

RELENTLESS

Written by

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Body Heat Part II

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FADE IN:

INT. RACINE'S CELL BLOCK - FLORIDA STATE PENITENTIARY - DAY

CLOSE UP on NED RACINE'S face, eyes closed, fast asleep. It's quiet. Shadow of prison bars run across his face. He looks older but better than one would expect.

We HEAR banging, metal on metal. A prison guard is walking along the cells, dragging his billy stick along the bars.

Racine's eyes open fast in response. PULLING BACK, we see Racine laying on his prison bunk.

PRISON GUARD
Rise and shine Racine. Thought
you'd be up all night.

RACINE
(getting up)
Na, you kidding, and miss the last
night of good sleep as a kept man.

Racine gets up, gathering a few things, he walks over to the wall above a desk.

CLOSE UP:

A picture is taped to the wall. We SEE the name printed underneath the photo:

"Mary Ann Simpson"

Racine pulls it off the wall and tucks it into a file that is thick with papers.

PRISON GUARD
You're a strange egg Racine.

RACINE
Free range.

PRISON GUARD
Come on.

Racine follows the prison guard through the halls. They walk down the sterile jail walkway, cells on both sides with random prisoners minding their own business for the most part. A prisoner sees Racine walking out behind the guard.

Prisoner
 (smiling, to his friend)
 See ya round asshole.

RACINE
 Not a chance. Stay outta trouble.

Racine and the guard arrive at the processing desk. Racine signs his final papers and gets his belongings including the file from his cell. The PRISON WARDEN approaches him.

PRISON WARDEN
 (patting him on the back)
 Racine! We're gonna have to find a new editor for our newsletter now. You have a career in writing.

RACINE
 (while signing papers)
 Thanks. Amazing what you discover you're capable of when ya got time and nothing to spend it on.

PRISON WARDEN
 Well. You'll do just fine Racine. I'd say keep in touch, but...

Racine nods in agreement.

EXT. FLORIDA STATE PENITENTIARY - DAY

Racine walks out the front door of the jail. It's bright the sun hits him - freedom hits him. He stands motionless for just a second, the impact seeming to be physical.

RACINE'S POV, his old friend PETER LOWENSTEIN is waiting for him, leaning against an old blue Cadillac convertible. Racine shakes his head and smiles.

RACINE
 (getting in car)
 They don't pay you enough - your honor.

LOWENSTEIN
 What? This beauty's a classic. You of all people...

RACINE
 You don't get like - judge demerits for having convicts as friends?

Racine holds out his hand. Lowenstein shakes it, then pulls him in for a strong hug.

LOWENSTEIN
Welcome back to freedom my friend.

INT. LOWENSTEIN'S CONVERTIBLE - DAY

They drive, Racine taking in the scenery. Lowenstein pulls out a brand new pack of cigarettes.

LOWENSTEIN
Smoke?

RACINE
(knows he bought them just
for him)
Gave it up.

LOWENSTEIN
Really?

RACINE
I heard it's against the law now.
I've been working on my willpower.

Lowenstein is impressed.

RACINE (CONT'D)
It's been so long I didn't know I
missed the smell of Florida.

LOWENSTEIN
Not as much as I bet you miss the
smell of something else.

They both laugh.

RACINE
I hope screwing hasn't changed too
much. I'm rusty,

Racine makes reference to his old bones.

RACINE (CONT'D)
and rusty.

LOWENSTEIN
Come on, I'll buy you a drink. You
didn't give that up?

RACINE
No, I could use one.

EXT. BAR - DAY

Lowenstein pulls into the parking lot. He reaches into the back seat and produces a bag, which he gifts to Racine.

LOWENSTEIN
Change of clothes.

Racine nods at him.

INT. BAR - DAY

Racine and Lowenstein are sitting in a dark bar sipping a couple of whiskies. Racine smooths out his new shirt.

LOWENSTEIN
I have good taste.

RACINE
Thanks.

LOWENSTEIN
Oh, before I forget. I got you something.

Lowenstein reaches into his coat pocket and takes out a cell phone. He puts it on the bar in front of Racine.

LOWENSTEIN (CONT'D)
Welcome to the future.

Racine picks it up and looks at.

RACINE
Thanks?

LOWENSTEIN
I programmed in my number, and Oscar's. You missed the whole flip phone age. These are pretty complicated. Most people get their kids to help them. It might take a little time to figure it out, but..(at the same time)

LOWENSTEIN

RACINE

You got time

I got time.

They both chuckle.

LOWENSTEIN (CONT'D)
See, to start it, you just swipe,
like this.

Racine nods.

RACINE
Thanks!

LOWENSTEIN
So, you good?

RACINE
Ya. Good as can be expected.

LOWENSTEIN
You still think about the ghost
woman?

RACINE
Truth is I'm just so pissed off at
myself for being so stupid. That's
what I think about. If it wasn't
for Oscar, modern science, YOU, and
and, shit the moon lining up just
right - I'da been locked up
forever.

LOWENSTEIN
We found the one judge in Florida
that hadn't had a run in with your
idea of ethics.

RACINE
Well, I still can't believe it.

Lowenstein pats his friend on the shoulder.

LOWENSTEIN
You did your time. It just sounds
a little like you might have a need
for revenge.

RACINE
What I need right now is to get my
rocks off.

LOWENSTEIN
Maybe I should've brought you
Viagra. You know about that huh?

Racine nods.

LOWENSTEIN (CONT'D)

So now what?

RACINE

Well, can't imagine any clients who would hire a murdering ex-convict to represent them. So, gonna have to come up with something else.

LOWENSTEIN

Come on - Florida has lots of piece of shit, murdering convict types could use exactly someone like you to represent them. Kindred.

Lowenstein takes a drink.

RACINE

Naw, I gotta find a new career my friend. I'm thinking of writing.

LOWENSTEIN

Writing? Writing what?

RACINE

(sitting back)

Yeah, that's the question.

Racine smirks.

EXT. RACINE'S MOTEL - LATE AFTERNOON

Lowenstein is dropping Racine off at his motel.

LOWENSTEIN

You sure you don't want to crash at my place for a few days? My wife can cook!

Racine gets out of the car. He has a paper bag with him, liquor bottle peeking out the top.

RACINE

Naw. I'll be all right here for now.

LOWENSTEIN

You're not gonna do anything stupid my pal?

RACINE

Been there done that.

LOWENSTEIN

Well, we're taking you to dinner on Tuesday. Oscar wants to make sure your head's screwed on right. He still flies straight and narrow, so you best be on your toes.

Racine taps the top of the door, saying goodbye.

RACINE

Thanks for the loan.

He turns and walks towards his room.

CUT TO:

INT. HOTEL - NIGHT

Racine gets a glass from the bathroom vanity and sets it on the bedside table. He pulls the bottle of cheap whisky out of the bag and pours himself a drink. He takes Matty's picture out of the folder and places it next to the bottle. Then he turns the picture over, hiding her face, he leans back against the headboard.

INT. HOTEL - NEXT DAY

Racine walks in the door with some bags and a large box. He places everything on a table. Opening the large clumsy cardboard box, he pulls a laptop out and places it on the table. He takes the electric cord out and plugs it in.

He immediately opens the computer and turns it on. Racine heads over to his bottle of whisky, pours himself a glass and sits down at the computer.

He takes the small year book picture of Matty and places it on the table next to the computer and starts to search the web, typing. ZOOM IN, so we SEE the computer screen TYPE every letter.

"MATTY TYLER WALKER"

ZOOM in on her name.

Long pause.

FADE TO:

EXT. FLORIDA STREET - DAY

Racine's rental car is driving on a well kept Florida road. He drives past a sign--

"You are entering

PINEHAVEN

Please drive carefully"

INT. RACINE'S CAR - DAY

Angle on Racine driving. He looks confident.

EXT. RACINE'S CAR- DAY

Car pulls into the PINEHAVEN TAVERN parking lot.

INT. PINEHAVEN TAVERN - DAY

Racine walks in the door of the tavern. He looks around and grabs a bar stool close to the exit - where he had once sat with Matty. There are several customers in the bar, mostly men, all looking at him. He nods his head at them, and turns his attention to the bartender.

BARTENDER

Whatcha havin?

RACINE

Bourbon, cheapest ya got, on the rocks.

BARTENDER

You got it.

Bartender makes Racine's drink, and sets it in front of him.

RACINE

Thanks. (an observation) This bar's been around a while.

The bartender points to a plaque on the wall. ZOOM IN ON PLAQUE:

"Pinehaven Chamber of Commerce Member - 1978"

Racine pulls out some money, puts it on the bar, and puts the picture of Matty next to it.

RACINE (CONT'D)

You know this woman? My cousin's ex. He just passed away, and turns out he left her a nice little bundle. I said I'd try to find her. Hoping I don't.

BARTENDER

Naw man, can't say I've ever seen her before.

RACINE

Well, she's a little older now.

BARTENDER

Sorry.

RACINE

Ya, thanks.

Racine notices a woman sitting at the end of the bar.

FADE TO:

INT. PINEHAVEN TAVERN - A LITTLE LATER

Racine is sitting at the bar with the woman, ANGELA. She's an attractive older and lonely woman. They are laughing, flirting.

ANGELA

You're quite a charmer aren't you?

RACINE

Really? I was afraid I lost my touch.

She stares into his eyes. She takes the last sip of her drink. Racine staring back at her.

RACINE (CONT'D)

(to bartender)

Can we get another round please?

FADE TO:

INT. ANGELA'S BEDROOM - NIGHT

Racine is laying in bed with Angela. Her bedroom is average - Ikea furniture. We see that she is sleeping in his arm.

He is awake, and staring at the sealing. ZOOM IN on RACINE's face - blank stare.

DISSOLVE TO:

EXT. STREET -DAY

Racine's car driving on a PINEHAVEN street.

INT. RACINE'S CAR

Racine day dreaming - recalling the last time he drove down this street. Racine's car turns into a driveway.

EXT. RACINE'S CAR-DAY

His car drives up through lush foliage to Matty's old house and pulls into the drive. The yellow awnings have been replaced with dark blue ones. House looks even more beautiful - lots of flowers. Racine gets out of the car and looks over to the boat house that has been replaced. The front door to the main house opens. A maid with a dish towel in her hands walks toward him.

MAID

Can I help you?

RACINE

A friend of mine used to live here.
Matty Walker? It's been a while.

MAID

(suspectious)

The Clifton's live here. I've
worked for them about six years
now. They were here before that.

Racine nods at her.

Racine takes another look at the boat house.

Racine's POV on the upstairs balcony, where Matty's chimes used to be. We SEE it's now void of chimes.

RACINE

Thanks.

He gets in his car and drives away.

EXT. RACINE'S CAR - DAY

Racine's car pulls out of the driveway.

Fade to:

EXT. THE BEACHFRONT - NIGHT

There is a free band concert in progress at the band shell. Racine stands against a fence watching - reminiscing. He looks in the other direction down the beachfront walkway.

RACINE'S POV, a young couple stands against the short fence kissing. The man moves his hands from around the woman's shoulders along her back, and down to her butt. She smiles, but moves his hands higher onto her waist.

ANGLE ON Racine - he smiles at the sight.

FADE TO:

INT. RACINE'S MOTEL - DAY

Racine is looking at his computer screen,

"MORRIS AND DALE ATTORNEY OFFICE"

He picks up the phone, he fidgets with the swiping momentarily trying to get into his phone, it works - he dials a number.

RECEPTIONIST - EMILY

(V.O)

Morris and Dale. This is Emily speaking. How can I help you?

RACINE

Yes, this is Ned Racine, is Mr. Hardin in?

CUT TO:

INT. MORRIS AND DALE ATTORNEY'S OFFICE -DAY

An older woman, EMILY is up to her ears in paperwork.

RECEPTIONIST- EMILY
No, I'm sorry Mr. Hardin passed
away some time ago.

CUT TO:

INT. RACINE'S MOTEL ROOM - DAY

RACINE
Oh, I'm sorry. I'm looking up an
old client who was also a client of
Morris and Dale. It's regarding a
Will. Can I talk to someone who
might help me.

RECEPTIONIST - EMILY (V.O.)

One moment please.

FADE TO:

INT. MORRIS AND DALE ATTORNEY OFFICE:

RACINE is sitting in the waiting room. The older
unattractive prissy secretary, Emily remembers him and is
staring at him. She knows he's been in jail, and doesn't care
for him. Racine smiles at her. Her phone buzzes. She picks
it up.

SECRETARY - EMILY
(to Racine)
She'll see you now.

RACINE
Thank you.

He spits gum out into his hand and throws it in the trash can
right next to her desk.

Racine walks into office. Behind the desk is a nice looking
woman, MORGAN SANDERS.

MORGAN SANDERS
Hello Mr. Racine. Please, have a
seat.

She picks up a file and hands it to Racine.

MORGAN SANDERS (CONT'D)

This is the entire file. You're very fortunate. We usually only hold past client files for about five years. The only reason I still have this file is because when Mr. Hardin passed away we stored his files separately. Forgot they were there. We haven't cleaned out the archives in years. Short staffed.

RACINE

Thanks.

Racine starts looking through the file browsing.

RACINE (CONT'D)

Can I have this?

MORGAN SANDERS

I looked through it. There's really nothing relevant in it anymore. I guess so. Everything all right Mr. Racine?

RACINE

Yeah. Just made the same mistake twice.

He holds the folder up and shakes it in the air.

RACINE (CONT'D)

Don't want to do that again.

MORGAN SANDERS

Yes, I saw Mr. Hardin's note to that effect in the file. Well, good luck.

RACINE

Thanks.

Racine walks out the door past the secretary. He smiles at her. She's not impressed.

FADE TO:

INT. WOMAN'S BEDROOM - NIGHT

Racine is sitting on a bed with a middle-aged woman, ROSE. She is sitting back on the bed, with one leg on the bed, one off. Racine has his one hand up her dress, out of sight.

His other arm is around her, trying to unbutton her dress in the back. She has a nice figure but she is average looking. Racine holds his left elbow up. His left hand is caught up, hooked on her dress.

RACINE

Opps, I'm kinda stuck on something here.

ROSE

Oh, let me...

She slowly reaches around with both hands to the top of her neck. She stares at him while she attempts to unhook his watch. Her face is close to his, and her breasts are lifted with her raised arms - almost in his face. Racine looks down at her breasts. Rose breaks him free from her dress. She starts to fall back a little, but Racine catches her. They both let out a little nervous laugh.

RACINE

I'm surprised there's not more Velcro these days!

ROSE

Velcro?

RACINE

Modern fasteners. Easy access.

ROSE

Don't rush things baby. It's all in the chase.

Ned smiles, and they fall to the bed out of view.

FADE TO:

INT. RACINE'S MOTEL- DAY

Racine pours himself a whisky, annoyed -it's the last of the bottle. He's at his computer with the file from the attorney's office open and exposing many pages spread out over the table. He picks up a piece of the paper and reads it while he gets up and walks over to a box. We SEE it's a case of the cheap whisky. He takes out another bottle and brings it with him over to the table.

He goes back to the computer and sets the bottle on the table. He types something on the keyboard.

"VICTORIA and DARYL SIMPSON"

pops up on the computer screen. He picks up his cell phone.

FADE TO:

INT. RACINE'S MOTEL - A LITTLE LATER. A SERIES OF SCENES WITH RACINE MAKING PHONE CALLS:

RACINE

(on phone)

Mary Ann Simpson. That's right.
Can you try Matty Tyler?

Oh, O.k. Thank you.

CUT TO:

NEXT PHONE CALL

RACINE

Edmund Walker in Pinehaven Florida.
His wife's parents? Try Simpson.
Yes. Okay, Thank you.

CUT TO:

RACINE (CONT'D)

Yes, I see. Thank you.

Racine looks discouraged. He takes a drink of his whisky.

CUT TO:

NEXT PHONE CALL:

RACINE

Yes, Victoria and Daryl Simpson.
(surprised)
Yes, Yes Simpson. Hang on, the
bank was SunTrust. Oh, I can wait.
Yes. Yes.

Racine starts taking notes.

