No, I don't think. Have a good night's sleep.

LAURA
Please don't go.

She stops herself, embarrassed by her own straightforwardness. She looks away. Outside comes the sound of FOOTSTEPS on the stairs. Jack turns his head as he hears the door to Apartment Zero open and close. Mildly surprised, he checks his watch.

LAURA (cont.)
Forgive me. I don't know what's the matter with me. I hardly know you.

JACK
If you knew me, you wouldn't talk. Would you confess your sins to your brother, to your father? No. You confess them to a stranger who will absolve you and tell you you'll be alright.

LAURA
Yes. Strangers can be tender and understanding.

JACK
Because it's not up to the stranger to understand but to listen.

LAURA
My father was the perfect stranger. He understood. I don't know how, but he knew -- everything. I saw him only once a year, until the day he died. Then he was gone and I felt -- lost, I felt -- you know how you feel when you don't feel anything? That's how I felt.

A tear rolls down her cheek. Jack steps forward a bit, closer to her to comfort her.

LAURA (cont.)
Alberto, my husband, doesn't have a clue. He thinks I'm moody. And I can't explain it to him. I'm afraid he'll get bored. He may leave and never come back. I know it's stupid, it's so stupid. I'm a grown up, a married woman. But I want my father back. I want him back. I need --

Jack dries her tears with his finger. He caresses her face with the back of his hand.

JACK
What does my little girl need?

CUT TO:

49A EXT HOSPITAL DAY 49A

An establishing shot of the hospital grounds.

49B INT HOSPITAL ROOM DAY 49B

The PRETTY YOUNG GIRL from the park is in a hospital bed. There is a dark, awful red mark around her neck. She whispers in Spanish as BENOIT and the YOUNG COP listen.

GIRL
No le vi bien la cara, terria ojos clares...no le vi bien la cara.

In a corner of the room, CHRISTIAN translates to DR. MEYER.

CHRISTIAN
"I couldn't see his face very well -- he had -- ojos clares." I don't know that in English -- ojos clares -- "clear eyes."

The Girl speaks again. Christian hears it and is shaken.

CHRISTIAN
She said -- he whistled.

CUT TO:

50 INT APARTMENT ZERO MORNING 50

The usual breakfast table scenario. ADRIAN looks impatient and a bit worse for wear from last night's activities.

ADRIAN
(calling out)
Jack! Breakfast.

No answer.

ADRIAN (cont.)
(after a moment)
Jack, really!

Still no answer. Adrian goes to Jack's door and knocks, then tries to open it.

Locked.

ADRIAN (cont.)
Jack? Are you alright?

He goes into his room and picks up a large ring of keys. Coming back to Jack's door, he tries several of them.

ADRIAN (cont.)
Jack? Can you hear me?

He's beginning to panic. The keys JINGLE as he searches frantically for the right one.

He tosses them down and goes into the kitchen, returning with a hammer and a screwdriver. He's about to wield them on the hinges when JACK'S VOICE comes from the front door.

JACK
Adrian!

Adrian whirls.

ADRIAN
Jack, for heaven's sake! I thought something awful had happened.

JACK
I'm okay.

ADRIAN
God. Next time leave a little note or something.

JACK
Sorry. I hadn't planned on anything happening.

ADRIAN
Well I was worried sick. Come on, have some breakfast.

Jack sits at the table and starts to eat. Adrian watches him for a moment, then speaks.

ADRIAN (cont.)
You're going to be late for work again, you know. I don't quite understand your schedule at IBM.
(pause)
And you need a shave.
(pause)
I won't ask you where you've been. Those bags under your eyes give the whole dirty thing away.

Jack grins and chews.

CUT TO:

51 EXT POLICE STATION DAY 51

INSPECTOR BENOIT arrives and is immediately accosted by REPORTERS.

They fire questions at him in frenzied Spanish. He fights his way through them and into the building.

CUT TO:

52 INT BENOIT'S OFFICE DAY 52

The already tired looking BENOIT comes into his office. Waiting for him in two chairs across from his desk are CHRISTIAN and DR. MEYER. Benoit sits at his desk.

BENOIT
Okay. Let's start from the beginning.
But let's start together.

CUT TO:

53 INT THE INSTITUTION DAY 53

ADRIAN visits his mother. She's paler than last time, more frail.

ADRIAN
You'll like him, mother, I'm sure.
He has a James Dean je ne sais quoi.
I've been very lucky.

He goes to comb her hair.

ADRIAN (cont.)
He's getting quite good at the game.
The other day I gave him Alan Ladd,
Bob Cummings and Martha Hayer -- and
he got it! I couldn't believe it.
You couldn't get the grin off his face.

His mother turns to him. She gives him a hard look.

MOTHE
Who are you?

Adrian looks at her, dumbfounded.

MOTHER (cont.)
Take that out of your face! Now!

Adrian steps back, shaking.

ADRIAN
What? Mother! Mother!

CUT TO:

54 EXT A STREET DAY 54

JACK is walking with a TALL MAN. They speak animatedly, but we don't hear. Jack appears frustrated, the Tall Man attempts to placate him. As they part, Jack looks up and sees VANESSA go into a small cinema.

Curious, he follows.

CUT TO:

55 INT CINEMA DAY 55

JACK parts the curtains and comes into the nearly empty theatre.

He looks over the sparse crowd, trying to find Vanessa. A figure of a woman -- Vanessa -- gets up and moves next to a man a few rows away and in front of Jack.

Jack watches as the heads of Vanessa and the Man move closer together.

He watches.

A few moments go by.

Suddenly the man's VOICE pipes up in a hushed whisper. It quickly becomes vociferous, aggressive towards Vanessa, ranting on in Spanish.

Jack gets up and moves, sitting in the row behind them.

The Man turns to Jack, launching into another tirade.

People around them are irritated, "SHHH"-ing them. The Man storms up the aisle of the theatre, still ranting to people as he goes.

Vanessa hangs his head, ashamed at what happened and that Jack was there to see it.

JACK
Don't say anything. Do you want to go home?

VANESSA
Yes -- please.

CUT TO:

56 INT INSTITUTION HALLWAY DAY 56

ADRIAN is on a telephone in the hallway, apparently waiting on "hold". He's nervous, upset by his mother's outburst.

He speaks to a NURSE, who stands next to him.

NURSE
There's an empty room just across the hall from your mother. Will that be all right for tonight?

ADRIAN
Yes, fine. Please go back to my mother, I'll be in in a moment. I just have to leave a message that I won't be home tonight.

The Nurse leaves and Adrian turns back to the phone.

ADRIAN (cont.)
Yes? What do you mean, he isn't listed? Of course he's listed. He's an American, part of your -- uh, the exchange program.
(pause)
Yes, I'm sure it's called the exchange program. He told me so himself.
(impatiently)
Carney. Jack Carney.

Long pause.

ADRIAN (cont.)
I see.

He hangs up the phone.

Stunned.

He turns and moves back down the hall, eyes wide, uncomprehending.

The Nurse approaches him with a clipboard.

NURSE
Mr. LeDuc, I just need you to sign these forms in order to stay overnight in the building.

ADRIAN
No, I won't be able to stay after all. How is my mother?

NURSE
She'll be alright, don't worry.

ADRIAN
I have to tell her.

NURSE
She's taken a tranquilizer and is asleep. It doesn't matter.

ADRIAN
No, I have to tell her.

57 INT MOTHER'S ROOM DAY 57

Adrian's MOTHER is asleep. He stands at the foot of her bed.

ADRIAN
He's lying to me, mother. He's spying on me. What shall I do? He's not the friend I thought he was. I don't know who he is and one of these days he'll go away. Mother -- mother, tell me what to do!

CUT TO:

58 INT APARTMENT COMPLEX DAY 58

JACK comes into the building with VANESSA. EDITH TRENIEV is talking to the McKINNEY SISTERS in the entryway. They all look up, taking note of Jack.

MARY LOUISE
Ah! The knight in shining armor!

VANESSA
(quietly, to Jack)
Thank you very much.

She starts up the stairs. Jack watches her go but is immediately surrounded by the three women. Vanessa passes CARLOS SANCHEZ-VERNE on the stairs. Sanchez-Verne is tall and dark, very macho. He's with a stunning looking WOMAN.

MARY LOUISE
(to Jack)
We think there's something -- wrong with her. Have you noticed?

MARGARET
Nature dealt her a cruel hand.

MARY LOUISE
Certainly very large hands.

MARGARET
Funny thing, nature.

EDITH
She frightens me.

Carlos and the Woman stop on their way out. The McKinneys look the girl up and down and exchange a disapproving glance.

CARLOS
Good evening ladies!
(to Jack)
I'm Carlos Sanchez-Verne. I'm in number six. I've heard all about your --

He points up at the ledge.

JACK
Oh, well -- I'm surprised it hasn't been in the papers.

CARLOS
Let's have a drink one of these days. I'm planning to move to the States, you know.

EDITH
Oh really? When?

CARLOS
I'm only thinking about it, Mrs. Treniev. Don't rent my apartment quite yet.

JACK
Sure. Whenever you like. I'm in --

He gestures to Apartment Zero. Carlos raises a hand to stop him.

CARLOS
I know. Just give a knock on my door. I don't want to -- Mr. LeDuc and I -- I mean, you know. Just call me. Oh, I'm sorry, this is a friend. Teresa. Doesn't speak any English.
(to Teresa)
Say hello.

Teresa smiles. They leave.

