

MAD

by

Bas Oversteegen

[b.oversteegen@online.nl](mailto:b.oversteegen@online.nl)

FADE IN:

EXT. BUSINESS PARK - DAY

A mediocre car drives through an area with office buildings.

SUPER: "INSPIRED BY TRUE EVENTS."

Car drives up the parking lot of a stately office building, where it parks. Flags on the ground and a roof ad show a conspicuous company logo consisting of the text "RIF", a cube and the text "CREDIT INSURANCE".

EXT. RIF OFFICE BUILDING - CONTINUOUS

Out of the car steps software developer GILLES HUDD, 30, white skin, casual disposition. He strolls into a transparent airlock that forms the main entrance to the building and of which both doors show the text "RESISTANCE IS FUTILE".

INT. RIF OFFICE BUILDING - CONTINUOUS

AIRLOCK

Outer door closes. Gilles waits before the inner door, until it opens. He ambles into the chic

RECEPTION HALL

A staircase, elevators and a counter behind which works stiff receptionist HARRIET CONWAY, 50s. She wears a suit which shows a badge with her name and the company logo.

GILLES HUDD  
Morning Harriet.

HARRIET CONWAY  
Good morning, Gilles. I have a little problem. I scanned a form from the electronic stick to the screen but can't find it anymore.

A telephone rings on the counter. Gilles waits patiently while Harriet picks up the phone.

HARRIET CONWAY (CONT'D)  
(overly friendly)  
Harriet Conway, RIF Credit Insurance, good morning.... Mister Pallenberg is not yet in, shall I ask him to contact you later?.... You will send him an e-mail. Perfect.... My pleasure. Good day, sir.

GILLES HUDD  
I'll stop by later this morning.

HARRIET CONWAY  
Fabulous.

As the telephone rings at the counter, Gilles enters a door above which shows the text "IT DEPARTMENT".

HARRIET CONWAY (CONT'D)  
Harriet Conway, RIF Credit  
Insurance, good morning....

IT DEPARTMENT - KITCHEN

Tiny and cluttered. At the counter stands poky software developer MATTHEW ROSS, 30s. He sips from a coffee mug.

Gilles grabs a dirty coffee mug from the countertop, rinses it, takes a carafe standing on the warming plate of a drip coffee maker, pours coffee into the mug and sips from it.

MATTHEW ROSS  
I have a new Request For Change.  
Import of addresses for the  
Marketing module. Could you give me  
some advice on the structure?

GILLES HUDD  
Drop by anytime.

HAROLD, 20, energetic shabby system administrator, long hair, steps into the kitchen.

HAROLD  
Hey.

GILLES HUDD  
Morning.

MATTHEW ROSS  
Hi.

Harold grasps a dirty coffee mug from the countertop, wipes it with his sleeve and fills it from the carafe.

HAROLD  
Today I start with the installation  
of the new desktops for Claims and  
Collections.

Harold sips from the coffee.

GILLES HUDD  
I'm preparing one for Amy Spidle.

HAROLD  
Shall I do the rest?

GILLES HUDD  
Please, then I can finish the  
P.D.F. extension for the  
Correspondence module.

Holding his mug, Gilles steps out of the kitchen into the

IT DEPARTMENT - HALLWAY

He saunters over a fitted carpet full of coffee stains and enters a door with nameplate "GILLES HUDD" into

IT DEPARTMENT - GILLES HUDD'S ROOM

Cluttered with computers, keyboards, mice, cables and other technical devices. On the wall hangs a whiteboard.

Gilles sits down behind his desk and turns on the monitor of his desktop computer. He sips from the coffee and grins.

GILLES HUDD (CONT'D)  
Only seventy-one new e-mails.

RECEPTION HALL

Harriet Conway works at the counter. Gilles Hudd pulls a platform cart loaded with a shiny desktop computer out of the IT Department. He chews gum. Pulls the cart into an elevator.

DEPARTMENT CLAIMS AND COLLECTIONS - ELEVATORS

Gilles pulls the cart out of the elevator. Pulls it through a wide doorway above which shows the text "CLAIMS & COLLECTIONS", into a large working space with cubicles.

DEPARTMENT CLAIMS AND COLLECTIONS - AMY SPIDLE'S CUBICLE

At a desk sits AMY SPIDLE, 25, considerate office girl. At the desk next to her sits CHESTER, 30, an annoying snob.

AMY SPIDLE  
I just closed all apps. It's  
shutting down.

GILLES HUDD  
Thanks.

Gilles replaces Amy's bulky desktop computer with the shiny one from the cart. Chester sighs theatrically.

CHESTER  
I need to start up, I'm still in  
sleep mode.

He chortles like a hoarse magpie. Amy glares at him.

IT DEPARTMENT - GILLES HUDD'S ROOM

Matthew Ross watches Gilles draw on the whiteboard a scheme including the buzzwords "I/O LIB", "EXT. FILE", "MARKETING MODULE" and "IMPORT DEF".

GILLES HUDD

To read in the addresses you best use the import export library. First you have to define an import definition to which you then link a table.

MATTHEW ROSS

But I want to store the phone numbers separately.

GILLES HUDD

Hierarchical import definitions are supported.

IT DEPARTMENT - GILLES HUDD'S ROOM - LATER

Gilles Hudd works behind his computer. Suddenly, the door swings open, revealing fat bitchy CLARISSA BABRIDGE, 35, IT business consultant. She wears casual clothes.

CLARISSA BABRIDGE

Gilles, I can't add a new user to RIFsure Production.

GILLES HUDD

Clarissa. Good morning to you too.

Gilles peers at his monitor while clicking his mouse.

GILLES HUDD (CONT'D)

For what department?

CLARISSA BABRIDGE

Marketing.

GILLES HUDD

Give me a second.... There we are. You should add that module to your user profile.

CLARISSA BABRIDGE

But I already did that.

GILLES HUDD

Apparently only on Test Production.

CLARISSA BABRIDGE

I don't know that and I don't have to. I'm business oriented.

GILLES HUDD

But you work for I.T.. At least you should know the difference between a production and a test system.

Clarissa waggles out of the room and slams the door.

IT DEPARTMENT - GILLES HUDD'S ROOM - LATER

Gilles Hudd works behind his computer. Suddenly, a fire alarm goes off. Gilles calmly picks up a lunchbox from his desk. He saunters through the door into the

IT DEPARTMENT - HALLWAY

Together with Matthew Ross and Harold he ambles into the

RECEPTION HALL

Out of the staircase stroll other employees, all neatly dressed. They chat and laugh like preparing for a beach trip. We don't here the words.

Harriet Conway and Chester stand in front of the counter. They wear fluorescent vests. Smiling they passively watch everybody saunter outside through the open airlock.

EXT. RIF OFFICE BUILDING - CONTINUOUS

AIRLOCK

The employees gather in front of the airlock, except Gilles, who strolls across the parking lot to the

ROAD

which he crosses to a park.

EXT. PARK - BENCH - DAY

Gilles sits on a bench at a pond. In the water stands a "NO SWIMMING" sign. As he eats his sandwiches, quacking ducks swoop low over the water and splash into it close to Gilles.

He feeds bread to the ducks, which quack and splash. The fire alarm stops.

The employees saunter back into the office building.

The ducks swim away to open water. Gilles eats an apple. As he throws the core on the verge of the road, a police car passes by. Stops. A STRICT COP with warty face hops out.

STRICT COP

It's illegal to dump waste here. I give you a ticket for that.

GILLES HUDD  
Come on, it's an apple core. Food  
for the birds.

STRICT COP  
I see an apple core but I don't see  
a bird. Or am I blind?

As the Strict cop fills out a yellow ticket, a bird lands  
next to the apple core, grabs it with its beak and flies away  
with it. Gilles snickers at the Strict cop.

STRICT COP (CONT'D)  
A smart-ass, huh?

When the Strict cop hands Gilles the ticket, it slips out of  
the cop's hand and flutters into the water.

GILLES HUDD  
Oops.

The Strict cop struggles to hook the ticket to the shore with  
his baton. Quacking ducks skim low over the water and splash  
into it close to the Strict cop.

Two honking geese fly in, pass above the Strict cop shitting  
on his forehead, SPATTER, and land on the sloping shore close  
to him. Strict cop wipes his forehead with a sleeve. He  
glares at the smudge on the sleeve.

STRICT COP  
Dammit.

The geese stretch their necks, honking for food. He slashes  
at them with his baton, loses his balance and splashes into  
the water. He snatches the ticket off the water surface and  
creeps onto the shore, coughing and sneezing.

Strict cop glares at Gilles and hands him the soaked ticket.

GILLES HUDD  
It's unreadable. Now you're a  
ticket short.

STRICT COP  
(coughing and sneezing)  
Don't say another word.

GILLES HUDD  
My lips are sealed.

Soaked Strict cop gets in the police car. Gilles strolls to  
the car, knocks on the window. Strict cop opens the window.

STRICT COP  
Now what?

GILLES HUDD  
Sir, did you read the sign?

Gilles points at the "NO SWIMMING" sign. Police car speeds away, burning rubber.

INT. RIF OFFICE BUILDING - DAY

IT DEPARTMENT - GILLES HUDD'S ROOM

Gilles Hudd works behind his computer. Someone knocks hastily on the door, which opens, revealing panicky Head IT PAUL COLLINS, 40s. Neatly dressed.

PAUL COLLINS  
I couldn't find you... where were you?

GILLES HUDD  
Outside. We had a fire alarm, remember?

PAUL COLLINS  
But why for such a long time?

GILLES HUDD  
If you wait right in front of the building during a fire alarm, you must be dumber than a senile jellyfish. And nobody told me that it was safe to enter the building again. A megaphone should do the job.

PAUL COLLINS  
But this was just an exercise. You can bring forward such remarks during the evaluation. I want you to catch up the lost time. -- But I'm here for something else. We have relatively many bugs reported for the new version of RIFsure. You must do a better programming job.

GILLES HUDD  
When implementing the previous version I already told you that the application keeps growing and that apart from technical testing we need a thorough functional test phase with dedicated user participation. And that's Clarissa's responsibility. If the heads of department do not want to allocate human resources for I.T. projects then the software quality issue will only get worse.

PAUL COLLINS

We have to work within the budget,  
Gilles. Improve the quality of your  
code and leave the thinking to me.  
Now please continue with your work.

Paul paces out of the room.

ON THE COMPUTER SCREEN

in a search engine text box, appears "DONKEY CARTOON  
PICTURES", as if typed. A result set of donkey cartoon  
pictures displays. One of the pictures gets the focus.

Screen background changes to the selected picture.

RECEPTION HALL

Harriet Conway works behind the counter. Gilles enters the

AIRLOCK

Outside waits Chester, eager to enter. Behind him a group of  
employees chat and blow smoke. We don't hear the words. Inner  
door closes. Gilles waits, then steps back to the inner door,  
which opens.

GILLES HUDD

Do you still have problems with the  
memory stick?

HARRIET CONWAY

No no. Everything is fine.

Gilles steps back into the airlock. Inner door closes. Gilles  
waits, then steps back again to the inner door, which opens.

GILLES HUDD

Next time just save the file in  
your default document folder.

HARRIET CONWAY

Yes, I understand now. Much  
obliged.

Gilles steps back into the airlock. Inner door closes. Gilles  
waits. Outer door opens. Chester rushes in and glares at  
Gilles, who ambles imperturbably through the outer door.

GILLES HUDD

Have a jolly evening, Chester.

INT. CHINESE RESTAURANT - TAKEOUT COUNTER - DAY

Gilles waits on a bench, sandwiched between other customers.  
He reads a newspaper. Behind the counter swarm Chinese  
attendants, including a SMILING ATTENDANT.

SMILING ATTENDANT  
Numbel sixty-thlee.

Gilles glances at a queue ticket, jumps up and steps to the counter. He drops the queue ticket into a small basket. Smiling attendant hands him a plastic bag with food.

SMILING ATTENDANT (CONT'D)  
You want plawn clackels?

GILLES HUDD  
Yes, please.

Smiling attendant tosses prawn crackers into the bag.

EXT. STREET IN SLUM - DAY

Gilles steps out of "CHINESE RESTAURANT GREAT WALL". The adjacent facade shows the text "BAR JIGGY". He carries the bag with takeout food down the street into a shabby porch.

EXT. GILLES HUDD'S APARTMENT - BALCONY - DAY

Like a dingy bookshelf, overlooking the street in the slum.

Gilles puts a piece of prawn cracker on a side table. As he eats his takeout meal, an agile little bird lands on the balustrade, hops on the side table and eats from the cracker. It hops back on the balustrade and polishes its feathers.

INT. GILLES HUDD'S APARTMENT - LIVING ROOM - NIGHT

A shirtless Gilles calmly performs pull-ups and chin-ups hanging on a pull-up bar mounted on the wall of a claustrophobic living room. His body, well trained.

LATER

Gilles holds a video game console with which he energetically plays an action game on the TV. He laughs and shouts for joy.

INT. RIF OFFICE BUILDING - DAY

IT DEPARTMENT - PAUL COLLINS'S ROOM

Paul Collins sits behind his desk and Gilles sits before it.

PAUL COLLINS  
The bad news is that this year I  
can't reward you with a bonus.

GILLES HUDD  
Why not?

PAUL COLLINS  
You work so hard that other  
employees get demotivated.

GILLES HUDD  
Are you kidding me? Who made that  
complaint... Clarissa?

PAUL COLLINS  
I can't tell you because of privacy  
reasons.

GILLES HUDD  
Things can't get any weirder  
here.... I want a day off.

PAUL COLLINS  
That's fine with me, but after next  
week, because that will be a  
strategic period, as you will  
experience.

#### CONFERENCE ROOM

Paul Collins, Clarissa Babridge, Matthew Ross, Harold and Gilles Hudd sit at a conference table. CEO MR. PALLEMBERG, 50s, immaculate suit, stands in front of a projection screen that shows some graphs and the text "CUSTOMER FIRST".

MR. PALLEMBERG  
... And turnover increase means  
growth. The spider of our expansion  
web will be an intensive  
globalization program, under the  
motto Customer First.... I.T.  
cannot stay behind and must open up  
to the world. We need more  
transparency.... I now gladly give  
the floor to Head I.T. Paul  
Collins.

Paul takes the place of Mr. Pallenberg, who sits down with a contented expression on his face.

PAUL COLLINS  
Thank you Mister Pallenberg. The  
new-style I.T. Department will rest  
on three functional pillars. A  
business support team led by  
Clarissa Babridge, an architect  
team led by Matthew Ross and a  
development team led by a new  
external contractor, Ivan Kolobnev.  
These managers report directly to  
me. We will hire more external  
employees to reinforce the teams.

#### RECEPTION HALL

Harriet Conway works behind the counter. The inner door of the airlock opens, through which steps Gilles.

HARRIET CONWAY

Good morning, Gilles. How was your weekend?

GILLES HUDD

Not too bad, thanks.

Gilles ambles through the door of the

IT DEPARTMENT

Transformed into one large space with a brand new fitted carpet, some big plants and flexible workplaces. Middle of the space has a transparent meeting room with a whiteboard.

GILLES HUDD (CONT'D)

What the hell?

IT DEPARTMENT - LATER

Around Paul Collins stand Gilles Hudd, Harold, Clarissa Babridge, Matthew Ross, IVAN KOLOBNEV, 30s, an authoritarian reactive manager who speaks English with a Russian accent, and some young recent graduates including KEVIN FERGUS, 20.

All neatly dressed, except Gilles and Harold.

PAUL COLLINS

Today you can go to the system administration corner, where Harold will hand out your personal laptop. Every time you arrive at work you can pick a free docking station.

GILLES HUDD

I'm not amused. I had some important files stored locally.

PAUL COLLINS

You knew that we work from the network.

GILLES HUDD

At least you could have informed us. But we all know that communication is not the strongest quality of this organization.

IT DEPARTMENT - LATER

Gilles sits behind a laptop, plugged into a docking station. At a flexible workplace close to him works Kevin Fergus.

Background of Gilles's laptop screen has the company logo.

GILLES HUDD (O.S.) (CONT'D)  
What happened to my background?