RACINE (CONT'D)

LEXINGTON MANOR. I see. In Port
Charlotte. Hmm. Yes, Victoria
Ann, thank you, thank you. That
should be it. Thank you.

Racine hangs up the phone. He quickly dials another number.

RECEPTIONIST LEXINGTON MANOR
(V.O.)
Lexington Manor Retirement home.

RACINE
Yes, could you please tell me if
Victoria Simpson is still in your
facility?

RECEPTIONIST LEXINGTON MANOR
(V.O.)
One moment please. Can you hold?

RACINE
Yes.

Racine is fidgety. This could be it. Anxiety - and it's taking her too long to get back to him. He picks up a pen, getting ready to write. He puts it back down. Picks it back up again.

RECEPTIONIST LEXINGTON MANOR
(V.O.)
I'm sorry no. I don't have a
Victoria Simpson. I looked back to
2008, ten years, and no Victoria
Simpson.

RACINE
(completely deflated)
You're sure.

RECEPTIONIST LEXINGTON MANOR
(V.O.)
It's possible she was here prior to
2008, but we only keep records ten
years back.

RACINE
I see. Well, thank you.

Racine starts to hang up the phone, when he hears her say...

RECEPTIONIST LEXINGTON MANOR
(V.O.)
Yup. Only Simpson we show is Mary
Ann.

RACINE
Mary Ann

RECEPTIONIST LEXINGTON MANOR

(V.O.)

Yes

RACINE

(too loud-)

Mary Ann?

RECEPTIONIST LEXINGTON MANOR

(V.O.)

Sir?

DISSOLVE TO:

EXT. TWO WAY HIGHWAY - DAY

Racine's car is seen from above driving in moderate traffic.

INT. RENTAL CAR - DAY

Racine looks intense, concentration fixed.

EXT. KENILWORTH BLVD. - DAY

Racine's car pulls into the circular driveway in the center of the drive is a sign --

"LEXINGTON MANOR RETIREMENT HOME"

Racine parks the car and exits heading toward the retirement home lobby.

INT. LEXINGTON MANOR RETIREMENT HOME LOBBY - DAY

Racine walks up to the counter where he is addressed by the receptionist, BEVERLY.

BEVERLY

(smiling)

Sir?

RACINE

I have an appointment to visit with Mary Ann Simpson. Ned Racine.

BEVERLY

(reading from appointment screen on her computer

Ned Racine, yes.

(MORE)

BEVERLY (CONT'D)

Mary Ann has been escorted to the gardens for your visit. I'll have someone show you the way.

RACINE

Thank you.

The receptionist sees a clerk, JOSH, wearing a Lexington Manor shirt walking down the hall.

BEVERLY

Josh, will you please show Mr. Racine to Mrs. Simpson. She's waiting for him in the East garden, by the roses.

Turning her attention to Racine.

BEVERLY (CONT'D)

Mrs. Simpson is quite elderly as you may know. It's important that you speak clearly and with good volume. She gets irritated having to ask you to repeat yourself.

Racine nods.

JOSH

Follow me sir.

Josh leads Racine through the retirement center down a few halls. Racine is taking in his surroundings. Nice but depressing.

EXT. LEXINGTON MANOR RETIREMENT HOME GARDENS - DAY

We follow them out to the garden, where they walk down a nice path with benches where several people are socializing.

They take another path and we see a very elderly, stylish lady sitting and talking with a nurse who sits next to her on a bench.

Josh walks up to them with Racine.

JOSH

Mr. Racine, Mrs. Simpson.

The nurse stands up.

RACINE

Thank you.

The nurse and Josh start to walk away. Racine smiles at the nurse. He sits down, the nurse looks back at them.

RACINE (CONT'D)
 (too loud)
 Hello Mrs. Simpson, I'm Ned Racine.

VICTORIA/MARY ANN
 (puts her hands up to
 shield her ears)
 Good Lord man, I'm not deaf.

RACINE
 (chuckling)
 Oh, I'm sorry. Mrs. Simpson, I'm a
 friend of your daughter, (he
 pauses) Mary Ann.

VICTORIA/MARY ANN
 You are?
 (she is confused)
 Mary Ann. It's been so long, I'd
 forgotten I had a daughter.

RACINE
 How long has it been?

VICTORIA/MARY ANN
 Oh, I don't know. Mary Ann never
 came around much. Not even when
 she was real young. She had a mind
 of her own.
 I got a postcard from her a while
 back. From Europe. Its strange
 having a daughter you never see.
 Kind of like a ghost you know is
 out there, that you hope is okay.
 Can you image that Mr. Racer?

RACINE
 (smiling)
 Yes, I can imagine that would be -
 empty.

CUT TO:

EXT. LEXINGTON MANOR RETIREMENT HOME BUILDNG - DAY

CLOSE UP on second floor window, shutter. The shutter is
 slightly spread apart.

POV of voyeur - Racine and Victoria/Mary Ann on bench talking.

CUT TO:

EXT. LEXINGTON MANOR RETIREMENT GARDEN - DAY

VICTORIA/MARY ANN
You know I'm nearly ninety?

RACINE
Is that so? You look well.

VICTORIA/MARY ANN
I'm bored. I feel like a mummy.
Just how old is a person supposed
to get.

RACINE
(Matty let someone live)
I for one was pleased to find you
alive.

VICTORIA/MARY ANN
What do you want Mr. Racer?

RACINE
I was hoping you could tell me how
to contact Matty, I mean Mary Ann.

VICTORIA/MARY ANN
I'm sorry, I have no idea.

RACINE
Would it be possible for me to see
the postcard? I'd love to buy you
lunch? Or a drink?

VICTORIA/MARY ANN
Champagne. I would like a glass of
champagne.

CUT TO:

INT. RETIREMENT HOME LOUNGE - DAY

Racine and Victoria/Mary Ann are sitting at a small cocktail table. There are several other couples sitting about enjoying a drink. Victoria/Mary Ann is admiring her glass of champagne. Racine smiles at her.

Racine is holding the postcard. It is a picture with
 "Monte Carlo"

written across the top. Racine turns it over and reads it.
 We see:

"Mother, I hope you are well. Love, Mary Ann"

Racine runs his finger over her name.

CLOSE UP:

The postmark is dated February 12, 1993.

Racine disappointed, holds up his glass of champagne and
 makes a cheers gesture to Victoria/Mary Ann.

RACINE
 (testing)
 Victoria!

Victoria/Mary Ann smiles at him and takes back her postcard.
 She looks at it briefly, and her memory is jarred back
 aftering SEEing

"Mary Ann". She looks up at Racine.

VICTORIA/MARY ANN
 (should I be talking to
 him - I'm Mary Ann now -
 but why - she doesn't
 remember)
 Mary Ann.

CUT TO:

INT. LEXINGTON MANOR RETIREMENT HOME DIRECTOR'S OFFICE - DAY

A middle aged man HARVEY SNEAD is sitting at his desk going
 over paperwork. We HEAR a quick knock on the door. The door
 to his office opens and a nurse SAMANTHA, peeks her head in.

SAMANTHA
 Grace Allen's son is dropping by
 around two tomorrow to talk to you
 about his mother's test results.

HARVEY SNEAD
 Oh, wonderful.

SAMANTHA
(a little apprehensive)
Mary Ann Simpson had a visitor
today.

Harvey looks down as if attending to something else.

HARVEY SNEAD
Mary Ann, hmmm.

He looks up at the Samantha. They share a smirk to acknowledge some kind of understanding. Samantha closes the door, leaving Harvey to his work.

Harvey turns his attention to his office computer. He enters a few things and we SEE

"Mary Ann Simpson"

On the screen. Then next to it

"Visitors"

June 18, 2018 Ned Racine

Harvey goes to file cabinet in his office and after looking through a few files takes one out and returns to his desk. On the inside of the envelope we SEE:

"In case of emergency call:"

011-377-9 55 54 29 07

Harvey picks up the phone and dials the number.

CUT TO:

INT. GORGEOUS HOME IN MONACO - DAY

We HEAR a phone ring in an exquisite home. Elegant furnishings, fresh flowers. We follow the camera as we near the source of the ringing. The phone is located in front of a window looking over the Monaco coast line. The home is empty of people, and continues to ring.

DISSOLVE TO:

INT. RESTAURANT NIGHT:

Racine and Grace are seated in a booth at a very nice restaurant. Lowenstein dances up to the table soft shoe style and swings out a chair to seat himself.

RACINE

(to Grace)

I think he actually got better.

(to LOWENSTEIN)

Tell me, that drive your wife crazy?

LOWENSTEIN

What are you talking about, that's how I swooned her.

Racine pick's up his napkin.

RACINE

Let's see if I can still remember how to eat with proper utensils.

He unfolds the napkin and puts it on his lap.

GRACE

Maybe you should order the fried chicken. Its still acceptable to eat that with your hands.

The waitress comes over to table.

LOWENSTEIN

We'll all have the steak and lobster, medium rare.

Racine looks at Lowenstein and Oscar.

LOWENSTEIN (CONT'D)

They're known for it. Live a little.

GRACE

We're buying.

RACINE

Thanks.

The waitress leaves their table.

GRACE

Glad things went your way Ned. How you been spending your time?

RACINE

Mostly drinking. Think I might try my hand at tending bar.

LOWENSTEIN

Write what you know.

RACINE

Ya, that's what I was thinking. Or just plain writing. I'm thinking of writing a book.

Ned takes a drink before the punch line:

RACINE (CONT'D)

"The Art of Developing Tastes".

Lowenstein and Grace just look at each other like Racine's lost his mind. They all chuckle.

GRACE

I'm not even gonna ask.

LOWENSTEIN

I don't know - it just might be quirky enough. Reminds me of a Seinfeld episode.

RACINE

I think it's the whole concept of why we do it. You know, forcing ourselves to try something over and over again, until that one moment when we've talked ourselves into it - now we actually like it, and then even crave it.

LOWENSTEIN

Oh, I see where you're going with this.

RACINE

No, it's not what you think. I don't know, maybe I am writing it for myself. To get some understanding of...life.

GRACE

(to Lowenstein)

Our boy's gone deep.

(to Racine)

Well, don't think too hard...you might hurt something!

FADE TO:

INT. RESTAURANT - A LITTLE LATER:

RACINE
(chewing his food)
This is really good

Grace nods and agrees.

GRACE
How long you gonna stay at that
flee bag motel?

RACINE
I don't know. I might get out of
here for a while. A little
vacation.

GRACE
(concerned)
Where?

RACINE
Wherever the rest of Lowenstein's
\$10,000 will take me. I'm leaning
toward just fishing.

GRACE
Ya? I didn't know you fished.

LOWENSTEIN
Me either.

RACINE
I didn't know I could write.

GRACE
Why don't you ask me if I looked
into your spook?

RACINE
(pretending not to care)
Did you?

LOWENSTEIN
See Oscar here is worried that
you're still preoccupied with that
broad.

GRACE
You're mighty lucky you got out
Ned. DNA mighta saved your ass.
(MORE)

GRACE (CONT'D)

But you're the one told me that bitch is Relentless.

Look, it didn't take long for that broad to collect her husband's fortune and fuck you and her life long friend over. Never looking back. Two people are dead. Now you wanna dedicate your freedom for what? She's gone.

Racine nods and takes another bite.

GRACE (CONT'D)

But I was curious once we proved your body switch theory. I looked into where she mighta went.

Grace's got Racine's attention.

Thought YOU might get curious, and I don't want my friend to spend his freedom doing something that will send him right back to the joint. And me spending my retirement pissed off at you.

Lowenstein takes a bite and watches Racine closely.

GRACE (CONT'D)

So you can rest in comfort that I could not find her. With all my tenacity and resources, I couldn't find a trace of Matty Tyler Walker or Mary Ann Simpson. Which means you can't find her my friend. Which means you gotta take that vacation, and let this go. Clear your head, get yourself a new piece of ass, and start slinging drinks if that's your thing.

LOWENSTEIN

A less complicated piece of ass.

Racine nods his head and continues his meal.

FADE TO:

INT. RACINE'S MOTEL - NIGHT

Racine is sitting at his computer drinking whisky. We see the screen has a website featuring Monte Carlo. He flips through a few screens.

A. We SEE Monaco

B. Casinos

C. "History of Monaco".

D. "Royal family, Grimaldi"

ANGLE ON Racine's face as he takes a sip of his whisky and continues to study the screen.

INT. RACINE'S MOTEL - MUCH LATER

Racine is going blind looking at the computer. We see his head from the back looking at the screen as he pulls up article after article from Monte Carlo.

Then CLOSE UP on computer screen a picture of ANCIL GRIMALDI, pictured next to what could be Matty. Ned hits next on the screen, and the picture disappears.

He quickly hits the back button and the picture returns. Only half of the woman is visible, as if she is trying to stay out of the picture, but we can see that she is looking at Ancil adoringly, his arm around her shoulder.

Racine is ZOOMING in on her.

The closer he gets the more pixilated the photo becomes, but it's her! ANGLE ON Racine's face - He has seen a ghost.

CLOSE UP on the date of the article, September 14 , 1992.

CLOSE UP on the headline "Ancil Grimaldi avec sa femme."

A little further down on the screen close in on:

"Grimaldi Royal family".

RACINE

Shit Matty, you weren't fuckin
around.

Racine continues to surf for more.

We see as he types, the words

"Ancil Grimaldi wife"

on the screen. Nothing comes up. Then he types in
"family".

instead of wife. He comes across an article. He does a
double take. We see the screen says

"Vikky Grimaldi, Casino public relations director"

The Camera zooms in on her name "Vikky Grimaldi. Closer,
Closer.

RACINE (CONT'D)
(I got you)
Victoria. Son of a bitch.

ANGLE ON Racine's face.

ANGLE RETURN'S to computer

"Vikky Grimaldi"

We SEE his whiskey glass being put down hard on the table.

CUT TO:

INT. DOCUMART - DAY

Racine is at the counter paying for some print outs. We can
just barely see that he is being handed copies of newspaper
articles, which he tucks into a folder.

EXT. DOCUMART - DAY

Racine is leaving the building with his folder and a pep in
his step. He crosses the street.

RACINES'S POV, a car door opens from a BMW that's parallel
parked on the street. A woman's shapely leg and foot in a
sexy sandal exits the car. Her body follows. She is pretty,
wearing white shorts and a tight t-shirt that reads.

"MILF"

He probably doesn't know what it means. She sees him
watching her, she smiles at him. He watches as she opens the
back car door and lets two small children out of the back
seat.

Racine is disappointed. He continues down the street to a barber shop. We see the red and white barber pole rotating next to the entrance.

CUT TO:

EXT. BARBER SHOP - DAY

Racine is getting an old fashion shave and hair cut from a very put together G.Q. type gay man.

GAY BARBER
So how would you like it?

RACINE
Expensive.

The barber tilts his head in curiosity.

RACINE (CONT'D)
Make me look expensive.

FADE TO:

INT. RACINE'S MOTEL - DAY

Racine is going through papers on his desk. He gets on the phone.

AMERICAN AIRLINES MAGAZINE
RECEPTIONIST
(V.O.)
American Airlines Magazine

RACINE
Yes, the editor's office please.

AMERICAN AIRLINES MAGAZINE
RECEPTIONIST
(V.O.)
One moment please.

HENRY WILLS
(V.O.)
Henry Wills.

RACINE
Mr. Wills, My name is Ned Racine.
I'm a freelance travel writer on my
way to Monaco.
(MORE)

RACINE (CONT'D)

I've been given an exclusive to do an article on the Grimaldi family, and the history of the Casino de Monte Carlo. I'm heading to Monaco in a few days and thought I would give you first dibs at the article. Thought it would be a good idea to touch base ahead of time. Let you have some input on direction.

INT. AMERICAN AIRLINES MAGAZINE OFFICE - DAY

An older somewhat overweight man sits at his desk in a suit.

HENRY WILLS

Well, I have to say this is a very welcomed phone call. I would be very interested, I'm sorry, what did you say your name was?

RACINE

(V.O).
Racine, Ned Racine.

FADE TO:

INT. RACINE'S MOTEL - A LITTLE LATER

Racine is still on the phone taking notes.

