

Michael Caine - Matthew
Joe Bologna - Victor
Michelle Johnson - Jennifer
Demy Moore - Nicole
♡RIO

"BLAME IT ON RIO"

Producer/Director
Stanley Donen

April 20, 1982

1 INT. STUDY - DAY

1

MATTHEW HOLLIS, a man of forty-four, tidies his desk. He looks up and addresses the CAMERA directly.

MATTHEW

Once, I was very much in love with a young lady when the company I worked for transferred me to an island in the Pacific. I missed her terribly and so desperately wanted her to come visit me, I sent her a postcard a day, a single word on each card. I wrote: 'Found a virgin paradise. It's yours, Matthew.' Of course, they were delivered in the wrong order. The message she got read: 'Found a virgin. It's paradise. Yours, Matthew.'

(beat)

I never heard from her again.

(beat)

So maybe you'll understand that when my wife began talking about taking separate holidays, I wasn't exactly thrilled. Vacations are full of surprises. To say nothing of virgins.

2 EXT. STREETS OF SAO PAULO - DAY

2

The teeming, lively, largest city in the world. We see the everyday activity of its streets as we focus in on one building in particular. Over its main door is a sign that reads: SOUTH AMERICAN COFFEE, INC.

MATTHEW (V.O.)

We had decided to rent a house in Rio for the summer holiday. Our friend Victor and his daughter, Jennifer, were to share it with us. For me this was a dream come true. I lived in Brazil -- Sao Paulo -- for several years with my wife and my daughter. My job was there, my head was there...but my heart was always in Rio, by all accounts the most vibrant, most sensual city in the world. I didn't know if it was true -- but after eighteen years of marriage, any fantasy helps.

3 INT. S.A. COFFEE, INC.

3

Matthew walks through several of the huge rooms where much of the sorting of beans is done. It's noisy and active. Huge machines dominate the rooms. He walks up to another man, VICTOR LYONS, and yells something to him. Victor motions that he can't hear and, with a wave of his hand, suggests they go into a small glassed-in cubicle that kills most of the noise.

4 INT. VICTOR'S OFFICE

4

MATTHEW

When does Jenny get in?

VICTOR

I'm picking her up at the airport tonight. But we may be a day late. I still have the Rael account to finish up.

MATTHEW

Are you serious? You'd miss a day in Rio? Rio? The music? The dancing? The wall-to-wall bodies on the beach? Nothing but flesh as far as the eye can see? Better breathe in a mirror, Victor -- you could be dead.

As Victor concerns himself with something, Matthew notices an article in the paper lying on the desk.

MATTHEW

What's this?

VICTOR

An article by a German doctor. He claims there's an actual limit to the number of times a man can make love in his lifetime.

MATTHEW

Is he serious?

VICTOR

Ever meet a German who went for laughs?

They share a laugh. Beat.

MATTHEW

How many times does he say you can do it?

4 CONTINUED:

4

VICTOR
(glances at paper)
Six-thousand-two-hundred-
and-twelve.

MATTHEW
How'd he arrive at that number?

VICTOR
Laboratory tests. Had some guys
all wired up.

MATTHEW
(winces)
Don't tell me where.

Matthew exits Victor's office.

5 INT. MACHINERY ROOM

5

Once in the noisy room, Matthew takes a small calculator out of his pocket, punches a few figures. A thoughtful, somewhat worried, look on his face. He shrugs and pockets it.

6 INT. STUDY

6

Matthew addresses the CAMERA directly.

MATTHEW
I couldn't get that article --
or the statistic -- out of my head.
I started trying to remember; to see
how close I was getting to the
magic number.

Matthew holds up a small notebook.

MATTHEW
There hadn't been too many entries
lately. Things between Karen and
me had been a little rocky. Nothing
earth-shattering. Just small signs
that a husband can detect.

7 INT. BEDROOM - NIGHT

7

Matthew and his wife, KAREN, are in bed. He sits up, facing forward. Karen lies staring at the ceiling and crying. Matthew holds the small notebook in his hand. He suddenly jots down a number.

- 8 CLOSEUP ON THE NOTEBOOK 8
We see the numbers: 2,397...2,398 and 2,399.
- 9 CLOSE - MATTHEW 9
Matthew thinks and adds another to the list.
- 10 INT. MATTHEW AND KAREN'S APARTMENT - DAY 10
Karen glares at Matthew.
- KAREN
For the last time, Matthew, I
am not going to Rio!
- 11 INT. STUDY 11
Matthew addresses the CAMERA directly.
- MATTHEW
Karen always had trouble making
decisions.
- 12 EXT. STREET SAO PAULO - DAY 12
A high apartment building in a residential neighborhood.
A doorman stands next to several suitcases. A second
doorman places several more next to those.
- MATTHEW (O.S.)
But Victor will be here any minute.
- 13 INT. APARTMENT - DAY 13
We follow Matthew, Karen and their sixteen-year-old daughter, NICOLE, through the various rooms of the apartment.
Matthew follows Karen into their bedroom. He points to a suitcase.
- MATTHEW
Is that all?
- Karen sits on the bed, arms folded in stony silence.
Matthew lifts the suitcase, expecting it to be full,
realizes:
- MATTHEW
It's empty!
- KAREN
That's right. Full suitcases are
for people who are going somewhere.
I am not going anywhere. Therefore,
my suitcase contains everything I
need, which is nothing!

13 CONTINUED:

13

NICOLE
Mommy doesn't want to go.

14 INT. STUDY

14

Matthew addresses the CAMERA directly.

MATTHEW
Nicole is my sixteen-year-old
daughter, who also acts as a
branch wife.

15 INT. BEDROOM

15

Matthew hands Nicole a suitcase.

MATTHEW
Take this downstairs.

KAREN
I told you -- I'm going to Bahia.

MATTHEW
And I told you Victor'll be here
any minute with Jennifer. Rio,
Karen! The rhythms, the nightlife,
the beaches!

KAREN
Too bad about all those topless ladies.

MATTHEW
(grins)
Isn't it?

KAREN
If your eyes fall out, you'll
never find them in the sand.

MATTHEW
I promise not to stare.

KAREN
Stare all you want. I won't be
there.

16 INT. STUDY

16

Matthew addresses the CAMERA directly.

16 CONTINUED:

16

MATTHEW

I suspected Karen was seeing another man. I tried talking about it without showing my suspicions.

17 INT. BEDROOM

17

MATTHEW

Or should I ask: who's so great in Bahia?

KAREN

(impatiently)

Oh Matthew, do grow up!

A SUZZER SOUND is heard.

MATTHEW

That's Victor. Pack!

18 EXT. FRONT OF APARTMENT BUILDING - DAY

18

Victor's loading the other suitcases into the taxi. Nicole and Victor's daughter, JENNIFER, a pretty girl of sixteen also, chat excitedly. Matthew greets her with a kiss.

JENNIFER

Hi, Uncle Matthew.

MATTHEW

Hello, sweetheart. How's Connecticut?

VICTOR

Get a move on, pal. We're cutting it pretty thin.

MATTHEW

I'm just helping Karen!

19 INT. BEDROOM

19

Matthew returns to find Karen still on the bed. He opens her closet door, grabs her suitcase, flings it on the bed, opens it and starts grabbing clothes from the closet.

KAREN

Matthew...

MATTHEW

I know. You told me.

KAREN

Then why are you packing for me?

MATTHEW

Knowing is not believing. You're coming.

Matthew sits next to her, putting a hand on her knee.

MATTHEW

Am I boring when we're together?

KAREN

I'm boring when we're together.

MATTHEW

Who said?

KAREN

You did.

MATTHEW

When?

KAREN

Oh, God, let's not start this again.

MATTHEW

Look, can't we just go on this holiday? There'll be plenty of time to fight in Rio.

KAREN

I don't want to fight in Rio.

MATTHEW

Neither do I! We can do it in the taxi.

KAREN

You're just going to deny it, aren't you?

MATTHEW

Yes!

KAREN

What're you denying?

MATTHEW

Whatever you think I said or did that was rotten. Or I admit it -- whatever works here.

19 CONTINUED: (2)

19

KAREN

It hurt, you know; when you said there are times you'd rather be without me.

MATTHEW

Darling, that's only when we're together. There are times when we're too-together. Sometimes we're so us, I forget what it's like to be just me. But when we're apart, I miss you like crazy.

KAREN

What hurts is, it's true for me too. It might be healthy for us to be apart for awhile.

Victor appears in the doorway.

VICTOR

Hey, what do you say?

MATTHEW

She's not coming.

Victor is stunned. He goes to her.

VICTOR

Are you serious? Did you two have a fight?

KAREN

We did not have a fight. It is possible for a grown person to reach a decision without anger.

VICTOR

I don't have that luck.

MATTHEW

She's going to Bahia.

VICTOR

(to Karen)

What's in Bahia?

KAREN

Me, when I get there.

Nicole and Jennifer appear.

NICOLE
(impatiently)
Can we please?

KAREN
It's not fair to keep the girls waiting. It'll do you both good to spend some time with your daughters.

MATTHEW
(sincerely)
I'll miss you.

KAREN
That's better than wishing we were apart. If there's an emergency, you can reach me at the Club Med in Bahia.

NICOLE
Luck-ee.

MATTHEW
Have a great time.

JENNIFER
I hear they have midnight swim parties and everyone exchanges suits.

MATTHEW
(to Karen)
Have a fair time.

20 EXT. APARTMENT HOUSE - DAY

20

The taxi's loaded. Matthew and Victor, Nicole and Jennifer get in and it takes off.

21 INT. STUDY

21

Matthew addresses the CAMERA directly.

MATTHEW
I have to admit that there was a lot to Karen's insistence on doing it her way. Her logic is usually miles ahead of mine and she's got the courage to act on it. It's not that she's strong and I'm weak. It's more that she's smart and I'm weak.

22 INT. AIRPLANE - DAY

22

Matthew sits next to a sleeping Victor. He holds his small notebook in his hand. He thinks, then smiles as he remembers an "incident". He jots another number in the book.

MATTHEW

2,406.

He thinks, smiles, takes a deep breath, settles back and looks out the window of the plane. What he sees is Rio --
intercut with:

23 FILMCLIP

23

This is the part of the film where the dancing girls are performing, tied to the wings of biplanes. The spell of the fantasy is broken by the STEWARDESS'S VOICE. The soundtrack from "Flying Down to Rio" continues.

24 INT. PLANE

24

The Stewardess stands over Victor and Matthew.

STEWARDESS

Fasten your seat belts, please.
We're landing in Rio.

25 EXT. RIO - AFTERNOON

25

The four are driving in a rental car. Their house is up one of the many hills that Rio is built on and around. The car radio plays Brazilian music.

MATTHEW (O.S.)

I think before we get to the house,
we ought to lay out the ground rules.

26 INT. CAR

26

The fathers are in front. Jennifer sits forward, hugging Victor.

NICOLE

Oh, Daddy.

VICTOR

Just listen.

MATTHEW

Let's start with boys.

NICOLE

What are those?

JENNIFER

I think I saw one once.

VICTOR

We decided that if you go out on a date, you have to be home by eleven.

NICOLE

Eleven?

JENNIFER

Fine with me.

NICOLE

(disappointed)

Jennifer! Eleven!

JENNIFER

The next morning, right?

VICTOR

That night!

NICOLE

God, I don't get made up till eleven.

MATTHEW

(to Victor)

One?

NICOLE

Three!

VICTOR

Forget it.

MATTHEW

Let's split the difference -- one-thirty.

JENNIFER

Do I hear two?

NICOLE

Two-thirty.

MATTHEW

Two o'clock and that's final.

JENNIFER

Sold at two o'clock.

VICTOR
(looks at Matthew)
Two o'clock?

MATTHEW
Rio's a fairly wild place, you know.
Most of the men have one track minds.
All they really think about really is --

JENNIFER
Getting laid.

VICTOR
Jennifer! I told you not to use
the 'F' word!

JENNIFER
Laid is not the 'F' word, Daddy.
It's the 'L' word.

VICTOR
Don't tell me about words. I was
using words before you were born.

JENNIFER
How'd I do that without you doing
the 'F' word?

VICTOR
(hotly)
We can turn right around, you
know, if that's what you want.

JENNIFER
(kissing him)
Oh, Daddy.

A car cuts in front of Victor causing him to jam on his
brakes to narrowly avoid it.

VICTOR
Stupid bastard!

Victor starts to get out of the car. Matthew grabs his arm.

JENNIFER
Daddy!

VICTOR
He could've killed us. I should've
broken his goddamned neck!

26 CONTINUED: (3)

26

JENNIFER

That's the temper we all know
and love.

VICTOR

I don't have a temper!

JENNIFER

And he'll kill anyone who says so.

27 EXT. DRIVEWAY - LATER

27

The car pulls into the driveway of the rented house.

JENNIFER (O.S.)

It's beautiful.

MATTHEW (O.S.)

Didn't I tell you?

And it is beautiful. High over the top of the city, it overlooks both sea and city. There is a remarkable feeling of lushness, with plants everywhere, as well as birds and flowers. They jump out, Matthew in seventh heaven. Victor looks down the driveway.

MATTHEW

Look at it!

VICTOR

It's awfully high up.

NICOLE

(impressed)

I'm never going to leave.

The girls rush to the house, Jennifer screaming as an iguana slides past her foot at the doorway.

JENNIFER

Aaahh!

MATTHEW

It's just an iguana.

Victor carries a small bag with Jennifer's Teddy Bear visibly sticking out the top.

VICTOR

(to Matthew)

God, I hate lizards.

27 CONTINUED:

27

MATTHEW

Lizards don't like lizards.

They enter the house.

28 INT. HOUSE

28

The inside is almost as lush as the outside. Very beautiful and open. Matthew puts some Brazilian music on the record machine. The girls are laughing because a turkey-like bird, very ornate, squats on the kitchen table.

JENNIFER

Look!

When it gets up, it leaves an egg behind.

MATTHEW

An egg. It's a sign.

JENNIFER

(picks it up)

It's warm. What's it a sign of?

MATTHEW

Fertility.

VICTOR

Or an omelette.

They all laugh. The girls rush up the stairs.

VICTOR

You think we overdid it in the car?

MATTHEW

(shrugs)

As long as we got the point across.

Matthew notices a Teddy Bear on the top of one of the bags.

MATTHEW

(smiles)

Better they go to sleep with this.

29 EXT. HOUSE - NIGHT

29

We see the house in the moonlight.

MATTHEW (O.S.)

You mean it?

30 INT. HOUSE

30

Matthew is on the phone in the kitchen in his pajamas.

31 INTERCUT WITH Karen on the phone in Sao Paulo apartment.

31

KAREN

I do. You were right.

