

STRICTLY TABOO

BY

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FADE IN:

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1 EXT. PORT AUTHORITY BUS RAMP - MANHATTAN - NIGHT 1

A GREYHOUND BUS climbs up a steep concrete ramp. The Empire State Building looms in the background.

2 INT. BUS MOVING SHOT - NIGHT 2

ROB MARTIN, 20's, an intense, attractive young man looks out the window, excitedly.

ROB

All-right!

A friendly African American Man, 70's, sitting across the aisle, smiles at him.

3 EXT. EIGHTH AVENUE - TAXI STAND - NIGHT 3

Rob stands in the taxi line wearing jeans, a plaid shirt and a duffle bag slung over his shoulder. Truly a fish out of water, he is fascinated by the ambience and endless flow of colorful street people.

INT. TAXI - MOVING SHOT - NIGHT

Rob looks out the window spellbound by the allure of the big city.

4 EXT. STREET SOHO - NIGHT 4

The Taxi stops on a quaint cobblestone street filled with expensive art galleries. Rob climbs out of the taxi and starts up the street.

CABBIE

Hey, you forget something?

He turns in a daze, looks at the Cabbie.

ROB

Shit!

CLOSE ON TRUNK

The trunk pops open.

Rob's hand reaches in for his duffle bag.

5 EXT. LA SALLE GALLERY - NIGHT 5

Rob pauses in front studying the faux Victorian Facade replete with black gas lamps above the entrance.

ANGLE ON ENTRANCE

Caterers are pushing food carts into the gallery that's buzzing with activity.

6 INT. LA SALLE GALLERY - NIGHT

6

Rob enters, squeezing past caterers carrying huge trays. He stands by the counter, drops his duffle bag on the ground and looks around.

HIS POV

The gallery is filled with Erotic Art ranging from classical to contemporary. A giant, white taffeta Penis hangs from the ceiling, a copy of Rodin's "Le Baiser" stands by the door, a white vinyl toilet bowl shaped like a vagina sits on the gallery floor.

Rob is captivated, but ill at ease at the same time.

GENE ARNOLD, 32, gay and witty stands in the center of the gallery with a clipboard checking the inventory. He looks up, sees Rob

GENE

Can I help you with something?

ROB

You must be Gene.

Gene smiles, curiously.

GENE

And who might you be?

ROB

Oh, **yeah, sorry. I'm** Rob...Rob Martin. I think my cousin Gary spoke to you about me. **I'm staying at his place, and...**

*
*
*

GENE

You're Rob?

*

He moves to Rob, shakes his hand as he looks him over.

*

ROB

I think he left a set of keys for me...

*
*

MARSHALL SANDERS, 40's, the flamboyant gallery owner appears, vexed. He turns to the catering staff.

MARSHALL

Gentleman, are we walking in our sleep?
The doors open in thirty fuckin' minutes!

*

The Caterers snap to and pick up the pace. Marshall looks at Gene, piqued.

GENE

Marshall, say hello to Gary Laraine's cousin, Rob. (to Rob) Marshall is the owner of the gallery.

ROB

Wow! Great to meet you, sir. Gary spoke a lot about you.

*
*

Marshall walks to one of the tables, arranges the flowers.

MARSHALL

Isn't that nice?

ROB

He said that maybe I could fill in for him while he's away.

MARSHALL

Really. Did he mention that he bailed on us? I guess a free trip to Paris was just too alluring. (to Caterers) Place that punch bowl over here, please.

Rob looks at him, concerned.

Gene walks over to Marshall (whispering)

GENE

We do need someone out on the floor. We're expecting a crowd.

*

Marshall looks at Gene, doubtfully.

GENE (cont'd)

He's nice to look at.

Marshall looks at Rob, scrutinizingly.

MARSHALL

What do you know about art?

ROB

I sold my own work back in Iowa.

*

GENE

(quietly)
He'll be fine.

*

MARSHALL

If you say so.

Marshall turns haughtily, walks away.

GENE
Looks like you got a job, kiddo.

Rob looks at him, stunned.

GENE (cont'd)
Faster than a New York Minute!

ROB
You mean I'm starting tonight?

Gene looks him over.

GENE
I don't suppose you have anything dressy
in that bag?

ROB
A navy blue blazer?

Gene smiles, walks to the counter, picks up the phone.

GENE
(on phone)
Raymond, my Armani shirt and black pants.
I need them over here right away. I'll
explain. Thank you, darling.

Gene looks at Rob, expectantly.

GENE (cont'd)
Gary said you studied art history in
college. Tell me he wasn't lying.

ROB
He told you that?

Gene sighs, reaches for some brochures on the counter.

GENE
I hope you're as quick as you are cute.

He hands the brochures to Rob.

GENE (cont'd)
Start reading!

7 INT. DRESSING AREA - GALLERY - NIGHT

7

Rob sits on a wooden bench in his underwear trying to button the Black Armani Shirt and devour the literature at the same time.

8 INT. GALLERY, LATER - NIGHT

8 *

The opening is underway. Crowds of noisy Leather People mull around the bar while the more sophisticated Uptown Types study S&M drawings or watch XXX videos.

ANGLE ON INSTALLATION

The MANNEQUINS, an orgy scene created with Mannequins that move and speak like robots, catches the attention of the crowd.

Rob and Gene look on, amused.

GENE

Voyeurism, from the French voyeur. "One who looks."

Rob is staring at a sexy blonde in black leather.

GENE (cont'd)

And we all look.

Rob smiles, bashfully.

GENE (cont'd)

And some pay to look. Keep in mind that everything around here is negotiable. Start at the top and work your way down.

Marshall, remote and distant, walks past them. He stops at the front window, looking out.

Rob and Gene watch him, curiously.

9 EXT. STREET - OUTSIDE GALLERY - NIGHT

9

A BLACK LIMOUSINE stops in front. A chauffeur gets out and opens the door for a beautiful woman.

Marshall smiles, moves to the front door.

10 INT. GALLERY ENTRANCE - NIGHT

10

The woman from the limo, DANIELLE KENT, 38, appears in the doorway. She looks like she just stepped off the cover of Cosmo. Marshall greets her like visiting royalty.

BACK TO ROB AND GENE.

Rob stares wide eyed at this gorgeous woman.

ROB

Who is that?

*
*
*
*

GENE

That my young friend is Danielle Kent.
One of the most important collectors in
New York City.

ROB

She's beautiful.

GENE

And rich.

Two ELDERLY FEMALE TOURISTS approach Rob and Gene. *

GENE (cont'd)

Good evening, ladies. Welcome!

BACK TO MARSHALL AND DANIELLE *

MARSHALL

Danielle, my darling, I'm so happy you
could make it.

DANIELLE

Well, I'm happy you're happy. How are
you, Marshall?

MARSHALL

You don't want to know.

DANIELLE

You're right, I don't. Where's the booze?

Marshall smiles, crosses to a mini-bar.

Danielle scans the room spotting Rob who stands speaking to
the ELDERLY TOURISTS. He looks almost iconic with his slick
backed hair and new Armani look. *

ROB

The art world is changing. Installations,
sculpture, videos...

Rob glances over at Danielle who he finds is staring at him.
He turns away, shyly.

ROB (cont'd)

(to tourists)

Uh...Erotic Art once marginal has now
become almost fashionable...

He sneaks another glance and finds Danielle still staring
with her "come on" glance.

Marshall returns with a glass of champagne. He sees Danielle
checking out Rob.

MARSHALL
See something you like?

She nods her head.

DANIELLE
Straight or gay?

MARSHALL
Straight...I think.

DANIELLE
But, you're not sure? *

Marshall, turns to Rob.

MARSHALL
Rob!

Rob looks up, sees Marshall motioning to him.

MARSHALL (cont'd)
(to Danielle)
Go easy on this one. He's fresh on the
vine.

DANIELLE
I promise not to pluck him till he's
ripe.

Marshall raise his eyebrows, doubtfully.

ANOTHER ANGLE

Rob enters the frame, nervously.

MARSHALL
Rob, say "hello" to Danielle. *

Rob nods, shyly.

ROB
Hi.

MARSHALL
I'd like you to show her around. *

ROB
Yes, sir. *

MARSHALL
Start with the Mannequins. *
(to Danielle) *
You'll love this. *

Danielle stares into Rob's eyes - a beat. *

ROB
Follow me. *

MARSHALL
And Rob...make sure she buys something. *

ANGLE ON MANNEQUINS

Rob and Danielle approach the installation

DANIELLE
I know this artist. Otto Hoff. I like it. *

ROB
It's definitely out there. *

She approaches the installation, looking at a beautifully formed female mannequin, standing apart, observing the orgy.

DANIELLE
She looks like me ten years ago. Except I was having more fun.

He looks at her, unsure whether or not she's putting him on. *

DANIELLE (cont'd)
Have you seen Peep Show?

Rob looks at her blankly. *

DANIELLE (cont'd)
One of Hoff's early works. I tried to buy it a few years ago in Seattle. Arrived too late, but I love this. How much? *

ROB
A hundred and sixty five thousand, I think. *

DANIELLE
I'll take it!

Rob nods, trying to keep his composure.

DANIELLE (cont'd)
It's a conversation piece, don't you think?

ROB
Absolutely...Marshall's not going to believe this. You're not going to change your mind, are you?

DANIELLE
 (seductively)
 Once I make up my mind I rarely change
 it. Maybe this **is** the beginning of a new
 trend for you? *

ROB
 Thank you, Jesus! *

11 INT. BRAD'S BAR - NIGHT

11

It's wall to wall gay men. Gene leads Rob by the hand. Heads
 turns as they pass through the crowd.

BAR

Gene and Rob squeeze into a spot at the end of the crowded
 bar. Gene's boyfriend, Raymond, 30's. a Haitian Man with
shiny muscles and a French Accent looks at them, smiling.

GENE
 Rob, say 'hello' to Raymond.

Rob shakes hands with Raymond.

ROB
 Hi.

RAYMOND
 Enchante'. What are you drinking?

ROB
 Non alcoholic **beer**, if you have it. *

Raymond looks at Gene, smiling.

GENE
 We're celebrating...Rob sold the
 MANNEQUINS for a hundred and sixty five
 thousand.

Raymond hands Rob a beer.

RAYMOND
 Brilliant!

GENE
 Yeah, especially since we were only
 asking a hundred and thirty five.

Rob looks at Gene, surprised.

GENE (cont'd)
 Don't worry mistakes like that are always
 welcome.

ROB
But...

GENE
Money doesn't mean a thing to Danielle.

ROB
Really?

GENE
You have no idea!

RAYMOND
Champagne, Cheri?

*

GENE
At these prices, who can say no? Listen,
I gotta pee. Hold my seat.

Rob looks around, nervously. He notices that many eyes are upon him. An obnoxious Queen slides up next to him.

QUEEN
Want to buy me a drink, handsome?

ROB
Not really.

QUEEN
Not really? Fuck you, faggot!

Rob is stunned. A handsome, blond man, 30's, sitting next to him, smiles.

BLOND MAN
Don't let it bother you.

Rob shifts, uncomfortably.

BLOND MAN (cont'd)
First time here?

*

ROB
It's that obvious, huh?

Rob shakes his head, bothered

BLOND MAN
Don't be shy... you don't have to hide.

*

ROB
Look I don't want to be rude, but...

BLOND MAN
I think you're stunning, by the way.

*

Rob turns away, disquieted. Gene returns, takes his hand.

GENE
You okay, kiddo?

ROB
Yeah, I think so.

GENE
This is not your first time in a gay bar?

ROB
Of course not.

*

Close on Rob's hand, held firmly by Gene.

GENE
Just your first gay bar in Greenwich Village?

ROB
Yeah.

Gene releases Rob's hand, raises his glass.

GENE
Congratulations.

Rob looks at him, nervously.

ROB
I should probably get going.

GENE
You just got here, relax.

Rob looks around, nervously.

GENE (cont'd)
(cont)
Nothin' to worry about. Buncha harmless homos.

ROB
I know, but you don't think...?

GENE
That you're gay? Of course not.

ROB
I thought maybe because...

GENE
Your cousin Gary is a screaming Queen that I would jump to that conclusion? I

simply thought that you might like to get a taste of the apple, so to speak.

Rob nods, uncomfortably.

GENE (cont'd)
Have another drink. This is a celebration. You broke your cherry!

ROB
Uh...Make it a vodka.

Gene smiles as he gestures to Raymond.

GENE
Raymond...Rob is having a vodka.

BAR - LATER:

The place has thinned out. Rob is still at the bar, but drunk now.

Gene and Raymond are locked in an embrace, oblivious to anything around them.

Rob picks up his change, heads unsteadily for the door.

12 EXT. BRAD'S FRONT ENTRANCE - NIGHT 12

The handsome Blond Guy stands outside. As Rob exits, the Blond Guy grabs him and kisses him on the lips. Rob pushes him off and punches him in the mouth. The guy tumbles down the steps onto the street.

ANGLE ON GAY MEN PASSING

They laugh and cheer as they pass by. Rob stumbles down the street, angry and upset.

13 EXT. STREET, TENEMENT - NIGHT 13

Rob approaches the building, searching for his keys.

14 INT. TENEMENT, STAIRCASE - NIGHT 14

He struggles up the dark staircase dragging his duffle bag behind him.

15 INT. APARTMENT, KITCHEN - NIGHT 15

He enters, looks around. The red walls are plastered with photos of nude men. He finds a beer in the refrigerator.

He glares at the naked men adorning the wall. Angrily, he tears photos from the wall and tosses them on the floor.

16 INT. BEDROOM - NIGHT 16

Rob enters, passes out on the bed.

17 INT. KITCHEN - DAY 17

Rob enters the kitchen, disheveled and hung over.

He stands in his underwear staring at the torn photos beneath his feet, puzzled.

He opens the refrigerator, finds some orange juice that he gulps down, unconsciously.

He reacts violently to the putrid juice, goes to the sink and spits it out.

18 EXT. LA SALLE GALLERY - DAY 18 *

Rob, dressed in jeans and a tee-shirt, helps a trucker load some wooden art frames onto a truck.

ANGLE ON GALLERY WINDOW

Gene taps on the window.

Rob turns, sees Gene with a telephone in his hand.

Gene opens the gallery door, hands the phone to Rob.

 GENE
 (mouthing)
 Danielle.

Rob smiles, takes the phone.

 ROB
 Tonight? Sure. Around nine? Okay.

He walks to the front door, hands the phone back to Gene.

 ROB (cont'd)
 She's picking me up after work.

 GENE
 I hate you.

Rob smiles, goes back to loading the truck.

EXT. STREET, SOHO - NIGHT

Rob exits the gallery, sees Danielle in her limo. He tries to suppress a nervous smile as her chauffeur opens the door.

19 INT. GALLERY - NIGHT 19

Marshall, stands by the window amused as he watches Rob climb into the limo.

20 INT. LIMO - NIGHT 20

Rob is comfortably seated next to Danielle.

DANIELLE
Say hello to Charlie.

The chauffeur, CHARLIE McGAW, 50's, a tough Irishman, turns to Rob.

ROB
Hi, Charlie.

CHARLIE
Good evening.

Rob is like a kid in a candy store. She presses a button and the bar opens up displaying a dazzling array of booze.

DANIELLE
What would you like?

ROB
Uh?

DANIELLE
Dom?

ROB
Sure.