RACINE

If you could overnight a letter acknowledging your interest in first option for the article, and a press badge, that would be extremely helpful.

HENRY WILLS

(V.O.)
Yes, yes whatever you need. I'd like at least eight to ten photographs for the piece. Good photographs.

RACINE

Yes, of course. Well, its been a pleasure Mr. Wills. Yes, Thank you.

CUT TO:

INT. AMERICAN AIRLINES MAGAZINE OFFICE - DAY

Wills puts down the phone.

HENRY WILLS
(to himself - nice
surprise)

Hu.

INT. PAROLE OFFICE - DAY

Racine, holding a file, is seated in between two lowlife types.

The door to ANDREW PIERSON'S, office opens. Another creep walks out. As Pierson appears in the doorway.

ANDREW PIERSON
(spotting his next
appointment)

Racine.

Ned gets up and enters Pierson's office, shaking his hand as he passes him in the doorway.

INT. ANDREW PIERSON'S OFFICE - DAY

ANDREW PIERSON
Monte Carlo? That's a bit extreme
isn't it.

RACINE
Not really. All I dreamt about in
jail was traveling. I hope this
is just the first of many. I just
wanna make up for lost time, and
make a little money while I'm doing
it.

Racine hands over his press badge and letter.

ANDREW PIERSON
O.k. This all looks in order. But
it's a case by case approval. You
understand that? You'll need to
apply each time you take a trip.

RACINE
That is not a problem.

CUT TO:

INT. PASSPORT PORT OFFICE - DAY

Racine is sitting in a waiting room fidgeting, he pulls out his press badge.

OFFICE WORKER

Mr. Racine?

Racine gets up and heads her way, into an office marked "Passports".

INT. PASSPORT CLERK'S OFFICE - DAY

Racine passes over his press badge and some other paperwork. The woman behind the desk looks at him and takes the papers.

The office worker hands back his paperwork. Giving Racine a stern look.

OFFICE WORKER

You can pick up your passport in an hour at the front desk.

Racine nods.

EXT. PASSPORT OFFICE - DAY

Racine is wasting time until he can pick up his passport. There is a little snow cone truck outside. He walks over to it.

RACINE

What flavours do you have?

SNOW CONE MAN

Banana, peach, Hawaiian, cherry and apple.

RACINE

Anything but cherry.

The snow cone man is annoyed by his order. He hands him an apple snow cone. Racine pays him and walks around the little park area. He stands and looks up at the passport office - (is this really going to happen?).

CUT TO:

EXT. ELEGANT MEN'S CLOTHING STORE - DAY

We can see Racine through the window of the upscale shop. Dark wood displays. He is inside the store trying on a suit. There are two clerks helping him and another clerk approaches them with two more suits on hangers. PULL BACK to show the full front of the shop, cars driving by.

CUT TO:

INT. RACINE'S MOTEL- NIGHT

Racine is packing. There are some new clothes bags out. He's brushing his teeth with extra whitening tooth paste, not obvious, but if you happen to see it, cool. We can SEE he went shopping for a nice wardrobe. He is packing it carefully.

He pours himself the very last of the last bottle of cheap whisky. Angle on empty box of whisky and empty bottles.

DISSOLVE TO:

EXT: AIRPORT - DAY

Racine's rental car from above driving into airport.

INT. RACINE'S CAR - DAY

RACINE
(to himself)
Bonjour. Bonjour. Bonsoir.
Bonsoir.

His cell phone rings. We SEE a French dictionary is on the passenger seat next to his cell phone.

Racine reaches for the phone, looks at the name: We SEE:

"Lowenstein"

on the phone's screen. Racine tries to answer it. It keeps ringing, he keeps swiping/driving. His swiping causes him to swerve a bit. The phone stops ringing.

RACINE (CONT'D)
Shit.

It starts ringing again. Racine swipes, it works.

RACINE (CONT'D)
Hey, sorry, I'm driving.

LOWENSTEIN
(V.O.)
You going fishing?

RACINE
Not yet. I'm just picking up some
bait. Heading out to Apalachicola.
I'm glad you called though.
Probably won't have cell reception
for awhile.

CUT TO:

INT. LOWENSTEIN'S OFFICE - DAY

LOWENSTEIN
(concerned)
Well... Bring me back some Bass.

RACINE
(V.O.)
I'll bring you back whatever it is
I catch. Beggars can't be
choosers.

LOWENSTEIN
Ya, but you've forgotten, I'm
financing the trip.

CUT TO:

INT. RACINE'S CAR - DAY

RACINE
True. That's true. Okay, I'll
bring you some Bass.

LOWENSTEIN
How long you gonna be gone?

RACINE
I don't know. A couple a few
weeks. Depends on if I get bored.

LOWENSTEIN
That should do you some good. Call
me when you get back.

RACINE
Will do.

Racine is about to hang up the phone. When he hears
Lowenstein's voice again.

LOWENSTEIN
(v.o.)
Hey Ned?

RACINE
(short)
Ya.

LOWENSTEIN
I am gonna get my money back?

Racine starts to laugh. Lowenstein chimes in laughing.

EXT. RACINE'S CAR - DAY

Racine's car pulls into a parking spot at the airport.

INT. AIRPORT

Racine walks up to the gate. We SEE the sign for
"France".

Racine gets in line and makes his way through the gate. A
pretty stewardess walks by, he turns around to eye her.

INT. AIRPLANE

Racine walks through airplane isle and finds his seat. He
puts his carry on in the overhead compartment and takes his
seat against the window.

He makes himself comfortable.

INT. AIRPLANE - A LITTLE LATER.

Racine is looking out the window.

RACINE'S POV... The airplane is high above the ground
leaving Florida.

ANGLE BACK ON Racine, he takes out his folder and pulls down the table from the seat in front of him. He puts a French dictionary on top of it. The stewardess arrives in the aisle.

STEWARDESS

Double Crown on the rocks?

RACINE

That's me.

He reaches over the passenger next to him and takes the drink. Returning his attention to the folder, he opens it and taking out a few papers - newspaper articles. We see the headline:

Rénovation de Casino Achevée.

Racine looking through his dictionary. He writes the translation over the words.

(Casino renovation complete)

INT. AIRPLANE - A LITTLE LATER

We see that Racine has translated much of the article. English words are written over the French in red. We see the titles

"Société des Bains de Mer, Directeur de casino Ancil Grimaldi."

Then we SEE him write the words

"public relations" next to "Vikky Grimaldi, Directeur des relations publiques".

CLOSE UP: Racine's face - intense.

INT. NICE AIRPORT - DAY

Racine is getting off the plane and walking down the terminal. He makes his way through the airport. French is being spoken over the loud speaker, over lovely French music.

CUT TO:

EXT. NICE AIRPORT - DAY

Racine is getting on a bus. The bus is crowded with many jovial tourists.

INT. BUS TO MONACO - DAY

Racine looks out the window. He seems to be the only one on this bus not here for a good time.

EXT. HOTEL NIGHT

Racine gets out of a cab and heads into the Hotel Ambassador Monaco. Still nice, but cheapest hotel he could find.

Lady at counter gives him his room key.

HOTEL CLERK
Voila monsieur, bonne visite.

RACINE
Merci

INT. MONACO HOTEL ROOM - DAY

Racine looks around, puts his bags down and shakes his head. It's too nice for him.

He gets right to work. Racine pulls out his credentials for American Airlines Magazine, along with several copies of the magazine.

We watch him assemble an elaborate presentation, a Press kit for the Casino. He puts several pages into a folder along with a magazine. A letter of introduction. It appears very professional. He is focused.

CUT TO:

INT. LOWENSTEIN'S OFFICE - DAY

Lowenstein is putting a book back on the shelf. We HEAR his phone ring. He walks over the desk to pick it up.

LOWENSTEIN'S RECEPTIONIST (V.O.)
I have Oscar on the line for you.

LOWENSTEIN
Ya, sure.

INT. GRACE'S KITCHEN - DAY

Grace is seated at his kitchen table having coffee, newspaper spread out in front of him.

GRACE
So, what do you think?

LOWENSTEIN (V.O.)
Says he's going fishing.

GRACE
Ah hu?

INT. LOWENSTEIN'S OFFICE - DAY

Lowenstein is sitting on the edge of his desk shuffling some papers.

LOWENSTEIN
Look, I'm counting on him bringing me back some Bass.

INT. GRACE'S KITCHEN - DAY

Grace is fidgeting with a pen.

GRACE
My God damn instinct is fuckin with me. There's something. I don't know what - but something. That phone of his - we could track it.

INT. LOWENSTEIN'S OFFICE - DAY

LOWENSTEIN
Let's give him a little rope. I'm sensing he's enjoying his freedom. Yeah.

He hangs up the phone. CLOSE UP on his face- Concerned.

CUT TO:

EXT. BANK JULIUS BAER MONACO - DAY

Ned stops to look at sign to make sure he has the right place. He is sporting a soft leather attaché on his shoulder. Ned enters the bank.

INT. BANK JULIUS BAER MONOCO - DAY

Ned walks up to the counter.

RACINE
 Bonjour, I'm Ned Racine. I have an
 appointment with Monsieur
 Archambeault.

BANK RECEPTIONIST
 Oui, this way sir.

She leads him to a desk where the Bank Manager, JANVIER
 ARCHAMBEAULT is seated at his desk.

BANK RECEPTIONIST (CONT'D)
 Monsieur Archambeault, Mr. Racine
 to see you.

ARCHAMBEAULT
 (standing up)
 Oui, Oui, Mr. Racine, so nice to
 see you.

They shake hands.

ARCHAMBEAULT (CONT'D)
 Please come right this way.

Archambeault leads Racine into an area where the safety
 deposit boxes are. He opens a box with a key and slips it
 out of its slot. He puts the box on a desk in the middle of
 the room, and hands Racine the two keys.

ARCHAMBEAULT (CONT'D)
 Please take as much time as you
 need.

RACINE
 Merci.

Racine stands until the manager leaves the room. He then
 sits down, opens his attaché and takes out a file. He takes a
 pen from his jacket and writes on the file:

"For the Police".

Racine then tucks the file into the box, and closes it.

INT. BANK - DAY

Racine leaves the safe deposit box room, and walks over to
 the manager.

RACINE
 Thank you. Is it possible to use
 your phone? It's a local number.

BANK MANAGER

Oui of course, please.

He leads him to his desk, quickly dials an outgoing line, and leaves Racine there to make his call.

Racine reaches into his coat pocket and takes out a piece of paper with the phone number on it.

RACINE

Yes the Casino de Monte Carlo S'il vous plaît. Merci. Yes, do you speak English? Oh Great. I'm late for an appointment with a Vikky Grimaldi, public relations. Can you please tell me where her office is, so I can head directly there. I see.

Racine takes down some notes.

Thank you! Merci

Racine tucks the notes in his pocket.

CUT TO:

INT.CAB - DAY

Racine is looking out the window.

Racine's POV of the coast. The cab makes several twists and turns. Racine smirks in amazement at the beauty.

EXT. CAB - DAY

Racine gets out of the cab and heads to the casino entrance.

INT. CASINO DE MONTE CARLO LOBBY - DAY

Racine is reading his note and reads a few signs in the lobby. He is overwhelmed by the hotel. He walks by several game tables watching the hands at play as he passes. He follows one of the halls into an area of offices. There is a receptionist.

FRENCH RECEPTIONIST

Monsieur, je peux vous aider?

RACINE

I'm sorry, I don't speak French.
I'm looking for Vikky Grimaldi.

FRENCH RECEPTIONIST

Ah, oui. She is in the Salle
Médecin.

The receptionist takes out a one page map of the hotel, puts it on the counter and marks it up with a pen as she talks through the directions.

You can follow this map. Just go straight through here, and turn left here. You will find her at the tables. She is scheduled there until 3 p.m. for a photo shoot.

RACINE

Merci.

Racine follows the directions down the halls, taking in the scenery. He makes a left and heads down another corridor. We see a sign for "Salle Medecin". He walks through the entry under the sign.

Racine looks around the very exclusive room. His nerves at their peak. THERE - He sees the back of a woman wearing a white blouse and white skirt. Beautiful brown long hair.

Two men walk in front of her, one with a camera. He shows her an image on the camera. They stop and talk for a moment blocking RACINE's view. He moves a little to get a better vantage point. The men walk away, leaving the woman's back in full view. Racine stands motionless. She looks exactly like Matty from behind.

The woman turns around and looks straight at him. It's not Matty, but it looks so much like her. The woman is about 35 and beautiful. She smiles at him, and walks toward a roulette table.

Racine takes a breath. He walks toward her slowly. Approaching her, again from behind.

RACINE (CONT'D)

Excuse me. Are you Vikky?

VIKKY

Oui, yes.

RACINE

I'm Ned Racine with American Airlines Magazine. He flashes his press badge. I wonder if you have a moment. I'd like to talk to you about doing a feature on the Casino.

VIKKY

Oui, come, lets have a seat.

She leads him to a little lounge area. Ned stares at her - watching the way she moves. If he could smell her he would.

VIKKY (CONT'D)

Can I offer you a cocktail Mr. ?

RACINE

Racine. Ned. And yes, whisky, rocks.

VIKKY

(motioning to a waitress)

Oui.

(to waitress)

Deux Bourbon sur le rock, s'il vous plaît.

(to RACINE)

Mr. Racine, what can I do for you?

RACINE

Well, to be honest, I'm a little surprised. I thought you would be older.

They giggle

I thought I had found my friend from Florida. We went to High School together. I became a travel writer - allows me to travel and gets me into places like this. I thought you were her. I heard she had moved here and I thought I would look her up. Offer to do a bit on the Casino. You look like her.

VIKKY

You must be looking for my mother, Victoria? From Florida.

The cocktail waitress arrives with their drinks.

RACINE

Yes, yes Victoria. She had a friend Matty. Always got them confused. You share your mother's name?

VIKKY

It's tradition. Here in Monaco.

RACINE

(hard to take his eyes off of her, but not wanting to scare her off)

Well, lets talk about the Casino.

Racine takes out the folder he prepared with some notes on the casino and circulation information on the magazine.

I'd like to do an in depth piece on its history, the family, the haunted table, the Grimaldi curse, for the magazine. The more interesting angles the better - to peak tourists curiosity.

It's clear he's done his homework.

VIKKY

Oh, that would be fantastic. Tourism is so sporadic. We are in a very volatile situation with this economy. How long are you in town Mr. Racine?

RACINE

Just a few days. Why don't I put some ideas together, and perhaps I could invite you to dinner, say day after tomorrow to go over everything. I hate dining alone. I'll need some pictures too.

VIKKY

That sounds lovely. I'm very excited for this opportunity Mr. Racine. Oh, and I will of course call my mother.

RACINE

Hey, why don't we surprise her. Maybe you could take me to her the following day. I would love to see her face when I walk in with you.

(MORE)

RACINE (CONT'D)

A blast from the past. God it's been almost 50 years since High School. I'd just like to get the business out of the way first, then I have a couple of days to relax, and enjoy your city.

VIKKY

I'm sure she would love that. My mother has such few friends here.

Vikky stands up.

VIKKY (CONT'D)

Then its a date Mr. Racine. I'll see you for dinner here at the Casino day after tomorrow, say 9 p.m. I'm looking forward to seeing what you come up with. Please make yourself at home here and take any pictures you might need. I can of course arrange to show you around a little tomorrow if you like - unless you'd like your privacy.

RACINE

(too good to be true)
No, no. I would love an escort. It's pretty intimidating your palace.

VIKKY

Wonderful. Say 11 am.?

Racine reaches out his hand. She takes it to shake, and Ned looks at her hand, it's soft, warm.

RACINE

I'll look forward to it.

Vikky smiles at him. He see's Matty in her. Its a bit overwhelming. She feels it - his intense gaze on her. She finds it curious, but she likes it.

INT. RACINE'S HOTEL - EVENING

Racine walks past the reception on the way to the elevator, and then remembers something. He turns and walks to the reception desk.

MALE CLERK

Monsieur

Racine takes the keys out of his pocket and quickly loosens one from the ring. He takes a piece of paper from a note pad that is offered at the clerk's desk, along with a pen. He quickly jots something down, and then folds the key into the note.

