

Scandalous

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A close up shot of a vase getting smashed against the wall.

JANE
You lousy bastard! I should have
known better!

JANE and CHRIS BECKER are in the middle of a domestic fight. JANE is obviously extremely upset, and is in between crying and yelling as she packs two suitcases on the bed.

CHRIS
It's all a misunderstanding.

JANE
Misunderstanding is when you bump
into someone, but lipstick on your
cloths is more than fucking
misunderstanding.

CHRIS
I know how it sounds, but I have no
fucking idea how it got there?!

JANE
Go sell that shit to the girl who
left her fucking cheep hussy color
on your collar!

With that JANE slams shut her two poorly packed suitcases and heads for the door.

CHRIS
Please Jane it's all a mistake I
SWEAR!!! I have been nothing but
faithful.. I promise!

JANE
What about the E-mails?! What about
the restaurant reservations?! What
about the opera tickets?! Your
telling me all of that is a
misunderstanding, and that I'm just
making it all up?!

CHRIS
I don't know.... No... I can't
explain?...

JANE stops at the door jam, turns to CHRIS with a glare.

JANE
You were supposed to be different.

She slams the door leaving CHRIS alone. He stands stunned for a beat, then slowly sits down on the corner of the bed

(CONTINUED)

trying to collect his composure as well as try to comprehend what has just happened. In his fingers he holds her wedding band, he clenches a fist around it.

DISSOLVE
TO:

2 INT. JANE AND CHRIS'S BEDROOM -- NIGHT 2

Subtitle in white letters **"TWO DAYS EARLIER."**

The lights are off, and only the moon light casts a cold white light into the dark room.

Jane and Chris are silhouette by the moonlight which is screaming into their room from the far corner window. Jane and Chris in midst embrace. Their passion burns as bright as the sun, as they dive into each others mind, body, and soul.

The two kiss as if lust and love had met on even ground. Chris kisses Jane down her neck and onto her breast.

3 INT. OFFICE -- NIGHT 3

An empty dark office sits silently in the moonlight. From the shadows a shadowy silhouette of a person dances across the office to the desk.

A close up shot of a hand in a leather glove turning a computer on.

4 INT. JANE AND CHRIS'S BEDROOM -- CONTINUOUS 4

JANE grabs CHRIS by the hair and licks his neck.

5 INT. OFFICE -- CONTINUOUS 5

In the reflection of a pair of night vision goggles, the computer screen turns on. A close up of a disk being placed into the hard drive.

6 INT. JANE AND CHRIS'S BEDROOM -- CONTINUOUS 6

CHRIS rolls JANE over and licks the small of her back.

7 INT. OFFICE -- CONTINUOUS 7

Close up shot of two leather gloved hands typing on a keyboard.

Close up shot of the word "SENDING" on the computer screen.

A noise can be heard from the hallway.

(CONTINUED)

A close up shot of the bottom of the door to the hall, a silhouette of a pair of shoes walking up and stopping at the door...

The sound of keys being pulled out, then a key entering a door lock.

The door slowly opens and a silhouette of a guard can be seen entering the door frame, he holds up a flashlight and turns it on directly into the lens.

Although the office is empty, and the computer seems off.

The guard closes the door and leaves.

8 INT. NON DESCRIPTIVE ROOM -- NIGHT

8

Close up shot of a curly telephone cord. The camera slowly pans up the cord as we hear a digital voice talking, it is sexless and has a dark undertone.

DIGITAL VOICE (O.S.)

Is it done?

MICHAEL (O.S.)

Yes, but...

DIGITAL VOICE (O.S.)

No Buts Michael, you knew the price.

MICHAEL (O.S.)

I just don't know how much I can take of this?

DIGITAL VOICE (O.S.)

Two more jobs Michael and your debt is wiped clean...

MICHAEL (O.S.)

....Fine. What's next then?

9 INT. BATHROOM TUB -- NIGHT

9

LOLA, a beautiful young girl sits in the tub, she holds a small box in front of her mouth and the cell phone. As she talks the box converts her voice into the digital voice we have been hearing.

LOLA

You will find two tickets in your mailbox, you will plant them in the home tomorrow morning when you go and pick Chris up for work. I'll call you tomorrow night with the last task.

LOLA hangs up the phone.

