

Bujama Dreams

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FADE IN:

EXT. SAN FRANCISCO'S GEORGE R. MOSCONE RECREATION AREA - DAY

Text on screen reads 'Late Spring 2007'.

The park teems with activity; tennis, basketball, baseball and runners navigating the grounds.

On one of the baseball fields, PATRICK RADNOR coaches his defending little-league champion Sharks. Around 30, he is handsome, fit and among the top producing mortgage refinance brokers in San Francisco.

With the game currently tied, PATRICK's team is at bat in the bottom of the last inning. The batter rips a line drive into the outfield.

Near the field, SERENA CRUZ walks her adorable silver haired pug Leonardo. An accountant, she is perky, wholesome, fit and pretty. Having grown up in the nearby wine country, she is very much the proverbial 'good-girl', although on a quest. Oh, to combat the ennui of her daily number-crunching! There is a little of a 'dark-lady' in her.

Seeing the ball in transit into the outfield, Leonardo tears after it. This pulls the leash from SERENA.

SERENA

Leonardo, stop!

PATRICK sees the dog race onto the field and gives chase.

The batter gets a triple and PATRICK snares the dog. He brings it back to the sidelines.

PATRICK

Somebody's dog?

SERENA

Leonardo, bad boy!

PATRICK

Yours?

SERENA

Yes. I'm so sorry he--

She, so sans pretense yet pretty, incites PATRICK's interest. Her feelings mirror his. He brings her Leonardo.

PATRICK

It's OK.

SERENA
Unbelievable!

PATRICK
What?

SERENA
...He didn't bite you!

PATRICK
What's his name?

SERENA
Leonardo.

PATRICK
Thanks Leonardo.
(He hands her Leonardo.)
Why not stay and watch the game?

SERENA
I could do that.

PATRICK
Great!...but hold onto your dog.

SERENA
Of course.

She sits, attention riveted on PATRICK.

ROCKY now bats. PATRICK cheers him on.

PATRICK
Rocky, bring him home!

ROCKY takes the first pitch.

UMPIRE
Ball.

On the next pitch ROCKY hits a squiggler up the first base line.

PATRICK
Score! Score! Score!

While speaking, PATRICK emphatically gestures to the man on third to score. He does and slides in on a very close play.

UMPIRE
Safe.

PATRICK

Yes!!

PATRICK's Sharks win! The players perform the post-game rite of shaking hands with the opposing team. PATRICK does the same with the opposing coach.

His players sit on the bench. PATRICK addresses them, the parents in attendance and SERENA.

PATRICK (CONT'D)

Good game Sharks! Lets hit Amicis!
Parents welcome too. Leonardo and
your charming owner, join us!

SERENA

...I don't think Amicis will let
Leonardo in. I'm Serena.

PATRICK

I'm Patrick.

SERENA

I'd love to come...but I don't want
to leave Leonardo tied up outside.

She goes into her purse and withdraws a business card.

PATRICK peruses it, takes out his wallet and gives her his.

PATRICK

Good to meet you.

He takes her hand and kisses it. This mildly affects her.

SERENA

Yes.

She and Leonardo go off. PATRICK gathers his team, some of the parents and they walk in the opposite direction.

PATRICK and SERENA look back at each other while they walk.

DISSOLVE TO:

INT. AMICIS - DAY

PATRICK, his team and a few parents are eating pizza.

Among the parents is WESLEY. Approaching middle age, he and PATRICK talk business.

PATRICK
Maybe we play it a little fast and
loose with some borrowers, but--

WESLEY
And when housing prices fall?

PATRICK
That would be a huge problem.

WESLEY
Hear about the collapse of 2 multi-
billion dollar Bear Stearns
mortgage hedge funds?

PATRICK
They're a big player. They make
money. They lose money.

FADE TO BLACK.

INT. PATRICK RADNOR'S APARTMENT - MORNING

Text on the screen reads 'August, 2007'.

PATRICK lives in a spacious one-bedroom apartment. It is very trendy, adorned with the high-end conveniences of modern life. Prominent are framed photos of him at various ages with his mother LYNN and now deceased father.

Also prominent is a large photo behind glass of his beloved Sharks little league team. It hangs next to the league championship plaque.

Out of a large window can be seen the grand vista of the Golden Gate Bridge and the Moscone recreation area.

CUT TO:

INT. PATRICK'S BEDROOM - CONTINUOUS

PATRICK wakes, now about 7:30. Being atop his professional game affords a leisurely morning.

He takes his Blackberry from a night table. E-mails are checked.

A close up of the smart-phone screen shows a message from the Escrow Officer. The Monong loan documents are ready for pick up at Bay Area Title.

He gets out of bed. First push ups, then into the bathroom.

CUT TO:

INT. PATRICK'S BATHROOM - CONTINUOUS

PATRICK takes a long, hot shower. It steams up the bathroom. He uses an arsenal of the finest hair and body care products.

CUT TO:

INT. PATRICK'S APARTMENT - CONTINUOUS

PATRICK enters and turns on CNN. ALI VELSHI reporting. He dresses in the suit/tie uniform his endeavor requires.

ALI

Countrywide Financial, the nations largest sub-prime mortgage lender, is feared risking bankruptcy with foreclosures and mortgage delinquencies at record levels.

PATRICK

Countrywide!?

FADE TO BLACK.

EXT. ON THE STREET BY A NEWS KIOSK AND BUS STOP - DAY

PATRICK grabs 'The Examiner' and goes to the bus stop, VANESSA there.

PATRICK

Hi. I know you.

VANESSA

Yes Patrick, you do.

PATRICK

Do you live around here?

VANESSA

I moved around the corner last week.

PATRICK

Really? Haven't seen you at Matrix Fillmore in a long time.

VANESSA
Gee. I wonder why?

FLASHBACK TO:

EXT. MATRIX FILLMORE GLASS FACADE- NIGHT

It is late at 'Matrix Fillmore'. Through the glass facade are seen PATRICK and VANESSA making out.

They break from the lip-lock and look at each other for a moment. PATRICK takes her by the hand, he leading her out. She excitedly follows.

CUT TO:

EXT. THE BUS STOP - DAY

Back in real time.

VANESSA
You never called.
(A bus pulls up.)
This is mine.

VANESSA boards the bus as Patrick speaks.

PATRICK
...I'm sorry.

After a moment another bus pulls up and PATRICK boards.

CUT TO:

INT. A BUS - CONTINUOUS

PATRICK sits and withdraws his smart-phone and writes a text to SERENA. It reads 'Lunch today?'. Text sent, he devotes full attention to an article about 'Countrywide Financial' in 'The Examiner'.

PATRICK shakes his head back and forth reflecting confusion and concern.

CUT TO:

INT. SERENA'S OFFICE - DAY

SERENA occupies a work station on a floor full of them. Next to her is JASMINE, a young lady of east Indian descent. She is both colleague and friend.

SERENA receives the text PATRICK had sent.

She reads, turns to JASMINE and comments.

SERENA
We're having lunch!

JASMINE
How long you been seeing him?

SERENA
A few months.

They 'high five'.

FADE TO BLACK.

EXT. MARKET STREET AND BATTERY - DAY

A bus stops and PATRICK exits. He enters an office building, signs in and takes the elevator.

CUT TO:

INT. BAY AREA TITLE - CONTINUOUS

PATRICK enters the office that handles much of his title work. He approaches the reception desk.

AMANDA, the receptionist, is an enthusiastic greeter.

AMANDA
Hi Patrick!

PATRICK
Hi Amanda...to see Leslie.

AMANDA
I know.
(AMANDA buzzes on the
intercom.)
He's here.

BERNICE, LESLIE's assistant enters and walks to PATRICK with her hand extended. They shake hands professionally.

BERNICE
Hi Patrick.

PATRICK
Hi. Hope Leslie's ready for me.

BERNICE
Right this way.

CUT TO:

INT. LESLIE'S OFFICE - CONTINUOUS

LESLIE is behind her desk. PATRICK is brought in by BERNICE.

PATRICK
You look pleased.

LESLIE
Shouldn't I be? Another of your deals. Still a hot market. And I'm getting married!

BERNICE
That you are.

PATRICK
Congratulations Leslie! I need the loan documents please.

LESLIE
Of course.

BERNICE scurries to the file cabinet and retrieves them.

PATRICK
You hear about Countrywide?

LESLIE
I know. Another day, another mortgage blow up. Something is not right.

BERNICE's delivery of the loan documents to PATRICK is made with maximum solicitude. It also distracts the others from pondering the state of the mortgage market.

PATRICK
Thanks. I envy you Leslie.

LESLIE

Why?

PATRICK

You found somebody you want to spend the rest of your life with.

BERNICE

You will too.

PATRICK

That's what they keep telling me.

FADE TO:

INT. PATRICK'S OFFICE - DAY

PATRICK works in a well-appointed office on a high floor in a building on New Montgomery Street.

He enters and puts on the light. The office reflects the extreme in sub-prime lending transactional activity. On the wall is a white schedule board of closings. On it are a plethora of scheduled transactions.

The telephone rings, CONNIE SPINTREL calling. Pushing 40, she's a Notary Public who once had a thing with and for him.

PATRICK

Patrick Radnor.

CONNIE (O.S.)

It's Connie. Hear about Countrywide?

PATRICK

This is getting scary! American Home went bankrupt last week.

CONNIE (O.S.)

Not good news..

PATRICK

No. Here's some good news. Got the Monong docs.

PATRICK receives a text message to which he devotes his full attention. After a few moments CONNIE speaks.

CONNIE (O.S.)

Hello Patrick...are you there?

PATRICK
Sorry. Got distracted. 4 O'clock
at the Monong's this afternoon?

CONNIE (O.S.)
OK.

PATRICK
Good. See you later.
(He hangs up and makes
another call.)
Hi Serena.

SERENA (O.S.)
Hi Patrick! Got your text. Where
are we having lunch?

PATRICK
'Mixt Greens' at 1.

SERENA (O.S.)
Yummy. See you there.

CUT TO:

INT. SERENA'S OFFICE - CONTINUOUS

She hangs up and turns to JASMINE.

SERENA
He's green too!

JASMINE
Not totally green.

SERENA
What are you talking about?

JASMINE
I hear he gets around.

SERENA
He's tried with me, but...

JASMINE
'But' what?

SERENA
I haven't...with him...yet.

JASMINE

What are you waiting for? He's gorgeous!

SERENA

The time is fast approaching!

FADE TO:

INT. MIXT GREENS - DAY

"Mixt Greens" is a small and narrow restaurant with limited seating inside. There are more tables in an outdoor courtyard next to a fountain, It abuts a busy street. Most of the young, fit professional clientele sit by the fountain.

PATRICK and SERENA enter together, both very prompt.

PATRICK

We work so close. Let's meet for lunch more.

SERENA

OK. I'll pick the restaurant next time.

PATRICK

You don't like Mixt Greens?

SERENA

Love it. Also love variety.

PATRICK

What are you doing on Saturday?

SERENA

When Saturday?

PATRICK

Afternoon. Got tickets behind the dugout for the Giants game again.

SERENA

(Coquettishly)
Not busy any more.

PATRICK

Don't be late this time.

SERENA

I'm never late. You know that!

PATRICK

You were a half hour late the last time I had these tickets.

SERENA

Better late than never. I had to finish an audit. Remember that wine tasting when you blew me off.

PATRICK

For a big closing!

SERENA

Poor Patrick. It was a tasting of a great first growth red Bordeaux!

PATRICK

Want to sit inside or outside?

SERENA

Outside. By the fountain.

CUT TO:

EXT. MIXT GREENS - DAY

PATRICK and SERENA sit by the fountain.

SERENA

Thank god they moved me here from the office in Santa Rosa. I hated it there! San Francisco is an amusement park compared to it.

PATRICK

Welcome to the big city! What are you doing tonight?

SERENA

No plans.

PATRICK

Let's meet at Matrix Fillmore. It's Art Night.

SERENA

Great! What time?

PATRICK

7:30.

FADE TO:

EXT. A J CHURCH MUNI STOP IN THE MISSION DISTRICT - DAY

PATRICK disembarks and makes his way to the home of the MONONGS. They, a middle-aged couple of Filipino descent, live in the Mission District. It is gentrified and artsy with Victorian homes, cafes and restaurants.

The MONONGS inherited a multi-family property 20 minutes south in Daly City. They seek to refinance it.

PATRICK arrives at the MONONG home and knocks on the door. ELPIDIO MONONG answers. His wife DAHLIA stands with him.

Standing behind the MONONGS is the Notary Public of before, CONNIE. She is an attractive and fit woman pushing middle age.

MR. MONONG

Patrick?

PATRICK

That's me. Hello Mr. Monong.

MR. MONONG

We meet at last.

(They shake hands.)

Please come in.

CUT TO:

INT. THE KITCHEN OF THE MONONG HOME - CONTINUOUS

They settle at the table.

PATRICK

Hi Connie. Good to see you again.

(To Mr. Monong)

Great to put a face to your voice.

Love your neighborhood. Spend a lot of time in the Mission.

MR. MONONG

Where do you live now?

PATRICK

The Marina.

MR. MONONG
Ms. Spintrel, where do you live?

CONNIE
My dad's been sick so I moved in
with them for a while. I'm in the
Sunset District.

MR. MONONG
Such a good daughter.

CONNIE
Yeah.

PATRICK
Your dad's home? We talk later.
(He takes control of the
meeting.)
Mr. Monong, I'm jealous. That
rental property you own in Daly
City...a very good thing.

MR. MONONG
Gotta love owning property these
days! All I want is a nice big
check up front and minimal
payments later. Market still is
strong, isn't it? Some news I hear--

PATRICK
True. The lower end has problems
but the Bay Area remains strong.
Your Daly City property appraised
for a million dollars! You qualify
for a \$650,000 loan! It's been
done! Refinance the place in Daly
City and presto, a very big check!
I want to walk you through the deal
I've put together one more time.

MR. MONONG
How much cash will I get up front?

PATRICK
\$200,000.

MR. MONONG
I can get that in 2 days!?

PATRICK
That can be arranged.

MR. MONONG

(To DAHLIA)

In just a few days you'll get what
you always wanted!

DAHLIA

A black Jaguar?!

MR. MONONG steps back from DAHLIA and shakes his head 'yes'.
DAHLIA squeals with delight.

PATRICK

Hope you enjoy the Jag!

DAHLIA

We will! Thank you.

PATRICK

Let me walk you through the deal
one more time. You recall the
\$2500 minimum payment?

MR. MONONG

Wasn't there something about \$4000?
That wouldn't be too easy to
swallow. But its only \$2500!?

