

MORE GOING DOWN  
A FILM NOIR MIAMI MYSTERY

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EXT: OUTSIDE THE FREEDOM TOWER, MIAMI

ON-SCREEN: SEPTEMBER 24, 1987

The iconic Freedom Tower stands tall under the Miami night sky. It's 1 am on a hot and humid September night.

The air is thick with tension, the oppressive heat clinging to everything. The streets are eerily quiet, save for the distant sounds of the city. Lust, danger, and power seem to hover around like a shadow.

CARLOS, 35, A ruggedly handsome Cuban man with coal-black eyes that seem to hold both charm and danger. Carlos is the epitome of machismo—confident, commanding, and undeniably magnetic. His presence dominates every room he enters, whether through his smooth charm, sharp intellect, or the weight of his reputation as a powerful Miami mafia kingpin. The phoenix tattoo on his back, rising from flames that subtly form a rainbow, symbolizes his strength, resilience, and dual identity as a leader and a lover. He navigates his world with a calculated mix of seduction and intimidation, owning everything and everyone in his orbit. Carlos is as dangerous as he is irresistible, embodying both passion and peril. With one look he captures anyone within his gaze. No one, male or female can resist his temptation.

He leans casually against his car, looking every bit like the future kingpin he will become. He lights a Cuban cigar. His dark eyes survey the quiet street, his face a mask of control.

Next to him is MITCH, also 35, Mitch is Carlos' long-time associate and confidant, though his rugged appearance and sharp demeanor reveal the cracks in his loyalty. A Hispanic man whose charm masks a volatile and obsessive nature, Mitch harbors unrequited feelings for Jake, feelings that often blur the line between love and possession. While he is a skilled operator in Carlos' criminal empire, Mitch's insecurities and impulsiveness make him dangerous to those closest to him. His need for control and recognition constantly battles with his place in Carlos' shadow, making him a ticking time bomb of emotion and ambition.

Mitch has his arm around IRISH, a 21-year-old is a young, wide-eyed Irishman whose soft features and innocent demeanor make him stand out in the dangerous, shadowy world he's stumbled into. With his boyish charm and an earnest vulnerability, he's clearly out of place among men like Carlos and Mitch.

Irish fidgets, nervous. They have all been drinking.

IRISH

Mitch, listen...I need to talk to you.

Mitch, leaning against the car with a cocky grin, looks over at Irish. He laughs slightly, not taking Irish seriously.

MITCH

(teasing)

What, are you mad I didn't call you last night? Relax, Irish, I'm here now.

IRISH

No, Mitch. I'm serious. This... us... it's not working. I found somebody, my age and/

Mitch freezes, the smile fading. Carlos now takes notice and is watching closely.

MITCH

Break up? Someone your age? Is this a joke, Irish? C'mon. Carlos, Irish wants to break up! We're just getting started. I love you. We're perfect.

IRISH

No, Mitch. You're getting... obsessive. I can't do this anymore. It's over.

MITCH

Irish, it's gonna be you and me or it's gonna be nobody.

CARLOS

Hey, tranquilo, Mitch. Let's not do anything stupid tonight. It's hot, it's late, and we're drunk.

Mitch turns to Carlos, his eyes wide with disbelief. The muscles in his neck tighten as anger begins to bubble beneath the surface.

Mitch's eyes flicker to Carlos' holster. In a flash, before Carlos can react, Mitch grabs the gun from Carlos' waist.

CARLOS (CONT'D)

Mitch! What the hell are you doing?! You loco son of a bitch.

Irish pleads, and backs up.

Three gunshots ring out in the humid Miami night. Irish's body crumples to the ground, blood pooling beneath him, his eyes wide open in shock.

Carlos stands frozen, his eyes wide as he stares at Mitch, who is still holding the gun, breathing heavily, his body trembling with the aftermath of what he's done.

Suddenly, in the distance, the sound of sirens breaks through the silence.

Carlos snaps into action. He takes out his cell phone and calls FRANCISCO, 40, who is a towering presence in the Latin mafia, a man of charisma and calculation whose wealth and influence stretch across Miami's underworld. Dressed in tailored suits and always accompanied by a sly smile, Francisco knows how to make even the darkest deals look elegant.

CARLOS (CONT'D)

Francisco.

FRANCISCO

Mi amigo, late isn't it. What do you need?

CARLOS

We have a problem. Get Diego and get down to the Freedom Tower. We need bags, the chain saw and tell Diego we got to take my boat out to feed the sharks.

Carlos hangs up. Sirens are getting closer. Carlos is in complete control.

CARLOS (CONT'D)

You stupid, fuck, you used my gun.

Carlos lands a punch on Mitch's face hard enough to knock him down. Carlos leans over Irish. Carlos wraps his right hand with a handkerchief.

CARLOS (CONT'D)

Irish, I am sorry to do this, but we need evidence.

Carlos pounds Irish's face with 3 punches. The handkerchief gets bloody and he wipes the blood on Mitch's right hand. Mitch is stunned as he get up.

CARLOS (CONT'D)

Mitch you got some drugs on you?

MITCH

Yes.

Mitch takes out three packets and hands them to Carlos. Carlos puts them in Irish's jean pocket.

Carlos snaps his fingers. Mitch pulls out a bank roll and peels off 5 X \$100 bills. Carlos stuffs the bills in Irish's other jean pocket.

CARLOS

Now don't say a word. I'll handle this. Now hit me in the face. My right eye. Just do it quick.

Without any fanfare, Mitch lands a solid punch to Carlos' right eye. Carlos barely winces. In a low growling voice, Carlos' looks at Mitch.

Two police officers come to the scene. Arrogant. Name badge visible SANTIAGO DELGADO who is the epitome of suave confidence—a Miami cop who carries himself with the charm and charisma of a Latin heartthrob. With a sleek build, a sharp sense of style, and a playful smirk that disarms friend and foe alike, he's as cool as they come. Santiago has a reputation for being unpredictable, sometimes toeing the line between justice and corruption, his moral compass swayed by the allure of power and influence.

SANTIAGO DELGADO

Oh Carlos Diaz. And Mitch what's-your-name? Oh yea, Carlos' girlfriend. Well what are you two ladies up to this evening? Oh I see a little catfight.

COP 2

Boss, we got a dead guy here.

CARLOS

Santiago Delgado. You must be wanting my attention again.

Carlos winks at Delgado. Delgado cracks him across the face for that. Carlos doesn't flinch. Just gives a wry smile.

SANTIAGO DELGADO

Smart ass.

CARLOS

Like I was saying, Santiago, Irish  
is drug lad. He tried to offer us  
drugs and/

MITCH

We said "no way, we don't do  
drugs."

Carlos shoots a look at Mitch and says in a quiet commanding  
voice as he pulls Mitch in to speak in his ear

CARLOS

I got this.

Carlos turns back to the cops, big bold, innocent  
storytelling that is not fooling anyone.

POV: The scene replays but based on Carlos's story telling.

ANGLE ON: Carlos, Santiago and the action on the screen of  
the new story according to Carlos.

**ENGLISH SUBTITLE TO APPEAR.**

CARLOS (CONT'D)

(spoken in Spanish)

Así que le dijimos, 'no, chico,  
nosotros no hacemos drogas.' **So we  
told him, 'No, boy, we don't do  
drugs.** And the kid? He didn't like  
that. Came after us, loco, outta  
nowhere.

Carlos shrugs, chuckling.

CARLOS (CONT'D)

(spoken in Spanish)

Mitch y él empezaron a tirar unos  
golpes, ya tú sabes - **He and Mitch  
started throwing punches, back and  
forth.** I tried to step in, break it  
up... but Mitch, con su buena  
puntería, **with his good aim** throws  
a sucker punch—at me instead of the  
Irish!

Carlos points to his bruised eye. He laughs, shaking his  
head.

MONTAGE

As Carlos VOICE OVER we see the scene as Carlos now tells it,  
with Irish being the aggressive attacker.

CARLOS (CONT'D)  
 Then the kid comes at us again,  
 loco. And Mitch, in self-  
 defense—quick thinking—grabs the  
 gun from my holster and bam, shoots  
 Irish to stop him. Qué cosa, man.  
 Fuck me, we could've been dead,  
 right here, in front of the Freedom  
 Tower.

EXT: OUTSIDE THE FREEDOM TOWER, MIAMI

ANGLE ON: Suspicious Santiago.

SANTIAGO DELGADO  
 So that's how it happened?

MITCH  
 Just like that.

Carlos gives Mitch another look like "shut up." Carlos smiles  
 at the cops.

CARLOS  
 Yeah, just like that.

COP 2  
 Boss, should I call this in?

Carlos(with a sly grin, voice calm and smooth)

CARLOS  
 (spoken in Spanish)  
 Chicos, chicos, no se preocupen por  
 eso. **Guys, guys, don't worry about  
 it**

He leans back, casually gesturing.

CARLOS (CONT'D)  
 We can clean up our mess...  
 siempre lo hacemos, ¿no? **We always  
 do it, don't we?**

He gives them a knowing look, as if they've been through this  
 before.

CARLOS (CONT'D)  
 No hay problema aquí. **No problem here**

Carlos snaps his fingers. Mitch takes out the bankroll, peels  
 off 5 X \$100 for each cop, and hands it to each.



COP 2

I don't see a mess. What I do see  
are two faggots who need to get off  
my goddamned streets.

Carlos glares his coal black eyes at the officers.

CARLOS

This is my city, chico. Y si alguien **And if  
someone** needs to get off these streets, it sure  
as hell ain't me or my people.

He leans in, voice dropping to a dangerous whisper.

CARLOS (CONT'D)

Cuidado... porque no sabes con quiÃn te estÃas  
metiendo. **Be careful... because you don't know  
who you're messing with**

POV: Santiago working it out in his head.

SANTIAGO DELGADO

I am not convinced I can forget  
this.

CARLOS

Santiago, mi amigo... I get it,  
olvidar olvidar - **forgetting** ain't  
cheap, huh? How about we make it a  
little...

ANGLE ON these actions as music plays no voice heard:

Carlos leans in and tells Santiago about the drugs and money  
in Irish's pockets

Santiago goes over to Irish and pulls out the cash and the  
drugs. He puts them in his pocket.

SANTIAGO DELGADO

You put yourself in a spot like  
this again, and no amount of cash  
will make me forget. ¿Me entiendes?  
Next time... it'll be harder to  
walk away clean.

CARLOS

Maybe you need more convincing.

ANGLE ON THE ACTION as the music swells.

Carlos moves in inches away. You feel their breath. Carlos  
winks at the cop and tugs at his crotch.

Carlos touches his own crotch. Their eyes lock for a moment. Passion hangs in the air.

Santiago in a low commanding voice.

SANTIAGO DELGADO

I will be watching you, Carlos.

CARLOS

(spoken in Spanish)

¿Vas a estar mirándome, eh? Good...  
 porque te gusta lo que ves. **Are you  
 going to be watching me, huh?  
 Good... because you like what you  
 see**

He lets the words hang in the air, his gaze never leaving the cops. The cops depart.

POV: The action happens as The song "Bailando" by Enrique Iglesias (feat. Descemer Bueno and Gente de Zona) plays.

Diego (35) who is one of the most dangerous figures in the Latin mafia, a man whose quiet demeanor masks a ruthless heart. Stocky and intimidating, with a serpent tattoo coiled around a dagger on his forearm, Diego exudes menace in every gesture. His piercing eyes and gravelly voice leave little doubt that he's not to be crossed. They show up in a Black Range Rover. The license plate on the car - SINMIEDO (fearless) They get out and open the back to reveal body bags chain saw, and ropes.

The camera moves back and merges to the bay were Carlos has his boat El Tiburón ("The Shark").

The men take the body to the boat. They all get on and Carlos drives out to the open waters. The sound of the buzz saw is heard.

Mitch leans into Carlos and Carlos pulls Mitch in to comfort him. Carlos, now shirtless, his back displays his tattoo. He is smoking a Cuban cigar and whistles. He tosses body parts in the water.

CARLOS (CONT'D)

(Voice over)

Here boys. Papi Chulo is gonna feed  
 you.

Sharks come out of the water.

OPENING CREDITS and theme music plays.

EXT: CITY SCENES OF CUBAN MIAMI.

ON SCREEN SEPTEMBER 23, 1997 MIAMI - TEN YEARS LATER.

Streets, bars, cigars, sexy people.

The instrumental music of the original Dennis Manning song, "More Going Down" plays. The feel is moody, suspicious, and sexy with a film noir feel.

Miami is about high style, power, passion, sex, cigars, bars, and cars. The ultra-rich crowd where money is not an object but a requirement.

MONTAGE OF SCENES:

In the scenes flashes of Carlos making deals.

The VIP Room at the restaurant, El Imperio de la Noche, with drug deals.

Miami beaches, beautiful people.

Carlos working the crowd.

Robin, head of security watching, looking.

Mitch is in the office counting money.

Karen at the restaurant podium checking people in.

Carlos cutting deals with Mitch and the Cuban Miami mob.

Carlos tying up Alejandro and they have naked sex.

Carlos looking out his window and Biscayne bay, shirtless, displaying across his strong muscled back and his tattoo. He light up a Cuban cigar. Carlos owns the world.

INT: BACK ENTRANCE OF EL IMPERIO DE LA NOCHE

Carlos is now 45. Carlos, is wearing a white "A-Shirt" (think Italian Mafia), the edges of the Phoenix slipping out from under the shirt. He has a Cuban cigar in his mouth, smoking arrogantly, and checks in all the deliveries. He checks out the women and the men workers. Giving a wink, a nod, a pat on the butt. It is all random. He exudes "machismo." He looks around, knows he owns the world around him. He breathes it all in. He smiles. Not Intimidated by anyone or anything.

Theme music plays as the POV goes to various scenes. The pace is quick, tense, sexy, dangerous:

The restaurant El Imperio De La Noche. Workers are bringing in liquor, cigars, food and other unmarked goods. The waitstaff ladies are high style. The male waiters and bartenders are as good looking, tight bodies. All ooze of sex appeal, a hint of danger. The mood is lively.

Conversations are a mix of Latin and English

The sun still blazes on another hot, steamy Miami day.

ALEJANDRO is a Venezuelan bartender with thick arms, smooth confidence, and an irresistible magnetism. As a "young Carlos" in the making, he exudes sex appeal and charm but keeps a sharp eye on everyone around him. Alejandro plays the game well, knowing when to flirt, when to flatter, and when to walk the line of danger. Beneath his cool exterior, Alejandro is ambitious, always angling for a way to rise higher in Carlos' empire while keeping his own secrets hidden. He's playful but not to be underestimated—a man who knows his worth and the power of his presence. He breezes by.

This scene hurries. Excitement. We are in the world of Carlos Diaz!

Mitch, now 45. He comes up to Carlos and pats him on the back. Carlos barely acknowledges this and keeps working, checking, and owning everything around him.

MITCH

Carlos, I think we are going to have a strong night, tonight.

No response from Carlos. He is surveying everything and everyone.

MITCH (CONT'D)

I said

CARLOS

Mitch I heard you, pal, gonna be a great night.

Alejandro and Nina, a classic Latino. 28, beautiful, sexy waitress approach Carlos.

NINA

Carlos, you said you would call me last night.

Carlos looks over at Alejandro the waiter and gives a wink. Alejandro, cool and does not break confidence.