MARGARET
He's not a very serious person. He's in publicity. He makes quite a bit of money, but --
(whispers)
-- no class.

MARY LOUISE
Vain as a peacock.

MARGARET
Women -- dozens of them. It's very sad, really.

JACK
Yes, well -- I suppose we're all allowed one or two hundred idiosyncracies.

MARY LOUISE
(conspiratorially)
Everything alright up there?

JACK
Yes. Thank you for caring.

Jack starts up the stairs. He notices the door to number 7, Vanessa's apartment, is ajar. Vanessa stands a few feet inside the apartment, inviting him in with her eyes. Jack stops and looks downstairs. The Women are occupied in conversation and aren't looking. He goes into Vanessa's apartment and closes the door.

Downstairs, the front door BANGS open again and ADRIAN hurries in. The Women, startled, look up. He ignores them and races up the stairs to his apartment. They watch him and exchange glances.

CUT TO:

59 INT APARTMENT ZERO DAY 59

Adrian comes in, wild eyed. He goes immediately to his bedroom.

59A INT ADRIAN'S ROOM DAY 59A

He checks his bureau to see if his cache of money is still there. It is. He goes to his desk and, selecting a key off the large ring he carries, opens the center drawer.

He looks through the things in there -- identity card, passport, checkbook, various official looking papers -- and finds them all in order. He leaves the drawer partway open, the keys hanging in the lock.

He goes to the large wooden dresser on the other side of the room and checks there. Everything seeming in order, he starts to close the door but stops short. He looks at his suitcase and notices the flap of material sticking out. He reaches down and fingers it. A sick feeling washes across his face.

He goes to the open desk drawer and takes out a second, much larger ring of keys. He bolts out of his room.

59B INT LIVING ROOM DAY 59B

Adrian goes to the door to Jack's room. It's locked. He tries several keys, then finds the one he wants and opens the door. He goes in.

CUT TO:

60 INT VANESSA'S APARTMENT DAY 60

Vanessa's place doesn't fit with the atmosphere of the rest of the building. It's surprisingly austere, with touches here and there of colored cushions and pillows and an occasional vase of flowers.

VANESSA goes to JACK and gives him a little medal on a gold chain.

JACK
What's this?

VANESSA
For you. A way of saying thank you.

JACK
You don't have to --

VANESSA
I want to. People like you don't grow on trees. I'll always want to remember how I met someone like you. You know what that means? It means hope. Hope, my dear. And you know what hope means? It means everything. So, my friend, you have given me everything. Just by being you. By being you.

JACK
Why do you put yourself down?

VANESSA
Oh, I don't put -- I am. Down, but happy. Don't worry. No sob stories, I promise. Happy. Down and happy. Acting a great deal. Not like you. You are you -- here, there, anyplace. You can afford the light. God, the light. No flaws, no fear. I belong in the dark. The dark is safe. In the dark I seem real. In the dark, my dear, I've been called things. I've been called beautiful. I've been loved in the dark.

Jack gets up and turns on a light. He points it toward Vanessa. Vanessa steps back, covering her face. Jack pulls her hands away from her face and with the back of his hand caresses Vanessa's face.

JACK
You are beautiful.

61 INT JACK'S ROOM DAY 61

ADRIAN searches Jack's room. There's not much there -- some clothes, a few books. On top of a tall dresser Adrian finds a thin briefcase. He tries to open it but it's locked. He puts it back.

He finds a backpack under the bed. The large section is empty but in a small zippered pocket in the front he finds a handful of photographs.

Most of them are ordinary -- a few of girls, one of a couple that must be Jack's parents. Adrian thumbs through them quickly.

Abruptly he stops at a picture of four men dressed in army fatigues posing on a beach. Each one has a rifle. They're clowning, looking more like teenagers playing soldier than the real thing. Jack is one of them.

He looks different. His hair is much darker, shorter as well. Adrian's eyes go wide and he stares at the rifle in Jack's hands, fixating on it, zeroing in on that part of the photograph with intense concentration -- BANG!

A door closes downstairs and footsteps start up the steps. Adrian, panicky, scrambles to put the photos back in order and into the backpack. He puts the pack under the bed and runs out of the room.

He fumbles with the key ring, trying again to find the right one to lock the door.

The FEET on the stairs are closer now. Still Adrian searches for the key, but his hands are shaking now, making it nearly impossible. Adrian hears JACK'S VOICE outside, greeting a neighbor.

Adrian gives up on the key ring and leaves the door closed but unlocked.

62 INT LIVING ROOM DAY 62

He races across the room and drops into a chair as the door to the apartment opens and JACK comes in. Jack sees Adrian in the chair, sitting casually but panting.

JACK
Adrian! What time is it? You're back early.

ADRIAN
My mother isn't well.

JACK
Oh, I'm sorry.

ADRIAN
She'll be alright.

JACK
Good. Hey, I've got a killer for you. Harrison Ford, Robert Duvall and Teri Garr.

ADRIAN
"The Conversation."

JACK
Shit!

ADRIAN
Jack -- you're not going to -- suddenly go away, are you?

JACK
What do you mean?

ADRIAN
I mean -- I've sort of got used to having you here. I like you to be here.

JACK
I like it too Adrian. What's the matter?

ADRIAN
I think I'm being open with you.

JACK
You are.

ADRIAN
If I get on your nerves, you can tell me.

JACK
Don't be stupid.

ADRIAN
I know I'm not the best kind of mate. I just can't do certain things.

JACK
You don't have to tell me that.

ADRIAN
I want to. Things must be clear betweeen us. We have to get rid of the debris.

JACK
What debris? What are you talking about?

Adrian waits, watching Jack, then breaks.

ADRIAN
Forget it. It's me. We're all allowed one or two hundred idiosyncracies, remember? I'm kind of wobbly. To see my mother fading away -- I can't bear it.

JACK
Adrian --

ADRIAN
I have to look at you and be sure. If that --

He points at Jack's face.

ADRIAN (cont.)
-- is a mask, take it off now or keep it on forever. If you want to keep secrets, God knows you're entitled, but don't try to confuse me. You'll only -- confuse me.

JACK
(soberly)
What do you want to know?

ADRIAN
(after a pause)
Who are you?

JACK
(longer pause)
Whoever you want me to be.

ADRIAN
I'm serious, Jack. I'm terrified. I don't want to talk to have to talk to the walls all over again.

JACK
Don't worry, kid. I'm here.

Jack lays a hand on Adrian's shoulder. Adrian looks at him.

JACK (cont.)
Let's go out. There's nothing to be afraid of.

ADRIAN
Say that again.

JACK
What?

ADRIAN
There's nothing to be afraid of.

JACK
There's nothing to be afraid of.

ADRIAN
You really mean that.

JACK
You betcha.

ADRIAN
(elated and relieved)
Where do you want to go?

JACK
I don't know. Out.

ADRIAN
Okay. Yes. Good. Out.

Adrian goes into his room, Jack goes to his. He opens the door to his room. He stops midway, looking down at the knob curiously, noticing that it was unlocked.

63 INT JACK'S ROOM DAY 63

Jack goes straight to the locked briefcase and checks to make sure it's still secured. It is. He leaves the room.

64 INT ADRIAN'S ROOM DAY 64

Jack KNOCKS and comes in. Adrian is putting on a jacket.

JACK
Oh, Adrian.

ADRIAN
What?

JACK
Do me a favor, okay?

He goes to Adrian and reaches up to his neck. He loosens Adrian's tie.

JACK (cont.)
Don't you have a pair of jeans?

ADRIAN
No. Just let me be.

JACK
It makes you look --

ADRIAN
It doesn't matter. I know I'm 40 years too late for everything, but that's the way it is.

As Adrian talks, Jack looks across the room and sees Adrian's desk drawer hanging open, the ring of keys sticking out of the lock.

ADRIAN (cont.)
You take Chuck Norris. I'll stick to Errol Flynn, if you don't mind.

JACK
They'll think you're my father.

CUT TO:

65 EXT A STREET NIGHT 65

ADRIAN and JACK walk down the street.

JACK
Let's go to a disco.

ADRIAN
Are you crazy? All that smoke and noise perforating your ears.

JACK
What do you want to do? Go to a movie, right?

ADRIAN
Of course not. It's too late.

JACK
Come on, we're in the Paris of South America. Don't tell me that two young, good looking guys can't find anything to do.

66 INT CAFE CONCERT NIGHT 66

A small, intimate theatre bar where a very dramatic looking SINGER sings a tango. Jack is far too casually dressed and gets a few looks. He and Adrian stand in the back while the singer finishes.

She concludes and they sit at a small table. Across the room, CARLOS SANCHEZ-VERNE is in the audience with another incredible looking WOMAN. Carlos sees Jack and waves. Jack waves back.

ADRIAN
(surprised)
Someone you know?

JACK
Yeah, it's Carlos.

Adrian looks.

ADRIAN
Carlos? Carlos? Oh, Carlos. Since when do you --

JACK
They're polite, they talk to me. What can I do?

ADRIAN
Why should you care? Do what I do -- good morning, good night, and that's it.

JACK
They're harmless.

ADRIAN
Hah!

Carlos has stood up and is approaching the table. As he draws near, he sees Adrian is with Jack and he hesitates. It's too late to turn back, though, and he comes up to the table.

CARLOS
Good evening! Did you enjoy the show?

Adrian nods and half ignores him.

JACK
We just got here.

CARLOS
Ah, too bad.

Jack nods his head at Adrian and winks to Carlos as if to say "pay no attention."

CARLOS
Well -- see you around.

