

BURN AFTER READING

Written by

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FADE IN

1 EXT. EASTERN SEABOARD - AERIALS - DAY 1

High in the air----so high we can see the curvature of the earth. The eastern seaboard stretches away, flecked with clouds.

As we dissolve in closer the picture bleaches of color. We are looking down at the city of Washington, D.C.

Dissolve closer still: a black-and-white aerial photograph of a neighborhood in suburban D.C. dominated by a sprawling building. Computer type quickly bleeps on:

C.I.A. Headquarters  
Langley, Virginia

2 INT. CIA - HALLWAY - DAY 2

We track at floor level, following the well shined shoes of someone walking down the well polished hallway.

3 INT. PALMER'S OFFICE - DAY 3

We hear a door opening and a silver-haired man rises behind his desk. A nameplate on the desk identifies him as Palmer DeBakey Smith.

PALMER  
Ozzie. Sit down.

Osbourne Cox, entering, is a middle-aged man in a striped shirt and bow tie.

OSBOURNE  
Palmer. What's up.

PALMER  
You know Peck, and Olson.

The two men, sitting on chairs facing the desk, nod at Osbourne, who is surprised to see them.

OSBOURNE  
Peck, yes, hiya. Olson, by reputation. Hi, Osbourne Cox.

OLSON  
Yeah, hiyah.

2.

OSBOURNE  
Aren't you with...aren't you,  
uh...

Palmer jumps in:

PALMER  
Yeah, that's right. Oz, look.  
There's no easy way to say this.  
We're taking you off the Balkans desk.

OSBOURNE  
You're----what? Why?

PALMER  
In fact we're moving you out of Sigint  
entirely.

OSBOURNE  
...What? No discussion, just----you're  
out?

PALMER  
Well, we're having the discussion now  
Oz. This doesn't have to be  
unpleasant.

OSBOURNE  
Palmer, with all due respect----what the  
fuck are you talking about?

A beat.

OSBOURNE (CONT'D)  
... And why is Olson here?

Another uncomfortable beat.

PALMER  
... Look, Ozzie----

OSBOURNE  
What the fuck is this?! Is it my----I  
know it's not my work.

PALMER  
Ozzie----

OSBOURNE  
I'm a great fucking analyst! Is it----

PALMER  
Oz, things are not going well. As you  
know.

PECK  
You have a drinking problem.

Stunned silence. Ozzie turns to look at Peck.

At length:

OSBOURNE  
I have a drinking problem.

PALMER  
This doesn't have to be unpleasant.  
We found you something in State. It's  
a, uh...

He gropes, uncomfortable.

PALMER (CONT'D)  
... It's a lower clearance level.  
Yes. But we're not, this isn't, we're  
not terminating you.

OSBOURNE  
(quietly)  
This is an assault.

PECK  
Come on, Ozzie.

OSBOURNE  
This is an assault. I have a drinking  
problem? Fuck you, Peck, you're a  
Mormon!

PECK  
Ozzie----

OSBOURNE  
Next to you we all have a drinking  
problem! Fuck you guys! Whose ass  
didn't I kiss? Let's be honest!

Palmer nods at Olson.

PALMER  
Okay, Olson----

OSBOURNE  
Let's be fucking honest...

Osbourne gets to his feet, agitated.

OSBOURNE (CONT'D)  
... This is a crucifixion! This is  
political! Don't tell me it's not!

He storms out the door.

OSBOURNE (CONT'D)  
... I have a drinking problem!

The door slams. Palmer Smith looks at Olson. Olson arches  
an eyebrow.

4 INT. COX KITCHEN - DAY

4

OSBOURNE

Bow tie loosened, he stands at a kitchen counter.

His shoulders twist as he does something below frame: we hear  
the crackle of ice cubes wrenching loose from a tray.

Behind him we see the apartment door opening. Katie, an  
attractive middle-aged woman, enters, taking her key out of  
the door, but stops, surprised to see Osbourne.

KATIE  
You're home.

Osbourne continues making himself a drink.

OSBOURNE  
Hang on to your hat, honey. I have  
some news. I----

KATIE  
Did you pick up the cheeses?

OSBOURNE  
Huh?

KATIE  
Were they ready? I didn't know you  
were coming home this early.