MATTHEW

(hopefully)

About what?

KAREN

It is better being apart for a while.

MATTHEW

How'd I get so right so fast?

KAREN

It gives me a chance to think. And just for myself. Cuts the work in half.

MATTHEW

What's all this thinking you have to do?

KAREN

I don't want to shock you, darling, but I've been thinking for years.

MATTHEW

Do you miss me at all?

KAREN

At all? Yes, dear, I miss you at all.

MATTHEW

How much is that?

KAREN

How's Nicole?

MATTHEW

She's fine. Karen --

KAREN

I didn't get to see much of Jennifer. She looks lovely.

MATTHEW

(impatiently)

Yes, she is.

31 CONTINUED:

31

KAREN

Unless I'm mistaken, she's
finally gotten her breasts.

MATTHEW

Well, Victor gets her everything.
Will you call me when you get to
Bahia? So I know you're safe?

KAREN

I will.

MATTHEW

I miss you a lot more than at all.

KAREN

Take care.

She hangs up. So does he. As he thinks, we see the house-keeper, SIGNORA BOTEAGA. Throughout the film, she never speaks. But she glides through the house, attending to her chores constantly. Matthew greets her. She nods back.

32 INT. GIRLS' ROOM - MORNING

32

The two girls are asleep, Jenny with her Teddy Bear. Matthew enters and shakes Nicole's leg.

MATTHEW

Time to get up, guys.

He looks over to Jennifer who, in her sleep, sucks her thumb. He pats her head, paternally.

33 INT. VICTOR'S ROOM - MORNING

33

Victor sleeps. Jennifer enters with a cup of coffee which she puts on the bedside table. She crawls into her father's bed, hugging him from behind.

34 EXT. HOUSE - A LITTLE LATER

34

Victor and EDUARDO CARDOSO, a dapper gentleman in his fifties and their neighbor, have coffee.

VICTOR

We were divorced two years ago
this June. She wanted a June divorce.

CARDOSO

Was it difficult?

VICTOR

The divorce was fine. The marriage was difficult. She didn't want anything -- no alimony, no property, just custody of her freedom.

CARDOSO

(nods understandingly)

As I told your friend, Signor Hollis, you must visit my little restaurant in town. Very charming, perhaps not the best restaurant in Rio, but the best one I own.

Matthew arrives and sits, somewhat thoughtful.

VICTOR

Karen?

Matthew nods.

CARDOSO

She is joining you?

MATTHEW

She's going to Bahia. She wants a chance to think.

Victor and Cardoso exchange knowing glances.

VICTOR

That's how Gloria and I broke up: she started thinking.

CARDOSO

They are great thinkers, women. But better they do it behind our backs. It's trouble when a woman thinks right to your face.

Here, Jennifer and Nicole come running from the house. They grab their fathers and pull them from their chairs.

JENNIFER

Beach time!

Matthew and Victor, in the next sequence of scenes, stroll the various areas of the city and beach.

35 CONTINUED:

35

What is most evident is the action of the place: the constant barrage of color and music and dancing and birds and monkeys, fruit and flowers and people. Matthew and Victor watch a street artisan making a sand drawing in a small glass bottle. He diligently picks up the sand, grain by grain, to make the simple but pretty artwork. A woman with a huge Toucan on her shoulder passes them.

MATTHEW

Is this place wild?

Another couple, PETER and ELAINE, recognize them.

PETER

Matthew, Victor!

MATTHEW

Hello, Peter. Elaine.

They exchange greetings and walk their different ways.

VICTOR

Did you know they were coming here?

MATTHEW

I didn't know they were back together again.

VICTOR

I didn't know they were apart.

MATTHEW

Thing with his secretary.

VICTOR

Looks like he brought his thing back home.

Matthew and Victor walk along the beach, looking at the activity and, more often than not, at the pretty women.

MATTHEW

Think it's inevitable? Cheating?

VICTOR

Not really. Only one out of two married people do it.

MATTHEW

(pause, then)

I think Karen's seeing a guy.

VICTOR

(tenses)

She tell you that?

MATTHEW

I sense it. She smiles a lot.
At nothing particularly funny.
Either that, or she cries at
nothing particularly sad.

VICTOR

Gloria was either too hot or too
cold. The temperature was never
right. Especially if I was in
the room at the time.

MATTHEW

You were smart. You pulled out.

VICTOR

Right -- the minute she left me.

MATTHEW

I wouldn't know how to be unmarried.

VICTOR

There's a lot you have to get used
to: pleasure, freedom, happiness
-- it's not easy.

MATTHEW

I'd see her wherever I go. I
do see her wherever I go.

Two young women, topless and with very large breasts, pass
in front of them. The women smile. Crossing in another
direction is a girl of seven or eight. She wears a bathing
suit with a top on it.

VICTOR

We should give those girls some
time, you know; talk to them --
the poor kids can't even afford tops.

MATTHEW

I couldn't.

VICTOR

Why not?

MATTHEW

Their breasts.

35 CONTINUED: (3)

35

VICTOR
What about them?

MATTHEW
Karen has breasts.

VICTOR
You're sick.

They walk on.

36 EXT. BEACH - SHORT WHILE LATER

36

As they walk the beach they pass many beautiful women, most barely dressed. Some, sunbathing, not dressed at all. A single musician, with a monkey on his shoulder, plays a wind instrument. They stop and watch for a moment, but their attention goes mostly to the women.

VICTOR
Heaven is going to have to go
a long way to improve on this.

MATTHEW
Are women getting prettier or
am I getting older?

VICTOR
Both.

MATTHEW
You're going to do all right here.

VICTOR
It is a lovely smorgasbord. What
about you?

MATTHEW
You encouraging me to be unfaithful?

VICTOR
What're friends for?

They stop to watch some ornate kites being flown by teenagers. They notice, from the distance, that Jennifer and Nicole are flying one of them.

VICTOR
Are those the girls?

MATTHEW
My God, they were babies.

36 CONTINUED:

36

The girls have seen their fathers and come towards them. As they get closer we, and the fathers, see that they are topless and not quite "little girls" anymore. The two men are shocked, but neither would admit this to the other.

37 EXT. GIRLS

37

JENNIFER

I could never imagine my parents having sex. Except now that they're divorced I can.

NICOLE

I don't have to imagine mine. I can hear them.

JENNIFER

Really?

NICOLE

I used to be scared. It sounded like they were hurting each other. They hardly do it anymore. Now, they just hurt each other with words.

JENNIFER

Same as us.

NICOLE

It's not fair. It's not just their marriage, you know, but I don't have any voice in how things go.

JENNIFER

(smiles)

You want to be invited to their fights?

NICOLE

Mom wouldn't mind.

JENNIFER

(looking over at Matthew)

I used to have a crush on your father.

NICOLE

So did I.

38 EXT. FATHERS

38

They watch their daughters, who begin to approach them.

MATTHEW

Can you believe we were young once?

VICTOR

Once is not nearly enough.

MATTHEW

You think the divorce hurt Jennifer?

VICTOR

They don't tell us everything, you know. Any more than we tell them.

MATTHEW

Nicole barely talks to me. About what's really going on.

VICTOR

It's a stage. Give her twenty years or so.

The girls arrive.

MATTHEW

Hi.

VICTOR

Aren't you a little chilly, Jennifer?

MATTHEW

Why don't we all get dressed and go in swimming!

The two girls gang up on Victor and drag him in the water. Matthew watches the three of them from the water's edge.

39 EXT./INT. THE RACE TRACK - AFTERNOON

39

The track is crowded and colorful, like everywhere else in Rio. Matthew and Victor are seen walking toward the rail. The Track Announcer can be heard, in Portuguese, in the background. Victor nudges Matthew, pointing to an extremely beautiful woman standing at the rail. Matthew shakes his head.

MATTHEW

She has no flaw. A woman's got to have a flaw.

VICTOR

What kind of flaw?

39 CONTINUED:

39

MATTHEW

Doesn't matter, anything. A little scar on her cheek. A crooked smile. A little too much weight on the hips. Anything that keeps them from being perfect.

VICTOR

What keeps Karen from being perfect?

MATTHEW

Me.

They both laugh. The race is run. Victor and Matthew have losing tickets.

VICTOR

We have to get out at night. That's when things really start cooking.

40 INT. STUDY

40

Matthew addresses the CAMERA directly.

MATTHEW

My friend Victor. Always looking out for me.

41 EXT. BEACH ROAD - LATE AFTERNOON

41

The four of them are driving in their car as a number of other cars, all decked out for a wedding, cruise past, honking and the passengers waving and yelling. Victor honks his horn back to them. He stops the car and the girls get out.

NICOLE

Come on. Come with us. Let's join the wedding group.

VICTOR

Weddings depress me.

JENNIFER

But this is a different kind of wedding.

VICTOR

You go ahead -- I'll catch the divorce.

41 CONTINUED:

41

MATTHEW
You girls go. Enjoy.

VICTOR
Remember -- two o'clock!

They watch the girls melt into the crowd of people.

NICOLE
(calls)
Two-thirty!

MATTHEW
(calls)
Two!

JENNIFER
(calls)
We'll try!

VICTOR
They'll be all right. They're
good girls.

MATTHEW
(uneasily)
Yeah...

VICTOR
Let's you and me go find some
bad ones.

42 EXT. BAR/CAFE - EVENING

42

Crowded. A single WOMAN is talking to another woman. Matthew, about to "approach" her, looks back to where Victor is standing. Victor motions him to go ahead. Matthew sits next to the Woman. He tries hard to smile naturally. Aware of him, she turns.

MATTHEW
Hi.

WOMAN
Hello.

MATTHEW
I couldn't help noticing you.

WOMAN
(pleased)
Oh?

42 CONTINUED:

42

MATTHEW

I was wondering...

WOMAN

Yes?

MATTHEW

Did anyone ever tell you, you
look just like my wife?

The moment this escapes his mouth he knows how absurd it
must sound.

43 INT. STUDY

43

Matthew just stares at the CAMERA, shaking his head.

44 INT. BAR

44

The Woman stares icily at him.

WOMAN

As a matter of act, everyone
says that.

She turns away from him.

45 INT. BAR - A LITTLE LATER

45

Matthew sits beside Victor, obviously distressed. He wants
to go. Victor is staring across the floor at a beautiful
woman.

VICTOR

That's my type.

MATTHEW

Uh huh.

VICTOR

I can see it now. I walk over,
introduce myself, suggest dinner,
have a date, ba, ba, ba, ba,
sleep with her, start a relationship,
get close, then get scared, feel
threatened, pull back, get into a
screaming, hollering fight and
that'd be the end of that.

MATTHEW

I think you just beat the four
minute relationship.

45 CONTINUED:

45

VICTOR

You know what I'm going to do?
I'm going to walk over there, skip
all the preliminaries and get
right into the fight. Get her out
of my system before she ever gets
into it.

MATTHEW

You're crazy.

Victor walks to the woman. We see him from Matthew's POV
as he starts talking to her. Matthew shakes his head and
leaves.

46 INT. STUDY

46

Matthew addresses the CAMERA directly.

MATTHEW

Reckless, impulsive, unthinking.
Not Victor. Me. As I was about
to find out.

47 EXT. BEACH - LATER THAT NIGHT

47

Matthew parks his car among the others parked for the
wedding. Loud music from the wedding can be heard.

48 INT. CAR

48

Matthew is scribbling figures into his note pad.

MATTHEW

2,649. 2,650...no, not really.

He erases the last figure, puts the notebook into the glove
box and gets out.

49 EXT. BEACH - NIGHT

49

He heads for the scene of the wedding. It's huge and
festive. A Macumba ceremony, the music loud and rhythmic;
an animal frightens Matthew as he approaches. Couples
barely dressed are dancing, on the beach. He heads for the
main tent, where the central activity and music seems to
be coming from. Drums are prevalent. A woman tries to
grab Matthew and dance with him but he says no and walks
on, looking for the girls. He spots Nicole, dancing.
Then, he spots Jennifer, dancing, too. She leaves her
partner and comes to Matthew.

49 CONTINUED:

49

JENNIFER

Where's Daddy?

MATTHEW

He's --

JENNIFER

Never mind, I can guess. You want to dance?

MATTHEW

I can't do any kind of dancing where you have to use your body.

JENNIFER

(takes his hand)

Come on. I'll introduce you to the happy couple. Her mother's a Macumba Lady.

She leads him to a part of the tent where many people sit and dance, surrounded by candles and birds. They seem quite drunk. The "happy couple" sit centrally.

MATTHEW

May I?

He bends to kiss the bride. An old woman, her MOTHER, stands and speaks to Matthew.

MOTHER

You want to kiss someone? You kiss me! I am responsible for her marriage. I prayed to Oxala! I lit candles to Iemanja!

The Mother starts a chant and the others join in, eventually joined by the musicians. The Mother grabs her daughter's veil and starts to march down to the water with it. Everyone follows, singing and dancing. On the way to the water, she lights the veil from a candle. She wades into the water and everyone follows her, laughing and undressing. Jennifer starts to undress. She tugs on Matthew's shirt.

JENNIFER

Let's go in!

MATTHEW

It's too cold!

JENNIFER

Come on!

She's taken off her own clothes and manages to get Matthew to take off his. Both are in only their underpants as they dive into the water. Everyone around them seems delirious.

MATTHEW

I must be crazy.

JENNIFER

Crazy is wonderful! It's the best!

MATTHEW

I'm too old for crazy. I usually settle for silly.

She gets on his back.

JENNIFER

You're not too old and it's not too cold!

MATTHEW

Hey! I'll drown!

JENNIFER

I'll save you!

She turns around and kisses him. Lightly at first. Then she kisses him more passionately. He responds. She pulls away and heads towards the beach. He follows. On reaching the beach she heads away from the rest of the crowd. He follows.

MATTHEW

Jennifer?

He catches up with her. She turns around and faces him. They look at one another. He suddenly looks down to the sand, embarrassed and confused.

MATTHEW

Look, a shell.

(picks it up)

Probably came from the ocean.

(beat)

That ocean. The one over there.

She takes the shell and tosses it over her shoulder. Then she kisses him. He responds at first but, again, pulls away.

49 CONTINUED: (3)

49

JENNIFER

Make love to me.

MATTHEW

Tide's coming in, I think. Much higher now because of the phase of the moon.

Jennifer tries to pull him to the sand.

MATTHEW

Jennifer!

She persists.

MATTHEW

I'm twenty-five years older than you.

JENNIFER

Twenty-eight.

Macumba drums. Wild dancing. A frenzy of activity. Matthew pauses. Jennifer kisses him again. This time he responds and they fall onto the sand together.

50 INT. STUDY

50

Matthew addresses the CAMERA directly.

