

INDECENT PROPOSAL

by

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revised 10/7/91

FADE IN:

EXT SANTA MONICA PIER DAWN

A young man in a tuxedo leans on a railing at the far end of the pier, looks out at the ocean. He's unshaven and pale. He's been up all night. This is DAVID MURPHY. A COP stands at a distance watching David, curious. He crosses.

COP

Not thinking of jumping I hope.

David manages a smile.

DAVID

It's bad. But not that bad.

COP

Just checking.

The cop is about to leave, then stops, asks.

COP

What was her name?

DAVID

Diana.

The cop nods sympathetically, walks off. Move in on David as we hear....

DAVID (VO)

How can I forget her? She
was my one great love. Diana...
It's the name of a princess.
The name of a song. The name of
a woman that once was...

INT TAXI DAWN

DIANA MURPHY sits in the back seat of the taxi in a long formal evening gown. The wind ruffles her hair. She is startlingly beautiful. She looks out at the dawn Los Angeles light with unseeing eyes.

DAVID (VO)

My wife.

MOVE IN on Diana as we hear...

DAVID (VO con't)
 Someone once said, if you want
 something very badly, set it
 free. If it comes back to you,
 it's yours forever. If it
 doesn't, it was never yours
 to begin with.

DIANA (VO)
 There's no doubt in my mind
 about one thing. I was David's to
 begin with. And he was mine.

DISSOLVE TO:

INT CAR DAY MEMORY

The light is over bright, the motion slowed and dream-like.
 David, barely seventeen, drives an old klunker of a car.
 Beside him in the front seat is a TEENAGE GIRL. In the back
 seat is Diana.

DIANA (VO)
 We fell in love in high school.
 David was a senior and I was a
 freshman. On Wednesday's after
 glee club he'd drive me and my
 best friend home from school.
 I used to watch him in the rear
 view mirror.
 (their eyes connect in the mirror)
 I fell in love with his eyes.

EXT DAVID'S CHILDHOOD HOME GLENDALE DAY

A modest little stucco box in the valley. David's parents
 stand with Diana waving to David as he pulls out, his car
 packed to the gills.

DIANA (VO)
 When David went away to college,
 we both felt we should see other
 people.

EXT DIANA'S CHILDHOOD HOME VAN NUYS NIGHT

Diana kisses a beefy football player, BUBBA. David, wild
 with jealousy, watches from his car parked at the curb. He
 jumps out, crosses and pulls the two apart, slugs the
 football player. Diana screams as the two boys fight.

DIANA (VO)

That didn't work out.

INT DIANA'S CHILDHOOD ROOM AFTERNOON

David and Diana make wild, teenage love on her chenille bedspread.

DIANA (VO)

David drove four hundred miles every weekend to be with me. We couldn't be apart.

The action's so heated that the bed frame breaks.

EXT SANTA MONICA PIER SUNSET

David and Diana ride in a booth on the MERRY GO ROUND as the sun sets. The world is a blurr behind them. All they see is each other. David takes her hand, turns it palm up and kisses it, then slips an engagement ring on her finger.

DIANA (VO)

When I was nineteen David proposed to me on the merry go round at the Santa Monica Pier.

Diana closes her eyes as if to remember this moment forever, lifts her fingers to touch David's lips. Suddenly they're in each other's arms. They hold on tight as the Merry Go Round goes around and around.

DISSOLVE TO:

INT LAS VEGAS WEDDING CHAPEL NIGHT

David and Diana, bride and groom, kiss in a chapel of love. The camera moves around and around them, mimicking the circles of the merry go round.

DAVID (VO)

We ran away to Las Vegas to get married. And for the next seven years we were as happy as two people could be.

INT DAVID'S DEN VENICE CANALS DAWN

The house is modest and small, but has charm. Book shelves are lined with books on architecture and odd samples of

building materials: granite, linoleum, brick. The furniture is used or hand made by David.

David, in pajama bottoms, has been up all night. He works at his drawing table on a MODEL OF A HOUSE. It's perfect in every detail. We note a distinctive row of two-story arched windows.

DAVID (VO)

Diana put me through architecture school selling real estate.

Diana comes in quietly, wearing one of David's shirts, puts a cup of hot coffee at David's elbow and kisses his neck. She slips her arms around him and he smiles. He continues working. She leans her head on his shoulder and watches.

INT ARCHITECTURAL FIRM DAY

David holds his MODEL with the two story arched windows as he waits for a job interview. FIVE OTHER YOUNG MEN and ONE WOMAN are also waiting. They all have models too, and they all look daggers at each other and David.

DAVID (VO)

But when I graduated the recession hit and work was hard to find.

INT MELROSE EMPTY STOREFRONT DAY

David tours the unpromising hole in the wall site with his lawyer JEREMY, and a WOMAN CHEF.

DAVID (VO)

So I did what I could, mostly small jobs that I got through friends.

MATCH DISSOLVE TO:

INT MELROSE RESTAURANT DAY

In mid construction. David supervises as we see the restaurant taking shape. The walls are being torn down, light shines from new skylights.

DAVID (VO)

A restaurant I designed worked out well and won some awards.

MATCH DISSOLVE TO:

INT MELROSE RESTAURANT DAY

The storefront has been transformed into a tiny but stylish cafe. It's packed. David comes in and the WOMAN CHEF greets him happily, sits him down by a plate glass window and calls for some food.

DAVID (VO)
But for a while all I got out
of it was an occasional
free lunch. Until one day....

A STOCKBROKER seated at a far table rises and approaches David. Offers his hand and they talk.

DAVID (VO)
I got my big break.

EXT BRENTWOOD SITE DAY

A large, modern two story HOUSE is under construction in a nice section of Brentwood. We recognize immediately the row of two-story arched windows. A sign out front announces that the house is designed by David Murphy. David shows the stockbroker around, pointing out lovely architectural details. They both look pleased.

DAVID (VO)
A rich stockbroker hired me
to design him a showplace. There
were no limits on the budget,
no restrictions on the design.
Construction was going beautifully....

Two POLICE CARS pull up and several officers come out. One of them holds a warrant in his hand.

DAVID (VO)
Until he was indicted.....

MATCH DISSOLVE TO:

THE SAME CONSTRUCTION SITE...MONTHS LATER

Now crumbling, rotting, and overrun with weeds. A chain link fence surrounds the property. The arched windows are boarded up. David's sign is cracked and broken in the yard.

DAVID (VO)
Things got tougher after that.

EXT OCEAN PARK DAY

Diana puts up an open house sign in front of a little bungalow. There are many for sale signs already on the street.

DIANA (VO)
The real estate market dried up.
My income fell to zero.

INT CANAL HOUSE NIGHT

David and Diana go over the monthly bills together. Suddenly she looks up. She's crying.

DIANA
David, I'm scared. We have no money. What are we going to do?

DAVID
I'll get some money.

DIANA
How?

DAVID
I'll get a job, any job. I'll drive a cab. I'll rob a bank. I'll do whatever I have to do. I'm going to take care of you.

He comes over and sits beside her. She continues to cry. He takes her hand, speaks simply.

DAVID
I've always wanted to give you things. You've done all the giving. I've let you down.

DIANA
Darling...no...you haven't let me down. Never...

She wipes her tears with the back of her hand. David pulls a handkerchief from his pocket, holds it over her nose as if she were a child.

DAVID

Blow.

She blows. They both smile. He takes back the handkerchief, touches her hair and she takes his hand.

DIANA

Have I ever told you I love you?

DAVID

No.

This is an old routine with them.

DIANA

I do.

DAVID

Still?

DIANA

Always.

She turns her face up to him and they kiss, holding on to each other tight.

INT DAVID'S FATHER'S HOUSE DAY

David talks to a little old man on a worn sofa. His father.

DAVID (VO)

And that's how it started.
I borrowed five thousand dollars
from my father to tide us over.
That wasn't easy. Dad's on a fixed
income and he doesn't have much
to spare. Then I looked for a job
in construction. But in the
mean time, Diana found what
we thought was the answer.

EXT SANTA MONICA HILL DAY

Diana shows David a huge empty lot on a hill looking down to Marina Del Rey and the water.

DIANA (VO)

It was an incredible piece of land,
a great investment opportunity. Only
one problem. We had nothing to invest.

DIANA

(excited)

It's way below market. A steal.
If we could only buy it, and develop the
property. We could build a house,
one that you design. You'd have
a chance to prove what you can do
and we could turn it over and clear
maybe a hundred, two hundred thousand.

DAVID

(stunned)

Are you sure?

DIANA

Positive.

DAVID

But we have nothing. Not even
a down payment.

DIANA

We'll get a loan.

DAVID

How? We have no collateral.

DIANA

Jeremy.

DAVID

Jeremy?

DIANA

He's an entertainment lawyer.
He knows all about getting money
for nothing.

EXT SANTA MONICA LOT NIGHT

David, Diana and JEREMY look out at the property. Jeremy is
their age, but much more successful and expensively over-
dressed. The view is even more spectacular at night.

JEREMY

How much have you got to put down?

DAVID

(uncomfortable)

Nothing.

DIANA

Are we kidding ourselves?

Jeremy snorts in disbelief.

JEREMY

Jesus.

DIANA

(defensive)

People buy property with no down
all the time.

JEREMY

You're not just buying. You're
building. The market's depressed.
Banks are failing right and left.
Real estate loans are tight.

(to David)

You have no money at all?

DAVID

Zero.

JEREMY

No assets?

DAVID

None.

JEREMY

How old are you?

DAVID

Thanks for the compassion,
buddy.

JEREMY

Thank God I went to law school.

DAVID

The land's a steal, Jeremy.

JEREMY

Oh yeah. I'd buy it myself
if I weren't in the middle
of a remodel.

DAVID

What should we do?

JEREMY

Got any rich relatives?

DAVID

No.

JEREMY

Then you're fucked.

DAVID

There's no way?

JEREMY

You need a down payment.

DAVID

I have five thousand that I borrowed from my father. We need it to pay the bills but-

JEREMY

Five thousand won't screw the pooch. No way. Beg, steal or borrow fifty thousand or my hands are tied.

INT DIANA AND DAVID'S BEDROOM NIGHT

Silence except for the drip of a leaky faucet in the kitchen. David tosses and turns. So does Diana. Diana suddenly sits up, turns on the light.

DIANA

I've got it. Lottery tickets. We'll buy five thousand lottery tickets.

DAVID:

We're not blowing Dad's money on lottery tickets.

Diana looks crestfallen, turns off the light, lies back down. After a long moment....

DAVID:

We want better odds than that.

DIANA

Are you thinking what I'm thinking?

DAVID

Our honeymoon.

DIANA

Las Vegas.

DAVID

Is this insane?

DIANA

Totally.

EXT LAS VEGAS NIGHT

Tracking down the main drag. Gradually we pan down to see Diana and David's Toyota headed into town.

DAVID (VO)

When we were married in Vegas, we gambled. We were careful, mostly played black jack and craps. We went in with a hundred dollars and came away with a thousand. If a hundred can be made into a thousand, five thousand can be made into fifty thousand. Or so we figured.

Diana points to the facade of their hotel. The Arabian Nights. It's outrageous and trashy: Laurence of Arabia meets Liberace.

INT ARABIAN NIGHTS HOTEL ROOM NIGHT

Diana turns on a camel shaped lamp, throws herself on the faux fur water bed. It wiggles. They both laugh.

DIANA (VO)

We knew going in that it was irresponsible and wild. But we'd never been irresponsible and wild. It felt good.

INT ARABIAN NIGHTS CASINO DAY

One of the largest casino floors in North America. A bee hive of activity. Gleaming, silly and exciting. CLOSE on the TUMBLERS turning.

Diana stands before the cheapest slot machine, one of a seemingly endless line. She's feeding in nickles. On either

side of her are OLD LADIES with plastic buckets and gambler's visors. David appears at Diana's side with chips, energized.

DIANA

This is stupid. I've already lost ten dollars.

DAVID

Slots are a sucker's game. Come on.

They walk through the floor passing a RAISED, ROPED OFF AREA where the tables are fancier, the players look like they've been pulled from the society page, and the dealers, even the pit bosses wear tuxes.

DIANA

What's that?

DAVID

That's for high rollers only. The tables have thousand dollar minimums.

DIANA

High rollers get their own tables?

DAVID

High rollers get limos, their own hostess to bring drinks, complimentary rooms on their own private floor. All we need is a fat balance in our casino account and we can have all that too.

DIANA

Then we could play up there and lose everything in ten minutes.

DAVID

We're not going to lose. We're going to win.

They move on and approach the nearby BLACK JACK tables. David pulls out a chair for Diana.

DIANA

David, this is making me nervous. Remember when we played strip poker in high school? I always lost.

DAVID
(smiles)

I remember. It was the high point of my adolescence. Here's forty bucks in chips. Keep your clothes on.

BY THE CRAPS TABLES....David approaches, roaming the floor looking for his spot. He passes tables that are cold, where the action's slow or the shooters amateurish. A crowd has formed up ahead. David checks it out.

A YOUNG MAN in an army uniform is the shooter. He's making numbers and making points. It's a beautiful shoot. The chips in front of him grow. David immediately feels the heat, steps forward and bets a single twenty five dollar chip on PASS.

The shooter makes his number. David's money doubles. David lets it ride, starts placing twenty five dollar side bets.

AT A BLACK JACK TABLE

Diana's stack of chips has dwindled to two. She studies her cards. The player beside her, a MAN ON THE MAKE looks at her cards. TWO EIGHTS. The dealer has a ten showing.

MAN ON THE MAKE
You should always split eights
and I love your perfume.

DIANA
I know how to play and fuck off.

Diana doesn't know how to play, doesn't split the eights, and indicates she wants a hit. She gets a nine. The dealer sweeps her chips away. She rises.

INT LOBBY NIGHT

Diana comes out of the casino floor, wanders. She looks at

A JEWELRY STORE....Inside an OLDER PORTLY MAN drapes jewels on his wife, an EXPENSIVE YOUNG WOMAN.

INT DRESS STORE DAY

Diana stands in front of a mirror holding up a beautiful red dress. She turns this way and that, admiring herself, indulging in a fantasy. A SHOPGIRL passes.

SHOPGIRL

Beautiful dress.

DIANA

But I can't believe the price.

The shopgirl smiles and goes to help another customer. Diana looks at herself one last time in the mirror, then sudden sees.....

a MAN in the doorway behind her, watching her. He's in his early forties, dressed in an expensive but discrete business suit. On his wrist is a gold Rolex. His eyes meet Diana's. He seems bemused. Perhaps harmless.

MAN

Nice dress.

DIANA

Yes.

MAN

Try it on. It suits you.

DIANA

I can't afford it.

MAN

That's too bad.

Diana turns to go. The man steps easily into her path.

MAN

I think you should have the dress.
Let me buy it for you.

A long moment. Diana's eyes go cool and hard.

DIANA

You want to buy it for me?

MAN

Yes.

DIANA

Why?

MAN

I enjoyed watching you. You've earned it.