CARLOS

Nina, I had to tie someone up last night.

NINA

Someone?

CARLOS

No, baby, something, I had to tie something up last night.

Alejandro gives a wry smile.

ALEJANDRO

Nina, come on, let the Boss Man go, we got to set up for the cocktail party.

MITCH

Yes, Alejandro, I need that to go off without a hitch. Francisco's Daughter is 21.

ALEJANDRO

(spoken in Spanish)

Yessir. ¡Ay, Ivette! Esa niña tan linda... ¡ya es legal!" - **Oh, Ivette! That pretty girl...she's now legal!"**

(He winks.)

Now the fun can really begin. Come on, Nina you can talk to Papi, later.

NINA

Carlos you will call me, right.

CARLOS

Sure. Sure.

Alejandro leans into Carlos's ear and says in a low growl. Carlos puts his hand on Alejandro's right pec and squeezes hard.

ALEJANDRO

See you Boss Man. If you need to tie someone up again....call Me.

Theme music plays. The camera moves out and up and we see Carlos working everyone in the room.

Carlos snaps his fingers and a worker brings Carlos a Black and white Cuban shirt and hat.

He slips it on like he has done a 1,000 times. It is "Showtime." He claps Mitch on the back.

The camera rolls through the kitchen with an array of activity and voices.

Carlos in every scene. To the Bar crowded with people and drinks. Patrons call out "Carlos" he nods, kisses, works the room.

He goes to the podium where the guest arrive and Karen is there managing the incoming flow.

Karen, Karen is a high-style woman of means, with jet-black hair (later a blonde wig), exuding an air of sophistication and confidence that conceals her scorned and vengeful nature. Once Carlos' girlfriend, she still holds a torch for him, though her feelings have turned bitter over years of being sidelined. Karen is sharp-tongued, manipulative, and always three steps ahead, her ambition matched only by her ability to charm and deceive.

Carlos leans in to give Karen a Kiss on the cheek.

CARLOS

(spoken in Spanish)

Ah, Karen... todavía rompiendo corazones, ¿eh?  
It's almost criminal cómo dejas a todos queriendo más... igual que a mí. Pero tú siempre supiste cómo mantener las cosas... interesantes, ¿verdad? - **Still breaking hearts, huh? It's almost criminal how you leave everyone wanting more... just like me. But you always knew how to keep things...interesting, right?**

KAREN

Carlos, darling, you know I have no idea what half of that meant... but you do have a way of making even the unknown sound tempting. Keep talking, I might just learn something this time.

Carlos looks at the reservations and smiles he moves to the front door where his secret lover, Robin, head of security is managing the evening's security detail.

ROBIN, Robin is Carlos' secret lover and the head of security at El Imperio de la Noche.

With a solid, muscular build and an exotic, chiseled face, Robin is both striking and intimidating. His movements are calculated, his eyes constantly scanning for danger, and his voice carries a quiet authority. Robin is deeply protective of Carlos, balancing his love for him with a growing resentment of being kept in the shadows. Beneath his calm exterior lies a storm of passion, jealousy, and calculated cunning. He is always watching, always planning, and his loyalty to Carlos is both his strength and his flaw., gives a wink to Carlos. Their love is unknown to all, except Karen. Carlos and Robin smolder for each other.

Karen looks on as they Carlos and Robin talk and she glares.

Carlos leans against the doorframe and talks to Robin in a low, sultry, sexy voice. Carlos brushes the side of Robin's face and gives a low growl.

CARLOS

(spoken in Spanish)

Todo bien, mi amor? - **Everything okay, my love? You're looking especially sharp tonight.**

Are you keeping an eye on me or the whole place?"

ROBIN

Can't afford to let anyone get too close to, except me.

The camera follows Carlos outside of the busy restaurant.

The vibrant Miami street scene. Dusk is falling and the Neon lights are coming up. Crowds swirl, everyone knows Carlos, and Carlos knows everyone. He makes everyone feel important.

EXT: OUTSIDE THE RESTAURANT

Robin steps outside to join Carlos.

CARLOS

(spoken in Spanish)

Robin... ¿me tienes en tu mira? - **Do you have me in your sights? Y**

ROBIN

I've always got eyes on you.

Francisco, now 50, a rich thug in a tailored suit and Diego, now 45 approach Carlos about the VIP event tonight for Francisco's daughter Ivette's 21st birthday.

CARLOS

Francisco, Diego. Mi casa es su casa. Ivette's special night, huh?

They all move inside the restaurant.

FRANCISCO

Sí, Carlos. Twenty-one... seems only yesterday she was just a niña. Time moves fast, doesn't it?

CARLOS

It does. And tonight... VIP treatment, like I promised.

FRANCISCO

Good... good. Ivette deserves the best.

CARLOS

In my house, you know, we keep things... exciting. All tastes catered

DIEGO

Is Alejandro working for the party? I hear this place has a... reputation. Special flavors, if you know where to look.

CARLOS

You'll find what you're looking for and more. Alejandro is setting up the bar, Diego why don't you go check it out. Francisco see how the tables look. I have everything arranged.

The two men head off to the function room to see Alejandro.

Swirls of images of Carlos as he walks back through the restaurant heading to the office in the back. Everyone tries to gain his focus, his view.

He breezes by Karen, gives a nod to Nina.

Before goes through the door to the back, Carlos looks over at Robin. Robin casts a steely gaze of love and lust and gives a slight nod. Carlos winks.

SADE SONG, "SMOOTH OPERATOR" IS HEARD.



INT: MANAGER OFFICE AT THE RESTAURANT

Carlos reaches his office and Mitch is there looking over recent account records. Mitch seems worried.

MITCH

Carlos, the numbers here don't seem right. We seem to be short on cash flow.

Carlos eases the financial journal out of Mitch's hands.

CARLOS

Mitch, I will look into that.

Carlos moves in closer and gives a low growl in Mitch's ear.

CARLOS (CONT'D)

Mitch why don't you spend time doing something else.

MITCH

Anything for you, Papi.

As Carlos pushes the office door closed with his boot, the camera shows Carlos pushing Mitch down to his knees about to perform oral sex. A deep moan is heard from Carlos.

The Camera swirls through the lively, hot, sexy Miami crowd.

Through the kitchen buzzing with energy.

To the bar where cocktails are slung, people connecting.

Angle on: The camera moves to the banquet room.

INT: BANQUET ROOM AT THE RESTAURANT

Diego and Francisco are talking with Alejandro. Money is given to Alejandro and he hands Francisco a small "packet." Drugs have just been purchased/exchanged. Francisco gets a text message.

FRANCISCO

Ivette and her mother have arrived.  
I am going to meet them.

Francisco departs. Diego barely notices as he focused on Alejandro. Diego speaks in a low gruff voice to Alejandro. Diego leans in, his forearm on display, revealing the serpent coiled around a dagger tattoo. The serpent's red eyes gleam under the soft light.

Alejandro sits back, cool and composed, his eyes tracing over Diego's tattoo. Diego (grinning, voice low and suggestive)

DIEGO

(spoken in Spanish)

He oído que eres toda una inversión, - **I heard that you are quite an investment Alejandro.**  
Tell me, what does it take for a man like me to...enjoy your company?

Alejandro chuckles softly, leaning forward slightly, letting the question linger as he watches Diego with a teasing smile.

ALEJANDRO

Mmm, that depends... on what kind of company you're looking for.

Alejandro pauses, eyes flicking to the tattoo. He gestures casually toward Diego's forearm, his voice sultry but cool. He runs his hand over Diego's bicep and then lightly tugs on Diego's groin. Alejandro (with a playful smirk) rubs his arm on the Tattoo, eyes lock. Diego (grinning, voice dropping)

DIEGO

But I'm not just looking for the usual.

ALEJANDRO

Don't worry, I always deliver more than expected.

The Camera moves past the office door and it opens as Mitch heads out and Carlos zips his fly with an arrogant smile and swagger. Mitch has a look of ecstasy on his face.

The camera zooms through the busy kitchen. Out to the packed restaurant and bar.

Francisco meets his wife and daughter, she has a sash that says "Princess 21 Forever."

Robin is checking on security. Karen is checking in patrons.

The original song by Dennis Manning, "Lovers, Lies and Alibis" plays as the opening credits roll across the night Miami sky.

There is a sense of lust, danger, and film noir excitement in the air. The scene swirls through the best and most iconic Miami. The camera loses focus for a moment then comes back in focus.

THE SHOT GOES TO BLACK & WHITE

Carlos is standing outside of the restaurant and a heavy rain starts.

INT. DREAM SEQUENCE - EL IMPERIO DE LA NOCHE - NIGHT

Carlos enters the building from the pouring rain, but he is not wet. Carlos stands at the entrance of **El Imperio de la Noche**, but the club is different.

The neon lights flicker. The music is absent, leaving a suffocating silence. The place feels abandoned, as though a storm has blown through, stripping it of all its allure.

The rain outside is relentless, pounding against the windows, but inside it's unnaturally dry. Carlos walks through the desolate club, his polished shoes echoing against the floor. He's wearing an immaculate suit.

THE SHOT GOES TO COLOR

He looks down to find his hands are bloodstained, dark crimson dripping from his fingers.

CARLOS

Robin?

His voice echoes through the empty club. In the far corner, a door creaks open, and a soft light spills out. The rain grows louder, almost deafening now, as Carlos walks toward the light.

His steps quicken, his chest tightening. As he nears the door, he sees Robin standing inside, half-dressed, but with his back to Carlos.

CARLOS (CONT'D)

Robin!

Robin turns slowly, but his face is blurred, unrecognizable. His chest is bare, Robin doesn't speak, just watches Carlos with unreadable eyes. Carlos moves closer, reaching out to touch him, Robin fades into the shadows.

The door slams shut with a deafening bang, trapping Carlos on the other side. He pounds against the door, the blood on his hands smearing across the wood, but it doesn't budge.

INT: BEDROOM OF CARLOS' APARTMENT

Carlos wakes up in his bed naked, panting heavily, his muscled, hairy Cuban body covered in a sheen of sweat.

The moonlight casts a shadow of his strong muscled back with the phoenix tattoo. Robin is shirtless, on his back, sound asleep.

Carlos reaches a hand out to lightly brush Robin's chest and Robin without waking pulls Carlos down to rest his head on Robin's chest. Robin puts a strong arm around Carlos and says:

ROBIN  
Shh, Papi Chulo. Sleep.

Carlos' black eyes stare into the night. Robin is peacefully asleep. Cuban music is heard in the distance in Carlos' mind. Heavy rains falls.

EXT:EL IMPERIO DE LA NOCHE, THE RESTAURANT

ON SCREEN SEPTEMBER 24, 1997 MIAMI 6:15PM TODAY

Jake, 28, a white man, computer geek type walks into the restaurant. He has sunglasses on to hide his bruised cheek and black eye. He goes to the bar. The restaurant is busy.

The feeling is tense. Jake is looking for and waiting for Robin. Karen is not at the podium. Carlos is not around. The scene is fast-paced and tense. Lively Restaurant scene as Jake and Robin talk.

JAKE  
Can I get a beer?

BARTENDER  
Sure thing, Jake.

JAKE  
Have you seen Robin?

BARTENDER  
Let me call him.

The bartender gets the attention of Robin. Robin comes over to meet Jake.

ROBIN  
Jake.

JAKE  
Robin, where have you been?

ROBIN  
Relax, Jake, relax. I am the head  
of security.

JAKE  
Did you see Carlos?

ROBIN  
No, he left over an hour ago.  
What's with the shades?

Jake takes them off to reveal the bruise and the black eye.

JAKE  
Carlos.

ROBIN  
Jesus. Jake, put the shades back  
on, we don't want to draw  
attention. Let's talk about the  
plan.

Jake puts the shades back on. Nervous and tense in his voice  
looking around.

JAKE  
He won't let me leave.

Robin speaks coolly and in complete control.

ROBIN  
Yes, he'll let you go. There is  
somebody else.

JAKE  
Somebody else?

ROBIN  
Has been for awhile. Long while.

JAKE  
And you knew? Why didn't you tell  
me?

ROBIN  
Not my affair.

Robin reveals a gun and holster. He pats it non-discretely  
and looks Jake in the eye and in complete control.

ROBIN (CONT'D)  
I got protection.

JAKE  
I said no guns.

ROBIN  
Right.

Robin looks around, surveying the restaurant. He notices something and steps away to the doorman. They talk, hushed, Jake looks on, nervous. The doorman heads to table 23 and ushers two mafia-type men out of the restaurant. Robin return back to Jake.

JAKE  
What was that about?

ROBIN  
Jake, security. My job. I am always watching.

JAKE  
Promise no guns.

ROBIN  
Ok. Ok. We will stop by my place first and drop off the gun. If it goes down bad, I'll hit Carlos, knock him down, you run. We will meet at my place. You got that? You just run and don't look back.

Jake stops and shakes his head.

JAKE  
Bullshit. This is bullshit. Carlos will never let me leave.

ROBIN  
I told you, he has somebody else.

They head out of the bar into the Miami evening.

EXT: JAKE'S & CARLOS APARTMENT - AN HOUR LATER

ON THE SCREEN: 1 HOUR LATER, SEPTEMBER 24, 1997

Jake and Robin approach the ultra-modern Miami apartment with sweeping views of the bay. 12th floor. They take the elevator and get off and head to suite 1250.

The mood is tense. Robin is cool and in control.

ROBIN  
We all good here?

No response. He elbows Jake.

JAKE

Yes, yes I am cool. Just nervous

Jake drops his keys at the apartment door.

ROBIN

Jesus, Jake, get it together. Come  
on open the door.

Jake opens the door. He turns on the light. This lights up  
only the entrance. We DO NOT see the body on the floor.

JAKE

Carlos? Carlos? I am home. Carlos?

Jake and Robin look around. The feeling is tense.

JAKE (CONT'D)

Robin, something is wrong.

Jake goes to the living room, overlooking the Miami skyline  
and Carlos lying dead on the floor in a glamorous yet shadowy  
Miami penthouse. Robin looks around, as "The Plan" has  
suddenly changed. ANGLE ON ROBIN, quickly assessing the  
scene.

ROBIN

What the fuck?

He checks Carlos for a pulse. No pulse. Robin is thinking.

JAKE

What happened?

ROBIN

Somebody got here before we did.

JAKE

What do you mean "before we did"  
what were you going to do?

Robin trying to think.

ROBIN

Jake. Wake up. The plan. The plan  
went wrong.

JAKE

But you said, "I got a plan." What  
the hell was "the plan?"

ROBIN

Shit. This is not the plan.

JAKE

Robin, come on we got to go. We should call 911.

ROBIN

Quiet, Jake. Let me think. We need find out who did this. We are not safe until we know who did this. Where were you before you came to meet me?

ANGLE ON: The camera swirls to Carlos dead on the floor. Jake nervous. Robin Pacing.

Theme music swells. The film now goes BACKWARDS 4 years.

INT: EL IMPERIO DE LA NOCHE, THE RESTAURANT

ON THE SCREEN: 4 YEARS AGO SEPTEMBER 24, 1993 7PM

The restaurant has a cool vibe.

Mitch is behind the bar, wiping glasses. The phone at the bar rings. Split Screen with Carlos back in the office and Mitch at the bar. Carlos in complete control.