MATTHEW

I was wrong. You're never too old to be crazy.

51 EXT. BEACH - LATER THAT SAME NIGHT

51

The candles are limp. The music quiet and gentle. Matthew and Jennifer lie, sleeping side by side in the sand. Matthew stirs, a pleasant smile on his face. He opens his eyes staring directly at Jennifer. His smile dies immediately. He shuts his eyes tightly, opens them again. He sees the same thing: Jennifer's sleeping face is still there. His face freezes in terror. Jennifer reaches over and puts her arm over him. She plays with his hair. He remains frozen and stares at the black sky.

MATTHEW

Oh, my God.

He slowly lifts her arm off him and pulls away. She feels for him with her hand. He grabs a clump of seaweed and puts her hand on that. She fondles it. He stands, realizes that he is nude.

He looks left and right for his underwear. He strays from her a little, suddenly hears voices. He sees two figures approaching, frantically looks for his underwear and, realizing he won't find it, falls on the sand and starts covering himself with it. The two figures are the couple we met earlier: Peter and Elaine. They stop, recognizing Matthew.

PETER
Matthew? Is that you?

MATTHEW
What? Me?

PETER
It's Peter and Elaine.

ELAINE
How are you?

MATTHEW
Fine, how about you?

Peter and Elaine are obviously perplexed as to why Matthew's in the sand like this.

PETER
Here for the month?

MATTHEW
What month?

PETER
This month.

MATTHEW
Oh, sure. I'm here for this month.

ELAINE
We were just at the ceremony.

MATTHEW
So was I. Delightful, wasn't it?

Elaine points to Jennifer.

ELAINE
Is that Karen?

Matthew looks.

MATTHEW

No.

(beat)

Karen's dead.

ELAINE

Oh.

PETER

God, I didn't know that.

MATTHEW

Neither did I. I mean, until it happened. It was terribly sudden. I know she was very surprised by it. But life goes on, you know, you can't let death stop it.

ELAINE

Are you all right?

MATTHEW

I'm fine. Fine. I just like to come out here on the beach at night and bury myself in the sand. Sort of a sympathy burial. Very comforting. I'm going to do this for a month.

PETER

Well, whatever works for you.

ELAINE

Give us a call if you like.

MATTHEW

Will do.

He smiles pleasantly and Peter and Elaine walk off, still somewhat confused. Matthew waits until they are out of sight and jumps out of his self-made sand dune. He spots his underwear and quickly runs to it and puts it on, then moves to Jennifer, stares at her and shakes her violently.

MATTHEW

Wake up! Jenny, wake up! You've been having a nightmare! A bad dream! A very bad dream.

She wakes up and listens to this laughing.

51 CONTINUED: (3)

51

JENNIFER
I wasn't dreaming.

MATTHEW
Yes, you were.

JENNIFER
Then how come you're naked,
too?

MATTHEW
(looks)
I had the same dream. Exact
same dream!

JENNIFER
(kisses him)
I love you.

MATTHEW
Stop that.

JENNIFER
(embracing him)
Mm, I'm ready for another
dream if you are.

MATTHEW
Jennifer!

She laughs.

52 EXT. BEACH - MINUTES LATER

52

The music is now sentimental. Dressed again, Matthew and Jennifer head towards the tent where people are now dancing. Matthew is, of course, consumed by guilt. Jennifer, by love.

JENNIFER
Let's dance.

Matthew protests but she drags him onto the dance floor.

52 CONTINUED:

52

Jennifer holds him very closely. Matthew is uncomfortable. Nicole, dancing, spots her father and stares at him. Does she know? He smiles back at her. She simply stares, lets her partner go and walks to Matthew and Jennifer.

NICOLE
(to Matthew)
Enjoying yourself?

MATTHEW
Yes, thank you.

JENNIFER
We're going home. Want to come?

MATTHEW
(to Nicole)
Oh, hell, it's three o'clock
already. Make it a night.
Stay out.

NICOLE
You want me to stay out all night?

MATTHEW
Well, it is a holiday, and, well,
you're only young once. You
need any money?

She knows he's trying to "bribe" her. She isn't buying.

NICOLE
I'll come home with you.

MATTHEW
Great.

53 INT. HOTEL ROOM - NIGHT

53

Victor and ISABELLA having made love, are sharing a cigar. Victor, a towel around his waist, stares out at the ocean.

ISABELLA

The biggest difference is that I can smoke my cigar now. My ex-husband, he hated the smell of cigars.

VICTOR

Mine, too.

(quickly)

My ex-wife, that is.

ISABELLA

I had to smoke on the balcony.

Victor takes the cigar and draws deeply on it.

VICTOR

Me, too.

ISABELLA

It was terrible in winter.

VICTOR

How long have you and your husband been split up?

ISABELLA

Twelve days.

(she laughs)

You want to know something?

You're my twelfth lover in twelve days.

VICTOR

Really?

ISABELLA

Is twelve too many?

VICTOR

Not if you average it out. That's only thirteen in ten years.

ISABELLA

And I'll find another tomorrow.

53 CONTINUED: (2)

53

VICTOR
You do like your cigars.

ISABELLA
Mmm.
(beat)
Why is it better making love to
someone you're not married to?

VICTOR
Lets you be a little kinky.

ISABELLA
What is 'kinky'?

VICTOR
I'll show you in a minute.
Or two.

24 Quiet a moment. Then:

ISABELLA
You are thinking about your
wife?

VICTOR
My daughter, actually. I don't
know why. Just for a moment
there...

ISABELLA
How old is she?

VICTOR
Sixteen -- almost seventeen.

ISABELLA
She's a woman.

VICTOR
Jennifer?

He laughs softly at the idea.

ISABELLA
Show me kinky.

54 INT. MATTHEW'S ROOM - LATER THAT NIGHT

54

Matthew lies in bed, staring at the ceiling. The door to his room creaks open slowly. Matthew pretends to be sleeping. Jennifer enters and very quietly places a sand drawing of a flower (in a glass bottle) on Matthew's bedside table. She bends over and kisses him on the cheek lightly, and leaves. Matthew opens his eyes. He's staring at the sand flower. He shakes his head.

55 EXT. HOUSE - THE FOLLOWING MORNING

55

Again, a beautiful, lush day.

56 INT. HALLWAY - MORNING

56

Matthew struggles to complete some pushups on the floor of his room, as Victor passes and stops.

57 INT. MATTHEW'S ROOM

57

Victor enters with a grin.

VICTOR

Got the old pump primed again,
didn't you?

MATTHEW

What?

VICTOR

Don't play games with your
best friend.

(beat)

You scored, didn't you?

Victor punches Matthew playfully in the arm.

VICTOR

You've got milk all over your
whiskers, pussycat. Nice to
know you haven't lost your touch,
isn't it?

Matthew is speechless.

VICTOR

Who was the lucky girl?

(sensing

Matthew's hesitancy)

Okay, no names. But I want
all the details. Start at the
bottom if you like.

57 CONTINUED:

57

Matthew smiles sheepishly. Victor walks to the bathroom, turning and grinning at Matthew. Signora Botega walks past Matthew, staring at him.

58 INT. GIRLS' ROOM - MORNING

58

Jennifer, alone in the room, sits at a small desk writing in her diary. She smiles as she writes.

59 EXT. GARDEN - MORNING

59

Victor has coffee while he reads the paper. Nicole sits with him. Exotic birds amble.

VICTOR

So did you kids have fun at the wedding?

NICOLE

Yeah. All us kids had fun.

VICTOR

Pretty wild?

NICOLE

Very.

60 INT. BATHROOM - MORNING

60

Matthew shaves. Jennifer comes up behind him and kisses him. He jumps, nicking himself with his razor.

MATTHEW

Jesus!

JENNIFER

Let me kiss it!

MATTHEW

(pushes her away)

Are you crazy?

JENNIFER

They're outside having breakfast.
Kiss me!

Signora Botega passes, staring coldly at Matthew. He shuts the bathroom door. Jennifer takes this as a come on.

MATTHEW

Jennifer, about last night --

60 CONTINUED:

60

JENNIFER

Kiss me first.

MATTHEW

No.

JENNIFER

Did you get my sand flower?

MATTHEW

Oh, was that yours?

JENNIFER

Of course, it was mine! Who'd
you think left it? The maid?
You're not screwing her, too,
are you?

MATTHEW

Don't talk like that!

JENNIFER

Why? Will you tell my father
on me?

MATTHEW

There's nothing to tell him!
Last night never happened, do
you understand?

JENNIFER

I love you!

MATTHEW

Jennifer!

JENNIFER

Can we make it happen again
tonight, what didn't happen
last night?

MATTHEW

No!

JENNIFER

You're a fantastic lover.

60 CONTINUED: (2)

60

MATTHEW
(smiles)

Really?

(loses smile)

It was one mad moment, that's
all it was. I should tell your
father.

JENNIFER
Let's tell him together!

MATTHEW
No! Oh, God, whatever you do,
don't tell him.

JENNIFER
Hold me!

MATTHEW
I ought to spank you.

JENNIFER
Oh, please! And bite me too!

MATTHEW
Stop that! It's over. Finished.

JENNIFER
I was just a one night stand?

MATTHEW
No, no.

JENNIFER
Was I more? Am I more?

MATTHEW
You can't stay in here!

JENNIFER
(maddeningly close)
Kiss me first.

MATTHEW
Just one little one. Then out.

He kisses her. She throws her arms around him and the
kiss develops into something more passionate than planned.

61 EXT. GARDEN - SHORT TIME LATER

61

Victor sits at the table with coffee and the paper. Jenni-
fer kisses him and sits.

CONTINUED:

61

VICTOR

What happened to my coffee in
bed this morning?

JENNIFER

I overslept.

VICTOR

We're here one night and already
I've lost you.

We notice she has some of Matthew's shaving cream on her
face. She absentmindedly spoons some sugar onto the table
top and plays with it with her finger. Matthew enters.

MATTHEW

(nonchalantly)

Good morning, everyone!

JENNIFER

Sleep well?

MATTHEW

Like a log. Nice having the
whole bed to yourself for a
change.

He shoos away a chicken that's sitting on his seat. It
goes, leaving an egg behind.

VICTOR

Another egg. We've really struck
fertility around here, huh?

JENNIFER

(giggles)

It must be something in the water.

Jennifer puts her hand on Matthew's knee. He pulls back
quickly. Then he notices the shaving cream on the side of
her face. Victor, concerned with his paper, hasn't no-
ticed it yet. Matthew tries to point out the shaving
cream to Jennifer. He points to his own chin and she,
misunderstanding him, blows a kiss at him. He reacts
strongly, shaking his head and pointing to her shaving
cream. Meanwhile, she writes in the sugar on the top of
the table. Victor looks up. Matthew stops immediately.

VICTOR

Nikki tells me the wedding was fun.

JENNIFER

It was.

61 CONTINUED: (2)

61

MATTHEW

Seemed all right. The few minutes
I was there.

VICTOR

Meet any nice boys?

MATTHEW

A few.

VICTOR

I asked Jennifer.

JENNIFER

One. One nice boy.

Victor finally notices the shaving cream. He reaches over
and wipes it off.

VICTOR

You have to be careful to wipe
off all the cream after you shave.

They all laugh. Matthew, much too loudly. Then he notices
what Jennifer's been writing in the sugar: I ♥ U. Matthew
gestures she should wipe it away before Victor sees it. She
smiles. Desperate that Victor not see this, Matthew feigns
a huge sneeze which blows the sugar into Victor's lap.

VICTOR

Jesus.

Victor gets up, spilling the sugar from his lap. Jennifer
laughs.

MATTHEW

Sorry.

Matthew lights a cigarette.

VICTOR

Started smoking again, too?

MATTHEW

(smoking)

Me? No.

62 INT./EXT. MARKET - DAY

62

At a huge food market, full of people, animals, produce,
etc., we see Victor and Matthew shopping.

62 CONTINUED:

62

VICTOR

You know what they call this?
Fruita de Conde. It's supposed
to be an aphrodisiac.

MATTHEW

I'm not seeing Karen for weeks.

VICTOR

Well, just eat one and put
yourself on hold.

Victor laughs and stuffs several into their basket, then
he notices Signor Cardoso. He's with a beautiful young
woman. Victor nudges Matthew.

VICTOR

Our neighbor knows how to go
shopping.

CARDOSO

Good day, my friends. How are
you enjoying Rio?

VICTOR

Great.

CARDOSO

Everything you expected?

MATTHEW

And more. Much, much more.

VICTOR

(slyly)

You dog.

Cardoso is shopping, too. Victor whispers to Matthew.

VICTOR

What's his secret?

CARDOSO

Try these. They're wonderful.

When he turns away, Victor tosses several of the fruit
into Matthew's basket. Victor laughs. Matthew forces it.

63 EXT. HOUSE - NIGHT

63

It's dark and the house is lit.

64 INT. KITCHEN

64

Matthew and Victor are in the final stages of what appears to be a fairly elaborate meal. The table is set beautifully and what they've prepared so far looks delicious. Victor puts something on the table and shoos away another bird that's entered the house.

VICTOR

You know, you were right about Rio. There is romance in the air. It's everyplace. I finished shaving this morning and blew myself a kiss in the mirror. But then, I was always a sucker for a pretty face.

Matthew, on the other hand, seems to have lost a good deal of his own romantic zeal.

MATTHEW

Does Jennifer take the pill?

VICTOR

(surprised)

Jennifer? My daughter? Why do you ask?

MATTHEW

Just father-to-father.

VICTOR

She asked me last summer if she could.

MATTHEW

What did you say?

VICTOR

I said no.

MATTHEW

You said no?! Are you crazy?

VICTOR

Did Nikki ask permission?

MATTHEW

We said yes. I mean, how could you not? Think of the consequences! The possible consequences!

VICTOR

It's up to her whether she takes it or not. All I care is that she tell me.

MATTHEW

Tell you what?

VICTOR

We have a pact, Jennifer and I.

MATTHEW

(worried)

What sort of pact?

VICTOR

To be totally honest with each other.

MATTHEW

My God!

VICTOR

What's the matter?

MATTHEW

I'm impressed. How does this work, this total honesty?

VICTOR

She promised to call me first.

MATTHEW

First?

VICTOR

Before.

MATTHEW

Before what?

VICTOR

Before she does what you take the pill for.

MATTHEW

Are you kidding me? You think she's going to stop right in the middle and call you?

VICTOR

Not in the middle. Before.

64 CONTINUED: (2)

64

MATTHEW

Suppose there's no phone on the beach?

VICTOR

What beach?

MATTHEW

Uh -- any beach. If by some chance it happened on a beach. Happens on a beach. And I'm not saying it did.

