

COACH HOUSE

by  
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**ACT I**

EXT. BACK PORCH BURNHAM MANSION - NIGHT

PAUL STEINER is drinking heavily alone on the PATIO of the Long Island BURNHAM ESTATE while a loud formal party is going on inside. He stares out across the bay fixating on the WHITE ROTATING BEACON of RC TOWER, the tallest building on the New York City skyline. His ordinary and sweet girlfriend, CARLY, finds him. PAUL doesn't acknowledge her or the sounds of celebration coming through the opening patio door.

CARLY

There you are! Paul, everyone's looking for you... especially me.

PAUL

I know.

CARLY

Paul, You've won!

PAUL

I know.

CARLY

They are ready for you. Paul?... anything wrong?

PAUL

Just needed to get some air - catch my breath.

CARLY

Me too! I'm so proud of you!

Carly takes the empty champagne bottle from his hands.

CARLY (CONT'D)

You've worked so hard for this - you deserve a little release.

PAUL

They didn't even see it.

CARLY

Of course they did! Hello? Paul Steiner is the youngest winner ever of the Burnham Competition!

PAUL  
 (turning away again,  
 distracted, drunk)  
 Burnham, bridges... sounds like  
 burning bridges.

CARLY  
 (laughing, taking the  
 bottle)  
 Sounds more like... *bubbly banter*.

PAUL  
 They didn't see anything. It's  
 incredibly new, a revolution, it's  
 the most beautiful thing - the most  
 beautiful thing I've ever seen.

Carly tries to keep smiling, motoring through the  
 unintentional put down. She hugs him from behind.

PAUL (CONT'D)  
 (skyward)  
 The stars are out tonight.  
 Somewhere. Damn full moon blotted  
 em all out.  
 (staring at the RC BEACON)  
 All but one - because it was made  
 right here on earth.

CARLY  
 (misunderstanding)  
 Oh Paul. Thank you for knowing just  
 what to say! God I love you.

PETER BURNHAM, owner of the estate and head of BURNHAM &  
 ASSOCIATES, comes through the patio door. PAUL and CARLY  
 don't react.

BURNHAM  
 Carly and Paul. Soon to be married -  
 met in grade school. Paul was a  
 rare prodigy. She new right away he  
 was special. No, she wasn't a  
 beauty ... but I knew right away  
 she was special... they can't hear  
 me talk about them now because I'm  
 only talking to you. Funny,  
 sometimes we don't hear people when  
 they *are actually* talking to us -  
 like we're on the same page - but  
 of different books... I'm Peter  
 Burnham. I'm a builder - Burnham &  
 Associates. This is my home now.

BURNHAM motions across the laws to some warmly lit windows.

BURNHAM (CONT'D)

But, I started there - in the coach house.... For the last 20 years I'd run a Bridge Competition to find\_\_\_ I'd never seen anything like it, what Paul presented. Truly virtuosic! Prodigious. So I did something that I'd never done: hired him on the spot - right here on this patio - came through that very door just moments from now...then. And that should have been that. You'd think it was the start of dreams coming true...and it was...sort of...

INT. DINNER CLUB - DAY

BURNHAM, PAUL, and CARLY are being seated at a table in an upscale N.Y. Dinner club. BURNHAM pulls out CARLY'S chair.

BURNHAM

You look lovely Mrs. Steiner.  
Married life agrees with you.

CARLY

Thank-you. It does. How truy kind you are; I'm exhausted and can't look any better than a\_\_

PAUL

(Interrupting)  
A woman in love!

CARLY

A plain woman in a wrinkled dress, freshly unpacked, jet lagged\_\_

BURNHAM

(Interrupting)  
And lovely, simply lovely. You know, I never had a job offer accepted on the condition of me waiting for a honeymoon. So lets celebrate your start - our start!

PAUL

(toasting champagne)  
To Mr. Burnham.

CARLY  
To Mr. Burnham.

BURNHAM  
(raising his glass to  
toast again)  
To the newly weds with their  
intoxicating youth I love to  
remember, and my newest star at the  
firm - Mr. PAUL STEINER - may you  
leave your mark Paul, may we  
together build many fine testaments  
that last into future generations.

PAUL  
Here, Here!

CARLY  
Lovely, Mr. Burnham.

BURNHAM  
And speaking of lasting testaments,  
any plans to expand the Steiners?

PAUL  
We have, and are diligently  
pursuing those ends.

BURNHAM  
Mrs. Steiner, a preference for boy,  
or, sweet little darling girl, who  
you dress in miniature versions of  
your own clothes, who everyone  
comments on how her curls are just  
like mommy and her eyes are just as  
pretty?

CARLY  
(nodding in agreement)  
Exactly - no preference whatsoever.

PAUL  
Look at you two getting along so  
well.

BURNHAM  
You know if it's not a pretty girl,  
it will be a handsome boy, and the  
old man here would like to remind  
you of the strength and biblical  
proportions of the fine name Peter.

PAUL  
 (smiling)  
 As in Peter Burnham.

BURNHAM  
 Just a fine name; you might need to  
 pick one - and seeds planted  
 sometimes take root.

CARLY  
 Peter is a strong name of prophetic  
 and good looking men.

BURNHAM  
 A half truth in my case.

PAUL  
 Look at you two - a conspirator and  
 a sycophant.

BURNHAM  
 Just an old lonely man who was too  
 busy building in stone to actually  
 build the greatest thing of which  
 he was capable - so I step into to  
 your dreams - is it so unseemly?

PAUL  
 Quite.

CARLY  
 Understandable.

PAUL  
 Good God.

BURNHAM  
 Better raise it up again. To a  
 little girl - or to a little Peter -  
 oh the suggestions, oh the seeds.

CARLY  
 (giddy)  
 Oh the Champagne!!  
 (toasting)  
 To my two favorite men!

BURNHAM  
 Here Here!

BURNHAM's attention is diverted.

BURNHAM (CONT'D)  
 And there is one of my least  
 favorite men....

PAUL and CARLY look over their shoulders. A man is handing his overcoat and gloves to the steward revealing an overweight, yet impeccably dressed man with slicked back hair. His wife is removing her fur revealing a tall perfect figure with elegant long neck wearing a tight fitting white satin dress cut low in the back, her shiny black straight hair is neatly worn up in a bun. Patrons are turning heads.

CARLY  
 She's so beautiful - who is she?

BURNHAM  
 His wife - ILIANA.

Paul is silent.

BURNHAM (CONT'D)  
 ILIANA HALLIER.

PAUL  
 That Hallier? - Of HALLIER &  
 HARCOTT?

BURNHAM  
 Yes - my rival - our rival Paul.

CARLY  
 What bad luck on such a nice night.

BURNHAM  
 Luck has little to do with it...

The HALLIERS enter the main room. Heads turn.

BURNHAM (CONT'D)  
 What an outwardly elegant couple.

PAUL is captivated and stares silently.

CARLY  
 They are like Royalty, or stars.

BURNHAM  
 He is a sharp man...with an ego as  
 big as his belly.

Reaching the main dining floor, ILIANA stops and turns around to look over her shoulder, while her husband, REX, stops to tug at each of his cuffs.

ILIANA turns to the other side as if looking for something. PATRONS can see her elegant form twisting and revealing her beautiful back, neck, and chest.

CARLY  
Wow, look at his cuff links.

PAUL  
Good God, Look at her  
extraordinary\_\_\_\_

CARLY shoots him a look turning away from the spectacle.

PAUL (CONT'D)  
Pearls.

CARLY  
Good recovery darling. She is  
extraordinary - eclipsing.

BURNHAM  
Bewitching... with emphasis on the  
later syllables.

CARLY smiles at BURNHAM who winks to elevate her esteem.

CARLY  
(confidently)  
Well it's just calling it as it is:  
she is exceptionally beautiful.

BURNHAM  
Quite. He needed something really  
good looking in his life after a  
long career of creating ugly  
buildings that future generations  
must be forced to endure: something  
beautiful in a sea of poor  
construction, and poorer ethics.

The Steiners notice a change in Burnham's face now.

BURNHAM (CONT'D)  
Good Lord. He's seen us and is  
coming over.

BURNHAM raises a hand and smiles in recognition. The HALLIERS approach until ILIANA's hips are directly at PAUL's face level inches away. CARLY does not notice PAUL's delight entranced with ILIANA'S profile herself.

HALLIER  
Burnham Old Boy!

BURNHAM  
Mr. and Mrs. Hallier, what a  
pleasure to see you.

ILIANA  
The pleasure is ours Peter.

BURNHAM  
Mrs. Hallier you look stunning as  
always.

ILIANA  
Thank you.

HALLIER  
And You Pete, isn't that the same  
tie again, HAH!!

\*\*\*HALLIER has the habit of this loud self punctuation, often  
to add emphasis to his delivery of a barb or quip, and always  
accompanied with a wide smile.

BURNHAM  
(self-consciously)  
I suppose it is. Fine fashion can't  
be counted as my best asset.

HALLIER  
As my inherent honesty is my flaw.

BURNHAM  
Honesty is no flaw.

HALLIER  
Who gives a damn what you think!

HALLIER surveys the group to see if they realize his quip.

HALLIER (CONT'D)  
Ha! HAH!!!

The STEINER's can't help but laugh but quickly settle to not  
break ranks. Nearby tables look at the man whose voice booms.  
BURNHAM's right hand begins to tremble - his reaction to  
stress - he places his hand down in his lap but CARLY and  
HALLIER notice. PAUL is looking up at ILIANA and she at him.

ILIANA  
Peter, I think your tie is lovely.

HALLIER rolls his eyes.

ILIANA (CONT'D)  
Peter who are your guests?

BURNHAM

Forgive me everyone, Mr. and Mrs.  
HALLIER; allow me to introduce my  
newest partner and his lovely wife:  
Paul and Carly Steiner.

PAUL's eyebrows rise at the word 'partner'.

HALLIER

Don't rise. Please don't rise.  
Pleasure to meet you - is it *THE*  
*PAUL STEINER?* - *THE PAUL STEINER?*

ILIANA

(to Carly)  
Lovely handbag...

CARLY

Thanks.

ILIANA

(extending a hand to Paul)  
Mr. Steiner.

PAUL

Please - call me Paul.

ILIANA

Paul then.

HALLIER

So this is - *The Paul Steiner*. The  
bridge designer. The superstar.

PAUL

Thank you Sir.

HALLIER

(noticing Burnham's hand)  
Mr. Vibrato - what you playing down  
there? - a violin? Or worse! HAH!!

BURNHAM, instead of hiding it, places his hand on the table.

BURNHAM

Some kind of muscular condition.

ILIANA

Oh Peter.

BURNHAM

It's nothing.

HALLIER

Looks a little like a fish just off the hook flopping about. You better have some one look at that.

BURNHAM

Well just getting old I guess.

HALLIER

Maybe if we got a little bowl and you submersed the damn thing HAH!!?

ILIANA

My husband's humor is often\_\_\_

HALLIER

(interrupting)  
Inappropriate.

CARLY

(pointing to a dish -  
trying to rescue BURNHAM)  
What's that?

BURNHAM

Foie Gras.

HALLIER

And in the glasses...wait, just a wild guess... Mouton 79'.

PAUL

Unbelievable! It is!

HALLIER

Not really son - it's the same tie, same appetizer, same bubbles - same table - same Peter!

BURNHAM

Well you find something that works and you stick with it.

HALLIER

(looks at ILIANA)  
Certainly.

HALLIER then looks at PAUL and CARLY.

HALLIER (CONT'D)

You must try something new sometime, its not dirty...its *progress*, evolution.

HALLIER motions to a WAITER and gives him instructions.

PAUL

Mr. Hallier, congratulations on breaking all the record with the Redington Corporate Tower.

HALLIER

Thanks - RC Tower is a spectacle. You are a bright young man, researched, in touch. Congratulations to you on your meteoric ascent and recent bridge competition slaughter. We're aware of each other it seems.

BURNHAM

Certainly appears that way Rex. Would you like to join us?

WAITERS appear with several dishes that Rex ordered for them as the SOMMELIERS prep several bottles for tasting.

HALLIER

No, we wouldn't dream of spoiling your evening, but allow me to offer you these tastes of something new.

BURNHAM

Thank you Rex but you really didn't have to\_\_\_\_\_

HALLIER

Oh yes I did.

ILIANA drops one of her white GLOVES. She bends over to pick it up from her position immediately next to PAUL giving him a view straight down her open back as she bends over.

ILIANA

Pardon Me.

PAUL

Of course.

HALLIER

Bon appetite. Hope you'll find something new here that you like.

BURNHAM

(looking at the Steiners)  
Thanks. It already seems I have.

HALLIER

Yes...Yes.

(to Paul - taking  
inventory of him )

Whatever you do - just don't let  
him dress you - HAH!!

ILIANA

Come on darling.

BURNHAM

Good Evening.

HALLIER

See ya Steiner. Good riddens  
Burnham.

The HALLIERS depart. BURNHAM stands up, his hand is twitching  
as he pulls money from his wallet to throw on the table.

BURNHAM

Suddenly less charming in here.  
They'll sort this all out -  
happily. Let's walk. Fresh air.  
There is a beautiful patio.

BURNHAM pulls out CARLY'S chair and offers his arm. He takes  
PAUL'S arm in his other and the three head to the patio.

BURNHAM (CONT'D)

Paul, sometimes as leaders we have  
to make quick decisions. Can you?

They arrive on the patio alone. Paul is silent. RC Tower's  
beacon is seen over their shoulders.

CARLY

It's lovely out here. Better than  
inside.

BURNHAM

Quite. You see Paul,  
(smiling)  
It's not you at all. It's your wife  
I'm after. What a lovely woman.  
I've wasted my whole life building  
an empire and missed what most  
have. That ship has sailed.

PAUL

(Laughing)  
Well, looks like this ship won't be  
coming to port either.

BURNHAM

True. From the shore I shall watch  
your's sail gracefully and be  
content, and simply give you your  
wedding present.

BURNHAM turns so they cannot see him and retrieves something.  
He puts it inside Paul's suit jacket pocket.

PAUL

Seems terribly small. I hope it's  
not a couple hundred like the  
waiter's tip.

CARLY

Paul!

BURNHAM

It is a tip of sorts: don't let her  
get away. I did that once. I hope  
we're not at all alike that way.

BURNHAM turns away again in thought. CARLY shoots Paul of  
look of reprehension.

BURNHAM (CONT'D)

My father gave me what's in your  
pocket now when I was about your  
age. He told me a rising star  
building the finest homes in the  
country shouldn't be living the way  
I was.

BURNHAM turns to look PAUL in the eyes very seriously.

BURNHAM (CONT'D)

He said "move to Brentwood - live  
like those you design for to  
understand them better. We provide  
the finest residences imaginable  
for real people living real dreams -  
families." He told me in 5 years if  
I excelled he'd make it mine  
legally. I'm telling you the same.  
It's worth about 2 million now.  
It's not a waiters tip son. It's  
the key to the coach house on my  
estate.

CARLY

Oh my gosh Peter!

BURNHAM

Paul I asked if you could make decisions quickly. I've got a call to make. I was his only son - left over from a time before his climb. The company became mine - so too the big home. Talk it over. I'll only be a few minutes.

BURNHAM leaves the couple alone. CARLY begins racing around in excitement not noticing Paul doesn't share her enthusiasm.

CARLY

You win again! My gosh you're good!

CARLY twirls to the patio's edge.

CARLY (CONT'D)

Look at me Paul - I'm a gypsy!  
(holding up her champagne  
glass while peering in)  
I can tell the future!

PAUL puts his hands in his pockets and looks over the city.

CARLY (CONT'D)

(as if in a trance)  
You will be the father of a daughter. She will play on those expansive lawns. She will be beautiful with the traits of her father's lovely face and the heart of her mother. *She will walk on the very patio of the night you won-* and you will love her immensely.

PAUL

Carly are you trying to tell me something?

CARLY

(in normal voice but  
joking)  
Yes Paul - the *future*. Come and have some champagne... my powers are as seer only.

BURNHAM reappears on the patio.

INT. PAUL'S OFFICE - DAY

PAUL is restless and numbly going over blueprints spread on his desk. RC TOWER can be seen outside his window.

PAUL

(aloud)

I just don't see the point of this - one year wasted. Burnham could get anyone to sort through these residential elevations and 6-bedroom... 6-bedroom boredoms. Anyone could do this. There was a time I thought he expected more - there was a time

(looking out the window at the tower)

I expected more from me.

(mocking himself)

But I have a beautiful home...in Brentwood...

PAUL rolls the plans into a tight roll and begins swinging them roughly as if a baseball bat.

PAUL (CONT'D)

As a boy I won the world series.

PAUL bends over with the blueprints as if to hit a putt.

PAUL (CONT'D)

Who the heck teaches us to settle anyhow? I've settled pretty good.

Taking the plans as a javelin, launches them across the room at the trash can. The office phone RINGS.

SECRETARY WILLIAMS (O.S.)

Mr. Steiner, Mr. Burnham is inquiring if the residential six bedroom plans are available.

PAUL

They are - literally just in hand.

SECRETARY WILLIAMS (O.S.)