KEVIN FERGUS  
You're not allowed to have your own background, for reasons of uniformity.... Did you already read your e-mail? The C.E.O. himself will give a speech about the new coffee machine.

IT DEPARTMENT - LATER

Employees of IT Department stand in front of a shiny coffee machine near the door to the reception hall.

MR. PALLEMBERG  
State of the art. Fifteen thousand dollars. Coffee, cappuccino, cafe au lait, espresso. Because of hygienic reasons, mugs are no longer allowed.

He points at piles of plastic cups next to the machine.

MR. PALLEMBERG (CONT'D)  
You must use the plastic cups. Keep the carpet clean. Offenders will be fired immediately.

He chuckles cockily. The rest but Gilles roar with laughter.

MR. PALLEMBERG (CONT'D)  
The coffee beans are directly imported from Brazil and cost thousand dollars per month. Black gold.

He grabs a plastic cup, puts it on the cup spot of the coffee machine, presses a touchscreen. Machine fills the cup with coffee. He eagerly takes the cup and sips from it.

MR. PALLEMBERG (CONT'D)  
Freshly ground. Delicious.

As he turns around ecstatically, he bumps against Clarissa and spills coffee on the carpet.

GILLES HUDD  
So next week we have a new C.E.O..

Gilles roars with laughter. Nobody else laughs.

MR. PALLEMBERG  
Do you think you are funny?

GILLES HUDD  
Well, it's your joke.

IT DEPARTMENT - LATER

Gilles stands beside a flexible workplace where sits Matthew.

GILLES HUDD (CONT'D)

It's about the analysis document of R.F.C. one hundred forty-six. I can't make a design out of it because it's way too vague. It doesn't formulate real business requirements.

MATTHEW ROSS

I'm the analyst and I tell you that the analysis phase has ended. If you have any questions, please ask the users.

GILLES HUDD

But that's exactly what the analysis phase is for, getting clear the user requirements and delimit the solution.

MATTHEW ROSS

This conversation is over. Next time, please book a meeting in the aquarium. You now disturb others and nobody needs to hear what we discuss.... Can you e-mail me your R.F.C. status report? I need it for the general meeting this afternoon.

GILLES HUDD

It's on the network.

MATTHEW ROSS

I prefer it by e-mail.

As Gilles strolls away, he sighs loudly.

IT DEPARTMENT - MEETING ROOM

Present are all IT employees, except Harold and Paul Collins.

WINDOW WASHER #1 and WINDOW WASHER #2 clean the external windows of the IT Department.

CLARISSA BABRIDGE

Gilles, you take the minutes.

GILLES HUDD

Why me?

IVAN KOLOBNEV

Because we have decided so. All team members will in turn take the minutes, starting with you.

(MORE)

IVAN KOLOBNEV (CONT'D)

Later today I will send an e-mail with the names and order.

CLARISSA BABRIDGE

First I want to mention a domestic point. In accordance with motto Customer First, we have defined the guideline that phones need to be answered within three rings. We will keep a close eye on the compliance with this rule. Okay... business support has perceived that the new version of RIFsure has too many bugs. This is not acceptable.

GILLES HUDD

I already indicated to Paul that the functional test phase needs more attention.

CLARISSA BABRIDGE

You're not entitled to make pronouncements on that. Bugs are errors in the software. They arise during programming. And that's a technical thing, so it's your problem.... Matthew?

Gilles stares at the yellow shawl around Clarissa's neck.

MATTHEW ROSS (O.S.)

Ah, yes. To streamline the bug handling, as of the next version of RIFsure we will use a new online defect registration application. Together with the business.

Window washer #1 steps into the meeting room and starts cleaning the transparent wall.

CLARISSA BABRIDGE

Excuse me sir, could you please do that some other time, because we are having a meeting?

Window washer #1 stoically leaves the meeting room and starts cleaning the transparent wall on the outside.

IVAN KOLOBNEV

Gilles, you must understand that we have to facilitate business support in the best way possible.

CLARISSA BABRIDGE

The intra team lines have to function smoothly.

GILLES HUDD  
 You probably mean the inter team  
 lines.

The young recent graduates have difficulty not to laugh.  
 Clarissa's eyes shoot fire at Gilles.

IT DEPARTMENT

CLARISSA BABRIDGE  
 (shouting)  
 Today I celebrate my birthday. In  
 two minutes there's pie and  
 chocolates in the aquarium.

IT DEPARTMENT - LATER

Clarissa sits in the meeting room, alone. Matthew, Ivan and Paul enthusiastically enter the meeting room. They kiss Clarissa on her chubby cheeks. Muffled laughter and chatter sounds through the transparent wall. We don't hear the words.

IT DEPARTMENT - MEETING ROOM

Gilles Hudd and Ivan Kolobnev sit at the table on which lie several boxes of chocolates.

IVAN KOLOBNEV  
 Take a chocolate, if you want.

Gilles stares through the transparent wall at a CLEANER, who ambles behind a carpet cleaning machine.

IVAN KOLOBNEV (O.S.) (CONT'D)  
 We need to speak about a complaint  
 from business support regarding  
 your behavior during the last  
 meeting.

Gilles stares at the ventilation covers in the ceiling.

IVAN KOLOBNEV (O.S.) (CONT'D)  
 In future meetings, I expect you to  
 act more professionally. -- Can you  
 look at me when I talk to you? --  
 Instead of critical comments I want  
 constructive contributions. --  
 Gilles... hello?

Gilles lowers his eyes, which spew acid.

IVAN KOLOBNEV (CONT'D)  
 Next point. Can you give me the  
 status of the RIFsure bugs reported  
 this morning?

GILLES HUDD  
I didn't have time for that yet,  
because I need to finish the  
minutes.

Gilles stares at Ivan's yellow tie.

IVAN KOLOBNEV (O.S.)  
You need to better plan your work.  
We have tight deadlines now. I  
consider sending you on a time  
management training where you learn  
to work more effectively and  
efficiently.

Gilles hisses like a snake. Ivan fiddles with his tie.

IVAN KOLOBNEV (CONT'D)  
Is there something wrong with my  
tie?

INT. GILLES HUDD'S APARTMENT - KITCHEN - DAY

Like of a raddled camper. Gilles grabs leftover Chinese  
takeout out of the refrigerator and warms it up on the stove.

EXT. GILLES HUDD'S APARTMENT - BALCONY - DAY

Gilles puts a piece of prawn cracker on a side table. As he  
eats the leftover Chinese takeout, the agile little bird  
lands on the balustrade, hops on the side table and eats from  
the cracker. It hops back on the balustrade and sings.

INT. GILLES HUDD'S APARTMENT - LIVING ROOM - NIGHT

A shirtless Gilles performs pull-ups and chin-ups hanging on  
the pull-up bar. He starts calmly but his movements become  
more and more aggressive until he collapses to the floor,  
panting heavily.

INT. RIF OFFICE BUILDING - DAY

IT DEPARTMENT - MEETING ROOM

Clarissa and Ivan sit at the table on which lies a box of  
chocolates. Clarissa has gained weight. Gilles enters.

GILLES HUDD  
I reserved the aquarium for a  
personal meeting with Ivan.

CLARISSA BABRIDGE  
Come back in ten minutes.

She takes a chocolate. Gilles stares at her yellow shawl.

IVAN KOLOBNEV (O.S.)  
We won't be long, Gilles.

Clarissa hesitates, then crams another chocolate into her mouth. Gilles steps out of the meeting room into the

IT DEPARTMENT

He strolls to a flexible workplace close to another flexible workplace where works Kevin Fergus. As Gilles hisses like a snake, Kevin stares at him in surprise.

IT DEPARTMENT - LATER

Clarissa waggles out of the meeting room, chewing. She almost bursts out of her clothes. When she waggles past Gilles, she arrogantly lifts her head.

CLARISSA BABRIDGE  
(with her mouth full)  
You can go in now.

She plumps down on a flexible workplace. Matthew ambles to a flexible workplace close to her. She wipes her lips.

MATTHEW ROSS  
The coffee machine broke down. It says "Bean hopper missing". But the beans have been filled up.

CLARISSA BABRIDGE  
Report this to Paul. Without coffee I can't function well.

As she giggles like an excited chicken, Gilles enters the

IT DEPARTMENT - MEETING ROOM

He sits down at the table where sits Ivan Kolobnev.

IVAN KOLOBNEV  
How far are you with R.F.C. one hundred forty-six? I saw that you put back the status to 'To be analyzed'. I will make sure programmers can no longer do that.

GILLES HUDD  
That's what I wanted to talk about. I need more time because the analysis document is so bad that I must do the analysis myself. We should have official guidelines the analysis documents must meet.

(MORE)

GILLES HUDD (CONT'D)

It's obvious that each project phase needs some sort of quality assessment and validation.

IVAN KOLOBNEV

Your extra analysis work will increase the average design time. I don't think the higher management will be happy with that. The architect team has much better scores. Can't you do it faster?

GILLES HUDD

Of course the architect team has better scores. Didn't you listen to what I just said?

IVAN KOLOBNEV

Can you provide me with the percentages of interfacing with other modules? It's for risk management purposes.

GILLES HUDD

If you want that, we first need to create a function matrix describing the modules and their relationships.

IVAN KOLOBNEV

I will put that on the agenda of the next management meeting.... We have decided that the designers are responsible for describing the functional test cases. For this we will include a separate chapter in the design template.

GILLES HUDD

But why? Business support should do all functional descriptions.

IVAN KOLOBNEV

You shouldn't think but instead do what you are told to do. How far are you with the minutes, because I still didn't receive them?

GILLES HUDD

I didn't have time for that yet, with all those meetings coming in between.

IVAN KOLOBNEV

Your stubborn attitude costs me a lot of extra energy. Clarissa and Matthew too have complained about this directly to Paul.

(MORE)

IVAN KOLOBNEV (CONT'D)  
Such negative attention doesn't favor my assessment. You will have to conform yourself more to the company structure.

Gilles hisses like a snake.

IVAN KOLOBNEV (CONT'D)  
The problem is that you have difficulties to accept authority.

GILLES HUDD  
I do when witless management decisions make my work unnecessarily harder. You should facilitate your team members but don't do that because you are afraid to stick your neck out. Kissing up Collins and the other team leaders to make promotion, that's your mission.

Gilles angrily paces out of the meeting room into the  
IT DEPARTMENT

He leaves the door open.

IVAN KOLOBNEV  
Come back Gilles.... Gilles, I need your time sheet... before noon.

But Gilles doesn't listen and plops down at his flexible workplace. He hisses like a snake while jerking his head.

INT. CHINESE RESTAURANT - TAKEOUT COUNTER - DAY

Gilles sits on the bench. He reads a newspaper. Next to him sits voluptuous DOREEN, 40s, black skin, long black hair. She moves her hips, presses them against his. Behind the counter swarm Chinese attendants, including the Smiling attendant.

SMILING ATTENDANT  
Numbel fifty-foul.

Gilles glances at a queue ticket, jumps up and steps to the counter. He drops the queue ticket into the small basket. Smiling attendant hands him a plastic bag with food.

SMILING ATTENDANT (CONT'D)  
You want plawn clackels?

GILLES HUDD  
Yes, please.

Smiling attendant tosses prawn crackers into the bag. As Gilles ambles to the exit, Doreen follows him with her eyes.

EXT. GILLES HUDD'S APARTMENT - BALCONY - DAY

Staring in front of himself, Gilles perfunctorily eats the Chinese takeout meal.

The agile little bird lands on the balustrade and waits impatiently.

Suddenly, Gilles jumps up. The bird flies away. Gilles stuffs the food into the plastic bag and swings it over the balustrade. Bag splashes into gunk on the street below.

INT. RIF OFFICE BUILDING - DAY

IT DEPARTMENT

Clarissa waggles to Gilles who works at the flexible workplace where she sat last time.

CLARISSA BABRIDGE  
I always sit here.

GILLES HUDD  
These are flexible workplaces.

CLARISSA BABRIDGE  
You know that I always sit here,  
Gilles.

GILLES HUDD  
But we no longer have fixed  
individual workplaces. This morning  
I randomly took a free seat.

CLARISSA BABRIDGE  
I will discuss this with Paul. I  
don't accept such abuse.

Telephone rings three times at Gilles's workplace.

CLARISSA BABRIDGE (CONT'D)  
Think of motto Customer First,  
Gilles.

Telephone rings two times more.

CLARISSA BABRIDGE (CONT'D)  
Gilles, can you pick up the phone?

Telephone rings one more time.

CLARISSA BABRIDGE (CONT'D)  
Gilles.

Gilles picks up the phone.

GILLES HUDD

Good morning, Gilles Hudd, I.T. Development Team.... Unfortunately I can't help you right away. Every bug has to be registered in the online defect registration system and will be handled according to priority.... I'm sorry, ma'am. I also would prefer a less formal procedure.... Bye.

Gilles puts down the phone.

CLARISSA BABRIDGE

Gilles, it's okay to sympathize with the customer, but beware of making value judgements.

Gilles sighs loudly and jerks his head.

IT DEPARTMENT - MEETING ROOM

Clarissa Babridge works behind her laptop. Gilles enters.

GILLES HUDD

Do you work here?

CLARISSA BABRIDGE

It's more quiet.

GILLES HUDD

But this room is for holding meetings.

CLARISSA BABRIDGE

Do you want to ask me something or did you only come to criticize me?

GILLES HUDD

When can we expect the new R.F.C. analysis documents?

CLARISSA BABRIDGE

Please ask your team leader. We have communicated the key dates via the regular communication channels.... Could you get me a cappuccino?

Gilles hisses like a snake while jerking his head.

GILLES HUDD

No.

CLARISSA BABRIDGE

Pardon me?

GILLES HUDD

Are you braindead, or what? I'm not your slave. Oof, oof. Try a course Communication For Dummies.

Gilles makes the shape of a vagina by spreading the thumb and forefinger of each hand and pressing them together. He bends down the tip of a middle finger, moves it quickly back and forth and licks it.

CLARISSA BABRIDGE

What are you doing? That's obscene.

Gilles hisses like a snake while jerking his head.

GILLES HUDD

Echo, echo. You think you are Her Majesty but don't understand shit about I.T.. You belittle people, attend meetings all day and delegate your work. Oof. The only thing you don't do is manipulate, because your pudding head doesn't know how. Behind your back everybody calls you Miss Piggy. Take some more chocolates. Your ass gets bigger every day. Oof. Miss Piggy. Oof, oof. Miss Piggy.

Clarissa bursts into tears and waggles out of the room.

IT DEPARTMENT - CONTINUOUS

She waggles to the exit, where Chester fills a plastic cup with coffee from the coffee machine.

CHESTER

Our coffee machine broke down. It displays error "Please add milk", but the milk reservoir is filled to the brim.

INT. MENTAL HOSPITAL - OSCAR LYNDECK'S ROOM - DAY

Psychiatrist OSCAR LYNDECK, 60s, lean, red bulging eyes, stares

THROUGH THE WINDOW

Parallel to the window a waist-high wall along part of a road that bends to the main entrance of "MENTAL HOSPITAL HELIANTHUS".

BACK TO SCENE

Oscar turns around, revealing Gilles who sits before a desk.

OSCAR LYNDECK

Fortunately, the charges insult and sexual intimidation will probably be dropped. But we have to conclude that you are mentally ill. The negative associations with the color yellow typically indicate psychosis. Apart from this you suffer from a motor and vocal tic and swear at people. This clearly points at the Gilles de la Tourette syndrome.

Oscar sits down behind the desk which has a nameplate "OSCAR LYNDECK". His red bulging eyes pierce into the soul.

OSCAR LYNDECK (CONT'D)

Your first name Gilles suspects a hereditary link. Are there Tourette syndrome cases in your family?

GILLES HUDD

Not that I know of. I just happen to have French roots.

Oscar stands up and ambles to a washbasin where he meticulously washes and dries his hands.

OSCAR LYNDECK

I recommend hospitalization. The situation is fairly serious and could easily escalate.

GILLES HUDD

No way. I'm not a lunatic.

OSCAR LYNDECK

You must understand that if your mental state deteriorates further, the consequence could be compulsory admission.

