

THAT VOICE IN YOUR HEAD

by

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WGA #1883413  
March 5, 2017

FADE IN.

EXT. GOLF COURSE - LATE AUGUST - LATE SATURDAY AFTERNOON

Thunderstorm clouds are towering over a golf course. The sound of THUNDER is getting louder. Two golfers are standing on the 18th green. ADAM is handsome, tall, late 20's. SETH is the same age but shorter and a little overweight. They are old college buddies.

ADAM

I'm just gonna make this one last putt.

SETH

We better get out of here.

It starts to rain.

ADAM

No just this one last putt.

He putts and misses.

ADAM (CONT'D)

Damn.

SETH

I'm going.

Seth starts toward the clubhouse.

SETH (CONT'D)

Come on you idiot. You're going to get fried.

ADAM

One more.

He makes the putt and walks over to his bag. He puts the putter in the bag and pulls out an iron. He picks up the bag and starts to follow Seth. He holds the iron straight up in the air.

ADAM (CONT'D)

Hey, Seth, remember when Lee Trevino walked up the fairway in a thunderstorm, He was carrying an iron over his head. One of the guys said 'What are you doing? And Trevino said, "Not even God can hit a one iron."

SETH  
What the hell are you doing?

ADAM  
Not even God can hit a one iron!

SETH  
That's not a one iron. They don't  
even make one irons any more.

ADAM  
OK, it's a three iron. Same  
difference.

SETH  
God can definitely hit a three  
iron.

ADAM  
I don't think so.

Flash of light on Seth's face. Loud crash of THUNDER.

EXT. EMT HELICOPTER LANDING ON ROOF OF NYC DOWNTOWN HOSPITAL  
- 30 MINUTES LATER

INT. HOSPITAL ROOM - LATER THAT DAY

Adam is in bed unconscious.

DOCTOR  
Your friend here is one lucky  
bastard. The current went mostly  
through his wet clothes. It knocked  
him out. But he'll be OK.

Seth nods.

DOCTOR (CONT'D)  
Just let him rest here for a while.  
He can go home tomorrow.

SETH  
OK.

The Doctor exits. Seth notices a nurse walk past the room.  
Adam is still out but Seth talks to him anyway.

SETH (CONT'D)  
I'll be right back.

Seth goes to the nursing station. The nurse standing there is JANE, age 25, smart and beautiful. She is working on a patient's chart.

SETH (CONT'D)

I hope you're taking good care of my friend in there.

JANE

We take good care of everyone.

SETH

Of course. Yes, you do. And I bet you have a lot of great stories to tell.

JANE

Yes. We do.

Jane is silent, ignoring Seth, and continues to work on the chart.

SETH

(deflated)

OK. Well.

(pointing)

Sands in 231. We'd love to hear your stories.

Seth skulks back to the room. Adam is awake.

SETH (CONT'D)

Hey, you're awake.

ADAM

My head really hurts. Did I get struck by lightning or something?

SETH

Uh, yeah.

ADAM

Jesus.

Jane walks in.

JANE

Oh good you're awake. I'll let the doctor know. Is there anything I can get you?

ADAM

Some water would be nice.

Jane turns and starts to walk out. She stops and turns back toward Adam.

JANE  
I'm sorry. But we don't serve  
martinis here.

She exits.

ADAM  
Did I say anything about a martini?

SETH  
No. But it's a damn good idea.

ADAM  
I thought about having a martini,  
but I didn't say it.

SETH  
No, you didn't say it.

Jane walks in with water.

JANE  
Here you go Mr. Sands.

She starts to leave.

ADAM  
Did I ask you for a martini just  
now?

JANE  
I told you we don't serve them  
here.

ADAM  
But did I ask you for one? Out  
loud?

JANE  
Yes.

ADAM  
OK.

Jane shakes her head and starts to exit. Then stops.

JANE  
(Over her shoulder)  
And comments about my body are not  
appropriate.

She exits.

ADAM  
What was that all about?

SETH  
I don't know.

Adam slowly sits up in bed, holding his head.

ADAM  
I didn't make any comments about  
her body.

SETH  
OK, look, you halfwit. You just had  
a stroke. Get it? Stroke of  
lightning.

Adam falls back in bed.

SETH (CONT'D)  
You're not going to die. The doctor  
says you just have to stay  
overnight. Get some rest and I'll  
come get you tomorrow.

Seth starts to exit, pauses, and turns.

SETH (CONT'D)  
And yes, you SHOULD be glad you  
have a friend like me.

Seth exits.

ADAM  
(to himself)  
What did I say?

INT. OFFICE - MONDAY MORNING - 10 AM

Advertising agency on an upper floor of a high-end lower  
Manhattan office building. Adam walks in through the glass  
front door with the agency name and logo on it.

RECEPTIONIST  
Whoa! Adam! You're back.

She rushes around the desk and tries to embrace him.

RECEPTIONIST (CONT'D)  
We were really worried about you.

Adam is trying to avoid people on the way to his office.

ADAM  
Yes. Thanks. I'm OK.

Adam bumps into CARL, a middle-aged overweight co-worker.

CARL  
Adam, my man!

Adam walks down a narrow aisle between the cubicles with Carl trying to keep up.

CARL (CONT'D)  
You survived getting struck by lightning. Do you know how lucky that makes you?

ADAM  
Not lucky enough to avoid you.

CARL  
(laughing)  
Oh, you're a stitch.

Several others in the open office space stand up and call out to Adam. He rushes into his office and closes the door. He throws his things on the floor and flops down on the couch. Then he slowly sits up and leans forward with his head in his hands.

ADAM  
(to himself)  
My God my head hurts.

The office door swings open and SAM charges in. SAM is the agency owner and Adam's boss. He is in his late 50's, balding, overweight and overbearing.

SAM  
Adam, you really had us worried. Is it true that you were holding up a 3 iron in the middle of a thunderstorm? That's great! What a story. I really should fire you right now for being so stupid. But that's all in the past, right. Now it's time to get back to work.

Adam doesn't move.

SAM (CONT'D)  
And boy do I have some news for you.

(MORE)

SAM (CONT'D)

You know the Baker account you were working on before you cheated death. Well it looks like it might come through after all. And all we need to do is --

ADAM

(interrupting)

Sam, I just got out of the hospital yesterday. You expect me to start working right away on the Baker account?

SAM

Look it's not that hard. We just need a few more lines, a few more graphics. There's a meeting in 3 hours. I know you can do it. I'll send in Madeleine.

He exits leaving the door open.

ADAM

Oh my head.

Adam's assistant, MADELEINE enters and closes the door. Madeleine is early 20's, and attractive with dark hair.

MADELEINE

Oh we were so worried about you. Are you OK?

ADAM

(weakly)

Yeah.

MADELEINE

Look, I know Sam wants you to do all this stuff. But it's already done. Look at this. I sketched it out last night.

She unrolls a sheet with graphics and lettering.

MADELEINE (CONT'D)

You know who does the real work around here.

ADAM

(studying the page)

Yes. It's great. It's always great. You're great.



MADELEINE

All you have to do is put your initials here and here. Then we can work on the pitch and get this into production.

ADAM

Yes.

He initials in both places.

ADAM (CONT'D)

Oh, man, not Baker. What a fool. I'm not ready for this.

MADELEINE

Oh come on. Stand up and come over here.

She pins the sheet to the easel.

MADELEINE (CONT'D)

Just repeat after me.

The camera pulls back out of the office. Adam and Madeleine are seen talking and gesturing.

INT. AD AGENCY CONFERENCE ROOM - 3 HOURS LATER

Sam enters followed by MR. BAKER and two assistants. Adam and Madeleine are already in the room. MR. BAKER is old, overweight and not very bright. He wears an obvious toupee.

Sam offers an elaborate welcome which Baker ignores as he sits down.

SAM

It' so good to see you, Mr. Baker. Welcome. Make yourself comfortable. Have we got some great things to show you. Can I get you a drink? Water, juice.

BAKER

Scotch.

SAM

Yes, of course. Madeleine would you?

He gestures to a cabinet. She takes out a bottle of good scotch and a glass. Baker grabs both out of her hand and fills the glass almost to the top.

BAKER

Hear you were hit by lightning,  
Sands. Hope it knocked some sense  
into you.

Baker's assistants fake laughter.

ADAM

Yes sir, Mr. Baker. Ninety three  
point five percent more sense than  
two days ago.

Madeleine starts to laugh and stifles it.

BAKER

Good. So whadaya got?

He turns to his assistants.

BAKER (CONT'D)

We got what? 20 minutes?

FIRST ASSISTANT

Yes sir, Mr. Baker.

BAKER

(to Adam)

Go.

ADAM

(turning to the  
presentation)

Mr. Baker. We're going to make  
toilet paper the hottest product on  
the market. Not just squeezable,  
but soft enough to sleep on. Here  
we have a picture of what a bed  
would look like made up entirely of  
your toilet paper, with a model  
stretched across.

BAKER

A bed?

(doubtfully)

Of toilet paper?

ADAM

Yes sir.

BAKER

A bed? (beat) Of toilet paper.

Baker musing to himself turns to his assistants enthusiastically

BAKER (CONT'D)  
A bed of toilet paper!

The assistants nod nervously.

He turns back to Adam.

A VOICE sounds in Baker's head. This is the first instance, after the hospital, where Adam projects a voice. VISUAL options for the voice over include a faint beam of light or something more subtle.

VOICE (V.O.)  
(to Baker)  
Boy this imbecile would buy anything.

Baker starts in his seat. His toupee moves out of place and stays off kilter for the rest of the scene.

BAKER  
(looking around)  
What did you say?

ADAM  
I didn't say anything, sir.

BAKER  
Well, someone did. Someone called me an im-becill.

VOICE  
(to Baker)  
You ARE an im-becill.

BAKER  
There it is again.

SAM  
Calm down Mr. Baker. Drink some whiskey

He helps Baker take a big swig.

SAM (CONT'D)  
(to Adam, whispering)  
What's going on here?

ADAM  
 (flustered)  
 I don't know.

VOICE  
 (in Sam's head)  
 And you're an im-becill too.

SAM  
 What did you say?

ADAM  
 I didn't say anything.

Sam drags Adam out of the room.

SAM  
 You take over Madeleine.  
 (then to Baker)  
 We'll get this right.

SAM (CONT'D)  
 (outside the room with  
 Adam)  
 What the fuck is going on?

ADAM  
 I don't know.

Through the glass door Madeleine is seen presenting to Baker and Baker is starting to relax and listen.

INT. SETH'S PSYCHIATRIC OFFICE - SAME DAY - 5 PM

Camera on front glass door. Lettering "Dr. Seth R. Hogan  
 M.D., PhD., Psychiatry"

Adam is seen in the office past reception pacing back and forth.

IN SETH'S OFFICE

ADAM  
 I didn't say anything. I swear.

SETH  
 It's all right. We just have to  
 figure out what's going on.

ADAM  
 Right.

Adam stands at the window and stares out.

SETH

So it seems people hear you say things you didn't actually say.

ADAM

OK.

SETH

So somehow you are projecting your voice into their heads.

ADAM

How is that possible?

SETH

I don't know. Spiderman gets bitten by a spider and hangs from the ceiling. You get struck by lightning and, what, start a career in broadcasting? Let's try it out and see what happens.

ADAM

OK.

SETH

So look at me and think something like you're aiming it at my head.

ADAM

OK.

Adam looks at Seth with a contorted expression on his face.

VOICE

This is really fucked up.

Seth jumps back like he's just been struck.

SETH

"This is really fucked up." Is that what you thought?

ADAM

Yes. You heard it? Somehow?

SETH

I sure did. Whoa. This is amazing. Alright, now let's do the same thing only with me in the next room.

Seth goes into the reception room.

SETH (CONT'D)  
OK. Think of me and think the same  
thing.

                  ADAM  
OK.

Adam contorts his face as before.

                  SETH  
Did you do it?

                  ADAM  
Yes.

Seth comes back in the room.

                  SETH  
Nothing. It seems like it only  
works if you're near someone.

Seth quietly thinks for a few seconds to himself.

                  SETH (CONT'D)  
So how close do you have to be?

                  SETH (CONT'D)  
                  (to Adam)  
Come with me.

Seth takes Adam by the arm and drags him into the long  
hallway outside his office.

                  SETH (CONT'D)  
OK I'm going to go to one end and  
you go to the other. When I give  
you the signal think of a three  
digit number and we'll see what  
happens.

They go to opposite ends of the hallway. Seth waves. Adam  
concentrates.

                  SETH (CONT'D)  
                  (shouting)  
8 - 3 - 7. Is that it?

                  ADAM  
                  (shouting)  
Yes!

They come back together at the office door.

SETH

Oh my god. We've got to do something with this before it goes away.

ADAM

What if it never goes away?

SETH

Well that's even better.

(pause)

Now here's the thing. If a voice comes into someone's head, what voice is it? Is it your voice, their voice? Try it again like you're talking in a different voice. Make it higher pitched or something.

Adam concentrates.

VOICE

(higher pitch)

You are completely crazy?

SETH

Yes. "You are completely crazy." Sort of like a woman's voice. It didn't sound like you. It sounded like other women's voices in my head, like my mother saying "You're a moron."

ADAM

Your mother's voice?

SETH

Yes. Why do you think I'm a psychiatrist.

SETH (CONT'D)

But the voice was different too. You can't really tell where it's coming from. (beat) And that's important.

ADAM

Why?

SETH

Because if you. (beat) If WE are going to use this, then people can't know where it's coming from.