(CONTINUED)

BRENDA, another beautiful woman walks into the bathroom wearing only a flowing robe.

BRENDA
So what did he say?

LOLA
Men are so weak, especially when
their broke.

BRENDA
What will you do once you have broken
them up?

LOLA
Nothing, I just want the satisfaction
of knowing I won.

BRENDA
Your scandalous...But you have me?
Am I not enough for you?

LOLA
Brenda, you and I have a special
bond, I know that, Chris was supposed
to be mine though, and If I can't
have him, no one can...

BRENDA
You can have me?

LOLA smiles.

They kiss.

10 INT. BATHROOM TUB -- CONTINUOUS 10

SS #1 LOLA and BRENDA G/G

11 INT. JANE AND CHRIS'S KITCHEN -- DAY 11

JANE and CHRIS are busy in the kitchen. CHRIS is wearing a suit but has his suit jacket resting on the back of one of the kitchen table chairs. JANE is wearing sexy nighty but also has a robe on over it, she is preparing eggs over the stove while CHRIS is pouring himself a cup of coffee.

A knocking at the front door can be heard off screen.

CHRIS
(yelling)
It's OPEN!!

The front door can be heard opening.

MICHAEL (O.S.)
Hey! you ready?

(CONTINUED)

CHRIS
Almost, just need my morning java.

MICHAEL walks into the kitchen.

MICHAEL
Hey Jane.

JANE
Morning Michael.., So how was the concert?

MICHAEL
Oh? ..It was ... good..

JANE
Was Susie surprised? What did you guys think of those seats..

MICHAEL
Yea.. she liked it.. we had a good time.

CHRIS and JANE look at each other as if to say "what's gotten into MICHAEL?"

CHRIS
So you ready for the big day?

MICHAEL
Big day?

CHRIS
Yea, your wedding day, isn't it coming up?

MICHAEL
Oh yea...four weeks away...

JANE
I remember our wedding as if it were yesterday...

JANE walks up and hugs CHRIS from behind.

CHRIS
Two years already.

While they embrace, Michael quickly and discretely drops something into CHRIS's suit jacket pocket.

MICHAEL
I don't want to rain on your parade, but we got to get going Chris.

CHRIS grabs his suit jacket and puts it on. He goes back to JANE for one last kiss.

(CONTINUED)

He grabs his cell phone and keys off the counter and throws them into his suit jacket pocket. He notices something in his pocket.

He pulls out a pair of ticket stubs.

JANE
What's that?

CHRIS
Ticket stubs.

JANE
from what?

CHRIS
Not sure?

CHRIS examines the tickets closer.

CHRIS (CONT'D)
Opera?

JANE
You hate Opera? When did you go to an Opera?

CHRIS
I didn't...

JANE
What's the date on the tickets?

CHRIS
the 17th.

JANE
That was last Thursday...

CHRIS
That's strange...

MICHAEL
Let's solve the mystery later we need to get going...

CHRIS
Right.. I'm not sure how they got there?

CHRIS kisses JANE and leaves, leaving the tickets on the kitchen counter. JANE picks the tickets up and looks at them with concern.

12 INT. JIMMY'S BEDROOM -- DAY

12

JIMMY "STACKS," the epitome of stereo typical Italian bookie, with his gold chains and high end mobster dress cloths, comes walking out of his master bathroom and into his bedroom. Their on his bed lay's GINGER, a cross between a striper and a mobster wife. She is chewing gum, and thumbing through a fashion magazine. She has on a very pink revealing outfit with matching pink fluffy glass slippers.

The TV in the bedroom is blearing sports talk in the background as Jimmy is on the phone with a client.

JIMMY

Okay 2 grand on Philly.. and I'll give you 2 points... But come Tuesday you don't pay up, I'll come by and break both you fucking legs... Okay by.

JIMMY hangs up the phone.

GINGER

Did you see the new Moroccan Restaurant that opened down on Pine.

JIMMY

Do I look like I care?

GINGER

You know it would be nice to go places besides the casinos and the strip clubs every so often Jimmy!

The phone rings.

JIMMY

You want more rock'in food, I'll turn the radio up next time you eat.

JIMMY answers his phone. While GINGER rolls her eyes.