INT. RIF OFFICE BUILDING - DAY

IT DEPARTMENT - MEETING ROOM

Gilles Hudd and Ivan Kolobnev sit at the table. Ivan hands Gilles a sheet of paper.

IVAN KOLOBNEV

These are the programming guidelines.

GILLES HUDD

Programming guidelines? Who defined them?

IVAN KOLOBNEV

Matthew.

Gilles roars with laughter.

GILLES HUDD

You can't be serious.

IVAN KOLOBNEV

It's the next step toward certified professionalization.

Gilles chuckles sarcastically.

IVAN KOLOBNEV (CONT'D)

There has been done a function reevaluation. It will affect you because your work is now limited to programming related tasks. Installation activities are the sole responsibility of Harold, so you should stop doing them.... Uh, before I forget. Could you please wash your car more often? Presentation is important.

Gilles stares at the ventilation covers in the ceiling.

IVAN KOLOBNEV (CONT'D)

Is there something wrong with the ventilation covers? Last meeting you also observed them.

Paul Collins rushes in. Panic in his eyes.

PAUL COLLINS

The server crashed. RIFsure Production is down.

SERVER ROOM

Gilles works at a server. Paul and Ivan stand so close around him that he can hardly move.

GILLES HUDD

The production database is corrupt. But I make backups every day, so we only lose the work of today. We still don't have a formal backup procedure. A shadow database would be a good solution.

Gilles jams a tape in the server. Types on a keyboard and peers at a screen.

GILLES HUDD (CONT'D)

Oops.

PAUL COLLINS  
What happened?

GILLES HUDD  
The tape is corrupt.

PAUL COLLINS  
What does this mean?

GILLES HUDD  
That we lose another day of work.

PAUL COLLINS  
Jesus. Why didn't you check the tape?

GILLES HUDD  
I can't do everything. You should be happy that I make backups on my own initiative, otherwise you now would really have a problem.

Gilles jams another tape in the server. Types on the keyboard and peers at the screen.

GILLES HUDD (CONT'D)  
This one is okay. Tell everyone to log out. We should be up again in half an hour.

IT DEPARTMENT

A REPAIRMAN tinkers with the coffee machine.

Clarissa waggles through the reception hall door, at the head of some international managers. She has put on more weight. She chews, swallows and licks her finger. She stops at the flexible workplace where sits Gilles.

CLARISSA BABRIDGE  
Here work our RIFsure programmers.  
So if you encounter a bug you now know the source.

She giggles like an excited chicken. Gilles stares at her yellow shawl.

CLARISSA BABRIDGE (O.S.) (CONT'D)  
Gilles, I want to talk with you in private about the guidelines for communication between IT personnel and users. I will book a meeting in the aquarium.

Gilles hisses like a snake while jerking his head.

GILLES HUDD  
Oof. Why do you always wear a  
yellow shawl?

CLARISSA BABRIDGE  
Uh... sorry?

EXT. RIF OFFICE BUILDING - DAY

Gilles pedals across the parking lot on a bike. He leaves the bike at a corner where Amy Spidle steps out of a shiny ordinary car. Together they stroll to the airlock.

AMY SPIDLE  
Hey Gilles. How is I.T. doing in  
the new international ambiance?

GILLES HUDD  
Uhh... you know the managers.

AMY SPIDLE  
Paul Panic, Matthew Megabrain and  
Miss Piggy.

GILLES HUDD  
And Ivan the Terrible.

They roar with laughter.

GILLES HUDD (CONT'D)  
Fortunately Claims and Collections  
has a funny chap called Chester.

They again roar with laughter.

INT. RIF OFFICE BUILDING - DAY

IT DEPARTMENT

Paul marches to Gilles who sits at the flexible workplace where always sits Clarissa. She, Matthew and Ivan sit in the meeting room.

PAUL COLLINS  
Would you mind to no longer work at  
Clarissa's workplace? Your behavior  
is very childish.

GILLES HUDD  
But you told us yourself that we  
now have workplaces where everybody  
can sit. Flexible workplaces.

PAUL COLLINS  
I want you to stand up and sit at  
another workplace.

GILLES HUDD  
Which one?

PAUL COLLINS  
That doesn't matter.

GILLES HUDD  
Now you say it too that the  
workplaces are not fixed.

PAUL COLLINS  
Go to another workplace immediately  
or you will be suspended.

Gilles jumps up, tugs out his laptop and jams it into a free docking station, where he plonks down on the chair.

Clarissa and Matthew come out of the meeting room. Matthew strolls to the coffee machine and Clarissa triumphantly plumps down on the chair of her flexible workplace.

CLARISSA BABRIDGE  
Gilles, don't you forget to  
transfer your phone?

Matthew comes back from the coffee machine.

MATTHEW ROSS  
The coffee machine broke down  
again. We are allowed to  
temporarily get coffee at Claims  
and Collections.

Clarissa sighs loudly.

CLARISSA BABRIDGE  
I'm glad we have an elevator.

Ivan opens the door of the meeting room.

IVAN KOLOBNEV  
Gilles, do you have a minute?

IT DEPARTMENT - MEETING ROOM

Gilles Hudd and Ivan Kolobnev sit at the table.

IVAN KOLOBNEV (CONT'D)  
We just decided that each new  
RIFsure version will be subjected  
to a code review.

GILLES HUDD  
Who will perform the review? Let me  
guess.

IVAN KOLOBNEV  
Matthew is the main reviewer.

Gilles roars with laughter.

IVAN KOLOBNEV (CONT'D)  
 Another thing. You are no longer allowed to park your bike at the office. Because it disfigures the company's professional image.

GILLES HUDD  
 First you decrease my salary such that I can't afford a car anymore, and now I'm not even allowed to park my bike. This white-collar club sucks like a toothless crack hooker.

IVAN KOLOBNEV  
 Stop using foul language.... I also must ask you to dress more representatively. This is an insurance company, not a garage.

Gilles jerks his head. He looks frightened.

GILLES HUDD  
 Oof. You can't fool me. Oof. I hear them talk.

Gilles points with a trembling forefinger at the ventilation covers. Ivan looks at Gilles in surprise.

EXT. RIF OFFICE BUILDING - ROAD - DAY

As Gilles parks his bike along a hedge, a police car passes by. Stops. Window at driver's seat opens, revealing the Strict cop.

STRICT COP  
 You can't park your bike here.

GILLES HUDD  
 I'm no longer allowed to park it at the office. What else can I do?

STRICT COP  
 I remember you, you are the duck smart-ass.

Gilles hisses like a snake while jerking his head.

GILLES HUDD  
 Oof. I bet you get all the lousy work. Like patrolling this boring office park. But every house needs a ninny.

STRICT COP  
That's gonna be a big penalty.  
Assault of a police officer.

Gilles stares at the Strict cop writing a yellow ticket.

GILLES HUDD  
Oof, oof.

I/E. SUBWAY TRAIN - DAY

Gilles Hudd sits opposite to a FRIENDLY COMMUTER, who folds a newspaper and smiles at Gilles.

FRIENDLY COMMUTER  
Do you want my newspaper, sir?

Gilles glances at him nervously.

GILLES HUDD  
Uh... no. Thank you.

I/E. BUS - DAY

BUS STATION

Friendly commuter steps in a bus, smiles at Gilles and sits down close to him. Gilles looks frightened, fiddles with his fingers.

BUS STOP #1

Friendly commuter stands up and smiles at Gilles.

FRIENDLY COMMUTER  
Have a nice day, sir.

As the bus drives away, Gilles anxiously follows with his eyes the Friendly commuter, who strolls down the sidewalk.

BUS STOP #2

Gilles steps out of the bus and marches down the sidewalk to the RIF office building, which rises in the distance. He skittishly looks over his shoulder.

EXT. RIF OFFICE BUILDING - DAY

As Gilles paces toward the airlock, on the parking lot parks a shiny expensive car out of which steps Ivan Kolobnev.

Gilles enters the airlock just behind ACCOUNT MANAGER #1 and ACCOUNT MANAGER #2.

INT. RIF OFFICE BUILDING - CONTINUOUS

AIRLOCK

Outer door closes. Ivan rushes to the airlock, but the outer door remains shut. Ivan glares at Gilles, who grins at him and then faces the account managers.

GILLES HUDD

Good morning.

The account managers glance at him disapprovingly.

ACCOUNT MANAGER #1

They lowered the commission for umbrella contracts. I heard you sold a world policy.

ACCOUNT MANAGER #2

No deal yet. If we don't give in on the policy conditions, the competition will catch all of our prospects.

Inner door opens.

ACCOUNT MANAGER #1

What about your new lease car?

Gilles enters the reception hall.

ACCOUNT MANAGER #2

It will delivered next week. The high prestige model. You can have my old clunker.

ACCOUNT MANAGER #1

Bastard.

The account managers neigh like cocky horses.

IT DEPARTMENT - MEETING ROOM

Clarissa Babridge, Ivan Kolobnev en Matthew Ross sit at the table. Gilles enters. He chews gum.

CLARISSA BABRIDGE

I have to go to another meeting, but I will read the minutes.

She glances arrogantly at Gilles and waggles through the door.

IVAN KOLOBNEV

We have determined that you will write the user help for RIFsure.

GILLES HUDD

But that is a task of business support, like with the functional test cases. Developers have a more technical approach and don't know the business language as good as Clarissa.

IVAN KOLOBNEV

Your constant comments make me sick and tired. Just do what you are told, or leave.... And would you please not chew gum. If it gets on the carpet we have a problem.

Gilles takes the chewing gum out of his mouth and violently throws it against the whiteboard, on which it remains stuck.

IVAN KOLOBNEV (CONT'D)

Real mature.

Gilles hisses like a snake while jerking his head.

GILLES HUDD

Oof, oof.

Matthew stares at him in surprise. The chewing gum moves down the whiteboard like a slug, then drops on the carpet.

DEPARTMENT CLAIMS AND COLLECTIONS - COFFEE MACHINE

Chester passes as Gilles fills a plastic cup with coffee from a coffee machine identical with the one at the IT Department.

CHESTER

Today our coffee machine is very popular among I.T. personnel. It seems that some people drink more coffee than that they work.

GILLES HUDD

That's why I always meet you here.

CHESTER

Perhaps you forgot to reboot your coffee machine? Control Alt Delete. Enter, Enter.

He chortles like a hoarse magpie.

STAIRCASE

Gilles cautiously descends the stairs holding his cup of coffee, into the

RECEPTION HALL

He passes Harriet Conway who works behind the counter, and enters the

IT DEPARTMENT

He passes the Repairman, who tinkers with the partly disassembled coffee machine.

Harold pulls a platform cart loaded with laptops out of the system administration corner. Neatly dressed, short haircut.

GILLES HUDD

I barely recognize you.

HAROLD

Resistance is futile. I have bills to pay and mouths to feed.

Clarissa waggles to them.

CLARISSA BABRIDGE

Harold, is my laptop ready?

HAROLD

Nope. It's rather hectic now. This week Policy management will switch over to flexible workplaces.

CLARISSA BABRIDGE

I need it this afternoon because tomorrow I work from home.

HAROLD

I fear you have to wait. The other laptops have higher priority.

CLARISSA BABRIDGE

That is not acceptable. I will have to report this to Paul.

She looks expectantly at Harold, who doesn't react. She then waggles away angrily.

GILLES HUDD

I don't understand. All departments just have new desktops. What a tremendous waste of money.

IT DEPARTMENT - MEETING ROOM

Ivan Kolobnev sits at the table. Gilles enters and sits down.

IVAN KOLOBNEV

I'm sorry, but I have to inform you that you are fired. We only need pure programmers. No hard feelings.

GILLES HUDD  
 You mean you only want recent  
 graduates. Cheap and they work like  
 slaves. Oof.

Gilles hisses like a snake while jerking his head.

IVAN KOLOBNEV  
 Your dismissal letter mentions  
 another reason... negligence.

GILLES HUDD  
 Negligence?

IVAN KOLOBNEV  
 Yes, the server crash revealed that  
 you didn't follow the backup  
 procedure. The corrupt tape has  
 cost the business a lot of money  
 and inconvenience. We can only use  
 people who work accurately.

GILLES HUDD  
 But... we didn't have a backup  
 procedure. And I... I was the one  
 who... oof, oof.

He thrashes and heavily jerks his head while hissing like a mad snake. He jumps on Ivan, wraps the yellow tie around his neck. Ivan utters screams which become weaker as Gilles squeezes the life out of him.

Harold en Paul Collins storm inside. With difficulty they pull Gilles off Ivan, who falls to the floor, gasping for breath. Matthew Ross shuffles in.

Gilles knocks down Paul and madly kicks Ivan. He grabs Matthew by the throat and pushes him against the transparent wall. He releases Matthew, rushes through the door into the

IT DEPARTMENT

paces to the coffee machine, lifts the bag out of the trash can and dumps its load of plastic cups all across the carpet.

EXT. MENTAL HOSPITAL - DAY

From the roof hangs a window-washing scaffold. Standing behind the window of his room, Oscar Lyndeck watches a prisoner transport vehicle pass and stop at the main entrance. Paramedics drag Gilles Hudd out of the vehicle.

INT. MENTAL HOSPITAL - DAY

SOLITARY CONFINEMENT UNIT

Gilles lies on the floor, quivering. He gets on his feet, growls like a cave bear, sprints to the wall, jumps against it with arms and legs spread and slides down to the floor.

Again he gets on his feet, growls like a cave bear, sprints to the opposite wall, jumps against it with arms and legs spread and slides down to the floor, where he remains lying.

COMMON ROOM

Around a coffee table sit Gilles Hudd, Oscar Lyndeck,

AXEL - 30s. Masochistic haggard junkie. Wears piercings and has carved tattoos on his arms.

PETER HOLMES - 40s. Megalomaniac chubby truck driver.

and

YAHYAH - 20s. Fat nymphomaniac girl with blond pigtails and a Swedish accent.

Peter's stiff rash-covered arms extend sideways. Sweat drops glisten on his face.

PETER HOLMES

The dosage is too high. My entire body feels stiff and swollen. And the rash gets worse. It itches.

OSCAR LYNDECK

Despite the side effects, it has been a while now that you stood on plazas to preach your gospel. I suggest to leave the medication like it is, for the time being.

Oscar's red bulging eyes pierce into the soul.

OSCAR LYNDECK (CONT'D)

And you Yahyah, you seem to be more relaxed since you wear your own creations.

Yahyah jumps up and swirls around her own axis. She giggles. Her tight latex clothes have holes on the buttocks, belly and breasts through which protrudes the bare skin.

AXEL

With carved tattoos it would be super cool. Did you see my new one?

Axel shows a fresh carved tattoo on his arm. Gory lines form the letters "MEPHISTO".

OSCAR LYNDECK

A sign that your masochistic urges get stronger. We might have to reevaluate the medication.

Peter scratches his arms. Oscar pulls a cleaning tissue out of a box and rubs his hands with it.

OSCAR LYNDECK (CONT'D)

(to Gilles)

Our day program emphasizes on providing structure via diverse activities. Regular tasks like shopping and cooking dinner, and therapeutic sessions, of course. We have high success rates among residents suffering from psychosis and paranoia.

HALLWAY

Gilles strolls past a door leading to the fire escape on which stands therapist JOANNA WHITEEAGLE, 35, hippie.

She blows smoke like a chimney, stubs out her cigarette in a full ashtray and limps inside. She wears large-sized orthopedic shoes with metal braces.

GILLES HUDD

Hello ma'am.

She stretches the corners of her mouth sideways into a primeval grimace, shamelessly, revealing rotten teeth.

JOANNA WHITEEAGLE

Hi.

GILLES HUDD

Can I ask you something? I'm looking for the therapy room.

JOANNA WHITEEAGLE

Follow me. I'm Joanna Whiteeagle, the therapist.

She limps ahead of him down the hallway.

THERAPY ROOM

The patients Axel, Gilles, Peter and Yahyah take notes while they watch Joanna flip sheets imprinted with inkblots. Peter scratches his rash-covered arms.

JOANNA WHITEEAGLE (CONT'D)

Gilles, can you tell me what you see in the blots?

Gilles glances at his scratch pad.

GILLES HUDD

A hippo, a bottle of vodka and a guillotine.