DIANA

No I haven't earned it. And
I have no intention of earning it.
You've made a mistake. The dress
is for sale. I'm not.

She puts the dress down and walks off. The man isn't the least bit put off by the rebuff. He seems more intrigued than ever.

INT HOTEL LOBBY SAME

Diana moves through the crowded lobby, headed back to the casino. She glances over her shoulder to make sure the man isn't following her.

DIANA (VO)

It was no big deal. An encounter
with a rich asshole. The kind
of thing that happens all the
time in Las Vegas. I'm not exactly
sure why I didn't tell David.

INT CASINO FLOOR NIGHT

Diana wends her way back to David at the craps table. As she approaches she sees that David is at the center of a crowd. He's the shooter and his concentration is enormous. In front of them are a HUGE PILE OF CHIPS. Diana breaks into a grin.

DIANA

Oh my God!

David passes Diana the dice.

DAVID

Kiss them.

She does it, hands the dice back to David. He tosses them and they make the point. The onlookers cheer. Their bet doubles. The dice come back and Diana grabs them. She kisses the dice, rolls them herself this time. They make another pass. David laughs.

DAVID

Have I ever told you I love you?

DIANA

No.

DAVID

I do.

DIANA

Still?

DAVID

Always.

David takes Diana in his arms and as he holds her she sees something over his shoulder.

HER POV....The MAN Diana just saw in the dress store is stepping up and entering the HIGH ROLLER AREA. His eyes connect with Diana's.

This is JOHN GAGE. Diana meets the look with defiance, doesn't turn away.

CU JOHN GAGE.....the coupier calls for his bet. He doesn't hear. He's eyes are fixed across the room.

CU DIANA....as she turns away from Gage, lifts the dice for David, now in SLOW MOTION. She kisses them, tosses them over her shoulder and laughs. They win again. David takes Diana in his arms.

CROSS DISSOLVE TO JOHN GAGE...his face superimposed over Diana and David as he watches them until we

DISSOLVE TO:

INT DIANA AND DAVID'S CASINO HOTEL ROOM NIGHT

Diana and David have spread the money out on the bed. She is lying on top of it, rolling in it, dropping bills through her fingers so they float over her. David's adding figures on a piece of paper. He looks up.

DAVID

Twenty-three thousand!

DIANA

Twenty-three thousand! In less than an hour! We're half way there.

She pulls him down to her, kisses him, rolling in the money. She stuffs bills into his shirt. Into his pants. Kisses his ear, his eyes, his neck. They begin to undress each other, the heat of the money, the luck, their youth, igniting.

DISSOLVE TO:

INT ARABIAN NIGHTS HOTEL ROOM LATER

Diana sleeps peacefully. David is awake. He reaches under the mattress and pulls out an envelope with the money. He counts it again. We begin to hear the roll of the roulette wheel, the calling of bets as we cut to:

INT CASINO ROULETTE WHEEL DAY

The action's supercharged. Voices call out numbers. Stacks of chips move back and forth. David and Diana are caught up in the excitement. The ball is launched, goes around and around. It slows and pops in one spot, lands in another.

ON DAVID AND DIANA....disappointment.

EXT LAS VEGAS HOTEL POOL DAY

David puts suntan oil on Diana.

DIANA

We could quit now.

DAVID

Yes.

DIANA

We still have twenty thousand. That's enough to pay back your father, take care of our bills and still have a nice cushion.

David says nothing, continues applying the lotion. Diana turns over. They're both getting turned on. He leans down and kisses her.

INT CASINO FLOOR NIGHT

Diana plays BLACK JACK.... A VIETNAMESE COUPLE beside her are arguing in Vietnamese. Diana has only four or five chips left. She fingers them, looks up to David who stands behind her chair. They both look drawn. Together they exit.

INT CASINO COFFEE SHOP NIGHT

The mood is considerably different than the previous night. Diana stirs her coffee. David adds some figures on a paper.

DAVID

We've lost our limit. We said
we wouldn't go below five thousand.

Diana nods. David puts away the paper as the WAITRESS brings the change from their bill. A couple of bucks and a quarter. Diana picks up the quarter.

DIANA

Tails we quit now. Heads we
go for broke.

David nods his agreement. She flips the quarter. TAILS. They both look at it, then David reaches for the quarter.

DAVID

Two out of three.

They flip again.

INT CASINO NIGHT

It's very late. A grey haze of cigarette smoke shrouds the room. Sound is muffled. Diana is at the craps table alone. Her last chips are swept away. She steps back, wends her way across the room. Her footsteps are muffled in the thick carpet as she approaches

DAVID playing blackjack, all alone at a table. A small stack of chips is in front of him. Diana stops beside him. He can't bear to look at her.

DIANA

I'm busted.

DAVID

Me too.

David rises from the table. Diana and David slip their arms around each other and head out.

INT ELEVATORS NIGHT

Diana and David ride up in silence. TWO IDENTICAL TWIN HOOKERS are in the elevator with an OLD MAN. The elevator stops. Diana and David get off.

INT HOTEL ROOM NIGHT

David and Diana enter. She sits on the water bed. It moves. No one laughs.

DAVID (VO)

When you look back on the past,
knowing that you did something so
desperately wrong, you replay
it again and again in your head,
trying to make it come out differently.

INT CASINO LOBBY MORNING

David and Diana walk out. He carries their small suitcase.
They pass the dress store. THE RED DRESS is in the window.
Diana glances at it as they pass.

DAVID (VO)

I've replayed these moments
a hundred times.

AT THE CHECK OUT DESK MORNING

Diana wears sunglasses to hide the fact that she's been
crying. The cashier takes David's credit card.

BY THE ROLLS ROYCE

They walk by as new arrivals buy tickets for the raffle.

DAVID (VO)

If only we'd kept walking.

They stop. Diana pulls the last five dollar bill from her
pocketbook.

DIANA

What do you say we buy one last
token for the five dollar slots?
If we lose, we lose five dollars.
If we win we can still leave Las
Vegas rich.

DAVID (VO)

If only I'd said no.

David looks at her, nods a yes.

INT CASINO DAY

Together, Diana and David re-enter. They buy a single five
dollar token. Diana holds out the token to David. He
shakes his head no.

DAVID

No, you do it. My luck's gone.

Diana moves to the five dollar slots. She goes down row after row of the machines, passing old women, teenage blacks, orientals. Finally she picks her machine, puts in the token, pulls the handle. The tumblers turn.

ON DAVID.....He stands by the HIGH ROLLER area, waiting and watching. After what seems like a long, breathless moment. A 100,000 dollar JACKPOT SIGN GOES OFF! Slowly David walks forward until the winning machine is almost in sight. The crowd blocks his view. He pushes his way in until he sees..

A MIDDLE CLASS BLACK WOMAN.....she's laughing and crying at the same time. Diana appears at David's elbow, takes David's hand. Without another word they head out, passing the HIGH ROLLER AREA.

A crowd has gathered. Everyone is watching the action at the BLACK JACK TABLE.

DAVID (VO)

If only....if only....keep going..
just keep going.

They stop and look to see what's going on.

JOHN GAGE commands the table. He quietly takes cards, signaling when he'll stay or hit with the movement of a pinky. Diana stands immobile, watching.

DIANA

Who is that man?

A DAY TRIPPER in polyester leans over to answer.

DAY TRIPPER

That's John Gage. He owns the Summit Hotels. Two cable channels. An airline. He's a billionaire.

(beat)

He's down over a million dollars.

Diana reacts to this information with shock. Gage is completely unruffled by his losses. Someone next to him makes a comment and he smiles, as unconcerned as if he were playing for matchsticks. His eyes flick up for a moment to see

DIANA.

The tiniest moment and he looks back to the table.

DIANA

He's playing with gold chips.
I didn't know there was such
a thing.

DAY TRIPPER

Each one is ten thousand dollars.

They watch as Gage bets FIVE GOLD CHIPS. Fifty thousand dollars. Just like that. He gets his cards and WINS his hand. The five gold chips come back to him doubled.

ON DIANA AND DAVID....they exchange a look of mutual hopelessness.

DAVID

Let's go.

Then suddenly, it happens. Gage looks up, raises his hand and gestures to David. David stops, unsure of what he saw. Gage gestures to him again. David looks behind him to see if maybe the Queen of England's back there.

GAGE

You.

Gage is looking right at him. David points to himself, feeling vaguely ridiculous.

DAVID

Me?

Gage comes over, speaks from behind the golden ropes.

GAGE

Would you do me the great favor
of loaning me your wife?

David is flattered despite himself. He turns to Diana, who flushes.

DIANA

I don't understand.

DAVID

He wants you with him while
he gambles, for luck.

Diana looks from Gage to David, uneasy. She knows this is more complicated than it appears.

DIANA

No David.

DAVID

It'll be fun. Go on.

A hostess opens a gate in the ropes and Diana reluctantly steps up and into a different world. The rope latch closes with a click behind her. Everyone is watching her. Gage pulls back the chair next to him for Diana. She sits. He looks at her. She doesn't look at him.

Gage turns once more to David, smiles, acknowledging the favor, then without a scintilla of emotion he bets all of his remaining chips. The dealer deals him two cards. Gage looks at them and turns them over. Black Jack.

An appreciative murmur from the crowd, which is growing larger. Diana glances up to David and their eyes meet in mutual wonder. David smiles, curiously proud of Diana. But then Gage turns to Diana, taking her attention.

GAGE

I've been losing all day. You appeared and I won my first hand. You brought me luck.

DIANA

I wouldn't count on that.

GAGE

I already have.

He turns to the DEALER, pushes his new stack of chips back at him.

GAGE

One.

The dealer freezes, looks as if he may not have heard correctly. Then he gathers the chips and makes a quick nod.

DEALER

Our pleasure sir. It will take a moment.

GAGE

(to Diana)

I hope you'll stay a bit. This should be interesting.

Gage studies Diana appreciatively. The look makes Diana uncomfortable. She turns again to David. Gage shifts in his chair and positions himself to block their eye line.

GAGE

Would you like something to drink?

DIANA

No thank you.
(after a moment)
A pepsi please.

A small gesture from Gage and the drink appears instantly beside Diana.

GAGE

This takes time.

DIANA

What does?

GAGE

This.

"This" arrives. A paper slip the size of a receipt. Written on it are the words ONE MILLION. Diana stares.

DIANA

Dollars?

Gage nods easily. Totally non-challant.

GAGE

Do you like cards?

DIANA

(comes out as a whisper)

Not particularly.

He rises and pulls out Diana's chair. They move to the craps table. The crowd, "buzzing with excitement," follows. Everybody is elbowing everyone else. DAVID tries to push his way to the front for a better look.

ON DIANA AND GAGE at the table. The dice are passed to Gage and he places his bet, the white square, a million dollars.

Then he gives the dice to Diana.

GAGE

Please. Kiss them.

Diana hesitates a moment, startled. There's no mistaking the sexual innuendo. Diana lifts the dice and quickly kiss them for Gage, just as she did for David. She then hands the dice back to Gage. Gage takes the dice, looks directly into Diana's eyes as he, too, kisses them.

ON DAVID....his face clouding. What the hell is going on?

AT THE TABLE.....Right bets fly down all around the table. Gage rolls. Seven. A cheer goes up. Gage's million doubles. The dice come back and Gage holds them out to Diana. He wants her to kiss them again. She steps back, shakes her head, firm.

DIANA

No.

GAGE

You think I should quit now?

DIANA

I think I should.

Gage drops the dice without hesitation and a disappointed moan comes from the crowd. The pit bosses visibly relax. Gage tosses a white chip across the felt to Diana.

GAGE

I'd like a chance to express my gratitude to you and your husband.

He turns to David who stands alone, waiting. Diana moves immediately to David's side and takes his arm, positioning herself beside him. Gage smiles easily and extends his hand to David.

GAGE

John Gage.

DAVID

David Murphy: My wife, Diana.

GAGE

That was very generous of you, David.

David shakes Gage's hand, loosening as he feels the warmth of Gage's charm.

DAVID

No problem.

GAGE

I'd like to return the favor.
Your room will be comped if you
stay another night.

Before David can answer Gage makes the slightest move and TWO BODY GUARDS appear around him. The crowd parts as he walks off.

INT CASINO HOTEL ROOM DAY

Diana and David enter, closing the door behind them. David tosses down their bag and they turn to each other, astonished. Then they start to laugh. He picks her up in his arms and swings her around.

DAVID

You won a million dollars!

DIANA

He won a million, David.

DAVID

You won it for him. And he gave
you a thousand.

He puts Diana down and she gets out the chip.

DIANA

Must be like a nickle to him.
A hundred thousand would have
been fairer. Ten percent.

He circles her with his arms, buries his nose in her hair. They start to kiss. And kiss. A KNOCK AT THE DOOR.

DIANA

Don't get it.

The knock comes again, insistent. Finally David goes to answer it. A BELLBOY stands holding THE RED DRESS.

BELLBOY

David Murphy?

DAVID

Yes.

BELLBOY

Compliments of Mr. Gage.

David digs for a tip. The bellboy refuses it.

BELLBOY

I got it on the other end.

He exits. David looks at the dress. Attached is a card. He pulls it off.

DAVID

He wants us to come to a private party tonight at nine o'clock.

Diana takes the dress and holds it up. She looks it, and then at herself in the mirror.

HOLD ON DIANA...as we

DISSOLVE TO:

INT HIGH ROLLER PENTHOUSE NIGHT

The main room wraps around two sides of the building. Plate glass windows look out over huge sparkling night vistas. Live music. The singer is someone hip and recognizable. A huge buffet table and open bar. Everyone's in formal wear. It's an astonishing sight.

ON DIANA AND DAVID....as they enter. She's stunningly beautiful in the red dress. They hold hands and look around them, feeling like visitors to the Emerald City.

David leads Diana onto the dance floor and they begin to slow dance. The song is a moving and evocative old standby, "The Nearness of You".

CLOSE ON DIANA AND DAVID, fused together, as if alone in the crowd. Their movements are sexual and intimate, as if acting out the lyrics of the song. Diana puts her head on David's shoulder. Their body language speaks volumes.

Across the room stands JOHN GAGE.....alone, watching as if hypnotized.

HIS POV...David's strong arms wrap around Diana. His hands rest possessively in the small of her back. He buries his

nose in her hair and says something. She laughs. And still they keep moving. Never missing a beat. Then...

CU DIANA.....she looks up and sees Gage. Their eyes meet and hold for a moment, then Diana turns her face up to David and KISSES HIM. It's a long, deep, sexual kiss.

ON GAGE.....watching it all, riveted.

DISSOLVE TO:

SAME LATER...AT ONE OF THE TABLES...

Diana sits between David and Gage in a quiet corner. Gage has been drawing David out.

DAVID

Got my degree at Stanford...
Architecture school at USC.

GAGE

You have your own offices?

DAVID

Actually I'm sort of between-

DIANA

(quickly)

David's incredibly talented.
A restaurant he designed won an
American Institute of Architecture
award this year.

GAGE

What are you working on now?

DAVID

I....