She pours the champagne and hands it to him. He gulps it down like Coca Cola. She smiles, pours another

DANIELLE
You haven't seen much of the city **yet**,
have you? *

ROB
No. *

DANIELLE
Charlie, take us for a spin uptown. *

Charlie nods and heads uptown.

21 EXT. WESTSIDE HIGHWAY - NIGHT 21

The limo cruises along. Rob looks out the window watching a luxury liner glide up the Hudson River.

22 EXT. CENTRAL PARK - NIGHT 22

The limo enters the park near the Plaza Hotel and cruises past a horse and carriage.

23 INT. LIMO - TRAVELING 23

Rob downs another glass of champagne.

DANIELLE

So Marshall tells me that you're an artist yourself.

ROB

Yeah, struggling. I've only sold one **real** painting in my entire life. *

DANIELLE

You and Vincent Van Gogh.

ROB

I **always wanted to be like** him. *

DANIELLE

Why? **He was a lonely neurotic.** *

ROB

Yeah, but he left behind paintings that will live forever *

DANIELLE

Is that what you'd like to do, leave something behind? *

ROB

That's every artist's dream, isn't it? *

DANIELLE

Not the ones I know. Most of them are struggling just to make a sale. *

ROB

I guess I'm a dreamer, then.

DANIELLE

Nothing wrong with that.

He stares at her, then out the window. *

ROB
All alone in a big city.

DANIELLE
You won't be alone very long.

He looks at her, doubtfully.

DANIELLE (cont'd)
I guarantee it.

ROB
I'm not that good with people.

She gives him her "come on" look.

DANIELLE
Maybe you should try being bad.

He moves closer, kisses her, impulsively.

ROB
I get aggressive when I drink.

DANIELLE
That wasn't aggressive.

ROB
I lose control.

DANIELLE
(laughs)
You only had a few drinks.

ROB
That's all it takes.

DANIELLE
So, what are you telling me, you're an
easy lay?

They laugh, get physically closer.

ROB
I have to say I was nervous about
tonight, but you're not so hard to get to
know are you?

DANIELLE
That's debateable.

She lights a cigarette.

DANIELLE (cont'd)
Do you smoke?

ROB
From time to time.

She takes a long slow drag and then hands him the cigarette.
He takes a drag on it....a sexy moment between them.

DANIELLE
It's getting late. Maybe I should take
you home.

ROB
Yeah, it's getting close to bedtime.

DANIELLE
I hope so.

They kiss. It escalates to real passion.

24 INT. TENEMENT HALLWAY - NIGHT 24

CLOSE ON KEY inserted in a lock. The door is pushed open. Rob
and Danielle crash into the apartment locked in an embrace.

25 INT. APARTMENT - NIGHT 25

Rob searches in the dark for the light switch. Danielle
shoves him against the wall.

DANIELLE
Where's the bedroom?

He points...she practically drags him into the bedroom.

26 INT. BEDROOM - NIGHT 26

Danielle tears off her clothes. In a moment she's naked,
standing on the bed, lust in her eyes.

Rob looks at her, bashfully before turning out the bedside
lamp.

DANIELLE
Oh, you're shy!

ROB
(embarrassed)
Yeah, a little.

He starts to remove his slacks. She switches the lamp on.

DANIELLE
I want to see you.

He stands before her naked. She pulls him onto the bed. Their passion is intense. Soon she is on top of him moaning. She guides him into her body.

DANIELLE (cont'd)
Ooooooh.

CONTINUOUS - BEDROOM - MORNING

The room is filled with light. The bed covers are lying on the floor. Rob and Danielle are about to climax.

DANIELLE (cont'd)
Come with me.

ROB
Yeah.

DANIELLE
I love your cock. Fuck me!

ROB
Yes, oh, god. Yes!

DANIELLE
Make me scream!

He pounds her hard.

DANIELLE (cont'd)
Oh, yes, yes! Oooooooh!

ROB
Ooooooooo!

SAME - LATER

Rob steps out of the shower wrapped in a towel. Danielle watches him from the bed

DANIELLE
Let me look at you.

He looks at her, shyly.

DANIELLE (cont'd)
Drop the towel, let me look at you.

He lets the towel drop to the floor.

DANIELLE (cont'd)
That's not so bad is it?

ROB
(relaxed)
No.

Danielle studies his body like a work of art. Extreme rapture appears on her face.

DANIELLE
I'm gonna have a lot of fun with you.

He smiles and ducks back into the bathroom. She climbs out of bed walks to the window.

An East Village street below, starting to come alive.

DANIELLE (cont'd)
(to herself)
Basquiat territory, fertile terrain.

INT. KITCHEN, - DAY

Rob and Danielle are dressed and seated having coffee. She is looking through a stack of his portrait and landscape canvasses.

INSERT: painting of a country farm: a farmer seated by a yellow haystack.

DANIELLE (cont'd)
I see Vincent Van Gogh influenced your choice of color. They're wonderful.

ROB
You know why he used yellow so much?

DANIELLE
Tell me.

ROB
Yellow meant love to Van Gogh.

She regards him, discerningly. (He's not just a pretty face)

DANIELLE
When did you start painting?

ROB
I started with water colors around twelve and then in high school I got a job doing portrait sketches at the local mall.

DANIELLE
How enterprising.

ROB

It was either that or Burger King. You want to have a laugh?

He places some vivid charcoal drawings in front her of: Marilyn Monroe, James Dean, Al Pacino.

DANIELLE

How sweet!

ROB

Yeah, I had a good thing going, but...

*

DANIELLE

You wanted out.

ROB

I was living in the basement of my Mom's house....she kept trying to get me a job in the local factory.

*

DANIELLE

And you were tempted?

ROB

Yeah, but my cousin Gary would come back to Iowa with tall tales from places like San Francisco, New York, and L.A. I knew there was another world out there.

*

DANIELLE

And who were you having sex with in your spare time?

*

ROB

I had girlfriends, but I wasn't gonna get trapped in that little town. So when Gary opened the door to the Big Apple I knew it was now or never.

Her cell phone rings. She answers.

*

DANIELLE

(on phone)

Coming right down.

She looks at her watch.

DANIELLE (cont'd)

C'mon, I'll drop you off at work.

Rob reaches for his jacket.

27 INT. LIMO - TRAVELING - DAY

27

Rob and Danielle are having coffee and croissants as the limo cruises through the bustling streets.

She speaks through an intercom.

DANIELLE

These croissants are wonderful, Charlie.

Charlie's voice through intercom.

CHARLIE

Balthazar. Best in the city.

DANIELLE

He knows everything...isn't that right, Charlie?

CHARLIE

Yes, everything.

Danielle and Charlie, laugh. Rob looks on amused.

ROB

I just realized I don't know anything about you.

DANIELLE

What do you want to know?

ROB

Are you married?

DANIELLE

It's not my thing. To tell you the truth, I hate men.

ROB

(smiling)

You hate men? How come you're with me if you hate men?

She takes his hand.

DANIELLE

I'm having fun with you.

ROB

Let me get this straight. You like to have fun with men but...

DANIELLE

I don't want to be involved. Can you handle that?

ROB
I think so, but what about the hate part?

DANIELLE
Oh, that's just blah, blah , blah. Don't pay attention to the things I say.

ROB
(uncertain)
No?

DANIELLE
(low sexy voice)
Only once in a while.

EXT. STREET, LA SALLE GALLERY - DAY

The limo pulls in front of the gallery.

ROB
What are your plans for today?

DANIELLE
I'll tell you what I'd like to do.

She leans in close, whispering

DANIELLE (cont'd)
Fuck.

She kisses him. He pulls back, gently.

ROB
See see you soon.

DANIELLE
Promise?

ROB
Yes.

She takes a calling card from her purse, hands it to him.

DANIELLE
You make me happy. That's so rare.

He climbs out of the limo.

28 EXT. STREET - LA SALLE GALLERY - DAY 28

Rob watches the limo drive off before entering the gallery.

29 INT. GALLERY - DAY 29

As Rob enters Gene looks up from his desk, smiling.

GENE
Look what the cat dragged in.

ROB
Gene, what a night!

GENE
This I have to hear.

ROB
She likes my work.

GENE
That's not all she likes, stud.

Rob laughs.

GENE (cont'd)
Be careful with that one.

Rob looks at him, uncertainly.

Marshall appears from a small office nearby.

MARSHALL
I have some money for you, Rob. You'll
get the rest when the check clears.

He hands Rob an envelope.

ROB
I still can't believe it. She bought it
just like that.

He snaps his fingers.

MARSHALL
Latch onto her, young man, and you'll be
in Fat City.

Gene sighs, disdainfully.

ROB
(impulsively)
I'm going to buy some new threads.

Marshall and Gene look at each other.

GENE
Dress for suck-cess.

ROB
See you guys later.

Robs heads for the front door. Marshall turns to Gene.

MARSHALL
Go with him, Gene.

Gene smiles, starts for the door. Marshall calls after him.

MARSHALL (cont'd)
(laughing)
"I'm gonna buy some new threads." He's
right out of a Jimmy Stewart Movie. Don't
you love it?

EXT. STREET - DAY

Gene exits onto the street. He spots Rob up the block.

GENE
Rob, wait up!

30 INT. UPSCALE MEN'S CLOTHING STORE - DAY 30

Rob steps out of a changing booth wearing a light gray Italian Silk Suit. He looks amazing.

Gene looks up from his magazine, taken aback.

GENE
Wow!

31 INT. JEWELRY STORE - DAY 31

An enamored SALESGIRL, 20's, slips a watch onto Rob's wrist. He looks at Gene who nods approvingly.

32 EXT. MADISON AVENUE, UPSCALE SHOE STORE - DAY 32

Rob and Gene are looking in the window at an array of beautiful Italian Shoes.

GENE
You don't walk in these shoes. You glide!

The enter the store.

33 EXT. GRAMERCY PARK HOTEL - NIGHT 33

Rob is standing under the marquee dressed in his new outfit, smoking a cigarette. He looks like a model posing for a magazine ad.

34 INT. DANIELLE'S LIMOUSINE - MOVING SHOT - NIGHT 34

Danielle spots Rob and does a double take. The limousine pulls in front. She steps out, beaming.

DANIELLE

Look at you!

He smiles, modestly. They stroll into the hotel.

DANIELLE (cont'd)

I'm going to have to chain you up!

35 EXT. ROOFTOP RESTAURANT - NIGHT

35

Rob and Danielle sip champagne as they look out over the city. A midnight blue sky serves as a backdrop.

INT. ARTIST'S LOFT - SOHO - DAY

Rob and Danielle enter a huge loft where diverse artists work in assigned spaces.

CHUCK KIRBY, 50, looks up from his pottery, smiling.

DANIELLE

Say hello to Rob.

He waves, goes back to his work.

They continue past a larger space where a painter GREGOR NOVOLNIK, 40's is intensely involved with a huge floor to ceiling painting. He sees Danielle and bows, smiling.

GREGOR

Hello, beautiful lady.

DANIELLE

Gregor, this is Rob. He's going to be your next door neighbor.

GREGOR

Welcome, neighbor.

ROB

Thank you.

Gregor goes back to work. Rob and Danielle continue walking.

DANIELLE

He's stoned on hash morning to night.
It's the only way he can work.

INT. STUDIO - DAY

They enter an empty space with high ceilings.

DANIELLE (cont'd)

This is it.

Rob looks at her, happily.

DANIELLE (cont'd)

What do you think? Not too big, not too small. A window for ventilation. Good lighting.

ROB

And a contact high from Gregor's hash.
How am I ever gonna repay you?

She moves in on him, placing his hand on her breast before pressing him against the wall.

36 INT. STUDIO - NIGHT

36

Rob, dressed in old clothes, sits alone in the bare studio.

MONTAGE

1. He begins to white wash the dark walls.
2. Rob and a maintenance man strain as they carry an old metal cabinet into the newly white washed studio.
3. He stands before the metal cabinet arranging paints, brushes, pencils, charcoal.
4. He places a medium sized canvas on an easel.
5. He sits staring at the empty canvas.
6. He moves close to the canvas and begins to sketch in charcoal.
7. He begins to mix his paint on a palette.
8. He walks to a boom box, pushes play. (music starts)
9. He lights a cigarette and begins to paint.

EXT. STREET, EAST VILLAGE - DUSK

Rob walks towards the tenement, cell phone to his ear.

DANIELLE'S V.O.

I'm having a little party at my place tonight. I want you to come. Rest up!

EXT. PARK AVE - HI RISE - NIGHT

A cab pulls up in front of a classic pre-war building. Rob gets out, walks under a blue awning. A DOORMAN in a colorful uniform opens the door

DOORMAN
Yes, sir?

ROB
Danielle Kent.

DOORMAN
Penthouse A.

Rob walks across the plush lobby stopping at the elevator.

37 INT. ALCOVE - DANIELLE'S APARTMENT - NIGHT 37

Rob gets off the elevator and steps into the alcove. An open door leads into Danielle's Penthouse Apartment.

38 INT. APARTMENT - NIGHT 38

Rob enters, looks around. The place has money written all over it; marble floors, twenty foot ceilings, a walnut staircase that sweeps to the next level.

INT. STAIRCASE - NIGHT

Rob climbs the stairs, walks down the hall. The SOUND of a TV is heard. He knocks on a door and sticks his head inside.

ROB
Anybody home?

39 INT. LUXURIOUS BEDROOM - NIGHT 39

Danielle is lying on a huge circular bed watching TV. Beside her is KELLY OWENS, late 20's, a beautiful redhead with green eyes and sultry lips.

DANIELLE
C'mon in, join the party.

Rob enters the room, shyly.

DANIELLE (cont'd)
Rob, say hello to Kelly.

ROB
Hi.

KELLY
(Southern accent)
Nice to meet you, Rob.

She extends her graceful hand. Rob is taken by her and she in turn can't take her eyes off him.

DANIELLE
Take your shoes off.

She pats the bed motioning for him to climb aboard.

He climbs on the bed, seeing his image in a huge mirror on the ceiling.

KELLY
We were just talking about you.

ROB
Only good things, I hope? *

DANIELLE
I was telling Kelly how sensitive you were. *

KELLY
And I said that it was almost impossible to meet sensitive men in this city.

ROB
Really? There must be a few hanging around.

KELLY
Very few. They all come under the heading of "gay".

DANIELLE
Well, Rob is certainly not gay. Are you, Rob?

ROB
Last time I checked.

They laugh.

DANIELLE
Isn't he gorgeous?

KELLY
Uh, huh.

DANIELLE
He's charming.

KELLY
He's shy.

Danielle crawls on him like a cat, looks into his eyes and growls.

ROB
You gonna eat me alive?

She flashes a sexy smile.

DANIELLE
I'm going to devour you.

She kisses him hard on the mouth. He responds uneasily as he glances over at Kelly. After a moment he comes up for air.

DANIELLE (cont'd)
I bet you never had this much fun in Iowa.

ROB
(laughing)
You're right...You know what? I could use a little drink.

Danielle laughs.

DANIELLE
Let's go downstairs and have cocktails.

KELLY
Whoopee!

DANIELLE
Then, we have a surprise for you.

Rob looks at the women, anxiously.

ROB
I don't like surprises

DANIELLE
You'll like this one. But first, champagne!

KELLY
Yeaaah!

They exit.

40 INT. LIVING ROOM - LATER

40

Rob is sprawled on the sofa with an empty champagne glass in his hand. He reaches for the bottle sitting in an ice bucket. Danielle and Kelly are heard giggling O.C.

ROB
What are you guys doing in there?