Excellent, he'd like you to prep them for final transmission.

PAUL

Oh certainly. They've been '*transmitted*'.

PAUL slowly walks to the garbage can and picks up the plans.  
BURNHAM walks in.

BURNHAM  
Hello Paul.

PAUL  
Mr. Burnham.

BURNHAM  
Those my babies there?

PAUL  
Yes, the plans for transmission.

BURNHAM  
Be careful with them Paul, those  
mean a lot to us.

PAUL  
Treating them like parchment.

BURNHAM  
Good, good...

BURNHAM starts walking around. PAUL watches the behavior.

BURNHAM (CONT'D)  
Paul, I really don't know how to  
begin...I've given it a lot of  
thought...do men win wars alone?

PAUL  
No sir.

BURNHAM  
For Pete's sake why would you  
change those plans without  
consultation? What gives you the  
right to alter a team's collective  
effort without consulting *anyone*?

PAUL  
Nothing sir.

BURNHAM  
Yes - Talented men are given a gift  
AND a responsibility. We are  
Burnham & Associates, not just  
*Burnham* - I've thought a lot about  
this Paul... call your wife.  
(MORE)

BURNHAM (CONT'D)

Tell her there's been a change -  
that her husband is the kind of man  
who makes decisions on his own and  
has detriments that I'm not sure he  
can change.

BURNHAM hands PAUL the phone.

BURNHAM (CONT'D)

And that he's got the brilliance  
that *partners* are made of and that  
I'm moving him up because I believe  
in him - tell her all that Paul.

PAUL

What?

BURNHAM

And tell her to get dressed -  
because you're taking her out to  
celebrate your one year anniversary  
- which I recall coincides with  
your anniversary here.

PAUL stands in shock. THEY look at each other.

BURNHAM (CONT'D)

Congratulations son! In 1 year  
you've gone where only a few go in  
20, and you're now going somewhere  
none have gone before. Some brown  
nose told me you changed it. I  
looked. They were... elegant,  
absolutely brilliant! You did what  
a whole team of talents couldn't.  
So, let's stop the 'sir' stuff, say  
"Peter".

PAUL

Thank you- Peter.

BURNAHAM

No, thank you Paul... Now go home  
early and bring your wife some  
flowers. Your secretary will plan  
everything else, my driver will get  
you there and I'll cover it all,  
but...stop at the big house for a  
cocktail before you two go out!

(elated)

You I see everyday - her once in a  
blue moon - I'm leaving early on  
account of a blue moon.

Burnham exits.

PAUL  
 (to himself)  
 No - thank-you Burnham. I almost forgot. No wonder she's been talking about that new chocolatier "Heaven Here On Earth".  
 (on interphone to his secretary)  
 Get me the address of "Heaven Here On Earth"...and a driver ready.  
 (to himself)  
 Might as well play the part.

EXT. CHOCOLATE SHOP FACING RC TOWER - DAY

Paul exits 'HEAVEN HERE ON EARTH' with a PINK BOX and BOUQUET of WHITE FLOWERS. He notices RC TOWER is across the street.

PAUL  
 Good God - I need to look up more - hadn't even noticed it was across from me. The high rent district, no wonder the chocolate was so steep.

PAUL begins taking up close inventory of RC TOWER.

PAUL (CONT'D)  
 (glance descending)  
 Burnham is right - not pleasing, dark glass in black steel, mammoth but...sterile, almost...menacing, ...boxlike...indifferent...cold.

His critique descended to street level, PAUL'S eye captures a splash of color: a YELLOW women's business suit and skirt under a large wide brimmed YELLOW hat, and elegant white gloved hand hailing a cab.

PAUL (CONT'D)  
 Form, line...color - the right way.

The WOMAN, face hidden by the brim, stops hailing, puts both hands to her hips as her head turns towards PAUL.

PAUL (CONT'D)  
 I know her - the most beautiful woman I've ever seen. Iliana, Iliana Hallier.

ILIANA beams a wide smile in recognition of him offering a slow wave. PAUL looks rearward, as if she might be looking at someone behind him. Iliana crosses the street towards him.

ILIANA  
Paul? Paul Steiner?

PAUL  
(extending his hand)  
Mrs. Hallier, Iliana. I see we both  
have a talent for faces and names.

ILIANA  
Hardly...only those not typical.

PAUL  
Your name is surely uncommon, very  
memorable.

ILIANA  
(raising her chin higher)  
And yours PAUL, is typical.

ILIANA'S hand returns to her hip.

PAUL  
(deliberately,  
understanding his gaff)  
And if your name had been Mary...  
I'd surely have remembered it.

ILIANA  
That's obvious Paul, really, white  
roses and pink chocolates from  
'Heaven' of all places. You  
shouldn't have.

PAUL laughs.

ILIANA (CONT'D)  
Entirely inappropriate humor- my  
husband says he's rubbed off on me  
over the years- I contend it was  
the other way around. How is the  
lovely Mrs. Steiner?

PAUL  
She is doing well.

ILIANA places her ARMS ABOVE HER HEAD atop her hat to protect  
it from the wind which begins to blow.

ILIANA

Mr. Steiner, I have extorted you,  
best check your wallet.

PAUL remains still, not shifting his eyes from her impeccable beauty framed now in the wide brim held at bay by her hands.

PAUL

I can't say I see how.

ILIANA

The truth is: what girl doesn't like a compliment and I extorted one from you keenly. My husband spoke little of anything else after our introduction: *that PAUL Steiner*, PAUL this and PAUL that, your name was ingrained in my head until his focus finally shifted after several days. I'd say you had him under a spell. Are you a shaman?

PAUL

Oh really...me...an upstart neophyte. And Mr. Hallier...  
(looks away upward towards the top of RC TOWER)  
...this?

ILIANA

A Neophyte? How about immediate 'partner', runaway winner competition, top of your class, lettering athlete - prolific - trust me, I heard it all...  
(shifting her attention upward towards RC TOWER)  
it is magnificent isn't it - really is something quite extraordinary.

PAUL

(still looking at her)  
...hard to take my eyes off.

As ILIANA turns back PAUL quickly moves his gaze from her.

ILIANA

Paul, I just met old REXY for lunch at his offices in the tower.

(MORE)

ILIANA (CONT'D)

If I tell him I ran into you, and didn't bring you upstairs to say hello, you'll be committing me to another week of sheer hell listening to your accolades - you mustn't say no - entirely for me.

PAUL

You are an incredibly gracious couple. But I can't. I'm late.

ILIANA

I see. They aren't for me after all - those lovely white flowers.

They both laugh.

PAUL

Mrs. Hallier, this just isn't the best time.

ILIANA

Oh yes - of course - the industry is tight knit - spies everywhere you know, people talk, people see\_\_

PAUL

(interrupting)  
Of course not, just timing.

ILIANA

You'd be surprised PAUL - with so much at stake, often the underbelly of this business is more interesting to me than the monuments. Do you know where City Front Harbor's entrance is?

ILIANA starts hailing for a cab again.

PAUL

I do.

ILIANA

Then it's settled.

A CAB pulls up.

PAUL

(anxiously)  
What's settled? Nothings settled\_\_

ILIANA  
(interrupting)  
You have to go - so do I - Rex and  
I spend the weekends on the boat  
this time of year. We'll be  
expecting you this Saturday.

PAUL  
Nothings settled.  
(rushing, nervously)  
Which boat, when?

ILIANA climbs in the cab and looks up at him.

ILIANA  
It's that atypical name again - my  
own - you'll remember.

PAUL  
How will I know it?

ILIANA  
PAUL dear, look behind you - it  
will be the biggest one there - it  
has to be.

INT. STEINER'S HOME - NIGHT

PAUL is at his kitchen table erecting an intricate tower with  
small interconnected glass pieces constantly referring to  
some drawings and stopping to make notes. The model stands  
about 1 1/2 feet tall. CARLY comes down the stairs.

CARLY  
Paul? Do you know what time it is?

CARLY walks behind him and gently kisses his neck.

CARLY (CONT'D)  
Paul it's after midnight. You'll be  
a wreck tomorrow.

PAUL  
I'll be okay.

CARLY  
Paul there's always tomorrow too...

PAUL places another small piece.

PAUL  
I'll be quieter. Please go to bed.

CARLY  
Is everything okay?

PAUL  
Yes. Fine.

CARLY  
Come on Paul. Something's wrong.

PAUL  
No all's good. Little frustrated  
because the lights poor in here is  
all - hard to see how these fit.

CARLY  
Peter has you up all night  
finishing that?

PAUL  
It's not for Peter.

CARLY  
Great, than it doesn't need to be  
done tonight!

CARLY spins his chair around a quarter turn from the table  
and straddles him opening her robe in the front.

CARLY (CONT'D)  
Do I have you attention now?

PAUL  
Completely.

CARLY  
Good, what are you doing? What is  
it and why is it?

PAUL  
It's something I need to work on.

CARLY  
Really? And it needs to been done  
now? Tonight?

PAUL  
Yes. This is my Tower - what's  
missing - my feet aren't touching  
the ground.

CARLY  
 (suggestively)  
 It's my feet not touching the  
 ground right now Paul. Now come to  
 bed. I'll show you what's missing.

CARLY gets up taking his hand but he doesn't move.

PAUL  
 In a minute.

CARLY  
 (twirling her finger in  
 her hair)  
 Sure?

PAUL puts glue on another glass panel while looking intently  
 at his plans and places it with concentration.

CARLY (CONT'D)  
 (dejected)  
 Oh...I see. Wasn't much too look at  
 before I put on a couple pounds.  
 (checking for reaction)  
 Seems if I was a piece of glass  
 you'd had your hands all over me.  
 (checking again)  
 A thin, shiny piece of glass?

PAUL  
 Light in here is terrible.

PAUL places another piece.

CARLY  
 Maybe if it was darker we'd both be  
 better off.

CARLY stops on the stairs.

CARLY (CONT'D)  
 (very annoyed)  
 Need the lamp from the bedroom?

PAUL places glue on another piece.

CARLY (CONT'D)  
 Okay...be careful - don't get glue  
 on Burnham's carpet.

PAUL jumps up.

PAUL  
 (suddenly yelling)  
 My carpet! It's my Goddam carpet!

CARLY  
 Interesting reaction - coming  
 unglued over glue - it's not 'our'  
 carpet yet anyhow. If you want to  
 worry about your model and carpet  
 that's great... It stinks to be  
 rejected. What's *your* problem?

PAUL  
 Carly, I'm sorry ...I so  
 sorry...I'm upset with myself, not  
 you. I... this, like my bridge, is  
 revolutionary. I feel like I'm  
 slowly falling asleep at the wheel  
 wasting my great potential. My  
 bridge...IT'S A BRIDGE TO NOWHERE  
 CARLY - for no one.

CARLY  
 It was a bridge to here, a ticket  
 to ride.

PAUL  
 Whose ride? This is a coach house  
 Carly. Do you know what a coach  
 house is? ... All I want is a  
 little time to build *this*.

CARLY  
 Maybe if you could take a break and  
 realize all the right pieces are  
 right in front of you - all of them  
 - they all fit better in the light  
 of day...except for one.

EXT. HALLIER'S BOAT - DAY

PAUL  
 Slip #1 - of course it is. This is  
 no boat, it's an ocean liner.

PAUL rings the gangway bell but there is no response. The  
 tall elegant jet black pony-tailed ILIANA, clad in black  
 bikini, rises from the deck.

ILIANA  
 Paul!

ILIANA'S long legs gracefully stride towards the buzzer granting entry, then she reappears - hands on hips.

PAUL

Permission to come aboard?!

ILIANA

How entirely divine, you look smashing Paul - I could only picture you in a suit. My! How handsome you are!

PAUL

Thank you - Thank you for having me - your liner is wonderful.  
(now seeing the interior)  
Your husband has the most extraordinary taste.

ILIANA

Husband? Inside the ship and homes is my work Paul. Follow me. Rex got called away - so sorry he isn't here right now.

ILIANA turns her back to him and leads him. PAUL follows amused at the backside view of her.

ILIANA (CONT'D)

This floor is the main living and entertaining area, state rooms above and below, bridge on top - isn't it divine?

PAUL

(focusing on her)  
Divine. The best I've ever seen.

ILIANA

Now you can see it all!

PAUL

(under his breath)  
I couldn't take seeing any more.

She stops to push a BUTTON that summons SERVANT JULIA.

ILIANA

Julia. We have a guest forward. Please bring two Mojitos.  
(to PAUL)  
Paul are you hungry for anything?

PAUL  
No - couldn't eat a thing.

ILIANA  
(smiling with a wink)  
Julia, also bring a full luncheon.

JULIA (O.S.)  
Yes Mam.

ILIANA places her hands on the railing behind her leaning back elongating her already sleek body.

ILIANA  
Men are all liars...you're  
famished... Come with me. I'm cold  
and need the sun on me.

ILIANA drags a chair for him to face her chaise lounge. PAUL can see directly down her oiled cleavage.

ILIANA (CONT'D)  
The sun - it makes me feel alive.

PAUL takes the Mojito from SERVANT JULIA and toasts.

PAUL  
To the Iliana.

ILIANA  
To the shining, rising stars.

ILIANA reclines closing her eyes. PAUL looks over her body.

PAUL  
I'm interested in meeting Rex. When  
is he returning?

ILIANA  
I'm not sure. He gets these fires  
about twice a day, he is more  
firefighter than builder- constant  
problems. I'll enjoy his rising  
stars company until he's done.  
We'll lunch, and if he's not  
returned, I'll ask you to swim, and  
if you decline, I'll send you away.

PAUL  
Swim? In khaki pants?

ILIANA  
No silly. Entertaining is a must  
for me.

(MORE)

ILIANA (CONT'D)

I must be prepared to accommodate:  
yhere are swim trunks and  
assortments of clothes aboard.

STEWARDS appear with lunch.

ILIANA (CONT'D)

Mojitos in the sun, but champagne  
with the luncheon.

PAUL

Rex, how did you meet him?

ILIANA

Rexy and I- twos peas in a pod. I  
met him in Columbia when he was  
just starting out. He was a young  
rising star, like you Paul, that  
must be his attraction; he sees  
something of himself in you.

PAUL

I think we're pretty different.

ILIANA

Outwardly yes, he the tough, you  
the male model glamour boy, he the  
muscle, you the charm, yet Paul,  
you are the same in that you both  
were prodigies.

PAUL

You said Columbia - your family  
from there?

ILIANA

Yes, my father has done extremely  
well. I'm the rich girl; Rex was  
the startup needing backing. The  
boat is from my father - a wedding  
present.

PAUL

Incredible.

ILIANA

Isn't it? Rexy gave dad help and in  
return, dad gave him his ability to  
go on his own. Rex never looked  
back. Both my men are empire  
builders. And you Mr. Steiner chomp  
at their heels.

PAUL  
I haven't done anything...yet.

ILIANA  
You will.

PAUL  
Rex and ...Peter, are they rivals  
in business only or is there more?

ILIANA  
More.

PAUL  
I sensed so much at that dinner.

ILIANA  
You're a smart man- intuitive.  
Cerebral men are dull, intuitive  
men often passionate- are you  
passionate Mr. Steiner?

PAUL  
About the things important to me.

ILIANA  
What is important to Mr. Steiner?

PAUL  
Well, potential...form...beauty.

ILIANA  
Beauty?

ILIANA stands and slowly twists into waist length COLORFUL  
shirt, BUTTON by BUTTON.

PAUL  
And color.

ILIANA  
Color?

PAUL  
Yes- integration of line and color,  
form and function that creates true  
beauty in nature, in building.

ILIANA  
In women too, I suppose.

PAUL  
(cautiously)  
Certainly...in life in general.  
(MORE)

PAUL (CONT'D)

Beauty is mathematics - portraiture  
the resolving of the key lines and  
angles of the face, and those most  
appealing are in symmetric and  
certain ratios.

ILIANA

And what you see across the table  
from you, are my numbers in line?

PAUL pauses, lifts his sunglasses and sips champagne.

ILIANA (CONT'D)

Don't be bashful Mr. Steiner; you  
came over to talk shop. That's what  
we're doing. I'll break the ice for  
you. It is not dirty. I love fine  
things, beautiful things. I know  
nothing of the numbers of which you  
speak - only what is attractive.  
You Mr. Steiner are a beautiful  
man. I don't know what your numbers  
are. I'd say the same if Rex was  
seated here. He'd agree, and make  
some joke. I love the painting in  
my stateroom - is that a threat?

PAUL

It's not alive.

ILIANA

Are you a threat?

PAUL

No.

ILIANA

You see!

PAUL

Okay...you numbers are impeccable.  
Your design: not capable by men -  
Your numbers: resolved only by the  
divine.

ILIANA

Paul you are a beautiful man-  
inside and out! Two peas in a pod!  
I like you Paul Steiner, I knew the  
moment I saw you you'dd be my ally.  
Swim with me after this! Rex's  
fires should keep him. It's all a  
conspiracy you see - you'll have to  
come back another day to meet him.

INT. PAUL'S OFFICE - DAY

BURNHAM

It appears more changes are a foot.

PAUL

Great, last time you said that it meant promotion. Don't let me down.

BURNHAM

Very well then, you're promoted.