PATRICK

Right The 4 grand is the monthly
interest, but you only have to pay
\$2500. The \$1500 difference simply
gets added to the balance each
month. The program is set up that
as you add to the balance of the
mortgage the value of your home
keeps going up.

MR. MONONG

I inherited a property from my
parents, now worth ten times what
they paid for it.

CONNIE

I see that.

PATRICK

Mr. Monong, there's a lot of
residual strength in the market for
properties like yours!

MR. MONONG

Amazing! I cash out, a large check
and only 2500 to pay each month.

PATRICK

You'll have a nominal increase of your minimum payment yearly...but with all the money you get up front, and the...residual strength in the market, debt service and closing costs...they're covered.

MR. MONONG

You must have something for me to sign.

PATRICK goes into his attache and withdraws papers which he places in front of MR. MONONG. CONNIE is prepared for her task.

While speaking and turning pages, CONNIE indicates where to sign.

CONNIE

Please sign and date here...and here...and here.

MR. MONONG obeys.

PATRICK

Connie, do your stuff.

CONNIE

With pleasure!

CONNIE notarizes.

DISSOLVE TO:

EXT. OUTSIDE THE MONONG HOME - DAY

PATRICK and CONNIE exit together.

PATRICK

Your dad gotten better?

CONNIE

He's home now but I don't want him to be alone. I'll be with him 'til he's OK on his own.

PATRICK

His condition must've improved if he's home.

CONNIE

We're over the hump thank god.

PATRICK

Nice Connie. You know, you're great to work with you on these closings.

CONNIE

Thanks. We do make a good team.

FADE TO BLACK.

EXT. THE SAN FRANCISCO 'MARINA' DISTRICT - NIGHT

The 'Marina' teems with bars, lounges and hip restaurants. It is hook up mecca that draws a young and attractive crowd. They prowl for the many legitimate, sometimes illegitimate conveniences and pleasures of modern life.

With an upscale, trendy, fit and attractive crowd, 'Matrix Fillmore' is the 'The Marina' manifest. The front of the bar is glass. It's 'Art Night' and painters can be seen at work.

Behind them there is a fireplace in the center of the space.

CUT TO:

INT. MATRIX FILLMORE - CONTINUOUS

PATRICK is the archetype 'Matrix Fillmore' patron.

He has arrived early and receives a text message from SERENA. It reads 'Accounting sucks! I had an audit dumped on my desk and'll be late. I am so sorry!!!. Probably there about 9.'

PATRICK

(Genuinely disappointed,
he shrugs.)

See you at nine then.

VANESSA joins PATRICK.

VANESSA

Hi Patrick.

PATRICK

Hi Vanessa. Twice in the same day!

CUT TO:

MONTAGE UNDER MUSIC

PATRICK flirts further with VANESSA, then continues off. PATRICK has reciprocal verbal engagements with sexy women. He is dismissive of most of them. SERENA is on his mind

END MONTAGE

CUT TO:

INT. THE ENTRANCE TO MATRIX FILLMORE - NIGHT

SERENA enters. She surveys the space seeking PATRICK. She finds and joins him.

SERENA
Hey Patrick!

PATRICK
Audit done?

SERENA
All finished. I'm free!

PATRICK
Time to celebrate.
(He leads SERENA to the
crowded bar.)
Wait here for a minute.
(PATRICK fights his way to
get right up to the bar
and orders.)
2 Ginger Margaritas please.

PATRICK is served and pays. He makes his way back to SERENA and gives her the drink.

SERENA
Thanks. What is it?

PATRICK
A Ginger Margarita.

SERENA
Uh oh. Tequila.

PATRICK
What's the matter with Tequila?

SERENA
Nothing. Hope I don't get drunk.

PATRICK raises his glass.

PATRICK
To finishing the audit!

They click their glasses and drink.

Actually wanting to get drunk, SERENA drinks a healthy portion.

SERENA
Certainly not Cheval Blanc.

PATRICK
What?

SERENA
An amazing Red wine. Like liquid heaven. But this is good! Hope I don't get drunk.

She drinks more.

FADE TO:

INT. MATRIX FILLMORE - NIGHT

Some time has past. SERENA has succeeded in getting drunk.

PATRICK puts her coat on. He then escorts her out while steadying her.

CUT TO:

EXT. THE STREET OUTSIDE OF 'MATRIX FILLMORE' - CONTINUOUS

PATRICK escorts/carries SERENA out the bar door.

PATRICK
Good thing I live close.

SERENA
Very good thing.

She drunkenly embraces his broad torso as they stagger.

SLIM is the African-American bouncer. His physique is the opposition of his name manifest.

SLIM
Need a hand Patrick?

PATRICK
I'm good. Thanks Slim.

SLIM
Have a good night.

FADE TO BLACK.

INT. PATRICK'S BEDROOM - MORNING

PATRICK and SERENA lie asleep and entwined.

PATRICK wakes first. His stirring rouses SERENA.

PATRICK
Good morning Serena.

SERENA
Oh god, morning already?!
(Semi naked, SERENA rises
and sees the view out the
window.)
You weren't kidding.

While PATRICK speaks, she lies back down on the bed in fetal position.

PATRICK
Pretty amazing, isn't it...You OK?

SERENA
Um...I'm OK.

PATRICK caresses her back and continues.

PATRICK
Can I get you something? Tea.
Coffee.

SERENA
Tea would be great!

PATRICK rises, wearing jockey shorts. He goes to the kitchen.

PATRICK (O.S.)
How do you like it?

SERENA
With honey and lemon. What time is
it?

PATRICK (O.S.)
About 7.

SERENA
(She stands and dresses
while speaking.)
Good thing I can get in a little
late on a Friday. I have to go.

PATRICK returns from the kitchen with a tray, upon which are
two cups of tea.

PATRICK
Hope you can stay for tea.

SERENA
I have to give Leonardo a short
walk before I go to work. Tomorrow
I let him play in the park...like
when we met.

PATRICK
(Gently sarcastic)
Putting your dog before me?

SERENA
For the moment.

PATRICK
Drink up. I got a busy day too.
Got a closing across the Golden
Gate. Can I drop you?

DISSOLVE TO:

EXT. A ROAD IN PACIFIC HEIGHTS - DAY

In his white BMW, PATRICK takes SERENA to her home. After
pulling in front of a 6 story building he double parks.

Quick to get out, he circles around the car and opens her
door. His hand extended, she takes it while stepping out.

The pair is framed by the magnificent scene of the bay, the
Golden Gate Bridge and the Legion of Honor Museum.

SERENA
Thank you.
(They tightly embrace for
a long moment, then
break.)
When are you taking me to your gym?

PATRICK

Soon. Maybe next week. Gotta run to some closings.

SERENA

Talk soon!

FADE TO BLACK.

MONTAGE - PATRICK'S CLOSINGS

-- Patrick is driving across the Golden Gate Bridge to a new townhouse development. The ribbon adorning the gate reads 'Novato Abodes'.

-- Now accompanied by buyers and transactional professionals, Patrick cuts the ribbon on the 'Novato Abodes' gate.

-- Their young child with them, a married couple signs loan documents.

-- An Real Estate investor signs loan documents.

-- A young college grad makes the down payment using inheritance.

-- PATRICK drives downtown across the Golden Gate Bridge.

-- PATRICK meets a couple in his office conference room.

-- At Bay Area Title, PATRICK is with a well dressed professional. They are closing on a Consolidation Refinance for a Multi Unit Property

At bottom of the screen during this Montage a news wire reports these headlines in succession:

-JP Morgan and Fed Move to Bail Out Bear Stearns.

-U.B.S writes down another \$19 billion.

-Lehman to post \$2.8 billion quarterly loss.

-Paulson Engineers U.S. Takeover of Fannie Mae & Freddie Mac.

-Lehman Brothers files for largest bankruptcy in US history.

END MONTAGE

CUT TO:

INT. THE GROUP EXERCISE ROOM AT 'CRUNCH FITNESS'. EVENING.

Text on screen reads 'September 15, 2008'.

Loud Techno music plays for an athletically choreographed and intense workout. 'Ultimate Conditioning' is now in session!

PATRICK is in his element as many lady hard-bodies ogle him, VANESSA among them.

SERENA is very conspicuous in her effort to capture and retain PATRICK's attention.

Although distracted by the parade of luscious female hardbodies, he continues to experience a genuine preference for his current pretty, fit and perky companion SERENA.

DISSOLVE TO:

INT. A SPACE ADJACENT TO THE GROUP EXERCISE ROOM. NIGHT

The door to the exercise room opens. Out come the exercisers, PATRICK among the first. He makes a beeline for the cooler and gets two cups of water.

SERENA appears. PATRICK gives her one of the cups.

SERENA

Thanks. Working out with you, its great!! Let's clean up and get a bite.

PATRICK

I can't.

SERENA

You have to eat!

PATRICK

Have to meet my buddy...the world's coming to an end!

SERENA

Can't I go with you?

PATRICK

...Can I meet you later? I really want to catch up with Alan.

SERENA

OK...call me later.

PATRICK

Done.

CUT TO:

INT. PATRICK'S APARTMENT - EVENING

PATRICK emerges from his bathroom draped in a towel. He plays music while he dresses. His manner reflects the gravity of recent events.

He dons a fitted T-shirt, designer jeans, flip-flops and the piece de resistance, a TAG Heuer watch.

CUT TO:

INT. BAR NOTTE - NIGHT

A little off the beaten path, Bar Notte is a spot for youngish, in-the-know locals. A baseball game is on the large television.

PATRICK, a little late, enters and scans the space. He sees his friend ALAN LEUNG, a Asian-American of similar age. ALAN is a Silicon-Valley business development professional.

PATRICK joins ALAN who rises. They clasp hands.

ALAN

Where were you?

PATRICK

Distracted. The world's coming to an end. Lehman Brothers! My god!

ALAN

All the dominos are falling.

PATRICK

My dad would always say money should be dealt with wisely. 'Crazy speculation will destroy us'. Wonder what he'd say about the mess we're in now.

ALAN

He was a tech entrepreneur, wasn't he?

PATRICK

Yeah. These bubbles burst like every 5 or 10 years. The dot-com bubble bursts and it kills my dad. Still can't believe he's gone.

PATRICK is visibly disturbed when speaking of his father's untimely death.

ALAN

You OK?

PATRICK

I'm alright. Been thinking a lot about when he coached me in little league.

ALAN

You honor him by your coaching.

PATRICK

And he honors me and my mom every day...just by being who he was.

(Pause)

Don't you start a new job soon?

ALAN

Yeah.

PATRICK

You guys hiring?

ALAN

A week after I signed a contract they put on a hiring freeze. Gonna take two months before I start so I'll go cause some trouble in Latin America. Come with me!

PATRICK

If things keep going the way they are...

ALAN

You taken many hits?

PATRICK

Who hasn't? When UBS reported their first...like \$20 billion write off...I mean, my god, UBS?! I unloaded a lot. Took some losses but raised a lot of cash. There's just no business anymore!

ALAN

Then come with me dammit! Hey, I speak some Spanish. You gotta remember Pilar.

PATRICK

Oh yeah. She was nice!

ALAN

Went home to Peru. We have a local contact!

PATRICK

Oh man, I don't know. Pilar went home. A good local contact! You ever...?

ALAN

Been worked on...to be worked on more!

TEELONG, the mega-alluring Thai/American ex-girlfriend of PATRICK, enters. Her very shapely body is adorned with tatoos, tight/sexy clothing and a pair of silicone enhanced breasts.

She coordinates bar liquor promotions and is with VANCE. He owns the nearby bar where she and PATRICK first met. They stop at the bar and order drinks.

She does not see PATRICK but he sees her.

PATRICK

Of all the beer joints in all the towns in all the world she has to walk into mine.

ALAN

What dude?

PATRICK

Tee's here.

ALAN

Oh shit. Didn't she leave you for ...LA?

PATRICK

No. She left me for herself!

PATRICK rises, joining TEELONG and her companion at the bar.

VANCE rises. He and PATRICK clasp hands.

VANCE
Hey Patrick.

PATRICK
(jovially)
Spending your money at the
competition!

VANCE
Call it competitive research.
You know our favorite liquor
promoter.

PATRICK
(To VANCE)
Yeah. Met her at your bar.
(To TEEELONG)
Hi Tee. How's LA?

TEELONG
I love it. Get to drive a lot.

PATRICK
You drive here from LA?

TEELONG
Are you kidding? Prefer air travel
on an expense account.

PATRICK
Sounds like you.

TEELONG
...you look good.

PATRICK
Thanks for introducing me to 'ultra
conditioning' at Crunch!

TEELONG
Was my pleasure...to work out with
you.

VANCE
What are you drinking Patrick?

TEELONG
Vance, we have business to discuss.
(Continues to PATRICK.)
We talk later?

PATRICK
Sure.

PATRICK returns to ALAN.

ALAN
How'd that go?

PATRICK
What do you think? Thought I had
her out of my mind and she shows up
here...now. Jesus!

ALAN
Hey Patrick, outta sight outta
mind.

PATRICK
I'm outta here.
(PATRICK chugs the beer,
slams the mug down and
goes to TEELONG and VANCE
at the bar.)
Later Vance...Tee, real nice to see
ya.

PATRICK exits.

ALAN
Yo, wait up.

CUT TO:

EXT. THE SIDEWALK OUTSIDE BAR NOTTE. CONTINUOUS

PATRICK emerges from Bar Notte, ALAN in pursuit.

ALAN
Stop!
(He grabs PATRICK's arm.)
I know. I know.

PATRICK
No you don't. She's just an
opportunist.

ALAN
We're all opportunists.

PATRICK
Right. We're all opportunists.
That's why the world's coming to an
end. I had to get outta there!

ALAN

Let's get something to eat. Some
'Pizza Orgasmica' bro?

PATRICK

...Chowing into a hot mass of
cheese and tomato sauce on a crust
could be nice.

DISSOLVE TO:

EXT. THE CURB IN FRONT OF 'PIZZA ORGASMICA' - NIGHT

PATRICK and ALAN are seated on the curb and eat pizza.

'Pizza Orgasmica' is across the street from 'Matrix
Fillmore'.

SLIM is policing the door and notices two familiar customers
on the curb across the street.

SLIM

Hey man, where you guys been?

PATRICK

Watching the world come to an end.
Hope you don't own any real-estate.
(Continuing to ALAN.)
Oh, shit!

PATRICK gets his mobile telephone and makes a call.

ALAN

What?

PATRICK

See the Thai bitch and forget
Serena.