OSBOURNE  
(blank)  
The cheeses.

Katie rolls her eyes.

5.

KATIE  
I left a message for you to stop at  
Todaro's. The Magruders and the  
Pfarrers are coming over.

OSBOURNE  
The Pfarrers? Ugh. I----what did  
Kathleen say?

KATIE

What?

OSBOURNE  
When you left the message?

KATIE  
She said. She would give you. The message.

OSBOURNE  
Well she, I don't know, I guess we had bigger news today. My day didn't revolve arou----

KATIE  
So you didn't get the cheeses.

OSBOURNE  
Well, since I didn't get the message, no, I didn't get the cheeses. But hang on to your hat, I----

KATIE  
Oh for fuck's sake, Ozzie, you mean I have to go out again? All right, well, you better get dressed.

OSBOURNE  
Honey, we have to talk.

KATIE  
Not right now. They'll be here in, what, less than an hour.

5 INT. COX LIVING ROOM - NIGHT

5

A hand hovers, hesitates.

VOICE  
Is this a, uh, goat cheese?

OSBOURNE (OFF)  
Chevre, yes, that is a goat cheese.

Pink Revision 8/14/07 6.

Wider shows the cocktail party, meagerly attended but in full swing. Besides Osbourne and Katie there is Harry Pfarrer (who has just inquired about the cheese), bearded, forties, rugged; his wife Sandy; and a shiny-faced young couple, Doug and Tina Magruder.

Osbourne holds a cocktail tumbler.

HARRY  
Because I have lactose reflux. But I can----

OSBOURNE

You're lactose intolerant?

HARRY  
Yes, but I can----

OSBOURNE  
Or you have acid reflux? They're two  
different things.

Harry looks at him coldly.

HARRY  
I know what they are.

OSBOURNE  
Then you misspoke yourself. So I----

HARRY  
Thank you for correcting me.

KATIE  
You should try the chevre, Harry.  
It's very good.

HARRY  
Yeah. I can eat goat cheese.

He eats a piece, cupping one hand under his mouth.

HARRY (CONT'D)  
... I was just explaining to your  
husband here, I have a condition----

Katie tries to separate the two men by including Doug  
Magruder.

KATIE  
Harry works with the Marshalls'  
Service.

\*  
\*

Pink Revision 8/14/07 6A.

DOUG MAGRUDER  
Ah. I'm on the legislative side, I  
work with Senator Hobby.

\*  
\*

Pink Revision 8/14/07 7.

HARRY  
Used to work for Treasury, but I  
didn't go over to Homeland Security.  
I'm with the Marshalls.

\*  
\*  
\*  
\*

OSBOURNE  
If you want he'll show you his great  
big gun.

HARRY  
Very amusing. The gun is actually no

big deal. Twenty years in the  
marshall's service and I've never  
discharged my weapon.

OSBOURNE

Sounds like something you should be  
telling your psychiatrist.

HARRY

What? I don't have a psychiatrist.

DOUG MAGRUDER

Boy, I guess my job is pretty  
undramatic. I'm on the legislative  
side. What do you do Mrs. Pfarrer? Do  
you also carry a gun?

Harry laughs.

HARRY

Sandy writes children's books.

SANDY

I write children's books----

HARRY

Oliver The Cat Who...Who..arghh----Who----

Choking on piece of cheese, coughing

HARRY (CONT'D)

...Who Lives In The Rotunda. Excuse  
me.

TINA

Those are wonderful! My nieces and  
nephews----

8.

HARRY

Yeah, it's a beloved series. You  
wouldn't believe her fan mail. Unghh.  
Are you sure this is goat cheese?

KATIE

Why don't you let your wife tell them  
about her own books, Harry?

HARRY

I'm sorry----was I----

KATIE

Here, come in the kitchen, help me  
with the crudités.

6 INT. COX KITCHEN - NIGHT

6

They enter.

HARRY  
Goddamnit. He knows, doesn't he.  
He looks down at the floor. He stamps.

HARRY (CONT'D)  
... Nice floors.

KATIE  
Knows what?

Harry is looking around the kitchen, taking in the fixtures.  
Absently:

HARRY  
About us, he knows about us. Little  
prick.

KATIE  
Don't be an ass, he doesn't know a  
thing.