PAUL

That was easy. I should have tried for Vice President.

BURNHAM

That's what you are trying for. I'm speeding up your track - Monday I'm bringing you into real estate acquisitions and finance. You'll find it's quite interesting.

PAUL

(sarcastically)

Indeed.

BURNHAM

No really, without the land nothing gets built.

PAUL

So if I get some land can something get built?

BURNHAM

Lots of things.

PAUL

(interrupting)

What about a tower?

PAUL pulls some plans out and spreads them on the desk.

BURNHAM

It's... extraordinary Paul. It's really new! It's a match to your gorgeous bridge. How did you find the time?

PAUL

Look, the load is internalized in glass forms, not one convex piece, - it gives the illusion of curvature. It's a flying buttress in glass.

BURNHAM

Incredible!

PAUL

This is what I can do Peter.

BURNHAM

I've never doubted you Paul.

PAUL

So were coming together then?

BURNHAM

We've been together! Look, we don't just build something - *we are told by clients to build something*. Our clientele is primarily residential. Now the future has many roads\_\_\_\_

PAUL

(interrupting)

Peter - it is residential. It's ultra high end and fits our business now.

BURNHAM

Let me see it again. Do you have the interior plans?

PAUL

Some mock ups- here.

BURNHAM

Incredible Paul- challenging to build.

PAUL

Sure - I need an engineering study on the composites.

BURNHAM

The focus is all wrong son - you need a market study on the *financials* - the occupancy projections and cash flows- it's huge and that's the challenge. The engineering problems can be solved.

PAUL

And we can solve the other issues.

BURNHAM

Likely. Let me groom you to become that kind of problem solver: the aging market's population is shifting south. You my boy are about to spend the next 6 months in and out of Florida! We are the kings in Florida - you are now the prince!

The interphone rings.

SECRETARY WILLIAMS (O.S.)

Excuse me sir.

PAUL

Yes Ms. Williams.

SECRETARY WILLIAMS (O.S.)

Sir there is a Ms. Juliana on the line from Heaven Here On Earth regarding your special order.

PAUL

My special order?

BURNHAM

Ah the young romantic - special order Chocolate for Carly?

PAUL

Ah...tell her to hold on a second.

SECRETARY WILLIAMS (O.S.)

Yes Sir. She says she was sorry to not get the white chocolate roses, but would like to offer more of those cream yellow hats you fell in love with the other day.

BURNHAM

(laughing)

Okay then Paul, forget these multi-million dollar lots in Florida, you've got bigger things to sort out now: no white chocolate roses.

PAUL

(annoyed)

Tell her to hold on Ms. Williams!

BURNHAM  
 (to SECRETARY WILLIAMS  
 over the speaker)  
 Ms. Williams, it's Burnham here,  
 bring that envelope in please.

WILLIAMS brings the envelope to Burnham as PAUL fidgets.

PAUL  
 (Anxiously, to WILLIAMS)  
 Is she still on the line?

BURNHAM  
 Oh my, Paul I see yellow cream hats  
 for Carly are your priority.

BURNHAM opens the envelope and pulls out a travel itinerary.

BURNHAM (CONT'D)  
 Here - you're booked on a flight  
 Monday morning to meet the boys in  
 the Miami shop. Get acclimated and  
 next time take your wife...and her  
 chocolate hats.

PAUL  
 Peter - ah, hats, they're a  
 surprise, *our special thing*.

BURNHAM  
 Locker Room talk my boy.  
 (while walking out, to Ms.  
 Williams)  
 Heaven CAN'T wait on line 1 -  
 transfer that call in please.

PAUL'S phone RINGS again.

PAUL  
 Hello?

ILIANA  
 (in false voice)  
 Mr. Steiner, its Juliana from  
 heaven\_\_\_\_

PAUL  
 (interrupting)  
 You can stop the clever charade  
 'Juliana' - I'm alone.

ILIANA

(in her normal voice)

Paul darling - had to protect you if you were on the speaker. I'm sorry to call you like this but something's come up. He's been called to Singapore - I didn't want you to show up Saturday and it'd be just me again. You might think...

PAUL

No. Clever game, clever girl.

ILIANA

How've you been? You know I really had a favor I needed, so I was glad when this came up to give me an excellent excuse.

PAUL

Oh? A favor?

ILIANA

Oh hush now - and just say yes.

PAUL

I've limited time but I'll try.

ILIANA

Oh no, you've plenty of time - you said at our luncheon that your physical fitness is a priority and Mondays and Thursdays was club day. Today's Thursday so I'm not taking no for an answer. I lost my tennis partner for tonight's match. I need a sub.

PAUL

You called me during a meeting to play tennis & chocolate hats!?

ILIANA

Yes I did. Isn't it *divine*!?

PAUL

No! You are out of control!

ILIANA

True. Isn't that just *divine* too?

PAUL

(containing a smile)

No! *Devilish*!

ILIANA  
Well they both start with the  
letter 'D'.

PAUL  
Who cares?

ILIANA  
You do - 5274 Bittersweet - put it  
into your little GPS - 6pm.

PAUL  
Hey wait - I didn't agree yet!

ILIANA  
I know. Bye!

EXT. NEIGHBORHOOD PARK - DAY

PAUL  
(aloud, to himself)  
She's a crazy woman. This is a  
subdivision playground.

ILIANA appears carrying 2 rackets and a small gym bag. =

ILIANA  
Are you ready to play?

PAUL  
You look lovely as usual.

ILIANA  
Yes Paul, and of course you are  
delicious - are you ready to play?

PAUL  
Hardly, in a tie - Good God woman  
this was nearly an hour drive, I  
won't get home for hours - Where  
to? I'm ready to play.

ILIANA  
We're here.  
(pointing beyond the  
playground)  
See that over there? That is where  
you meet your demise today.

PAUL  
You made me drive an hour to a  
subdivision public tennis court?

ILIANA

I want discretion and privacy.  
People talk downtown - they don't  
understand. They'd think we're  
lovers. Besides, I want no  
distractions or excuses when you  
loose!

PAUL

And that outhouse the locker room?

ILIANA

Disgusting.

PAUL

Great I'll change out of my suit in  
front of the mothers and children.

ILIANA

Equally disgusting - here.

ILIANA, places the bag on a park bench behind the hedges.

ILIANA (CONT'D)

Strip.

PAUL

Strip?

ILIANA

Right here - right now.

ILIANA sits on the bench amused.

PAUL

You're crazy.

ILIANA

Paul I don't understand the  
silliness of it all. You've seen my  
body on the boat. You are a  
beautiful man in great shape. Did  
you jump me on the boat?

PAUL

Jump you? Of course not.

ILIANA

And I'll return the graces - but  
you my friend...are about to loose.

PAUL

I'll say.

ILIANA

In other countries men and women  
spa together naked. Expand your  
world. It's not dirty.

PAUL loosens his tie confidently, looking her in the eyes as  
ILIANA smiles. PAUL pulls his shirt off.

ILIANA (CONT'D)

There you go Steiner. A real man -  
no backing away from a challenge.

PAUL sits next to her on the table top removing his pants.

ILIANA (CONT'D)

(affected)

With...a real man's body.

PAUL slips on the shorts bowing his body to pull them on.  
ILIANA loses her devious smile. She hands him the shirt.

ILIANA (CONT'D)

Paul dear, you could make underwear  
commercials, you really take care  
of yourself. I love that in a man.

PAUL

Two peas in a pod. It all fits. How  
could you possibly know my size?

ILIANA

I've sized you up Steiner. I know  
clothes... and a little about men.

PAUL

(demanding, Iliana  
complying )

Socks..Shoes...Racket.

ILIANA obeys, bestowing, and the racket as if a scepter.

PAUL (CONT'D)

(ironically, smiling)

Bring your balls. It's game time.

ILIANA

Quite a show Paul. I'm happy to be  
out of there - it was getting warm.

PAUL

It's only fair to alert you Mrs.  
Hallier that I was on the tennis  
team at school. Are we keeping  
score then, or just exercising?

ILIANA

Keeping score - impeccably.  
Oh...it's only fair to alert you  
Mr. Steiner, I was team captain in  
college.

CUT TO:

Sweaty and both looking invigorated, they sit next to each other atop the park bench.

PAUL

(sincerely)

My God! You're as good as any of  
the boys at the club. I could get  
used to this. You...are a brilliant  
athlete... and more brilliant  
woman - never met anyone like you.

ILIANA

I know. Do you like to run?

PAUL

Yes, I need to do it more.

ILIANA

Yes you do. Give up the boys at the  
club Paul. Play with me. Two peas  
in a pod. The best of friends.  
Let's run on Tuesday.

PAUL

Can't. Burnham's got me off to  
Florida. I'm in real estate  
acquisitions now.

ILIANA

What a coincidence! While Remy is  
in Singapore for a couple weeks  
I'll be tending to our home in Palm  
Beach. Why couldn't we join up for  
a little running on MIAMI beach?  
There are plenty of public courts  
for our rematch; you owe me that as  
a sportsman Paul, you nearly lost!

PAUL

True. Settled - I'll be in Miami  
from Monday to Friday next week.

ILIANA

Date...give me your phone.

PAUL  
My phone?

ILIANA  
Yes.

ILIANA starts manipulating both their phones.

PAUL  
What in the heck are you doing?

ILIANA continues without replying, instead handing him her phone without looking at him.

ILIANA  
Look up the contact "Paulson Beauty Supplies".

PAUL  
It's my number.

ILIANA hands him back his phone.

ILIANA  
Now on yours look up "Ilison Investments".

PAUL  
Your number...crafty - something tells me you've done this before.

ILIANA  
Hardly Paul- lets just keep it all straight: we are friends only...but others might not see it that way dreaming up all sorts of torrid implications, and your wife, she'd think we are having an affair - she can't think that because we aren't. It's better this way - evolution.

PAUL  
It's hiding something from my wife.

ILIANA  
And why should you have to? Ask yourself. Isn't it silly? Why can't you and I play tennis as you would with another boy? Who makes it dirty? Us - or Them?

PAUL  
It is messy isn't it.

ILIANA

It is. A delicious chocolate mess.

INT. RC TOWER OBSERVATION DECK - NIGHT

PAUL and CARLY are on top of the RC Tower in the public observation deck.

CARLY

Paul it's breathtaking. You can see the entire city in one view. The tall buildings even look small. Do birds fly this high?

PAUL

They do. And so do men.

CARLY

Oh really - superheroes you mean.

PAUL

No mortals. Me. Hallier.

CARLY

Odd...to hear those names in the same sentence.

PAUL

He built this - Hallier & Hardcott. Someone like me dreamt it. It does happen Carly. It's someone's bridge - *to somewhere*. Carly I want to talk to you about something.

CARLY

Right now it's our bridge to the sky Paul. I don't care who built it. I care about being here with you. No shop talk on our rare night out. You promised me a trip to the top of the world tonight and dinner to boot. Well this is the top. Where's my grub!

PAUL

(taking her in his arms)  
Not so fast Mrs. Steiner. You got bills to pay.

CARLY

(kissing)  
These are sweet debts. I want to owe more.

PAUL  
You do owe me more.

CARLY puts her head on his shoulder looking over the city.

CARLY  
Then I'll just have to pay. What  
would you like tonight?

PAUL  
I'll have what we used to call the  
'usual'.

CARLY  
Today's a special day, and I'm  
suited for the 'usual' right now.  
I'll give you a present instead.

CARLY breaks away from him and walks by the glass windows  
staring out with her back to him.

CARLY (CONT'D)  
Okay - got it.

PAUL  
That quick? Can't be so special.

CARLY  
It is - cheated - actually brought  
it with me.

PAUL  
Well, can't be big. Let's have it.

CARLY  
(turning to face him)  
I'm pregnant Paul.

CARLY searches his face for his reaction.

PAUL  
(stoically)  
Really?

CARLY  
Really - I found out today.

PAUL  
(with a great smile)  
Oh my God Carly! How did you not  
tell me all day?

CARLY

I knew we'd be coming here. I wanted you to meet your daughter here...on top of the world Paul! Are you happy?

PAUL

(kissing her)

Oh God yes. We'll climb back down to earth as three then! Wait...daughter? How could you possibly know?

CARLY

If it's a boy Burnham wants 'Peter' - it's just got to be a girl Paul or will offend the old guy! Its like we're his last hope at immortality!

PAUL

Some men want to live forever.

CARLY

And now you will!

EXT. OCEAN BLVD. CAFE, MIAMI - DAY

After a long run on the beach PAUL and sunglassesed ILIANA seek shade under the awning of a cafe.

ILIANA

(pulling her shirt up to dab her face exposing her stomach)

It is blistering down here.

PAUL

Yeah. Four miles. Pretty good for a middle aged woman.

ILIANA

Oh shut up - all that means Paul is that I, only slightly at 30...something, and a woman, can give you a run for your money.

PAUL

Yes you can.

ILIANA

It means something else,  
(grabbing his shirt and  
wiping her face)  
mine's all wet, thanks...that it is  
I, little old me, who is actually  
in the better shape - see?

PAUL

In some convoluted way.

ILIANA

Take that table. We earned it.

ILIANA adds a cap to her sunglasses in discretion. They sit.

ILIANA (CONT'D)

You're not as talkative today.  
Feeling alright?

PAUL

Yeah, sure - worn out - between  
work and your athleticism.

ILIANA

You see - look at me - alive -  
straight posture - ready for  
another 5 miles - I am the  
superiorly conditioned of the two.

PAUL

You are superior.

ILIANA

That's settled - now how's it going  
at Burnham's? Are you enjoying your  
high finance duties?

PAUL

No. He's given me the world. He's a  
wonderful man. You must know. You  
seemed to know him when we met.

ILIANA

Just as a player in our circle.

PAUL

He's really a special man ...Im  
just not in love with residential  
design. I'm in love with making  
beautiful *big* things. I'm in love  
with looking at them, creating  
them. I'll leave the other stuff to  
those who love it.

ILIANA

Yes I understand - my husband is that way: he loves the whole process Paul - the underbelly too. I don't want to incite a riot, but why don't you talk to him? He's been wanting to meet with you. I'll play open faced: it would be delicious having you around working with us - no more sunglasses. Who can decide these things but you?

PAUL

Exactly. Me ...and my wife.

ILIANA

Is she a big part of your career?

PAUL

She's....She's pregnant.

ILIANA smiles, puts the glasses atop her head, leans in and grabs his hands.

ILIANA

Oh Paul that's wonderful! You both must be so excited! Oh what a lucky woman! Do you know how gorgeous that child will be? Delicious like her father!

PAUL

You ...she's quite close to Burnham. He's given us property. He's kind of in a position now to be a bloody nanny of sorts - I don't know how it all happened.

ILIANA

(joking - acting)

The pregnancy? Oh little boy let me tell you about a man and a woman.

PAUL

No Ily, the whole progression I mean... Ily - E-LEE, I like that.

ILIANA

Me too.

PAUL

Somehow he's become my neighbor. Worse, he's become my wife's hero.

(MORE)

PAUL (CONT'D)

No, worse than that, he's become *my* father in law!

ILIANA

Oh my - how deliciously intricate! Are you sure they're not the ones having an affair? Are you sure it's your child!?

PAUL

Oh shut up - that isn't funny.

ILIANA pulls her glasses down over her eyes again, smiling.

PAUL (CONT'D)

The only thing that is mine is the child! My job is out of control, my wife's entangled hopelessly in him, and my tower, my tower is never goanna see the light of day.

ILIANA

Oh my Paul I've seen into you problem - that gorgeous 'tower' of yours - not getting much attention during this pregnancy phase. I hear it only gets worse.

PAUL

You are so irritating when silly.

ILIANA is playfully leaning back into the chair so her midriff pulls up exposing her stomach.

ILIANA

I guess Paul - every tower yearns for the light of day. What does a Steiner do when his best friend is so lovely?

PAUL

Get more irritated.

ILIANA

(licking the dew that's forming on her glass)  
Is that all?

PAUL

Yes that's all.

ILIANA

I agree. The physical tension is like a walk into a fine pâtisserie.

(MORE)

ILIANA (CONT'D)

So many treats - your mouth waters.  
It's sometimes best to see them and  
then walk out without choosing.

PAUL

I disagree because I'm disagreeable  
now. I'm hungry and I want to buy  
them all and eat them.

ILIANA

Do you Paul?

PAUL

Not all, just the one that looks  
like the beautiful tower.

ILIANA

Do you *really* Paul, I had no idea  
you were that way?

PAUL

You are so annoying.

ILIANA

Innuendo as delicious as an éclair -  
full of cream - see I did it again!  
- Rex - I rubbed off on *him*!

PAUL

You don't get any of this do you?  
Ily, I've designed a glass tower -  
nothing can touch it - I know it.  
It's not going to be built by  
Burnham ...for the time being. The  
mock-up is in my home.

ILIANA

(pointing to her head)  
Where are the plans Paul, up here?

PAUL

In my office.

ILIANA

You've got working drafts,  
engineering proofs, layouts?

PAUL

Yes- and no: the engineering study  
isn't done - unfunded. I don't want  
to be a king - just his designer.