DANIELLE O.C.
Are we getting lonely?

ROB
I feel like an orphan.

KELLY O.C.
We're getting ready for you, Rob. The question is: "Are you ready for us?"

ROB
(ala, John Wayne)
I'm always ready.

Kelly enters in a sexy bikini. She walks to the stereo, presses a button and music plays. "PETER GUNN THEME" She begins to move, sensuously. Her gorgeous legs seem to reach to the stars.

Rob can't believe his eyes. He stands up and she moves toward him. He backs up a few steps bumping into a chair.

KELLY
Don't hurt yourself, sweetie.

She smiles at him as she grinds her hips slowly.

KELLY (cont'd)
You like it?

He nods as we hear Danielle calling from O.C.

DANIELLE O.C.
Hey, my turn!

Kelly smiles seductively at Rob. He raises his glass.

ROB
You're a work of art.

Danielle enters wearing a black leather bikini with a studded collar around her neck; topped by a blonde wig. She dances sensually to the music.

ANOTHER ANGLE

Rob moves to the sofa, sits next to Kelly.

DANIELLE
You like me as a blonde?

KELLY
Beautiful, Danielle.

Danielle kneels down in front of him and starts to undo his slacks as Kelly stares into his eyes, passionately.

ROB
If this is a dream, I don't want it to end.

DANIELLE
(indicating Kelly)
Kiss her.

Rob hesitates, looking at Kelly.

DANIELLE (cont'd)
It's okay.

ROB
This is not happening.

DANIELLE
Oh, yes it is.

He kisses Kelly. It's hot and long as Danielle continues to remove his slacks. Finally, he comes up for air looking at them both; astonishment written all over his face. *

DANIELLE (cont'd)
Let's get horizontal, shall we?

Danielle takes his hand, leads him to the staircase. He follows her watching every sensuous curve before turning to Kelly who trails behind in her skin tight bikini.

41 INT. DANIELLE'S BEDROOM - NIGHT 41

They all begin to undress. Rob climbs on the bed. In a moment Kelly and Danielle are at his side devouring him.

The lovers are entangled in ecstasy. Rob sneaks a glance into the mirror above the bed. A smile appears on his face.

42 INT. LA SALLE GALLERY - DAY 42

Gene looks up from his desk, smiling as Rob enters looking a little bit the worse for wear.

GENE
You look like you can use a cup of coffee.

Rob shakes his hands miming the jitters.

ROB
How about a hospital bed and a blood transfusion ...the night of nights, Gene.

Gene pours a cup of coffee, hands it to Rob.

GENE

Naughty boy...Someone just had a phone call.

ROB

A woman?

GENE

It wasn't a man.

ROB

Kelly?

GENE

She said she was with you last night. Asked me for your phone number?

ROB

Did you give it to her?

GENE

Was that a mistake?

ROB

No mistake. You have no idea.

The doorbell rings. Gene breaks into a smile as he sees the UPS MAN at the front door.

GENE

Hold that thought...I love those cute shorts he's wearing.

GALLERY - LATER

Rob, wearing jeans and a tee-shirt is mounting an abstract painting on the gallery wall. Gene stands below steadying the ladder that Rob is standing on.

GENE (cont'd)

Unbelievable. You're in New York a month and a half and you're being chauffeured around Manhattan with a beautiful socialite, living in a world where Penthouse Letters come to life. Disgusting!

Rob smiles as he descends from the ladder to look at the new painting.

43 INT. STUDIO - NIGHT

43

Rob stands before his easel studying a painting; a work in progress of an erotic nature: A man standing with a woman below him on her knees.

44 SAME - LATER

44

Rob listens to the messages on his cell phone.

*

KELLY'S V.O.

Rob, this is Kelly...You know, baby I loved being with you last night and I want to see you again, but it might be awkward if you know what I mean. Well if you have the urge, call me at 367-428-3901. Ciao.

The next message is heard.

DANIELLE'S V.O.

Rob this is Danielle. You were wonderful last night...Call me, I want to see you.

INT. ROB'S APARTMENT, LATER - NIGHT

Rob is seated in the living room, drink in his hand, cell phone to his ear.

ROB

Kelly, it's Rob. I have that urge.

INT. BEDROOM - NIGHT

The cell phone RINGS. Rob stirs from his sleep, answers the phone.

ROB (cont'd)

Hello?

KELLY'S V.O.

I woke you up, I'm sorry.

ROB

Is this Kelly?

KELLY'S V.O.

I'm on my way.

ROB

Uh...

SAME - LATER

Rob and Kelly are about to climax.

ROB/KELLY
Ooooooh! Fuck!

SAME - MORNING

Rob awakens, looks for Kelly who has gone. He finds a note on the pillow.

INSERT NOTE: "I want to see you, tonight. Please?"

He smiles, jumps out of bed and crosses to the bathroom where he turns the shower on.

45 INT. BATHROOM - DAY

45

Rob stands naked, toweling off. The PHONE is heard ringing O.C. He runs for it.

INT. KITCHEN - DAY

Rob picks up the receiver that's mounted on the wall.

ROB
Hello?

INTERCUT: DANIELLE/ROB - PHONE CONVERSATION

46 INT. DANIELLE'S LIMO - DAY

46

Danielle is seated in the back of her limo which is parked in front of Elizabeth Arden on Fifth Avenue.

DANIELLE
Weren't you supposed to call me?

ROB
Sorry Danielle, I've been busy.

DANIELLE
Too busy to pick up the phone?

ROB
Well, uh....

DANIELLE
I want to see you tonight.

ROB
Oh geez, tonight's not good. Sorry.

DANIELLE
You're busy tonight, too? Jesus Christ!
Well call me when you're free. Don't wait too long!

She makes another call. Kelly's taped message is heard.

KELLY'S V.O.
Sorry I'm not here to take your call. You
know what to do.

We HEAR a beep.

DANIELLE
Kelly, pick up! Doesn't anybody answer
their fuckin' phone anymore?

Danielle hangs up, lights a cigarette.

EXT STREET - ELIZABETH ARDEN - DAY

Danielle's chauffeur, Charlie exits Elizabeth Arden and walks to the car window.

CHARLIE
They're ready for you.

DANIELLE
Cancel.

CHARLIE
What?

DANIELLE
You heard me.

Charlie sighs, walks back to Elizabeth Arden.

EXT. SIDEWALK CAFE - EAST VILLAGE - NIGHT

Rob and Kelly are seated at a small table. Kelly raises her glass. They toast. She reaches across the table for a kiss.

47 EXT. MERCER STREET - SOHO - NIGHT 47

Charlie is seated in the limo, looking out the window.

HIS POV

Danielle is seated at a TRENDY BAR getting drunk.

48 INT. ROB'S APARTMENT - NIGHT 48

Rob and Kelly are in bed making love.

KELLY
Oh, you're good.

ROB
Ooooh.

KELLY
Very, very good...ooooh!

They climax together. Heavy breathing in the dark followed by SOUND of a ringing phone.

KELLY (cont'd)
Oh, shit.

She reaches for her cell phone, turns it off.

KELLY (cont'd)
Sorry.

ROB
Who was that?

KELLY
Who knows? Who cares?

She snuggles up to him.

49 INT. BATHROOM - DAY 49

Rob and Kelly stand by the shower drying each other off. They embrace, enveloping each other in a big white towel.

50 INT. KITCHEN - DAY 50

Rob and Kelly are seated, having coffee.

ROB
You're going to put me in the hospital.

KELLY
Do I get to play nurse? Late night
clutches under forbidden sheets?

She shoves her foot into his crotch, playfully.

ROB
Stop it.

KELLY
You're turning me into a nympho.

ROB
You weren't one already?

Kelly smiles, mysteriously.

KELLY
Let's get on a bus and go far away. I
need to get out of this city. I don't
know who I am anymore.

He looks at her, responsive to her need.

ROB
We can make that happen.

51 INT. PORT AUTHORITY - DAY

51

Rob and Kelly are running through the terminal. His cell phone to his ear.

ROB
Gene, I'm going up to Vermont, hold the fort.

GENE V.O.
Vermont? What's in Vermont?

ROB
Trees, I hope.

GENE
Where are you? It sounds noisy.

ROB
Port Authority.

GENE
Port Authority? Where's the limo?

IS ON ROB
Gene, explain to Marshall. Tell him I'm sick or something.

GENE
Yeah, like he'll believe me.

52 INT. BUS - MOVING SHOT - DAY

52

Rob and Kelly are cuddled together on the near empty bus.

KELLY
How far is Vermont, anyhow?

ROB
Far.

Her cell phone begins to ring. She cuts it.

KELLY
Sorry.

ROB
One of your many admirers?

KELLY

Yeah, one of the many millions.

ROB

Don't you ever talk to anybody on that thing?

She looks in his eyes.

KELLY

Right now there's only one person in this world that I want to talk to.

She kisses him.

53 EXT. ROAD - VERMONT - DUSK 53

They get off the bus and see a lighted sign that spells, "MOTEL."

54 INT. MOTEL - NIGHT 54

They are tearing each others' clothes off.

ANOTHER ANGLE - LATER

They are making love in front of a roaring fire.

55 EXT. MOTEL, RECREATIONAL AREA - DAY 55

Behind the motel, a small court for shooting baskets, some children's swings, a ping-pong table.

Rob and Kelly are playing ping-pong. She is surprisingly good, whacking the ball past him until he quits, tossing the paddle on the table.

KELLY

I think you're better at indoor sports, n'est pas?

He smiles, starts to walk back to the cabin.

She comes up behind him throwing her arms around his chest. He smiles.

KELLY (cont'd)

I'm never gonna let you go.

ROB

Promise?

He turns, looks deeply into her eyes. They kiss, tenderly.

56 INT. MOTEL ROOM - DAY

56

Kelly stands naked by the fireplace. She poses as Rob sits on the bed sketching her.

INSERT-SKETCH

His artistry is astonishing; a perfect rendition of Kelly.

KELLY
(playfully)
Are you inspired?

ROB
You have no idea.

INT. DINER - DAY

Rob and Kelly are seated in a booth, holding hands. A friendly waitress, 50's, comes to the table.

WAITRESS
How are you two love birds doing?

ROB/KELLY
Morning.

WAITRESS
Would you like some hot coffee?

ROB
Yes ma'am, that would hit the spot.

WAITRESS
You two on your honeymoon or something?

KELLY
(laughing)
What makes you say that?

WAITRESS
Well if you're not, it's sure nice to see a little open affection around these parts.

KELLY
What do we look like to you?

WAITRESS
You look like a couple in love.

KELLY
We only know each other three days.

WAITRESS

Then I'd say you're luckiest woman in the world.

KELLY

Aaah...You are a living doll!

Kelly stands up and hugs THE WAITRESS, heartily. Some people sitting at the counter turn to look.

WAITRESS

And he's the luckiest guy. I'll get the coffee before they call the cops on us!

Rob looks at Kelly, enamored.

ROB

You having fun?

KELLY

I forgot there was a world outside of New York City.

ROB

I know what you mean.

KELLY

New York can be rough on an artist. Don't ever give up. I've known so many who did.

ROB

Have you known a lot of artists?

KELLY

I've known a lot of everything. You see baby, I have a bit of a checkered past. If I told you my story you'd run out of here, screaming.

ROB

I don't care about the past.

KELLY

The past is dead. Who said that?

ROB

You just did.

KELLY

I don't know what I'll do without you.

ROB

Hey, I'm not going anywhere.

She looks deeply into his eyes and smiles as a tear rolls down her cheek. He looks at her, uncertainly.

57 INT. BUS - MOVING SHOT - DAY 57

Kelly and Rob are locked in an embrace, sleeping on the bus.

58 EXT. GOTHAM HOTEL, WEST 23 STREET - DAY 58

A cab pulls up. Kelly and Rob climb out. They stand on the sidewalk, kissing as the cab waits.

ROB
I'll call you later.

Rob climbs in the taxi. Kelly throws him a kiss as the cab drives away.

INT. LA SALLE GALLERY - DAY

Rob enters and sees Gene standing on a ladder in the middle of the gallery. Marshall, behind the reception area is glaring at him.

MARSHALL
Nice of you to stop by!

He walks into his office, slamming the door.

GENE
Don't mind him, he's coming down from Prozac or something.

Gene screws a bulb into a pin spot.

GENE (cont'd)
How was the trip?

ROB
Best time of my life.

Gene stares at Rob, interested to hear more.

GENE
Because of?

ROB
Kelly.

GENE
Kelly? I thought...

ROB
Gene, this connection that I have with this girl goes beyond anything I've ever

known. I've never felt this way before with anyone. It's like a freedom you knew was there but...

 GENE
 (anxiously)
I want to hear about it, but let's get back to work before...

Gene turns and sees Marshall staring at them.

 GENE (cont'd)
Shit.

 MARSHALL
Gene, need I remind you that we have buyers coming this afternoon?

 GENE
I'm sorry, we're just...

 MARSHALL
Yeah, jerking off on my time. What do I have to do around here to get people to realize this is a fucking business.

 GENE
 (firmly)
Calm down! Everything will be ready. It always is!

 MARSHALL
Well, I'm holding you responsible.

Marshall storms off.

 GENE
Asshole!

Phone RINGS Gene runs to the counter, picks up.

 GENE (cont'd)
Good afternoon, La Salle Gallery. Yes, he is.

Gene walks across the floor, muttering to himself.

 GENE (cont'd)
Stalin, line one!

Rob laughs.

 GENE (cont'd)
 (cont)
Marshall, it's for you.

Marshall picks up the phone on the counter. He listens, before turning to Rob.

MARSHALL
(casually)
Danielle wants to see you, outside.

Rob looks at Gene, anxiously. Gene shrugs, innocently as Rob heads for the front door.

CLOSE ON MARSHALL

He can't suppress the mischievous smile that appears on his face.

59 EXT. GALLERY - DAY 59

Danielle is seated in the limo. She motions for Rob to climb in. Charlie gets out, stands on the sidewalk.

60 INT. LIMO - DAY 60

Danielle studies Rob coldly as she lights a cigarette,

ROB
What's up, you look serious?

DANIELLE
Maybe because I'm sitting next to a serious asshole.

He is stung.

DANIELLE (cont'd)
How dumb can you be?

ROB
What are you talking about?

DANIELLE
You really don't know, do you?

ROB
Know what?

DANIELLE
What a fuckin' hayseed!

She removes a framed photograph from a briefcase.

DANIELLE (cont'd)
Let me show you something, asshole.

She hands him the photo.

ROB
Who's this?

DANIELLE
Guess.

CLOSE ON PHOTO

A young sailor with a crew cut, grinning

ROB
Who is it?

He puts the photo on the seat and looks at Danielle,
mystified.

DANIELLE
His name was Kenny Perkins before the
dick came off.

ROB
Please tell me you're kidding.

DANIELLE
Christ, I thought you knew.

ROB
How would I know?

DANIELLE
The bitch should have told you.

ROB
It can't be true. It's not possible.
It's...

DANIELLE
The wonders of science, baby.

Rob turns pale as the reality starts to hit.

ROB
I'm gonna be sick.

He reaches for the door handle.

DANIELLE
Oh, shit...Well, don't throw up in the
car!

He climbs out of the car, stands unsteadily on the sidewalk.

Charlie looks at him, scornfully before climbing back into
the limo and driving off.

61 INT. GALLERY - DAY 61

Gene watches Rob from the window before going to the door.

Marshall is giddy with delight as he watches Rob suffering on the sidewalk.