VICTOR

(lighting candles)

We have a pact. I trust her not to break it.

MATTHEW

And if she did? She's only a child.

VICTOR

You sound like her mother.

(beat)

And in this light, you look like her, too.

There is the sound of motorcycles outside. Victor looks.

VICTOR

It's them. Open the wine.

They prepare for the daughters' entry. Jennifer enters alone.

JENNIFER

What's all this?

VICTOR

A surprise. For our daughters.

JENNIFER

Fantastic. Oh, it's so romantic.

MATTHEW

No, it's not. We're just --- loving fathers.

JENNIFER

(a smile at him)

I just love loving fathers.

Nicole enters.

64 CONTINUED: (3)

64

MATTHEW

(grandly)

Ah, good evening, madame. Dinner
is served.

He holds out the chair but she goes right by it.

VICTOR

Chateaubriand!

NICOLE

I don't eat steak. I'm a vegetarian.

MATTHEW

Since when?

NICOLE

I'm no longer a carnivore. I won't
eat anything that ever had parents.

MATTHEW

(to Nicole)

I fixed your favorites. Artichokes.
They're orphans, right?

He lifts the pot to show her, burns his fingers, drops the
top of the pot and curses to himself.

NICOLE

Save 'em for me. I'm going out.

She starts to go. Matthew grabs her arm. She pulls away.

NICOLE

Give me a break! I'm on vacation.

MATTHEW

I want to know who you're going
out with.

NICOLE

A guy.

MATTHEW

Does the guy have a name?

NICOLE

Diego.

MATTHEW

I want to meet him.

NICOLE

Don't be an ass.

64 CONTINUED: (4)

64

Matthew grabs her. This time he's angry.

MATTHEW
You watch your mouth!

NICOLE
Go on! Hit me!

MATTHEW
I don't hit you! You know I don't
hit you!
(yells outside)
You! Come in here!

DIEGO enters, looking around.

MATTHEW
Introduce us.

NICOLE
Diego. This is my father.

Diego mumbles.

MATTHEW
Does he speak?

NICOLE
He plays drums.

MATTHEW
Maybe he could beat out a simple
hello on top of the table.

Diego has taken a bite of the steak on the table.

NICOLE
He's an artist.

MATTHEW
I see he's also a carnivore.

NICOLE
(to Diego)
Come on!

She takes Diego by the arm and drags him out. Matthew yells.

MATTHEW
Two o'clock!

NICOLE (O.S.)
Two-thirty!

64 CONTINUED: (5)

64

MATTHEW

Not a minute later!

Matthew slams the door shut. Pause. Jennifer's turned out the lights and he stares at the two of them at the candle-lit table.

65 INT. SAME - LATER THAT NIGHT

65

The wine's been drunk, the meal finished. The three of them sit around the table.

VICTOR

A toast! To the two people closest to my heart -- the only ones I care about in this whole wide world.

JENNIFER

Oh, Daddy. A few glasses of wine, and you get all sentimental.

VICTOR

If I hadn't had a few glasses of wine, you wouldn't be sitting here right now, my darling.

JENNIFER

What did I come from? Red or white?

VICTOR

Champagne. For a while we thought of calling you 'Bubbles.'

(kisses her nose)

Got to run.

MATTHEW

(sits up)

Where?

VICTOR

I have a date.

MATTHEW

You can't go!

VICTOR

(to Jennifer)

He's insanely jealous. I just look at another woman and he goes nuts.

Victor ruffles Matthew's hair.

65

CONTINUED:

65

JENNIFER

Go on, Daddy. We'll find something to do.

VICTOR

(to Matthew)

You don't mind babysitting?

(beat)

She misbehaves and you just put her over your knee.

(stares at them)

My two best pals.

He leaves. There's a pause as Jennifer smiles at Matthew.

MATTHEW

I'm glad he left. It'll give us a chance to straighten this... thing between us out, once and for all.

She stares at him in the candlelight.

MATTHEW

Are you listening to me?

66

EXT. GARDEN - LATER THAT NIGHT

66

Matthew and Jennifer share a hammock on the terrace, a blanket over them. It's a full moon. A bossa nova is heard.

JENNIFER

I've always wanted you. Since I was eleven.

MATTHEW

You were a baby. How old was I?

JENNIFER

Thirty-nine.

MATTHEW

Thirty-nine and eleven. What a couple we'd have made.

JENNIFER

We're perfect now.

MATTHEW

What was it that attracted you?

JENNIFER

We were all telling fortunes. You held my hand.

66 CONTINUED:

66

MATTHEW

I didn't mean anything by it.

JENNIFER

I meant enough for both of us.

(looks at

her breasts)

Do you wish I had bigger breasts?

MATTHEW

I love them.

JENNIFER

They might still get bigger.

MATTHEW

I'll love them anyway.

She moves closer; the hammock shifts. They almost fall out.

MATTHEW

Whoa!

(keeping balance)

They should use these for birth control.

JENNIFER

Which one of us wears it?

MATTHEW

(laughs, then)

Did you know when I first kissed you?

JENNIFER

When?

MATTHEW

At your christening. Your mother was powdering your little bottom and I said: let me be the first man to kiss it. So I leaned over and I did.

JENNIFER

Dirty old man.

MATTHEW

I was a dirty young man then.

JENNIFER

I guess that explains the whole thing, doesn't it?

66 CONTINUED: (2)

66

MATTHEW

I guess it does.

JENNIFER

Kiss it again! You can really
get your teeth into it now!

She moves in the hammock, causing it to sway again.

MATTHEW

Jennifer!

They both tumble out onto the lawn, laughing.

67 INT. MATTHEW'S BEDROOM - A LITTLE LATER

67

Matthew and Jennifer are in bed. Jennifer is playing with
Matthew's hair, rearranging it.

JENNIFER

You should wear your hair like this.

MATTHEW

What time is it?

JENNIFER

One. It makes you look distinguished.

MATTHEW

(looks at clock)

It's almost three.

JENNIFER

Pretend it's one.

MATTHEW

I've been doing enough pretending
lately. You have to go.

JENNIFER

Let me stay. We don't have to make
love. I promise not to get you
excited. I'll just bite your neck
a little and lick your chest.

MATTHEW

Jennifer.

JENNIFER

Meanie. I've never spent the
whole night with anyone.

MATTHEW

Is Nicole home?

JENNIFER

Didn't you hear her come in?

MATTHEW

No.

(beat)

Does she hate me?

JENNIFER

Of course not.

MATTHEW

I feel it.

JENNIFER

She wants you to be happier
with your wife.

MATTHEW

(thoughtfully)

Mm.

JENNIFER

I don't want you to be happier
with your wife.

MATTHEW

Does she know, you think? About
us?

JENNIFER

(shrugs)

They'll all figure it out sooner
or later. Even my father.

MATTHEW

You didn't tell him?

JENNIFER

Not yet.

MATTHEW

What do you mean 'not yet'? You
have to promise me you'll never
tell him. Do you understand?

JENNIFER

But I promised him I would.

67 CONTINUED: (2)

67

MATTHEW

It would absolutely kill our
friendship.

JENNIFER

If he didn't kill you first.

(beat)

Unless -- What if we get married?

MATTHEW

Jennifer, married people do not
go around getting married.

JENNIFER

But you're not happy.

MATTHEW

But I'm not unhappy not being
happy. Can you understand that?

JENNIFER

If you think that beats being
just plain happy, you're crazy.

MATTHEW

Jennifer, someday you'll look
back on this -- on me -- and
you'll remember someone who was
warm and understanding who helped
you through a very confusing time
in your life.

JENNIFER

I'm not confused.

MATTHEW

Then maybe it's me.

At the door, she smiles and then leaves.

68 INT. GIRLS' ROOM - MINUTES LATER

68

Jennifer enters, gets into bed. Nicole is in her bed.

JENNIFER

Nikki?

NICOLE

Yeah?

JENNIFER

You awake?

68 CONTINUED:

68

NICOLE
You finished for the night?

JENNIFER
Do you hate me?

NICOLE
(shakes her head)
Him.

JENNIFER
He loves you.

NICOLE
Can I ask you something personal?

JENNIFER
Sure.

NICOLE
Is he good?

JENNIFER
He's very gentle. Strong when
he wants to be.

NICOLE
Does he tell you he loves you?

JENNIFER
No.

NICOLE
You'll get used to it.

69 EXT. GARDEN OF SMALL HOUSE - DAY

69

Jennifer sits on the ground in front of an Umbanda-Macumba
LADY. The Lady has a mat spread in front of her with many
candles, bowls, flowers and small dolls laid out on it.

LADY
If you want him to love you, you
must light many candles. And
give gifts to the goddess Iemanja.

JENNIFER
What kind of gifts?

LADY
Throw flowers into the sea. White
ones. If they come back, it means
she has rejected them. If not,
she has listened to your prayer.

69

CONTINUED:

69

JENNIFER

Is that all?

LADY

(holds up a
small necklace)

Have him wear this. Always.

Jennifer takes the necklace in her hand. It is the small figure of a man.

70

EXT. BEACH - DAY

70

A good many people on the beach. Some musicians with birds play in a small group. Jennifer stands at the water's edge and tosses several white flowers into the ocean. Snorkelling in the water are Matthew and Victor. Jennifer waits to see if the flowers come back. They don't. She smiles broadly. Matthew comes ashore, wearing flippers.

JENNIFER

(shouting)

I'm in love!

Matthew, hearing this, looks quickly to Victor. Victor, submerged, didn't hear her. Nicole is preparing a picnic lunch on a small mat.

JENNIFER

(teasing Matthew)

I'm in love!

Matthew, still in his flippers, starts to chase Jennifer. Finally, he catches up with her behind a rock. She kisses him.

JENNIFER

I love your mouth. I want to
learn your mouth by heart.

She kisses him again.

MATTHEW

Jennifer, for God's sake!

Jennifer quickly puts the talisman around his neck.

MATTHEW

What is this?

JENNIFER

It means you're mine.

MATTHEW

Yours? I'll tell you what I am of yours -- I'm your godfather! And your fatherfather is my best friend. I helped pick your name. I was at your christening.

JENNIFER

And you kissed my bottom!

MATTHEW

That was my first mistake.

JENNIFER

That'll teach you to drive a tiny baby wild with desire.

MATTHEW

You're wild all right, I'll give you that.

JENNIFER

You know what love is? It's like you've swallowed a great, big secret. A warm, wonderful secret that nobody else knows about.

MATTHEW

And that's the way it should be.

JENNIFER

Other times, though, it's more like a song. A song you want to sing at the top of your voice for everyone to hear.

MATTHEW

No, no! It's more like a secret! Believe me. It's much better as a secret than as a song.

JENNIFER

Matthew.

MATTHEW

Yes?

JENNIFER

I've never called you Matthew before. No 'Uncle', just plain Matthew. Do you love me, just plain Matthew?

MATTHEW

No. Yes.

70

CONTINUED: (2)

70

JENNIFER

Really? Honestly?

MATTHEW

Yes. Secretly, but honestly.

JENNIFER

Then let's tell Daddy.

MATTHEW

No!

NICOLE (O.S.)

Lunch is ready!

JENNIFER

When you tell Daddy, that's when
I'll know you really love me.

71

EXT. BEACH - PICNIC

71

Matthew retrieves his snorkel where he left it, meeting
Victor coming out of the water.

VICTOR

I've never seen water like this.
It's like it's on television.

(notices

Matthew's

necklace)

What's that?

MATTHEW

This? I found it on the beach.

VICTOR

(studying it)

What is it, a little man?

MATTHEW

Yeah, I guess so.

They start for the picnic mat. Two old Macumba ladies pass
them. They too, notice Matthew's necklace, come close,
pointing and giggling. Matthew looks uncomfortable, turns
to Victor and shrugs.

MATTHEW

(re: necklace)

Maybe his little fly is open.

71 CONTINUED:

71

They come to the picnic mat.

VICTOR

God, swimming makes me hungry.
I could eat a sea-horse!

Jennifer looks at Matthew; he looks away. Nicole sees this.

72 INT. HALLWAY OF HOUSE - NEXT MORNING

72

Jennifer is headed, coffee cup in hand, for her father's room. Matthew opens his door, to go to the bathroom, and steps on a small lighted candle in front of his door.

MATTHEW

Jesus H. Christ!

He rubs his foot. He sees Jennifer heading towards Victor's room. She stares at him icily.

MATTHEW

Jennifer? You're not going to -- ?

She ignores him, opening her father's bedroom door and entering. She shuts it behind her. Matthew looks nervous.

73 INT. VICTOR'S ROOM

73

Victor sits up in bed. Jennifer hands him his coffee and sits at the bottom of his bed.

VICTOR

Your grandmother used to say a
cup of coffee always tasted better
if somebody else made it for you.
Brilliant woman.

Jennifer sits on the bed, looking disconsolately at the floor. Victor sips his coffee.

JENNIFER

Daddy?

VICTOR

That's me.

JENNIFER

You always said we could talk
about anything.

73 CONTINUED:

73

VICTOR

We can.

Jennifer nods. Pause. Victor waits.

VICTOR

It's a boy, isn't it?

JENNIFER

Sort of.

Victor smiles. He takes her hand and pulls her over to the bed where she sits on the side.

VICTOR

Some things never change, do they?

JENNIFER

Sometimes they do. They change sometimes.

VICTOR

What do you mean?

JENNIFER

Something happened.

VICTOR

(fearfully)

Is this something the big 'S'
something you're talking about?

Jennifer nods. Victor explodes.

VICTOR

You slept with someone?! You
slept with a boy?!

74 INT. MATTHEW'S ROOM AND HALLWAY

74

Matthew, heading for the bathroom, stops dead in his tracks, staring at Victor's closed door.

VICTOR (O.S.)

Why didn't you tell me?

75 INT. VICTOR'S ROOM

75

JENNIFER

I just did.

75 CONTINUED:

75

VICTOR

Now? Now you tell me? What good does it do me now?

JENNIFER

What good is it supposed to do you?

VICTOR

We agreed you'd call me first! That was the deal!

JENNIFER

I couldn't call.

VICTOR

But you promised!

JENNIFER

It was at night.

VICTOR

At night.

JENNIFER

On the beach.

VICTOR

On the beach.

JENNIFER

I didn't have any money.

VICTOR

What about collect? You ever hear of calling collect?

76 INT. MATTHEW'S DOORWAY

76

Matthew, more terrified by the minute, inches towards Victor's door to listen.

JENNIFER (O.S.)

There's something else.

VICTOR (O.S.)

Oh, God!

77 INT. VICTOR'S ROOM

77

VICTOR

You're pregnant! Illegitimate pregnancy! It's something you think only happens to the other guy!

