

VOLUME ©

(SAMPLE)

Definition of Volume: 1. The amount of substance occupying a particular volume. 2. The degree of loudness or the intensity of a sound. (Webster Dictionary)

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VOLUME ©

A screenplay by DOC COMPARATO

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ABOUT:**THE CHARACTER'S AGE**

JULIA – Appears to be between 25 and 35 years old. With some small changes in the script the character can be of an American origin and have an American accent.

KLAUD – Appears to be between 25 and 35 years old.

M – Appears to be between 60 to 70 years old.

THE ACTION

London nowadays or any other major European city (with script to adjust).

NOTICE:

Based in real facts.

It is about September 11.

“Cinema is a combination of competence and elegance”.

M.

SCENE 0 / EXTERIOR/ A HOUSE IN THE COUNTRY/ DAY

The sun shines onto a beautiful modern summer house.
It has a garden so large that it seems endless.
The house stands alone. There are no other buildings nearby.
Water toys float around in the swimming pool in the garden: a swing set , a tricycle and a ball show that this is a place for rest and relaxation.

Everywhere there is stillness and peace.

A person walks into the garden. We only see his feet, in black boots . He steps on a rubber duck which gives off the typical squeak .

Rapid-fire images from serenity to tension.
Out of nowhere a member of the special forces dressed in black , fully armed and wearing a gas mask comes in the garden. He moves agilely and then leans against the wall.
A rope drops down from the roof and another soldier begins to rappel.
A third scales the wall towards two windows . He heads into one on the right.

The window on the left opens very slowly so that none of the soldiers notice .
A woman wearing gray points a pistol at the soldier trying to climb in the window on the right.
A man in gray appears behind the soldier leaning against the wall, he sneaks up on the soldier with a knife in hand. The soldier is unaware of his presence.
On the roof another man in gray begins to cut the rope that the third soldier is hanging from.

The woman in the window fires the pistol.
The man in gray brings the knife up to the throat of the second soldier.
The rope is cut from the roof and the third soldier falls to the ground in the garden.

A siren goes off and from a lamp post where there are green and red lights. The red lights begin to turn round and round like the lights on a police car.

CIVIL SERVANT

What a mess. After four simulations. Are you incapable of watching a window? A child's toy on the ground. God.

Some distance away some agents and the CIVIL SERVANT, accompanied by M, an elegantly dressed man in his sixties wearing sunglasses, are watching the training exercise. M is sitting under an umbrella. By a table covered with food, drinks and papers.

M

(HE GETS UP AND BEGINS TO WALK AROUND)

Take it easy. That is what these training exercises are for. And they did not do all that badly.

CIVIL SERVANT

Sorry sir, but in the field they would be dead by now.

M

There is no better school than real life. Wait until they are activated... It is a sure thing... (PICKING UP SOME DATES FROM THE TABLE). These dates are really good, nice and meaty.

CIVIL SERVANT

Do you like them? I will have some sent over to your office. Sometimes I think we should use real bullets in these exercises.

M

That's not a bad idea.

A very elegantly dressed woman also wearing sunglasses comes up to the two men. She is carrying a metal briefcase which she opens in front of M. She is Elza.

WOMAN

A call on the secure line, sir.

M

Thank you! (PICKING UP THE PHONE FROM THE BRIEF CASE). Sir, nice to talk with you. How are you?... (PAUSE) Yes of course... (LONG PAUSE) The jet is ready... I will be with you right away... (HE GIVES THE PHONE TO THE WOMAN AND TALKS TO THE CIVIL SERVANT). It has been a pleasure, my friend. And remember: the special forces are like flowers. We are happy with them only when they bloom. (HE TAKES ONE LAST DATE AND SAVORS IT) Delicious.

He leaves with the woman.
They get into a black car.
The door of the car takes us to.

CUT TO:

SCENE 1 / EXTERIOR/ A LOCAL FOOTBALL FIELD

From black out to a beard.
The beard is on a cadaver.
The cadaver is naked, half buried in the bushes, on a small hill in a slope next to a rudimentary football field where children are enjoying themselves in a game of football.
The ball is kicked out of the field and begins to roll down the hill.
One of the children runs after the ball.
The ball is caught in the bushes just next to the dead body.
The child comes closer.
The other children are shouting for him to hurry up.

CHILDREN

Come on. Move it. Hurry up.

The child bends over to pick up the ball. He stops for a moment and makes a face to show something smells bad. It seems that he will find the body but he doesn't see it.

He goes back to the other with the ball.

They start to play.

Behind the field a cyclist on a mountain bike rides by.

He starts to watch the game and falls at the slope.

He comes face to face with the dead body.

He gets up and looks around several times.

He is terrified.

CYCLIST

Help! Somebody help!

The children start to laugh at the cyclist.

A shot of the half buried body.

CUT TO:

SCENE 2 / INTERIOR / AUTOPSY/ DAY

Everything is dark.

Light enters from above. We discover that we are in a large drawer of a refrigerator in the morgue.

A very thin man with a deep voice and the white coat of a doctor is smoking a cigar and speaking freely. He is FUENTES, a specialist in forensic medicine. He has opened the drawer where the dead body from the football field is found.

In spite of the fact that police officer (JULIA) and her assistant (PAUL) have covered their mouths with masks, he behaves with absolute normality.

FUENTES

Twenty-eight or twenty-nine years old. Athletic build. Arab. Dead two or three weeks. Murdered, to be exact. Strangled with some sort of... I would venture to say that it was a towel or a robe cloth or something like that. Later I will be able to tell you more.

PAUL
(WITH AN ELETRONIC NOTEBOOK IN HIS
HANDS)

He had no identification or anything like that.
No documents or papers. There is no report
of any missing person. He has no record.
There is nothing, nothing at all. In effect he
does not exist.

FUENTES
I can tell you this much young man, “Çe plus
que mort”... I suppose Julia, that you have
been told that someone took the time to
eliminate his fingerprints.

JULIA
Premeditated murder.

Fuentes looks at them with his eyebrows raised as if saying “of
course”.

Fuentes closes the large drawer.

CUT TO:

**SCENE 3 / INTERIOR / HALLWAY AT THE POLICE STATION /
DAY**

Julia is pretty, authoritarian, sure of herself. A woman who has
had to prove a lot to get to be a detective. But she still is feminine
and takes care of herself. She appears to be 36 years old.

JULIA
I've already told them at the morgue, Paul.
This is an execution. No papers. No finger
prints. Naked. We have a field and a body.
Let's search the field and see who it belongs
to, what neighbors are around there, who
moves around the place.

PAUL
The mafia, maybe?

JULIA

Could be. Maybe a squeelee or a traitor. We are already two weeks behind, concentrate on this case as much as you can. I think we are onto something big here.

Paul leaves and Julia heads for her office.

CUT TO:

SCENE 4 / INTERIOR / JULIA'S OFFICE/ DAY

Julia goes into her office looking at some papers that were given to her in the hallway. Sitting in her chair, with his feet on the desk and reading some papers is KLAUD. He is about the same age as she is and fit. He has a thin beard and wears glasses. His hair is longish. He is dressed normally with designer clothing but he is not wearing a suit.