DIANA

(jumping in)

We're developing a property
together. I found some land
in Santa Monica.

GAGE

What kind of land?

DAVID

It's two acres on a street called Alta Vista. The school board owned it.

DIANA

First time on the market.

GAGE

So you bought it and-

DIANA

Not yet. We're...

DAVID

-putting together a group of investors.

GAGE

Why do you need investors?

DAVID

It's an ambitious project. To do it right will be expensive.

GAGE

Talk to the bank. Sell your idea.

DAVID

I don't think it would fly. We have no collateral and-

GAGE

Of course you have collateral. Your collateral is your talent. Sell them on that. You're your own best asset. I sell myself all the time. Why do you think I'm here?

DAVID

To gamble.

GAGE

No. I'm selling myself. When I gambled today, it didn't matter whether I won or lost. Just so I won or lost big.

DAVID

I don't understand.

GAGE

This casino is in big trouble.
They clear half a million a
day and still lose money. I could
turn that around. Today I
sent a message to the owners. If
the Arabian Nights is looking for a
buyer, I can afford it.

Diana and David exchange a look. Incredible.

INT POOL ROOM HIGH ROLLER PENTHOUSE NIGHT

David and Gage shoot pool at a huge mahogany table as Diana
looks on. The party can be seen winding down beyond.

DAVID

Tell me something if you don't
mind my asking. You've made
your first billion. What more
could you want?

GAGE

(making his shot)

My second.

DAVID

You're not satisfied?

GAGE

Who is?

DIANA

I am.

GAGE

(to David)

She mean it?

DAVID

Yes.

GAGE

Then you may not have won in
Vegas, but you're a lucky man.
I have money. I have security.
I have a hundred businesses.
(he looks at Diana)
But you have something that I
don't have.

DAVID

There are limits to what money
can buy.

GAGE

Not many.

DIANA

(pointed)

Some things aren't for sale.

GAGE

Such as?

DIANA

You can't buy people.

GAGE

That's naive, Diana. People are
one of the easiest things
you can buy.

DIANA

In business maybe. Not for love.

GAGE

What are you saying? You can't buy
love? Bit of a cliché, don't
you think?

DIANA

It's true.

GAGE

Is it?
(to David)
What do you think?

DAVID

I agree with Diana.

GAGE

You do. Okay. Then let's test
the cliché. Suppose I were to
offer you a million dollars for
one night with your wife.

David is taken aback a moment. Diana freezes.

DAVID
You're kidding.

GAGE
Let's pretend I'm not. What
would you say?

DIANA
He'd tell you to go to hell.

GAGE
I didn't hear him.

There's a heartbeat of silence before David answers. Then..

DAVID
I'd tell you to go to hell.

GAGE
That's a reflex answer because
you view it as a hypothetical.
Say there were real money behind
it. I'm not kidding. A million
dollars. The night would come
and go. The money would last
a lifetime.

DAVID
(uneasy)
What are you talking about?

GAGE
Just making a point. What money
can and can't buy. Think about
it. A million dollars. A
lifetime of security. For just
one night. Don't answer right
away. Consider it seriously.

Gage looks directly at Diana and a moment of electric
silence hits the room. David's face hardens.

DAVID
We're positive, okay?

GAGE
(smiles easily)
Then you've answered my question
and proved your point. There's a
limit to what money can buy.

He turns to Diana.

GAGE

It's late and I have to leave.
May I have one dance?
(to David)
With your permission.

David nods, but reluctantly. Gage and Diana move back into the main room, take the floor. David follows.

ON DAVID...as he stands alone, in the doorway to the pool room, watching.

HIS POV....of his wife in the arms of this unusual man.

DISSOLVE TO:

INT ELEVATOR NIGHT

Diana and David ride down in silence. Then they look at each other.

DIANA

David.....He meant it.

DAVID

I know.

DIANA

He propositioned me.

DAVID

He propositioned both of us.

They look at each other. A moment of sober silence then....

DIANA

At least we know what I'm worth.

DAVID

A million dollars. You're our biggest asset.

DIANA

By far.

Both of them start to laugh.

INT HOTEL ROOM NIGHT

Diana and David enter, still laughing.

DIANA

It's a great offer you have to admit.

DAVID

Stop it.

DIANA

A million dollars for my body. We should check the Guinness Book of World Records.

DAVID

You think it's the top price ever?

DIANA

Maybe. Are you impressed?

DAVID

I'm impressed.

They start to undress. Then Diana glances at him, speaks again, casually.

DIANA

Honey?

DAVID

What?

DIANA

When he asked if you'd go for it I thought, just for a second, that you hesitated.

DAVID

I didn't hesitate.

DIANA

You sure?

DAVID

Of course I'm sure. I'd never consider doing something like that. Would you?

DIANA
 (teasing)
 I asked first.

DAVID
 Then no. I wouldn't consider
 it. It's out of the question.

Silence. An air of uncertainty hangs in the room and they
 both feel it.

INT HOTEL ROOM NIGHT

David and Diana lie in the darkness. Both are awake, the
 wheels turning.

DIANA
 Can't sleep?

DAVID
 No.

DIANA
 Me neither.

She puts her arms around him, waits.

DIANA
 I keep thinking about it. It's
 so....incredible.

DAVID
 Yes.

A long moment and she touches his face. She looks directly
 into his eyes. Finally....evenly....

DIANA
 David. I think you want me to
 do it.

DAVID
 That's ridiculous.

DIANA
 It's okay. We'll just talk
 about it.

DAVID
 I don't want you to do it.

DIANA
(quiet)

But you'd let me do it.

After a long moment.

DAVID
It's not my decision. It's
your decision. It's your body.

DIANA
My decision?

DAVID
That's right.

Diana closes her eyes a moment, then opens them.

DIANA
Okay. Then...I think...Maybe we
should do it.

DAVID
I can't believe we're even
discussing it.

DIANA
I can do it, David. I can do
it for you.

DAVID
For me?

DIANA
For us. Think what the money
could do for us. For our future. And
it wouldn't mean anything after
all. It's just my body. Not
my heart. Not my mind.

DAVID
It's that simple?

DIANA
Maybe.

David sits up and thinks. Diana watches him, waiting for
his reaction.

DAVID
What are you saying? Exactly.

DIANA

I'm saying that we can make a big deal out of this, walk away and feel principled or we can look at it as a simple business transaction and-

DAVID

Get rich.

DIANA

Yes.

DAVID

You really want to discuss it.

DIANA

Yes, I want to put our emotions aside for a minute and discuss it.

DAVID

Can you do that?

DIANA

Yes.

After a long moment.....

DAVID

All right then. So can I.

DIANA

We both slept with other people before we were married.

DAVID

Yes.

DIANA

So we'd just pretend like this was before. I slept with Bubba Aruzio for god's sake. If I can sleep with Bubba I can sleep with anyone.

DAVID

(shocked)

You slept with Bubba?

DIANA

Oh come on. You knew I slept with Bubba.

DAVID

I didn't! When did you sleep
with Bubba?!

DIANA

When you went to college and
dated that slut Olivia Daigle.

DAVID

She wasn't a slut.

DIANA

Yes she was.

DAVID

No she wasn't.

(beat)

Unfortunately.

They both start to laugh.

DIANA

See? We can laugh about this.
We're adults. We just won't
let ourselves get emotional.

DAVID

Easy to say now. But after....

DIANA

We'll forget it ever happened.
And we'll never discuss
it. Not even once. We'll act as if
nothing happened. Because
nothing will have happened.
Nothing that means anything.

David is still a long moment. Then suddenly, unexpectedly,
he nods. Diana looks surprised. She didn't expect him to
agree so easily.

DIANA

Are you saying you're okay with it?

DAVID

Yes. I think so. Are you okay with it?

DIANA

Yes.

DAVID

You're positive?

She nods and he takes her in his arms.

DAVID

God you're incredible. I can't believe this. God I love you.

David kisses her. But now, suddenly she's frightened. It's real. He continues to kiss her. And as he kisses her, gradually the fear fades. And something else, something powerful, takes its place.

DIANA

Wait....

Diana pulls away, looks at David.....She reaches out a hand and traces David's mouth with one finger. She whispers.

DIANA

If I'm worth a million, how much for one finger? Ten thousand?

He takes her hand and pulls it to his mouth, kisses all her fingers one by one. She whispers....

DIANA

twenty.....thirty.....forty...fifty...

She leans her body over him. Gives him her shoulder.

DIANA

Sixty.

His mouth moves down her shoulder to the nape of her neck, her breast. Suddenly their all over each other.

DAVID (VO)

So you're thinking, what a fool. He walked into a mine field with his eyes wide open. How could he have been so stupid? I'll tell you how. It happened because I was arrogant. I thought nothing could change the way we felt about each other. I thought we were invincible.

DISSOLVE TO:

INT JEREMY'S OFFICE MORNING

Jeremy is taking a meeting with TWO TWENTY-THREE YEAR OLD GUYS. They're fresh faced "young screenwriters", right out of USC by way of Harvard.

JEREMY

So your first script sold for five hundred thousand.

1ST SCREENWRITER

We wanted two million. Our lawyer negotiated for us and he caved.

2nd SCREENWRITER

We can't let that happen again. We want someone savvy, someone tough.

1ST SCREENWRITER

Someone to walk over their grandmother for us.

The INTERCOM BUZZES.

INTERCOM VO

Mr. Greenwald, a David Murphy wants to speak with you. He says that it's urgent.

JEREMY

Put it on the speaker.
(to the screenwriters)
I'm sorry. This is an old college buddy of mine. It'll only take a second.

Jeremy remains on the sofa as David's voice comes over the box.

DAVID (VO)

Jeremy?

JEREMY

I'm in the middle of a meeting, David. What's up?

INT CASINO HOTEL ROOM DAY

David sits on the bed with the phone. Diana's in the

bathroom putting on her make up.

DAVID

We need you to close a deal for us.

JEREMY (VO)

What kind of a deal?

DAVID

A big deal. A very big deal.

JEREMY (VO)

Go on.

DAVID

We're at the Arabian Nights in Las Vegas. We met John Gage. You know who he is?

JEREMY (VO)

Of course I know who he is. He's a billionaire and a major poon hound. He used to fuck one of my clients.

DAVID

(taken aback)

He used to fuck one of your clients?

JEREMY (VO)

Yeah. Monica Danton. The french sex bomb. He's had half of Hollywood. Go on.

David glances at Diana in the bathroom, swallows.

DAVID

He offered to pay us a million dollars, Jeremy.

JEREMY (VO)

A million dollars? For what? Your kidneys?

DAVID

For one night with Diana.

ON JEREMY IN HIS OFFICE.....the screenwriters, who can hear every word of this, watch Jeremy with interest.

JEREMY

One night, you mean like-

DAVID (VO)

Yes.

Jeremy turns to the screenwriters.

JEREMY

Excuse me.

He rises and goes to his desk, takes off the speaker as he picks up the receiver.

JEREMY

Let me get this straight.
You got an offer of a million
dollars for one night with Diana?

DAVID (VO)

Yes.

JEREMY

And you agreed to it?

DAVID (VO)

Yes.

Jeremy sinks down at his desk, for a moment, speechless.

JEREMY

I don't believe it. I'm shocked.
No, I'm not shocked. I'm horrified!
I don't know what to say. How could
you do it, David?

Jeremy POUNDS the desk with his fist.

JEREMY (con't)

HOW COULD YOU NEGOTIATE
WITHOUT ME!?

DAVID (VO)

What?

JEREMY

NEVER negotiate without your lawyer!
Never! For a woman like Diana I
could have gotten you at least
two million.

DAVID (VO)

It's a little late for that now,
Jeremy. We have a deal. I just
think we need something in writing.

JEREMY

Obviously. You don't want to be
screwed and then screwed!

The SCREENWRITERS both rise. Jeremy covers the mouthpiece
with his hand.

JEREMY

Look I'm sorry. This is a
situation. I'm into major
damage control. Stay...please

SCREENWRITER 1

It's all right. We've heard
enough.

SCREENWRITER 2

You're hired.

They exit.

JEREMY

Okay...David...before we go any
further, let's get the moral issue
out of the way.

DAVID (VO)

Leave that to us.

JEREMY

I was referring to my fee. I
get five percent.

DAVID (VO)

Five percent?! Are you insane?
For one lousy phone call?

JEREMY

That's the skinny. Take it or
leave it.

DAVID (VO)

We went to college together!
You were best man at my wedding.
How can you do this to me?
Have you no shame?

JEREMY

Oh, right! A man who's selling
his wife tries to make ME to feel
guilty!

DAVID (VO)

One percent.

JEREMY

Two. Take it or leave it.

DAVID (VO)

I'll take it.

JEREMY

What's your fax number there?
I'll get something to you immediately.

INT PENTHOUSE DAY

The huge room seems cavernous now that the only people in it
are Diana, David and John Gage. Gage is reading over the
contract. David and Diana exchange a look, nervous.

GAGE

Could you elaborate a bit on the
verification clause?

DAVID

(colors)

Oh. That's just.....it
says....that if the relationship
isn't....consumated...uh..

JOHN

You mean if I'm impotent I still
have to pay.

DAVID

(backing off, embarrassed)

Look, this isn't written in
stone or anything.

JOHN

(small smile)

No no. It's fine. I don't have
a problem with that.

He signs the paper and hands it back to David.

GAGE

A million dollars will be
deposited in your names in the
casino bank when the deal's
consumated.

David and Diana exchange a look, nod agreement. Gage rises.

GAGE

So.....

DAVID

So...

GAGE

You can go now.

They both turn to go. Gage takes Diana's arm.

GAGE

Not you.

David looks at Diana. Gage is holding her arm. Panic hits
both their faces at the same moment. David freezes. He's
staring at Gage's hand touching his wife.

GAGE

(firm)

I said, you can go, David.

David still doesn't move. Diana nods to David indicating he should leave and in a moment he finds himself outside the door.

EXT PENTHOUSE HALLWAY DAY

The door closes behind David. Silence. David stands still, absorbing what he's done. He looks down at the contract in his hand. The contract trembles. Low voices are heard from within. David listens, can't make it out. Then...

FOUR HUGE HANDS clamp onto his jacket. He is turned around to face Gage's TWO MASSIVE BODYGUARDS, JAKE and MO, ex-wrestlers.

MO

Shouldn't listen at keyholes, mister. That's called...

JAKE

Invasion of privacy.

DAVID

My wife's in there.

He shrugs off their hands. Jack and Mo exchange a look.

MO

You left your wife with John Gage?

JAKE

You looking for grounds for divorce or what?

DAVID

No, I....I...

They back David towards the elevators.

MO

I'm sure it'll be fine. Don't worry about your wife. She's-

JAKE

-bound to enjoy herself.

They laugh uproariously. Mo and Jake have a way of finishing each other's sentences. They put David into the

elevator and the doors close. Going down.....

INT ELEVATOR DAY

David breaks into a sweat. Sees himself in the mirror, closes his eyes.

INT GAGE'S PENTHOUSE DAY

Diana stands frozen, looking at John Gage.