Harry is staring down at the linoleum again.

HARRY  
What is that, forbo?

A6 EXT. STREET - NIGHT

A6

A car drives by.

9.

7 INT. HARRY'S CAR - NIGHT

7

Harry driving, his wife next to him.

A long beat.

Finally:

HARRY  
What a horse's ass.

SANDY  
I don't know why we see them.

Harry shrugs.

HARRY  
Well, she's all right.

SANDY  
She is a cold, stuck-up bitch.

Harry opens his mouth to reply, considers, doesn't.

They drive.

KATIE

She is staring, in front of a mirror, face covered in cold cream, one hand arrested on the way up to daub on more.

KATIE

You quit?!

Osbourne is buttoning a pajama top.

OSBOURNE

Uh-huh.

KATIE

Well----Thank you for letting me know!

OSBOURNE

I tried to tell you this afternoon.

KATIE

You tried? You tried? And then----  
what, the aphasia kicked in?

OSBOURNE

Our guests came. We----

10.

KATIE

Why?! For fuck's sake, Ozzie!

OSBOURNE

I'm just----I don't know. I got so  
tired.

KATIE

You're tired.

OSBOURNE

Tired of swimming against the current.

KATIE

Uh-huh.

OSBOURNE

Independent thought is not only not  
valued there, they resist it, they  
fight it, the bureaucracy is  
positively----

KATIE

Did you get a pension, or severance or  
something, or----

OSBOURNE

I didn't retire you know, I, I quit.

I don't want their benefits.

KATIE

But I suppose my benefits are all right, I suppose you can live with those, is that the idea?

OSBOURNE

It's not like that's the only way to make money.

KATIE

Yes? Yes? What're you gonna do?

OSBOURNE

I'll do some consulting.

KATIE

Consulting.

OSBOURNE

Yes, to help while I----I've always wanted to write.

KATIE

Write. Write what.

11.

OSBOURNE

I've been thinking about it. A book,  
a sort of, sort of memoir.

Katie stares at him in the mirror.

A beat.

She bursts into laughter.

9 EXT. YACHT/AT SEA - DAY

9

THE BRIDGE

A small yacht. Osbourne stands at the wheel, a light wind in his face, as the boat sails under motor power.

After a beat he moves to the front of the boat.

An old man sits on a bench on the prow facing out into the wind. He has snowy hair and a stern Yankee face. He wears a tweed cap. He doesn't much react to Osbourne's approach.

OSBOURNE

You okay there, Dad?

The old man remains silent, staring. Osbourne sits next to him and idly tucks in the plaid blanket resting over the man's knees.

OSBOURNE (CONT'D)  
... Dad, I left my job at the  
Agency...

The old man stares out into the wind.

OSBOURNE (CONT'D)  
... I, uh... I'm sorry. Dad,  
government service is not what it was  
when you were in State. Things are  
different now. I don't know, maybe  
it's... it's... the Cold War ending;  
now it seems like it's all bureaucracy  
and no mission...

The old man stares out into the wind.

OSBOURNE (CONT'D)  
... I'm writing a memoir. I think  
it's going to be pretty explosive.  
But I don't think you'll disapprove.  
I don't think you'll disapprove.  
Katie has had trouble accepting it.  
(MORE)

12.

OSBOURNE (CONT'D)  
But... sometimes there's a higher  
patriotism, Dad. So we'll... Yes,  
change is hard. It's hard on Katie.  
But we'll be okay. We'll be okay.  
Life is change. This is good. We  
were all blocked up, Katie and me.  
This is, this is a blessing in  
disguise. I'll go into training, you  
know. Lay off the sauce. Like you  
did. You managed to do it. Finally.  
And then I can concentrate on, you  
know. New beginning. And this'll all  
have been for the best. Don't you  
think Dad?

The old man stares out into the wind.

Osbourne snuffles.

OSBOURNE (CONT'D)  
... Cold.

He taps the old man on the knee and rises.

OSBOURNE (CONT'D)  
... I guess we should head back.

10 EXT. PIER - DAY

10

LONG SHOT THRU THE WINDSHIELD OF A CAR

The sailboat docked at the end of a marina. Osbourne is

pushing the old man in a wheel chair down the pier away from the boat.

