



UNIVERSAL CABLE PRODUCTIONS

Untitled Sean Jablonski Pilot

Written by
Sean Jablonski

Krasnoff / Foster Entertainment
5555 Melrose Ave
Los Angeles, CA 90038

Universal Cable Productions
100 Universal City Plaza
Universal City, CA 91608

WHITE DRAFT
November 7, 2013

BLUE REVISED DRAFT
November 18, 2013

PINK REVISED DRAFT
November 20, 2013

YELLOW REVISED DRAFT
November 25, 2013

GREEN REVISED DRAFT
December 3, 2013

GOLDENROD REVISED DRAFT
December 3, 2013

© 2013 BY **UNIVERSAL CABLE PRODUCTIONS**

ALL RIGHTS RESERVED. NOT TO BE DUPLICATED WITHOUT PERMISSION.

This material is property of **Universal Cable Productions** and is intended solely for use by its personnel. The sale, copying, reproduction or exploitation of this material in any form is prohibited. Distribution or disclosure of this material to unauthorized persons is prohibited.

OVER BLACK:

NEIL (V.O.)

My name is Neil Truman and I have
what every man in America wants...

1 INT. LIVING ROOM/TRUMAN HOME - MORNING 1

NEIL Truman, 40, eating a bowl of Cheerios in his boxers and
a t-shirt, slips on glasses as he points a remote toward --

NEIL (V.O.)

...an 80-inch 3D TV. I watch
Sports Center on it. That fishing

show on the Discovery Channel. And
sometimes, when my wife is getting
dressed, I'll sneak in, find one of
those soft core movies you can get
on cable 24-hours a day.

As Neil checks to make sure the coast is clear, changes the
channel and finds some skin, CUT TO:

2 INT. MASTER BATHROOM/TRUMAN HOME - MORNING 2

GRACE Truman, late 30s, stands at the bathroom sink in a
sports bra and workout pants, brushing her teeth.

NEIL (V.O.)

Not that my wife doesn't satisfy
me. She still gets mistaken for 25.
Even though that's when we first
met -- eighteen years ago.

Grace steps back to consider her cleavage.

NEIL (V.O.) (cont'd)

She's a knockout.

As Grace cups her breasts, gives them a lift, CUT TO:

3 INT. ANIKA'S BEDROOM/TRUMAN HOME - MORNING 3

ANIKA Truman, 16, hums along with the guitar she's strumming.

NEIL (V.O.)

My daughter doesn't do drugs or
have sex yet. And for sixteen,
that's not just a blessing these
days, it's an anomaly.

(MORE)

NEIL (V.O.) (CONT'D)
Especially when you consider she
wants to be a musician.

As inspiration hits and Anika scribbles some lyrics, CUT TO:

4 INT. MASTER BEDROOM CLOSET/TRUMAN HOME - MORNING 4

Neil stands at a tie rack thumbing through a selection that could be Macy's entire fall collection.

NEIL (V.O.)
I'm current on my mortgage, my
cholesterol just dipped below 170
and most nights I get eight hours
of sleep.

He selects a dark blue one, holds it up to his dress shirt.

NEIL (V.O.) (cont'd)
...everything a reasonable man
could ask for.

Grace exits the bathroom as --

GRACE
The yellow one, honey. Brings out
your eyes more.

Neil dutifully switches ties, begins to thread the yellow one through his collar -- then stops, stares directly at us.

NEIL (V.O.)
So what the hell is wrong with me?

5 INT. HEALTH CLUB - DAY 5

Drenched in sweat, Neil sprints at full speed on a treadmill. Another man, LAWRENCE, his gym buddy, also 40s, does some half-ass stretching nearby.

LAWRENCE
Mid-life crisis.

NEIL
This feels bigger. More universal.

LAWRENCE
Now you're losing me.

Neil ups his pace on the treadmill.

NEIL

You realize seventy five percent of the world is covered in water and we're running out of fish? *Fish*. And the bees? Where are they going? Millions of 'em, just disappearing. Then you got the rain forests burning, the ice caps melting -- even the polar bears are drowning.

LAWRENCE

Poor bastards.

NEIL

I'm serious. What's the point of busting your ass everyday and paying a mortgage if the world is coming to an end.

Lawrence grabs a couple dumbbells, starts doing curls.

LAWRENCE (cont'd)

You gotta chill out, man. 2012's over. Nostradamus was wrong.

NEIL

But what's it all *mean*?

LAWRENCE

What, like in a biblical sense?

6

INT. BOOKSTORE - DAY - FLASHBACK

6

Spirituality section. Neil appears, moves down the aisle.

NEIL (V.O.)

I wasn't raised with religion...

He turns his head sideways to scan the spines.

NEIL (V.O.)

...Figured I'd look into it.
Y'know, get some perspective.

We see titles like, "Christianity and You!" "The Torah Explained" and "A Baptist's Guide to Life. He pauses -- something's caught his eye.

NEIL (V.O.)

But I wanted to go outside the box.

He selects "Zen In The Modern World," flips through.

CLOSE ON THE PAGES -- Various images flip by: a handsome Chinese Man dressed in flowing robes. A beautiful woman. A palace lined with gold.

NEIL (V.O.) (cont'd)

You know that the Buddha was actually a prince before he became his enlightened self? Had a wife, a kid, three palaces...

LAWRENCE (V.O.)

The American Dream.

7 INT. HEALTH CLUB - PRESENT DAY 7

Neil spots Lawrence as he struggles on a bench press.

NEIL

Then one day, he just gave it all up. Left his family to travel the world in search of meaning. Personal fulfillment.

Lawrence finishes, re-racks the weight.

LAWRENCE

Who *hasn't* felt that way?
(then)
Maybe it's your job.

8 INT. UPSCALE BROKERAGE FIRM - DAY - FLASHBACK 8

Neil sits in an office overlooking a bullpen full of BROKERS as he studies a monitor full of charts and ever-changing stock quotes, bored.

NEIL (V.O.)

Eighty hours a week and all I do is make the rich richer.

BROKER outside hangs up his phone, jumps up like a halfback who just broke through for a touchdown, high-fiving the other men around him.

NEIL

I mean, I help generate more money in one day than most people will see in their lifetime. And for what?

As Broker rushes into Neil's office for a high five and Neil gives him a weak thumbs up, we CUT TO:

9

INT. LOCKER ROOM - PRESENT DAY

9

Post shower. Neil and Lawrence finish getting dressed.

LAWRENCE

Oh, I don't know...nice house? Two cars? *Private* school?

NEIL

Last month we helped refinance the Romanian debt. Know what they did? Three guys in the government kept all the money, unemployment went up three percent and they raised taxes on the poor. Am I supposed to feel good about that?

Lawrence applies some deodorant.

LAWRENCE

You need a change my friend.

NEIL

I was thinking of going to carpentry school, working with my hands. Like my dad.

LAWRENCE

Are you crazy?

NEIL

He made thirty grand a year his whole life, but at least he was happy.

LAWRENCE

He also died at fifty-eight.
(then)

I was gonna suggest Lexapro. You wanna see my doctor? He'll fix you right up. Better than drinking three martinis a night. Now I don't worry about any of that crap.

Neil shuts his locker, grabs his gym bag.

NEIL

I think the problem is I need to feel more right now, not less.

He exits. As Lawrence shrugs, turns to look in a mirror, admiring his arms, we CUT TO:

10

INT. BULLPEN/NEIL'S DESK - DAY

10

Neil thumbs through a book on his desk, ignoring the stock alarms on the monitors in front of him.

He clicks off the stock quotes on his monitor, opens up a new screen.

CLOSE ON THE SCREEN: Neil types in a search: "Zen Study Nearby," clicks on the first website, leans in.

VOICE

Knuckle ball --

Neil turns just in time to snatch a baseball out of the air before it hits him in the head. DARRYL PECK, 30s, slight paunch, enters, the would-be pitcher.

DARRYL

Whaddya think? Had some good movement on it, right?

Neil looks ready to beat him with it.

DARRYL (cont'd) (CONT'D)

Take it easy, man. You're always lookin' so agro these days.

Darryl notices the book Neil is reading.

DARRYL (CONT'D)

What are you lookin' at? Stock tips for dummies --?

He walks around the desk to peek over Neil's shoulder. Neil snaps the book shut.

NEIL

Did you want something?

DARRYL

Dude. I'm just trying to be friendly. Is that like, against the rules now?

NEIL

Throwing this thing might be.

He tosses Darryl his ball back. Darryl's disappointed.

DARRYL (cont'd)

C'mon. Big guy's called a meeting, we're all waiting on you.

11 INT. CONFERENCE ROOM - DAY

11

Neil and Darryl enter a packed room of mostly MEN in suits who chatter and roughhouse like frat boys at a keg party.

DARRYL

Check it out -- we're all wearing
the same tie again.

As Neil looks down at his own tie, door opens and VICTOR O'CONNELL, 50s, head of the firm, enters like Patton addressing his troops.

VICTOR

Alright... we got a lot to cover
this morning.
(scanning)
Truman, where are you?

Neil shoots a hand up from the back of the room.

VICTOR (cont'd) (CONT'D)

Just saw your quarterlies...
(beat)
Outstanding. Again. And this
time, I'm not the only one who
noticed.
(to the room)
We're all familiar with Updike
Pharmaceuticals?

DARRYL

(the kiss-ass)
They're trying to get FDA approved
on that new diet pill, right?

NEIL

After two people died in clinical
studies. Their stock just tanked --

VICTOR

Which is good for us. They left
their current brokerage house and
are shopping right now, trying to
find someone to plug the holes in
their sinking ship. I told 'em we
had just the man for the job.

He looks directly at Neil.

VICTOR (CONT'D)

Tomorrow. I want you to go to New
York. Wine and dine these guys,
get 'em to come join the family.
(MORE)

VICTOR (CONT'D)

You got kind of a gift with the gab
so this should be easy. Gonna mean
a lot of money for us. Whaddya
think? Can you close the deal?

The room turns to Neil, waiting for a response.

VICTOR (cont'd) (CONT'D)

Well don't just stand there with
your dick in your hand, say
something.

Neil hesitates, considers the eager faces of everyone here.

NEIL

I don't what to say... because I
hate this job. None of what I do
really matters. I don't even get
to see what I'm actually trading on
a daily basis. It's just numbers
on a screen, it's not real.

(to the room)

We're not contributing anything to
the world in any meaningful way.
Just hoarding money.

(then, to Victor)

And I always thought you were an
asshole for making that a virtue.

A long, awkward silence -- until Victor grins.

VICTOR

You son of a bitch.

(to the room)

You all could learn a thing or two
from this man. Could sell ice to
an Eskimo.

(back to Neil)

Almost had me there for a minute.

(to the room)

Alright...next order of business...

Neil sits back down, Darryl leans over.

DARRYL

Dude, that? Was awesome.

As he holds out his hand for a fist bump, CUT TO:

12 INT. ENTRYWAY/TRUMAN HOME - NIGHT 12

Neil enters, drops his briefcase. He listens for a beat, hears some guitar playing coming from:

13 INT. LIVING ROOM/TRUMAN HOME - NIGHT 13

Neil enters, sees Anika strumming her guitar, working on the same melody we heard earlier, trying out some lyrics. Neil is moved -- when did she get so good?

NEIL
That's beautiful.

Anika looks up, wasn't aware he was standing there.

ANIKA
It's still a little rough.

NEIL
What's it about?

ANIKA
...You'll see tomorrow night.
(off his guilty look)
You forgot about the talent show,
didn't you?

NEIL
Sweetie, I have this thing I have
to do for work now that --

ANIKA
You don't need to explain it to me
if it's not a new excuse.

She stands, marches out. Neil exhales, heads into:

14 INT. KITCHEN/TRUMAN HOME - NIGHT 14

Neil enters, finds Grace on her cell phone, pacing back and forth, trying to put out a fire on the other end.

GRACE
(into phone)
...no way, Frank. I can't get it
done by then...