SERENA (O.S.)

Hello.

PATRICK

Hi Serena.

SERENA (O.S.)

...Patrick!?

PATRICK

That's me.

SERENA (O.S.)
 Hey Patrick. Still with Alan? I'm
 going to sleep.

PATRICK
 Just finishing up with him. Like
 some company?

SERENA (O.S.)
 (Initially with sarcasm.)
 Well I don't know. I am going to
 sleep now...Come over!

PATRICK
 Later my dear.
 (He clicks off.)
 I so want to see Serena and can't
 get the Thai bitch out of my mind.
 This is ridiculous.

CUT TO:

EXT. A STREET IN THE PACIFIC HEIGHTS NEIGHBORHOOD - NIGHT

PATRICK's white BMW parks in front of SERENA's building.

He gets out, goes to the door of SERENA's building and
 buzzes. Admission is almost instantly granted.

CUT TO:

INT. SERENA'S APARTMENT DOOR - CONTINUOUS

PATRICK knocks at the door. SERENA, clad in loose fitting
 pajames, rapidly answers it.

SERENA
 Hi Patrick.

She takes his hand and leads him into her space.

CUT TO:

INT. SERENA'S APARTMENT - CONTINUOUS

SERENA lives in a small studio. Every effort has been made
 to style the apartment in stark contrast to the tedium of her
 daily toil. It is also kept meticulously neat.

A large poster of the Bordeaux wine region prominently hangs on the wall. Beneath it is a small, temperature controlled wine cabinet.

SERENA and PATRICK are kissing passionately while Leonardo playfully paws their legs. This combustible encounter almost burns the clothing from their bodies.

FLASHBACK TO:

EXT. A BEACH IN BALI - NIGHT

PATRICK's memory of one of his couplings with TEELONG inhabits the screen while he makes love to SERENA.

With TEELONG enthusiastically on top, they make love on the Balinese beach.

PATRICK

Oh god Teelong, making love to you--

CUT TO:

INT. SERENA'S APARTMENT - NIGHT

Back in real time. PATRICK and SERENA are making passionate love. Their coital position is a clone of the one had by PATRICK and TEELONG seen in flashback.

PATRICK

Oh god Teelong, making love to you-

SERENA

What?

(An annoyed SERENA ceases her ride on PATRICK.)

Who is Teelong?

(PATRICK shakes his head 'no', very rapidly.)

Last time I looked I was riding you. You make love to me and call me Teelong! Who is that?!

PATRICK

I I I...I don't know what was I saying!?

SERENA

Neither do I. Who is Teelong?

PATRICK
Nobody!

SERENA
Could've fooled me. Who is she?!
(PATRICK shrugs helplessly.)
Actually, I'm not interested. You should go.
(PATRICK lingers.)
Will you please go.

PATRICK
Serena, I am--

SERENA
A man. Go!

CUT TO:

INT. PATRICK'S CAR - NIGHT

PATRICK, shakes his head, as he drives with the radio on. An economic commentary is heard.

RADIO ECONOMIST (O.S.)
The recklessness of the entire mortgage industry has...

PATRICK turns off the radio with disgust and speeds off.

FADE TO BLACK.

INT. SERENA'S OFFICE - DAY

SERENA plods in. She is a little late, this the morning following the night of the previous scene.

JASMINE reaches out to SERENA.

JASMINE
...Are you all right.

SERENA
Could be a lot better.

JASMINE
Weren't you with--

SERENA

You were right about him.
He gets around.

JASMINE

Oh god. Tell me what happened!

SERENA

I don't want to talk about it.

JASMINE

That bad?

SERENA

...We were...together...and he
starts calling me someone else's
name!

JASMINE

He's been faithful to you, hasn't
he?

SERENA

I don't know.

JASMINE

You have to talk to him!

SERENA

I'm done talking with him. He's
just another man.

CUT TO:

INT. PATRICK'S OFFICE - DAY

PATRICK meanders in. He is visibly troubled and sits.

The office, once replete with evidence of a percolating
business, is relatively barren. The white schedule board now
has 2 closings scheduled for the entire month.

He withdraws his mobile device and sends a text message to
SERENA. It reads 'I'm so sorry. I know it hurt. Me too.
Can we please talk?'

His telephone rings. He answers after many rings.

PATRICK

Patrick Radnor.

MR. MONONG (O.S.)
Elpidio Monong.

PATRICK
Hello Mr. Monong. How are you?

MR. MONONG (O.S.)
'How am you' he asks. There are five foreclosures on my block. I just had the property appraised and in one year...just one year it lost all the equity! Now I owe more on it than it's worth. The payment's risen to \$3000.00 a month.

PATRICK
...Regrettably, your area has been among the hardest hit by the collapse. You knew the deal carried a nominal payment increase every year--

MR. MONONG (O.S.)
We've spent all the cash. There's nothing left.

There is a knock at the door.

PATRICK
(Absolutely sincere)
Mr. Monong, I'm sorry. I wish there was something I could do.

MORTON BELLOW, his boss and the firm's Regional Manager, is heard.

MORTON (O.S.)
It's Morton. We have to talk!

PATRICK
Yeah. Come in.
(MORTON, an aging master of residential real-estate, enters. PATRICK puts his hand over the phone.)
I'm on with a client. Remember Elpidio Monong?

MORTON
Better times.

PATRICK
(Thrusting the phone
forward.)
He's pissed off and on the phone.

An unintelligible rant of MR. MONONG is heard. PATRICK then speaks with him.

PATRICK (CONT'D)
Mr. Monong, I'm so sorry. The only
thing I can suggest you do now is
hold on tight. We'll talk in a few
months but my boss needs me.

MR. MONONG
Fine!

He hangs up.

MORTON
Sound advice from my star producer.
We have to make some very big
changes.

PATRICK
...And?

MORTON
Hope you don't mind commuting to
Walnut Creek.

PATRICK
Walnut Creek. You can't be
serious!

MORTON
I am very serious. I have to close
San Francisco. It costs three times
the office in Walnut Creek.

PATRICK
...Want to know another way you can
cut costs?

MORTON
I'm all ears.

PATRICK
You don't pay my guarantee. I'll
take a leave of absence.
(MORE)

PATRICK (CONT'D)
 For us it'll be win-win...actually
 its really 'lose least'-'lose
 least'.

DISSOLVE TO:

EXT. CRISSY FIELD, IN THE SHADOW OF THE GOLDEN GATE -
 CONTINUOUS

ALAN is soon to tap into the wind as he waits for the gusts
 to propel his Kite Surfing. He answers his ringing mobile.

PATRICK (O.S.)
 Amazing news Alan.

ALAN
 I'm listening.

PATRICK (O.S.)
 When are we leaving for Latin
 America?

ALAN
 What?!

CUT TO:

EXT. NEW MONTGOMERY STREET - DAY

PATRICK is talking to ALAN while he walks.

PATRICK
 We are going to Latin America!

ALAN (O.S.)
 ...Amazing! You're coming with me.
 This is unbelievable! Right now my
 wind is up. Talk to you later.

CUT TO:

INT. LYNN RADNOR'S HOME - DAY

LYNN RADNOR is the early sixties mother of PATRICK. Widowed
 during the .com bubble burst of 2001, she remains in the
 upscale Palo Alto home she shared with her husband. She is
 soon to leave for her bridge game.

The front door opens and PATRICK enters.

LYNN

Patrick!

(They tightly embrace.)

Are you all right?

PATRICK

Mom, you have no idea. So much has happened...too much. I'm going away.

LYNN

Going away? Where?

PATRICK

You know I've always wanted to see Latin America. I really need some time away and am going with Alan day after tomorrow. Couldn't leave without seeing you first.

LYNN

Going to Latin America!? What about your job.

PATRICK

My boss and I agreed I take a leave of absence.

LYNN

Oh god! My boy is unemployed. What are you going to do for money?

PATRICK

I'm OK. Invested wisely and didn't get hurt so bad. I'm actually OK.

LYNN

What about that girl?

PATRICK

...Serena.

LYNN

Such a pretty name.

PATRICK

...Yeah.

LYNN

I really like her. What about her?

PATRICK

It's just that...I gotta get away for a while mom. I'll come over for dinner when I'm back. OK?

LYNN

No. I'll cook you dinner now!
(She goes to her land line phone and makes a call.)
Hi Katsumi. My boy's home. I can't play bridge tonight.

FADE TO BLACK.

EXT. SAN FRANCISCO INTERNATIONAL AIRPORT - DAY

PATRICK's telephone rings as he and ALAN sit by the gate waiting to board. He notes the caller ID and answers.

PATRICK

Hi mom.
(He listens.)
I'll be very careful. I'll E-mail pictures.
(He listens.)
OK, I'll send postcards.
(More listening.)
Serena knows. We need some time apart now.

BOARDING PERSONNEL

We are starting pre-boarding for LAN Peru, 711 for Lima. First class passengers, those with small children and the handicapped are asked to come to the gate.

PATRICK

Gotta go. My plane is boarding. I love you mom.

PATRICK hangs up and ALAN addresses him.

ALAN

How's mom?

PATRICK

She worries about me all the time.

ALAN

Just don't disappoint her.

PATRICK

Never.

PATRICK receives an E-mail message from SERENA. He smiles.

Close up on Blackberry screen. Text of SERENA's message reads 'Have a good trip.' PATRICK reads it as they board.

FADE TO BLACK.

INT. JORGE CHAVEZ INTERNATIONAL AIRPORT, LIMA - DAY

PATRICK and ALAN make their way through the airport.

CUT TO:

EXT. THE CURB OUTSIDE THE TERMINAL - CONTINUOUS

A driver holds a card with ALAN's name. They join the driver. The luggage stowed, they are driven off.

CUT TO:

INT. THE TAXI - CONTINUOUS

PATRICK and ALAN share anticipation of the next few months.

PATRICK

How long you been planning the trip?

ALAN

Long enough to know that Miraflores is the place to be in Lima. Bars, beaches and babes! But we're only here two days.

CUT TO:

EXT. PATRICK AND ALAN'S TAXI - CONTINUOUS

Their route from the airport takes them through dirty streets, passing a casino on every block in the outskirts of Lima. As they drive, the neighborhood become more upscale.

They arrive at the Eucalyptus hotel in Miraflores where it discharges PATRICK and ALAN. An upscale neighborhood, it teems with hotels, bars, restaurants and shopping.

The driver moves their luggage from trunk to road. The fare and a reasonable tip is paid. They enter the hotel.

CUT TO:

INT. EUCALYPTUS HOTEL - CONTINUOUS

PATRICK and ALAN come to the front desk for check-in.

ALAN
Reservaciones para Alan Leung y
Patrick Radnor.
('A reservation for Alan
Leung and Patrick
Radnor', in Spanish.)

FADE TO BLACK.

EXT. THE HOTEL ENTRANCE - EVENING

Prepared for the evening's revels, PATRICK and ALAN exit the hotel. PATRICK carries a small, digital camera. Across the street is the Cuban themed Cubata Bar.

INT. CUBATA BAR - CONTINUOUS

The heavy Latin influenced rhythm gives a powerful beat. It provides fine musical scoring to the perky, young lady servers.

Despite ten hours travel through multiple time zones, PATRICK and ALAN exude energy.

ALAN
(To the women bartender.)
Quisieramos 2 Cusquena y vasos por
favor.
('Can we have 2 Cusquenas
and glasses please.')

The bartender serves them. PATRICK and ALAN fill their glasses, then touch them.

ALAN (CONT'D)
An amazing adventure begins with a
beer!

They both chug.

PATRICK

Great to get away from the rest of
the crazy world! Thank you Pilar.

ALAN

Good to know Pilar!

PATRICK'S

You 'know' better than I do.

ALAN

Wish I 'knew' a lot better. Dark,
Latin, exotic. Very nice
combination. She'll be here in a
minute.

PATRICK

Nice!

ALAN

Convenient for us she came home.

PATRICK

You're an opportunist.

ALAN

Patrick, we're all opportunists!

PILAR arrives. She and ALAN have a long, deep embrace. Hers
with PATRICK that follows is deep but not as strong.

PILAR

I'll never forget San Francisco.
You'll never forget Peru! I have
something for you outside.

CUT TO:

EXT. THE STREET OUTSIDE THE CUBATA BAR - CONTINUOUS

PILAR escorts them outside to a grey, late model, 5 speed
Audi. Out of it emerges CLAUDIA, a plainer friend.

PILAR

Patrick, Alan. My friend Claudia.

CLAUDIA

(The rites of introduction
are employed with
handshakes and cheek
kisses.)

So nice to meet you.

PILAR
 Donde esta Alessandra?
 ('Where is ALESSANDRA')
 Another friend is meeting us.

A little heavy, ALESSANDRA is up the street. She walks her dog Paco on the way to meet PILAR and the others.

ALESSANDRA joins the group. Paco snarls at PATRICK repeatedly. His mind wanders.

FLASHBACK TO:

EXT. A BASEBALL FIELD IN GEORGE R. MOSCONE RECREATION AREA - DAY

PATRICK is holding Leonardo, SERENA's dog.

PATRICK
 Its OK.

SERENA
 Unbelievable!

PATRICK
 What?

SERENA
 ...He didn't bite you!

CUT TO:

EXT. THE STREET OUTSIDE THE EUCALYPTUS HOTEL - NIGHT

Back in real time PATRICK has 'zoned out'.

ALESSANDRA
 Perro malo!
 ('Bad dog')
 He is like that to everybody. But
 he makes me feel segura.
 ('Safe')

PATRICK remains oblivious to the others. ALAN grabs his shoulders.

ALAN
 Where are you man!

PATRICK
 Oh...thinking about nice dogs.

ALAN
 Are you nuts?! This dog wants you
 for dinner!

PATRICK
 Other dogs.

PILAR
 This is Alessandra.

PATRICK takes her hand and kisses it, then opens the car door. PILAR and Alessandra scurry in

PATRICK and ALAN follow, PATRICK in front for distance from Paco.

The car speeds off.

CUT TO:

INT. CLAUDIA'S CAR - CONTINUOUS

Paco continues his intimidation.

ALESSANDRA
 Paco. Calmate. Claudia, Nos traes
 a mi casa por favor!
 ('Shut up Paco. Claudia,
 take us home please.')

With Paco's growling incessant, the car speeds off.

CUT TO:

EXT. ALESSANDRA'S HOME - NIGHT

ALESSANDRA exits the car with the snarling Paco and goes to her door. She releases Paco who scampers into her home.

She returns to the car. It speeds off.