JULIA

Hey, what the... How many times have I told you not to look at my things? (SHE PULLS THE PAPERS FROM HIS HANDS) Those are confidential and what is more, you do not belong to this division and you do not have rank enough to be looking at that.

While Julia looks at the papers and talks he gets up and goes behind her.

KLAUD

But chief.... This is an issue that concerns the two of us... (HE TAKES HER BY THE SHOULDERS AND BEGINS TO KISS HER NECK). Do we have the production schedule yet?

JULIA

That is the doctor's report. Have you picked it up yet? Say... Don't you ever go to work?

KLAUD

Any excuse is fine with me if it get's me into bed with my wife.

JULIA

Not so fast. This calendar is not just to jump into bed any old time. It means there are ideal dates and times for fertility.

KLAUD

Fertility. Jump into bed. What difference does it make? But in any case make me a sexy offer. I am up for anything.

JULIA

Will we do it this time?

KLAUD

The doctor assured us that by following this calendar right down the line and by taking the hormones we will be as fertile as rats.

JULIA

(LOOKING AT HIM WITH DISGUST)
Rats. Yuk. (LOOKING AT THE PAPERS)
The best time is on, so well... (SHE REMOVES HERSELF FROM HIS GRASP)
So back off.

KLAUD

I have already put every computer in every police station in the city in top form. All clean of virus and well protected. I have time.

JULIA

Scram.

KLAUD

Honey, don't you want to have a baby?

JULIA

Of course I want to have a baby. Even if he turns out to be a cop.

They kiss and hug.

The door opens halfway and knocking before coming in, Paul enters.

PAUL

Excuse me (To KLAUD). Hello (To JULIA).
The morgue has just identified the body.

KLAUD

Now that is news.

JULIA (PICKING UP HER THINGS)

So fast? How odd? Let's go over there.
Wait for me at home. I will be on time to take
care of that little matter. (SHE BLOWS
KLAUD A KISS).

KLAUD

Even if he turns out to be a cop.

Julia and Paul leave.

CUT TO:

SCENE 5 / INTERIOR / SECRETARY'S OFFICE / DAY

A man closes the large office door. On the door we can read the gold letter that says SECRETARY. The office is magnificent.

The Secretary, a man about fifty is at his desk.

M has just come into the office and sits in facing the Secretary.

SECRETARY

(READING FROM SOME PAPERS TO M)

These documents come from the German Secret Service. The Ambassador just gave them to me himself. The Germans have been following them very closely and they assured me there is nothing to worry about up to now, but a word is repeated constantly in the surveillance recordings.

M
(LOOKING AT THE PAPERS)
So I see, Sir.

SECRETARY
The rest of Europe is stepping up security. Maybe a bit alarmist but... You know them. Their sleepers cells worry me... And their men do too. I want no leaks on this.

M
We have that under control. The extremists are more or less being watched but only in grade three... A good hunter is one who knows how to wait for his prey and maybe something we cannot see is moving about.

SECRETARY
I don't want any surprises here. Take any measure necessary... I don't want to be the laughing stock of the other countries.

M gives the papers to the secretary.
The Secretary puts them through a paper shredder
Watching the machine shred and with the sound the sequence ends.

CUT TO:

SCENE 6 / INTERIOR/ MORGUE / DAY

The specialist is dressed just as before and smoking a cigar.
This time the body is on a table in the center of the room covered with a sheet.
Julia and Paul are listening attentively.
Paul is writing things down in his notebook.

FUENTES
Be patient. (HE COVERS THE BODY COMPLETELY) It is fantastic to find things out, one thing at a time. Slowly. You want it all done for you.

JULIA

Thanks for covering him up, Fuentes.

Julia face shows disgust and the specialist continues with the air of a professor, like someone who has to give them a full explanation.

FUENTES

First: whoever killed him was very strong. He made a kind of tornequet with a towel. Second: he was transported to that field by a minimum of two men as strong as the first. He shows no signs of being dragged. Third: when they killed him he was already nude because the last breathe he took had a large amount of water and eucalyptus.

PAUL

Eucalyptus. Naked.

JULIA

A sauna. They killed him in a sauna.

FUENTES

“Touche”.

PAUL

Well then. And who is he?

FUENTES

(SHOOTING A LOOK OF DISGUST TO PAUL)

At some point in his life he had an accident that resulted in his having a prothesis at the head of the femur.

The doctor continues his explanations while we see the images. Sequence of images.

CUT TO:

SCENE 7 / INTERIOR / MORGUE/ X-RAY LAMP/DAY

Images and OFF at the same time.

The specialist is examining an X-ray in front of an X-ray lamp.

FUENTES (OFF)

It is very easy to see the manufacturer of a prosthesis because they are numbered.

CUT TO:

SCENE 8 / INTERIOR/ MORGUE / DAY

He is talking on the phone as he examines the plaque.
he is also writing on some papers.

FUENTES (OFF)

I called the swiss manufacturer that supplied the prothethis to the hospital a couple of years ago. A hospital in the south of "le france" in the pyrenees. Thanks to my tact and discretion. (HE IS SOMEWHAT PERTURBED ON THE PHONE) I was able to get the name of the patient.

CUT TO:

SCENE 9 / INTERIOR / MORGUE / DAY

Back to Julia and Paul.

The specialist is looking for some papers and things on his desk.
He finds a paper.

FUENTES

And "Voilà" Mr. Ahmed Walid. (HE GIVES THE PAPER TO JULIA)

JULIA

(To PAUL) Find out everything you can about him. (To THE SPECIALIST) Congratulations, Fuentes. Excellent work. As always.

Julia picks up the paper and heads for the door. Paul follows.

FUENTES

Just a brief moment of glory. One more small thing. (JULIA AND PAUL STOP). He had gone for some time without having sexual relations. I don't know if it means anything but if I had a body like his I don't suppose I would go for so long, have such a long dry spell.

Julia and Paul laugh and look at each other. They leave.

CUT TO:

SCENE 10 / EXTERIOR / POLICE STATION/ DAY-NIGHT

Facade of the station house. Day to night. The street lights are coming on.

JULIA (OFF)

Ahmed Wahlid. Lebanese. (PUZZLED)
Forty-two years old.

CUT TO:

SCENE 11 / INTERIOR JULIA'S OFFICE / NIGHT

Julia paces around the office, looking at some papers while Paul observes.

PAUL

Keep reading.

JULIA

Dead in 1996 in a hospital in his country. But what does this mean? Is this somekind of a joke?

PAUL

Its's our man alright. At least from the identification number and that's the name he signed the admisssion forms at the hospital in France.

JULIA

Are you sure about that, Paul? It just can't be. Check it again. There's got to be some kind of mistake.

PAUL

I have already checked it. It's him. The dead man was already dead when he died.

JULIA

Using a fake identity. This is getting more and more interesting.

A few seconds later.

JULIA

Talk to the consulate, with immigration with anybody. We have got to find out who he is.

CUT TO:

**SCENE 12 / INTERIOR / DINING ROOM OF JULIA'S HOUSE/
NIGHT**

It is an apartment with an American kitchen, large and full of light. It is decorated with a good taste and an air of modernity. The door to the entrance is visible from the dining room. Klaud wearing an apron is preparing sushi in the kitchen, singing along to the song that is playing in the background. The table is set for a romantic dinner. Near Klaud is a large turtle to whom he is speaking.