JIMMY (CONT'D)

(into his phone)

Talk to me... Michael? You got a lot of nerve callin me. You know how much you own me! You lucky you still got air in your lungs you dirt bag.

13 EXT. OFFICE -- DAY

13

MICHAEL is trying to be discrete as he talks in a whisper on his cell phone. He is sitting behind the same desk as our intruder was. **INTERCUT**

(CONTINUED)

MICHAEL

Look Jimmy, I'm working on getting your money as we speak. I swear I'll have all of it soon.

JIMMY

Soon is not now Mike, Look Mike I like you, that's why your knees haven't been broken, but if you don't pay up by tomorrow night I will cause serious bodily harm to you or your loved ones. Your credit is way past due mike!

MICHAEL

Jimmy I understand, look I got an inside tip on tomorrow's race. I really need this...

JIMMY

You gotta weakness for the ponies Mike, you aught to lay off a while.

MICHAEL

Please Jimmy, give me 15 hundred on the nose for number five "Gray Matter" in the sixth at Arlington.

JIMMY

If you lose that'll put you at 9 grand you own me... Look Mike I like you, but after tomorrow night next time you see me, I'll be carrying a pipe for your knee cap... Understand.

MICHAEL

Yea..

JIMMY hangs up before Michael has a chance to respond.

14 INT. JIMMY'S BEDROOM -- CONTINUOUS

14

JIMMY looks over at GINGER laying on the bed.

JIMMY

Look I'm sorry baby, you want to go out for Moroccan, we'll go for Moroccan.

GINGER smiles.

GINGER

Really Jimmy!?

JIMMY

Sure, whatever you want babe.

(CONTINUED)

GINGER hops up and kisses JIMMY.

GINGER
Thanks Jimmy, Now I gotta go shopping
for an outfit.

JIMMY
How much?

GINGER holds out her fingers about a half inch apart.

GINGER
This much.

JIMMY pulls out a wad of cash, and GINGER immediately gets
horny. She begins to rub his shoulders.

JIMMY
I have a few more calls I got to
make..

GINGER
Can't they wait?

She lays back on the bed and uncrosses and crosses her legs
giving JIMMY a quick glimpse of her thighs and lace panties.

JIMMY is sold.

JIMMY
You're right they can wait.

GINGER rolls over to JIMMY and help him undress.

15 INT. OFFICE -- DAY

15

Mike is still sitting behind the desk when CHRIS walks in.
CHRIS is a little alarmed that MICHAEL is in his office.

CHRIS
Hey? How did..

MICHAEL
Your door was unlocked.. Lunch?

CHRIS
Sure.. So have you decided what your
going to do about your bookie?

MICHAEL gets up and walks with CHRIS to the door.

MICHAEL
Yea.. I got a few things to work
out, but it all seems like it will
be just fine.

(CONTINUED)

CHRIS

Good to here.. I'd hate to have to see you in a wheelchair at your wedding.

MICHAEL

I'd hate to have you push me around.

CHRIS

Oh you think I'd push you around...

The two leave and CHRIS closes the door behind him.

16 INT. JIMMY'S BEDROOM -- DAY 16

JIMMY and GINGER get more intimate.

SS #2 JIMMY and GINGER B/G

17 INT. JANE AND CHRIS'S BEDROOM -- DAY 17

JANE is dressed in a pair of sweats and is making the bed and straitening out the bedroom. She has a basket full of dirty cloths on the corner of the bed. The phone rings, she reaches over the bed and grabs a hold of the receiver.

JANE

(into phone)

Hello?.. Yes this is... Reservation? for when? tomorrow night, no I'm sorry it must be a mistake... Yes I know but we have other plans.. I know I'm so sorry.. no problem okay by.

JANE hangs up the phone, her mind racing a million times per second. Slowly her face grows with concern as the time grows longer from the call. She grabs the laundry basket and heads out the room.

18 EXT. OFFICE BUILDING -- AFTERNOON 18

CHRIS and MICHAEL are enjoying a smoke break together. They are right next to the parking lot, and MICHAEL has decided to use the hood of the closest car as a bench to sit on.

MICHAEL

I don't know if I'm ready for this... One woman for the rest of your life?? How do you do it?

CHRIS

Ell first off you need to be attracted sexually to your partner, non of this I'll learn to love her shit.