She turns to Neil rolls her eyes.

GRACE (cont'd) (CONT'D)
(into phone)
Alright, fine. I'll make some
calls, see what I can do. But only
because I love you.

She hangs up, exhales.

GRACE (cont'd) (CONT'D)
How was *your* day?

NEIL
I tried to quit my job.

GRACE
Tell me about it. Frank's got a
new house to show this weekend? He
wants me to have it staged by to-
morrow. Can you believe that? I
shoulda told him to go to hell.

Neil gives her a thin smile. Grace gives him a kiss.

GRACE (cont'd) (CONT'D)
You're home early.

NEIL
I have to go to New York in the
morning.

GRACE
What's in New York?

NEIL
Victor wants me to sign a new
client.

GRACE
Victor wants *you* to sign?

Neil nods.

GRACE (cont'd) (CONT'D)
Oh, my god, that's great, honey.
That's really good news...
(off his expression)
What's wrong?

NEIL
...nothing.
(off her look, sells it)
I was hoping to spend time with the
family this weekend, that's all.
And Anika's got her talent show...

She studies him.

GRACE

Stay here, I got you something.

She hustles out of the room and comes back with a box, hands it to Neil. He opens it, pulls out --

NEIL

A tie...

GRACE

I just loved the color you had on this morning. Made you look sexy. You can wear it to New York now.

Neil gives her a slight smile -- she's not reading him at all. He drops the tie back in the box.

NEIL

Thanks...

(then)

Think I'm gonna go take a swim.

GRACE

...It's freezing outside.

He simply exits. Grace watches him go, uneasy.

15 EXT. YARD/TRUMAN HOME - NIGHT

15

Neil, wearing swim trunks now, walks out to the pool. He climbs onto a diving board, walks to the end as if it was the plank on a pirate ship, looks down into

THE SURFACE OF THE WATER

We can make out a layer of leaves, sticks, gunk -- it's like a dirty pond.

Neil hops off the board, picks up a long net to scoop out some of the trash. He takes one pass over the water then stops, drops the net and walks off.

16 INT. MASTER BEDROOM/TRUMAN HOME - NIGHT

16

Neil lies in bed next to Grace, stares up at the ceiling.

NEIL

We need a vacation. On a beach somewhere. Far away.

Grace doesn't answer. Neil turns to her... slides a hand under her nightgown. She gently moves it away.

GRACE

I'm tired now, honey.

He rolls back over, stares up at the ceiling again.

NEIL

I think we need to fire the pool
guy.

No response. When Neil finally closes his eyes, they immediately shoot open in:

17 INT. AIRPORT - THE NEXT MORNING

17

Having dozed off, Neil awakes in a sea of other MEN in suits at the gate area for his flight. A VOICE is crackling over the P.A.

VOICE

Ladies and gentlemen, we can now
begin general boarding...

Still groggy, Neil looks over at a balding BUSINESSMAN across from him who's putting on his jacket.

BUSINESSMAN

Three hours late and not even a
"sorry for the delay...."

Neil blends into the sea of other PASSENGERS, everyone showing signs of stress already.

18 INT. AIRPLANE - MOMENTS LATER

18

Neil wedges into an aisle seat, sees Businessman two rows up, trying to get his air to work. FLIGHT ATTENDANT hustles by.

NEIL

'Scuse me, is there any way to get
some water before --

She keeps going.

BUSINESSMAN

Does your air work?

Neil reaches up, gives it a twist -- nothing.

BUSINESSMAN (cont'd) (CONT'D)
Coulda taken a Greyhound, got
better service.

Captain comes over the P.A.

CAPTIAN (V.O.)
Ladies and gentlemen, looks like
that initial delay has held us here
at the gate. Might be another hour
before we can push back...

As groans drown out the rest of the announcement, we CUT TO:

19

INT. AIRPLANE - LATER

19

Still at the gate. Flight Attendant hustles by once more.
Neil stops her.

NEIL
Scuse me, it's really hot in here --

FLIGHT ATTENDANT
(placating)
I know, sir. And I am so sorry
you're uncomfortable.

NEIL
If we would just get some water --

She moves off. Neil looks at the Businessman who simply
mouths the word "bitch."

30 MINUTES LATER --

Neil flips through the SkyMall mag for the fifth time when
the captain comes on the P.A.

CAPTIAN (V.O.)
Folks, hate to say this but we're
over our limit here in the
cockpit...Gonna have to power down
now, keep ya here while we call for
another flight crew...

Passengers start screaming. Neil tries once more to snag the
Flight Attendant.

NEIL
We're all really thirsty --

FLIGHT ATTENDANT
Now you're harassing me.

Neil reaches out to calm her.

NEIL

It's been nearly five hours --

FLIGHT ATTENDANT

Touch me again, I'll have you
removed from this flight.

(moving away)

Asshole...

Neil watches as Flight Attendant moves to the back of the
plane and grabs the mic.

FLIGHT ATTENDANT (CONT'D)

Ladies and gentlemen, we need you
to stay seated. I promise we're
doing all we can to make you
comfortable while we're
experiencing this delay...

Neil turns back, makes serious eye contact with the Flight
Attendant -- just as she takes a sip from a bottle of water.

Whoosshhh...All SOUND FADES OUT. FILM SPEED SLOWS.

Neil turns back, overcome with a sudden sense of calm.

He undoes his seat belt. Rises.

FLIGHT ATTENDANT --

Sees him leave his seat, calls out.

NEIL --

Walks calmly to the front of the plane.

FLIGHT ATTENDANT --

Charges down the aisle after him.

PASSENGERS --

Take notice, start taping the scene on their cell phones.

NEIL --

Reaches for the mic at the front the cabin. He picks it up,
turns back and starts to deliver a sermon (though we do not
hear the words, just his voice over)

NEIL (V.O.)

I don't remember what I said or
where the impulse came from...

Flight Attendant closes in.

NEIL (V.O.)

Just that something snapped inside
of me. And I was overcome by this
sense of courage... Clarity.

Neil drops the mic, turns to the cabin door.

NEIL (V.O.)

I realized: I was the one who built
this prison I was in...

With the strength of Hercules, Neil rips open the cabin door.

THE EMERGENCY SLIDE --

Unfolds like a ribbon to the ground.

NEIL (V.O.)

And I could break free...

Inhaling deeply, Neil closes his eyes and jumps. In SLOW
MOTION he hits the slide, glides for what seems like
eternity, a huge smile on his face.

Other Passengers appear behind him. One by one they jump
down the slide like kids on a playground. As Neil turns back
to take in their smiling faces... then sees SIRENS
approaching, we CUT TO:

20

INT. TSA OFFICE - DAY

20

Neil sits on a folding chair in small office, water bottle in
hand, talking to his LAWYER as a TSA OFFICER hovers just
outside.

NEIL

Have you ever had that experience?

LAWYER

No. And, as your lawyer, I want
you to forget you ever said that.

(off Neil)

Look, four years ago, you'd be
grabbing your ankles at county
right now, probably not even get a
hearing 'til Christmas.

(MORE)

LAWYER (CONT'D)

But since they passed that
"Passenger's Bill of Rights" last
year, you wedged your way into this
little loophole that's gonna save
your ass. Not to mention everyone
on board is coming to your defense.

NEIL

Really?

LAWYER

They're saying the Flight Attendant
attacked you.

NEIL

She didn't "attack" me --

LAWYER

You let me handle that. Right now
you got 200 people backing you up
so I'd keep my mouth shut.

He motions for Neil to stand.

LAWYER (cont'd) (CONT'D)

C'mon. Let's get out of here
before anyone changes their mind.

He leads Neil out to:

21 EXT. HALLWAY/TSA OFFICE - MOMENTS LATER 21

Neil and his Lawyer exit the room. Just before they reach
freedom, Neil sees the Flight Attendant in another office
being grilled by a TSA OFFICER. She makes eye contact with
Neil just as he absently takes a sip from *his* water bottle.
As Lawyer pulls Neil away, hustles him off, CUT TO:

22 EXT. DOWNTOWN - DAY 22

Establish the impressive high-rise that is Neil's firm.

23 INT. VICTOR'S OFFICE - DAY 23

Victor stands behind his desk, laying into Neil. Darryl is
off to the side, fingering his baseball, enjoying this.

VICTOR

...a no fly list? Well I'm not
surprised.

(MORE)

VICTOR (CONT'D)
(to Darryl)
Show him that thing you showed me.

Darryl moves to Victor's computer, does a few keystrokes.

ON SCREEN: A cell phone video of Neil rallying the Passengers on the plane, ripping open the door and pulling the slide.

VICTOR (cont'd) (CONT'D)
Lemme ask you: what do you think the guys at Updike are gonna say when they see this now? Huh? Hell, any of our clients.

DARRYL
It's embarrassing.

NEIL
They kept us waiting almost five hours.

Victor studies Neil for a beat then snatches a paper off his desk.

VICTOR
Our lawyers advised us to put out a statement. You were off your medication -- diabetic dementia, some shit like that.

He thrusts the paper at Neil.

VICTOR (cont'd) (CONT'D)
You're gonna sign this and offer a public apology on behalf of the firm. You're also gonna take a leave of absence and agree not to talk to the press. Then you're gonna thank me for not firing you right now.

Neil looks at the paper, back to Victor.

NEIL
I'm not signing that.
(off Victor)
They treated us like animals. Why should I apologize?

Victor looks to Darryl -- is he serious?

VICTOR

(back to Neil)

Do you realize what kind of trouble
you're in right now? I'm giving
you a gift here.

NEIL

Oh, I'm sorry, I didn't realize it
was a gift. Lemme see that --

He takes the paper from Victor, mock reads it -- then tears
it in half.

NEIL (CONT'D)

Oops, guess I'm in really big
trouble now, aren't I? But just to
make sure I "close" the deal --

Neil grabs the baseball out of Darryl's hand, hurls it at a
mirror on the wall -- a BIG SMASH. He pats Darryl on the
back.

NEIL (cont'd) (CONT'D)

Now that had some movement on it.

As Neil exits, exhilarated, we CUT TO:

24 INT. PARKING GARAGE - MOMENTS LATER 24

WHOOSH -- Neil explodes out of the elevator like a man shot
from a cannon. He rips off his tie, drops it on the ground.

He whips out his car keys, a smile spreading across his face.

He jumps in his car.

REVS the engine.

SQUEALS out of his parking space and fishtails for the exit.

25 INT. NEIL'S CAR - DRIVING 25

Neil weaves in and out of traffic as he dials a number on his
cell. There's a lightness in him we haven't seen before, a
glow. As the call connects, he talks through his bluetooth.

NEIL

Frank... is my wife there? I can't
get her cell... yes, she mentioned
that house last night...what's the
address?

Neil pulls over, inputs the address into his Navigation.

NEIL (cont'd) (CONT'D)
(into phone)
Got it, thanks.

He hangs up, turns on the radio. Upbeat SONG TBD plays. Neil cranks it up, rocking like a teenager going to a house party. As he punches the gas, never more alive, CUT TO:

26 EXT. HOUSING DEVELOPMENT - DAY 26

SONG CONTINUES. Neil's car squeals around the corner on a wide street in a housing development filled with model homes.

27 INT. NEIL'S CAR - CONTINUOUS 27

NAVIGATION VOICE
...you have reached your
destination...

Neil sees Grace's car. He swerves over and parks.

28 INT. STAGED HOME - CONTINUOUS 28

Neil enters like a linebacker on his way to picking off a pass, calls out:

NEIL
Grace...? Babe...? I got some
great news...

He sees her purse and cell phone on a entry table, moves into

29 INT. KITCHEN/STAGED HOME - CONTINUOUS 29

Neil enters, walks past the sliding door to the backyard and glances out at the small, gated yard. He turns back... listens. There's some KNOCKING upstairs.

30 INT. UPSTAIRS HALLWAY/STAGED HOME - DAY 30

Neil bounds up the stairs, his mood rising with every step.

NEIL
Babe...?