JACK
Sure.

CARLOS
(to Adrian)
Good bye.

Adrian nods. Carlos leaves.

JACK
That was so childish.

ADRIAN
Believe me, I know what I'm doing. Next thing it's "can I borrow some sugar," then it's "can I use your phone mine's out of order" and before you know it we're all living together like one big happy ugly family.

JACK
Carlos seems very nice.

ADRIAN
He doesn't know who Geraldine Page is.

JACK
Oh come on. Are you really going around asking people if they know who Geraldine Page is before you make up your mind about them?

ADRIAN
No. That's not what I said. When Geraldine Page died we had a tribute at the Club. Sanchez-Verne had just moved in, so I gave him a chance and he blew it. "Who's Geraldine Page?" I knew I couldn't talk to him any further.

JACK
You make it pretty difficult for yourself, don't you? It's going to take a while before you bump into the two or three others like you.

ADRIAN
Are you calling me a freak?

JACK
Put away the claws. I'm calling you special.

ADRIAN
Special? Special? You should be a politician. God. "Special"!

JACK
Well? Am I right or not? If you were a bit more tolerant of other people's ignorance you wouldn't be living alone.

ADRIAN
Who's living alone? Where do you live? What are you, an optical illusion?

JACK
I don't count.

ADRIAN
Why not?

JACK
I'm special too.

ADRIAN
All right, all right. I'll go over there and invite him for a drink. Will that make you happy?

JACK
I am happy.

Across the room, Carlos gets up and heads for the bathroom. Jack notices.

JACK (cont.)
Order me a screwdriver, will you? I have to go to the john.

67 INT BATHROOM NIGHT 67

Carlos is standing at the urinal. Jack comes in and sees him.

JACK
Hey!

Jack steps up and uses the urinal next to him. Carlos turns.

CARLOS
I'm sorry to ask, but what's the problem with your friend? He acts as if I'd taken away his girl or something.

JACK
That's the way he is. Who's the girl?

CARLOS
Not bad, eh? Unfortunately, I don't seem to be her type.

JACK
She must be crazy.

Carlos looks at him in silence. Someone else comes into the bathroom. Carlos looks away and zips up. He goes to wash his hands and looks at Jack through the mirror.

JACK (cont.)
Have a drink later?

CARLOS
Why not? I'll take her back and be at home in an hour or two.

DISSOLVE TO:

68 INT APARTMENT COMPLEX NIGHT 68

JACK and ADRIAN are returning, going up the stairs. Jack has managed to get Adrian slightly drunk.

As they pass number 6, Jack notices the door ajar.

They get to the top and go into their apartment.

69 INT APARTMENT ZERO NIGHT 69

Jack and Adrian come in. Adrian is in a great mood.

ADRIAN
It was a good idea. It was fun. Good night.

JACK
Do you need help?

ADRIAN
I can hold my liquor, thank you very much. What do you think?

69A INT ADRIAN'S ROOM NIGHT 69A

Jack walks to Adrian's bedroom and stands by the door. He looks over at the desk drawer, which is now closed and locked. Adrian holds the keys in his hand.

ADRIAN (cont.)
Good night.

He closes his door. Jack leaves the apartment.

CUT TO:

70 INT CARLOS' APARTMENT NIGHT 70

Dark, masculine. Carlos has taken off his jacket. Jack looks around.

CARLOS
Does he know you're here?

JACK
Nobody knows.

CARLOS
What do you want to drink?

JACK
Whatever you're having. She didn't change her mind?

CARLOS
She's playing hard to get. That's her problem.

He returns with two dark glasses of beer. He gives one to Jack. They CLINK glasses and drink. There is a long pause.

CARLOS (cont.)
You have a double, did you know that?

JACK
A double?

CARLOS
Tony Blakely. We went to boarding school together. American -- like you. I haven't seen him since -- strange. We were real close. Both fanatics of rugby. He was something on the field, a natural athlete. You know, one of those perfect bodies. Girls wet their pants every time he showed up. I kind of miss him. I mean, he was -- I don't miss him like one would miss -- but I wouldn't mind if he was here tonight with me.
(correcting himself)
With us.

JACK
Why don't you contact him?

CARLOS
I tried. I wrote to him. He lives, or used to live in Florida somewhere. But he never replied. Perhaps he never got the letters. Strange.

JACK
What?

CARLOS
No, I mean, here I am, talking about Tony. I haven't seen him in twelve, thirteen years. But I remember him.

Carlos laughs, but it is a forced, phony laugh.

CARLOS (cont.)
I suppose a shrink could do a lot with that. An unfulfilled fantasy. I mean -- an adolescent fantasy.

JACK
Those are the best. And the most difficult to get rid of.

CARLOS
Do you have any?

JACK
Unfulfilled? No.

CARLOS
Do you want another drink?

JACK
I'm fine.

CARLOS
I was an asshole. He was much older than me that way. We were the same age, but he wasn't afraid. I was an asshole.

JACK
Sometimes you have to wonder. If you could go back -- would you be an asshole again?

CARLOS
Who knows?

JACK
(breaking the mood)
Do I really look like him?

CARLOS
(still in it)
You must think that I --

JACK
No. I don't think.

Jack walks over to a mirror on the other side of the room.

JACK (cont.)
Hey! Come look at this.

Carlos gets up and joins him at the mirror. Jack points at the mirror and puts an arm around Carlos' shoulder.

JACK (cont.)
Carlos and Tony.

CUT TO:

71 INT APARTMENT ZERO MORNING 71

JACK, not dressed yet, eats his breakfast. ADRIAN has finished and watches him intently, looking for something, not knowing what.

ADRIAN
Well, I guess I'll be leaving.

JACK
Okay.

ADRIAN
Shouldn't you be going too?

JACK
Yep.

He keeps eating.

ADRIAN
Come on -- we'll walk together part of the way.

JACK
You go ahead.

ADRIAN
Oh, come on. Let's go.

JACK
I'm eating, Adrian. I'll go when I'm finished.

ADRIAN
I'll see you tonight then.

JACK
Right.

Adrian goes to the door, pauses for one last look back, then leaves.

CUT TO:

72 EXT APARTMENT COMPLEX MORNING 72

Adrian comes out of the building. Across the street, a taxi cab is parked, the DRIVER reading a paper. Adrian heads for it.

CUT TO:

73 INT APARTMENT COMPLEX MORNING 73

Jack comes out of the apartment and locks the door.

74 EXT APARTMENT COMPLEX MORNING 74

Jack comes out of the building and starts down the sidewalk.

ACROSS THE STREET, Adrian sees him and taps the Driver on the shoulder.

ADRIAN
Okay. Follow him.

The Driver looks at Jack, then turns and looks back at Adrian.

DRIVER
Why?

ADRIAN
What do you mean, why? Just follow him.

DRIVER
Is this political?

ADRIAN
What? Just go, he's turning the corner!

The Driver folds his arms.

DRIVER
Not until you tell me why.

Adrian rolls his eyes in desperation. He gives the driver some money and climbs out of the cab, hurrying after Jack.

75 EXT A STREET DAY 75

From a discreet distance, Adrian follows Jack down the sidewalk.

Jack turns onto a smaller street. Adrian follows.

76 EXT SMALLER STREET DAY 76

It quickly becomes an alley. Adrian finds it more difficult to be inconspicuous and has to duck into several doorways. Jack is walking briskly, taking turns onto obscure streets, behaving as though he knows the route very well.

Adrian stays with him. Suddenly Jack walks between two buildings which open onto --

77 EXT LARGE BOULEVARD DAY 77

Adrian looks up and sees an enormous, modern glass box building on the other side of the boulevard. A sign in the plaza in front of the building has only one word:

InterComp

Jack hurries across the street to the building. Adrian watches, dumbfounded, as Jack goes through a revolving door and disappears behind smoked windows. Adrian heads off down the street in the other direction, more confused than ever.

CUT TO:

78 INT CONFERENCE ROOM DAY 78

BENOIT, the YOUNG COP, CHRISTIAN, CLAUDIA, LORENZO, JULIAN and ELSA wait in the conference room. Benoit and Christian pace nervously. DR. MEYER is on the phone, trying to speak loud enough to be heard on an overseas call but quietly, so as not to be heard by the others.

MEYER
(into phone)
Don't hang up, darling, put Daddy on. Yes -- I love you. Soon. In a few days. Put Daddy on. Michael? Sorry, the line is terrible. Did you get my telegram?

Benoit looks at his watch, then at Christian. He shakes his head.

MEYER (cont.)
(into phone)
No, we're waiting now. No one yet. I'll call you later. No -- you call me. Late. Michael, don't forget Timmy's swimming lesson, okay?

Benoit and Christian exchange another grim look.

MEYER (cont.)
Okay. Okay. Tell Timmy I love him. Bye bye.

She hangs up, embarrassed at the enormous incongruity of the call.

BENOIT
There's no point in waiting. No one is coming. I wish I wasn't, but I'm right about this. To ask families to dig up -- reopen -- old wounds is too much.

There is a KNOCK at the door. A YOUNG WOMAN sticks her head into the room.

YOUNG WOMAN
Do we wait outside, or can we come in?

They all look at each other. Claudia goes to the door and opens it.

CLAUDIA
Come in!

Through the open door, Christian and the others see a group of at least twenty people -- parents, brothers, sisters -- with packages, envelopes, photographs. They stream into the room.

It is a powerful, moving moment.

CUT TO:

79 INT CINEMA DAY 79

ADRIAN walks through the lobby, pursued by a terribly excited CLAUDIA.