CUT TO:

EXT. THE LARCOMAR MALL - NIGHT

The group emerges from CLAUDIA's parked car and enter the mall.

CUT TO:

INT. THE LARCOMAR MALL - NIGHT

The Mall's interior resonates with loud, pulsing dance music from the night club Aura.

PATRICK, carrying a digital camera, goes to PILAR.

PATRICK

We're gonna dance our way through
Latin America! It'll be the most
amazing souvenir! Our Latin
American dance video!

(He gives her the digital
camera and indicates
which button to push.)
Press this button and film us.

PILAR

I want to be in it too! Claudia,
film us.

PILAR hands Claudia, who had stood beside Pilar, the camera. PATRICK begins to dance to the music. ALAN joins him as do PILAR and ALESSANDRA. CLAUDIA digitally captures the group, their procession to the club entrance danced and filmed.

Aura's front door is illuminated by black lighting. They arrive, well primed for an evening of sweat and movement.

CLAUDIA

I...want...in movie.

PATRICK

OK.

PATRICK gets the camera from CLAUDIA and films her. She takes the hint and dances.

There is a short line and a crowd of girls who are too young to enter milling about. Money is paid. PATRICK and the others enter.

CUT TO:

INT. AURA - CONTINUOUS

The club itself is downstairs from the entrance which affords a window on the activity. They go down the stairs to the bar.

ALAN
 Quisieran ustedes,
 ('What would you like?')

ALESSANDRA
 Hablas eapanol?
 ('You speak Spanish?')

ALAN
 Suficiente.
 ('Enough')

CLAUDIA
 Cervezas!
 ('Beer')

ALAN
 Claro.
 ('Of course.' He fights
 to get the bartenders
 attention then speaks.)
 Quisiera cinco cervezas por favor.
 ('I would like five beers
 please.' They are served
 and the barman paid.)
 Patrick, give me a hand.

PATRICK joins ALAN and takes a few of the beer bottles.

They join the ladies as beer distributors.

CLAUDIA & ALESSANDRA
 Thank you.

CLAUDIA
 We go back to my parents house on
 Bujama Beach after.

PILAR
 That sound great!
 (PILAR raises her glass
 and proposes a toast.)
 To my boys being in Lima!

They click their beer bottles and drink rapidly.

The frenetic nightclub environment swirls them up. They
 indulge in beer, women and song with a sexy and passionate
 Latin rhythm.

After much high energy dancing, PATRICK and ALAN go off to the outdoor deck patio.

CUT TO:

EXT. THE OUTDOOR DECK PATIO - CONTINUOUS

Overlooking the Pacific ocean, PATRICK and ALAN talk while experiencing the effects of jet-lag.

Many on the deck patio smoke.

ALAN

Man, they light up everywhere.

PATRICK

At least we're outside. It's catching up with me. I'm wiped out.

ALAN

We haven't slept in like 24 hours.

PATRICK

Been doing the exact opposite.

ALAN

I'm with you on that bro.

PATRICK

Let get outta here.

ALAN

OK. Men's room first, then we'll gather up the girls and take off.

They enter the men's room.

CUT TO:

EXT. BUJAMA BEACH - EARLY MORNING

About 60 miles south of Lima is Bujama Beach. The sun is beginning to come up. Swimming in the ocean are seen dolphins.

PATRICK sleeps on a blanket, also occupied by CLAUDIA and ALESSANDRA. ALAN and PILAR sit together on another, the locale bathed by the rising sun. They occupy some beach at CLAUDIA's parents oceanfront property.

ALAN
 (To Claudia)
 Playa Bujama. Caramba! Sus padres
 casa esta increíble. Patick tiene
 que ver esto.
 (Bujama Beach. Wow! Your
 parents place is
 incredible. Patrick has
 to see this.)

FADE TO BLACK.

DREAM. DANCE FLOOR - NIGHT

Alone on a dance floor, PATRICK and SERENA are closely
 entwined while dancing to 'Come Away With Me' by Norah Jones.

CUT TO:

EXT. BUJAMA BEACH - EARLY MORNING

ALAN rouses PATRICK.

ALAN
 Get up Patrick. Gotta see this.

PATRICK
 Serena...?

ALAN
 You're on the beach in Peru! Open
 your eyes.

PATRICK sits up, experiences the scene and rising sun.

FADE TO BLACK.

INT. MATRIX FILLMORE - NIGHT

Having drinks at Matrix Fillmore, SERENA and JASMINE sit in
 the center by the fireplace

SERENA
 I met him here the night of that
 killer audit.

JASMINE
 You ever talk to him?

SERENA

E-mailed...a little before he went to South America.

JASMINE

He went to South America?

SERENA

That thing I told you happened then got an E-mail few days later, 'I'm going to Latin America with Alan.'

LUTHER is a late 20's Lothario. Dressed to the trendy extreme, he approaches SERENA and JASMINE.

LUTHER

Hello ladies. I'm Luther. You look so comfortable here by the fire.

SERENA

We are.

JASMINE

Luther, right?

(He nods 'yes')

My friend and I need some alone time.

LUTHER

I object! Two cuties like you need a male companion.

JASMINE rises and takes SERENA's hand as she stands

JASMINE

Then we disagree. Goodbye Luther.

JASMINE and SERENA walk away.

SERENA

What a dick. Kind of cute though.

CUT TO:

MONTAGE UNDER MUSIC

Although scornful of LUTHER, SERENA and JASMINE are on the prowl. They are 'chatted up' often.

END MONTAGE

CUT TO:

INT. THE LADIES ROOM OF MATRIX FILLMORE - NIGHT

SERENA enters.

INGA, a young and beautiful Swede is a drunken air-head. She speaks with her American friend VIVIAN. They occupy much space, blocking SERENA.

SERENA

Excuse me.

INGA and VIVIAN spatially accommodate SERENA as they speak to each other.

INGA

What did Luther say?

VIVIAN

You walked in and are totally on his radar. I think he wants you.

(Looking up, INGA licks her lips.)

Let's talk later.

VIVIAN exits as SERENA enters a stall.

CUT TO:

INT. MATRX FILLMORE - NIGHT

NOLAN, very much the Silicon Valley nerd, approaches JASMINE. He stands for a moment.

JASMINE

May I help you?

NOLAN

(A relatively high pitched laugh.)

I'm sure you'll be able to give me assistance.

JASMINE

I don't think so. Be efficient and talk to somebody else.

SERENA exits the ladies room, scans for and finds JASMINE standing near the bar, having retreated from NOLAN. SERENA quickly strides to join her friend.

SERENA

That guy Luther. There was this drunk Swedish bimbo licking her lips about him in the ladies room.

JASMINE

She sounds gross. Let's sit by the fireplace.

SERENA

Get us seats. This round's on me.

CUT TO:

INT. MATRIX FILLMORE, AT THE FIREPLACE - NIGHT

Carrying two beers, SERENA comes to the fireplace area and sits with JASMINE, giving her a bottle.

SERENA raises her bottle.

SERENA

To...good men.

SERENA and JASMINE click their bottles and drink.

LUTHER and INGA take seats next to SERENA and JASMINE.

LUTHER

Oh, hello.

SERENA

Hello Luther.

She sits.

INGA

Who is she?

LUTHER

I don't remember her name. We talked a little earlier.

JASMINE

Yes. That we did.

With LUTHER taking the lead, he and INGA begin to make out and heavily pet.

INGA

What will you put there.

LUTHER
My scepter of passion.

INGA
(An airhead puzzled.)
Your what?

LUTHER
Well, it is big.
(He indicates size with
his fingers as INGA
giggles.)
And hard and ready for you.

SERENA
Oh god! Jasmine, let's go.
(SERENA rises and begins
to walk off as JASMINE
follows. They hasten
out.)

FADE TO:

INT. SERENA'S APARTMENT - NIGHT

SERENA is at her computer writing an E-mail to PATRICK.

It reads 'How is everything where you are? I hope better than here. The government is bailing out all the banks ...TARP they call it. Trillions of dollars. And, oh god I won't give you the disgusting details of what happened at Matrix Fillmore tonight but what's the matter with men?! You guys are unbelievable!'

FADE TO BLACK.

INT. EUCALYPTUS HOTEL LOBBY - DAY.

PATRICK is at the computer retrieving E-mails. One is from SERENA, the E-mail referenced above. He reads it.

He responds. 'So happy to hear from you! Hoping the crazy world hasn't hit yours bad. Down here it's good. Hope to see you when I'm back. I feel like a strange optimism. A lot of excitement for the next few months. So you went to Matrix Fillmore without me! Not smart. We both know about how men can be, especially there. Maybe we can go there when I'm home.'

He sends the E-mail

DISSOLVE TO:

INT. PATRICK AND ALAN'S HOTEL ROOM

PATRICK enters, closes the door quietly, and turns on CNN.
This stirs ALAN who remains in bed.

ALI VELSHI is heard reporting news of the financial meltdown.

In a moment, there is a knock at the door.

MAID (O.S.)
Quisiera limpiar el cuarto
('I would like to clean
the room.')

PATRICK
There's somebody knocking at the
door saying something in Spanish.

ALAN, in thrall to a hangover, stumbles out of bed and makes
his way to the door.

ALAN
Como?
('What?')

MAID (O.S.)
Quisiera limpiar el cuarto.

ALAN
She wants to clean the room.

PATRICK
Later please.

ALAN
Mas tarde, por favor.
('Later please.')

PATRICK
Alan, I spent some of the best
years of my life caring about toxic
assets. Now they're bringing the
world to an end.

The telephone rings. PATRICK answers.

CUT TO:

INT. PILAR'S APARTMENT - CONTINUOUS

PILAR is on the telephone.

PILAR
How are my boys?!

PATRICK (O.S.)
Tired and the rest of the world is
going to hell!

PILAR
What?

PATRICK (O.S.)
Nothing.

PILAR
Isn't sunrise on Bujama beach
beautiful?

PATRICK (O.S.)
That which I remember.

PILAR
...My friends liked you.

PATRICK (O.S.)
(dismissive)
They're nice girls.

PILAR
Claudia especially.

PATRICK (O.S.)
(dismissive)
A nice girl.

PILAR
Meet us for lunch, I'll--

CUT TO:

INT. THE HOTEL ROOM - CONTINUOUS

ALAN is dressing while PATRICK speak to PILAR.

PATRICK
It'll have to be a late lunch.

FADE TO BLACK.

INT. DEL SOL RESTAURANT - DAY

With a stylish and modern vibe, del Sol provides seating inside and out.

A bamboo wall, next to a fountain, separates the seating area from the bar. On the wall by the bathroom hang large, colorful paintings.

PATRICK and ALAN enter. They scan the restaurant and find PILAR. She sits with CLAUDIA, MANUELA and GRACIELA.

A pair of young and sexy Peruvians, MANUELA and GRACIELA are of greater interest to PATRICK and ALAN who join them. CLAUDIA greets PATRICK with cheek kisses, then sits.

ALAN

What? None for me?

CLAUDIA rises and kisses ALAN's cheeks. PILAR, MANUELA and GRACIELA rise, do the same, then sit.

PILAR

Are you ready for a Peruvian secret.

PATRICK

Always.

Pilar gestures to the waiter who then comes to serve.

PILAR

Quisieramos Pisco Acido por todos por favor!

('We would like Pisco sours for us all please.')

PATRICK

(To PILAR)

More alcohol?

(PILAR nods 'yes'.)

Uh oh.

ALAN

You know what they say. Best way to cure a hangover is drink more.

PATRICK

Right. We got an early flight tomorrow to Cusco.

MANUELA
To Cusco. Machu Picchu?

CUT TO:

MONTAGE - THE GLUTTONOUS LUNCH

A youthful and energetic bonhomie envelops the group under music. They indulge in numerous Pisco Sours and dine on a sumptuous late lunch.

The seafood appetizers are served with a wide selection of sauces. Then meat entrees are served.

They revel in the sensation of taste, youth and good company.

GRACIELA and ALAN express great mutual interest. PATRICK and MANUELA are muted in their mutual attraction. PILAR steers the affair with CLAUDIA along for the ride

END MONTAGE

CUT TO:

EXT. THE STREET OUTSIDE THE RESTAURANT - DAY

After the marathon three hour lunch, the daylight has begun to wane.

With appetites well met, the group emerges from the restaurant.

ALAN
(To PATRICK overheard by
GRACIELA.)
These two are more like it!

GRACIELA
Como?
('what?')

ALAN
...Nothing.

PILAR
The day is young.

PATRICK
Cusco tomorrow. Let's pack before
we go out.

ALAN
I think it's gonna be a late night.

GRACIELA
(To ALAN)
Like 80's music?

ALAN
I love it! Definitely gonna be a
late night.
(To the ladies.)
We need to meet you later.

FADE TO BLACK.

INT. NEBULA NIGHTCLUB - NIGHT

Loud 80's pop music plays. The crowd is a little older than
the one the previous night.

GRACIELA and ALAN are entwined in a slow dance. PATRICK
attempts seduction of a less than willing MANUELA.

MANUELA
When...home?

PATRICK
Never.

MANUELA
Nunca?
('never')

PATRICK
I want to stay here with you.

PATRICK makes a pass, rebuked by MANUELA.

MANUELA
No comprendo.
('I don't understand.')

MANUELA walks to PILAR, who is at the bar with other friends.

PATRICK goes to ALAN and taps him on the shoulder. He breaks
off from GRACIELA.

ALAN
You wanna cut in?

PATRICK
No. I'm going back to the hotel.

ALAN
Her friend is so cute!

PATRICK
True.

PILAR comes to PATRICK and give him a gentle slap.

PILAR
Bad boy!

PATRICK
Tell Manuela I'm sorry. I'm going
to the hotel.
(Continuing to ALAN.)
Alan, we have a flight in 6 hours.

ALAN
We'll sleep on the plane. My class
in the universal language will be
over.

PATRICK
Enjoy.

PATRICK steps to GRACIELA, kisses her cheeks and leaves.

GRACIELA greets ALAN with a welcome and enveloping embrace
when they come together on the dance floor.

FADE TO BLACK.

INT. THE HOTEL ROOM - MORNING.

PATRICK is prepared to leave and gazes at his watch. A
disheveled ALAN enters, the object of PATRICK'S glare.

PATRICK
We have two and a half hours.

ALAN
We packed yesterday. I clean up,
we're outta here. Then stories.

PATRICK
Tell me on the plane

ALAN
OK. Gimme a minute.

ALAN goes into the bathroom.

FADE TO BLACK.

EXT. POSADA INCAICA ON CUSCO'S MAIN SQUARE - DAY
(“Incan Inn’)

A taxi pulls up and discharges PATRICK and ALAN.