GAGE

It's alright you know. I don't bite.

DIANA

Glad to hear it.

Gage smiles and turns away and gathers some paperwork.

DIANA

(edgy)

So...what now? You want me to..... undress or....

GAGE

I don't think that would be a good idea, under the circumstances.

ON DIANA as we

CUT TO:

EXT VEGAS DAY

A HELICOPTER whooshes into the air, leaving the casino heliport. Inside we can see Gage and Diana.

INT VEGAS "CARS TO THE STARS" DEALERSHIP DAY

David paces more than roams the showroom, looking at Lambourginis, Ferraris, Silver Shadows. He seems up. A little too up. A SALESMAN approaches.

SALESMAN

May I help you?

DAVID

You have any literature on the
850i?

EXT LAS VEGAS STREETS DAY

David drives the BMW FAST with the SALESMAN explaining it's features beside him.

DAVID (VO)

I spent all that day trying
to distract myself. I thought
about the money and what we could
buy together. I tried not to
think about Diana.

INT CASINO HOTEL ROOM AFTERNOON

David sits on the bed, surrounded by car literature. But he's looking at any of it. He stares off at nothing.

DAVID (VO)

How soft her skin is. How her
mouth tastes when I kiss it....

He picks up the clicker, starts nervously flicking channels on the T.V. He hits the promo for the hotel PORNO STATION.

DAVID (VO)

....when I kiss it. Gage was
kissing it....right now....he
was touching her...

ON TV....The camera pans up a woman's body. She's naked. Sweating. Writhing in the sheets. We see her face. It's

DIANA! David freezes with horror. A man's hand touches her bare skin. It's GAGE. David jumps up and slams off the set, sweating. He paces up and down, up and down, exits.

INT JET DAY

Diana sits alone in back, looking out the window, fiddling with her wedding ring compulsively. Gage is in front, doing business with a group of ASSOCIATES. One of them is an attractive woman in her late thirties, JANINE. Janine rises and comes back to Diana.

JANINE

Mr. Gage asked me to apologize.
He has some urgent business.
I'm to tell you that we'll be
in Santa Barbara in about an hour.

DIANA

Santa Barbara? What's in Santa
Barbara?

CUT TO: A HIGH SPEED BOAT.....cutting across the Santa
Barbara bay. Gage is beside Diana. He points ahead.

GAGE

The Kingdom Come.

They round a breakwater and Diana sees a spectuacular, huge
YACHT moored just beyond the harbor.

INT CASINO HOTEL DINING ROOM EVENING

David finishes his dinner. An empty wine bottle is on the
table. He rises unsteadily, throws down some money and
heads out.

INT HOTEL ELEVATOR EVENING

David rides up with the TWO IDENTICAL TWIN HOOKERS and
another YOUNG WOMAN. The young woman applies make-up as she
looks in the mirror.

YOUNG WOMAN

I didn't even know he was in
the casino.

TWIN

How could you miss him. He's
gorgeous. He's a billionaire.
He's got an entourage as big as
Mick Jagger.

David goes white as he listens.

YOUNG WOMAN

That's not all he's got as big
as Mick Jagers.

TWIN

How would you know?

YOUNG WOMAN

Everybody knows. He's had us
all. He's kind of like the
Kennedys.

They two women get off at one of the floors. The moment
they're gone, David pounds his fist on the PENTHOUSE button.

INT PENTHOUSE HALL NIGHT

The elevator doors open and David comes out. Mo and Jake are
playing cards at a table set up in the hall. They look up
at David's half drunken, panicked face and laugh.

DAVID

What's so funny?

MO

Nothing man.

David is sweating, trying to hold it together.

DAVID

I want to see my wife.

MO

No way. No fuckin' way.
Not till tomorrow.

They return to playing cards. David moves deliberately to
the door and Jake hoists his considerable bulk out of the
chair, positions himself between the door and David. He
towers over David. David doesn't care.

DAVID

There's a door behind you. I'm
going through it. Move.

Jake and Mo exchange a look. Nod. Mo turns back to David.
He could squash him. Instead he says....

MO

What's the magic word?

David can barely control himself. He spits it out.

DAVID

Please.

Jake makes a sound like a buzzer on a quiz show.

MO

Wrong.

JAKE

The magic word is.....

MO

Open sesame!

They each take one of David's arms, drag him over to the elevator.

DAVID

That's two words!

JAKE

Tough shit. You're outta here.

DAVID

Let me go, dammit!

David tries to pull away but they hold on tight. Mo twists one of David's arms behind him. David winces. It hurts. Jake hits the elevator button and the doors open. They push David inside elevator.

David slams against the wall, turns and without Mo and Jake seeing him, pulls the emergency stop button. He turns back to Mo and Jake.

DAVID

Okay. Enough. I know when
I'm licked. You win. I'm leaving.

Mo and Jake watch as David pushes his floor button. They wait for David to go but the elevator doesn't move. David frowns, pushes another button. Waits. Nothing happens.

MO

What is this shit?

DAVID

(very innocent)

Dammit. Something's wrong.
Should I take the stairs?

JAKE

(distracted)

Yeah. Down the hall to the right.

David surreptitiously pulls OFF the Emergency Stop button, steps out of the elevator, steps aside as Mo and Jake enter to check out the buttons. David heads down the hall. Mo and Jake are pushing buttons. They're so absorbed they don't notice the doors start to close. David waves bye bye as the doors shut on Mo and Jake. Alone at last, David moves quickly back to the Penthouse door and knocks. No answer. He calls out...

DAVID

Diana!

(pounds on the door)

DIANA!!!!

EXT KINGDOM COME NIGHT

Silent and still in the moonlight. Music drifts from within.

INT KINGDOM COME BATHROOM NIGHT

A wonder of gold, marble and mirrors. The music is louder, coming from somewhere on deck. Diana lies in a marble jacuzzi tub, immersed in bubbles. Suddenly she hears a tinkling noise, like small bells. She looks up. There's an elaborate crystal chandelier in the bathroom. It sways softly. The Kingdom Come has started to move.

INT STATEROOM NIGHT

Wood paneled. Oriental carpets. Old looking oils in elaborate gold frames. Diana enters wearing a plush terry cloth robe. The pocket says "Kingdom Come". Her clothes have been taken away and she's not sure what to do. She moves to a row of mirrored doors, touches one and it opens.

Inside are a selection of outfits. Various silk dresses, a velvet embroidered jackets, several choices of shoes.

INT MAIN STATEROOM NIGHT

As amazing as you'd expect. Night views of the Santa Barbara coast glide by out the windows. Picassos and Fernand Legers on the walls.

A YOUNG BLACK MAN in a tuxedo plays the music we've been hearing on a grand piano. Several CREW MEMBERS in white uniforms stand in various parts of the room like guards in an art museum. One is at the bar, another at a buffet.

Diana appears. The outfit she's chosen is scarlet. We've never seen her like this. Her hair is piled up. Her bare shoulders vulnerable. She's trying to look tough and cool headed. The crew members watch her with curiosity as she passes. She avoids their eyes, holds her head high and... stumbles.

She reddens, looks down. The heels very high, making her wobble. She reaches down and pulls them off. Barefoot now and holding the heels, she moves through the room, grabs a drink and downs it.

INT GAGE'S OFFICE KINGDOM COME NIGHT

Just outside the door, Diana stops and puts the heels back on. Then tentatively, she moves inside. Gage's office is filled with numerous computers, phone lines, fax machines, xeroxes etc. It's a regular command station. Gage sits in front of a screen showing a computer stock board. In his fingers he holds a small piece of paper that he's rolling and rolling between his fingers, making it into a very thin, tight, tube. For a moment the only sound is the rustle of the paper in Gage's fingers. Diana watches. Finally she clears her throat and Gage turns.

DIANA
(nervous)

They sent for me. They said...
you were....ready.

He says nothing for a moment, just looks at her. Then...

GAGE

Wow.

Gage rises, tossing the paper in the waste basket. He walks around her, stops behind her and reaches out to touch her. She flinches.

GAGE

You missed a button.

She stands still while he fixes it. Then he takes her arm, leads her out.

GAGE

Did you know you're still bringing me luck?

DIANA

Am I?

GAGE

Today I bought the Arabian Nights casino.

MAIN DECK KINGDOM COME NIGHT

Diana and Gage move to the rail together.

GAGE

I want to show you something.

Gage turns and signals to someone on an upper deck. In a moment every single light on the boat goes off. They lean on the rail and look up at the stars.

GAGE

You only see a sky like this out on the ocean.

The boat drifts, a black spot on the dark ocean. The stars above are incredible.

DIANA

You're enjoying this, aren't you?

GAGE

What?

DIANA

Playing Cinderella.

GAGE

Aren't you?

DIANA

No.

GAGE

I don't believe you.

DIANA

I don't care what you believe.

Gage looks at Diana. She stares out at the dark sky, the wind moving her hair.

GAGE

Who made the decision?

DIANA

We both did.

GAGE

Do it for your own reasons or don't do it. He's not worth it.

DIANA

You don't know him.

GAGE

I know he didn't stop you.

Diana looks over at Gage, a flicker of pain in her eyes.

DIANA

You have no right to judge David.
You're the one who has to buy women.

GAGE

Do you think I have to buy women?

DIANA

Then why me?

GAGE

I bought you because you said
you couldn't be bought. I
enjoy a challenge.

DIANA

I can't be bought, Mr. Gage.
We're just going to fuck as
I understand it.

Gage looks at Diana, so tough and incredibly beautiful.

GAGE

I can see I'm going to get my
money's worth.

Suddenly he takes her hand and lifts it very gently, so gently. He kisses it. She doesn't move. He pulls her towards him and his fingers run up her arm to her bare shoulder. He leans forward and gently kisses her shoulder. Suddenly she pulls back, frightened. It's sexy. She hadn't anticipated this. He whispers.

GAGE

Trust me. Nothing's going
to happen that you don't choose.

A long moment and he bends her head back, kisses her full on the mouth.

DISSOLVE TO

INT CASINO NIGHT THEATRE

David wanders through, barely knowing where he is. Tom Jones or his equivalent sings for a crowd of middle aged woman who scream at the top of their lungs and throw their underwear on stage.

ON DAVID...pushes his way through and outside the casino.

EXT CASINO NIGHT

David bursts out, desperate to get away from this place, away from himself, away from everything.

EXT DESERT NIGHT

David walks away from the city, the lights of the strip are strung out like diamonds on the horizon behind him. He heads out into the desert.

EXT DESERT NIGHT

David's still walking. Finally he stops and sits down in the sand. He's motionless for a moment, then he holds his knees and starts gently rocking, whispering to himself to block out his thoughts.

DAVID

Two times two is four.
Two times three is six.
Two times four is eight.

DISSOLVE TO:

EXT KINGDOM COME NIGHT

The boat is peaceful and quiet. Somewhere in the distance bells start to toll.

EXT SANTA BARBARA DAWN

The gulf stream jet takes off.

INT ARABIAN NIGHTS CASINO DAWN

David stumbles in, sweaty and dirty. The casino's almost empty at this hour. David wanders through, hardly knowing where he is any more. He passes the high roller area and the PIT BOSS, oblivious to David's appearance, crosses to him with a big smile of recognition.

PIT BOSS

Good morning Mr. Murphy. Would
you like to play?

The pit boss leans down and opens the golden ropes. David stares at him blankly.

~IT

I said, would you like to play
Mr. Murphy?

The pit boss pulls out a chair for David in the high roller area. David stares at it with dawning horror.

DAVID

You know my name.

PIT BOSS

Your account was credited early this morning, Mr. Murphy. There's a suite ready for you on our private floor. The bell boy at V.I.P. checking has your key. A limo is available whenever you wish.

A HOSTESS puts a glass of orange juice in David's hand.

HOSTESS

Good morning Mr. Murphy.

David's face registers shock. MOVE IN on him as we hear.

DAVID (VO)

It could only mean one thing. I was a high roller. A million dollars had been deposited in our casino account. It was over.

David heads off the floor, first at a walk, then at a run.

INT CASINO HOTEL ROOM MORNING

David bursts in. Diana's clothes are on the bed. Sound of a shower from within. David stares at the red pair of high heel pumps on the floor. On the bed is the scarlet dress. David looks at the bathroom. Suddenly he's afraid to enter.

INT BATHROOM SAME

Diana is in the shower. Incongruously, she covers herself as David walks in. She appears pale and tired. A moment as they look at each other, then...

DIANA

Hello darling.

David flings open the shower door. Diana looks frightened, as if she isn't sure whether David's going to kiss her or hit her. Then he GETS IN THE SHOWER with all his clothes on, takes Diana in his arms. They both stand under the pounding water and hold each other tight as we

DISSOLVE TO:

EXT DESERT AFTERNOON

The Toyota is a speck in the wasteland headed home.

INT TOYOTA SAME

David and Diana ride in silence. He glances over at her, and she continues to look out the window. Then...finally, she turns and tentatively smiles. Relieved, he smiles back.

DIANA (VO)

I told myself it was over. Like a dream that vanishes in the morning light. And in time, enough time, I would forget.

DAVID (VO)

All we had to do was stick to the agreement and never, ever mention what happened in Las Vegas again.

We hear the roar of an engine as we CUT TO:

EXT BMW DEALERSHIP DAY

David and Diana peel out in a brand new BMW convertible.

INT BMW DAY

David drives. Diana watches him.

DAVID

Happy?

She nods, then reaches a foot over and pushes down on the accelerator. They fly forward. Diana throws her head back and laughs.

EXT PCH AFTERNOON

The BMW zips through traffic, headed up the coast.

EXT ZUMA BEACH AFTERNOON

David and Diana are parked looking out at the sunset. David puts his arm around her and she snuggles against him.

DIANA

It's going to be all right. I was afraid. I was really afraid. But it's over now, David. And it's going to be fine. Isn't it?

DAVID

Yes.

(he looks into her eyes)

We're going to begin again. Right now. Nothing is real except what happens to us from now on.

Together they turn and look out at the ocean as the sun goes down.

INT DAVID AND DIANA'S HOUSE NIGHT

David and Diana have dinner in a room filled with candles.

DAVID

I want to buy you something wonderful. Something you've always wanted. Since you were a little girl. What do you want, Diana?

She looks into his eyes. Speaks softly.

DIANA

You.

INT BEDROOM NIGHT

David and Diana make love. The bedroom is also candlelit and filled with flowers. It's gentle at first, tentative. He touches her as if she might break. He's going slowly. She gets impatient, laughs and bites his ear.

They roll. She gets up on her knees, kneels over him and kisses him, they roll again. Suddenly she's all over him, touching him, kissing him.

They're under the sheets now. She continues to be more aggressive. Gradually we sense that he is pulling back, and then.....Something happens.

David sits up and pushes Diana away. Diana, breathing hard, doesn't understand and kisses his neck. He pushes her away again. She stops, looks at him.

DIANA

What?

David stares at her, suspicion and fear in his eyes.

DAVID

You never did it like that before.

DIANA

Did what?

DAVID

You know.