EXT. STREET, GALLERY - DAY

Gene walks to Rob who is standing on the sidewalk, stunned.

GENE

My god, what did she do to you?

Rob looks like he's going to faint. He leans against a car, too weak to stand.

GENE (cont'd)

What the hell did she do to you?

Rob looks at Gene, shakes his head, despairingly before starting up the street. Gene watches, helplessly.

GENE (cont'd)

Hey c'mon, it can't be that bad.

Rob doesn't look back. Gene stares after him.

GENE (cont'd)

(to himself)

Maybe it can be.

62 INT. ROB'S APARTMENT, HALLWAY - NIGHT 62

Gene is pounding on the front door.

GENE

Rob, open up.

63 INT. BEDROOM - NIGHT 63

Rob is in bed, emotionally paralyzed. The pounding on the door continues. Finally, he crawls out of bed.

He walks to the front door, unlocks it walks back to the bedroom.

Gene enters the dark apartment, concern on his face.

64 INT. BEDROOM - NIGHT 64

Gene stands by the bed looking at Rob.

GENE

Rob, please tell me what's going on?

Rob just stares into space.

GENE (cont'd)
You're not gonna speak to me? Charades?
Two words, first one sounds like...

Rob looks at him, forlornly.

GENE (cont'd)
I'll make some coffee. Coffee and
Valium. Catch.

He tosses Rob a vial of Valium.

65 INT. LIVING ROOM - NIGHT

65

Rob and Gene are seated on a sofa, drinking coffee

GENE
You're not the first guy this has
happened to and you certainly won't be
the last.

ROB
(dryly)
That's comforting, Gene.

GENE
Look, you honestly thought you were
making love with a woman.

ROB
But, instead I was making love with a
man.

GENE
And now you must be punished,
particularly since you enjoyed it so
much.

ROB
And what does that make me, freak of the
week?

GENE
C'mon, don't go there. It was an innocent
mistake. You met this chick named Kelly
and you were turned on, right?

Rob nods, despairingly.

GENE (cont'd)
And you didn't know it wasn't exactly
kosher?

ROB
Cause I'm a fuckin hayseed!

GENE
Because there was nothing strange about
it, that's why.

ROB
Nothing strange? She was a guy!

GENE
She's not a guy. Not up here.

He points to his head.

GENE (cont'd)
(cont)
Not down there, either.

He points to his crotch.

ROB
I'm angry, Gene.

GENE
Well, I suppose you have a right to be.

ROB
They set me up. Fuckin' bitches.

GENE
Don't get paranoid. I don't think anybody
set you up.

ROB
Bullshit.

Rob pours a drink.

GENE
You don't want to mix liquor with those
pills.

Rob downs the drink. He turns silent and withdrawn.

GENE (cont'd)
Okay kiddo. I'll leave you alone. Take
care. See you tomorrow. Yes?

No answer. Gene exits. Rob chugalugs his drink before
smashing the glass against the wall.

ROB
Big fuckin' joke and I'm the asshole!

He picks up the phone and dials. In a moment, Kelly's "greeting" is heard.

KELLY'S V.O.

Hey guys, sorry I'm not here, but
hopefully I'll see you tonight at Sally's
on West 43rd. Ciao.

Rob walks to his closet, grabs a jacket and a pair of slacks, tosses them on the bed.

66 EXT. SALLY'S - NIGHT

66

Rob enters the crowded club. He takes a seat at the bar, crowded with drag queens, johns, pimps, and curiosity seekers.

Above the bar, on another level, is a stage where a lip sync show is underway. An AFRICAN AMERICAN DRAG QUEEN, 20's, is performing a Toni Braxton song.

BLACK DRAG QUEEN

Unbreak my heart....

The song ends followed by a round of applause. Some fans walk on stage slipping cash under the Drag Queen's bra straps and garter belts.

BACK TO ROB AT THE BAR

A beautiful Puerto Rican Drag Queen slides up next to him.

PUERTO RICAN DRAG QUEEN

I give you a blow job in the toilet right now, what do you say?

ROB

No, thanks.

PUERTO RICAN DRAG QUEEN

Twenty bucks. I swallow everything you got.

ROB

Look, uh...

PUERTO RICAN DRAG QUEEN

Maybe you'd rather go next door to the hotel, but that's gonna cost you.

Rob, shakes his head.

PUERTO RICAN DRAG QUEEN (cont'd)

Think about it, baby.

The Drag Queen goes off.

ANGLE ON STAGE - ANNOUNCER

ANNOUNCER

Let's give it up for Miss Kelly Owens!

The place goes wild as an Annie Lennox tune comes blasting out of the speakers.

Kelly moves out of the shadows onto the stage. She's bare assed, with breast exposed looking sexy as hell in her Fredricks of Hollywood outfit.

People are applauding, wildly.

Kelly, with the skill of a Broadway Dancer, lip syncs the song.

KELLY

"Sweet dreams are made of this. Who am I to disagree? Travel the world and the seven seas....."

Rob stands frozen, watching her.

BACK TO KELLY

She puts everything she has into this number. It evokes memories of Annie Lennox at her apex yet Kelly adds her own element of theatricality.

BACK TO THE BAR

The Puerto Rican Drag Queen dances alongside Rob, throwing her head back, flirtatiously.

He does his best to ignore her. She flicks her tongue suggestively as she dances away.

BACK TO KELLY

The song ends followed by applause. Some people rush the stage dressing her with hard currency.

Rob watches Kelly who has joined a lively crowd at a large table. Sitting next to her is RONALD CARTER, 30's, a handsome African American Man, dressed like a pimp.

Rob stares across the room at Kelly who is unaware of his presence. He downs his drink and crosses to her table.

Kelly sees Rob moving toward the table. Anxiety appears on her face.

Rob stops at the table, looks at Kelly. People at the table stare at him, curiously.

ROB
I want to speak to you.

Kelly looks at him and laughs nervously. Ronald stares at Rob, coldly.

RONALD
You know this guy?

Kelly shakes her head.

RONALD (cont'd)
Take a walk, man.

ROB
Don't pretend you don't know me, Kelly.

The people at the table react.

RONALD
Didn't I just tell you to take a walk?

ROB
Sir, I'm not addressing you. I'm talking to her.

Some people at the table laugh.

RONALD
She doesn't want to speak to you, motherfucker. You stupid or what?

There is tension in the air. Kelly whispers in Ronald's ear, then gets up from the table and walks away.

ROB
You owe me an explanation!

Rob starts after her, but Ronald places a firm grip on his arm.

ROB (cont'd)
Take your hands off me!

RONALD
I told you to get the fuck outta here.

ROB
Don't tell me what to do! Who are you to tell me what to do!

People at the table are snickering.

RONALD
Get outta my fuckin' face!

Ronald shoves Rob who flies back almost falling on his ass. He stares at Ronald who glares back at him while people at the table laugh.

Rob turns and walks back to the bar, fuming.

67 INT. BAR - NIGHT

67

Rob signals the bartender for another drink.

BARTENDER
Maybe you've had enough, sir.

ROB
I gotta hear shit from you, too? Just give me a fuckin' drink!

The bartender complies. Rob tosses some money on the bar.

ANOTHER ANGLE - LATER

Kelly emerges from the ladies room scanning the bar, stealthily.

HER POV

Rob is seated at the bar with his head down, sulking.

Kelly, hoping Rob doesn't see her, moves back to her table.

Rob looks up, sees Kelly and stands.

BACK TO KELLY'S TABLE

People are splitting their sides, laughing.

Kelly looks up horrified as Rob arrives.

Rob stands by the table staring at her. The laughter stops.

ROB (cont'd)
Just who the hell do you think you are?

Kelly doesn't look at him.

RONALD
Hey white bread is back again.

Everybody laughs.

ROB
You think I'm a fuckin' fool?!

He swings violently knocking a glass off the table. It shatters into pieces on the floor.

RONALD
That's it!

An enormous, African American Bouncer, 30's, moves across the floor.

ROB
Keep your hands off me! I'm warning you!

RONALD
Throw this fuckin' psycho outta here.

The BOUNCER grabs Rob by the neck. He struggles to break free, but the bouncer drags him by the neck.

Rob turns to Kelly, screaming.

ROB
You're not going to get away with this, bitch! I swear to Christ I'll kill you!

68 EXT. STREET - NIGHT

68

The bouncer tosses him out the door. He lands on the sidewalk, but bounces back on his feet.

He runs to the locked door and begins to kick it. It seems as if the glass is going to break. The bouncer pushes the door in his face, knocking him backwards.

Rob stands in shock, blood on his forehead.

BACK TO THE CLUB

The bouncer returns to the table. Ronald gives him the high five, laughing.

Kelly gets up from the table, troubled.

69 INT. LADIES ROOM - NIGHT

69

Kelly enters, goes to the sink. She looks into the mirror. Tears begin to flow down her cheeks.

70 INT. TAXI- MOVING SHOT - NIGHT

70

A yellow cab stops in front of Rob's apartment. Kelly sits in the back, cell phone to her ear.

71 INT. ROB'S BEDROOM - NIGHT

71

Rob is in bed sleeping. His cell phone rings. He stirs, reaches for it. Seeing Kelly's name on the I.D. he hangs up.

He sits up in bed, his heart is pounding. He reaches a hand to his bruised forehead.

The DOOR BELL is heard. He ignores it. The bell continues ringing. He gets up, angrily and walks to the door.

ROB
Go away!

From behind the hallway.

KELLY O.C.
Rob, please open the door.

ROB
Did you come back to beat me up? Where's your friend, hiding in the corner?

KELLY O.C.
Rob, please let me explain.

ROB
No explanations necessary.

KELLY O.C.
Rob, please open the door. I want to be honest with you.

ROB
Oh, honest, huh?

After a long moment he opens the door.

72 INT. HALLWAY - NIGHT

72

Kelly is standing in the semi-darkness, a bouquet of bright flowers in her hand.

ROB
This better be good.

She enters the apartment. Rob locks the door behind her.

73 INT. APARTMENT - NIGHT

73

It's an awkward moment as they stand looking at each other.

ROB
Why did you pretend not to know me?

KELLY

You looked like you were going to kill me.

ROB

The thought occurred to me.

KELLY

I guess I can't blame you. Can we sit down, please?

He walks towards the living room. She follows.

74 INT. LIVING ROOM, LATER - NIGHT

74

KELLY

What I did was rotten, but I'm not a bad person. I'm just...

ROB

A master of deception?

KELLY

It wasn't deception. It was innocent. Danielle invited me over that night and then you showed up and it was like a dream come true for me.

ROB

A dream that turned into a nightmare.

KELLY

Not for me. Was it really so horrible?

ROB

You're a guy. I made love with a guy

Kelly turns on a sexy smile.

KELLY

A guy? Where do you see a guy?

ROB

Well...

KELLY

C'mon, let's lighten up and have a drink.

She heads for the kitchen.

He watches her walk away, noticing her perfect feminine walk, her perfect legs. He shakes his head, bewildered.

SAME - LATER

Rob on the sofa, Kelly across from him in an easy chair.

ROB
So, was it painful?

KELLY
What?

ROB
Getting your thing chopped off.

KELLY
You're relentless aren't you? Yes, as a matter of fact it was.

ROB
What do they do, cut if off?

KELLY
(amused)
No, they don't cut if off. They peel it like a banana. What was once an outtie becomes an innie.

ROB
Why did you do it?

KELLY
Let's say I was headed for a psychotic breakdown.

ROB
What were you like?

KELLY
Before? Well, I was a boy during the day and at night I'd put on women's clothes and hustled.

KELLY (cont'd)
Secretly I was hoping I'd find some guy to fall in love with, but most of what I found were men looking for boys in dresses. That way they could pretend that they were straight and not face the fact that they were either gay or bi-sexual. But, that wasn't for me. I wanted something real. I wanted a man in the way that any normal, healthy woman wants a man.

She stands and starts to unbutton her blouse.

KELLY (cont'd)

Even when I did have sex the men had to straddle me. That way I could pretend I was like every other woman.

She takes off her blouse and lets it fall to the ground.

KELLY (cont'd)

See, I didn't have medical knowledge to explain this contradiction, but I knew that I was a woman.

She starts to unzip her skirt.

ROB

How?

KELLY

I felt things that only a woman can feel.

She lets her skirt drop to the floor. She stands in her lingerie. Gorgeous.

KELLY (cont'd)

This is the me you thought you knew before Danielle showed you that picture. It's still me. It was me then, it's me now.

ROB

Look...

She unhooks her bra and lets it drop to the floor.

KELLY

The packaging just matches better now. Okay, now you know everything except one thing. I'm in love with you.

He stares at her, disconcerted.

KELLY (cont'd)

Don't be frightened, I don't want anything from you and you don't have to say it back. It makes me happy to say it. It makes me feel beautiful to say it. The truth is, I fell in love with you that first night when you looked at me like a woman and held me like a woman. It's what I've waited for all my life. Thank you.

ROB

I guess I should say you're welcome.

She gets on her knees, crawls to him.

KELLY

And of course you fucked me like a woman.

ROB

Kelly, please....

KELLY

Rob, I'm going to enjoy every minute of this even if it's a fantasy. Throw me out, kick me down the stairs when it's over, I don't care. I want everything I can get from you.

She straddles him. He laughs, nervously.

ROB

You're crazy.

KELLY

Still having trouble thinking of me as a woman?

She kisses him, her body going nearly limp.

KELLY (cont'd)

I could die right now and go to heaven.

She starts to grind up against him pushing her nipple in his mouth.

ROB

Kelly...

KELLY

Make love to me.

ROB

I can't...

KELLY

Don't hold back desire. If you want me to leave afterwards I'll go, but please just once.

Kelly leans back, runs her hands through her hair. He can't resist any longer. He starts kissing her roughly, passionately.

ROB

You fuckin' bitch.

KELLY

Yes, I'm your fuckin' bitch. Do anything to me...anything you want.

He stands, grabs her wrists and forces her to her knees. She looks up at him, lustfully.

75 INT. BEDROOM - DAY 75

An alarm clock RINGS. Rob opens his eyes, anxiously. He reaches for the clock.

INSERT CLOCK 11:30 AM

ROB

Shit!

He jumps out of bed, kicking an empty vodka bottle that slides across the floor. He looks at it, perplexed.

His eyes go to the messy bed. He spots a pair of furry pink handcuffs that are attached to the bedpost.

He touches the handcuffs, a blank look on his face.

He moves on shaky legs to the bathroom. He bends over the sink and begins splashing water on his face.

SAME - LATER

He is dressed, walks to the front door. He stops abruptly, his glare fixed on something.

HIS POV

An object on the floor, under the sofa.

He walks to the sofa, reaches under and finds Kelly's RED CELL PHONE. He stuffs it in the pocket of his knapsack and exits.

76 INT. GALLERY - DAY 76

Rob and Gene are busy working on the gallery floor.

77 EXT. DANIELLE'S LIMOUSINE - TRAVELING - DAY 77

Ominous music is heard as the limo moves through the streets of Soho.

78 EXT. LA SALLE GALLERY - DAY 78

The limo pulls up, screeching to a halt. Danielle climbs out, slams the door and heads into the gallery.

79 INT. GALLERY - DAY 79

Gene looks up from his desk as Danielle enters.

GENE
Good afternoon.

DANIELLE
Where is he?

GENE
Are we speaking about Rob?

Gene looks anxiously toward the gallery floor.

DANIELLE
Cut the shit, asshole. Where is he?