PATRICK
Pilar recommend this place?

ALAN
Every hotel we're staying at she
recommended.

PATRICK
All her recommendations, how can we
go wrong. We have to get her
something.

ALAN
Like what? A tee shirt.

PATRICK
(He shrugs)
We'll know it when we see it.

CUT TO:

INT. THE LOBBY OF POSADA INCAICA - CONTINUOUS

PATRICK and ALAN come in and approach the desk for check in.
The Posada Incaica is more a hostel, less a hotel.

The pair are a little weary, find their separate
accommodations, open the doors and enter their rooms.

CUT TO:

SPLIT SCREEN

INT. THEIR ROOMS AT POSADA INCAICA - CONTINUOUS

They enter, situate their luggage and collapse on their beds.

FADE TO:

INT. PATRICK'S ROOM AT POSADA INCAICA - EVENING

PATRICK naps. There is a loud knock stirring him.

ALAN (O.S.)
You hungry?

PATRICK
Could definitely use a snack.

ALAN (O.S.)
Me too. Let's get some food.

CUT TO:

EXT. THE STREET OUTSIDE MELI MELO'S RESTAURANT - DAY

PATRICK and ALAN exit the restaurant.

The setting sun over the Andes Mountains frames the local scene with vibrant color.

Local music pervades the scene, a particular element to the Peruvian culture.

PATRICK
(With sarcasm)
Empanadas here are only slightly better than the ones we get in San Francisco.

ALAN
You've never had an Empanada until you've had one at Meli Melo's in Cusco! But lets get a real meal later!

(A beat)
Unbelievable!

PATRICK
What?

ALAN
Check out the scene. Isn't it amazing!?

PATRICK
Time for a Cusco celebratory dance!

CUT TO:

EXT. THE MAIN SQUARE OUTSIDE POSADA INCAICA - EVENING

The pair exits their hotel with a video camera and a tripod. They set it up in the square.

Coincidentally, a dance group has been practicing their steps to authentic Peruvian music.

ALAN

These people man! Their culture is all about food, music and dance.

Framed by a magnificent, colorful dusk sky and the aged, authentic architecture, ALAN takes lead.

PATRICK soon joins him in their best efforts, high energy dance to the Peruvian music.

Some locals, both young and old, join the pair.

FADE TO BLACK.

INT. CHASKA TOURS - EVENING

PATRICK and ALAN enter the office of this local tour company.

They approach the desk, behind which is OSWALDO.

OSWALDO

Hello.

PATRICK

You speak English?

OSWALDO

I have to. We have a lot of English speaking tourists.

ALAN

I booked the 50 mile Salkantay Trail hike to Machu Picchu for 2. Name is Alan Leung.

PATRICK

50 miles. OK. Up for a challenge.

ALAN

Hope you can last the 5 days.

OSWALDO

You are scheduled to leave tomorrow
at 4:30 in the morning.

PATRICK

4:30...in the morning?!

(To ALAN)

We should make it an early night.

ALAN

When have we ever done what we
should? Let's get some food.

FADE TO BLACK.

EXT. THE STREET BY LA PIZZA CARLO - EVENING

Well fed, PATRICK and ALAN exit the restaurant.

ALAN

These Peruvians! Music,
dance...and food!

PATRICK

To be burned off when we schlep up
the mountain tomorrow.

ALAN

Why wait until tomorrow to burn it
off?

PATRICK

Let's stop at the hotel first.

FADE TO BLACK.

EXT. THE STREET OUTSIDE POSADA INCAICA - NIGHT

PATRICK and ALAN exit the hotel, the Main Square rife with
activity.

PATRICK

We can't--

ALAN

C'mon Patrick. Look around! You
only live once.

PATRICK

True.

ALAN
Start the day with very strong
Peruvian coffee.

PATRICK
With many very strong Peruvian
coffees.

They begin a jaunt through the main square and settle on a
random discotheque.

FADE TO BLACK.

INT. A DISCOTHEQUE - NIGHT

With beers in hand, PATRICK and ALAN survey the scene..

PATRICK
Talent here isn't special.

ALAN
(Indicating a cutie.)
This one looks sweet.

PATRICK watches as ALAN is soundly rebuffed. He returns.

PATRICK
Happens to the best of them. Let's
get outta here.

PATRICK and ALAN each put down their beers and exit.

FADE TO:

EXT. THE MAIN SQUARE - NIGHT

PATRICK and ALAN exit the discotheque.

BRICELA, a beautiful young lady, is on the Main Square. She
exudes a powerful erotic energy that snares PATRICK.

BRICELA approaches PATRICK.

BRICELA
Like some company?

PATRICK
Hi.

BRICELA
Hello Americano!

PATRICK
There is a god. You speak English.

BRICELA
There is a god.

ALAN takes PATRICK by the arm and leads him off a few steps.

ALAN
I bet she's a working girl.

PATRICK
Fine. I'm gonna have some fun and she speaks English.

ALAN
Have a nice time communicating.
See you later.

ALAN drifts off into the Main Square.

PATRICK joins BRICELA.

PATRICK
You like Americans!

BRICELA
I like men.

PATRICK
I guess you'd have to.

BRICELA
I'm a professional.

PATRICK
You must be very skilled.

BRICELA
What are you going to do about it?

PATRICK
I could think of a few things.

BRICELA
Think of paying me 150 Soles.

PATRICK
After the time you're gonna have you should pay me. Give me 75.

BRICELA
Americans love to bargain. 100.

PATRICK
OK. Give me 100.

BRICELA
No. You give me 100.

PATRICK
Done.

PATRICK moves to take BRICELA into his arms. She is evasive.

BRICELA
Fee for service.

PATRICK
Come with me.

He takes her hand and the walk off quickly.

CUT TO:

INT. PATRICK'S ROOM - NIGHT

PATRICK and BRICELA enter. PATRICK hands her 100 Soles.

PATRICK
Fee paid. Service please.

She deposits the money into her billfold.

BRICELA
Con gusto!
('with pleasure')

BRICELA begins her seductive service.

Both skilled seducers, the pair have a mutually arousing pas de deux that concludes with very enthusiastic sex.

PATRICK breaks down the client/vendor prostitute mentality which evokes repeated screams of ecstasy from BRICELA.

They then lay together in post-coital bliss.

LATER

There is a knock at the door to which the sleepers don't immediately respond to.

ALAN (O.S.)
 Did you fuck each other to death?
 Probably kept the whole place up
 all night. Patrick we don't have
 much time.

FADE TO BLACK.

INT. THE LOBBY OF POSADA INAICA - MORNING.

PATRICK and ALAN, with possessions and BRICELA in tow, are checking out. At the desk is SANTIAGO. He is not happy and snaps at PATRICK.

SANTIAGO
 Nadie pudo dormir!
 ('Nobody could sleep.')

PATRICK
 What?

ALAN
 Nobody could sleep.

SANTIAGO
 You reserved a room for 1.
 2 people sleep there.

PATRICK
 Like nobody in history has brought
 a woman back to his hotel room.

ALAN
 Not in Cusco. Cuanto?
 ('How much.')

SANTIAGO
 100 Soles.

BRICELA steps up.

BRICELA
 Eso es ridiculo!
 ('That's ridiculous.')

She takes some Soles out of her purse and hands them to SANTIAGO.

CUT TO:

EXT. THE STREET OUTSIDE POSADA INCAICA - MORNING.

The trio emerge onto the street.

PATRICK

Do you know someplace open where we
can get the strongest coffee in
Peru.

BRICELA

There is something better.

PATRICK

What?

BRICELA

Te de coca.

ALAN

Coca...like cocaine?

BRICELA

Not exactly. Tea of the coca leaf.

ALAN

Probably stronger than Lipton.

BRICELA

(She begins to walk off,
gesturing them to
follow.)

Machu Picchu is not like anything
else.

PATRICK

Come with us.

BRICELA

Not on a 50 mile hike up a
mountain.

PATRICK

50 miles. I'm ready.

While speaking, ALAN puts his arm around PATRICK's shoulder.

ALAN

Wait 'til the air gets thinner.

FADE TO BLACK.

INT. SERENA'S OFFICE - DAY

SERENA is reading her current dialogue with a suitor on OnlineLove.com.

JASMINE joins her at her workstation.

JASMINE
(A jesting scold.)
You're not working on the audit.

SERENA
Numbers numbers numbers...

JASMINE visually zooms in on SERENA's screen.

JASMINE
You won't find what your looking
for there.

SERENA
Its a numbers game like everything
else.

JASMINE
If you say so. You blew it with
that gorgeous guy...What was his
name? Had an Irish one but didn't
look Irish.

SERENA
Patrick you know he's in Latin
America with his buddy and probably
up to no good.
(She indicates one of her
matches.)
Gone down the Online Love road with
this one. We're gonna meet. He
works downtown too and loves Thai
food! Having lunch at Osha Thai
with him tomorrow.

JASMINE
Great. Let's finish the audit.
They want it before we leave.

FADE TO BLACK.

INT. OSHA THAI - DAY

A Thai restaurant with multiple locations. This OSHA THAI, located downtown, is an upscale temple to Thai cuisine.

A little early, SERENA enters.

CUT TO:

MONTAGE

Her Online Love blind date is late, SERENA looks at her watch multiple times during several distinct instances.

END MONTAGE

CUT TO:

INT. OSHA THAI - DAY

Thinking her date has stood her up, SERENA goes to leave as the door opens. Her blind date, a disheveled LARRY, rushes in. SERENA ignores his entrance.

He recognizes her from her OnlineLove.com photo

LARRY

Serena...?!

SERENA stops.

SERENA

That's me. If you're Larry you're half an hour late.

LARRY

I know. I was at a client's office and left my blackberry on my desk in mine. Didn't have your number ...couldn't call. Not a good way to start things off.

SERENA

You think so? Goodbye.
(SERENA continues out the door. Larry grabs her arm.)
You're hurting me!

He releases her

LARRY

I'm sorry. Been swamped at work.
This Mortgage Meltdown---

SERENA

You don't look anything like your
picture.

LARRY

Give me a break! Its my best
picture. Just a little old.

SERENA

A little old!?

LARRY

These last few months would age
anybody.

SERENA

When's it from, High School?

LARRY

My college yearbook.

SERENA

You were handsome in college. Be
nice to find a guy I can depend on,
not one who's late and posts
bullshit pictures on line.

LARRY

You have no idea. The world is
coming to an end. I lost--

SERENA

Goodbye.

She haughtily exits.

FADE TO BLACK.

INT. SERENA'S APARTMENT - NIGHT

SERENA is typing an E-mail to PATRICK. It reads 'Patrick,
why can't a man be depended on, even trusted?'

CUT TO:

INT. CHASKA TOURS - EARLY MORNING

A group assembles for the bus. Still dark outside, PATRICK checks E-mails at a public computer terminal in the office.

ALAN stands beside him.

PATRICK

No Blackberry service. Checking E-mails the old fashioned way.

ALAN

Who's it from?

PATRICK

Serena.

ALAN

(with exaggerated inquisitiveness.)

What does it say?

(PATRICK indicates the screen. Alan reads and comments.)

Why can't a woman be depended on?

(PATRICK types a reply.)

CUT TO:

EXT. A BUS ON A CUSCO STRET - EARLY MORNING

PATRICK and ALAN are among a group of 7 boarding the bus.

CUT TO:

INT. A BUS - CONTINUOUS

The bus begins its drive to the embarkation point for the trek to Machu Picchu.

PATRICK and ALAN are alert and aroused by the Andes vistas despite a relative lack of sleep.

PAUL, SEBASTIAN and MARK are a traveling trio of thirty somethings from San Diego.

SARA, the younger sister, and IRENE are a lively pair of homely ladies from London. They are dressed in newly purchased alpine attire for the activity in the Andes.

CUT TO:

INT. SERENA'S APARTMENT - DAY

During her pre-shower morning ritual, SERENA checks E-mail. She is excited to hear from PATRICK. It reads 'So sorry about undependable men. You deserve better! People are people. Some can be depended on. Some can be trusted. Not a lot, but being dependable is a good thing. I think you are...most of the time. Having a blast in Latin America! Soon to trek up to Machu Picchu.'

SERENA logs off, rises and walks reflectively.

FADE TO BLACK.

EXT. MARCO CASA, THE MACHU PICCHU DROP OFF - DAY

Out of the bus comes a group of seven.

Henry takes control.

HENRY

Hello. I'm Henry, your guide.
(He beckons)
Please, come with me.

They follow HENRY off.

CUT TO.

EXT. A PATIO ADJACENT TO A HOME - DAY

At the patio sit the Machu Picchu trekkers.

The group is framed by the magnificent Snow Capped Andes peaks against a clear blue sky. They are having breakfast.

SARA

I hope the food gets better.

PATRICK

Don't count on it.

HENRY

The food is the way it must be.

PAUL
How's that?

HENRY
To fuel your journey.

IRENE
It better.

HENRY
It will.

MARK
(Indicating the
mountainous scene.)
Gonna need a lot fuel to get up
there.

SEBASTIAN
(To IRENE and SARA.)
Looks like you're ready to scale
the Matterhorn.

SARA
Couldn't figure out what to wear in
the Andes so we dress Alpine!

HENRY
Is there anybody who doesn't speak
English?
(Nobody responds)
This is what you can expect. First
two days are the hardest. We have
about 15 miles to hike the first
day to get to the base of Salkantay
mountain.

DISSOLVE TO:

EXT. THE TRAIL - DAY

Framed against the magnificent snow capped mountains and a clear blue sky, the group is having a nice walk. PATRICK and ALAN are chatting up SARA and IRENE.

PATRICK
You haven't experienced America
until you've been to San Francisco.

IRENE
...all those gay men.

ALAN
Got a few of those in London too.

IRENE
Are you...?

ALAN
You gotta be kidding!

DISSOLVE TO:

EXT. THE MACHU PICCHU TRAIL - DAY

The darkening sky is met by a comment from HENRY.

HENRY
Va a llover.
('It's going to rain.')

ALAN
It's gonna rain.

A heavy rainstorm strikes. The stoney trail becomes a path for streams of water.

FADE TO:

EXT. A CAMP LOCALE, POST RAIN - NIGHT

HENRY leads the sodden and weary group to designated camping grounds.

SEBASTIAN
Where's Noah? Where's the Arc?
(The porters begin to
pitch tents.)
This sucks! We've just imitated
Noah...but no Wooden ark...just
fucking tents!

HENRY
Come with me.

HENRY leads the group to a shack.