He heads toward the Master Bedroom -- then freezes.

NEIL'S POV --

Grace is holding onto the headboard as an unseen MAN is taking her hard from behind.

They're both so engaged, they don't realize Neil is watching them from the open door, dizzy from shock.

END ACT ONE

ACT TWO

OVER BLACK: "Six Months Earlier"

VOICE

Grace... tell me a little bit about
yourself...

31 INT. OFFICE - DAY

31

Grace stares back at us, face bright and eager.

GRACE

Well... I'm married. Eighteen
years -- we met in college. We
have a sixteen year old daughter.
She's starting to look at colleges
this year. It's so crazy how fast
the time goes --

VOICE

I meant tell me why I should hire
you.

GRACE

Right, of course...

REVEAL for the first time that she is sitting across a desk
from a young man (LEON), mid-twenties, hipster-cool.

GRACE (CONT'D)

Because I'm an amazing designer.
(off Leon)
With a sense of humor.

Leon gives her a thin smile, turns to a computer.

LEON

What's your website? So I can see
some of your work.

She reaches down for a large portfolio.

GRACE

I brought this instead if that's
okay...

She lays it on the desk. It's almost foreign to him.

LEON

Wow... old-school.

She opens it and we go

CLOSE ON THE PAGES --

Hand-drawn sketches of room layouts and color palettes.

Leon turns the pages, considering the body of work.

LEON (CONT'D)

Have you never created on
Micropoint before?

GRACE

I've always preferred to work with
my hands. Makes me feel more
connected to the process.

LEON

They probably didn't have those
programs when you went to school I
bet. That was what, twenty years
ago?

GRACE

Oh, yeah, electricity wasn't
invented yet so computers weren't
really around.

She smiles, but he doesn't find her funny (again). She turns
to another section, undaunted.

GRACE (CONT'D)

This layout was part of a project I
did that got me a Fullbright
scholarship to study in Florence.

Now Leon seems impressed.

LEON

A Fullbright? Really? Tell me
about that. You studied in
Florence?

GRACE

Funny story, actually. I never
took the scholarship.

Leon looks at her, confused.

GRACE (CONT'D)

I'd just gotten pregnant when I
found out so Neil and I decided to
get married instead, and, you know,
things just kinda got put on hold --

LEON

So you don't have any real
experience since college.

Clearly she's losing him, but Grace tries to stay positive.

GRACE

I do stage open houses right now.
It's only part time. But it's kept
my eye sharp -- and up to date with
the latest trends...

(trails off)

Nancy did explain my situation when
she recommended me for the job?

LEON

That you've basically been a stay
at home mom, yes.

(off Grace)

Mrs. Truman. You clearly have
talent. But that is not the only
thing I like to consider when I
bring someone onto the team --

He gestures to the wide-open workspace just outside his
office. Young, hip PROFESSIONALS work at computer stations
designing room layouts and custom furniture concepts.

LEON (CONT'D)

I have designers that come to me
from all over the world.

GRACE

My mother was French --

LEON

I need people with real life
experience.

Grace looks to the faces in the office -- they're barely out
of college themselves.

LEON (CONT'D)

And frankly, it sounds like you've
had a pretty normal life.

As that lands on Grace like a cold shower we CUT TO:

Grace grabs a towel and a bottle of water from her gym bag as
she sets up on a bike next to her sister, STEPHANIE, early
30s, bohemian.

STEPHANIE

Oh, my god, he actually said that?
I would've keyed his car when I
left.

GRACE

But he was right.

STEPHANIE

About what? He was twenty-five
years old. What does he know about
life? You've had an amazing life.

GRACE

No, you know what I realized? I've
had mom's life. She gave up her
dreams to stay home and raise her
kids, too.

STEPHANIE

Barely.
(off Grace)
You turned out okay.
(to prove her point)
You have a great husband, beautiful
home, amazing daughter --

GRACE

I know. And I sound like some
whiny bitch to even complain, but I
also know why mom had a screwdriver
every day at two o'clock.

(off Stephanie)

I had this whole other life I was
planning on living. I considered
myself an artist once. And then I
turned into... Neil's wife --

STEPHANIE

Um, excuse me?

Stephanie had been preparing to set up on the bike next to
Grace when another WOMAN swoops in to lay her claim.

STEPHANIE (CONT'D)

A towel on the bike means it's
spoken for.

Woman shoots her a "fuck you" glance, moves off. Stephanie
flips her off with a look, turns back to Grace.

STEPHANIE (CONT'D)

So how are things with Neil?

GRACE

Fine. They're always fine.

STEPHANIE

That mean you guys are still,
y'know... fine in the bedroom?

(off Grace)

What, like three times a week?

Grace is shocked -- are you kidding?

STEPHANIE (CONT'D)

Once a week?

(off Grace)

Once a *month*?

GRACE

You're not married. Sex just
doesn't become that important after
a certain point.

(off Stephanie)

Our schedules are so different
anyway, we're barely ever in the
house at the same time. And when
we are, Anika's there.

STEPHANIE

That's your excuse?

(off Grace)

Doesn't she have a driver's license
now? What's she doing home anyway?

GRACE

I'm not gonna let her drive on her
own, are you crazy?

(off Stephanie)

Do you realize teenagers are the
age group most prone to accidents?
I saw this thing on the news the
other day? About texting behind
the wheel? They all do it. What
kind of mother would I be if I just
handed her my keys and --

Stephanie finally has to cut her off.

STEPHANIE

You know what the problem is?

(leans in, sotto)

You need to be getting laid more
often.

Grace flinches -- what?

STEPHANIE (CONT'D)

Look at you, you're so wound up.
You got all this tension and no
release.

(off Grace)

It's a lot cheaper than going to
therapy.

Grace wants to respond, but the SPINNING INSTRUCTOR has taken
his spot at the front of the class, calls out:

SPINNING INSTRUCTOR

Alllll riiiggggtttt! Who's ready
to pump out a twenty mile ride?

The class SCREAMS. Spinning Instructor kills the lights and
a disco ball drops -- it's like a nightclub in here now.

GRACE

How many miles would you say we've
peddled in this class?

STEPHANIE

20 miles a session? Four days a
week for six years? What is that?

MUSIC BLARES. Stephanie puts her game face on, ready to
roll. As class begins but Grace remains frozen, we CUT TO:

A CELL PHONE SCREEN --

A FINGER taps some numbers into a calculator.

"20 x 4 = 80" A few more taps.

80 x 52 = 4160 A few more taps.

4160 x 6 = 24,960

ANIKA (O.S.)

Mom...what are you doing?

33

INT. MASTER BEDROOM/TRUMAN HOME - NIGHT

33

Grace stands in her closet, mid-way through getting dressed,
staring at her cell phone screen in mild shock. Anika has
wandered in.

ANIKA

I'm totally running late, let's go.

Grace looks up from her phone.

GRACE

Do you know how many miles it is
around the earth?

Anika winces -- what?

GRACE (CONT'D)

A little over twenty thousand. I
may have actually peddled all the
way around the planet and never
left the same room.

Anika studies her mom for a beat.

ANIKA

Ring...

(to Grace)

Hold on, I have to get this.

She pulls out her cell, answers the "call."

ANIKA (CONT'D)

Hi, crazy town? Yes, my mom is on
her way to you right now. Just as
soon as she drops me off at Jenny's
so we can study for our history
test.

She hangs up, looks to Grace -- can we go now?

GRACE

Your father's driving you. I have
book club tonight.

ANIKA

Dad's in his force field right now.
He said you have to.

34

INT. HOME OFFICE/TRUMAN HOME - MOMENTS LATER

34

Grace enters, finds Neil on his computer reviewing stacks of
papers like a man trying to decipher the Rosetta Stone.
Anika trails in behind to watch this unfold.

GRACE

Neil?

He holds up a hand -- lemme just finish this one part.

GRACE (CONT'D)

I have my book club tonight.
You have to drive Anika to Jenny's.

NEIL

I have a huge presentation due in the morning now, I can't.

GRACE

When did that happen?

He looks up at her -- he just forgot to tell her.

GRACE (CONT'D)

This is the one night a month I get with my friends.

NEIL

If I don't have this done by the morning, we could lose an account.

GRACE

It's always life or death, Neil. What about my life?

NEIL

Do you think this is how I want to spend my evening?

DOORBELL rings. Grace holds on Neil for a beat then moves off. Anika looks to her dad, then walks out as --

ANIKA

Someone has to drive me.

35

INT. ENTRY WAY/TRUMAN HOME - SAME TIME

35

Grace opens the door as a group of THREE WOMEN enter: MONICA, NANCY and BETH, all around the same age, all close friends. They ad-lib greetings. Monica holds up a bottle of wine.

MONICA

This needs to breathe.

She moves off as the other girls move to the living room to get comfy. Neil comes marching out of his office, laptop under his arm, lugging an overstuffed briefcase.

NEIL

I'll drive her and then go into the office to finish. I'll probably sleep there.

(off Grace)

I'll be out of your hair.

GRACE

I'll pick her up then.

NEIL

Okay.

He gives her a perfunctory kiss, heads out. Anika follows, looks at her mom.

ANIKA

Don't party too hard.

Grace watches them go, then turns back to watch her friends gathering in the living room -- so subdued.

36

INT. LIVING ROOM/TRUMAN HOME - LATER

36

The women sip Chardonnay as they talk about the hardcover book on the coffee table in front of them.

NANCY

...I thought the author was trying to say we should move past our fears and let go of our childhood.

MONICA

Uh-oh...

She holds up the bottle of wine they had all been sharing.

MONICA (CONT'D)

No mas vino. Grace?

She turns -- she'd been a million miles away.

MONICA (CONT'D)

(re: the bottle)

I'm gonna need a little more before we talk about those last few chapters.

Grace considers her friends for a moment.

GRACE

Let's go out.

(off their looks)

This is our one night a month to actually get together and have fun and all we do is sit and discuss what fake people are doing with their lives. What adventures they're having. That's pathetic, isn't it?

She stands.

GRACE (CONT'D)

Let's go create some of own
stories. Talk about those instead.
Get some... life experience.

A silent beat. Then:

MONICA

I think if we just opened another
bottle --

Grace marches out of the room, re-enters a beat later with
her coat on and her car keys.

GRACE

I'm driving. Let's go.

Off the group, trying to catch up, we PRE-LAP the sound of
CLUB MUSIC and smash cut to:

37

INT. DANCE CLUB - NIGHT

37

Packed, sweaty and full of young, uninhibited PEOPLE who are
dancing with abandon.

ON THE DANCE FLOOR --

Grace is letting loose under the pulsating lights, blending
into the crowd, but clearly in her own world.

ON THE EDGE OF THE FLOOR --

Monica, Nancy and Beth watch Grace with a mix of fascination
and concern, trying to make sense of how they even got here.
They're shouting to be heard despite the fact they're
standing next to each other.

NANCY

Did you see how much she tipped the
bouncer to get us in?

Monica scans the faces moving by.

MONICA

I swear some of these kids have
baby sat for Evan and I.

Beth watches Grace dancing, then turns back to the group.

BETH

You didn't catch it, but she and Neil had this thing and Neil said he was gonna sleep at the office. You think everything's alright?

MONICA

He lives at the office, I wouldn't read into it.

NANCY

I don't know, look at her.

The girls all turn to watch

GRACE --

Dancing up a storm, lost in her experience.

The girls look at each other, suddenly self-conscious.

MONICA

You know, the book did suck.

Monica looks to Nancy and Beth, then moves out to the dance floor. Beth looks to Nancy.

BETH

I don't have the right shoes.

Nancy moves off. Beth stays put.

THE DANCE FLOOR --

The women join up with Grace. She's bursting at the seams, smiling brighter than the lights in here.

GRACE

I just got offered ecstasy. Isn't that cool?

Her spirit is contagious -- this is so much better than book club. And as the moment just seems to keep expanding, Grace looks across the dance floor and makes eye-contact with

A YOUNG, SEXY MAN --

He locks eyes with Grace. Monica sees it.