THERAPY ROOM - LATER

Joanna sits on a yoga mat and cries like an infant forced to eat porridge. The rest sit passively around her on yoga mats.

JOANNA WHITEEAGLE

Don't feel embarrassed. Join me.  
Breach your emotional barriers.

Gilles hisses like a snake while jerking his head.

THERAPY ROOM - LATER

The patients each paint a sheet of paper mounted on an easel. Joanna limps to Gilles. A partly finished painting of trees with leaves like fingers.

JOANNA WHITEEAGLE (CONT'D)

That's really expressive. Good job.

Joanna makes her primeval grimace, then limps to Axel.

THERAPY ROOM - LATER

The patients tape their paintings on the wall. All trees, like a mural of a forest.

JOANNA WHITEEAGLE (CONT'D)

Now imagine that you are a little river, twisting through the forest. Flow like water. Release your primal instincts. Find yourself.

In front of the paintings, Joanna wriggles across the floor like an eel. Yahyah joins her reluctantly, giggling. Rest sit passively on their yoga mats.

INT. MENTAL HOSPITAL - NIGHT

COMMON ROOM

The patients watch TV.

YAHYAH

What do you think of my clothes?

Gilles notes the holes through which protrudes bare skin and a label "3B".

GILLES HUDD

Three B.

YAHYAH

It's my own clothing line. Booby, Belly and Booty. You can't wear a bra and must wear a string, or no underwear at all.

She looks Gilles ardently in the eye.

YAHYAH (CONT'D)

Is your room bigger than mine?

GILLES HUDD'S ROOM

Like a prison cell.

GILLES HUDD

Peculiar name. Yahyah. Swedish?

YAHYAH

It's my nickname.

Yahyah gives him a lovebite in the neck.

GILLES HUDD

Hey...

YAHYAH

I never go to bed with someone the first day, but you're so cute.

GILLES HUDD

Uh... I... I have never slept with a girl.

YAHYAH

Really?.... Hmm... I like that.

GILLES HUDD'S ROOM - LATER

Gilles and Yahyah on the bed, both naked. She rides him reverse cowgirl. He watches her plump ass and pigtails go up and down. She moans, louder and louder.

YAHYAH (CONT'D)

Yah... yaahh... yaaahhh.

INT. MENTAL HOSPITAL - DAY

COMMON ROOM

Gilles and Peter eat sandwiches and drink coffee at the coffee table. Peter notes the hickey in Gilles's neck.

PETER HOLMES

Ah, you banged Yahyah. Didn't you know she's a nympho? Yah...

(MORE)

PETER HOLMES (CONT'D)  
 yaahh... yaaahhh. That's why we  
 call her Yahyah.

He snickers. He shows Gilles his neck, which has several  
 hickeys.

PETER HOLMES (CONT'D)  
 Around here we never have to use  
 our own hands.

GILLES HUDD  
 But... she said she never slept  
 with someone the first day.

PETER HOLMES  
 Could be. She did after a week,  
 that's for sure.

Peter snickers.

COFFEE CORNER

The patients hang out at a ramshackle coffee corner near the  
 main entrance. Axel shows Gilles a fresh carved tattoo on his  
 arm. Gory lines form a skull.

GILLES HUDD  
 That's wicked. Do you put them  
 yourself?

AXEL  
 Yeah, with a scalpel. It hurts like  
 the pleasure of hell.

EXT. MENTAL HOSPITAL - MAIN ENTRANCE - DAY

Axel and Yahyah smoke a cigarette. Oscar Lyndeck stands  
 behind the window of his room.

GILLES HUDD  
 Doesn't he have to work, or what?

INT. MENTAL HOSPITAL - OSCAR LYNDECK'S ROOM - SAME

Oscar watches Gilles stroll down the road toward him.

INTERCUT - STAIRS TRICK

As Gilles passes along the low wall before the window of  
 Oscar's room, with each step he squats deeper.

Oscar watches Gilles who seems to walk down stairs until he  
 fully disappears.

Axel and Yahyah guffaw.

Gilles stays low and crawls farther on hands and feet, hidden behind the low wall, until he is out of sight.

Disbelief on Oscar's face.

INT. SUPERMARKET - DAY

Joanna Whiteeagle and her patients stroll past the frozen food section. Peter grabs several frozen pizzas and dumps them in a cart.

JOANNA WHITEEAGLE  
Not this time, Peter. Today is  
Fresh Food Day, not Frozen Food  
Day.

As she makes her primeval grimace, she laughs like a happy turkey.

They amble down the aisle past a LITTLE BOY and his FRUMPY MOTHER. Short hair, no makeup, shabby clothes. Peter moves stiffly and scratches his rash-covered arms.

The Little boy imitates Peter's movements. He and his Frumpy mother snicker. Gilles paces to them. He hisses like a snake while jerking his head. The Little boy starts crying.

GILLES HUDD  
Look at yourself, ceiling mop. Oof.  
I bet your husband has to work late  
often. He likes long hair, lipstick  
and firm asses, like you had once.  
Oof. The cleaners probably call him  
the Sperminator.

The Frumpy mother stands like a statue without saying a word.

EXT. SUPERMARKET - DAY

Joanna Whiteeagle and her patients exit the supermarket. They carry shopping bags. Gilles places their empty cart in a row of parked shopping carts. The Frumpy mother puts a shopping bag in the trunk of a car.

LITTLE BOY  
Mommy, can I have a candy?

FRUMPY MOTHER  
Get in the car.

She grabs the Little boy by the arm, who bursts into tears. She swings open the car door, pushes him inside and slams shut the door.

EXT. MENTAL HOSPITAL - MAIN ENTRANCE - DAY

Axel and Yahyah smoke a cigarette. Gilles and Peter stand around them. Peter scratches his rash-covered arms.

PETER HOLMES  
Where did Lyndeck go? I don't see  
him keep watch anymore.

YAHYAH  
He moved upstairs.

She points halfway up the building where hangs the window-washing scaffold.

GILLES HUDD  
Shall we play him another trick?

INT. MENTAL HOSPITAL - DAY

OSCAR LYNDECK'S NEW ROOM

No washbasin. Oscar Lyndeck works behind his desk. Axel rushes inside.

AXEL  
Mister Lyndeck... it's Gilles...  
outside. He is climbing the  
building. He said he is going to  
kill himself.

Oscar nervously steps toward the window. Suddenly, outside, behind the window, Gilles's face appears from below.

GILLES HUDD  
(filtered)  
Stay there... or I will jump.

Oscar Lyndeck freezes. His red bulging eyes almost burst out of their sockets.

OSCAR LYNDECK  
Gilles... don't do it... it's an  
illness. There is hope. We just  
need to find the right medication.

Oscar hesitates, then makes another step toward the window.

GILLES HUDD  
Don't come closer.

OSCAR LYNDECK  
Gilles, please listen. You just  
can't...

GILLES HUDD  
Too late. I hate it here.

Gilles screams while his head disappears below the window.

OSCAR LYNDECK  
My God, Gilles... it... I...

Oscar's face, livid with shock. He then rushes forward.

THROUGH THE WINDOW

Gilles stands on the window-washing scaffold hanging right below the window. He looks up and waves, a big smile on his face. Muffled laughter sounds from the ground where stand Yahyah and Peter. Out of the room sounds Axel's laughter.

BACK TO SCENE

OSCAR LYNDECK (CONT'D)  
Dammit Axel, bunch of idiots. You scared the hell out of me.... All weekend passes are revoked.

HALLWAY

Gilles wears a bathrobe. He saunters into the

SMOKING ROOM

where Yahyah blows smoke like a chimney.

GILLES HUDD  
I couldn't sleep.

YAHYAH  
Me neither.... Why you never come to my room? I miss your touch.

She presses her plump breasts against Gilles's body. When she tries to give him a lovebite in the neck, he pulls back and pushes her softly away from him.

GILLES HUDD  
Sorry Yahyah. I didn't know you sleep with almost every man you meet.

YAHYAH  
But I do like you, Gilles.  
(crying)  
I can't control it. If I see a man I want to feel him inside of me.

Gilles strolls to the coffee maker.

GILLES HUDD  
You want some coffee?

YAHYAH  
No sugar... and lots of cream.

She giggles through her tears.

EXT. RIF OFFICE BUILDING - MAIN ENTRANCE - DAY

The employees of RIF Credit Insurance gather at the pond in the park.

On the parking lot a bomb squad watches an RC bomb disposal vehicle creep to a suspicious package lying before the airlock. The vehicle stops. Its robotic arm extends and a robotic finger scans the package.

MOMENTS LATER

A robotic finger cuts the top part out of the package with a laser beam. Suddenly, WHOOSH, a giant toy caterpillar shoots out of the package into the air. Its clown's head sways back and forth with a big smile.

INT. MENTAL HOSPITAL - OSCAR LYNDECK'S NEW ROOM - DAY

Oscar Lyndeck sits behind his desk and Gilles sits before it.

OSCAR LYNDECK

Are you sure?

GILLES HUDD

Yeah, yeah. I have a kind of daily rhythm now... and the color associations are almost gone.

Oscar's red bulging eyes pierce into the soul.

OSCAR LYNDECK

I want to show you a D.V.D., sent to us yesterday by the police.

Oscar turns his computer screen toward Gilles.

ON THE COMPUTER SCREEN

A surveillance video of a CLOWN, who places a package on the ground before the airlock of the RIF office building. Clown turns toward the camera, swings open his long coat, revealing a huge strap-on dildo.

He stretches his neck toward the camera, wriggles with his tongue like a leech. As he thumbs his nose he unintentionally pulls off the nose, glasses and wig, revealing Gilles Hudd's face, twisted into a malicious grin.

BACK TO OSCAR LYNDECK'S NEW ROOM

Oscar pulls a cleaning tissue out of a box and rubs his hands with it.

OSCAR LYNDECK (CONT'D)

You have a relapse. For the time being you must stay here during the weekends.... I suggest to increase the dosage antipsychotic. We might as well try a promising new method called therapy bombardment.

MONTAGE - THERAPY BOMBARDMENT

-- Gilles lies on his stomach. A JAPANESE MASSEUSE graciously dances across his bare back.

-- Gilles lies on his back. An ACUPUNCTURIST sticks needles in Gilles's face, already full of needles.

-- A MONK bows as Gilles steps into a meditation pyramid and sits down in lotus position on a yoga mat.

-- Gilles lies on his stomach. A SPA MASSEUSE puts smooth stones on his spine, shoulder blades and arms.

-- Gilles lies on his back. An ALTERNATIVE PHYSICIAN puts a wriggling medicinal leech on Gilles's face. On his chest wriggle some other leeches.

-- Gilles jumps off a bench into shards of glass, which make his bare feet bleed. His face expresses pain as he glances at the MOTIVATION COACH, who grins sheepishly.

INT. MENTAL HOSPITAL - COFFEE CORNER - DAY

The patients hang out at the coffee corner. Gilles leans on crutches, bandages wrapped around his feet. Oscar marches to them. His red bulging eyes glow with enthusiasm.

OSCAR LYNDECK

I have something better than therapy bombardment. You are all going to work in the zoo.

EXT. ZOO - DAY

ZOO GATE

A van imprinted with "HELIANTHUS" drives through a gate with the letters "ZOO" and "THE ARK". Van curls along a

ZOO PATH

through a zoo, passing enclosures with animals. It stops at a

STAFF BUILDING

Joanna Whiteeagle and her patients hop out of the van. They glance around curiously.

INT. ZOO - STAFF BUILDING - COMMON ROOM - DAY

On old chairs and couches sit Joanna and her patients, ZOOKEEPER #1, ZOOKEEPER #2 and zookeeper RACHEL OKEKE, 30, black skin, long black hair, a slender decent young woman.

The zookeepers wear zookeeper uniforms. Rachel wears her hair in a knot. Before them stands Rachel's father, zoo director MOSES OKEKE, 60, black skin, a balanced eloquent leader.

MOSES OKEKE

Welcome at The Ark. I'm Moses Okeke, the founder of this zoo. Goal of the Helianthus-Ark zookeeper project is that you will learn to take care of the animals, and have a nice time too. Animals don't care about looks, disposition or religion. As long as you treat them and your colleagues well, the gate of The Ark will remain wide open for you. In case you have questions, please ask me or one of the zookeepers. I now place you in the hands of my daughter Rachel, who will show you around today.

Rachel stands up.

RACHEL OKEKE

Hi. I'm Rachel, one of the zookeepers. I also work in the office...

Rachel points at a door.

RACHEL OKEKE (CONT'D)

... where I do the stock control and bookkeeping.

EXT. ZOO - FOOD SHED - DAY

Joanna Whiteeagle and her patients gather around Rachel.

RACHEL OKEKE

This is the food shed where we store and prepare the food for the animals.

INT. ZOO - FOOD SHED - DAY

A hall with large refrigerators, freezers, crates with vegetables and fruit, bales of hay and straw. Zookeeper MARIO, 20, Italian Prince Charming, cuts vegetables on a cutting table. Yahyah approaches him and offers him a hand.

YAHYAH

Hi, I'm Yahyah.

She thrusts her breasts forward. Mario stares at the booby holes in her tight latex 3B outfit.

MARIO

Mario.

He gives Yahyah a sensual smile. Gilles hisses like a snake while jerking his head.

GILLES HUDD

Pimpyman, oof.

YAHYAH

I would love to work here.

PETER HOLMES

You mean you would work to love here.

Peter snickers and Yahyah giggles.

RACHEL OKEKE

Peter, do you already have an idea about what animals you would like to work with?

EXT. ZOO - PENGUIN OUTDOOR ENCLOSURE - DAY

Peter stands erect like a king. He holds a bucket filled with fish. Agitated penguins gather around him. They flap their wings, stretch their necks, screech, tweet and honk.

PETER HOLMES

Thank you all for joining the faction of true believers. It is an honor to lead you... away from darkness... away from sin... away from misery. Together we will build a genuine community... bathed in light, healthy and rich. Loyal followers, take these medals as a token of gratitude...

Peter grabs some slimy fish out the bucket and throws them between the penguins, which fight for the fish.

PETER HOLMES (CONT'D)

... of hope... of eternal love.

He grabs and throws some other fish.

PETER HOLMES (CONT'D)

Let me be your guide... your Savior.... I...

And some other fish.

PETER HOLMES (CONT'D)

... am...

And some other fish.

PETER HOLMES (CONT'D)

... your...

And some other fish.

PETER HOLMES (CONT'D)

... God.

He shakes the remaining fish out of the bucket on the ground around him. A cacophony of penguins, fighting for the fish. Peter spreads his arms and raises them toward Heaven.

I/E. BROWN TUK-TUK - ZOO PATH - DAY

Gilles buzzes down a twisting path in a droll brown tuk-tuk. At an outdoor enclosure with flamingos he stops near Rachel. She hops in the tuk-tuk, which buzzes farther down the path.

INT. ZOO - RHINO INDOOR ENCLOSURE - DAY

Through the open top part of a Dutch door, Gilles and Rachel watch the rhinos graze and relax in their outdoor enclosure.

RACHEL OKEKE

Outside they mostly graze.  
Inside... well...

On the floor, a messy mix of hay, straw, rhino poo and pee.

GILLES HUDD

... they not only sleep, gee.

Rachel laughs.

RACHEL OKEKE

We are going to carry off the  
manure and hose down the floor.

The door of a storeroom sticks when Gilles opens it. Garden tools and other equipment. He and Rachel each take a shovel and shovel the manure in the tuk-tuk bed.

One of Rachel's rubber boots gets stuck in the manure. She almost loses her balance when slipping out of it. She limps to a tap attached to a leaking water pipe, rinses her dirty sock and puts it back on.

Gilles sticks his gloved hands in the manure and pulls out the boot. He marches to the tap and rinses the boot.

GILLES HUDD

Shit happens.

They laugh. Gilles kneels before her on one knee and offers her the open side of the boot.

GILLES HUDD (CONT'D)

My Lady, please permit this humble servant to put back on your glass slipper.

Rachel giggles and places her foot on Gilles's upper leg.

GILLES HUDD (CONT'D)

Where are your wicked sisters?