CUT TO:

INT. THE FOOD SHACK AT THE CAMP - NIGHT

With violent, howling winds, the flimsy walls and tin roof of the shack provide limited shelter.

On stools at separate tables sits the group. Each has a cup of hot tea, their only source of warmth.

Littered about are wet articles of wet clothing. The cold damp hikers sit, clutching their cups.

DISSOLVE TO:

EXT. A CAMP LOCALE - DAY

Vastly improved weather greets the weary hikers.

IRENE and SARA are the first to emerge from their tent.

IRENE

Let's get a picture.

SARA and IRENE scurry to a good vista for photos.

PATRICK emerges from his tent, he noticed by SARA. She jumps up and down while speaking to PATRICK.

SARA

Will you take our picture please?

PATRICK

OK.

PATRICK join the ladies.

The porters pack up the tent of the trio from San Diego.

HENRY emerges from his tent with some news for the others.

HENRY

Our other friends were not very pleased. They went back last night.

PATRICK

People from Southern California can't stand the rain and the cold.

CUT TO:

EXT. THE TRAIL - MORNING.

In the midst of their ascent to 15,000' they come to a steep incline. This and the thinning air force the hikers to rest.

HENRY reaches into his bag and withdraws some leaves. He distributes them.

SARA
What is it?

HENRY
Coca leaves. You chew it. It will pick you up.

IRENE
Coca...cocaine?

HENRY
(Indicates the leaves.)
Not exactly. Just chew them.
Vamonos Chicos!

They all begins to chew the coca, rise and resume hiking.

FADE TO BLACK.

EXT. THE SUMMIT OF SALKANTAY MOUNTAIN - DAY

The adrenalin pumping, they ascend to the summit. PATRICK and ALAN do one of their signature dances, set to the 'Love Generation' by Bob Sinclair.

SARA films them.

PATRICK
(While dancing)
How high are we?

HENRY
15,500 ft.

PATRICK and ALAN continue to dance.

SARA
Where do you guys get the energy to dance?

PATRICK
Probably the same place we got it to hike up to 15,500 ft.

HENRY
Some good news. It's all downhill
from here.

SARA
Oh thank god!

PATRICK and ALAN continue dancing.

DISSOLVE TO:

EXT. THE TRAIL - DAY

The Group has adopted a more enthusiastic gait as they now descend.

CUT TO:

MJONTAGE

--Descending the other side of the mountain brings the group to a warmer jungle.

--Bare rock trails become dirt trails and glaciers are now streams.

--The trail becomes lush as what had been bare rock at or near the mountain summit is now vegetation.

--At a trail stop they get rest and liquid refreshment.

--At nightfall they come to their next evening camp site, a picturesque spot in a warm jungle along a river.

END MONTAGE

FADE TO:

EXT. CAMP DINING AREA - NIGHT

Sitting on stools, the group has dinner.

While they dine the porters pitch the tents.

A sense of bonhomie has descended on the hikers.

ALAN
You two are very strong hikers.

SARA
Thanks. We knew what we were
getting into.

IRENE
Could go for a cold beer now.

ALAN
Enjoy the brew. Right now I'm
calling it a night.

PATRICK
Good idea.
(To the Brits.)
Have a good night.

IRENE
(Insinuating that PATRICK
and ALAN are gay.)
You too boys.

The 'boys' go to their tent and enter.

DISSOLVE TO:

EXT. CAMP LOCALE - DAY

A magnificent day greets the camp.

HENRY is first out of his tent and he makes an announcement.

HENRY
Get up and greet the glorious day!
(IRENE and SARA are first
to emerge.)
Good morning ladies.

ALAN has just emerged.

SARA
A glorious day and all downhill!

ALAN
Until we hit rock-bottom.

The group laughs.

FADE TO:

EXT. THE TRAIL - DAY

They are hiking and come to a picturesque waterfall and stop for a break.

All but ALAN sit and prepare for a snack. ALAN begins to speak while taking off his clothes.

ALAN
Haven't showered in days. Could
use a bath.

Now in his underwear, he dives into the pond fed by the waterfall.

PATRICK
I'm not eating either.
(PATRICK disrobes while
running to the pond.)
This is so beautiful!

IRENE and SARA Look at each other.

IRENE
Sara, do we want to--

SARA
No one will know.

They begin to remove outer clothing.

FADE TO BLACK.

EXT. THE WATERFALL POND - DAY

Clad in bra and panties, IRENE and SARA are in the pond.

PATRICK and ALAN indulge the British ladies with some 'hydro-cavorting'.

HENRY
(With authority.)
Vamonos chicos! Out of the water!
Surprises await us, among them good
food. You must be hungry. I am!

CUT TO:

EXT. THE TRAIL - DAY

The group is in a rapid hike mode. Their fatigue is evident.

HENRY distributes more Coca leaves,

HENRY
Not much longer now.

ALAN
For food or the other 'surprises'
you mentioned? I'll believe it when
I see it.

HENRY veers onto a path off the main trail.

HENRY
Then follow me.

CUT TO:

EXT. THE PATH - CONTINUOUS

On the path is parked a van. The group revels, now a vehicle to transport their weary bodies and souls!

CUT TO:

EXT. A CAMP LOCALE - DAY

Astride the parked van are wooden tables littered with the remnants of the lunch the group just had.

Post lunch, PATRICK and ALAN have another dancing session. 'Calabria' by Enur plays while SARA films.

CUT TO:

EXT. THE VAN MOTORS ALONG A MOUNTAIN ROAD - DAY

The van passes a sign that reads 'Santa Theresa', then proceeds to a campground. Henry and the hikers disembark.

HENRY
Colcalmayo.

IRENE
What?

HENRY
Hot springs.

IRENE
Are you serious. You mean like a
natural sauna?

CUT TO:

EXT. THE HOT SPRINGS - DAY

PATRICK, ALAN, the Brits, a few locals and tourists bathe in
natural hot springs. All are clad in bathing costumes.

ALAN
You know, if we didn't have to
spend all our lives making money we
could spend our lives living like
this.

DISSOLVE TO:

INT. PATRICK AND ALAN'S TENT - MORNING

They wake, disturbed that they have catered an insect feast
the night before.

ALAN
Last night we fed all the blood
sucking insects in Peru!!

PATRICK
Yeah. They got you pretty bad.

CUT TO:

EXT. THE CAMP TABLE PREPARED FOR BREAKFAST - MORNING.

Vast swarms of insects swirl about the food on the table.

ALAN
(Dismissive)
Humans ate bugs when they lived in
caves. Not me.

ALAN walks away from the table. PATRICK joins him.

SARA
You know, there are still humans
who eat bugs.

PATRICK
 Not me. I don't think this is the
 best place to serve food.

HENRY (O.S.)
 Vamonos chicos!

Eschewing the insect infested breakfast, the group begins the
 pack up, soon to leave.

CUT TO:

EXT. THE TRAIL - DAY

The weary, unfed hikers make their way under the hot sun.

HENRY
 Won't be long now.

FADE OUT.

EXT. A TRAIN STOP - DAY

There are 3 picnic tables. 2 are littered with the remnants
 of the lunch recently eaten and one PATRICK sleeps on.

A train pulls in. ALAN rouses PATRICK.

ALAN
 Get up man. Now we travel in
 style.

PATRICK stirs.

PATRICK
 Huh?

ALAN
 Get up. Got a train to catch.

PATRICK
 (To HENRY)
 When do we leave?

HENRY
 About fifteen minutes

PATRICK
 (To ALAN)
 Let's dance.

PATRICK gives SARA the video camera.

ALAN
Sara, please.

SARA
Of course.

They are filmed by SARA while dancing to 'Love Generation'.

CUT TO:

INT. THE TRAIN - DAY

The hikers on the train, it begins it's journey.

ALAN
This is more like it.

SARA
Indeed.

CUT TO:

EXT. THE TRAIN - CONTINUOUS

The train makes its way along a river

CUT TO:

EXT. AGUAS CALIENTES TRAIN STOP - CONTINUOUS

The train arrives. HENRY and the hikers emerge. HENRY escorts them to the evening accommodations.

CUT TO:

EXT. OUTSIDE THE ENTRANCE TO LA PEQUENA CASITA - DAY

HENRY brings the hikers in.

CUT TO:

INT. THE ROOM AT LA PEQUENA CASITA - DAY

PATRICK and ALAN enter. The spare room has two beds.

There is a shower, elating them.

PATRICK
Great! A real bed and a shower.

ALAN
We are in the lap of luxury!

PATRICK runs in to the bathroom first.

FADE OUT.

INT. CHEZ MAGGY - EVENING

HENRY and the hikers dine on wood-fired pizza.

ALAN
Pizza's great! When was the last
time we ate at a restaurant?

SARA
When was the last time you were
hiking in the Andes?

PATRICK
Haven't been to the gym in a while.
Need the exercise.

HENRY
You'll get a lot more exercise
tomorrow morning at 5:00. More
than 1000 steps.

ALAN
Wouldn't it be great if human
beings could live without having to
sleep.

CUT TO:

INT. PATRICK AND ALAN'S HOTEL ROOM - MORNING

PATRICK and ALAN are beginning to rise. There is a loud
knock at the door..

HENRY (O.S.)
Be downstairs in 15 minutes.

PATRICK
Agreed.

ALAN

What?

PATRICK

What you said yesterday. 'Wouldn't it be great if human beings could live without having to sleep.'

FADE TO:

EXT. OUTSIDE THE ENTRANCE TO LA PEQUENA CASITA - EARLY MORNING

The hikers gather with HENRY who leads them to the steps.

HENRY

Now your final assault. Thank you for the opportunity to be your guide.

HENRY turns and begins to walk away.

ALAN

Where are you going?

HENRY

Back down.

ALAN

You don't go all they way?

HENRY

If you knew how many times I've 'gone all the way'.

ALAN

So we get up to Machu Picchu, then what?

HENRY

You'll be met by a new guide, Carlos.

HENRY waves and walks off.

Under a refreshing mist, PATRICK boldly steps first in a high velocity ascent of the steps.

The others follow, the quartet walking up the stairs apace.

CUT TO:

EXT. MACHU PICCHU - MORNING.

Machu Piccho reached, they are met by CARLOS.

CARLOS
Bienvenidos. Welcome.

MONTAGE UNDER MUSIC

CARLOS takes the quartet on a tour. The magnificent 16th century ruins are framed by rugged mountains with snow-capped peaks in the distance.

END MONTAGE

EXT. THE TEMPLE OF THE SUN - DAY

CARLOS recounts Inca history.

CARLOS
...killed by strange, European diseases brought by the Spanish Conquistadors. The emperor and 2/3 of his subjects were wiped out. Atahualpa and Huskar, the emperors sons, were at war. Atahualpa had his brother killed.

(Indicating the 'Temple of the Sun'.)

Here, the temple to Inti, the god of the sun. This door was once encrusted in gold and precious jewels.

ALAN
Have things gotten better or worse in the last 500 years?

PATRICK
We were uncivilized then, we're uncivilized now.

ALAN
Very uncivilized. Let's show 'em.

Carrying the video recorder, he approaches SARA.

PATRICK
Sara, would you please--

SARA
 I love watching you guys dance!
 (SARA positions herself.)

ALAN retrieves the boom box. Soon 'Calabria' by Enur is heard.

PAZ, a luscious and curvy young local lady, watches. She is with PALLA, a woman who is older. PALLA holds a camera.

To PATRICK and ALAN's dancing PAZ is rapt.

PATRICK and PAZ share powerful eye contact.

PALLA
 (To PAZ)
 Baila!
 ('Dance')

PAZ joins them, immediately pairing up with PATRICK.

PALLA is snapping photos as the trio dances.

The music and dance ends.

PAZ hovers near PATRICK.

PATRICK
 I'm Patrick. Speak English?

PAZ
 (Indicating PALLA)
 My mama made sure I learned it.

PATRICK
 What's your name?

PAZ
 Paz.

PATRICK
 Great name!

PAZ
 Thank you. It means 'peace'.

PATRICK
 Really....peace...like serene? Is there a word for serene in Spanish?

PAZ
 It's the same word. Sereno is masculine, serena feminine.

PATRICK
 ...Oh my god!

PAZ
 What?

PATRICK
 Nothing...Your name...nice!
 (PALLA joins them.)
 So this is your Mother?

PATRICK takes PALLAS's hand and kisses it. PAZ takes the camera, then turns to PATRICK while indicating herself and her mother.

PAZ
 Photos?

PATRICK
 Photos...you and mama. Si.

PAZ takes PALLA's hand and directs her toward a magnificent Andes scene, framing the 'Temple of the Sun'.

PAZ
 Viene usted conmigo mama.
 ('Come with me mama.')

PATRICK
 (To ALAN)
 She's with her mother man!

ALAN
 Her mother almost ordered her to
 dance with us. What's her name?

PATRICK
 Paz.

Framed by Andean magnificence, PAZ and PALLA pose.

PAZ
 Patrick, por favor.

ALAN
 I think she wants it.

PATRICK raises the camera and a photo is taken.

The ladies walk off, stop and pose again. PATRICK is at their photographic image capture disposal.

DISSOLVE TO:

EXT. THE TEMPLE OF THE CONDOR - DAY

The ladies pose and PATRICK shoots photos.

PAZ
Tengo mucha hambre!
('I'm so hungry!')

ALAN
She's hungry.
(To PAZ and her mother.)
Ustedes Quiesieran cenar con nos?
('Would you like to have
dinner with us.')

PAZ and PALLA share a look and smile.

PALLA
No tengo hambre.
('I'm not hungry.' She
continues to PAZ.)
Anda. Tendres diversion.
('Go. Have fun.')

ALAN puts his arm around PATRICK's shoulder.

ALAN
You're in luck. Her mother's not
coming.

PATRICK
Aguas Calientes, here we come.

DISSOLVE TO:

EXT. ENTRANCE TO HOTEL RUPA WASI IN AGUAS CALIENTES - NIGHT

CUT TO:

INT. TREE HOUSE RESTAURANT ENTRANCE IN THE HOTEL - NIGHT

CUT TO:

INT. TREE HOUSE RESTAURANT - CONTINUOUS

PATRICK, ALAN and PAZ have been seated and served Sangria.

PAZ
 Here...best Lomo Saltado in the
 world!
 (PATRICK shrugs)
 You'll like Lomo Saltado. You like
 Peru?

PATRICK
 Love it! Music. Dance. Food.
 Your culture is...so colorful!

PAZ
 Then you have to visit again! Now
 we eat.

She gestures to the waiter.