CLAUDIA
All those people! Willing to have their pain with us -- ready to talk and remember with tears, with anger -- but saying "what can we do to help?" "My son, my brother, died in 1978." Can they help?!

She notices Adrian's detachment.

CLAUDIA (cont.)
You're not listening.

ADRIAN
Yes, I am, Claudia. I just don't know what you want me to say.

CLAUDIA
Don't you see what this means? When people get involved and come out to be counted -- it means there's hope.

ADRIAN
You're overexcited. You know what I say, passion tends to overtake reason and that's dangerous.

CLAUDIA
It's happening around you, Adrian. You're playing a part, whether you know it or not.

ADRIAN
You want to use the cinema for these films your little group, is that it? Fine, you can have it. Okay?

CLAUDIA
I want you to want to give it to us. It has to come naturally or it's worthless. Do you understand?

ADRIAN
No, I don't. I said you could have the cinema. Why must I give more than that?

He goes into the box office and closes the door. She watches him, puzzled.

DISSOLVE TO:

81 INT CINEMA LOBBY NIGHT 81

CLAUDIA and ADRIAN are in the lobby, showing people into the auditorium. CHRISTIAN arrives, followed by some of his people. They all pass through the lobby and into the auditorium.

Adrian hangs back.

SCENE 81 CONT.

CLAUDIA
Are you staying? You should see this.

ADRIAN
Jack is picking me up. It's his free day, we have plans.

Claudia gives him a look and goes into the auditorium.

Adrian walks casually up to the door of the auditorium and half opens it.

82 INT CINEMA AUDITORIUM NIGHT 82

Christian is standing in front of the screen addressing the small crowd.

CHRISTIAN
In these films we will see Argentines being trained in South Africa. There is evidence that there was an exchange between the Argentine duty groups and the South Africans. We have reason to believe that we had foreign elements -- call them mercenaries or whatever you like -- working alongside the duty groups right here in Argentina.
(to Claudia)
Can we have the -- ?

Claudia makes a sign toward the projection booth. The lights dim.

82A FOOTAGE INSERT 82A

A sort of home-movie-looking film is projected onto the screen.

MEN in uniform are riding in a truck, bouncing around on crates. There is an abrupt cut and they are eating out of metal plates and drinking from canteens in the middle of a field.

Another cut and the screen shows the image of a beach.

Several YOUNG MEN in fatigues appear in front of the camera, holding rifles. They wave to the camera and pose, very macho young men.

SCENE 82 CONT.

Adrian looks up at the screen suddenly, caught up in the image, frozen by an awful thought.

In back, Adrian is still captivated, staring at the image that is so like the picture in Jack's room. His gaze zeroes in on the automatic rifle in the hands of one of the Young Men, he stares at it, unblinking, horrified and fascinated, his gaze becomes more and more intense, moving in closer and closer to the moving image of the weapon in the Young Man's hands --

Adrian is overcome and he whirls around to leave.

-- JACK --

stands right behind him, smiling.

JACK
Ready to go?

Adrian is dumbfounded and unable to respond, so he turns back to the screen, transfixed, trying to think of what on earth he should do.

The Men on the beach jokingly point their rifles at one another, clowning around -- and then the film is over. The lights come back up slowly.

Adrian turns around.

Jack is gone.

CUT TO:

83 INT APARTMENT ZERO NIGHT 83

ADRIAN returns to the apartment quietly, almost silently. In the other room, JACK can be heard on the telephone. His voice is urgent, dissatisfied --

-- and he's speaking perfect Spanish.

JACK
(in Spanish)
No, I'm not going to wait another day. Don't worry, I'll take care of that, you just take care of what you promised.

From downstairs, SHOUTS are heard.

Adrian closes the door to the apartment with a BANG. Jack hangs up and turns to Adrian, smiling like an actor. Throughout the building, doors can be heard OPENING and SLAMMING.

The voice of MARY LOUISE calls Jack's name urgently.

JACK
What's going on?

ADRIAN
You're asking me? They seem to be calling you.

Jack walks to the door. Adrian doesn't move.

JACK
And what's the matter with you?

Jack opens the door.

84 INT HALLWAY NIGHT 84

All the neighbors are gathered at the foot of the stairs. As one, they turn their heads to Jack.

MARY LOUISE
Oh Jack, dear boy -- Mr. Palma! Quickly!

FRANCISCO PALMA, the retired teacher, lies at the foot of the stairs, having an epileptic attack. Jack runs downstairs.

He gets down on his knees in front of Mr. Palma. Palma is convulsing wildly, eyes rolled back in his head, foam at his mouth.

Jack grabs him by the shoulders, faces him from a few inches away and SHOUTS --

JACK
STOP!!

Immediately, Palma's body goes limp. The convulsions stop and he lapses into unconsciousness.

CARLOS SANCHEZ-VERNE goes to Jack's assistance, putting a hand on his shoulder and giving him an intense look.

JACK (cont.)
(quietly)
Call an ambulance, Carlos.

Jack puts his fingers into Mr. Palma's mouth and expertly pulls his tongue back to avoid Palma swallowing it. The McKINNEYS and EDITH TRENIEV watch, mesmerized. VANESSA goes to Jack.

VANESSA
Can I help?

JACK
Bring a pillow and a blanket.

EDITH TRENIEV
I'll do that.

VANESSA
I'll do it. Jack asked me.

JACK
(to Vanessa)
It doesn't matter. Help me to keep his head up.

Mrs. Treniev brings the pillow and blanket. LAURA comes near to help. She leans in close to Jack and whispers in his ear.

LAURA
My husband is back, but only until Monday. I need to talk.

Carlos returns and tries to get close to Jack.

CARLOS
They'll be here in a moment. Everything's under control.
(whispers in Jack's other ear)
Will you have a minute later on?

Palma, dazed, regains consciousness. Everyone turns and there is a general "Ahh!" as Palma comes to.

They all press forward and congratulate Jack, sort of forgetting about Palma. In the distance, the SIREN of the ambulance can be heard. Jack looks up as the neighbors fuss to fight over him.

SCENE 84 CONT.

Jack looks up to the top of the stairs. From the door of Apartment Zero, ADRIAN glares down at him.

CUT TO:

85 INT APARTMENT ZERO NIGHT 85

Jack comes in. Adrian is seated in a chair, fingering his ring of keys nervously.

JACK
Adrian -- I'll be away this weekend.

Adrian looks at him in silence. He sighs and sets his keys on the coffee table. Jack notices.

JACK (cont.)
I'll be back on Monday.

ADRIAN
You won't come back.

JACK
Of course I will.

ADRIAN
I don't care who you are. Jack, you can trust me. I'm starting to decipher those shadows on your face. You don't have to tell me anything -- just don't go away.

JACK
Adrian, I'm only going for the weekend.

ADRIAN
Where? Where?

JACK
(growing agitated)
I have to sort out a few things.

Jack goes into his room. Adrian follows.

86 INT JACK'S ROOM NIGHT 86

Jack grabs an armload of clothes, hauls his back pack out from under the bed.

ADRIAN
What can I do, Jack? Can I help?

JACK
You're getting on my nerves, Adrian.
You're acting like a jealous, suspicious wife.

He goes out of the room with the back pack and armload of clothes. Adrian follows him into the living room again.

87 INT LIVING ROOM NIGHT 87

Jack drops his clothes on the coffee table, directly and deliberately on top of Adrian's keys.

ADRIAN
I just want you to know you can confide in me.

JACK
Confide what? What's on your mind? What do you think I need?

Jack goes to Adrian, stands close.

JACK (cont.)
Tell me, Adrian. Who do you think I am?

A pause. Adrian looks him in the eye.

ADRIAN
My friend.

JACK
That's right.

Jack goes to the coffee table and sweeps his clothes into his back pack. There is a quiet JINGLE as Adrian's keys are swept in along with them.

CUT TO:

88 INT ADRIAN'S ROOM NIGHT 88

ADRIAN is in bed, asleep. The door to his room opens slowly. JACK's figure stands silhouetted in the door frame. Jack creeps in softly, stands at the end of the bed looking at Adrian.

He goes over to Adrian's desk. Taking the keys from his pocket, he unlocks the center drawer and opens it. He takes Adrian's passport out of the drawer and slips it into his pocket.

He relocks the desk. As he turns the key, the lock CLICKS loudly. In bed, Adrian's eyes snap open. He doesn't move. The figure of Jack draws close to Adrian, soon towering over him. Adrian closes his eyes again.

Jack bends down and puts a folded piece of paper on Adrian's bedside table. He leaves the room.

As soon as Jack is gone, Adrian sits up and opens the note. He turns on a light.

The note reads:

"See you Sunday."

Adrian gets up and goes into the living room.

89 INT LIVING ROOM NIGHT 89

Jack is gone. Adrian goes quickly to Jack's room.

89A INT JACK'S ROOM NIGHT 89A

His things are still there, but the thin briefcase is gone. The phone RINGS shrilly, stirring Adrian from his reverie. He answers it.

ADRIAN
Hello? Yes.
(pause)
Oh -- God.

CUT TO:

90 EXT BUENOS AIRES AIRPORT DAWN 90

Cars, buses, planes.

CUT TO:

91 INT A BATHROOM DAY 91

JACK and the TALL MAN seen with him earlier wash their hands at a sink. The Tall Man hands Jack an envelope filled with money.

There is a FLUSH and another man comes out of one of the toilets. He hands Jack a passport. Jack looks at it -- Adrian's name, Jack's picture.