KLAUD

And no dancing tonight Marcela? No, ok, don't worry. The sushi is not for you. It is for the detective, who has had a terribly hard day today... And needs to pick me up. You know what I mean. So then don't even think

about hopping into our bed tonight. Did you hear me Marcela? Don't be jealous when the little one arrives either... Uh... Uh... Not at all, ok.

The phone rings. Klaud turns down the music.

KLAUD (TO THE TURTLE)

That must be her. Ok . (HE PICKS UP THE PHONE AND SPEAKS WITH AN ORIENTAL ACCENT). Loyal palace of police detective hero.

His face drops. He becomes serious and listens intently.

KLAUD

Yes. Does it have to be now? Yes, I won't bring anything. Naturally... Twelve minutes.

He hangs up the phone irritated.

CUT TO:

SCENE 13 / INTERIOR / BAR / NIGHT

Julia is at the bar .

There is a pack of cigarettes in front of her.

She opens it and takes out a cigarette.

She looks at it and then breaks it in two.

The waiter brings her a drink.

JULIA

Thanks. Could you take your cigarettes away too, please?

Fuentes, the doctor, arrives and takes a seat next to her.

FUENTES

How about it, officer? Buy me a drink?

He motions to the waiter.

JULIA (APATHETICALLY)

Sure.

FUENTES

Something tells me that this mess is bringing on your migranes again. What could it be that you cannot figure out, Julia?

JULIA

Our man died two times. One about two weeweeks ago and the other along with his real identity about six years ago.

FUENTES

I see... A miracle.

The waiter brings a drink to the doctor.

FUENTES

This thing is hairy. (HE TAKES A DRINK). You can pay for my drink with your overtime. You should have money to spare.

Silence.

JULIA

What did you say? Pay for what? Me? (HER FACE SHOWS SHE JUST CAUGHT ON TO SOMETHING). How is that I did not think of this before? An operation to insert a prothesis must be quite expensive, right?

FUENTES

Extremely so. But would you have rather been a cripple.

JULIA

So then for sure you would not pay for something like that in cash. You would have to use a credit card. (SHE PULLS OUT HER CELL PHONE AND BEGINGS TO MAKE A CALL). Paul, stop whatever it is you are doing. No, no, you don't have an accident. Just go back to the office and call the

hospital. Yes, the one in France, and no, I don't care if you have a date or not. I do too. Call them and find out how our man paid for the operation. I said now. Got it. (SHE HANGS UP).

FUENTES

Once upon a time you would have called the hospital yourself.

JULIA

I have a very important date.

FUENTES

L'amour. L'amour.

Julia slaps him on the shoulder and they smile.
Julia gets up and leaves.

FUENTES

You didn't pay for my drink.

CUT TO :

SCENE 14 / INTERIOR / JULIA'S APARTMENT / NIGHT

Julia arrives at home.
The turtle meets her at the door.
She drops her things on the table by the door.

JULIA

Hello sweetie. How was your day? Always so slow. Let's see if we can get you to do some exercise. You are getting fat... (SHE PICKS HER UP IN HER HANDS). Sweetie. (SWEET). Hello, I'm home.

Julia comes into the dining room and finds the table set for dinner.

JULIA

Lovely. Marcela. Where's him?

Julia finds a note stuffed into one of the glasses on the table . She picks it up and reads:

KLAUD (OFF)

Hello darling. I had to leave for something at work. There's sushi in the fridge. I could kick myself for ruining this special evening. I will try to get home just as soon as I can but don't wait up. I love you. Even if you are a cop.

JULIA

Again.

The phone rings. Julia answers holding the turtle.

JULIA

Hello, Klaud?

CUT TO:

SCENE 15 / INTERIOR / POLICE STATION / INTERCUT

Paul is talking to Julia on the phone.

PAUL

The operation was paid for by a company owned by a millionaire that lives in our "lovely" city, Ibrahim Benaisa, a Swiss citizen of Persian origin and who, by the way, was not the victim.

CUT TO:

SCENE 16 / INT. / JULIA'S APARTMENT / NIGHT / INTERCUT

JULIA

What was that? Wait, Paul, not so fast. I am getting confused. Tomorrow morning first thing in my office, prepare all the necessary documentation.

CUT TO:

SCENE 17 / INTERIOR / POLICE STATION/ INTERCUT

PAUL

Ok. Then, let's see what else I can find out about you Ibrahim. Bye, Julia... (A BIT DISTURBED, HE HANGS UP THE PHONE AND TALK TO HIMSELF). By the way, you're welcome Paul. And I will also have to sleep here tonight. There is a cushion on the sofa.

CUT TO:

SCENE 18 / INTERIOR / IBRAHIM'S LIVING ROOM / NIGHT

The room is decorated with Arabic objects of great value. Outstanding are a rug on the floor and a multicolored tapestry. There are various areas in this enormous room which includes a library, a sophisticated sound system and a piece of furniture full of CDs.

A sliding door separates the living room from the dining room.

Two strong young men, MESSUT and HASSAN, are being reprimanded by IBRAHIM. Although IBRAHIM is angry, he always speaks in a calm tone of voice which is unnerving. He is intelligent and cautious.

IBRAHIM

The orders were to get rid of the body. Not just throw it away anywhere. Are you a mujahid or do you do whatever you want?

MESSUT

But Ibrahim, Sir, we removed the fingerprints, they won't be able to identify him.

IBRAHIM (VERY CLOSE TO MESSUT AND TOUCHING HIS CHEEK)

Well, our dear Messut cannot think for himself. You're a marvelous servant. Obedient and submissive.

MESSUT
I thought it was enough.

IBRAHIM
You only had to obey. Any carelessness
can cost our lives.

At this moment Ibrahim takes out a Swiss knife and makes a quit clean cut with the blade on the Arab's neck. Messut makes a muffled groan. It is small cut but it bleeds.

IBRAHIM
Orders are to be obeyed.

He presses his neck forcefully to stop the bleeding.

IBRAHIM
Don't drip blood on the rug. You can go.

Instants.

Note: This scene is in Arabic with subtitles.

CUT TO:

SCENE 19 / INTERIOR / JULIA'S APARTMENT / DAY

The sun is shining in through the curtains and shades of the house.

Klaud arrives. He is carrying a small brief case and a suit bag. It is seven a.m. as we see on the kitchen clock. That turns on the coffee maker.

Klaud goes into the bedroom. Julia is sleeping with Marcela. Carefully and quietly Klaud puts the case in the closet and hangs up the suit bag.

Affectionately, with kisses and caresses he begins to wake Julia while he undresses.

JULIA

Don't think I didn't hear you. Where have you been?

KLAUD

Good morning. We still have some business to take care of from last night.

JULIA

Coffee smells good.

KLAUD

Did you like the sushi?

Julia accepts the affection her husbands offers.

JULIA

You could have called. I was waiting.

KLAUD

There was a breakdown in the security system which took all night. And you do know that sometimes it is impossible to make a call.

JULIA

Ok. Will you bring me some coffee afterwards?

KLAUD

Sure.

JULIA

I will be late.

KLAUD

So.

They have been kissing. They embrace in bed. Klaud pushes Marcela out of the bed and she falls upside down spinning in circles. They make love. Instants.