ILIANA

Sounds like you want immortality. Maybe you forget I know a thing or two about the men in this business. You don't want to be king? You do want to live forever making towers like that - you forget Paul - I'm married to the pharaoh - the pharaoh's wife.

PAUL

It's a mess.

ILIANA

Why Paul? What's so messy? Rex is coming home soon. Meet him.

PAUL

I asked you if there was more than rivalry between Rex and Burnham while we were on the boat - you dashed it under the rug.

ILIANA

Oh Paul, its just business - rivalry, egos - competition - we're athletes, we understand.

PAUL

Ily, there's more you crafty bird.

ILIANA

Okay its settled - we'll meet him when he comes back - down here - away from the spies in New York.

PAUL

I'm not falling for that one again - nothings settled...by the way what makes me so sure you're not one of...the spies?

ILIANA

Exactly Paul. More tangles and twists in your knotted head. You know what clears the mind almost as good as sex?

PAUL

Exercise.

ILIANA

Exactly my tangled friend - let's go untangle the wholesome way.

(MORE)

ILIANA (CONT'D)

Let's go run together - really fast  
 - let's make it hurt - you can cry  
 about your tower and I can pry you  
 away selfishly to Hallier &  
 Hardcott, where you,  
     (leaning forward swiveling  
     her sunglasses upward)  
 can look into my eyes directly  
 without these,  
     (swiveling her glasses  
     back in place)  
 And I,  
     (pulling an ice cube from  
     her glass and licking it)  
 Will see your gorgeous tower.

## ACT II

INT. BURNHAM'S MANSION - NIGHT

CARLY is holding up some baby clothes, some pink, some blue,  
 laughing, unopened boxes all around.

CARLY

This is the most ridiculous thing  
 I've ever seen! It's like a baby  
 store exploded in this room.

BURNHAM

Or it's like an old man walked into  
 a baby store and had no idea what  
 to buy. So, he took it all.

CARLY

Peter you doll, what if it's a boy?  
 What about all the girl clothes!?

BURNHAM

We'll just have to save them for  
 the next one - or better yet,  
 donate them to the poor.

CARLY

And what if it's not a...Peter?

BURNHAM

Like wise...except one an old man  
 will need a little consoling after  
 your convalescence... But you  
 haven't considered twins!

(MORE)

BURNHAM (CONT'D)

I've all the bases covered. I'm not being excessive - only practical!

CARLY

You are ridiculous...and so extremely generous.

(kissing his cheek)

Peter, I love you.

BURNHAM

I love you too Carly. I'm so happy. How are you feeling today?

CARLY

Pretty good. Not so weak.

BURNHAM

I'm glad you saw my friend. She is one of the finest specialists the country. What did she find dear?

CARLY

It's a mystery. She thinks maybe my blood pressure gets unstable when I get too active and it makes me dizzy. The tests show nothing.

BURNHAM

Carly, while Paul is away I don't like you alone in that coach house. I want you to stay here when he's out of town. He's really diving in to the Florida work. I feel guilty.

CARLY

Peter, my husband is that way. He fixates on certain things till they reach fruition. I think it's a trait of innovators.

BURNHAM

I think so dear. Has he shared his ideas for the tower with you?

CARLY

Shared them? I live with them. They are literally in the bedroom.

BURNHAM

Well anyhow. I want you to stay here until he comes back. And I want you to stay here whenever he leaves town again.

(MORE)

BURNHAM (CONT'D)

I want you to promise - just until the baby is safely delivered.

CARLY

Peter I couldn't.

BURNHAM

If you fell again in that house all alone we could have a disaster. I've built this giant home...for whom? The servants are always available to tend to you.

CARLY

Peter you dear. He'll feel odd.

BURNHAM

He may, but I've given him the duties that take him away - I'm at the heart of this. If something were to happen to your and Paul's child I would never forgive myself; it'd ruin all our lives. We'll have to help him to understand.

CARLY

Peter you're guilting me into a corner aren't you? Aren't you now?

BURNHAM

Yes I am - so what? You make me alive - I think the world of you - so practical - so devoted - so clean hearted. You are my air freshener - a potpourri.

CARLY

Potpourri!? Oh brother! You called me a postcard before! Are you becoming a businessman poet? Shall I call you Mr. Sensitive?

BURNHAM

Oh definitely. I think we should spend the afternoon making doilies!

THEY laugh hysterically.

BURNHAM (CONT'D)

(wiping tears from eyes)

A pipe. I need to buy a pipe.

CARLY

What forever for?

BURNHAM

A cardigan sweater goes with a pipe  
goes with an old man - a grandpa.

CARLY

Sorry gramps - no smoking around my  
child.

BURNHAM

Gosh you're right - the times have  
changed and I'm behind.

CARLY

Other than the smoking idea you're  
perfect - classic grandpa through  
and through - a real preppy.

BURNHAM

(with mock hysteria)

*Gramps has got to have something to  
do with his hands. If it's not  
packing sweet smelling tobacco into  
a pipe - what am I to do!?*

CARLY

Take a lesson from the youth?

BURNHAM

Yes, yes, go ahead.

CARLY

Take up texting. Sit in your  
wingback chair and text.

BURNHAM

Never!

CARLY

You asked grandpa Peter. Just a  
suggestion. You can smoke your pipe  
on the patio then.

BURNHAM

No, its lost its charm knowing you  
disapprove - plus I have to set an  
example - for the kids.

CARLY

That's right. And I'm pointing out  
you said kids - plural.

BURNHAM

The power of suggestion - two sets of twins then? Devastatingly significant.

CARLY

Devastating....

BURNHAM

Carly...I have a lot to learn yet as an old man.

CARLY

You think?

BURNHAM

I'm just a little in awe...nervous...it's my...its my first...it's my first child.

CARLY

Oh brother! Over to the doily table gramps, button your cardigan and don't start a fire with your pipe.

BURNHAM

Oh make fun of the old man, the easy target. The elderly: the indignities we suffer.

INT. HALLIER'S W. PALM BEACH HOME - DAY

PAUL is dressed in an expensive cream suit and blue shirt. He stands at the Miami Hallier residence front door.

(looking at the Ocean)

A home at the heels of an Ocean.  
The Atlantic: gorgeous &  
inspiring... yet undrinkable.

PAUL rings the bell. HALLIER opens the door.

HALLIER

Steiner! What the hell did you dress up for?

PAUL

These old rags? How are you Mr. Hallier?

HALLIER

For God's sake, do you think you're here applying for a job?

PAUL

Of course.

HALLIER

Good - I like that - HAH! We see eye to eye I can tell. You look good son - really - I like the outfit - glad to see you're your own man and not letting my pal Burnham get near your closet. Don't let him get near your wife either. How is she?

PAUL

(taken by Hallier's comment)

She's...fine...pregnant.

HALLIER dwarfs PAUL as he puts his arm around him.

HALLIER

Oh dear boy that calls for medicine. I've got just the stuff.

PAUL

Incredible home. Who designed it?

HALLIER

Paul - I've got the best minds in the business, the best spies - we don't just do towers son. What's your medicine Steiner?

PAUL

Martini.

HALLIER

I make a beauty.

PAUL

I'm surprised.

HALLIER

About what, how dam cute I am. HAH!

PAUL

No. No. There aren't servants.

HALLIER

Paul you don't know the man yet. I do what ever I can myself. That's half the secret to my success- the other half? What ever I can't do - I get the very best to do it for me. I don't love alone though. I don't build alone either. Loving, building - the same damned thing don't you think?

PAUL

Yes.

HALLIER

I like you Steiner - you the best?

PAUL

(With forced bravado)  
The God dammed best Rex.

HALLIER

I know Pauly - I know. I've got the best spies remember?

PAUL

(considering the home)  
Craftsmanship is as good as ours.

HALLIER

As good as yours huh?

PAUL

But we can't do some things that you can. That's why I'm here.

HALLIER

I know. Lets get down to it son.

As HALLIER goes to his bar. PAUL sees a tennis court in the distance where ILIANA is there talking a lesson from a pro.

HALLIER (CONT'D)

Look Paul, you should try something new - bourbon - dam you look like little Boy Blue over there.

HALLIER approaches PAUL and hands him a double bourbon.

HALLIER (CONT'D)

Boy Blue,  
(motioning to the courts)  
...and little Bo Peep.

PAUL smiles and drinks looking HALLIER squarely in the eyes.

HALLIER (CONT'D)  
(motioning to the pro)  
Do you think she screws him?

PAUL  
(sipping again)  
Bourbon...it is pretty good Rex.

HALLIER  
You bet it is. Some of my best work  
was found inside these. Okay son -  
bourbons in hand dancing around the  
ring a little - what can I do for  
you - and what can you do for me?

PAUL  
I don't know yet. I do know that my  
boss is aging and will step aside  
sometime. We best know each other -  
we might have a healthy rivalry  
rather than a destructive one.

HALLIER  
But I like building as much as I  
like destroying.

PAUL  
I like building, you can have a  
monopoly on the other.

HALLIER  
So you like building? Do you like  
building homes Pauly? My focus is  
never the residential so you can  
have your monopoly there.

PAUL  
Well that's good - we want it.

HALLIER  
(sweetly)  
You'll be a rich man Paul with  
proud wife and envious friends.  
(almost yelling)  
Stop jerking yourself around! You  
aren't here for any fence mending  
bull! What does Paul Steiner want!

HALLIER smiles and puts his arm around PAUL and leads them to  
two small reclining chairs on the patio.

HALLIER (CONT'D)

You don't know me yet. When I talk harsh, it's man's business: I got no time for little girl pleasantries. That's me. Who are you?

PAUL

I'm a designer of towers and bridges. I'll make stadiums. I make large scale wonders on paper.

HALLIER

Now you're talking kid. Talk more like that - don't jerk around with me, life's too short. You want to live for ever? You want everyone to see your work, you want people to see pictures of your stuff in books and some of it to live for ages?

PAUL

My homes are in books!

HALLIER

(Standing, yelling)

Listen you little prick! Stop playing with your marbles and stand up. You want to do big things or small ones! You got one life and monster talent - you want to do what other people want you to?! You want to take the safe route so your hairdo doesn't get messed up? You want build strip malls or towers! Out with it Nancy!

PAUL

(jumping up)

Towers! And screw You! I don't care how big you are. You don't talk to me like that!

HALLIER bear hugs PAUL who is pinned in his powerful arms.

HALLIER

Okay Pauly...Okay. Now you know me. That's how we do it - to the bottom of the pool to know each other.

Releasing him, HALLIER delicately brushes off Paul's blazer.

HALLIER (CONT'D)

And now I know the you too - the real Steiner - what he wants. I like him. You're goanna do big things son. You come work for me. You're goanna get what you want.

PAUL

Rex...God your strong.

HALLIER

And your pretty tough kid - HAH! What's the hold up? You should be here *demanding* a job.

PAUL

It's complicated. It's not that simple...Burnham - he's just too deep into my closet now.

HALLIER

Bullcrap - you've given yourself your start. Listen to those words: you, you, and you... as for Me - I expect allegiance, but in return, I give you what you want - to get what I want. That's the difference. That's Hallier business. The only hard part is figuring out what we each want - than we agree...then it begins, then it's over.

(looking off over the tennis courts)

I know what I want - the best. You figure out what you want and we'll make a deal.

PAUL

I got other people to consid\_

HALLIER

(Interrupting, yelling)

To hell with them! They're either behind Paul Steiner or they are against Paul Steiner.

(quietly, gently)

What does Steiner want - he's the one with the talent - he's the one with the magic.

HALLIER gently straightens PAUL'S collar. PAUL says nothing.

HALLIER (CONT'D)

Now a little more honesty and you get out of here. What's holding this tower back Paul? Something's wrong with it, a problem. You screwed it up.

PAUL

NO! It's revolutionary. It's new. I don't have engineering proofs. I can't fund it...and Burnham won't invest in something he's not ready to sell. I'm telling you I can internalize the loads in a new way - its tomorrow today - forever - but I'm...I'm dead in the water.

HALLIER

HAH! A fish flopping on the deck - like Burnham's silly hand.

(Jovially, smiling)

You know how much time you just wasted Boy Blue? You could have come over here and sat at that bar, poured a bourbon, and said "Rex, I've got something you want. I want it built. I need engineering proofs out of your pocket. I want my name on the design. I want a couple million in design fees if you buy it. If you don't. Watch it get built by someone else". What was that 4 or 5 sentences? No yelling. No crying. Business. Someone's teaching you to waste too much time. Leave the pleasantries to the Japanese tea ceremonies. Is that what you want?

(yelling)

Is that what you want? Out with it!

PAUL

Yes!

HALLIER

Okay then. Stick with me and I'll teach you the right way. I'll also make you live forever. DONE.

(going to pour drinks)

The proofs will be done out of the country to keep it quiet. In return for my investment I'll own the process.

(MORE)

HALLIER (CONT'D)

Oh, and, you may want to come work for me - who the hell else is goanna build it Paul? You're at my bar. Immortality and 2 million when you sign on with the plans. Its the *first* one Pauly. Each one you create and I build we'll add a million to your fee. Everything in writing - no waiting. You go as fast as your little Boy Blue head can dream - sound good?

PAUL

Yes. Deal. I'll get you the engineering drafts for testing. The design I'll retain for later.

HALLIER

Deal. Look at this now - real business. Cheers. Toast em up - to building! To building buildings!!

INT. BURNHAM HOME LAST PLEADINGS FOR ECHELON ROW- DAY

In BURNHAM'S foyer after dinner, CARLY, exhausted and very pregnant, ascends the stairs to lie down. PAUL and BURNHAM retire into the drawing room off the foyer for an after dinner drink. BURNHAM takes a cordial, PAUL straight bourbon.

PAUL

She's comfortable here. Knows right where to lie down... and now baby showers and gifts...why?

BURNHAM

Why Paul? Does there have to be a why? *'Why'*...the word itself conjures purpose, motive.

PAUL

Exactly Peter - be direct with me. No need for pleasantries. Two men talking. Why are you doing this?

BURNHAM

Because Paul - I want to.

PAUL

Why do you want to?

BURNHAM looks at PAUL curiously.

BURNHAM

Because it feels good son. Isn't that why we do most things?

PAUL

No - What I'm doing for you doesn't feel good. You know I don't enjoy these duties. You know what I want.

BURNHAM

Let me ask you the same. Why are you doing what doesn't feel good?

PAUL

For Carly. And for you - I owe you.

BURNHAM

As for me - you owe me nothing; as for her, you owe her - everything. You owe your child most Paul. You're working for them and that probably makes you feel really good except, there's a little voice inside of you used to tending to your needs: like a child living in us - wanting what it wants and wanting it now.

PAUL

Peter why don't you give me what I want and I'll give you what you want - that's business - everyone's happy - Carly is well provided for - your firm thrives - you retire - I steward and grow it.

BURNHAM

That's what we're doing? What am I missing?

PAUL

My potential.

BURNHAM

No I think that's recognized isn't it? You are in my home. You are living in the house I once did. You are being educated on the firm. And you... will helm it.

PAUL

(angry)

Peter my true potential goes beyond that - makes me tick - that tick's not even being heard dammit.

BURNHAM

Paul settle down. Carly is sleeping. There's no need to swear, ever - *it is the sign of a small mind trying to make a big point.* Your mind is superior to that.

PAUL

Exactly.

BURNHAM

Paul your tower is truly great. It's not our clientele now. Hallier owns that market. You could take us there Paul. In Time.

PAUL

You act as if your dead or something - lets go there now!

BURNHAM

It doesn't add up Paul - its sounds like that little voice's reasoning.

PAUL

It's called Echelon Row - The elite's and influential's place to live. They are our market. I've put it together Peter. Florida. Miami. Not one really large scale building there, one of the few cities left. It'd be flanked by store fronts sold to the greatest retailers, huge markets: cruise ships and tourist upscale. The thin elegant show piece is upscale residential. A status symbol - an echelon row. People *will* buy it for the bragging rights or as a corporate perk hardly ever occupied in many cases. This *is* our business.

BURNHAM

Paul I love this passion - that's why your designs have feeling. I almost agree... Maybe New York, but Miami? I can't compete in New York and I it's not viable in Miami:

(MORE)

BURNHAM (CONT'D)

Hallier owns people Paul - he's connected - zoners, labor unions. They own a piece of him too. He wins in that world.

PAUL

Why not Miami? That's our town!

BURNHAM

Your building is beautiful Paul. When you are in you building do you see it?

PAUL

No but that argument can be used about our homes.

BURNHAM

But they're integrated Paul - you feel the property - that's what I've been teaching you - like Japanese Gardens.

PAUL

Like Japanese tea ceremonies.

BURNHAM

What? Anyhow, like Japanese Gardens - integrated - moldings and trim integrate with the outside, and most importantly, the building integrates with the garden - Versailles Paul- we do best- for real people who *really* live there.

PAUL

The homes you have me studying are status symbols off prime property right on the ocean - to feel you own a piece of the Atlantic.

BURNHAM

Yes Paul Yes! YES! Now you got it.

PAUL

No I don't.

BURNHAM

You do son. INTEGRATION and BEAUTY. The charm of the ocean - the smells the views - the integration - where is that on the 50th floor?