TALL MAN
We won't see each other again.

JACK
I promise.

CUT TO:

92 INT THE INSTITUTION DAY 92

ADRIAN runs down a corridor, flanked by NURSES and a DOCTOR.

CUT TO:

93 INT AIRPORT DAY 93

JACK puts the thin briefcase that he kept in his room into a small locker, turns the key and pockets it.

93A INT AIRPORT CORRIDOR DAY 93A

Jack walks down a corridor toward the immigration control. He waits in the short line. After a moment, he is waved forward. He presents his passport. An OFFICER thumbs through the passport officiously. Jack shuffles his feet, waiting. A bead of sweat rolls down his nose. He wipes it off.

The Officer flips back and forth through the passport, looking for something. Finally he shoves it back at Jack.

OFFICER
(in Spanish)
It hasn't been validated.

JACK
(in Spanish)
What?

OFFICER
Since your last return.
(patiently)
You have to have it re-validated by the police after every entry.

Jack grabs the passport and flips through it, panicky.

OFFICER (cont.)
You must know that by now, Mr. LeDuc.

JACK
Yes. Of course I do. I -- I'll do it right away.

Jack looks up. Several GUARDS stand between him and the gate. He turns and goes back the way he came.

CUT TO:

94 INT INSTITUTION DAY 94

ADRIAN stands in his mother's room. The drapes are drawn. It's dim, almost dark. His MOTHER lies on her bed. Dead.

She's fully dressed, lying on top of the sheets, her hands folded across her chest.

Adrian stares, consumed by emotion.

CUT TO:

95 INT AIRPORT DAY 95

JACK takes the briefcase back out of the locker he'd checked it in. He is furious. He walks through the airport aimlessly, beside himself with frustration.

As he walks, he makes eye contact with a handsome YOUNG MAN, dressed in conservative business clothes, who is leaving the airport.

Jack, immediately returning to his old self, grins at the Young Man, who grins back.

CUT TO:

96 INT CONFERENCE ROOM DAY 96

A slide is projected onto a screen -- several men in military attire.

CLAUDIA, CHRISTIAN, DR. MEYER and INSPECTOR BENOIT look on.

Another slide. They work patiently, making notes on each of the men, looking for any traces of familiarity.

CUT TO:

INT A HOTEL ROOM

JACK is in the hotel room, feverishly trying to glue his picture onto a new passport. Through the mirror, we see the naked body of the YOUNG MAN he made eye contact with in the airport.

The Young Man is dead, we can dimly see that his body has been mutilated -- it must have been, judging from the blood-soaked sheets that he lies on.

Jack's hands shake as he works with the passport. In his frenzied state he's made a horrible mess of the job, smearing glue everywhere, ruining the document.

CUT TO:

98 INT CONFERENCE ROOM DAY 98

Another slide, more young men in army uniforms carrying weapons. There is another person at the meeting, a middle-aged man who is the CONTACT from South Africa.

CONTACT
All of these men operated here in Aregentina.

Claudia looks at the slide on the screen. In the picture, she sees a profile, half hidden behind another man -- it's Jack. Or it may be. His hair is different, he's not quite the same.

Claudia stares at the man in profile, wondering, unable to place it.

CUT TO:

99 INT APARTMENT COMPLEX DAY 99

ADRIAN returns to the apartment building, quite distraught. He starts up the stairs, stumbling a bit, already quite drunk.

100 INT APARTMENT ZERO DAY 100

Adrian enters and takes a bottle of booze from a cupboard. His hands are shaking and he has difficulty getting the cap off. He slaps at the bottle, still with no result, then picks it up and sends it CRASHING into a wall, HOWLING in rage and frustration.

101 INT APARTMENT COMPLEX DAY 101

The CRASH and Adrian's CRIES echo through the building.

CUT TO:

102 INT CONFERENCE ROOM DAY 102

CLAUDIA signals the CONTACT.

CLAUDIA
Hold on a minute. Who's that?

She points at Jack's face. The contact looks, checks some notes.

CONTACT
His name is Michael Weller. An American mercenary. Dead.

CLAUDIA
Dead?

CONTACT
Identified by his papers and a ring. He, like other foreign elements, was passed off as a subversive rather than part of the military operation. A corpse is a corpse, and it was easier for the government that way. If he was a subversive, there could be a million explanations why he was here. If he was part of the Armed Forces -- there were none.

CHRISTIAN
Why, Claudia?

CLAUDIA
No, nothing. I thought -- I don't know.

CUT TO:

103 EXT A STREET NIGHT 103

It's night, people are out, the city is just coming alive. JACK walks the streets -- or rather stalks the streets -- alone, panicky, a predatory animal looking for a way out.

CUT TO:

104 INT APARTMENT ZERO NIGHT 104

The place is in chaos. ADRIAN is sitting on the floor, several empty bottles of liquor around him. He's going through old family albums. He tries to pour himself another drink but the bottle is empty.

He tosses it away and in doing so he knocks over the picture of Montgomery Clift. Very drunk, he CRIES OUT and picks it up off the floor.

ADRIAN
(a shout)
I didn't mean it! I'm sorry!

CUT TO:

105 INT APARTMENT COMPLEX NIGHT 105

As the SHOUTS echo through the building, the McKINNEYS open their door in night dresses and look up towards Apartment Zero. MARY LOUISE rings EDITH TRENIEV's bell. No reply. Mrs. Treniev appears at MR. PALMA's door dressed in a nightgown.

The McKinneys are taken aback.

MRS. TRENIEV
What is it, ladies? Don't look so shocked, I'm not having that much fun. Mr. Palma is not a well man.

MARY LOUISE
Something is happening in Jack's apartment.

MRS. TRENIEV
(shrugs)
I know. It's Saturday night. People are entitled to have a quarrel after midnight on a Saturday night. There's nothing I can do.

Another big CRASH comes from Apartment Zero.

The three women look up. From number 7, VANESSA opens her door, looks up at the apartment, then down at the women.

VANESSA
What's going on?

The McKinneys and Mrs. Treniev look at Vanessa and go back to their apartments wordlessly.

CUT TO:

106 INT CLAUDIA'S ROOM NIGHT 106

CLAUDIA lies in bed with a light on, smoking a cigarette, thinking. Trying to place the face.

CUT TO:

107 EXT BUENOS AIRES MORNING 107

Morning.

CUT TO:

108 INT CARLOS' APARTMENT MORNING 108

CARLOS SANCHEZ-VERNE, in his bathrobe, flicks on his television.

A NEWS ANNOUNCER speaks in Spanish, announcing the latest victim of the murderer. Behind the Announcer are photographs of the blood-soaked bed and the hotel room where Jack's victim was found.

The Announcer introduces DR. MEYER, who speaks in English.

CUT TO:

109 INT VANESSA'S APARTMENT MORNING 109

Vanessa, in a robe and big fuzzy slippers, watches Meyer, fascinated.

He begins.

MEYER
When a situation reaches this stage -- when a killer for whatever reasons is able to strike again and again and elude the police -- it is essential that the populace involve itself.

CUT TO:

110 INT THE MCKINNEYS' APARTMENT DAY 110

The MCKINNEY SISTERS watch Meyer, transfixed.

MEYER (cont.)
Of course, I'm not talking about any kind of vigilante activity, just simple awareness. Or rather heightened awareness. It is our problem, the killer is one of us, and we must find him.

CUT TO:

111 INT THE WERPACHOWSKYS' APARTMENT DAY 111

LAURA is watching the television, ALBERTO is still asleep.

MEYER (cont.)
To have escaped detection so long he -- or she -- must be living and functioning within our system freely.

CUT TO:

112 INT PALMA'S APARTMENT DAY 112

MR. PALMA and MRS. TRENIEV watch Meyer.

MEYER (cont.)
I want to stress that we're not looking for any particular face here -- there is no recognizable "look" to the killer. He could be anyone -- perhaps even someone you like. Someone in your family, someone you work with -- maybe even your most trusted neighbor.

SCENE 112 CONT.

Mr. Palma and Mrs. Treniev turn and look at each other. Then, ashen, they turn their heads and look up --

-- in the direction of Apartment Zero.

113 INT WERPACHOWSKYS' APARTMENT DAY 113

LAURA, shaky, turns her head up toward Apartment Zero.

114 INT THE MCKINNEYS' APARTMENT DAY 114

Terribly worried, the SISTERS turn their gaze up to Apartment Zero.

115 INT VANESSA'S APARTMENT DAY 115

Her face creased with fear, she turns and looks up at Apartment Zero.

116 INT CARLOS' APARTMENT DAY 116

He turns towards Apartment Zero, a look of rage on his face.

117 INT APARTMENT BUILDING DAY 117

The MCKINNEYS come out of their apartment and go to ring Mrs. Treniev's bell. MR. PALMA opens the door of his apartment.

MARY LOUISE
Have you seen Jack?

PALMA
No, I haven't.

MRS. TRENIEV appears from Mr. Palma's apartment.

MRS. TRENIEV
Did you see the woman on television?

MARY LOUISE
Shouldn't we -- ? I mean, have you seen Jack? Isn't it odd?

MRS. TRENIEV
Odd, Miss McKinney? You're giving me the chills.

MARGARET
He always brings us the Sunday paper.

SCENE 117 CONT.

MARY LOUISE
Always, without fail.

MARGARET
And this morning -- nothing.

MRS. TRENIEV
He may have overslept.

MARY LOUISE
Since Friday night?