DIANA

(reddens)

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

DAVID

Yes you do. It's different.

DIANA

What?

DAVID

You're different.

He abruptly gets out of bed, exits the room.

INT DAVID AND DIANA'S KITCHEN MORNING

David and Diana get their coffee and breakfast, a morning ritual repeated a hundred times. But as they move they slightly avoid each other. They reach for the coffee and bump hands.

DIANA

Sorry.

DAVID

My fault.

DIANA

You go.

He pours his coffee, then pours her for her. Puts down the pot. Then, without looking he reaches out and touches her.

DAVID

Forgive me.

She plays with his fingers, nods.

EXT BEVERLY HILLS DAY

A beautiful, sun drenched Los Angeles day. Boom down to see the plush offices of PRUDENTIAL REALTY. David and Diana's new BMW is parked in front.

INT PRUDENTIAL REAL ESTATE OFFICE DAY

Diana and David sit in the fancy, Beverly Hills real estate office across from a REALTOR. The realtor riffles through his files, pulls out a folder and puts it on the table. Puts on his glasses.

REALTOR

Two acres on Alta Vista.

DIANA

We'd like to make an offer.

A moment more of silence as the realtor reads over his paperwork. Finally he looks up.

REALTOR

I'm sorry. That property sold two days ago.

DIANA

That's not possible.

REALTOR

It's in escrow.

DAVID

Are you sure?

REALTOR

Positive.

He closes the file. David and Diana sit in stunned silence.

EXT BEVERLY HILLS DAY

David and Diana stand on the sidewalk outside the realty office, disoriented. She walks off slowly. He follows her.

DAVID

We'll find something else.

DIANA

Yes.

DAVID

It doesn't matter.

DIANA

Of course not. It doesn't matter at all.

Silently they get into the car.

EXT DAVID AND DIANA'S HOUSE NIGHT

Establishing. It's late. The moon is full.

INT DAVID AND DIANA'S KITCHEN NIGHT

The sink is under a window, illuminated by the moonlight. The faucet drips softly. First one drop, then another.

INT DAVID AND DIANA'S BEDROOM NIGHT

Silence except for the distant drip of the faucet. David and Diana lie with their backs to each other, a small distance between them. After a moment, he rolls over and puts his arms around her. She stiffens slightly but doesn't pull away. He kisses her. She doesn't really kiss back. Then they stop and lie in uneasy silence. In the distance the faucet continues to drip.

DAVID (VO)

Suddenly, overnight, everything was completely different. It felt like we barely knew each other.

DIANA (VO)

We'd never had secrets. Now
we had secrets. We'd betrayed
each other.

EXT DAVID'S FATHER'S HOUSE DAY

The new BMW is parked out front.

INT DAVID'S FATHER'S HOUSE DAY

Looking through from the kitchen we watch as David gives his
father a check. His father looks at it. Then he rises and
puts his arms around David.

FATHER

I'm proud of you David. You
were always such a good boy.

David's father smiles. David feels like shit.

EXT DAVID'S FATHER'S HOUSE VAN NUYS DAY

The front door opens and David comes out. He looks like he
has the weight of the world on his shoulders. His father
waves good-bye from the doorway, oblivious.

FATHER

Give my love to Diana!

EXT VAN NUYS GAS STATION DAY

David fills his tank at a self service pump. A heavy set
MAN about David's age watches. He wears garage overalls,
has a beer belly and a good old boy look about him. The
man approaches as David hangs up the nozzle.

MAN

David?

David looks at him. His eyes go to the pocket of the man's
overalls where he sees the name "BUBBA".

BUBBA

Hey man, remember me? We went
to Van Nuys High remember?

DAVID

Bubba.

BUBBA

You got it. Bubba Aruzio.
Long time no see.

David just stares at Bubba. Bubba smiles.

BUBBA

How you been? Still with Diana?

David is unable to answer.....then

BUBBA

Prettiest girl in Van Nuys High.
(he does a low wolf whistle)
Something else. Every guy
in the class had a crush on her.

ECU BUBBA....he looks directly at David.

BUBBA

How is she?

ECU DAVID....

DAVID

What did you say?

BUBBA

I said....how's good old Diana?

EXU DAVID.....in one split second he loses it and WHAM!!!

David slugs Bubba in the face. Bubba staggers back and falls like a tree trunk. David stares down at him, more dazed than Bubba. A moment and he turns and gets in the BMW, takes off.

INT DAVID AND DIANA'S KITCHEN DAY

David puts on the water for coffee. He can't get the gas burner to light. He looks around for matches. There's a pack by the stove next to a tube of lipstick of Diana's. David picks them up, lights the burner and tosses the matchbook down, stops. He picks up the matchbook. It says "KINGDOM COME".

A footstep is heard behind him and David pockets the matches just as Diana enters wearing gardening clothes. She moves to the sink and fills a watering can.

DIANA

Want to help me in the garden?

DAVID

Sure.

Diana exits. David looks at his hand. It's shaking slightly and knuckles are skinned.

EXT BACK YARD DAY.

Diana gardens. David sits on the back step, watches.

DIANA

I don't think the tomatoes are setting as early this year, do you?

(no answer)

David?

She looks up. He's staring at her.

DAVID

What's Kingdom Come?

DIANA

Where did you hear that name?

DAVID

You have a book of matches.

DIANA

We said we'd never talk about it.

DAVID

I know but now I want to talk about it.

(beat)

Don't you?

DIANA

No.

She returns to gardening. David watches a moment. When he speaks his voice is controlled and very reasonable. He is trying his damndest to be casual.

DAVID

I have to know. I thought I could just forget about it but I can't. If we talk about it, maybe I can put it behind me.

DIANA

(without looking up)
The Kingdom Come is a boat.

DAVID

He took you to a boat? In Nevada?

DIANA

We flew to Santa Barbara.

DAVID

What kind of boat?

DIANA

A big boat. I spent the night there.

DAVID

And what?

DIANA

And nothing!

Diana rises, her eyes flashing with anger. David meets the look, unbending.

DAVID

What was it like?

DIANA

We weren't going to talk about this. You agreed, David.

DAVID

Tell me.

Diana looks David dead in the eyes.

DIANA

He was impotent.

DAVID

Don't lie to me.

DIANA

How do you know it's a lie?

DAVID

The man's had half of Hollywood!
Every hooker in Vegas raves
about him! You must think
I'm an idiot.

DIANA

Where did you see the matches?
Have you been going through my purse?

DAVID

No I haven't been going through
your purse.
(beat)
Why? What's in your purse?

DIANA

David, we can't talk about this.
I am never, ever going to talk
about it. We agreed not to.

She passes by him and goes into the house.

INT DIANA AND DAVID'S HOUSE BEDROOM NIGHT

On the table is Diana's PURSE. David sits on the bed and
stares at it. He reaches for it, pulls back his hand. He
wants to trust her. But he can't.

David grabs the purse, opens it, goes through it. He pulls
out a wallet. Lipstick. Comb. Bobby pins. He turns over
the purse and SHAKES it. Nothing. He prys open a zippered
pocket, shakes it hard. Something falls out.

It's a small embossed card with the initials JG and a phone
number.

INT LIVING ROOM NIGHT

David enters just as Diana is hanging up the phone. She looks up at him and he looks at her, suspicious.

DIANA

What?

DAVID

Who were you talking to?

DIANA

My mother. Why?

DAVID

Your mother? It's after ten in Florida.

DIANA

Mother stays up late.

DAVID

Oh really. And what did Mom have to say?

DIANA

Nothing. She wasn't there.

DAVID

You just said you were talking to her. How could you have been talking to her if she wasn't there?

DIANA

I was trying to talk to her. I didn't reach her.

DAVID

She wasn't in after ten o'clock?

DIANA

No! She wasn't! If you don't believe me, why don't you call her!

She holds out the phone to David KNOCKS it out of her hand. Diana rises, angry.

DIANA

What is the matter with you?

He opens his hand and reveals the card.

DIANA

What's that?

DAVID

You know what it is.

Diana takes the card and looks at it, then up at David.

DIANA

Where did you get this?

DAVID

It was in your purse.

DIANA

You went through my purse?

DAVID

You kept his number.

DIANA

I never saw this before in my life.

DAVID

He gave it to you. You kept it. You've been calling him.

DIANA

I haven't called him!

DAVID

Maybe you've been seeing him! You can't forget him!

DIANA

(overlapping)

I haven't seen him! You won't give me a chance to forget him! What were you doing going through my purse?

DAVID

I don't trust you.

DIANA

I don't trust you either.

DAVID

Then we're even.

A long moment and they look at each other. Then David's anger turns to sorrow. He reaches out to her.

DAVID

Diana...

She steps away from him, hurt and sad too.

DIANA

David, you have to stop. You're making us both crazy.

DAVID

I can't stop. I keep seeing him with you. It's in my head night and day. Turning around.

DIANA

Pretend nothing happened.

DAVID

But it did happen.

DIANA

You wanted to do it. This isn't my fault. We both agreed. Don't blame me. Don't hate me. We're in this together.

DAVID

(anguished)

No we're not. I'm alone.

David walks out slowly. Diana doesn't go after him. Move in on her as we hear:

DIANA (VO)

He was right. We were both alone.

INT TOYOTA DAY

Diana drives. She looks upset, even desperate. She leans on the horn, swerves around a corner and down shifts, obviously headed somewhere.

DIANA (VO)

I had to do something. I had to stop this horrible nightmare before it destroyed us forever.

EXT SOUTHERN CALIFORNIA ESCROW COMPANY MORNING

Establishing. The BMW is parked outside.

DIANA (VO)

I wanted to make something good come of all we'd done wrong. We needed a new beginning.

INT ESCROW COMPANY MORNING

Diana sits with BERNICE, a pleasant middle aged black woman.

DIANA

Two acres in Santa Monica, 543 Alta Vista. I need to know who bought it, Bernice. Do you have a record?

BERNICE

Why's that?

DIANA

David and I wanted that land. We got there too late. I want to make the new owner an offer.

Bernice looks through her files.

BERNICE

Alta Vista.....Alta Vista.
Here it is.

She reads the paperwork, then looks up.

BERNICE (con't)

Don't think it's going to work, Diana.

DIANA

Why not?

BERNICE

This buyer won't be looking for a quick profit. He's a very rich man. Probably the richest man in Los Angeles.

Bernice hands Diana the paperwork and Diana's face goes white as she reads the page.

BERNICE

Maybe you've heard of him. He owns the Summit hotels. Got offices right here in Century City. Name's-

DIANA

John Gage.

INT LE DOME DAY

In back, in a private booth, Gage is eating lunch with two businessmen, MIKE and JEFFREY.

GAGE

We all know that sometimes part of making a deal is cutting off the knees of the competition. In this case, the Starline company is not legitimate, so whatever methods we feel necessary are justified by-

Suddenly the tablecloth is PULLED OUT from under Gage's lunch. Crystal, food, and wine all go flying.

DIANA stands by the table, holding the cloth, surrounded by the wreckage, eyes blazing. Gage rises and she takes a SWIPE at him. He grabs her arm and holds on. She struggles.

DIANA

You bastard. You stole our land.

She reaches into coat as if going for a gun. Other diners jump up. One woman SCREAMS. From a back table MO AND JAKE come forward and grab Diana.

DIANA

Get your hands off me!

GAGE

Let her go.

Mo and Jake let her go and Diana's hand comes out of her purse with the paperwork that she just got at the escrow office. Gage turns to Jeffrey and Mike.

GAGE

Gentlemen, I'd like to introduce a friend of mine. Diana Murphy.

DIANA

I'm not your friend.

GAGE

Diana advised me on a property in Santa Monica.

DIANA

That's a lie! You took my land and I want it back.

A MAITRE'D APPROACHES. Gage turns to him.

GAGE

It's all right. Everything's under control.

DIANA

Everything's not under control! For once in your goddamn life you've come up against something you can't control!

GAGE

(to Mike and Jeffrey)

Gentlemen, will you excuse me?

Jeffrey and Mike exchanged amused looks as Gage leads Diana out the back door.

EXT REAR LE DOME DAY

Diana jerks her arm away from John.

DIANA

Why? You wanted to hurt me.

JOHN

No.

DIANA

Bullshit.

JOHN

I think you're fantastic.
Beautiful. Talented. I saw
an opportunity and I took it.

DIANA

It was my land and my opportunity.

GAGE

I got there first.

DIANA

Sell it back to me.

GAGE

No.

DIANA

Why not?

GAGE

You'd develop it and make your
husband's career. And that
would ruin everything.

DIANA

What are you talking about?

GAGE

I want you to leave him and
come with me.

Diana stares at him, dumbfounded. Then she whispers three
succinct words.

DIANA

Go to hell.

She turns to go and Gage shifts gears quickly, grabs her arm again.

GAGE

Now take it easy and listen. This is strictly business. I want you to work for me.

DIANA

You expect me to believe that?

GAGE

(thinking on his feet)

You have an eye for real estate. I'll put you on staff. I need good advice.

DIANA

Never.

GAGE

Why not?

DIANA

Because I hate you.

She pulls away from him.

GAGE

No you don't. You wish you hated me.

Diana walks off without another word.

DISSOLVE TO:

INT DAVID AND DIANA'S HOUSE NIGHT

David waits alone in the darkness. He lies on a sofa, fully dressed, too depressed to have even turned on the lights. He hears something and he rises as the front door unlocks and Diana enters. She carries a bottle of wine. They look at each other and Diana smiles, but it's tentative.

DIANA

Hello darling. You look awful.

DAVID

Where have you been?

DIANA

I'll tell you all about it.
I just want to have some wine.
Will you join me?

She crosses to the kitchen. David follows.

INT KITCHEN NIGHT

They enter. David watches Diana fumble as she tries to open the wine bottle. David reaches and takes the bottle from her. He pours from the bottle of wine. Diana takes the glass from him, drinks it down. Her hand shakes slightly. He notices.

DAVID

What happened?

DIANA

Last night I stayed up for hours,
trying to think of a way out of
this mess.

DAVID

And today?

DIANA

Today I saw Gage.

David picks up the wine bottle and SLAMS it against the wall. Glass shatters all over the kitchen.

DIANA

Thank you for your trust, David.
And for listening.

She walks out of the room. David follows.

INT BEDROOM NIGHT

They enter.

DAVID
You slept with him.

DIANA
No!

DAVID
You wanted to sleep with him.

DIANA
No! I met him in broad daylight
surrounded by hundreds of rich
assholes at Le Dome.

DAVID
I don't believe you.

DIANA
He bought our property, David!
That's why I went to see him.
I wanted it back. Or I wanted
to kill him. Or both. I broke all his
dishes. I pulled his lunch
onto the floor. You have no reason
to be jealous. I hate him. And I
told him so to his face.

DAVID
You're in love with him.

DIANA
I'm in love with you!! Start
loving me again damn it!

DAVID
I never stopped.

They look at each other, the pain of their separation in both their eyes. She makes a move towards him and he steps back and away from her.

DAVID
You have to tell me. You have to.
What happened on the boat?