GENE
He's busy right now.

Danielle smiles smugly, as she walks past Gene's desk onto the gallery floor.

GENE (cont'd)
Rob! Company!

Rob appears from the back of the gallery. Danielle moves towards him, menacingly.

DANIELLE
What are you a mental case?

ROB
What are you talking about?

DANIELLE
You went after that again, after I told you what it was!

She takes a swipe at his head with her handbag. A statue crashes to the floor, breaking.

ROB
Hey, what are you crazy?

She swings again.

DANIELLE
Can't get enough of Kenny's tight ass, is that it?

Rob swings, angrily. She goes down hard.

GENE
Hey, that's it. Outside, both of you!
Cool off!

Rob shakes his head disgustedly as he moves toward the door.

Gene tries to help Danielle onto her feet.

DANIELLE
Take your hands off me!

She stands up and wipes her bleeding mouth before storming out of the gallery.

80 EXT. STREET - DAY 80

Danielle climbs into her limo. The limo speeds off.

81 EXT. STREET - DAY 81

Gene exits the gallery, looks up and down the street. Rob is nowhere in sight. He locks the front door and heads down the street.

82 EXT. SOHO, INTERSECTION - DAY 82

Gene looks through the window of a corner bar. Nothing. He turns and walks across the street where he looks into another bar. Nothing.

He stands on the corner, baffled. He dials his cell phone.

GENE
Hey, where are you, kiddo?

83 EXT. WEST 23 STREET - DAY 83

Rob exits from the subway, walks down the street passing a bar. He stops, hesitates before going inside. From the window we see the bartender pouring him a shot.

84 EXT. WEST 23 STREET (A FEW MINUTES LATER) - DAY 84

Rob passes a SPANISH WOMAN, 60's, selling flowers from a cart. He doubles back, buys a bouquet of Red Roses.

85 EXT. GOTHAM HOTEL - DAY 85

Rob climbs the steps, enters the hotel.

86 INT. HOTEL, LOBBY - DAY 86

Rob walks to the desk where a SEEDY HOTEL CLERK, 50's looks him over.

ROB
Kelly Owens.

CLERK
Your name?

ROB
Rob Martin.

The clerk rings her room.

CLERK
She's not answering. She expecting you?

Rob gestures with the flowers.

ROB
I wanted to surprise her.

CLERK
(smirking)
Help yourself, 305.

Rob walks to the elevator.

87 INT. HOTEL, HALLWAY - DAY

87

Rob moves down the narrow hall, stops at Kelly's door and knocks.

ROB
Kelly, you in there?

He tries the door. To his surprise, it's open. He enters.

88 INT. KELLY'S ROOM - DAY

88

It's dark....only a spill of light from the window.

ROB
Hey, where you hiding?

A figure can be seen seated in a leather chair.

ROB (cont'd)
Kelly?

He moves closer, seeing the figure in the chair, face covered with a black leather mask. Unmistakably, it's Kelly

Her throat is slit from ear to ear, blood everywhere.

INT. HOTEL HALLWAY - DAY

Rob stands near the door in shock. He moves unsteadily toward the elevator.

ANGLE ON DOOR

A MAN, 70's, white hair, peers out as Rob passes.

89 INT. HOTEL, LOBBY - DAY 89

Rob stumbles to the desk. The CLERK looks up from his newspaper.

ROB
Call the police!

90 INT. HOTEL, LOBBY - LATER 90

Rob is seated on a sofa trying to suppress his tears. Gene sits by his side, comforting him.

GENE
I'm here for you...

ROB
Gene...

GENE
I'm with you, kiddo.

TWO NYPD DETECTIVES, Mc CARTHY, late 40's, and AMBROSIO, late 30's get off the elevator and approach. Gene looks up

AMBROSIO
We'd like to ask your friend a few questions if that's all-right.

Rob looks up through tear stained eyes seeing the cops.

GENE
Formal or informal?

AMBROSIO
Informal. We can talk here or go over to the station, whatever you like.

GENE
Rob?

Rob looks up noticing the seedy HOTEL CLERK staring at him.

ROB
Let's go to the station.

Mc Carthy leads the way.

MC CARTHY
This way gentlemen.

Rob and Gene follow the cops outside.

EXT. HOTEL - DUSK

Rob and Gene climb into the back of an unmarked police car with the two detectives.

A van marked "CORONER" pulls in front of the hotel.

Rob sees the Coroner's Van; fights to suppress his tears.

91 INT. POLICE STATION, INTERVIEW ROOM - NIGHT

91

Rob and Gene are seated at a large table. Mc Carthy and Ambrosio enter the room.

MC CARTHY

(to Gene)

Sir, we'd like to speak to your friend privately, if you don't mind.

Gene hesitates.

GENE

You're not going to detain him are you?

MC CARTHY

We're not planning to.

Gene turns to Rob.

GENE

Rob, you're not required to answer any questions without a lawyer. You understand that, right?

ROB

I have nothing to hide.

GENE

(whispering)

It's not as simple as that. These guys are devious.

Ambrosio looks at Gene, scornfully.

AMBROSIO

If he has nothing to hide, there's nothing to worry about.

Ambrosio leads Gene to the door. McCarthy pushes a button on a video recorder

MC CARTHY

State your relationship to the victim, please.

Looking at the video recorder.

ROB
I thought you said this was informal?

MC CARTHY
If you're uncomfortable you don't have to do this.

ROB
No, I want to do it.

MC CARTHY
How did you know the deceased?

ROB
I met Kelly through another woman
Danielle Kent.

MC CARTHY
And who is Danielle Kent?

ROB
She's a wealthy art dealer. They were
friends.

AMBROSIO
She's not a Madam by any chance?

ROB
No, Danielle Kent lives on Park Avenue.

AMBROSIO
We've had Park Avenue Madams before.

The detectives laugh.

AMBROSIO (cont'd)
You knew Kelly was a hooker, right?

ROB
No, I didn't know that.

AMBROSIO
She was a pro, my friend. Big time.

Rob looks at the cops, shaken.

ROB
I don't know anything about that.

MC CARTHY
But you knew she was a transsexual?

ROB
Yes.

AMBROSIO

And you were having sexual relations with him, her, it?

Rob looks at Ambrosio, offended.

MC CARTHY

Just tell the truth. Nobody's judging you.

ROB

Nobody's judging me?

Rob looks at sneering Ambrosio.

ROB (cont'd)

Yes, I was having sex with her. So what?

MC CARTHY

Did you have a lover's quarrel?

ROB

No.

MC CARTHY

No disputes of any kind?

ROB

None.

MC CARTHY

How did you get that bump on your head?

ROB

It's not related to this.

Mc Carthy looks at him, doubtfully.

MC CARTHY

When did you last see the victim alive?

ROB

Last night. She came over to my apartment. She spent the night.

AMBROSIO

So you saw her this morning when you woke up?

ROB

No, she wasn't there.

AMROSIO

She left without saying goodbye?

ROB
Apparently. I don't remember.

MC CARTHY
Were you drinking?

ROB
Um, a little. Yeah.

The cops look at each other.

MC CARTHY
What time did you leave for work?

ROB
Around noon.

AMROSIO
Cushy job.

MC CARTHY
And you stayed in work all day?

ROB
I left in the afternoon around three.

AMBROSIO
Where did you go?

ROB
I went to Kelly's Hotel. That's when I found her.

AMBROSIO
So you just walked into her room? The door was open?

ROB
Yes.

AMBROSIO
Were you carrying a knife?

Rob shakes his head, disgustedly. The cops pause, look at each other.

MC CARTHY
Anything else you want to say at this time.

ROB
No.

MC CARTHY

You're free to go, but I would advise you
not to leave town.

Ambrosio leads Rob to the door. Then he walks back to the
desk and looks at McCarthy.

MC CARTHY (cont'd)

What do you think?

AMBROSIO

He's a liar.

MC CARTHY

Maybe so, but you press him too hard, he
gets lawyered up and we get nothing.

Ambrosio nods, reluctantly.

92 EXT. POLICE STATION - NIGHT

92

Rob stands outside with Gene, wayward and lost.

GENE

Rob, stay at my place. You don't want to
be alone tonight.

Rob shakes his head.

ROB

I've got to get in touch with Danielle.

GENE

Are you serious?

ROB

Dead serious. I'm going over there right
now.

Rob flags a cab.

GENE

Don't you want to think about this for a
minute?

Rob climbs in the cab.

Gene stands on the sidewalk looking anxious as hell as the
cab pulls out.

93 EXT. DANIELLE'S APARTMENT - NIGHT

93

The taxi pulls up front. Rob climbs out, walks into the lobby
where he's stopped by the Doorman.

The Doorman shakes his head. Rob turns around and exits the building.

94 INT. TAXI MOVING SHOT - NIGHT 94

The taxi slows down in front of Kelly's hotel. Rob looks out the window.

HIS POV

Inside the hotel lobby, Detectives McCarthy and Ambrosio are speaking to the night clerk.

BACK TO TAXI

The cabbie turns to Rob.

CABBIE
This okay?

ROB
Keep moving. Go!

The cabbie reacts nervously. He steps on the gas and moves out into traffic.

95 INT. COFFEE SHOP - LOWER EASTSIDE - NIGHT 95

The place is nearly empty. Rob sits in a booth by the window, cell phone near his ear.

ROB
Danielle, something terrible has happened to Kelly. Please call me, I've gotta talk to you.

96 INT. ROB'S APARTMENT, BEDROOM - NIGHT 96

Rob sits up in bed, half asleep, eyes closing.

Suddenly he bolts upright and jumps out of bed.

97 INT. LIVING ROOM - NIGHT 97

Rob enters, pick up his knapsack, finds Kelly's cell phone. He turns it on, goes back to the bedroom.

98 EXT. LA SALLE GALLERY - DAY 98

Rob approaches the gallery. Inside, Gene is talking with Detectives McCarthy and Ambrosio.

99 INT. GALLERY - DAY 99

Rob enters. The cops turn to him.

AMBROSIO

Hey, there he is...we were just looking for you.

*

ROB

What can I do for you?

MC CARTHY

We'd like to ask you a few more questions if you don't mind.

GENE

Rob, remember what I told you last night?

Rob looks at the cops, indecisively.

MC CARTHY

Why don't we talk outside?

*

Rob shrugs. The cops head for the door. Gene looks on, perplexed.

100 INT. UNMARKED POLICE CAR - DAY

100

Rob is seated in the back. He takes out a pack of cigarettes.

ROB

Mind if I smoke?

MC CARTHY

Go right ahead.

Ambrosio rolls his window down as Rob lights his cigarette.

AMBROSIO

We found out about the bump on your head.

Rob looks at them, nervously.

AMBROSIO (cont'd)

You got into a fight at a place called Sallys.

ROB

So?

AMBROSIO

When you found out she was a he.

Rob looks down, humiliated.

MC CARTHY

Do you remember saying, "You're not gonna get away with this. I'll kill you, you fuckin' bitch."

ROB

I don't remember if I said something like
that. I was drunk.

*
*

AMBROSIO

We've got a room full of witnesses that
do remember.

ROB

I didn't kill her.

MC CARTHY

The victim was murdered Thursday morning
somewhere between three and ten o'clock.
Where were you?

ROB

I was in bed, sleeping.

AMBROSIO

Can up prove that?

ROB

How can I prove it? I live alone. Look I
admit that I was angry with her, but she
came to my place later that night and
everything was okay.

The cops stare at him, doubtfully.

101 EXT. STREET - GALLERY

101

Gene approaches the car, gestures to Rob.

GENE

C'mon Rob, I need your help in the
gallery.

MC CARTHY

Just a few more questions.

Gene stares at the cops, angrily. Ambrosio gives Gene a hard
look. McCarthy turns to Rob.

MC CARTHY (cont'd)

Okay, that's fine. Thanks for your
cooperation.

Rob climbs out of the car, walks back into the gallery with
Gene.

102 INT. GALLERY - DAY

102

Gene turns to Rob, stressed.

GENE

Listen kiddo, no more conversations with these guys without a lawyer. Can you promise me that?

ROB

Gene, I didn't do it.

GENE

I believe you, but promise me that you won't talk to them again.

ROB

Okay.

GENE

Christ, I'm a nervous wreck.

103 INT. ROB'S APARTMENT - NIGHT 103

Rob stops abruptly at the foot of his landing...A SEARCH WARRANT is taped to the apartment door.

He moves quietly to the door that is slightly ajar. He looks inside and sees Mc Carthy, Ambrosio and four or five uniformed cops tearing the place apart.

104 EXT. SALLY'S, STREET - NIGHT 104

Rob stands outside the bar, looking in the window.

105 INT. SALLY'S - NIGHT 105

Rob enters. The place is dead. He takes a seat at the bar where a few transvestites check him out. TANYA, 30's, a Puerto Rican, Transvestite sits beside him.

TANYA

I know you.

ROB

I don't know you.

TANYA

Buy me a drink, I'll refresh your memory.

Rob motions to the bartender.

ROB

Drink for the...lady?

TANYA

Soon to be...Last time I saw you, you were fucked up, man.

He tries to place her.

TANYA (cont'd)
I was at Kelly's table.

Rob grimaces.

TANYA (cont'd)
I thought they locked you up?

ROB
I didn't do it.

TANYA
You don't have to convince me.

ROB
No?

TANYA
Kelly told me all about you. She was
crazy for you.

Rob stares at her trying to discern if she's on the level.

TANYA (cont'd)
We were roommates, back in the days when
she was a boy. We worked for the same
company. Office boys by day, drag queens
by night.

Tanya laughs at the memory.

TANYA (cont'd)
I probably woulda been afraid to go out
most nights if it hadn't been for her.
She had balls. No pun intended.

Rob smiles.

TANYA (cont'd)
You want to party at my place? I don't
think you want to stay here do you?
C'mon, I'll show you my photo album,
take a little trip down memory lane.

ROB
You have pictures of Kelly?

TANYA
Tons of them. I'm gonna need some money
for coke, though.

ROB
I don't do coke.

TANYA

Well I do, darling. Fifty.

She holds out her hand. He hands her the cash.

TANYA (cont'd)

Wait outside. Grab a taxi.

106 EXT. STREET - NIGHT

106

Rob sits in a cab. Tanya exits the club and climbs in beside him. The cab speeds off.

107 INT. TANYA'S HOTEL ROOM - NIGHT

107

Rob is seated on a beat-up love seat in the seedy room. He looks at Tanya's photo album as she fixes a line of coke.

Rob flips through the album, pages of various shots of Kelly and Tanya over a ten year period.

A particular shot grabs his attention.

INSERT-PHOTO

Kelly sitting on a man's lap. Closer inspection reveals the man to be Marshall.

ROB

Who's this?

Tanya finishes a line of blow, then sits beside Rob on the love seat.

TANYA

He's the guy who financed Kelly's operation. Not a very nice human being.

Rob looks at the photo in stunned silence.

TANYA (cont'd)

Do some blow, honey. It will make you feel good.

He shakes his head.

ROB

I have to go.

TANYA

What's the matter, I bummed you out with the pictures?

ROB

No.

TANYA
It's not me is it?

ROB
No, it's not you.

He stands and walks to the door.

TANYA
She was right about you, you're special.
Kiss me good night?

She looks at him, vulnerably. Rob hesitates, then kisses her lightly on the lips.

ROB
Take care of yourself.

Tanya swoons as she watches him exit down the dreary hallway.