RACHEL OKEKE

I don't have sisters, or brothers.  
It's just me and my father.

He gently puts the boot back on.

GILLES HUDD

It fits like it was made for you.  
You must be the one.

Rachel giggles nervously.

RACHEL OKEKE

Thank you, My Servant.

They laugh away the uneasiness of their mutual attraction.

EXT. ZOO - DAY

ZOO PATH

Gilles and Rachel buzz down a twisting path in the brown tuk-tuk, passing enclosures with animals.

MANURE PIT

Gilles and Rachel shovel the manure out of the tuk-tuk bed into the manure pit.

INT. ZOO - RHINO INDOOR ENCLOSURE - DAY

As Gilles hoses down the floor, a baby rhino curiously sticks its head through the open top part of the Dutch door.

Gilles stores the hose in the storeroom and closes the door, which sticks. He hesitates, then ambles to the Dutch door and pets the baby rhino. In the background, a mother rhino watches them.

GILLES HUDD  
Hi little fellow. I hope your mom  
doesn't get grumpy.

Baby rhino jumps for joy and then hops to the mother rhino.

INT. ZOO - STAFF BUILDING - OFFICE ROOM - DAY

Filing cabinets and a desk with an old model computer, behind which works Rachel Okeke. Gilles enters.

GILLES HUDD  
I came to tell you that I finished  
the rhino mega manure operation.

Rachel laughs.

RACHEL OKEKE  
Thanks. -- Will you join us this  
afternoon? To watch the arrival of  
a new resident.

Gilles peers at the computer screen.

GILLES HUDD  
Yes, of course. -- Oops. What's  
that?

RACHEL OKEKE  
I don't know. Every time I choose  
the stock planner, I get this  
Access Denied message.

LATER

Gilles stands up from Rachel's chair.

GILLES HUDD  
Try again.

She sits down and clicks with the mouse. Then mesmerizes him forever with a radiant smile and glistening eyes.

INT. ZOO - ORANGUTAN INDOOR ENCLOSURE - DAY

The patients, Rachel Okeke and Moses Okeke stand on the observer area. Through an external door opening they see a truck unload an animal transport container, placing its hatch right before the door opening.

The hatch crunches open. In the back of the container takes shelter the adult female orangutan MINDY.

Zookeeper #2 lures her with an apple, into the enclosure. She snatches the apple out of his hand and paces to a corner, where she cringes behind a bale of straw.

RACHEL OKEKE  
 Her name is Mindy. For us it is  
 also very exciting because we never  
 had orangutans. Later we will find  
 her a partner.

INT. ZOO - RHINO INDOOR ENCLOSURE - DAY

Floor is clean and moist. Gilles sits on the floor with his  
 back against the wall, head down. Rachel skips in.

RACHEL OKEKE  
 Hi, Gilles.

He quickly lifts his head and sits straight.

RACHEL OKEKE (CONT'D)  
 Everything okay?

GILLES HUDD  
 Yeahhh. Business as usual.

He gets on his feet with a forced smile on his face.

RACHEL OKEKE  
 You're a bad liar. Something is  
 bothering you. Come on, tell me.

GILLES HUDD  
 Ehh... It's my apartment. I had to  
 terminate the lease because I can  
 no longer afford it.... And the  
 rooms at Helianthus are like prison  
 cells.

RACHEL OKEKE  
 Sorry to hear that.... Come, I will  
 introduce you to Mindy. That will  
 cheer you up.

EXT. ZOO - PATH - DAY

Gilles and Rachel stroll down a path, curling past enclosures  
 with animals. They pass the

ELEPHANT OUTDOOR ENCLOSURE

Yahyah hoses off an elephant, which twists and turns for joy,  
 and playfully wriggles its trunk up in the air. She hands the  
 hose to Mario, looks him ardently in the eye.

YAHYAH  
 Can you spray far?

MARIO  
 Ooh yeah. And deep.

She giggles and Mario chuckles.

INT. ZOO - ORANGUTAN INDOOR ENCLOSURE - DAY

Gilles and Rachel stand on the observer area. Mindy sits in the straw, hunched up. Zookeeper #2 tries to lure her with an apple to a climbing structure.

ZOOKEEPER #2  
Come Mindy... come girl.

He tugs at a rope hanging down from a platform.

ZOOKEEPER #2 (CONT'D)  
What a nice platform... look...  
Mindy... you wanna play? Mindy?

But Mindy remains where she is, motionless.

ZOOKEEPER #2 (CONT'D)  
She still doesn't feel at ease.

GILLES HUDD  
Can I try something?

ZOOKEEPER #2  
Eh... all right. If that's okay  
with Rachel?

Rachel hesitates, then nods.

RACHEL OKEKE  
But don't scare her. Orangutans are  
very strong.

Gilles grabs an apple out of a bucket. He steps into the animal area. He nonchalantly whistles a dumb tune, sits down against a bale of straw, sighs loudly, grabs a piece of cloth and covers himself with it.

Mindy alertly watches him climb up a platform like a ghost. He makes frog jumps, stands up shakily while rasping his throat, then jumps into the straw on the floor. Still covered by the cloth he howls softly, then freezes into a statue.

Mindy stands up and cautiously walks around him. She then approaches him and slowly lifts the cloth.

GILLES HUDD  
Boo.

Mindy utters a sound of surprise and draws back. Gilles roars with laughter and puts down the cloth.

GILLES HUDD (CONT'D)  
Got ya.

RACHEL OKEKE  
Be careful, Gilles.

Mindy paces around the enclosure enthusiastically and utters sounds of excitement. Gilles starts eating his apple.

Mindy approaches him curiously. Gilles remains calm and doesn't pay attention to Mindy who sits down next to him.

He takes a bite from the apple, then nonchalantly hands it to her. She gently takes the apple out of his hand, steps back and climbs up a platform, where she starts eating the apple.

RACHEL OKEKE (CONT'D)  
Can you believe it?

ZOOKEEPER #2  
The ape whisperer.

Rachel and Zookeeper #2 laugh.

ZOOKEEPER #2 (CONT'D)  
Could you come here more often? I think it would be a big help for Mindy.

GILLES HUDD  
Sure.

Screams of Zookeeper #1, outside, in the distance. Gilles, Rachel and Zookeeper #2 look up. Mindy drops the apple, quickly climbs down the platform to the floor.

ZOOKEEPER #1 (V.O.)  
Help... heeelllpp. Somebody.

Mindy hides under the cloth, where she remains, stock-still.

INT. ZOO - REPTILE INDOOR ENCLOSURE - DAY

Gilles, Rachel and Zookeeper #2 rush in, as Zookeeper #1 frantically tugs at a constrictor snake tightly wrapped around the chest and neck of Axel, whose face has turned red.

ZOOKEEPER #1  
Quickly... I can't do it on my own.

Gilles and Zookeeper #2 help Zookeeper #1 to pull free Axel from the iron grip of the snake. Axel grabs his throat with two hands, panting for air. The others put the snake on the ground, which calmly crawls away.

AXEL  
I... underestimated... the snake's power. But wow... that was awesome.

He puts his thumb up and chuckles hoarsely.

INT. ZOO - STAFF BUILDING - COMMON ROOM - DAY

Rachel Okeke and the patients relax on the chairs and couches. Moses Okeke cuts a pie into equal pieces, which he distributes himself.

MOSES OKEKE

Bon appetit.

Rachel and the patients start feasting on the pie.

MOSES OKEKE (CONT'D)

I want to thank you all for your commitment. The elephants have fun like in the rain season, the penguins look well fed, the snakes did never have such large preys...

Moses glances teasingly at Axel, who smiles sheepishly.

MOSES OKEKE (CONT'D)

... the rhinos are healthy and Mindy feels at home. For our zoo, the Helianthus-Ark zookeeper project is a success so far and we gladly want to continue with it.... I hope that working here has improved your wellbeing. How are you doing at the institution?

MONTAGE - A DAY AT MENTAL HOSPITAL HELIANTHUS

-- In Oscar Lyndeck's new room, Oscar sits behind his desk and Gilles sits before it. Oscar rubs his hands with a cleaning tissue. His red bulging eyes pierce into the soul.

OSCAR LYNDECK

You are making good progress, but your mood fluctuates too much. A slight change of the medication schedule might already tackle this.

-- In the supermarket, Joanna Whiteeagle and her patients stroll past the fresh fruit section. She grabs a box of berries and holds it up toward the others.

JOANNA WHITEEAGLE

Smoothie time.

As she makes her primeval grimace, she laughs like a happy turkey.

-- In the supermarket, the Frumpy mother and her Little boy amble down an aisle. She wears medium-length hair and decent clothes. When he points at the patients, she quickly draws him close to her.

-- Outside of the supermarket, Axel places an empty cart in a row of parked shopping carts. Frumpy mother puts a shopping bag in the trunk of her car.

LITTLE BOY

Mommy, when does daddy come home?

FRUMPY MOTHER

He will pick you up next Saturday.

-- In the therapy room, Joanna sits on a yoga mat and squeals with laughter like being possessed by a laugh devil. The rest sit passively around her on yoga mats.

JOANNA WHITEEAGLE

Come on, laugh, free yourself from all tension.

-- In the hallway, Gilles strolls past the open door of the smoking room. Peter Holmes stands before the table with his back to the door and pants down. His chubby rash-covered butt pumps between naked fat legs wrapped around his waist.

PETER HOLMES

Am I your ruler?

YAHYAH (O.S.)

Yah.

Gilles ambles past the door.

PETER HOLMES (O.S.)

Am I your master?

YAHYAH (O.S.)

Yaahh.

PETER HOLMES (O.S.)

Am I your king?

YAHYAH (O.S.)

Yaaahhh.

-- In his room, Gilles lies on his back on the bed. He stares at the ceiling. Camera zooms in on a damp brownish spot.

INT. ZOO - RHINO INDOOR ENCLOSURE - DAY

Camera zooms out of the damp brownish spot, revealing a rhino turd lying on the floor. Gilles shovels the turd into the bed of the brown tuk-tuk.

When Rachel opens the door of the storeroom, it no longer sticks. She closes and opens it again, to make sure. She takes a hose out of the storeroom and attaches it to the tap. The water pipe has fresh solder and no longer leaks.

RACHEL OKEKE

Did you fix the storeroom door and the water pipe?

GILLES HUDD

With a simple screwdriver and a soldering iron, anybody can perform miracles.

Rachel shows Gilles her radiant smile and glistening eyes. He closes his eyes and sighs quietly. She owns his heart.

LATER

Floor is clean and moist. Gilles and Rachel stand at the Dutch door with open top part. Gilles pets the baby rhino and Rachel pets the mother rhino.

GILLES HUDD (CONT'D)

I always thought that rhinos were aggressive.

RACHEL OKEKE

No, most of them are friendly and curious. But of course they are still wild animals.... Are you comfortable here, at The Ark?

GILLES HUDD

Yes. You have instructed me well.

RACHEL OKEKE

Thanks. The expectations of most zookeeper trainees are too romantic. Cleaning and feeding are the main tasks. But if you love animals, the work is very rewarding.

GILLES HUDD

You are like your father. Just as enthusiastic and down-to-earth. If RIF Credit Insurance had managers like him, I would not have been locked up in a mental hospital. -- And you? Do you take sufficient time for yourself? Because you are always here, often during the evening as well.

RACHEL OKEKE

I love my work at the zoo. The animals bring me joy. But I do go out sometimes. I sing in a gospel choir.

GILLES HUDD  
I have never been in a church. I'm  
not religious.

RACHEL OKEKE  
That doesn't matter.

INT. CHURCH - DAY

Gilles listens to a rehearsal of a gospel choir in which  
sings Rachel.

LATER

Choir members and Gilles amble along a buffet table, like one  
happy family. He fills his plate with rice, vegetables and  
chicken wings.

GILLES HUDD  
All happy people.

RACHEL OKEKE  
For a moment they can forget about  
their problems. Here we find hope.

GILLES HUDD  
You seem happy.

RACHEL OKEKE  
I am.

She stares at the wall with melancholic eyes.

RACHEL OKEKE (CONT'D)  
We all have our difficulties... and  
wishes.... -- Tomorrow I must  
replenish the stock. Would you like  
to come with me?

EXT. FARM - DAY

FARM ROAD

Gilles and Rachel buzz in a droll green tuk-tuk along  
orchards, vegetable gardens and greenhouses to a

BARN

near a farmhouse, where a hyperactive JEWISH FARMER wearing a  
kippah stacks crates filled with vegetables. Tuk-tuk parks.

JEWISH FARMER  
Hey Rachel. Your timing couldn't be  
better.

(MORE)

JEWISH FARMER (CONT'D)  
 Because we had some rain and lots  
 of sun, the harvest is excellent.  
 High quality products only. --  
 Who's your friend?

RACHEL OKEKE  
 Gilles. He is learning to be a  
 zookeeper.

Jewish farmer shakes the hand of Gilles like preparing a  
 smoothie.

JEWISH FARMER  
 Nice to meet you, Gilles.  
 (winks)  
 She's cute, isn't she? And single.

He raises his eyebrows insinuatively.

INT. FARM - BARN - DAY

Jewish farmer leads Gilles and Rachel along hay bales.

JEWISH FARMER  
 The first harvest of a new Canadian  
 variety that is low in minerals.  
 Prevents kidney grit and stones.  
 Good for happy animals and low vet  
 costs.

He leads Gilles and Rachel along crates filled with oranges.  
 He grabs an orange and holds it under Rachel's nose.

JEWISH FARMER (CONT'D)  
 Spanish import. Extra juicy. Pinch  
 it.... Don't be shy.

Rachel dutifully pinches the orange.

JEWISH FARMER (CONT'D)  
 See? Never underestimate the power  
 of vitamine C.

He leads Gilles and Rachel along crates filled with heads of  
 lettuce. He grabs a head of lettuce, rubs its leaves.

JEWISH FARMER (CONT'D)  
 Nice green firm leaves. Bred  
 specifically to reduce the  
 formation of gas. Healthier for the  
 animals and a blessing for the  
 noses of the visitors.

He chuckles and leads Gilles and Rachel along crates filled  
 with apples. He grabs an apple, presses it in Gilles's hands.

JEWISH FARMER (CONT'D)  
Pleasantly sweet, so you can eat  
them yourself.... Taste it.

He grabs another apple and bites it.

JEWISH FARMER (CONT'D)  
(with his mouth full)  
I eat them too. Like the oranges  
they have been treated exclusively  
with biopesticides.

Gilles hesitates, then bites the apple. Jewish farmer leads  
Gilles and Rachel along bunches of bananas.

JEWISH FARMER (CONT'D)  
These just arrived from Costa Rica.  
A feast for the monkeys. They are  
actually meant for the supermarket,  
but you can have them for a price  
you can't refuse.

EXT. FARM - BARN - DAY

Gilles and Rachel buzz away to the farm road in the green tuk-tuk, its bed loaded with hay bales and crates full of fruit and vegetables.

Jewish farmer lifts into the air a crate filled with carrots.

JEWISH FARMER  
You want some extra carrots for the  
rhinos? Good for the eyes.

Rachel glances over her shoulder.

RACHEL OKEKE  
No thanks, we have everything.

JEWISH FARMER  
My regards to your dad.

Rachel waves the Jewish farmer goodbye.

INT. ZOO - FOOD SHED - DAY

Gilles and Rachel unload the green tuk-tuk. Mario stops cutting vegetables at a cutting table and approaches them. Gilles notes large hickeys in his neck.

MARIO  
Do you have cabbage? I couldn't  
prepare it yet because there wasn't  
any left.

RACHEL OKEKE

Oops. I probably overlooked the cabbage when booking in the stocktaking form. Sorry.

GILLES HUDD

Why don't you place a computer here? Then Mario can access the stock database too, via the network. And you can use a tablet to do the stocktaking.

RACHEL OKEKE

We don't know much about computers... and we don't have a lot of money to spend.

GILLES HUDD

I recommend to switch to open source software. Just as good and it's free.

Rachel's face expresses suspicion.

GILLES HUDD (CONT'D)

Trust me. -- Mario, can I use your phone?

MARIO

Be my guest.

Gilles presses a phone, holds the receiver to his ear.