CUT TO:

SCENE 20 / INTERIOR / JULIA'S OFFICE / DAY

Julia is agitated. Paul is too. They are sitting looking at a board where Ibrahim Benaisa is written on.

PAUL
(GIVING HER AS CUP OF COFFEE)
I have looked for more info about Ibrahim Benaisa. He paid for the hospital and he is not the body we have.

JULIA
Where are the documents you were supposed to get ready for me?

PAUL
(SHOWS HER A FOLDER ON THE TABLE)
He lives uptown. He has investments that let him live like a king, but he never sets foot in the office. He works at home.

JULIA
(LOOKS THROUGH THE DOCUMENTS IN THE FOLDER)
The guy is under investigation for laundering money. We cannot call him.

PAUL
A closed case?

JULIA
Nothing doing. I have a feeling that we are on the right track.

PAUL
We don't have a thing to go on. Only the prothesis in the leg of a body nobody is claiming. They will tell you to close the case.

JULIA
We'll see about that.

CUT TO:

SCENE 21 / INT. / ENTRANCE LANGUAGE SCHOOL/ DAY

Klaud goes into the main door of the school. He is early. He is carrying a folder and a book. Sitting at one of the benches in the entrance there is a woman of more or less the same age. She is Ursula. She is wearing a formal suit although she does not have the natural elegance and glamour of Julia, she has her own special sort of style.

URSULA

No need to hurry. The teacher is sick and they could not find a sub for Arabic.

KLAUD

Rushing here for nothing I see.

URSULA

What excuse did you use this morning?

KLAUD

For Julia. The same as always, but it is getting harder to hide from her. I don't know. I would like to be open with her. Things can't go on this way forever.

URSULA

Come on, Klaud. Stop that kind of talk. It has been going on for too long.

KLAUD

I know but I just can't accept it, Ursula.

URSULA

Hey handsome. You're here because you want to. Let's get something to drink, ok?

KLAUD

I wanted to dedicate the day to Julia.

URSULA

Traitor.

Klaud makes a gesture as if to say "very funny".

URSULA

You sure are all wrapped up in that stuff.

KLAUD (IN ARABIC)

(RESIGNED)

That's the way it is. (HAPPIER). But I do have time for you.

Ursula takes his arm and they leave together-

CUT TO:

SCENE 22 / EXTERIOR / COURT HOUSE / DAY

Julia goes up the large stair cases of the monumental building where there are large columns.

CUT TO:

SCENE 23 / INTERIOR / JUDGE'S OFFICE / DAY

Julia is talking to the JUDGE, a man of about sixty.

JUDGE

(CLOSING THE FOLDER OF PAPERS THAT PAUL PREPARED FOR JULIA)

I am sorry to say that I cannot allow you to interfere with this investigation.

JULIA

Are you saying that money laundering is more important than murder. Everyone investigates their own case.

JUDGE

Julia don't ask me to do that. My hands are tied.

JULIA

Your hands are tied. You are a judge. You would never say something like that. Just what is going on?

JUDGE

Please don't ask.

JULIA

(CHANGING HER TONE OF VOICE)

You know me, I am not asking for anything out of the ordinary... Just let me put in a couple of wires, just routine, and I won't ask for anything else.

CUT TO:

SCENE 24 / INTERIOR / IBRAHIM'S HOUSE / DAY

A decorator (in reality a police agent named Frederic) elegantly dressed and with refined manners is moving around pointing to objects and flowers.

His assistant (Tomas, also an undercover agent) and Gabriella, Ibrahim's wife, an elegant and pretty woman is with them.

While the decorator issues instructions and talks with Gabriella, Tomas, who's watching, places microphones in strategic places: under a table, behind a tapestry.

DECORATOR

Here a brace of wild orchides... And in the corner that wonder statute by that basque sculpturer .

GABRIELLA

Ok, just remember that the objects that are already placed cannot be touched. My husband is very strict about that. I just want my guests to feel at home.

DECORATOR (A BIT UPSET)

Not to worry madame, I have some vases that go perfectly with this... Style.

Instants.

CUT TO:

SCENE 25 / INTERIOR / JUDGE'S OFFICE / DAY

Continuation of scene 18.

JUDGE
(SIGNING A DOCUMENT)
All right.

JULIA
We all know that any good investigation
needs some wire taps.

CUT TO:

SCENE 26 / INTERIOR / BASEMENT / DAY

RAPID INSERT.

The bands of the conducting cables are dirty. We follow the bands to the connection box. A police technician with headphones and other pieces of equipment is taping some connections.

CUT TO:

SCENE 27 / INTERIOR / WIRE TAP/ DAY

RAPID INSERT.

Frederic, the police officer, wearing a uniform, is checking some tapes. Computers show the beginning of sound levels.

CUT TO:

SCENE 28 / INTERIOR / JUDGE'S OFFICE / DAY

The judge is signing another document.

JUDGE
Do you also want an invitation to dinner with
him?

CUT TO:

SCENE 29 / EXTERIOR / STREET / DAY

Ibrahims car is driving around the city.

It stops at a red light.

A man is reading the paper at the corner.

The light changes and the car takes off.

A motor scooter drives by and almost crashes into the car.

Swerving to avoid the accident the scooter and driver fall to the ground.

The driver who has braked, gets out to see what has happened.

The driver of the moto gets up and curses at him but we don't hear what they say.

JULIA (OFF)

Ibrahim's office is of no interest to me. He almost never goes there, although it is luxurious in every way. However he does seem to move about in his car to all sorts of different places.

While they talk, the man who was reading the paper goes up behind the car and places a localizer (GPS) underneath.

When he finishes he gives the driver a sign.

CUT TO:

SCENE 30 / INTERIOR / JUDGE'S OFFICE / DAY

The JUDGE gives permits to Julia.

JULIA

Thanks. I knew I could count on you.

JUDGE

You only have a permit for forty-eight hours. Not more than that. He is a foreigner and respectable. And what is more, there is the other thing: I don't want problems. Do I make myself clear? Not one minute more.

CUT TO:

SCENE 31 / EXTERIOR / THE JAIL / DAY

High walls, barb wire and watch towers show that this is an important prison.

CUT TO:

SCENE 32 / INTERIOR / INTERROGATION ROOM / DAY

The room is completely empty, there is only a table in the centre with two chairs.

A prisoner, Stuart, is waiting at the table.

The door opens and M comes in with a prison guard.

M
(TO THE POLICE)
Leave us alone.

Stuart is a bit afraid at first but during the conversation fear changes to resignation.

M
Stuart Francis. Fran to your friends. I have read your record and the worst thing off all is that you have an eternity to the end of your time.

STUART
What do you want, sir?

M
Maybe I can help you get out of here. Not as free as a bird but in with a third grade release. What do you say?

STUART
You are lucky, I would like something like that.

M (SMILING)

Well, at least I see you haven't lost your sense of humor. That is if you had one to begin with. (M SHOWS HIM A DOCUMENT THAT OFFERS THE GRADE THREE TO STUART) This piece of paper can set you free. It all depends on you. If I decide to rip it up or not.

STUART

Do I look like an idiot? Why don't you tell me what I have to do in exchange?

M

In life everything has a price. Sign here.

M gives him a pen and pushes the paper toward him.