Paul walks around - considering.

BURNHAM (CONT'D)

A sky tower on the night ocean has just a black wall where the ocean was - in a low riser the ocean breeze comes off the water past your curtains into your bedroom as you lay with your wife - you hear the waves - the charm of a boat horn, nearby revelers: *all that beauty is gone in the sterile rarified air of the high floors.* New York has lights and sights at night. The sea that high at night has nothing but impotence - and the fresh beach breeze *howls* at those altitudes - could lift a person right off the balcony...

BURNHAM pauses as if he hears something, listens.

BURNHAM (CONT'D)

Windows will be closed and balconies rendered useless.

BURNHAM stops talking and moves closer to the foyer side of the room listening. PAUL moves further into the room.

BURNHAM (CONT'D)

You may sell it son - there are plenty of status seekers - but we don't seek them - we seek the appreciators - we are Burnham and Associates. You are my associate.

Now at the doorway, BURNHAM looks into the foyer and sees CARLY wobbling mid way up the stairs, PAUL is unaware.

BURNHAM (CONT'D)

CARLY!

PAUL turns to see BURNHAM take off like a youngster. By the time PAUL gets to the foyer BURNHAM is nearly up the stairs to CARLY as she collapses and SCREAMS in her last moment of consciousness aware of her fall. BURNHAM catches her. BURNHAM pivots using the wall to support her. PAUL arrives finding BURNHAM cradling CARLY.

BURNHAM (CONT'D)

(hysterically)

I've got you - I got you! My God in heaven THANK-YOU! We could've lost the baby. The baby.

(MORE)

BURNHAM (CONT'D)

(crying)  
My God the baby!

INT./EXT. CUBA (HOTEL/NIGHT CLUB) NIGHT

Bourbon in hand, PAUL stands alone by the illuminated hotel pool toasting to the moon and the stars above: the constellation ORION with its 3 aligned 'BELT STARS' and its companion SIRIUS.

PAUL

To you - horrible day. So this is what the point of no return looks like - Cuba.

(drunk, skyward)

and to you: The stars the pyramid builders stared at: the three stars in 'Orion', 'Orion's belt'; Egyptians called you Osiris, their God of immortality, next to the brightest star in our sky - Siruis. Some 'wunderkind' used them as the blueprint for the Giza Plateau and pyramids to create heaven on earth... Pyramids... Pharaohs...there's nothing new under the sun...or moon - the same moon coming up through those tall windows in Palm Beach. She sees it - has to - always in the right place at the right time isn't she Paul?... 'Pauly'... She's a shiny lure for the stupid hungry mouths like me.

PAUL brings the glass to his lips forgetting it's empty.

PAUL (CONT'D)

(toasting the empty glass  
to the 3 STARS)

Everything is perfectly in line -  
and everything is completely undone  
- all at the same time.

PAUL shifts his eyes to the still sapphire of the pool.

PAUL (CONT'D)

Goddam pool: a blue cloudless sky -  
underneath me! Everything is  
completely in line - and upside  
down all at the same damn time...

(MORE)

PAUL (CONT'D)  
 (wobbling, drunken)  
 ...I need another drink.

The GLASS accidently falls from Paul's hand and SHATTERS.

ILIANA  
 No...you don't need another.

ILIANA approaches him and kisses his cheek.

PAUL  
 (drunken - in disbelief)  
 Ily...I was just thinking of  
 you...I'm dreaming...a kiss, sealed  
 with a kiss.  
 (laughing)  
 yeah, must be you.

ILIANA  
 Oh my tangled mess. Paul you drank  
 too much.

PAUL  
 You... sent to reel me in aren't  
 you? Live one on the line? Spy.  
 You beautiful pawn.

ILIANA  
 Paul lets get some water. Put your  
 arm around me.

PAUL  
 Why ...why did you do it...  
 (in the moment)  
 what the hell are you doing here?  
 How could you have found me? How  
 the hell could you have found  
 me?...How? Damn the moon, and -you  
 the God dammed undrinkable ocean.

ILIANA  
 (hugging him)  
 You big old fool Paul.

PAUL  
 Spying on me? Got an open line to  
 Rex? You're goanna get my sacred  
 process tomorrow. Don't get me a  
 water - be a good *servant* girl and  
 get me another drink.

ILIANA  
 You're done drinking bourbon.

PAUL

Well you really reeled me in. Rex's quite the fisherman with you adorning the hook. Any good fish stories? Fish here often Mrs. Hallier?

ILIANA SLAPS him.

ILIANA

You listen to me Steiner! No one knows I'm here.

PAUL looks at her smiling in disbelief.

ILIANA (CONT'D)

Use your head Paul. You said it yourself. Whether or not I'm here you've made up your mind. You said you're giving them the process tomorrow. Why send me to spy? A less familiar face might be a tad more practical don't you think?

PAUL

I don't know anymore.

ILIANA

Whose idea was it to make a deal with Rex, mine?...his?...or yours?

PAUL

I can't tell anymore.

PAUL lays on a chaise lounge to reacquire the stars.

PAUL (CONT'D)

Do you know the stars Ily? The brightest of all is right there - Sirius - but Egyptians knew Sirius as Isis - the Goddess of reanimation, friend of the slaves and artisans - the lover of the immortality God Osiris - the lover of the God behind the three stars of the pyramids...

(yelling)

She can't be Sirius!

(Laughing, off to ILIANA  
in a synonym)

You can't be *SERIOUS!*

(involuntarily, naturally)

Hah!...Hah!!

ILIANA quietly sits at Paul's feet. PAUL doesn't look at her.

PAUL (CONT'D)

Eight months without passion makes  
a hole in a man a truck could drive  
through, one any woman could  
exploit. You...you're overkill.

ILIANA

Eight months Paul?...I understand  
how it feels. I do. Eight years.  
I've been married eight years.  
Nothing is what it seems, nothing.

ILIANA rubs his hand with both of hers.

ILIANA (CONT'D)

The alcohol won't do anything but  
make it all worse. I want you to  
get up and come somewhere with me.

PAUL doesn't move but looks at her.

PAUL

The moon shines on your pulled back  
hair as it does on the ocean: a  
long creamed smear, like it's cut  
open and bleeding out its glory.

ILIANA

I am many things. One of those, one  
of the good parts, is your friend.  
I came here to find my friend and I  
you. Don't sit in the shadows.  
Follow me, not the bourbon, there's  
a place I want you to see.

PAUL gets up still holding her hand.

ILIANA (CONT'D)

Some people know me here. It isn't  
safe. Follow me away from the  
hotel. They know Rex here. I risked  
a lot to find you - please.

INT. CASA DE PROMESAS - NIGHT

A line of people wait to enter a local club high on a hill  
above the ocean. ILIANA walks directly to the front, places  
cash in the bouncer's hand and continues not even considering  
his acknowledgment. Inside, she slaps more into the maitre  
d's hand while he's in mid sentence with a patron.

ILIANA  
 (commanding, in Spanish)  
 With a view.

THEY are seated at a table overlooking the city lights and cruise ships offshore. A WAITER appears and ILIANA orders in Spanish. The WAITER re-appears swiftly with a WATER JUG. ILIANA motions for him to wait, picks up her glass while looking squarely at Paul, and downs it. Challenged, PAUL does the same. ILIANA motions to the WAITER to refill both. THEY repeat the challenge.

ILIANA (CONT'D)  
 (To the WAITER - in  
 spanish)  
 Fill them again and leave.  
 (to PAUL)  
 Feeling better?

PAUL  
 A little... soggy.

ILIANA  
 Good - cause were just getting  
 started.

PAUL  
 Great - haven't done a chug-a-lug  
 since college. That's your plan?

ILIANA  
 No you goof.

PAUL  
 (joking, smiling)  
 Are we going to beer bong water and  
 get silly in Cuba?

ILIANA  
 (happily)  
 Looks like were gonna get silly -  
 see - see! You're coming back to me  
 - That's the Paul,  
 (stopping herself)  
 I like... Are you ready?

PAUL  
 For?

ILIANA  
 Me.

PAUL  
 No.

ILIANA

Yes you are.

ILIANA takes PAUL by the hand and leads him to the dance floor to watch couples dance to the slow BOSSA NOVA.

PAUL

This is a night club for couples,  
quiet lovers - I like it here.

ILIANA

I knew you would. I found it by  
chance driving around one day while  
Rex did business. I stopped. They  
weren't open. I planned to come  
again one day. This is that day.

PAUL

Yes - you taste never falters.

ILIANA

I know.

PAUL takes a deep breath of evening air.

PAUL

I'll marry the air to the water -  
in with the new and out with the  
old...I don't know what to make of  
you... or I do - and don't want to  
admit it.

ILIANA

Maybe you should.

PAUL

If I was sure.

ILIANA

I'm sure.

PAUL

You're likely not what you seem.

ILIANA

True.

PAUL

You likely made a mistake.

ILIANA

True.

PAUL  
I likely made a mistake.

ILIANA  
(deliberately)  
That is as yet undecided.

PAUL  
I think a heavy ball has been set  
in motion down a subtle slope. And  
now it's started, it won't stop  
until it hits something and a lot  
of people get hurt. How bout you  
Iliana? Are you goanna get hurt?

ILIANA  
I'm sure of it. I thought you were  
going to call me Ily?

PAUL  
(sincerely after long  
pause)  
You are the most brilliant and  
beautiful woman imaginable. You  
have the most beautiful name. Why  
change a thing about you?

ILIANA  
Not true...there is enough in me to  
change - enough to fill the truck  
you said could drive through the  
hole in you.

PAUL  
So we're a couple of people with  
holes clear through. I'm sorry.

ILIANA  
Paul - you can't think you are the  
only one with dreams and potential  
being stamped out. You can't be the  
only one betting on the long shot-  
you can't be the only one hurting  
other people pursuing your crazy  
pie in the sky.

PAUL  
I'm not alone.

ILIANA  
No...You're not...You're with me.

PAUL

So much being said, and so little  
being said. Everything so in line  
and everything so messed up- all in  
the same pie.

ILIANA'S white camisole is now lit up pink by the Christmas  
strands strung above to the dance floor.

PAUL (CONT'D)

Pretty as the sweet little pink  
tastes of heaven on the mirrored  
pedestals under glass at that  
chocolate shop when I ran into you.

ILIANA

And just as delicious! Are you  
ready then?

PAUL

For you?

ILIANA

No...to dance.

THEY DANCE slowly, formally, a few inches apart. The MUSIC  
stops after only seconds and they stand staring at each  
other, then walk to their table by the ledge and BOTH SIT on  
the ledge with a far drop below, arms touching.

ILIANA (CONT'D)

I think that blasted bourbon is  
washed clean don't you?

PAUL

Yes.

ILIANA

Then let's start over. Let's have  
one glass of cool crisp champagne  
to celebrate. Together. Not bourbon  
in the dark alone.

PAUL

Celebrate?...What?

ILIANA

Being together...not alone.

PAUL

I think that's okay.

ILIANA

I know.

The WAITER comes and the champagne is poured.

ILIANA (CONT'D)  
 (motioning to the  
 appetizer plate)  
 First you have to try this.

PAUL  
 What is it?

ILIANA  
 (leaning over and putting  
 her lips by his ear)  
 I don't know - I've never eaten  
 here - I'm trying to get you to  
 test it in case it's horrible.

ILIANA comes out from behind his ear and sees PAUL smiling.

ILIANA (CONT'D)  
 Cheers!

PAUL  
 Cheers!

ILIANA  
 I think, well what do you think?

PAUL  
 I'm thinking what you are.

ILIANA  
 What's that?

PAUL  
 It's the cheapest champagne I've  
 ever tasted!

ILIANA  
 Isn't it?!

PAUL  
 It's...swill!

ILIANA  
 The swill isn't swell!

ILIANA animatedly stands up and then straddles the wall  
 facing Paul with her hands on his thighs.

ILIANA (CONT'D)  
 You know what?

PAUL

No.

ILIANA

It's nice to not wear sunglasses.

PAUL

You look good either way.

ILIANA

I know.

PAUL

I know you know.

ILIANA

Yeah, but you don't look good either way Paul - I like seeing you without looking through something.

PAUL

I know.

ILIANA

Don't you dare start stealing my lines! You make your own, clever designer - design some!

PAUL

Okay- everything's... a mess.

ILIANA

Chocolate mess.

PAUL

Everything's a mess...and... I don't know what to do about it.

ILIANA

That! That's your lines?

PAUL

Ye-up.

ILIANA

(In mock Texan accent)

Ye-up?? *Well okay then pard-ner.* Good thing you draw things and don't write. No poet has ever wed the inelegance of 'ye-up' to any other word in sonnet or song.

PAUL

Ye-up,  
 (he smiles, and adds)  
*Pup.*

ILIANA

(pretending anger)  
 Oh wait - here's one poet boy -  
 UP...as in shut up and test that  
 other appetizer- I hope it's  
 undercooked fish.

PAUL

Be careful what you wish for.

ILIANA

I think we seldom are. That's maybe  
 the source of it... The mess.

PAUL

Your turn.

ILIANA

Me? I've been both beauty and  
 brains all night...always....the  
 only eloquence has come from me  
 tonight and you want more?

PAUL

Ye-up - it's your turn.

ILIANA

Okay...I came to this place by  
 accident...I knew I liked it...I  
 knew it would be important to me.

PAUL

That! It's worse Iliana because I  
 was joking and you're trying!

ILIANA

(wildly like a child  
 interrupted)  
 I'm not done! I'm not done!

ILIANA pauses, gets serious, and quietly with her hands  
 subconsciously kneading at his thigh:

ILIANA (CONT'D)

I....I...came to you by  
 accident....I knew I liked you. I  
 knew you'd be important to me.

PAUL  
 (mocking her typical quip)  
 I know.

ILIANA  
 You are a fool Paul Steiner!

PAUL  
 Ye-up.

ILIANA  
 I'm going home and leaving you here-  
 got cab fare big shot?

PAUL  
 Okay...okay, I don't want you to  
 cry or anything...okay I'm  
 ready to redeem myself with a poem.

ILIANA  
 No second chances - the redemption  
 window is closed!

PAUL  
 No everyone deserves a second  
 chance.

PAUL takes her hand and leads her back to the SOFT PINK GLOW of the dance floor, except this time PAUL pulls her into him. In ILIANA'S hair now are trails of the Christmas LIGHTS and her white clothes are lit in them again. PAUL slides his hand under her camisole to the skin of her back.

PAUL (CONT'D)  
 (Whispering, looking at  
 the lights of the cruise  
 ships)  
 Ships and so many people sailing.  
 Some are destined for a pedestal:  
 your's has a mirrored base, so the  
 sky and stars are always above, yet  
 underfoot.

PAUL breaks away but does not let go of her hand and begins pulling it up to his mouth to kiss it but stops. ILIANA lifts both their hands to her face, rubbing while closing her eyes.

ILIANA  
 That was a nice poem Paul...you've  
 been redeemed, don't you dare ruin  
 this by saying 'I know'.  
 (MORE)

ILIANA (CONT'D)

It's everything I dreamt it could be, the 'Casa del Promesas' - I can't take another dance. On to another place tonight. Come.

PAUL

The whole world in one night?

ILIANA

Tomorrow you leave. Tomorrow I leave. Paul we never know tomorrow. I've pulled down a rising star and probably can't hold on for long. Come with me to one more place I love in my dream. Now...we will never be here again. Come- with me.

The emergency tone of PAUL'S cell phone interrupts. PAUL removes his arm from its place around her to reach it.

PAUL

What's wrong now.

BURNHAM (V.O.)

(Over the phone)

It's Carly Paul. She had another fainting spell. But this was different... she didn't wake.

PAUL

Peter...

BURNHAM (V.O.)

She's okay. I had the paramedics here quickly. We're at the hospital. She's conscious, but...

PAUL

Oh my God Peter...

BURNHAM (V.O.)

The baby's...okay. The baby's - good... they are gonna do a Cesarean. You should be here.

PAUL

Peter... I'm far... so far.

BURNHAM

BURNHAM (V.O.) (CONT'D)

You do your best my boy. I'm not going anywhere. She needs you Paul.  
(MORE)

BURNHAM (V.O.) (CONT'D)  
Do you want me to tell her we  
spoke?

PAUL  
Of course I want you to!

PAUL hangs up the phone.

PAUL (CONT'D)  
(frantically fumbling his  
phone- checking)  
I'll never make it: airlines - cab.

ILIANA calmly steps away and takes out her phone while PAUL  
is still trying to locate the numbers to dial.

ILIANA  
Jason, its Iliana. Get the plane  
ready. You're taking a VIP to NY.  
He'll be there in 20 minutes - you  
better be ready - do you here me?

PAUL fumbles more. ILIANA makes another call.

ILIANA (CONT'D)  
Dan, get up, get the car ready. Be  
at the Casa de Promesa in 5 minutes  
- You're to take a VIP to the plane  
and be there in less than 20 or Rex  
is going to break your neck.

ILIANA hangs up on him not even awaiting a reply. PAUL, still  
in a mess is ineffectively jostling his phone.

ILIANA (CONT'D)  
(Commanding, yet sweetly)  
Put it away Paul. Give me your room  
key. Tell me what you need from  
there. I'll have them delivered.