INT: SPLIT SCREEN CARLOS IN OFFICE/MITCH AT THE BAR

MITCH

Mitch here.

ANGLE ON: Carlos, Black boots up on his desk, arrogant. He lights a Cuban cigar.

CARLOS

Mitch you ready with the plan?

MITCH

Yes, Papi, everything is set. How did you meet this kid?

CARLOS

He's 28.

MITCH

And you are 45.



ON SCREEN THE MEETING OF JAKE AND CARLOS AS CARLOS TALKS

CARLOS  
 (Voice over)  
 I was at Twist last night and he  
 was at the bar. I gave him the  
 "Papi Chulo" stare

MITCH  
 (Voice over)  
 Damn, I love that stare

ON SCREEN

CARLOS  
 (in Spanish)  
 Encuéntrame mañana en mi  
 restaurante, no te vas a arrepentir  
 - **Meet me tomorrow at my  
 restaurant, you won't regret it**

INT: SPLIT SCREEN CARLOS IN OFFICE/MITCH AT THE BAR

MITCH  
 Who could say, "no?"

Carlos grins, dripping with machismo. Mitch trying to focus.

CARLOS  
 Exactly.

MITCH  
 Everything is set.

CARLOS  
 DJ Ready?

MITCH  
 Yes I told the DJ. But, Carlos,  
 "Sinatra tunes?"

CARLOS  
 Sinatra, yes, it's got to be  
 Sinatra. Don't fuck this up.

MITCH  
 It's all set. When you arrive, I  
 will hand you your "drink as  
 usual."

CARLOS  
 Good boy. (Mitch Smiles). Good  
 Actor.

ANGLE ON: Mitch, smiles as he got recognition from Carlos. He puffs up, unaware that Carlos has already dropped the call.

MITCH  
 Been in movies. You said you saw me in "*The Birdcage*." I was in the shot with Robin Williams, yes it was a great part, I got screen time and credits...

The call drops.

INT: AT THE BAR AT THE RESTAURANT

MITCH (CONT'D)  
 Hello? Hello? Carlos? Damn.

Jake enters. (he is 25) As he gets to the bar, Mitch looks hard, confused for a moment as Jake resembles, Irish. He gives a nod to the DJ and the Sinatra song play, "Fly Me To The Moon."

INT: MITCH FLASHBACK

When Jake walks into the restaurant, Mitch looks up and he thinks it is Irish, the man he killed. Jake has a strong resemblance of Irish. There is a flashback on screen of Irish getting shot by Mitch

MITCH (LAUGHING)  
*Break up? Is this a joke, Irish? C'mon. Carlos, Irish wants to break up! We're just getting started. I love you. We're perfect.*

IRISH  
*No, Mitch. You're getting... obsessive. I can't do this anymore. It's over.*

MITCH  
*Irish, it's gonna be you and me or it's gonna be nobody.*

*Mitch shoots Irish.*

INT: AT THE BAR AT THE RESTAURANT CONTINUOUS

MITCH  
 Irish? Irish?

JAKE

God I love Sinatra songs. Can I have a beer?

MITCH

Hey, kid, your name's not Irish, is it? No sorry, what am I thinking. One beer. Yea, Sinatra songs are great. Hey what's your name. I haven't seen you before.

Carlos enters and is watching this attempted "pick up" by Mitch who is trying to get Jake. Carlos will deal with him later.

JAKE

Jake. My name is Jake. I am meeting Carlos. Blind date. We met at Twist last night. He gave me this/

MITCH

"Papi Chulo Stare"

JAKE

And it was hard to resist. Do you know him?

Mitch smiles and reaches his hand out to shake Jake's hand.

MITCH

Good to meet you. I am Mitch. You look so familiar, a guy I used to know. I thought it was...Yea, I know Carlos. Everybody knows Carlos. Hey I get off in an hour you want to/

Carlos walks over. His entrance cuts off the conversation with Mitch and Jake. Carlos glares at Mitch to let him know that he knows what Mitch was trying to do.

Carlos sets his eyes on Jake. Jake smiles awkwardly. Jake is immediately taken with Carlos. Mitch has now become a wall flower in the scene.

MITCH (CONT'D)

Carlos, here is your drink as usual.

**Cuban Old Fashioned:** A twist on the traditional Old Fashioned, using dark Cuban rum instead of whiskey. It's rich, smooth, and packs a punch—just like Carlos.

Jake looks and is impressed. He is humming the Sinatra song.

CARLOS  
Thanks, Mitch, you always know what  
I like.

Carlos gives a long look at Jake. He speaks in a lower, sexy  
voice.

CARLOS (CONT'D)  
So what is your name? You didn't  
tell me last night at Twist/

Mitch to Carlos in an upbeat I-want-to-help tone.

MITCH  
His name is/

Carlos glares Mitch and gives a "Hands Up" as to silence  
MITCH. Mitch stops talking. Carlos turns to Jake

CARLOS  
So what's your name? Wait don't  
tell me! "Rick?" No, no, "Rick is  
slick" I know, your name is "Fred"  
No, no "Fred is dead"

JAKE  
Fred is dead?

CARLOS  
Yea an old flame, long before you.  
I mean he's not "dead."

MITCH  
One day he just never came back,  
just disappeared.

Carlos shoots a look to Mitch like "zip it."

CARLOS  
Let's see, "Riley?"

JAKE  
"Riley" sounds like a dog's name.

Carlos turns up the playful, erotic heat.

CARLOS  
Hmm, do you roll over? Beg? Do you  
like leashes?

JAKE  
Do these lines ever work?

CARLOS

Is it just me, or do we make the perfect Miami heat?

All three laugh. Mitch still trying to get into the conversation. Mitch hand Carlos a Cuban Old Fashioned for Jake.

CARLOS (CONT'D)

Cuban Old Fashioned. You will get used to it.

Carlos pulls Jake in for a kiss. After the kiss, Jake is flustered and trying to stay cool.

JAKE

That was good.

CARLOS

Good?

Carlos kiss Jake again.

JAKE

Easy, cowboy. You don't even know my name. I could be...some Mafia thug

CARLOS

(in Spanish)

¿Y si lo fueras? Tal vez me gustan los chicos peligrosos - **And if you were? Maybe I like dangerous guys**

Beat. They both stare for a moment. Electricity in the air.

JAKE

Jake. (he shakes Carlos' hand). My name is Jake.

CARLOS

I knew it!

Jake rolls his eyes like "yea sure."

CARLOS (CONT'D)

Would you dance with me?

JAKE

Dance with you? Here?

Carlos pulls Jake up for a dance, effortlessly and Carlos is in complete control and Jake is completely taken with Carlos.

In the background the original song by Dennis Manning "WOULD YOU DANCE WITH ME" is played swelling as they dance and talk. Carlos' voice smooth, laced with seduction.

CARLOS  
EL IMPERIO DE LA NOCHE...it's my  
restaurant. I can do whatever I  
want with whomever I want.

He leans in slightly, his eyes locked on Jake's.

CARLOS (CONT'D)  
(in Spanish)  
¿Sabes bailar, - **Do you know how  
to dance** Jake?

He smirks, seeing Jake's confusion, but continues.

CARLOS (CONT'D)  
(in Spanish)  
No te preocupes - **Don't worry...**  
I'll show you. Come on, let me  
teach you a little something.

Carlos extends his hand, his voice dropping into a softer, more commanding tone.

CARLOS (CONT'D)  
Just follow my lead. Trust me.

Jake hesitates, his heart racing. Carlos pulls him close, his movements smooth, effortlessly guiding Jake onto the dance floor.

JAKE  
I... I don't really know how to  
dance.

Carlos grinning, his grip firm, whispering against Jake's ear.

CARLOS  
Don't worry, cariño. With me, you  
won't need to. I'm the best  
teacher. One dance, Jake. What's  
the worst that could happen?

His eyes darken with control as he begins to lead, the rhythm of the music guiding their steps.

They move and Carlos' eye captures Jake. Jake tries to maintain his coolness. Who can resist Carlos?

The original song "Dance With Me" is heard as they dance a seductive dance. Carlos is irresistible.

ANGLE ON:

Carlos Spins Jake around. Romantic. Jake repeats the line from the song.

JAKE  
Seriously, not romance?

Carlos speaks sexy and low the next line from the song.

CARLOS  
This is just a dance.

They pause and go to the bar and have a drink.

JAKE  
You move pretty good.

CARLOS  
I am Latin, it's in my blood.

Carlos pulls Jake into him again and kisses him.

JAKE  
I feel like you have done this before.

CARLOS  
This is the first time...today

Jake looks at him and gives a wry smile. He has fallen for Carlos.

CARLOS (CONT'D)  
Do you know what time it is?

JAKE  
It's 8:15

CARLOS  
No it's time to dance with me.

Carlos motions "come on baby dance with me, very playful. The music swells.

JAKE  
You... you're really something else, Carlos.  
I'm not sure if I should be impressed or terrified.

He glances up, meeting Carlos' eyes, the tension between them undeniable.

Phone Rings at the bar. Mitch answers.

MITCH  
Carlos, call for you.

Carlos takes the call. We do not hear Karen, only Carlos' responses. Carlos looks over and winks at Jake.

Jake looks at his watch thinking maybe it is time to go.

Carlos motions/mouths "1 minute, Don't go."

CARLOS  
Karen! How are you. No, can't talk right now. Kind of busy. Yes I will call. Promise. I will call. Ok I am really kind of busy right now. Ok. Yes, you too.

Carlos end the call and then returns to Jake. Picking up his machismo where he left off. Jake is thinking he should go.

JAKE  
Wow look at the time.

CARLOS  
What's your sign?

JAKE  
Slippery when wet.

ANGLE ON CARLOS: Eyebrow goes up with great interest at the "sign" of Jake.

Sinatra song comes on, "As Time Goes By"

JAKE (CONT'D)  
Oh my God, I love Sinatra!

CARLOS  
Romantic, right?

JAKE  
Did you plan this?

CARLOS  
I have been planning for you my whole life.



Carlos pulls Jake in again for a kiss. The phone rings at the bar. Mitch answers it.

MITCH

Carlos, another call for you.

Carlos takes the call. We do not hear Robin on the phone, only Carlos' responses. Carlos has his eyes on Jake. Carlos motions to Mitch "Another round." Mitch delivers the drinks.

CARLOS

Robin. Hey. No. I am busy right now. I am at the bar. No. Don't come down. I will call you later. I will. I am kind of busy right now. Ok, Ok.

Carlos hangs up the phone. He goes back to Jake. The Cuban Tiger is ready to roar. His eyes glistening with sex and desire.

JAKE

Are you some kind of Mexican Drug lord?

Carlos quickly pulls Jake in and speaks low. He is VERY CLEAR and intense.

CARLOS

Cuban, Jake. Cubano. Don't get it twisted. And trust me...I'm much more than some drug lord.

JAKE

Cubano, I got it. And whatever more you are...I think I'd like to find out.

CARLOS

(in Spanish)

Ah, Jake... quiero estar muy ocupado contigo. - **I want to be very busy with you** - a tu Papi Chulo - **You belong to me now...**  
Don't even try to fight it, cariño.

Carlos moves in a kisses Jake again. As he kisses Jake he says in a low sexy growl.

CARLOS (CONT'D)

But, I do need something.

Carlos pulls back and they lock eyes.

JAKE  
And what is that?

CARLOS  
Your phone number, because right  
now I can't remember mine.

JAKE  
(he sighs)  
You want to get out of here?

CARLOS  
If you want to dance with the  
Devil, you got to invite him in.

JAKE  
Ok I invite you in. Remember this  
is not romance.

Carlos pulls Jake in for one final full on kiss. He speaks  
low and sexy as he kisses Jake.

CARLOS  
Oh, what is it then?

JAKE  
Papi Chulo, this is just a dance.

Sinatra song "New York, New York" swells as Carlos leads Jake  
out of EL IMPERIO DE LA NOCHE and into the hot Miami night.

INT: KAREN'S APARTMENT AND ROBIN'S APARTMENT SPLIT SCREEN

ON THE SCREEN: 10 minutes before...

The camera POV on each person. Both appear to be "upset" with  
Carlos. Karen is, and Robin is acting.

Karen's apartment is appointed with art and designer names.

Robin's apartment, sleek and ultra-modern.

They are in the same moment, just not together. This follows  
the INTRODUCTION of Jake and Carlos. Robin paces as he talks  
to himself about "The Plan." Karen paces and is irritated.

ROBIN  
The plan. The plan is for Carlos  
to get Jake. Then Mitch to fall for  
Jake. Then Jake...

Karen is pacing. Looking at her watch, mutters, "always late"  
she picks up the phone and calls Carlos.

This is the other side of the previous conversation. We now hear both sides of the conversation.

INT: INSIDE EL IMPERIO DE LA NOCHE & KAREN'S APARTMENT SPLIT SCREEN

Carlos is light, fun. Karen is irritated.

POV: The screen splits with Karen on the left and Carlos at the bar for the call. Robin is gone from view.

The camera is stepping into the same scene with Carlos at the bar, we now see this from a different point of view with the added perspectives of Robin and Karen. When Carlos speaks we see his interaction with Jake and the restaurant.

KAREN  
Carlos, where are you?

CARLOS  
Karen!

POV: Karen irritated walking around her apartment.

KAREN  
Carlos we had plans for tonight.

CARLOS  
Hi! How are you?

KAREN  
I said we had plans for tonight.

CARLOS  
No, can't talk right now. Kind of busy.

KAREN  
Yes, but we had plans. I've been waiting.

CARLOS  
Yes, I will call. Promise.

KAREN  
You always do this to me. Will you call me later?

POV: Carlos mouthing and holding up a finger to indicate "1 more minute" to Jake.

CARLOS  
I will call. Ok I am really kind of  
busy right now.

KAREN  
You will call, right?

CARLOS  
Ok.

KAREN  
You are going to call? What time?  
When?

CARLOS  
Yes.

KAREN  
Carlos!

CARLOS  
You, too!

INT: KAREN'S APARTMENT

She hangs up the phone. Karen paces wildly her voice and tone  
rising and falling.

KAREN  
Damn. Who's he with now? We had  
dinner plans. I don't like this.  
I'm only important when it's  
convenient. Carlos makes you feel  
special...until you're not. Then,  
you're just in the back seat.

INT: SPLIT SCREEN WITH KAREN'S APARTMENT AND ROBIN'S  
APARTMENT

Karen continues to pace. Robin is cool and collected. He  
rehearses his lines "Once again."

KAREN  
I **never** liked Robin.

ROBIN  
Once again!

KAREN  
Trouble, that one. Secrets—he's  
full of them.

ROBIN  
No ruff and mean, "Once again."

KAREN  
The two of them always whispering.  
I don't trust him.

ROBIN  
"Once again!" Yes like that, good.

KAREN  
I don't like the control he has  
over Carlos. Robin reminds me of  
Fred, he had to go and now Robin  
does, too.

ROBIN  
Yes, I gotta be convincing

KAREN  
(imitating Carlos)  
'Oh, Karen, I'm lonely.' All I do is wait for  
him

The original song by Dennis Manning queues "More Going Down"  
KAREN is frustrated, yet still in love with CARLOS. She moves  
from hopeful to angry to scorned.

The camera will flash scenes that go with the lyrics as Karen  
paces and rants.