(MORE)

SETH (CONT'D)

You have to start thinking the voice in the first person, so they think it's their own voice in their head. Try it again.

Adam concentrates and then relaxes.

VOICE

(higher pitch again)  
I'm a moron.

SETH

"I'm a moron?"

ADAM

Yes that's it!

SETH

I'm a moron. Wow, just like my mother.

ADAM

You ARE a moron.

SETH (CONT'D)

I AM a moron!

They hold their arms together at length, bouncing up and down, chanting "I'm a moron" over and over.

INT. OUTSIDE THE OFFICE DOOR.

Adam and Seth can be heard through the glass shouting "I'm a moron."

A prospective PATIENT comes to the door, older, bent over, balding, with glasses, holding papers in his hands.

PATIENT

I guess I'll come back later.

INT. BAR RESTAURANT - SAME DAY - 8 PM

Adam and Seth are sitting on the two stools at the end of a bar. The bar is small enough so they can hear everything that's said even over the restaurant crowd NOISE.

SETH

(whispering)  
OK. Let's see. I know. We're going to change some orders. Here's what you're going to do.

(MORE)



SETH (CONT'D)

When someone orders a drink, you're going to stare at the bartender and think of a different drink.

A new bar PATRON sits a few stools down. The patron is disheveled and obviously drunk. A big hefty BARTENDER comes over to him.

PATRON

(slurring)

Bourbon up.

The bartender turns away. Adam concentrates on him.

VOICE

(to Bartender's head)

No. Gin. Gin. Gin up.

They wait and watch the bartender and the drunk.

The bartender places a glass in front of the patron.

BARTENDER

Gin, straight up

PATRON

No. I said bourbon.

BARTENDER

And then you changed your mind to gin.

PATRON

No I didn't. You have trouble hearing or something? I said bourbon.

BARTENDER

No.  
(slowly)  
You SAID gin.

PATRON

Well I'm not paying for gin. Bring me some bourbon like I asked.

BARTENDER

Not paying for it?

PATRON (CONT'D)

I'll pay for bourbon. That's what I'll pay for.

The bartender reaches across the bar and grabs the Patron by the middle of his shirt and pulls him part way up onto the bar. No, you're gonna pay for this gin. Right now.

He pours the gin over the Patron's head and pushes him away. The patron falls to the floor.

BARTENDER  
Now get out of here.

The Patron struggles to his feet and staggers out. The rest of the patrons turn, some stand up to see what's happened.

SETH  
(whispering)  
Maybe we need to be more careful.  
(then to Bartender)  
Over here.

BARTENDER  
(gruff and threatening)  
And what do YOU want?

SETH  
(meekly)  
The check. Please.

The bartender turns to go back to the cash register.

Adam turns to look at the rest of the room. Some of the patrons are still standing. Adam recognizes one of the women across the room as Jane.

ADAM  
(tugging on Seth's sleeve)  
Hey Seth, isn't that the nurse from  
the hospital over there?

Seth squints.

SETH  
Yeah, you're right. We should go  
over and say hi.

ADAM  
OK. But dibs if I can get her to go  
out with me first.

SETH  
But you have an unfair advantage.  
You can put a voice in her head.

ADAM  
Oh. Shit. I can, can't I.

Seth slaps down a 20 dollar bill before the bartender can return - more than the expected check. They weave their way through the crowd.

ADAM (CONT'D)  
(points to Jane)  
You're Jane, right?

JANE  
How do you know my name?

Jane's friends are all seated at the table and are only vaguely paying attention to this exchange.

ADAM  
Lightning strike? Two days ago?

JANE  
You're Mr. Sands. I mean Adam! Hi Adam. I guess that makes me Eve, and these are the other sinners cast out of Paradise.

Jane waves her hand gesturing to the group at the table. The friends look up, smile. Some mock clapping.

JANE  
Join us.

ADAM  
And oh yes, this is Seth, the guy who brought me to the hospital.

JANE  
Yeah. You too.

VOICE  
(to Jane, attempting to think again in a female voice)  
This guy's cute.

Jane's head jerks ever so slightly.

ADAM  
You were great! Everyone at the hospital was great. Thank you! Do I still have to call you 'nurse'?

JANE  
Only when I'm nursing a drink.

She holds up an almost empty glass. Adam turns to Seth.

ADAM

Right.

(loudly)

Seth, be a friend and go order another round of drinks for these fine people.

FRIENDS

Yay.

SETH

As the master commands.

ADAM

(whispering)

Oh don't be that way.  
You see what's going on here.

SETH

OK.

Seth heads off to the bar.

JANE

(to her friends)

This is the guy I was telling you about who was struck by lightning.

ADAM

Hi everyone. Call me Sparky.

Everyone laughs. The Bartender, still visibly upset, starts to set down drinks.

SAME SCENE - SAME DAY - TWO HOURS LATER

Everyone is very drunk, lots of empty bottles and glasses on the table. Adam is finishing telling a joke.

ADAM

So then he said, "They wouldn't let me in without a tie."

Everyone laughs. Jane drapes herself against Adam. Adam looks down at her admiringly.

VOICE

(to Jane, higher pitched voice)

I'm going home with this guy.

JANE  
 (slightly startled, and a  
 slight nod)  
 Mmm....

ADAM  
 Do you need a ride home?

SOPHIA is the first to respond. She is older than Jane, dark hair, attractive.

SOPHIA  
 She needs a home to ride home to.

FEMALE FRIEND  
 (pointing to Sophia)  
 She's been sleeping on her couch  
 for 3 months.

ADAM  
 (drunkenly)  
 Well we'll certainly have to do  
 something about that.

The table breaks up and everyone starts to leave. Jane who is practically asleep has trouble standing. Adam helps her get her coat on and they go out the door.

EXT. FRONT OF RESTAURANT - NIGHT - MOMENTS LATER

Adam and Jane are standing together outside the entrance, Jane is still leaning on Adam who isn't all that steady himself.

ADAM  
 Can I take you home as an early  
 Christmas present?

JANE  
 (exhausted)  
 I just need to sleep.  
 (then smiles up at him  
 with her last bit of  
 energy)  
 Jingle Bells?

ADAM  
 OK.

They move off to a taxi.

INT. ADAM'S BEDROOM - NEXT MORNING - TUESDAY

Jane is sleeping lightly on the far side of the bed. Adam carries in a tray of food.

ADAM  
Good morning sleepyhead.

JANE  
(waking up slowly)  
Whaaaa?

ADAM  
Breakfast in bed. You have a choice  
of a Bloody Mary or homemade  
waffles with Vermont maple syrup.

Jane sits up in bed. Adam places the tray in front of her. The Bloody Mary is on the side of the tray next to the other half of the bed. Jane notices that that part of the bed is still made.

JANE  
Where did you sleep last night?

ADAM  
On the couch.

JANE  
Oh, you didn't have to do that.

ADAM  
Well you were very tired. And,  
well, very drunk, and --

JANE  
And you didn't want to take  
advantage of me. Oh isn't that  
sweet.

ADAM  
Well it really wasn't --

JANE  
Oh my God, What time is it?

ADAM  
(looks at his watch)  
A little after 10.

JANE  
Oh shit. I'm on the 11 o'clock  
shift. This is not good.

Jane starts to get out of bed and knocks over the tray spilling the Bloody Mary all over the sheets.

JANE (CONT'D)  
Oh, gosh I'm sorry.

ADAM  
It's OK. Those sheets go back to the Truman administration.

JANE (CONT'D)  
I've got to shower. I've got to change. I've got to get back to Sophia's place. Can you get me a cab?

ADAM  
(flustered)  
Well, sure.

Jane races around the room gathering up things

EXT. STREET IN FRONT OF ADAMS APARTMENT - MINUTES LATER

Adam is helping Jane into the back of a taxi.

JANE  
I'm so sorry. I'd really like to stay but.

ADAM  
It's OK. Can I see you again?

JANE  
Yes. Of course.

ADAM  
How about dinner tonight? I'm a really good cook.

JANE  
Call me.

Jane closes the door and the cab starts to drive off. Adam chases after it.

ADAM  
(shouting)  
But I don't know your number.

The taxi stops abruptly. Jane scribbles on a piece of paper and throws it out the window. It flutters to the ground. The taxi speeds off.

Adam gathers up the piece of paper and stares at it, enthralled. He goes up the stairs and opens the door.

INT. ADAM'S APARTMENT - 20 MINUTES LATER

Adam gathers up the stained sheets into a ball, goes out into the hallway and stuffs the sheets into the trash chute. They fall into the bin two stories below.

He goes back into the apartment and selects three cookbooks from a shelf in the kitchen. He sits at the kitchen table flipping through the books and writing a shopping list.

20 MINUTES LATER

Adam finishes writing the shopping list. He closes the books and puts them carefully back on the shelf.

ADAM

This is going to be great.

He gets up.

INT. FOYER OF ADAM'S APARTMENT - MINUTES LATER

Adam is going down the final set of stairs before the exit doors. MRS. JOHNSON is waiting at the bottom of the stairs, just outside her first floor apartment. She is older, overweight and belligerent.

ADAM

Hello Mrs. Johnson.

MRS. JOHNSON

(speaking very fast)

Oh, don't you "Hello Mrs. Johnson" me. I saw those sheets in the trash. I've got em safe in a trash bag too. You're a serial killer, aren't you? I knew it. What did you do with that floozy you brought home last night? I'm going to call the police.

Mrs. Johnson turns and opens the door to her apartment. She starts to go in.

ADAM

Wait a minute, Mrs. Johnson.

She slams the door shut.



ADAM (CONT'D)  
 (shouting after her)  
 It was tomato juice!

Adam goes up close to her door.

ADAM (CONT'D)  
 (shouting)  
 Tomato juice!

There is no response. He turns and exits with his shopping list in his hand.

EXT. FRONT OF ADAM'S APARTMENT - 11 AM

The apartment is a five story brick building. It is located a few houses up from the northwest end of a narrow street, say 13th, in Chelsea / Greenwich Village. The street is busy with people.

Adam walks down the stairs and turns left. Adam doesn't realize it until much later, but the VOICE is now out of control and on auto pilot.

He is engrossed in the shopping list and thinking about Jane, and immediately bumps into two people walking side by side. MAN1 is heavily built and wearing work clothes. MAN2 is short and very overweight, also in work clothes. In the background, Mrs. Johnson has cautiously come out on the top step and watches Adam.

ADAM  
 (confused)  
 Oh. I'm sorry.

MAN1  
 Why don't you watch where the fuck  
 you're going?

VOICE  
 (to Man1)  
 Why don't YOU watch where the fuck  
 you're going.

MAN1  
 What did you say?

ADAM  
 I didn't say anything.

MAN1  
 You did too.

ADAM moves past them

VOICE

(Adam turns to Man2,  
behind him.)

Boy are you fat.

MAN2

What?

MAN1

(grabs the arm of Man2.  
Gives Adam the finger.)

Let's go. We're late.

MAN2

But he called me fat.

MAN1 (CONT'D)

Well you are fat.

Man1 and Man2 start to argue as they walk down the street. Eventually it comes to blows.

Adam turns to look at them walking away. And he begins to project voices into the heads of EVERYONE he sees on both sides of the street.

ADAM

Fat, fat, bum, drunk, ugly, needs a  
shower, bleached hair, crappy  
little dog, etc.

Two cabs are stuck behind two cars waiting to move at the west intersection. He projects the VOICE into the furthest back taxi driver's head.

VOICE

Uber bait.

The furthest back cab lurches into the one in front, which rams the car in front. The drivers get out and start arguing.

Adam resumes walking east. He goes back and forth alternately looking at the shopping list and projecting voices into everyone's head he sees.

He approaches a MAN and WOMAN couple. The man is short and bald. The woman is overweight and much taller.

VOICE (CONT'D)

(to MAN3)

You're bald.

VOICE (CONT'D)  
(to WOMAN1)  
You're really old.

They pass Adam and keep walking, now arguing.

He walks the length of the street leaving increasing chaos behind him, to which he is oblivious. People are arguing and in some cases fighting. The cab drivers are now pushing each other. Steam is rising from the hood of one cab. At the end of the street, a trash can starts on fire.

Adam reaches the end of the block and turns left, still oblivious to what's behind him.

Adam enters a grocery store with large front glass windows. The interior of the store is visible from across the narrow street.

Adam is seen arguing with a woman who throws a melon at him. Next he is engaged with another woman who slaps him across the face. Arguments proceed with a store clerk and cashier. Then the manager starts arguing with Adam.

While this is happening there are SOUNDS of POLICE SIRENS in the background coming from the direction of Adam's street.

In the space of less than a minute, everyone in the store is mad at him. The manager chases him out the front door. He begins to run, still holding his shopping list.

ADAM  
(over his shoulder,  
shouting)  
I'm sorry. What did I do?

He turns the corner on the street to his apartment. He stops cold and stares. It is now a full scale riot. There are police cars at both ends of the street. Smoke is now coming from one of the taxis. The trash can is still burning. A fire truck pulls up. Adam starts walking toward his apartment, almost in a trance. As he gets part way down, Mrs. Johnson approaches him.

MRS. JOHNSON  
(pointing to Adam,  
shouting)  
There he is.

She points to a nearby police OFFICER1.

MRS. JOHNSON (CONT'D)  
He's the one who started it.

She swings her purse and hits Adam in the left temple, hard enough to give him a bruise and black eye and knock him backward.

Officer approaches Adam

OFFICER1  
Are you responsible for this?

ADAM  
No officer.

VOICE  
(to officer)  
You dumb shit.

OFFICER1  
What did you say?

ADAM  
I didn't say anything.

OFFICER1  
You called me a dumb shit.

ADAM  
No. You're wrong, Officer. I love  
the police.

OFFICER1  
Disrespecting an officer.  
You're coming with me buddy.

VOICE  
(to Officer)  
You dumb shit.

The officer yanks harder on Adam's arm, drags him over to his squad car and throws him into the back seat. Adam's head is throbbing. He looks out the window adding more chaos to his masterpiece.

INT. POLICE STATION - 3 HOURS LATER

Adam is sitting on a bench with a bandage around his head looking at the floor. Seth is at the counter signing him out.

SETH  
Yes. Officer. I'll make sure he  
never does anything like this.  
Ever again.

OFFICER2

You better tell him to keep his big  
mouth shut.

Seth goes over to Adam on the bench, grabs him by the arm and  
pushes him toward the exit.

SETH

(whispering)  
What the hell did you do?

ADAM

(whispering)  
I didn't do anything. I don't know.  
The whole world just blew up.

SETH

They sure do hate you in here.

As they are exiting, Mrs. Johnson is speaking to OFFICER3.

MRS. JOHNSON

I tell you he's a mass murderer and  
I've got the evidence to prove it.  
I can show you!

She notices Adam and Seth exiting.

MRS. JOHNSON (CONT'D)

(shouting)  
And you're letting him get away!!

OFFICER3

(placating her)  
Yes. Mrs. Johnson. We'll definitely  
look into that.

INT. ADAM'S APARTMENT - LATER - 4PM

Adam and Seth enter his apartment.

ADAM

I tell you it's completely out of  
control.

SETH

What do you mean it's out of  
control?

ADAM

The voice is just automatic. I  
think something and people hear it.

SETH

What?

VOICE

(to Seth)

They hear what I think of them, you bozo!

SETH

Bozo? Did you just call me a bozo?

INT. SOPHIA'S APARTMENT - LATER THAT DAY

JANE

(entering the apartment)

Whoa. What a day.

SOPHIA

Did you see this riot on West 13th street.

The large HD TV is on in the background covering the scene on Adam's street.

JANE

Gosh. That looks like Adam's street. I hope he's OK.

INT. ADAM'S APARTMENT (CONT'D)

SETH

We've got to do something about this.

ADAM

Yes. But what?

SETH

Wait. I've got an idea.

He goes over to his coat and takes out a pair of sunglasses.

SETH (CONT'D)

Here put these on.

Adam puts on the glasses.

SETH (CONT'D)

Say something to me. I mean with the Voice

VOICE  
(Adam to Seth)  
This is not going to work.

SETH  
Something, something. Not going to  
work?

ADAM  
Yes.

SETH  
It was weaker.  
Do you have any stronger  
sunglasses?

ADAM  
Wait. I've got a pair from the eye  
doctor here somewhere.

He rummages through his desk and pulls out a pair of very  
dark temporary curled plastic sunglasses from an  
optometrist's office.

SETH  
Put them on and say something.

VOICE  
(to Seth)  
This is insane.

SETH  
Nothing. That's good. Keep them on.

ADAM  
I've got to pee.

Adam gets up with the dark sunglasses and can't see. He walks  
into the closed bathroom door and falls down.

INT. SOPHIA'S APARTMENT (CONT'D)

Jane flops down on the sofa. She puts her cell phone on the  
top edge of the sofa between her and Sophia.

JANE  
He was really sweet. And he took  
care of me. I kinda messed up his  
apartment. You won't believe what I  
did to his sheets.

SOPHIA  
What did you do to his sheets?

JANE

I spilled waffles and syrup and tomato juice all over them.

SOPHIA

Did you sleep together?

JANE

No. He slept on the couch.

SOPHIA

Really? Is he straight?

JANE

I think so.

SOPHIA

No straight man would sleep on the couch if he could sleep with you.

JANE

I was hoping he'd call.

SOPHIA

They never call.

Jane's phone rings. Sophia grabs it before Jane can. She holds up her hand to silence Jane.

SOPHIA (CONT'D)

Hello?

(listening)

No this is Jane's roommate.

(listening)

Let me check.

(whispering to Jane)

I think it's him

Do you want to talk to him?

JANE

(grabs the phone from  
Sophia)

Adam. I saw the mob scene on your street. Are you OK?

ADAM

Well, I got hit on the head.

JANE

You did?

ADAM

Yes, this woman hit me with her purse.



JANE  
What kind of purse?

ADAM  
Armani, I think.

JANE  
No. How big was it?

ADAM  
Big enough to feel like a brick.  
I've got a big bruise and a black  
eye.

JANE  
Oh you poor thing.  
(pause)

JANE (CONT'D)  
I'm coming over to take care of  
you. Lie down. I'll be right there.

Jane goes into the bathroom and starts putting medical supplies into her purse.

INT. FOYER OF ADAM'S APARTMENT BUILDING - LATER

Adam is standing inside the entrance door, peeking out. Mrs. Johnson opens her door and comes out.

MRS. JOHNSON  
(holding her purse like a  
weapon)  
What are you doing lurking out here  
in the hallway?

ADAM  
Don't hit me. Please don't hit me.  
I'm waiting for a friend.

MRS. JOHNSON  
I told that officer what you did.  
They're going to come and get you.  
They'll just show up at your door  
sometime when you least expect it.

She retreats back to the door of her apartment.

EXT. ADAM'S APARTMENT BUILDING - MOMENTS LATER

Jane gets out of taxi and rushes up the steps and into the foyer.

FOYER

Jane enters and they hug.

ADAM  
Man, am I glad to see you!

JANE  
(lightly touching his head)  
Let's get upstairs and take a look  
at this.

They start up the stairs.

MRS. JOHNSON  
You better watch yourself little  
girl. You don't know how bad this  
man really is.

VOICE  
(Adam to Mrs. Johnson)  
I hate you, you bitch.

Mrs. Johnson is taken aback.

Adam and Jane hurry up the stairs.

Mrs. Johnson starts to follow them, but stops.

MRS. JOHNSON  
(shouting up the stairs)  
He's a serial killer. And I've got  
the sheets to prove it.

Adam and Jane stand outside the door of Adam's apartment.

JANE  
What is she talking about?

ADAM  
It's the tomato juice on the  
sheets. She's a nutcase. She's the  
one who hit me with her purse.

Adam opens the door and they go in.

Adam walks in a few paces and turns. Jane rushes up, throws  
her arms around him and kisses him.

JANE  
That's for taking care of me last  
night.

VOICE  
(to Jane)  
You are so beautiful.

Jane kisses him more passionately.

JANE  
And that's for tonight.

They pull back a little.

JANE (CONT'D)  
Let me see your eye.

Jane peels back the bandage. Adam has a black eye and some bruising on the left temple.

JANE (CONT'D)  
Oh my. Let's get that fixed up.

INT. ADAM'S BEDROOM - MINUTES LATER

Adam is lying on top of the neatly made bed. Jane is sitting next to him.

She takes a cloth and washes the wound. She opens her purse and takes out ointment and bandages. She administers some antibiotic ointment to Adam's left temple and covers it with a square self adhesive bandage. She takes out a self adhesive eye patch and places it over his left eye.

JANE  
I'm sorry I don't have one of these  
in black.

Her face is close to Adam's

VOICE  
(to Jane)  
Thank you. Thank you. Thank you.

JANE  
You're welcome.

Adam pulls Jane down toward him and they kiss. Then they roll across the bed.

JANE (CONT'D)  
I've never had sex with a pirate  
before.

VOICE  
Well it's about time.

We see them beginning to make love (and maybe more).

INT. ADAM'S BEDROOM - NEXT MORNING - WEDNESDAY

Adam brings in waffles and Bloody Mary again.

ADAM  
Let's try this again.

He carefully gets into bed next to her. She starts on the waffles. Adam drinks the Bloody Mary. With one eye covered the Voice isn't working very well.

ADAM (CONT'D)  
So do you have any time today.

JANE  
I have the whole day off. As soon as I make a call.

ADAM  
Great. I have some things I want to show you.

JANE  
Or we could just stay here and let the "things" wait.

ADAM  
Maybe we will.

EXT. SUBWAY EXIT NEAR CENTRAL PARK - LATER SAME DAY

Adam and Jane exit and cross the street into the park.

EXT. SECLUDED PART OF CENTRAL PARK - LATER SAME DAY

Jane and Adam are walking on a mostly deserted path.

JANE  
So my Dad's a pharmacist and my Mom's a nurse. So naturally they wanted me to be a doctor. But I didn't figure out the getting-good-grades part until it was too late.

ADAM  
I bet you'd be a great doctor. Maybe you shouldn't give up.

JANE

Well I'll soon be a nurse practitioner. And they do all the things doctors are supposed to do anyway.

ADAM

My parents didn't care what I did as long as I didn't end up living with them.

LADY

Well they got part of it right.

EXT. CENTRAL PARK FURTHER DOWN THE PATH - LATER SAME DAY

Adam is on his knees petting a dog. Jane and the dog's owner are standing. The LADY is mid 50's, very proper and well dressed.

ADAM

I really like your dog.  
Where'd you get him?

LADY

He's a rescue

JANE

Oh that's so good of you.

ADAM

I love dogs.

JANE

I'm so glad to hear you say that. I love dogs too. Maybe we (beat) I mean maybe I should get a dog.

ADAM

It's a lot of work in the city. But I think it's worth it.

JANE

What's his name?

LADY

Sparky.

ADAM

Hey, that's my name.

LADY

You're named Sparky?

ADAM

Well I was. After I got hit by lightning.

JANE

(playfully)  
But we're all better now.  
Aren't we, dear?

Adam stands and makes a crazy face with his tongue hanging out.

The Lady takes a step back.

LADY

Well I certainly hope you feel better.

Lady turns away quickly.

LADY (CONT'D)

Come, Sparky.

She and Sparky hurry off.

Jane starts to move down the path. Adam hesitates for just a second, watching the Lady and dog disappear. Jane looks at Adam and slaps her leg.

JANE (CONT'D)

Come, Sparky.

Adam and Jane are laughing. They walk toward the museum.

INT. ROOM AT THE METROPOLITAN MUSEUM - LATER SAME DAY

Adam and Jane are wandering in the spacious rooms. They stop to look at some paintings. Others they study, pointing.

Adam calls an ATTENDANT over.

ADAM

(pointing to a large  
abstract painting)  
Excuse me sir, but that painting  
has been hung upside down.

The attendant gives him a blank stare.

ADAM (CONT'D)

I know the painter. And I saw it in his studio.

Jane is stifling a laugh at his side.

ATTENDANT  
The painter is dead sir.

ADAM  
(hesitates)  
Yes. I know that. And we are all  
very sad.

ATTENDANT  
80 years ago.

ADAM  
You know you never get over that  
kind of grief.

Adam and Jane go off to another room laughing. There is no  
one in this room and they kiss.

EXT. UPPER 5TH AVENUE - SAME DAY - RUSH HOUR

Adam and Jane are wandering south looking in the windows.

They pause at a window that has a purse in it labeled  
"Armani."

ADAM  
I believe that is the very purse  
she hit me with.

JANE  
She wouldn't be living in your  
building if she could afford that  
purse.

ADAM  
You know, some of the richest  
people in the world live in  
squalor.

JANE  
Like who?

ADAM  
Well. Earnest Hemingway sometimes  
lived in squalor.

JANE  
That's because he was a drunk.

ADAM  
Well, you have a point there.

They go into the store and Jane comes out more than a few minutes later with new clothes in a fancy shopping bag.

INT. FANCY RESTAURANT - EVENING

Jane is dressed up in her new outfit. Adam is in his nicest casual clothes. They are finished with their entrees. Each has a partially eaten dessert. They still have glasses with wine. They are both tipsy.

ADAM

I was going to cook for you last night. But I, uh, never made it to the grocery store.

JANE

That was the NICEST day today. A walk in the park. An occasional art museum. Now this dinner, (slyly) and a place to sleep that's not Sophia's couch.

ADAM

I had a great time too. I feel so comfortable with you. Like I could tell you anything.

JANE

Yeah. Me too. We both like art - and sex. I think that pretty well covers it, right?

ADAM

Yes, but in which order?  
(pause)  
And maybe sex IS art.

JANE

(sexy)  
Well hello Michelangelo.  
(she leans over and kisses him.)

ADAM

You haven't finished your dessert.

JANE

Oh that's all right. We'll have more dessert later.  
(She winks.)



ADAM  
(signals the waiter a few  
tables over.)  
Check.

ADAM (CONT'D)  
You know there's something I've  
been wanting to talk to you about.  
But I'm not sure I can.

JANE  
You can talk to me about anything.

ADAM  
(taking a deep breath)  
Well, you're not going to believe  
this. But when I was struck by  
lightning I somehow gained this  
science fiction-type power. It's  
the strangest thing. I can project  
voices into other people's heads.

JANE  
(a little more alert)  
What! No you can't. That's not  
real. That can't happen.

VOICE  
(to Jane)  
Yes it can.

JANE  
(aware of the voice in her  
head)  
What just happened now?

ADAM  
You heard my voice in your head,  
without me talking.

JANE  
Christ. You're kidding me. It  
sounded just like my own thought.  
But it was YOU?

ADAM  
Seth and I figured it out right  
after I got out of the hospital.  
Remember when I asked you for a  
martini?

JANE  
Yes.

ADAM

It turns out that was my voice in your head. I didn't say anything. I just thought it. I didn't know I was doing it. But that's what it was.

JANE

That was you putting a thought into my head? I thought it was you talking.

ADAM

Yes. It can seem that way. It's amazing. We can't explain it. We're not sure what to do with it.

Jane takes a long pause, gathering her thoughts.

JANE

(seriously)

Have you put any other thoughts into my head?

ADAM

(flustered)

Well.....yes..... I mean no. Well, a few..... It's really nothing serious.

JANE

(completely serious)

You've been putting thoughts in my head, that I think are my thoughts, but they're really your thoughts?

ADAM

Well.

JANE

Jesus, Adam. Tell me which ones they were.

ADAM

Well, when I met you the first time at the bar I got you to think I was cute.

JANE

(thinking back)

Yes. I remember thinking that was strange. But then I forgot about it.

ADAM

I thought you were so great and I really wanted you to like me and come home with me.

Jane is quiet, getting increasingly upset.

JANE

You got me to come home with you through trickery?

ADAM

Well, no it's not trickery. I can't control this very well. It was really just (beat) wishful thinking.

JANE

It was trickery. You put a thought in my head to manipulate me.

ADAM

Well you do like me, don't you?

Jane begins to gather up her things.

JANE

I can't believe this. How could you do something like that?

She gets up to leave.

JANE (CONT'D)

Damn it. How could I be so wrong?

She stands up and heads for the door.

Adam struggles to get up but he's stuck between the chair and the table.

As he calls out to Jane, his voice starts strong and trails off to a whisper.

ADAM

Wait. Jane. Remember how much fun we had? Remember how I took care of you that first night? I really like you! Jane!

Adam has practically fallen on the floor. Jane is gone.

INT. SETH'S OFFICE - THURSDAY MORNING

Adam is lying in the typical pose on a psychiatric couch as if he were a patient.

SETH  
How could you be so stupid?

ADAM  
I know. I know.

SETH  
You told her you put thoughts in her head. What kind of thoughts are in YOUR head.

ADAM  
You're the psychiatrist. You tell me.

SETH  
You guys were great together. And you just threw it all away.

ADAM  
Maybe she'll come back.

SETH  
Hah! You dunderhead. No one comes back after that.

ADAM  
But I just needed to talk about this "power." Is that what we're calling it. A "power?"

SETH  
Power. Personality Disorder. Let's see. It's getting hard to tell.

ADAM  
You have to help me. I have to figure this out. I thought it would go away in a few days.

Seth sits down to think. A long time goes by before he talks again.

SETH  
You know I'm beginning to think that this power might have some practical applications.

ADAM  
Yeah. Like what.

SETH  
Well, we could rob a bank if we wanted to. And they wouldn't even know they'd been robbed. They would just give us the money.

ADAM  
You're crazy. There's no way that would work. You can't fool people like that.

SETH  
Well it could work.

INT. BANK LOBBY - TALL CEILINGS - FANTASY SCENE

Adam and Seth are in banker dark suits. Adam has a bank withdrawal slip in his hand. He walks up to the TELLER while Seth waits in the background.

ADAM  
I'd like to withdraw some money from my account.

He hands her the slip. She takes it.

TELLER  
Certainly, Mr. Sands. One thousand.

ADAM  
In fifties please.

TELLER  
In fifties.

VOICE  
(to Teller)  
TWO thousand in fifties. TWO thousand in fifties. TWO thousand in fifties.

TELLER  
OK, Mr. Sands. Here you are. Two thousand in fifties.

She counts out the bills up to \$2,000.

ADAM  
Thank you very much. Do you have an envelope?

Teller puts the money in the envelope and hands it to Adam.

TELLER

Have a nice day.

She waves to the next person in line.

Adam and Seth walk out of the bank and high five.

INT. SETH'S OFFICE (CONT'D)

ADAM

Nice idea. But we're not going to rob people.

SETH

Why not?

ADAM

Because, first of all, our mothers would kill us. I'm really on a downward slide here. Getting arrested. Driving women away. Now robbing banks.

SETH

So what else could we do? Why don't we figure out what we can really do. Maybe we could be secret crime fighters.

ADAM

Batman.

SETH

Spiderman.

ADAM

Bat-Shit-Crazy Man.

SETH

No. Here's something to think about. You know that guy who's running for Congress. That idiot Trump supporter.

ADAM

Yes.

SETH

Well he's having a rally in Union Square this Saturday, and I'm thinking maybe you and I should go.

(MORE)

ADAM (CONT'D)

We can work on controlling the Voice, as much as that's possible. And then we could look at a few of his previous events.

EXT. UNION SQUARE - DAY - SATURDAY #2

Adam and Seth are on the edge of a crowd facing a temporary stage and sound system. The stage is festooned with flags and banners. A large sign across the back of the stage reads "CRUMP for CONGRESS." Underneath in much smaller letters "Crump is not a Grump!"

Adam is wearing very dark sunglasses.

ADAM

You really think this is going to work?

SETH

Yeah. It could

ADAM

Better than in the bar?

SETH

It depends on what percent of the audience is drunk.

ADAM

I would say that's gonna be most of them.

SETH

Just remember what we learned from the tapes.

The PODIUM GUY taps on the microphone a few times. He's tall enough to be easily visible above the podium, but still dumpy and wearing rumpled clothes. He is afraid of Crump and not very smart.

PODIUM GUY

Good afternoon everyone. Thank you for coming. Mr. Crump is just finishing up a couple of important business calls and he'll be right with us. Remember what a great businessman he is. He's always making important calls.

PODIUM GUY (CONT'D)  
 I'm always so impressed with the  
 kind of calls he's making. Do you  
 know that just the other day --

As the scene shifts to backstage, this is the continuation of the Podium speech that plays as dual dialogue with the next scene. The [] brackets indicate the beginning and end of simultaneous speech.

[PODIUM GUY (CONT'D)  
 (add, slow or stretch as necessary)  
 Do know that just the other day,  
 Mr. Trump spoke with the Dalai Lama  
 at the top of that mountain where  
 he keeps all his llamas.

Turns to look at the stage manager.

PODIUM GUY (CONT'D)  
 (away from mic)  
 Is he ready yet?

The stage manager shakes his head.

PODIUM GUY (CONT'D)  
 He also gets calls from important  
 world leaders. So this morning he  
 talked to the leader of the free  
 underworld Newt Gingrich. And the  
 day before the leader of Sri Lanka  
 and the Boston Commons. And he's  
 just like all of you. A hard  
 working day laborer. And he  
 understands what it means to lose a  
 job or a home or both at the same  
 time. So he's gonna make sure that  
 never happens to him again.

He glances at the stage manager again.

Stage manager signals that Crump is Ready]

[[INT. BACKSTAGE

The backstage area is one level down and very small. CRUMP is standing near the bottom of the wooden stairs leading up to the stage.



He is talking to his traveling AIDE, 20's, very eager, dressed in a sharp suit and tie. CRUMP looks and talks like Trump, but should be readily seen as a different person, a disciple not the original.

The PODIUM GUY continues with his intro in the background. Dual dialogue with the following bracketed scene.

[[CRUMP

If I have to listen to this guy one more time, I will go out of my mind.

AIDE

You are already out of your mind, sir. Did you forget?

CRUMP

Yes. Yes. Of course. Crazy, crazy, crazy. Have to be crazy.

AIDE

I just didn't want you to get out of character, sir.

CRUMP

Yes. Earnest businessman. Don't know much about government. Simple words. We have the model now, don't we?

AIDE

And "Crump is not a Grump" is a great slogan Mr. Crump.

CRUMP

I thought of it myself.

STAFF

Seig...

CRUMP

Hallelujah!

They high 5.

CRUMP (CONT'D)

You know I'm pretty smart. I didn't get all this money from just dumb luck, did I?

(pause)

I got it from my dumb father.

AIDE laughs.

Crump stands up straight and "gets into character." A makeup person is touching up his face and applying hair spray so liberally that the rising fumes look, from the stage, like smoke from a small fire. Everyone gags except Crump.

CRUMP (CONT'D)

(to himself)

This country is broken and they need me to fix it. And so what if a couple of hippies and foreigners lose their wine money?

AIDE.

That's it, sir. I think you're ready sir.

AIDE nods to the stage manager.]]

EXT. AT THE RALLY.

Crump walks up the steps and onto the edge of the stage.

EXT. RALLY - BACK OF THE CROWD

SETH

Are you ready?

ADAM

I think so.

SETH

You're going to have to think fast.

Adam takes off his sunglasses.

PODIUM GUY

So it is my great honor to welcome...

VOICE

(to Podium Guy)

-- to welcome one of the great assholes of the world.

PODIUM GUY

-- to welcome one of the great assholes of the world.  
(stops dead)

Crump walks onto the stage waving with his right hand at the crowd and pushing Podium guy away.

CRUMP  
(whispering to Podium Guy)  
You're fired.

Several security guys appear and escort Podium Guy off the stage.

CRUMP (CONT'D)  
(out loud to himself, but  
within range of mic)  
We'll just pretend that didn't  
happen.

CRUMP (CONT'D)  
Ladies and Gentlemen. America is  
broke and I'm gonna fix it.

The crowd cheers.

Crump goes on with his speech behind Adam and Seth's dialogue.

CRUMP (CONT'D)  
Fix it with these tools right here.  
I got a hammer and a wrench  
(pushing around in a pre-set  
toolbox) What else we got in here.  
(holds up a screwdriver)  
Screwdriver. With these--

SETH  
Holy Shit. Did you hear that.

ADAM  
It worked.

SETH  
(whispering)  
Let try one more time and then get  
the hell out of here. Remember his  
closing line, "I am the person you  
need in Washington."

CRUMP  
--I will fight the alligators in  
the Washington wetlands. I'll make  
those alligators work for YOU. I  
will stomp on regulations that take  
your money, just like you'd stomp  
on a snake 'til it was dead. And  
because of that, I am the...

VOICE

...I am the asshole you need....

CRUMP

(completely in stride, not realizing what he said)  
 ...asshole you need in Washington to get this done.  
 (he stops abruptly)

The crowd is silent for a moment, isolated applause, then increasing to thunderous applause and whistles from the relatively small crowd.

CRUMP (CONT'D)

Thank you. Thank you. Your support means the world to me. Now get out your lighters and hold them high. We're gonna show America how we will light the way.

Many people in the crowd click their disposable lighters and hold them above their heads. Crump gets out his lighter, but it won't light right away. He keeps trying. A spark leaps up and sets his hair on fire. It goes up in a whoosh.

EXT. RALY - BACK OF CROWD

From a distance the stage is chaos. A security guy comes out and throws a coat over Crump's head.

EXT. CLASSIC SPINNING NEWSPAPER HEADLINES - SUNDAY #2

Headline: Crump admits he's an Asshole!  
 Second line: Sets hair on fire!

Headline: Great Balls of Fire!  
 Second line: Campaign in Asshole-filling Mode!

Headline: Crump denies his hair was ever on fire.  
 Second line: Pants on fire? Maybe!

INT. SOPHIA'S APARTMENT - SUNDAY #2

Sophia and Jane are in her apartment. Sophia is on the couch. Jane is in her bedroom. She enters and sits on the couch with Sophia.

SOPHIA

Hey. Did you see the news yet?  
 Crump called himself an asshole.

(MORE)

SOPHIA (CONT'D)

At his own rally. And then he set his hair on fire. Do you believe it. I saw your boyfriend in the crowd when they were doing interviews.

JANE

Really? Adam was at that rally?

SOPHIA

Apparently.

JANE

What did you say about Crump's hair?

SOPHIA

He set it on fire!

JANE

(absently, worried)

I don't think Adam would go to a Crump rally. Would he?

SOPHIA

Well he lied to you about other stuff. Didn't he?

SOPHIA (CONT'D)

Turn on the TV.

Jane uses the remote to turn on the TV, just in the middle of the news

TV REPORTER

So here we are with the CRUMP rally breaking up, after, shall we say, a "hot day" on the campaign trail. Let's talk to some people in the crowd.

There is still some smoke in the background. When the Reporter turns around, Adam and Seth are centered in the frame of the crowd streaming out of the park just behind the Reporter. They are only visible for a second.

SOPHIA

There he is. Did you see?

JANE

(softly)  
Yes.

The TV report continues. The Reporter turns to a pre-arranged couple.

TV INTERVIEW WOMAN

Yes. We think he's just wonderful. Who cares about one little speechwriter mistake. That guy's fired anyway. He's smart and he's gonna fix this country.

TV INTERVIEW MAN

(using his hands to show his head exploding)  
Boom! What a stunt! Some people will do anything to get elected.

The TV INTERVIEW WOMAN smacks the TV INTERVIEW MAN on the back of the head.

TV REPORTER

Well, let's go on to talk to this elderly couple over here.

TV sound fades to background as Jane walks back into the kitchen, thinking.

TV REPORTER (CONT'D)

Back to you, Ted.

TV ANCHOR

Amanda, do you believe it? Looks like the next Crump event will be a fire sale.

Sound trails off.

INT. AD AGENCY - SAM'S LARGE OFFICE - MORNING - MONDAY #2

Staff are sitting and standing filling up the office. Adam hangs in the back.

Sam leans against the front of his desk.

SAM

Did you guys see what Crump did?

Sam holds up one of the newspapers and shows it around.

SAM (CONT'D)

Did you ever see a man more in need of an ad agency.

(MORE)

SAM (CONT'D)

Well let me tell you, we are going to make him one of our best customers. We can make ANYONE look good. Right, team?

BATES is handsome, dark hair, mid 20's, ambitious and Adam's rival in the office. He jumps right in.

BATES

That's our motto, boss.  
"We can make anyone look good."

NEARBY STAFF

(small voice)  
And anything too. Don't forget the toilet paper.

SAM

Anything. Right. Maybe we need to work on that.

SAM (CONT'D)

So who's gonna take this one on.  
How about you Adam?

ADAM

Really sir, I think Bates is a lot more qualified to talk to someone like Crump.

BATES

Sam, I'm working hard on the Baker account. Adam's done a good job getting it this far. But I need to put on the finishing touches.

VOICE

(to Bates so it actually sounds like Adam)  
You bastard. I'll get you for this, Bates.

Bates is stunned and stares at ADAM

SAM

Well I guess it's yours Adam.  
Congratulations. Go get 'em.

INT. CRUMP CAMPAIGN HEADQUARTERS - TUESDAY #2

One big room with some cubicles and offices down the left. Crump is partly visible in the far back office, on the phone. Three women are working simultaneously on his face and hair.

Adam and Madeleine enter. Adam is wearing sunglasses. He takes them off just long enough to survey the room. The place is complete chaos.

ADAM  
 (to Madeleine)  
 Do you smell smoke?

MADELEINE  
 (sexy actress in a commercial)  
 Yep. The New Air Freshener: Burnt  
 Hair. Get it at a campaign  
 headquarters near you.

They walk up to someone they think is the receptionist. The WOMAN is the same one interviewed on TV! She's assembling campaign literature.

ADAM  
 We're here to see Mr. Crump.

[TV INTERVIEW] WOMAN  
 You talking to me?

ADAM  
 Yes. We're here to see Mr. Crump.  
 We have an appointment.

WOMAN  
 Appointment. Hah! That's a good  
 one. What do you think this is, a  
 dentist's office?

ADAM  
 Well. We were hoping to see him.

WOMAN  
 (interrupting)  
 Well he's not here anyway.

ADAM  
 But I can SEE him right back there.

Adam points.

WOMAN  
 I don't know what you're talking  
 about. He's not here. Why don't you  
 go talk to the guy in the green  
 cubicle over there and leave me the  
 hell alone.

Adam looks at Madeleine and they weave through mounds of paper to the cubicle.



SMITTY is old, short, mostly bald and poor vision. He is on the phone, hunched over looking closely at a paper on the desk. The rest of the desk is overflowing with paper. Paper is hanging everywhere.

They knock on the cubicle wall. Smitty looks up from the phone and puts up his index finger to say "just a minute."

SMITTY

Yes. I hear you Mr. Crump, sir.

Adam and Madeleine can hear Crump from both Smitty's phone and the back office.

CRUMP

Kick their asses Smitty. You hear me?

SMITTY

Yes sir, Mr. Crump , sir.

CRUMP

And no more excuses.

Crump slams down the phone.

ADAM

Were you just talking to Mr. Crump.  
We were hoping to see him.

SMITTY

He's not here.

ADAM

But we just heard you talking to him.

SMITTY

He's not here. Get it?

ADAM

Well OK. Could we talk to you then?

SMITTY

Does it look like I'm having a vacation? Get the hell out. (beat)  
Please.

MADELEINE

(flirting)

Look, Mr. Smitty. We just have something simple to show you. It will only take a minute.

(MORE)

MADELEINE (CONT'D)

We know how very busy you are. But could you just do this one favor.

Smitty lowers his glasses so he can study Madeleine more carefully.

Adam lifts his sunglasses just long enough to say

VOICE

(to Smitty)

Don't you dare look at her like that.

SMITTY

(startled)

OK. OK. OK.

Adam and Madeleine perch on chairs covered with paper.

MADELEINE

(enthusiastic)

We all saw what a hit Crump's numbers took after the Union Square "flare up," shall we say. And we have a plan to fix it. To put him back on top.

ADAM

(not enthusiastic)

It's not really that great a plan. It might help. Maybe not.

MADELEINE

(sideway glance to Adam)

We are from one of the top ad agencies in New York. Our motto is "We can make anyone look good." Can I show you how it would work?

SMITTY

OK.

ADAM

It could use more work. But it's a start.

Madeleine lays out a large piece of paper covered with boxes and arrows.

MADELEINE

Look, we start here with some fake news about his opponent. Then we move on to some fake news about his past accomplishments.

(MORE)

MADELEINE (CONT'D)

And then some fake endorsements.  
And bingo you're back on top. Just  
follow the arrows.

SMITTY

That's very nice. What's your phone  
number. I'll get back to you.

MADELEINE

555-468-9263

Smitty takes a black marker and scrawls the number across the  
big piece of paper

SMITTY

Is that your home number?

MADELEINE

No. It's my OFFICE number.

Smitty shrugs.

SMITTY

OK. I'll give it to him.

ADAM

But we...

SMITTY

Don't trip yourself to death on the  
way out.

Smitty turns back to the papers on his desk. The large paper  
Madeleine gave him falls off the desk. Adam and Madeleine  
turn and walk away. They hear Smitty's phone ring.

SMITTY (CONT'D)

Yes sir. They're gone sir. Nothing  
to worry about. You just get your  
afternoon tea, sir. Yes sir. The  
Macallan's tea. That's the one.

INT. SETH'S OFFICE - NEXT DAY - WEDNESDAY #2

SETH

What did Sam say when you told him?

ADAM

Well Madeleine made it sound like  
we made the whole pitch. We told  
him we didn't think it was going  
anywhere.

ADAM (CONT'D)

So he said it was OK as long as long as we gave it the old college try. That was bullshit. He wants us back in there.

The normal city sounds now include police SIRENS outside gets louder, multiple sirens nearby, but still background noise.

ADAM (CONT'D)

Seth, I tell you. I'm just kind of a nervous wreck. Do you have any psychiatrist tricks you can use?

SETH

You want drugs? You want a nice cozy little talk therapy session?

ADAM

(interested)  
What drugs?

The phone rings. Seth goes around behind the desk and clicks the button.

SETH

Who is it?

SETH'S SECRETARY

It's the Police Chief. Again.

SETH

(sighs)  
OK.

Seth pushes the flashing button, making a sign of his mock importance. He leaves it on so Adam can hear.

SETH (CONT'D)

Hey Chief. What's up?

CHIEF (V.O.)

(from the speaker phone)  
Look, I can't pay you for this one.

SETH

What is it?

CHIEF (V.O.)

We've got a bank robbery in progress. The guy's a head case. We need your help.

SETH

Well, Chief. Let me see. I think I can fit you in next Thursday.

CHIEF (V.O.)

Very funny. Look, get your ass down here. I gave your secretary the address.

The Chief hangs up before Seth can say anything.

ADAM

Hey. Bank robbery. And it's not us.

SETH

Yeah. Maybe next time. You wanna come?

ADAM

Sure.

EXT. CRIME SCENE - LATE AFTERNOON - 20 MINUTES LATER

The police have a bank office surrounded. The bank robber is holding hostages and has a gun. Yellow tape marks off the restricted area. Flashing lights everywhere.

Seth is allowed through the lines. He waves Adam on through with him. They find the CHIEF hiding behind his command car in a director studio chair. The Chief is smart and in relatively good health. He is nearing retirement. When he meets Seth and Adam, he is in full uniform with cap.

SETH

Doing it in comfort I see. You are one smart man.

CHIEF

My back is killing me. You think I'm gonna crouch down with all these young guys?

Shots are fired. Seth and Adam hit the ground. The Chief is unfazed.

CHIEF (CONT'D)

(on the radio)

Where'd that come from.

RADIO (V.O.)

Unit 2.

CHIEF

Well tell Unit 2 to shut it off or I'm gonna come over there and stick their assault rifles up their asses.

RADIO

Up their asses. Ten Four.

CHIEF (CONT'D)

We could hold off the fucking Iranian army with the military gear the feds gave us.

CHIEF (CONT'D)

(to Seth)

Look, we're on the phone with this guy. Nobody's been killed yet. But we're not getting anywhere. And he's raving about bringing this money home to his mom.

SETH

Sounds like a good son.

CHIEF

His mom's been dead for 10 years.

SETH

That's different.

CHIEF

So we need an angle. How do we get to him. Here's the rap sheet.

The Chief hands Seth one page of paper.

SETH

(scanning over it)

Weapons charge at 10?

CHIEF

Yeah. 10 year olds get guns all the time. From Texas mostly.

SETH

Weapons charges again at 14 and 15. Doesn't look like he's killed anyone yet.

CHIEF

Yeah. And let's keep it that way. Check out the bottom.

SETH

Mother and father dead. Wife and daughter estranged. It says he's just out of jail last month?

CHIEF

No jobs for ex-cons. No mental health either. They think WE do all that.

SETH

So what's his demand?

CHIEF

We let him walk out with the money in 20 minutes or he starts shooting people. We think there are 12 people in there, staff and customers.

SETH

When did the 20 minutes start?

CHIEF

About 20 minutes ago.

SETH

OK, Chief. Give me a minute.

Seth pulls Adam aside and they whisper.

SETH (CONT'D)

Chief. Can you get me onto the phone with him in a safe place where I can actually lay eyes on him?

CHIEF (CONT'D)

Can't guarantee safe. But I'll take you over to Unit 2.

Seth and Adam follow the Chief ducking around cars. Another shot is fired from inside the bank. A window shatters. Adam and Seth hit the ground again. The Chief just keeps walking. They catch up with the Chief as he gets to Unit 2. Unit 2 looks like something out of the Iraq war, with a tank, bazookas and an anti-aircraft battery with four surface to air missiles.

The Chief nods to the LIEUTENANT responsible for the anti-aircraft battery.

CHIEF (CONT'D)  
Shoot down any planes yet,  
Lieutenant?

LIEUTENANT  
(fully serious)  
No planes yet sir.

CHIEF  
Well keep watching. You never know.  
He might have a paper airplane in  
there.

The Chief pulls Seth over and hands him a clunky old not-very-smart cell phone.

SETH  
Chief. You know I only use iphones.  
How am I supposed to do  
psychiatrist stuff with this piece  
of crap.

CHIEF (CONT'D)  
Too bad.  
(pause)  
And here's your line of sight. Just  
over this hood through the broken  
plate glass. He's just on the edge  
of the back partition.

Seth looks over the hood. Another shot is fired from inside the bank which hits the car. Seth squats down with his hands over his head.

SETH  
Whoa, Chief. You're gonna have to  
pay me for this one.

He pulls Adam down with him.

SETH (CONT'D)  
You're going to look at him and  
send a VOICE message. We just have  
to figure out what it is.

ADAM  
I'm supposed to look over that  
hood?

SETH  
Yes. You can see it's perfectly  
safe. Nobody is dead yet. You heard  
the Chief.

Another shot rings out.



SETH (CONT'D)

OK. We're going to use the mother angle. A research paper by Hoffman and Seigle in 2002 showed that that was the best approach in these situations.

ADAM

You're quoting research at me.

SETH

Just trying to build your confidence.

ADAM

It's not working.

SETH

OK. Here's the message.

Seth writes it out on the back of the rap sheet and hands it to Adam.

SETH (CONT'D)

OK. You go up and deliver it on my signal.

SETH (CONT'D)

(on phone with robber)  
Hey Donny, buddy. We hear you're having a good time.

DONNY (V.O.)

(faintly audible from the headset.)  
Fuck you. Fuck all of you. I gotta take a piss so you all better hurry up.

SETH

Look, we talked to your mother.

DONNY

My mother's dead.

SETH

Yes. But we talked to her anyway and she wants you to stop this.

Seth nods to Adam.

Adam peeks over the hood so he can just barely see Donny.

ADAM concentrates.

VOICE  
(high pitched)  
Donny. This is your mom.

DONNY  
(on phone)  
Mom?

VOICE  
Yes. Donny. You know how  
disappointed I'd be if you hurt  
anyone.

DONNY  
I don't want to hurt anyone. I just  
want to bring you the money you  
need.

VOICE  
(Adam is improvising now)  
I don't need any money where I am  
now.

DONNY  
Are you in heaven?

VOICE.  
Yes, Donny.

DONNY (CONT'D)  
How'd a bitch like you get into  
heaven?

VOICE  
That's no way to talk to your  
mother, Donny!

DONNY  
Sorry.

VOICE  
(back on script)  
Now just put the gun down. I'll  
make sure no one will hurt you.

DONNY  
I miss you Mommy.

CHIEF  
To all units hold your fire.  
Repeat. Hold your fire. Anyone  
fires anything and I'll cut their  
dicks off.

RADIO (V.O.)

What about the women, sir. Can they fire?

CHIEF

Shut up.

RADIO

He's coming out. Without his gun.

Seth nods at ADAM

VOICE

Good boy, Donny.

RADIO

We got him.

SETH

(to Chief)

That'll be 15 grand.

INT. ADAM'S OFFICE - LATER THAT DAY

ADAM

Boy am I glad to be back here.

MADELEINE

We heard back from Twitty or Smitty at the Crump campaign. They don't want any ads. They just want us to make them a chicken costume. He wants to personally stalk his opponent.

ADAM

Are we going to do it?

MADELEINE

Why not. We can make the thing really heavy and hot. If we're lucky maybe he'll pass out.

ADAM

So what about the Baker account?

MADELEINE

Oh. Yes. Come with me. You have to see this.

She leads him to a nearby corner meeting room. The furniture has all been removed. She opens the door.

MADELEINE (CONT'D)

Voila!

In the middle of the room is a full king size bed made out of toilet paper.

ADAM

There must be a thousand rolls in that thing. How did you do it?

MADELEINE

It's what sold old man Baker on the campaign. An actual bed. "So soft you can sleep on it." I know it's stupid. But, hell, they're all stupid aren't they. Isn't that what we do here?

They walk back toward Adam's office.

ADAM

You're too smart for this place, Madeleine. You need to get a better job. Yep, that's what we do.

Carl charges up to Adam and Madeleine just as they get to the door to Adam's office.

CARL

Adam, you've got to see this. You're on TV. We've got it on pause.

They all hurry down to the break room. The whole staff is there waiting.

CARL (CONT'D)

OK. Roll it.

TV ANNOUNCER

They're calling it the Second Miracle on 34th Street. The bank standoff is over. No one hurt. The Chief won't say how they did it. Routine police work, he said. He's very thankful.

CARL

See, Adam. There you are. What the hell are you doing there?

ADAM  
 (flustered)  
 Well, I was (beat) helping a  
 friend.

MADELEINE  
 (seeing Adam's hesitation)  
 Hey, did you all hear that the  
 Crump campaign wants us to make  
 them a chicken costume?

CARL  
 Are we really gonna do that?

MADELEINE  
 (winking at Adam)  
 Yes. We'll do him a favor. Maybe  
 he'll sign up for some ads. Do any  
 of you know how to make a chicken  
 suit?

Everyone in the staff room starts talking about the chicken  
 costume. Madeleine quietly goes over and shuts off the TV.

MADELEINE (CONT'D)  
 It's wonderful how easily  
 distracted these people are. I  
 assume that's what you wanted.

ADAM  
 Thanks.

MADELEINE (CONT'D)  
 What WERE you doing there?

ADAM  
 I'll tell you some other time.

INT. SOPHIA'S APARTMENT - SAME TIME

The TV is on again. Jane is watching casually eating yogurt.

TV ANNOUNCER  
 They're calling it the Second  
 Miracle on 34th Street. The bank  
 standoff is over. No one hurt. The  
 Chief won't say how they did it.  
 Routine police work, he said. But  
 he's very thankful.

SOPHIA  
 There's your boyfriend again.

JANE

No way.

SOPHIA

It looks like he's part of the bank  
standoff.

Jane studies the video. She backs it up and runs it again,  
pausing where Adam is visible.

JANE

(to herself)

Damn.

SOPHIA

I thought he was in advertising.  
What the hell is he doing at a bank  
robbery?

JANE

I think he must be helping.

SOPHIA

What's he doing? Announcing lower  
interest rates?

JANE

You know I don't think I was really  
fair to Adam.

SOPHIA

How much "fair" does a guy like  
that deserve?

JANE

No. He's really a nice guy.

SOPHIA

Whatever you say.

JANE

I should give him a second chance.

SOPHIA

You're crazy.

JANE

Remember how much I liked him  
before he -- (trails off) Remember?

SOPHIA

I repeat. You're crazy.

JANE

He must be doing some good things with his "powers." I think maybe I was wrong about him.

SOPHIA

Powers, eh? (salaciously) Tell me about these powers.

JANE

(urgently)  
What time is it?

SOPHIA

6:10

JANE

Shit.

She gets her phone and dials Adam's number.

JANE (CONT'D)

Adam? Where are you? In your office? Yeah. It's me. Good. Stay there.

Jane grabs her coat and races out the door. Then comes back in to look in the mirror. Fixes her hair. Then goes out again.

INT. LOBBY OF ADAM'S OFFICE BUILDING - LATER

Jane enters, rushing.

The SECURITY GUARD is older, with white hair, speaking out loud to no one in particular.

SECURITY GUARD

The man said there'd be this gorgeous woman coming in and for me to let her through. It's always been my policy to let gorgeous women through.

Jane pays no attention to him and just races past to the elevators.

She waits anxiously at the elevator. The elevator DINGS. The doors open and she gets in.

INT. ELEVATOR LOBBY - ADAM'S OFFICE FLOOR

The office is closed. The place is deserted except for Adam. The elevator doors open.

Jane meekly stays in the back of the elevator.

JANE  
Crump saying he was an asshole.  
That was you right?

ADAM  
Yes. How did you figure it out?

The elevator door starts to close. Adam stops it with his arm.

JANE  
And the bank robber coming out  
today. That was you too? Right?

ADAM  
Well. Sort of. But--

JANE  
(staying in elevator,  
starting to cry)  
I'm so sorry.

ADAM  
No. It's OK. You had every right to  
be angry at me. I'm the one who  
should apologize.

JANE  
Do you think we can try again? I  
think I love you.

ADAM  
I think I love you too.

They embrace and kiss as the elevator closes on them. Then it closes again and starts to buzz. Adam pulls them out from the door.

ADAM (CONT'D)  
Come with me. I want to show you  
something.

He opens a side door to the office, down the hall and leads her to the office with the toilet paper bed in it. Adam pulls her into the room. There's no one else around.



ADAM (CONT'D)

Look.

JANE

Wow. Is that made of?

ADAM

Yes. It is. Remember I told you about this account. And remember how much fun we had together, when you weren't mad at me.

They hold each other and look in each other's eyes for a second. Adam leans like he wants to fall on the bed.

JANE

Your boss will kill you.

ADAM

Who cares. They'll make another one.

They fall over together onto the bed, laughing.

The bed simultaneously collapses and explodes with toilet paper flying everywhere. They roll around playfully and end up lying on their backs, covered with toilet paper, so you can just barely see them smiling side by side.

ADAM (CONT'D)

AND the 13th Street Riot.

JANE

That was you too?

ADAM

Yup.

JANE

Wow.

INT. ADAM'S BEDROOM - NEXT DAY - THURSDAY #2

Adam and Jane wake up in Adam's bed in the same position they were in on the toilet paper bed.

ADAM

Good morning, sweetheart.

He kisses her lightly on the lips.

JANE

(coyly)

Oh. Hi. It's you. I was wondering  
when I was going to see you again.

Adam pulls her close and kisses her passionately.

ADAM

How's that for seeing me?

JANE

Very good mister. When can I see  
you again?

ADAM

How about now?

He kisses her again and they start in to making love again.

There is a loud knock on the apartment door.

ADAM (CONT'D)

(shouting)

Go away whoever you are.

The pounding continues.

ADAM (CONT'D)

Shit. What the hell is this?

He throws on a bathrobe and goes to the door.

ADAM (CONT'D)

Who is it?

MAN OUTSIDE DOOR

It's the police. Open up.

ADAM (CONT'D)

The police? Why are you here? Is  
that you, Mrs. Johnson? I told you  
it was tomato juice.

MAN OUTSIDE DOOR

Open the door or we'll have to  
break it down.

ADAM (CONT'D)

Don't break it. Just wait a minute!

Before Adam can do anything, the door is opened with a skeleton key. Two muscular CIA agents enter dressed in jeans and dark athletic shirts. CIA Agent characters are numbered in rank order. CIA1 is the lowest. CIA2 higher and so forth.

CIA2

Mr. Sands. You must come with us.

Adam retreats toward the bedroom where Jane is watching through a crack in the door.

ADAM

Is this about Crump's hair? I swear  
I had nothing to do with it.

The two men approach Adam.

ADAM (CONT'D)

Who ARE you? Please don't hurt me.  
I can only pretend to be brave.

JANE

(shouting)  
Adam. What's happening?

CIA2

(to Adam)  
We're CIA. Your country needs you.  
We'll explain more later. No one  
can know about this.

CIA1 grabs Adam by the arm and starts moving him toward the door.

ADAM

(pulling back)  
Well can I at least change into  
some clothes.

CIA2

No. I'm sorry. There's no time. We  
have clothes for you where you're  
going.

JANE

Adam!

CIA2

(to Jane)  
I'm afraid you're going to have to  
come with us too.

CIA2 moves toward the door to the bedroom. Jane slams the door, but he opens it before she has time to lock it. She retreats to the far side of the room.

JANE

Don't come near me. I'll rip your  
eyes out.

CIA2  
Please don't make a fuss Ma'am.  
We're not going to hurt you.

JANE  
(shouting)  
HELP! HELP!

CIA2  
I'm sorry to have to do this.

He shoots her with a small tranquilizer dart. She collapses on the bed.

CIA2 (CONT'D)  
(to CIA1 by the door)  
You might as well knock him out too.

ADAM  
What!!

Adam is shot with a dart and collapses.

They throw Adam and Jane over their shoulders. CIA2 comes out of the bedroom with Jane.

CIA2  
(to CIA1)  
Grab some clothes out of the closet. Hurry.

CIA1 bumps into CIA2 trying to get past. CIA1 enters Adam's bedroom with Adam over his shoulder. He bumps Adam's head on the door going in and coming out. He swings his arm through Adam's closet, breaking the bar. The clothes slide off, hangers and all. He comes out with Adam and the armload of clothes.

CIA1  
Is this enough?

CIA2  
It will do.

CIA1 and CIA2 exit with Adam, Jane and the clothes and close the door.

INT. LARGE WINDOWLESS INTERROGATION ROOM- LATER THAT DAY

Adam is sitting in a simple metal chair. He's wearing rumpled clothes from his closet. CIA1 and CIA2 are in the room joined by CIA3.

CIA4 is the Commander of operations. He is gruff, cynical, abusive and arrogant. He carries a riding crop. He is unconvinced that Adam can help them.

CIA4 enters the room. CIA1 & CIA2 salute. CIA4 walks toward Adam and stands next to CIA3.

CIA4  
(pointing at Adam)  
That's him?

CIA3  
Yes. That's him.

CIA4  
What's wrong with him?

Adam is a rumpled mess.

CIA3  
Nothing, sir. That's just the way  
he looks

CIA4  
And you believe what they're  
telling you?

CIA3  
I guess we'll find out. We're going  
to cross interrogate all of them.  
We'll make him show us he can do  
it.

CIA4 turns and signals CIA1 who quickly gets him a metal chair like the one Adam is on. CIA1 places it audience-right of door. CIA4 sits down like royalty.

CIA4  
(arrogantly)  
If you don't mind, I will stay and  
watch.

CIA3 nods to CIA1

CIA1 gives Adam an injection and he begins to wake up. CIA1 and CIA2 back up to the wall left of the door. CIA3 takes over. The arrangement against the wall is now CIA1, CIA2, Door, CIA4.

CIA3  
OK, Mr. Sands. It's time to wake  
up.

ADAM  
(groggy, incoherent)  
Yes. Wake up. Where.

Suddenly he comes awake, shocked and looks around.

ADAM (CONT'D)  
Where am I?

He tries to get up but finds his waist is strapped to the chair. He gets up with the chair on his back and runs toward the door until he sees CIA1, CIA2 and CIA4 there. He veers off counterclockwise around the perimeter of the room.

ADAM (CONT'D)  
Help! Someone! Help!

CIA1 and CIA2 start to chase him but realize it would be easier just to wait until he comes around. They cross the room to the door. Meanwhile Adam is continuing the circuit but he can't see very well looking at the floor. When he gets to where CIA4 is sitting, CIA4 sticks out his leg and trips him. He falls into the arms of CIA1 and CIA2. They pick him up, chair and all, and put the chair back in its original position. They stand behind it holding it down. Adam is out of breath.

CIA3  
Mr. Sands, this will be a lot  
easier if you could just relax. We  
can give you another injection if  
necessary.

ADAM  
No. No injection. What's going on  
here?

ADAM (CONT'D)  
(alarmed)  
What have you done with Jane?

CIA3  
Jane is OK. I assure you.

ADAM  
(ironic assurance, still  
out of breath)  
Oh. Yeah. You wouldn't lie to me  
would you? You're the fucking CIA  
and you never lie. Right?

CIA4  
 (from side of room)  
 You bozos told him you were CIA?

CIA3D  
 Yes sir. We did, sir. It's right on  
 page 43 of the BOZO manual.

CIA4 gives CIA3 the finger.

CIA4  
 I should have fired you a long time  
 ago.

ADAM  
 (a Woody Allen moment)  
 How do I know I can believe you  
 about Jane? You can tear me limb  
 from limb if you like, although I  
 would really prefer that you don't.  
 But please don't hurt her.

CIA3  
 (to CIA1)  
 Get his cell phone.

CIA1 takes his phone from the evidence box on the floor and  
 gives it to Adam.

CIA3 (CONT'D)  
 OK. Call her.

ADAM  
 Here?

CIA3  
 Yes. Here.

ADAM  
 I don't know. What kind of  
 reception do you get around here?

CIA3  
 Call her!

Adam calls her.

There is a pause while Jane gets her phone.

JANE  
 (voice through the phone)  
 Adam!! Oh. I'm so glad I gave you  
 that special ringtone.  
 (MORE)

JANE (CONT'D)

Where are you? Where are we? What are they going to do with us? Are you OK?

CIA3 shuffles and glares at Adam with impatience

CIA4

I never really understood this phone technology stuff. But I bet this is a pretty good cellular connection.

He laughs at his own joke. No one else does. He goes back to scowling.

ADAM

Slow down, Jane. It's all going to be all right. I just need to know that you're OK.

JANE

How could anyone be OK in this situation?

ADAM

But they're not torturing you are they?

JANE

No. Not yet.

CIA3 grabs the phone.

CIA3

Adam has to go right now. I'm sure he'll call you later.

CIA3 pokes at the phone but it won't hang up. He throws it to CIA1.

CIA3 (CONT'D)

Now, Mr. Sands. We have learned from local law enforcement about your extraordinary power.

ADAM

Did Seth tell the Chief? I'll kill him.

CIA3

No one is going to kill anyone. We have ways of getting the information we need for national security.



ADAM

National security? What the hell?

CIA3

We're going to need a full description of how you project voices into other people's heads. How it works. What are the limitations. Everything.

VOICE

(to CIA3)  
Fuck you!

CIA3 is momentarily startled.

ADAM

Well, you have to tell me why you need it first. I'm a US citizen. You've kidnapped me. I demand to see a lawyer.

VOICE

(to CIA3 again)  
You bastards.

CIA3

OK. Mr. Sands. All in good time. We have Seth, Jane and Madeleine in other rooms. So we can check your story against theirs. There's no point in lying to us.

ADAM

You have Madeleine? She has nothing to do with this. And Seth?

CIA3

We assume you told them. This all must be kept secret. We have agents checking to see if it's limited to just those three.

ADAM

Agents?!!

CIA3

(forcing himself to be gentle)  
And we really need you. It's important. I'll tell you all that I can.

ADAM

(slowly deliberately  
composing himself)

You said my country needs me. And you go to all the trouble of dragging me out of bed with my girlfriend. And you bring me here, wherever this is, at no doubt great expense. And this is all so god-awful important to national security. (beat) And you interrogate me in this filth?

Adam points around the desolate room.

ADAM (CONT'D)

Some country. How about a couch? How about some comfortable chairs? A drink would be nice. Am I a prisoner?

VOICE

(to CIA3 again)  
This really sucks.

CIA3

(to CIA1).  
Go get a nice chair for Mr. Sands.

CIA 1 exits.

CIA3 (CONT'D)

(to Adam)

You're going to get to see everyone. As long as you cooperate with us.

CIA4

You know. I always thought advertising was the most frivolous of all the professions.

VOICE

(turning to CIA4)  
Fuck you.

CIA4 looks around confused. No one pays any attention to him.

CIA1 comes to the door with an overstuffed chair. It won't fit through the door. CIA2 helps and they get it through, but the two back legs break off in the process.

ADAM

I see that you're good at breaking  
legs.

CIA1 and CIA2 position the chair next to ADAM They do a makeshift job of putting the two back legs into place. They look at each other and shrug. Adam is helped into the chair and does not fight back.

Adam settles into the chair.

ADAM (CONT'D)

This is much better. I guess my  
country really does need me.

The chair falls over backwards.

INT. ANOTHER INTERROGATION ROOM JUST LIKE THE FIRST

Seth, Jane and Madeleine are ushered into a completely bare room with three chairs in a semi-circle. The chairs are duplicates of the one they brought for ADAM The back legs of each chair are broken and held in place with duct tape. Seth and Madeleine are in office work clothes. Jane is in large men's clothes from Adam's closet. This is the first time they are alone together.

They all hug.

JANE

What are you doing here?

MADELEINE

I'm so glad to see you!

SETH

Are you OK?

They separate and look cautiously around the room like they're looking for a way out. Then cautiously sit in the chairs. The chairs shake a bit from the broken leg situation. From audience view they sit from left to right. Seth - Madeleine - Jane. They shift toward the front of their chairs to get closer together. The chairs wobble.

SETH (CONT'D)

(whispering)  
So where's Adam?

JANE

(whispering)  
I hope he's OK.

MADELEINE  
(whispering)  
Me too.

SETH  
(whispering)  
Why are we whispering. This room is bugged. They can hear everything we say.

SETH (CONT'D)  
(full voice)  
Hello out there.

SPEAKER GUY (V.O.)  
Hello in there.

SETH  
(to himself)  
That's not supposed to happen.

MADELEINE  
(excited)  
This is unreal. I can't believe we're in a spy movie.

SETH  
OK, Madeleine. Calm down.

JANE  
We don't know how it turns out yet.

MADELEINE  
Oh. They always have happy endings. The good guys win. The bad guys lose. You know.

Jane and Seth stare at Madeleine.

SETH  
Hey, Speaker Guy. Can we get some food in here? We're starving. How about some pizza?

SPEAKER GUY  
(hesitantly)  
Well. O...K. What kind of pizza do you want?

SETH  
Well I like pepperoni

MADELEINE

No. No meat. How about mushrooms  
and onions.

JANE

And black olives and goat cheese.

MADELEINE

No. I hate goat cheese.

SETH

OK, let's do one large pepperoni  
and one large with mushrooms and  
onions

SPEAKER GUY

What about the goat cheese?

MADELEINE

No goat cheese.

JANE

And black olives.

SPEAKER GUY

OK. Let me see if I got this right.  
Two large pizzas. One pepperoni.  
One mushroom and onion, hold the  
goat cheese. And something about  
black olives.

JANE

On the second one.

SETH

And hurry it up.

They huddle back together.

JANE

OK. Let's get serious here.

MADELEINE

OK.

JANE

I assume you were both questioned  
like I was, right. They know about  
Adam's power.

MADELEINE

What power?

SETH  
You don't know?

MADELEINE  
No. He never told me about any  
power.

Seth and Jane exchange looks.

SETH  
It's complicated. Basically Adam  
can project voices into other  
people's heads?

MADELEINE.  
No way.

JANE  
Yes. (beat) He can.

MADELEINE.  
So that's what they were talking  
about. Wow. That's gotta be every  
guy's dream.

Seth smiles. Jane frowns. Jane brings them back to order.

JANE (CONT'D)  
Ahem.

SETH  
We must have given consistent  
stories or they would still be at  
us.

JANE  
Yes. But what's this all about? Why  
are we here?

The door opens and Adam is ushered in by the guard. The guard  
hands him a flimsy folding chair and exits, locking the door.

They all gather around him, hugging him. He and Jane hug for  
the longest time.

Adam holds up the flimsy chair.

ADAM  
I've been demoted.

MADELEINE  
Oh you can sit in my seat.

ADAM

No. I'll stand here.

He puts the chair against the wall and stands next to JANE  
She reaches up. They hold hands.

ADAM (CONT'D)

I think they're going to take care  
of you. But you can't go home until  
this is over.

JANE

(referring to her clothes)  
I'm not going anywhere like this.  
Although I can do a pretty good  
Charlie Chaplin.

She gets up and does a few steps. Then sits down with a  
flourish.

ADAM

You're a dancer!

JANE

I was.

ADAM

OK. Let's get back to that.  
Look, it's gotta be secret or it  
won't work. We're going to have to  
keep this secret for the rest of  
our lives.

SETH

Really?

ADAM

Really.

SETH

So what happens now?

ADAM

I'm not sure. They've only told me  
part of it. It's somewhat  
dangerous.

JANE

Well I'm staying with you. No one  
is allowed to kick your ass from  
here on except me.

SETH

Yes. Me too.  
 (softly)  
 Not the ass kicking part.

MADELEINE

Well, why not?

She turns to Seth and squeezes his hand. Seth squeezes back.

ADAM

(loudly, to the SPEAKER  
 GUY)

Listen you. We're the four  
 Musketeers. We're doing this  
 together. Got that?

Pause.

SPEAKER GUY

We're thinking about it.

SETH

Hey what's happened to our pizza?

ADAM

Pizza?

SPEAKER GUY

I forgot to ask about drinks. What  
 do you want to drink? And do you  
 guys have cash for a tip?

EXT. WORLD MAP.

Classic plane flying across map, following a ridiculously complicated route. Plane goes from (e.g. NYC to Paris to Buenos Aires to Johannesburg to Sri Lanka to Hanoi, to Azerbaijan) and then straight to Jerusalem. They land in the middle of the night in a DC3. They all look like characters from Casablanca.

EXT. AIRPORT RUNWAY - NIGHT - 3 AM SUNDAY #3

They are taken from the plane and ushered into a truck labeled "Kosher Meat." in English and Hebrew. (See Solzhenitsyn's *The First Circle* where prisoners are transported in trucks labeled "Meat.") They are taken to a safe house. It's the house of the billionaire Harold Schwartz.



INT. MANSION - AN HOUR LATER

EDWIN SCHWARTZ is corpulent and jolly with an alternate mean streak. He is always dressed impeccably. Everything about his house is perfect even at four in the morning. He stands inside the door welcoming guests.

SCHWARTZ

Welcome, welcome my little bubalas.

Adam, Jane, Seth and Madeleine (the four) enter this capacious entry with a semi-circle marble stairway leading up to the next level. They are with CIA1 and CIA2. Several servants take their luggage and coats, while others escort them up the many step stairway to an expansive living room / parlor above. All of them are exhausted and bedraggled and want nothing more than to go to sleep.

SCHWARTZ (CONT'D)

(he gestures at the grand parlor)

Here sweetkins is the heart of my home. The mayonnaise in my chopped liver.

The four of them enter the lushly furnished room and fall onto the first thing they see.

ADAM

(just barely getting the words out)

Where are the bedrooms? Sir. Mr. What's your name again?

SCHWARTZ

Schwartz. Your host, guardian and protector while you're here. Which I don't think will be very long.

SETH

(moaning)

Help.

SCHWARTZ

(dropping all pretense, to servants)

All right, get these four bodies upstairs.

The servants begin to move the four.

INT. 2ND FLOOR - LONG HALL WITH 3 BEDROOM DOORS DOWN THE LEFT SIDE.

Two servants help Adam and Jane into the first BR. Adam gives a weak wave to Seth and Madeleine.

ADAM

Good night.

They go inside. The servants help Seth to the next door. He waves to Madeleine.

SETH

Night.

Seth goes inside. Madeleine is last, alone in the hall. The servants show her into her room and shut the door. The servants turn and walk toward the camera out of the hall

(pause)

Madeleine's door opens just a little, then enough to let her out. She closes the door quietly. She tiptoes down to Seth's door, opens it and goes in.

INT. MANSION - NEXT DAY - 2 PM - SUNDAY #3

A vast brunch feast has been laid out. Adam and Jane straggle down. They are dressed in bathrobes. There is just one servant standing guard. They go over to the table.

JANE

Wow. Look at this!

ADAM

Yeah. What did they do. Send out to Carnegie's?

JANE

Carnegie's is dead.

ADAM

I know. It's a national tragedy.

JANE

I wonder when Seth and Madeleine will come down. You know, it's really a shame they didn't get to sleep together last night.

ADAM

Oh really?

INT. TOP OF CURVED STAIRCASE LEADING DOWN TO THE FIRST FLOOR

Seth and Madeleine are standing there looking down.

SETH

Look. I'll go first. Then just wait  
a little bit and come down after  
me.

MADELEINE

OK.

Seth starts down the stairs. Madeleine paces. She catches the eye of a male servant who smiles and quickly looks away. Then Madeleine goes down the stairs.

INT. FIRST FLOOR - MINUTES LATER

Seth has come down and has gone over to Adam. Jane sees Madeleine coming down the stairs and rushes up to her.

JANE

(whispering)  
Well, did you do it?

MADELEINE

Do what?

JANE

You know.

MADELEINE

(pause)  
(blushing, whispering)  
Yes.

JANE

Was it good?

Madeleine nods shyly.

JANE (CONT'D)

(loud enough for Adam and  
Seth to hear)  
So why don't we tell the whole  
fucking world about this.

MADELEINE

(surprised)  
Wait!

ADAM

What?

CIA1 pokes his head over a bush.

CIA1  
What are you telling the whole  
fucking world about?

JANE  
Nothing. It's just private. Can't  
you guys show any respect?

CIA1 ducks back under the bush.

JANE (CONT'D)  
(to Adam, softly)  
They slept together.

Seth goes over to Madeleine and holds her.

SETH  
Madeleine!

ADAM  
Yay. Way to go.

They are interrupted by the entrance of Mr. Schwartz and CIA4.

SCHWARTZ  
OK. Kiddies. You are all going to  
get the run of the house today.  
Swimming pool. Tennis court,  
whatever you want. Food. Drink.  
(beat) Except you Adam.

He steps between Adam and the others

SCHWARTZ (CONT'D)  
You three go ahead and eat. Sit  
anywhere you like. Take as long as  
you like. When you're finished go  
up and put on the clothes we bought  
for you.

He turns away and addresses a servant

SCHWARTZ (CONT'D)  
(severely)  
Bring Mr. Sand's clothes to the  
library.

Jane, Seth, Madeleine all stare as Schwartz leads Adam toward  
the library with CIA4 behind.

CIA4

OK, Mr. Sands. Show time.

Adam turns and looks nervously back at CIA4. Schwartz has a firm hold on Adam's right arm and doesn't miss a stride, lifting and dragging him a bit.

INT. LIBRARY. 20 MINUTES LATER

Adam is alone with CIA3 and CIA4. Adam is dressed in casual clothes. Adam and CIA3 are sitting. CIA4 is standing slightly above and behind them on the flat part of an up-curving ramp.

CIA4

OK. Sands. I want you to tell me everything about this. Do you understand?

(dramatic pause)

How DO you sell toilet paper?

ADAM

Well, sir. You build a bed out of toilet paper. You talk some idiot into giving you millions of dollars to show it to other people who then buy his toilet paper because they are all gullible fools.

CIA4

What was that brand again?

ADAM

Baker.

CIA4 makes an entry in a small notebook he carries.

CIA4

OK. Let's get down to business. You know, Sands, that I have absolutely zero confidence in your ability to do this.

ADAM

Thanks.

CIA4

(to CIA3)

OK. Tell him what he has to do.

CIA3

No first we have to test it out again. Make sure it's working.

ADAM  
I'm not an "it."

CIA3  
(to Adam)  
OK. Say something. With the Voice,  
you know.

Adam turns and looks intently at CIA4

VOICE  
You guys think you're really hot  
shit don't you?

CIA4  
Yes we do.

CIA3  
What did he say?

CIA4  
Never mind. It's working.