DIANA

Don't do this. We're right on
the edge. Don't do it.

DAVID

I have to know.

DIANA

Why?!

He SLAMS his fist down on the dresser.

DAVID

Because I have to!!

DIANA

All right! I'll tell you, dammit!
The man was a fucking stallion,
David! We did it all night! Is
that what you want to hear?

DAVID

Is that the truth?

DIANA

The truth? You don't want
the truth. You want a lie.
You want me to say he was awful.
So I say he's awful and you
don't believe me. I can't win!

DAVID

Tell me the truth.

DIANA

It was sex, David! Just sex.

Not love! Sex!

DAVID

Great sex.

DIANA

Sex without love is not great sex!

DAVID

Good sex.

DIANA

Yes!

As soon as she's said it she regrets it. The words hang like fire between them. She covers her mouth. Her face flashes with fear.

DIANA

David....

She reaches out, but it's too late. David pulls away.

DAVID

It wasn't just sex. And you know it. Because you were attracted to him. Right from the start.

DIANA

You could have stopped me.
You let me do it.

DAVID

You were dying to do it.

A moment of awful silence and David turns and heads out.

DIANA

(quiet)

If you leave this house now
we're finished.

DAVID

We're already finished.

David slams out the door and he's gone. Move in on Diana as we hear:

DIANA (VO)

When couples fight, there's an invisible line. That one word you can't say, that one truth you won't tell, because to do it is treason. You can do a lot of things, but you can never cross that line. Because once it's crossed, there's no going back.

INT JEREMY'S WILSHIRE CORRIDOR HIGH RISE NIGHT

A typical LA upscale bachelor pad. David slumps on the sofa, devastated. Jeremy sits in pajamas beside him eating pizza.

JEREMY

I knew this would happen.
You make a deal with the devil.
You pay the price.

DAVID

Thanks Jeremy. Coming from the man who closed the deal with the devil, that's very comforting.

JEREMY

You want her back don't you?

DAVID

Yes.

JEREMY

Call her.

DAVID

I can't.

The PHONE RINGS. Jeremy gets it.

JEREMY

Hello.
(beat, looks to David)
Oh hi Diana. Yeah. David's right here. Do you want to talk to him?

David doesn't even look over.

INT DAVID AND DIANA'S HOUSE NIGHT

Diana lies curled up on the bed, holding the phone.

DIANA

No, Jeremy, I don't want to talk to him.

JEREMY (VO)

Come on honey. You love David.
He loves you. Talk to him.

DIANA

Do me a favor, Jeremy.

JEREMY (VO)

Anything.

DIANA

Tell him he can have the money.
I don't want it.

She hangs up. Hard.

INT JEREMY'S HOUSE NIGHT

Jeremy hangs up slowly. David hasn't moved.

JEREMY

She says she doesn't want the
money. You can have it.
(no answer)
David, did you hear me?

DAVID

I heard you. I don't want the
money either. You couldn't
pay me to take it.

After a long moment.

JEREMY

I'll take it.
(beat)
I mean....if nobody else wants it.

On David....he doesn't hear or care.

DISSOLVE TO:

EXT VENICE BEACH SUNSET

David walks along the water. Around him are families with
children, young couples arm in arm, laughing and having fun.
David is lost in his memories, alone and miserable.

DAVID (VO)

I had to start living my life over again. A life without Diana. But how could I forget the best thing, the only thing that had ever happened to me?

EXT ATM NIGHT

David takes cash from the machine. He looks down at the receipt. His balance is over a million dollars.

David crumples the receipt and drops it to the ground, heads off into the night.

INT BABE BRANDELLI'S BRIG NIGHT

Pool tables, slumming yuppies and aging Venice bikers. The place is packed. David sits alone drinking at a table. He's drinking hard. A STRIKING BLOND watches David. DARLENE. She approaches.

DARLENE

Hi.

DAVID

Hi.

DARLENE

What you doing over here all alone?

DAVID

I've decided to become a drunk.

DARLENE

You don't want to do that.

Drunks aren't happy and they get beat up a lot.

(holds out her hand)

I'm Darlene.

DAVID

David.

They shake and Darlene sits but David still says nothing. After a moment Darlene leans forward, whispers.

DARLENE

I bet I could take your mind
off her.

DAVID

I don't think so.

DARLENE

Hundred an hour. Any way you
like it.

David looks up. It's too perfect. She's a HOOKER.

INT DARLENE'S APARTMENT NIGHT

David sits on the edge of the bed, undressing. Darlene
moves to him, wraps her arms around him from behind, starts
kissing his neck, his ears.

DARLENE

You like this baby?

DAVID

Don't talk please.

David closes his eyes. She unbuttons his shirt, kisses his
chest. David keeps his eyes closed, allowing himself to
enjoy the feeling, imagining, pretending she's Diana.

Then David opens his eyes, sees himself in the mirror with
Darlene. She's not Diana. Nothing like. She whispers.

DARLENE

You pay up front.

DAVID

Right.

David pulls away and rises. He gets out his checkbook,
starts to write a check.

DARLENE

I take cash, American Express
or Visa.

David continues writing.

DARLENE (con't)

No exceptions.

DAVID

This time you'll make an
exception.

He hands Darlene the check. She looks at it. It's made out for A MILLION DOLLARS. She stares at it a long moment, then looks at David. Her friendly demeanor evaporates.

DARLENE

Is this some kind of joke?

DAVID

Take the check, Darlene. It's
good.

DARLENE

Look, I don't have time to
bullshit.

She TEARS UP the check for a million dollars. David looks at her a long moment, reaches in his wallet and finds a hundred dollars, throws it on the bed, walks out. Hold on the money as we hear:

DIANA (VO)

I was miserable. Numb. Barely
alive. Love was a lie.

EXT DAVID AND DIANA'S HOUSE DAY

A grey, dizzying day. Diana stands at the front window looking out at the rain.

DIANA (VO)

Since highschool, David and I
were like people from another
world, where love still worked.
If there was no hope for us, there
was no hope for anyone.

INT DIANA'S KITCHEN NIGHT

Diana sits at the kitchen table, her uneaten dinner in front of her. She's holding something in her fist.

DIANA (VO)

John Gage destroyed my life.

She opens her hand and looks down to see....the card with Gage's number on it.

DIANA (VO)

Why not make him rebuild it?

INT OFFICE SUMMIT BUILDING DAY

Gage shows Diana into a spacious, beautiful office overlooking the whole city. Diana walks to the window and looks out.

GAGE

You'll have your own secretary.
Full health benefits of course
and let's say a hundred thousand
a year.

Diana turns away from the window and looks evenly at Gage.

DIANA

I won't take a salary. I don't
want a secretary. And I'll
use a small office on one of
the lower floors.

GAGE

No salary?

DIANA

No salary. Ever. I'll take a
straight commission. Five
percent of anything I bring
in. Otherwise it's no deal.
I have to know that whatever
money you pay me, I've earned.

GAGE

I can't do that. I don't pay
anyone a percentage.

Diana digests this a moment, then nods and turns to go.
Gage positions himself between her and the door.

GAGE
Don't play games, Diana. You won't
walk away from all this.

DIANA
Try me.

He looks into her eyes, sees determination there.

GAGE
One percent.

DIANA
Four percent.

GAGE
Two.

Diana turns and heads out the door. A long moment as Gage
waits. He hears her footsteps recede down the hall.

GAGE
(to himself)
Shit.

He bolts after her.

INT SUMMIT CORP HALLWAY DAY

Gage catches up to Diana at the elevator.

GAGE
Three.

DIANA
It's non-negotiable.

The elevator doors open behind Diana. They look at each
other a long moment. Slowly he smiles.

GAGE
I knew you had potential.

INT JEREMY'S APARTMENT LIVING ROOM SUNSET

David, his face stubbled, lies on the sofa in a bed he's
been in for days. Beside him are empty beer cans. Jeremy

enters in his Armani suit, carrying a briefcase.

JEREMY

(dry)

Honey, I'm home.

No response. Jeremy shakes his head, moves to the kitchen and opens the fridge. He rummages inside then looks up.

JEREMY

Massive depression and a broken heart are insufficient reasons for drinking a man's last beer.

David still says nothing. Jeremy re-enters and plops down in a chair. He rattles all the beer cans in front of David, finds one with something in it and takes a long pull.

JEREMY

You look like shit, you know that?

DAVID

Yeah.

JEREMY

Can't live without her.

DAVID

No.

JEREMY

Then you're toast.

DAVID

~~Toast.~~

JEREMY

Unless....

David looks up with a glimmer of hope.

DAVID

What?

JEREMY

This may be a radical idea, but...

(MORE)

JEREMY (con't)

Can't you just let by gones be by gones? I mean shit, my girlfriend totalled my BMW and somehow....eventually...I forgave her.

DAVID

Which girlfriend was this?

JEREMY

You never met her. She's gone. The herpes was the last straw. But that's neither here nor there. You and Diana are different. You were always different.

DAVID

What should I do?

JEREMY

Let me talk to her. I'm a lawyer. All day long I make peace between parties that want to kill each other. You guys are just disillusioned. Big fucking deal. I can handle it.

DAVID

Not yet.

David runs a hand through his hair and over his stubbled beard. He sits up.

DAVID

I have nothing to offer.

INT SUMMIT HALLWAY DAY

On one of the lower floors. The personel here are young and less prosperous, the offices small and modest. Diana carries a load of paperwork, pushes open a door at the end of the hall and enters

INT DIANA'S OFFICE DAY

A windowless space with sparse furniture. Diana puts down her armload of books, sets to work.

EXT SUMMIT CORPORATION NIGHT

It's late. The building is dark.

INT DIANA'S OFFICE NIGHT

Diana's still working. The bulletin board is covered with properties. Real estate market books are open all over the floor, paperwork everywhere. Diana shifts through a file marked "SUMMIT HOTEL". She yawns, rubs her eyes. Then she pulls out something, frowns. She crosses to one of her books and cross checks something.

EXT SUMMIT CORPORATION DAY

Gage walks from his limo to the building with his assistant Janine.

JANINE

Mayor Bradley again last night.
Also Wayne Newton. And you
had three calls from Diana Murphy.
She thinks she's found a site
for the flagship hotel.

GAGE

No kidding.

JANINE

(dry)

No kidding.

GAGE

Have her come to the executive
meeting in Bel Air today. We'll
be discussing it.

Janine reacts with disbelief and annoyance.

INT PRIVATE CLUB DINING ROOM DAY

Posh. Old boys network. Groups of MEN at various circular booths do business. At a large corner table FIFTEEN SUITS are seated with Gage at the head of the table. At the far end is Diana. Not only is she the only woman at the table, she's the only woman in the room.

GAGE

You've been looking for over a year. We have a Summit hotel chain and no flagship hotel. What's the problem?

SUIT ONE

The west side's overpriced. We've tried downtown but we can't find the right property.

SUIT TWO

We've exhausted the possibilities. We'd like your permission to widen our focus.

SUIT THREE

Long Beach and San Pedro are two possibilities.

GAGE

(impatient)

San Pedro and Long Beach are the boondocks. We can't put a flagship hotel in the boondocks.

The suits exchange looks. An uncomfortable silence falls. Diana clears her throat.

DIANA

Uh....I....uh...

Everyone looks at her and Diana shifts her papers. A few of them fall. She has to duck beneath the table to retrieve them. The suits exchange patronizing glances.

DIANA

I....I believe I've located two blocks in downtown L.A. They're at the intersection of four major freeways and adjacent to the convention center.

SUIT ONE

(condescending)

She's talking about the Fitzhugh property.

SUIT TWO

That property was considered and rejected when it first came on the market a year ago. There are zoning problems.

DIANA

I spoke to Samuel Blackwell, Mr. Gage's attorney who specializes in zoning. With the new administration in Sacramento, Blackwell thinks he can make the problems disappear.

GAGE

Why haven't I heard about this?

SUIT THREE

(scrambling)

Fitzhugh's priced the land way over market.

SUIT TWO

He's asking six million. It's worth three.

DIANA

Fitzhugh's ready to negotiate.

SUIT ONE

Says who?

DIANA

The L.A. Times?

She pokes around more in her papers, pulls out a clipping and passes it to SUIT ONE.

DIANA

This was in the business section last week.

(to Gage)

It says Fitzhugh's in trouble.

He's preparing to file for bankruptcy.

There's a stir at the table. All the suits start talking at once. Gage just looks at Diana. A slow smile creeps across his face. Bingo.

INT DAVID'S TOYOTA DAY

David is parked in front of the CONSTRUCTION SITE seen in the opening. Construction is under way again and the house is nearly finished. David gets out of the car and crosses slowly.

EXT CONSTRUCTION SITE DAY

David enters the yard as workers pass to and fro. David is out of place. An ELECTRICIAN passes.

ELECTRICIAN

Hey, you. Look out for the cable.

David steps around the cable and heads towards the house, ducking through saw horses, cement mixers, past workers who eye him like an intruder or ignore him. He stops and watches a WORKER putting on plaster. After a long moment David is unable to contain himself.

DAVID

You're getting lines in the stucco.

The worker looks up, annoyed.

DAVID

You should stroke a little smoother.

WORKER

That's what she said last night.

(beat)

Who the hell are you?

David straightens, takes a breath.

DAVID

I'm the architect.

INT CONSTRUCTION SITE DAY

David walks around with a barrel chested guy in shorts, the contractor, RICKY. David has a cup of coffee now. He's a welcome guest.

RICKY

We started up again about a month ago.

DAVID

Who's the new owner?

RICKY

Japanese guy. Name of Ito.

DAVID

Did he make any changes in the plan?

RICKY

Not a one. Loved the design.

DAVID

Where is he?

EXT MALIBU BEACH ITO HOUSE AFTERNOON

A spectacular but spare and tasteful Malibu beach house. David goes up to the door carrying his portfolio. Rings the bell. A WINDCHIME sounds. A BUTLER who looks like a Summo wrestler answers the door.

DAVID

I'm looking for a man named George Ito.

BUTLER

You have an appointment?

DAVID

No.

The butler moves to close the door and David puts his foot in it. The door slams on his foot and David winces, grits his teeth.

DAVID

I'd like to make an appointment. My name's David Murphy. I'm an architect. I designed a house he bought and-

The butler looks down at David's shoe. David, with some difficulty, removes it. The butler closes the door.

David rubs his foot, takes off his shoe and rubs it more. There's a large hole in his sock. He hastily puts the shoe back on, shakes out his foot and waits. And waits. He strains to see in a window. Nothing. Finally, he turns to go and the front door opens again. An oriental man in a "Sting" t-shirt, cotton drawstring pants, shoulder length hair and Japanese slippers appears. GEORGE ITO.

GEORGE

Hi.

INT ITO BEACH HOUSE EVENING

David and George move onto a spectacular balcony overlooking the ocean. Rows of gold records line the walls. David puts his portfolio down on a table. Ito removes his shoes and indicates that David should do likewise.

GEORGE

Sit.