CUT TO:

SCENE 33 / EXTERIOR / CITY / DAY - NIGHT

Night falls in the city. The traffic, the people, the streets, etc. Sundown. Lights come on all around. Night traffic. Images coming up to the station. Fast Motion. Instants.

CUT TO:

SCENE 34 / INTERIOR / WIRE TAP/ NIGHT

All the necessary equipment: a big GPS screen, computers, listening devices, telephones, radios, etc. The ashtrays are overflowing and there is aluminium containers and take away food. The policemen look tired and are wearing clothes that are wrinkled and dishevelled. On the wall there is a floor plan of Ibrahim's house. There are two police officers, Tomas and Michael, and Julia and Paul. Julia is looking at the floor plan with Paul. The places where there are mikes are marked in red.

PAUL

They sleep in different bedrooms, so the conversations are not frequent. What I heard most is the madam with her butler about the preparations for the party: the canapes, all irrelevant and music... In the living room, Ibrahim always listens to Arabic music.

JULIA

Yes. I heard the same thing.

TOMAS

Someone is coming into the room.

JULIA

Fix it so that we all can hear.

Footsteps. Something plastic hits the table. Music.

JULIA

Again.

Everyone is disappointed.

JULIA (LOOKING AT THE FLOOR PLAN)

Paul. Do they go to the kitchen or to the servants rooms? Have we listened to that?

PAUL

We put one in the kitchen and nothing, just nothing but blah blah blah from the butler and the cook and the maid. Nothing interesting.

JULIA

And in the garage?

PAUL

The bodyguards, the chauffeur and the gardener live above. There are all Arabs. And four dobermans for the night and two for the day. There are no mikes there.

JULIA

Why didn't you tell me? We have to get a
mike in there right away.

PAUL

We tried but there was just no way. Not
even the madam goes in there. We only
have a few more hours left anyway Julia.

JULIA

Shit. Right in our faces and they got away.

At that moment there is a knock at the door and it opens. Klaud
sticks his head inside.

KLAUD

May I?

JULIA

You know the answer.

KLAUD

Well, ok, don't get all hot under the collar. I
just wanted to talk to you for a moment. Can
you come outside?

JULIA

Is it important?

KLAUD

Yes, it is.

CUT TO:

SCENE 35 / INTERIOR / GABRIELLA ROOM / NIGHT

The suite is somewhat more modern. There are fewer arabesque
elements and the room contains a large double bed.

It has a bathroom and a complete dresser. A large window that
leads to the garden and lets in light during the day but now the
curtains are drawn.

Gabriella is sitting on the bed. Standing in front of her is the Butler.

GABRIELLA

No, no, I am not going down to dinner. I am fed up with that music day after day, all the time. It makes me nervous. (FROM HER NIGHT TABLE SHE TAKES A BOTTLE OF PILLS AND TAKES TWO WITH A GLASS OF WATER)

BUTLER

I wanted to ask you a favor, Madam Gabriella. I have a family problem and I need to leave a couple of hours earlier tonight.

GABRIELLA

Who will serve dinner to my husband?

BUTLER

I have brought him some snacks in the living room and he said that it was sufficient for tonight.

GABRIELLA

How excentric he is. Fine. Then you can go, but please remember that the party is coming up fast and I am counting on you.

BUTLER

Thank you madam. Don't worry about a thing. The party will be a big sucess. You can count on me.

CUT TO:

SCENE 36 / INTERIOR / JULIA'S OFFICE / NIGHT

The office is empty.

The office chair rolls and Julia leaning on the desk and the chair, dishevelled and with her clothes mussed gets up of the floor.

JULIA

So that's why you came to see me.

Klaud is just getting up off the floor and sits in the chair.

KLAUD

If you want to get pregnant you have to follow the program date down to the last detail. You are not backing out, are you?

JULIA

Oh dear... Sorry, it's just that this case is getting out of hand and I have the feeling that it is something important. It is something really outrageous.

KLAUD

(GETTING UP, KLAUD COMES CLOSER TO JULIA AND FIXES A STRAND OF HER HAIR AND RUBS HER NECK)

Forget it. You have been going crazy for three days on this. Come home with me. I'll draw you a bubble bath and we will get drunk.

JULIA

Please, dear, I have to keep working. I hope I can take you up on that offer tomorrow.

CUT TO:

SCENE 37 /EXT./ IBRAHIM'S HOUSE ENTRANCE/ NIGHT

The garden is well lit. Besides some lanterns there are halogen lights that light the house beautifully.

BUTLER

Hey Hassan, I am going out. Hold the dogs.

At that moment two giant dogs are heard at the door. They are barking aggressively at the door. The butler half closes the door.

BUTLER

Easy. Take it easy. It's me.

One of the body guards appears with leashes to hold the dogs.

HASSAN
(WITH A HEAVY ARABIC ACCENT)
Ok! Go out now.

BUTLER
(LEAVING CAUTIOUSLY)
I don't get this obsession with security.

The dogs growl.
The BUTLER goes by and heads for the gate.

CUT TO:

SCENE 38 / INTERIOR / HALLWAY POLICE STATION/ NIGHT

Julia and Klaud walk to wire tap.

KLAUD
"Amore". Amore. Don't leave me. Let's go home.

JULIA (SMILING)
Stop it you big baby. (SHE STOPS AND TURNS TO HIM). My clothes ok? Do I look normal?

KLAUD
(LOOKING HER UP AND DOWN)
You are a knock out. Just like everyday.

JULIA
Be serious. (WALKING TO THE DOOR OF WIRE TAP). I love it when you are romantic. You make me laugh but... No ifs, ands or buts... I know you know that I have to work and I am not going home with you.

Reaching the door, Julia is surprised to see an agent (BOB) standing in front of the door, he is wearing a suit and has a small earphone in his ear.

AGENT

You cannot go in there.

JULIA

What do you mean I can't go in there. I am the officer in charge.

Julia tries to open the door but the agent stops her.

JULIA

Who the hell do you think you are. Let me through.

AGENT

Restricted area.

JULIA

What? Klaud do you believe this?

Julia turns but Klaud is not there.

JULIA

Klaud?

CUT TO:

SCENE 39 / EXTERIOR / THE STREET / NIGHT

The butler walks down a dark and lonely street.
Hurrying as if he knows exactly where he is going.
By the side of the street there is a van with dark windows.
When the Butler goes by the door opens.
Stuart gets out, he is the prisoner that spoke to M.
The Butler is frightened.

BUTLER

Holy shit! You scared the hell out of me.
They told me two streets ahead. Brother of mine. (THEY EMBRACE). How come you are out?

STUART

It's a long story. Get in. Hurry up. Let's go.

They get into the van and drive away.

CUT TO:

SCENE 40 / INTERIOR / WIRE TAP / NIGHT

The room is full of agents.

They are wearing suits and getting in position to work.

The police agents under Julia's command are nowhere to be seen.

M is in charge. He speaks to one of them and we see that it is Elza.

M

It's ok. Let her in.

Angry at what she sees, Julia comes in.

JULIA

Just what is going on here? What does all this mean? What about my men?

M

We must apologise but your time is up.

JULIA

I still have a few minutes. You have no right. This is my department. Who are you?

M

Nobody. I just follow orders. We are going to have to disconnect and now there is no reason for you to be here.

JULIA

We will disconnect at the established time and when I give the order.