DISSOLVE TO:

EXT. OUTSIDE HOTEL RUPA WASI - NIGHT

PATRICK, ALAN and PAZ exit the hotel.

ALAN begins to drift off from the others.

PAZ
 Where are you going?

ALAN
 Places to go, people to see.
 Have a good night Patrick. Mucho
 gusto Paz.

ALAN kisses Paz on the cheek and wanders off.

PAZ
 Why...he...
 (PATRICK shrugs and PAZ
 takes his hand.)
 You want to go dancing?

PATRICK spins PAZ around in a dance move.

FADE TO:

INT. WASHICHA CLUB - NIGHT

PATRICK and PAZ dance. Their moves reflect high and mutual
 erotic interest.

DISSOLVE TO:

EXT. THE STREET - NIGHT

PATRICK and PAZ are closely entwined as they walk. They pass a glossy poster of Machu Picchu. Patrick stops.

After a stare, he takes her hand and is resolved to bring PAZ to MACHU PICCHU. She is resistant.

PATRICK
So amazing to be with you in Machu
Picchu right now.

PAZ
No. Not allowed.

PATRICK
Would've been nice.

PAZ
I have another idea.

PAZ takes his hand and leads him off.

FADE TO:

EXT. OUTSIDE EL MAPI HOTEL - NIGHT

PATRICK and PAZ enter the somewhat upscale hotel.

CUT TO:

INT. EL MAPI HOTEL - CONTINUOUS

PATRICK and PAZ enter the hotel lobby.

PATRICK
You're staying here? Nice.

PAZ
With mama.

PATRICK
The same room?

PAZ
Yes.

PATRICK
I don't want to wake your mom up.

PAZ
Oh, no. We don't go to my room.

PATRICK
You are full of surprises.

She leads him to the elevator.

CUT TO:

EXT. THE ROOF OF EL MAPI HOTEL - NIGHT

The grandeur of the Andes is on display. PAZ, then PATRICK come onto the roof.

PAZ
You wanted mountains, yes?

PATRICK
Mountains are awesome!

PATRICK kisses PAZ who is highly receptive. This erotically charged pair kiss passionately while framed by Andean magnificence.

PAZ falls to her knees and unzips PATRICK's fly. PATRICK will soon receive the best fellatio of his life.

LATER

PATRICK wants more. PAZ isn't giving.

PAZ
Not here.

PATRICK
Come back to my hotel.

PAZ
I...No, mama and me leave early tomorrow. I will go to college in America and visit you. Be fun.

CUT TO:

INT. SERENA'S APARTMENT - NIGHT

At onlinelove.com SERENA is on the computer perusing the profile of DOUG. Her land-line telephone rings. She answers.

SERENA

Hello.

JASMINE (O.S.)

Hi. It's Jasmine. What are you up to?

SERENA

Same old.

JASMINE (O.S.)

That doesn't sound very exciting.

SERENA

Maybe it is. This one's into wine.

GERALDLINE (O.S.)

Are you onlinelolving again? Think about the last guy you met on it.

SERENA

Don't know Jasmine. I'm a numbers girl and everything's a numbers game. On line and off. But he likes wine!

JASMINE (O.S.)

Great. Maybe he's an alcoholic.

FADE TO BLACK.

INT. CHOICE VALLEY LIQUORS - EVENING

This upscale liquor store is having a wine tasting. SERENA enters and scans the crowd.

A tall, handsome and fit man waves at her. SERENA joins him.

SERENA

Yes. I definitely recognize you from online. Nice to meet you Doug.

DOUG

Same here.

SERENA

Come to San Francisco a lot?

DOUG

As much as I can. Love coming into town.

SERENA

This is the best liquor store!
Tastings here are so good.

DOUG

Other than sleep I spend more time
with wine than anything else.

SERENA

Where do you work? It wasn't on
your profile.

DOUG

In the Controller's Department of a
big Sonoma vineyard.

SERENA

Really! Which one?

DOUG

Valley Estate Vineyards.

SERENA

Oh my god! I was their auditor!
How is Esteban?

DOUG

I replaced him. Unbelievable. You
did our books!

SERENA

What happened to Esteban?

DOUG

He left for... 'greener vineyards.'

DOUG leads SERENA to their first tasting.

DISSOLVE TO:

INT. RESTAURANT - NIGHT

SERENA and DOUG dine at Absinthe, an upscale 4 star
Brassiere. There are two bottles of wine on the table, one
consumed and one half empty. Or is it half full?

DOUG

Cheval Blanc is less than half as
much.

SERENA

They're both 750 milliliters.

DOUG
You know what I mean.

SERENA
I would really rather have the
Cheval Blanc.

DOUG
(He raises his wine
glass.)
To cute women who like wine!

They tap their glasses together.

DISSOLVE TO:

EXT. THE STREET OUTSIDE ABSINTHE - NIGHT

The buzzed but not drunk SERENA and DOUG wander among parked cars. They find DOUG's.

DOUG
Want a ride home?

SERENA
...OK. You don't seem drunk.

DOUG
(An exaggerated indication
of his muscular leg.)
The benefits of this wooden leg!

CUT TO:

EXT. SERENA'S STREET IN PACIFIC HEIGHTS - NIGHT

His car parked, he opens the passenger side door.

SERENA steps out and DOUG takes her hand.

SERENA
I have an amazing 2003 Cheval
Blanc! I bet it's drinking well.
Want to come up and try it?

DOUG
Are you sure your name isn't Eve?

SERENA
I tempt you with wine. Apples or
grapes? Which do you prefer?

DOUG
Either...or both.

CUT TO:

INT. SERENA'S APARTMENT - NIGHT

Keys in the door, and the pair enter a dark apartment.
SERENA turns on the lights.

She indicates the sofa for him to sit. Leonardo is on the
sofa. When DOUG nears, Leonardo warily scurries away.

DOUG
Your place is so cute Just like
you.

SERENA
Thanks.

SERENA bends over to get into the wine cabinet. She
retrieves the Cheval Blanc.

DOUG's gaze is riveted on her shapely posterior.

Two wine glasses are grabbed. She puts the glasses on the
table and joins DOUG on the sofa.

SERENA (CONT'D)
Oops.

She runs back and gets a corkscrew.

DOUG
Thank god its not a screw on top.

SERENA
(While returning with the
corkscrew)
I hate that!

DOUG snatches the corkscrew out of SERENA's hand and picks up
the bottle. With some pretense of machismo, he opens the
bottle and fills the glasses on the table. Next, he's sits.

SERENA sits too.

DOUG
I still think Chateau Latour is--

While picking up her glass, she speaks.

SERENA

To this '03 Cheval Blanc.

They click glasses and drink.

After a few sips, DOUG shimmies closer.

DOUG

Aren't many things I'd rather do
than drink wine like this.

(He puts the glass down. A
reach of his hand to her
neck and he tries to
bring her head in for
kissing while he speaks.)

Here's one of them.

SERENA resists.

His hand on her neck restrains her.

He pushes her down on the sofa, madly kissing her and
squeezing intimate parts of her body.

In her most valiant effort, she tries to fight him off while
screaming.

Leonardo to the rescue, He jumps onto DOUG's legs and
viciously assails his calves with sharp teeth and paws. Soon
blood is drawn as DOUG relents on SERENA and smacks the dog
away.

Panicking, SERENA grabs the wine bottle and smashes it across
DOUG's head. He collapses, dazed and a little bloody.

SERENA

Oh my god! The Cheval Blanc!

She runs out of the apartment, Leonardo following.

EXT. AN ELEVATOR IN SERENA'S BUILDING - CONTINUOUS

SERENA and Leonardo run to the elevator. She pushes the call
button.

Good elevators in this building. This one comes fast.

CUT TO:

EXT. THE ROOF - CONTINUOUS

SERENA and her dog come onto the roof. She withdraws her mobile phone and calls 911.

SERENA

He tried to rape me! Had to smash
a \$500 bottle of wine on his head
to stop him!

(She sees him running out
of her building and
continues into the
phone.)

He's getting away!

FADE TO:

INT. SERENA'S APARTMENT - NIGHT

SERENA is with 2 policemen. Red wine stains abound.

SERENA

His business card.

She hands it to one of the policemen.

DISSOLVE TO:

INT. ALEJANDRO VELASCO ASTETE INTL. AIRPORT, CUSCO - DAY

PATRICK and ALAN are traveling to Buenos Aires.

They have completed their business at an electronic check in kiosk. While carrying their luggage to the baggage check line they talk.

PATRICK

It's like a synonym.

ALAN

What?

PATRICK

Paz. It means peace.

ALAN

I know. Synonym for what?

PATRICK

Serene...Serena. Is the universe trying to tell me something?

ALAN

Did the universe set you up to fuck the brains out of professionals and amateurs, including one whose name's kinda a synonym?

PATRICK

Something like that. Remember, I didn't fuck her.

ALAN

Why didn't you sleep with Paz?

PATRICK

She shared the room with her mother.

ALAN

Bring her back to our room?

PATRICK

I think we were on the roof almost until dawn. She and her mom were leaving early so I brought her to her door

ALAN

Such a gentleman.

PATRICK

She wants to study in the US.

ALAN

Tell her to go to school in San Francisco. She can meet her synonym.

Now first on the baggage check in line, they pull out boarding passes and passports.

CUT TO:

INT. ALEJANDRO VELASCO ASTETE INTL. AIRPORT, CUSCO -
CONTINUOUS

PATRICK and ALAN cruise the terminal and come to an Internet cafe.

PATRICK
Gimme a second.

ALAN
Hey Serena, wouldn't you like to
know about all the professional and
amateur women I fucked in Latin
America? One was a synonym!

PATRICK
Funny.

PATRICK goes into the Internet cafe.

CUT TO:

INT. INTERNET CAFE - CONTINUOUS

PATRICK engages a computer with his Platinum American Express
card.

He types a message. It reads 'Hi Serena! What's in a name?
Hoping all is serene Serena!'

DISSOLVE TO:

INT. ALEJANDRO VELASCO ASTETE INTL. AIRPORT, CUSCO - DAY

At the gate for their LAN flight to Buenos Aires, PATRICK and
ALAN board.

FADE TO BLACK.

INT. MINISTRO PISTARINI INTL. AIRPORT, BUENOS AIRES - DAY

PATRICK and ALAN deplane. They stroll through the airport.

CUT TO:

EXT. MINISRO PISTARINI INTL. AIRPORT, BUENOS AIRES - DAY

ALAN and PATRICK seated in the rear, the driver closes the
trunk. He gets behind the wheel and the taxi speeds off.

DISSOLVE TO:

EXT. THE SANTA FE DISTRICT OF BUENOS AIRES - DAY

The taxi stops and discharges PATRICK and ALAN.

The driver retrieves their baggage from the trunk and is paid.

The taxi drives off. PATRICK and ALAN stand on the sidewalk with their baggage.

PATRICK
Are we sleeping on the sidewalk?

ALAN
Follow me.

ALAN surveys street addresses, They then lug their baggage to 'Base Palermo Apartments'. In a second floor office, it is an agent for Buenos Aires short term apartment rentals.

CUT TO:

INT. BASE PALERMO APARTMENTS - CONTINUOUS

PATRICK and ALAN enter and are greeted by IGNACIO.

IGNACIO
Hola. Me llamo Ignacio. Como puedo ayudar ustedes?
('Hi. My names is Ignacio. How can I help you.')

ALAN
I'm Alan Leung. We spoke last week. This is my friend Patrick.

PATRICK
We're staying in somebody's office?

ALAN
Gonna do a little better than that.

IGNACIO
Much better.

DISSOLVE TO:

INT. A PRIVATE APARTMENT, PLAZA DE CONGRESO DISTRICT - DAY

IGNACIO has completed showing PATRICK and ALAN their spacious private loft. It has one bedroom and a terrace. With them is ERICA, the beautiful building manager.

They are by the door, concluding the transaction,

IGNACIO

Enjoy your stay in Buenos Aires.

IGNACIO exits.

PATRICK

This place is ours for 2 weeks?
Amazing! Now to explore.

ERICA

Una cosa mas. La computadora esta quebrada.

('One thing more. The
computer is broken.')

Perdon, pero cobramos ustedes
menos. Ustedes tienen que pagarme
ahora.

('I'm sorry, but we
charge you less. You
have to pay me now.')

ALAN

Tenemos que pagar para todo ahora?
('We have to pay for it
all now?')

ERICA

Si.

ALAN

Claro.
('Of course.' He
continues to PATRICK.)
We owe this lovely lady some money.

ERICA is paid.

ERICA

Gracias.

PATRICK

Do you speak English?

ERICA
Si...um, yes. Some.

PATRICK
We need to stock the frig.

ERICA looks puzzled.

ALAN
Quisieramos comprar comida y
bebidas por la cocina.
('We'd like to buy food
and drink for the
kitchen.)

ERICA
Oh. Si...Yes. I...show you.

The trio exit the apartment.

DISSOLVE TO:

INT. SERENA'S APARTMENT - DAY

SERENA checks her E-mails, one from PATRICK. She accesses it with maximum scorn.

SERENA
Gee I wonder what he wants!

She reads his E-mail referencing 'what's in a name', then replies: 'Names mean nothing. I don't even remember his. Doesn't matter. All that matters is that he's a man and he attacked me...Leonardo got him good! The police were here for like 5 hours. I should become a lesbian.'

FADE TO BLACK.

INT. A PRIVATE APARTMENT, PLAZA DE CONGRESO DISTRICT - NIGHT

PATRICK and ALAN are in the living area of the apartment. They are clad for evening revels.

ALAN
You hungry?

PATRICK
Starving, but it's so late.

ALAN

Have to eat. People eat late here.

CUT TO:

EXT. PARRILLA DE CONGRESO - NIGHT

PATRICK and ALAN exit this PARRILLA, aka an Argentine steak grill.

PATRICK

Just had some of the best steaks of our lives. A feast for both of us that costs 30 bucks!

ALAN

With wine. Thank you Buenos Aires. A great meal, a great apartment. We could do worse. Time to meet some of the local wildlife and do better!

PATRICK

What was the place the waiter suggested?

ALAN

Recreo del Noche. Sounds like fun. It means 'night recreation'. Wish my Spanish was better.

PATRICK

Give yourself more credit. Your Spanish is great.

ALAN

He was using a bunch of slang I couldn't understand.

PATRICK raises his hand at a passing taxi which stops and they enter it.

CUT TO:

EXT. THE RECOLETA DISTRICT - NIGHT

A taxi stops at the curb and discharges PATRICK and ALAN.