(CONTINUED)

MICHAEL

Well that ain't a problem, Susie and
I can't keep our hands off each other.

CHRIS

Because that goes away in intensity
over the years, but if it was there
originally you can always rekindle
that flame of desire, but you can't
create what wasn't there.

MICHAEL

My problem is I'm not sure if I sewed
enough oats? How many women were
you with before you got married to
Jane?

CHRIS

Enough. Look don't think of it as
anything more than the next level of
commitment, and besides you have all
your great stories of all the past
girls to still keep you company...

MICHAEL

Yea like that little snow bunny I
was dating when I lived in Aspen.

CHRIS

Dina?

MICHAEL

Yea Dina, I have stories of what
that woman did to me that would make
your hair turn white.

CHRIS

All I remember is she always wore
skin tight bright elastic pants...

DISSOLVE
TO:

19 INT. MICHAEL'S ASPEN SNOW LODGE -- DAY

19

FLASHBACK

A cold blue day outside is being kept at bay with a roaring
fire in the stone cobble fireplace. MICHAEL IS sitting in
front of the fireplace when DINA comes walking into the room
dressed in a pair of tight snow pants, and holding a bowl of
popcorn.

DINA

Made some popcorn.

(CONTINUED)

MICHAEL
I was wondering were you went off
too?

DINA
Did you now?

MICHAEL grabs a hold of her and kisses her tenderly.

MICHAEL
I was concerned...

DINA
You were.. or were you concerned on
how much longer you were to wait
before you got some lovin?

MICHAEL
(with a devilish grin)
Of course not..

MICHAEL sets the popcorn aside and slowly begins to unbutton
DINA's blouse.

MICHAEL (CONT'D)
Beside's I knew you couldn't go for
another hour longer unless you came
back for some more love.

DINA
(smiling)
Is that so Casanova?

They begin to kiss,

20 INT. MICHAEL'S ASPEN SNOW LODGE -- CONTINUOUS 20

SS #3 MICHAEL and DINA B/G

21 EXT. OFFICE BUILDING -- DAY 21

End FLASHBACK;

MICHAEL and CHRIS are finishing up their cigarettes.

MICHAEL
That girl rocked my world... You see
Chris that's my problem...

CHRIS
What you and Susie don't get your
grove on?

MICHAEL
Of course we do.... Look all I'm
saying is I'm not a strong man...

(CONTINUED)

CHRIS
Your a big boy..

MICHAEL
You know what I mean... I have
weaknesses, gambling and women...

CHRIS
There is a time that we must all
grow up... We can't let our wants
dictate our needs..

MICHAEL looks away in thought.

MICHAEL
You right....

22 INT. JANE AND CHRIS'S KITCHEN -- AFTERNOON

22

JANE is chopping vegetables for dinner when the door can be
heard opening.

CHRIS (O.S.)
Hello!?

JANE
In here!

CHRIS walks into the room...

CHRIS
Hey Honey..

CHRIS drops his briefcase on the counter and goes right over
for his after work kiss. But this time JANE just only gives
over a cheek.

CHRIS (CONT'D)
Hey why so glum?

JANE
I'm not glum.

JANE walks away from CHRIS and pulls something out of the
refrigerator. CHRIS immediately picks up on her strange vibes.

CHRIS
What's wrong?

JANE
Did you make a reservation at
Fernellies for tomorrow night?

CHRIS
No, I have that company fund-raiser
I have to go to..

(CONTINUED)

JANE

Yea I thought so... But they said
you had called the day before
requesting a special table and all,
and they had forgotten your special
wine request...

CHRIS

look it was mistake on their end,
probably wrong number...

JANE

Yea.. I thought so as well but they
had the right spelling of your name
and our home number...

CHRIS

look, I don't know what you trying
to say but it apparently was a
mistake, maybe even a practical
joke...

CHRIS loosens up his tie and heads out of the room.

JANE

Well I'm not laughing.

CHRIS (O.S.)

Apparently not...

JANE starts chopping her vegetables violently.

23 INT. NON DESCRIPTIVE ROOM -- EVENING

23

A close up of a phone cord, the camera as before pans across
the cord in slowly as we here a conversation between the
digital voice and MICHAEL.