ROBIN, ever the picture of calm, moves with effortless grace.  
His voice remains steady, and smooth, but beneath the  
surface, a performance is brewing—one that will decide  
everything.

Robin picks up the phone and calls Karen.

Karen looks at the phone, sighs, she is irritated.

ROBIN  
Karen!

KAREN  
Robin. What?

Robin sounds very upbeat. A complete contrast to Karen's sour  
mood.

ROBIN  
Hey have you heard from Carlos? He  
and I were going out tonight/

KAREN  
(sarcastic)  
What? No, *he and I had plans*  
*tonight*. Didn't you two break up?

ROBIN  
No.

KAREN  
I heard it's been over for months,  
but hey what do I know.

ROBIN  
I see you're your usual upbeat  
self.

KAREN  
Yea, well fuck you. Bye.

Karen hangs up the phone. Robin smiles. Karen continues to vent.

ROBIN  
Miserable woman.

KAREN  
God, I hate Robin. He should have  
been gone a long time ago.

ROBIN  
That's his best friend. Jesus, he  
can keep her.

KAREN  
Secrets, all they have are secrets.  
I hate secrets. Why didn't Carlos,  
drop him like I said.

ROBIN  
What a fag hag she is. Does she  
even know it? She still thinks they  
will get back together.

KAREN  
We used to have Friday  
nights—popcorn, bad movies,  
snuggling. Carlos made me laugh.

POV: Karen paces. She throws a glass into the sink.

INT: SPLIT SCREEN ROBIN/ CARLOS AT EL IMPERIO DE LA NOCHE

Robin Calls Carlos.

MITCH  
Carlos, another call for you.

Carlos goes to the phone. Carlos has his eyes on Jake. Carlos motions to Mitch "Another round." Mitch delivers the drinks.

ROBIN  
Carlos, are you with Jake?

CARLOS  
Robin!

POV: Robin, pacing driving for updates

ROBIN  
So did you get him yet?

CARLOS  
Hey. No.

ROBIN  
Did you make your move yet?

CARLOS  
I am busy right now.

ROBIN  
Are you back at your place, yet?

CARLOS  
I am at the bar.

ROBIN  
So, you didn't leave yet?

CARLOS  
No.

Robin Laughs and says in a teasing voice

ROBIN  
Do I have to come down there and do this myself?

CARLOS  
Don't come down.

ROBIN  
Stick to the plan.

CARLOS  
I will call you later.

ROBIN  
Did you play Sinatra? He loves  
Sinatra.

CARLOS  
I will.

ROBIN  
Did you use those one-liners like  
we practiced?

CARLOS  
I am kind of busy right now.

ROBIN  
Will you call me later?

CARLOS  
Ok. Ok.

ROBIN  
Ciao, Papi Chulo.

INT: ROBIN'S APARTMENT

The original song "More Going Down" underscores the scene.

Robin paces. He thinks. He is practicing his "lines" to sound convincing. We watch this man "practice" in front of us.

ROBIN  
Once again. That man stands me up."  
No too happy.

He paces again. Muttering. Trying different inflections.

ROBIN (CONT'D)  
"Once again." No. (Again) "Once  
again." Shit not right. I got to be  
able to make this work. Karen will  
know if I lie. I got to sound,  
hurt. Yea that's it. Like I will  
take action against Carlos the  
Mother Fu... he laughs) "Carlos  
the Mother F...that's funny. I am  
the tough one here. Ok I got it.

He shakes it off. He turns his back to the camera. We are about to see a performance of a man who has had enough. He pretends he is hanging up the phone again.

ROBIN (CONT'D)  
Ciao, Papi Chulo



And so we begin to see the transformation. This must be 110% convincing of a hurt, cast-aside-for-someone-else lover. Robin turns around dead-on to the camera.

ROBIN (CONT'D)  
Once again. That man stands me up.  
All week

Robin is liking the sound of his voice, he sounds convincing, he smiles to himself.

ROBIN (CONT'D)  
Yes that is what it should sound  
like. I know more/

Knock and the door opens, Karen enters. She breezes by Robin like she owns his apartment.

ROBIN (CONT'D)  
Karen? What are you doing here?  
Sure, come on in.

KAREN  
Robin, I am tired of getting stood  
up by Carlos. I have had it.

Robin realizes that this is he chance to "Convince" Karen that he is also "hurt." Robin continues with his "hurt and rejected" feelings Feeding off of Karen.

ROBIN  
Don't start with me on, Carlos.  
Once again. That man stands me up.  
All week. All the time I get from  
him (imitating Carlos' sexy low  
voice) "Baby I'll come over  
Thursday, come on we can go  
dancing."

Now back to his voice with the anger building.

ROBIN (CONT'D)  
Bullshit. That's what it is. He  
strings you along and along and  
along, and then nothing.

Karen looks at Robin. She is not sure of this "anger" that Robin is displaying. Yet, she is getting convinced that maybe that have something in common. Their dialogue is rapid fire. The intensity of their emotions build as the talk.

KAREN  
I bet he has somebody new.

ROBIN  
Some new "what's his name." Are you kidding me?

KAREN AND ROBIN  
I remember when I was the one who turned his head.

They look uneasy at each, realizing that they share the same disconnected feeling with Carlos.

KAREN  
What? I have issues with the two of you but we'll get to that another time.

Robin now with more intensity.

ROBIN  
I didn't change, he did.

POV: Karen paces. Robin gets more intense.

KAREN  
And then you feel like it's your fault. I wait and I wait/

ROBIN  
And I wait. He move on and then comes back.

KAREN  
I do anything and everything just to be near him.

Karen is surprised she said this out loud.

ROBIN  
I am not putting up with another year or week of disappointments or his Cuban bullshit.

KAREN  
Robin, I never thought that I would say this, but we are a lot alike.

KAREN AND ROBIN  
I thought it was me.

KAREN  
Get out of my head, Jesus.

The song fades in the background. The mood darkens as a storm begins outside Robin's apartment. Karen looks out and talks with disdain and disinterest.

KAREN (CONT'D)  
While I do not like you/

ROBIN  
Thanks, I appreciate that honesty/

KAREN  
While I do not like you, I like  
being used even less. Damn Carlos.

ROBIN  
Wait till I see him.

KAREN  
Not if I see him first. I'm leaving

ROBIN  
Karen, you want a drink?

KAREN  
Let's not get too friendly.  
Secrets. You two have secrets and I  
don't like it.

Karen leaves. Robin waits, watches her leave and then smiles. In a sinister voice he says

ROBIN  
Once again. That man stands me up.

Robin takes off his shirt, catches his look in the window. He smiles to himself. He says in a chilling, low tone, reflective voice.

ROBIN (CONT'D)  
Papi Chulo, we need to get back to  
Spain.

EXT: MEMORY SCENE OF CARLOS AND ROBIN IN SPAIN ON THE BEACH.

The scene fades to memory of Carlos and Robin on the beach in the moonlight in Spain making love. The song "More Going Down" fades.

INT: OFFICE AT EL IMPERIO DE LA NOCHE

ON SCREEN: 3 DAYS BEFORE TODAY SEPTEMBER 21, 1997

Jake sits at the computer, scrolling through orders. His brow furrows as he notices a set of shipments that don't make sense for the restaurant. He clicks a few more tabs, uncovering more suspicious orders.

Mitch walks in, casual but alert, sensing something's off. Mitch has a "surprise" dozen of red roses behind his back for Jake. Jake is focused and unaware.

MITCH

Jake, how is the report coming?

JAKE

Mitch, what's this? These shipments don't add up. We're ordering wine and seafood, but I'm seeing a lot of cash that doesn't tie to anything.

MITCH

Oh, that. Must be a mix-up in the inventory system. Happens sometimes, especially with the VIP orders. Different suppliers, you know how it is.

JAKE

Someone's hiding what's really coming in. You expect me to believe that's just a glitch

MITCH

Trust me, it's nothing. I'll take care of it.

JAKE

There's more going down here than someone is saying.

Mitch pulls out the roses from behind his back. Trying now to break the mood and get Jake off of the reporting issue.

MITCH

Surprise!

JAKE

Surprise? Wow, what is this for? Thank you!

MITCH

Our anniversary!

JAKE  
 "Our anniversary?" Anniversary of/

MITCH  
 Of being together.

JAKE  
 Together?

Mitch is awkward as he has missed a beat. He attempts to laugh this off to save himself from being embarrassed.

MITCH  
 Yes! Together! Together at work.  
 Yes, that's what I meant, of course  
 working together. Four years. It  
 seems like yesterday.

EXT: FLASHBACK TO 4 YEARS AGO MITCH AND JAKE ON THE BEACH  
 DREAM-LIKE MEMORY FOR MITCH.

Flashbacks of Mitch and Jake's weekend in Cancun. Mitch's version and what actually happened are very different.

MITCH  
 (Voice over)  
 Do you remember that weekend in  
 Cancun?

JAKE  
 We went to a conference there for  
 wine tasting.

MITCH  
 I used to turn your head, remember?  
 You still turn my head. And we  
 would go out for drinks.

JAKE  
 That had free drinks for the  
 conference we tasted a few dozen  
 wines.

MITCH  
 We don't go out any more.

JAKE  
 Go out? Mitch am with Carlos now  
 for 4 years.

Mitch's fantasy recollection stops, abruptly.

INT: OFFICE AT EL IMPERIO DE LA NOCHE

MITCH

I remember that trip. I should have made a move on you.

JAKE

Ah Mitch, come on, what a teaser you are.

Mitch pauses and smells the roses.

MITCH

I am not teasing. Funny?

JAKE

Funny? What's funny?

MITCH

Roses. They have lost their scent.

Jake smells the roses.

JAKE

Yeah you are right. Well scent or no scent they are beautiful. Thank you.

MITCH

Hey you want to go get a drink since you are wrapping this up? Let's get a drink.

JAKE

Thanks, I will pass. I have been working late the last week and Carlos will kill me if don't get home early.

MITCH

Isn't he kind of demanding? He can be a hard-ass. Pushy. Always his way.

JAKE

You work with him. You know. You guys go way back. 10 years, right? He tries to be this big Latin tiger, but he is really a pussy cat. I always thought you carried a flame for Carlos. I see it in your eyes.

MITCH  
Me? Carlos? No, that arrogant  
Cuban! No way. Not my type. Irish,  
I care about you.

JAKE  
Irish?

Jake starts to pack up his things ready to leave.

MITCH  
Where did that come from? I mean,  
Jake. I care about you, Jake.

JAKE  
Mitch, that is sweet.

MITCH  
Sweet? I don't want to be sweet. I  
care about you, Jake.

JAKE  
I know, you are great to work with.

MITCH  
You know?

JAKE  
Mitch, I know you have my back.

MITCH  
I would like to get you on your  
back.

JAKE  
Ha you are funny. What a teaser.

Mitch moves in face to face. Now in a low sexy tone.

MITCH  
I am not teasing. So how about that  
drink?

Mitch kisses Jake. Jake is surprised.

JAKE  
Ok, Ok, Mitch go easy. I would love  
to but I do need to go. Carlos, is  
waiting.

Mitch moves in and kisses Jake, again, hard and long. He  
talks as he is kissing Jake.

MITCH

Come on Jake, come on.

JAKE

Hey, ah Mitch Ok. Hey, Mitch.  
Easy, Easy cowboy. Have you been  
drinking? As Cher would say, "Snap  
out of it."

MITCH

What does Cher have to do with us?

JAKE

Mitch, come on! "*Moonstruck?*"

MITCH

Jake, I love you. I have had  
feelings for you for years.

JAKE

You love me? I didn't know that.

MITCH

Since the first time I saw, I felt  
like I knew you. Jake, I love you.  
Dump Carlos. I will take care of  
you, forever.

JAKE

Mitch, I mean you are a super guy,  
nice, easy.

MITCH

*Nice?* I am nice?

JAKE

No, no that's not what I meant. I  
am mean you are sweet. Wonderful.

MITCH

Sweet? Wonderful? Jake I want you.  
You are perfect for me. You feel  
that, too, right?

Mitch moves in and forces another kiss on Jake. He pins Jake  
against the wall.

Jake gently gets distance between themselves.

JAKE

Mitch I always thought you were  
being nice to me. Mitch you are  
nice to everyone.



MITCH

Again with the "nice." Fuck that, I don't want to be nice.

JAKE

Mitch, I am sorry, I should go. Carlos is waiting.

POV: Mitch's emotions about to explode. He pulls Jake back close to him. He kisses Jake once more as he pins Jake against the wall.

Jake breaks away.

MITCH

Carlos is trouble. I am perfect for you. Would you just open your eyes and see me. I am right here.

Mitch pulls Jake in and Jake breaks the hold. Mitch slaps Jake hard and he falls to the ground. Mitch growls and picks up Jake by the shirt. The shirt rips.

Jake gets up. Shakes it off. Stunned that he got hit. He rubs his jaw,

JAKE

Jesus Mitch, take a breath. Love is a two-way street. I am not your puppet or whatever you think this is.

He shakes his head, stepping toward the door.

JAKE (CONT'D)

I'm not staying here to be your prisoner.

Mitch desperately, stepping closer to Jake.

MITCH

Prisoner? Jake, no...You don't understand. This... what I feel for you, it's real. It's the only real thing I've got. (now intense) After all I've done to protect you.

JAKE

Protect me? You think this is protection? You just slapped me down to the floor.

MITCH

You were going to leave me. You were going to run away, just like all the others. Like Irish. I couldn't let you do that, Jake. I won't let you.

JAKE

Mitch, leave you? I am not with you! Jesus did you just make this shit all up in your head.

Mitch steps closer, his hand reaching out to Jake, but Jake steps back. Mitch's desperation spills over, turning into something darker.

MITCH

I've done everything for you. I've killed before. I am protecting you from Carlos.

JAKE

So, you've killed someone. You... you murdered them? How long until you do the same to me?

MITCH

Jake I would never hurt you.

JAKE

But you just did. That's not love. Mitch, Let's just take a breath. Let's just take a fucking breath. Ok, this got out of hand.

Mitch stumbles back, the words hitting him like a blow. Jake leaves. He leaves the flowers.

The camera lingers on Mitch for a moment, his face a mixture of rage, desperation, and heartbreak. The room feels suffocating, the tension unbearable. The door closes, leaving Mitch in the shadows, trapped in the very obsession that has consumed him.

Brooding, talking to himself.

MITCH

Idiot. I am such an idiot. That was embarrassing. I looked like such a fool. So I hit him—he deserved it. If Carlos were gone, Jake would see it my way. I love him. We're perfect.

(MORE)

MITCH (CONT'D)  
 So I hit him—he had it coming. “I  
 didn’t know?” I won’t be just  
 another rose on the vine.

The camera follows Mitch brooding. The original Dennis  
 Manning song “Another rose on the Vine” plays.

Karen enters. She is matter-of-fact. Mitch is startled. The  
 song underscores the scene. Sarcastic clap by Karen.

KAREN  
 Oh, that went well, Mitch. Bravo!

MITCH  
 Karen, what the hell are you doing  
 here?

KAREN  
 (Laughs, biting)  
 Drama. I just love a little drama,  
 don’t you?

MITCH  
 When did you get here?

POV: Karen casually walks around the office. Mitch simmers in  
 anger.

KAREN  
 What are you going through, Mitch?  
 And oh, nice slap. Poor Jake.