MONICA

Hell-lo...

Grace can't turn away from him. And he won't look away from her. She finally does, refocuses on her friends.

MONICA (CONT'D)
...he's coming over.

Grace can't bring herself to look. But he comes right up to her, drawn in like a tractor beam.

MAN
It worked.

GRACE
(it's so loud)
...What?

MAN
The way you were looking at me. I
couldn't resist.

Whether she hears him or not, she's in a trance -- he's gorgeous. He finally takes her hand, leads her off toward

THE BAR --

A little quieter here.

MAN (CONT'D)
What's your name?

GRACE
...Grace. I'm married.

MAN
Congratulations.

She can't take her eyes off him.

MAN (CONT'D)
I'm Simon.

As he leans in a little closer, we move back to

THE DANCE FLOOR --

Nancy and Monica are watching this exchange -- whoa.

BACK AT THE BAR --

Simon moves a little closer to Grace.

SIMON
What are you doing here tonight,
Grace?

GRACE

Doing here... well, it's kind of a long story.

SIMON

Tell me. I want to hear your story.

Grace is bumped hard from behind.

GRACE

Hey --

She turns and another WOMAN pushes her aside, starts berating Simon.

WOMAN

I go to the bathroom and you start picking up other women? She looks like someone's mother for Christ's sake --

(at Grace)

Run along to your PTA meeting, ma'am.

ACROSS THE FLOOR --

Nancy and Grace have rejoined Beth. They start to head over just as

THE WOMAN --

Shoves Grace. This time, Grace isn't having it. She turns to the bar, grabs a drink -- and dumps it on her. Simon tries to step in between them. Nancy, Beth and Monica rush up just as the Woman lunges at Grace. As a scuffle breaks out, we CUT TO:

38

EXT. DANCE CLUB - LATER

38

PATRONS file out to find an after party, slowing to gawk at a couple of COP CARS at the curb. Looking closer, we see Grace in the back seat of one, her foe in the other.

NANCY, BETH and MONICA --

Huddle off to the side, waiting for the final outcome.

A COP --

Finishes talking to his PARTNER, then approaches the car with Grace inside, opens the door.

COP

If you're not willing to press charges, neither is she.

Grace turns to look at her foe, then back to the Cop -- this is the most fun she's had in years.

GRACE

I've never been in a bar fight before.

(off Cop)

You know, in college? I used to study so much, I never went out to clubs. I was kind of a geek.

Cop is completely uninterested, hands Grace a cell phone.

COP

Evidently you dropped this during your "bar fight." Gentlemen over there wanted me to make sure you got it back.

Grace takes the phone, looks over to where the Cop indicates and sees SIMON looking back at her. He smiles, motions for her to check her phone. Grace looks down, sees something she wasn't expecting just before --

NEIL (O.S.)

Grace...?

She looks up as Neil approaches.

NEIL (CONT'D)

What the hell... are you okay?

COP

(to Neil)

You're the husband?

NEIL

What happened?

Cop gestures for Grace to get out of the car.

COP

I'll let her explain.

Neil nods his thanks to the cop, turns to wave to Monica, Nancy and Beth.

NEIL

Can you drive her car back? I'll have her ride with me.

They hesitate a beat before moving off. Neil turns back to Grace, his face tight.

GRACE

You're never gonna believe this.
I, me, Grace, got into a bar fight.
(off Neil)
You're mad. I totally get it --

NEIL

Is this what you do at your book club when I'm not around?

GRACE

We just wanted to try something a little different.

NEIL

Jenny's mom called me completely panicked, I had no idea where you were --

Grace realizes -- Anffika. Shit.

NEIL (CONT'D)

I'm gonna completely miss my deadline now --

GRACE

I'm sorry --

NEIL

You almost got arrested?

GRACE

Okay, that woman shoved me first.

NEIL

What woman? What are you even doing here?

GRACE

We just wanted to have some fun.
I'm still allowed to fun, aren't I?

Neil studies her.

NEIL

How much have you had to drink?

GRACE

Well... I could have another...

She leans on his shoulder.

GRACE (CONT'D)

We could fool around when we get home --

He pulls away.

NEIL

What is wrong with you?

GRACE

Nothing. I feel like myself.

NEIL

What does that mean? I don't even know who you are right now.

GRACE

I don't know who I've been, Neil. And you don't even notice. Why don't you notice me anymore?

She's making a scene now.

NEIL

Can we just get in the car --?

GRACE

No. Dammit, Neil do you realize this is the first time we've even seen each other outside the house in six months? Let's go out to eat, grab a coffee -- take me on a date.

He takes her arm.

NEIL

I think I just need to get you home.

She pushes him off.

GRACE

Where I belong, right?

She studies him, then marches off. Neil holds a beat, not sure what the hell is going on. As he finally follows after her, CUT TO:

39 INT. MASTER BEDROOM/TRUMAN HOME - MORNING 39

Grace's eyes shoot open and she stares up at us from the bed... winces from a screaming headache. She looks at the clock.

GRACE

Shit...

40 INT. KITCHEN/TRUMAN HOME - MORNING 40

Grace enters, moving slow.

GRACE

Neil...? Anika...?

No answer. She sees some breakfast dishes left on the kitchen table then sees Neil and Anika getting into Neil's car outside. She waves, but they don't see her, hop in the car and drive off.

Grace turns back to the empty kitchen.

The quiet house.

It's almost deafening.

She sees her cell phone on the counter. She moves to it, picks it up and searches for something (which we don't see). The phone rings. She recognizes the number, answers.

GRACE (CONT'D)

Hey, Steph... spinning? Um...no.
I think I'm really done riding in
place.

Off Grace we CUT TO:

A GARAGE DOOR --

Whirring upwards, letting light into:

41 INT. GARAGE/TRUMAN HOME - SAME TIME 41

Grace enters moves to the back of the space and we REVEAL

A BIKE --

A little worse for wear, tires a little flat, but rideable.
As she clears away some boxes to pull it out, we CUT TO:

42 EXT. STREET - MOMENTS LATER 42

Grace glides by on her bike, serpentine down the open road like a kid who just got their training wheels off.

But she's not just going where ever the road takes her. She has a destination in mind. As she looks up at a street sign, "Dante Circle," makes a tight turn, we CUT TO:

43 EXT. ANOTHER STREET - DAY 43

Grace turns a corner, peddles past a row of houses. She's slowing down, reading the addresses, finally stops at one near the middle of the block.

She pulls out her phone and this time we go

CLOSE ON THE SCREEN --

There's a text. "Sorry about the club. I just wanted to know your story" Below that is an address. It matches the building in front of her.

Grace considers the front door -- then suddenly snaps back to reality -- this is crazy. She peddles a half-turn forward, stops again. Looks back. Visibly torn.

Then she gets really nervous -- could someone be watching her? She turns back down the driveway to peddle off when --

A PORSCHE --

Pulls up. Grace freezes. Simon gets out. They stare at each other. She finally smiles. As he approaches...

END ACT TWO

ACT THREE

44 EXT. BACK YARD/STAGED HOME - PRESENT DAY 44

Neil staggers out the sliding door from the kitchen, runs outside and vomits.

When he recovers he looks back at the house, sees Grace pass by an upstairs window. Then he hears the door open out front... a car alarm CHIRPS.

His anger coming into focus now, Neil races down the side of the house and sees

SIMON

Climbing into a Porsche. He revs the engine and pulls away.

NEIL

Hops the fence, stumbles onto the other side.

He watches as Simon's car heads out of the development then hops in his own car and races down

ANOTHER STREET

Neil's car speeds through the subdivision. *

45 OMITTED 45 *

46 OMITTED 46 *

47 OMITTED 47 *

48 OMITTED 48 *

49 OMITTED 49 *

50 EXT. ANOTHER STREET - CONTINUOUS 50 *

Neil's car whips around another curve just as Simon car approaches. Neil's car slams on its brakes at the intersection, forcing Simon's car to screech to a halt. *

NEIL

Leaps out of his car, races toward Simon's Porsche, moves around to the driver's side, tries to open the door as --

NEIL

C'mere --

It's locked.

SIMON

What are you doing, man --?

Neil tugs on it again and Simon opens it, sending Neil backwards. Simon gets out of the car.

SIMON (CONT'D)

I don't know what your problem is,
buddy, but you need to calm the fu--

Neil comes back, takes a wild swing. Simon ducks it, using Neil's momentum to toss him into a body of water.

Neil leaps up, rushes Simon again. This time Simon puts him in a rear naked choke, cutting off his air.

SIMON (CONT'D)

Relax, okay?

NEIL

...I saw you with my wife.

Simon cocks his head -- what?

NEIL (CONT'D)

I just saw you and Grace at the
house...I can't breathe...

Simon lets him go, turns Neil around to get a look at him.

SIMON

You're *Grace's* husband?
(off Neil)
Shit. You were just at the house?
(off Neil)
So you saw what we were...

He trails off. Neil is still trying to catch his breath.

SIMON (CONT'D)

Does she know you were there?

Neil finally shakes his head, takes a seat on Simon's car, wet and defeated. Simon looks back toward the house, then back to Neil.

SIMON (CONT'D)

Listen to me. You can't go back there. Don't go home either.

(off Neil)

You gotta trust me on this, okay? You need to wait. Twenty-four hours. Especially if you have kids. You don't want to do anything you'll regret.

NEIL

A little late for that today.

Neil takes in Simon for the first time.

NEIL (CONT'D)

You're a kid... What's your name?

He doesn't answer.

NEIL (CONT'D)

Where'd she meet you?

SIMON

It was a professional arrangement.

(off Neil)

Your wife pays me.

NEIL

Pays you...? For what?

Simon raises an eyebrow.

NEIL (CONT'D)

Sex?

SIMON

Lotta times it's more than that. There's an emotional component --

NEIL

How long? You and her, how long?

SIMON

I'd have to check the books...six months?

Neil is dizzy.

SIMON (CONT'D)

If it helps, she did say she was happily married -- and I know the ones that aren't.

NEIL

...my wife has been sleeping with a hooker...

SIMON

Escort is more the industry term.

NEIL

I can't believe this.

SIMON

You wouldn't believe how common it is, actually. With the economy these days? You got husbands working longer hours, wives at home with no companionship. Then there's the women who've had to return to the workforce. They're older, well-paid, hitting their sexual peak --

NEIL

So you actually do this for a living?

SIMON

I started doing it for fun. It just happens to be a very good living.

(off Neil)

Look, if you love her, I wouldn't throw it all away just yet. Marriage is about a lot more than just sex.

NEIL

You married? How would you know?

SIMON

Because I've slept with a lot more married women than you ever will. And believe me, when all is said and done, you don't want to throw it all away over a few orgasms.

Simon studies Neil with real empathy, impulsively peels off his jacket, puts it over Neil's shoulders.

SIMON (CONT'D)
You got a friend you can call...?

Neil stands, considers Simon for a beat, heads for his car.

Simon reaches out for him, but Neil shoves him away -- don't touch me. They hold each other's stare for a long beat before Neil gets in his car and drives off.

As Simon watches him go, CUT TO:

51 INT. STAGED HOME - SAME TIME 51

Grace puts the final touches on the kitchen table, arranges some fresh cut flowers. She sees the back door open. That's odd. She walks over and closes it, looks out at the yard... Notices the row of trees behind it.

She finally turns away, moves into the entry way, grabs her keys and purse.

51A EXT. STAGED HOME - CONTINUOUS 51A

Front door opens and Grace steps outside. She locks the door back then turns and sees

AN OLDER COUPLE

In the distance, holding hands as they walk across a field out front. Grace watches the couple for a beat and we notice Neil's car is gone. As Grace closes the door to the house and locks it, heads for her car, we CUT TO:

51B EXT. TRUMAN HOME - SAME TIME 51B

Neil's car pulls up and parks outside the garage. Neil exits, reaches back inside and rips Simon's jacket off the front seat, walks around to

THE SIDE OF THE HOUSE

Where he throws the jacket into a garbage can, continues to:

THE BACK OF THE HOUSE

Neil is headed for one of the sliding glass doors, but is distracted by something in the pool -- a WHOOSHING NOISE.