77 CONTINUED:

77

JENNIFER

I'm not pregnant.

VICTOR

Are you sure?

JENNIFER

Daddy, I'm on the pill.

VICTOR

Thank God!

78 INT. MATTHEW'S ROOM

78

MATTHEW

THANK GOD!!!

He suddenly realizes he's shouted this and clasps his hand over his mouth.

79 INT. VICTOR'S ROOM

79

VICTOR

I thought I told you never to use the pill. Is that how you listen to me? Oh, God! Thank God you don't listen to me.

(paces the room)

How could I not notice? What kind of father am I?

JENNIFER

It doesn't change the way I look.

VICTOR

Well, it changes the way I look! You know this look? This is when I get crazy! Who is he? I want to know who he is!

80 INT. MATTHEW'S ROOM

80

Matthew stands frozen in fear.

81 INT. VICTOR'S ROOM

81

VICTOR

I want you to tell me who he is -- this beach bum! He forced himself on you, didn't he? You didn't want him. That's why you couldn't get to a phone; he forced himself on you!

81 CONTINUED:

81

JENNIFER

I wanted him, Daddy.

VICTOR

So naturally he took advantage!
Who is he?

JENNIFER

It doesn't matter. He doesn't
want me.

VICTOR

He doesn't want you? A love 'em
and leave 'em rat, right?

JENNIFER

He's not like that.

82 INT. MATTHEW'S ROOM

82

MATTHEW

(pleafully)

Really!

VICTOR (O.S.)

Well, what is he like?

83 INT. VICTOR'S ROOM

83

VICTOR

Look at me when I talk to you!

JENNIFER

(starts to cry)

Don't yell at me!

Victor, moved, goes to her and puts his arm around her.

VICTOR

It's all right. Don't cry,
sweetheart. It's not the end
of the world. I only yelled
'cause I love you.

(kisses her)

So who is it? Tell me. Some
little brat like you, just out of
diapers?

JENNIFER

He's older.

83 CONTINUED:

83

VICTOR

(laughs)

Oh, an 'older man', huh? How old
is he? Nineteen?

JENNIFER

Older.

VICTOR

Twenty? Twenty-one?

JENNIFER

Forty-four.

VICTOR

FORTY-FOUR!!!???

84 INT. MATTHEW'S ROOM

84

Matthew is terrified now. At his wits end.

VICTOR (O.S.)

Forty-four??? You made love to
a man of forty-four?

Matthew rushes to his closet and, over the next series of
lines, starts to pack -- throw, really, his things fur-
iously into his suitcase.

MATTHEW

I'm not that old.

JENNIFER (O.S.)

It's not that old.

VICTOR (O.S.)

It's disgusting! Believe me, I'm
that old and it's disgusting.

JENNIFER (O.S.)

It was beautiful.

85 INT. VICTOR'S ROOM

85

Victor, furious, is pacing the length of the room.
Jennifer sits on the edge of the bed.

VICTOR

Beautiful, huh? Being ditched?
Being humped and dumped?

85 CONTINUED:

85

JENNIFER

He had to do it.

VICTOR

Oh? Why did he have to do it?

JENNIFER

Because he's married.

86 INT. MATTHEW'S ROOM

86

Matthew stops his packing and tries to close his over-filled case.

VICTOR (O.S.)

He's married!?!

Matthew sits on his suitcase, trying to shut it.

MATTHEW

Close, you bastard! Close!

VICTOR (O.S.)

I'll kill him! I swear: I'll
tear his heart out! I'll throw
it right in his face!

JENNIFER (O.S.)

Stop yelling.

MATTHEW

(closing the case)
Stop yelling.

VICTOR

I'm not yelling!!!

MATTHEW AND JENNIFER

Yes, you are.

Matthew, suitcase in hand, heads for the door. He thinks better. He heads instead for the window. Opens the window.

87 INT. VICTOR'S ROOM

87

VICTOR

(storming about)
Don't ever think of bringing him
anywhere near here unless you want
to see him dead.

87 CONTINUED:

87

Jennifer is crying heavily now.

JENNIFER

I love him, Daddy.

Victor sits down beside her, calm again -- or relatively so.

VICTOR

My baby.

88 INT. MATTHEW'S ROOM

88

Matthew is about to climb out the open window. But it's a long way down. Besides, Signora Botega is on the ground looking up at him. He smiles at her. She just stares, as usual.

VICTOR (O.S.)

Just tell me who he is! That's all I want to know!

Matthew, hearing this, heads for the door, suitcase in hand.

89 INT. VICTOR'S ROOM

89

Jennifer shakes her head, turns and starts to leave.

VICTOR

WHO IS HE!??

Jennifer leaves.

90 INT. HALLWAY

90

Jennifer passes Matthew just as he opens his door. She stares at him, goes to her own room and slams the door. Matthew, suitcase in hand, heads for the stairs. Here, Victor, in pursuit of Jennifer, opens his door and spots Matthew.

VICTOR

Where are you going?

MATTHEW

Sao Paulo. Something came up that needs immediate attention --

VICTOR

You can't go.

MATTHEW

I'll come back. But I have to go first.

90 CONTINUED:

90

VICTOR
An awful thing has happened.
(he puts an arm
around Matthew)
I need you. Matthew, please.

91 INT. STUDY

91

Matthew addresses the CAMERA directly.

MATTHEW
What could I do? I was his best
friend and he was in pain. He
needed my help. My help. It was
like asking an arsonist to become
the Fire Chief.

92 EXT. SOCCER STADIUM - DAY

92

Matthew and Victor are attending a soccer game. The
Brazilian national sport, the enthusiasm of the people
for this game is unbounded. It's loud, noisy, colorful
and even dangerous. Victor and Matthew seem all the
more quiet in comparison to the fans around them.

VICTOR
She won't open up to me.

MATTHEW
What do you want me to do?

VICTOR
Take her out. Have dinner. She
likes you. She likes you a lot.

MATTHEW
I know, but --

VICTOR
You're her godfather. If she opens
up to anybody, it'll be to you.

MATTHEW
(dully)
Uh huh.

93 INT. STUDY

93

Matthew addresses the CAMERA directly.

MATTHEW
This was it. The moment had come.
I summoned all of my courage.

94 EXT. SOCCER STADIUM - DAY

94

MATTHEW

Victor.

VICTOR

What?

MATTHEW

Where should I take her for dinner?

95 EXT. SIDEWALK CAFE - NIGHT

95

A crowded place. Matthew and Jennifer share a table.

JENNIFER

So?

MATTHEW

Good question.

JENNIFER

What do you think?

MATTHEW

I think that if I called in a group of experts they couldn't have planned a better mess for me.

JENNIFER

Poor Daddy.

MATTHEW

Whose? Yours or Nicole's?

JENNIFER

Mine.

MATTHEW

Oh, that poor daddy.

JENNIFER

What are you going to tell him I told you?

MATTHEW

I'll think of something.

JENNIFER

Like?

MATTHEW

I'll tell him it's over between us -- I mean between you and your lover.

JENNIFER

Why lie to him?

MATTHEW

I won't be lying. It is over.

JENNIFER

It is only if you want it to be.

MATTHEW

Jennifer, I'm forty-four years old!

JENNIFER

Why do you keep saying that?

MATTHEW

Jennifer --

JENNIFER

You can call me 'darling' if you like.

MATTHEW

Jennifer, maybe it doesn't matter now, but when you're my age, you know what I'll be?

JENNIFER

Dead, I suppose.

MATTHEW

Dead-and-a-half.

JENNIFER

Chaplin and Picasso married much younger women.

MATTHEW

Who in turn became much younger widows.

JENNIFER

I'd rather spend a few years with a man I love than a lifetime with someone I don't.

MATTHEW

Sometimes you're very wise.

She stares at him.

JENNIFER

I like it when you treat me like a woman -- I mean, outside of bed.

MATTHEW

Eat your food.

JENNIFER

So much for that treatment.

MATTHEW

Aren't there any boys your own age you like?

JENNIFER

I don't like 'boys'.

MATTHEW

You would if you gave them a chance. What about him?

(points to one
across the room)

You said hello to him when we came in. He looks like a decent sort of clean-cut kid.

JENNIFER

He's a prig.

(quickly)

That's not the 'P' word -- I said prig.

MATTHEW

Maybe not. That's a tough age. Lots of pressures. Skin problems. Give him a chance.

JENNIFER

I don't want to.

(takes his hand)

Age doesn't matter. I'm going to die young anyway. See how short my life line is?

MATTHEW

That's all garbage. Look how short mine is.

JENNIFER

That's not your life line. That's your heart line.

MATTHEW

You see? We're doomed.

She stands and walks away. Matthew follows.

96

EXT. STREET - NIGHT

96

Matthew and Jennifer stand with a group of other people watching a group of Capoeira fighters. Capoeira is a highly-polished combined martial art and dance. Two men at a time "fight", narrowly missing each other. Jennifer reaches for Matthew's hand. He pulls away.

JENNIFER

You always used to hold my hand,
before we were lovers.

MATTHEW

See how it works?
(beat)
Are you coming home?

Jennifer spots a young man and yells at him.

JENNIFER

Bernardo!

Bernardo turns around. He is tall and good-looking.
Jennifer turns to Matthew.

JENNIFER

He's twenty-two.

MATTHEW

Perfect.

Jennifer greets Bernardo with a kiss, takes his arm and walks off with him. Matthew stares at him.

97

INT. STUDY

97

Matthew addresses the CAMERA directly.

MATTHEW

He was just what I said she needed.
Young, uninvolved, uncomplicated.
I couldn't have been happier --
except for a throb in my temple,
that went all the way down to my
heart.

98

EXT. STREET - NIGHT

98

Matthew turns, sees his reflection in a store window.
He tries rearranging his hair the way Jennifer did when
they were in bed.

99 INT. CLOTHING STORE - NIGHT

99

A trendy store with music blaring and full of young people. Matthew goes to a rack and takes a jacket like Bernardo's. He tries it on and looks in the mirror, again playing with his hair.

100 EXT. STREET - LATER THAT NIGHT

100

Matthew walks with Victor and Cardoso along a crowded, lively street. Matthew is wearing his new, youthful-looking jacket.

VICTOR

She wouldn't tell you who it was?
She said nothing?

MATTHEW

More or less.

VICTOR

Has she seen him since?

MATTHEW

Once or twice.

VICTOR

That's big of him!

CARDOSO

Very big of him.

VICTOR

This thing is driving me nuts.
(notices Matthew's
jacket)
What the hell is that?

MATTHEW

What?

VICTOR

Whatever that is you're wearing.

MATTHEW

It's a jacket.

VICTOR

Maybe to you -- but not to another
jacket.

MATTHEW

I got cold on the way home.

VICTOR

You were better off cold.

They stop to watch several musicians.

VICTOR

Didn't she say anything about the guy?

MATTHEW

She says he's confused.

VICTOR

Confused?

MATTHEW

There're his feelings for her,
there're his feelings for his
wife.

VICTOR

He should've thought of that before.

MATTHEW

I don't think he ever meant to
get this involved.

CARDOSO

I had an incident something like
this a number of years ago. My
pastry chef became involved with
a lovely young girl. Quite young.
He took to making her obscene
eclairs. In time, we discovered
that young girls were not his only
passion. Little boys fell victim
as well.

VICTOR

Creep!

MATTHEW

I don't think that's the case here.
Jennifer said he's quite decent.

VICTOR

Just a decent married man sleeping
with an underage girl.

CARDOSO

The chef was married, too.

VICTOR

Figures.

CARDOSO

Turned out he was unable to -- how
do they say -- perform.

MATTHEW

Jennifer's guy has no trouble
performing!

VICTOR

He's probably afraid of women.
That's why he goes for kids.

MATTHEW

Really, Victor, Jennifer's a kid,
but she's not exactly a kid.

CARDOSO

The end was terrible.

Matthew and Victor turn to him.

CARDOSO

The chef. An angry father cornered
him in the kitchen with a butcher
knife.

VICTOR

Did he kill him?

CARDOSO

No, no, but his profiterol never
came up to his old standard again.

VICTOR

Served him right.
(to Matthew)
Right?

MATTHEW

(swallowing hard)
Right.

101 INT. HOUSE - LATER THAT NIGHT

101

The three men enter the house, obviously having had a few
drinks. The phone rings. Matthew answers it.

MATTHEW

Hello?

INTERCUT WITH:

102 EXT. PHONE BOOTH ON STREET - NIGHT

1.

Jennifer is calling from a phone booth near the beach.

JENNIFER

I have an obscene phone call,
will you accept the charges?

Matthew looks nervously at Victor and Cardoso who stand there staring at him.

MATTHEW

(on phone)

Uh -- not right now.

JENNIFER

You're not alone, are you?

MATTHEW

That's right.

JENNIFER

Okay, I'll hang up. Just tell
me you love me. If you don't,
I'll keep calling you back.

Victor comes closer, whispers.

VICTOR

Let me listen.

Matthew avoids him, as:

JENNIFER

I want you on the floor, Matthew.
Naked. Both of us naked.

(warming to it)

I don't touch you. Not a finger.
I just sit at your side, lean over
you and trace my hair along your
body -- down your back, down your
pretty buns, down your gorgeous
legs.

MATTHEW

Thank you very much. Right. 'Bye.

Matthew hangs up. The others stare at him.

VICTOR

Who was that?

MATTHEW

That? Uh...the weather.

102 CONTINUED:

102

VICTOR
They call you?

MATTHEW
It's a new service. I told you
Rio's the greatest.

Victor and Cardoso explode in laughter.

103 INT. SAME - LATER THAT NIGHT

103

Cardoso is gone. Victor, miserable, sits opposite Matthew,
his head on the table, and sleeping. Jennifer enters,
stops at the door.

JENNIFER
Did you tell him?

MATTHEW
(softly)
No.

She walks up to her room. Pause. Victor lifts his head
from the table.

VICTOR
Was that Jennifer?

MATTHEW
Uh-huh.

VICTOR
Daughters aren't supposed to
drive you to drink, are they?

MATTHEW
My daughter wouldn't drive me to
the corner.

VICTOR
What the hell's wrong with them?

MATTHEW
Whatever's wrong with us, I guess.

VICTOR
Am I being unreasonable, Matthew?
Am I?

MATTHEW
She is almost seventeen.

VICTOR
I know.

MATTHEW
And she's very beautiful.

VICTOR
She is, isn't she?

MATTHEW
(careful now)
I think so.

VICTOR
Like her mother. Another one of
my screw-ups.

MATTHEW
It takes two, Victor.

VICTOR
Not to screw up. First my marriage;
now my kid. What do I lose next?
My job? Our friendship?