RACINE

Can you please send this in an envelope...

He pulls out his wallet and takes a business card out.

RACINE (CONT'D)

...to this address.

We SEE:

"Lowenstein's card"

CLERK

Oui bien sûr.

INT. RACINE'S HOTEL ROOM - NIGHT

He's looking out the window staring at the scene below. RACINE's POV, Monaco is breath taking. He has some French music playing on the radio. Racine has a glass of whisky in his hand. He puts it down and takes his best jab at one of Lowenstein's soft shoe dance moves on his way to the bathroom.

FADE TO:

EXT. CASINO DE MONTE CARLO - DAY

Racine is walking up to the casino. He is taken with it's ominous majestic presence. He snaps a photo for his article.

He watches as many couples, some holding hands, some laughing, smiling, approach the casino. He snaps another photos of the scene with these people in it.

INT. CASINO DE MONTE CARLO CAFE' - DAY

Racine and Vikky are laughing as they enjoy a coffee at a quaint table.

VIKKY

It's so lovely finding out anything about my mother's youth. I didn't know she loved wind chimes.

RACINE

Her collection was quite
impressive.

Vikky smiles at him, then returns to business.

VIKKY

Would you like to see some of the
more exclusive salon's first?

RACINE

Sure, I'm at your mercy.

VIKKY

I thought we would head to the
Salle Blanche & Terrasse.

Vikky stands up to lead the way.

VIKKY (CONT'D)

And we can't forget your "Suicide
Table" and the Grimaldi curse.

They both chuckle.

INT. THROUGHOUT THE CASINO - A SERIES OF SHOTS - DAY

A. They walk through the Salle Europe. We hear the chimes of the slot machine and see the panoramic view across the Mediterranean. Racine steals a look at Vikky. It's like a 1000 time amplified scenario of the first time he stood on Matty's Porch listening to her chimes. He notices that she moves her hair around the way Matty used too. Racine snaps a picture of the scene.

B. They make their way through the Salle Blanche. We watch as they walk and talk and laugh. The Salle's walls are adorned with paintings of the Florentine Graces from Toulouse, they stop to look at them.

VIKKY

Painter Paul Gervais did these
portraits. They are famous
Courtesans who used to frequent the
gaming rooms. It's one of our most
popular rooms in the casino.

Racine is visibly overwhelmed at both the beauty of the room, and Vikky's intelligence (and that accent!). He catches a view of Vikky standing against the backdrop of the Mediterranean. It's a stunning view. He snaps a picture. She's embarrassed, but smiles.

Racine snaps a couple more quick pictures of the casino.

C. They walk through the Salle Touzet Nord & Sud, two of the Casino's private rooms with heavy hitters.

RACINE

I bet everyone in this town is broke.

VIKKY

Actually, the citizens of Monte Carlo are not permitted to enter the gaming rooms.

RACINE

Really? So you only take tourist's money.

VIKKY

Yes, I'm afraid so.

Vicky swings around and stumbles. Racine catches her in his arms. He holds her there for a moment looking at her - through her - seeing her mother in her. It's a long moment that becomes awkward when it's over.

RACINE

Sorry, you just, you look so much like your mother.

VIKKY

Yes, its true.

D. They walk through the spa and pool. Smiling and laughing. Racine snaps a few pictures.

E. They are back in the hotel at the The Salle Renaissance, the casino entrance.

RACINE

Can I buy you a drink?

VIKKY

Let me show you something.

EXT. BUDDAH BAR - LATE AFTERNOON

There is an impressive entrance of Buddah in the front. The bar has an eclectic, dark, fun atmosphere.

Racine stops to look at the entrance. Vikky takes his hand and leads him into the bar.

RACINE

Now this is really something.

They take a seat at a little cocktail table. A cocktail waitress comes over.

VIKKY

The gentleman will have the
Caipiasian et j'aurai le Sweet
Spicy.

Racine looks at the waitress.

RACINE

Whatever she said.

WAITRESS

Oui

The waitress leaves to retrieve their drinks.

RACINE

So you going to tell me about the
suicide table?

VIKKY

(laughing)

Ah, the suicide table. I think its
a myth someone made up. Everybody
loves a ghost story. It has to do
with a particular table where
gamblers lost their fortunes. The
real mystery of the Casino in my
opinion is the so called curse of
the Grimaldi family. It's said a
witch put a curse on our family
centuries ago so that no Grimaldi
would ever find true love.

Racine searches her face again for that feature that reminds him of Matty. Trying hard to see her through her daughter's face.

Vikky feels his intensity mistaking his attention to be toward her, and she kind of likes it. He looks at her like no other man ever has.

RACINE

What do you think?

VIKKY

It can't be true. Look at my mother. She is crazy in love.

The waitress reappears with some ridiculous looking exotic concoctions. Racine looks at it in horror. They both laugh hysterically.

RACINE

I usually don't like to eat my drinks. I'm kind of a simple guy.

They laugh some more as Racine pulls pieces of apple out of his cocktail.

Vikky looks at Racine and is back to business.

VIKKY

Do you think you have everything you needed today?

A piece of her hair falls in front of her mouth. Racine slowly removes it, stroking it to the side. It's a loving move.

RACINE

I want to say no, I enjoy following you around this Casino.

VIKKY

(chuckles)

Just like a man.

RACINE

(back to business)

But I think I have more than enough. I'm going to do my best to make your casino irresistible to tourists. I'll put as much of it together as I can tomorrow, and I'll be able to present it to you tomorrow night as promised.

They cheers each other.

DISSOLVE TO:

INT. RACINE'S HOTEL ROOM - NIGHT

Racine has papers, notes, pictures spread everywhere. He is typing away like crazy on his laptop. He is working hard and enjoying it.

He stands up and crosses the room to the bed, where we SEE he has spread out even more notes and papers. He looks through them, and finds what he is looking for, and happily returns to his work at the computer.

INT. RACINE'S HOTEL ROOM - DAY

Ned is once again at the table working, this time with coffee, wearing undergarments. He types something. Then picks up his camera, searching for a photo he had taken. He finds it, puts the camera back, and returns his attention to the computer screen. He takes a sip of his coffee.

He looks over to the closet. Racine gets up and stretches.

Then he heads over to the closet. He takes out a suit, looks at it, and lays it out on the bed. He looks at his watch.

INT. RACINE'S HOTEL ROOM - NIGHT

Racine comes out of the bathroom wearing a towel, and brushing his teeth. He goes over to the desk and reads over something on the computer. We HEAR a knock on the door. Racine puts down his tooth brush in an ashtray and moves quickly to answer the door.

RACINE

Hang on.

Racine opens the door. A bellboy is standing there with a folder for him.

BELLBOY

Monsieur, what you ask we have printed.

Racine takes the folder.

RACINE

Merci. Oh wait.

Racine hurries to his bedside and grabs a bill out of his wallet. The bellboy looks into the room. Racine hurries back to the bellboy and gives him the bill.

BELLBOY
Merci Monsieur.

Racine closes the door.

INT. RACINE'S HOTEL ROOM - A LITTLE LATER

Racine is mostly dressed. He's wearing the dark blue suit pants and a crisp white shirt. He is putting on a very elegant tie. He looks incredible. He touches up his hair in the mirror, puts on his suit jacket and grabs the file.

INT. CASINO DE MONTE CARLO LOBBY - NIGHT

Racine enters the lobby and looks around for Vikky. He sees her. She is wearing a smart red dress, and looks gorgeous. They walk towards each other.

VIKKY
Would you like to go somewhere else
and get some real Monte Carlo local
flavour?

Racine doesn't know what to say.

VIKKY (CONT'D)
(taking advantage of havng
an escort)
I mean I know you're doing the
story on the casino, but it would
be nice to get away from the casino
for just one night. Give you
something to compare it to.

RACINE
(a little confused)
Sure.

INT. RESTAURANT LO SFIZIO PIZZARIA - NIGHT

Vikky and Racine are dining in a simple restaurant, enjoying a pizza. She takes a bite.

VIKKY
Delicious. Merci!

They toast with their glasses of red wine. Vikky picks up the folder, referencing it.

VIKKY (CONT'D)

It's a very nice article Mr.
Racine.

RACINE

If you don't start calling me Ned
you are going to make me feel
ancient.

Vikky smiles.

VIKKY

(holding up her glass to cheer)
Ned, It's going to be really great
for the casino. Thank you for
thinking of us. It's kind of
overwhelming sometimes. Working to
ensure the casino's successful.
Tourism isn't what it used to be.

Racine listens. Vikky, realizes she is dumping on him.

VIKKY (CONT'D)

So, let's talk about my mother.
Last you saw her, it was in school?

Racine takes a long drink of wine.

RACINE

It was after school. But we were
both very young. I bet she is
still beautiful.

VIKKY

She is. She worries me though.
She gives everything to us. To my
father, and to me. It's like we
are everything to her. There is
nothing else for her.

RACINE

(hard to believe)
Maybe that's how she wants you to
feel.

VIKKY

No, it's like she lives and
breathes us. It's nice sometimes,
and sometimes it's sad.

Vikky contemplates the situation over holding her glass of
wine in both hands.

VIKKY (CONT'D)

Mother is going to be surprised. I told her I was coming tomorrow for lunch with a friend who is a reporter - so you see it's true.

Vikky smiles at Racine flirtatiously.

She's going to enjoy seeing you. You were friends?

RACINE

Yes, you could say we were friends.

FADE TO:

INT. RACINE'S HOTEL - NIGHT

VIKKY

(V.O. as RACINE places a series of pictures on a desk)

Sometimes I feel like she is scared to lose us. Like we are her security blanket. Almost like she believes the Grimaldi curse.

Racine puts down a picture of the Casino on the desk. Camera CLOSES IN on the picture - then..photos continue, one after the other and on top of each other...

Picture of Vikky on the Terraza overlooking the Mediterranean falls

The spa

The roulette tables

A portrait of the Courtesans

A "selfie" of Racine with Vikky, both smiling, falls on top. Camera moves in closer.

CUT TO:

INT. RACINE'S HOTEL ROOM - NIGHT

Racine is in bed. A soft breeze flows through the open window with a little street noise. Racine is tossing in bed.

DREAM SEQUENCE: A SERIES OF SHOTS:

A. Flash back: Racine and Matty are intertwined in bed.

YOUNG MATTY

I love you. I love you and need
you. I want to be with you
forever.

B. Flash back: CLOSE UP on Matty and Racine kissing

YOUNG MATTY (CONT'D)

God, you've made me happy.

C. FLASH BACK - CLOSE UP ON GRACE.

GRACE

Ned, you've messed up before.
You'll mess up again. That's your
nature. But they've always been
small-time. This might not be.
She's trouble, Ned. The real
thing. Big-time, major league
trouble. Watch yourself.

D. CLOSE UP of Racine, now tossing in bed.

E. FLASH BACK -Close up of young Matty kissing him in his
office.

YOUNG MATTY

Oh. Ned, hold me. Please just hold
me, God, I love you.

.

F. FLASH BACK -Close up on Young Matty at the bannister

YOUNG MATTY (CONT'D)

He's got a gun!

CUT TO:

INT. RACINE'S HOTEL ROOM - NIGHT

Racine in bed. He tosses, he wakes up. He takes a deep
breath and sits up in bed. He looks at the skyline of Monte
Carlo as if it reassures him somehow.

FADE TO:

EXT. MONTE CARLO STREET - DAY

Racine is doing a little walking and shopping. He is again dressed to the T's. We see a pretty girl in a shop window. She is arranging something. She looks up and see Racine smiling at her.

CLOSE UP on:

Racine smiling.

Angle on shop.

Racine sees a wind chime inside the window. He walks towards the shop door and goes inside. Through the window we see him point to the wind chime. The girl nods and takes it out of the window.

EXT. MONTE CARLO SHOP - DAY

We see Racine walking out of the shop with a bag in his hand. We follow him as he walks down the street. He passes a flower shop, then a vegetable stand, and then a clothing store.

He finds a cafe. He leans back to look at the name of the cafe again. He walks in.

INT. COFFEE SHOP - DAY

Racine walks up to the counter. He is second in line.

RACINE
Espresso please?

BARRARISTA
Oui.

RACINE
How much?

BARRARISTA
4 Euro, S'il vous plaît.

Racine gives him the money and walks over to the counter where he waits for his coffee. He looks out the window. He looks nervous.

The Barista who took his money also made his espresso. He takes it.

RACINE

Merci.

Racine walks over to a window seat, looks out the window and tries to relax. He suddenly gets up, leaving his coffee and bag and hurries to the bathroom.

CUT TO:

INT. BATHROOM - DAY

Racine is over the trash can throwing up a little. He goes over to the sink and splashes water in his mouth. He gargles, and wipes his mouth with a paper towel. He looks at himself in the mirror for a moment and shakes his head at himself.

INT. COFFEE SHOP- DAY

Racine looks at his watch. He looks back out the window and sees Vikky driving up in a red convertible Mercedes. He stands up, knocks over the rest of his coffee. It's not much. He wipes it up a little bit with his napkin, and leaves it. He grabs his bag and heads out the door.

EXT. COFFEE SHOP - DAY

RACINE hurries up to Vikky's car. He waves at her.

INT. VIKKY'S CAR - DAY

Vikky waves back.

EXT. VIKKY'S CAR - DAY

RACINE gets in, having trouble with the bag.

INT. VIKKY'S CAR - DAY

Racine fumbles but finally puts the bag with the wind chime between his legs.

RACINE

You look nice.

VIKKY

Merci. My mother's at the farm.
"Roc Agel". It's where we go to
relax. It's not too far.

EXT. VIKKY'S CAR - DAY

We see the car driving in exquisite scenery, along the water. The car goes through a few curves. Each curve's scenery is more beautiful than the last. The buildings along the back drop look surreal.

As they turn another corner, the streets become more narrow.

INT. VIKKY'S CAR - DAY

RACINE

Bet you never get tired of this.

VIKKY

Oui, I love Monte Carlo. Just now
and then I feel a little trapped.
My destiny was decided for me - all
of it. I suppose I should be
grateful.

Racine looks out over the view again of the water and the shore.

RACINE

You should be grateful.

Vikky smiles at Racine.

EXT. VIKKY'S CAR - DAY

The scenery has changed a little bit. Much more rural, we still see water along the shore. The car enters the long drive up to the home.

INT. VIKKY'S CAR - DAY

CLOSE UP on Racine looking out the window. Emotions, nerves.

Vikky parks, and hurries to get out of the car.

VIKKY

(excited)
Come on!

Racine, a little slower - follows her. Vikky picks up a rose out of a basket of freshly cut flowers that are at the front of the house. She holds it to her nose and smells it. She looks back at Racine.

VIKKY (CONT'D)
 (what's taking you so long
 - waving him on)
 Come on!

Vikky opens the front door. Racine is not far behind. We see the beautiful entry - exquisite decor. Racine shakes his head a little - she got just what she wanted.

VIKKY (CONT'D)
 Maman! Mother - nous sommes ici!

VICTORIA (MATTY) comes around the corner with a huge smile on her face. She is dressed in elegant gardening attire. Looking at her daughter happy, lovingly, she is older, looks different, but it's her- Matty. She looks more like a mother, a wife - not the seductress Ned knew. Her attention then goes to her daughter's guest. It takes her just a fast moment. CLOSE UP on Racine's face - stern. Victoria doesn't drop the gardening sheers she holding, but she should have. They knock up against a piece of furniture on her right side. Her face changes to one of horror, then she catches her look, and changes it to one of inquisitiveness - then a fake smile.

VIKKY (CONT'D)
 This is the reporter I told you
 about.

Vikky looks up and smiles at Racine.

VIKKY (CONT'D)
 We just kept him as a little
 surprise. You remember Ned, don't
 you? From School?

Victoria, looks to her daughter in surprise at mentioning Racine by his first name.

RACINE
 You remember, don't you Victoria.

VICTORIA
 Ned. It's been a long time.

FADE TO;

EXT. ROC AGEL - DAY

Racine, Victoria and Vikky are seated for lunch outside overlooking the farm. In the background, the gorgeous Monaco coast - water glistening - is a reminder of absolute freedom - paradise. They are being served lunch by house staff.