He heads over and sees the pool vacuum hung up and struggling on one of the steps, sucking mostly air. Neil yanks up the hose and tosses the vacuum back into the water, watches it sink.

The yard quiet now, he turns back toward the house and studies it. The emptiness inside. He takes a seat, unable to go in.

52

INT. BACK STAGE/HIGH SCHOOL AUDITORIUM - NIGHT

52

A handful of TEACHERS try to impose order on the dozens of STUDENTS who are warming up for their high school talent show. As the CAMERA TRACKS through the activity, we pass some KIDS JUGGLING, a small DANCE TROUPE, a MAGICIAN etc.

We finally pick up Anika, dressed all in black, strolling through the chaos with her guitar. A couple of SNOTTY GIRLS check her out, talk loud enough for her to hear.

SNOTTY GIRL #1
Check out freak show.

SNOTTY GIRL #2
She's so creepy.

Anika pretends not to notice, but we can tell she's used to such comments. Her cell rings. She checks the screen and her face hardens. She finally answers.

ANIKA
Hello...

NEIL (V.O.)
Hey, sweetie.

ANIKA
I'm about to go on. You'll have to call me back --

NEIL (V.O.)
Wait -- I'm outside. In the parking lot.

Anika is thrown, but heads for an exit and out to:

53

EXT. PARKING LOT/HIGH SCHOOL - NIGHT

53

Anika opens the stage door, sees Neil waiting for her.

ANIKA
What are you doing here? You're supposed to be in New York --

He comes to her, gives her a hug.

NEIL
It's your big debut. I couldn't miss that.

ANIKA
Where's mom?

NEIL
...probably inside already. I was hoping I could watch from backstage if --

GRACE (O.S.)

Neil...?

They both turn as Grace approaches.

GRACE (CONT'D)

...I thought you had a flight this morning.

She gives Neil a kiss; he pulls back.

NEIL

Trip was canceled.

GRACE

...Why didn't you call?

Before Neil can answer a TEACHER pokes her head out of the stage door.

TEACHER

Anika -- you're almost on.

ANIKA

Oh, my God -- coming.

GRACE

Go. Dad and I'll grab our seats.

She turns to race off.

NEIL

Hey --

She turns back.

NEIL (CONT'D)

We're proud of you. Just have fun.

She studies her parents for a tortured beat.

ANIKA

I will.

She turns and races off. Grace looks to Neil.

GRACE

Why didn't you leave me a message?

Neil starts to move off.

GRACE (CONT'D)

Hey...

He turns back.

GRACE (CONT'D)
Something happen?

NEIL
...It got rescheduled.

Grace studies him.

NEIL (CONT'D)
It's not a big deal.

Grace finally comes to him, takes his hand.

GRACE

I know it means a lot to Anika that
you're here. Me, too.

Neil gives her a thin smile.

GRACE (CONT'D)

We should get our seats.

As she leads him off, CUT TO:

54

INT. HIGH SCHOOL AUDITORIUM - LATER

54

PICK UP Neil and Grace settled in their seats off the aisle
near the front as an ACT finishes on stage. APPLAUSE.

VOICE comes over the P.A.

VOICE

What a wonderful performance, thank
you... Now, performing and original
composition, let's welcome Anika
Truman. Give it up for Anika!

Mild APPLAUSE as Anika approaches the mike with her guitar.
The spotlight hits her. It takes a moment to find her nerve.
She gestures to the front row.

ANIKA

I'd like to dedicate this song to
my biology teacher, Mrs. Tigh --

MRS. TIGH, 30s, smiles back from her seat, taken by surprise.

ANIKA (cont'd) (CONT'D)

And to Mr. McKernan from gym class.

McKERNON, also 30s, has curious look on his face as he's
singled out. Neil leans forward as Anika starts to sing:

ANIKA (cont'd) (CONT'D)
*Dear hider and seeker there under
the bleachers, I caught you there
riding my favorite math teacher.
You held her, you ruled her like
Julius Ceaser. You handled her
like a stud...*

Neil and Grace look at each other -- what is she singing about?

ANIKA (cont'd) (CONT'D)
*But when it was over, heard tell of
abortion. And fear of exposure and
threats of extortion. Did mister
Tigh find out and try to divorce
her? Was it even ever love...?*

A collective gasp.

ANIKA (cont'd) (CONT'D)
*What a shame, we're all to blame...
Look out now here it comes here it
comes. The truth's a loaded gun
loaded gun. Pointing at everyone
everyone fa la la la la la la la.*

A panicked Teacher rushes on stage.

ANIKA (CONT'D)
*Don't it make you wanna cry?
Makes you wonder why wonder why.
No one's safe no where to hide
fa la la la la la la la --*

Anika's mic goes dead. Mrs. Tigh races from the auditorium and McKernon runs after her. Crickets. The Audience is in shock.

Then Neil stands.

Starts to applaud.

As he keeps applauding, a one man standing ovation, CUT TO:

55

INT. SCHOOL DIRECTOR'S OFFICE - NIGHT

55

Anika sits between Neil and Grace. In the hallway behind them, we see the School Director, LIONEL ELKORT, 40s, chatting with an emotional Mrs. Tigh. He turns and enters the office, takes a seat behind his desk.

ELKORT

We confiscated all the cell phones we could. The last thing we need is this all over the internet.

GRACE

That was smart.

Elkort studies the Trumans.

ELKORT

I'm going to expel her.

GRACE

Hold on, I thought we were here to discuss this.

She reads it on Elkort's face -- there's nothing to discuss.

NEIL

What about these teachers having an affair on school grounds? What are you doing about that?

ELKORT

That was a vicious rumor.

ANIKA

(under her breath)
Cover-up.

GRACE

Wait outside, please?

Anika exits.

GRACE (cont'd) (CONT'D)

I'm so sorry, we really had no idea what she was working on --

ELKORT

Maybe that was the problem right there.

GRACE

(the mama bear)
What are you saying?
(changing tracks)
We pay a lot of money in tuition to this school. I think that entitles us to an opportunity to resolve this without an expulsion.

(MORE)

GRACE (CONT'D)

What happens now can really effect
her future -- especially with the
colleges we're considering.

(MORE)

GRACE (CONT'D)

Now she's never demonstrated any behavior like this before --

ELKORT

This is a total disregard of our institutional ideals.

(then)

If I may, Mrs. Truman? Tuition money is just the beginning of what we expect at this school. And honestly, if this had happened with one of our other more... committed families, we'd have more incentive to discuss a resolution...

56 EXT. PARKING LOT/HIGH SCHOOL - NIGHT

56

Neil marches for his car, Grace and Anika trailing behind.

NEIL

No, absolutely not.

GRACE

Neil, wait --

NEIL

I'm not giving this school another penny if that's how they're going to treat her or us.

ANIKA

I totally agree.

Grace turns to her.

GRACE

You hated it here that much you had to sabotage your chances at an education with that stunt?

ANIKA

I've told you a hundred times, I don't belong here. And everybody hates me any way.

Grace exhales -- clearly there's bigger issues going on here. She turns to Neil.

GRACE

I'll drive her home. Then you and I'll talk.

She ushers Anika off. As Neil watches them go, CUT TO:

57 EXT. BACK YARD/TRUMAN HOME - NIGHT

57

Neil walks to the edge of the pool, looks across the water -- it's still littered with leaves and gunk. He scans the yard, spots the automated pool cleaner, moves to pick it up.

GRACE

Neil?

Grace has appeared at the sliding door.

GRACE (cont'd) (CONT'D)

What are you doing?

NEIL

Cleaning the pool.

GRACE

Now?

Neil uncurls the hose, tosses the cleaner into the pool, watches it sink.

NEIL

I can't remember the last time any of us spent time out here. We used to love this thing. What happened?

Grace studies him for a long beat then goes.

As Neil adjusts the hose, watches the cleaner go to work, he hears a cell phone RING from

THE SIDE OF THE HOUSE

Neil appears, realizes the ringing is coming from the garbage can. He considers it for a moment, opens the lid and digs around, pulls out Simon's jacket... then the ringing cell phone... answers.

NEIL (cont'd) (CONT'D)

(into phone)

Hello...?

WOMAN'S VOICE

Hi... I know we said nine, but I was so nervous I got here almost an hour ago. Any chance you can come early before I lose my nerve?

As Neil stumbles, not sure what to say, we MOVE INTO:

58

INT. KITCHEN/TRUMAN HOME - SAME TIME

58

Grace's cell rings. She enters, digs through her bag, pulls it out and answers.

GRACE

Hello...?

SIMON (V.O.)
Grace... It's Simon.

She goes stiff, looks outside, sees Neil on his phone call.

GRACE
What are you doing? I said never
call this number --

SIMON
I wanted to check up on you.

Off that, we INTERCUT between Grace and Neil on their
respective calls.

NEIL
...I'm sorry, I forgot about our
appointment... Where are you?

WOMAN'S VOICE
The Royal Hotel...? That was your
suggestion, right?

Back to GRACE --

SIMON (V.O.)
Have you seen your husband yet?

GRACE
What do you mean? He's right
outside. Why would you ask me
that?

Back to NEIL --

NEIL
Can you tell me your name again?

WOMAN'S VOICE
Mallory.
(then)
I got the room already.

Back to GRACE --

SIMON (V.O.)
Did I leave my phone at the house
earlier? I can't find it.

GRACE
That's why you're calling me?

There's a beat of silence. Finally:

GRACE (CONT'D)

I don't have your phone. I have to
go --

She hangs up, turns back and sees Neil standing behind her.
How much did he hear? A beat as they consider each other.

NEIL

I need to go into the office.

GRACE

Now?

He turns and heads upstairs. A beat later, he comes down
holding a suit and some dress shirts.

GRACE (CONT'D)

Neil...?

And he's gone. Grace walks to the front door to watch as
Neil hops in his car and goes. As she stares at his tail
lights disappearing down the street, we CUT TO:

59 INT. ROYAL HOTEL - NIGHT

59

A high-end boutique hotel. Neil's car stops at the Valet.
He gets out, takes his ticket and looks to the entrance,
frozen.

A DOORMAN opens the door. Neil hesitates then enters. He
pauses in the lobby, gathering his nerve then moves toward:

60 INT. BAR/ROYAL HOTEL - NIGHT

60

Neil enters, moving slowly as he scans the faces throughout.

He stops when he catches sight of a short-haired brunette
(MALLORY, 30s) sitting at the bar, nursing a cosmopolitan.
She gives him a small nod as if to say, "I'm the one you're
looking for." Neil approaches.

MALLORY

Simon?

Neil holds out his hand to shake, second guesses himself,
then awkwardly leans in for a kiss.

NEIL

Nice to meet you.

He takes a seat, scans the bar, trying to hide his face in case anyone might see him.

MALLORY

Is everything alright?

NEIL

Oh, yeah, fine. I just haven't been here in a while.

She gives him a polite smile. Neil's on the verge of bolting.

MALLORY

Sorry I called in such a panic.

NEIL

No, no -- I'm sorry I'm late.

A beat. Mallory is drawn to Neil's left hand.

MALLORY

You're not really married are you?

Neil looks down at his wedding ring.

NEIL

Oh, this...yeah...I wear this sometimes to...give the appearance of -- yours is pretty.

She shows him her wedding band; platinum, lots of diamonds.

MALLORY

Thank you.

She takes another heavy sip of her drink. There's a long awkward silence. Finally:

MALLORY (CONT'D)

You came highly recommended, by the way.

NEIL

Really? By who?

She hesitates.

NEIL (CONT'D)

That's okay, it's not important.

(then)

Is she married though?

Now Mallory's uncomfortable.

NEIL (CONT'D)

Silly question. Why would anyone be here if they weren't married, right?