PAUL  
Iliana...Iliana...

ILIANA  
Shhhh. Your wife needs you. You go  
to her Paul. Your child needs you.  
I'm going to get you there as fast  
as any human could - the rest is  
beyond either of us.

PAUL  
Dammed meeting... Rex...Rex will  
know you helped me. He'll break  
your neck.

ILIANA

Rex doesn't know anything about anything. Get ready. The driver will be outside whimpering. Do you want me to get your process to the meeting, or ship it to you?

PAUL

To the meeting, or it's lost also.

ILIANA

I will. Paul...I won't see you for a while...maybe never... GO! I'm counting on you to go. Everyone's counting on you so move it!

PAUL gets up and heads to the door, but comes back to her and holds her.

PAUL

If he hurts you I'll kill him.

ILIANA

He wont.

PAUL

I don't believe you, because he already has.

INT. BAR - NIGHT

PAUL sits alone at a bar. His phone rings.

HALLIER (V.O.)

You son of a bitch!! ...Your process passed certification!

PAUL

Looks like you got a new toy.

HALLIER (V.O.)

And you, you little genius, might just live for ever! You deliver Pauly. People who deliver go a long way with me. Ready to build to the stars?!

PAUL

No - I'm ready to bring them down.

HALLIER (V.O.)

Whatever you want - pick the cheaper option you bastard's ass! HAH! I like you Steiner. I want to take you to a little celebration dinner! If Burnham's got you busy, tell him your baby's sick- oh yeah, congratulations on that by the way.

PAUL

And *that...she's* a girl.

HALLIER (V.O.)

Haven't seen you in six months you little prick - don't you know how to call me, play golf, don't you keep in touch with friends? Don't you share medicine with friends?

PAUL

I've lost touch with a friend or two.... And I've plenty of Bourbon.

HALLIER (V.O.)

No you jerk, I meant the other kind of medicine - women.

PAUL

Speaking of women,  
(With deliberate calm)  
are we bringing the wives to dinner?

HALLIER (V.O.)

Hell no! This is man talk they'll just pretty it up with pleasantries and they eat too damn slow. Meet me at RC Tower's loading dock at 8 pm - we'll go from there.

Rex hangs up. PAUL downs a freshly poured drink and places them empty on the bar while turning his stool to stretch. Nearby, a waitress is taking an order.

PAUL

HALLIER has the best woman in the world and couldn't care - I'm partner at one of the best design firms in the world - and couldn't care. Why do people easily get things they care little about?

(MORE)

PAUL (CONT'D)  
 (Subconsciously, overheard  
 by the BARTENDER now  
 repouring)  
 God I love her.

BARTENDER  
 (Mistakenly)  
 Yeah she's our most popular girl,  
 Nina. A gem.

EXT. RC TOWER PRIVATE ELEVATOR AT DOCK LEVEL- DAY

PAUL and REX stand before the elevator leading to the rooftop  
 of RC TOWER. REX is smoking a cigar.

HALLIER  
 Pauly - you look rocked!

PAUL  
 (not happy)  
 I'm good.

HALLIER  
 We were supposed to celebrate your  
 proofs coming back - not watch you  
 kill yourself. You need fresh air  
 more than a steak numb nuts. You've  
 gotten out in front of me.

HALLIER passes gas.

HALLIER (CONT'D)  
 Oooo. Don't know which is worse -  
 being out in front of me - or  
 behind me - HA! HA!! I was hoping  
 you'd get your second wind. I guess  
 you got mine! HAH! So much for  
 fresh air!

PAUL  
 You are a disgusting man Hallier.

HALLIER  
 I know! HAH!

HALLIER puts his hand to the keypad entry by a door.

HALLIER (CONT'D)  
 I'm letting you into my world and  
 this gets revealed to no one - none  
 of it - understand me?

PAUL  
 (ironically)  
 Ye-up.

HALLIER  
 No attendant - private entrance.  
 That's the perk of designing the  
 damn buildings - even to the  
 customer's specs, they're to my  
 ultimately! I can bring things in  
 and out without spies. Many a fine  
 woman has pressed this BUTTON. Only  
 three codes. Made em bimbo and  
 bourbon proof. You try the first  
 one: 1-1-1-1. Looks like a door -  
 but its an elevator.

They enter the elevator.

INT. ELEVATOR TO ROOF OF RC TOWER - NIGHT

HALLIER  
 When it stops, press 1-1-1-1 again  
 to open it. Only 3 codes to  
 remember. You know one now. Bimbos  
 can't be trusted with this one -  
 they get 2-2-2-2, opens into my  
 private office. Ooops - ow you know  
 two. Two of three so soon Pauly.

INT. ELEVATOR VESTIBULE TO ROOF OF RC TOWER - NIGHT

The heavy door opens with a great decompression.

HALLIER  
 After you Boy Blue. All 1's - The  
 top of the world.

PAUL steps through the door into the night and strong wind.

HALLIER (CONT'D)  
 Hold on to the rail!

HALLIER (CONT'D)  
 (intoxicated by his dream)  
 This is it boy! This is it!  
 (almost giddy, loudly  
 above the wind)  
 The apex of mankind! No one has  
 built higher. Look at it Paul! You  
 are on top with Rex Hallier!!  
 (MORE)

HALLIER (CONT'D)  
 Everyone reaches for us but falls  
 short. You see *EVERY* damn rooftop.  
 The whole damn world Paul.

HALLIER stretches his arms over head as if Samson.

HALLIER (CONT'D)  
 Look at yourself. You can be one of  
 us! How's that for fresh air -  
 heaven on earth!

HALLIER walks to the ledge holding the railing tightly.

HALLIER (CONT'D)  
 Look at this Boy Blue - very few  
 ever get to see it! Look!

PAUL grabs the pole and pulls his torso over the ledge,  
 sickened by the look 185 floors up with the wind at his back.  
 HALLIER spits a load of cigar saliva into the wind.

HALLIER (CONT'D)  
 Take that you jerks- This is my  
 body! HAH! - This is my city!  
 (his arm around Paul)  
 Welcome aboard you lucky bastard!

INT. STEINER HOME - DAY

Paul's is transfixed at his dining table before the completed  
 model of the tower rising nearly to the ceiling. A baby crib  
 stands opposite in the room. The BABY starts CRYING. CARLY,  
 loaded down by grocery bags carrying her purse in her mouth,  
 appears at the front door. Hearing crying, she kicks at the  
 door and elbows at the bell. One bag bursts and its CONTENTS  
 SCATTER on the stoop as her elbow finally manages to ring the  
 doorbell. PAUL'S spell is broken and he rushes to the door, a  
 piece of model in hand.

CARLY  
 PAUL!

PAUL  
 I'm right here.

CARLY  
 (noticing the piece)  
 No you're not!

CARLY dumps packages into his arms and rushes to the baby.

CARLY (CONT'D)  
She's soaking wet Paul!

PAUL  
I'm....I' sorry Carly.

CARLY  
No you're not - you're not.

The BABY is settling down now as CARLY changes her.

PAUL  
I just wanted to say\_\_\_

CARLY  
(interrupting)  
I don't want to hear it. Stop  
throwing your words out like...like  
confetti! You're sorry? Your  
daughter needs you and she lays in  
her own urine and your wife's  
locked outside hearing her; what is  
it your sorry about - that I  
interrupted you?

PAUL  
No, No...no!

PAUL reaches to take the baby off her hands. CARLY denies.

CARLY  
No...NO! Go cradle your tower.  
That's your baby.  
(motioning to the tower)  
Go kiss your wife Paul.

PAUL  
Come on Carly.

CARLY ascends the stairs with the baby to tend to her.

CARLY  
Why don't you go take *it*, turn down  
the sheets, and lay it gently on my  
pillow and tuck *it* in?

CARLY returns and begins collecting spilled groceries.

PAUL  
(quietly and seriously)  
Carly, something's happened...

CARLY  
 (motioning towards the  
 tower as she walks past  
 it)  
 I know - You fell in love with  
 another woman.

PAUL is looking out the window and cant see her. His face  
 turns sick.

PAUL  
 (to himself)  
 How could she know? How she could  
 possibly know??  
 (to CARLY)  
 I don't love her.

CARLY is looking at the shimmering glass model on the table.

CARLY  
 Yes you do Paul - all 6 or so feet  
 of her in her shining dress.

PAUL  
 (to himself)  
 Oh my God I've got to tell her  
 everything.

CARLY  
 (looking at the tower  
 antennae nearly to the  
 ceiling)  
 She'd be ten feet tall if our house  
 alone hadn't hemmed her in!

PAUL  
 I don't love her.

CARLY  
 No... No you do. The only thing  
 that's stopping you is\_\_\_

PAUL  
 (interrupting)  
 You, because I love you\_

CARLY  
 (interrupting)  
 No, it's the ceiling Paul. Are you  
 going to cut a hole in the house so  
 you can take this all the way up  
 into our bedroom upstairs?

PAUL  
She won't ever be in our bed!

PAUL turns around to face CARLY whom he sees now by the model  
- referring to the model.

CARLY  
What in God's name are you talking  
about - SHE...our bed?

PAUL  
I'm confused.

CARLY  
I'll say - What are you talking  
about Paul - what...*WHO* are you  
talking about?

PAUL  
(motioning to the tower,  
correcting himself)  
IT.

CARLY  
IT? You said SHE.. *who* did you  
mean?...Paul I'm goanna explode-  
What secrets are you keeping?

PAUL  
There's no one else Carly. There's  
no one! But ...but there's  
*something*...I'm leaving.

CARLY  
You're leaving me?

PAUL  
No dammit - listen - Burnham.

CARLY  
You're leaving Burnham? Since when?

PAUL  
Since today.

CARLY  
You're doing what? You quit?!

PAUL  
No, but a lots been going on...

CARLY  
I'll say.

PAUL  
Listen - I'm doing this for us.

CARLY  
You're doing what for us? Quitting?

PAUL  
No.

CARLY  
Giving up all we've been working  
for?

PAUL  
No, getting what I've been working  
for.

CARLY  
What's that Paul - an unemployment  
check? So you can sit around here  
and play glass tower? Do you want  
me to get the job, is that it, so  
you can let our daughter soak all  
day and stretch that damn thing  
right through the roof to let the  
rains in?

PAUL  
No, so I can build it for real.

CARLY  
Out of what - soup cans and  
diapers?

PAUL  
No - Hallier.

CARLY  
Oh...*OH...I see...that* shiny  
tower...*that* shiny...woman.

PAUL  
You don't know what you're saying!

CARLY  
Oh....I don't - don't I?

PAUL  
You don't know what you're saying!

CARLY

Look at you- look at you...You don't know what you're saying...or showing...or doing anymore. What is this reaction Paul?

PAUL immediately composes himself.

CARLY (CONT'D)

What is it you want to tell me? This all just came out of the blue today, you leaving Burnham and going to Hallier?

PAUL

I've been working on this for a while now.

CARLY

Really? And you haven't told me - told your wife about it?

PAUL

I needed to be sure before I upset you.

CARLY

Oh I see - so if its upsetting - you'll hold a secret - how long has this been going on, because I'm upset now you've nothing to loose!?

PAUL

About 6 months.

CARLY

Six months a secret... what else are you doing for months and not telling me? Burnham obviously can't know - I don't know. What are doing sneaking around behind everyone's back in the name of peace?

PAUL

Not peace - progress.

CARLY

Well we're really progressing Paul - progressing right into secrets and subterfuge...and God knows what else. I'm your wife!

PAUL

What do you mean?

CARLY

So when you come to bed at night  
there's this been this whole world  
between us that just you share,  
just you know, this is all for us,  
sneaking around, talking to me  
instead of what? Diversions and  
nonsense: ball games - sale prices -  
rain - gossip. You're going to  
Burnham's everyday while you scheme  
to leave him. You lay with me while  
...you lie to me?

PAUL

No.

CARLY

Yes.

PAUL

No!

CARLY

What else are you keeping from me,  
from Burnham...from Hallier.

PAUL

I'm not keeping anything from  
Hallier!!

CARLY

Look at you reaction - my gosh Paul  
what are you doing with that  
spider.

PAUL

He not a spider.

CARLY

Not him - HER!

PAUL

She's not involved in this!

PAUL'S riled and can't compose himself now and CARLY senses  
it. She smiles to console herself in anger.

CARLY

I see - your word is really at a  
premium today - who is my husband  
today? What words are really his -  
and which are... confetti...

(MORE)

CARLY (CONT'D)  
confetti you throw into the air  
that floats down and distracts in a  
celebration of your infidelity.

PAUL  
There's no infidelity!

CARLY  
Whatever Paul - celebrate your  
trickery - have a parade in house  
for yourself and your shimmering  
girlfriends.

PAUL  
I'm doing this for us. That  
building is revolut\_\_\_

CARLY  
(interrupting)  
And her breasts are extraordinary.

PAUL  
Breasts?

CARLY  
Yeah Paul - you like that silky  
hair too don't you - cause your  
wife's been taking care of a child  
ALONE -and taking care of a husband  
- I think that makes two children -  
she's not quite got that glamour  
and luster in her hair now doesn't  
she. Kind of lost that glimmer  
haven't I? Never had it...

PAUL  
Of course not.

CARLY  
Of course. I believe you. I believe  
everything you say, as of today, is  
turned on its head - us - like we  
entered that rabbit hole where yes  
is no - haven't we - where 'I  
didn't' means I did.

PAUL  
I didn't!

CARLY  
You see.

PAUL  
No!

CARLY

...NO! Really Paul - what is that silly tower doing to you - to us - to them. You're still the same man? Okay. Prove it. Not to me. TO YOU.

PAUL stands silently.

CARLY (CONT'D)

Go ahead Paul - prove you've not become a liar - to you, because I won't know: Lets start easy - Have you ever touched her?

PAUL

(thinking out loud)

My God - I cant say no - I've danced and... but Carly means touch her - like "touch" her - so it's wrong to say I haven't if thats what she's really asking about\_\_

CARLY

Paul! My God you're not answering! - no answer is an answer! You did.

PAUL

I didn't!

CARLY

You didn't WHAT!?

PAUL

I never touched her like that.

CARLY

(quietly - shocked -  
holding back tears)

You...touched her?

PAUL sees her distress and reaches to embrace.

CARLY (CONT'D)

Don't you dare touch *me* Paul  
Steiner - Paul Tower - Paul Lecher -  
DONT YOU EVER TOUCH ME AGAIN!

PAUL

Carly you asked me to be honest -  
I'm trying to explain - now don't  
crucify me.

CARLY

Crucify YOU! Is every darn thing in this world in orbit around Paul Steiner and his magnificent tower, talent, and beautiful face?

PAUL

CARLY! I did nothing with her. I have been talking to Hallier. He wants to build this thing. We needed a structural spec done and he financed it - I went to pick it up - she delivered it - if I touched her arm\_\_\_\_\_

CARLY

(interrupting)

Where Paul - in a Hotel - where'd she deliver this report - in a bedroom!

PAUL

In Cuba.

CARLY

You went to CUBA with that woman!?

PAUL

NO, NO...no - listen: I went to get the results and she was there.

CARLY

Oh, so Hallier and his wife invited you to their hotel room in Cuba?

PAUL

He wasn't there.

CARLY

*HE WASN'T THERE?!*

The baby begins crying upstairs.

PAUL

There was no hotel room.

CARLY

*I WASN'T THERE EITHER PAUL* and didn't know - did *her* husband know?

Paul stops, actually wondering, unsure.

CARLY (CONT'D)

(turning towards the  
stairs to get the baby)

What are you doing? You're ruining  
your career, our marriage,  
upsetting our baby... your doing  
all this for us? Us to me means her-  
your running around scheming *for*  
*our daughter*, your playing with  
another woman *for me*? What'll you  
teach our daughter - to cheat  
everyone?

PAUL

Of course not - I'll teach her  
plenty. I loved school. She'll be\_\_

CARLY

(interrupting)

A schemer?

PAUL

No... a dreamer. Like me - I've  
solved the problems of load Carly -  
its revolutionary.

CARLY

Try solving the strains on your  
family first; it's crumbling! I'm  
glad your little model is so sound,  
and your other model - ANOTHER MANS  
WIFE, is so happy with you because  
I'm not - we're crumbling -  
crumbled - done right here right  
now - LOOK OUT BELOW! You're  
leaving right now!

(motioning to the tower)

Take your 6 foot erection with you!

CARLY rushes upstairs for their crying daughter.

PAUL

I'm not going!

(thinking aloud)

What a stinking mess. Its for them.

BURNHAM (V.O.)

Paul I just don't see the viability  
- The sea that high has nothing  
except impotence - and the fresh  
night breeze howls at those  
altitudes, could lift a person  
right off the balcony...

PAUL  
 (responding to BURNHAM)  
 They don't care about the Ocean;  
 they want to be on Echelon Row.

HALLIER (V.O.)  
 You're goanna do big things son.

PAUL  
 (in response to HALLIER)  
 I am. In spite of you too.

HALLIER (V.O.)  
 Whatever you do, don't let him  
 dress you.