VIKKY

Ned did a wonderful job on the article of the casino.

(to Racine)

When do you expect it to appear?

RACINE

The publisher was very enthusiastic. I think he will want to hurry it along.

Racine looks around.

RACINE (CONT'D)

It might be a good idea for me to get a few shots out here to round out the article on the family history. People like lifestyle bits.

VIKKY

If you can talk MY mother into taking a picture - well that would be a miraculous feat.

RACINE

A little camera shy?

Vikky looks to her mother for approval. Victoria just smiles.

VICTORIA

So you're a reporter now.

RACINE

I guess I'm a writer. It takes me to exotic places.

VICTORIA

(trying to keep it together)

You are a long way from home Ned. Are you staying long?

RACINE

Not really. I have a few days to investigate Monte Carlo now that my article's done. That's some Casino you guys have there.

VICTORIA

Yes, it's beautiful isn't it.

RACINE

You certainly got exactly what you wanted.

Close up on Victoria irritated/inquisitive.

RACINE (CONT'D)

You know, to live in an exotic land.

Victoria forces a smile.

RACINE (CONT'D)

(to Vikky)

In High School she was known as "The Vamp", and her ambition was "To be rich and live in an exotic land".

Racine looks around.

RACINE (CONT'D)

(to Victoria)

Looks like you were an over achiever.

VICTORIA

(looking at her daughter)

That's my biggest achievement.

Vikky smiles, is embarrassed.

FADE TO:

EXT. ROC AGEL - DAY

Lunch is over, the three are standing up.

VIKKY

Well, I have a few things to do. I'll give you some time to catch up before I take Ned back down the hill.

VICTORIA (MATTY)
Merci Vikky.

Victoria kisses her daughter on the forehead.

VICTORIA (CONT'D)
(to Racine)
Let's take a walk.

Racine stands up and remembers his bag.

RACINE
Oh, I brought you something.

He hands her the wind chime.

Victoria takes it out of the bag. She holds it and runs her fingers over it, making it sing. Smiles.

VICTORIA
Oh yes, my chimes. Those were
different times Ned.

Racine follows Victoria on a walk along the property.

VICTORIA (CONT'D)
You look well.

RACINE
So you're a princess now.

VICTORIA
No. I'm not. Look Ned... I've
made lots of mistakes - I never
wanted to hurt you. I never meant
to fall in love with you.

RACINE
Oh for Christ sake, save it Matty.
I wondered if you would try to
talk, charm, I don't know convince
me that I mattered to you at all.
You've become predictable Matty.

VICTORIA
But it's true, because of you I
knew I was actually capable of
love.

Ned just stares at her. It doesn't matter.

VICTORIA (CONT'D)
How did you find me Ned?

RACINE

Victoria.

Victoria takes a breath (her only loose end).

She decides to try a different route.

VICTORIA

I can get you money. All that you need. I know you deserve it. I want you to have it.

Contemplating it, Ned nods okay, almost as if he is taking it against his will.

RACINE

How much do you think 36 years of my life is worth?

VICTORIA

I can transfer five million today. No one will ever know. It's Edmund's money - I don't want it. Ned, I'm happy. I'm really happy.

RACINE

Good for you.

MATTY

I didn't think it would ever be possible - after you. But I fell in love, and when my daughter was born, everything changed for me. She's my life Ned. I feel like I started living when she was born.

RACINE

I'm listening.

VICTORIA

I just want you to know that I have changed. I really have.

RACINE

Like I said. Good for you.

Racine takes his camera out and snaps a picture of her.

VICTORIA

What do you want Ned?

RACINE

I don't know. For all these years
all I wanted was to find you. I'm -
deflated.

Racine starts to walk away.

VICTORIA

Ned...

He turns to look at her. They stare at each other for a
moment.

VICTORIA (CONT'D)

I...

RACINE

Don't. I wouldn't believe a word
of it anyway.

Racine starts to walk away again. He stops. He doesn't turn
around.

CLOSE UP: on Racine

RACINE (CONT'D)

Does it ever bother you? What
you've done? You killed your
friend.

CLOSE UP ON VICTORIA:

VICTORIA

(annoyed by him now)
You killed my husband.

Racine spins around.

RACINE

(defensive-angry)
We ki....
(catching himself.)

Racine smiles sarcastically and shakes his finger at Victoria
- like, she almost got his goat.

Racine turns and walks toward Vikky who is waiting by the
front of the house.

RACINE (CONT'D)

(to Victoria - while
walking away)
(MORE)

RACINE (CONT'D)

I'll set up the account. I'll be
in touch - today.

Victoria watches him walk toward her daughter. It's killing her - them spending time alone together.

Victoria's POV, Racine and Vikky smiling. He opens the door for her, and then hurries around to the passenger side to get in.

CLOSE UP: on Victoria's face -distraught.

FADE TO:

INT. RACINE'S HOTEL ROOM - DAY

Racine is on the phone with paper and pen out. Behind him is the Monte Carlo skyline in the distance - he's in another world.

RACINE

Yes, that's right. It will be
wired a little later. I see. That
will be fine. One moment.
(positioning his pen), go ahead.

Racine write down several numbers.

RACINE (CONT'D)

Thank you.

FADE TO:

INT. ROC AGEL - DAY

Victoria is going through some paperwork at a desk. Her cell phone rings. She jumps. She gives the phone a good hard look and lets it ring a couple of times. She finally picks it up.

VICTORIA

Yes? Ned. Yes, I will.

Victoria jots down some numbers.

I'll do it now. And then that's
all. That's all you want?

She hears something. It takes her by surprise. She hangs up the phone. Her husband ANCIL GRIMALDI enters the room, He looks like the French version of "The Most Interesting Man in the World from the Dos Equis commercials.

VICTORIA (CONT'D)
Oh, you startled me darling.

Victoria stands up.

VICTORIA (CONT'D)
Hold me Ancil.

ANCIL
Mon dieu Victoria vous tremblez.
Who was that?

VICTORIA
It's all right darling. I just
need to know that you're mine.
That this is real. Sometimes I
feel I've landed in a dream.

Ancil takes her shoulders and holds her back a little,
looking at her. Then he hugs her.

ANCIL
American girls! Oui, ou bien sûr,
je suis tout à vous mon amour.

Victoria kisses her husband.

VICTORIA
Go make us a drink darling. I'll
be right out.

ANCIL
Oui d'accord.

We HEAR the house phone ring. Victoria reaches for it, but
Ancil is closer - he picks it up.

ANCIL (CONT'D)
Allo?

CUT TO:

INT. LEXINGTON MANOR RETIREMENT HOME DIRECTOR'S OFFICE - DAY

Harvey Snead is on the other end of the phone. He Hears a
man's voice, and quietly puts the receiver down.

CUT TO:

INT. ROC AGEL - DAY

ANCIL

Allo?

He shrugs and puts the receiver down.

INT. ROC AGEL - A LITTLE LATER

Victoria is on the phone.

BANKER'S VOICE

(V.O.)

Yes, that's it Mrs. Grimaldi.

VICTORIA

Merci Monsieur LaMont.

BANKER'S VOICE

(V.O.)

Merci au revoir.

VICTORIA

Au revoir.

Victoria picks up her phone. She texts Racine.

We see the screen:

"It's done. Please forgive me."

FADE IN:

INT.ROC AGEL LIVING ROOM - NIGHT

Ancil is watching the news. He looks upset.

ANCIL

(to himself)

Il y a des idiots partout.

He notices that Victoria is approaching, watching him.

(to Victoria)

Idiots, that's what we have to deal with. They know nothing of politics, yet they wish to play with lives.

Victoria sits on the edge of his overstuffed chair. She lovingly puts her arm on his shoulder

VICTORIA
Darling, lets forget about all
this. Just for tonight. Let's go
to bed.

Ancil takes her hand and kisses it.

ANCIL
Bon Oui.

He stands up still holding her hand. He takes her in his arms
and kisses her.

CUT TO:

EXT. ROC AGEL - DAY

Victoria is taking her coffee on the patio. We SEE she has
hung the wind chime from Racine on her veranda. It sings
softly in the breeze. Her cell phone buzzes. She looks at
the phone. She has a text.

We see the screen. We see it's from Racine.

"I'm heading out of town soon. Need to see you first. Meet
me at Slammers, 3 p.m."

Ancil walks onto the patio to meet Victoria for his morning
coffee before he heads to work. He's dressed in an elegant
work suit. He kisses Victoria on the head and sits down
across from her. He puts a napkin on his lap and picks up a
coissant.

Victoria looks adoringly at Ancil and smiles at him.

EXT. ROC AGEL - DAY

Victoria is getting into her car. Her grounds keeper/driver
CHENEY see her.

CHENEY
Madam, can I drive you?

VICTORIA
No merci, pas aujourd'hui.

Victoria gets in and drives away.

FADE TO:

INT. SLAMMER'S BAR - DAY

VICTORIA

I see you found your home away from home.

RACINE

You're kidding. This is a sorry excuse for a dive bar. I don't think they know the meaning of slumming in Monaco.

They both let out a nervous chuckle.

VICTORIA

Why did you want to see me?

Racine slides an envelope over to her across the table. She looks at him hard. Then takes the envelope and slowly opens it. There are a series of pictures inside. Pictures of her at the farm. Pictures of her daughter at the casino.

Victoria goes through them.

VICTORIA (CONT'D)

I don't understand.

RACINE

Sure you do Matty. This is my insurance. Anything happens to me, and your paradise comes tumbling down. You understand?

(through his teeth)

I don't trust you Matty. I don't want to be looking over my shoulder the rest of my life. This is done. It's done now. I'm gonna walk out that door, and never look back. You are dead to me. But if I suspect even for a second that you're up to something. I've already arranged to have these sent to the police. Here and in Florida. You're not Grimaldi stock Matty. It'd be some scandal.

VICTORIA

I told you I've changed.

RACINE

I've changed too.

Racine stands up to walk out.

RACINE (CONT'D)
Call your mother.

He never looks back.

Victoria is still holding the envelope. She takes the pictures out, rips them up and throws them into the trash can on her way out the door.

FADE TO:

INT. RACINE'S HOTEL ROOM - NIGHT

Racine picks up his phone. Looks at it. Puts it back down. Then he picks it up again and dials a number.

VIKKY (V.O.)
Bonsoir

RACINE
(a little nervous)
Vikky. Bonsoir.

VIKKY (V.O.)
Mr. Racine. So good to hear from you.

RACINE
Come on now, it's Ned. It was very nice meeting you Vikky. I just wanted to thank you and say goodbye.

CUT TO:

INT. VIKKY'S BEDROOM - NIGHT

Vikky is dressed in very sexy undergarments, she stands against a backdrop of beautiful decor.

VIKKY
Why don't you let me take you to dinner for a proper goodbye. It would be my pleasure.

RACINE
No, thank you, I couldn't.

VIKKY
No, I insist. I hate to dine alone.

They both laugh.

VIKKY (CONT'D)
Meet me at the casino tonight. You will finally have your elaborate casino meal. It is our treat - to complete your article.

INT. RACINE'S HOTEL ROOM - NIGHT

Racine thinks about it for a moment.

RACINE
Okay, why not.

VIKKY (V.O.)
Oui, ten o'clock. I'll see you there.

Racine hangs up his phone.

RACINE
(to himself)
This is not a good idea.

CUT TO:

INT. CITY HOUSE - VICTORIA'S DRESSING ROOM - NIGHT

Victoria is dressed in a lovely gown. Her hair is up and she is putting on her makeup. She stares at herself in the mirror.

Then she has a sudden violent outbreak, hitting both of her hands on the vanity letting out a scream.

ANCIL (O.S.)
(Calling to Victoria)
Ma chérie, we will be late!

VICTORIA
(gathering herself)
Oui, oui, I'm coming.

FADE TO:

INT. CASINO RESTAURANT - NIGHT

Racine and Vikky are dining in the Salon Rose.

VIKKY
Your reunion with my mother, it was
not as you had hoped?

RACINE
It's been ages.

VIKKY
Well, she seemed surprised.

RACINE
Yes that she did.

They both chuckle.

VIKKY
She seems different around you.

RACINE
I have that effect on women.

She likes his cockiness. Racine takes a sip of his wine.

VIKKY
(just getting it out
there)
Were you lovers?

Racine doesn't know what to say. He takes extra long with
his sip.

RACINE
Something like that. But like I
said, it was a long time ago.

Vikky stares through him and picks up her glass, taking a
sip, never letting her eyes off of Racine.

FADE TO:

INT. CASINO DE MONTE-CARLO - NIGHT

Racine and Vikky are exiting the restaurant heading into the
casino.

CUT TO:

INT. CASINO DE MONTE CARLO LOBBY- NIGHT

Victoria and Ancil are in the Casino lobby. Victoria catches
a glimpse of Racine and her daughter laughing exiting the
restaurant. She looks horrified.

She forgets herself, her husband - everything. As if in a trance she starts walking in their direction.

Her husband follows her.

ANCIL
Victoria? Victoria.

Victoria doesn't turn around. She holds her left arm back to her husband, encouraging him to follow.

INT. CASINO DE MONTE CARLO LOBBY - NIGHT

Racine sees Victoria approaching. He sees her husband. He looks around for an out, but its too late.

VIKKY
(seeing her parents)
Allo! Bonsoir. Maman! Papa!

VICTORIA
(stern)
Bonsoir darling. Ned.
(to her husband)
Ancil, this is Ned Racine, the reporter I told you about. The one I knew from High School.

Vikky, very chummy with Racine takes his arm in both hands.

VIKKY
(a little tipsy)
Ned has done a wonderful job promoting the Casino.

RACINE
(get me outta here)
It's my pleasure. You have a magnificent place here.

VICTORIA
I thought you were leaving town.

RACINE
Yes, its my last night.

VIKKY
(why is my mother acting rude?)
I insisted on buying him a farewell dinner.

RACINE
She did insist.

ANCIL
Come, let me invite you for a
drink.

Racine trying to think of a way to say no, but realizes its impossible.

ANCIL (CONT'D)
I insist.

They all chuckle.

FADE TO:

INT. BAR DES PRIVÉS, CASINO - NIGHT

The foursome is seated in a private room in the bar enjoying champagne. The ice bucket in the center of the table has two bottles in it.

ANCIL
How did you find our Victoria all
the way from Florida Mr. Racine?

RACINE
Ned.

ANCIL
(nodding)
Ned.

RACINE
It's really a coincidence. I
thought someone had mentioned that
Victoria had moved to Monte Carlo,
some time back.

Ned pauses and nods at Victoria.

RACINE (CONT'D)
I don't even remember who. So when
I met your daughter, we discovered
her mother was Victoria from
Wheaton High School Florida. Crazy
coincidence.

ANCIL
(suspicious but gracious)
Yes, isn't it.

Ancil picks up his glass for a toast. Everyone joins in.

ANCIL (CONT'D)
Well, here is to the past, present
and future.

They all toast and drink.

RACINE
Well, this has been nice. Now back
to reality.

ANCIL
(feeling his wife's
uncomfortable around him)
In French we have a saying Monsieur
Ned. Fait accompli - Something
that is complete, irreversible.
Perhaps now, your purpose here is
complete.

Ned nods, not quite understanding if that's good or bad.

FADE TO:

INT. CASINO DE MONTE CARLO LOBBY - A LITTLE LATER

The foursome is standing saying their farewells.

RACINE
It was a pleasure meeting you.

Racine shakes Ancil's hand.

RACINE (CONT'D)
(he kisses Victoria on
check)
Take care of yourself ...

Almost slipping to "Matty".

Victoria.

VIKKY
Come Ned, I'll see you out.

VICTORIA
(trying to think of a way
to keep her daughter
there)
Vicky - call me later.

Vikky nods.

Victoria hates even one second they are going to be alone again. She has no choice but to watch them walk away together. Her husband notices her discomfort, but pulls her away.

CUT TO:

EXT. CASINO DE MONTE CARLO - NIGHT

Vikky and Racine are exiting the casino.

VIKKY
What a beautiful evening.