108 INT. ROB'S APARTMENT - NIGHT 108

Rob enters his ransacked apartment. He finds a beer in the fridge as he surveys the mess.

109 INT. GALLERY - DAY 109

Rob is behind the counter sipping coffee. Marshall enters from his office, smiling.

MARSHALL
Morning.

ROB
Morning, Marshall.

MARSHALL
Everything okay? Feeling better?

ROB
Much better. Thanks.

Marshall appears to be looking for something.

MARSHALL
Have you seen, Gene?

ROB
He's in at one today.

MARSHALL
Of course. Are my keys over there?

Rob looks on the desk.

MARSHALL (cont'd)
 Did I lock them in my office? Don't tell me!

Rob spots the keys on the counter, covers them with a newspaper.

MARSHALL (cont'd)
 I have to run out for a few minutes. Be right back. Shit, I hope I didn't lose my keys.

Marshall exits. Rob picks up the keys and flies out the door.

110 EXT. STREET, LOCKSMITH SHOP - DAY 110

Rob runs down the street stopping in front of the locksmith's outdoor venue. A few people are waiting on line. Rob goes to the head of the line. The locksmith looks up.

LOCKSMITH
 Hey!

ROB
 Excuse me, it's an emergency.

LOCKSMITH
 Yeah, I hear that all day. Get in line!

ROB
 Please, give me a break, I'm begging you.

LOCKSMITH
 Alright, don't beg...Jesus!

ROB
 Thanks.

He hands the keys to the LOCKSMITH.

111 EXT. STREET, GALLERY - DAY 111

Rob enters the gallery just as Marshall pulls up in a cab.

112 INT. GALLERY 112

Rob dashes behind the counter, trying to appear casual. Marshall enters.

ROB
 I found your keys.

MARSHALL
 Oh, you're wonderful! Where were they hiding?

ROB
Under the newspaper.

MARSHALL
I'm losing it!

He walks to his office, unlocks the door.

MARSHALL (cont'd)
Thank you, Rob.

113 EXT. STREET - LA SALLE GALLERY - NIGHT 113

Rob stops in front of the door, opens it, steps inside.

114 INT. GALLERY - MARSHALL'S OFFICE - NIGHT 114

Rob opens the door, steps inside.

115 INT. MARSHALL'S OFFICE - NIGHT 115

He turns on a flashlight, looks around. He spots a file cabinet, finds the correct key and opens it.

Rob is looking through files. He spots one marked, 'Danielle' He opens it, but the file is empty. He spots another file marked 'KELLY, He looks at it.

CLOSE ON FILE

Dozens of photos of Kelly going through the intense transformation of male to female. Some of the pictures are shockingly graphic depicting various stages of her surgery.

He stares at the photos, tears in his eyes. His reverie is broken by the SOUND of a police siren O.C.

Rob peeks through the office door.

Headlights shining through the gallery windows. The SOUND of a police radio is heard.

116 INT. GALLERY - NIGHT 116

He crawls along the gallery floor stopping at the windows. He lifts his head to peek out.

Two cops standing by a police car. A police radio is HEARD BLARING. The cops jump in the car and take off, siren wailing.

Rob runs back to Marshall's office, locks the file cabinet and exits.

EXT STREET - LA SALLE GALLERY - DAY

Rob and Gene are walking back from lunch. They spot Marshall standing on the sidewalk speaking with McCarthy and Ambrosio.

GENE

Uh, oh, Frick and Frack are back.

ROB

Godzilla and the gruesome twosome.

Rob and Gene cross the street. Passing Marshall and the cops they enter the gallery.

MARSHALL

Why don't you come inside, gentleman. We can talk more intimately.

Ambrosio nods sullenly as he and McCarthy follow Marshall into the gallery.

INT GALLERY - DAY

Marshall leads the cops to his office. Rob and Gene pretend to be busy behind the counter.

117 INT. MARSHALL'S OFFICE - DAY

117

Ambrosio and McCarthy sit in front of Marshall's desk drinking coffee.

AMBROSIO

What's your take on this Rob guy? I ask you simply as his employer.

MARSHALL

Well he's not exactly what he appears to be.

MC CARTHY

How do you mean?

MARSHALL

Well beneath that innocent facade there's someone very cold and calculating. That's my belief.

MC CARTHY

You think he committed this crime?

MARSHALL

Oh, let me look in my crystal ball. What would his motive be? He killed her, because she denigrated his manhood?

MC CARTHY

Wouldn't be a first.

MARSHALL

Probably not. Manhood is a rather fragile terrain, isn't it?

He smiles at Ambrosio who stares at him, annoyed.

AMBROSIO

What do you recall the day of the murder?

MARSHALL

About Rob? Nothing, I wasn't here, but I know that he attacked Danielle Kent.

MC CARTHY

Here in the gallery.

MARSHALL

Right here.

MC CARTHY

Do you know why he attacked her?

MARSHALL

I can guess, but you'd really have to ask her.

The cops look at each other, quizzically.

AMBROSIO

What can you say about Gene? You think he and Rob have something going on?

MARSHALL

It wouldn't surprise me.

118 INT. GALLERY - LATER

118

The cops emerge from the office followed by Marshall.

MARSHALL

This is the new show we're putting together! Look around.

The cops walk onto the floor where a display of phallic and vaginal displays adorn the gallery walls. Ambrosio looks a little too closely.

MC CARTHY

You making a study?

AMBROSIO

I want to know what makes these people tick.

Mc Carthy laughs.

MC CARTHY
C'mon, Doctor Kinsey. This is a waste of
time.

They head for the front door. Marshall approaches.

MARSHALL
Not your cup of tea, gentleman?

MC CARTHY
Not mine, but I guess it takes all kinds.

MARSHALL
Oh, indeed it does, it certainly does.

He smiles at Ambrosio.

AMBROSIO
I like to look at my pussy in bed, not on
some fuckin' wall.

MARSHALL
Oh, I bet you do.

Marshall laughs as he leads the cops across the floor.

Ambrosio stops at the desk and points his finger at Rob.

AMBROSIO
I'm gonna get you!

Rob goes for the bait, rises from his seat.

ROB
What's your problem, detective? What did
I ever do to you?

AMBROSIO
You exist, that's enough.

ROB
Fuck you!

Gene restrains Rob, physically.

MARSHALL
Gentlemen, please.

Ambrosio smiles as they exit. The phone is heard O.C.
Marshall makes a beeline for his office. Rob looks at Gene.

ROB
There's something I have to tell you.

GENE
What is it?

 ROB
 (quietly)
Just a second.

Rob looks towards Marshall's door. Suddenly the door flies open. Marshall emerges.

 MARSHALL
Message for you.

He hands Rob a note, then goes back into his office. Rob reads the note, looks at Gene.

 ROB
Danielle.

Rob picks up his jacket from the coat rack.

 GENE
You were gonna tell me something?

 ROB
Later.

Rob walks to the door, quickly.

 GENE
Watch yourself, kiddo!

119 INT. MARSHALL'S OFFICE - DAY 119

Marshall does a line of coke, then settles on the sofa, as he studies Ambrosio's calling card.

INSERT: DETECTIVE MARTIN AMBROSIO

120 INT. UPSCALE, FRENCH RESTAURANT - DAY 120

Rob sits in a booth facing Danielle. She has been drinking.

 DANIELLE
I'm a disgusting human being. Don't you want to punch me in the mouth or something?

 ROB
I'm not here to do that.

 DANIELLE
Look, I was jealous. You chose her over me and it fucked with my self esteem.

Finally I meet Mr. Right and he dumps me
for a tranny.

She pours herself a glass of champagne.

DANIELLE (cont'd)
I loved Kelly. You may not believe me,
but I really loved her.

He stares at her.

DANIELLE (cont'd)
Have a drink with me? I'm sorry for what
happened. I really am.

She pours him a glass of champagne.

ROB
How come you never told me about Marshall
and Kelly?

She looks at him, caught off guard.

ROB (cont'd)
You must think I'm really stupid.

DANIELLE
What are you talking about?

ROB
He had something going with her. He was
jealous when he found out about us.

DANIELLE
He's not the jealous type.

ROB
Oh, I think he is. I think he's an evil
motherfucker.

She pours another drink, anxiously.

ROB (cont'd)
What was his connection with Kelly? He
paid for her operation didn't he?

DANIELLE
I don't know.

*

ROB
Yes, you do. Why won't you tell me?

She smiles, lights a cigarette.

ROB (cont'd)
My ass is on the line here, Danielle.

DANIELLE
They can't do anything to you. They're just fucking with you. Let me get you a lawyer.

ROB
I don't want a lawyer. I want to find out who killed Kelly. I want you to tell me what you know.

DANIELLE
What's wrong with you?

ROB
Why won't you help me?

DANIELLE
Rob, please!

ROB
Please, my ass! Fuck you!

He gets up and walks out. She sits in stunned silence.

121 EXT. MARSHALL'S APT BLDG. - NIGHT 121

Rob stands across the street looking up at the building.

HIS POV

Gothic architecture. Roman Gods and gargoyles adorning the facade.

122 INT. VESTIBULE - NIGHT 122

Rob stands reading the directory. He sees Marshall's name under apartment 4-B. He unlocks the door and enters.

123 EXT. HALLWAY - NIGHT 123

Rob gets off the elevator and walks to 4-B. He listens at the door before trying a key in the lock. We hear a click.

124 INT. MARSHALL'S APARTMENT - NIGHT 124

Rob moves slowly through the moonlit apartment, through the kitchen, then down a hall where he peers into a bedroom with walls adorned in red fabric.

He continues down the hallway, tries a door, enters a room.

125 INT. TORTURE CHAMBER - NIGHT

125

Rob scans the room. It's filled with torture and bondage devices. The walls are decorated with swords and daggers from every period. On the floor sits a black bag filled with sexual paraphernalia.

Rob examines a stack of DVD's by the TV. He finds Danielle's name on a DVD jacket.

Rob slides the DVD into the player.

TV SCREEN

Three men dressed in black leather are torturing a YOUNG MAN, 20's, while they simultaneously perform sexual acts with him. Marshall is their leader. The camera pans shakily across the room where two women are lying on a leather sofa having sex. One of them is Danielle. Circa 1990's.

The camera pans back to Marshall who stands behind the YOUNG MAN twisting a thick rope around his neck. The young man is making muted sounds in some foreign language. One of the men, BRION KELT, 30's, has a Maltese Cross tattooed on his right hand.

BRION

He's turning fuckin' blue, man.

MARSHALL

He is, isn't he?

DANIELLE

That's enough, you're going too far.

MARSHALL

How far is too far?

DANIELLE

You're going to kill him.

BRION

Little cocksucker, he's asking for it.

Brion strikes the Young Man with a riding crop until he bleeds.

DANIELLE

Marshall, stop!

Marshall continues choking the young man. The others are urging him on.

MAN 2

Do it, do it.

The camera pans over to Danielle who starts to exit with the other woman. The camera clicks off.

BACK TO ROB

He is holding the remote, fast forwarding the DVD when a noise of a SLAMMING DOOR is heard followed by LAUGHTER. Rob turns off the TV, ejects the DVD and exits into the hall.

126 INT. HALL - NIGHT

126

Rob stands in the shadows.

INT KITCHEN - NIGHT

Marshall appears in a red wig and a blue dress. AN EFFEMINATE YOUNG MAN 20's, stands by the sink. Marshall presses him against the sink, kissing him on the lips.

CLOSE ON YOUNG MAN

He breaks the embrace, uncomfortably.

MARSHALL

Are we not having sex tonight? Is it something I said?

YOUNG MAN

I have to go.

MARSHALL

Well at least you'll have champagne before you leave?

Rob remains frozen in the shadows.

BACK TO MARSHALL

MARSHALL (cont'd)

Let me show you my apartment. You'll find it fascinating.

Rob watches the figures move toward him. He backs up a few steps and accidentally finds his hand on a door knob. He slips into a hall closet.

127 INT. CLOSET - NIGHT

127

The door doesn't quite close. Rob stands in the cramped space as Marshall's voice is heard off camera.

MARSHALL'S V.O.

Welcome to the Marquis De Sade Room where pleasure and pain reach breathtaking dimensions.

BACK TO ROB

He steps out of the closet and moves stealthily down the hall.

He opens the front door and slips out.

BACK TO MARSHALL

Eyeballing his young guest before something catches his eye.

The red light on the DVD player is lit.

Marshall sees his DVD's scattered on the floor. He stands frozen, realizing he's had a visitor.

128 EXT. STREET, VILLAGE - NIGHT 128

Rob exits a a cab, walks up the steps of a Brownstone building.

INT. GENE'S BROWNSTONE APT. BUILDING - NIGHT

Rob climbs the stairs. Gene is waiting on the landing outside his door.

GENE
(anxiously)
What's up?

Rob slips into the apartment.

ROB
Close the door.

129 INT. GENE'S LIVING ROOM - NIGHT 129

Gene and Rob are viewing the DVD while Raymond stands in the kitchen glancing at them nervously while cooking. *

TV SCREEN

Danielle is having sex with another woman.

BACK TO GENE AND ROB

GENE
Oh, my lord, is that Danielle?

ROB
In the flesh.

GENE
Is this what you wanted to show me?

ROB
Not exactly.

Rob fast forwards the DVD. Marshall and friends are seen torturing the YOUNG MAN.

GENE
Oh, no!

Gene grows anxious as he watches the video.

DANIELLE
Marshall, you're going too far.

MARSHALL
How far is too far?

BRION
Little cock sucker, he's asking for it.

Screams are heard from the young man being beaten with the riding crop.

Gene's eyes fill with tears.

GENE
Turn it off! Please, turn it off!

Rob hits PAUSE on the remote. Gene, pale and shaky walks to the kitchen where Raymond signals him with a finger to his lips to be silent.

ROB
I think they killed this kid, Gene. I really do.

GENE
Well, I don't know...

Again Raymond signals him to be silent.

Rob enters the kitchen.

ROB
What should I do, Gene?

Raymond hands Gene a shot of Vodka. Gene downs it as Raymond squeezes his hand, tightly.

GENE
Take a bus back to Iowa? I think you're getting in over your head, Rob.
Obviously, these people are dangerous.

*

ROB
Yes, but...

GENE
I can't help you.

He watches Gene and Raymond in silence.

*

ROB
Well, I'm sorry I bothered you, then.

*

130 EXT. VILLAGE, DARK STREET - NIGHT 130

Rob starts down the street. Suddenly a figure comes out of the shadows pointing a gun at his head. It's Charlie.

CHARLIE
Make a move, I'll put a bullet in your fuckin' skull.

Charlie handcuffs him and then pushes him into the backseat of the limousine.

131 INT. LIMO - NIGHT 131

Charlie climbs behind the wheel and drives off.

132 INT. DANIELLE'S APT - NIGHT 132

Rob, Danielle and Charlie are seated in her living room. Danielle holds the DVD in her hand.

DANIELLE
He's been blackmailing me for twenty years. I pay his rent. I buy his coke. It was my money that paid for Kelly's operations.

ROB
Why?

DANIELLE
Because he'll destroy me if I don't pay. Not only me, but my family as well.

ROB
There's nothing on that DVD that proves you did anything.

Danielle, looks over at Charlie, uncomfortably.

DANIELLE
Charlie, make yourself a drink.

Charlie nods, walks into another room.

Danielle moves closer to Rob.

DANIELLE (cont'd)

Listen to me...there was a time in my life when I was out of control. I was reckless. There were wild parties. I did outrageous things that can never be seen by anyone. It would destroy me and it would disgrace my family.