M
You don't seem to understand. Your time
here is history.

CUT TO:

SCENE 41 / INTERIOR / VAN / NIGHT

Sitting in the back, face to face, two men are talking while the van
is moving.

BUTLER
Why so much mystery? Did you break out of
jail or something?

STUART
Listen to me, my freedom depends on you.

BUTLER
On me... Listen, I am thrilled that you are
out, but don't get me involved in anything
crazy. I don't like your lifestyle. It was really
hard to find a decent job and I am not about
to risk losing it.

STUART
It is nothing like that. You will be involved in
nothing illegal, I promise. Or is it just that do
you want to me, to rot for the rest of my life
inside?

BUTLER
No, no, of course not.

Silence.

STUART
I can see that you want to help. You are my
brother. The good brother who was always
right. Now you can do the right thing and get
me out of jail. And you want to throw away a
chance like this?

Silence.

BUTLER

Ok. What do I have to do? Come on. Spit it out. What exactly do I have to do?

STUART

I knew I could count on you.

Stuart opens his arms as if to hug his brother.
The BUTLER accepts the hug with resignation.
While they are hugging Stuart makes a violent movement and dislocates his brother's shoulder.

BUTLER

(SCREAMING)

Ahhhh! What the... Ahhh! Mother fucker!

STUART

(HITTING THE WINDOW TO THE DRIVER)

To the hospital.

CUT TO:

SCENE 42 / INTERIOR / IBRAHIM'S LIVING ROOM / NIGHT

Ibrahim is enjoying his favourite music which is quite loud.
There is a plate of food on the table.
With a CD cover in hand he sings along while he walks over an expensive rug. Gabriella appears in her robe and her expression is not at all friendly.

GABRIELLA

Ibrahim. Ibrahim. Turn the music off now.

Ibrahim ignores her and continues as before.
Gabriella goes over to the sound system and turns it off.
Ibrahim get ups and turns.
Gabriella looks at him defiantly.

GABRIELLA (IRRITATED)

You are out of your mind and you are driving me crazy too.

IBRAHIM

How dare you turn off my music?

GABRIELLA

How dare I? How dare I? I am up to here with this. You are killing me. I did not come down to dinner because I can't take anymore of this. I have taken two tranquilisers and I still can't sleep. Is this the only shit you care about in life?

IBRAHIM (CALMLY)

You should not be talking to me that way Gabriella. If you weren't already addicted to those pills you would already be asleep.

GABRIELLA

Look Ibrahim. You know I stay out of your business and I respect your origins. And before I even liked that. I let you do whatever you want. No questions. But I can't take it anymore. Turn down the music, go into the study to listen to it, but give me some peace.

IBRAHIM

Go to bed. You need to get some rest.

Ibrahim takes the remote control and turns up the music. Gabriella turns it down.

IBRAHIM (UPSET)

Don't touch the music. You know nothing. This music has given us everything we have. Your jewelry. Your gowns, your silly little life. Everything. This music is divine. This is the music that will destroy America.

CUT TO:

SCENE 43 / INTERIOR / WIRE TAP/ NIGHT

Julia keeps trying to find out what is going on .

JULIA

I am not moving from this spot.

M

Are you going to force me to have you escorted out?

At this moment one of M's men, agent Jim, hears something.

JIM

They are fighting and I heard something important.

M makes a gesture to say "what are you going to do".

M

Play it.

They rewind the tape. Everybody listens.

IBRAHIM (OFF)

Don't touch the music. You know nothing. This music has given us everything we have your jewelry. Your gowns. Your silly little life. Everything. This music is divine. This is the music that will destroy America.

The tapes stops. Instants.

M

Keep listening.

JULIA

The time is up time to disconnect. The judge's order is expired.

M

Keep listening.

JULIA

Ok, I will bring my men back right now. I am not giving up.

M
You are off the case. Bye.

M gestures for his men to carry Julia out by the arm. He returns to the controls ignoring her.

JULIA (BREAKING FREE)
Ok, I know my way out, but this is my case.
We'll see who wins here. I don't care who
you are.

She leaves defiantly.

CUT TO:

SCENE 44 / EXTERIOR / OUTSIDE THE STATION / NIGHT

All the lights are on outside the Station. In the street everything seems calm. Instants.

CUT TO:

SCENE 45 / INTERIOR / JULIA'S OFFICE / NIGHT

Julia comes into the office, slamming the door. She goes to the phone and makes a call. Nobody answers and she makes another. She hangs up. We see she is angry.

PAUL
They threw me out of the wire tap. No
explanation and rudely at that. Who do they
think they are?

JULIA (TO HERSELF)
And I can't find kloud . It's over Paul, they
are not going to let us go on. We haven't
found anything interesting about our case
either and...

PAUL
Who are those guys?

JULIA
Guess.

Silence.

PAUL
Secret service.

JULIA
They said I am off the case too and they gave me no reason.

Paul goes over to Julia and puts his hand on her shoulder.

PAUL
If those people tell you to forget Julia there is nothing more to say. Forget it.

JULIA
We are talking about a murder, Paul. I want to go on with this. I don't care what they say.

Julia picks up some papers from her desk and re-reads them. She sits down in the chair and begins to think. Her mind is lost in her thoughts.

JULIA
Where do we go from here if we don't have Ibrahim?

Paul sits next to Julia and pats the space beside him for her to sit there.

PAUL
Well, we haven't really lost everything. If I may.

Julia gets up and lets him sit down.

JULIA
What are you looking for?

Paul begins to type on Julia's computer.

PAUL

First off let me see if this works because I left it hooked up just before they kicked me out. And I don't know if.

JULIA

If you're trying to make me even more nervous you are succeeding.

Paul is typing on the computer. Julia is by his side looking at the monitor.
Instants.

PAUL

Bingo.

On the screen there is a map of the city with a red light on it. Paul smiles with satisfaction.

PAUL

They were just about to throw us out when I asked Tomas to help me send the GPS signal from Ibrahim's car here. We can follow it from your computer.

Julia gives him a kiss on the cheek. Paul is surprised by her euphoria and smiles again.

JULIA

One thing is for sure. If Ibrahim gets away from US it won't be by car.

They look at each other. Instants.

CUT TO:

SCENE 46 / EXTERIOR / IBRAHIM'S HOUSE GARDEN/ NIGHT

Ibrahim is at the door of his home with a brief case in his hands. Hassan sees him and runs after one of the dogs to tie it up with the others. He reaches the dog and takes him away.

IBRAHIM

Get the car, Hassan, get the butler too. I have not seen him for a while.

HASSAN

He left, Sir.

IBRAHIM

Where did he go?

HASSAN

A family matter. He said it would not take long. Madame gave him permission.

Hassan talks into the walky-talky.

HASSAN

The car is at the door.

IBRAHIM

Tell Messut to come with me.

Hassan talks into the walky-talky.

HASSAN

Messut.

The headlights come on from behind. The driver brings the car up to the door. He gets out and opens the door for Ibrahim. Messut comes out and gets in the car. Ibrahim gets in. He looks lost in thought.

IBRAHIM (TO MESSUT)

Be alert. Something strange is happening.

The last thing we see is the brief case going into the car.

Note: This scene is in Arabic with subtitles.