They stand and survey the scene in the relatively upscale neighborhood.

ALAN visually zeroes in on Recreo del Noche and points.

ALAN
There it is.

PATRICK
Somebody once told me never trust a
waiter.

ALAN
You have a better idea?

They make their way to it.

CUT TO:

EXT. THE ENTRANCE TO RECREO DEL NOCHE - CONTINUOUS

As PATRICK and ALAN enter the bar, the bouncer mumbles something.

INT. RECREO DEL NOCHE - CONTINUOUS

PATRICK and ALAN enter.

PATRICK
The bouncer say something?

ALAN
Didn't understand it. Don't think
he's very articulate.

Not very crowded, the bar is inhabited by some very attractive, unaccompanied women.

PATRICK
Wildlife?

ALAN
Could be. Did we die and go to
heaven or is this a bar filled with
beautiful single women?

They join one of the ladies at the bar

PATRICK
Hello.

EVA
Americano?

PATRICK

Si.

ALAN

Your Spanish is improving.

EVA

Tengo sed.
('I'm thirsty.')

ALAN

She's thirsty. Let's quench all
her thirsts.
(Continuing to EVA.)
Quisieras una bebida?
('Would you like a
drink.')

EVA

Si! Un Quimles por favor.
('Yes! A Quimles please.')

Without having to ask for it, the bartender serves the beer.
EVA drinks rapidly.

BARTENDER

Setenta pesos.
('Seventy pesos')

ALAN

Como?! Setenta pesos para una
cerveza?! Eso es ridiculo!
('What. 70 pesos for a
beer?! That's
ridiculous!')

With EVA's beer now finished, the bartender is insistent.

BARTENDER

Setenta pesos!

ALAN grudgingly pays. PATRICK has begun a conversation with
CARMELA, another of the ladies.

PATRICK

Your English is...well it's much
better than my Spanish.

CARMELA

You like to learn Spanish? I give
good lesson. You want to keep
talking?

PATRICK

Sure.

CARMELA seductively leans into PATRICK.

CARMELA

Conversation and other things for
you tonight. Not very expensive
for rich American!

PATRICK

What?! Hey Alan, this place is not
what it seems. Let's get outta
here.

CUT TO:

EXT. OUTSIDE THE RECRO DEL NOCHE - CONTINUOUS

PATRICK and ALAN race out, drawing a nasty glare from the
bouncer.

PATRICK

Unbelievable! That waiter sent us
to a brothel.

ALAN

Should've known something was up
with \$25 beers and a bunch of
beautiful single women. Christ,
one beer was almost as expensive as
dinner.

PATRICK

Our run of good luck couldn't last.
Let's call it a night.

PATRICK hails a taxi.

FADE TO BLACK.

INT. THE KITCHEN OF THE PRIVATE APARTMENT - DAY

Late the next morning PATRICK and ALAN are talking while
drinking coffee.

ALAN

Let's find some amateurs.

PATRICK

Good idea.

ALAN
Don't need any of last night's
working girls. Dance in the plaza
outside. Go to a mall somewhere.
We'll meet some amateurs.

CUT TO:

EXT. THE PLAZA DE CONGRESO - DAY

PATRICK and ALAN are dancing to 'Love Generation'. A local
cutie is filming them.

FADE TO:

INT. ALTO PALMERO SHOPPING MALL - DAY

PATRICK and ALAN talk while they walk past Caro Cuore, a
woman's underwear store.

ALAN
I bet the girls in here are like
Victoria's Secret models.

They enter the shop.

CUT TO:

INT. CARO CUORE - DAY

PATRICK and ALAN enter. LINDA, a young beauty approaches.

LINDA
Hola. Les puedo ayudar en algo?
('Hello. Can I help you.')

ALAN
Como te llamas?
('What's your name?')

LINDA
Linda.

ALAN
Certainly!

LINDA
Como?
('What?')

ALAN
(To Patrick)
Her name means pretty.
(Indicating underwear to
LINDA.)
Estas apareceran mangificas en mi
novia.
("These would look great
on my girlfriend.")

CUT TO:

INT. ALTO PALMERO MALL - DAY

PATRICK and ALAN rapidly exit.

PATRICK
I can't believe you asked her to
model the underwear for us.

ALAN
And if she did?

The liquor store they pass captures PATRICK's attention.

PATRICK
I want to buy some wine.

He goes in, ALAN follows.

CUT TO:

INT. ALTO PALMERO MALL - DAY

PATRICK, holding a bag, and ALAN exit.

PATRICK
Look, she loves Red wine and this
is the perfect way to say 'I was
thinking of you'.

ALAN
Did you think of her when you got
the blow job from her synonym?

PATRICK
Actually Alan, yes.

ALAN
Uh oh. You bought two bottles. Is
she an alcoholic?

PATRICK
One's for Pilar.

FADE TO BLACK.

MONTAGE UNDER MUSIC

PATRICK and ALAN are out on the town.

-In Las Canistas, a trendy restaurant in the Palermo district, PATRICK and ALAN dine on favored local cuisine of steak, salad and wine.

-Las Canistas is a neighborhood rife with outdoor restaurants catering to Argentine cafe society. PATRICK and ALAN cruise the neighborhood. They miserably fail in repeated attempts to pick up women.

END MONTAGE

EXT. PALERMO DISTRICT - NIGHT

PATRICK and ALAN commiserate.

ALAN
We've lost the touch. What can we
do about it?
(PATRICK shrugs, then ALAN
takes his arm.)
Come with me.

ALAN hails a taxi.

EXT. THE INTERNATIONAL BAR - NIGHT

PATRICK and ALAN exit the taxi.

Curiously, the driver remains, unnoticed by PATRICK and ALAN.

PATRICK
Where are we?

ALAN
Told the driver to take us to get
girls.

PATRICK
(With heavy sarcasm.)
Wow!!

ALAN
C'mon, we couldn't get one girl to
talk us.

PATRICK
It happens.

ALAN
We have money. Lets go in here.
You can think about Serena while
you're fucking someone.

ALAN buzzes for entrance. Looming down on them is the
surveillance camera of International Bar.

PATRICK
Shut up Alan.

The are buzzed in, ALAN entering first.

The driver of the taxi exits it. A man comes from out of a
side door of International Bar and joins the driver.

For bringing PATRICK and ALAN, the taxi driver is paid.

CUT TO:

INT. THE INTERNATIONAL BAR - CONTINUOUS

PATRICK and ALAN are led downstairs to a dark bar, inciting
unease with them. There are a few people, neither attractive
nor young.

PATRICK and ALAN are seated. Two older women, LIANA with
PATRICK, another with ALAN, sit with them.

LIANA
Speak English?

PATRICK
Yes.

LIANA
You want to see girls...that dance?

PATRICK
Could be fun.

LIANA takes PATRICK's hand and leads him to a back room.
ALAN follows.

CUT TO:

INT. INTERNATIONAL BAR BACK ROOM - NIGHT

PATRICK, ALAN, LIANA and the other woman enter. The door is slammed behind them and locked.

PATRICK and ALAN realize something is not kosher.

LIANA
Sit. Please.

PATRICK and ALAN remain standing.

ALAN
Something here is not right.
(Two sexy young women
enter with champagne and
glasses.)
We don't want that!

LIANA takes the champagne to open. PATRICK and ALAN try to prevent this and LIANA drops the bottle, it shattering.

LIANA
1000 Pesos!!

ALAN
Last time I get brothel advice from
a cab driver.

PATRICK
We didn't want your fucking
champagne!

Standing together, PATRICK and ALAN are belligerently approached by LIANA.

Snarling behind her is the other women.

LIANA
(Hysterically)
Break a 1000 peso Brut, you pay!

LIANA begins to try to extract a wallet from ALAN's pocket. He repels her while the other women presses a button on a small, black table.

The two young ladies leave as two male behemoths enter with baseball bats. They each put the bats beside them with a resounding thud.

PATRICK
Oh fuck!

ALAN

Agreed!

LIANA

You...the bottle is shattered.
1000 pseos!

PATRICK

I've got 300 pesos. You!

ALAN

I got less. We are fucked.

LIANA

(Makes a grand gesture)
Americans love credit!

She takes out a primitive credit card impression device.

ALAN

This sucks.

PATRICK

It sucks and it's crazy and I'm
done with it.

ALAN gives LIANA a credit card.

CUT TO:

INT. THE PRIVATE APARTMENT - NIGHT

PATRICK and ALAN enter and turn on the lights.

There is a handwritten note on the computer keyboard that
reads 'La computadora esta bien' ('The computer is good')

PATRICK retrieves the note.

PATRICK

Cool. The computer's working!

ALAN

Thank heaven for little things.
I'm gonna crash.

PATRICK

Me too.

FADE TO BLACK.

INT. THE PRIVATE APARTMENT - DAY

PATRICK is on the computer. He is reading an e-mail from SERENA. It indicates the rape attempt and that she feels she should become a lesbian.

PATRICK
Holy shit!

He sits before the computer, contemplative.

After a moment he brings up the Aerolíneas Argentinas Web Site and books a one way ticket to San Francisco.

CUT TO:

INT. THE PRIVATE APARTMENT - DAY

PATRICK is fully packed and ALAN enters. ALAN stares for some time, then speaks.

ALAN
What are you doing?

PATRICK
Being a knight in shining armor.

ALAN
You need a damsel in distress.

PATRICK
Got one. Some asshole attacked Serena. Now she hates all men? That's gotta change.

ALAN
What are you talking about!?
You're going back to San Francisco now?

PATRICK
A flight in 3 hours.

ALAN
We got this place for the whole 2 weeks!

PATRICK
Enjoy the Buenos Aires digs man. They're all yours. Oh god Alan, I have to do this. Look at us.

(MORE)

PATRICK (CONT'D)

I mean, last night...on the prowl
and we get robbed. Why are we
always on the prowl? We'll be
forever on the prowl. I'm tired of
prowling. There's gotta be
something more and all I could
think about this whole trip was
Serena. Now she needs me and
doesn't even know it.

ALAN

You're pretty set on this.
(PATRICK nods 'yes'.)
Maybe I can get Pilar to visit.

PATRICK

Stranger things have happened.
(He gives ALAN the second
bottle of wine he had
bought.)
Give her this.

FADE TO BLACK.

EXT. SAN FRANCISCO INTERNATIONAL AIRPORT - DAY

While on a break from his resolute navigation through the
airport to street transportation, PATRICK is on his mobile
calling his mother. She is not home.

LYNN (O.S.)

Hi. It's Lynn and thank you for
the call. I'm out. Please leave a
message and I'll call back soon.

PATRICK

Hi mom. Great trip but had to come
back early for some important
business. Hope you got my
postcards.

CUT TO:

INT. PATRICK'S APARTMENT - DAY

PATRICK is now enured to being at home.

He withdraws his mobile telephone and makes a call.

SERENA (O.S.)

Hi. It's Serena. Thanks for
calling. Leave a message. Bye.

PATRICK

Wish I had you right here to tell
you what's going on in my head now.
Got your E-mail in Buenos Aires,
had to come back and see you. Got
you something I think you'll like.
Please call.

CUT TO:

INT. PATRICK'S BEDROOM - NIGHT

PATRICK is at his computer typing an E-mail message to
SERENA. It reads 'Serena, all I want for you are good things
and regret that not everything for you is good...the trip,
such a valuable time away. Can't wait to tell you more!'

He sends the message.

CUT TO:

INT. PATRICK'S ROOM - MORNING.

PATRICK emerges from the bathroom. With towel around his
waist, he has showered and preened himself.

He sits at his computer and goes on line. Checking E-mails
he is excited to get a reply from SERENA.

He opens the message. It reads 'Just go away.'

After this has sunk in for a moment, PATRICK logs out and
shuts down.

CUT TO:

INT. PATRICK'S BEDROOM - DAY

He is on his bed taking a break from the job search. At the
desk around the computer are directories and 'Hot Jobs'
occupies the screen.

He is rapt in an article about Bernard Madoff's Ponzi Scheme.

PATRICK

Fucking guy!

He throws the newspaper aside and picks up his mobile
telephone. He now dials SERENA's land line office telephone.

She answers.

SERENA (O.S.)
Serena Cruz.

PATRICK
Hi Serena.

SERENA (O.S.)
Who is this?

PATRICK
Patrick.

SERENA (O.S.)
Leave me alone! I'm in a meeting!

PATRICK
Then why did you answer your phone?

She hangs up, vexing PATRICK.

CUT TO:

EXT. GEORGE R. MOSCONE RECREATION AREA - DAY

PATRICK walks past one of the baseball fields currently occupied by teams in a game.

A few people are walking dogs.

PATRICK observes the scene as it spurs a memory.

FLASHBACK TO:

EXT. GEORGE R. MOSCONE RECREATION AREA - DAY

PATRICK sees the dog race onto the field and gives chase.

The batter gets a triple and PATRICK snares the dog. He brings it back to the sidelines.

PATRICK
Somebody's dog?

SERENA
Leonardo, bad boy!

PATRICK
Yours?

SERENA

Yes. I'm so sorry he--

CUT TO:

EXT. MOSCONE PARK - DAY

Back to real time.

PATRICK

...plays in the park every Saturday morning!

CUT TO:

EXT. GEORGE R. MOSCONE RECREATION AREA - DAY

It is Saturday morning.

SERENA walks Leonardo by fields teeming with players. A baseball passes by Leonardo who runs after it. This pulls the leash from SERENA.

While carrying a bag, PATRICK had thrown the ball. He chases Leonardo, catching him.

PATRICK

Somebody's dog?

SERENA

...What are you doing here?

PATRICK

I wanted to see my friend.

Leonardo manifests all canine expression of affection while being carried by PATRICK.

SERENA joins PATRICK.

SERENA

Thanks for catching him.

She grabs the leash handle now dangling in the grass.

PATRICK

We aren't all bastards...but we all do have problems.

SERENA

Tell me something I don't know.

SERENA begins to walk off.

PATRICK takes a bottle of Tomero Gran Reserva, a superior Argentine Malbec, out of its bag. He pursues SERENA, soon catching her.

SERENA (CONT'D)
...Please go away.

PATRICK
Don't you want your present?

He holds the bottle for her to see. It captures her attention. She stops to survey the bottle further.

SERENA
(She is a little awed.)
This is amazing! Like one of the
best Argentine Malbecs.

PATRICK
So I've been told.

SERENA
You have to try an '03 Cheval
Blanc! I've got a great story for
you about that one.

PATRICK and SERENA stand and look at each other. After some time, they share a hesitant kiss and pull back. They follow this with a deep embrace.

THE END