ROB

I'm going to the police.

DANIELLE

And tell them what? Let it go, can't you?

He stares at her.

DANIELLE (cont'd)

This thing will blow over and we can go away. I have an apartment on the Seine in Paris. We can forget all this.

He stares at her, shakes his head.

DANIELLE (cont'd)

You'll find inspiration there. You'll start painting again. Let's be friends? What do you say?

*

He stands up, looks at her.

ROB

How does someone get to be like you?

*

He turns and walks out.

133 EXT. LA SALLE GALLERY STREET - DAY

133

Rob moves furtively down the street. He stops by the gallery window and looks inside.

Gene, seated behind his desk sees him.

Rob motions for him to step outside.

Gene glances towards Marshall's office before walking to the front door.

134 EXT. STREET - DAY

134

Rob backs away from the entrance and waits. Gene walks up to him.

ROB

I need to talk with you. I know you don't want to get involved, but I have nowhere else to go. After I left your house last night Danielle stole the DVD.

Gene looks back over his shoulder.

GENE

(quietly)

Meet me at the Irish Bar down the street in one hour.

ROB

Okay

GENE

I'm worried about you.

BACK TO GALLERY

Marshall has been watching Rob and Gene. He ducks back into his office.

135 INT. KELTON'S BAR - DAY

135

Typical Irish Bar. TV's everywhere displaying sport's channels. Rob stands at the bar. Gene walks up to him.

GENE

Come here often or only in the mating season? Follow me.

Rob follows him to the men's room.

136 INT. MEN'S ROOM - NIGHT

136

Gene looks around suspiciously. Rob looks at him, expectantly.

GENE

I knew the kid. He used to come into Raymond's bar. He was an innocent kid, but he played with fire.

*

ROB

They killed him, didn't they?

GENE

That's always been my belief.

ROB

Gene, will you help me? I really need an ally.

GENE

I'll do whatever I can, but we have to be extremely careful.

Rob looks at him, anxiously.

GENE (cont'd)

Let's get out here.

ANGLE ON TOILET STALL

Black leather boots under the door.

137 EXT. SIDEWALK GREENWICH VILLAGE - NIGHT

137

Rob and Gene are walking down a tree lined street, approaching Gene's Brownstone. They are drinking beer enclosed in paper bags.

ROB

You sure you want to get involved in this?

GENE

I'm not sure of anything, but somebody has to stop that evil bastard.

ROB

I want to get him, Gene. You have no idea how much.

GENE

Oh, yes I do. He took away the one you loved.

Rob looks at Gene, bursting into tears.

ROB

I really miss her.

*

Gene comforts him in his arms.

Silence. They pause in front of Gene's Brownstone.

GENE

Listen I'll call you later. Get home safely.

*

*

*

Gene gestures with a "thumbs up" as he walks up the steps of his brownstone. Rob waves, walks down the street.

138 INT. HALLWAY - BROWNSTONE

138

Gene enters.

CLOSE ON HAND WITH KNIFE

A knife driven by tattooed hand enters Gene's back, he falls with a gasp to the floor.

CLOSE SHOT - BLACK BOOTS

Black boots move to door. SOUND of door opening and closing.

139 INT. ROB'S APARTMENT - NIGHT. 139

He enters, hits lights, then the button on the answering machine. Raymond's voice is heard.

RAYMOND'S V.O.

Rob, get down here. Something terrible has happened to Gene.

140 EXT. STREET - VILLAGE - NIGHT 140

Rob climbs out of a cab and sees a commotion in front of Gene's brownstone. Ambulances, police cars, a gathering crowd.

Police are closing off the area with yellow tape.

Rob approaches the brownstone. A cop stops him.

COP

Step back!

ROB

Listen, officer...

COP

Are you deaf? Step back!

Rob obeys, backing up into a crowd of spectators. A young man pushes through the crowd.

MAN 1

Yo, what happened, man?

MAN 2

Guy got killed. Faggot.

Rob stands still, registering the remark, devastated.

ANOTHER ANGLE

Among the crowd is BRION KELT, 40's, wearing black leather from head to toe.

CLOSE ON HAND

A Maltese Cross is tattooed on his hand.

HIS POV

He watches Rob standing in the crowd of onlookers.

Brion moves closer to Rob.

Rob starts to move out of the crowd, heading down a quiet street.

141 EXT. STREET - NIGHT 141

Rob walks down the dark, tree lined street. Instinctively he turns around, discovering a figure in the distance.

Rob crosses the street on the diagonal. He continues along the opposite sidewalk.

Brion crosses the street to the opposite side.

Rob sees him and takes off running.

142 EXT. HUDSON STREET - NIGHT 142

Rob arrives out of breath and anxious, but gratified to see people on the sidewalk. He ducks into the nearest bar.

143 INT. BAR - NIGHT 143

Rob crosses to the bar, signals the bartender.

ROB

Beer, non alcoholic, if you have it.

The bartender nods, then pulls a cold one from the case.

Rob looks out the window, apprehensively.

SAME - BAR - CONTINUOUS

Rob is speaking on his cell phone.

ROB (cont'd)

I'll come to your place. See you in a few minutes.

He tosses some money on the bar and exits.

144 INT. TANYA'S HOTEL ROOM - NIGHT 144

Tanya, without her wig and makeup, is seated on her beat up love seat staring at Rob.

TANYA

I don't like you seeing me like this.

ROB

It's fine, Tanya. Please I need your help.

TANYA

Give me a cigarette.

He hands her the pack, then takes out Kelly's cell phone.

ROB

That last night, Kelly left her cell phone at my apartment.

He hands Tanya the phone.

ROB (cont'd)

There's some pictures...take a look and see if you recognize anyone.

Tanya looks at the photos.

TANYA

I don't know any of these people...except Marshall and this ugly guy.

INSERT PHOTO: Marshall is standing next to Brion Kelt.

ROB

What's this guy's name?
Who is he?

TANYA

I don't remember, but he used to drop money off for Kelly. Lots of cash.

Rob clicks on the phone directory.

ROB

Look at these names.

TANYA

Oh god, I need some coke.

ROB

Tanya, please. See if you recognize anyone.

Tanya gets focused. She scrolls down the list.

TANYA

Nobody in A. let's try the B's ...Brion K. I think that's him.

She stares at Rob, anxiously.

TANYA (cont'd)
Is he after you?

145 EXT. STREET - NIGHT

145

Rob stands by a pay phone, receiver in his hand. We HEAR a phone ring, then a recording.

MAN'S V.O.
You've reached Brion Kelt. Leave me something interesting.

Rob hears the BEEP, then hangs up the phone.

He drops another quarter in the pay phone. He dials.

ROB
(on phone)
Tanya, take a wild guess what Kelly's password for her cell phone might be.

TANYA V.O.
Try her birth date. June 2nd, 1988.
Punch in 6-2-8-8

Rob punches in the number. It works.

ROB
You're a fuckin' genius.

146 EXT. CANAL STREET - NIGHT

146

Rob stands on the sidewalk looking in the window of a Hardware Store. Kelly's cell phone is pressed to his ear.

BRION'S V.O.
Listen to me, Kelly. I will fuck you up, you don't have that money tonight.
Fuckin' bitch!

Rob enters the hardware store.

147 INT. INTERNET CAFE - NIGHT

147

Rob sits before a computer reading the screen.

INSERT SCREEN: "FREE WHITE PAGES"

He types in the name: Brion Kelt.

An address appears: 503 West 43 St. NYC

Rob click off the screen, stands up.

148 EXT. WEST 43 STREET - NIGHT 148

Rob stands on the sidewalk looking up at a four story tenement. He enters the vestibule.

149 INT. TENEMENT, VESTIBULE - NIGHT 149

Rob reads the tenant's names.

INSERT NAME: KELT 3-A

Rob backs out onto the street. He stands on the sidewalk, looking up.

The lights in the 3rd floor apartment are on.

Rob stares up at the apartment, lights a cigarette, then walks down the dark street.

150 INT. POLICE STATION, DETECTIVES ROOM - NIGHT 150

Rob sits in front of Detective McCarthy's desk.

MC CARTHY

Everything you say could be true, but unless you can back up these allegations there's nothing we can do...

ROB

The guy that killed Gene killed Kelly. I have no doubt.

MC CARTHY

This case is under investigation. If we find out anything you can rest assured we will act properly.

ROB

You're not going to do anything are you?

MC CARTHY

I can't just arrest somebody on your say so. There's a procedure, here. We're doing what we're doing.

ROB

Yeah, nothing.

MC CARTHY

Don't get excited.

ROB

I'm telling you Gene was killed by this guy. Gene was going to open this thing

up...This German kid was murdered by these guys. It's all on the DVD.

MC CARTHY
You have a copy of this?

ROB
I had a copy, but it was taken away from me.

MC CARTHY
Who took it away from you?

ROB
I rather not say, but they were killing this kid. I can testify that I saw it.

MC CARTHY
Listen to me, let's not go through this again. I understand you're under a lot of duress.

ROB
You don't believe me.

MC CARTHY
You're a prime suspect in a homicide. Why should I believe you?

Rob is silenced.

MC CARTHY (cont'd)
Take my advice...if this thing blows over, get out of this city. It's gonna destroy you.

Rob walks out, defeated.

151 EXT. SOHO, ARTISTS LOFT - NIGHT 151

A cab pulls up. Rob stops out on an empty street. He walks to the front door and pulls out a key.

152 INT. ARTISTS LOFT - NIGHT 152

Rob walks through the dark loft, stops at his space and enters. He hits the light switch and shock registers on his face.

His work area is completely destroyed. A broken easel is lying on the floor; his painting has been sliced with a knife. Paint is splattered all over the naked walls.

153 INT. LA SALLE GALLERY - NIGHT

153

Noises are heard. Sounds of objects being broken. A figure is seen in the dark. The only light comes from the street. Rob comes into focus.

ANGLE ON ROB

He is systematically destroying every work of art in the gallery with a knife and a baseball bat.

Installations are shattered, parts are scattered everywhere. Paintings are torn to shreds. Heads of faux classical statues roll on the floor.

Rob take a swing with the bat and the head of a Roman Senator sails across the gallery.

ANOTHER ANGLE - LATER

Now that the gallery is destroyed, Rob turns his attention to the office area. Drawers are emptied, desks are turned over.

INT. SOHO FURNITURE - DAY

Rob enters the upscale store that features high-end deco furniture. A male clerk, 40's, looks up from his coffee and newspaper.

CLERK

May I help you sir?

ROB

Just looking if you don't mind?

CLERK

Oh, sure. We have an upstairs area too.

ROB

Yes, I know. Thank you.

Rob strolls casually towards the stairs, begins to climb.

154 INT. SOHO FURNITURE, SECOND FLOOR - DAY

154

Rob moves to the window, looks out.

HIS POV

The La Salle Gallery, directly across the street.

155 EXT. STREET - LA SALLE GALLERY - DAY

155

A cab pulls up. Marshall steps out and walks to the gallery. He fishes out his keys and opens the door.

Rob stands by the window, binoculars pressed to his eyes.

BACK TO GALLERY

Marshall sees the destruction. He breaks down, falling to his knees bawling, hysterically. After a while he struggles to get on his feet. He looks like he's about to faint as he moves unsteadily to the phone on the gallery counter.

*

BACK TO ROB

He lowers the binoculars, a look of supreme satisfaction on his face. He finds a deco chair and sits by the window.

The salesclerk appears at the top of the stairs.

CLERK

Did you find anything to your liking, sir?

ROB

Oh, many things to my liking. I'm just sitting here thinking of what I'd like to own.

CLERK

Oh, sure, take your time. Would you like some coffee. I just made a fresh pot.

ROB

That would be great.

CLERK

Be right back.

The clerk descends the stairs. Rob turns to the window.

EXT. STREET - DAY

A Police Car has pulled up in front of the gallery.

BACK TO ROB

He stands by the window, a cup of coffee in his hand.

156 EXT. STREET, GALLERY - DAY

156

Four motorcycles roar up in front. Brion Kelt and three cronies, dressed in black leather, rush into the gallery.

INT. ROB'S APARTMENT, KITCHEN - NIGHT

Rob stands in the kitchen holding a large carving knife in his hand. He places the knife on the counter where it sits next to an ax and a small fire extinguisher.

LIVING ROOM - LATER

Rob sits on the sofa, struggling to stay awake. Unable to fight any longer his eyes close.

ANGLE ON FRONT DOOR

The doorknob is turning.

Rob's eyes pop open. He moves furtively towards the door where he sees the doorknob turning.

He walks quietly into the kitchen where he picks up the carving knife and the fire extinguisher.

157 INT. BEDROOM - NIGHT

157

Rob enters, walks to the window, opens it, startled.

A WHITE MALE, 30's, dressed in black leather is climbing up the fire escape, close to his window.

Rob lifts the fire extinguisher and sprays him in the eyes with the dry chemicals.

CLOSE ON MAN'S EYES

Blinded, he falls backwards, screaming.

ANOTHER ANGLE

Two other men below are climbing up the fire escape. One of them is Brion Kelt.

Rob climbs out on the fire escape and starts for the roof. The fire extinguisher slips out of his hand and falls.

158 EXT. ROOFTOP - NIGHT

158

Rob runs from one side of the roof to the other. He surveys the distance to the adjacent tenement...it's a good ten feet.

He runs back to the fire escape where he spots Brion Kelt and Man 2 moving toward the roof.

Brion spots Rob. He looks at Man 2

BRION
He's going down.

MAN 2
Let me cut him up a little, first.

Brion and Man 2 have climbed on the roof. Man 2 removes a switchblade from his pocket.

Brion spots Rob, motions to Man 2 to follow.

Rob sees them and now must make his move.

He takes a running leap off the roof and thrusts himself across the distance...miraculously landing on the other side.

Brion and Man 2 cannot believe it. They are not about to follow. Police sirens are heard O.C.

Brion and Man 2 run towards the fire escape.

EXT. STREET WEST 43 STREET - NIGHT

Rob stands on the sidewalk looking up at Brion Kelt's apartment. The light in 3-A is still on.

Rob enters the vestibule. He jimmys the door open and enters the building.

159 INT. HALLWAY - NIGHT

159

Rob removes some tools from the inside pocket of his coat. Hammer, fishing tackle, a screwdriver and some screws.

ANOTHER ANGLE

Rob stretches the fishing tackle across the middle of the 5th step on the lower landing. He secures the tackle between the wall and the old wooden banister. He tests it to see that its taut.

160 EXT. STREET - NIGHT

160

Rob stands on the sidewalk looking up at 3-A. He removes a baseball from his pocket and steps back a few feet. He aims and fires the ball.

The ball shatters the window in 3-A

After a moment an anguished, Brion Kelt appears in the window. He looks down on the street.

Rob is standing there, arms open, becoming him to come down.

INT. TENEMENT, STAIRCASE - NIGHT

Brion Kelt is bolting down the steps, knife in hand.

Rob, stands on the other side of the vestibule door, waiting.

Brion flies down the last flight, reaches the fatal step and trips on the wire. He tumbles head first down the steps and lands with a thud against the front door.

He doesn't move.

ROB
 Couldn't have happened to a nicer guy.

EXT. STREET - DAWN

Rob walks down the street, the sun is breaking on the horizon.

161 INT. MARSHALL'S APARTMENT, KITCHEN - NIGHT

161

Marshall is mixing some drinks. A tall man stands across the room studying a poster size nude photo of Danielle. He turns to Marshall. The man is Detective Ambrosio.