It's finally more than Matthew can bear.

MATTHEW
Victor, there's something I've
got to tell you.

VICTOR
There's something I have to tell
you first!

MATTHEW
Victor, let me finish.

VICTOR
No, you -- you're the only one I
have left. My whole goddamned life
is a storm and you're the one rock
in the middle of it all that I can
cling to. You're a rock! My rock!
(he embraces Matthew)
It's true. The only thing in this
whole cockeyed world you can trust
is the friendship of two men.

MATTHEW
You can't trust anything entirely.

103 CONTINUED: (2)

103

VICTOR

Yes, you can! Two solid, straight-shooting guys, that's what you can trust.

(suddenly angry)

And you can also trust that when I find that sonofabitch I'm going to put this right through his profiterol!

He thrusts the knife into the table, embraces Matthew again.

VICTOR

Matthew, Matthew.

MATTHEW

Yes, Victor?

VICTOR

Stay with me tonight.

He virtually crushes Matthew in his embrace.

104 INT. VICTOR'S ROOM - LATER THAT NIGHT

104

Victor sleeps, snoring loudly. Matthew, at his side, stares at the ceiling. Victor throws an arm across Matthew. Matthew hears the sound of a motor, sits up and listens.

105 EXT. HOUSE - NIGHT

105

Nicole waves goodbye to a boy on a motorcycle and he drives off. Matthew stands by the doorway for her. She walks right by him.

MATTHEW

Where are you going?

NICOLE

(passing him)

To bed.

MATTHEW

Nicole.

He turns her so that she faces him.

MATTHEW

Where've you been? Last night? Tonight?

NICOLE

What do you care?

105 CONTINUED:

105

MATTHEW

I'm your father.

NICOLE

Do I ask where you go?

MATTHEW

I've been here.

NICOLE

Sure. This is where the action is.

MATTHEW

(beat)

Were you with Jennifer tonight?

NICOLE

Jealous?

MATTHEW

Worried.

NICOLE

You worry about everyone, don't you?

She starts to go. Matthew sits, head in hands. She stops and comes back to him.

NICOLE

You just couldn't leave well enough alone, could you?

Matthew says nothing.

NICOLE

Don't play dumb.

MATTHEW

I'm not.

NICOLE

I've played dumb often enough with you to know when you're playing dumb with me.

MATTHEW

You're right. I blew it.

105 CONTINUED: (2)

NICOLE

Thank you for that, anyway.

(explains)

Being honest. You always said
honesty should never be painful.

MATTHEW

I was wrong.

NICOLE

She's in love, you know.

MATTHEW

She thinks so.

NICOLE

If you think so, you are.

MATTHEW

I hope I had a little something to
do with your being smart.

NICOLE

I don't think being in love is
such a picnic for her.

MATTHEW

The first is always the hardest.

NICOLE

You're not the first.

MATTHEW

I know.

(he didn't)

They're all hard in a way.

NICOLE

She'll get over it.

MATTHEW

Think so?

NICOLE

Just be yourself.

She goes into the house.

106 INT. STUDY

Matthew addresses the CAMERA directly.

106 CONTINUED:

106

MATTHEW

I didn't want her to 'get over it'. I had to admit Jennifer had gotten under my skin. And as long as she was going to be under there, the least I could do was make it look as good as possible.

107 INT. MATTHEW'S ROOM - MORNING

107

Matthew is doing calisthenics. He stops, checks his muscles in the mirror.

108 INT. STUDY

108

Matthew addresses the CAMERA directly.

MATTHEW

I knew I was acting like a fool; what I needed was cool, objective, professional help.

109 EXT. MACUMBA AREA - DAY

109

Matthew sits in front of an aged Macumba WOMAN on a mat with talismans in front of her.

WOMAN

The more trouble you are in, the more candles you must burn for the gods' help.

She lifts a large box of candles.

WOMAN

How young is the girl?

MATTHEW

Very young.

WOMAN

Half your age?

MATTHEW

Less than half.

She offers him the box of candles.

MATTHEW

Which one?

WOMAN

Take the whole box.

110 INT. GIRLS' ROOM - DAY

110

Sitting on one of the beds is Victor. He's reading Jennifer's diary. He hears a NOISE and quickly closes the book. Matthew looks into the room.

VICTOR

Get in here! Close the door!

MATTHEW

(entering)

What is it?

VICTOR

I found Jennifer's guy!

MATTHEW

How?

Victor holds up a small, leather book, confidently.

VICTOR

Her diary! It's all in here.

MATTHEW

You can't read it!

VICTOR

Why not?

MATTHEW

It's someone's private, personal property!

VICTOR

Are you nuts?

MATTHEW

You can't invade her innermost thoughts, her feelings.

VICTOR

Whose side are you on?

MATTHEW

I just --

VICTOR

(looking in diary)

Jesus, Matthew!

Matthew stops in his tracks.

VICTOR

Listen to this --

(reading)

'Last night it finally happened.'

110 CONTINUED:

110

Matthew winces.

VICTOR

(reads)

'We lay in the sand together. My body next to his, part of his; his leg over my hip, my hand between his legs.'

(beat)

Disgusting!

MATTHEW

She said that?

VICTOR

I said that.

(reads)

'He's so much older, so much stronger, and yet after, right after, he lies in my arms as though he is the child, making me want to give him even more of myself.'

MATTHEW

I know it's terrible, but it's kind of beautiful.

VICTOR

(sneers)

Beautiful, huh?

(reads on)

'This is love as it's meant to be; love as I always dreamed it would be.'

(turns page)

Ah hah!

MATTHEW

(scared)

What??

VICTOR

A name!

MATTHEW

(eyes closed)

A name?

VICTOR

(reads)

'He's ten times better than Moose.'

Matthew is first relieved, then crestfallen.

110 CONTINUED: (2)

110

MATTHEW

Moose? Who the hell is Moose?

VICTOR

(shrugs)

Some kid at school, I guess.

MATTHEW

She made love with a guy called
Moose? How can you send her to
a school where people are named
Moose?

VICTOR

Look, I can only get upset about
one man at a time.

(reads)

'I go to sleep with his smile on
my lips. I love his sweet mouth,
his tongue, his funny little teeth.'

Matthew draws his lips over his teeth.

VICTOR

(continues reading)

'But most of all, I love looking
deep into his soul through his
lovely blue eyes.'

He does not see Matthew turn and grab a nearby pair of
sunglasses, Jennifer's. They look absurd on him.

VICTOR

(reads)

'Eyes that seem to see me for the
first time.'

(looks up)

Why are you wearing those?

MATTHEW

I think I'm getting a sty.

VICTOR

Just like that?

MATTHEW

I get 'em in the blink of an eye.

Victor looks at the diary, turns the page.

VICTOR

I don't believe this!

(beat)

She doesn't say who he is!

110 CONTINUED: (3)

110

MATTHEW

Nowhere?

VICTOR

Nowhere!

MATTHEW

Well, those are the breaks.

VICTOR

Screw it!

MATTHEW

(shrugs)

I guess so.

VICTOR

I don't give up that easy.

MATTHEW

There's no sin in that.

VICTOR

(stands)

Come on!

MATTHEW

Where?

VICTOR

You and I are going to find that
bastard!

MATTHEW

We are?

Victor storms out of the room. Matthew follows, still
wearing his sunglasses.

111 INT. HALLWAY

111

Matthew follows Victor. Senora Botega passes Matthew in
the hallway and, looking at him, just shakes her head.
Matthew smiles weakly, takes off Jennifer's sunglasses.

112 EXT. HILLTOP - DAY

112

From these high mountains one can see most of the city.
Hang glider enthusiasts use these hills to start their
glide over the city below. On one of these heights
stand Victor, Matthew, Nicole and her boyfriend, Diego.
It's windy and Nicole and Diego are preparing to make a
flight on his glider.

VICTOR

(to Nicole)

Try to think -- didn't she tell
you anything? You're her best
friend.

NICOLE

(looks at her father)

Sometimes even best friends keep
secrets from each other.

VICTOR

His name? Nickname? Pet name?
Initials?

NICOLE

Nope.

("remembers" something)

Oh.

VICTOR

(eagerly)

What?

NICOLE

She did say he's selfish.

VICTOR

That I believe.

NICOLE

And egotistical.

MATTHEW

She said that, really?

NICOLE

And that he was boring in bed.

MATTHEW

Now, wait a minute! He might be
selfish, even a bit egotistical,
but he's not boring in bed!

Victor and the others look at Matthew. Trying to cover:

MATTHEW

(to Victor)

Well, we know he's better than
Moose.

VICTOR

(to Nicole)

I want to know who're some of the
men you've seen her with?

NICOLE

(for Matthew's
benefit)

Who can remember them all?

VICTOR

(to Matthew)

We don't know our own children.

MATTHEW

(for Nicole's
benefit)

Some of us do.

NICOLE

(ignoring him)

There's the guy who runs that Tea
Cup ride at the Carnival. He's
one.

VICTOR

Right! Wait!

He takes out a pen and piece of paper. Nicole and Diego,
meanwhile, prepare the glider for a takeoff.

VICTOR

The ride operator. Go ahead.

NICOLE

The Capoiara guy.

MATTHEW

What Capoiara guy?

Nicole looks at Diego.

DIEGO

Luiz.

MATTHEW

She's seeing a street fighter?

VICTOR

Who else?

NICOLE

The main dancer at that club we
were at. The guy who sings, too.

112 CONTINUED: (3)

112

MATTHEW

She's seeing all of them?

NICOLE

You know how it is, Dad. When
you're hot, you're hot!

And she and Diego take off. Matthew and Victor can only
watch them soar over the city below.

113 EXT. CARNIVAL AREA - EARLY EVENING

113

This is an area with games and rides, such as merry-go-
rounds, etc. Like all of Rio, it's full of color, music
and people. Matthew and Victor watch the OPERATOR of the
Tea Cup ride. The ride's over and the Operator is helping
people out of the small "tea cups" that make up the ride.
The Operator lingers a little longer over one group of
teenage girls as he helps them off. Victor, fuming, walks
to the ride, Matthew at his side. The Operator senses
trouble.

OPERATOR

What's the problem?

VICTOR

You like young girls, don't you?

OPERATOR

You from the police?

VICTOR

We like them, too.

He takes some bills from his wallet. The Operator smiles.

OPERATOR

You like with breasts already, or
just tiny little promises?

VICTOR

(enraged)

You fink!

He grabs the man by the throat.

MATTHEW

Wait a minute! Victor!

VICTOR

What?

MATTHEW

(pointing)

Brown eyes.

113 CONTINUED:

113

VICTOR

Shit!

Victor pushes the Operator away roughly. The man's contact with the machine's throttle setting the Tea Cups in motion, as Victor and Matthew leave.

114 EXT. STREET - NIGHT

114

Matthew and Victor speak with several Capoeira fighters. Two shake their heads; a third nods and points o.s.

115 EXT. OTHER STREET - A LITTLE LATER

115

Matthew and Victor stand with a group of spectators watching as two Capoeira fighters perform their routine to much applause and two others stand ready.

VICTOR

Which one is Luiz?

(louder)

There a Luiz here?

A tough-looking character, one of the Capoeira, steps forward and walks up to Matthew and Victor. LUIZ speaks virtually no English.

LUIZ

(Portuguese)

Luiz? I am Luiz.

VICTOR

We want to talk to you.

LUIZ

(Portuguese)

I do not speak English.

MATTHEW

He doesn't speak English.

VICTOR

Yes, he does. They all speak English.

LUIZ

(Portuguese)

Speak Portuguese.

MATTHEW

He only speaks Portuguese.

VICTOR

You translate. You tell him, if he's the one, to keep his lousy hands off my daughter.

MATTHEW

(Portuguese)

Keep your lousy hands off his daughter.

Although we know Victor is "holding" the conversation, it's Matthew who's translating and, therefore, Matthew who must absorb Luiz's anger. Luiz moves menacingly towards Matthew.

LUIZ

(Portuguese)

I don't know your daughter.

MATTHEW

(to Victor)

He says he doesn't know your daughter.

VICTOR

He's lying.

MATTHEW

(Portuguese)

You're lying.

Luiz grabs Matthew by the collar. He's terrified.

LUIZ

(Portuguese)

I am not lying.

MATTHEW

He says he's not.

VICTOR

He's full of crap.

MATTHEW

(Portuguese)

You're full of crap.

Luiz immediately assumes his "attack" stance, which signifies he's ready to fight Matthew. The crowd moves in, interested. Matthew pales. Luiz begins circling him, ready to strike.

115 CONTINUED: (2)

115

Matthew circles also, trying to stay away from Luiz and, at the same time, placate him.

MATTHEW

Listen, Victor, I think you've said enough. I know I certainly have.

VICTOR

Tell him I know he slept with my daughter.

MATTHEW

You tell him!

VICTOR

I can't!

MATTHEW

Christ!

(Portuguese)

He says you -- uh -- screwed his daughter.

Luiz makes a menacing move, which Matthew avoids.

MATTHEW

I don't think he liked that.

Luiz kicks out at Matthew. The crowd claps and cheers. Luiz drops to his hands, his feet in the air. Suddenly:

MATTHEW

(to Luiz in
Portuguese)

Can I ask you a question, one question? How old are you?

LUIZ

(Portuguese)

Thirty-three.

VICTOR

What's going on?

MATTHEW

I just asked him his age. He's thirty-three.

VICTOR

Jennifer's guy's forty-four.

115 CONTINUED: (3)

115

MATTHEW

It can't be him.

Luiz does a lightning kick which sends Matthew flying, ending in a heap.

VICTOR

I'd stop aggravating this guy.
He's going to kill you.

He walks off. Matthew rises and brushes himself off, smiling apologetically to Luiz. He runs off after Victor.

116 INT. KITCHEN - EVENING

116

Jennifer and Nicole are eating.

JENNIFER

Why didn't you tell my father the truth?

NICOLE

Why didn't you?

JENNIFER

I want your dad to tell him.

NICOLE

He won't, he's a coward.

JENNIFER

Mine's blind.

NICOLE

I'll trade you.

JENNIFER

I sort of have.

(beat)

Who were they going to look for?

NICOLE

I told them some people to throw them off the track.

JENNIFER

Who?

NICOLE

Lots of guys. That singer at the club.

116 CONTINUED:

116

JENNIFER

God, why him? He's gross.

NICOLE

That's why I said it.

JENNIFER

You think he'll get jealous?

NICOLE

It's the least I can do for him.

She smiles and eats.