MICHAEL

Look, This is my friend, I'm ruining
his marriage.

DIGITAL VOICE

It's his marriage or your knee caps,
you decide.

MICHAEL

Well when will you set me strait
with Jimmy Stacks?

DIGITAL VOICE

Once you finish this one last task.

MICHAEL

What is it this time?

24 INT. JANE AND CHRIS'S BEDROOM -- EVENING

24

CHRIS is half undressed and has the shower on and steaming up the bathroom when his cell phone rings.

CHRIS

Hello? Yes it is... LOLA Richardson?
Oh my god.. well yea.. how did you
get my number... Mike gave it to
you.. No. no problem at all...

CHRIS quickly closes his bedroom door and walks over to the corner.

25 INT. JANE AND CHRIS'S BEDROOM HALLWAY -- CONTINUOUS

25

JANE is walking up the stairs and down the bedroom hallway carrying a clean load of folded laundry. She opens the linen closet and starts putting her linens away. She hears CHRIS's voice on the phone she presses her ear up against the door.

26 INT. JANE AND CHRIS'S BEDROOM -- CONTINUOUS

26

CHRIS is sitting on the bed.

CHRIS

Your in town? Well.. sure... No I
can't tonight... maybe lunch
tomorrow... Okay call me...

JANE opens the door into the room carrying the remainder of the laundry. CHRIS hangs up the phone and fumbles with it before he places it down on his dresser.

JANE

Who was that?...

CHRIS

Oh.. it was Bob from work, got to
over some forms before our
presentation tomorrow.

JANE looks at her husband with a somber tone, turns and walks out of the room. CHRIS feels like a heel, but is confused what to do, he doesn't want to stir up any more emotions for JANE.

27 INT. CHRIS'S HOME OFFICE -- EVENING

27

CHRIS sits behind his desk. He holds a pocket watch in his hands. He admires the watch with a reflection of emotion, and timeless attachment.

He closes his eyes and remembers his past.

(CONTINUED)

The camera slowly zooms into the watch.

DISSOLVE
TO:

28 EXT. PATIO -- DAY

28

FLASH BACK

LOLA and CHRIS are sipping wine overlooking the beautiful landscape.

LOLA
I can't believe the beauty here.

CHRIS
(Looking at Lola
seductively)
Ditto.

LOLA blushes.

LOLA
Chris I mean your wonderful home and
your huge backyard.

CHRIS
Yea, well it's home...

LOLA
I have something for you..

LOLA pulls out a small gift box.

CHRIS
What is this?...

LOLA
It's our six month anniversary.

CHRIS
Anniversary?

LOLA
From our first date.

CHRIS
Oh well I'm sorry I didn't get you
anything..

LOLA
Oh don't be silly, I know you don't
think like that, I just wanted to
get you a little something to let
you know I care about you..

(CONTINUED)

CHRIS opens the gift.

CHRIS
Thanks, I appreciate that.

CHRIS pulls out the watch from the box.

CHRIS (CONT'D)
Wow, what a watch.

LOLA
I had it engraved, so you can remember
me forever.

CHRIS reads the small print.

CHRIS
(reading)
I'll be watching you, Love Lola.

LOLA
You get it I'll be watching you...

CHRIS is taken back by such a statement.

CHRIS
Yea I got it, cute, very nice thank
you.

He leans in and they kiss.

29 EXT. PATIO -- CONTINUOUS 29

SS #4 CHRIS and LOLA B/G

30 INT. MICHAEL'S LIVING ROOM -- EVENING 30

SUSIE is sitting watching TV when MICHAEL walks through the
door.

MICHAEL
Hey.

SUSIE
Hey babe, how was work?

MICHAEL
It was fine...

SUSIE gets up and greets MICHAEL with a big kiss. But MICHAEL
seems a million miles away.

SUSIE
What's wrong?

MICHAEL
Nothin, just stress, lots going on...

(CONTINUED)

SUSIE
Anything I can do to help?

MICHAEL
No, I'm fine, you ready to go out?

SUSIE
I thought we could stay in, maybe
order some Chinese.

She pulls MICHAEL by the tie towards her.

MICHAEL
I'm really tired, and I've got alto
on my mind.

SUSIE
Well let me take some of the stress
away.