GILLES HUDD

Hi Harriet, Gilles here.... Yes, I'm fine, thanks. Could you put me through to Harold from I.T., please?.... Bye.... Hey, Harold.... Yep. Still insured to the max?...

(laughing)

... Really?.... So Ivan will be sent back to Siberia. I hope he gets stuck in the permafrost.

(laughing)

... Yes, I have a question. Do you still have those brand-new desktops being left to rot in the cellar?

EXT. ZOO - RHINO OUTDOOR ENCLOSURE - DAY

Gilles hammers a hay rack. The baby rhino peers at him through the open top part of the Dutch door.

INT. ZOO - FOOD SHED - DAY

Gilles strolls in. He carries an empty bucket.

Mario and Yahyah cut meat on a cutting table. Next to the food shed phone stands a shiny desktop computer. Rachel struts around the shed while pressing a tablet.

GILLES HUDD  
Can I take some apples for Mindy?

RACHEL OKEKE  
Go ahead.

As Gilles fills the bucket with apples from a crate, Rachel presses the tablet.

RACHEL OKEKE (CONT'D)  
I like the tablet. The apples are booked off immediately and the stock status is updated as well. Here and on the office computer.

Rachel shows Gilles her radiant smile and glistening eyes.

MARIO  
Same for the replenishment planning in the calendar. Perfetto.

YAHYAH  
Empty holes must be refilled in time.

Yahyah giggles and Mario chuckles.

INT. ZOO - ORANGUTAN INDOOR ENCLOSURE - DAY

Gilles and Rachel get out of the green tuk-tuk. Gilles grabs an apple out of the bucket and gives it to Mindy.

While Mindy eats the apple, Gilles attaches a new rope to a climbing platform. He climbs up along the rope and sits down on the platform.

Mindy utters some sounds of excitement, climbs up along the rope, sits down next to Gilles and offers him the rest of her apple. He gently takes the apple. She kisses him on his lips.

GILLES HUDD  
Thanks, Mindy.

He eats from the apple and scratches Mindy's back.

RACHEL OKEKE  
I wonder if we need a male orangutan at all. She already has a man.

INT. ZOO - STAFF BUILDING - COMMON ROOM - DAY

Moses Okeke, Rachel Okeke and the patients relax on the chairs and couches.

MOSES OKEKE

I would like to have an update about how you are doing here. Axel?

AXEL

The working atmosphere is pretty cool. And I learned a lot about reptiles and amphibians.

GILLES HUDD

The zookeepers have a cooperative attitude and let us take our own responsibilities.

YAHYAH

I like it that when I do something wrong, they explain again and don't snarl at me.

MOSES OKEKE

Each of you is a valuable addition to The Ark. For your personal development it could be wise to shift the work to another kind of animals.

AXEL

I would like to go to the parrots.

YAHYAH

I prefer to stay in the food shed.

PETER HOLMES

The baboons.

GILLES HUDD

I'm fine with the rhinos and Mindy.

LATER

Moses, Rachel and the patients feast on pie.

RACHEL OKEKE

Ehh... I have a small problem. I can't do the bookkeeping because my computer broke down.

GILLES HUDD

Did it crash already?

RACHEL OKEKE

No no, not the office computer. I often do the bookkeeping at home.

INT. RACHEL'S APARTMENT - DAY

APARTMENT DOOR

Rachel, wearing a loose fitting jogging outfit. Hair in a knot. She opens the door, revealing Gilles Hudd who carries a shiny desktop computer.

GILLES HUDD

Good afternoon, ma'am. I'm Toby Tightwad from the computer collective.

RACHEL OKEKE

(laughing)  
Come in, mister Tightwad.

LIVING ROOM

Gilles places the shiny desktop computer beside an old model computer, on a desk.

GILLES HUDD

I only have to transfer your data and install some programs. Give me half an hour.

INT. RACHEL'S APARTMENT - NIGHT

LIVING ROOM

Gilles peers at the computer screens. Clicks with the mouse. Inserts DVDs out of cases scattered all over the desk.

Rachel puts a mug of coffee on the desk, but he hardly notices her.

RACHEL OKEKE

I made you some coffee.

GILLES HUDD

Uhh... thanks.

RACHEL OKEKE

Is everything going fine?

GILLES HUDD

Nope. Murphy's law. That's computers. What can go wrong goes wrong.

LIVING ROOM - LATER

Gilles carries the old model computer to Rachel, who reads a book, nestled on the couch.

GILLES HUDD (CONT'D)

Done.

APARTMENT DOOR

Gilles carries the old model computer. Rachel opens the door.

RACHEL OKEKE

You worked until late at night for me and gave me a brand-new computer.

She gives him a warm kiss on the cheek and strokes his hair.

GILLES HUDD

You're welcome. With the compliments of RIF Credit Insurance. Resistance is futile.

He smiles from ear to ear.

GILLES HUDD (CONT'D)

Tomorrow I will be at the zoo a little later, because we first have therapy.

INT. MENTAL HOSPITAL - THERAPY ROOM - DAY

Joanna Whiteeagle and her patients sit on chairs in a circle.

JOANNA WHITEEAGLE

Enough talking. Meditation time.

She limps to a mat lying along the wall next to the door, followed by the patients.

They take off their shoes and socks, put the socks in the shoes and put the shoes on the mat.

Gilles notices Joanna's bare feet, horribly mutilated.

JOANNA WHITEEAGLE (CONT'D)

A car drove over them when I was a little girl. They have called me clubfoot ever since. But everybody has problems. We have to enjoy life, as long as we breathe.

She makes her primeval grimace.

LATER

Joanna lies on her back on a yoga mat. She snores like a rusty saw. The patients sit next to her on yoga mats.

Yahyah grabs one of her pigtails and tickles Joanna's face with it. Rest of the patients chuckle sneakily.

As Joanna slams herself awake, the patients quickly stretch out on their back on their yoga mats. Joanna sits up sleepily and glances around in surprise. Her patients rest peacefully on their mats with closed eyes.

I/E. GREEN TUK-TUK - DAY

ZOO PATH

Gilles buzzes down a twisting path in the green tuk-tuk along enclosures with animals. He halts at an

AVIARY

where Axel feeds parrots. Axel doesn't notice Gilles.

Axel holds his hand in front of a parakeet, which bites him repeatedly like a woodpecker. Axel moans but withdraws his hand only after it is covered with bleeding wounds.

Axel holds his other hand in front of a big macaw, which remains sitting still for a moment but then, SNAP, clamps Axel's finger with its beak like using pruning shears. Axel screams. SNAP, another finger, SNAP, SNAP.

Axel pulls back, sticks out his trembling bloodstained hands and looks at them while chuckling like a happy Devil.

ZOO PATH

Gilles smiles and shakes his head. He buzzes farther down the path, into the food shed.

INT. ZOO - FOOD SHED - CONTINUOUS

From behind a stack of hay bales sound a woman's moaning and a man's panting.

YAHYAH

Yah.... Oh, Mario... yaahh...  
yaaahhh.

Gilles smiles and shakes his head. He unloads empty crates from the tuk-tuk bed.

Yahyah appears from behind the hay bales. She straightens her tight latex clothes and gives him a big smile.

YAHYAH (CONT'D)

Hi Gilles. I feel much better lately and want to do something back for the zoo. I'm gonna organize a fashion show of my clothing line Three B. All revenues will go to the zoo.

INT. ZOO - STAFF BUILDING - DAY

OFFICE ROOM

Rachel Okeke works behind a shiny desktop computer before which stands Moses Okeke.

MOSES OKEKE

Why don't you participate in the fashion show? It's fun and I know you like Gilles. This is your chance to light his fire.

RACHEL OKEKE

Every girl can shake her ass.

MOSES OKEKE

Then come out of your shell, Rachel. Your mother would have encouraged it too.

COMMON ROOM

Furnished like a changing room. Girls and women squeeze themselves into 3B clothes. Rachel wears regular loose fitting clothes and has her hair in a knot.

Yahyah hands Rachel a 3B outfit and points at Gilles who talks to Zookeeper #2, outside, near an improvised catwalk in front of the staff building. We don't hear the words.

YAHYAH

Gilles told me he likes working with you. He's cute, don't you think? One of my best lovers.

She giggles while thrusting and twisting her hips. Rachel looks as if her world collapses. Her face then turns grim like an ominous thundercloud.

EXT. ZOO - STAFF BUILDING - DAY

Models wearing 3B outfits parade over the catwalk flanked by enthusiastic spectators, including Zookeeper #1, Zookeeper #2, Oscar Lyndeck, Joanna Whiteeagle, Axel, Peter Holmes and Gilles, who sits next to Moses Okeke.

Then struts down the catwalk a beautiful black MANNEQUIN. Shiny long black hair. Provocative makeup. The tight 3B outfit accentuates her perfect figure of which the dark skin shows through the holes in the latex. Rachel.

She poses erotically in front of Gilles. After she looks him ardently in the eye, her firm round butt sways away from him.

MOSES OKEKE

She posed for you. Do you like her?

GILLES HUDD  
 ... Uh, she is very pretty... and  
 the nicest girl I have ever met.

MOSES OKEKE  
 Then go for her man, she really  
 likes you.

GILLES HUDD  
 But I... I'm just an ordinary guy,  
 with a mental illness.

MOSES OKEKE  
 You're not an ordinary guy. And  
 nobody is perfect.

LATER

An empty catwalk and empty chairs with rubbish between them. Gilles drinks from a soda can. Rachel approaches him. She wears her regular clothes again.

RACHEL OKEKE  
 How did you like the fashion show?

GILLES HUDD  
 You walked like a real mannequin.  
 Everybody looked at you.

RACHEL OKEKE  
 Sexy?

GILLES HUDD  
 Uhh... very.

RACHEL OKEKE  
 Good.

She arrogantly lifts her head and struts away, swaying her hips like she did on the catwalk.

MONTAGE - RACHEL IGNORES GILLES

-- In the rhino indoor enclosure, Rachel hoses down the floor. Gilles steps in enthusiastically.

GILLES HUDD  
 Do you need help?

RACHEL OKEKE  
 No, I'll do it myself.

-- In the orangutan indoor enclosure, Gilles jumps through the straw, chased by Mindy. Rachel enters. She carries a bucket filled with apples.

GILLES HUDD

Hi, Rachel. Look, we have a new game.

As Gilles and Mindy throw old garments at each other, Rachel puts down the bucket and picks up an empty bucket. Gilles stares at Rachel as she struts past him and through the door, without saying a word.

-- In the brown tuk-tuk, Gilles buzzes down a twisting path along enclosures with animals. He passes Rachel, stops.

GILLES HUDD (CONT'D)

You want a lift?

Rachel struts farther without paying attention. Gilles then buzzes away from her, as hard as the tuk-tuk will go. When he hooks around a corner a wheel lifts off the ground.

Rachel aggressively sticks up a middle finger in direction of the corner where disappeared Gilles.

EXT. ZOO - GATE - DAY

Gilles paints the gate of which Moses Okeke paints the letters "THE ARK".

MOSES OKEKE

You are more positive.

GILLES HUDD

Perhaps because I can exploit my talents here.... Everybody needs recognition.

MOSES OKEKE

Happy keepers make happy animals and happy animals make happy visitors. The concept is simple.

GILLES HUDD

But what do you think of us being around here, a bunch of loonies from a mental hospital?

MOSES OKEKE

Madness is a relative term. Economies that build financial air castles from digital money, that's really mad. Or banks selling off mortgages, after which the homeowners are dumped on the street, that's truly crazy....

(MORE)

MOSES OKEKE (CONT'D)

You get along very well with animals, you have become our handyman, and your computer network has boosted the efficiency. When the project finishes I want to offer you a job.

GILLES HUDD

That would be awesome, sir. I really enjoy working here.

MOSES OKEKE

Then we have a deal.

GILLES HUDD

Uh... can I ask you a question, about something else?

MOSES OKEKE

Sure.

GILLES HUDD

Well.. eh... it's about Rachel. We always have worked closely together, but now she avoids me.

MOSES OKEKE

Perhaps you did something that offended her? She's very sensitive.

GILLES HUDD

No sir, I really wouldn't know what.

Moses's eyes flow into Gilles's aching heart.

MOSES OKEKE

Then talk with her son, and everything will turn out fine.

GILLES HUDD

I will, sir. Thank you.

INT. ZOO - RHINO INDOOR ENCLOSURE - DAY

Rachel grabs bundles of fresh twigs and leaves out of the bed of the green tuk-tuk and drops them on the clean floor. Gilles marches in, but Rachel ignores him.

GILLES HUDD

Hi Rachel, I would like... uh... can I speak with you for a moment?

RACHEL OKEKE

What?

GILLES HUDD

We always had fun together and I thought... I thought... I wonder why you now completely ignore me.

RACHEL OKEKE

What do you think?

GILLES HUDD

I really wouldn't know.

RACHEL OKEKE

It has a big booty, belly and boobies, like Swiss cheese. Take a guess.

GILLES HUDD

Yahyah?

RACHEL OKEKE

You didn't tell me that you sleep with her.

GILLES HUDD

Uhh... I did... once... the first day at Helianthus. I... I didn't know she was a nymphomaniac. Until then I had never... she was... uh... it was my first time. She sat on me like a circus horse rider. We didn't even kiss. She bit my neck, like a leech.

INT. ZOO - FOOD SHED - DAY

Yahyah cuts fruit on a cutting table. Gilles and Rachel march inside.

YAHYAH

Hi guys.

GILLES HUDD

Uhh... I have a problem. Rachel thinks you and I have a sexual relationship.

Yahyah giggles.

YAHYAH

I wish we had. No Rachel, I rode him only once. Then I tried another time but the only thing he creamed was my coffee.

Yahyah roars with laughter.

YAHYAH (CONT'D)

But could you lovebirds now excuse me? I must finish the fruit before Mario comes in.

I/E. GREEN TUK-TUK - DAY

ZOO GATE

Gilles and Rachel buzz out of the zoo in the green tuk-tuk.

COUNTRY ROAD

They buzz to the edge of a forest on

TOP OF A HILL

They park the tuk-tuk, fill mugs with damping coffee out of a thermos flask and sip from them, overlooking sloping pastures with in the distance the contours of a city.

I/E. GREEN TUK-TUK - NIGHT

Serene silence. Gilles and Rachel watch the red sun glow behind the glistening lights of the city.

GILLES HUDD

I'm glad you believe me. My feelings for you are real.

RACHEL OKEKE

I had a boyfriend, but he did like he pleased. After I broke up with him I dove into my work. Animals are genuine. They don't manipulate or cheat on you.

GILLES HUDD

I'm an animal too.

Rachel giggles nervously. She shows Gilles her radiant smile and glistening eyes.

GILLES HUDD (CONT'D)

When you smile at me your eyes sparkle like bright stars. And your lips...

Gilles gently bows his face toward hers. She pulls back in sudden panic.

RACHEL OKEKE

I'm sorry.

GILLES HUDD

I love you, Rachel.

RACHEL OKEKE  
I... I'm scared.

GILLES HUDD  
For what?

RACHEL OKEKE  
That you will break my heart.

Gilles gently takes her hand and folds his hands around it, like protecting it in a cozy nest.

GILLES HUDD  
Animals don't do that.

He strokes her cheek. Their lips meet and they kiss tenderly.

INT. RACHEL'S APARTMENT - BEDROOM - NIGHT

Gilles and Rachel lie in bed, naked. They kiss, stroke and touch passionately.

He thrusts and swirls on top of her. He pants and she moans, intenser and intenser, until they simultaneously explode with pleasure.

INT. MENTAL HOSPITAL - OSCAR LYNDECK'S NEW ROOM - DAY

Oscar Lyndeck sits behind his desk and Gilles sits before it.

OSCAR LYNDECK  
You no longer have negative  
associations with the color yellow  
and the tics are gone.

Oscar rubs his hands with a cleaning tissue. His red bulging eyes pierce into the soul.

OSCAR LYNDECK (CONT'D)  
RIF Credit Insurance contacted me.  
They have started a reintegration  
project. I suggest you join it to  
close the circle of your recovery.

GILLES HUDD  
No way. I know RIF. High quality  
labor at a low price, that's what  
they want. In a few months I will  
have a zookeeper job at The Ark.