117 INT. DANCE CLUB - LATER THAT NIGHT

117

One of the many bright night spots in Rio. There is much music and dancing, especially on the slightly-raised stage area where scantily clad girls perform. Jennifer sits at a stage-side table, drinking. Matthew and Victor enter the club, Victor looking about with that same determination. Jennifer sees them before they see her. The dancers on stage are asking for a patron to dance with. Jennifer accepts, climbs up on the stage, and starts to dance, fairly suggestively, with a handsome, shirtless dancer in the show. Victor spots her.

VICTOR

Over there.

Victor grabs Matthew and drags him to a table behind a pillar.

VICTOR

(watching Jennifer)

He can't keep his hands off her.

MATTHEW

Bastard.

They watch, one angry, the other jealous, as she dances with this lounge lizard. Victor starts to go for the dancer.

VICTOR

That's enough for me!

MATTHEW

Wait. Give me a minute with her.

Matthew walks to the edge of the stage and tries to get Jennifer's attention, but she ignores him. A dancing girl grabs Matthew by the arm.

117 CONTINUED:

117

MATTHEW

No, thank you.
(calls out)
Jennifer!

Jennifer acknowledges him with a nod and continues dancing.

MATTHEW

We have to talk!

Other dancing girls grab him and try to get him on stage. He refuses them, addresses Jennifer:

MATTHEW

What are you doing?

JENNIFER

You told me to go out with other men.

Two dancing girls hoist him onto the noisy, crowded stage, trying to get him to dance. While they do, he tries to carry on his conversation with Jennifer, who becomes even more suggestive with her partner.

MATTHEW

Trying to make me jealous? Think you're playing with a kid?

JENNIFER

Think you are?

The girls he's dancing with are practically shoving their breasts in his face.

MATTHEW

(to girls)
Please, I'm getting over a bereavement.

Matthew moves away and gets caught up with Jennifer and her man. The three of them dance together. The man, all joy and exuberance, hugs Matthew as they all dance.

MATTHEW

Your father's out of his mind.

JENNIFER

And you?

MATTHEW

I'm no better. I need time to think things out.

117 CONTINUED: (2)

117

JENNIFER

You don't have that much time
at your age.

The dancer joyfully kisses them both.

MATTHEW

Did you really go out with this
android?

JENNIFER

I think he likes you better.

MATTHEW

Terrific.

The number comes to an end. Much laughter and applause.
Jennifer goes back to her table. Matthew rejoins Victor.

VICTOR

What do you think? Is he the guy?

MATTHEW

I don't know.

VICTOR

(disgusted)

You want one more dance with him?

The SINGER steps into the spotlight and begins his rendition
of THANK HEAVEN FOR LITTLE GIRLS. Victor and Matthew
exchange looks, then Victor charges the stage like one
possessed and begins to manhandle the Singer. It's all
the band and Matthew can do to save the man's life.

118 INT./EXT. CARDOSO'S RESTAURANT - LATER

118

A nice place, mostly porches overlooking the city.
Cardoso greets Matthew and Victor.

CARDOSO

I am so glad you finally made it
to my little restaurant, my
friends.

As the three men sit, Cardoso calls out:

CARDOSO

Claudio! Champagne!
(to Victor and
Matthew)
So? What luck?

VICTOR

I'm sure it was the singer.

(to Matthew)

Did you hear that song?

(to Cardoso)

He as good as admitted it.

CARDOSO

Ah, the Latin man will always admit to making love. When my father was eighty, he paid a girl to name him in a paternity suit.

MATTHEW

(to Victor)

You've done the best you could. You can't let this thing obsess you.

VICTOR

Could you forget it, if you were me?

MATTHEW

I'd like to be you, Victor. Just to take some of the pain.

VICTOR

(to Cardoso)

Do you know what friendship is? Friendship is shit next to what I feel for him.

(points at Matthew)

I can't tell you the part he's played in all this.

A serious-looking Jennifer enters, walks to their table.

JENNIFER

Daddy, I've got to talk to you.

VICTOR

Of course, sweetheart.

Matthew tenses. Victor holds out a chair. She sits. There is an awkward silence, then:

JENNIFER

I love you, Daddy.

VICTOR

I love you, too, darling.

118 CONTINUED: (2)

118

JENNIFER

I can't let you go around beating
up people, making scenes.

VICTOR

He had it coming.

(beat)

Didn't he?

JENNIFER

No. Not him.

(beat)

I did what I did out of love,
Daddy. Please don't make it ugly.

CARDOSO

(dabs his eyes)

This is very touching.

VICTOR

(sincerely)

I don't want to. I won't. I
promise. Just tell me who it
is.

Matthew, ever so slightly, shakes his head, as if to say:
"Tell him." Jennifer is obviously moved. Victor waits
Jennifer looks away from Matthew, her gaze inadvertently
falling on Cardoso. A beat, then:

VICTOR

You bastard!

Victor gets up and grabs poor Cardoso by the collar.

CARDOSO

No! Please! What're you doing?

VICTOR

You lech! Like father, like son,
huh?

Cardoso flees, Victor in pursuit. As Jennifer starts to
leave:

MATTHEW

Why didn't you tell him the truth?

JENNIFER

When you gave me that sign,
I realized you loved me. If that's
true, then you have to be the one
to tell him.

118 CONTINUED: (3)

118

She goes. Matthew stares after her for a moment, then quickly goes to where Victor has Cardoso cornered.

CARDOSO

It could not be me! I am impotent!

VICTOR

I've seen you in the market with young women!

CARDOSO

Shopping is no problem. Anything standing up I can do!

MATTHEW

Victor! Does he look forty-four to you?

CARDOSO

I'm fifty-seven!

VICTOR

Bullshit!

CARDOSO

All right, sixty-one.

MATTHEW

He's too old! He's not married!
He's not anything her diary said!

VICTOR

She stared right at him.

MATTHEW

It's not him. It's not anyone we've seen.

VICTOR

How do you know?

MATTHEW

Because it's me.

Victor freezes. Matthew stands frozen, too, as he shuts his eyes tightly, waiting for Victor's punch to deck him. Instead, Victor just sits at the table, in shock.

VICTOR

You?

Matthew opens his eyes and sits next to Victor at the table.

MATTHEW

Me.

Victor shakes his head in disbelief. Cardoso, meanwhile, has pulled himself together and sits at the table with Victor and Matthew.

MATTHEW

(to Victor)

Say something.

(pause)

Hit me.

VICTOR

(calmly)

I'm going to.

Silence for a moment. Then:

MATTHEW

What can I say?

VICTOR

Nothing.

MATTHEW

Not hitting me feels worse than hitting me.

CARDOSO

(to Victor)

Hit him.

VICTOR

(to Matthew)

How did it happen?

MATTHEW

It was my fault.

VICTOR

That's big of you.

MATTHEW

It was the night of the wedding.

VICTOR

(scornfully)

Romance was in the air.

MATTHEW

Birds, dancing, music, everything was.

VICTOR

Blame it on Rio, right?

MATTHEW

I wasn't thinking of what I was doing.

(to Cardoso)

You understand.

CARDOSO

It's only when a man is not thinking of what he's doing that you can be sure he's doing what he's thinking!

MATTHEW

(flatly)

Thanks.

VICTOR

The whole time! Right by my side looking for him. What a horse's ass you must have thought me.

MATTHEW

I didn't have the courage.

VICTOR

Who asked you for the courage now? Why'd you tell me?

MATTHEW

In spite of it all, I'm your friend.

VICTOR

If you were really my friend, you would've kept quiet about what you did, which you never would've done if you were really my friend.

MATTHEW

Hit me, Victor. Please.

VICTOR

Oh, no. I'm not doing anything to make you feel better.

MATTHEW

You'll feel better.

VICTOR

It's too easy.

118 CONTINUED: (6)

118

MATTHEW

I want you to.

VICTOR

Well...anything for a friend.

He slugs Matthew in the face, knocking him into a table,
which sends glasses and crockery flying.

119 INT. STUDY

119

Matthew addresses the CAMERA directly.

MATTHEW

That was it. Rock bottom. I
didn't think I could ever feel
worse.

120 INT. HOUSE - NIGHT

120

Nicole is on the phone with her mother.

121 INTERCUT WITH Karen at Club Med in Bahia.

121

NICOLE

I just think you ought to come
right away.

KAREN

Are you all right?

NICOLE

It's Dad.

KAREN

What's happened? Is he hurt? I
can't hear you very well.

NICOLE

He's okay. Just come as soon
as you can.

KAREN

Nikki? Hello? Nikki?

Nicole hangs up, evidently concerned.

122 INT. STUDY

122

Matthew addresses the CAMERA directly.

MATTHEW

I was wrong.

123 EXT. HOUSE - THE NEXT MORNING 123

The car is parked in the driveway, suitcases beside it.

124 INT. HALLWAY - MORNING 124

Victor stands in the doorway of the girls' room. Jennifer lies on her bed, her head buried in her pillow and crying:

VICTOR

Get your stuff ready and bring it downstairs! We're leaving in twenty minutes!

He passes the inevitable Signora Bottega and enters:

125 INT. KITCHEN 125

Where Matthew, anticipating Victor's arrival, in the kitchen, stands waiting for him. Victor, suitcase in hand, enters the room and starts to walk through.

MATTHEW

Victor.

VICTOR

Out of my way, Blue Eyes!

MATTHEW

Give me a minute!

126 INT. GIRLS' ROOM 126

Jennifer, hearing the conversation start, sits up and listens.

VICTOR (O.S.)

A minute! I'd like to give you life!

MATTHEW (O.S.)

There's something you should know.

Jennifer becomes even more attentive.

127 INT. KITCHEN 127

MATTHEW

Victor, I'm not somebody who hangs around schoolyards in a raincoat.

VICTOR

Try it -- you'd be very good.

MATTHEW

(beat)

Victor I care for her.

128 INT. GIRLS' ROOM

128

Jennifer is listening intently.

VICTOR (O.S.)

You care for Jennifer?

MATTHEW (O.S.)

Very much.

129 INT. KITCHEN

129

VICTOR

Well, why the hell wouldn't you?
She's adorable -- sweet, smart,
innocent -- mostly -- you'd have to
be even more senile than you are not
to care for her.

MATTHEW

I'm not senile -- I'm crazy about her.

VICTOR

What the hell are you doing, asking
for her hand?

Matthew realizes he might be doing just that.

VICTOR

You want permission to marry, I
think you better ask your wife first.

MATTHEW

Victor --

VICTOR

(continuing)

If she says no, maybe you and
Karen could adopt Jennifer.

MATTHEW

You're making it impossible --

VICTOR

(cuts in)

I could still see her, of course.
I could babysit for you.

(beat)

I'm making it impossible? Let's
keep this straight: I'm not the
one who crawled into your
daughter's cradle.

MATTHEW

I know.

129 CONTINUED:

129

VICTOR

I must say this certainly fits
into your 'a woman must have a
flaw' theory. Infancy is a pretty
big flaw.

MATTHEW

She's a woman, Victor! She is!
She has great sophistication --

130 INT. GIRLS' ROOM

130

Jennifer is listening to this with her thumb in her mouth.

MATTHEW (O.S.)

She's very mature.

Jennifer HEARS a CAR outside in the driveway, goes to look.

131 EXT. DRIVEWAY

131

A taxi pulls up and Karen steps out, suitcase in hand.

MATTHEW (O.S.)

I want her to come stay with me
in Sao Paulo.

VICTOR (O.S.)

You're not serious!

132 INT. GIRLS' ROOM

132

Jennifer is visibly upset by what she's just seen.

133 EXT. DRIVEWAY

133

Karen steps towards the house, stops when she hears:

MATTHEW (O.S.)

I love her, Victor! I can't be
without her!

Karen smiles broadly as she hears this, thinking he's
speaking about her.

MATTHEW (O.S.)

The thought of being apart is more
than I can stand!

Karen, overjoyed, rushes into the house.

134 INT. KITCHEN

134

As she enters, what she sees is Victor, knife in hand, approaching Matthew.

VICTOR

You say that once more and I'll
kill you! I swear it!

Karen's smile dies.

KAREN

(screaming)

No!

Both men freeze and look at her. She looks from man to man.

KAREN

What's happening?
(she sees Matthew's
shiner)
Look at you! Are the girls
all right?

VICTOR

One of them is.

KAREN

What are you saying?

MATTHEW

They're fine! Both of them! What're
you doing here?

KAREN

Nikki called me. She said you were
in some kind of trouble.

MATTHEW

What trouble? There's no trouble.

KAREN

Then why is Victor trying to kill you?

MATTHEW

(nonchalantly)

Oh, you know Victor: anything for
a laugh.

KAREN

(puzzled)

What?

VICTOR

You want to laugh? You want to scream?
Your husband's having an affair!

134 CONTINUED:

134

KAREN
That's not funny, Victor.

MATTHEW
(nervously)
I told him it wasn't funny.

VICTOR
Your husband's found his second
childhood, my dear -- with someone
who's still in her first.

KAREN
Who are you talking about?

VICTOR
My daughter.

KAREN
Jennifer??

135 INT. GIRLS' ROOM

135

Jennifer listens to this conversation with the increased
awareness of the mess she's partially caused.

KAREN (O.S.)
Cute little, sweet little Jennifer?

MATTHEW (O.S.)
Yes.

KAREN (O.S.)
That little bitch!

Jennifer sits at her desk.

136 INT. KITCHEN

136

KAREN
(to Matthew)
How could you? You held her on
your knee.

VICTOR
God knows where else.

KAREN
(to Victor)
Is this what you brought your daughter
up to be? A homewrecker?

136 CONTINUED:

136

VICTOR
Leave her out of this!

137 INT. GIRLS' ROOM

137

Jennifer takes a piece of paper and a pen.

VICTOR (O.S.)
She had nothing to do with it!

KAREN (O.S.)
You mean they were having an affair
and she didn't know about it?
What'd you do, Matthew, sneak in
during her naps?

Jennifer starts to write.

MATTHEW (O.S.)
You have no one to blame but yourself.
This is really your fault.

138 INT. KITCHEN

138

KAREN
Mine??

MATTHEW
That's right. You go away by
yourself and pack us off with two
beautiful young women.

KAREN
They're your daughters!

MATTHEW
Daughters are women!

Signora Botega walks silently through the room here.

KAREN
(realizing)
Does Nicole know?

Matthew nods.

KAREN
You bastard!

MATTHEW
I didn't mean to be a bastard.

KAREN
I know -- it's just a gift.

138 CONTINUED:

138

Jennifer enters. Everyone is quiet, as she places the note she's just written on the table and leaves.

KAREN

I came all the way here because I thought you needed me. Knowing that, for the first time in, I don't know how long, I needed you.

MATTHEW

(touched)

You did?

Her sadness suddenly changes to anger.