She throws him into the sofa, and he sinks a few feet in
with a thud.

SUSIE (CONT'D)
Look let me start by giving you a
massage.

MICHAEL thinks about it..

MICHAEL
Okay, but just a massage, no hanky
panky.

SUSIE
Okay, but I'm not making any promises.

31 INT. MICHAEL'S LIVING ROOM -- CONTINUOUS 31

Montage of MICHAEL undressing and SUSIE giving him a massage
that slowly turns into an erotic massage. On thing leads to
another.

SS # 5 MICHAEL and SUSIE B/G

32 INT. JANE AND CHRIS'S KITCHEN -- DAY 32

THE NEXT SEVERAL SCENES ARE ALL TO MUSIC.

MONTAGE: JANE is on the computer looking for something.

33 EXT. OFFICE HALLWAY-- DAY 33

MICHAEL stands in front of the door, he pulls out a lipstick
and smudges it on his right thumb.

34 INT. OFFICE -- DAY 34

CHRIS is working behind his desk when MICHAEL walks in. The two talk and MICHAEL makes his way behind CHRIS, and looks over his shoulder.

35 INT. JANE AND CHRIS'S KITCHEN -- DAY 35

JANE longs onto an e-mail page and opens up a sent file addressed " To LOLA "

The first few word read, "I miss your gentle touch, and I cant wait to see you Friday night."

36 INT. OFFICE -- DAY 36

CHRIS leans into his desk as he writes something down, MICHAEL presses his hand across CHRIS's shoulder, but secretly he leaves a smudge of lipstick on his collar.

37 INT. JANE AND CHRIS'S BEDROOM -- NIGHT 37

We cut back to the very first scene, but this time with no dialog, this time the music escalates at the climactic moment when JANE throws a vase at the wall. WE CUT TO BLACK.

38 EXT. PARKING LOT -- NIGHT 38

Michael and JANE are standing in front of a car under a light.

JANE
Look Michael, don't try to save him,
He's a dirt bag!

MICHAEL
No Jane I'm the dirt bag... Look I
planted the opera tickets..

JANE
WHAT!

MICHAEL
I sent the phony e-mails, I smudged
lipstick on his collar.

JANE
You think I'm going to believe you,
I know he sent his best friend here
to take the wrap, what an ass hole.

MICHAEL
No, really, I'm the asshole... I've
been having bad luck with my gambling,
and needless to say, I'm in over my
head with my bookie...

(CONTINUED)

JANE

You bookie put you up to this!?

MICHAEL

No, I'm not sure who did, I got a call one night and this voice just started telling me how much I owed, and that they could help me out, but first I needed to help them... I didn't think I would be selling out my best friend.

JANE

How could you?

MICHAEL

I'm not proud of it Jane, but I couldn't like with myself if I broke the two of you up... I figured I'd rather be in a wheelchair with friends like you than, than without you. So I figured I should tell you first...

JANE thinks for a beat.

JANE

That took courage... Thank's Michael... Now what?

MICHAEL

What do you mean...

JANE

I need to apologize to Chris.

MICHAEL

I'll take you home.

39 INT. JANE AND CHRIS'S BEDROOM -- NIGHT

39

CHRIS is passed out on the bed with an empty bottle of booze next to him. JANE enters the room, she slithers over to the bed, and pulls the bottle from CHRIS. She looks at him with soul-full eyes.

CHRIS wakes up. They kiss.

CHRIS

I swear..

JANE

I know...

40 INT. JANE AND CHRIS'S BEDROOM -- CONTINUOUS

40

JANE and CHRIS continue their evening of sexual pleasure.

(CONTINUED)

SS #6 CHRIS and JANE B/G

41 INT. OFFICE -- DAY

41

CHRIS and MICHAEL talk. CHRIS is looking at the watch LOLA had given him.

MICHAEL

Who do you think it was?

CHRIS

Not sure... At least one good thing came from all of this...

MICHAEL

What's that?

CHRIS

Your debt was paid up.

MICHAEL

Not only that, my horse came in...

He holds up two tickets.

CHRIS

What's this?

MICHAEL

Tickets for Hawaii, for four, You and Jane are coming with us for a second honeymoon. It's the least I could do after the trouble I caused.

He slams the tickets on the desk.

THE END