A MAN'S VOICE  
We've seen this...

11 INT. LAW FIRM - CONFERENCE ROOM - DAY

11

THE MAN

White hair, bushy eyebrows, a florid face. He is in a law-book lined conference room. He wears an expensive suit, suspenders, a white shirt with blue collar and cuffs. He is Bogus Terikhian.

TERIKHIAN  
... I know this kind of man. We've seen this.

13.

Wider on the conference room shows that Katie Cox sits at the table, along with Terikhian, another lawyer, and an assistant.

TERIKHIAN (CONT'D)  
... Mrs. Cox, you can't let this man take advantage of you. And he will. He will.

KATIE  
Yes. This is my fear. He's trying---- he says----he's trying to pull himself together, but...

TERIKHIAN  
Look, sure, I----I'm obliged to tell you you should try to salvage things. And you should. People turn themselves around. Not unheard-of. But. You---- you haven't broached the possibility of divorce yet?

KATIE  
No.

TERIKHIAN  
Well that's good. Because first you should get all his financials. Before he's forewarned. Because here's a man, here's a man, practiced in deceit, this is almost, you could say it's his job, practiced at hiding things, and there is no reason, it is not improper, there is no reason for you not to get a picture of the household finances. Paper files, computer files, whatever----this is your prerogative. You can be a spy too,

madam. Do this before you put him on alert. Before the turtle can draw in his head and his, uh...

He waggles his hands, groping for the word.

TERIKHIAN (CONT'D)  
... Feet.

He shrugs.

TERIKHIAN (CONT'D)  
... And hopefully everything will work out. He will reform. But! If not: forewarned is forearmed.

14.

12 INT. COX HOUSE - DAY

12

Osbourne is splayed on an easy chair, wearing a bathrobe over pyjamas. He stares at the ceiling, motionless, arms outflung, like Marat in his bathtub.

A long still beat. A clock ticks.

Abruptly Osbourne raises one hand to speak into a microcassette recorder.

OSBOURNE  
We were young and committed and there was nothing we couldn't do. We thought of the Agency less as... less as...

The thought, such as it was, peters out. Osbourne rises and wanders around the room, glassy-eyed.

He suddenly raises the microcassette again.

OSBOURNE (CONT'D)  
... The principles of George Kennan----a personal hero of mine----were what animated us. In fact they were what had originally inspired me to enter government service. Like the State Department's China Hands of yore, or, in a different forum, in a different venue, in a different medium, in, um... "Murrow's Boys," the fabled----in a different----

He suddenly stops, head cocked, listening.

Faintly, a ringing phone.

13 INT. COX BASEMENT STAIRWAY - DAY

13

At the cut Osbourne is thundering down a steep carpeted

stairway. He inclines his head to clear the ceiling that juts over the bottom half of the stairwell.

The phone is louder here.

14 INT. COX BASEMENT - DAY

14

A semi-finished basement with cheap paneling and a low dropped ceiling of water-stained Johnson-Armstrong tile. The ringing phone is on a cheap government-surplus desk. The answering machine, with Osbourne's voice, picks up:

15.

MACHINE

You have reached The Cox Group...

Osbourne, robe flapping, shuffles hurriedly in his slippers toward the phone.

MACHINE (CONT'D)

... We can't answer your call right now. Please leave a----

OSBOURNE

(heavy breathing)

Hello.

He eases into the chair, having swiped up the phone. A listening beat.

OSBOURNE (CONT'D)

... Yes?... Oh, no... No, call her number... No, upstairs...No she's not, but leave it on her machine.

15 INT. LIVING ROOM - DAY - LATER

15

We are looking over Osbourne's shoulder----he is still in his robe----as he sits hunched on an ottoman, looking at a daytime game show.

A few beats of the show.

Roaring laughter from the studio audience. Mild chuckle from Osbourne in the foreground.

16 INT LIVING ROOM - DAY - STILL LATER

16

Ticking clock. Osbourne paces with the microcassette recorder. He raises it with a thought, draws a breath, and then stops, and looks off.

The ticking grandfather clock: ornate hands on an ornate clock face Two or three minutes to five.

Osbourne stares for a long beat.