David hesitates, remembering the hole in his sock. Ito sits down on a cushion at a low table with a traditional Japanese tea service. David waits till George isn't looking, slips off his shoe and sits also. George rolls a joint. David tucks his foot underneath him.

GEORGE

Yeah the house was a fucking steal. That poor stock broker, what a putz. Couldn't pay his lawyer. He was willing to take anything. My wife and I love the place. How come we never heard of you?

DAVID

I'm a well kept secret.

GEORGE

No kidding.

Ito takes a hit on the joint and offers it to David.

DAVID

Oh...no thanks. Now while I'm....
(smiles, decides to tell the truth)
...trying to make a good impression.

Ito smiles too. David glances at the gold records.

DAVID

You're in the record industry?

GEORGE

Manager.

DAVID

Got any clients that need houses?

Ito's eyes narrow, somewhat taken aback by David's chutzpah.
After a moment....

GEORGE

How you feel about schools?

DAVID

Schools?

GEORGE

There's a school called Tripod.
It's a for deaf kids. Kind of a
pet project of mine. Only place
like it in Los Angeles. They
lost their lease. I found some land.
Would you be interested?

DAVID

Would I?

David jumps up, grabs his portfolio.

DAVID (con't)

I've always wanted to do a
school. As a matter of fact,
I have some drawings right here-

David pulls out some blueprints and turns to see George
staring straight at the hole in David's sock. David curls
his toes under.

GEORGE

(gently)

There's no money in this, man.
It's a charity gig.

DAVID

I don't care. I'd like to help.

GEORGE

For nothing?

DAVID

For nothing.

It regards David a long moment then smiles.

GEORGE

Let me make a couple of calls.
I know one of my singers wants to
build a house in the Malibu Colony.

David reacts with surprise, then grins.

DAVID (VO)

By late in the afternoon it
was settled. I was designing
a school and up for a million dollar
beach house. I was alive again.

EXT PACIFIC COAST HIGHWAY AFTERNOON

David drives home. Suddenly his car pulls off the road and he gets out. He runs all the way down to the beach and jumps for joy.

DAVID (VO)

There was only one person I
wanted to tell. One person I
had to share this with.

EXT DAVID AND DIANA'S HOUSE EVENING

David goes to the front door carrying a bag full of groceries. He knocks. No answer. He gets out his key and goes inside.

DAVID (VO)

I wanted her back. Now, at
last, it was possible.

INT SUMMIT BUILDING DIANA'S FLOOR NIGHT

A janitor is cleaning the carpets. Most of the offices are dark. It's the end of a long work day. Gage comes out of the elevator carrying a bottle of champagne and two glasses. He wears no tie or jacket and seems happier and more at ease than we've ever seen him. He looks around, unfamiliar with this part of the building. He turns to the Janitor.

GAGE

Sorry. I'm lost. Can you believe it? And I own the building.

JANITOR

You own the building?

The janitor glances at the champagne, figuring this guy's been drinking.

GAGE

I'm John Gage.

JOE

I'm Michael Jackson.

The janitor returns to his work.

GAGE

You wouldn't know where Diana Murphy's office is, would you?

The janitor points to the last door on the left. It's open and a light's on inside. Gage heads down the hall.

INT DIANA'S OFFICE NIGHT

Diana's at her desk. She rubs her eyes with fatigue, realizes someone is looking at her. She glances up to see Gage in the doorway, holding the champagne and two glasses. She gets to her feet.

DIANA

You got the Fitzhugh property.

By way of an answer Gage pops the champagne, shoots it all over the office.

DIANA

What'd you have to pay?

GAGE

(grins)

Don't think I'm going to tell you until we re-negotiate your percentage.

Diana laughs and he pours her a glass of the champagne. He holds up his glass. Diana hesitates, touches her glass to his.

GAGE

Congratulations.

Gage drinks the champagne, then moves around Diana's desk. He brushes her gently as he passes.

GAGE

Some office you got here.

DIANA

I like it.

He sits down behind her desk, fiddles with her typewriter.

GAGE

Bet you didn't know I can type.

DIANA

With one finger. I'm impressed.

He types something out. Diana looks over his shoulder and reads. "John loves Diana" He looks up at her and she moves away from him. Her eyes harden.

DIANA

You don't love me. You just want what you haven't got.

GAGE

Diana, there's something I have to show you.

He holds out a hand and reluctantly she takes it. He leads her to the door.

EXT HALLWAY NIGHT

They walk to the elevator, passing the JANITOR.

JANITOR

(calls after them)

You done? I gotta clean that room.

GAGE

No you don't. Take the night off.

Gage and Diana get in the elevator.

JANITOR

(mutter)

And lose my job.

(to Diana)

He really John Gage?

Diana nods and the doors close. The Janitor calls out.

JANITOR

How about a raise?

Too late.

INT DAVID AND DIANA'S KITCHEN

The clock reads ten. David enters from the living room and crosses to the sink, fiddles with the tap. It still drips. After a moment he exits and comes back with some tools.

EXT SUMMIT CORPORATION NIGHT

The camera moves up, up and up, literally taking off to the top of the Summit building. Move in on the roof which looks out at the city of Los Angeles, a sea of lights so bright it blocks out the stars.

EXT ROOFTOP SUMMIT CORPORATION NIGHT

Gage and Diana come out of the elevator. He leads her to the edge. Santa Monica Boulevard looks like a runway stretching beneath them. Skyscrapers dot the skyline. It's an overwhelming sight. Gage points to a skyscraper on their left.

GAGE

You see that building over there?
Mine. And the one behind it? Mine
as well. Five of the skyscrapers
you can see from here, I own.
When I buy property, I buy
buildings like these. Beautiful
buildings. Important buildings.
Buildings that make me proud. Not
malls or gas stations. Someday I'll
own the tallest building in the world.
I don't do anything by halves.

DIANA

You want it all.

GAGE

That's right.

DIANA

Including me.
(she steps back and looks at him)
Is this how you make love to me?
You're still trying to buy me.
You're saying, here is my real estate,
fuck me.

GAGE

I'm not trying to buy you.
I could pick up a phone right now
and for five hundred dollars get
a beautiful woman to do anything
I want. I'm not interested in that.

DIANA

What do you want?

GAGE

I want you to look at me the
way you looked at David in Las Vegas.

DIANA

(taken aback)

You want a lot.

She looks out at the view and says nothing more for a
moment.

GAGE

Do you know why I've never married?

DIANA

No.

GAGE

Because I won't settle. I want a great love, a love that'll last a lifetime.

DIANA

Love doesn't last a lifetime. You proved that.

GAGE

No. I just proved you were with the wrong man.

Diana turns to Gage. Now he's got her attention. His voice, the intensity of his charm are hard to resist.

GAGE

I need you. I need to know you. To be with you. I want to be around you. I can't stop thinking about you. It's never been like this for me.

She looks into his eyes. She's beginning to believe him.

GAGE

When I was six years old, I watched a woman at a slot machine in the lobby of a hotel in the south of France. She put in a steady flow of franc pieces. Finally she gave up and handed me her last franc. I hit the jackpot. I'm lucky. All my life I've been at the right place at the right time. I was in the right place in Las Vegas too. When luck gives you

(MORE)

GAGE (con't)

an opportunity, you take it.
I'm going to have you. I'm going
to make you love me. Nothing is
going to stand in my way.

Diana can't fight it anymore. He's overwhelming. Suddenly
Gage KISSES HER. She allows it for a moment, and then, she
kisses back.

DISSOLVE TO:

INT DIANA AND DAVID'S HOUSE LATER

David sits on the sofa. It's very quiet. He's been waiting
a long time. He looks at his watch. 3 a.m. His face is
haggard and destroyed. All hope gone. He rises, picks up
his coat to go. Then he hears something. A key in the back
door. David steels himself, waits.

He hears the sound of the back door closing. Then footsteps.
David looks out the window. A limo pulls away.

David turns away from the window as Diana steps into the
doorway. She looks beautiful. And happy. She's smiling,
humming softly to herself. Then she sees David and freezes.
Her smile fades. Her eyes fall on the set table behind
David, the bottle of champagne listing in melted ice. David
steps into the silence.

DAVID

Hi.

DIANA

Hi. (beat)
(beat)

What are you doing here?

DAVID

Making a fool of myself.

DIANA

You should have called.

DAVID

I guess so.

DIANA

I'm sorry.

DAVID

It's my fault. I was stupid
to think I could walk in and find
everything just the way I left it.

She looks at him and we see a flash of the old emotion in her eyes. They have a moment of connection. He steps forward, grasping at the opening.

DAVID

Diana....I came here to tell
you that I love you, no matter
what. I was going to say that I've
been a fool. That I can't live
without you.

DIANA

It's too late.

DAVID

No it's not.

DIANA

Yes it is. I don't suppose I'll
ever love anyone as much as
I loved you. But it's over.
And we can't go back.

There's a finality in her voice that can't be denied. He reaches out for her but she pulls away. David turns and walks out.

DISSOLVE TO:

THE LOS ANGELES SKYLINE

solemn under a low haze. Pull back to see we are looking at the view from

INT GAGE'S OFFICE DAY

Gage sits signing paper work. Janine is with him.

JANINE

They want two character references
for the Nevada Gaming Commission.
I said Mayor Tom and...?

GAGE

Cardinal Donnelly.

They finish with the papers and Janine turns to go.

JANINE

Shall I send him in now?

GAGE

Yes. But don't go too far away.
He's liable to try and start
something.

Janine nods and exits. Gage sits down again at his desk,
begins rolling a small piece of paper between his fingers.

INT WAITING ROOM SUMMIT CORP DAY

Janine enters, moves to the corner where David stands, rigid
but composed, waiting.

JANINE

Mr. Gage will see you now,
Mr. Murphy.

David follows Janine down the hall.

INT GAGE'S OFFICE DAY

David enters with Janine, his fists clenched. Gage rises
from behind his desk, extends his hand. David ignores it.

GAGE

Hello David. Have a seat.

DAVID

I'd rather stand.

GAGE

Can I offer you something to drink?

DAVID

No.

GAGE
(to Janine)
I'll have an Evian.

Janine moves to a bar in the corner of the office and gets the water. David is silent until she finishes and exits.

GAGE
What can I do for you?

DAVID
Diana's my wife.

GAGE
Yes.

DAVID
You seem to have forgotten that fact.

GAGE
Diana's obligations to you
are her own concern.

DAVID
Leave her alone.

GAGE
I can't do that, David. I'm
in love with her. And she loves me.

David takes this information like a blow to the chin. He struggles to control his emotions before he speaks. Finally.

DAVID
Do me one favor.

GAGE
All right.

DAVID
Don't hurt her. Don't break
her heart.

GAGE
I have no intention of hurting her.
I'm going to take good care of her.

David's voice chokes.

DAVID

You'd better.

David exits, defeated. As he goes out the door he passes Janine who's been outside, listening. She steps into the doorway and looks at Gage. Gage looks away.

INT PARKING GARAGE DAY

David walks slowly to his Toyota and gets in. He doesn't start the car. He just sits.

We begin to hear music. The music is in his mind, in his memory. He closes his eyes as if listening. It's "The Nearness of You", the song David and Diana danced to the last time they were happy, in Las Vegas.

DISSOLVE TO:

David and Diana dancing....just an image. A floating image in no particular place or time. A feeling David wants to hang on to. The MUSIC CONTINUES as we

DISSOLVE TO:

INT DIANA'S BEDROOM NIGHT

Diana lies in bed asleep. Dreaming. The clock reads one A.M. She reaches out to the place where David used to be. He's not there. Her eyes open and the music ends abruptly.

She sits up, listens. Total silence. The house is completely quiet. Diana gets out of bed and exits.

INT KITCHEN NIGHT

Diana enters in darkness and looks at the faucet. She can see it in the moonlight. It's not dripping. David fixed it.

DISSOLVE TO:

INT SMALL CONFERENCE ROOM DAY

Diana wears business clothes, sits going over some work with

Suit One and Suit Two. At the other end of the table, Janine is working with several other executives. She glances up at Diana with hostility.

EXECUTIVE ONE

The Bartlett offer wasn't legitimate for the Palm Beach property.

EXECUTIVE TWO

They couldn't develop the site. Diana, why don't you take a look at the figures.

Diana nods and makes a note as Janine rises and comes over. She stops by Diana's chair and Diana looks up. Janine pointedly and loudly addresses her.

JANINE

Mr. Gage asked me to find out about this evening. Where would you like to have dinner?

Diana is embarrassed, both by Janine's hostility and by having the date set before the other employees.

DIANA

(coloring)

I don't care.

JANINE

And afterwards, would you prefer to go to the Mark Taper Forum or the Hollywood Bowl?

DIANA

Neither.

The executives exchange looks as Janine returns to her seat. Diana pretends to stare at some paperwork.

INT DIANA'S OFFICE EVENING

Diana is finishing her day's work at her desk. She looks at her watch. A knock on the door.

DIANA

Come in.

Janine enters. Diana looks up.

JANINE

Mr. Gage is tied up with the Mayor. He asked me to tell you that he'll meet you at the restaurant. There's a limo waiting downstairs.

DIANA

Thank you.

JANINE

(hard)

Have a lovely time.

Janine doesn't go. Diana meets her eyes.

DIANA

Is there something on your mind, Janine?

JANINE

I had nothing against you as long as you were just the flavor of the month. But now you're on payroll, and that makes me sick. I got my MBA at Harvard. I've worked for John Gage ten years. But I don't get promoted anymore because I no longer sleep with him. I'm tired of women who join the company, fuck him and five minutes later out-rank me.

Diana freezes with shock. Then....

DIANA

I'm not "fucking him."

JANINE

Yet.

DIANA

Get out of here.

JANINE

Just out of curiosity, has
he taken you up on the roof yet?

Diana is so stunned she doesn't respond.

JANINE

I guess that answers my question.

She walks off.

INT MORTON'S NIGHT

Diana sits rigidly at a table alone. Her meal is untouched.
Gage enters, crosses the restaurant to her.

GAGE

I'm sorry I'm late. Tom had
to be briefed on the park. One
thing led to another and-

He leans down to kiss her and she pulls away. He sits.

GAGE

Is something wrong?

DIANA

How many women have been up
on the roof, Gage?

GAGE

(beat)

I don't know what you mean.

DIANA

How many? Ten? Twenty? A hundred?

Gage says nothing a moment then opts for the truth.

GAGE

Allright. Maybe I wasn't original.
But in this case I was sincere.

DIANA

I don't believe you.

GAGE

It's the truth. I'm in love
with you.

DIANA

You'll say anything, do anything
to get what you want.
(she rises)
But you can't have me.

She walks out. Gage follows.

EXT RESTAURANT NIGHT

Diana comes out, followed by Gage.

GAGE

Diana wait. You're overreacting.

DIANA

Am I? I'm not a pawn you can
move this way and that. I have
feelings. I trusted you. I
believed you. And it was just
bullshit.

GAGE

It wasn't. I swear it.

He takes her arm and she pulls away.

DIANA

Leave me alone! I don't ever
want to see you again! And there's
nothing you can say to change
my mind!