(then)

Why are you here?

MALLORY

You mean...what do I want?

NEIL

Clearly we both know what you want.

She's mortified, reaches for her purse, stands.

MALLORY

This was a mistake --

She starts to move off, Neil reaches for her.

NEIL

No, wait, I'm sorry. I didn't mean it like that. It's just... you're so beautiful it didn't make sense that you'd need to...

(off Mallory)

Can we start over? Please.

She considers him for a beat.

MALLORY

This was really hard for me. I've never done anything like this before.

NEIL

Me neither.

Mallory laughs.

MALLORY

You seem so... normal.

NEIL

I'm trying very hard right now.

Bartender approaches.

NEIL (CONT'D)

(to Mallory)

Would you like another?

She hesitates, then nods.

NEIL (CONT'D)
(to Bartender)
...and I'll have a vodka soda.

Bartender nods, takes her glass and moves off. Neil gestures to the stool and Mallory retakes her seat. After a beat.

MALLORY
To answer your question, I'm not sure what I want.

NEIL
Why don't you just tell me why you called.

Mallory considers how to say this.

MALLORY
I've been married a long time. And I love my husband. But he's just never around.

NEIL
Works a lot?

MALLORY
And even when he is home, he's on his laptop and completely ignores me when I try to talk to him. There's always some deadline he's worried about.

That resonates for Neil -- he's done that with Grace.

NEIL
I'm sure he still cares about you. Men -- we feel a lot of pressure to perform at the office.

MALLORY
I just wish he felt the same way about our marriage.
(off Neil)
I want to feel wanted. No one has wanted me in so long.

More serious eye contact. Neil reaches out and puts a hand on her leg. It's exhilarating. For both of them.

Mallory starts to move his hand up her leg. As she pulls it up farther and farther, the excitement building for both of them, we CUT TO:

61 EXT. TRUMAN HOME - MORNING 61

Sprinklers pop on the front lawn, shooting water everywhere.

62 INT. MASTER BEDROOM/TRUMAN HOME - MORNING 62

Grace rolls over, opens her eyes, realizes she's alone.

63 INT. KITCHEN/TRUMAN HOME - MORNING 63

Grace enters.

GRACE

Neil?

She looks at the flat screen in the living room, moves to:

64 EXT. TRUMAN HOME - MORNING 64

Grace looks out at the driveway -- his car isn't there.

65 INT. SUITE/ROYAL HOTEL - MORNING 65

Clothes litter the floor; there's an empty champagne bottle on the night stand. Neil pops from under the covers when his CELL PHONE RINGS. He grabs it quickly, moves into:

66 INT. LIVING ROOM/ROYAL HOTEL SUITE - MORNING 66

NEIL

(whispering into phone)

Hello?

67 INT. KITCHEN/TRUMAN HOME - MORNING 67

Grace paces on her cell phone. INTERCUT as needed.

GRACE

Where are you?

NEIL

...I'm still at the office.

GRACE

You didn't return any of my texts.

NEIL

I turned my phone off.

(a beat)

I've got a lot of work left to do here. And I might have to go out of town again.

Another long pause.

GRACE

Who's this new client, Neil?

Neil looks in the bedroom, sees Mallory roll out of bed, naked, start to get dressed.

NEIL

No one you'd know.

(then)

I have to go, I'll call you later.

He hangs up, reeling from his own behavior. He takes a moment to collect himself, then re-enters the bedroom. Mallory nods to an envelope on a pillow.

MALLORY

I put it all there -- plus tip.

Neil takes it, looks inside -- must be a thousand dollars.

MALLORY(CONT'D)

Something wrong?

NEIL

No I... Thank you.

Mallory gives him a quick hug. When she pulls back --

MALLORY (cont'd)

I hate to just run, but I want to get back home to Daniel, see if anything's changed now.

She exits. As Neil watches her go his smile fades -- he sees he's still wearing his wedding ring.

68

INT. RECEPTION AREA/NEIL'S OFFICE - DAY

68

Grace steps off the elevator, approaches the reception desk, really taking in the space.

SECRETARY

Can I help you?

Grace refocuses, sees the Secretary for the first time.

GRACE

It's so weird. My husband's worked here for five years and I've never actually seen his office.

(off Secretary)

I'm Grace. Neil Truman's wife? We've probably spoke on the phone a hundred times.

SECRETARY

You're Neil's wife?

GRACE

Is he here?

69 INT. NEIL'S OFFICE - MOMENTS LATER

69

Darryl, juggling his baseball, stands with Grace at Neil's desk as he puts the last of Neil's belongings in a bankers box. Grace is in shock.

GRACE

...then he did *what*?

DARRYL

He really didn't tell you any of what happened?

GRACE

...no...

DARRYL

Damn, he must've totally gone off the deep end.

Grace is reeling. Darryl considers her for a beat.

DARRYL (CONT'D)

Grace... Can I call you Grace?

She looks at him, hopeful for answers that would explained what happened.

DARRYL (CONT'D)

Tell him we're sending a bill for the damage.

He hands Grace the bankers box and moves off.

70 EXT. BUDDHIST TEMPLE - DAY 70

Just outside the city. Neil approaches a gated entrance, stepping lightly past a flowering garden.

71 EXT. ZEN GARDEN - CONTINUOUS 71

Neil enters, takes in the sparse, quiet surroundings.

Ahead of him, a bevy of bald-headed monks kneel in prayer as incense wafts throughout the air. A young APPRENTICE MONK approaches.

NEIL

Hi...I'm not sure if you can help me, but...

As Neil begins to tell the Apprentice Monk his story, the words fade out and we PRE-LAP:

NEIL (V.O.) (CONT'D)

Anyway, despite everything that's happened, I still thought there might be hope for me... and my marriage.

72 INT. BUDDHIST TEMPLE - DAY 72

A large, open space with an alter at one end. Neil sits across from the wise, old Zen Master.

NEIL

There must be something you can tell me to help make sense of all this.

The Zen Master considers Neil, then picks a lotus flower from a vase, places it between them.

ZEN MASTER

All of your answers are here.

Neil looks down.

NEIL (cont'd)

Seriously? My entire life just went Enron and that's your answer? A flower?

ZEN MASTER

Is that all you see?

Neil chuckles to himself, starting to crack.

NEIL

You know what I see? You're the one that's crazy. I read your story about how the Buddha left his family? It's insane. If people like me give up everything, I'm certifiable. Course I could take anti-depressants, become just another zombie trying to pay his mortgage, put all my passions into building a home theater system -- but what's the point? Who wants to live like that --?

Neil's cell starts to RING. He empties his pockets to search for his phone. First he tosses some condoms on ground... a thick stack of hundred dollar bills... finally he pulls out Simon's phone.

NEIL (CONT'D)

(into phone)

Yeah... uh-huh... where...?
I can work with that, sure.
Alright... text me the address.

Neil hangs up, looks to the Zen Master.

NEIL (CONT'D)

That was a woman who wants to pay me five thousand dollars to have sex with her for the weekend.
(off Zen Master)
I think I'm gonna go.

ZEN MASTER

And when you are ready, you will come back.

As he quickly re-pockets the condoms, money and phone --

NEIL (cont'd)

You ask me, anyone can be Zen if you meditate all day. Try having a family. Sit in rush hour traffic half your life and work eighty hours a week. You do that with a smile on your face, then I'll think you're really enlightened.

Neil Exits. Off the Zen Master, we PRE-LAP the sound of WIND CHIMES and SMASH CUT TO:

73

EXT. BACKYARD/STEPHANIE'S HOME - DAY

73

Grace paces, mind racing. Then she sees those annoying wind chimes, rips them down just as Stephanie exits the house with a cup of tea.

STEPHANIE

You gave me those for Christmas.

Grace hands her the chimes, takes the tea.

GRACE

They were a re-gift.

(re: the tea)

What is this?

STEPHANIE

Valerian root. Calms the nerves.

Grace sips it -- yuck.

STEPHANIE (CONT'D)

Sorry. I'm on a juice cleanse. I got rid of all alcohol and sugar in the house.

Grace dumps the tea in one of the potted plants.

STEPHANIE (CONT'D)

What are you going to tell Anika?

GRACE

I don't know... The whole thing might be my fault.

STEPHANIE

I'm sorry -- what?

GRACE

He came home the other night and said he tried to quit but I... I thought he was joking. I should've been paying better attention.

STEPHANIE

And that makes it your fault?

GRACE

He's been so unhappy lately. I've tried to cheer him up, I bought him a tie --

STEPHANIE

Grace. You have been nothing but supportive of him since the first day you were together. Nothing you said or didn't say could've made him do what he did... unless there's something else going on.

Grace looks up at her sister, conflicted.

STEPHANIE (CONT'D)

Is something else going on?

As Grace hesitates, not sure how much to say, a gray-haired MAN, 50, pops his head out, wearing only boxers.

MAN

Hey, um, shower? Which way is hot?

STEPHANIE

Left. But you have to let it run.
Takes forever.

MAN

Got it.
(then, to Grace)
Hi.

He disappears. Grace looks to Stephanie -- seriously?

STEPHANIE

I met him at bikram, what?

Grace considers Stephanie, switching gears.

GRACE

You know what his office said?
That when he went to New York the
other day, he freaked out on the
plane and pulled the emergency
slide.

STEPHANIE

You're kidding.

GRACE

I guess you can see the whole thing
online.

Stephanie leaps up, runs into the house leaving Grace alone with her thoughts. We PUSH IN on her face, seeing the tension until --

STEPHANIE

I think I found it...

Stephanie sits back down with an iPad, shows Grace.

CLOSE ON THE SCREEN --

The same video we saw earlier in Victor's office of Neil talking to the plane and then pulling the emergency slide.

STEPHANIE (CONT'D)

Oh, my god... he looks completely
crazy.

Grace sees something else.

CLOSER ON THE SCREEN --

Neil is in the middle of his speech. And there's something oddly noble about him. Revolutionary.

GRACE

I'm not so sure...

Stephanie turns to Grace -- what? As Grace leans in closer to the screen, marveling at Neil's performance, we CUT TO:

A74 EXT. ROAD - DUSK A74

PICK UP Neil's car as it drives down a windy canyon road.

74 EXT. ADRIANA'S HOME - DUSK 74

Neil's car pulls into a driveway outside a gated home. Neil exits, approaches the entrance, stops. He pulls off his wedding ring and pockets it before he rings the buzzer. After a beat:

WOMAN'S VOICE

Step back from the camera, please.

Neil obliges.

WOMAN'S VOICE (CONT'D)

Turn around.

He does. Waits. BUZZER rings and the gate opens.

75 EXT. COURTYARD/ADRIANA'S HOME - MOMENTS LATER 75

Neil walks toward the front door; it's been left open.

76 INT. ADRIANA'S HOME - CONTINUOUS 76

Neil enters a high-ceilinged space, all of it furnished with custom-made pieces and striking art work.

He moves farther in before catching sight of a beautiful WOMAN pacing with a cell phone on a balcony off the kitchen. She sees Neil, holds up a finger -- one minute.

ADRIANA

(into phone)

I have a contact in customs,
paperwork won't be an issue...
Transfer the funds and I'll put you
in touch... merci.

As she continues to talk, Neil notices a SEXY YOUNG WOMAN (VERONICA) reclined on a couch in the Living Room, smoking. She is paying him no attention.

Adriana finally hangs up, looks to Veronica.

ADRIANA (CONT'D)

Darling, can you call George for
me, tell him we're all set?

She crushes out her cigarette and slinks out of the room.
Adriana turns her attention to Neil now, approaches.

ADRIANA (CONT'D)
On time. That's good.

She offers a hand.

ADRIANA (CONT'D)
Adriana.

Neil takes it, gives it an awkward kiss.

NEIL
Nice to meet you.

She considers him for a moment like a dress on a sales rack.

ADRIANA
Are those the only clothes you
have, Simon?

NEIL
I have a business suit in the car.
(off her look)
I didn't know what we were doing.