17 INT. COX KITCHEN - DAY  
17

OSBOURNE

Shoulders twisting as we hear ice clattering out of a tray.  
He pours coke sizzling onto the ice.

16.

He pauses for a long beat.

He takes a bottle of rum out of a cabinet.

He pours some into a hatch-marked shot glass.

He looks at it. The amber liquid tops the hatch mark. He  
conscientiously pours the overage back, murmuring:

OSBOURNE

Single...

He dumps the shot into the Coke.

18 EXT. SAILBOAT - DUSK 18

As before, the boat, docked at the end of the marina pier, is  
seen in long shot through the windshield of a car.

Closer on the boat. As water laps against pilings and the  
boat gently bobs and creaks, we hear, muffled, the sounds of  
a couple having sex. When it builds to climax we cut:

19 INT. SAILBOAT - DUSK 19

Minutes later. We hold on a door for a quiet beat, then we  
hear the gurgle of water, and then the door opens. Harry  
Pfarrer emerges from the small bathroom, buckling his belt.

In the bedroom which he emerges into Katie Cox is just  
finishing dressing.

Harry looks at his watch.

HARRY

I should try to get a run in.

20 INT. COX HOUSE - DUSK 20

Katie is letting herself in.

KATIE

Ozzie!

Quiet.

21 INT. KITCHEN - DUSK

21

Katie enters and sees a note on the counter paperweighted by a plate of used lime wedges:

17.

Honey,

At Fenninger's. Reunion committee  
dinner.  
See you later.

22 EXT. POTOMAC BRIDGE - DUSK

22

Long-lens, hand-held, point-of-view seeming: Harry Pfarrer is jogging in his Treasury sweats.

Closer on him. Brow furrows. He spins, jogs backwards, looking.

His point-of-view: nothing unusual; traffic on the bridge, no pedestrians particularly close.

Harry, mildly puzzled, slows and stops. He turns again.

Point-of-view up the bridge: empty.

Harry starts jogging again.

23 INT. COX BASEMENT - NIGHT

23

We are tracking toward the desk in the corner, at which Katie sits. She cracks open a CD case and loads the CD into Osbourne's computer. A suspense drone builds as we track in.

Katie starts typing, then suddenly stops. She holds still, listening for noises in the house. Nothing. She resumes typing.

We hear male voices beginning to swell in song. The voices continue after the suspense drone snaps off, at the cut to:

24 INT. FENNINGER'S - NIGHT

24

A musty steakhouse. On the walls are hunting-scene prints and steel engravings of English country houses.

A placard resting on a chair outside the Georgian Room:  
CLOSED FOR PRIVATE PARTY.

From inside the room, male voices:

VOICES  
Tune every heart and every voice...

18.

25 INT. FENNINGER'S - GEORGIAN ROOM - NIGHT

25

A dozen middle-aged men around a long table, each holding high a glass.

MEN  
... Bid every care withdraw. Let all  
with one accord rejoice...

The men are sweaty, tie-loosened, dinner-stuffed and boozy.

MEN (CONT'D)  
... In praise of Old Nassau...

Close on Osbourne as a rotund middle-aged classmate fills his glass to brimming. The two sway unsteadily with the music..

MEN (CONT'D)  
... In praise of Old Nassau my boys,  
Hoo-rah, hoo-rah, hoorah!

All swing their glasses side-to-side in rhythm:

MEN (CONT'D)  
... Her sons... shall give... while  
they... shall live...

Glasses are thrust high with a ringing finish:

MEN (CONT'D)  
... In praise of Old Nassau!

26 INT. EXAM ROOM - DAY

26

A WOMAN'S ASS

Bare. Pale. Middle-aged.

Someone with a marker is drawing on the flesh to illustrate:

DOCTOR (OFF)  
We take all the chicken fat off your  
buttocks, here... and here... And the  
upper arms. And a little off your  
tummy...

The camera is arcing around a standing, naked, middle-aged woman, to reveal the doctor sitting on a stool in the examining room, facing her. He reaches forward again with

the marker.

19.

DOCTOR (OFF) (CONT'D)  
...And we do breast augmentation with  
a tiny incision here... and here.

PATIENT (OFF)  
Uh-huh. And what about the thigh  
area?