MRS. TRENIEV
What are you saying?

MARY LOUISE
Well, isn't it odd? The shouts -- last night.

MARGARET
That voice from up there -- we couldn't sleep a wink.

MARY LOUISE
Shouldn't we ask the others? Perhaps someone saw him go out. I'll ask Mrs. Werpachowsky.

MARGARET
I'll ask Mr. Sanchez-Verne.

117A INT HALLWAY DAY 117A

The two women climb the stairs. Mary Louise rings the bell of number 9 while Margaret calls on number 6.

LAURA and CARLOS come down with the sisters.

VANESSA opens her door.

VANESSA
Is something wrong?

CARLOS
Have you seen Jack Carney, the American in number --

VANESSA
I know who Jack Carney is. No, I haven't. Why? Oh my God, no! I heard the noises last night but then I thought -- how silly of me! Mr. LeDuc may be strange, but --

ALBERTO WERPACHOWSKY appears at the door of his apartment. He's obviously not quite awake yet.

ALBERTO
Laura! What's going on?

As one, they all turn to him and "SHHH!" Laura makes a sign to her husband to come downstairs. He does.

LAURA
Remember the shouts last night? We think that something may have happened to Jack!

ALBERTO
Who the hell is Jack?

MRS. TRENIEV
He saved Mr. Palma's life!

MARGARET
And Mohammed's.

MARY LOUISE
Mrs. Treniev, you should call the police!

MRS. TRENIEV
Me? Why me? I don't have any evidence.

MARY LOUISE
The woman on television said that we have to involve ourselves.

MRS. TRENIEV
You believe everything they say on television? Go ahead, involve yourself, I'm not going to stop you. But remember, you could be making a terrible mistake. I say we wait.

VANESSA
I'm not sure I understand. Are you suggesting that Mr. LeDuc --

MARY LOUISE & MARGARET
SHHHHH!

VANESSA
But it's absurd!

MARY LOUISE
Absurd? My dear, the victim was so disfigured they couldn't identify him. All they know is that he was male, dark haired, and around 26 years old.

LAURA
Oh my God!

VANESSA
Let's not get carried away, please. It can't be. The victim was found in a hotel miles from here.

MARGARET
Oh, but that's the simplest thing in the world. He could have killed him here, cut him into little pieces, and moved him to the hotel.

LAURA
Oh my God!

CARLOS
We're wasting time. One of us should go up there. I could knock at the door myself. Or maybe two of us. You know, show a little unity. Just knock at the door and ask for Jack.

MARY LOUISE
That's not good enough. He'll tell you he's not in.

ALBERTO
Maybe he's <u>not</u> in!

They all turn to him again -- "SHHHHHH!!".

MARY LOUISE
He <u>always</u> brings the Sunday paper to us -- always.

MARGARET
And if he couldn't come he would have called. He's that kind of person. He would have called.

MARY LOUISE
Unless --

LAURA
Oh my God!

MARY LOUISE
Exactly. We haven't seen him since --

MARGARET
-- Friday. When Mr. Palma almost passed away. How are you, by the way?

MR. PALMA
Let's go back to our apartments and wait. He may turn up.

MARY LOUISE
Something happened up there last night, we all heard it.

ALBERTO
If you want, call the police. But I'd be grateful if you'd leave us out of it.

LAURA
Alberto. We can't ignore it. We shouldn't wait. We should go now.

ALBERTO
And make a fool of yourself?

MARY LOUISE
No one makes a fool of themselves for carrying out a Christian duty.

ALBERTO
We live next door to the loony. Do you want to go straight from not knowing him to having him hate you?

LAURA
Well, if it's true -- what if --

MARY LOUISE
Something happened up there. We can't deny that.

MARGARET
And it wasn't a party.

MARY LOUISE
And it wasn't a party.

PALMA
Let's wait until six. If by that time --

VANESSA
Yes. Let's all meet at my place at six. Then we'll decide what to do.

They all exchange an uneasy glance.

MARY LOUISE
It'll be better to meet at Mrs. Treniev's. I can't go up and down the stairs all day.

MARGARET
Yes, up and down, all day.

CARLOS
Six o'clock then.

CUT TO:

118 EXT BUENOS AIRES EVENING 118

Evening.

119 INT APARTMENT BUILDING NIGHT 119

From the top of the stairs, the group can be seen assembled below -- the MCKINNEYS, EDITH TRENIEV & MR. PALMA, VANESSA, LAURA and ALBERTO WERPACHOWSKY and CARLOS at the front. As one, they begin their purposeful march up the stairs to Apartment Zero.

CUT TO:

120 INT APARTMENT ZERO NIGHT 120

There is a furious POUNDING at the door. ADRIAN goes to the door, looking awful, hung over, drawn, sedated.

ADRIAN
Who is it?

CARLOS (o.s.)
Your neighbors!

Adrian puts on the chain lock and opens the door a crack.

ADRIAN
What do you want?

MARY LOUISE
We want to talk to Jack.

ADRIAN
He's away.

He closes the door and turns to walk back to his bedroom. With one sharp CRACK, the door flies open, breaking the chain and boucing against the wall with a BANG.

Adrian is struck by the door and falls to the ground in the middle of the floor. Carlos looms in the doorway, the others are massed behind him.

CARLOS
That's just what we thought you'd say.

Adrian looks up in shock.

His neighbors stand huddled in the doorway, open mouthed, seeing for the first time the apartment that has so long been a mystery to them.

Acting as if on cue, they bolt into the apartment. Adrian watches them in shock.

ADRIAN
What are you doing? What in God's name do you think you're doing?

They ignore him.

CARLOS
Spread out. I'll watch him.

Mr. Palma goes to the pictures of the celebrities and runs his hands over them. He stops at one particular photograph and pulls the frame apart, examining the back of the photograph.

Finding nothing, he drops the frame in pieces on the floor and starts on another one.

Carlos and Laura go to the door to Jack's room but find it locked.

Margaret, Mary Louise, and Mary Louise go into Adrian's room.

121 INT ADRIAN'S ROOM NIGHT 121

They search through Adrian's things. Their search is creepy, sick.

122 INT JACK'S ROOM NIGHT 122

With one kick, Carlos knocks open the door to Jack's room. He and Laura go in and search it.

LAURA
(to the others)
He's not here!

Throughout all of it, Adrian is horrified, speechless. Alberto towers over him, threatening and silent. Vanessa cowers.

122A INT LIVING ROOM NIGHT 122A

They regroup in the living room. Carlos grabs Adrian by the shirt and pulls him to his feet.

CARLOS
What have you done with him? Eh?!
Speak up!

ADRIAN
Leave me alone! Animals! Criminals!

Adrian shoves Carlos back. Carlos trips on some pieces of broken picture frame and falls to the floor.

He starts to get up but Alberto Werpachowsky is quicker. He steps up to Adrian and SMACKS him in the face.

Adrian falls out the open door and onto the landing at the top of the staircase.

123 INT STAIRCASE NIGHT 123

He tries to get up but Alberto is closing in on him, fists clenched.

Adrian stumbles back, loses his balance, and falls down the stairs. It's a long, hideous, painful fall, finally coming to a crushing stop at the foot of the steps.

124 INT HALLWAY NIGHT 124

Adrian's body lies at the bottom of the stairs, blood pouring from the side of his head. From the top of the stairs, the neighbors watch dumbfounded.

At that moment, before anyone has time to react, the front door to the apartment building opens.

JACK returns. There is a general SCREAM from everyone upstairs.

Jack sees Adrian's body lying at the foot of the stairs and he runs to his aid. Vanessa runs down the stairs as Jack picks Adrian up in his arms.

VANESSA
Jack! We thought you -- oh, how terrible. Is he -- ?

Carlos pushes Vanessa aside.

CARLOS
I told them to wait! I --

MARY LOUISE
You were all for it, Mr. Sanchez-Verne.

CARLOS
Shall I call an ambulance?

JACK
No. I'll take care of him.

Jack carries Adrian up the stairs.

CARLOS
Let me help you.

JACK
I can manage.

CARLOS
Don't take it out on me, Jack. We all --
I thought he had -- where the hell were you?

Jack reaches the top of the stairs and looks at all of them. They are terribly ashamed.

MARGARET
We'll write him a note; to apologize.
Poor Mr. LeDuc. Is he breathing?

Jack looks at Laura. She covers her face and runs upstairs.

ALBERTO
She's very upset. We all are.

Jack gets inside the apartment and closes the door.

MRS. TRENIEV
(to Mary Louise)
If something happens to Mr. LeDuc,
I'll hold you personally responsible.
You started all this.

MARY LOUISE
Margaret, tell this person I don't wish
to dignify that filth with an answer.

MARGARET
She heard you, Mary Louise.

MARY LOUISE
Filth, Mrs. Treniev. I'm not going
to be your scapegoat. I didn't force
anyone to come. We all thought it was
the right thing to do. And it was --
it could have been.

Tears pour down her cheeks. Margaret holds her.

MARGARET
We always liked Mr. LeDuc.

MARY LOUISE
Always.

MARGARET
(points at Carlos)
It was you who poisoned us against him. Remember all those filthy stories you told us about him --

CARLOS
If you're ready to build a monument to Adrian LeDuc all of a sudden, go right ahead. I don't know you ladies.

ALBERTO
I told you to wait, didn't I?

MARY LOUISE
Everyone is so bloody wise all of a sudden. Help me down, Margaret. I'm sick. I want to vomit.