OSCAR LYNDECK  
It's only for one month. To settle  
with your past. And then you decide  
whether you want to continue at RIF  
or take the zookeeper job. I will  
discuss it with Mister Okeke.

INT. ZOO - STAFF BUILDING - OFFICE ROOM

Rachel works behind her new desktop computer. Gilles enters.

GILLES HUDD

I'm released from Helianthus. Oscar wants me to work at RIF again, for one month, to deal with my demons from the past. But I only want to work here.

RACHEL OKEKE

Your demons probably still work in hell. I hope this Oscar made the right decision.... Do you already have a new place to live?

GILLES HUDD

No. But I can stay at Helianthus for three more months.

RACHEL OKEKE

You can stay with me.

Gilles gives her a big smile.

GILLES HUDD

So you are serious about us.

He kisses her passionately.

RACHEL OKEKE

What about the other patients?

GILLES HUDD

They will stay here until the end of the zookeeper project.

SERIES OF SHOTS - RACHEL KEEPS AN EYE ON THE PATIENTS

-- Rachel buzzes down a twisting zoo path in the brown tuk-tuk, passing enclosures with animals.

-- She passes a kangaroo outdoor enclosure where Axel makes boxing movements in direction of a kangaroo, which hits Axel with its forepaws and kicks him with its hind legs.

-- She passes the green tuk-tuk, parked next to the food shed. Out of the open tailgate stick two bare hairy male lower legs pumping between two bare fat female lower legs. The tuk-tuk bounces up and down.

YAHYAH (O.S.)

Yah... Yaahh... Yaaahhh.

-- She passes a baboon outdoor enclosure where Peter Holmes sits still on top of the highest rock, overlooking the baboons like the king of the hill.

INT. RIF OFFICE BUILDING - DAY

IT DEPARTMENT

Gilles shakes hands with brisk interim Head Of Development  
JESSICA WANG, 30s, who speaks English with a Chinese accent.

JESSICA WANG

Hello, I'm Jessica Wang, the new  
Head Of Development. I heald you  
wolked hele befole and now stalt  
again by doing choles like blinging  
coffee. Fol me black with sugal,  
please.

Clarissa sits at the flexible workplace where she normally  
sits. She has put on more weight.

CLARISSA BABRIDGE

Gilles, if you go to the coffee  
machine anyway, could you get me a  
cappuccino?

IT DEPARTMENT - LATER

Gilles cleans the transparent wall of the meeting room. A  
GARDENER strolls to a big plant. He tears off withered leaves  
and refills the water reservoir.

Amy Spidle approaches Clarissa, who sips from a cappuccino.

AMY SPIDLE

Morning Clarissa. Unfortunately I  
can't logon to RIFsure Production  
anymore.

CLARISSA BABRIDGE

I don't have time today.

AMY SPIDLE

But then I can't work for the rest  
of the day.

CLARISSA BABRIDGE

I have other priorities. Meetings  
almost all day and I must direct my  
employees. I hardly have time for a  
decent lunch.

The Gardener ambles to a big plant close to Clarissa. He  
tears off withered leaves and refills the water reservoir.

CLARISSA BABRIDGE (CONT'D)

I already gave it cappuccino.

She squeals with laughter. Nobody else laughs.

DEPARTMENT CLAIMS AND COLLECTIONS - COFFEE MACHINE

The working space no longer has cubicles but flexible workplaces, like the IT Department. Chester watches Gilles fill plastic cups with coffee from the coffee machine, and put them on a tray.

CHESTER

It's very logical. If you are here then the I.T. coffee machine broke down, else it pours coffee like a waterfall.

He chortles like a hoarse magpie.

STAIRCASE

Gilles cautiously descends the stairs holding the tray, packed with plastic cups full of coffee, into the

RECEPTION HALL

He passes Harriet Conway who works behind the counter, and enters the

IT DEPARTMENT

He passes the Repairman, who tinkers with the partly disassembled coffee machine. Mr. Pallenberg stands next to him with a gloomy face. Gilles grins maliciously.

Gilles dumps cups of coffee on the desks where work Kevin Fergus and Matthew Ross. He then carries the tray into the

IT DEPARTMENT - MEETING ROOM

where sits Clarissa. On the wall opposite to the whiteboard hangs a video conference screen, which shows Jessica Wang. Gilles dumps Clarissa's cup of cappuccino on the table.

GILLES HUDD

Your cappuccino.

Clarissa stands up, unintentionally lifting the chair clamped around her big butt. Gilles roars with laughter.

CLARISSA BABRIDGE

That's not funny.

GILLES HUDD

It is funny.

(laughing)

Now you have a fixed flexible workplace with a fixed chair.

Clarissa bites her lip and tears fill her eyes.

DEPARTMENT CLAIMS AND COLLECTIONS - FLEXIBLE WORKPLACE

Gilles works at a flexible workplace. Right beside him sits Amy Spidle. At the adjacent desk sits Chester.

Chester hisses like a snake while jerking his head.

CHESTER

Oof, there's no sugar in my coffee,  
oof.

Chester snickers. Amy snatches the mouse out of his hand, clicks and clacks with it. Chester stares at his laptop.

CHESTER (CONT'D)

You permanently deleted my entire  
inbox. Bitch.

He jumps up and paces away.

GILLES HUDD

Done. No more than two minutes  
work.

AMY SPIDLE

Thanks for helping me out, Gilles.

GILLES HUDD

You're welcome.

IT DEPARTMENT

Gilles carries a tray loaded with plastic cups full of coffee. He dumps a cup of coffee on the desk where sits Kevin Fergus, who holds to his ear the receiver of his desk phone.

KEVIN FERGUS

I don't know. R.F.C. one hundred  
seventy-one is linked to the  
Finance module but I can't give you  
a defect risk percentage... No, I  
really can't.... Fine... And please  
don't call me every two minutes  
because I have work to do....  
Sorry?... Of course I reserve time  
for meetings and phone calls... But  
now I want to work... Bye  
Jessica... No Jessica, I'm going to  
work now. Please tell me the rest  
during the daily development video  
conference. That's what it is for.

Kevin puts down the receiver and sighs loudly.

GILLES HUDD

Your cafe au lait.

KEVIN FERGUS

Thanks.

RING, RING. Kevin Fergus picks up the phone.

KEVIN FERGUS (CONT'D)  
 Kevin Fergus, RIF Credit Insur --  
 .... Why can't you tell the rest  
 during the regular video  
 conference?

Kevin clangs down the receiver. RING, RING, RING, RING.

IT DEPARTMENT - MEETING ROOM

The young recent graduates watch Matthew Ross draw a scheme on the whiteboard. The video conference screen shows Clarissa and Jessica.

Gilles steps in. He carries a tray loaded with plastic cups full of coffee.

JESSICA WANG  
 Gilles, I heard you helped Amy  
 Spidle from Claims and Collections.  
 You are not allowed to do that.

Gilles stares at the ventilation covers in the ceiling.

CLARISSA BABRIDGE (O.S.)  
 For the time being, your only work  
 is household chores.

GILLES HUDD  
 Business support doesn't have  
 anything to say about me.

Gilles hisses like a snake.

GILLES HUDD (CONT'D)  
 Gobble up another box of  
 chocolates. Oof. Can you still  
 leave the house yourself or do you  
 need a tow truck?

The recent graduates have trouble not to laugh. Clarissa bursts into tears and waggles out of view.

EXT. RIF OFFICE BUILDING - DAY

Gilles ambles across the parking lot toward the road, from which a shiny expensive car drives up the parking lot. The car passes Gilles, revealing driver Clarissa Babridge, who glances at him arrogantly. He stares at her yellow shawl.

He hisses like a snake while jerking his head, stops at a flagpole and repeatedly bangs his head against it.

GILLES HUDD  
 Oof... oof... oof.

I/E. BROWN TUK-TUK - DAY

BUSINESS PARK

Gilles buzzes along the road in the brown tuk-tuk. Its bed, loaded with rhino manure. He drives up the

RIF OFFICE BUILDING - PARKING LOT

straight to the

RIF OFFICE BUILDING - AIRLOCK

where he smashes through the doors and continues through the

RIF OFFICE BUILDING - RECEPTION HALL

where Harriet Conway freezes behind the counter.

HARRIET CONWAY

Gilles?... uh... good heavens.  
Missis Wang is looking for you.

GILLES HUDD

I have a special delivery for her.

Gilles smashes through the door of the

RIF OFFICE BUILDING - IT DEPARTMENT

He crashes into the flexible workplace where always sits Clarissa and parks the tuk-tuk amidst flabbergasted young recent graduates. He hops in the tuk-tuk bed.

The employees flee to all sides when Gilles grabs a shovel and swings rhino manure all over the floor and workplaces.

In the meeting room sit like statues Clarissa, Jessica, Paul and Matthew. Their bewildered faces disappear when rhino manure hits the transparent wall.

I/E. POLICE CAR - DAY

The Strict cop grabs a mic and holds it before his mouth.

STRICT COP

I'm on my way.

Siren and flashlight of the police car turn on. It speeds away with screeching tires.

I/E. BROWN TUK-TUK - DAY

RIF OFFICE BUILDING - PARKING LOT

Gilles buzzes across the parking lot in the brown tuk-tuk. Its bed, still filled with some rhino manure.

He stops right before a window of the IT Department, behind which stare at him IT employees, including Clarissa. Behind a window of the floor above stand employees of Department Claims and Collections, including Amy Spidle and Chester.

Chester jerks his head, laughs and says something to Amy. We don't hear the words. Amy snarls something back, after which Chester's face turns serious.

Gilles buzzes backward and smashes into Clarissa's car. He buzzes forward again, stops right before the staring face of Clarissa, buzzes backward again, as hard as the tuk-tuk can go, and smashes again into her car.

As the tuk-tuk starts emitting smoke, it pushes Clarissa's car right through a hedge off the parking lot, into a ditch. The smoking tuk-tuk then buzzes away to the

#### RIF OFFICE BUILDING - ROAD

where arrives a police car with wailing siren and flashing lights. As Gilles passes the police car, he sees the grim face of the Strict cop. He bumps over the curb into the

#### PARK

The police car chases him down a footpath along the pond. Quacking ducks flee over the water to all sides. The wheels barely miss two honking geese.

The police car stops with screeching tires before the pillars of a park exit through which buzzes the narrower tuk-tuk.

#### CITY CENTER - SHOPPING STREET

The Strict cop and other police cars creep with wailing siren and flashing lights behind the smoking tuk-tuk through a shopping street in the city center.

As police cars try to hem in the tuk-tuk, it bumps onto a sidewalk. Manure catapults out of the tuk-tuk bed on the windshield of a police car, which hits a parked car, hooks to the middle of the street and crashes into another police car.

Tuk-tuk buzzes past pedestrians and hooks back onto the street to not hit two shopping girls, splashing manure all over them. They scream.

Smoke emitted by the tuk-tuk gets thicker. It crosses the street, buzzes through a flower bed, and crosses a

#### PLAZA

When Gilles hooks the tuk-tuk around a corner into a

CHIC STREET

it hits the curb, making manure soil the nameplate of the "BANK OF AMERICA".

As the police cars close in again, the tuk-tuk rattles into a

MALL

Smoking heavily it rattles down walkways past flabbergasted customers.

Tuk-tuk starts swaying side to side. Gilles frantically turns the steering wheel to correct the deviations, but suddenly, the tuk-tuk swerves and smashes through a door into a

BEAUTY SHOP

where it crashes into a perfume stand and comes to a halt with a loud rattling and a big explosion of smoke.

Female customers stand and sit like statues. A woman with a facial mask screams hysterically.

As Gilles creeps out of the tuk-tuk wreckage, police officers burst in with pulled pistols and tasers, including the Strict cop, who aims a taser at Gilles.

STRICT COP

Lie down on the ground.

Gilles hisses like a snake while jerking his head.

GILLES HUDD

Oof. You look like a warthog.

Strict cop tasers Gilles, who falls to the ground, shaking as if he has a seizure. Gilles groggily tries to stand up.

GILLES HUDD (CONT'D)

Warthog.

Strict cop again tasers Gilles, who falls to the ground, shaking as if he has a seizure, and then loses consciousness. Police officers jump on him like killer bees.

INT. RACHEL'S APARTMENT - DAY

HALLWAY

Apartment door swings open and Gilles steps in. His face, full with bruises.

GILLES HUDD

Hi Rachel. Don't be mad.

He glances into the living room.

GILLES HUDD (CONT'D)  
I know it was stupid.

No Rachel. He glances into the kitchen. No Rachel. He paces into the

BEDROOM

GILLES HUDD (CONT'D)  
I'm really sorr --

On the bed lies Rachel's naked corpse. Arms and legs tied to the bed. Strangulation marks on her neck. Gory knife cuts all over her body. Bowels stick out of a long cut in her belly.

HALLWAY

Gilles opens the apartment door like a zombie. Moses Okeke rushes in with panic in his eyes. As he paces to the bedroom, Gilles thuds with his back against the wall, slides down to the floor, and cries like his life is over.

MOSES OKEKE (O.S.)  
Nooooooooo.

INT. MENTAL HOSPITAL - OSCAR LYNDECK'S NEW ROOM - DAY

Oscar Lyndeck sits behind his desk and Gilles sits before it, with bowed head. Oscar rubs his hands with a cleaning tissue.

OSCAR LYNDECK  
A barbed fence, a whispering candle  
and a bloody sword. The inkblots  
don't lie. Apart from psychosis and  
Gilles de la Tourette, you are  
suffering from severe depression.

His red bulging eyes pierce into the soul.

OSCAR LYNDECK (CONT'D)  
I will expand your medication. You  
can't leave the hospital.

EXT. MENTAL HOSPITAL - DAY

WINDOW-WASHING SCAFFOLD

Gilles looks dazed. He stands on the guardrail of the window-washing scaffold, maintaining his balance by loosely holding a cable with which the scaffold hangs from the roof.

Joanna Whiteeagle bravely peers over the roof edge. Below on the road stands a police car with flashing lights. Next to it stand an IGNORANT COP and FAT COP, who look up at Gilles.

JOANNA WHITEEAGLE

You need to step down the rail.  
Life is invaluable, Gilles.... You  
can overcome this crisis. Even the  
darkest canyon has a way out....  
Please step down. We can help you.  
Talk to me. I will listen to every  
word you say.

But Gilles doesn't react, stands motionless on the guardrail.  
Suddenly, his body stiffens, like he is going to jump.

JOANNA WHITEEAGLE (CONT'D)

Giiilllles.

Gilles hesitates. Then, his body relaxes somewhat and he  
remains standing on the guardrail.

POLICE CAR

IGNORANT COP

Why can't that shrink hurry up? I  
don't wanna be late for my fried  
chicken wings.

FAT COP

Marinated?

IGNORANT COP

You know my wife. She likes it hot.

Ignorant cop and Fat cop cachinnate.

WINDOW-WASHING SCAFFOLD

Suddenly, Gilles snaps out of his numbness. He climbs up to  
the roof along the cable. Joanna cries hysterically.

JOANNA WHITEEAGLE

Thank you, Gilles... thank you. Be  
careful.

MAIN ENTRANCE

Gilles and Joanna step out of the main entrance. On her face  
shines relief. Gilles ambles stoically to the Ignorant cop.

GILLES HUDD

You will be late for dinner.

IGNORANT COP

What the hell do you know?

GILLES HUDD

Because...

Gilles violently knocks the Ignorant cop on the head with a  
fist, making him fall to the ground like a puppet.

GILLES HUDD (CONT'D)  
 ... you first have to visit the  
 hospital.

As the Fat cop pulls his baton, Gilles hisses like a snake while jerking his head.

GILLES HUDD (CONT'D)  
 Ignorant piece of shit. Oof.

Fat cop hits Gilles with his baton like clubbing to death a young seal.

JOANNA WHITEEAGLE  
 Hey hey, keep treating him  
 professionally. He has a mental  
 illness.

Gilles collapses to the ground.

INT. MENTAL HOSPITAL - SOLITARY CONFINEMENT UNIT - DAY

Gilles crawls around on hands and knees. He bangs his head against the floor, until he groggily collapses.