PAUL  
 (aloud in response)  
 Cause you're goanna bring out the  
 beauty in me.

CARLY (V.O.)  
 (not her, in Paul's mind)  
 What are you goanna teach our  
 daughter Paul?

PAUL  
 (in response)  
 To reach for the stars and grab  
 them, to change the way we do  
 things, to break the damn mold and  
 evolve!  
 (shouting to the real  
 Carly upstairs)  
 I'M NOT GOING ANYWHERE!

CARLY appears on the stairs, baby swaddled, coat on, and  
 suitcase in hand.

CARLY  
 That's okay - because I am. You can  
 have your self centered love and  
 shiny new friends and teach each  
 other all your tricks, you're not  
 teaching this child though.

HALLIER (V.O.)  
 You're goanna do big things.

PAUL  
 (in response to Hallier)  
 Oh shut up!

CARLY  
 (stopping midway down the  
 stairs)  
 Excuse me?

PAUL  
 Not you! Someone else.

CARLY  
 You need to see professional.

PAUL  
 I'm not going anywhere.

CARLY  
 Yes you are - you're going right to  
 the bottom - that's found at the  
 top - and were not coming. If I  
 could only find the words Paul and  
 change your mind - you're not  
 shaping this little girl - you're  
 not teaching her: this - to fight.

PAUL walks quietly to the table to survey his tower.

PAUL  
 You're leaving me - aren't you?

CARLY  
 No...YOU...are leaving YOU.

PAUL slowly orients the model horizontal sighting one eye  
 down its length, begins a low GUTTURAL SOUND which then grows  
 and becomes a wail as he hoists the model over his shoulder.

PAUL  
 Good Bye Then!-----DAMN IT ALL!!!

PAUL hurls it as a javelin into the wall over the stairs  
 where CARLY recoils away with the CHILD, dropping her  
 suitcase instantly to protect the baby, turning her own face  
 from the glass shards bursting forth. PAUL runs out. CARLY  
 melts onto the stairs sobbing, rocking the child fanatically.

## ACT III

INT/EXT STEINER OFFICE - DAY

PAUL is hammering a nail in the finely crafted mahogany wall  
 to hang a new PAINTING OF (REMINISCENT OF ILIANA) A WOMAN  
 HOLDING HER HAT ON IN THE WIND. SECRETARY WILLIAMS runs in.

SECRETARY WILLIAMS (O.S.)  
Mr. Steiner would you like me to  
call the building engineer?

PAUL doesn't answer. SECRETARY WILLIAMS looks at him  
strangely and shuts the door as he hangs the painting.

PAUL  
(staring at the painting)  
A man's always got to leave a  
mark...and always...gets many marks  
left on him.

SECRETARY WILLIAMS (O.S.)  
(on the interphone)  
Mr. Steiner the Miami office is  
wondering if you've formed an  
opinion on the Dorchester numbers?

PAUL  
(sraightening the  
painting)  
Tell them no opinion.

SECRETARY WILLIAMS (O.S.)  
(on the interphone again)  
Mr. Steiner the Miami office is  
wondering if you could call them?

PAUL stands with his hands on his hips similar to Iliana.

PAUL  
Hold all my calls, I'm busy - No  
further interruptions.

PAUL kicks back staring at the painting. The PHONE in PAUL'S  
pocket RINGS, lost in thought, he automatically grabs the  
phone from his pocket and yells into it.

PAUL (CONT'D)  
I said no more calls, woman!

HALLIER (V.O.)  
Woman?...people never confuse me  
with a woman. How about you?

Paul becomes aware of his cell phone.

PAUL  
I...ah....Rex, I was confused.

HALLIER (V.O.)  
That's what they usually say about  
your affliction.

PAUL

No that's not it...I was busy and picked up my cell instead.

HALLIER (V.O.)

Quit your BS kid I'm not interested in your manhood failures. Save it for your boyfriends. What I'm interested in is why your signature is not on documents that sign the process to me. Did you think you could double cross Rex Hallier?

PAUL

No Rex. Ah...there was a rush to make my, ah plane. I forgot.

HALLIER (V.O.)

You forgot?? I don't give a damn if you are self destructive. You thought you could screw - me!! What about your family Paul - *are they safe?* Forget about them too?

PAUL

No Rex.

HALLIER (V.O.)

Oh... I think you did... you see I have this woman over here right now. You see: people deserve a second chance. Funny though, people are never quite the same afterwards...not the same...don't quite look the same.

PAUL

Carly! Rex my daughter was being born while I was in Cuba and I had to leave suddenly. No double cross\_

HALLIER (V.O.)

So how did the process papers get to Miguel? You think I don't know? You think I got where I am by not knowing what goes on around me?

PAUL

No. I'm jumping in the car I'll be at your office in 10 minutes to set it right. My family isn't part of this. My God - I'm leaving now.

HALLIER (V.O.)

Oh, my little Boy Blue seems to be in a hurry all of a sudden. For some time you pretended you held up your end of a deal and did nothing - now Boy Blue is in a rush?

PAUL

No Rex. Yes Rex.

HALLIER (V.O.)

You see - you thought you could screw me over...and that's not all...you thought you could screw my property?

PAUL

Stop Rex! What can I do!

HALLIER (V.O.)

Nothing jerk off. While you're alive your family isn't safe because I can't trust you, other people aren't safe - your stupid choices goanna bring pain to many.

PAUL

Take it out on me! I'll make it right - it was a mistake. Give me a chance to make it right - you made your point.

HALLIER (V.O.)

You didn't hear anything. You don't screw around with me - other people, your wife, your lover, Burnham, yourself - I don't care - you screw with me and you're goanna pay in a way you'll never forget.

PAUL

That's right - I'm goanna pay. Me...mine...I...all about me - always was - I'm ready to settle.

HALLIER (V.O.)

Are you boy? We settle accounts over here a little differently - self destructive jerks like you throw themselves off buildings and then the debt is paid! Or... I charge interest in terms of those you care about - they pay for you.

PAUL

You told me once to be direct and just tell you what I want...what is it you want so I can make it right -  
- what do you want?

HALLIER (V.O.)

Nothing much: your past, your present, and your future...your life.

PAUL

I'll give you what you want- I want my family safe. I'll give you what you want. I'm leaving now.

The phone is hung up on the other end. PAUL runs out of his office momentarily stopping to grab rolled up papers.

EXT. RC ROOF - NIGHT

PAUL stands on the top of RC TOWER looking over the ledge.

HALLIER (V.O.)

What about your family Paul...Did you forget about them too?

CARLY (V.O.)

You need to see a professional; you are leaving YOU.

HALLIER (V.O.)

You are on top with Rex Hallier!

CARLY (V.O.)

Crumbled - done right here right now - LOOK OUT BELOW!

ILIANA (V.O.)

Paul what about the process? Do you want me to deliver it for you?

PAUL

Iliana's the lynchpin in what's unfolding. Her and her dropped glove...

ILIANA (V.O.)

Nothing is what it seems Paul.

BURNHAM (V.O.)

*That beauty is gone in the sterile rarified air of the high floors.*

ILIANA (V.O.)

Paul what about the process? Do you want me to deliver it for you? Nothing is what it seems Paul.

HALLIER (V.O.)

What about your family Paul...Did you forget about them too? While you're alive they're not safe.

PAUL

(dropping his plans, then going on to the roof)  
I've mortgaged my talents to a devil.

HALLIER (V.O.)

We settle accounts over here a little differently - self destructive jerks like you throw themselves off buildings and then the debt is paid.

CARLY (V.O.)

Paul it's breathtaking. You can see the entire city in one view. The tall buildings even look small. Do birds fly this high? Oddd...those names in the same sentence.

Wind gust pick up PAUL'S hair and lapels. He looks over head as he begins to scale the small ladder to the ledge. Above are the 3 belt stars and Sirius. From his pocket PAUL feels something release: wallet contents scatter onto the roof and the wind momentarily ceases. PAUL sees a BABY PICTURE of his daughter. He stands staring at it.

CARLY (V.O.) (CONT'D)

I'm pregnant. I wanted you to meet your daughter up here - on top of the world.

PAUL

My daughter...My God I've mortgaged my child to a devil... I've lost three women... one's a baby...I won't ever see her as a woman...

INT. HALLIER'S OFFICE - NIGHT

The elevator opens. HALLIER is at his desk looking at some papers. PAUL sets the plans down behind a chair.

HALLIER

That's not so quick boy - not seeming too important to you is it?

PAUL

No Rex. I hit the wrong BUTTON.

HALLIER

Oh I see. Smart guy like you.

PAUL

I meant to press it - but it was the wrong choice - it took a minute to figure it out.

HALLIER looks up and grabs a STACK OF TABBED PAPERS and pushes them towards PAUL slapping a pen down on them.

HALLIER

I see. If you can find the right place, start signing.

PAUL

(signing papers quickly)  
Is it settled now?

HALLIER

(signing papers quickly)  
It? You haven't even begun. You just did something that was late.

PAUL

Yes we had a deal and it's done now. Is my family safe?

HALLIER

Done? Deal? One person denied the deal and so it's dead. I'm making the new rules. First of all, if you entered my office as a normal person, the secretary would have collected your cell phone on a nice silver tray, I hate interruptions and sneaky devices. Put it over there.

PAUL

(placing the phone)  
So now what?

HALLIER

What's next for you kid.

PAUL

I'm staying at Burnham's.

HALLIER

So...boy wonder wants to settle. No more dreams worth dreaming PAUL?

PAUL

No...plenty more - maybe some are a little different.

HALLIER

So little Boy Blue wants to rise up and toe to toe Rex Burnham.

PAUL

No. I'll stay out of your way.

HALLIER

Bull - you broke a deal. Where I come from that's payable by blood money. You need to see what happens to people who don't act right - Burnham, what makes you think he'll have you back?

PAUL

He sees...he sees me as his son - Maybe he'll see me as prodigal.

HALLIER

You are lost....son?...no way...not when he knows you dealt with his enemy and traded away Burnham property to make a deal for yourself. You see PAUL; those papers you signed just now give Hallier & Hardcott something developed while under the employ of Burnham. You're unfit to run a company - you're done there - and you know what else? You're done everywhere - everyone in our circles will know you tried to cheat both Burnham and Hallier - an opportunist - a loser who sells his own ideas to the enemy at the expense of his firm, and his family. You dumb jerk - your family is going to pay your debts now - you're done - everywhere.

PAUL

I'll make it right - is my family still okay?

HALLIER

Gee...I don't know...If they are - you think they'd take you back?

PAUL

Yes.

HALLIER

Nope they'll see you as a liar - you're thinking 'just a man trying to better his *career*'? - Nope a lecher - trying to better his *wife*.

HALLIER shows PAUL a picture of ILIANA and him in Cuba.

HALLIER (CONT'D)

You see I am where I am for a reason jerk boy. You think anyone does anything without me knowing? You were just up on this roof making a colossal mistake - you should have done it, now innocents will pay off your gambling markers.

PAUL

(desperately)

Listen - you got what you wanted. I'll settle accounts on your terms - you don't need to bring them in. I didn't try to cross you.

HALLIER

What a weak piece of garbage.

PAUL

I'm just telling you how it happened - why - I was just trying to get back to my child who they thought might die in labor.

HALLIER

Sounds pretty good - that's all?

PAUL

That's it.

HALLIER

You have any idea how steep your bill is jerk off? You want to lie some more and make it higher?

(MORE)

HALLIER (CONT'D)

You think I don't know every answer before I ask it?

PAUL

Rex your wife has been playing me according to your orders. She was always there to serve your purpose. That's all. I was goanna leave but she got the process to you. I never slept with her, never crossed you or my family.

HALLIER

That's nice lover boy - but I didn't send her there...

(quietly)

she went on her own.

(yelling)

You're both gonna pay for this!

(quietly again, smiling)

she already has begun paying - there's more to come...

PAUL

Where is she - what have you done?

HALLIER

Oh look at you....'there's nothing Rex' - you just keep digging in deeper - do it: the deeper you go the more I get. That stupid whore is never goanna look quite the same I'm afraid. She knew the price of breaking ranks - and did it anyhow - you - you're about to learn.

PAUL

What did you do to her?!

HALLIER

Settle down lover. I'll rip your jerk head off and you know it. And....she'll pay more for your bravado - you smart kids are the slowest learners - don't you get it - you don't pay your debts around here - your family and lovers do.

PAUL

Where is she Rex? Let's make a deal.

HALLIER

She'll be in that elevator soon.  
She's *changed* - never quite look  
the same again.

PAUL

(despartely)

Let's make a deal. Do business that  
benefits you. That's what you're in  
this for - what do you want?

HALLIER

I told you: your past - your  
present - and your future.

PAUL

Where is she!?

HALLIER

She's been in the bathroom a long  
time now.

PAUL runs across to the bathroom door and opens it.

PAUL

Iliana!

ILIANA is slumped over on the floor her hair down covering  
her face, around her left hand a towel has been wrapped and  
it's soaked with blood. PAUL picks her up in his arms.

PAUL (CONT'D)

You sick bastard this is your wife!

HALLIER

That...that is a high priced hooker  
who doesn't keep step. Her father,  
he's in town, just saw her, wont  
miss her, he shuttles up heroin  
from Columbia - his daughter -  
she's a drug PAUL. She's nothing  
more than a drug - get to you?

PAUL

Damn you to hell!

HALLIER gets up and turns his back on them opening his  
mirrored case behind him to pull out two glasses.

HALLIER

Want a drink PAUL - She may need  
one more than you?

(pulling out the ice  
bucket and tongs)

(MORE)

HALLIER (CONT'D)

She had an accident - seems her wedding ring got caught on something, wouldn't let go - ripped the damn finger off with it.

PAUL

She's got to get to a hospital!

HALLIER

You want to try something different for a change? On the rocks?  
(opening the ice bucket)  
Oh damn, the ice is dirty.

HALLIER points the bucket towards PAUL who sees the ring and remnant of her finger in blood stained cubes.

PAUL

I'll kill you Hallier!!

HALLIER

(nonchalantly)  
They say these things on ice can be re-attached - been a while though.

PAUL

I'm taking her to the hospital.  
I'll give you whatever you want.

HALLIER

Well here - let me call you a car. Guess the third code yet? Sure you have: 3-3-3-3...1's for the top, 2 is 'come to me', and 3? 3 strikes you're out. You know em all now. Guess what that means.

HALLIER pushes the KEYPAD - the doors open to an EMPTY SHAFT.

HALLIER (CONT'D)

Oh my, it needs an inspection.  
That's not safe. Where's the car?

PAUL

Okay Rex - Please - what do you want? Let me get her to a hospital.

HALLIER

I told you she'd be in the elevator soon. Put her there!! She'll never be the same PAUL, ugly disfigured hand on a beautiful woman. Put her out of her misery if you love her!!

PAUL

No!!

HALLIER

You asked me what I want? That's what I want! Get rid of her! Now!

PAUL

No!!

HALLIER

Throw her and it's settled! You came to play with the big boys - this is how WE play!

PAUL

I'll give you everything you want - need! I've a lot - spare her.

PAUL puts ILIANA down gently on the chair opposite Hallier's desk, grabbing his blueprints from behind the chair.

PAUL (CONT'D)

Here is Echelon Row. We made a 2 million dollar deal Rex - I'm giving it to you...for her. It's my past, present and future.

HALLIER

(pouring bourbon)  
Not enough.

PAUL

I brought you the bridge too. Come on Rex your bluffing.

HALLIER raises his eye brows.

PAUL (CONT'D)

Your bluffing because you'd have had me throw her down the shaft getting nothing. I'm giving you 2 million, a revolutionary design you can stick your name all over, a bridge you can call yours. Let me take her. Give me the bucket.

HALLIER

No - So you can rise up later?

PAUL

I'll leave the business - no more - I won't compete or fight you - you get my product to put your name on.

HALLIER

My incredible secretary just so happened to produce us documents. She anticipated everything and it's all tabbed out. How long do those severed limbs remain on ice?

PAUL signs quickly and gives the plans to Hallier.

PAUL

I've signed them all. She's got to get to the hospital - she's dying.

HALLIER

(sarcastically)

Looks pretty lively to me.

HALLIER uses the plans as a pointer over PAUL's shoulder. PAUL turns. ILIANA is sitting up normally pulling the towel from her CLEAN INTACT HAND.

ILIANA

(fixing her hair smiling)

Sorry Mr. Steiner, you've been extorted. Nothing is as it seems.

HALLIER reaches into the ice bucket, retrieves the wedding ring, and tosses it to ILIANA.

HALLIER

(bellowing)

The old finger on ice trick, stage prop you idiot, a truth serum - lets you know where we all stand - easier than asking - what are words worth anyhow?

PAUL

(to ILIANA)

Yes...what are words worth. Fish here often Mrs. Hallier?

HALLIER

(smiling)

Well Steiner - looks like past and present have been traded for a mirage...lets talk future now.

ILIANA appears behind HALLIER playing with her PHONE.

HALLIER (CONT'D)

The future Paul. You proved yourself unreliable and oops, you've traded in all you had for past and present.

PAUL

The future,  
(backing up, sinking into  
the chair where she sat)  
looks pretty corrupted.