KAREN

You didn't need me. You were fine. A fantasy come true: 'Gidget Goes to Rio.' In front of everybody, too.
(to Victor)
And we thought we had to be so careful.

Having blurted this out, she suddenly freezes.

MATTHEW

Careful? About what?

KAREN

Sit down, Matthew.

Matthew sits.

VICTOR

Stand up!

Victor pulls Matthew to his feet, puts his face close to Matthew's and makes his announcement with relish.

VICTOR

Karen and I are in love!

KAREN

No, we're not.

VICTOR

What do you mean we're not?

MATTHEW

You're in what?

KAREN

(to Victor)

I've had a lot of time to think about it. We can't go on.

MATTHEW

What do you mean, go on?

VICTOR

(to Karen)

Can't we talk about it?

KAREN

(to Victor)

There's nothing to say.

MATTHEW

You two are having an affair?!

VICTOR

Keep out of this! Karen --

KAREN

(to Matthew)

It's not an affair. We only slept together once.

MATTHEW

Only once?

(enraged)

When did it happen? Where?

VICTOR

It's none of your business.

(sadly)

You heard her -- it's over.

MATTHEW

What do you want me to do -- put in a good word for you? Jesus, I don't believe this.

KAREN

Matthew, it was only once.

VICTOR

That wasn't my idea.

(to Matthew)

She wouldn't continue out of respect for you.

KAREN

It's why I didn't want to come to Rio.

138 CONTINUED: (3)

138

MATTHEW

How considerate. How thoughtful.
How disgusting.

VICTOR

As disgusting as you sleeping
with my daughter?

MATTHEW

I think so!

VICTOR

At least your wife isn't anybody's
daughter!

MATTHEW

(beat, then)

Ah, now it makes sense. Now it
all makes perfect sense.

(to Karen)

Do you know what he's been trying
to do since the first minute we
got here? Do you? He's been
trying to get me into bed with a
girl -- any girl!

KAREN

(to Victor)

Is that true?

MATTHEW

It is!

VICTOR

I never thought of trying a nursery.

KAREN

(to Victor)

Did you really do that?

VICTOR

What if I did?

Here, Nicole enters, watches.

KAREN

(to Victor)

You bastard!

NICOLE

Hi, Mom.

KAREN

Nikki.

138 CONTINUED: (4)

138

They kiss hello.

VICTOR

(to Karen)

I thought he didn't matter to you.

KAREN

You're the one that doesn't matter
to me.

Matthew starts for her.

KAREN

And neither do you!

As Nicole goes to the table, picks up Jennifer's note:

KAREN

I know I'm not blameless, but, by
God, I never encouraged anyone else
to be unfaithful, and when I did do
it myself, it wasn't with someone
who had to show me their I.D.!

NICOLE

Did you read this, any of you?

VICTOR

What is it?

NICOLE

A suicide note.

Pause. Then, shock; then everyone rushes to the stairs.

139 EXT. ROAD - DAY

139

An ambulance, siren blaring, heads down the road.

140 INT. AMBULANCE - DAY

140

Crowded into the rear of the ambulance are Jennifer, on a
stretcher, Matthew, Victor, Karen and an attendant, who,
confused by these people, looks from face to face.
Jennifer is quite conscious and crying. Looking up at
Karen:

JENNIFER

I'm so sorry.

VICTOR

It's all right, sweetheart.

140 CONTINUED:

140

JENNIFER
It's all my fault.

VICTOR
It's all mine.

MATTHEW
It's mine.

Pause. They all look to Karen.

KAREN
Don't look at me.

The attendant looks from face to face.

141 EXT. HOSPITAL - DAY

141

The ambulance pulls up. The others pile out quickly before they carry Jennifer out. A DOCTOR, waiting for the ambulance, sees Matthew's face and tries to help him.

MATTHEW
Not me! Her! Her!

They all enter the hospital after Jennifer.

142 INT. HOSPITAL - LATER THAT DAY

142

Matthew, Victor and Karen are in the waiting area. Victor slowly shakes his head as he paces.

VICTOR
The last time we were together like this, we were waiting for her to be born.

The implication saddens them further.

MATTHEW
Victor, strange as it sounds, I love you.

Victor nods. They embrace. The Doctor enters.

DOCTOR
Senor Lyons?

VICTOR
Yes?

142 CONTINUED:

142

DOCTOR

We've pumped her stomach and given
her a sedative.

(smiles)

She will be fine.

VICTOR

Thank God!

The three of them embrace and kiss. Victor even hugs the
Doctor effusively.

VICTOR

I didn't even know she had
sleeping pills.

DOCTOR

That was not the problem. Your
daughter took an overdose of birth
control pills.

Victor, relieved, emits a nervous laugh, then quickly
becomes concerned.

VICTOR

That's not a problem, is it?
She's not gonna grow a beard
or anything like that?

DOCTOR

No, no.

VICTOR

Can she have visitors?

DOCTOR

It's possible but --

VICTOR

But what?

DOCTOR

She only asked to see one of you.

Matthew and Victor turn to each other, each confident
he's the one. The Doctor nods at Karen.

DOCTOR

The Signora.

All react to Jennifer's choice.

143 INT. HOSPITAL ROOM - DAY

143

Jennifer, in bed, looks exhausted. Still, we sense that the swelling in her eyes is due more to sadness than discomfort. Karen stands beside her bed.

JENNIFER

It really was my fault, you know.
He never had a chance.

KAREN

Men seldom do.

The feeling is very much woman-to-woman.

JENNIFER

Do you hate me?

KAREN

More like envy -- for experiencing
the Matthew that used to be.

JENNIFER

He's still there. You just have
to know where to look.

KAREN

Would you like to ask me again if
I hate you?

144 INT. HOSPITAL CORRIDOR - MINUTES LATER

144

Karen rejoins Matthew and Victor.

KAREN

She's going to be fine.

Matthew puts his hand on one of Victor's shoulders.
Victor immediately throws it off.

VICTOR

Don't touch me, you sonofabitch!

Others in the corridor stare.

MATTHEW

(reminding him)

She's going to live!

VICTOR

The problem is, so are you!

144 CONTINUED:

144

Victor heads toward the door. Matthew looks at Karen.

MATTHEW

Karen, how could you?

KAREN

The same way you could.

MATTHEW

I thought you and I were going to be forever.

KAREN

Forever just got here a little sooner than we expected, that's all.

They head down the corridor in silence.

145 INT. HOUSE - NIGHT

145

Matthew makes his way down the hallway, stepping on a burned-out Macumba candle. He removes the wax, knocks on his closed bedroom door.

MATTHEW

Karen?

KAREN (O.S.)

Go away.

Matthew knocks on Nicole's door.

MATTHEW

Nicole?

NICOLE (O.S.)

Go away. This is a recording.

Matthew, defeated, crosses the hall to Victor's room, first stubbing his toe on another candle. He enters:

146 INT. VICTOR'S ROOM - NIGHT

146

where Victor is just getting under the covers in his bed.

VICTOR

What do you want?

MATTHEW

They won't let me in.

VICTOR

Well, you can't get in every time.

MATTHEW

You don't seem to have any trouble.

VICTOR

You can't stay in here.

MATTHEW

There's no other bed. Move over.

Victor shakes his head and moves over, turning his back to Matthew. Matthew climbs in and after a slight tug of war with the blanket, they lie there, back-to-back. Pause.

MATTHEW

Bastard!

VICTOR

Prick!

MATTHEW

So wounded, so self-righteous.
Goddamn hypocrite!

VICTOR

I could kill myself for ever feeling guilty about me and Karen.

MATTHEW

I could kill myself for letting you off the hook because of Jennifer.

VICTOR

You don't deserve her.

MATTHEW

Which one?

VICTOR

Both. Either.

MATTHEW

Neither do you.

Pause. Then, still back-to-back:

VICTOR & MATTHEW

Bastard!

MATTHEW

To think I said I love you.

VICTOR

To who?

146 CONTINUED: (2)

146

MATTHEW

To you!

VICTOR

You love anything that stands still!

MATTHEW

Unlike some other people I know.

VICTOR

Screw you!

MATTHEW

Likewise, buddy!

(pause, mutters)

Just once. I bet.

VICTOR

Forget it. It's over. Except for
your divorce.

MATTHEW

You're mad. If we got a divorce
every time our marriage was over,
we'd need a sleep-in lawyer.

VICTOR

We'll see.

MATTHEW

You bet we'll see.

147 INT. HALLWAY - THE NEXT MORNING

147

Signora Botega walks down the hallway. Each of the three
bedroom doors is slightly open and she peers into each
as she passes. She seems confused to see the two women
alone, then she passes Victor's room, where the two men
are sleeping together. She makes a quick sign of the
cross.

148 EXT. HOUSE - THE GARDEN - DAY

148

Matthew and Victor sit, some distance between them.
Karen comes out of the house, coffee in hand, looking
for a place to sit. Both men turn and look at her. She
stares back coldly and goes back into the house.

149 INT. KITCHEN - THE NEXT MORNING

149

Matthew, Victor, Nicole and Karen sit in glum silence at
the kitchen table, their packed suitcases all ready to
go. Signora Botega is at the sink. The spell is broken
when Jennifer comes bounding in.

149 CONTINUED:

149

VICTOR

I was just going to pick you up.
Are you all right?

JENNIFER

I'm fine. Lorenzo drove me.

VICTOR

Who's Lorenzo?

JENNIFER

(to the room at large)
I'm sorry about the other night.

VICTOR

It's okay. You're fine. As long
as you're fine, everything's okay.
Who's Lorenzo?

JENNIFER

He's an orderly at the hospital.
(yells out door)

Lorenzo!

(to Victor)

He took wonderful care of me.
He's studying to be a surgeon.

Lorenzo enters; tall, young and handsome. Jennifer takes
his arm. Matthew tries to mask his pain, but Karen can
see it.

JENNIFER

Lorenzo, this is my father.

Lorenzo immediately holds out his hand to Matthew.

LORENZO

A pleasure to meet you, sir.

MATTHEW

(snaps)

Him!

Matthew points at Victor. Karen stifles a laugh, as
Victor glares at her.

LORENZO

(nods to Victor)

Sir.

VICTOR

(indifferently)

Yeah.

(to Jennifer)

Get your stuff. We're going.

149 CONTINUED: (2)

149

JENNIFER

That's what I wanted to ask you.

VICTOR

What?

JENNIFER

Can I stay?

VICTOR

Stay where?

JENNIFER

Here. We still have the house
another week. Nicole and I thought --

NICOLE

We can stay together.

JENNIFER

Please??

VICTOR

I don't know about that.

JENNIFER

Lorenzo would look out for us. He
said he would.

VICTOR

Well, fine, but I don't really know
anything about Lorenzo.

JENNIFER

He's twenty-one --

VICTOR

(quickly)

He's perfect! I love him!

Jennifer hugs and kisses her father.

JENNIFER

Oh, thank you! And can we keep
the car?

VICTOR

The car?

MATTHEW

I don't know about that.

149 CONTINUED: (3)

149

NICOLE

In case of an emergency or something.
I mean, you wouldn't want us to take
lifts from anybody, would you?
Strangers, who want to chew the
rivets off your jeans?

MATTHEW

(hands her keys)

Don't forget -- it sticks in second.

Karen gets up and exits with her things. Victor follows,
as do Lorenzo and Nicole. This leaves Matthew and Jenni-
fer alone, except for Signora Botega who works over the
sink. Jennifer goes to Matthew.

JENNIFER

You were right, you know.

MATTHEW

How's that?

JENNIFER

It was a dream we both had.

Matthew smiles.

JENNIFER

Will you forget me?

MATTHEW

The minute I die.

They kiss lightly -- then, a bit heavily. But they
exercise control. Jennifer runs outside. Signora
Botega passes Matthew, giving him a look that says
she knows everything that's happened.

MATTHEW

(to Botega)

I've heard enough out of you!

150 EXT. HOUSE - A LITTLE LATER

150

Matthew, Karen and Victor are in the driveway. Three
cabs are waiting; each gets into a separate cab. One
by one they drive down the driveway.

151 EXT. ROAD - DAY

151

The three taxis continue along, until they come to a red
light. When they stop, Matthew gets out of his taxi,
carrying his bags, and gets into Karen's taxi. The
light changes to green and all three go on.

151 CONTINUED:

151

At the next red light, the taxis stop again. Victor looks over, sees Matthew and Karen in one taxi, and gets out of his own. He gets into theirs as the light turns green and the three taxis continue. We see the three occupants arguing among themselves. At the next red light, the cabs stop again and this time Karen gets out and gets into one that is empty. The light turns green and the cabs go. We see Matthew and Victor arguing. At the final red light, all three cabs stop and both Victor and Matthew join Karen in her cab.

152 INT. CAB

152

The three of them, Matthew and Victor on either side of Karen, sit there in silence. Then, Matthew looks over at Victor.

MATTHEW

We'll drop you.

VICTOR

We'll drop you.

The cab drives on.

153 INT. BEDROOM - NIGHT

153

Matthew is in bed with Karen. She sleeps next to him. Matthew sits and addresses the CAMERA directly.

MATTHEW

We dropped him. I don't know about love, but around here, marriage conquers all. It feels like a lifetime's passed since that holiday. Victor and I made up, sort of. Next month, we're going to try talking to each other. Nicole's in love -- and learning how to be crazy herself.

(pause)

I did see Jennifer. Once. She was down visiting her father.

154 EXT. STREET - SAO PAULO - DAY

154

Matthew is shopping in an open air market. He turns when he hears Jennifer's voice.

JENNIFER

Uncle Matthew?

He turns and sees Jennifer with a young man. There is a little polite tension.

154 CONTINUED:

154

MATTHEW

Hi.

JENNIFER

How are you? You look terrific.

MATTHEW

I'm fine, thank you.

JENNIFER

This is a friend of mine. From the States. Moose Morton.

MOOSE

(shaking hands)

Nice meeting you.

MATTHEW

(nods)

Moose.

JENNIFER

I'd love to talk, but we have to run.

MATTHEW

Sure.

JENNIFER

Love to Nicole and Aunt Karen.

MATTHEW

Right.

JENNIFER

See you.

MATTHEW

See you.

He watches as Jennifer and Moose walk away.

155 INT. BEDROOM

155

Matthew addresses the CAMERA directly.

MATTHEW

Time had had its effect on her, of course. She was more beautiful, more desirable than ever. But she wasn't the only one.

155 CONTINUED:

155

Matthew looks over at the sleeping Karen. He smiles as he picks up his small notebook from his bedside table and writes in it:

MATTHEW

6,326.

He looks up, smiles at the audience, puts the book away and rolls over toward his wife. She half smiles in her sleep and embraces him.

FADE OUT.

THE END