MITCH  
 What did you see?

KAREN  
 Everything. The roses. The awkward  
 kisses. You playing your hand—and  
 using your hand. Ding ding! Round  
 one—Jake down for the count!

She laughs.

MITCH  
 You told me to make a move! You  
 said “Carlos and Jake are splitting  
 up.”

KAREN  
 Mitch, I said, ‘I think they’re  
 having trouble.’

MITCH

No. You said "Jake talks about you all the time, Mitch. Carlos isn't paying attention." That's what you said.

KAREN

Maybe I...spiced it up a little. Mamma likes drama!

MITCH

You told me to make a move.

KAREN

A move, Mitch. Not a slap.

MITCH

I looked like an idiot.

KAREN

No, Mitch. Present tense. You *look* like an idiot.

Leaning in, more serious.

KAREN (CONT'D)

You slapped Jake down.

MITCH

He deserved it. You set me up.

KAREN

Relax, Mitch. We can fix this.

MITCH

Jake is figuring things out. He's asking about the shipments, cash deposits with no sales. If he talks, we're done.

KAREN

Mitch, stop. He's just a kid. Probably scared out of his mind.

MITCH

We either bring him in or cut him loose—permanently. Things are changing.

KAREN

And Carlos had to save you last time. Poor Irish—shot dead at the Freedom Tower. Thank God for those sharks to take care of the bodies.

MITCH

Don't bring that up again. I loved that kid. That dead man wanted to leave me. No one leaves Mitch.

Karen leaves. Mitch broods. He punches the wall and puts his fist into it.

INT: PAN THROUGH THE RESTAURANT EL IMPERIO DE LA NOCHE

The camera backs out of the office, goes through the busy kitchen and into the restaurant.

Carlos is at the bar wooing guests. Robin watches and observes.

Robin sees Alejandro look at Carlos seductively as he whispers into Carlos' ear. Alejandro sees that Robin observed this. Robin nods for Alejandro to come over.

Robin is commanding. Alejandro wise-cracking responses.

ROBIN

Alejandro, what are you and the Boss talking about.

ALEJANDRO

Nothing Mr. Security. He needs help tying someone up.

ROBIN

Someone?

ALEJANDRO

Something. Tie Something up. You can keep your handcuffs to yourself.

Robin with a commanding quiet tone bites each word out as a threat and promise of trouble for Alejandro.

ROBIN

Don't fuck with me, Alex. Back off.

Alejandro laughs sarcastically and Robin pulls him in quickly and subtly in by his neck and squeezes Alejandro's balls.

POV: Alejandro's face gets red and he squirms.

ROBIN (CONT'D)

Shhh. Now you listen to me. When I say "Back off" that is what you will do. Back the fuck away from Carlos. You get it.

POV: Alejandro's face showing fear and resentment. Alejandro talks back with an attitude.

ALEJANDRO  
Yea, yea I get it.

ROBIN  
I want some respect. Some goddamned respect from that tight ass and smart mouth of yours.

ALEJANDRO  
Yes.

ROBIN  
Yes, what?

ALEJANDRO  
Yessir.

Robin releases the grip on Alejandro's neck but gives his balls one more squeeze and smiles. Alejandro quietly winces.

ROBIN  
Good Boy. Now back off. Get that bar set up for the party. Do your fucking job, you're a bartender.

The camera pans out to the restaurant. Alejandro walks away and then looks back. Robin gives an icy stare.

Carlos works the bar and he looks over at Robin. Carlos gives Robin that heartbreaker smile and winks. Robin, cool, collected, nods.

Scenes from HOT MIAMI: Car, Bars, Cigars, Tattoos and sexy scenes.

INT: CARLOS' APARTMENT

ON SCREEN: 2 DAYS BEFORE PRESENT DAY. SEPTEMBER 22, 1997.

Underscore the original song theme "More Going Down" is played.

Jake and Carlos are arguing. We don't hear them but it is apparent that Jake is upset and Carlos is trying to calm him down. Jake is irritated and has had it

JAKE  
Carlos, we need to talk. When's the breakup happening?

POV: Carlos quickly moves from easy to controlling.

CARLOS  
We're not breaking up. You're mad.  
I'm sorry.

JAKE  
I'm not mad, Carlos. I'm done. I've  
seen things I can't ignore.

CARLOS  
(controlling)  
Seen what? You're not done. You're  
staying right here. You're  
overthinking this.

JAKE  
Don't lie to me. I know what's  
going on, and I want out.

CARLOS  
(Stepping close, growling)  
Calm down. You don't know what  
you're talking about. It's nothing.

Karen opens the door and walks in. The conversation hangs in the air. Karen's hair is now blonde (a stylish wig) it was dark before. She walks over and kisses Carlos on the cheek, she gives a chilly nod to Jake.

KAREN  
Carlos, wonderful to see you.  
Missed me, yes? I thought so.  
Hello, Jakey.

JAKE  
(Rolling his eyes)  
It's Jake. Karen, do you ever  
knock?

KAREN  
Did I interrupt something? Oh,  
sorry. Carlos always says I can  
come anytime.

JAKE  
You should knock. You know that  
word, 'knock'?

Karen gives Jake a disdainful look, then wraps her arm around Carlos.

JAKE (CONT'D)  
Carlos? Anything?

CARLOS  
Jake, relax. It's just Karen.

JAKE  
That's great. Just great.

KAREN  
(Mocking)  
All set with you, Jakey?

JAKE  
Don't call me 'Jakey'.

KAREN  
Carlos calls you 'Jakey'.

Carlos chuckles.

JAKE  
That's Carlos. Not you.

KAREN  
Touchy. Someone's having a fit.  
Didn't get your bottle?

CARLOS  
Jake, it's fine. Relax.

JAKE  
I'm leaving. Mitch called, wants to  
continue our talk from yesterday.

KAREN  
What did you two talk about?  
Must've been thrilling. Like a  
boxing match.

JAKE  
What?

KAREN  
Oh, I just recalled that little  
incident with you and Mitch. Quite  
the telenovela.

CARLOS  
What incident?

JAKE  
Nothing.



KAREN  
Dramatic scene, wasn't it?

CARLOS  
What happened?

KAREN  
Jakey, took one for the team!

JAKE  
Carlos, I'll be back to finish this conversation.

KAREN  
Don't go on my account. Jakey the door is that way.

Jake heads to the door. He stops and turns, deadpan look.

JAKE  
Karen, you're a blonde? Looks real natural.

Karen snuggling up to Carlos

KAREN  
Oh, thanks! Blondes do have more fun.

JAKE  
That was sarcasm. It looks like shit.

Jake leaves. Karen pulls out a nail file, calmly sharpening her nails.

CARLOS  
What happened with Mitch and Jake?

KAREN  
Nothing much. Mitch made a move, Jake refused, Mitch slapped him down.

CARLOS  
Mitch slapped Jake? My boy?

KAREN  
Jake reminds Mitch of Irish

CARLOS  
Yea you're right. He does remind me of Irish a bit.

KAREN  
You know Mitch.

KAREN AND CARLOS  
Obsessive!

They both laugh.

CARLOS  
Don't call him "Jakey" You know  
that irritates him.

KAREN  
That's the point.

CARLOS  
Ease up on him.

KAREN  
He's onto things. Why 'Jakey'?

CARLOS  
He doesn't know shit. And  
'Jakey'...that's my pet name.

Karen does a dramatic little scene of Carlos and Jake making  
love.

KAREN  
Jakey, Jakey oh Jakey, ohh!

CARLOS  
Alright, alright.

KAREN  
What's his pet name for you?

Carlos PUFFS UP proud. He flexes and grabs his crotch as well  
to make the point.

CARLOS  
Papi Chulo.

KAREN  
Papi Chulo now isn't that cute.

Jake comes back in, bustling through.

KAREN (CONT'D)  
Oh look, back so soon? Need lunch  
money? Directions?

Jake grabs his phone.

JAKE  
Karen, Back off.

Jake heads to go out. As he reaches the door, Karen calls out.

KAREN  
(overly dramatic and  
sweet)  
Well, Papi Chulo and I will be  
right here.

Jake turns around. He looks at Carlos. Carlos is embarrassed and looks away.

JAKE  
What did you say?

KAREN  
"Papi Chulo" what did I say  
something wrong? I like it, "Papi  
Chulo. (she groans) "Oh, Papi  
Chulo."

JAKE  
Carlos, unbelievable.

Jake leaves.

KAREN  
What did I do?

CARLOS  
Ok, enough, give it a rest.

KAREN  
Ouf. Another touchy one! A women  
doesn't feel safe with all this  
hostility around her. I feel  
threatened! I feel threatened!

She laughs. She does a Betty Boop move to show off her blonde hair.

KAREN (CONT'D)  
So what do you think?

CARLOS  
Think about what? Oh, the hair.  
Sure. Nice.

KAREN

Well, I have heard "That Blondes  
have all the fun!" Remember...you and  
I? On the beach. That song we used  
to sing?

Karen does an acapella version of "*Seasons In The Sun*"

KAREN (CONT'D)

(sings)

WE HAD JOY WE HAD FUN WE HAD SEASONS IN THE SUN!

CARLOS

Yes, I remember.

KAREN

Those were great times.

CARLOS

Yes they were.

KAREN

You were good for me. I was good  
for you.

CARLOS

Si, si.

Karen moves in and kisses Carlos on the lips. Carlos doesn't  
react.

KAREN

So?

CARLOS

Karen, come on, we've been through  
this and you know that I like men.

Karen plays sexy and she kisses Carlos on the neck. Carlos is  
not responding. He gently eases away.

CARLOS (CONT'D)

You know I like you. You are my  
best friend.

Karen stops suddenly. She steps back like she has seen a  
ghost. She speaks in a dramatic and "I-am-the-last-to-know  
tone of voice." She gasps. She gets up and repeats herself,  
Frantic. Carlos is not sure what is going on.

KAREN

Oh My GOD! OH MY GOD. *OH MY GOD.*

CARLOS

Karen, what?

Karen moves to the chair and sits. She speaks in a sad, bland tone. She pulls off the blonde wig.

KAREN

I am a Fag Hag.

CARLOS

No/

KAREN

Yes. That's exactly what I am. I put on this stupid wig, trying to get your attention, thinking I could rekindle something. What a joke. I'm just the best-friend-Fag-Hag.

CARLOS

No, Karen/

KAREN

I've been there for you through it all—every man, every fling. I took care of Fred, remember? He was no good for you, getting too close, I can't have that. I killed him for your own good. Remember that?

CARLOS

(in Spanish)

Lo recuerdo demasiado bien. - **I remember all too well.**

KAREN

Fred is gone because of me. We drank ourselves stupid over Craig. What a loser. They've all been weak, Carlos. But not me. I showed you the world—wine, fashion, art, business. You were just a cheap hustler. I hate how smooth you are. I've wasted so much time... waiting for you. And for the record, every time I hear that damn song, I think of you.

CARLOS

What song?

KAREN

Jesus, Carlos keep up. (*Sings sadly*) *We had joy we had fun...* You don't deserve Jakey. You don't deserve any of them.

CARLOS

What does that mean.

KAREN

You better wise up Mr. Diaz. I know the story about Irish and you paying of the cops.

Carlos speaks in a low and focused tone. Biting on every word.

CARLOS

Karen, I would be very, very careful about what you say and the claims you think you know. Back off of Jake. Back off of Robin. And you went too far with Fred.

KAREN

(she laughs coldly)

You have no idea how far I can go. Get rid of Jake. And Robin. Now.

CARLOS

That's not going to happen.

KAREN

You'll be very happy with just me. I'll be here when you're done with your toys. You'll always come home to me. Get rid of Jake, wrap up whatever you've got with Robin. Momma needs some love.

She goes to the mirror. Smooth out her clothes. She puts the wig back on. Takes out her compact and applies the REDDEST lipstick possible as she speaks. All matter-of-fact.

She heads towards the door. She pauses and comes back and kisses CARLOS on the neck leaving a bold set of RED LIPS on his neck. MARKING her territory. She heads back to the door.

KAREN (CONT'D)

Papi Chulo, I'll see you soon. Remember we belong to each other. Right?

CARLOS

No one tells me who to love or what to do. Understand?

KAREN

You Cubans are so emotional. Jesus, man up.

Karen leaves. Carlos is brooding

CARLOS

Good Boy? Good Boy? What a bitch. I "belong" to her. That's what she thinks. Jake Belongs to me. He is mine. Robin is mine. The Drugs will continue. Robin has a plan. Stick to the plan. Jake belongs to me, MY JAKEY.

INT: CARLOS' APARTMENT

An hour later. Jake comes back. Carlos goes to Jake and gives a hug, strong, and a full kiss.

CARLOS

Jake, I'm sorry. Karen's gone. We need to figure things out. I'm sorry.

JAKE

Wow, you never say "I'm sorry," so that's a lie. Slow it down. What is on your neck?

CARLOS

Karen was a...teasing me.

Jake sighs. Shakes his head. Jake backs up a few steps.

JAKE

Karen? Why the hell are her lips on your neck? Carlos, I can't do this. I'm done. I want out.

CARLOS

Jake you can't leave. I need you.

JAKE

You will be fine. You have a lot of men to pick from.

Jake move towards the door and Carlos blocks him and pulls his arm.

CARLOS

No. It's you and me. Don't walk away. I'm protecting you, always. You belong to me. Don't forget that.

JAKE

Belong? Like a thing? Are you crazy?

Carlos punches Jake in the eye hard enough to knock him to the ground.

CARLOS

You're mine. That'll bruise. A reminder of who's in charge. Mitch took a crack at you, now it's my turn. Get up.

JAKE

Jesus, you people are all crazy.

CARLOS

Comes with the territory.

He shakes it off and gets up, rubbing his jaw.

JAKE

There is more going down than just the sun around here. I know what's going on. Big deposits, inflated inventory/

Carlos grabs Jake.

CARLOS

You are mine. Remember that.

JAKE

Fuck Off.

Carlos hits Jake again. Jake stumbles backwards.

CARLOS

You are mine.

JAKE

Yea, well what about Spain?

CARLOS

What do you know of Spain?

JAKE

I found receipts. Who was with you in Spain? Karen? Are you bisexual?



CARLOS  
I am Latin, everyone is fair game!

JAKE  
Jesus, make up your mind.

Jake heads to the door and Carlos blocks him. Carlos forces a kiss on Jake as a form of power.

CARLOS  
You will be back.

Jake shakes his head and leaves. Carlos pauses and smiles.

CARLOS (CONT'D)  
The "PLAN." Got to stick to the  
"PLAN'" Papi Chulo is back and on  
top. Jakey has a few lessons to  
learn. Round One goes to Papi  
Chulo!

Carlos walks around and does an "air slap" and relives the slap that knocked JAKE down, he laughs a bit as he acts this out.

Knock on the door. Carlos goes to the door. Robin enters.

ROBIN  
I just saw Jake leave.

Carlos pulls Robin inside. He kisses Robin long and hard. Carlos is booming with excitement.

CARLOS  
Robin, Listen. Just listen. That  
worked.

ROBIN  
Tell me.

The theme music "More Going Down" plays. Carlos and Robin talk but their voices are not heard. Carlos acting out the previous scene for Robin. On screen we see the visual recaps

-Karen with the Blonde Wig

-Karen kisses Carlos

-Karen take s the wig off, "fag hag"

-Carlos slapping Jake

-Mitch slapping Jake.