ADRIANA
When a woman makes the date, you
should always come prepared for any
occasion.
(off Neil)
How big are you?

NEIL
...Do you mean like --?

ADRIANA
Don't tell me, I want to guess.

She circles him, running a hand along his torso.

ADRIANA (CONT'D)
Jacket, 44 regular. Shirt, 18...

She faces him up close, reaches down and grabs his crotch.
Considers her handful.

ADRIANA (CONT'D)
Size 11 shoe?

NEIL
...11 and a half.

ADRIANA
You sure?

NEIL

Yep. Pretty sure.

She lets go, backs up and considers him once more.

ADRIANA

Alright. Let's get you out of those clothes... Come.

As Adriana leads him off, we TIME CUT TO:

77 INT. UPSTAIRS DRESSING ROOM/ADRIANA'S HOME - LATER 77

Neil trails in after Adriana who leads him toward a closet filled with designer shirts, shoes and jackets.

ADRIANA

We're going to a fund raiser tonight. There will be a lot men with a lot of money there. You should be able to find something more stylish in here.

Neil thumbs through some of the clothes.

NEIL

Anything specific?

ADRIANA

Something that will make me look good.

She turns and exits. Neil watches her go then turns back to the closet.

He thumbs through the shirts before settling on a tie rack... sees a yellow one. It freezes him. As he pushes it aside, we CUT TO:

78 EXT. ADRIANA'S HOME - NIGHT 78

The magic hour, nowhere else you'd want to be.

79 INT. ADRIANA'S HOME - NIGHT 79

Neil re-enters dressed sharply in a fitted jacket with an open collar shirt. He looks dapper and sexy.

ADRIANA

That looks great on you. I want you to keep it.

NEIL

Oh, no, I really can't.

ADRIANA

Hmm. Strike two now. A woman's generosity should never be taken for granted.

That lands hard with Neil. He nods, embarrassed.

NEIL

You're right. Thank you. I was just confused...

(approaches)

Because you stole the view right out of the room. You look gorgeous.

Adriana cracks a slight smile, nods with approval.

ADRIANA

I was beginning to get a little worried about you.

Neil holds out his arm.

NEIL (cont'd)

I just needed a little time to warm up.

Adriana takes Neil's arm as he leads her toward the door. As he opens it for her, we MATCH CUT TO

ANOTHER DOOR OPENING --

As Grace enters:

80

INT. ENTRY WAY/TRUMAN HOME - NIGHT

80

She closes the door, holding the bankers box and moves to:

THE LIVING ROOM

Just outside the kitchen. She sets the bankers box down on the long counter, lingering on the contents. First she pulls out a FAMILY PHOTOGRAPH -- happier times. Then she notices a book: Zen in the Modern World. She pulls it out, curious -- what was Neil doing reading this? She flips through it for a beat before she notices

ANIKA

Asleep in the Den on a the couch, magazine on her chest, ear buds in with MUSIC still playing.

Grace goes to her, shuts off the music and pulls out the earbuds. She brushes the hair from her face, watches her sleep... then starts to cry. She stifles it when Anika stirs awake.

ANIKA

...Mom?

GRACE

Let's get you to bed.

As Grace helps Anika from the couch and leads her off to bed, we CUT TO:

81 INT. ART GALLERY - NIGHT

81

A large high-walled space filled with the upper crust who've come for a charity auction. Neil and Adriana enter, weave their way through the crowd ogling the art on the walls.

ADRIANA

...so we're here tonight as friends of the gallery owner. All proceeds from this auction will go to help build wells for water in Africa. You're familiar with those politics?

(off Neil)

Good. Now look at this.

They make their way through the crowd and over to:

ADRIANA (cont'd) (CONT'D)

I absolutely have to have it.

CLOSE ON THE PAINTING/PHOTOGRAPH: It's an abstract piece with what looks like two lovers underwater.

NEIL

Beautiful...

As he drinks in the painting, an attractive Older Woman (the GALLERY OWNER) approaches with a younger, HANDSOME MAN.

GALLERY OWNER

Adriana --
(introducing)
You know Dane...

ADRIANA

Of course. Nice to see you. And this is Simon.

A brief beat of introductions as everyone shakes hands.

GALLERY OWNER

Can you come with me? There's some
friends I'd love you to meet.

As Adriana and Neil move off we BEGIN MONTAGE:

Neil and Adriana are introduced to various men and women, all of whom appear to carry some weight in the world. Neil seems at ease in conversation, laughing and holding his own. Adriana is clearly impressed with his social skills. As the montage comes to an end, we HEAR A VOICE over a loudspeaker.

VOICE

Ladies and gentlemen, five minutes
until we close bids. Thank you.

Adriana turns to Neil, rattled.

ADRIANA

The piece I wanted. We never bid.

NEIL

I'll take care of it.
(off Adriana's concern)
If there's one thing I know how
to do, it's close a deal.

Neil hustles back to the auction, finds an AUCTIONEER pacing the rows of merchandise with an iPad (you give your assigned number, he enters the bid). Neil pulls out the wad of hundreds he got earlier from Mallory, palms a bunch.

AUCTIONEER

Would you like to bid, sir?
(off Neil)
Just tell me your assigned number,
I can go ahead and do it for you.
Which item?

Neil motions to the art piece.

NEIL

And my number is Five-zero-zero.

Auctioneer types...frowns.

AUCTIONEER

I'm sorry, that's not coming up.

NEIL

Sure it is.

Neil slips the Auctioneer five hundred dollar bills.

NEIL (CONT'D)

You know who's bid on that and how much. I need to go home with it tonight.

Auctioneer casually slips the money in his pocket.

AUCTIONEER

Of course, sir. What was that number again?

NEIL

Try one-seven-five.

Auctioneer puts it in -- voila.

AUCTIONEER

I think you're all set.

Neil nods and Auctioneer moves off just as --

CHARLES

Is that Neil Truman?

Neil turns, sees CHARLES LIPTON, 60s, approaching. You'd only need look at him from afar to guess he's very rich and very powerful. And you'd be right.

CHARLES (CONT'D)

You work with O'Connell at Apex Financial, right?
(offers his hand)
Charles Lipton.

Neil immediately recognizes the name -- it's like saying Buffet. He puts his game face on.

NEIL

Charles... I thought that was you.
Nice to see you.
(they shake)
How are they treating your money over there at... Montgomery, was it?

CHARLES

Like I pissed on it before I handed it over.

NEIL

Everyone's getting killed in this market right now. I wouldn't let it worry you. In the short term.

Charles looks suddenly concerned.

CHARLES

Do you know something I don't?

NEIL

Of course. If I didn't, how could I do my job?

CHARLES

From what I hear, you're doing it very well these days.

(then)

Maybe you'd like to take a look at my portfolio, tell me what you think.

NEIL

You know what, Charles? If you're really looking for some answers, I got just the thing.

Neil turns, plucks a flower out of a vase, hands it to him.

NEIL (CONT'D)

If you concentrate, all you need to know is right here.

Off Charles' confusion, Adriana walks up.

ADRIANA

...hope I'm not interrupting.

She slips her arm into Neil's, motions for him to make the introduction.

NEIL

Adriana, this is Charles, Charles, Adriana.

Charles turns to Adriana like a drunk uncle.

CHARLES

Can you please tell your husband I need his help. He's being coy with me.

Adriana looks to Neil -- husband?

NEIL

(to Charles, sotto)

I'm not being coy, Charles. I'm trying to be polite. Because I'm really not interested in helping you.

He motions for Adriana to go. As they move off, Adriana looks to Neil.

ADRIANA

Who was that?

NEIL

Someone from another life.

As the Auctioneer calls for everyone's attention and Neil guides Adriana off, WE CUT TO:

82 INT. ADRIANA'S HOME - LATER 82

SOUNDS of lovemaking. CAMERA tracks through the home toward:

83 INT. BEDROOM/ADRIANA'S HOME - CONTINUOUS 83

CAMERA enters, finds Adriana, riding Neil and arching her back just as they surrender together then fall apart.

ADRIANA

Whew, I needed that. Thank you.

Adriana rolls off Neil, pulls the covers up around her before leaning over to a night stand and taking a hit off a still-lit joint. She exhales, considers the new painting above the bed before grabbing an envelope and tossing it to Neil.

ADRIANA (CONT'D)

You can take a shower before you go if you'd like.

As if he's already gone, Adriana grabs a LAPTOP from the same night stand, tunes Neil out as she focuses on checking her email. Neil watches her for a beat before getting out of bed to get dressed, casually looks at the cash in the envelope -- and he's confused.

ADRIANA (CONT'D)

(without looking up)

It's sixty percent less than what we discussed on the phone. My cut.

NEIL

...*your* cut?

Adriana looks up for the first time. Neil suddenly senses a larger picture.

NEIL (CONT'D)

What's this all been about?

*

ADRIANA

Since you didn't figure it out from the party... I have a service that caters to very rich, very busy and very picky women who are looking for a man and not a husband. And usually only for an evening.

(off Neil)

I'd been hearing about you for awhile. Word does travel in certain circles. And because I'm always on the look out for new talent... A little test drive before I make the offer.

*
*
*

*
*
*

NEIL

So this whole evening has been some sort of job interview.

*

ADRIANA

Come work for me. I think you'd really appreciate how much your business will improve. Unless you like banging all those lonely housewives you've been filling your phonebook with.

*
*

NEIL

Yeah. Not interested.

*

Neil picks up the pace now as he gets dressed, wants to get the hell out of here now.

ADRIANA

What were you before?

(off Neil's silence)

You're not the typical personal trainer or model I usually come across. You have...a *soul*.

NEIL

I managed other people's money. I was pretty sure I didn't have a soul anymore.

ADRIANA

Well thankfully it's not a
requirement for the job. Though it
is a plus.

Neil turns to her, fully dressed now and ready to go.

NEIL

Thank you. For a lovely evening.

He heads for the door as --

ADRIANA

When you're ready to make a real
change, I'll be here for you...

Neil turns back to consider her for a long beat, then exits.
As Adriana smiles, goes back to her work, we...

END ACT THREE

ACT FOUR

85 EXT. TRUMAN HOME - EARLY MORNING 85

Establish.

86 INT. MASTER BEDROOM/TRUMAN HOME - SAME TIME 86

Grace stirs awake after a horrible night's sleep.

87 INT. ANIKA'S ROOM/TRUMAN HOME - MOMENTS LATER 87

Grace comes to the doorway, finds Anika strumming her guitar, working on another song. Soon as she sees Grace she stops.

ANIKA

(re: the song)

Don't worry, it's not about you.

Grace comes in, sits across from her. Takes her hand. And places something inside it. Anika's opens her palm and we see a set of CAR KEYS.

GRACE

One hour. No freeways, just surface streets. Five miles under the speed limit at all times. And if I see you texted someone after you left this house, I'm going to home school you and never let you have any friends. Is that understood?

Anika looks at her mom, shocked, confused... excited.

ANIKA

Can I bring my Ipod?

(off Grace)

That's okay, I can just listen to the radio.

GRACE

No you can't listen to the radio.

(then)

Just not too loud.

Anika jumps up, races for the door.

GRACE (CONT'D)

Hey --

She turns back.

GRACE (CONT'D)

Thank you?

Anika rushes back to her mom, gives her a big hug.

ANIKA

If you see my real mom, tell I
think she's amazing.

GRACE

Believe it or not...

She pulls back from Anika.

GRACE (CONT'D)

This is your real mom.

Anika turns and rushes out. As Grace watches her go, uneasy
now, we CUT TO:

88 EXT. TRUMAN HOME - DAY 88

Neil's car pulls up the driveway, parks.

89 INT. NEIL'S CAR - CONTINUOUS 89

Neil sits behind the wheel, staring at his front door --
KNOCK-KNOCK.

Neil's startled, turns and sees his neighbor and gym-buddy
Lawrence tapping on the passenger-side window, motioning for
him to roll it down. As he does:

LAWRENCE

Check out what I just got --

Lawrence points to two WORKMEN across the street moving a
giant flat-screen TV box out of a Van.