Oscar Lyndeck steps in.

OSCAR LYNDECK  
 We need to increase the  
 antidepressant dosage... and to  
 intensify the therapy.

INT. SUPERMARKET - DAY

Joanna Whiteeagle and her patients stroll past the frozen food section. Gilles walks like a zombie. Peter looks questioningly at Joanna, who sighs loudly.

JOANNA WHITEEAGLE  
 All right... Junk Food Day.

Peter eagerly grabs several pizzas and other deep-frozen products, and dumps them in a cart.

The Frumpy mother and her Little boy amble into the aisle. She wears long hair, makeup and sexy clothes. When she sees the patients, she quickly takes the Little boy by the hand and tugs him into another aisle.

EXT. SUPERMARKET - DAY

Joanna Whiteeagle and her patients exit the supermarket. They carry shopping bags. Peter places their empty cart in a row of parked shopping carts. He scratches his rash-covered arms. Frumpy mother puts a shopping bag in the trunk of her car.

LITTLE BOY

Mommy, why doesn't daddy come home?

FRUMPY MOTHER

Because he has been very naughty.  
It's time we gonna find you a new  
daddy.

INT. BAR JIGGY - NIGHT

Gilles hangs at the counter of gloomy "BAR JIGGY". A few barstools away sits Doreen. She watches him slug down a glass of liquor and bang the empty glass on the counter, next to several other empty glasses.

Doreen slips off her barstool, sways to him and sits down next to him. She touches his shoulder.

DOREEN

Hi, honey.

Gilles, drunk, unsteadily turns his head to her.

DOREEN (CONT'D)

Don't you recognize me? I'm Doreen,  
your former neighbor opposite.

Gilles unsteadily raises his hand.

GILLES HUDD

Hi... Doreen.

DOREEN

I always watched you feed the  
little bird on the balcony. It was  
so cute. -- You worked out almost  
every day. Great body, honey.

She presses into him her voluptuous breasts, which show off in her deep décollete.

DOREEN (CONT'D)

After you moved out, the bird kept  
coming for a few weeks. It sat on  
the balustrade, waiting. It made me  
feel sad. -- Where do you live now?

GILLES HUDD

Helianthus.

DOREEN

Helianthus. Sounds a lot better  
than the rat nest over here. -- Are  
you still single?

EXT. STREET IN SLUM - NIGHT

Doreen and Gilles totter out of "BAR JIGGY". He leans on her as they stagger down the street. They lurch into a shabby porch opposite to the porch where lived Gilles.

INT. DOREEN'S APARTMENT - BEDROOM - NIGHT

She helps him to take off his shirt. Kisses him passionately. He gently strokes her long black hair.

GILLES HUDD

Rachel?

As he runs his fingers through her hair, it releases from her head. A wig. On top of her head, short coily hair.

DOREEN

Honey, I can be your Rachel or Miriam or any other girl. I want you since the first time I saw you pull up yourself on that bar.

She impatiently unbuttons his pants.

DOREEN (CONT'D)

My bunny is gonna jump your birdie until it sings no more. Hallelujah.

EXT. STREET IN SLUM - NIGHT

Gilles staggers down the street. A group of noisy thugs swarm out of an alley, including a HOOLIGAN, who kicks into pieces a restaurant sidewalk sign.

GILLES HUDD

Lousy scumbags. Oof.

HOOLIGAN

What did you say?

Gilles hisses like a snake while jerking his head.

GILLES HUDD

Don't rob but find yourself a job, loser.

The group surrounds him. Suddenly, the Hooligan punches him on the head from behind. The thugs then violently punch and kick him. He collapses to the ground, where he curls up to protect himself from the ongoing kicks.

HOOLIGAN

Now who's the loser?

Gilles unsteadily lifts his head.

GILLES HUDD  
Oof. Hyena chickens.

Hooligan violently kicks Gilles in the face. Gilles collapses on the street, like a puppet. Hooligan hawks and spits on Gilles a big gob of phlegm. The thugs turn around and continue their vandalistic tour, like nothing happened.

LATER

A police car stops near Gilles's lifeless body. A LAZY COP and FEMALE COP get out. Lazy cop inspects Gilles. His face, heavily bruised and full of blood crusts.

LAZY COP  
Some drunk guy. -- Hey, buddy.

The Lazy cop repeatedly prods Gilles's body with his shoe. Gilles slowly regains consciousness. Lazy cop grabs his arm.

LAZY COP (CONT'D)  
On your feet.... Get up.

GILLES HUDD  
Don't... touch... me.

The two cops put him on his feet. Gilles hisses like a snake while jerking his head.

GILLES HUDD (CONT'D)  
Oof. You probably hated school...  
and were not too bright either.  
Meaning you had two options... join  
the army... or become a cop.

LAZY COP  
Shut your booze hole.

GILLES HUDD  
But military training... was too  
hard... for your lazy ass... hey.

Gilles chuckles. The Lazy cop slashes at him with his baton like a deranged killer. Female cop grabs the arm of Lazy cop.

FEMALE COP  
That's enough, stop it... stop it.

Lazy cop stops hitting Gilles. He pants heavily. Sweat drops shine on his face. The cops drag Gilles into the police car.

INT. PRISON CELL - DAY

Gilles sits on a prison bed. Oscar Lyndeck steps in. Gilles's face, horribly swollen. Purple eyes, one of them fully shut with below it a dark bruising covering the cheekbone.

OSCAR LYNDECK  
This doesn't look good.

His red bulging eyes pierce into the soul.

OSCAR LYNDECK (CONT'D)  
I suggest to radically change the medication.

INT. MENTAL HOSPITAL - THERAPY ROOM - DAY

The patients each paint a sheet of paper mounted on an easel. Joanna Whiteeagle limps to Gilles. On his easel, a partly finished painting of a gray sky with dark clouds.

JOANNA WHITEEAGLE  
Nice job. Release the ghosts that pollute your inner self.

Joanna makes her primeval grimace, then limps to Yahyah.

LATER

The patients tape their paintings on the wall, all skies with clouds.

In front of the paintings, Joanna jumps like a mad monkey, stretches out and hooks her limbs.

JOANNA WHITEEAGLE (CONT'D)  
Come on Gilles. Don't be afraid.  
Just do it.

Gilles jumps and thrashes around. Yahyah giggles. Rest sit passively on their yoga mats.

GILLES HUDD  
Whoooooooo. I'm like the wind. I blow around this stupid room and listen to a new age hippie who tars her lungs on the fire escape.  
Whoooooooo.

As Joanna makes her primeval grimace, she squeals with laughter.

JOANNA WHITEEAGLE  
Bravo, Gilles. Unleash the dark storm inside you. Purify your spirit and soul.

LATER

Yahyah paints a plate, Axel carves a stick with a knife, Peter hammers a medallion and Gilles finishes a tuk-tuk built out of Lego bricks. Joanna approaches Gilles.

JOANNA WHITEEAGLE (CONT'D)  
Now that is clearly a zoo tuk-tuk.

As she makes her primeval grimace, she laughs like a happy turkey and claps her hands ecstatically.

A GRIM COP and HARSH COP march into the room. Like statues, Joanna and the patients watch them grab and handcuff Peter.

GRIM COP  
Peter Holmes, we arrest you for the murder of Rachel Okeke. You have the right to remain silent. Anything you say can and will be used agai -- What the heck?

Grim cop releases Peter's arm and glares at the rash on it.

GRIM COP (CONT'D)  
Is it contagious?

Gilles stares into emptiness.

GILLES HUDD  
Peter?

PETER HOLMES  
She looked so hot during the fashion show. At the zoo we heard that you were in jail and I took her home. But she didn't want to be my queen. I'm a rapist and sadist, Gilles. Nobody knew, until now.

The cops grab Peter by his shirt and drag him away.

PETER HOLMES (CONT'D)  
I'm sorry.

Gilles smashes the Lego tuk-tuk with one massive blow of his fist. He clenches his bleeding hand, ominously.

INT. MENTAL HOSPITAL - DAY

GILLES HUDD'S ROOM

Gilles sits on his bed. Axel sits on a chair before him.

AXEL  
Are you sure?

GILLES HUDD  
Yes. All fingers of the right hand.

Axel swings a luxury case imprinted with Devil's horns out of his pocket. He opens it. Neatly arranged shiny scalpels. He picks one of them.

Gilles clenches his teeth as Axel cuts with the scalpel a cross into the proximal phalanx of each finger of Gilles's right hand.

THERAPY ROOM

Joanna Whiteeagle, Axel, Yahyah and an OLD MAN lie on their back on yoga mats, motionless, eyes closed. Joanna snores.

Gilles sneaks in and grabs Joanna's orthopedic shoes, which stand on the mat along the wall.

EXT. COURTHOUSE - DAY

PLAZA

Gilles carries a bag and wears Joanna's orthopedic shoes. He limps across a plaza, then limps up wide grand

STAIRS

into a majestic courthouse.

INT. COURTHOUSE - CONTINUOUS

DETECTION GATE

A SECURITY OFFICER halts and frisks him, including the shoes.

SECURITY OFFICER

What is the purpose of your visit, sir?

GILLES HUDD

I'm here to attend the trial regarding the murder of Rachel Okeke. She was my girlfriend.

SECURITY OFFICER

I'm sorry to hear that, sir.

Security officer searches the bag. His eyes pierce at Gilles.

SECURITY OFFICER (CONT'D)

Why do you have sports shoes in your bag?

GILLES HUDD

That's for when my orthopedic shoes hurt too much.

Gilles limps through the detection gate. BLEEP, BLEEP.

SECURITY OFFICER

Take off your shoes, sir.

Gilles takes off his shoes. He spastically limps on his socks through the detection gate. No bleeps. Security officer palpates and visually inspects the shoes, and gives them back to Gilles.

SECURITY OFFICER (CONT'D)

All right, sir. You may pass.

WASHROOM

Gilles opens a ventilation transom. He sticks his head

THROUGH THE VENTILATION TRANSOM

Below him a flat roof with next to it a lower flat roof with next to it a construction site on ground level.

WASHROOM - TOILET CUBICLE

Gilles takes off the orthopedic shoes and puts on the sports shoes. He squirms a hideaway knife out of a metal brace, dumps the orthopedic shoes in the bag, hides the knife in the palm of his right hand and exits the toilet cubicle into the

WASHROOM

where he crams the bag in a trash can.

COURTROOM

Gilles and Moses Okeke sit on the spectator gallery with their heads down. Peter Holmes and his ATTORNEY face the JUDGE.

ATTORNEY

Your Honor, I want to emphasize that the evidence is not legitimate because the Miranda rights were improperly read to my client. Therefore the verdict should and can only be... not guilty.

Suddenly, Gilles jumps up and sprints to Peter. Before security guards can stop Gilles, he unveils the knife and slashes at Peter's cardiac region.

Blood spatters in all directions. Peter collapses to the floor and his body stretches out. Gilles's ruthless face approaches Peter's acquiescent face.

PETER HOLMES

Sorry.

With a massive swing Gilles cuts Peter's throat. Blood gushes out of the wound, ending Peter's life.

Gilles sprints out of the room.

## WASHROOM

Gilles squeezes himself through the open ventilation transom.

## EXT. COURTHOUSE - CONTINUOUS

## VENTILATION TRANSOM

Gilles hangs down from the ventilation transom, jumps on the

## ROOF BELOW

sprints to the roof edge, hangs down from it, jumps on the

## LOWER ROOF

sprints to the roof edge and jumps on a pile of sand on the

## CONSTRUCTION SITE

He hops down the pile past the cabin of a sand-scooping wheel loader in which stares at him the surprised LOADER DRIVER.

Gilles runs across the construction site, agilely climbs a fence and disappears on the other side.

## EXT. BUSINESS PARK - NIGHT

Gilles calmly pedals on his bike down the road. He carries a bag.

## EXT. RIF OFFICE BUILDING - NIGHT

Gilles calmly pedals up the parking lot.

He lowers a company flag, exchanges it for his bike and hoists the bike to the top of the flagpole.

He takes a petrol can out of the bag, sprinkles the other flagpoles with petrol and pours a petrol trace from each of these flagpoles to a central spot near the road.

He dumps the can, bag and flag on the central spot and sets them on fire. As he crosses the road to the park the flames creep along the petrol traces to the flagpoles, which catch fire. Their company flags burn like witches at the stake.

## EXT. ZOO - DAY

## ZOO GATE

A prisoner transport vehicle drives through the gate and curls along a

ZOO PATH

passing enclosures with animals and a shiny new brown tuk-tuk. It stops at the

STAFF BUILDING

next to which stands the green tuk-tuk.

EXT. ZOO - ORANGUTAN INDOOR ENCLOSURE - DAY

The green tuk-tuk parks in front of the door, followed by the prisoner transport vehicle.

Out of the tuk-tuk step Moses Okeke and Zookeeper #2, who carries a stick and looks nervous. Out of the other vehicle step Oscar Lyndeck, an AGGRESSIVE COP and a STURDY PARAMEDIC.

INT. ZOO - ORANGUTAN INDOOR ENCLOSURE - DAY

Moses, Zookeeper #2, Oscar, Aggressive cop and Sturdy paramedic stand on the observer area.

In the straw on the ground sits Mindy, like a queen and mother. She lovingly holds Gilles, who sleeps in her arms.

OSCAR LYNDECK  
Gilles. Wake up... Gilles.

Mindy utters some sounds of disapproval. Gilles wakes up.

OSCAR LYNDECK (CONT'D)  
You can't stay here, Gilles. You have killed a man. You have to come with us.

GILLES HUDD  
I'm not going back to Helianthus.

AGGRESSIVE COP  
You go to jail, pal.

MOSES OKEKE  
I know you loved Rachel. And I have lost my precious daughter... after first losing my wife.

Moses struggles to restrain his tears. Oscar pulls a cleaning tissue out of a box and rubs his hands with it.

OSCAR LYNDECK  
Adding a second antidepressant could snap you out of the crisis.

MOSES OKEKE

We have to keep our faith and hope.  
With the help of God we will  
overcome this tragedy.

GILLES HUDD

God. What has He brought us?  
Worthless managers aspiring luxury  
at the expense of the employees  
they should facilitate. The police  
abusing their power, like that  
scumbag over there.

Gilles points at the Aggressive cop.

GILLES HUDD (CONT'D)

Mental health care that hangs on to  
her bloc mentality instead of  
approaching the individual. I don't  
want to live among humans anymore.  
I stay here, with Mindy.

Sturdy paramedic and Zookeeper #2 approach Gilles. Mindy puts  
her arms protectively around him.

STURDY PARAMEDIC

Please come with us, sir.

GILLES HUDD

I stay here.

Zookeeper #2 threatens Mindy with the stick. She releases  
Gilles and draws back while uttering some angry sounds.

The Sturdy paramedic grabs Gilles by the arm but he resists.

GILLES HUDD (CONT'D)

Leave me alone.

AGGRESSIVE COP

Cut the bullshit.

Aggressive cop paces to Gilles and slashes at him with his  
baton. Mindy paces around the enclosure while screaming. She  
approaches Gilles, but Zookeeper #2 keeps her away by  
threatening her with the stick.

Gilles staggers toward the Aggressive cop, who fires his  
taser at him. Gilles falls to the floor and has convulsions.

The Aggressive cop and Sturdy paramedic drag the groggy  
Gilles to the observation area. He bleeds from a head wound  
and has a bruised face.

GILLES HUDD

Mindy.

Mindy again tries to approach Gilles, but Zookeeper #2 keeps her away by threatening her with the stick.

The Aggressive cop handcuffs Gilles.

MOSES OKEKE

I will pray for you every day.

Don't give up, my son. Do it for

Rachel. The Ark is waiting for you.

Mindy paces around while screaming. She folds a car tire and pulls apart the climbing structure, like it is made of paper.

EXT. ZOO - ORANGUTAN INDOOR ENCLOSURE - DAY

The Aggressive cop and Sturdy paramedic drag the groggy Gilles out of the door through which sound Mindy's screams. They throw him in the prisoner transport vehicle.

Oscar joins them. They get in the vehicle which speeds away.

FADE OUT.