MARGARET
Don't vomit, Mary Louise. It's not worth it.

PALMA
I think we've done enough for one night.

MRS. TRENIEV
Don't get excited. You can't afford it.

VANESSA
We should all buy him a little something.

They all look at Vanessa; then at each other in silence. They turn and walk to their respective apartments. Vanessa is left standing alone in the entryway.

VANESSA (cont.)
What have I said? I don't mean anything expensive. A gesture. I don't know. Some flowers?

CUT TO:

124 INT ADRIAN'S ROOM NIGHT 124

JACK is helping ADRIAN into bed. He has cleaned the wound on Adrian's forehead and is keeping a wet cloth pressed against it.

Adrian looks at Jack, reassured and calm. Adrian is still a bit drunk, and disoriented from his fall.

ADRIAN
I should press charges.

JACK
There's no point, they know they're guilty. Use it to your advantage. They'll be like little lambs from now on.

ADRIAN
What did they want? What did they think?

JACK
They thought you'd done something to me. And you have. You're building me -- roots.

Adrian smiles.

ADRIAN
You noticed. That's good, Jack. That's very good. We'll always be there for each other. That's so good, Jack. So good.

JACK
Have a rest now.

ADRIAN
Stay for a while. Roots, yes. That's good.

Adrian falls asleep. Jack removes the cloth from Adrian's forehead. Looking across the room, Jack sees them both reflected in the vanity mirror. He stares at it. It's a haunting image -- Adrian looks dead, interned in the bed like his mother. Jack stands over him, the blood-soaked cloth in his hands.

It's a confusing, terrifying image. The telephone RINGS and jars Jack. He answers.

JACK
Hello? No, he's asleep, Claudia. His mother died yesterday.

CLAUDIA (o.s.)
Oh, no! I was so worried. Poor Adrian. How is he?

JACK
Well, imagine. He's asleep now. I'll tell him you called.

CLAUDIA (o.s.)
Yes. Please tell him not to worry, I can take care of everything at the Club. I'll come to see him tomorrow.

JACK
Fine.

CLAUDIA (o.s.)
Is there anything I can do?

JACK
Not really, thank you. Good night.

Jack hangs up. He looks at Adrian, then back at the mirror.

CUT TO:

125 EXT A CEMETERY DAY 125

ADRIAN, dressed in black, walks slowly behind SIX PALL BEARERS, obviously workers at the cemetery, who carry his mother's casket through the ornate graveyard.

Adrian is solemn, somber. He wears a white bandage on his head.

CUT TO:

126 EXT APARTMENT COMPLEX DAY 126

A Volkswagen bug pulls up and parks in front. CLAUDIA gets out and goes into the apartment complex.

127 INT APARTMENT COMPLEX DAY 127

The place looks deserted. Claudia climbs the stairs and knocks on the door of Adrian's apartment. There is a long pause, then JACK answers the door.

CLAUDIA
Is Adrian in?

Jack smiles at her.

CUT TO:

128 EXT CEMETERY DAY 128

Adrian's mother's casket is lowered into the earth. The WORKERS stand back and look at ADRIAN. He is the only one there. There is no ceremony. Silently, he picks up a handful of earth and tosses it on top of the casket.

CUT TO:

129 EXT APARTMENT COMPLEX EVENING 129

ADRIAN walks down the sidewalk. He hesitates in front of his building, recognizing Claudia's car, which is still parked in front. He goes in.

130 INT APARTMENT COMPLEX NIGHT 130

Adrian climbs the steps, slowly at first, then with growing speed and alarm.

131 INT APARTMENT ZERO NIGHT 131

Adrian throws open the door.

JACK is standing in the middle of the room, shaking. He sends Adrian a feverish look. His hands are full of blood.

Womens' legs stick out from behind the sofa.

Lifeless.

Bloody.

Claudia.

Over on the coffee table, Jack's metal briefcase is open. A handgun rests inside fitted foam rubber, a long black silencer attached to the end of the barrel.

Adrian remains rooted to the spot. He stifles a scream and tries to stop the throbbing in his head by pressing on his temples with his hands.

JACK
I'll clean the carpet. I promise.

He moves toward Adrian.

JACK (cont.)
She wanted it so badly. She just pushed me into it. You know how some people have "martyr" written all over their faces? I can't stand it.
(a look at the body)
It's such a mess. But, I can't help that either. Thank God you're here. You're so -- we're brothers. I've never had a brother. I never felt like this about anybody. You're it for me, Adrian. I love you so much. Talk to me. You're making me nervous.
(a shriek)
TALK TO ME!!

He reaches out and touches Adrian with his bloodied hand. Adrian pulls back.

JACK (cont.)
Hey, hey. I just want to say hi. I'm glad you're here. I'm sorry about my hands. I'll go wash up. I'll put the mask on and come back, is that okay?

ADRIAN
We're lost.

JACK
Don't be stupid, Adrian. Don't think about her. Forget it. If it wasn't me it would have been someone else. Her

way of saying no is so provoking. "No, no, no!" And you're thinking "Yes, yes, yes!". And you know she likes it, you know that's exactly what she wants.
(imitating a childish voice)
"No, no, no!"
(and a towering tone)
"Yes, yes, yes!" Come on, talk to me. You're making me feel weird. Remember what we promised each other? I look after you and you look after me. The rest can stay in hell. You're not going to do something stupid, are you? You won't spoil this bond, this -- this friendship, will you? You need me, Adrian.

ADRIAN
Yes.

JACK
And I need you.
(almost cheery)
So go have a nap. I'll take care of everything.

ADRIAN
What about Clau -- her?

JACK
Don't worry. I'll take care of everything.

ADRIAN
No. We'll do it together. Whatever it is.

JACK
No, no, no. You'll mess up things. I'm used to it. You go have a rest. You look pale. This isn't for you.

ADRIAN
It wasn't for me outside this house. Now I'll deal with it.

CUT TO:

132 INT APARTMENT ZERO NIGHT 132

ADRIAN sweats profusely as JACK and he wrap Claudia's body in a sheet. Jack hefts her and tries to stuff her into a trunk.

JACK
Christ, what a whale.

He laughs and looks at Adrian, who is about to faint.

JACK (cont.)
So are you going to help me here or what?

133 INT HALLWAY NIGHT 133

Adrian comes out of the apartment, leaving the door open. He looks around. All clear.

He waits a few seconds, then comes back in quickly and re-emerges, carrying the trunk with Jack. They carry it down the stairs.

As they approch the ground floor, the door of the building opens and LAURA AND ALBERTO WERPACHOWSKY enter. Adrian freezes. Jack smiles like an actor.

JACK
Good evening.

Laura and her husband are a bit shy, trying not to look at Adrian, who still wears his bandage.

ALBERTO
Can I give you a hand?

ADRIAN
NO!
(regaining)
Thank you.

JACK
I'm off to California in the morning.

Laura sends him a confused look. So does Adrian. Jack winks at Laura.

JACK (cont.)
I'll be in touch.

134 EXT APARTMENT BUILDING NIGHT 134

Adrian and Jack carry the trunk to Claudia's car.

ADRIAN
Do you know how to drive?

JACK
Are you serious? Of course.

ADRIAN
Do you have a driver's license?

JACK
Why, are you afraid of breaking the law?
(laughs, jolly)
Adrian, you're a trip. Jump in!

134A EXT CITY NIGHT 134A

ADRIAN and JACK drive through the city. Adrian looks out the window. Every passing car, every face seems to be looking in at him. Accusing.

135 EXT CITY NIGHT 135

A rather squalid area near the Tigre River, a dirty brown body of water in the suburbs. The car is parked in the darkness. ADRIAN and JACK sit in silence. Some PEOPLE are gathered outside a bar about a hundred meters away, LAUGHING.

Adrian looks at Jack, who seems unconcerned. Jack's casualness is driving Adrian insane, but he is making an effort to keep it under control.

ADRIAN
Why don't they go away?

JACK
They're having fun. Relax, will you? We have plenty of time.

Jack slouches down in his seat, prepared to wait.

DISSOLVE TO:

135A EXT RIVER DAWN 135A

The first light of dawn is breaking. The place is deserted. Jack shakes Adrian, who has drifted off.

JACK
Hey. Come on. It's now or never.

They get out of the car and pull the body out of the trunk. They carry it to a wooded area. A slope leads down to the river.

They push the body down the slope. Claudia rolls about halfway, then gets entangled in some bushes and stops, still a long way from the river.

JACK (cont.)
Shit. Oh well. Never mind.

ADRIAN
We can't <u>leave</u> it there.

JACK
What difference does it make? I'm going to get rid of the trunk.

Jack walks away.

Adrian remains alone, shaking, looking at the body. He steps out onto the slope and lets himself slide slowly down to where Claudia is entangled.

It's pitch dark.

He gets to the body and tries to free it from the branches, but one of Claudia's fingernails gets tangled in the cross on a chain that Adrian wears around his neck.

Hysterical, he tries to pull Claudia's hand away and in so doing he comes face to face with her face -- eyes wide open and her features frozen in a horrible expression of pain and fear.

He frees her hand and pushes her down the slope to the river. She lands with a soft SPLASH.

Adrian is shaking all over. Jack returns and grabs him by the shoulders, then SLAPS Adrian's face and embraces him.

JACK
Come on now. You've done it. You'll never have to prove another thing to me.

CUT TO:

136 EXT A STREET DAWN 136

A dark street. The Volkswagen is parked. ADRIAN cleans the interior frantically, trying to get rid of any fingerprints.