She walks off down the street. Gage can't let her go.

GAGE

Marry me.

A beat and Diana stops. She turns and stares at Gage. He's
confused and for once, desperate.

DIANA

What?

GAGE

You heard me. And those are two words I've never said to any woman.

Diana stands still on the sidewalk in the dark and allows Gage to approach her.

HOLD ON DIANA.....Gage takes her hand and she allows it. He pulls her closer and holds her.

GAGE

Marry me.

DISSOLVE TO:

EXT MAIN STREET OCEAN PARK

Establishing. Move in on a an older industrial building. A sign is going up outside. David Murphy, Architect.

INT DAVID'S NEW OFFICES DAY

A converted industrial space. It's light, airy and beautiful. Workers are still plastering, painting, finishing the new offices. At make-shift desks two female ASSISTANTS are at work. SALLY answers the phone. JUNE, an intense and attractive young woman, works on a display of David's models. David passes Sally and June.

DAVID

Get me Jeremy on the phone.

David heads into his office.

INT DAVID'S NEW OFFICES DAY

Models everywhere. The office shows the chaos of a new facility, but it's promising. June, who clearly has a crush on David, enters with a cup of coffee.

JUNE

You okay?

DAVID

No.

The phone buzzes and David picks up the receiver. June reluctantly exits.

DAVID

Jeremy? I got a letter from Diana. She wants a divorce.

JEREMY (VO)

I know. I heard. The good news is, if you don't contest it, you get everything.

DAVID

Explain.

JEREMY (VO)

Gage wants to do it quickly in the Dominican Republic. You sign the papers and it'll be over in a week. You contest it and it'll drag on for months.

DAVID

He wants to marry her.

JEREMY (VO)

Yes.

David sits down at his desk, stunned.

JEREMY (VO)

Blew my mind too. I guess even the biggest night hawk looks in the mirror one day and realizes he's gonna die.

DAVID

I don't believe it.

JEREMY (VO)

Believe it. She was the right woman at the right time.

DAVID

I can't let this happen without seeing her.

JEREMY (VO)

Forget it, David. Don't keep
obsessing on this. It's a done deal.
It's over.

DAVID

You know where she is, don't you?

JEREMY

David...

DAVID

Tell me.

JEREMY

I don't want you hurt again.
There's no way you can win
against a man like John Gage.

DAVID

Where is she?

EXT BEVERLY HILLS SUNSET

Gage's limo drives by.

INT GAGE'S LIMO NIGHT

Gage and Diana ride in back. Both are formally dressed.
Gage has on reading glasses, has faxes and memos in his lap.

GAGE

The Dominican Republic's not
my idea of a fun spot, but
we can kill two birds with one
stone. There's some commercial
property I'd like to check out
while we get the paperwork processed.

DIANA

How do you know David will agree
to the divorce?

GAGE

He'll agree.

DIANA

What makes you so sure?

GAGE

He knows if he contests it, we'll go after your share of the assets. By California law you're entitled to half a million. He's not going to give that up.

DIANA

Then?

GAGE

Then we get married.

DIANA

Just like that.

GAGE

It'll be a little tight. I have a packed schedule for the next few weeks. (he looks at his appointment book) We can do it in Paris. I have an important meeting there this Wednesday....Maybe it would be cleaner to wait till New York. I have a press conference on the fourth.

DIANA

(distant)

I always wanted to see Paris.

GAGE

Paris it is.

Gage looks up at Diana and smiles. Diana looks uneasy.

DIANA

Are you sure you want to do this?

GAGE

Positive.

DIANA

Gage, are you happy?

GAGE

Am I happy?

He puts down his papers, takes her hand.

GAGE (con't)

Of course I am. Don't you understand?
I've never, in my whole life, been
happier. I want you to be happy too.

He takes something from his pocket and drops it into her hand. She looks. It's a large diamond ring. Diana's about to say something but the car phone rings. After a moment Gage answers it.

GAGE

No I want to sell it. It's maxed out.
No. Not another week. Handle it
when the exchange opens. Yeah.
First thing in the morning

Diana puts the ring on her finger. As Gage continues to talk he tears off a piece of paper, start rolling it between his fingers. Diana watches him a moment, then looks out the window.

EXT LA COUNTY ZOO NIGHT

Searchlights scan the sky. Limos drop people at the entrance. The zoo itself has been lit up and decorated for a formal party. A banner announces a BENEFIT AUCTION.

CLOSER GAGE'S LIMO.....Reporters swarm around the car as Diana and Gage gets out. Cameras click and flash. Gage and Diana link arms and smile. On her hand is the diamond.

INT ZOO NIGHT

Crowds of celebrities and society types sip champagne in formal outfits between the MONKEYS and FLAMINGOS. Gage and Diana enter the party. Several business types immediately come over to Gage, shake his hand. The men fall into conversation. Diana stands slightly apart, waiting.

EXT ZOO PARKING LOT NIGHT

David jumps out of his car at the far end of the crowded lot, heads for the gate. He wears a tuxedo, looks terrific.

BY THE GATE NIGHT

David tries to enter with other guests. People are handing invitations to the two bouncers at the gate. David hasn't got one. He reaches the bouncers and searches his pockets.

DAVID

Damn. I forgot my invitation.
Must have left it in the car.

BOUNCER ONE

(frosty)

Your name?

David pulls out his wallet, gets a HUNDRED DOLLAR BILL, slips it to the bouncer.

DAVID

David Murphy. Check the list.
I'm sure you'll find my name there.

Bouncer one looks at David with stony eyes. No way.

EXT PARKING LOT NIGHT

The two bouncers deposit David outside the gate then head back inside. David debates following them back to the gate, realized it won't work. He looks at the wall surrounding the zoo and heads off into the darkness.

EXT ZOO NIGHT

THE PARTY.....guests are now seated at tables in an open area right in the zoo between the animals. A formal dinner is being served as JIMMY STEWART (or whatever Hollywood actor-celebrity will do it) takes his place as auctioneer at the podium.

JIMMY

Hi everybody. I'm Jimmy Stewart.

This leads to the expected round of applause.

JIMMY

As you all know, the zoo raises money by having an annual auction. We bid on an animal
(MORE)

JIMMY (con't)
 and "buy" it for the zoo.
 My wife and I are long time supporters
 of the L.A. County Zoo. In fact,
 see that giraffee over there?

Everyone turns to see the giraffes.

JIMMY
 Gloria and I bought him last
 year. Got a real bargain too.
 We're starting off with a bang
 tonight. Our first animal is
 an African Bull Elephant.
 These handsome fellows are
 on the endangered species list.
 The minimum opening bid is
 ten thousand.

ON GAGE AND DIANA...at a table with other guests. Gage is
 talking animatedly to several OLDER MEN in tuxedos while the
 elephant is auctioned off. The OLDER WOMEN who accompany
 the men are matronly L.A. society types. They regard Diana
 with curiosity.

OLDER MAN
 I told him he's already killing
 you with these overages.

GAGE
 If he tries screwing me on this
 job there won't be a second chance.
 I won't work with him again. And
 I'll make damn sure nobody else does.

OLDER MAN
 He'll play ball. He's got to.

GAGE
 The dollar always talks in the end.
 Always.

Diana listens but she says nothing. Jimmy Stewart finishes
 "selling" the Elephant and holds up a KOALA BEAR.

JIMMY

Now, have we got any takers for
this little guy? He's cute, he's soft,
he's nocturnal, owns an airline!

The bidding starts on the Koala and is fairly heated.

EXT ZOO WALLS NIGHT

David circles around the perimeter of the zoo, looking for another way in. There's none in sight. The sounds of the party are getting fainter. David's desperate. The wall's at least thirty feet high but there's an occasional brick protruding. He starts to scale the wall.

EXT ANIMAL ENCLOSURE NIGHT

A darkened corner of the zoo. The lights and sounds of the party can be seen in the distance. David drops over the wall, looks to see where he is.

It's a rocky terrain with occasional stands of bamboo.

ON DAVID....he makes his way down the slope of the enclosure and scales another wall, drops. He takes a deep breath, gets his bearings.

HIS POV.....a long slope of grass leading to a low fence. Between him and the fence are about two hundred SLEEPING FLAMINGOS.

David heads down the grass quietly but when he's about halfway, one of the birds wakes up, squawks, and all the flamingos start flying in all directions. David runs, jumps the low wall around the flamingo enclosure and runs down the zoo paths towards the lights of the party.

ON GAGE AND DIANA

A woman in blue at their table is bidding on the Koala.

WOMAN IN BLUE

Ten thousand.

JIMMY

Going once, going twice...sold
to the lovely lady in blue.

Everyone applauds. Gage has finished talking to the OLDER
MAN, slips an arm around Diana.

GAGE

Are you cold?

DIANA

No. I'm fine.

GAGE

Do you have a favorite animal?

She nods.

IN THE CROWD

David can be seen inching his way forward. His eyes search
the sea of faces. Finally he sees.....

DIANA AND GAGE...Diana leans over and whispers something in
Gage's ear. He smiles in agreement. He says something and
she laughs. They look like an established couple. Gage
takes her hand in his, looks at the ring. Diana looks
happy. Settled.

ON DAVID....He has his answer. It's too late.

ON JIMMY STEWART.....

JIMMY

And now we come to my personal
favorite. The hippo. He's a
little big to bring up here on
the podium. Weighs about as much
as your average school bus.
Not cheap to buy or to keep. But a real
favorite with the kids who come
to the zoo. We'll take an
opening bid at thirty thousand.

THE AUDIENCE.....murmurs in surprise. It's a stiff price tag. Silence for a moment.

JIMMY

Who would like to open the bidding? I'm sure somebody here wants a hippo.

Diana leans over and confers with Gage. He raises his hand to bid.

GAGE

Thirty thousand.

This generous bid is rewarded with applause.

JIMMY

I have thirty thousand. Does anyone want to bid thirty-five?

A WOMAN in the audience raises her hand.

WOMAN

Thirty-five.

GAGE

Forty.

A murmur from the crowd.

WOMAN

Forty-five.

GAGE

Fifty thousand.

JIMMY

Fifty thousand! I have fifty. Going once. Going twice.

David now steps forward out of the darkness and into the light.

DAVID

Seventy thousand.

Everyone turns to see David. Diana registers shock. Gage

frowns. Jimmy points to David.

JIMMY

I have seventy thousand.

GAGE

Seventy-five.

The audience murmurs. This is a lot of money.

DAVID

Eighty.

GAGE

(annoyed)

Eighty-five.

JIMMY

Eighty-five thousand. I have eighty-five.
Going once, going twice.

All eyes are on David. He speaks again, his voice clear and even.

DAVID

A million dollars.

The audience gasps.

JIMMY

A million dollars?

David nods his confirmation.

JIMMY

Anyone want to top-that bid?

The audience breaks into stunned laughter. The auctioneer looks at Gage. Gage shakes his head no. He's annoyed but not crazy.

JIMMY

Then young man, I'd say you
bought yourself a hippo!

Everyone applauds. Several people come over to shake David's hand. David crosses to Diana and Gage's table. She looks up at him, unsure what to say. There are tears in her eyes.

DAVID

Hello Diana.

DIANA

I wanted you to have the money.

DAVID

I wanted you to have the hippo.

He turns to Gage.

DAVID (con't)

She's always loved hippos. She had a stuffed hippo when we were in high school.

Gage looks uncomfortable. David pulls some papers from his pocket.

DAVID

The divorce agreement. I understand this is what you want.
(he hands them to Diana)
And all I want is for you to be happy. I hope, with all my heart, that this will make you happy. Good-bye Diana.

Diana is crying. Unable to speak. David touches her arm gently, then goes. Diana realizes that her heart is breaking.

DISSOLVE TO:

EXT GAGE'S MANSION DAWN

Servants are packing the limo with Gage's bags.

EXT GROUNDS DAWN

Diana sits by the fountain on a sloping manicured lawn. She's still in her evening clothes. She's been up all night. A moment and Gage crosses the grounds to her. He hasn't slept either. He stops beside her but she doesn't look at him.

GAGE

It's time to go.

DIANA

Is it?

He reaches to take her arm and she pulls it back.

DIANA

I'm sorry.

GAGE

For what?

DIANA

I'm not going.

GAGE

You can't be serious.

She looks up at him, feeling stronger as the decision becomes clearer.

DIANA

Yes I am.

GAGE

I know last night was difficult but-

DIANA

I don't love you.

Gage looks down at her, speaks gently, trying to hide his desperation.

GAGE

I'll make you love me. I can do anything I set my mind to do.

DIANA

Not this.

GAGE

Let me try, Diana. I can give you anything you want. More than you ever dreamed possible.

DIANA

You can't give me what I want most.

GAGE

What's that?

DIANA

David.

Gage feels the situation spinning out of his control as she rises.

GAGE

If you go you'll regret it
the rest of your life.

DIANA

If I stay I'll regret it the
rest of my life. I can't live
without him.

GAGE

(anguished)

I can't live without you.

DIANA

I'm sorry for that.

She touches his arm lightly.

DIANA

Good-bye.

She walks off. Gage watches her go, desperate.

EXT SANTA MONICA MORNING

A taxi drives by.

INT TAXI SAME

Diana sits in back, where we first saw her.

DIANA (VO)

It's fine to have money, and the
things that money can buy. But you
have to be careful that you don't
lose the things money can't buy.

EXT SANTA MONICA PIER

The TAXI pulls up. Out steps Diana. She gives the driver his fare and then heads slowly, as if in a dream, down to the pier.

DIANA (VO)

Seven years ago David proposed to me on the carousel at the Santa Monica Pier. I wanted to go there to remember, and start over.

Diana crosses over the bridge that leads to the pier.

CLOSER DIANA...as she steps onto the pier. The sun breaks through the clouds, happy voices call out on the beach below. The day is beginning. Then.....Diana hears something. It's the music of the carousel.

EXT CAROUSEL SANTA MONICA PIER MORNING

The carousel starts to turn slowly as Diana approaches. It appears to be empty. She moves to the ticket booth and buys a ticket. The merry go round continues to come around. Diana prepares to get on. Suddenly she sees that the carousel isn't empty. There's a man in one of the booths.

DAVID

He sits in the exact spot where he proposed to Diana. He looks up as the carousel passes and sees

DIANA

Was it a vision? He can't believe his eyes. She runs and gets on the moving merry go round and crosses through the carved animals. He comes from his side to meet her. In a moment she stands before David. They look at each other and then....

DIANA

Have I ever told you I love you?

Following the routine, David shakes his head no.

DIANA
I do.

DAVID
Still?

DIANA
Always.

A moment and then he takes her in his arms.

Reverse to see.....

GAGE....He's at the end of the pier, standing by the limo. He followed Diana. Music from the carousel drifts towards him and hangs in the still morning air. He watches David and Diana for a long, solitary moment. Then he turns and gets into the limo. The door closes with a click. The limo pulls out.

ON DAVID AND DIANA.....They hold each other tight as the merry go round goes around....and around....and around.

FADE OUT: