



MY OWN WORST ENEMY

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TEASER

CU - EDWARD - UNKNOWN

33, handsome, clean-shaven, suit, no tie. He sits in front of a plain white wall. We have no sense of place or time.

EDWARD

My name is Edward. By now, you've forgotten all about me...

(beat)

You need to listen very carefully to what I'm about to say. First, call your wife, and tell her that you're gonna miss the soccer game.

(beat)

Do it now.

BLACK.

CHYRON READS: EDWARD

INT. ASTON MARTIN - DRIVING DOWN THE CHAMPS ELYSEE - NIGHT

Car pulls to the curb... passenger door opens... pair of long legs steps in... door closes... car takes off. Ascend the legs, revealing a Russian Beauty in high heels (NATASHA, 30).

NATASHA

(wasting no time)

Why are you here, Edward? Is it a job?

EDWARD'S at the wheel, smiles.

EDWARD

You look nice, Natasha.

NATASHA

That's the point.

(beat)

Russia wants to know why you're in Paris.

EDWARD

And when Russia wants to know something it sends you?

NATASHA

Love is the best truth serum.

EDWARD

You mean sex.

NATASHA
 If I do my job right, you don't
 know the difference--

INT. PARIS APARTMENT - NIGHT

Natasha slams into frame, rising, head arcing, riding Edward--

EXT. BALCONY - LATER

Edward stands on the balcony, looking out at Paris. In the
 b.g. Natasha sleeps. Edward holds up a matchbook--

CU MATCHBOOK - AUX LYONNAIS, 32 RUE ST-MARC, 2ND

Edward matches a smoke, shakes the match, exhales, reaches
 for the glass of whiskey balanced on the rail, shoots it.

NATASHA (O.S.)
 I've never seen you sleep.

Natasha stands in the b.g. out of focus, in shadow.

EDWARD
 I don't like to sleep. Not when I'm
 awake.

Natasha joins Edward on the balcony. Naked. Her pale skin
 beams in the moonlight. She smiles, holds out scissored
 fingers. Edward passes her the cigarette. She takes a drag.

NATASHA
 It says in your file that you're an
 insomniac.

EDWARD
 What else does it say in my file?

NATASHA
 Not much considering I've been
 writing it for ten years. Luckily,
 I am not paid by the word.
 (takes another drag, then)
 My handlers say you are either very
 simple, or very complicated.

EDWARD
 What do you think?

NATASHA
 I think you are the closest thing
 I've ever had to a boyfriend, which
 means I am either very simple or
 very complicated.

(MORE)

NATASHA (CONT'D)

(laughs, then)
So, tell me, Edward am I the girl
of your dreams?

EDWARD

I don't dream.

NATASHA

You're a bastard...

Natasha turns to go in... Edward grabs her by the elbow...

EDWARD

We don't really know each other.
Don't let an act of deception turn
into an act of self-deception.

NATASHA

What if I said, I could show you
the part of me that I keep hidden
from you?

EDWARD

I would say I can never show you
the part of me... that I keep
hidden from you.

Natasha's eyes betray sadness and longing for a normal life.

EDWARD

I'm looking for Uzi Kafelnikov.

NATASHA

Why would you go and do something
stupid like that?

EDWARD

He took something that doesn't
belong to him.

NATASHA

I know the feeling.

She gives Edward a look that says exactly what Uzi took from
her, then her roiling emotions are suppressed by a smile.

NATASHA

Anyway, You don't need my help.
(tosses the cigarette)
If you look for Uzi. Sooner or
later, Uzi will look for you.

The phone RINGS. Edward enters the room, sits on the edge of
the bed, picks up the phone from the nightstand.

EDWARD

Hello?

Natasha enters the bathroom, turns on the shower, looks at Edward, closes the door behind her. Screen splits in two:

EDWARD ROOM

CU PHONE RECEIVER: automated voice says: "This is your 4 AM wake-up call." Edward makes the TV louder, quietly racks the phone, rises, stuffs 3 pillows under the duvet, creating the illusion of a body, reaches under the bed, pulls out a semi-auto with a silencer, rises, walks, stands to the right of the closed bathroom door, dims the lights. The shower's running. The bathroom door swings open, Natasha steps out, aims her gun at the bed, lets off 3 shots: THWIP, THWIP, THWIP. Natasha turns, sees Edward, her eyes widen. Edward shoots her promptly in the heart. Natasha drops. Fog pours out the bathroom. Edward kneels down, brushes the hair out of her inanimate eyes--

NATASHA BATHROOM

Natasha climbs up on the toilet, opens up an air vent, removes a small black case, puts the case on the sink, opens it up, revealing a pistol, an ammunition clip, and a silencer. She quickly and quietly assembles her weapon and racks the slide. She sits on the toilet for a moment, steeling herself for the task at hand. She rises from her perch on the toilet, takes a deep breath, and opens the door, steps into the room, sees the figure in the bed, Natasha steps out, aims her gun at the bed, lets off three shots: THWIP, THWIP, THWIP. Natasha turns, sees Edward, her eyes widen. Edward shoots her promptly in the heart. Natasha drops to the floor. Fog pours out of the bathroom. Edward kneels down, brushes the hair out of her inanimate eyes--

EDWARD

It's always a job.

The ROAR of a plane taking off, takes us to--

INT. 747 AIRBUS - FIRST CLASS - NIGHT

Edward reads, while the cabin sleeps.

EXT. AJ SUN HEADQUARTERS - LOS ANGELES, CA - NIGHT

A black sedan pulls to the curb. Edward exits the car... A homeless man in a doorway watches Edward approach...

INT. MAVIS HELLER'S OFFICE (JANUS GROUP HQ) - NIGHT

Minimalist office. A sturdy woman in her 50's sits at a desk, playing chess against herself. Her name's MAVIS HELLER.

EDWARD (O.S.)
Who's winning?

Mavis doesn't need to look to know Edward's in the doorway.

MAVIS
I am... What happened in France?

Edward enters, walks to the crystal decanter on the credenza.

EDWARD
God created the most beautiful
place on earth, and then he put the
French there to even things out.

MAVIS
Nevermind God. Why did I put you
there?

Edward pours himself a drink.

MAVIS
You were told to bring her in.

EDWARD
I was told to bring her in if I
could.

MAVIS
You spent 3 hours making love to
her! Tell me, Edward, at what point
did the situation become untenable?

EDWARD
Right after she killed the bed.

MAVIS
She was our one link to Uzi.

EDWARD
You wouldn't have broken her.

MAVIS
(slams something, pissed)
DAMMIT, EDWARD! Don't tell me what
I wouldn't have done!
(calms)
You let your feelings get in the
way of an assignment--

EDWARD
My what?

MAVIS

I'm of the opinion that you ignored a direct order, to save an asset, you'd developed feelings for from being tortured.

EDWARD

You're projecting, Mavis. I didn't feel one way or the other about her. I just wanted to get laid.

He downs his drink.

EDWARD

It's been a while since I've been out.

INT. ENGRAM ROOM - NIGHT

A white room. No doors or windows. Edward's secured to a special chair by a technician (TONY).

TONY

3 hours? I can't even last 3 hours with my own wife. You're my hero!

A seamless door opens in the wall, in walks DR. NORAH SKINNER. Early 30's. Beautiful. Doesn't wear lipstick.

NORAH

Welcome home Edward. How was Paris?

EDWARD

Gay.

NORAH

Tony, do me a favor and check the CT Scanner. I can't get a reading.

Tony exits. Norah continues to secure Edward to the chair, buckling his free arm into position--

NORAH

Anything exciting happen? In Paris?

EDWARD

Not this trip.

NORAH

Try to move your arms.

Edward tries to move. Can't. Norah hauls off, slaps him.

EDWARD
 (deadpan)
 That hurt.

NORAH
 If I thought you could feel
 anything I'd have hit you much
 harder... 3 hours?

EDWARD
 It was work.

NORAH
 You're a bastard.

EDWARD
 I get that a lot.

The door opens, Tony enters--

TONY
 CT Scanner's working fine.

NORAH
 Then what are we waiting for?

Norah injects Edward in the neck with an inoculation gun: the hiss of CO2. Edward's eyes roll back. The room starts to bow--

ANGLE - EDWARD - IN TRANSITION

eyes frozen, pupils big. Images project on the wall (washed out like 70's B movies). All the images are SUBJECTIVE POV, moving super fast. Every so often one plays at normal speed:

(1) Watching a man on a podium at a conference, delivering a speech on new tax codes for the coming season.

(2) Walking along a buffet, selecting various items, placing them on a plate. The buffet looks great!

(3) Walking around the convention, shaking hands with dull men wearing name tags.

(4) Nighttime, sitting in his hotel room watching a movie.

(5) Getting on an airplane.

(6) Stuck in coach next to a fat man snoring.

(7) Deplaning.

(8) Getting into a livery, the driver turns around and says--

DRIVER
How was your flight, Mr. Spivey?

ANGLE - HENRY SPIVEY - DAY

sitting in the backseat of the same livery viewed in the last image of the "Engram Session." Henry smiles at the driver.

HENRY
Awful. Guy next to me snored the whole way.

CHARLIE
What about the trip?

HENRY
Most boring conference ever--

SMASH TO:

INT. PARIS APARTMENT - DAY

It's a crime scene. CSI's everywhere. A camera wielded by a GENDARME throws flashes on Natasha's body lying in the middle of the room: *No hands. No face. No teeth. Unidentifiable.*

BACK TO:

INT. LIVERY - DAY

Charlie's looking at Henry in the rearview. Henry looks up... completely clueless...

HENRY
Pretty good buffet, though.

BLACK.

CHYRON READS: HENRY

HENRY (PRE-LAP)
I felt paralyzed. Like I was a spectator in my own body. Detached. I could hear. I could see. I could feel. But I couldn't move.

INT. SHRINK'S OFFICE - DAY

Pendulum balls undisturbed on a desk. A hand reaches in, sets them in motion: Click, clack. A white noise machine hums by the door. Click, Clack. A pad balanced on a grey skirt. Click, Clack. On the pad is indecipherable scrawl. Click, Clack. A degree in Psychiatry on the wall. Click, Clack.

LOW ANGLE - HENRY SPIVEY

lying supine on a black, tufted divan. Click, Clack.

FEMALE VOICE (O.S.)

Where were you when had this dream?

Click, Clack.

HENRY

When I went to bed, I was at a
Hilton in Akron, Ohio.

Click, Clack.

FEMALE VOICE (O.S.)

You say it tentatively. Like maybe
at some point you left.

Click-- Henry reaches in stops the perpetual motion balls.

HENRY

She called me Edward. Do you ever
have dreams where people call you
by another name, doc?

FEMALE VOICE (O.S.)

Let's stick with you, Henry. You
always told me you didn't dream.

HENRY

And you always said everyone dreams
even if they don't remember.

FEMALE VOICE (O.S.)

That's true.

HENRY

Not for me it isn't.

Henry sits up into the SHOT. CAMERA PUSHES IN...

HENRY

I've been trying to look at this
like a puzzle. Now, the way you
solve any puzzle is by starting
with what you know to be a fact.

FEMALE VOICE (O.S.)

Okay, and what do you know to be a
fact in this case, Henry?

HENRY
 The night before last...
 (beat)
 I was in Paris.

REVERSE ANGLE - NORAH SKINNER, SITTING ACROSS FROM HENRY

HENRY
 I know what you're thinking, Doc.
 But, I didn't make this girl up.

NORAH
 Okay, so you saw her in the hotel
 lobby, in Akron. You saw her at
 dinner. She was at the conference.

HENRY
 I went online, and looked up the
 restaurant on the matchbook: Aux
 Lyonnais, 32 rue St-Marc, 2nd. It's
 a real place. And that's the real
 address--

NORAH
 The last time you were in Paris--

HENRY
 I've never been to Paris. I checked
 my passport.

NORAH
 You saw a movie--

Henry flings an object across the room, lands in Norah's lap.
 She examines it: the MATCHBOOK Edward had in Paris.

HENRY
 I found them in my suitcase. You
 ever bring home a souvenir from a
 dream, doc?

Norah stares at the matchbook--

INTERCOM (O.S.)
Dr. Skinner, your 5 o'clock's here.

HENRY
 It's okay, I'm late for my son's
 soccer game.

ANGLE - NORAH SKINNER - MINUTES LATER

Alone. Hits a button under her desk. A wall opens revealing a
 hidden surveillance system. She hits rewind. Hits play.

Henry appears on the monitor, saying: "The night before last, I was in Paris." She hits another button: ERASE? Flickers across the image of Henry. Norah hits YES, the screen goes white--

SMASH TO:

"MY OWN WORST ENEMY"

ACT ONEANGLE - SCREAMING BOB (30's)

shoots into frame, shot against a lone cloud in an otherwise blue sky. Big, angry, screaming.

SCREAMING BOB

Open your eyes ref, 'fore I come
down there, open 'em for ya!!!

PULL BACK TO REVEAL... Screaming Bob's surrounded by hundreds of spectators in metal bleachers, watching Pee-Wee soccer. CAMERA finds Henry's wife LILY SPIVEY (33). She sits with her daughter RUTHY (4). Ruthy's staring at screaming Bob--

RUTHY

When's Dash gonna play?

LILY

I don't know, Ruthy. He didn't play
last game.

RUTHY

Cause he sucks?

LILY

Don't say sucks.

RUTHY

Sorry, mommy.

LILY

Juice box?

Lily passes Ruthy the juice box. Ruthy takes a sip. Lily looks at her son DASHIELL (12) riding the pine.

RUTHY

Daddy!

CAMERA FINDS Henry making his way through the stands.

HENRY

Ruthy!

Henry kisses Ruthy. Then kisses Lily.

HENRY

What'd I miss?

LILY

Dash hasn't played.

HENRY
That sucks.

Ruthy looks at mom.

LILY
(to Ruthy)
I know.

Lily's eyes widen. Down on the field, Dashiell subs in.

LILY
GO GET 'EM, DASH!!!

ANGLE - BIG SCREAMING BOB -JUMPS UP

SCREAMING BOB
What are you taking my kid out
for!? He's the only chance you got!

Henry stares at Bob in disbelief: what an asshole. Bob catches Henry staring. A beat. Henry looks away.

INT. PIZZA ARCADE - NIGHT

Bad pizza, video games, kids in soccer uniforms. Henry sits alone at a table, a half-eaten pizza, watered down pitchers of soda in front of him. Henry holds a pen, stares at the back of a place mat that he's been doodling on: *How did I get to Paris? Sleep Walker? Some other kind of altered state?*

TOM GRADY (O.S.)
Henry!

Henry flips the place mat, as his friend/co-worker TOM GRADY takes a seat across from him. Tom's arm's in an air-cast.

HENRY
Hey, Tom.

TOM
(re place mat)
Doin' one of your puzzles?

HENRY
Huh? Yeah. How's the arm?

TOM
Arm feels fine. I feel a little stupid. I mean, who falls off a ladder? Bummed I had to miss the game for physical therapy. But my physical therapist's smokin' hot.

HENRY
Yeah, what's his name?

TOM
Kevin.

Henry laughs. Tom laughs. A genuine fondness running both ways.

TOM
(smiles, then)
Hey, how was Akron? They go over
the new deduction policies from
Prop 211?

FLASHBACK - INT. CONVENTION HALL - AKRON, OH - DAY

The auditorium's full of accountants and consultants. A
SPEAKER addresses the crowd from a podium.

SPEAKER
Please turn to the section in your
packet marked Prop 211. New
Deduction Policies.

BACK TO SCENE.

Henry's entranced. *How can someone be in two places at once?*

TOM
You okay, Henry?

HENRY
Yeah, just a little stressed.

Dashiell runs over, holds out his hand--

DASHIELL
Dad, can I have more quarters?

Henry rises, reaches into his pocket for change. A beat. A
man carrying a pitcher of beer walks right into him, soaking
his shirt. Henry looks up from his shirt sees SCREAMING BOB.

SCREAMING BOB
Why don't you look where you're
going?

HENRY
Me? I was just standing here.

Henry can tell this isn't Bob's first pitcher of the night...
senses the potential for this to grow ugly... concedes...

HENRY
You know what... My bad. Sorry.

SCREAMING BOB
Sorry's not gonna fill my pitcher.

Tom stands up. Smiles cordially at Bob.

TOM
Why don't the three of us step into
the parking lot, figure this out?

HENRY
(to Tom, averting a fight)
It's okay, man.
(to Bob)
How much was the--

SCREAMING BOB
Sixteen bucks.

Henry pulls out his wallet for examination. Pulls out a \$20.

HENRY
You got change for a--

SCREAMING BOB
(takes the \$20)
Plus tip.

Screaming Bob walks away.

TOM
What a tool.

Henry looks at Dash, who's been quiet the whole time. Henry reaches into his pocket.

HENRY
You needed quarters--

DASHIELL
Can we just go home?

INT. SPIVEY RESIDENCE - NIGHT

Henry, Lily (holding Ruthy who's asleep), and Dash enter the house. The family dog, a German Shepherd named Maggie greets them at the door, licks Henry's hand.

HENRY
Hey, girl.

LILY
Anyone feel like a cup of hot cocoa
after I put Ruthy down?

DASHIELL
I'm going to bed.

Dash runs upstairs without saying good night to anyone. His door slams! Lily looks from the slammed door at the top of the stairs to Henry.

LILY
I'll flip you for it.

HENRY
I'll go talk to him.

INT. DASHIELL'S ROOM - NIGHT

Dashiell's at his roll-top desk working on a model airplane. Smart kid. Knock, knock. The door opens. Henry enters.

HENRY
Just wanted to say Good night,
sport--

DASHIELL
I wanna take Karate.

HENRY
Why?

DASHIELL
I wanna be tough.

HENRY
Tough? What's tough?

DASHIELL
When somebody picks a fight with
you and you stand up for yourself.

HENRY
I didn't stand up to Bob, because I
don't believe in violence.

DASHIELL
Try telling that to somebody when
they're pounding your face in.

HENRY
I'll talk to mom about it.

INT. MASTER BEDROOM - SPIVEY RESIDENCE - NIGHT

Henry and Lily are lying in bed. Lily's reading a book. Henry's staring absently at a puzzle. He looks up.

HENRY
I shoulda hit him.

LILY
You're a grown man.

HENRY
So's he.

LILY
He's an overgrown man.

HENRY
I still shoulda hit him.

LILY
I don't know what I'd do if
anything ever happened to you.

HENRY
Why do you immediately jump to...
I'm the one who gets hurt?

LILY
Why do you immediately jump to I'm
calling you a wuss, when I'm just
telling you I love you?

She tosses her book, rolls over, starts kissing him. The forecast is sex, but then--

HENRY
I've never been in a fight. Never
hit a man or been hit by one. I've
always walked away. When I was a
kid... Even if the other kid was
smaller I'd back down. But tonight--
I was scared.

LILY
Fear's what protects us from being
hurt.

HENRY
I wasn't scared of being hurt.

LILY
What were you scared of?

HENRY

That I'd hurt him.
 (beat)
 That I wanted to.
 (beat, deadpan)
 That I wanted to kill him.

LILY

Good.

HENRY

Good?

LILY

It's human to wanna murder somebody. But the difference between wanting to kill and killing is the difference between being a human being and being a sociopath.

She leans in, gives him a gentle kiss on the lips, then--

LILY

And would I be trying to make love to you if you were a sociopath?

She smiles. She starts to kiss him. He's unresponsive. Her attempt to make love mutates into a loving hold. Various TIME CUTS of them falling asleep, changing sleep positions, etc.

CAMERA PUSHES IN on Henry as--

Henry's eyes shoot open! His eyeballs roll back in a subtle petit mal fashion. At the end of the imperceptible seizure Henry's gone, and we are looking at Edward.

Edward leans over to Lily, inhales her scent, strokes her, slaps her ass. Lily unconsciously bats him away--

LILY

(groggily)
 Henry, I'm sleeping. Shhh... And don't ever slap my ass again... Unless I ask you to...

INT. KITCHEN - SPIVEY RESIDENCE - MOMENTS LATER

Edward enters the kitchen, pours himself a bourbon, slams it, pours another, he takes the phone off the wall, dials a number, slams the second shot of bourbon.

INTERCUT - INT. JANUS GROUP - SAME

Tony's sitting at his terminal playing World of Warcraft. The phone rings, he picks it up.

TONY
Dispatch.

EDWARD
Why am I awake, Tony?

Tony pulls up a worksheet on his computer--

TONY
Schedule says you're asleep.

EDWARD
Who you gonna believe?

TONY
Somethin' musta misfired. I'll look into it.

Edward hears a noise, hangs up the phone, grabs a knife off the magnetic cutlery board. A big knife.

TRACK EDWARD through the kitchen, knife reflecting moonlight. He swings the kitchen door open.

Maggie the family dog, who very much resembles an attack dog, stares at Edward. Growls lightly as she backs away. Edward subtly brandishes the knife.

EDWARD
If you wake his children I'll end you.

A beat, Maggie turns, retreats into the shadows of the den.

EDWARD
(smiles)
Good girl.

Edward opens the door to Henry's basement, and descends into the black.

INT. SPIVEY RESIDENCE - MORNING

A beam of sunlight right in the eye rouses Henry from his slumber. He rises out of bed--

INT. BATHROOM - SPIVEY RESIDENCE - MOMENTS LATER

Henry brushes his teeth.

LILY (O.S.)
Morning...

HENRY
(mouthful of toothpaste)
Morning.

Lily's completely dressed, ready to go.

LILY
Wanna have a date tonight? Dinner
and a movie?

HENRY
Yeah, sure.

LILY
Then maybe after we could have sex?

HENRY
How's 10:47?

LILY
Can I get 48 and 49 as well?

HENRY
If you think we'll need them.

LILY
I love you.

HENRY
I'm not sending you back any time
soon.

LILY
Oh, and remind me at 10:50 to talk
to you about your son Dashiell who
has expressed an interest in taking
karate.

INT. AJ SUN CONSULTING HO - AFTERNOON

Henry and Tom walk through a massive office of cubicles.

HENRY
So now my 12 year old wants to be a
Ninja because he doesn't think I'm
tough.

TOM
Ninjas are cool. You're not tough.
(to a guy walking past)
(MORE)

TOM (CONT'D)

Dude, Minnesota covered. You owe me 50 bucks.

HENRY

What do you mean I'm not tough?

TOM

Let it go.

(to another colleague)

Morning, Sophie.

(to Henry)

God, I'd love to hit that.

HENRY

Do people think I'm not tough?

TOM

I can't speak for all people.

HENRY

Do you think I'm not tough?

TOM

Do you have a high ranking black belt in any officially recognized martial art?

HENRY

No.

TOM

Then, I think you're not tough. I think you're cool. I think your wife's hot.

HENRY

You think my wife's hot?

TOM

Let it go, dude.

Henry's secretary MAXINE walks right at them. An older woman. A career secretary. She carries Henry's jacket and briefcase.

MAXINE

GE needs you in Oregon now. They're having a meltdown.

TOM

(walking away)

Fly safe, dude. Regards to the girls at Hooters.

Maxine turns Henry around, walks him back to the elevators--

MAXINE

Your flight gets into Portland at six. You're at the Marriott.

HENRY

I'd better call Lily.

MAXINE

I already called her.

HENRY

Thanks.

(then)

Hey, Maxine, who do you think would win in a fight, me or Tom Grady?

MAXINE

Tom.

HENRY

Just like that, huh? Didn't even have to think about it?... Okay, Bill Switzer in accounting--

MAXINE

Bill.

They stop at the bank of elevators.

HENRY

You're not being judged on speed here. You can think about it. Take your time. Picture it in your mind. Peter Kalstein in Personnel?

MAXINE

Peter.

HENRY

I told you to picture it.

MAXINE

I did. It was just over so fast.

Elevator doors open. Maxine and Henry get on the elevator. The elevator doors close.

INT. ELEVATOR - DAY

Maxine hands Henry his briefcase. Henry notices the strange looking inoculation gun in Maxine's hand, as she hands him his coat--

HENRY
What's that?

MAXINE
You ask that same question every
time?

Maxine injects Henry in the arm with the inoculation gun--

FADE TO WHITE.

BLEED IN - CROSS-HAIRS POV - UZI KAFELNIKOV (40) - DAY

Russian, wiry, sociopath, exiting a shitty, rundown building,
trudging through the snow, carrying a metallic briefcase.

MAN'S VOICE (V.O.)
*Avenger, this is God. We have a
green-light. Take the shot.*

ANGLE - AN EYE BOWED BY A THICK PIECE OF GLASS - SAME

the eye blinks through a sniper scope, pops out from behind
the scope, revealing Henry sitting in a chair, at a window
balancing a sniper rifle on a sill. Confused.

MAN'S VOICE (V.O.)
Avenger, your window is closing--

HENRY
What?

MAN'S VOICE (V.O.)
Take the damn shot!

HENRY
Who are you? Where are you?

MAN'S VOICE (V.O.)
Edward?

HENRY
My name's Henry.

MAN'S VOICE (V.O.)
...Jesus.

Henry's hand rises to the communications device in his ear...

HENRY
This is like Paris--

MAN'S VOICE (V.O.)
 This is nothing like Paris. Listen
 to me, Henry--

Henry, not realizing the sensitivity, accidentally sets the
 sniper rifle off: thwip.

ANGLE - UZI - WALKING

a window shatters behind him. Uzi dives for cover behind a
 parked van. His men run into the street, aiming their guns at
 buildings, scanning the windows, looking for a sniper...

ANGLE - HENRY - SITTING IN THE CHAIR

MAN'S VOICE (V.O.)
 Get out of there now!

One of the men in the street looks up, sees Henry--

HENRY
 Where should I--

Machine guns fire at Henry from the street. Glass rains down.
 Henry flies off his chair.

MAN'S VOICE (V.O.)
 Just run!

TRACK HENRY as he jumps up from the torn linoleum... makes a
 run for the door... enters the hallway... realizes he's in
 some kind of shitty tenement building. People are by-standing
 from their doorways, staring at him with foreign faces...

HENRY
 Can someone please call the--

Tenants slam their doors. Henry hears men downstairs, peers
 over the rail, almost gets his head blown off when a shotgun
 cracks the railing in half. Henry runs for the open window at
 the other end of the hallway, climbs through it, onto the
 fire escape, climbs down, drops to the alley below, picks
 himself up from the grimy snow: sees armed men running past
 the mouth of the alley (they don't see him). He turns: A man
 with a gun stands three feet before him. He smiles a mouth of
 gold teeth: BANG, BANG, he shoots Henry in the chest...

END OF ACT ONE

ACT TWOUNDERWATER SHOT - WHAM!

Henry Spivey's head's forcefully submerged into a wash basin full of water. His eyes pop wide. His mouth screams.

ANGLE - TWO INTERROGATORS

holding Henry's head under the water. Henry's hands are tethered behind his back, his legs are flailing.

A bulletproof vest, two holes punched in the kevlar, lies in the corner of the dingy room.

One of the interrogators yanks Henry's head out of the basin. Henry coughs up water, his lungs are on fire--

HENRY

Pl-- Please. Why are you--

WHAM! Henry's head goes right back in the tank. Interrogator #1 turns to Interrogator #2 (SUBTITLED RUSSIAN).

INTERROGATOR #1

(re Henry)

He doesn't seem so badass.

(then)

I have to leave early tonight.

INTERROGATOR #2

You left early last night.

INTERROGATOR #1

I'll owe you one. You'll see what it's like when you have a wife.

INTERROGATOR #2

How do you expect me to find a wife if I'm always staying late for you?

INTERROGATOR #1

My wife has a younger sister. We'll have you both over the house for dinner, see what happens.

INTERROGATOR #2

Does she look like your wife?

INTERROGATOR #1

Not at all. She's beautiful.

(re Henry)

Bring him up. Uzi wants him alive.

Interrogator #2 pulls Henry's head out of the water, sits him down in a chair.

WHIP TO-- Interrogator #1 wheels over a giant battery, two live wires. He touches them together: blue sparks fly.

HENRY

What's that-- What's that for?

INTERROGATOR #1

My amusement.

The door opens, in walks Uzi, carrying his briefcase--

UZI

(Russian, subtitled)

What is this? I told you to watch him I didn't tell you to touch him.

INTERROGATOR #2

Uzi, we were having a little fun.

UZI

Ah.

(then to Interrogator #1)

Let me see your gun.

Interrogator #1 hands Uzi his gun.

Uzi pops the clip and the round from the pipe... blows air into the barrel, then quickly re-assembles the weapon... the mag, the extra round... cocks the slide.

Uzi hands the gun to back Interrogator #1.

UZI

(re: Interrogator #2)

Shoot him.

Without hesitation Interrogator #1 points the gun at #2, and squeezes the trigger... almost all in one single motion--

INTERROGATOR #2

No, Alexei don't!

Click! Interrogator #2 flinches. Uzi opens his hand revealing the round from the pipe.

UZI

Now we've all had some fun. Now leave me with my old friend.

The interrogators leave. Uzi turns to Henry. Henry's in shock, coughing, out of it--

Henry's vision's a blur. His system's lousy with adrenaline and whatever drugs they shot him up with.

UZI

I'm sorry I'm late, Edward. I wanted to handle this personally.

HENRY

Edward... That's not my--

UZI

What happened shouldn't've happened we torture for information, not for pleasure. People are screwed up. I blame it on video games. I heard you were looking for me, Edward.

HENRY

I'm not--

UZI

Here I am.

HENRY

That's not my--

Uzi opens the case. Henry looks inside the case.

UZI

Recognize these?

HENRY

No. I don't-- I-- I'm not--

Uzi shuts the case, sets it down.

UZI

I would have walked in here five years ago, and those men would have been dead, and you would have been gone, like Houdini. But look at you now, captured by a man who spends the money I give him on gold for his mouth.

Uzi takes his suit jacket off, hangs it on the door.

HENRY

Please, I-- I don't know where I am or why I'm here I don't-- I'm not Edward-- I don't know any Edward. My name's Henry Henry Spivey I'm an-- I'm an American Citizen-- You-- You've made a mistake.

Uzi looks at Henry' bloodshot eyes, his shaking hands.

UZI
Tell me, Edward--

HENRY
I already told you--

UZI
Your name is not Edward.

Uzi turns walks over to the wall, grabs the clear raincoat from its hook, dons it, begins to button it to the top.

UZI
The last time we saw one another,
we were exactly as we are now,
except I was in your shoes and you
were in mine. Back when I could
still play the piano.

Uzi holds up his left hand. He's minus two fingers. Uzi grabs a pistol, begins screwing on a silencer.

HENRY
You're saying I did that?! Don't
you think I'd remember?

UZI
Don't you think I'd remember?
(beat)
You once made the mistake of trying
to kill me slowly. I'll not make
that same mistake with you.

HENRY
Please. PLEASE!

Uzi flips the hood of the raincoat over his head, points the silenced gun at Henry. He's about to shoot him, when--

HENRY
NO!

KABOOM! The door flies off its hinges, exploding into the room, sending Uzi out the window, onto the rooftop of the adjacent building. The rooms smoky. Henry coughs. Through the haze comes a lone man in a gas mask. He cuts Henry's ropes.

MAN
Can you walk?

HENRY
What the hell's going on?!

The man looks out the window: UZI'S GONE. He grabs Uzi's briefcase, looks inside, closes it.

HENRY

Who are you?!

Man removes his gas mask, revealing the ski mask underneath. The man shoves the briefcase at Henry.

MAN

Stay behind me. Don't speak. Do exactly as I say. Don't let go of the case.

Henry nods. He follows the man in the gas mask out into the hall... BANG, BANG... The man kills two approaching bad guys, turns around... points his gun right at Henry's face... Henry ducks... BANG... the man kills a third bad guy... They keep walking... Henry trails the man like a nervous shadow...

They round a corner... face to face with a bad guy leveling his gun... the man grabs the bad guys gun barrel, POPS him in the nose with it... the bad guy's hands go reflexively to his gushing nose...

The man grabs the bad guy's gun SHOOTs another bad guy coming down the hall... swivels to find a bad guy on the staircase landing about to shoot... the man kicks the broken nosed bad guy onto the landing, absorbing a hail of gunfire, and crushing the shooter. Henry can't believe what he's seeing...

MAN

Let's move.

EXT. BUILDING - MOMENTS LATER

Henry and the man burst onto the street. The man's eyes dart, looking for potential threats... bang... He shoots a man in a track suit running down the sidewalk... the bullet spins the jogger, revealing he was armed... The man approaches a car...

MAN

(to Henry)

Get in.

INT. SHITTY RUSSIAN CAR - DAY

The ski masked man navigates the car through the sludge. He works the wheel with one hand, taking off his ski mask with the other, revealing he is... TOM GRADY.

HENRY

TOM?! You were the voice?

Tom's too busy watching for tails to engage.

HENRY

Tom, what are you doing here? What am I doing here? Where--

TOM

Glovebox. Sat Phone.

Henry puzzles, opens the glovebox, pulls out a satellite phone, passes it to Tom. Tom dials a number. A beat...

TOM

(into the sat phone)

I have Spivey, and the package.

(listens)

Negative. The target's in the wind.

We're on our way to the extraction.

Tom hangs up the phone, passes it to Henry who puts it back in the glovebox. Tom guides the shitty little car onto the freeway. Henry notices the signs are in Russian.

HENRY

We're in Russia? What the hell's going on, Tom--

TOM

I'm not Tom.

INT. CAR - NIGHT

Tom and Henry sit in the car... parked in a rural setting... waiting... engine's off... fucking freezing... exhaling steam with each breath. Tom looks through infrared binoculars, studying the dark, country road a mile in the distance...

HENRY

We've worked together for 10 years. We play golf together. You were at my wedding.

Tom lowers the binoculars...

TOM

Different guy.

HENRY

Different guy? What does that mean?

TOM

It means, I don't play golf or go to weddings.

HENRY
Okay, what do you do?

TOM
(deadpan)
You saw what I do.

HENRY
(nods, remembers)
You saved my life...

TOM
The lady said, "This one lives,
this one dies." Coulda just as
easily been the other way around.

HENRY
What lady?

Tom ignores him.

HENRY
How'd I end up in Russia? What's
going on?

Tom ignores him.

HENRY
C'mon, man. Please. Gimme
something, Tom--

TOM
(beat)
My name's not Tom. It's Raymond.
There. Now shut up.

Henry's quiet for a beat, but then--

HENRY
Can I call my wife?

RAYMOND
No--
(remembering something)
Dammit!

HENRY
What?

RAYMOND
I have to make a phone call. If you
say a word... if you breathe too
loud... I'll hit you... Hard.

HENRY
Who are you calling?

RAYMOND
(thinks about it, beat)
Tom Grady's wife.

INT. PICK-UP TRUCK - PULLING A TRAILER - NIGHT

A RUSSIAN MAN (40's) at the wheel, navigating a dark, country road, singing along with the radio.

INT. CAR - NIGHT

Raymond's on the satellite phone. Henry watches him.

RAYMOND
300 pages. I'm not kidding, baby.
I'm looking at 'em right now. Want
me to read you some?... Why? Tax
codes don't turn you on?

Raymond sees headlights in the distance, lifts the infrared binoculars, glasses the oncoming pick-up truck.

RAYMOND
I know, baby. I'll be back before
you know it...

He lowers the binoculars, pulls out a gun, checks the magazine, pops it back in, racks the slide.

RAYMOND
I love you too. Give the kids a
kiss from daddy... Bye.

Raymond hangs up the sat phone. Henry's staring at him.

RAYMOND
It says in your file that you like
puzzles. There's a puzzle for you.

Raymond exits the car. Henry does the same.

EXT. FIELD - MOMENTS LATER

Henry catches up with Raymond, walking through a flat and fallow field, enveloped by darkness.

HENRY
You talk like him. Tom.

RAYMOND

Same hardware. Different operating systems.

HENRY

Can you just explain to me how I ended up in Russia?

RAYMOND

You flew.

Henry shades his face with his hand, as the lights from the pick-up truck blast into his eyes.

HENRY

Who's this?

RAYMOND

That's our ride. We're catching a military transport out of Manas air base in Kyrgyzstan.

HENRY

I don't even know where that is. Kryg--

RAYMOND

That's okay, I MapQuested it.

The driver gets out of the pick-up truck, walks around to the trailer he's hauling... begins to remove the tarp... Henry's distracted by the WHIR of an engine in the sky... he studies the black ether... sees nothing... the sound grows nearer... nearer... all of a sudden... WHOMP... landing lights come on, illuminating the field... just as a twin engine Cessna lands on the makeshift tarmac... the lights go out immediately.

HENRY

We're-- We're flying? On that?

RAYMOND

No. They'd spot that on the radar.

Henry breathes a sigh of relief.

RAYMOND

That's our tow plane. We're flying on that--

WHIP TO-- Russian Man standing next to an unveiled GLIDER.

ANGLE - HENRY - NIGHT

Henry's nervous. The rumbling engine's loud, so Henry and Raymond have to yell to one another.

HENRY
I'M GONNA DIE, AREN'T I?!

RAYMOND
(calm as a Hindu cow)
RELAX. THIS IS THE BEST PART.

HENRY
WHAT'S THAT?

Suddenly the rumbling engine vanishes. Total quiet. Raymond smiles. PULL BACK TO REVEAL the GLIDER cutting through the black sky, the tow plane fading in the distance--

BLACK.

WHOMP! A red light supplants the black, revealing we are--

INT. CARGO HOLD - TRANSPORT AIRPLANE - NIGHT

Henry sits in a jump-seat, alone in the cargo hold of a C-130 HERCULES, bathed in harsh red light. Pensive. Thinking about his current situation. Henry hears a noise, looks up--

The door to the cargo hold opens, Raymond enters, carrying two parachute packs.

RAYMOND
We're almost over the DZ.

HENRY
DZ?

RAYMOND
Drop zone. You ever do a H.A.L.O.?
We're jumping from 47,000 feet.

Henry looks like he's gonna be sick. Raymond smiles.

RAYMOND
I'm just kidding. We land in five minutes.

EXT. AJ SUN HEADQUARTERS - LOS ANGELES, CA - NIGHT

A BLACK SEDAN pulls to the curb. Henry and Raymond exit the car. Henry looks up at the AJ SUN logo atop his firm's HQ.

HENRY

Are we going to my office?

RAYMOND

We're going to your other office.

A HOMELESS MAN, in a doorway, watches them approach. He takes a swig from his bottle.

ANGLE - THE HOMELESS MAN

the homeless man has a communications bud in his ear, and a sub-machine gun under his newspaper.

HOMELESS MAN

(into comm, re briefcase)

Package has arrived.

INT. AJ SUN CONSULTING BUILDING - MOMENTS LATER

A guard sits behind the security desk, watching baseball, working the graveyard shift.

ANGLE - CCTV MONITORS

Henry and Raymond are in front of the building. PAN to the guard's hand as it hits the red buzzer, FOLLOW his hand to the Glock fitted neatly in a holster under the desk. CAMERA ASCENDS over the security desk: Raymond and Edward enter, and head for the elevators. The elevator doors open. They enter--

INT. ELEVATORS - CONTINUOUS

Raymond swipes his security card across the panel. The doors close. The elevator panel slides open. Raymond positions his eye in front of the iris scan, and says

RAYMOND

Raymond.

(turns to Henry)

Your turn.

Henry positions his eye in front of the iris scan, and says

HENRY

Henry.

Nothing happens. He looks at Raymond, then back at the scan--

HENRY

Edward.

The elevator begins its descent. Raymond's impressed. Henry's scared shitless. It's a long, quiet descent--

INT. WHITE ROOM - CONTINUOUS

DAVE (60) sits at a desk, watching baseball on a monitor. Elevator doors open, the baseball game transforms into a SCATTER SHOT X-RAY of Henry and Raymond.

DAVE
Edward, you're clean... That's a first.

The X-RAY reveals Raymond's gun.

DAVE
And Raymond, you just have the gun.
(looks up, smiles)
Boys are travelling light tonight.

Raymond relinquishes his gun to Dave. Dave turns around, puts the gun on a hook on a wall full of guns on hooks. Dave gives Raymond a plastic card with a corresponding number.

DAVE
Here ya go, Raymond.
(to Henry)
Oh, and Edward...

Dave grabs the NY TIMES' SPORTS PAGE, hands it to Henry.

DAVE
Almost forgot. I saved ya the standings.

Henry looks at the NYT baseball page. Dave smiles big...

DAVE
Can you believe the Dodgers are still in it?

Henry looks up from the page.

HENRY
At this point, nothing would surprise me.

Dave smiles, buzzes the door open, and they enter the--

INT. AIR-LOCK - CONTINUOUS

A small ante-chamber. The door closes behind them. BUZZ.

INT. JANUS GROUP - NIGHT

ON A DOOR OPENING: Henry and Raymond enter the subterranean complex. Headquarters to Uncle Sam's best kept secret.

A massive compound, impeccably furnished. 30,000 square feet. No windows. Soft light. Wood floors. Paintings on the walls. A full library of first editions. Situation room. Henry walks through the complex. Something calming about this place, for some unknown reason. Raymond leads Henry into a room...

ANGLE - HENRY

transfixed by something off-screen. REVEAL Henry's looking at a painting illuminated by a wall lamp: a Nightmarish portrait of a two-faced man (in the vein of Lucien Freud).

MAVIS (O.S.)

Janus--

MAVIS HELLER steps from the shadows, aided by her cane.

MAVIS

The god of gates, doors, doorways, beginnings, endings... He had two faces, allowing him to see the past and the future at the same time.

HENRY

Janus. AJ Sun.

MAVIS

You have a talent for anagrams.

HENRY

I like puzzles. Why am I here?

MAVIS

That's the puzzle of the moment.
(to Raymond)
Would you excuse us Raymond.

Raymond, standing in the corner, puts the briefcase he's been carrying on the floor, and exits.

HENRY

I've seen this painting before.

MAVIS

Of course you have. You painted it.

HENRY

You mean Edward painted it.

MAVIS

Yes.

HENRY

And... Edward and I... Are we the same person?

MAVIS

Now, that's what we existentialists call a doozy.

HENRY

(long beat)

You brainwashed me?

MAVIS

Brainwashing's something they do in the movies.

(beat)

We manifested a divergent identity dormant in a sealed off portion of the medial temporal lobe, creating a split personality.

HENRY

How could you do this to me?! You can't just go around experimenting on people!

MAVIS

Participation in the program was solely on a voluntary basis.

HENRY

Yeah, but I didn't volunteer.

MAVIS

No. You didn't...

(beat)

But Edward did.

HENRY

What?

MAVIS

Edward Albright was born March 15, 1972 in Spokane, Washington. Henry Spivey was born 15 years ago. Right here in this facility.

(beat, lets it sink in)

We didn't experiment on you, Henry. You were the experiment.

END OF ACT TWO

ACT THREEANGLE - MAVIS HELLER - NIGHT

sitting in the back of a ROLLS ROYCE.

MAVIS

An agent's weakness... his pressure points... live in his home with his wife and his children. It's easy enough to take away the wife and kids, but you can't strip him of his humanity... Until you can... Until you can split him into two people: One to be the agent, the other to join a bowling league and drive carpool. And since your agent's secrets are unknown to the guy living his life, your agent's secrets are protected. He winds up on the wrong side of an interrogation, you flip a switch: the guy who knows something goes to bed, and the guy who knows nothing wakes up--

Sitting across from Mavis is Henry.

HENRY

--in a world of pain!

MAVIS

Well there's that, yeah.

HENRY

It doesn't exactly seem fair.

MAVIS

You're engaging a very narrow perspective.

HENRY

It's my perspective.

MAVIS

And more than half of it is based on an implant. Think about it.

A beat.

HENRY

I remember being a child... being small...

CHILD HENRY'S POV - RUNNING

through a room of adults, a sea of legs... the child looks up and sees smiling faces. A BEAUTIFUL WOMAN looks down at him.

BEAUTIFUL WOMAN

(smiles)

Hi, Henry.

HENRY (V.O.)

I remember my mother... I was four when she died...

CHILD HENRY'S POV - FUNERAL

a casket sits over a grave. A child's hand reaches into frame and places a stone on the casket. The casket descends...

HENRY (V.O.)

The air smelled like pine...

TEENAGE HENRY POV - BACKSEAT OF A CAR

a beautiful cheerleader (SALLY) stares at Henry, unbuttoning her shirt, showing the resolve of a young woman who wants to lose her virginity.

HENRY (V.O.)

I remember losing my virginity to Sally Reckhard...

SALLY

I love you, Henry.

A teenage hand reaches for a breast...

BACK WITH HENRY AND MAVIS - PRESENT

HENRY

I can close my eyes and feel her skin... I can smell her perfume... You're telling me that wasn't real?

MAVIS

The memory's real, but the event never happened. Sally Reckhard's a composite of archetypes. A red-haired cheerleader with large breasts in the backseat of a teenage boy's car.

HENRY

How could you know that? How could you know what she looked like?

MAVIS
Yeah, how could I?

HENRY
(feverish)
There are books that I've read.
That I can quote. "We shall not
cease from exploration, and the end
of all our exploring will be to--

MAVIS
--arrive where we started and know
the place for the first time." They
do seem to be fond of T.S. Eliot.

HENRY
(ignoring her)
When I was six years old I stole a
record from a store--

MAVIS
Exile On Main Street. You played it
so many times in one week you broke
your mother's turntable.
(off Henry)
Forget about things, Henry. Is
there anyone in your life...
Think... Anyone... Who you've known
for more than fifteen years?

HENRY
(beat, turning pale)
Stop the car! PULL OVER!

EXT. STREET - NIGHT

The Rolls pulls to the curb. The back door opens, Henry leans
out, pukes all over the sidewalk.

INT. ELEVATOR - NIGHT

Mavis hits the PH BUTTON, the elevator ascends. Henry leans
against the wall for support...

HENRY
First thing I thought was... that
poor sonofabitch... his memories
aren't his own... he doesn't have a
life... he's a ghost... he has no
past...

MAVIS
Memories aren't about what happened
in the past.
(MORE)

MAVIS (CONT'D)

Memories are about how we choose to remember what happened in the past.

HENRY

And what about truth?

MAVIS

Truth is truth, even if no one remembers it. The truth can't be changed. It can only be hidden by a lie. When people started believing the earth was round, the planet didn't change shape.

The elevator doors open on--

INT. EDWARD'S PENTHOUSE APARTMENT - NIGHT

An ultra-modern apartment (think Richard Meier). Clean lines, very spare, no clutter. An entire wall of windows. Henry and Mavis step into the apartment.

MAVIS

Welcome home, Henry.

HENRY

This is Edward's home. Not mine.

MAVIS

Your wife isn't expecting you until tomorrow. I thought you might stay here. It'll give you a chance to think things over. I know it's a lot to process.

HENRY

I don't think you do...

Mavis doesn't respond.

HENRY

He signed up for this? Edward? He willingly threw his life away?

MAVIS

He didn't throw it away. He gave it to a cause.

HENRY

Why?

MAVIS

I asked Edward that same question. He said, "To prove the existence of free will, a person must do a thing they do not want to do."

HENRY

That doesn't make sense.

MAVIS

It does if you know Edward.

(beat)

Get some rest. I'll send a driver for you in the morning. We'll run some tests, figure out what went wrong, and fix it. Put everything back in it's right place.

INT. FSB OFFICE - NIGHT

Uzi sits across from his boss, a scary Russian dude.

UZI'S BOSS

You were entrusted with the Marbles.

UZI

I will get them back.

UZI'S BOSS

You mustn't undermine the directorate's faith in you.

Uzi nods, stands up, turns around to leave, but--

UZI'S BOSS

Uzi, don't be too hard on yourself. Everyone makes mistake.

EXT. FSB OFFICE - NIGHT

Uzi exits the office into the cold Moscow night, and jumps into a van sitting idle in the street.

INT. VAN - CONTINUOUS

The man with the gold teeth is behind the wheel. (*Note: all exchanges between Uzi and this man are in subtitled Russian.)

GOLD TEETH

What'd he say, boss?

UZI

He said if we didn't get the case
back we were dead.

GOLD TEETH

So, where do we start?

Uzi pulls out his digital recorder, presses play--

HENRY (RECORDER)

My name's Henry Henry Spivey I'm an-
- I'm an American Citizen-- You--
You've made a mistake.

INT. EDWARD'S PENTHOUSE APARTMENT - LATER

Henry's lying on the bed, staring at the ceiling. He takes
out his cell phone, dials...

HENRY

(into cell)

Hey... I know it's late. I just
wanted to hear your voice... How
was your day?... Yeah... It was...
It wasn't great... But I'm... I'll
be okay. How are the kids?... Yeah,
if he wants to take Karate, we
should let him take Karate.

(a tear streams down his
cheek)

Do you remember where you were when
I saw you that first time?...
That's right. I said, Can I buy you
a drink, and you said you already
had one, so I asked you if I could
reimburse you for that one. That
happened just like that, right?...
Yeah?... I guess I do sound a
little sad. I'll be okay...

(beat, he laughs, smiles)

What was that? You're kidding... I
don't know where he gets it from...

(brightens a little)

Yeah, I guess he is just like me,
isn't he?... Okay... go back to
bed... I'm sorry I woke you... I
love you... Bye...

Henry hangs up the phone. Smiles. He rises from the bed.

INT. KITCHEN - MOMENTS LATER

Henry opens the refrigerator: nothing but champagne. Henry
uncorks a bottle of champagne--

INT. LIBRARY - MOMENTS LATER

Henry's swigging from the bottle, looking through Edward's impressive book collection.

INT. LIVING ROOM - LATER

Henry reclines in Edward's Barca Lounger, watching TV, and flipping through Edward's TIVO (all baseball).

HENRY

He likes baseball and champagne.

INT. WALK-IN CLOSET - LATER

Henry rifles through a closet of hand-made suits--

HENRY

What a dick.

INT. DEN - LATER

Henry's at Edward's Baby Grand piano, wearing one of Edward's suits without a shirt, a pair of shoes no socks. Henry lights a cigarette, coughs, extinguishes it in the champagne bottle. Henry leans back on the piano stool, exaggeratedly cracks his knuckles then... plays *Chopsticks*. At the end of the recital, Henry rises, takes a bow for the invisible audience.

HENRY

(drunk)

Thank you. Thank you. And now ladies and gentlemen... A poem.

(clears his throat)

Roses are red. Violets are blue. I have a split personality disorder... and so do I.

Henry randomly, reflexively, hits four random notes on the piano: the library wall pops open, revealing a secret room. Henry steps around the piano. Walks to the secret room.

INT. SECRET ROOM - CONTINUOUS

Henry enters the room, which is full of guns, various other weapons, a computer system, and filing cabinets... but the thing that draws Henry's attention is the plain, cardboard box sitting alone and out of place in the corner.

Henry kneels down, opens the box, looks inside... pulls out an old photo album from the 70's.

He begins to flip through the album, depicting Edward Albright's life, as he flips through the pages, and a baby becomes a child, a teenager, a high school football player kissing a cheerleader, a young man with his parents. In every photo Edward's smiling.

Henry flips the page. News-clipping: "Edward Albright Leads Huskies to State." Flips the page: "Huskies are Conference Champs." A photo of Edward being carried off the field by his teammates. Flips the page: "Spokane couple dies in tragic car accident." Henry lays a finger on the photograph of Mr. and Mrs. Albright (his parents). Flips the page: A picture of Edward in the army. No longer smiling. Flips the page: A picture of Edward with the Army Rangers. It's like looking at a different guy. Flips the page: a news-clipping of Edward Albright's obituary, reads: "Edward Albright, former Spokane football hero died in a fire last night. He served two tours of duty in Iraq with the Army Rangers, and then received an honorable discharge. He leaves no next of kin."

HENRY

You faked your own death.

Henry closes the book, puts it back in the box, removing the one other item in the box: a wooden case. He undoes the latches, opens it up, revealing the MEDAL OF HONOR.

HENRY

(laughs)

I won the goddam Medal of Honor.

He sits back against the wall. Jesus. Time cut to--

He rises off the floor, sees a set of keys hanging on a hook--

INT. UNDERGROUND PARKING GARAGE - NIGHT

Henry steps into the center of the garage, holding a car key. He hits the alarm button, not sure which car's his. The sound of an alarm disengaging. Henry turns around... He smiles...

EXT. LOS ANGELES - NIGHT

A BLACK 1968 SHELBY GT 500 flies out the underground garage, fishtails, turning out of the driveway, and fucking explodes down the street!

INT. SHELBY - NIGHT

Henry flies down the 405 FWY doing 160 mph. Not another car in sight. He jams on the pedal, goes to 180 mph... 190 mph...

A State Trooper lights him up... Henry sees the flashing lights in the rearview... Shit... Henry pulls over...

ANGLE ON - THE TROOPER

walking up to Henry's car. Henry lowers the window.

TROOPER
You gotta be kiddin' me.

HENRY
Uhhh--

TROOPER
License and registration.

HENRY
I don't have my license on me.

TROOPER
You been drinking?

HENRY
No, officer.

TROOPER
Gimme the damn registration!

Henry reaches into the glovebox, past the gun--

TROOPER
Something gets in your way. How're
you gonna stop? 190 miles an hour.
You know how many feet per second
that is?

HENRY
5,280 times 190 divided by 3,600...
round up to... 279 feet per second.

Henry hands a bunch of documents to the cop.

TROOPER
You sassing me?

HENRY
No, sir. I thought you wanted the
answer.

TROOPER
You better get yourself a bus
schedule.

Trooper looks over the documents, flips through the papers.
He sees something that dampens his spirit, hands the papers
back to Henry...

TROOPER

Real cute... You have a nice night,
sir.

Trooper turns, walks back to his car, drives off. Henry looks through the documents, notices one has a photo of Edward, a Presidential Seal, the words Diplomatic Immunity.

Henry laughs. Then, without warning, his eyes roll back into his head, like a petit mal seizure. When his eyes return to normal, we're looking at EDWARD.

INT. BEDROOM - NIGHT

DR. NORAH SKINNER sleeping soundly in her bed. She wakes up, sees Edward sitting on the edge of her bed, watching her.

NORAH

Edward? Is that you?

She reaches for the light--

EDWARD

Don't.

She retracts her arm.

NORAH

What time is it?

She sits up. The alarm clock reads: 3:00 AM.

EDWARD

He woke up?

NORAH

While you were in Moscow. He was captured by an FSB Unit. Tortured. Raymond went in, got him out.

EDWARD

I'll send Raymond a fruitcake.

NORAH

I missed you.

EDWARD

Did Henry get burned?

NORAH

We don't know.

Edward doesn't react. Just processes.

NORAH
Can I get you a drink?

He holds up the drink he's made for himself, rattles the ice.

EDWARD
What about Uzi?

NORAH
Raymond got the package, missed
Uzi.

EDWARD
Uzi'll come for that package, which
makes Henry a soft target.

Norah nods.

EDWARD
Does he know about you?

NORAH
(shakes her head)
Mavis says he's going back
tomorrow.

EDWARD
(long beat)
What do you think of him?

NORAH
You were never interested before.

EDWARD
It didn't matter before.

She starts to kiss him. He kisses her back.

EDWARD
I need to borrow a shovel.

INT. SPIVEY RESIDENCE - MIDDLE OF THE NIGHT

Edward enters the house. His boots are caked with dirt.

INT. MASTER BEDROOM - SPIVEY RESIDENCE - NIGHT

Edward enters, closes the door, gets into bed with Lily.

LILY
(half-asleep)
Henry, is that you?

EDWARD
Who else would it be?

LILY
I had a dream that you called, and
you were sad...

Edward kisses her on the shoulder...

EDWARD
I have a beautiful wife... Two
beautiful children... What do I
have to be sad about?

INT. MASTER BEDROOM - SPIVEY RESIDENCE - MORNING

Henry opens his eyes. He's in bed. Naked. Lily enters, with a
tray of breakfast foods. She sets the tray in front of him.

LILY
Waffles, eggs, bacon, fresh
squeezed orange juice, coffee,
newspaper--

HENRY
Is it my birthday?

Lily stares lovingly at Henry.

LILY
Baby, about last night--

HENRY
What happened last night?

LILY
What didn't happen last night?

RUTHY (O.S.)
Mom!

LILY
(yelling:)
I'm coming!
(to Henry:)
I gotta run. Eat fast or you'll be
late! Don't forget Dash's game's at
five.

She leaves. Henry puzzles. Lily re-enters the room.

LILY
Are you having an affair?

HENRY

What?

LILY

With a woman who I'm guessing likes to have her ass slapped?

RUTHY (O.S.)

Mom!

HENRY

I don't know what you're... No. I'm not having an affair.

RUTHY

I didn't think so, I just--

RUTHY

MOM!

LILY

I gotta go. I love you.

Lily kisses him, exits.

A beat. Henry sits up, looks at himself in the mirror, then--

HENRY

You bastard, you slept with my wife!

Henry sees a Post-It note on the mirror. He goes to the mirror, peels off the note, reads: DON'T TOUCH MY CAR. EVER.

EXT. SPIVEY RESIDENCE - MORNING

Lily buckles Ruthy into her car seat in the back of her Volvo station wagon, closes the door, hops in the front, starts the engine, backs out of the driveway--

UNKNOWN POV - WATCHING LILY

from inside a van parked across the street from the Spivey's. UNKNOWN POV watches Lily as she drives down the street, and is stopped by a CROSSING GUARD at the corner guiding school children across the street.

REVEAL the POV belongs to UZI KAFELNIKOV.

UZI

(re kids crossing)
Like little ducks.

CAMERA WHIPS TO-- van door opens. A large Russian jumps in--

LARGE RUSSIAN MAN
I got a piece of his mail.

He hands an envelope to Uzi.

CU - ENVELOPE - HENRY SPIVEY

as Uzi reads the name on the envelope.

UZI
What do you know? He was telling
the truth...
(reading)
Henry Spivey.

Uzi looks up at his associate. Beat. The large Russian smiles
a mouth of GOLD TEETH--

END OF ACT THREE

ACT FOURINT. LOBBY - AJ SUN CONSULTING BUILDING - MORNING

Henry enters the lobby, gets on the--

INT. ELEVATOR - CONTINUOUS

He looks at the panel for a beat. Up or down? Before he can decide Tom Grady steps on the elevator (or, is it Raymond?)

HENRY

Tom?

TOM

Who else would it be?

Tom laughs, this puts Henry at ease.

TOM

(beat)

Movin' a little slow today?

HENRY

Huh?

TOM

(re elevator panel)

You gonna press a button?

Henry presses THIRTY-THREE, chuckles.

HENRY

Just one of those mornings.

TOM

How was Portland?

HENRY

Portland?

TOM

Dude? GE? The meltdown? Wake up!

HENRY

(snaps out of it)

Portland. Yeah. Portland was--

The elevator doors close. The elevator ascends.

TIME CUT TO:

INT. ELEVATOR - MOMENTS LATER

Henry and Tom. Tom takes a sip of coffee.

HENRY

Where you from, Tom? We've know each other a while, and I never--

TOM

Pasadena.

HENRY

Pasadena? Folks still live there?

TOM

Nah, they died when I was two.

HENRY

I didn't know that. I'm sorry.

TOM

What about your folks?

HENRY

They--

(beat)

They died in a car accident.

Tom hits the emergency stop button on the elevator panel--

TOM

Your parents didn't die in a car accident, Henry. Edward Albright's parents died in a car accident.

HENRY

Morning, Raymond.

RAYMOND

Your name's Henry Spivey. You work on 33. You're an efficiency expert. You're colleagues and friends with a guy named Tom Grady. Your mother died of cancer. You never knew your father... So, when you get on the elevator you press 33. When you see me, you call me Tom. If you hear someone call the name Edward, you ignore it. And if someone asks you, how was Portland, you'd better have an answer. Stay focused. Don't ask people about their dead parents.

(MORE)

RAYMOND (CONT'D)

Don't linger on faces around the office trying to figure out who's who. Otherwise... Someone's gonna get hurt.

Raymond hits the button, the elevator gears re-engage...

INT. AJ SUN CONSULTING - LATER

Henry's rising over the cubicle, staring out at the office, studying the faces, wondering who works for AJ Sun... who works for Janus... who's a sleeper... who isn't...

RAYMOND (O.S.)

What're you doing, pal?

Henry starts, turns around, sees Raymond standing behind him--

RAYMOND

We talked about this.

HENRY

I'm sorry, I was curious. I couldn't help it, I--

RAYMOND

Yeah, we're all curious, but if I can't check out the talent walking around the office you can't either.

Henry realizes he is, in fact, talking to Tom.

TOM

Lady got sued at McKinsey last month for telling a co-worker she had acute angina. What's the world coming to, man?... Save you a seat at the game tonight?

Henry nods. Tom walks away. Henry drops into his chair. His phone rings. He picks it up on the first ring.

HENRY

Hello?

INT. ENGRAM ROOM - MORNING

Henry sits in the chair in the white room. Tony's hooking Henry up to the CT Scanner and various other devices--

HENRY

This is where I get my "memories"?

TONY
This is the place.

HENRY
How does it work?

TONY
Pretty well.

HENRY
I meant--

TONY
I know what you meant, and unless you have advanced degrees in neuro-imaging, cognitive science, and molecular chemistry, all you need to know is it works.

HENRY
If it works, why'd I wake up?

TONY
That's what we're here to find out.

In the b.g. the white wall opens, Mavis enters--

TONY
We'll get you good as new, Henry.

HENRY
You mean I won't remember?

MAVIS
You'll remember to forget.

HENRY
What if I don't want to? Don't I have a say in all this? What about my rights?

MAVIS
Rights are an illusion. Freedom's a bed-time story. The Constitution's a piece of paper. If you don't believe me, ask the President.

HENRY
Maybe I could work here.

MAVIS
You do work here.

HENRY

I meant here.

MAVIS

Doing what? You're a civilian and we already have a janitor.

HENRY

Edward and I come from the same raw materials. On a molecular level we're the same person.

MAVIS

Really? Parlez-vous Français?

HENRY

No.

MAVIS

No? Edward speaks French and nine other languages. He can hold his breath for three minutes, run a four minute mile, survive in any environment, desert or snow. Drop him in the middle of the ocean and he'll reorganize the foodchain. To Edward, pain is an abstraction. Something he read about somewhere. He is the Angel of Death: The last face you'll never see. And then there's you, a man who gets nosebleeds at high altitudes. You'd have an easier time proving that you and I were the same person.

(then)

It was nice meeting you, Henry.

Tony raises the INOCULATION GUN to Henry's neck.

HENRY

Wait--

MAVIS

What?

HENRY

Just answer one question for me. What was in the briefcase that Raymond brought back from Moscow.

MAVIS

Why?

HENRY

What does it matter? I'm not gonna remember anyway.

MAVIS

(beat)
Fainberg's Marbles.

HENRY

What's that?

MAVIS

That's two questions.
(then)
Have a nice life, Henry.

Tony injects Henry in the neck with the inoculation gun--

FADE TO WHITE.

EXT. SPIVEY RESIDENCE - DAY

Henry's sitting in his car, in the driveway. He turns off the ignition. Grabs his briefcase, exits the car, gets the mail out of the mailbox, enters his house--

INT. HENRY'S HOME OFFICE - DAY

Henry enters his home office. Starts sorting through the mail, when the phone rings. Henry picks it up--

HENRY

Hello?... Hey, baby... I didn't realize the time. I'll leave right away. Bye.

INT. SPIVEY RESIDENCE - DAY

Henry walks from his home office to the front of the house. He opens the front door. Uzi jabs him in the neck with some kind of non-lethal weapon. Henry falls forward. Gold-Mouth catches him and immediately steps into the house. Black.

INT. BASEMENT - SPIVEY RESIDENCE - DAY

Henry wakes up and he's tied to a chair, with a strip of duct tape across his mouth. Uzi's standing over him, Gold-Mouth's standing behind Uzi.

UZI

Your son's soccer game will be over in 72 minutes. It would be a shame if we were still here when your family got back.

(MORE)

UZI (CONT'D)
(re: Gold-Mouth)
His manners are pitiful.
(then)
I'm going to ask you questions, and every time you lie to me, I'm going to execute a member of your family, obviously at a later point in time. Your immediate family, not the cousins you don't like. Your little girl. Your wife. Your son. Nod your head if you believe me.

Henry nods his head. Uzi rips the duct tape from Henry's mouth.

HENRY
Please... Please don't hurt my family. I'll do whatever you want.

UZI
Be calm.

HENRY
Okay, I'm calm. Do you want money? I have some money... Not a lot of money-- I'm not rich.

UZI
You don't remember me?

HENRY
No.

UZI
We've never met before?

HENRY
No. Not that I remember.

UZI
You've been to Moscow?

HENRY
No. Are you from Moscow?

UZI
Shut up! You have scar on your stomach--

HENRY
Burst appendix a few years back. I was in Arizona on business.

UZI

They must be able to implant memories too.

HENRY

What? I don't--

UZI

That scar has nothing to do with a burst appendix in Arizona. You were in Afghanistan. I know this because I was there at the same time, and I gave you that scar.

(explains)

Three days ago, you were in Moscow. You... Woke up...

Uzi pulls out his recorder, hits play--

HENRY (RECORDER)

Please, I-- I don't know where I am or why I'm here I don't-- I'm not Edward-- I don't know any Edward. My name's Henry Henry Spivey I'm an-- I'm an American Citizen-- You-- You've made a mistake.

UZI

You're two different people, Henry and Edward. Unfortunately for you, you're Henry and I need Edward.

Gold-Teeth enters.

GOLD TEETH

(he's torn the basement apart)

Nothing.

UZI

(to Henry)

Think. Everything that you hold dear in this world depends on it. What did Edward do with my case?

HENRY

I don't know.

UZI

Think.

HENRY

It's slightly unsettling,
everything you're saying, so it's a
little hard to think.

Long beat.

HENRY

Do we drive the same car?

UZI

What?

HENRY

It would explain why my tank was on
empty this morning, when I'd filled
it up yesterday.

UZI

He took a long drive. Take me to
your car.

EXT. HENRY'S CAR - PARKED - DAY

The trunk pops open revealing Uzi, Henry, and Gold-Teeth
staring down into the trunk. Uzi reaches in. Sand falls
through his fingers.

UZI

Sand.

POV OF THE TRUNK reveals a shovel laid flat in the back and a
bunch of sand sprinkled around the trunk.

UZI

How many miles of desert around Los
Angeles?

HENRY

I think I can find it for you.

Uzi turns toward Henry.

UZI

You get me the case, you might just
go back to your family.

HENRY

I might be just a civilian, but I'm
not an idiot. I'm only hoping that
this ends with me and Edward.

UZI

(very seriously, nodding)
Once I have the case, nothing will
happen to your family. You have my
word.

Henry reaches into the trunk, pulls out a yellow GPS.

HENRY

A GPS tracker. It's not mine, but
I've used one like it before
camping with my son.

(beat)

I may be able to...

Henry pulls up a set of coordinates.

HENRY

...Call up the last set of
coordinates plotted.

He shows the GPS to Uzi.

UZI

Get in the car. We're going for a
drive.

END OF ACT FOUR

ACT FIVEINT. CAR - DAY

Gold-Teeth drives. Henry and Uzi sit in the back. Henry stares at the GPS TRACKER in his hand, as they drive past windmill fields. Finally, Henry breaks the silence.

HENRY
So, tell me about him.

UZI
Who?

HENRY
Edward.

UZI
He's a psychopath.

HENRY
He really must be if you think so.

Uzi laughs. Gold-Teeth looks at him in the rearview.

UZI
He's the last of a dying breed. A craftsman.

HENRY
You're fond of him?

UZI
Another time. Under different circumstances. Maybe he and I would have been friends.

(then)
There was a woman. Natasha. She's dead now. Edward killed her.

HENRY
I guess that means I killed her.

UZI
Technically.

HENRY
It's really crazy because I don't--
I'm not-- I mean--

UZI
You don't say.

HENRY
Who does he work for?

UZI
You call them the good guys. I call
them the bad guys.
(beat)
They're all the same.

Henry studies the GPS.

HENRY
We're here.

EXT. DESERT - LATE AFTERNOON

Henry, Uzi, and the man with the gold teeth walk into the desert. The man with the gold teeth carries the shovel. Henry follows the GPS TRACKER.

EXT. DESERT - LATER

They walk deeper into the desert. The GPS TRACKER beeps. Henry turns it off, puts it in his back pocket.

HENRY
This is it.

A beat.

UZI
Dig.

Uzi takes the shovel from Gold Teeth, hands it to Henry. Henry begins to dig.

TIME CUT TO:

EXT. DESERT - LATER

Henry digs in the hot sun.

TIME CUT TO:

EXT. DESERT - LATER

Henry's dug a very deep hole. Uzi and Gold Teeth stand over over the ditch (6 FEET) looking down, guns at the ready.

UZI
What it must be like to be two
people who occupy the same body,
but can never meet, or communicate.

HENRY

I imagine it's frustrating.

Henry's shovel hits something hard.

HENRY

I got it.

Henry looks up at Uzi and Gold Teeth, transformed into silhouettes by the afternoon sun.

UZI

If you have a gun down there and you thought you would shoot us both, while we were checking the case, you are in for a big disappointment, buddy. Now slowly pass the case to my friend here. I'm going to have him open it. If there's a bomb or a booby trap, I will have to drive myself home.

Gold teeth reaches for the case, taking it from Henry--

HENRY

You have a loyal employee.

UZI

He doesn't speak English.
(subtitled Russian)
Open it.

Gold Teeth rests the case on the desert floor. Uzi begins to slowly back away, as Gold Teeth undoes the first latch... the second latch... a beat... he opens the case... He smiles a mouth of gold teeth at Uzi, flipping the case around for Uzi to see... Uzi smiles, walks over to the ditch, looks down at Henry. Gold Teeth brings Uzi the case... They both stare down at Henry...

UZI

Don't bother getting up.

(then)

Nothing up your sleeve? Really?
Simply a man who cares more about his family than he cares about himself? I'll be sure to let your wife know that before she dies.

Henry squints up at Uzi.

HENRY

We had a deal: I get you Fainberg's Marbles, you let my family live.

UZI

I lied. I--

(confused)

I never told you they were called
Fainberg's Marbles. I referred to
my case. How did you--

HENRY

Edward told me.

Henry looks up at Uzi and Gold Tooth.

HENRY

You were right. Edward and I can't
meet, but we can communicate.

(beat)

By the way, he says, Dosvadanya.

Henry pops a catch on the GPS TRACKER revealing a hidden RED
BUTTON. Henry smiles. Uzi's eyes pop, Uzi draws his gun.
Henry presses the button: the case explodes! Uzi and Gold
Teeth blow to Kingdom Come! Henry's protected by the ditch.

ANGLE - HENRY

Climbing out of the ditch, walking among the remains of Uzi
and Gold Teeth. He kneels down and throws up in the sand.

TIGHT - ON A SET OF CAR KEYS

lying on the desert floor. Henry reaches down, picks them up.

WIDE - ON HENRY

beginning his long trek out of the desert, toward the white
van, a mile in the distance. As Henry walks, we INTERCUT:

FLASHBACK - EXT. SPIVEY RESIDENCE - DAY

Henry's sitting in his car, in the driveway. He turns off the
ignition. Grabs his briefcase, exits the car, gets the mail
out of the mailbox, enters his house--

FLASHBACK - INT. HENRY'S HOME OFFICE - DAY

Henry enters his home office. Starts sorting through the
mail, when the phone rings. Henry picks it up--

HENRY

Hello?

(listens)

Hey, baby.

(listens, looks at his
watch)

(MORE)

HENRY (CONT'D)

I didn't even realize what time it was. I'll leave right now.

(listens)

What?

(listens)

I don't remember telling you that at all?

(listens)

Really? A package?

(listens)

When did I tell you this?

Henry opens up his bottom desk drawer, looks inside, pulls out a manila envelope with a DVD inside.

HENRY

What do you know?

(then)

I'll see you in a little bit.

TIME CUT TO:

FLASHBACK - INT. HENRY'S HOME OFFICE - MOMENTS LATER

Henry presses play on the DVD player. Edward's image appears on the television.

EDWARD

My name is Edward. By now, you've forgotten all about me. You need to listen very carefully to what I'm about to say. First, call your wife and tell her that you're going to miss the soccer game.

(then)

Do it now! Our life depends on it.

Henry picks up the phone.

INT. CAR - DESERT - DAY

Henry starts the car, and begins his drive home.

Henry Turns on the radio. The Van Morrison and Them cover of "It's All Over Now, Baby Blue" comes on as Henry drives into the sunset.

INT. MAVIS' OFFICE - JANUS GROUP - NIGHT

Mavis plays chess against herself.

HENRY (O.S.)

Who's winning?

MAVIS

I am.

(looks up)

I underestimated you, Henry.

HENRY

Yes you did, but not like you think.

Henry sits down across from Mavis, taking a side in the chess game, makes a move. They play as they talk. Quickly.

HENRY

I can't do any of the things Edward can do. But that was the point. I was meant to be camouflage. To be unexceptional. A person you forgot almost as soon as you'd met him. But I'm not that either. I have a photographic memory. I can finish the London Times Crossword Puzzle in under five minutes. I look at anagrams, codes, puzzles, patterns, numbers, and I immediately understand them. And this wasn't by design. When I look back on memories of my childhood, memories you gave me, I don't see any puzzles, which means it comes from me. From free will.

MAVIS

(beat)

We'll work something out.

HENRY

Stay out of my head, okay? You can't imagine what that's like, not knowing what's real, what isn't.

Mavis nods.

MAVIS

Checkmate.

HENRY

Wow, I suck at this game.

MAVIS

You'll get better. You have good instincts.

INT. SPIVEY RESIDENCE - NIGHT

Henry comes home. Kisses the kids.

TIME CUT TO:

INT. HENRY'S HOME OFFICE - LATER

Henry sets up his CAMCORDER, hits record, takes a seat.

HENRY

Hello, Edward. God, this is weird. Look, I wanted to say thanks. I know that in saving me you were saving yourself. But it also occurs to me that you could have done it on your own, and I would have stayed in the dark. But you didn't. I'm not sure I know why you did what you did, but thank you.

(then)

On a separate note, there is an incredible difference between a wife and a car. For starters...

BLACK.

INT. BOOKSTORE - DAY

Henry and Raymond are walking through the Borders at the Century City Mall.

HENRY

So what's so important that I have to go with you to the mall on a Saturday?

RAYMOND

Mavis wants to show you something.

They walk past aisles of books.

They stop walking. Raymond gestures to Mavis who's standing in one of the aisles reading a book. Raymond jerks his head in Mavis' direction.

Henry walks over to Mavis. It's always strange to see people out of context. This is no exception. Henry approaches Mavis awkwardly. Stands beside her for a beat, then...

HENRY

So, Mavis, what do you want to show me?

Mavis looks up slowly from her book.

MAVIS

I'm sorry, were you talking to me?

HENRY

Who else would I be talking to?

MAVIS

You called me Mavis.

HENRY

Isn't that your name?

MAVIS

My name's Helen.

HENRY

(laughs)

What? I--

VOICE (O.S.)

(calls out)

Helen! We're gonna miss the movie.

MAVIS

(calls back)

I'm coming, Diane.

Henry realizes what's going on as she turns back to him. She smiles warmly, even to a complete stranger.

HENRY

I'm sorry.

MAVIS

That's all right.

HENRY

I-- I thought you were someone else.

MAVIS

(smiles)

I am someone else.

(then)

Have a nice day.

Mavis returns her book to the shelf, and walks away. Henry's in shock. Raymond walks over to him.

RAYMOND

She wanted you to know that you
weren't the only one making
sacrifices.

Raymond walks away. Henry takes Mavis' book off the shelf. It's a really cheap romance novel with a guy who looks like Fabio on the cover, a large-breasted redhead, in a half-split, wrapped around his leg.

Henry looks at the book, and then at Mavis who's now exiting the store with a couple of her girlfriends. They're laughing.

Off Henry--

THE END