Jack looks at him, smiling.

JACK
You're a wonder.

The two of them leave the car and walk away.

CUT TO:

137 INT APARTMENT ZERO DAWN 137

JACK and ADRIAN return, exhausted -- although Jack looks as if he was ready to party.

JACK
God, how am I going to sleep tonight? Tomorrow, we have to think of something. If they see me here -- remember, I said I was going to California.

ADRIAN
Let's go to California.

JACK
(like a kid)
What? Are you serious? Do you really mean it? Adrian, that would be fantastic! Look at me, tell me -- am I hearing things or what?

ADRIAN
Let's go to California together.

JACK
You see? This is it. I have never shared this with anyone. I mean, when it was a job, when I came from South Africa and helped your people clean up this country -- that doesn't count. I was just following orders then. Then they fucked me up. Nobody wanted to take responsibility. They told me "You don't exist. You're dead. Nobody can touch you." As if that would take care of me. But I don't even have a passport.
(a thought)
By the way, I borrowed yours. But only to -- I mean -- well, that's the past. I was getting kind of cranky, they'd promised me papers -- but you know how they are. They left me with one hell of a problem. Adrian, California! I'm so excited -- look at this.

Jack grabs Adrian's hand and pulls it to his crotch.

JACK (cont.)
See what you're doing to me?

Adrian moves away.

ADRIAN
It won't be that easy, if you don't have any papers.

JACK
I'll get a passport. Don't worry, you can get one from anybody.

ADRIAN
I have to think.

JACK
Don't you dare change your mind!

ADRIAN
No, but -- Jack, this may be an every day event for you, for me it's --

JACK
I know. I'm sorry. For me too, the first time was kind of -- I had the advantage of practicing on commies.
(sympathetic as hell)
She was a friend of yours. You sort of liked her, didn't you?

He embraces Adrian.

JACK (cont.)
The first time is always, I don't know, strange. But don't worry. You'll get used to it.

As Jack embraces him, Adrian looks over his shoulder. His eyes fall on Jack's briefcase, the one that houses the gun. The locks are flipped up, unlocked.

Adrian pulls away from Jack, disturbed.

ADRIAN
I'm -- going to take a bath. And sleep for a while.

He goes into his room.

CUT TO:

137A INT ADRIAN'S BATHROOM DAY 137A

ADRIAN sits next to the bathtub, thinking. The water is running. From the bathroom, he looks into his room and sees a framed picture of he and Jack, taken at the Cafe Concert. He turns off the water. His heart beating, he gets up and leaves the room.

137B INT LIVING ROOM DAY 137B

Jack's shower can be heard running in the other room. Adrian goes over to the gun and opens the case. The gun lies next to a large combat knife. Adrian touches the gun, then Jack's shower abruptly cuts off. Adrian swings shut the lid of the case and hurries for his door.

JACK appears in the doorway to his room, wearing a towel. Adrian is only halfway across the room.

JACK
Adrian?

Adrian stops and turns around. Jack looks at him, a confused look on his face. He looks from Adrian's face -- which is a mask of guilt -- to the gun case.

He figures it out.

At the same time, Jack and Adrian lunge for the gun. They get there at about the same time, but Jack's vastly superior strength gives him the advantage. He throws Adrian into a wall and grabs him expertly around the throat.

Adrian begins to choke. A look of anguish crosses Jack's face. Frustrated, furious, he stops, unable to kill Adrian. He turns, in a rage, and throws Adrian into the opposite wall.

He goes after him, grabs him again, but at the moment when Adrian may die he relents. Jack is torn, trying desperately to contain what is for him a natural response. As they struggle, they end up near the gun. Adrian grabs it, but Jack stops him. They grapple.

Jack gains full control of the gun -- then he stops. He looks at Adrian's face.

His face softens, his grip on the gun loosens.

137C INT APARTMENT BUILDING OPEN AREA DAY 137C

A GUNSHOT rings out over the complex. Loud, echoing.

137D INT MCKINNEYS APARTMENT DAY 137D

The MCKINNEYS look up at the shot, then quickly back down at the magazines they are reading. They turn a page, deaf to the shot.

137E INT CARLOS' APARTMENT DAY 137E

CARLOS is watching a soccer match on television. The shot echoes through his apartment, but he just turns up the sound on his television, drowning it out.

137F INT WERPACHOWSKYS' APARTMENT DAY 137F

ALBERTO is asleep. LAURA, in bed, pulls the pillow around her ears as the shot still echoes in her apartment. She is crying.

137G INT PALMA'S APARTMENT DAY 137G

MR. PALMA and EDITH TRENIEV are in the kitchen, making breakfast. They look up at the shot and catch each others' eyes briefly -- then look back down and resume what they were doing.

137H APARTMENT BUILDING OPEN AREA DAY 137H

VANESSA comes out of her apartment, worried. She KNOCKS at doors.

VANESSA
Hello? Anyone? Did you hear something? Hello!

The McKinneys come out of their apartment.

VANESSA (cont.)
Did you hear something? A shot! I heard a shot!

Mrs. Treniev comes out and looks at Vanessa with contempt.

Just then, a MAN steps out of Vanessa's apartment, getting dressed hurriedly. Treniev and the McKinneys are shocked.

MRS. TRENIEV
We don't want any trouble. Do you hear?
(looks at the man, then at Vanessa with contempt)
Prostituta! Out! Prostituta!

Laura and Carlos come out of their apartments.

VANESSA
There was a shot! Mr. LeDuc was so depressed -- he may be hurt!

TRENIEV
I said get out! Prostituta!

She marches up the steps and grabs hold of Vanessa, who resists, pulling away. As she does so, her robe comes off, revealing a male torso. GASPS from the McKinneys and Treniev.

Vanessa stands frozen to the spot, making himself very small. Covering himself, he walks in silence to his apartment.

CUT TO:

138 INT POLICE STATION DAY 138

INSPECTOR BENOIT and ADRIAN are in Benoit's office. Benoit looks through a file in silence.

He looks up at Adrian, who now has only a small scar on the side of his forehead.

BENOIT
We have everything we need, Mr. LeDuc. You were at your mother's funeral at the time of the murder, nothing to worry about there. We'll call you if we need anything else.

ADRIAN
Is that all?

BENOIT
Yes. Unless you can tell us something that --

ADRIAN
I miss her.

BENOIT
Yeah, well -- I know.

Benoit stands and shakes hands with Adrian. Adrian heads for the door, which opens as he reaches it.

CHRISTIAN SALCEDO enters and looks at Adrian.

CHRISTIAN
Adrian LeDuc? I'm Christian Salcedo. Claudia told me so much about you. She was very fond of you. She said you lived in a sort of political limbo but she admired your integrity. Very lonely without her.

ADRIAN
I'm not alone. But I miss her.

CHRISTIAN
So do I. We have a lot of work to do for Claudia. For all of us. We'd like your help.

ADRIAN
I don't -- I don't get involved in these things.

He leaves.

CUT TO:

138A EXT APARTMENT BUILDING DAY 138A

ADRIAN returns. Police cars are parked outside. Adrian stiffens, hesitates, then approaches the building..

138B INT APARTMENT BUILDING DAY 138B

The NEIGHBORS all regard Adrian as he comes inside. TWO POLICEMEN escort VANESSA out, who is in handcuffs. He wears no makeup, is unshaven, and has on a man's shirt. As he is led out, he exchanges a look with Adrian.

MARGARET
(to Adrian)
He was using our building for secret assignations!

TRENIEV
Prostitution!

MARY LOUISE
I've known it all along.

Adrian climbs the stairs in silence.

MARGARET
If you feel lonely, Mr. LeDuc, don't hesitate. Please -- we have an open home.

CUT TO:

138C EXT APARTMENT BUILDING DAY 138C

The police cars pull away, Vanessa inside.

CUT TO:

139 INT APARTMENT ZERO DAY 139

The doorbell RINGS and ADRIAN goes to it, pausing along the way to spray a can of air freshener casually around the room.

He answers the door. LAURA WERPACHOWSKY is outside.

LAURA
I'm sorry to disturb you -- I was just wondering -- do you happen to have Jack's address?

ADRIAN
No, I'm sorry. I haven't heard from him yet.

LAURA
Strange.

ADRIAN
Yes, well -- perhaps soon.

Adrian closes the door.

140 INT STAIRWELL DAY 140

Laura turns at the top of the stairs. Most of the other TENANTS are gathered at the bottom of the steps, staring up at her expectantly.

MARGARET speaks in a whisper.

MARGARET
Anything?

Laura shakes her head sadly. Mary Louise pinches her fingers over her nose and speaks delicately, almost mouthing the words.

MARY LOUISE
Did you ask him about the smell?

CUT TO:

141 INT APARTMENT ZERO DAY 141

Adrian turns from the door. He suppresses a small giggle and puts his finger to his lips.

ADRIAN (cont.)
Shhhh!

The room is in darkness, lit only by two candles on the dining room table. Adrian goes to the table.

Adrian sits across from Jack, whose back is turned.

ADRIAN (cont.)
So far so good!

Adrian pours a glass of wine for both of them. He raises his glass in toast.

He drinks. Jack does not.

Adrian looks at him.

ADRIAN (cont.)
Go ahead. It's okay.

Adrian moves around the table to Jack. He picks up Jack's wine glass and raises it to Jack's lips.

ADRIAN (cont.)
Come on. Drink up.

Adrian tilts the glass and red wine dribbles from the lips of Jack Carney. Who is dead. And has been for some time.