The wind is slightly blowing her hair.

Angle on the water sparkling in the distance.

VIKKY (CONT'D)
It would be a shame to waste such a beautiful night. Won't you take a walk with me?

Racine senses where she's going with this. He can't let this flirting go on.

RACINE
(full-on intending to say
goodbye)
Vikky...

She won't let him say no. She reaches up and kisses him. Racine starts to pull away - but, he's Racine. They kiss very passionately. Racine pulls her away and looks at her.

RACINE (CONT'D)
(trying again to be
ethical)
Vikky, if I were 20 years younger.

Vikky just looks at him like he's crazy. Then a big smile comes across her face.

VIKKY
It's one night.

They both laugh. He's met his match.

FADE TO:

EXT. MONTE CARLO SKYLINE - NIGHT

This is paradise. O.S. Very sexy moaning. PULLING BACK we see the frame of a window. We continue to PULL BACK into..

INT. VIKKY'S BEDROOM - NIGHT

Off white silky sheets moving slowly, almost like a sand storm moving desert mounds.

Vikky slowly appears out of the sheets, raising her torso up, the sheets slowly fall down along her waist and to the bed.

Vikky is on top of Racine. He is cupping her breasts in his hands. They are staring at each other. Racine's emotions are visible on his face - he likes this girl - what is he doing. She leans forward laying on top of him. They both moan.

She rolls off, and lays next to him.

RACINE
You're going to kill me.

They smile at each other.

RACINE (CONT'D)
Why aren't you married?

VIKKY
I would make a terrible wife.

RACINE
Why do you say that?

VIKKY
I'm 35 and I know what I want, and I don't like to compromise. I'm selfish.

RACINE
You don't seem selfish.

VIKKY
But I am.

She reaches under the sheets to play with Racine's privates.

VIKKY (CONT'D)
You see, I already want more.

Close up on Racine's face. He is remembering Matty.

FADE TO:

EXT. AIRPORT FLORIDA - DAY

Overview of plane landing in Florida.

INT. AIRPORT - DAY

Racine's is walking out of gate and into the airport.

CUT TO:

INT. MONTE CARLO CASINO, OUTSIDE VIKKY'S OFFICE - DAY

Victoria is heading toward her daughter's office.

RECEPTIONIST GABRIELLE
 Bonjour, Madame Grimaldi. Elle est
 à l'intérieur - continuez

VICTORIA
 Merci Gabrielle.

Victoria continues past the receptionist and into her daughter's office

INT. VIKKY'S OFFICE - DAY

Victoria closes the door behind her.

VIKKY
 (surprised)
 Maman!

VICTORIA
 Vikky. Darling it's cold in here.

Victoria smiles at her daughter. Vikky is confused by the surprise visit.

VICTORIA (CONT'D)
 I wanted to talk to you about
 something.

VIKKY
 Oui.

Vikky motions for her mother to take a seat.

VICTORIA

I want to talk to you about Mr. Racine.

VIKKY

Ned?

VICTORIA

Yes. I know you may not believe this, but he's a very dangerous man. That's why I was so apprehensive at the farm, and last night. You mustn't get close to him. I'm worried. I saw the two of you together and it scares me.

VIKKY

Dangerous? Dangerous how?

VICTORIA

It doesn't matter how. You have to trust me. It's very important that you trust me. Did he say anything to you. Anything strange.

Vikky shakes her head no.

(almost to herself)

Well he's gone now, and that's good.

(to Vikky)

You have to promise me Vikky.

VIKKY

You're scaring me mother.

VICTORIA

Good, because you should be scared. You should be scared of him. But he's gone now. Gone forever.

FADE TO:

INT. VIKKY'S BEDROOM - NIGHT

Vikky is in a sexy nightgown. She is getting ready for bed. A laptop is on a desk in the distance under a window. We see it on in the background.

Vikky walks up to the laptop and touches the keys. She starts to walk away, but then changes her mind and sits down in front of the computer. We see her type the words

"Ned Racine, FLORIDA'.

An article pops up on the screen about his arrest for murdering Edmund and Matty Walker. Vikky looks over the article. We see close ups on the words:

"Matty Walker" then

"Murder". Then a picture of her mother, Victoria.

Chills come over Vikky.

FADE TO:

INT. ROC AGEL - DAY

Vikky comes storming through the front door.

VIKKY

Mamon! Mamon! OÙ es-tu?

Victoria comes hurrying down the stairs.

VICTORIA

Vikky, what is it. What's wrong?

Vikky stares at her mother.

VIKKY

Oh mother. It's Ned. He tried to kill you didn't he? Matty Walker?

Vikky pulls a copy of the newspaper article she found on line, out of her purse. She hands it to Victoria. Victoria looks it over. She takes extra long looking at it, because she is trying to figure out how she is going to handle this.

Victoria brings the article down to her side. She sits down, staring ahead.

VICTORIA

I never wanted you to know. Or your father. Ned is crazy. I don't know how he found me, how he got out of jail. I know he thought I was dead. He thought he had killed me.

The first time I tried to get away from him, we had been dating. I was very young. He became obsessed with me, and abusive. He threatened to kill me.

(MORE)

VICTORIA (CONT'D)

So my friend Matty Walker agreed to switch identities with me, so I could disappear. It worked. I got married, to Edmund, but then he found me.

He went mad jealous when he found out I was married. He wanted to kill us both. But Matty was visiting when Ned came, and he killed her by mistake. I went into hiding. I didn't know what else to do, so I changed my name again, and moved across the world. I thought I was finally free.

CUT TO:

FLASH BACK OF RACINE WITH VIKKY:

Cut into the corner of the screen, fog around it. CLOSE UP on Racine:

RACINE

Yes, yes Victoria. She had a friend Matty. Always got them confused.

CUT TO:

INT. ROC AGEL - DAY

VIKKY

Why didn't you tell me? Oh, I feel so stupid. What does he want from you now? Oh Maman.

Vikky goes over to hug her mother.

VIKKY (CONT'D)

We have to tell papa. We have to.

VICTORIA

No, no we can't. I don't want to involve your father. My past could ruin everything for him. I think Ned's really gone now. He demanded money - I gave it to him.

Vikky can't believe what she's hearing. Now she sits down. She feels like she's about to throw up.

VIKKY

But what if he comes back? We should call the police. We have to call the police.

VICTORIA

No, I know it's the money he wanted now. That's what he wanted in Florida. He asked Edmund for money, but he wouldn't give it to him. That's why he killed him. I think we're rid of him. He's not too smart. Ned's simple. He's got his money. It's better for him now to leave me alone.

Victoria hugs her daughter.

FADE TO:

INT. VIKKY'S OFFICE - DAY

Vikky is on the telephone.

VIKKY

Thank you sir. I am calling to inquire about a Mr. Ned Racine. He was a prisoner there. Yes, that's right he was recently released. Can you tell me why he was released?

CUT TO:

INT. FLORIDA STATE PENITENUARY - DAY

PRISON GUARD

Ned Racine. Yes indeed. He was kind of a celebrity here. That guy got damn lucky. It was all over the news. There was some kind of technicality on his case.

He was in for a double murder, but it turns out he was set up some kinda way. Something about a body switch. Seems some dame switched identities with some other broad to set him up. Crimes of passion. But they can't find this Ghost lady.

CUT TO:

INT. VIKKY'S OFFICE - DAY

PRISON GAURD (V.O.)
So they cut him a break. He got
out for good behavior and time
served.

Vikky just puts her phone down quietly, hanging it up.
Trying to take it all in.

CUT TO:

INT. FLORIDA STATE PENITENUARY - DAY

The prison guard realized she just hung up on him. He looks
at the phone, shrugs and hangs his end up.

FADE TO:

INT. SMALL FLORIDA POST OFFICE - DAY

Racine is opening his post office box. He pulls out a little
junk mail, and then an envelope from American Airlines
Magazine.

He rips it open, and we see a check for \$4,000. There is
also a letter enclosed.

The camera pans over the letter but stops extra long on
certain words.

"Excellent" article. We're very please. The

"Publish date" is scheduled for the

"August edition". We will send a few copies for your

records. Please stay in contact, for

"future projects".

Racine smiles. He holds up the check.

FADE OUT:

INT. FLORIDA DIVE BAR - NIGHT

FADE IN:

A check for \$20,000. We see it's made out to Lowenstein.

Camera pulls back to see Lowenstein is looking at the check. Racine is sitting at the bar with him.

LOWENSTEIN

What's this?

RACINE

That is your Bass. I told you I would bring you back whatever it was I caught.

Lowenstein shakes his head, he doesn't understand.

RACINE (CONT'D)

I found her. I found Matty.

Lowenstein tilts his head inquisitively

RACINE (CONT'D)

And get this, she came into even more money. The bitch is filthy rich. She married into royalty. Monte Carlo royalty. The Grimaldi family.

LOWENSTEIN

Like Grace Kelly? You're shitten me!

Racine shakes his head no.

LOWENSTEIN (CONT'D)

(holding up the check)
So what's this?

Racine takes a sip of his whisky.

RACINE

So now I have money.

LOWENSTEIN

Jesus Ned, your blackmailing her? Do you know what kind of time you can get for blackmail?

RACINE

No, no, she offered. I just didn't say no.

LOWENSTEIN

There's those ethics again.

RACINE

It's not blackmail. It's poetic justice. Look, I did everything above board. I didn't hide my identity, I didn't violate my parole, nothing. Matty knows that if she fucks me, she fucks herself. I just had to know that I was right. She paid me for my 36 years. Shit I deserve every penny of it.

Lowenstein takes a drink.

RACINE (CONT'D)

And I fucked her daughter.

Lowenstein spits out his drink.

RACINE (CONT'D)

What? I did.

Racine takes a sip of his drink.

RACINE (CONT'D)

Nice girl.

LOWENSTEIN

Sure she's not yours?

RACINE

(Did cross his mind -
shakes his head slowly)

No. I did the math.

They both chuckle.

LOWENSTEIN

Well, I hope it would have mattered. Like to think you have SOME scruples.

Lowenstein hands Racine back the check.

RACINE

I want you to have it.

LOWENSTEIN

Naw, thanks. Makes me feel dirty.

Lowenstein makes an icky face and pretends to wash his hands in the air.

Racine has an idea. He reaches in his wallet and pulls out the \$4000 check.

RACINE
(to bartender)
Can I borrow a pen?

The bartender hands Racine a pen. Racine signs his name on the back. We see the Airline logo on the check.

RACINE (CONT'D)
Then here is an installment on my loan. Squeaky clean money. I'm a travel writer.

Lowenstein takes the check.

RACINE (CONT'D)
First article comes out in the August edition. History of the Casino de Monte Carlo.

LOWENSTEIN
Boy. Boy. Boy.

Lowenstein tucks the check in his coat pocket.

LOWENSTEIN (CONT'D)
So you're okay with Matty living a free life like a princess?

RACINE
Ya, I guess I am. In a sick way, I kinda like knowing she's alive. Seeing her didn't have the effect on me I thought it might. I really didn't know what to expect. But I knew I had to do it. I had to find her. Now, I'm all right. I'm done.

LOWENSTEIN
All right, I don't want to know anymore then. She will stay a dead lady.

RACINE
Thanks.

LOWENSTEIN
Oh, wait.

He reaches in his pocket and pulls out the envelope Racine had sent him from Monte Carlo, with the key.

LOWENSTEIN (CONT'D)

Is that what this is about?

RACINE

You better keep that. Just in case. Insurance. And promise me, if anything happens to me - you nail her.

Lowenstein is worried for his friend.

FADE TO:

EXT. FLORIDA RACINE'S NEW CONDOMINIUM - DAY

He shakes hands with a Real Estate lady and then heads into his condo. The Realtor walks out down the walkway. We watch as she takes the sold sign down.

FADE TO:

EXT. SMALL STREET - DAY

Top view of Racine driving an older convertible, something similar to the Stingray he used to drive. His car pulls into his driveway.

He gets out of the car and goes to the mail box. We see a thick large manila envelope with the American Airlines return address sticker on it.

He opens it. On the cover we see a picture of the Casino de Monte Carlo, and the headline:

"Romantic, Royal and Righteous, the Casino de Monte Carlo and the Grimaldi Family Legacy by Ned Racine"

Racine smiles.

CUT TO:

INT. RACINE'S HOUSE - NIGHT

Racine pours himself a whisky. He is at a large table in his house covered with research material. There is a computer, paper, pens. We can see he's been writing.

He takes one of the magazines out of the envelope. He pulls another envelope from his table and puts the magazine on top of it. He pulls out a piece of paper and starts to write a note.

"Dear Vikky,

Here it is. I hope it brings you much success.

Sincerely,

Ned"

Ned puts the envelope aside, takes a sip of his whisky and then turns his attention to his writing.

FADE TO:

INT. A BEDROOM - NIGHT

Bodies moving under the sheets. We HEAR heavy breathing. Sheet rumbling. We HEAR a woman moaning.

A middle-aged woman RAMONA, rolls off of Racine.

RACINE

Makes me wanna reconsider smoking.

RAMONA

Yeah, you used to smoke?

RACINE

Yeah, I gave it up in jail.

RAMONA

Aren't you full of all kinds of surprises.

RACINE

You have nothing to worry about. I'm a reformed man.

RAMONA

Not me. I never seem to learn my lesson.

RACINE

How so?

RAMONA

Well, I'm still meeting men in bars and having one night stands.

Ramona starts to get out of bed. She sits on the side of the bed and pulls a thin robe over her shapely body.

RAMONA (CONT'D)
Men that have been in prison no
less.

Racine pulls her back into bed.

RACINE
So, you have a thing for bad boys.
That's not so bad, is it.

They laugh, he takes her robe off.

FADE TO:

INT. VIKKY'S OFFICE - DAY

Vikky is on the phone. Her secretary comes in and puts mail on her desk. Vikky immediately sees the manila envelope. She picks it up. Her heart skips a beat. She sees Ned's name.

She opens the envelope and pulls out the letter and magazine. We see her face.

FADE TO:

INT. GRIMALDI CITY HOUSE - NIGHT

Vikky is sitting at the dinner table with her mother and father.

ANCIL
I'm glad you came tonight. What A
nice surprise.

The three lift their glasses.

VIKKY
The American Airlines magazine came
out. I brought a copy with me.
It's in my bag.

Vikky and Victoria exchange a look.

ANCIL
Oh, your Mr. Racine.

VIKKY
It's very nice.

Victoria smiles, nervous.

CUT TO:

INT. GRIMALDI CITY HOUSE - NIGHT - A LITTLE LATER

Vikky is in the study waiting for her mom to join her. She is holding the American Airlines magazine. She reaches in her purse and takes out the manila envelope with RACINE's return address on it. She looks at it. Contemplates it, and puts it back into her purse.

Victoria joins her daughter holding two drinks. She hands Vikky a brandy. Vikky takes it and puts the magazine in her mother's empty hand.

VIKKY

He wrote a very nice article. It's just all so hard to believe.

VICTORIA

We have to believe that it's over.

They nod at each other.

CUT TO:

INT. VIKKY'S BEDROOM - NIGHT

Vikky is in bed. She looks over at the picture of her mother and father. This is killing her. She quickly gets out of bed and we watch as she heads out of the room.

FADE TO:

INT. VIKKY'S HOME - DAY

Vikky is finishing packing. While running around putting things in her suitcase, she is on the phone.

VIKKY

Oui, Oui, la Floride, le vol de trois heures. Merci. Merci.

FADE TO:

EXT. FLORIDA AIRPORT - DAY

Vikky has arrived at the Florida airport. She is walking out of the airport and flags down a cab.

CUT TO:

INT. PINEHAVEN POLICE DEPT. - DAY

Vikky is seated in front of a detective in a Florida Police department.

VIKKY

Can you tell me what happened? I don't understand how he could have been let out of jail.

DETECTIVE

Ms. Grimaldi, Mr. Racine was released on time served. Something very fishy happened with this case. Mr. Racine's attorneys were able to prove that someone else was involved in the murders. They believe the real Mrs. Walker was not Matty Taylor, but rather a Mary Ann Simpson, who may have been involved in Mr. Walker's murder. Racine committed what they call a Crime of Passion. As I told you over the phone, Mr. Racine has not violated his parole. He is a model citizen as far as we are concerned.