DOCTOR  
Well we can do liposuction there as  
well, but that area will respond to  
exercise. Buttocks and upper arms  
begin to store more fat when you get  
up around forty, the body just tells  
it to go there, but the thighs will  
respond to toning exercises.

PATIENT  
Uh-huh. I know, I can work out on my  
arms til the cows come home, but...

DOCTOR  
Uh-huh. And of course there are also  
genetic factors.

PATIENT  
The Litzkes are big.

DOCTOR  
Uh-huh, well everything's----

PATIENT  
My mom had an ass that could pull a  
bus.

DOCTOR  
Wow. Well that's a predispo----

PATIENT  
Father's side too, although Dad tends  
to carry his weight in front of him.

DOCTOR  
Uh-huh.

PATIENT  
In the gut area. Derriere, not so  
much.

DOCTOR  
Okay.

The continuing track around is also booming up to reveal the  
face of the patient, Linda Litzke.

20.

LINDA

And what about the face, you know, the window to the soul.

DOCTOR

Uh-huh! Uh-huh! Very well put. Well your eyes are one of your best features. But we can do something about the incipient crow's feet.

LINDA

Baby crow's feet. Little chickling's feet. I mean chicks. Chickie chickie chickie.

DOCTOR

Ha-ha, yes, again, well put. You have a way with words. We cut here...

He marks.

DOCTOR (CONT'D)

... And we pull the skin tight, like stretching the skin over a drum. Not too tight, though. We don't want that "worked-on" look. You need sufficient slack for the face to remain expressive.

LINDA

Yeah, I don't wanna look like Boris Karloff.

DOCTOR

Uh-huh! Heh-heh, so you don't want a sex change!

LINDA

No, I'm all woman!

27 INT. DOCTOR'S OFFICE - DAY

27

Doctor and patient, now dressed, sit on either side of a desk.

DOCTOR

So Linda, what we're talking about here is four different procedures.

(ticks them off)

The liposuction... The rhinoplasty... The facial tuck, which I would strongly recommend over the chemical peel----

21.

LINDA

Yeah, I don't want to get anything  
burned off.

DOCTOR

And why should you. With that lovely  
skin. And lastly, the breast  
augmentation. Now we can also do  
something about the vaccine scar----I  
don't know if you wear sleeveless  
dresses much----

LINDA

Not with these ham hocks!

DOCTOR

Yes, well once they're nice and  
svelte, post-op, you----

LINDA

Well I don't know. Is the vaccine  
thing----can you counsel me on this? I  
don't know, is it unsightly? I see it  
a lot, a bunch of people have it.

DOCTOR

Absolutely! Some women don't mind it  
at all! Personal taste!

28 INT. HARDBODIES - DAY

28

Linda Litzke, in a Hardbodies polo shirt with "Linda"  
stitched on the breast, leans out of her semi-enclosed office  
on the gym floor.

LINDA

Chad!

29 INT. HARDBODIES - GYM FLOOR - DAY

29

Chad Feldheimer, trainer, fortyish and well-muscled, has a  
gym patron up on a table and is helping him stretch a leg  
back.

PATRON

Ow!

CHAD

I'm sorry, was that too much?

22.

PATRON

I felt a straining... a tightness in  
the... in the front of my ass...

CHAD

Well you're pretty tight. You have to  
feel it or----

LINDA  
(on the public address)  
Chad Feldheimer. Office.

CHAD  
I'll be back in a minute.      We'll work  
on opening those hips.

30    INT. LINDA'S OFFICE - DAY

30

Linda is tapping at her computer as Chad enters.

LINDA  
I got a batch from BeWithMeDC dot com.

Chad perches on the desk, chewing gum as he gazes at the screen.

CHAD  
Oh wow.    Any good?

LINDA  
I don't know yet, just looking... How  
do you open this?

CHAD  
Click on, uh... yeah...

LINDA  
Oh my god!

CHAD  
What?

LINDA  
Oh my God, what a loser!

She clicks.

LINDA (CONT'D)  
... Loser!

She clicks.    Chad is laughing.    Linda scowls.

23.

LINDA (CONT'D)  
... Loser!... What is this! They  
should call this Mr. Saggy dot com.

CHAD  
Cripes.

LINDA  
Loser!

CHAD  
Did you have to send a picture?