LAWRENCE (cont'd) (CONT'D)

104 inches of high-def, 3D, LCD
clarity, baby. Biggest on the
market. What do you think?

NEIL

Congratulations.

LAWRENCE

Superbowl at my house this year,
okay? Got the speakers hooked up,
gonna feel like you're taking the
snap yourself.

NEIL

...look forward to it.

Lawrence squeals with delight as he practically skips back to his house. Neil gets out of the car.

90 INT. ENTRY WAY/TRUMAN HOME - DAY 90

Neil enters, gently closes the door behind him. He takes a beat to steel himself before:

NEIL

Grace?

GRACE (O.S.)

In here.

91 INT. KITCHEN - CONTINUOUS 91

Neil enters and stops short. Grace is sitting at the kitchen table with Victor.

VICTOR

You wanna hear something funny?
Your wife actually staged the house
I bought two years ago.
(to Grace, realizes)
Y'know, I think we kept half that
furniture, too.

Neil half-smiles, trying to act casual. Victor rises, looks to Grace.

VICTOR (CONT'D)

Mind if I steal him for a bit?

92 EXT. BACK YARD/TRUMAN HOME - MOMENTS LATER 92

Neil walks with Victor along the pool, mid-conversation.

VICTOR

...you took me by surprise. Twice
in one week. That's not something
I'm used to.

NEIL

Sorry about the tv --

VICTOR

Don't be. The reality is it's that kind of passion -- and recklessness that's made this firm great. And I don't want to lose it.

Neil turns to Victor, way ahead of him.

NEIL

I don't want my job back.

VICTOR

Good. Because I'm offering you something better. A partnership.

(off Neil)

I got a call from Charles Lipton this morning. Said he ran in to you at a party the other night. I don't know what you said to him, but he's insisting you take over his hedge fund. I told him you couldn't wait to get started.

Neil looks back to the house, sees Grace watching them from the kitchen. He turns back to Victor.

VICTOR (CONT'D)

Don't make me beg. You know how much money a partner makes, Neil?

NEIL

I don't care about the money.

VICTOR

...What do you care about?

93 INT. KITCHEN/TRUMAN HOME - CONTINUOUS

93

Grace watches intently at the window as Neil calmly and methodically talks to Victor, tries to read his body language. Finally, Neil holds out his hand and Victor moves it away -- grabs Neil and hugs him tight, all smiles. Victor peels off, walks out of the yard and disappears.

94 EXT. BACK YARD/TRUMAN HOME - CONTINUOUS

94

Grace comes out of the house, approaches Neil who's staring at the pool (it's shimmering and clean). Grace stands alongside him. There's a long beat.

GRACE

I fired the pool guy.
(off Neil)
You were right, he was lazy. I
don't know why I never saw that
before.

NEIL

We never spend time out here any
more.

GRACE

It was the whole reason we bought
the house, remember?

A beat. Grace looks to him for the first time.

GRACE (cont'd) (CONT'D)

How come you never told me?

NEIL

About the job?

GRACE

Everything.

NEIL

I didn't want to worry you.
(off Grace)
All worked out.

GRACE

What about us? Are we going to
work out?

Neil looks to her for the first time.

GRACE (CONT'D)

I'm scared Neil. What's happening
to us?

He reaches for her and she clings to him as if he were her
last breath. After a long beat.

NEIL

Do you still have that tie you
bought me?

She pulls back to face him -- what?

NEIL (CONT'D)

That color, it really does --

GRACE

Bring out your eyes more, I know.

Neil searches for how to say the next few words.

NEIL

I want you to know I appreciate
when you give me things and... I
should never take that for granted.

GRACE

...Thank you. I returned it.

He laughs -- of course she did. There's a moment between
them before Anika pops her head out of the house.

ANIKA

Mom, I'm back. Leave the keys on
the counter?

She nods. Anika turns to go, turns back.

ANIKA (CONT'D)

Hi, dad.

Then she disappears inside. Neil looks to Grace -- keys?

GRACE

I let her drive on her own today.
(off Neil)
It was a moment of weakness, I
know. I'll lock her back in her
room until she's twenty-five, don't
worry. That way we won't have to
deal with the school issue.

NEIL

...I think I had an idea how to fix
that.

95

INT. ELKORT'S OFFICE - DAY

95

Elkort reads from a file folder, looks up at Neil and Grace
who sit across his desk.

ELKORT

How exactly did you --?

NEIL

This school's accounting firm
happens to work closely with my
office.

(MORE)

NEIL (CONT'D)

I had them send over your filings so I could crunch the numbers on the endowment. Frankly it was criminal the returns you were getting. By allowing me to roll those monies into some of the bigger hedge funds I manage, you'll begin to see consistent double digit gains in the next ten years.

Elkort is trying to do the math in his head.

GRACE

My husband is very good at what he does, so if he says he can do it, then he can do it.

Neil looks to Grace -- that's the first time he ever heard her take pride in his work.

ELKORT

This is very generous of you.
(then)
What's the catch?

GRACE

Anika serves a one week suspension. After she writes a letter of apology to the school and the teachers, she will be readmitted and there will be no mark on her record. This all goes away.

Elkort studies them both.

ELKORT

I'm not sure it's as simple a fix as you're making it sound.

NEIL

I'm not sure the school's board of directors would appreciate an investigation into allegations of faculty affairs either.

Grace pulls out a business card, lays it on the desk.

GRACE

We've contacted an attorney. If you'd like to have him explain it to you in more detail, feel free to give him a call.

As Elkort considers the card, then the file folder, CUT TO:

96 EXT. HIGH SCHOOL - MOMENTS LATER

96

Neil and Grace exit the building, the encounter still settling.

GRACE
That went well.

NEIL
Yeah. You were really good in there.

GRACE
...you, too.

They consider each other for a beat until Anika comes running up from down the hall where she was chatting with FRIENDS.

ANIKA
Are they letting me back in?

Neil nods. She hugs him.

ANIKA (CONT'D)
Thank you, thank you --

GRACE
We still have to discuss how we're going to deal with this at home.

ANIKA
Oh, yes, I totally get it.

Neil's still a bit confused though.

NEIL
Can I ask you something? If you hated it here so much, why so happy now?

ANIKA
I did hate it here. But after what happened, I'm finally popular.

As Anika looks back to the girls she was chatting with, gives her parents a hopeful smile, we CUT TO:

97 INT. PARKING GARAGE - DAY

97

Neil's car pulls in and he drives past his usual spot to another one closer to the elevator with his name on it. He parks, gets out. He considers the plaque for a moment, then turns to head for the elevator when --

VOICE

So this is your real job...

Neil turns, Simon has been waiting for him.

SIMON

Grace told me you were some financial guy. Looks like you do okay for yourself.

Simon approaches Neil now, calm but menacing.

SIMON (CONT'D)

I know you had my phone, I know you slept with one of my clients. That bartender at the hotel is a friend of mine.

Neil looks around the parking lot -- who's seeing this?

SIMON (CONT'D)

What'd you do with all my contacts? I can't access them online anymore.

Neil turns back, bold now.

SIMON (CONT'D)

That's my livelihood, man. What are you trying to do to me?

NEIL

Same thing you did to my wife, I think.

Simon half-laughs -- touché. The smile fades quickly.

SIMON

I know where you live, now I know where you work. You don't undo what you did, I'm coming after you. You got it?

Now Neil moves in close to Simon, matching his attitude.

NEIL

That's not a threat, you know what a real threat is? The IRS looking into your finances for the last ten years and discovering exactly what you do for a living. And as personal friends of mine, all it would take is one phone call.

(off Simon)

You got it?

A tense beat.

DARRYL

Yo --

Neil turns as Darryl saunters up.

DARRYL (CONT'D)

I heard the good news. We got our
clean up hitter back. Awesome.

Darryl steps up, sees Simon.

DARRYL (CONT'D)

How you doin'? Darryl.
(re: Neil)
You know this prick?

NEIL

No. He doesn't.

DARRYL

(to Simon)
Lucky you. Massive pain in the
ass.
(to Neil)
I'm just kiddin.
(back to Simon)
Most talented guy in the firm.
Truly. And a great guy.

NEIL

Why don't you go grab the elevator.

DARRYL

...So that's how it's gonna be now,
huh? New title, new parking space
make the monkey's dance.
(off Neil)
Of course, my liege.
(to Simon)
Nice to meet you.

Darryl moves off. Neil looks back to Simon.

NEIL

There anything else you wanted to
discuss?

Simon considers Neil for a moment.

SIMON

Tell Grace I said hello.

He turns and exits. DING. Neil turns, sees Darryl waving.

NEIL (V.O.)
I've been thinking a lot about that
story again lately.

As Neil joins Darryl at elevator and steps inside, CUT TO:

98 INT. KITCHEN/TRUMAN HOME - DAY 98

Grace sits at the kitchen table on her laptop.

NEIL (V.O.)
About the Buddha leaving his family
to search for meaning...?

She hits a few keys, leans in close and we go:

CLOSE ON THE SCREEN:

It's a travel site. Florence. Options abound.

NEIL (V.O.)
...It didn't really make much sense
when I first read it.

99 INT. CELL PHONE STORE - DAY 99

Neil browses a row phones as a SALES ASSOCIATE approaches.

NEIL (V.O.)
I mean, what kind of man would you
have to be to leave everything
you've ever loved to search for the
meaning of it all?

As Neil picks up a RED PHONE, hands it to Associate, CUT TO:

100 EXT. ZEN GARDEN - DAY 100

Neil sits across from the Zen Master holding the RED PHONE.

NEIL
I got this the other day. It's
Simon's number. If someone calls,
we start talking and they're still
looking for someone to...
(off Zen Master)
I know. Crazy. But I don't ever
have to answer it if I don't want.

ZEN MASTER

But you will.

NEIL

Guess you never really do know
where enlightenment is going to
come from.

Zen Master smiles for the first time. Then Neil. As his grin keeps growing and growing, we CUT TO:

101

EXT. BACK YARD/TRUMAN HOME - DAY

101

"I Can See Clearly Now" by Jimmy Cliff plays on source radio. Neil stands on the diving board, looking into the crystal clear water beneath him.

ANIKA

It's freezing dad, don't do it.

Reveal Anika watching from a chaise, in a jacket -- it's cold out here. Neil takes a deep breath, dives in.

UNDERWATER -- Neil swims to the bottom, rests there for a long time as if floating in space. All SOUND DROPS OUT.

Lungs ready to burst, Neil shoots to the surface, gasping.

ANIKA (CONT'D)

God, Dad. I thought you were dead.

NEIL

Me, too.

Graces approaches, sets down a tray with mugs of hot chocolate.

GRACE

See? We didn't need a vacation,
babe. Just a little family time
around the pool.

ANIKA

I think actually going some where
warm would've been better.

GRACE

That's not the point, honey.

(off Neil)

I was gonna make lunch. Who's
hungry?

Anika and Neil raise their hands.

GRACE (CONT'D)

Tuna fish. Coming up.

She turns to go.

NEIL

Grace...

(she turns back)

You should come in. It's not that bad.

She lifts up her coverall, shows off a new bikini.

GRACE

I was planning on it.

Neil wasn't expecting that -- and he loves it.

ANIKA

Wow, mom, you look hot.

GRACE

I know.

She dances into the house as Neil pushes off from the side to do a few laps in water. His cell phone RINGS.

ANIKA

I knew it was too good to be true.
You're gonna have to go into the
office now, aren't you?

NEIL

Let's just see who it is first.

Neil hops out of the pool, grabs a towel and reaches in his robe -- there are two cell phones inside -- the Red Phone is ringing. He's about to decline when he notices the number.

ANIKA

Well? Who is it?

Neil looks back toward the house, sees Grace inside on her cell -- clearly she's calling Simon's number right now but doesn't know it's Neil. As Neil studies the phone, we...

END EPISODE