It's hit Vikky for the first time that her mother might be involved in murder. She is fidgeting, trying to understand.

VIKKY

Mary Ann Simpson?

The detective takes a sip of his coffee.

DETECTIVE

Do you know Mary Ann Simpson?

VIKKY

No.

The detective gives her a curious look.

CUT TO:

EXT. POLICE STATION - DAY

The detective is looking out the window, watching Vikky get in a cab.

Cut TO:

EXT. GOLF COURSE -DAY

Grace is playing golf with Lowenstein and a couple of other guys. Grace lines up at the tee. He swings and the ball goes flying. He watches it land in the green. It's a good shot. We hear his cell phone ring.

LOWENSTEIN

I'm going to have to practice more.

GRACE

(into phone)

Yup.

CUT TO:

INT. PINEHAVEN POLICE DEPT. - DAY

DETECTIVE

Just wanted to give you a heads up.
A Vikky Grimaldi was just here
asking questions about Ned Racine.
A real looker.

CUT TO:

EXT. GOLF COURSE - DAY

Grace listens.

GRACE

Yeah. All right man. Thanks. Far
as I know Ned's cool. No. I
appreciate it.

Grace hangs up his cell phone and looks at Lowenstein. Grace shakes his head.

CUT TO:

EXT. PIER - NIGHT

Racine is taking a brisk walk along the pier. Feeling good. He gets to the end of the pier, breathing hard, he shakes it off for a second. He leans against the pier and looks out into the distance. Angle on Racine's face - he has an idea.

Racine's POV, there is a dock filled with boats. He stares at them for a moment. ZOOM in on boats, and DISSOLVE into Day time same scene to...

EXT. PIER- NEXT DAY

ZOOM in a little closer to see Racine on a boat. He is looking it over. In the boat with him is AMOS, a hippy type, going over the particulars of the boat with him.

AMOS

She's pretty tight. No matter what, you gotta scrub her down now and then to keep the salt from eating her up. It's kinda therapeutic though. They got this one guy, he's pretty casual. He's got a little shop over by the gas pumps. He's for hire.

Racine nods, he's picking up cushions and looking underneath.

RACINE

I think I might enjoy it. You fish off of her?

AMOS

Oh yeah man. Look, pick up that long cushion.

Amos points over to the lazarette. Racine heads over there and does as Amos said. It exposes a compartment.

AMOS (CONT'D)

Yeah, in there, I got lots of poles, net, some other stuff. You can have it. In a couple of months I'm moving to California to open a Hemp store.

Ned likes the boat. He smiles.

INT. GRIMALDI CITY HOME - DAY

Victoria is on the phone. We hear it ringing on the other end. She looks concerned and puts the phone down.

She picks the phone back up and dials a number. We hear it ring.

VIKKY'S RECEPTIONIST GABRIELLE
 Bonjour, Bureau de Vikky Grimaldi

VICTORIA
 Oui, Gabrielle, est-elle là?

CUT TO:

INT. VIKKY'S OFFICE - DAY

Vikky's receptionist GABRIELLE is in her office arranging papers on her desk.

GABRIELLE
 non je suis désolé madame Grimaldi.
 Elle a laissé le mot qu'elle
 voyagerait pendant quelques jours.

CUT TO:

INT. GRIMALDI CITY HOUSE - DAY

VICTORIA
 Oui, Merci. She didn't say where
 she was going?

GABRIELLE
 Non madame, je suis désolé

Victoria looks very concerned. She hangs up the phone.

CUT TO:

INT. VIKKY'S OFFICE - DAY

Victoria is in Vikky's office looking through things on her desk. Gabrielle walks in. Victoria looks up at her.

Victoria opens her arms in question. She has a paper with information on Florida in her hands she found on the desk.

VICTORIA
 Florida?

GABRIELLE

Oui. But I don't know why.

Victoria is furious. She stomps out of the room.

CUT TO:

INT. GRIMALDI CITY HOUSE - NIGHT

Victoria is frantically looking through a filing cabinet. She is visibly frustrated. She takes out several files, looks through them, then sets them aside. Finally, she grabs a file, looks through it, and takes a piece of paper out. She looks at it and is satisfied. She quickly puts all the folders back in the filing cabinet, take the piece of paper, shoves it in her purse and leaves the room in a hurry.

CUT TO:

EXT. CITY STREET IN MONTE CARLO - NIGHT

Victoria is wearing dark glasses and a dark scarf around her neck. She is walking fast, she passes one business after another, focused.

She gets to a computer repair shop. She takes a good look at the address, and then walks in.

INT. COMPUTER REPAIR SHOP - NIGHT

A young Italian guy GIUSEPPE CONTI is behind the counter fiddling with a computer. He looks up to see Victoria

COMPUTER REPAIR CLERK

Bonsoir.

VICTORIA

Oui Bonsoir. Poiva veux madier
where I might find Monsieur Conti.

COMPUTER REPAIR CLERK

Oui, that's my uncle. He's in the
back. I'll get him.

The clerk puts his tool down. Looks at her kind of funny, and then heads to the back. Victoria looks around at the computers while she is waiting.

The clerk comes back with his uncle, an older man, GIOVANNI CONTI, who looks rough around the edges. He is drinking wine from a bottle.

He takes a good look at Victoria.

CLERK'S UNCLE
Allo. What do you want?

VICTORIA
Is there somewhere private we can talk?

He stands there for a moment looking at her. She takes her glasses off and puts them in her purse. He jerks his head to the right, meaning she should follow. He turns to his right and starts to walk away. Victoria follows.

INT. COMPUTER REPAIR SHOP BACK ROOM - NIGHT

The room is a mess. Pictures of naked Italian women are taped to the refrigerator. The uncle sits down, and there is nowhere for Victoria to sit, because all the chairs have stuff on them.

She walks over to one chair and takes the stuff off, puts it on a table and sits down.

He motions to her, like, so what do you want!

VICTORIA
Monseigneur Conti, I would like to hire you.

He does not look interested. Victoria takes a thick envelope out of her purse. She places it on the table in front of him.

It arouses his curiosity. He puts his bottle down for the first time, picks up the envelope, opens it, and fans through the money. He looks at her.

CUT TO:

EXT. DOCK - DAY

Racine is on his boat tidying up. His phone rings, we SEE it's

"LOWENSTEIN".

Racine swipes it fast enough to answer it on the first go.
He's proud of himself.

RACINE

Hey!

LOWENSTEIN

Hey, you got a minute? Oscar and I
need to see you.

RACINE

(why are they always so
serious)

Sure! I wanna show you guys
something.

EXT. DOCKS - A LITTLE LATER

Lowenstein and Grace are walking down the dock to Racine's
boat.

Racine is on his boat having a beer. He opens the cooler as
they approach, grabbing beers for his friends.

GRACE

You're taking this fishing
seriously.

RACINE

Come on, get on.

Lowenstein and Grace make their way to the back of the boat.
They SEE the name:

"Freedom!"

They smile and climb aboard the boat. Racine hands them each
a beer.

RACINE (CONT'D)

My new pass time.

LOWENSTEIN

You gave up writing?

RACINE

No, that's a career - not a hobby.

LOWENSTEIN

If I didn't know better, I'd say
you had a life.

RACINE

Have a seat.

The men find a place to sit. Lowenstein take a handkerchief out of his coat and wipes his seat briefly before sitting.

RACINE (CONT'D)

So what's up?

Grace and Lowenstein look at each other.

GRACE

Seems some classy broad is here in Florida asking questions about you. I got a call from the station today. A courtesy call, cause they know we're friends.

RACINE

Matty? She's here?

GRACE

Naw, younger French Broad. Like the daughter you fucked.

RACINE

(to LOWENSTEIN)

You told him about that?

Lowenstein nods.

LOWENSTEIN

Too good to keep to myself.

RACINE

What did she want?

OSCAR

To know how you got out of jail? Seems she was pretty upset about it.

RACINE

Hu! She still in town?

GRACE

If she is, I'd be careful. There's something not right with those women.

LOWENSTEIN

Chip off the old block.

RACINE

No. Vikky is different.

GRACE

Really, what kind of venom does she excrete, because it's all over your face. She has some kind of hook in you.

RACINE

It's not like that. You worry to much.

Racine holds up his beer (moving on), then drinks.

GRACE

Why don't you let me be the judge of how much I worry.

Racine grins at his friend.

CUT TO:

INT. GRIMALDI CITY HOUSE - DAY

Victoria is on the phone.

VICTORIA

Yes, I understand. You did the right thing to call.

INT. LEXINGTON MANOR RETIREMENT HOME DIRECTOR'S OFFICE - DAY

HARVEY SNEAD

You sure everything is all right?

INT. GRIMALDI CITY HOUSE - DAY

VICTORIA

Yes, I'm certain. Thank you Mr. Snead.

HARVEY SNEAD

(V.O.)

Well that's good. I don't want any complications you understand, with Social Security. Aren't you going to ask about your mother?

VICTORIA

Yes, of course. How is she?

HARVEY SNEAD

(V.O.)

Well, she's just fine. Just fine.
We'll be looking for your usual
installment then.

VICTORIA

Thank you.

Victoria hangs up the phone.

CUT TO:

EXT. RACINE'S CONDO - EARLY EVENING

Racine's car pulls up in front of his condo building.

RACINE'S POV, Vikky is standing in front of his door, waiting for him. Her demeanor lets us know she's been there some time.

ANGLE ON Racine parking his car. He gets out and walks up to his condo - papers in hand. He makes his way up to his apartment and approaches Vikky.

RACINE

You hated the article.

Vikky smiles a crooked smile.

RACINE (CONT'D)

I'm pretty sure you're not here
because the sex was that good.

Vikky can't find words yet.

RACINE (CONT'D)

Are you gonna help me out, because
I'm almost out of guesses.

VIKKY

Can we talk for a minute.

RACINE

Sure, sure. Come on, come in.

Racine unlocks his door. We see the table is covered in papers, Racine starts to tidy up as they walk into the room. He takes a few books off a chair.

RACINE (CONT'D)

Sorry, I gave the maid a couple
years off. Have a seat.

VIKKY
So, is this what a few million
dollars gets you in America?

RACINE
Less is more - don't you think.

VIKKY
It suits you.

Vikky sits down and places her purse across her lap.

RACINE
Can I get you a drink? I don't
have anything fancy.

They smile at each other.

RACINE (CONT'D)
Just whisky. I might have a little
sprite - probably flat.

VIKKY
Please, just whisky.

RACINE
Rocks?

Vikky nods her head yes.

Racine finishes making the drinks, occasionally looking over
at Vikky.

He walks over and sits across from her, putting both glasses
on the coffee table in between them. They both reach down,
pick up their respective glasses and each take a drink.

VIKKY
I was surprised... (starting over)
I was disappointed to find out the
extent of your relationship with my
mother.

Racine turns his glass around in circles on the table in
front of him. Vikky clasps her purse a little tighter, with
her hand on the flap.

Racine notices her fidgeting with her purse. He suspects
what's inside is a gun.

RACINE
Vikky, I made my peace with your
mother.

VIKKY

(fake laugh)
Peace. Is that what you call it.
Or is the word extortion?

RACINE

Look, I told your mother that she
is dead to me. And I meant it.
She wanted me to have the money.

Racine stands up. He walks over to the table and starts to
move some of the papers on it around.

VIKKY

I want to know what happened. I
want to know the truth.

RACINE

Don't ask me things you really
don't want to know.

Racine walks over to her and takes her hand off her purse.
He pulls her up off the chair.

She looks into his eyes.

VIKKY

I have to know.

Racine walks away from her back to his drink.

RACINE

I was in love with her, and she
needed me to be. We both killed
for what we wanted.
Your mother played me. Oh, she was
good.

He turns to look at Vikky again.

RACINE (CONT'D)

And I guess we both did our time.

He looks at her hard.

RACINE (CONT'D)

After I got out I had to see her.
But, while I'm glad she's alive,
she is dead to me.

VIKKY

Who is Mary Ann Simpson?

RACINE
It's complicated.

Ned thinks about it for a second.

RACINE (CONT'D)
She is your grandmother now.

VIKKY
My grandmother?

RACINE
I told you, it's complicated.

Vikky puts down her purse. Racine looks at her. She looks great.

RACINE (CONT'D)
Where'd you get the gun?

They both look down at her purse.

VIKKY
(embarrassed)
We have people. I thought I might need protection.

RACINE
People.
(angry that she would be afraid of him)
You don't need that.

Racine walks over to her.

RACINE (CONT'D)
Look, leave this alone. You don't wanna get mixed up in this kind of thing. Let this go. Let your mother be your mother. It's over now, for all of us.

Racine looks into her eyes hard, to make sure she understands. Now a little less serious.

RACINE (CONT'D)
Now that you're here, I'm going to buy you dinner. A little Florida culture. Then I'll get you back on that plane.

He nods at her, as if it is the only choice.

CUT TO:

EXT. FLORIDA AIRPORT - NIGHT

Airplane landing in the distance.

INT. AIRPLANE -NIGHT

Conti is taking his luggage out of the overhead compartment.

INT. AIRPORT - NIGHT

Conti is walking through airport while talking on his cellphone.

GIOVANNI CONTI

Oui, je suis ici.

CUT TO:

EXT. AIRPORT - NIGHT

Conti is waiting outside the airport, he has made himself comfortable on a bench.

A car pulls up, he picks up his bag and get in.

CUT TO:

INT. CAR - NIGHT

The driver reaches to the back seat and grabs a small bag, bringing it to the front. He gives it to Conti.

Conti opens it and looks inside. He takes out the gun and looks at it, then puts it back.

GIOVANNI CONTI

Merci. Oui, bien.

Conti reaches in his coat pocket and takes out an envelope. He hands it to the driver.

DRIVER

Merci

GIOVANNI CONTI

D'accord.

CUT TO:

INT. RESTAURANT NIGHT:

Racine and Vikky are being seated at a table.

WAITER
(pushing Vikky's chair in)
I'll be right back with a wine
list.

RACINE
I recommend the lobster.

VIKKY
Lobster is so messy.

RACINE
True, but local culture. They give
you a little bib if you want to
protect..

Racine motions to her chest area.

The two are smiling when Lowenstein on his way out the
restaurant see Racine from a distance. He does a double take
when he sees Vikky.

We SEE Lowenstein is saying goodbye to his business dinner
guests.

He excuses himself from them, soft shoe dancing over to
Racine's table.

Racine sees his friend dancing over and smiles nervously.

RACINE (CONT'D)
Vikky this is his honorable Judge
Peter Lowenstein.
(to Lowenstein)
This is Vikky Grimaldi, Victoria
Simpson's daughter.

Lowenstein takes Vikky's hand and kisses it.

LOWENSTEIN
Yes, lovely, the resemblance is
uncanny. And what brings you to
our fair city?

Racine and Vikky start to answer at the same time. They
laugh a little. Racine gives Vikky the floor.

VIKKY
I was just passing though on a
little business. I'm leaving
tomorrow.

Lowenstein smiles suspiciously, but graciously.

LOWENSTEIN
Well, looks like you're in good
hands. I'll leave you to it then.
The lobster here is wonderful.

VIKKY
(smiling at RACINE)
That seems to be the consensus.

LOWENSTEIN
Ta ta.

LOWENSTEIN sways away.

RACINE
(to Vikky)
He's a good friend.

CUT TO:

INT.RACINE'S BEDROOM - NIGHT

Racine is in bed with Vikky. They are laying there naked
looking at the ceiling.

VIKKY
What about the money?

RACINE
She offered. I need it. I don't
feel bad about taking the money. I
don't want to talk about this
anymore.

Racine notices a tear swelling in the corner of Vikky's eye.

He turns on his side to face her.

RACINE (CONT'D)
Look Vikky, the best thing... The
only thing for you to do now is
forget about all this. I know I'm
going to. Shit, I can't wait to
forget about every detail.

She looks at him - head tilted - meaning, their time together?

Racine smiles.

RACINE (CONT'D)
Okay, not every detail, but...