-Carlos slapping Jake a 2nd time

-Papi Chulo, Carlos grabbing his crotch, puffs up.

-Carlos light a Cuban cigar and pours drinks for he and Robin.

INT: CARLOS APARTMENT A LITTLE LATER

CARLOS

The plan is on track. Jake knows or is onto the Drug Distribution through EL IMPERIO DE LA NOCHE. He knows about Spain.

ROBIN

Spain? What does he know about Spain?

CARLOS

He thinks I was there with Karen. We are almost through. I got to get Karen back in line. I got a plan.

ROBIN

Alright, where is the gun?

Carlos reveals the gun and holster. He smiles. Robin's pager goes off. He checks it.

CARLOS

Who is that?

ROBIN

Jake.

CARLOS

Go meet him.

ROBIN

Ok, I am going. I'll back around midnight. Wait up for me.

CARLOS

I will be here. You be ready.

Robin Kiss Carlos. Carlos growls. Robin exits. Carlos smiles. He says in a menacing tone:

CARLOS (CONT'D)

Would you dance with me? Come on, it's just a dance.

INT: ROBIN'S APARTMENT

9pm, it is dark. Jake waiting outside Robin's apartment building. Jake wearing sunglasses. Robin does not see Jake's black eye from the punch he took from Carlos. Robin settles Jake into the guestroom.

ROBIN

Jake, you had a rough night. We can talk in the morning. I need to get back to the restaurant and there is a late party for some folks in from Cuba. Call me tomorrow.

JAKE

I found out things that aren't right. Also, what about Spain? Several trips there and big expenses that don't make sense. Karen must have been with him.

ROBIN

Spain? Ok, Ok, let's talk tomorrow on what you discovered. I have a plan on what to do next.

MONTAGE FLASHES OF EVENTS

The camera moves to a seedy side of Miami with backroom events, bars, cigars and cars.

ON SCREEN: 8PM

8pm Karen at Carlos' apartment in a blonde wig and a rain coat. POV Karen from behind. She walks in and drops her raincoat, she is naked. Carlos growls.

ON SCREEN: 9:30PM

930 pm Robin at the restaurant. Working the crowd.

ON SCREEN: 10PM

10pm Karen leaves. Smiles. Carlos smug.

ON SCREEN: 11:30PM

1130pm Carlos on the phone with Robin. He is coming over.

Carlos pops a Viagra, gets two glasses of dark Cuban rum on ice. Carlos lights a Cuban Cigar.

INT: CARLOS IS IN HIS LIVING ROOM

ON SCREEN: 11:45PM LATER THAT EVENING, SEPTEMBER 22, 1997

## MONTAGE OF EVENTS

Robin gets of the elevator. The original song by Dennis Manning, "What About Spain" plays as the scene opens. Flashback to Spain where Carlos and Robin made love.

Present time. Robin knocks on the apartment door of Carlos.

Carlos hands Robin a drink. They toast. Sex, passion and love are in the air.

They fall madly, wildly into each other. Tearing of cloths. Carlos in is a black jock strap when he takes his jeans off. Robin growls.

Moving around the apartment. The camera does not show full male-on-male sex, this is not a porno scene. The men will kiss, tear clothes off, sweat, movements of sexual acts.

The song is played over their love making and will fade as moments of dialogue are spoken in the heat of passion.

## INT: CARLOS' APARTMENT

Carlos has Robin pinned against the wall in heated sex.

ROBIN

God, it was like there was no else that mattered but us.

Robin has Carlos on his back on the bed, both men naked, entangled in each other. Robin turns Carlos onto his hands and knees and they have anal sex, Robin from behind Carlos.

CARLOS

Robin, sometimes I worry that this is all going to fade. That in the end, everything ends. You will be there with me, right?

ROBIN

Be there? In the end? Oh yes i will be right by your side. Even in death, I will be there by your side.

Robin and Carlos finish their love scene. The camera hold the shot looking out on the Miami Bay moonlight.

Instrumental of the song "What About Spain" lingers in the air. Both men are naked and asleep. Their bare chests are seen, both with a glisten of sweat from multiple sex sessions. They fall asleep, Robin on his side holding Carlos.

ANGLE ON Carlos' coal-black eyes going to sleep.

INT. DREAM SEQUENCE - NIGHT - EL IMPERIO DE LA NOCHE

Carlos is standing in the middle of El Imperio de la Noche, the club packed with people. The music is loud, pulsating, and the lights flash in rhythm.

Everything seems normal at first, until a strange feeling of unease creeps over him.

He's dressed in his sharpest suit, but something feels wrong. He glances around, sensing that the eyes of everyone in the club are on him.

He brushes it off at first, trying to maintain his confident composure, but the whispers begin.

Crowd murmuring, laughing softly.

CROWD

Look at him... the maricón mafia boss. Can you believe he thinks he's in charge? Pathetic. **Carlos the gay king!** ¡El maricón cubano!

He tries to speak, to shout back, to assert his power, but his voice is caught in his throat.

His hands clench into fists, but they tremble uncontrollably. His sharp suit, his symbol of power and control, begins to fade—his clothes disintegrate into tattered fabric.

CROWD (CONT'D)

Look at him! Look at him! You think you can run this city, maricón? You think anyone takes you seriously? Look at you! Power? You're a joke! ¡El maricón nunca manda!  
**The gay man never rules!** Rise Phoenix! Spread your gay wings! Fly!

He looks down in horror as he's left standing, exposed and vulnerable, nude in the middle of the crowd. On his strong muscled back a tattoo of a phoenix rising from flames.

ROBIN

You think being gay makes you special, Carlos? You think you've earned your place here?

The Crowd and Robin now chant louder to a deafening pitch

ROBIN & THE CROWD  
 ¡Maricón! ¡Maricón! ¡Maricón!  
**Spread your wings! Fly faggot!**  
**Fly maricón!**

CARLOS  
 I am proud... proud to be who I am

Carlos finally reaches the exit, standing in the doorway, his chest heaving as he gasps for air.

The rain outside pours heavily, like a wall he must push through. As he steps outside, the laughter fades, but the feeling of shame and humiliation clings to him.

He looks back at the club, the neon sign flickering ominously in the storm.

He wakes up naked, standing by the window it is pouring, he quivers repeating "I am proud" again and again. His tattoo glistens.

Robin, naked comes over to him and gives a strong bear hug from behind to comfort him. He outlines the Phoenix on Carlos's back.

ROBIN  
 Another nightmare, Papi.

CARLOS  
 Yes and you were laughing at me.  
 Laughing, you and the crowd.

Robin takes a strong hand and leads Carlos back to bed. Carlos faces the window watching the heavy rain. In moments Robin is asleep. Carlos' deep, black eyes stare into the rain.

INT: BEDROOM AT DAWN AT CARLOS' APARTMENT

ON SCREEN SEPTEMBER 23, 1997 - 1 DAY BEFORE TODAY

The soft morning light spills through the large windows. Robin, shirtless looks out. Robin turns and stares at himself in the mirror. His body, hardened from years in security, contrasts with the vulnerability in his eyes. He runs a hand over his chest, lingering on an old scar.

ROBIN  
 Strength doesn't protect you from  
 everything... does it?

Carlos leans back against the headboard with a cup of Cuban coffee in hand, his expression unreadable.

Carlos goes up from behind and engulfs Robin in a hug and kisses his neck and starts what could be another round of sex.

CARLOS

You're mine, Robin... siempre

ROBIN

This morning something feels different.

CARLOS

(in Spanish)

Porque... a veces tengo miedo..**Because... sometimes I'm afraid.** That one day you'll see the real me... y te vas. Nunca he tenido que aferrarme a nadie antes. No sé cómo ser lo que tú necesitas. Pero te necesito, Robin... más de lo que sabes. - **and you leave. I've never had to hold on to anyone before. I don't know how to be what you need. But I need you, Robin... more than you know.**

ROBIN

Everything's in motion. Jake's primed... Mitch is already pushing him. But what about Karen?

CARLOS

All she cares about is herself. Once Jake kills Mitch, she won't see it coming. By the time the cops connect the dots, she'll be buried under enough evidence to sink her for good. Besides I gave Karen what she wanted.

FLASHBACK TO CARLOS AND KAREN THE NIGHT BEFORE

ON SCREEN the images as Carlos talks.

CARLOS

(Voice Over)

She said, "Momma needs some love" so I gave her some love. Well I can swing both ways

Scene Karen at the door. Carlos greets her and picks her up. The move to the couch. Drinks. Carlos takes his shirt off.

CARLOS (CONT'D)

(Voice Over)

I gave her some love. Well I can  
swing both ways. I had Karen  
wrapped up tight around my ..

Scene passionate sex between them. They shower. She dresses.  
She smile. Karen Leaves. Carlos checks his watch 10PM

INT: BEDROOM AT DAWN AT CARLOS' APARTMENT

CARLOS

Well, you got to do what you got to  
do. I had to have her trust me  
again. So I went in...deep

ROBIN

I got it.

CARLOS

We got to wrap this up and start a  
new drug distribution in Barcelona.

ROBIN

Sitges. Better market. All the men  
go there. And we like men.

CARLOS

And the men love us. Karen is going  
to see Jake today. Convince him to  
use the gun on Mitch.

ROBIN

Till the end. You and me.

Carlos presses a lingering kiss to Robin's neck, his voice  
barely a whisper now, but full of heat.

CARLOS

No hay escape... You're mine,  
Robin. Forever

ROBIN

I am off to get Jake.

CARLOS

Mi corazón se ha perdido en ti. -  
**My heart is lost to you.**

The camera goes through the window and swirls to the vibrant  
morning streets of Miami with vendors, workers and the city  
alive.



INT: BACK ENTRANCE OF EL IMPERIO DE LA NOCHE, MANAGER OFFICE

ON SCREEN: 10AM SEPTEMBER 23, 1 DAY BEFORE TODAY.

The original Dennis Manning song, "After The Thunder After The Rain" plays as the scene begins and underscores,

The song fades to instrumental. Moody and dark.

Karen is at the office. Jake enters. Jake his face still showing a bruise from where Carlos slapped him. Karen has a red cocktail dress on with long gloves, the blonde wig.

JAKE

My God, did you not go to bed yet?  
A little much for 10am don't you  
think? Jesus, you still have that  
wig?

KAREN

Blondes do have more fun. What's  
with the shades? A little style and  
mystery added to your wardrobe?

Jake removes the sunglasses.

KAREN (CONT'D)

My, my, someone likes it rough.

JAKE

So what is it? I know what's going  
on. I'm not dumb. Why were you in  
Spain?

KAREN

Jakey, calm down. Spain? Who is  
talking about Spain?

JAKE

Call me Jake, ok?

KAREN

You look like someone who's had  
enough, Jake.

Jake glances up, his eyes tired, as Karen sits across from him, crossing her legs elegantly.

JAKE

I am gonna get this sorted. Police  
are gonna find out.

KAREN

You were never meant for this world, Jake. Let's hold off on the police. You know what your real concern is in the next 24 hours?

JAKE

My concern? Jesus, so much drama with you. And take off that wig.

KAREN

Mamma likes drama. You should worry about, Mitch. He could kill you.

JAKE

He's... obsessed. It's like I can't escape him. And I know he killed that guy, Irish. I can't kill him, Karen. I'm not like that.

KAREN

You say that now, but what happens when Mitch snaps again? No reason he won't kill again.

JAKE

Why do you want to help me now?

KAREN

Jake, relax. Momma is here to help. We need to look at your options. Mitch isn't playing around anymore.

JAKE

What do you mean?

KAREN

Carlos made the death of Irish go away (she snaps her fingers). Carlos pulled the strings with the police. Paid them off. Are you willing to wait until it's you lying on the floor, dead?

JAKE

You always make up stories. Always drama around you.

KAREN

I know that both Mitch and now Carlos beat you down. I think you are attracted to dangerous men.

JAKE

Jesus, is nothing private? You don't know what I am attracted to.

KAREN

Jake you need protection.

The chorus to the original Dennis Manning song "After The Thunder, After the Rain" plays. We see Karen cast her spell on Jake.

Karen talks to Jake about taking the gun. Their conversation is not heard just their actions are visible.

-Karen takes the gun from her purse and gives it to Jake

-Jakes says no

-Karen goes behind Jake and they both hold the gun and practice firing (pretend)

KAREN (CONT'D)

Just feel the protection in your own hands. This isn't about being a killer. It's about not becoming a victim.

The instrumental plays on dramatically with the song "After The Thunder, After The Rain."

She leaves Jake alone in the room, the door closing softly behind her. Jake sits in silence, the echo of her words reverberating in his mind, pushing him closer to the edge.

Jake, shakes his head and puts the gun in the desk drawer.

JAKE

It's not me. I am not a killer.

Jake takes out his blackberry phone and sends a message to Karen

JAKE (CONT'D)

(text Voice over)

Karen, the gun is in the desk drawer. I won't be a killer.

EXT: DARK MIAMI STREET, OCEAN BLVD

Karen drives through the slick streets of Miami. The rain has just stopped, leaving a glistening sheen on the road, reflecting the neon lights of the city.

Her hands grip the steering wheel tighter than usual, her mind racing. The rhythmic sound of the windshield wipers echoes like a metronome, cutting through the silence inside the car

Karen's blackberry signals a message. She checks it while driving.

JAKE TEXT

Karen, the gun is in the desk drawer. I won't be a killer.

KAREN

Damn.

Her face is illuminated by the dashboard lights, but her eyes are distant, focused not on the road but on everything that just unfolded.

KAREN (CONT'D)

Wait a minute. Carlos is using me. I am going to be the one to take the fall somehow.

Now with more intensity.

KAREN (CONT'D)

That lousy son of a bitch! He always gets what he wants, right? He thinks he's so goddamn clever!

The song comes back in as Karen drives and thinks.

KAREN (CONT'D)

This queen is going to take down Papi Chulo.

She slams her foot on the gas, the car speeding down the empty Miami streets. The storm rages on outside, but inside, Karen's mind has gone silent, focused. She knows what she has to do now.

#### MONTAGE FLASHBACKS

There is a montage of flashbacks of all characters. As the montage is quickly moving through the scenes the original, Dennis Manning song plays "What Would Cher Do."

The feeling is intense, primal, rhythmic. Intimacy scenes are never pornographic, but intense. Men do not reveal their penis and Karen's naked breast is never shown. The men have firm, muscled bodies. Bars, Cigars and Cars.

The scenes:

Mitch talking with Jake and then the slap and Jake hits the floor.

Karen and Carlos making love two nights ago.

Robin and Carlos making love from 1 night ago.

Mitch and Carlos have oral sex in the office.

Jake and Carlos having coffee; Dancing on their first date.  
Sex in the apartment

Carlos doing drug deals.

VIP drug parties at the restaurant.

Carlos at the bar working the crowd as Robin observes; drugs coming in, money exchanges, Cuban cigars, Carlos in a white tank top, Cuban hat and gun holster.

Carlos ties up Alejandro in a sex scene.

Robin and Alejandro, "Back the fuck off."

Mitch and Robin have sex.

Mitch and Carlos have sex.

The restaurant busy. Miami night life. Carlos everywhere.

Jake's head spinning all of these thoughts.