HALLIER

Naw, cheer up blue, it's not all that...it's worse than that! HAH! Its non-existent! Prodigal son? I don't think so. You're not going back there PAUL. You're through.

PAUL

I really don't care anymore, about design...

ILIANA, caught up with her phone, now sees the pictures of them on the desk. She grabs the one with the kiss.

ILIANA

(looking at the phone)  
Oh this is a good one of me. I want this.

HALLIER

Take it.

ILIANA

What do I do with a picture? I want it digitally.

ILIANA takes a shot of it with the phone.

ILIANA (CONT'D)

While I'm at it - this is a nice touch - so real.

(taking a photo of the  
inside of the ice bucket)  
Real sleight of hand.

HALLIER

Sleight...of finger - Hah...Hah!  
You were saying PAUL - not interested in design anymore?

PAUL

No. Lost my desires.

HALLIER

I bet you have. Look over there.  
 (towards the elevator)  
 Looks like you got the shaft! Hah!  
 I wanted you to join me son. You  
 got some good design left in you -  
 but I saw what you were made of  
 tonight - not a good fit. I'm  
 afraid this interview is not going  
 well - may I suggest the shaft?  
 (laughing, then pausing  
 and yelling)  
 GET UP!!

PAUL unconsciously obeys. HALLIER hits a BUTTON and the  
 lights come on behind him in the mirrored case of treasures.  
 PAUL sees himself in the mirror behind Hallier.

HALLIER (CONT'D)

LOOK! That is the look of a nobody -  
 no past, no present...and no  
 future...you been played son,  
 you're worthless to Burnham, to me,  
 to your family...and to yourself -  
 I ought to kill you...but you know  
 what?...YOU ought to kill you.

HALLIER downs another bourbon and pours PAUL a full glass  
 sliding it across the desk to him.

HALLIER (CONT'D)

Take it - it will give you strength  
 - it's better you do it yourself -  
 look at you - it will feel good.

PAUL drinks the entire glass looking at himself in the  
 mirror: his eyes and the backsides of the Hallier's.

PAUL

(detached, to himself)  
 I've somehow ended up behind  
 them...and my child...and my wife  
 are in the home of another man.

HALLIER

You see Steiner, you must keep the  
 good ones around. ILIANA...the best  
 con I've ever met. The most capable  
 of women - as schooled as she is  
 pretty? Look at all those documents  
 you signed - all tabbed - all  
 legal. She does that for me - the  
 sensitive ones I don't want my  
 normal secretary to ever see.

PAUL  
 (in a whisper sliding the  
 glass across his desk)  
 Again.

HALLIER  
 Now you're beginning to see. Its  
 easy son. It will feel good. You  
 owe it to your family.

CARLY (V.O.)  
 Burnham said if anything ever  
 happened to you he's making me an  
 heir.

PAUL  
 My family...  
 (to ILIANA whose absorbed  
 in her phone)  
 Nothing but cell phones for you?  
 Can't put your phone down?

ILIANA  
 Of course I can.

Still looking at the phone in her left hand, she reaches into her pocket with her right, retrieves ANOTHER PHONE and places it on the desk without stopping what she's focused on.

ILIANA (CONT'D)  
 There's my phone...this...this is  
 your phone Paul.

PAUL looks to the alcove tray and sees it's empty.

ILIANA (CONT'D)  
 I'm having difficulty with the  
 picture of us in Cuba...on your  
 phone now PAUL...oops, I hit the  
 wrong... send vs. save - oops - I  
 just sent it to your wife - sorry.

HALLIER  
 (laughing)  
 The weight of the wedding ring...if  
 it's not catching on something it's  
 messing up your dialing! Hah! Your  
 family is important Paul so you're  
 sharing your vacation photos. What  
 a mean thing to do to your wife...  
 You got the shaft boy.

PAUL turns his back on both of them now.

PAUL  
 (to himself)  
 They're behind me now where they  
 should be... It's the only open  
 door left.

ILIANA  
 Remy, sign this paper - missed it -  
 Mrs. Capability at work - hand me  
 my stamp.

HALLIER  
 (to PAUL staring at the  
 shaft)  
 Pauly, she's a notary also - isn't  
 that the damndest thing?

PAUL says nothing as he reacts to sound of ILIANA STAMPING  
 the documents making them witnessed and legal.

CARLY (V.O.)  
 Oh what bad luck for them to show  
 up and spoil our night.

BURNHAM (V.O.)  
 Luck has nothing to do with it.

ILIANA  
 Got any guts left Steiner? I got an  
 idea Rex. The roof. Everyone  
 deserves a second chance don't you  
 think Paul, don't you think Rex?  
 Besides, your clean up team loathes  
 the mess in the elevator; the wind  
 is so strong he'll be two blocks  
 away by the time he's down - clean.

HALLIER  
 I'd kind of like to see that.

ILIANA  
 Yes Steiner, It's a long way down -  
 a last long look at the pretty  
 pictures free as a bird instead of  
 a step into darkness - got any guts  
 left? Want to be a success at one  
 thing before you go?

HALLIER downs his glass, pours another, pressing a button,  
 the elevator car appears from above. With a bottle in one  
 hand and a gun in the other, HALLIER motions forward.

HALLIER  
 Pity, I like that third code. Shall  
 we climb Mr. Steiner?

EXT. RC TOWER ROOF

THEY stand on the roof under the stars, ILIANA under SIRIUS  
 and PAUL under OSIRIS.

PAUL  
 (to himself)  
 This is how it comes to pass-  
 Immortality? Oh, Peter...

HALLIER  
 What a beautiful evening, except  
 for the wind.

ILIANA's hair is captured in the gusts covering her face.  
 PAUL turns towards them both.

PAUL  
 Why?

HALLIER  
 Because you wanted something that  
 wasn't yours - nobody goes higher  
 than Rex Hallier.

PAUL walks to the ledge, looks at ILIANA standing beneath the  
 redemption queen's star Sirius - her face obscured by hair.

PAUL  
 The pharaoh. The king. Rex Hallier.

PAUL brings the bourbon to his lips one last time and holds  
 it there. He does not taste it. The full glass instead is  
 released into HALLIER'S eyes stinging him. The gun drops but  
 the bottle remains. ILIANA grabs the gun pointing it at PAUL.

HALLIER  
 (with dignity, wiping the  
 bourbon from his eyes)  
 I told you to go easy with the good  
 stuff. Your problem is you just  
 don't know how to listen.

HALLIER grabs PAUL's neck with his large hand and tightens it  
 slowly but not completely and spits in PAUL's face.

HALLIER (CONT'D)  
 Bourbon for spit loser,  
 (throwing him down against  
 the ledge violently)  
 you see - I win again - the better  
 half of the deal HAH!- I always  
 win. Was that your show of guts?  
 Yet another failure. GET UP!! LET'S  
 SEE SOME REAL GUTS BABY MAN!! BABY  
 BLUE! BABY BOY! FLY! - NOW!!

PAUL rises with his back against the ledge. ILIANA, hair in her face, has the muzzle in line with Paul's heart.

HALLIER (CONT'D)  
 Cold feet? Cold wind.  
 (as the gusts increase)  
 Of course, of course - you never  
 could get it right Steiner...no  
 follow through. You need help.

HALLIER puts PAUL in the Hallier bear hug and begins pulling his frame up to go over the ledge. ILIANA moves the muzzle towards HALLIER now.

ILIANA  
 Stop Rex - that's enough.

REX scoops her up like a child, her hair blinding her in the moments of blasting gusts; the gun falls - both PAUL and her now squeezed into his arms smashed together.

HALLIER  
 I was hoping he had some balls and  
 would dump you down the shaft  
 earlier. That was my real plan.  
 Traitor! I knew you paid off the  
 testers - there was failure in his  
 process and you paid for  
 certification! - I KNOW  
 EVERYTHING!! Your time was coming,  
 I needed you to screw him over -  
 but now your time has arrived!

Both their feet are lifted off the ground as HALLIER'S brute force pulls them up so their waists are above the ledge. He scales the first step of the short ladder, then pivots to his right, preparing to spin and release them over the wall.

ILIANA  
 DADDY!

ILIANA yells to her father CARLOS at the elevator door with two men and a shot rings out.

HALLIER further twists looking around over his shoulder to see the three men, dropping ILIANA and PAUL to the roof, smiling at CARLOS from midway up the ledge ladder.

HALLIER

CARLOS - what a surprise! Nothing is how it seems CARLOS. Just a bit of truth serum here. Hah!

CARLOS

You cut my daughter? You cut my baby?!!!! You\_

HALLIER

(interrupting)

Hold on a minute - it's a trick I tell you - she's playing a role.

(taking both hands up into the air as a showman)

HA! HAH!

A violent gust catches HALLIER'S weight off center; he begins a slow unstoppable sway but neither yells nor flinches in the moment of falling as ILIANA screams burying her head into her father's coat.

CARLOS

It's all over baby.  
(inspecting her hands)  
You were lucky baby.  
(motioning to PAUL)  
Who's this?

ILIANA

He's my lover daddy.

CARLOS

Connected?

ILIANA

No.

CARLOS

Okay...okay then.  
(to Paul)  
I don't know you. You take care of her or I'll take care of you.

ILIANA

Take me to the boat Paul.

EXT. - CITYFRONT HARBOR - NIGHT

PAUL looks up at the most prominent thing on the horizon: RC Tower, its glaring Beacon atop as if a star seated in the constellation of Orion from his view.

PAUL  
(in shock, detached)  
Funny, the pharaoh has ascended.

ILIANA  
(sweetly)  
I know you're confused PAUL.  
Nothing is as it seems.

PAUL  
(detached with anger)  
Yes...nothing. I've gotten you to  
your boat. Good bye Iliana -  
forever.

Paul begins walking away.

ILIANA  
(attempting a reaction to  
stop him)  
You're just sore you've been  
eclipsed. I out designed you - and  
I out designed Rex.

PAUL  
I'm no designer anymore.

ILIANA  
Sure you are PAUL. You think you're  
the only designer here? Your tower  
was your opus, this was mine.

PAUL  
It's not my tower anymore.

ILIANA  
Of course it is.

PAUL  
You are crazy.

ILIANA  
I'm right.

PAUL continues to walk with resolve of not turning back.

ILIANA (CONT'D)  
 (as if reading a letter)  
 "Dear Iliana, I love you now  
 and will forever. I can't be  
 without you. You asked me why  
 we did those papers today and  
 I brushed it off because

PAUL  
 (to himself)  
 She's crazy - I never wrote  
 her that. I gotta get out of  
 here.

ILIANA (CONT'D)  
 (as if still reading)  
 some bastard knows I killed  
 Hardcott...

PAUL stops.

ILIANA (CONT'D)  
 ...and won't be bought. He's going  
 to the police - it's done kiddo.  
 I'm not spending my life in prison.  
 Not Rex Hallier. No way. - Rex"

PAUL turns.

ILIANA (CONT'D)  
 I wrote it Paul - as insurance  
 incase you threw him down the shaft  
 - to protect you - the last thing  
 he signed tonight - I said he  
 missed it - but the wind - who  
 could have planned that.

PAUL  
 (turning, angry)  
 Who...*what* are you?!

ILIANA  
 I'm a drug lords daughter. I'm a  
 drug...I was once a pharaohs  
 wife...I am bait and lure...I am a  
 woman...I am a woman who fell in  
 love with you...I am your  
 girl...I'm a girl who married him  
 seeking freedom from... I didn't  
 know what he doing for daddy. He  
 changed Paul - like he tried to get  
 you to.

PAUL  
 (turning away again,  
 leaving)  
 Who could ever believe you.

ILIANA

(yelling)

You!!...

(calmly)

could. Not by my words, but by my actions. I'm another thing - that star Sirius - Isis - I looked her up "The friend of slaves and patrons of the arts who reanimated her lover butchered out of jealousy." I became her for you Paul, and me how's that for actions over words....

ILIANA runs in front of him.

PAUL

It didn't work.

ILIANA

Yes it did. How many papers did you sign - what were they?

PAUL

I don't know.

ILIANA

Exactly. So it worked then. How many papers did Rex sign?

PAUL

How would I know.

ILIANA

Well I do PAUL, and he didn't - Because that was my plan. One paper signed your process over to you BECAUSE IT WORKS PAUL - HE LIED, and another was an option to buy your bridge for 2 million, and another was an option to build YOUR tower for 2 million, and H & H will if Burnham doesn't.

PAUL

Oh my God... Peter...

ILIANA

Peter was a huge part of this - If you would have poked around a little you would have seen Rex worked for Burnham. Peter is a very nice man.

(MORE)

ILIANA (CONT'D)

I think he really thinks you're his son ...he doesn't know about this - you could go back. And your wife, I didn't send her anything Paul - that was part of Rex's plan and I acted the role - I did send the picture of the finger though... to my father and told him to come quick - my second insurance policy.

Overwhelmed, disgusted, PAUL sits on the ground.

PAUL

It's all criminal. You're criminal.

ILIANA

Its justice...I'd say you're reanimated and I've done my job - my magnum opus - those are actions - not words. I *became* Isis... except she was supposed to bear his child,  
(quietly)  
so the analogy stops there...

PAUL looks at her for a long while as she smiles at him.

ILIANA (CONT'D)

(sweetly)

Go. The plan doesn't involve you being here when the police arrive - Rex was right about one thing... I'll never look the same to you again. I knew that would happen; I wanted to be on the right side of love just once in my life - all is in line and completely messed up all at the same time - for me - not you. I'll love you forever you big fool. Go.

PAUL leaves. ILIANA'S chin buries into her chest.

ILIANA (CONT'D)

(sadly)

I told you.

(squatting down and  
starting to cry)

I told you PAUL. I told you...my magnum opus. Guess it's me who really designs homes...for real people living real dreams - families...I never said anything about my own happy ending.

EXT. BACK PORCH BURNHAM MANSION - NIGHT

BURNHAM

What am I doing out here? I could be at the harbor, or on a rooftop - I'm here because I like it here. This is where it all started. You see...I died not too long after that...we all die - I knew my time was coming soon before there story began - hence my immediacy - held on much longer than they said I would...You want me to tell you what came next in this particular tale? Not a chance - you know anyhow - don't you? ... I *will* show you a couple things.

(turning, looking at the lit skyline)

New York. See the beacon?

A new RED LIGHT also illuminates on the horizon, this time TALLER than RC.

BURNHAM (CONT'D)

Paul's 'process' did work...That's Eschelon Row. Look over there on the lawn.

A TEENAGE GIRL appears.

BURNHAM (CONT'D)

That's Paul and Carly's handiwork all grown up and playing in the grass as Carly predicted. I got to see a lot of it. That was great!

ANOTHER TEEN, slightly younger, appears elsewhere.

BURNHAM (CONT'D)

And there was another. Iliana wasn't barren. Rex's doctor lied. Is that child her handiwork? With Paul? Or Carly's with another man? Paul?

(laughing)

I was an old man - don't be disgusting.

A SMALL CLUSTER OF LIGHTS appear in the BAY.

BURNHAM (CONT'D)  
That's the fine ship 'Iliana' now\_\_

A glorious CONFIGURATION OF LIGHTS appear before the boat.

BURNHAM (CONT'D)  
...about to pass under the bridge once referred to as a 'bridge to nowhere'. Hardly. Iliana is about to pass under it. She's onboard. Carly? She's upstairs of course. I gave the house to her shortly after the unpleasantness so she'd have security no matter what came next. So I got my dream too - kind of a father after all, and grandpa!

BURNHAM motions to a single LIGHT on in the COACH HOUSE.

BURNHAM (CONT'D)  
And that? It's true - your life flashes before you on the final page. Yes, quick images, but it also comes sooner in a slower less discussed way: a strange magnetism towards places where you started... starting. One day, I felt that strange gravity towards the coach house. I sat right there in that window, looking up at the big house thinking that a carriage is hardly a four letter word - it's not dirty, but progress, evolution: we all need them, and we all are them... Some are just slower, or more purposeful... or cleaner than others - that's all. Love is a carriage... With that thought and all those quickly moving pretty pictures, I suddenly felt exceedingly content - *and exceedingly tired*. I fell asleep then, right there... Forever.

The LIGHT in the COACH HOUSE goes out. A LIGHT illuminates in the SECOND FLOOR of the BIG HOUSE above him.

BURNHAM (CONT'D)  
That's Carly now. I told you I could be anywhere, but I call this patio *my* heaven on earth.

Orion, with Sirius (prominent), now illuminate in the sky.

BURNHAM (CONT'D)

Yes, and those... a 'Sirius' woman - she kind of ended up with the highest 'beacon in the skyline' after all that nonsense... so who didn't get their dream, and find their slice of immortality? No one.

BURNHAM turns to survey the sky, Coach House, then teens.

BURNHAM (CONT'D)

I ran competition's in the big house to find an heir, more. One I fancied as a son. Did I forgive him? Did she? Was he *prodigal*? Is he up there with Carly... or on that boat clearing the bridge? What should people actually forgive people for?

(large pause, then turning around, smiling)

*Now who's on the patio designing something?* That would be you.

(pausing again, jovially)

And who then is still running his little competition enjoying the wonderful designs from people he's never met? That'd be me.