AMBROSIO
 So what is it you want to tell me?

Marshall places the drinks on a table and motions for Ambrosio to sit down.

MARSHALL
 I knew Kelly.

AMBROSIO
 You got me up here to tell me that?

MARSHALL
 I got you up here because I want to help you crack this case.

AMBROSIO
 This case is practically dead, Sherlock. No physical evidence.

MARSHALL
 But what if you had physical evidence? What if you could prove Rob killed her?

AMBROSIO
 I'd hang the little cock sucker.

MARSHALL
 Would you? How nice.

AMBROSIO
 It ain't gonna happen. No witness, no weapon.

MARSHALL
 You don't enjoy being a cop anymore, do you?

AMBROSIO

You see that in your crystal ball?

MARSHALL

It's like being a hunter, but never bagging any big game.

AMBROSIO

I get a pinch from time to time.

MARSHALL

Squirrels and rabbits, but not the big score. That's not enough, Marty. Is it all right if I call you Marty?

AMBROSIO

I don't give a fuck what you call me. Just tell me why you got me up here.

MARSHALL

I think we can be friends.

AMBROSIO

I doubt that.

MARSHALL

I can help you.

AMBROSIO

Why would you want to help me?

MARSHALL

Because I think you can protect me from my enemies.

AMBROSIO

You have enemies?

MARSHALL

Many. Want to do a line of coke?

Ambrosio gives a small shrug. Marshall lays out some coke in front of him

AMBROSIO

Tell me about Danielle Kent?

MARSHALL

You like her, don't you?

AMBROSIO

Who wouldn't like her?

MARSHALL

I can arrange that for you.

Ambrosio stares at him, doubtfully.

MARSHALL (cont'd)
How about a weekend fuckfest in Atlantic
City, all expenses paid?

Ambrosio laughs.

AMBROSIO
With her in the bed?

MARSHALL
Taking you on the ride of your life.

AMBROSIO
Sounds promising. What do I have to do,
kill somebody?

Marshall smiles as Ambrosio does a line of coke. Door bell
RINGS.

MARSHALL
Oh, my friends are here. You'll stay
won't you?

AMBROSIO
(suspicious)
Who are they?

MARSHALL
Nobody you know.

Marshall gets up and goes to the door. Two drop-dead gorgeous
transvestites appear. They enter.

MARSHALL (cont'd)
Come in girls. Say hello to Marty. Marty
this is April and Holly.

Ambrosio smiles. Marshall picks up the coke that's on a
mirror and hands it to the girls.

MARSHALL (cont'd)
Help yourself girls.

They dive right in as Marshall walks back and sits beside
Ambrosio

MARSHALL (cont'd)
(to Ambrosio)
You like?

AMBROSIO
(quietly)
What are they men or women?

MARSHALL

They're whatever you want them to be.
Holly will suck you dry.

AMBROSIO

You're nuts.

MARSHALL

You have no idea. Girls, I want to show
you my bondage room. Bring the coke with
you. C'mon. Marty you'll get a kick out
of this, no pun intended!

They walk down the hall.

INT. TORTURE, ROOM - LATER

An orgy is underway. Ambrosio and Holly are on the leather
sofa. Marshall and April on the carpet.

Marshall watches Ambrosio who is lost in ecstasy as Holly
performs oral sex on him.

162 EXT. MARSHALL'S APARTMENT BUILDING, - NIGHT

162

Rob is seated in the backseat of a gypsy cab.

DRIVER

Okay, so when this dude shows up, then
what?

ROB

You follow him.

DRIVER

Where?

ROB

Wherever. You up for this or not?

DRIVER

Yeah, sure. Mind if I close my eyes while
we're waiting. I'm tired.

The driver rests his head. Rob stares out the window.

A WHITE LIMO stops in front of Marshall's building.

Marshall appears with an entourage of Leather Boys. They
climb into the Limo.

BACK TO ROB

ROB

C'mon, wake up!

DRIVER
What?

ROB
Move!

The driver sees the limo pull out. He starts the car and makes a U turn.

163 EXT. MEN OF STEEL CLUB - NIGHT 163

The cab follows the limo down a series of dark street in the Meat Packing District. The limo stops in front of a club. Marshall and his gang go inside.

164 INT. GYPSY CAB 164

Rob spots a pair of sunglasses on the dashboard.

ROB
How much for the shades, man?

DRIVER
You can have em.

Rob hands him a \$50 dollar bill.

DRIVER (cont'd)
Thanks, man.

Rob gets out and crosses the street passing under a sign that reads "MEN OF STEEL"

165 INT. MEN OF STEEL CLUB - NIGHT 165

Rob enters wearing the dark glasses. He walks around passing through a maze of sexual activity. He sees Marshall who stands apart from his cronies, watching some rough S&M behavior. Rob sneaks up beside Marshall. Marshall turns, sees Rob doing a double take.

MARSHALL
Well, my goodness...What a surprise!

ROB
How does someone get to be like you? I'd really like to know.

MARSHALL
I think it begins in childhood. Deprivation. Neglect. Corporal punishment.

ROB
Why did you kill her, Marshall?

Marshall is silent.

ROB (cont'd)
Tell me.

MARSHALL
Each man kills the thing he loves.

ROB
Freaks like you can't talk about love.

MARSHALL
Were you smitten with Kelly? I mean, love sick and all that? Were you taken with her hick charm?

ROB
You couldn't control her so you killed her. Isn't that it?

MARSHALL
Possibly.

ROB
She wanted to get away from that sick world of yours but you couldn't have that so you had to destroy her. Isn't that it, Marshall?

Marshall is silent.

ROB (cont'd)
Say something, you fuckin' mutant!

Marshall is stung.

MARSHALL
I would leave now if I were you.

He looks toward his LEATHER BOYS and waves.

ROB
I'm gonna get you for this. Whatever it takes.

MARSHALL
Be careful. You don't know who you're dealing with.

Marshall smiles, turns his back. Rob grabs him in a strangle hold.

ROB
No, you don't know who you're dealing with.

Marshall is trying to wave for help but Rob has him in a vice like grip. Marshall goes down, Rob is strangling him...Marshall is kicking his legs, desperately.

Rob lets go. Marshall is gasping for air.

Rob spots one of Marshall's stooges coming at him. He walks away.

MAN
I'll get him!

Marshall holds him back.

MARSHALL
No...I have other plans for him.

INT. POLICE STATION, FRONT DESK - DAY

Rob enters, walks to the desk. A cop looks up.

POLICEMAN
What can I do for you?

ROB
I want to see Detective McCarthy.

POLICEMAN
Your name?

ROB
Rob Martin. He knows who I am.

Rob hands the cop his calling card.

POLICEMAN
Have a seat.

Rob crosses to a bench and sits.

166 INT. DETECTIVES ROOM - DAY

166

Detective McCarthy is at his desk, working

A Policewoman 35, in uniform walks to him.

POLICEWOMAN
Guy down stairs wants to see you.

She hands him Rob's card. McCarthy shakes his head, tosses the card on the desk.

MCCARTHY
Where's Ambrosio?

POLICEWOMAN

He's not answering his phone.

McCarthy picks up his phone.

167 INT. AMBROSIO'S APT - DAY 167

The phone is ringing. Ambrosio is sitting on the side of his bed staring out the window, glumly. The machine picks up. McCarthy's voice is heard?

MC CARTHY'S V.O.

Marty, are you there? Hey, give us a call brother, we're a little concerned over here.

Ambrosio is taking a hot shower, trying to unwind, rubbing himself vigorously with lots of soap.

SAME - BEDROOM

Ambrosio throws some pills down chased with water.

168 INT. POLICE STATION, FRONT DESK - DAY 168

Rob is still seated on the bench, growing impatient. He gets up, walks towards the front desk.

POLICEMAN

He knows you're here...he's busy.

Rob sighs, walks back to the bench

169 EXT. STREET, QUEENS - DAY 169

Ambrosio moves down the steps of his apartment. He spots a cab and flags it.

170 INT. POLICE STATION - DAY 170

Rob has had it...he gets up and walks to the exit.

171 EXT. POLICE STATION - DAY 171

Rob walks down the steps of the precinct just as Ambrosio's cap pulls up. They do not see each other.

INT. DETECTIVE'S ROOM - DAY

One of the OLDER DETECTIVES looks up and sees Ambrosio enter.

DETECTIVE

Hey, here he is.

Ambrosio heads for his desk where a fancy package sits. He waves casually to McCarthy who's on the phone. McCarthy motions "What's up?" Ambrosio mimes "stomach trouble" Then he opens the package and looks inside.

HIS POV

A bloody knife in a plastic bag, a DVD with a note attached.

Ambrosio closes the box, puts it under his arm and starts walking out of the detective room. McCarthy looks at him.

MC CARTHY

Where you going?

AMBROSIO

I gotta take care of something.

MC CARTHY

There's something I want to discuss with you.

AMBROSIO

Be right back.

172 INT. AMBROSIO'S APARTMENT - LIVING ROOM - DAY

172

Ambrosio sits in front of the TV watching himself engaged in a sex act with a transvestite.

ANGLE ON KNIFE

Beside him is the bloody knife in the plastic bag with an attached stick-em that reads "Plant it".

ANGLE ON GUN AND HOLSTER

BACK TO TV SCREEN

Ambrosio watches himself playing SIXTY NINE with the drag queen. He can stand no more. He hits the pause button on the remote. The image freezes on the screen.

CLOSE ON AMBROSIO'S HAND

HAND reaches for the gun. PAUSE: SOUND OF GUNSHOT, BODY DROPS TO FLOOR.

173 EXT. AMBROSIO'S APT - DUSK

173

Cops, ambulances, local busybodies. Mc Carthy pulls up in squad car, runs inside.

174 INT. APT - DUSK

174

Mc Carthy sees Ambrosio's body lying in front of the television. He sees the frozen image on the screen and has to sit down. He turns to the policemen in the room.

MC CARTHY

Don't let anybody in here. Jesus Christ!

He sees the bloody knife in the plastic bag and looks down at Ambrosio on the floor.

MC CARTHY (cont'd)

What the fuck is going on?

175 INT. ROB'S, APARTMENT, BEDROOM - NIGHT

175

Rob is packing his duffle bag. The SOUND of a television is heard O.C.

NEWSCASTER

An NYPD Police Detective was found dead today in Queens...Apparently Martin Ambrosio died from a self inflicted gunshot wound.

Rob stands in front of the TV watching the scene.

Detective McCarthy is seen exiting the apartment, distraught. Then the body is wheeled out on a gurney and placed in an ambulance.

NEWSCASTER (cont'd)

More details at 11:00...Another tornado has ripped through Manhattan and the Bronx tonight

EXT. HALLWAY, TENEMENT - NIGHT

Rob exits the apartment carrying his duffle bag. He turns to lock the door when he is clobbered. He collapses to the floor unconscious.

176 INT. MARSHALL'S APT - TORTURE CHAMBER - DAY

176

Party atmosphere The men in leather are doing drugs, drinking and stripping down. Rob is naked and bound to a whipping pole by his wrists.

ANOTHER ANGLE

Marshall enters dressed like Kelly, carrying a mirror piled with coke. He places the coke on a table and snaps his finger to one of his boys.

CLOSE ON LEATHER BOY

He picks up a riding crop, walks over to Rob and begins to beat him.

Rob winces in pain as blood appears on his back.

MARSHALL

Robbie here is going to be our new slave.

The men laugh.

MARSHALL (cont'd)

Right now he hates the thought, but later he'll learn to love it. We'll bring the freak out in him, right boys?

They hoop and holler.

MARSHALL (cont'd)

This is going to be your new home.

He points to a black box not much larger than a coffin.

One of the Leather Boys opens the lid of the box.

MARSHALL (cont'd)

That's where you're going to live.

ROB

Fuck you, you'll have to kill me!

MARSHALL

We'll fuck you and then we'll kill you. How's that?

They all laugh.

ROB

Rot in fuckin' hell, Marshall!

MARSHALL

I probably will. Yes, I'm certain of it.

Marshall signals for more whipping. Rob screams.

ROB

Fuck you...Fuck you all!

A pounding on the door is HEARD O.C.

Marshall and the gang, react.

Marshall is worried as the pounding gets louder.

MAN'S VOICE O.C.
Police, open up.

MARSHALL
Stay calm...Untie him.

Marshall walks down the hall, calmly.

MAN'S VOICE O.C.
Open up, we know you're in there.

The pounding gets more intense.

MARSHALL
Don't break the door down, gentlemen!

Marshall opens the door. Mc Carthy enters with several cops. They spread out, guns drawn.

MARSHALL (cont'd)
Officer, what is this!

MC CARTHY
Shut up! Search the apartment.

MARSHALL
You can't do that.

MC CARTHY
Watch me. Move!

177 INT. TORTURE CHAMBER - DAY

177

The cops have subdued the Leather Men. Rob has collapsed on the couch, naked and bleeding. One of the cops covers him with a blanket. Marshall and gang are handcuffed.

MC CARTHY
You're under arrest.

MARSHALL
On what charge, detective!

MC CARTHY
Suspicion of Murder! Read them their rights, all of them.

MARSHALL
You don't have a prayer.

MC CARTHY
I have more than a prayer.

He looks toward the door. Danielle appears in the doorway. She enters the room.

DANIELLE

He has me.

MARSHALL

How theatrical of you, darling! Only problem is they'll never be able to convict me.

DANIELLE

Watch and see.

MARSHALL

That tape is a joke. It will never stand up in court.

MC CARTHY

I have to warn you that whatever you say can be used against you.

Marshall turns to Danielle.

MARSHALL

Yes, and I warned you that I'd destroy you and your family if you ever turned against me.

DANIELLE

(incensed)

You motherfucker!

In one surprising, swift motion, Danielle grabs a dagger from the wall and plunges it into Marshall's heart. It's so unexpected that everyone is stunned. Marshall looks at her with surprise as he falls to the floor.

DANIELLE (cont'd)

Die, you miserable bastard!

MC CARTHY

Jesus Christ!

Rob looks up semi consciously, seeing Marshall on the floor. The cops subdue Danielle. Another cop takes Marshall's pulse.

COP

He's gone.

McCarthy turns to Danielle.

MC CARTHY

You're under arrest for murder. You have the right to remain silent, you have the right to an attorney...

Rob watches, on the verge of tears, but so weak that he goes unconscious. The scene goes blurry as we:

DISSOLVE TO:

ONE YEAR LATER

178 INT. ROB'S APARTMENT - DAY 178

Rob sits reading a letter in his modest studio apartment filled with art supplies and canvasses. A painting on an easel stands in front of him.

DANIELLE'S V.O.

Dear Rob: I was happy to hear that you're painting again. I know you have what it takes, just keep believing in yourself.

179 INT. PRISON CELL - DAY 179

Danielle sits in her bunk, reading a book.

DANIELLE V.O.

As for me, I spend a lot of time playing solitaire and reading books. Books I probably should have read long ago. Maybe it would have kept me out of trouble, but I doubt it. Stay well, I love you.

180 CLOSE ON DANIELLE 180

She looks lovely in her drab gray uniform without a trace of makeup. It seems like all the hardness has left her face.

BACK TO ROB

He puts the letter down, looks up at his easel.

ANGLE ON PAINTING

Kelly, depicted in soft tones, almost angelic. Her arms spread wide, embracing the world with a smile that radiates love.

FADE OUT.