CUT TO:

SCENE 47 / INTERIOR / JULIA'S OFFICE / NIGHT

Julia is holding the telephone to her ear, she waits a few minutes and hangs up. Paul and Julia are sitting with their backs to us at the computer. On the monitor the red dot on the map is not moving.

JULIA

Go on home, Paul. I have exploited you too much today.

PAUL

Nothing unusual about that boss.

JULIA

I am going to go over the information. We have one more time to see if there isn't something that we did not get the first time.

On the screen the red dot begins to move. Paul and Julia don't notice at first because they are talking.

PAUL

You can do that tomorrow it's been a hard day.

JULIA

I am in no hurry to get home. Nobody is waiting for me there.

PAUL

Still can't find Klaud?

JULIA

I should put a GPS on him.

Paul goes back to the computer distracted. He sees the red dot is moving.

PAUL

He's moving, Julia.

JULIA

I know that but could you tell me where he is going?

PAUL

I mean Ibrahim's car is moving. It's going somewhere.

Julia rushes to the computer. The red dot continues moving. Instants.

CUT TO:

SCENE 48 / INTERIOR / WIRE TAP / NIGHT

Ursula is in charge of the GPS that follows Ibrahim's car. By her side M is standing in front of the map following the movements of the red dot.

URSULA

They are going north. Now taking left. The stoplight is red. Now towards downtown.

Everyone is concentrating on the car's progress.

M is calm and is eating dates.

Next to him is the woman with the phone in the briefcase from scene 0.

M

It was really "gentile" to send me these dates. They are delicious. Send him a thank you. She is Elza.

CUT TO:

SCENE 49 / INTERIOR – EXTERIOR / IBRAHIM'S CAR / NIGHT

Ibrahim is in the back of the car. Messut is sitting next to him.

IBRAHIM

I like it here.

The car stops in front of a place with a blinking neon sign where we read Adam. Messut get out and stands by the door.

Note: This scene is in Arabic with subtitles.

CUT TO:

SCENE 50 / INTERIOR / WIRE TAP / NIGHT

Continuation of SCENE 43.

Ursula is calling out the car's movements.

M is aware of everything and absolutely calm.

URSULA

They have stopped on reference 310
between 434 and 963.

CUT TO:

SCENE 51 / INTERIOR / JULIA'S OFFICE / NIGHT

Continuation of SCENE 42.

Julia and Paul are looking at the computer. On Julia's desk among other thing is a photograph of Ibrahim.

PAUL

That is... Reference 310.

JULIA

See what address is there Paul, please.

Paul doesn't move. He stays right where he is.

PAUL

A sauna.

Julia looks at him.

JULIA

How do you know?

PAUL

It is a sauna. It's gay.

Silence.

JULIA

I had no idea that you... How long have we been together and you never said a thing to me.

PAUL

You never asked.

Silence.

JULIA

He died in a sauna. Remember? Fuentes said he had eucalyptus in his lungs. He is the connection we were looking for. This sauna, have you ever been there?

PAUL

I have gone a couple of times.

JULIA

What kind of people go there? Have you ever seen anything strange?

PAUL

It is a gay sauna, Julia. There are men that walk around in the dark looking for other men.

Julia begins to pick up the papers that are spread over the desk. She spots the photo of Ibrahim picks it up and looks at it carefully and then looks at Paul.

JULIA

Do you think Ibrahim is gay?

PAUL

Anything is possible.

Paul smiles.

CUT TO:

SCENE 52 / INTERIOR / WIRE TAP/ NIGHT

Everyone is following Ibrahim's movements.

M

Is there any agent in the zone of the gay sauna?

ELZA (IRONICALLY)

Not today Sir, everybody is working here.

Discreet laughter. Instants.

CUT TO:

SCENE 53 / EXT. / OUTSIDE JULIA AND KLAUD'S HOUSE / NIGHT

A car is parked outside the house. Julia gets out and goes to the door.

CUT TO:

SCENE 54 / INTERIOR / HALLWAY JULIA'S BUILDING / NIGHT

The elevator door opens and Julia finds Marcela, the turtle. Klaud opens the door and looks down the hall.

KLAUD

She got away.

JULIA

The old runaway turtle trick. I have been looking for you all night and now you show up here as if nothing is unusual. I have been calling you like a crazed woman and you had your phone turned off.

KLAUD

It is nice to see you're home.

While they are talking, Julia bends down and picks up the turtle. She keeps walking and Klaud follows her. They go into the apartment. And close the door.

CUT TO:

SCENE 55 / INTERIOR / DINING ROOM / NIGHT

Julia tosses her bag and jacket onto the chair and holds onto the turtle. Klaud is behind her.

KLAUD

You threw me out sweetheart.

JULIA

Don't turn things around Klaud. You left because you wanted to. You know I didn't throw you out.

KLAUD

But Julia...

JULIA

At the worst moment possible just when you could have helped me.

KLAUD

Hey, you are a person. And you have never needed my help to do your job. You always tell me not to butt in.

JULIA

I am not a machine. Sometimes I need some tender loving care too. I need to know that you are there for me. In the difficult moments. Do you understand?

Silence.

JULIA

It is always the same. Whenever you see things getting complicated you run away. I don't know why you can't even face up to the smallest problems.

KLAUD

I am not like you. I don't have your talent, your balls, and you know it. That's because I am a simple man.

Julia leaves the room and Klaud follows her.

CUT TO:

SCENE 56 / INTERIOR / BATHROOM JULIA'S HOUSE / NIGHT

Julia goes into the bathroom, she hands the turtle to Klaud and turns on the water. She throws some water onto her face. Klaud stands in the doorway.

JULIA

I can't take your do-nothing attitude. Don't you care about anything?

KLAUD

Stop it, Julia! I suppose somebody ruined your day. You are going to take it out on me. If you want to tell me about you can, if not, it is up to you. Dinner is ready.

Silence.

JULIA

It has been a really hard day.

Julia leaves the bathroom.

CUT TO:

SCENE 57 / INTERIOR / JULIA'S BEDROOM / NIGHT

Julia comes into the room. In the corner there is an open suitcase full of clothes and a suit bag but Julia doesn't see them. She takes off her shoes and falls onto the bed.

JULIA

The secret service took me off my own case.

Klaud puts the turtle on the floor and sits down on the bed next to her and begins to rub her foot. The turtle moves toward the suitcase.

JULIA

I am not giving up.

KLAUD

You are a really good cop and you have got a brilliant career ahead of you. Don't mess it up. There will be other cases to show them how great you are.

Klaud lies down next to her and holds her in his arms tenderly.

KLAUD

Why don't you think about something?
Something more important.

Julia hugs him back. They let go and hold hands. Julia turns her head to the side and sees Marcela, next to the suitcases. She jumps up.

JULIA

What are these suitcases doing here?

KLAUD

I have to go away. I was going to tell you about it. Later.

JULIA

Just like that so suddenly another trip?

Klaud gets up.

KLAUD

I have to install a new security system in some police stations. I am a working class.

JULIA

How long this time?

KLAUD
Maybe a month or two.

Silence. Julia stares at the bags. She gets up and moves toward them. She opens a bag and pulls out a tux.

JULIA
Lovely work clothes, Claudio. Why are you lying to me?

KLAUD
There is a reception at the city hall. Although whatever I tell you, you won't believe me.