CIA3  
So here's the seating chart. Here  
are the faces that go with each of  
the seats. Memorize these. Your job  
is to project one message into each  
of their heads over and over on our  
signal. Nothing else. You  
understand?

ADAM  
Yes. What's the message.

CIA3  
"Land for Peace." Our associate  
will come in here after we're  
through and teach you how to say it  
in Hebrew, Arabic and Russian. You  
will be sitting in the outer circle  
of chairs reserved for staff. You  
watch my right hand hanging down.  
One is "talk" and two is "stop."  
There's a little more to it than  
that. I'll tell you later. Your job  
is to memorize all this stuff.  
There's a test at 10 PM tonight.  
The meeting is 10 AM tomorrow.

ADAM  
What about my friends?

CIA4

They will be waiting in the car  
after the meeting is over. You  
sleep by yourself tonight.

ADAM

The things we do for our country.

INT. JERUSALEM - LARGE ORNATE BALL ROOM - MORNING - MONDAY #3

A very large oval table is set for a meeting of diplomats.  
The room gradually fills up.

Adam and CIA3 enter. Adam is dressed in a dark suit and tie  
that doesn't fit quite right. The shirt and jacket sleeves  
are a little too short. CIA3 leads him to a seat on the outer  
circle behind where CIA3 will sit at the table. In the  
background, CIA4 comes in leisurely talking to several  
delegates. He takes his time sitting down a few seats down  
from CIA3. CIA3 looks down at him. He does not look back.  
Everyone is carrying, or has on, translation headsets.

CROSS FADE.

ONE HOUR LATER

The words of the delegates are only sporadically  
intelligible.

An animated discussion is underway across the table. We can  
see the arm of CIA3 at the table, hanging down and indicating  
one finger, then two, then one again. We see Adam take off  
his sunglasses and stare expressionless at selected  
diplomats. He starts to forget which delegate is which.  
Pictures of the seating chart and photos roll through his  
head. He's getting it wrong. We see CIA3's fingers go rapidly  
1, 2, 1, 2. Then he puts out his middle finger. Adam stops.  
Meanwhile at the table the argument gets more heated.

CROSS FADE - ONE HOUR LATER

Lunch is brought in for the delegates. All the non-Americans  
have real food. The Americans have boxes of pizza.

CIA3 gets up and goes to Adam.

CIA3

(urgent whisper)  
I need for you to get this right,  
Damn it.

Adam is sweating.

ADAM  
(choking)  
OK.

CIA3  
Look. Let's get some pizza. Relax.  
Take a deep breath. That's it.  
Another one. Remember this is  
really simple. When you're not  
sure, go for the Speaker.

They get up and walk toward the pizza.

CROSS FADE - ONE HOUR LATER

The lights are down. A large screen has been pulled down at the end of the hall opposite of where Adam is sitting.

A man is on a low stage making a Powerpoint presentation. All the delegates are slouched in their chairs. Many are sleeping.

CROSS FADE - THREE HOURS LATER

The delegates appear to be talking civilly. Proposals are made. Each side confers then signal agreement. Another proposal. CIA3's fingers are busy. Adam is concentrating. It feels like he's getting good at this. After some time, CIA3 flashes him the OK sign.

The meeting breaks up. The participants are shaking hands some restrained some enthusiastic. There is an overall positive mood. CIA3 signals Adam to come with him. CIA4 joins them. They exit the room.

CIA4  
Well, Sands. I'm not sure you  
fucked up quite as badly as I  
thought you would.

ADAM  
Thank you, your excellency.

VOICE  
You are one hell of a prick.

CIA4  
Some of us have more important jobs  
than others. That was Baker toilet  
paper you were selling, right?



EXT. FRONT OF CONFERENCE BUILDING - EARLY EVENING

Adam is somewhat roughly thrown into the back of the limousine where Seth, Jane and Madeleine are waiting. CIA3 takes over driving from CIA2.

CIA3  
 (turns from front seat to  
 face them)  
 You're all smart enough to know to  
 keep your big mouths shut about all  
 this. Kapisch?

IN UNISON  
 Kapisch.

CIA3  
 (turns back to the  
 steering wheel)  
 Lord help us if the Russians find  
 out.

He revs the engine.

CIA3 (CONT'D)  
 OK. We have one stop.

EXT. FRONT ENTRANCE OF THE SCHWARTZ MANSION

The car pulls up to the curb directly in front of the door. There are no staff in sight.

CIA3  
 Sands. Out. You three stay here.

Adam gets out of the car on the curb side. He and CIA3 talk moving toward the front door.

CIA3 (CONT'D)  
 We can't pay you. But this guy  
 wants to (beat) for some reason.  
 He's in the library. You've got 5  
 minutes.

Adam goes in. Seth, Jane and Madeleine try to get comfortable in the limo, waiting. After "five minutes" Adam comes out and gets in the car. A serious expression on his face.

SETH  
 What happened?

ADAM  
 (whispering)  
 I can't tell you now.

EXT. WHOLE WORLD

An airplane symbol moves across world map again. The route is just as crazy.

EXT. CLASSIC SPINNING NEWSPAPER HEADLINES - NEXT DAY -  
 TUESDAY #3

Headline: Unexpected Breakthrough in the Middle East!  
 Second line: Devil yet to report on details.

Headline: Could this be peace?  
 Second line: Let's not get our hopes up.

Headline: A new generation of peace-makers!  
 Second line: Opposing leaders were grade school friends.

Headline: President Trump takes credit.  
 Second line: But only if it works.

EXT. JFK AIRPORT - 6 AM - WEDNESDAY #3

They land on a Boeing 777. They get off the plane looking like bedraggled Casablanca characters again. Adam, Jane, Seth and Madeleine couldn't be more tired. With not much help from CIA1, they gather their relatively meager luggage. A limousine is waiting. The first and only stop is Adam's place about 8:30 AM. They drag themselves up to his apartment.

INT. ADAM'S APARTMENT - 20 MINUTES LATER

The four of them are all sound asleep on the floor, couch, wherever was the first place they could lay down. Jane and Adam overlap. Seth and Madeleine overlap.

INT. ADAM'S APARTMENT. 6 HOURS LATER.

The four of them sit around Adam's small square kitchen table.

SETH  
 (incredulous)  
 Twenty million?? Are you kidding  
 me???

ADAM

Yep. I checked this morning. Five for each of us.

JANE

You deserve more.

ADAM

No it's the same for all of us. Check your balances.

Madeleine, who is the most adept at technology gets out her phone and with a few keystrokes gets to her account.

MADELEINE

Holy Shit.  
There it is.  
Five million (beat) and 63 dollars.

She shows the screen to SETH

SETH

Well, I must say, as a New York City psychiatrist, that I usually charge more.

ADAM

And we have a little trip planned.

JANE

Not more travel.

ADAM

Just a little bit. In a few days.

There's a knock on the door. Adam opens it. It's CIA2

CIA2

Come over here. All of you.

They all move over to the door, glad to see him. He holds up a memory erasing device like the "neurolizer" in Men in Black. He puts on sunglasses and flashes the light.

ADAM

What the hell.

CIA2

Do you remember Jerusalem?

ALL

Yes.

CIA2 takes off the sunglasses.

CIA2

Well I guess we've got some more  
work to do.

EXT. NORTH AMERICA

Plane travels on map directly from NYC to Jamaica.

EXT. JAMAICA - RESORT - DAY - SATURDAY #4

Beyond the luxurious hotel a turquoise sea stretches to infinity. It is a bright sunny day about 11 AM. The four are lounging in a private sunken pit filled with cushions. There is no one else in sight except a waiter who stands far off to the side. There are drink glasses around. Each couple is lovingly entangled.

They all have drinks. They have also been sharing a hookah in the middle of the center table.

ADAM

I can't believe this. It's great.  
We've got money. We've got time.

JANE

And we've got each other.

She and Adam kiss.

Adam drains his drink and takes off his sunglasses

ADAM

Here's the new way to order drinks.

VOICE

(to nearby waiter)  
Another round please.

WAITER

Right away sir.

They all laugh. Adam puts his sunglasses back on.

JANE

(to Adam)  
I have a little present for you.

ADAM

You do?

She hands him a small rectangular box. Seth and Madeleine are looking on. He opens the box and takes out a replica of The Kiss.

JANE  
Sorry it's Rodin, not Michelangelo.

ADAM  
Oh. I love it. And I know right  
where to put it.

Adam quietly smiles to himself. He rummages around in his bag for a long time.

ADAM (CONT'D)  
And it turns out that I have a  
present for you too. Somewhere in  
here.

He eventually pulls out a small box and opens it.

Inside is a gorgeous diamond ring.

Jane is speechless.

JANE  
Oh. ADAM  
What can I say?  
(pause)  
It hasn't even been a month yet.  
(pause)  
It seems like a million years.  
(pause)  
(turning to Madeleine and Seth)  
What should I say?

MADELEINE AND SETH  
(in unison)  
Yes!!!

Jane turns to ADAM

JANE (CONT'D)  
Yes!

They kiss.

Jane says over her shoulder to Seth and Madeleine

JANE (CONT'D)  
You know, you two are next.

Seth and Madeleine smile and laugh without saying anything.

Their drinks arrive. Everyone is quiet until the waiter leaves.

JANE (CONT'D)

You know I have to say that -not counting this ring - Thank you darling!(flashing it) The whole spy thing was the most exciting thing that's ever happened to me. I hope we get to do it again.

SETH

Leave me out of it.

MADELEINE

Oh. Seth. We'd have to go.

ADAM

You know guys. We've done enough. I really don't think we're gonna have to worry about that.

The camera pans away and their language and laughter in the background become indistinct. The camera goes along the ground, in and out of foliage and to a bar one level up overlooking the beach. It zeros in on a man in tropical clothing looking at them through binoculars. He lowers the binoculars. It's CIA3. The camera closes in on his face and he smiles slightly.

The camera pans again to a slightly higher level and the window of a hotel room. A well-dressed man is standing at the window. He is also watching through binoculars both the four of them and CIA3 at the bar. He lowers the binoculars which reveal a much faded USSR Hammer and Sickle insignia. He winks.

BLACKOUT

CREDITS

AFTER CREDITS SCENES

EXT. LA FREEWAY

Adam is stopped by a police officer for speeding. Officer comes up to the window of Adam's car.

OFFICER

Do you know how fast you were going?

Adam takes off his sunglasses and stares at the officer.

VOICE

These are not the droids you're looking for.

OFFICER

(Calling back to his partner in the squad car)  
These are not the droids we're looking for.  
(to Adam)  
Move along. Move along.

Adam pulls out into traffic. There is a large billboard revealed when the car moves. It's an ad for Baker Toilet Paper, "Soft enough to sleep on" with a picture of the bed with a model.

INT. BAR

Adam is sitting in a comfortable chair, speaking on his cell phone.

ADAM

Yes, that's right. I want three dozen king-size bed sheets in red.  
(listening)  
Blood red if you have it. And send them to Mrs. R. Johnson, Apartment 1a

Adam gives the rest of the address.

ADAM (CONT'D)

(listening)  
You got it. Thanks.

INT. FOYER AND INTERIOR OF MRS. JOHNSON'S APARTMENT

Police enter.

OFFICER 1

Ok let's see this evidence you've got.

Mrs. Johnson takes out the green garbage bag with the sheets in it. By now the smell is ripe. She opens the bag.

OFFICER 1 (CONT'D)  
 (overcome by the smell)  
 Oh my god.

OFFICER 2  
 It's fucking tomato juice!!

The officers leave hastily through the foyer. Coming the other way is a UPS driver holding a box.

UPS DRIVER.  
 We have a delivery for a Mrs. Johnson.

MRS. JOHNSON.  
 Yes. That's me.

UPS DRIVER.  
 Well, where should we put it.

MRS. JOHNSON  
 Oh just put it in the living room, anywhere.

The UPS driver signals to his assistants. They bring box after box until there are 3 dozen boxes of red sheets stacked all around Mrs. Johnson's apartment.

INT. HOTEL LOUNGE - TV IS ON

TV ANCHOR  
 Our reporter found Candidate Crump passed out in a chicken costume, just outside his opponent's rally. A spokesperson said he was taking a nap. Whatever it is, Amanda, it seems to be helping his poll numbers.

INT. RESTAURANT

No sound. Adam, Jane, Seth and Madeleine are having a fancy dinner, laughing and joking. Four different obvious CIA agents come into the restaurant and take a table right next to theirs. They don't notice.



INT. ADAM AND JANE'S APARTMENT - FOUR YEARS LATER

JANE

I don't think this toilet training is going very well at all. He just refuses.

TODDLER

No potty. I hate potty. No. No. No. No.

Adam concentrates on his son.

VOICE

I go potty. I go potty. I go potty.

Toddler looks around confused than races off toward the bathroom.

TODDLER

I go potty. I go potty. I go potty.

A small dog chases after him. Adam and Jane exchange looks.

END

CASTING CONSIDERATIONS.

The parts can be cast with almost any combination of race, ethnicity and sex.

The screenplay was written with Adam Sandler and Seth Rogan in mind. But there are many good casting options for all the parts.

SEQUEL OPTIONS.

Mild. Adam and Jane's crazy families get to know each other. Hilarity ensues.

Medium. Follow the Russian angle in the last scene. The CIA asks for their help again and drags them all over the world.

Hot. Adam and Jane become CIA agents without telling anyone. They gradually develop into a funny but powerful Bond-type spy duo. Adam's power is an energizing twist on traditional spy stories and opens up many possibilities.

[Dedication: Terry Wilson and Ron Bloomberg]