Carlos slaps Jake to the ground.

INT: CARLOS' APARTMENT

ON SCREEN: SEPTEMBER 24, 1997, TODAY, 7:15 PM

Instrumental of the song "More Going Down" plays, dark, mysterious.

Jake and Robin approach the ultra-modern Miami apartment with sweeping views of the bay. 12th floor. They take the elevator and get off and head to suite 1250.

The mood is tense. Robin is cool and in control.

ROBIN

We all good here?

No response. He elbows Jake.

JAKE

Yes, yes I am cool. Just nervous

Jake drops his keys at the apartment door.

ROBIN  
Jesus, Jake, get it together. Come  
on open the door.

Jake opens the door. He turns on the light. This lights up only the entrance. We DO NOT see the body on the floor.

JAKE  
Carlos? Carlos? I am home. Carlos?

Jake and Robin look around. The feeling is tense.

JAKE (CONT'D)  
Robin, something is wrong.

Jake goes to the living room, overlooking the Miami skyline and Carlos lying dead on the floor in a glamorous yet shadowy Miami penthouse. Robin looks around, as "The Plan" has suddenly changed. ANGLE ON ROBIN, quickly assessing the scene.

ROBIN  
What the fuck?

He checks Carlos for a pulse.

JAKE  
What happened?

ROBIN  
Somebody got here before we did.

JAKE  
What do you mean "before we did"  
what were you going to do?

Robin trying to think. He

ROBIN  
Jake. Wake up. The plan. The plan  
went wrong.

JAKE  
But you said, "I got a plan." What  
the hell was "the plan?"

ROBIN  
Shit. This is not the plan.

JAKE  
Robin, come on we got to go. We  
should call 911.

ROBIN

Quiet, Jake. Let me think. We need find out who did this. We are not safe until we know who did this. Where were you before you came to meet me?

ANGLE ON: The camera swirls to Carlos dead on the floor. Jake nervous. Robin Pacing.

KAREN appears, as if she were hiding, observing. Cool, sly and no emotion.

KAREN

Well, Boys, what do we have here? OH, is that Carlos?

JAKE

Jesus, where did you come from.

KAREN

Well I was over there and now I am here.

ROBIN

Karen, what happened?

She speaks in a surprised voice, and very sarcastic, overly dramatic voice.

KAREN

You know I am not quite sure.

The door lock being picked is heard. Jake and Robin look. Karen Feigns dramatic tension.

KAREN (CONT'D)

OH My! I wonder who that is? Help! Help! I fell threatened.

JAKE

What's that?

ROBIN

Shh. Quiet.

KAREN

(whispering)  
OH, the excitement! Intruders!

Jake and Robin look around for something to pick up. Jake grabs a pillow. Robin goes for the lamp.

They hold their item up ready to throw at the intruder. Robin looks at Jake and shakes his head.

ROBIN  
(angry whisper)  
Jake! Seriously? A pillow?

Jake looks embarrassed. He puts the pillow down and stands behind Robin. Robin just rolls his eyes. Tension builds.

ANGLE ON: The door opens, Mitch has a gun in his hand, pointed ready to fire. He looks nervous, but ready to take action. All men are surprised and confused. The tension breaks.

JAKE  
Mitch?

MITCH  
Jake are you ok?

ROBIN  
Mitch?

MITCH  
Robin, what the hell?

KAREN  
Mitch, now this is a surprise! We should have a party!

ROBIN  
Mitch, why are you here? Put down the gun.

MITCH  
Jake are you Ok? Where is Carlos?

KAREN  
Oh he is taking a little siesta.

ROBIN  
Karen.

KAREN  
Mitch, Carlos is here, dead.

MITCH  
What?

KAREN  
Dead. Dead. Dead. How did this happen? Who could have done this? So many suspects?



POV: Mitch moves in he checks the body. The men talk low to each other. Karen heads to the door unnoticed and locks it and puts the key in her pocket. No one else is aware of this.

Mitch points the gun at Robin, and Robin make a move to go for Mitch. Mitch points the gun at Karen.

ROBIN

Mitch let's put the gun down.

JAKE

Mitch, I am ok. Put the gun down.

MITCH

Jake I thought that you were in trouble. Karen said that you were in trouble and needed my help.

JAKE

Karen, what did you do?

KAREN

Honestly, I don't remember. So many details.

MITCH

Karen you said that Jake was in trouble. Carlos was gonna kill Jake.

KAREN

I don't remember that conversation. Robin, you seemed surprised to See Mitch, standing here.

ROBIN

Shut up Karen.

KAREN

So you all know, Robin and Carlos have (she does air quotes) "The Plan."

ROBIN

Karen, I am warning you, shut your mouth.

She takes the actual gun out of her purse and points at Robin. Now speaking in a very plain, matter of fact tone. She AIR QUOTES again for dramatic effect.

KAREN

Or what, Robin? What was "THE PLAN", again? I go to jail, right?

(MORE)

KAREN (CONT'D)  
Framed. And Jakey... he was  
supposed kill Mitch wasn't he?

Karen sits down and resumes her pleasant tone.

KAREN (CONT'D)  
So many details to remember. The  
only thing straight here...is me!  
(she laughs) Ohhh, Momma has made a  
funny! The only straight thing in  
the room!

MITCH  
So wait, Jake was not in trouble?

KAREN  
Oh Mitch, you have to keep up.

ROBIN  
Fuck that. I am leaving.

She clicks the gun as to shoot it.

KAREN  
Robin, sweetie, Momma has very good  
aim, at close range, so you all  
just sit. I don't want to ask  
again.

Robin advances towards Karen and she fires a gun shot to the  
floor. Robin stops.

ROBIN  
Jesus, Karen.

JAKE  
Karen you almost hit him.

KAREN  
Jakey, Momma meant to miss. Keep  
up, would you?

ROBIN  
Karen, I am warning you.

KAREN  
Yes, yes, so you've said.  
Whatever. What did Carlos ever see  
in you?

JAKE  
Carlos? And Robin?

KAREN  
For years.

MONTAGE

KAREN  
(Voice over)  
For years...

Carlos and Robin on the beach.

Jake leaves apartment. Robin enters unseen. Carlos and Robin  
kiss madly, rip their shirts off.

KAREN (CONT'D)  
(Voice over)  
And those flower from Mitch.

Mitch handing Jake the flowers. Mitch says, "Happy  
Anniversary

INT: IN THE APARTMENT CONTINUOUS

KAREN  
I mean who is sleeping with who  
around here?!

MITCH  
Karen you filthy Bitch.

KAREN  
Mitch now I will not tolerate  
language. You boys do need to learn  
your manners.

Mitch gets up and goes to the door.

MITCH  
I am getting out of here.

He tries the door and it is locked. He struggles with the  
door.

MITCH (CONT'D)  
The door is locked!

She pulls out the key and laughs.

KAREN  
Oh here it is!

MITCH

Give me the key. I want out.

KAREN

Mitch, come back and sit down and enjoy the party. Now I wonder who did this to Carlos?

JAKE

Well it wasn't me. He was my boyfriend.

KAREN

Oh, being his boyfriend makes you innocent? Then I guess Robin's innocent too? Didn't Carlos slap you down? And Mitch too, Jakey? Seems like you had a motive. Sounds like Ike and Tina to me?

MITCH

Tina? Who is Tina

Jake and Robin look at each other and roll their eyes. They say in unison:

JAKE AND ROBIN

Tina Turner!

KAREN

Mitch you better take notes. The police may want some of these details! (she laughs) *Tina Turner! How could you not know? I think they may take your GAY CARD for that one!*

JAKE

Robin you were with Carlos.

ROBIN

Karen you are starting things you don't want to finish.

KAREN

Robin, you remember I have the gun, right? Jakey, Robin was with Carlos last night, while you were tucked into his guest room. They've been together for years... one of those long-term deals. What about Spain, Robin?

JAKE

It was you in Spain?

MITCH

Wait so Carlos was with Robin?

KAREN

Mitch you are not grasping the basic facts here. Robin, this is getting tiring could you just dumb it down for Mitch?

ROBIN

Mitch just shoot her!

KAREN

(laughs)

Mitch, shoot me? Sweetie, with your history of guns and dead bodies, you can't afford to get caught with a loaded weapon, can you? Carlos can't save you. But then you want Jakey, so maybe you had a reason to kill Carlos so you could have Jakey to yourself? Sounds like a motive to me! Just like Irish, Mitch you have a hard time letting go of people!

She leans over to Carlos dead on the floor and yells:

KAREN (CONT'D)

Carlos you can't save Mitch, you're dead. Mitch are there even bullets in the gun?

Mitch looks down, embarrassed.

ROBIN

You idiot. Why did you come in with a gun not loaded?

JAKE

Robin, use your gun.

ROBIN

(growls)

Remember, Jake you made me promise, "No guns"

JAKE

Wasn't this your plan?

KAREN

Carlos dead wasn't part of the plan, was it Robin? *Or Was it?* Maybe you get everything and go to Spain alone? Sounds like a motive to me!

ROBIN

Karen you better stop!

KAREN

What did you love about Spain? The Libra Moon? The tequila? Maybe we can come back to that story when the police arrive.

MITCH

No police.

KAREN

Mitch you were supposed to be dead. Killed by Jake.

MONTAGE

KAREN

(Voice over)

All of us framed or dead

Scene of Karen in handcuffs.

Scene of Mitch dead on the floor, gunshot by Jake.

Scene of Jake in an orange prison's jumpsuit.

Scene of Robin and Jake in Spain.

KAREN (CONT'D)

So many plot twist to your "Plan" Robin. "*GENIUS*" isn't that what Carlos said?

INT: IN THE APARTMENT CONTINUOUS

Karen pauses and smiles just like the GRINCH. She speaks in an eerie tone, mocking Robin.

KAREN

(laughs)

*GENIUS. GENIUS.*

JAKE  
Where is this going?

KAREN  
What I want to know is who killed  
Carlos? You all have a motive.  
Mitch was expected to be dead.

MITCH  
Yea I am not dead.

KAREN  
Well done, Mitch, I see you are  
catching on! Robin in your plan, I  
did love all those pick-up lines  
and Sinatra songs you set up when  
Jakey met Carlos.

Robin is clenching his fist, Karen reminds Robin of the gun  
in her hand.

Karen speaks loudly to dead Carlos on the floor.

KAREN (CONT'D)  
Carlos I loved that part!

MITCH  
Karen, Carlos is dead.

KAREN  
See Robin, Mitch is catching on.

MITCH  
What is going on?

KAREN  
Mitch which part is confusing you?

MITCH  
All of it!

KAREN  
Robin can you help us out here. I  
mean it is your plan.

ROBIN  
I am not saying anything.

POV Focus on Mitch, Robin, and Jake as Karen speaks.

KAREN  
(Voice over)  
Oh and Mitch went down on Carlos  
like the Titanic the other day.

MONTAGE

Mitch and Carlos in the office. Carlos eases Mitch to his  
knees for oral sex.

INT: IN THE APARTMENT CONTINUOUS

KAREN  
That was a steamy session.

ROBIN  
You will pay for that, Mitch.

KAREN  
Those close circuit cameras,

MONTAGE

Scene of Jake installing security camera in Carlos' o  
Scene of Carlos easing Mitch to his knees for oral sex.  
Scene of Karen watching the video.

INT: IN THE APARTMENT CONTINUOUS

KAREN  
There is a lot of action on those  
tapes!

ROBIN  
Fuck you.

KAREN  
Manners, they seem to be lacking in you, Robin.  
The night when Carlos and Jake met. I loved  
that it was all a set-up!

JAKE  
A set-up? This was all a set-up?

KAREN  
The first meeting, with Jakey we  
all knew about the set-up. Is that  
right, Robin?



ROBIN

Karen get on with whatever it is you are doing. I will get you for this.

KAREN

Yes, yes. You keep saying that.

ROBIN

Just shut up Karen.

KAREN

(laughs)

I know I keep laughing but no one else is. I just find this all so, *interesting*.

MONTAGE

KAREN

(Voice over)

The drugs, the VIP, the cigars

Scene from the restaurant drug money and exchange.

Scene of back room gambling.

Scene of Cuban cigars. Hot men. Hot women.

Scene Carlos tying up Alejandro and having sex.

KAREN (CONT'D)

(Voice over)

Those fishing trips with the sharks on El Tiburón!

Flashback to dumping Irish in the bay.

KAREN (CONT'D)

(Voice over)

Oh the police are going to love this!

Scene of Officer Delgado brow-beating Carlos

KAREN (CONT'D)

(Voice over)

Each of you with a motive:  
Jealousy (Robin), Betrayal (Jake),  
Hidden lust (Mitch).

INT: IN THE APARTMENT CONTINUOUS

KAREN

And then we do have a dead body on the floor. And like I said, I called the police.

EXT POLICE CAR DRIVING TO CARLOS' APARTMENT

In the car is Officer Delgado and Cop.

OFFICER DELGADO

We got a call that Carlos and his gang are at his apartment. The caller said there is enough evidence to put him and his crew away.

COP

Aren't they dangerous?

OFFICER DELGADO

Yes so we better be prepared.

INT: CARLOS APARTMENT

JAKE

I want to know what is going on?

KAREN

Jakey, you were going to get framed for the murder of Mitch.

ROBIN

Karen, I am gonna kill you.

He rushes to Karen and she shoots and again "Misses"

ROBIN (CONT'D)

Jesus, Karen. You are crazy.

KAREN

I feel threatened. I feel threatened.

(Now forceful)

KAREN (CONT'D)

Now will you sit down. You all just have to hear this.

She takes a pocket recorder and plays the recording. ROBIN squirms. JAKE and MITCH glare at ROBIN.

As the tape plays on screen we see the flashback conversation live with Robin and Carlos. The scene is tense.

POV move from face to face as the recording plays.

INT: FLASHBACK CONVERSATION IN CARLOS' APARTMENT

CARLOS

The gun will be there. Karen will meet Jake tomorrow to give him the gun for protection. She will get Jake to hold the gun. He will then give it back as we both know he hates guns. Karen gets the gun back to me. I kill Mitch. Leave the gun.

ROBIN

Jake goes down.

CARLOS

Jake goes down. Oh there is a lot more going down than just Jake. Believe me.

ROBIN

Ok let's do this. I cannot see you again until this is through.

CARLOS

Well then, let's make this night count

KAREN stops the phone. Back to her playful tone. The scene fades.

INT: THE APARTMENT OF CARLOS

KAREN

Robin what do you think?

Robin growls.

MITCH

I don't like the sound of this story.

KAREN

Mitch, you were supposed to be dead! And you, with no bullets in the gun! Ha.

ROBIN  
Ok Karen get on with it.

KAREN  
Oh I thought you would never ask.  
So Jakey, have you been counting?

JAKE  
Counting? Counting what?

KAREN  
My God. Is anyone with me? Robin,  
can you please help?

ROBIN  
Bullets. Have you been counting the  
bullets?

KAREN  
Oh, Robin, you are the brains in  
this operation. Jakey how many  
bullets?

JAKE (SARCASTICALLY.)  
Yeah, bullets. You fired 2 bullets.

MITCH  
Yes, I counted 2-bullets.

KAREN  
Robin I knew you are the bright one  
in the group, how many bullets  
fired?

ROBIN  
(snarls)  
Three.