Julia stares at Klaud.

JULIA
After five years of marriage I thought we could trust on each other.

KLAUD
I trust on you.

JULIA
The truth.

Klaud puts the tux back in the bag and closes it.

JULIA
If you have got something to tell me do it now. We are adults. I am not going to make a scene. Is there someone else?

At that moment the doorbell rings. She looks at Klaud in surprise.

JULIA
What do you need the tux for?

KLAUD
My taxi is here.

Silence.

They stare at each other.

KLAUD

Whatever happens, just remember that you are the most important thing in my life. I love you.

Klaud leaves. Instants. The door closes. Julia sits on the bed and places her hands over her face.

CUT TO:

SCENE 58 / EXTERIOR / TENNIS CLUB / DAY

Dawn. All the facility is empty. Silence.

RAPID TIME FLASHES. VARIOUS CUTS.

Suddenly people arrive and use the courts.

Girls in bikinis in the sun and swimming in the pool.

People eating at tables under umbrellas.

The Judge is playing a tennis match.

Julia goes over to the court and waits.

He finishes his game. He goes over to Julia and they talk as they walk.

JUDGE

I am off today and the period for your investigation has expired if I remember correctly. Leave the matter at once and for all. Unfortunately there are loads of other cases to solve.

JULIA

No way. I have a clue in the sauna that directly relates Ibrahim to the murder.

The Judge puts his hand on Julia's shoulder and walks over to the tables in the corner away from everyone.

JUDGE

The weather is hot today. I remember my last exam at the university, the room was very small. I don't know how they expected to fit everyone in there.

Julia looks at him disconcertedly.

JUDGE

We began to talk about, not taking the exam as a protest and about writing to the newspapers. Things were getting out of hand and then we decided we had to do something immediately.

They arrive at the table and sit down. A couple is sitting at the table nearby. At another a man with a newspaper that we see is not reading. In the background we see the girl with the telephone case eating strawberry ice cream.

JULIA

I don't want to appear rude, Judge, but your final exam is not of primary interest at the moment.

JUDGE

We opened the windows.

Pause.

JUDGE (CONT'D)

We just opened the windows and little by little everything sort of fell into place.

Julia stares at the Judge.
Instants.

CUT TO:

SCENE 59 / INTERIOR / ENTRANCE IBRAHIM'S HOUSE / DAY

Gabriella is coming down a marble stairway.
At the bottom is the Butler with his arm in a cast.

GABRIELLA

No, don't tell me.

BUTLER

Madame.

GABRIELLA

I don't want to know. How could you go and break your arm just now?

BUTLER

It was an "accident".

GABRIELLA

What a shame and with the party coming up. What am I going to do? There is so little time. I don't know where to begin.

BUTLER

If I may madame, I have taken the liberty of calling my agency to ask for a substitute. They only work with professionals and I am sure that you will be pleased with the two candidates I have waiting in the kitchen.

CUT TO:

SCENE 60 / EXTERIOR / TENNIS CLUB / DAY

Continuation of SCENE 53.

Julia and the Judge are talking on the terrace of the club. They are drinking something.

JULIA

I put the mikes in. I had permission and for the GPS too.

Julia looks around and observes the people at the other tables.

JULIA

All of these people are watching us. Do you consider me so dangerous that you need protection?

From behind Julia goes up to M.

M

Very perceptive. I see that nothing escapes your eye. You can't expect the agents to be convincing actors too, I suppose. Can you?

Julia turns around.

JULIA

You are always on my tail.

M smiles.

M (TO THE JUDGE)

How was the game?

The Judge shakes his head.

M

In sports it is absolutely necessary to be in good shape. You have to take care of yourself.

Julia looks at them with shock on her face.

M

The other day for example because he was out of shape one of the servants broke his shoulder in a simple embrace. Things that happen.

JULIA

Now it is sports, before it was the hot weather at the university. Gentlemen, can somebody please tell me what is going on here?

M (TO THE JUDGE)

Do we have authorization to introduce the agent into the house?

JUDGE

Of course. Go ahead with it.

JULIA

I just want to know why you took me off the case. If you are going to infiltrate somebody we could collaborate. Share information.

M

Something more to drink, Julia?

JULIA

I have tried to play fair. If you do not let me continue investigating the house I will call Ibrahim to declare. You leave me no alternative.

M

It is not necessary to go to such extremes. I am sure that you can be a great deal of help. But there is a very concrete reason we cannot count on your help this time.

JULIA

Where are you going now? Some kind of cock and bull story? Stop playing games. Either you convince me to stop or I will summon Ibrahim?

M

This is not a case for you. Let me tell you that there are enough reasons.

Julia stares at him defiantly

CUT TO:

SCENE 61 / INTERIOR / IBRAHIM'S KITCHEN / DAY

The cook is preparing lunch and washing dishes. In the kitchen Gabriella, the butler and the two candidates for the Butler's job back to the camera. Gabriella looks at the CV's that are in her hands.

GABRIELLA

So then Richard. You have worked at a couple of houses and a hotel on the coast. And what about your experience Jamie?

JAMIE

In England, Madame, I was working for Mrs. Byron and later I worked for three years in Switzerland for the Rimensberger family and also in two hotels.

Gabriella continues to study the papers.

GABRIELLA

I see and one was the Ritz.

Ibrahim comes into the kitchen at that moment.

GABRIELLA

What luck, dear! Look here, these are the two temporary substitutes for the butler. Jaime has worked in England and Switzerland and he was just telling me that.

IBRAHIM

What languages do you speak?

JAMIE

I speak French, German and I am studying Spanish, Sir.

KLAUD – RICHARD

A little French, Sir.

For the first time we see Richard's face and realize that he is Klaus. It is possible to notice some changes: now he doesn't wear glasses and his hair is shorter. Ibrahim points to KLAUD – RICHARD.

IBRAHIM

That one.

CUT TO:

SCENE 62 / EXT. / PARKING LOT AT THE TENNIS CLUB / DAY

M walks towards his black luxury car. The girl with the briefcase is by his side and a few paces behind is Julia. They reach the car.

JULIA

If you do not tell me whatever it is that is so important, I will see what Ibrahim has today when he takes the stand.

M (ANGRILY)

That is enough.

M

It is clear that you are not going to stop this so I will tell you why you cannot continue on the case.

JULIA

I am all ears.

M

The agent that is being infiltrated into the house is your husband.

JULIA

Klaud?

Silence. Instants.

M

He is one of our best agents and he is ideal for this job.

JULIA

One of your agents.

M

He did not want you on the case. Believe me that he is up to this and does not want to mix the professional with the personal.

M gets in the car and the woman with the brief case gets in behind.

Julia is stunned. The back window rolls down slightly.

M

Now that you know, it may not be such a bad idea to work together. See you tomorrow morning at eight in your, welll, in our office.

Julia, thinking yet, shows no reaction.

M

Julia.

JULIA

(ABSENLYT)

Yes, yes eight is fine

M

Perfect... Oh, and one more thing: Klaud's name on the job is Richard, and now that you are involved, you should know that he has orders to do everything necessary to get the information. Whatever it takes. I am sure you know what I mean.

He rolls up the window and drives away. Julia is still stunned. Instants.

CUT TO:

END OF SAMPLE