Racine rolls back over on his back.

RACINE (CONT'D)
For years, shit decades,
remembering every detail is all I
lived for. It feels so good to let
it go. Forgive your mother. I
have.

The money helps.

He laughs a little. Vikky looks at Racine a little lost.

RACINE (CONT'D)
Seriously, you have to go back now.
Live your beautiful life, drink
fancy drinks with fruit in them.
Get married. You should get
married.

This time Vikky rolls away from him to lay on her back and looks at the ceiling.

RACINE (CONT'D)
What is your father's expression?
Fait accompli. Something like that.

VIKKY
(she pronounces it
correctly)
Fait accompli.

RACINE
Right. It's complete,
irreversible. Time to move on.

VIKKY
I'm going to make us a drink.

We SEE her get out of bed but the focus now changes to Racine's face, he is staring at the ceiling. We SEE her moving in the distance.

Ned looks a little worried.

CUT TO:

INT. CONTI'S HOTEL ROOM - NIGHT

Conti is shirtless, showing off a tattoo of a snake that runs from his back down his arm. He is holding a gun. Close up, on the gun being loaded.

CUT TO:

INT. RACINE'S APARTMENT - NIGHT

Racine is sitting at his desk writing.

CUT TO:

INT. RACINE'S BEDROOM - NIGHT

Vikky wakes up, and sees that Racine isn't there. She gets out of bed and puts on Racine's shirt that is draped over a chair. Her hair is tucked into it. We follow her out of the bedroom and into the living room where Racine's desk is. She approaches him from behind.

RACINE

You couldn't sleep either?

VIKKY

It's almost morning. May I take a shower?

RACINE

Sure, I'll get you a towel. I'll make us some coffee. We have a little time, maybe we'll take the scenic route to the airport. It's not Monaco, but it's not bad.

Vikky smiles at him and heads to the bathroom. Out of the corner of her eye, she sees a man outside the window. She can see the shape of a gun in his hand. She gasps, and Racine, follows her lead, and looks out the window, he sees it too, but then the man is gone.

RACINE (CONT'D)

(Whispering)

Come here, stay down.

Racine leads her to a corner between the bedroom and living room.

RACINE (CONT'D)

Stay here.

Racine goes into the bedroom and to his dresser, but its dark so he stumbles on Vikky's purse. It kicks it open, barely exposing the gun. Racine falls forward but catches himself.

RACINE (CONT'D)
 (a little too loud)
 Shit.

Vikky is surprised by Racine's voice, and stands up.

MADELINE
 Are you okay?

EXT. RACINE'S APARTMENT - NIGHT

Conti's POV, we see Vikky stand up, but she's in a man's shirt, her hair tucked in. We only SEE the shirt stand up. Conti takes aim and shoots. We SEE she is hit, she goes down.

INT. RACINE'S APARTMENT - NIGHT

Racine hears the gun shot, and rushes back to the living room, he sees Vikky on the floor. He looks up to the broken window and sees the man looking in. He stays hidden.

EXT. RACINE'S APARTMENT - NIGHT

Conti's POV, we only see the shirt from behind the sofa on the ground. Conti make his way closer to the window to get a different view. He gets a better look, and sees that it's a woman.

GIOVANNI CONTI
 Merde.

Two neighbors open their doors. He thinks twice of it, and slips away into the shadows. Racine watches him leave.

CUT TO:

INT. RACINE'S APARTMENT - NIGHT

Racine races to Vikky. He checks her pulse, but she is gone.

RACINE
 No, no, no, no, no.

There is a banging on his door. Racine upset, goes to the door.

NEIGHBOR

Mr. Racine?

RACINE

Call 911. Call 911.

NEIGHBOR

Mr. Racine, are you all right?

RACINE

Ya, I'm fine. Call 911.

FADE TO:

EXT. RACINE'S APARTMENT - EARLY MORNING

Racine is standing outside his apartment. Grace and two other policemen are a little off in the distance finishing up their conversation.

Grace walks over to Racine. He gives him a pat on the back.

GRACE

This broad was a big deal man. They got consulate representatives and diplomates, all kind of shit on their way down here man.

RACINE

Yeah. Thanks for coming Oscar.

GRACE

We found a gun in her purse.

RACINE

(it's not important)
Yeah, I know.

From behind them, through Racine's apartment door, the EMT are taking Vikky's body out on a stretcher. Her body is covered with a sheet. Racine looks at it hard as it passes by him. He starts to reach for her, but lets his hand drop.

GRACE

Well, there's not much I can do. Looks like they got some good trace evidence though. Man, this was a hit. Everything about it points.....

RACINE

It was a hit on me. Come on. She got in the way.
(MORE)

RACINE (CONT'D)
 (trying his best not to cry)

She got in the way.

It was Matty.
 (to himself)
 Oh Matty, you really did it this
 time..
 (to Grace)
 She put a hit on me.

Racine sinks down the wall and sits on the floor against the
 outside wall of his apartment.

GRACE
 That bitch is going down.

Grace goes inside the apartment for a minute. Angle on
 Racine's face.

Grace comes back with a bottle in his hand. He hands it to
 Racine.

GRACE (CONT'D)
 (reassuring)
 The bitch is going down man.

INT. FLORIDA POLICE STATION - DAY

Racine and Grace are in an office with detectives and Foreign
 affairs representatives.

FOREIGN DETECTIVE DEPAUL
 These are very serious allegations.

Racine, numb, nods his head.

GRACE
 Look, it's all here. The body
 switch, killing her husband, and
 now a hit. She fuckin switched
 identities again with her God damn
 mother. That woman is poison.

AMERICAN DETECTIVE BURGIN
 We're looking for the shooter.

FOREIGN DETECTIVE DEPAUL
 Mrs. Grimaldi and her husband will
 be informed of the murder. We will
 look into all this.

AMERICAN DETECTIVE BURGIN
Don't go anywhere Mr. Racine.

CUT TO:

EXT. FLORIDA POLICE STATION - DAY

Grace and Racine are leaving the station.

GRACE
All right man. Go get some rest.

RACINE
(from the heart)
Oscar, thanks.

Grace nods at him.

GRACE
You better lay low until we see
where this is going and they find
the shooter. He's got a bullet
with your name on it. Who knows
what that woman has up her sleeves.

RACINE
Yeah.

They hug and head their separate ways.

EXT. ROC AGEL - DAY

Victoria is outside gardening. It's a beautiful day, the water gleams in the background. She HEARS something. Victoria turns to look down the driveway. Her POV, many police cars are in a long snake making their way up her driveway.

Angle on: Victoria's face.

PULL BACK, Victoria walks over to meet the police cars. Two policemen get out of the first car and walk over to her. We SEE one of them reach out to her shoulder as he says something to her. She falls to her knees and doubles over.

PULL BACK into the sky, further and further away.

DISSOLVE TO:

EXT. DOCKS - DAY

Racine is walking up to his boat with some grocery bags and his leather satchel on his shoulder. He waves at some people on neighboring boats.

He gets on the boat and puts some beer in a cooler. Briefly stepping into below, just putting the bags inside, he is out of sight for just a moment. He returns to the outside seats on the boat and gets settled in.

He takes a pad of paper out of the satchel, puts some sun glasses and a cap on. He takes a beer out of the cooler, puts his feet up and starts writing.

CUT TO:

EXT. RACINE'S CONDO -DAY

Racine's car is not there. Not far away is a dark blue car.

INT. DARK BLUE CAR - DAY

Conti is in the car - attention fixed on Racine's condo. He shifts in his seat, making himself comfortable. It may be a while.

EXT. RACINE'S CONDO -DAY

Racine car pulls up in front of his condo.

INT. RACINE'S CAR - DAY

Ned is gathering some items from his passenger seat. He tucks them into his satchel and then decides to leave his satchel on the seat. He gets out of car in a hurry.

INT. BLUE CAR - DAY

Conti spots Racine's car and gets himself together. He checks his gun and starts to get out of the car.

EXT. RACINE'S CONDO - DAY

Ned hurries into his condo - and disappears out of sight.

His neighbor's door opens. SYLVIA, a middle aged woman dressed for tennis, walks out and locks her door.

ANGLE ON CONTI watching, about to approach. He stops. Racine comes out of his condo and locks his door.

SYLVIA
Hi Mr. Racine.

RACINE
Ned.

She smiles in acceptance.

SYLVIA
Are you headed out?

RACINE
Yeah.

SYLVIA
Could you drop me at the tennis courts? I'm late for a game.

RACINE
Sure, get in. It's Sylvia right?

SYLVIA
Yes, you remembered.

They both get in Racine's car.

INT. RACINE'S CAR - DAY

Racine quickly moves some items off the seat so Sylvia can sit down.

SYLVIA
You play Ned?

RACINE
(laughing)
No, not tennis.

EXT. RACINE'S CONDO - DAY

Conti disappointed, get back in his car.

Racine's car pulls away, and Conti's car follows behind. They drive down a circular path, pass a community center, and then the road curves behind that to the tennis courts.

Racine's car pulls in front of the courts and Sylvia gets out of the car.

SYLVIA
Thanks for the ride.

She hesitates.

SYLVIA (CONT'D)
Maybe you should reconsider.

She swings her racket in the air.

RACINE
(shit can't think about
sex now)
This dog is too old for new tricks.

She gives him a "suit yourself" look and walks away.

INT. RACINE'S CAR - DAY

Racine smiles at her - his eyes are on her breasts, which are nicely exposed, with her bending down into the car. She closes the door.

EXT. RACINE'S CAR - DAY

Racine's car pulls away from the tennis courts and back around the other side of the community center, where Conti's car is waiting in the distance. Conti's car follows a nice distance behind as Racine's car leaves the complex.

EXT. DOCKS - NIGHT

The dock is quiet. The ropes hit up against poles, and we HEAR the sound it makes. We HEAR the boats gently swaying and brushing up against the dock. There are no people outside. Everyone has either gone home, or if they are there they are on their boats quiet.

There is a faint light on in Racine's boat.

PULL BACK to show further down the dock. We hear faint foot steps, before we see CLOSE UP on men's shoes, slowly walking on the dock.

Pull back to see Conti, gun out, making his way to Racine's boat. He walks slowly, the sound of the ropes hitting the poles on the dock, cause him to keep watch to ensure he is alone.

INT. RACINE'S BOAT - NIGHT

Racine hears someone get on the boat - he turns to look at the companion entrance. Grace appears with a big smile and a bottle of whiskey.

GRACE
I knew I'd find you here.

Racine sees Grace and his face turns to terror.

RACINE
No!

Grace is hit in the back of the head - hard from behind. He goes down.

Amos appears in the entrance with purpose.

AMOS
(freaked out)
Got him.

Angle on Racine speechless.

Angle on Amos - shot in the head and the force throws him from the boat into the water.

Racine in shock, looks around for cover. He quickly turns off the light in the boat. The boat sways to the right - the weight of Conti stepping onto the boat.

EXT. RACINE'S BOAT - NIGHT

Conti steps on the boat. Gun out - he walks softly taking caution in approaching the hull. He looks around trying to find his best option for attack.

Grace lays knocked out blocking the door to the cabin. It's very dark inside the boat, Conti can't see anything.

INT. RACINE'S BOAT - NIGHT

Conti keeping to the left side of the cabin entrance, attempts to step over Grace's body, and leans into the boat - gun out.

Ned has maneuvered over to the entrance and stands with the liquor bottle that fell out of Grace's hand. He sees the gun break the threshold, with all his might, he smacks the gun out of Conti's hand with the liquor bottle.

It's a shock to Conti. Ned brings the bottle back up and smacks Conti in the forehead with the bottle. Conti stumbles for a second but Ned's backwards hit was not forceful enough. Conti grabs the bottle and Ned's forearm.

Grace starts to wake up, and then quickly does, when he realizes what's going on. Conti is still standing above him. Grace grabs the gun he carries, and aims right up at Conti's private parts.

GRACE

Bitch, you better back off. NOW.

Conti takes a step back off of Grace. Conti looks left and right for an out.

GRACE (CONT'D)

Don't even think about it.

Grace gets up, never taking an eye off of Conti. Conti realizes he's screwed.

CUT TO:

EXT. RACINE'S BOAT - NIGHT

The EMS and police are everywhere. Conti is walking away in handcuffs. They have already pulled Amos' unfortunate body out of the water and he is being strolled away covered in a white sheet, in the distance.

Ned sits on the edge of his boat mourning his new friend. Grace stands talking to the police just behind Ned, an earshot away.

GRACE

(to detective)

Ask for Inspector DePaul, he's still in the Florida. He will be very interested in this guy. I've already called him to let him know you're bringing him in.

Grace pats the detective on the shoulder (goodbye). Grace joins Racine, sitting next to him on the edge of the boat. He rubs his already bandaged forehead.

GRACE (CONT'D)

Your friend really did a number on me.

Ned nods.

RACINE

Oscar...

GRACE

Maybe you shoulda let me in on your plan.

He pats Racine on the shoulder and stands up.

GRACE (CONT'D)

See, I figured he might show up here. I just didn't figure on you figuring it too.

They both chuckle. Ned looks down.

RACINE

So many people dead, good people, because of Matty....and me.

GRACE

It's over now Ned. Next time I tell you to stay clear of a broad, I hope you listen.

Grace gets off the boat and is ready to head down the dock.

GRACE (CONT'D)

Coulda saved yourself a lot of shit... 36 years of shit...start thinking with your right head. We're both getting too old for this.

Racine waves goodbye without looking up.

INT. POLICE STATION MONTE CARLO - DAY

Victoria and her husband are seated in the police station with several detectives. Victoria is dressed all in black with pearls around her neck.

VICTORIA

..c'est insensé! l'homme est un fou!

Her husband looks at her. He has the newspaper article about Edmund and Matty Walker in his hands.

The detective in the room, opens the door to their room, so that Victoria can see the rest of the station. Two police men are escorting Conti through the station. The detective moves aside, he wants Victoria to see Conti.

Victoria's face changes dramatically. She is trying to think about how to get out of this.

VICTORIA (CONT'D)
Ancil, you can't believe this. She
was my life. You are my life.

Victoria takes her husband's hands.

VICTORIA (CONT'D)
Ancil, please.

He removes her hands from his.

ANCIL
l'arrêter! Just Stop!

Ancil stands up, and walks out of the room.

ANCIL (CONT'D)
(to detective - but in
English for Victoria's
benefit)
Take her out of my sight.

VICTORIA
Ancil!

Angle on Victoria's face - extreme terror.

CUT TO:

INT. RACINE'S BOAT - DAY

CLOSE UP on a book held in feminine hands:

"The Art of Developing Tastes, by Ned Racine"

PULL BACK, We SEE A beautiful middle aged woman (Renee Russo) KATHRYN is just finishing the book. She closes it and smiles. Through the windows we see the boat is moving. She gets up puts on a sweater and heads out the hull.

EXT. RACINE'S BOAT - DAY

Racine is steering the boat. They are on the open sea, it's a brisk day. He is dressed in boating attire, a windbreaker, scarf and driver cap. He looks well put together. Racine watches as Kathryn comes out of the boat. She is stunning.

Kathryn makes her way around Racine and hugs him from behind. She kisses his neck lovingly.

KATHRYN
I finished your book.

RACINE
Oh you did. And?

KATHRYN
Well, it tells me a lot about you,
it's interesting, and I guess it
tells me a lot about me.

RACINE
So, that's a good thing?

KATHRYN
Actually, I think it's brilliant.

RACINE
Brilliant. Well, I've never been
referred to as that before.

He kisses her passionately. She takes off his hat and holds it with her arm around him behind his back. They kiss again. She playfully puts the hat on and starts to take control of the wheel.

KATHRYN
Show me how this works.

Racine gets behind her and holds her from behind.

RACINE
Okay, you just hold the wheel, and
you use this lever here for more
throttle.

KATHRYN
(feeling the wheel)
Oh, she's cold!

RACINE
Yes.

PULL BACK to expose the entire boat on the water. We see the boat's name:

"Freedom"

PULL BACK further, we watch them enjoy each other as we move further and further away, until the boat is just a speck in the vast sea.

THE END