JAKE  
No Robin, 2

MITCH  
Yes 2-bullets, both fired at you,  
Robin!

ROBIN  
You idiots. Three. Three fucking  
bullets. Two at me and one in  
Carlos.

MITCH  
But Carlos is dead.

KAREN  
 Very good, Mitch you are keeping  
 up!

JAKE  
 So, 3 bullets?

Robin sighs and shakes his head. He glares at JAKE and points  
 up 3-fingers. Robin is irritated.

KAREN  
 But was I part of the plan? Robin  
 maybe you and I are going to Spain?

JAKE  
 Wait, so it is you and Robin?

MITCH  
 Robin, I am gonna kill you.

KAREN  
 Oh I feel threatened. I feel  
 threatened! ( She laughs). Mitch I  
 would not say "kill" that could be  
 used against you in court.

ROBIN  
 Just get on with it.

KAREN  
 So touchy.( She laughs.) There are  
 lovers, lies and other alibis.  
 Truths and events here. No shooting  
 the messenger! (She pauses and then  
 laughs.) Ohhh Momma has made  
 another funny "Don't shoot the  
 messenger!"

JAKE  
 You are sick.

EXT: POLICE CAR PULLS UP TO CARLOS' APARTMENT.

The two men get out. The feeling is tense.

OFFICER DELGADO  
 12th floor, unit 1250. Keep you gun  
 ready.

The two men head into the building

INT: CARLOS' APARTMENT

KAREN

Well at least you are listening. OK  
here we go.

She does this in fast, matter of fact tone, like the voice you hear at the end of an add for "side effects" of a drug. As Karen speaks on screen is a rapid flashback of the events she talks about.

KAREN (CONT'D)

Alright, 10 years ago I was with  
Carlos.

MONTAGE

KAREN

(Voice over)

He was straight, or so I thought.

Scene Carlos and Karen at Dinner.

Scene Carlos goes to the bathroom and Robin is there, they exchange glances

KAREN (CONT'D)

(Voice over)

Then all the Miami night life

Scene of Carlos, Cuban cigar, drugs, Alejandro, Robin.

KAREN (CONT'D)

(Voice over)

Mitch kills Irish. I liked Irish.

Flashback to the gunshot of Mitch killing Irish

KAREN (CONT'D)

(Voice over)

Fred is dead. I don't like  
competition. Carlos I killed Fred  
for you.

Scene of Karen killing Fred.

Scene Carlos feeding Fred's body to the sharks from the boat.

KAREN (CONT'D)

(Voice over)

Everyone is going with everyone.

Scene Carlos and Mitch. Scene Ronin and Mitch. Mitch and Jake. Karen and Carlos. Carlos and Alejandro.

INT: CARLOS' APARTMENT

JAKE

Carlos and Robin each went with Mitch?

Karen rolls her eyes. Dismisses Jake.

KAREN

They were figuring out Mitch's 'type'—turns out it's something like you, Jakey. Right, Mitch? Or is it Irish?

MITCH

Yes

JAKE

So Mitch you went with Carlos and Robin?

KAREN

Like jack rabbits. Jakey likes Sinatra, Loves a kiss, likes someone to take charge.

JAKE

How do you know?

KAREN

Jakey, word gets around and you do like to talk about your fantasies in backroom bars., I mean son, you have to watch how much you put out there. And seriously you like "The Carpenters"

Robin laughs a bit.

ROBIN

Yea, I did find that a little odd.

KAREN

Jakey, it's just music. You like Cher. I like Cher. "Snap out of it." I like Barry Manilow so shoot me. (She laughs). Oh Momma made another funny "Shoot me"

MITCH

I am getting nervous, I feel trapped.

KAREN

Mitch have a drink. Carlos takes these business trips to Spain. What about Spain? Jakey, you remember that. You could not join because it was all "Business"

Robin Growling.

KAREN (CONT'D)

Oh right, Robin, you were there on all of those trips. You see the police will be here soon.

INT COPS GET ON THE ELEVATOR

Officer Delgado presses the button for Floor 12. Tense feeling in the air.

INT CARLOS' APARTMENT

KAREN

The only business that was going on was Robin plowing Carlos.

MONTAGE

Scene of Robin and Carlos making love

KAREN

(Voice over)  
Jake gets slapped

Scene Mitch Slapping Jake. Scene Carlos slapping Jake.

Scene Jake with Sunglasses on with Karen.

KAREN (CONT'D)

(Voice over)  
But we have to keep moving. 2-days ago Carlos and me.

Scene Karen and Carlos have sex.



KAREN (CONT'D)  
 (Voice over)  
 Then Carlos and Robin go at it 5  
 times that same night!

Scene Carlos and Robin having sex.

KAREN (CONT'D)  
 (Voice over)  
 And we did hear that snippet of  
 "The Plan."

Scene Carlos and Robin talking through the plan.

INT CARLOS' APARTMENT

KAREN  
 And don't you just LOVE that word  
 "Snippet" it is the perfect sound  
 for the word.

She breathes in deep.

ROBIN  
 Are you finished?

MITCH  
 Yes, can we just get out of here?

JAKE  
 I am with them, can we go?

KAREN  
 Boys, have we forgotten the  
 elephant in the room? Hmm? Anyone?

ROBIN  
 Carlos.

KAREN  
 Yes! Each of us has been with  
 Carlos. Each of has a motive. Each  
 of is has been intimate with  
 Carlos.

Karen leans towards Carlos on the floor and says in a slow,  
 loud voice.

KAREN (CONT'D)  
 Carlos, we have all been with you.  
 You Cuban whore.

Karen stands, gun in hand pointing at each of them as she speaks. Her voice escalates.

KAREN (CONT'D)

I was going to go down just like the sun! Jake was going to go down. Mitch was going to be dead and what? Robin and Carlos were just going to sail off together?

Karen looks right at Robin. They lock eyes in a controlled stare. Karen has a deep sigh. She sits back down, collects herself.

KAREN (CONT'D)

My mother said a lady never swears. Well, fuck that. Fuck you, Robin. So an hour ago, just before you all got here...

INT: FLASHBACK TO 1 HOUR CARLOS APARTMENT

ON SCREEN: 1 HOUR AGO

Karen hits the play one her cassette for the recording.

POV we see the action and cut to the faces of Robin, Jake and Mitch.

KAREN

I am pregnant.

CARLOS

What? Who's the father? Jesus, is he in for a ride.

KAREN

You. You son-of-a-bitch.

CARLOS

Me?

CARLOS (CONT'D)

Karen, I have no idea what you are talking about. You just make this shit up.

KAREN

Carlos I heard you and Robin, "The Plan."

CARLOS

You only thought you heard, you make things over dramatic just to suit your needs.

KAREN

You asked me to get the gun. You can't leave me. I want you, you know that.

She takes it out of her purse.

KAREN (CONT'D)

This gun, to Jakey, and get his prints on it, so you could frame him for the murder of Mitch. I'm going to have our baby.

CARLOS

You are fabricating this all in your mind. Pregnant? Bullshit. I never said take the gun. I never told you that. No one would ever believe that.

KAREN

Really?

She take out her out the cassette and plays the recording of Carlos.

CARLOS (RECORDED)

Karen all you have to do is get Jake to hold the gun. Wear a pair of gloves, those long red ones, dress up, seduce him into the plan. Then when Mitch is dead the cops will go straight to Jake. I will leave these letters, these are romance letters I made up from Mitch to Jake at the scene. Now be a good girl and do this for me.

CARLOS is outraged. He slaps her and she falls to the floor.

CARLOS (CONT'D)

I am going to kill you for this.

He rushes towards Karen, she takes the gun and shoots Carlos. He falls to the floor. Carlos dead.

The camera swirls and the shot goes back to the present

INT CARLOS' APARTMENT

Mitch, Robin and Jake seated and a dazed look on their faces.

ROBIN  
Pregnant? No. No. We were going  
away. Spain.

JAKE  
Robin how could you? Set me up, I  
go to jail? I kill Mitch?

Robin looks away.

JAKE (CONT'D)  
Well say something!

ROBIN  
I thought it was a good plan. I  
didn't count on Karen

JAKE  
Didn't count on Karen? Are you  
crazy. All this time, you were  
supposed to help me and/

MITCH  
You were in on this all the time.  
Just one lie after another/

KAREN  
And poor Carlos. Robin I guess this  
was not part of the plan? Now me in  
my condition.

ROBIN  
Shut up Karen. Just shut up.

INT: OFFICER DELGADO AND COP GET OFF ON THE 12TH FLOOR

They are outside the apartment 1250.

SANTIAGO DELGADO  
(commanding voice)  
This is the Miami PD. Carlos we  
know you're in there. Let's make  
this easy for everyone and open the  
door.

INT: CARLOS' APARTMENT

Karen now in a hysterical voice, loud.

KAREN  
Help! Help! I feel threatened!

INT: COPS IN THE HALLWAY

OFFICER DELGADO  
Did you hear that?

POV OFFSCREEN Karen's scream is heard

KAREN  
Help! I feel Threatened! Stand Back  
All of you!

INT CARLOS' APARTMENT

ANGLE ON Robin, Mitch and Jake, looking like they walked on stage in the middle of a play not knowing what is going on.

KAREN continues to yell in a frenzied tone.

KAREN  
Mitch Stop! Put the gun down!

ROBIN  
Karen shut up!

JAKE  
Karen what are you doing.

INT: COPS OUTSIDE THE UNIT 1250  
He wraps on the door

OFFICER DELGADO  
Open up, this is the Miami Police.

INT INSIDE CARLOS' APARTMENT

Karen screams

KAREN  
Mitch! No don't come closer! Help!  
I feel threatened!  
Mitch no!

Karen shoots Mitch in the heart. He drops dead.

INT OUTSIDE THE UNIT.

OFFICER DELGADO  
Open up I heard a shot.

OFF SCREEN

ROBIN  
Karen I will get you!

JAKE  
Karen just calm down!

KAREN  
Jake no, don't come at me, put your  
fists down!

Karen knocks over a lamp. She screams.

INT INSIDE THE APARTMENT

KAREN  
Oh please help, I feel threatened!

ANGLE ON ROBIN and JAKE looking confused and threatened.

Karen shoots Jake in the heart he falls dead.

INT OUTSIDE THE UNIT

OFFICER DELGADO  
Let's break the door.

OFF SCREEN

ROBIN  
Karen I will kill you!

Final gun shot is heard. Body drops to the floor.

SILENCE. Hold for 8 seconds. POV on Delgado

INT OUTSIDE THE UNIT

OFF SCREEN

KAREN  
Help! Help! They all

Delgado breaks the door into the apartment

INT CARLOS APARTMENT

KAREN

Came at me. Oh please help. I am so very frightened. They all came at me. Oh please help! I was threatened!

Karen starts to shake and cry on queue as the two policemen break into the scene.

OFFICER DELGADO

Jesus...what the hell happened here?

He looks around quickly surveying the scene. POV the camera follows his POV around the scene.

KAREN

I... I didn't have a choice! They were going to kill me! It all happened so fast. Mitch... he was out of control, and then Jake... and Robin...they turned on me. I had no choice.

OFFICER DELGADO

Ma'am, just take it easy. You're safe now. Can you tell us what happened? Why don't you hand me that gun.

ANGLE ON Detective Santiago.

KAREN

Mitch... he's been obsessed with Jake for months. You know Mitch killed that man, Irish, 10 years ago. Police were paid off to forget. He never got caught. He is an outlaw. The Fishing and sharks on their boat, El Tiburón.

ANGLE ON DELGADO

OFFICER DELGADO

Funny I can't recall that case/

KAREN

Paying off local police. The drugs, the sex. The Bars, cigars and cars. Tonight, it escalated. Mitch went mad. Then they all turned on me. Robin and his plan to frame all of us. I didn't know what to do. I begged them to stop, but they just kept coming at me!

COP

Boss we got four dead men here.

KAREN

And me in my condition.

OFFICER DELGADO

Condition?

KAREN

Carlos' baby.

OFFICER DELGADO

Carlos? He's gay

KAREN

He's Cuban. You know how they are. All lust and passion who could resist Carlos. He hit me, came at me. Self defense. Help I feel threatened.

OFFICER DELGADO

You are safe now.

KAREN

It was self-defense. I was threatened! I was threatened!

Karen falls into the arms of Officer Delgado and cries.

OFFICER DELGADO

Ok, Ok, calm down. Call it in. We need the scene processed, but it looks pretty clear to me.

COP

Dispatch, we have a 10-54, multiple deceased at 28 North Bay Road, unit 1250. Send forensics and backup immediately.

The SONG "More Going Down" queues up as the forensic team enters. Time passes.



We don't hear their voices, but see their actions. Karen dramatically cries, re-enacts the scene. Dramatically talks to the police. Implies her condition, sits down.

Time passes. Ambulances come. Body bags.

OFFICER DELGADO

Good thing, Karen you had that gun. I have been tracking Carlos and his mob for years.

KAREN

Carlos always talked about you, Detective Delgado. Said you two grew up together.

OFFICER DELGADO

Really? We knew about the drug ring from the restaurant with Mitch, Carlos and Robin. We couldn't get a hard lead. You are lucky they didn't kill you. We'll need to take you in for questioning, but from the looks of it... it's clearly self-defense.

KAREN

Yes, I am so lucky to be alive. They were all connected. All using each other. All Mafia thugs. I had no idea. Then they all turned on me. Help I feel threatened. I feel threatened!

OFFICER DELGADO

It's OK, it's over. You are safe now.

KAREN

Carlos bragged how he had the police in his pocket. He said he could pay them off to just look the other way.

ANGLE ON DELGADO

KAREN

But I know in my heart that the Miami Police department wasn't like that. Honest, God-fearing people.

OFFICER DELGADO  
Yes. Honest, God-fearing/

She takes a dramatic pause, looking upward as if searching for strength.

KAREN  
I kept thinking...Is this how it ends for me? Alone? Fighting for my life. Now pregnant with Carlos' baby.

Tears well up again, perfectly timed.

KAREN (CONT'D)  
But I fought back. I had no choice. God knows.

She looks at the officer, her eyes glistening, the emotion in her voice swelling as she steps closer.

KAREN (CONT'D)  
Yes, police are honest god-fearing..I just... thank God you're here now. Thank God someone believed me. There is that Alejandro at the restaurant he organizes a lot of the shady events for Carlos and Robin. I think that the three of them were intimate. I think Alejandro is the right hand of Carlos, tying up loose ends for him. I had no idea. And from the restaurant look into Francisco and Diego. All of these things are connected.

She collapses slightly into the cop, playing up her exhaustion and relief.

KAREN (CONT'D)  
Thank you... thank you for saving me.

THE THEME MUSIC SWELLS.

The camera pans to the next day. Alejandro being handcuffed and taken away.

Diego caught with drugs and runs away and gets shot dead.

At Francisco's house the police show up, the daughter there, police hand cuff him and put him into the police car.

At the front of the restaurant "CRIME SCENE" tape and patrons ushered out of the building.

Police search the offices, staff told to leave.

At the police station conversation, tears, drama, hugs. Karen walks out of the station. Cleared of all charges.

Karen gets in her convertible and dives through the streets of Miami. She tosses her blonde wig out of the car. Her hair flows in the breeze. By the beach, past the bars, cigars and cars.

The song "More Going Down" plays as the end credits roll.

Roll end credits