LINDA  
No, only guys do. I submitted a verbal profile, turn-ons, turn-offs, et cetera. I'm really looking for someone with a sense of humor.

CHAD  
That guy----wait----that guy wasn't bad.

LINDA  
Him?

CHAD  
No, before.

LINDA  
Him?

CHAD  
Yeah. He uh, he might not be a loser.

LINDA  
How can you tell?

CHAD  
That's a Brioni suit.

LINDA  
Oh yeah?

CHAD  
Shit yeah.

LINDA  
(dubious)  
Does he look like he has a sense of humor?

CHAD  
He looks like his optometrist has a sense of humor.

24.

Linda slaps his arm.

CHAD (CONT'D)  
... Huh-huh-huh. What does he do?

LINDA  
State Department.

CHAD  
That's cool.

LINDA  
His hair is... what is that?

CHAD

Plugs.

31 INT. GYM - NEXT DAY

31

Linda is showing someone around the floor.

LINDA

This is the cardio area. A lot of machines here so that, believe me, there's never a wait. What you're seeing now, this is our busiest time, and there's still a couple of open treadmills I see, three Stairmasters---- I call it the Butt-Blaster----couple of LifeCycles----Hi, Chad.

Chad is working with a medicine ball and a heavy young woman.

CHAD

Hi Linda. Did you call that guy?

LINDA

Not yet! Chad is one of our trainers. I've just started internet dating and I got my first look at the, uh...

CUSTOMER

What service?

LINDA

BeWithMeDC dot com?

CUSTOMER

Nice.

LINDA

Have you used them?

25.

CUSTOMER

No----two friends did and they're both hooked up. With really special guys.

LINDA

That's fantastic.

32 INT. LINDA'S OFFICE - LATER

32

Linda is leaning forward at her desk, phone wedged between ear and shoulder, one hand up at her forehead.

After a long still beat:

LINDA

Yes!

Another still beat.

LINDA (CONT'D)  
... English!

Beat.

LINDA (CONT'D)  
... Agent!

Beat.

LINDA DRIVING  
... Agent! Agent!

Beat.

LINDA  
... Yes, hi, this is Linda Litzke,  
should I give you my account number?  
You have it up? Okay. I was informed  
that I needed pre-approval for these  
surgeries, and then... Yes, it was  
denied.

Listening, then:

LINDA (CONT'D)  
...No, those are four different  
operations... It's very complicated;  
I'm reinventing myself, it's a whole  
new look so it isn't just one thing,  
however, it's all approved by my  
doctor... But----madam! This is not----my  
job involves, you know, public  
interface! This is not...

26.

Her jaw sets. She controls her fury. Quieter:

LINDA (CONT'D)  
... Yes I do understand. Could I  
speak to your supervisor please?

33 INT. TED'S OFFICE/LINDA'S OFFICE - DAY - MINUTES LATER 33

We are on a long lens point-of-view, from several cubicles  
over, of Linda, now slumped at her desk, head in her arms.  
We faintly hear her sobbing.

Reverse shows Ted Treffon, middle-aged, balding, the soulful  
manager of Hardbodies. He looks at Linda, puzzled and a  
little alarmed. He tenses as if to rise but doesn't, and  
hovers uncomfortably, unsure of whether to intrude.

34 EXT. WASHINGTON MALL - DAY 34

Linda walks down the promenade dressed in a smart pant suit.

Her moving POV passes over a couple in conversation, an old woman feeding the birds, a man in a business suit reading a newspaper.

She passes the man and turns around. He has looked up from the paper and is staring at her. He wears aviator-shaped glasses with clear plastic rims. He may have hair plugs.

LINDA

Alan?

MAN (ALAN)

Are you, uh... Linda?

35 EXT. CIRCLE THEATRE - DUSK 35

A poster advertises Totally Stoked! with Dermot Mulroney and Claire Danes.

36 INT. THEATRE - NIGHT 36

On the screen, Dermot Mulroney, dressed in a tuxedo, cranes his head to look steeply up and off.

Linda sits next to Alan in the half-empty theatre, nervously watching the screen.

27.

DERMOT (OFF)

First you tell me that you can't  
commit, then you----WOULD YOU GET DOWN  
FROM THERE!

Linda laughs raucously, then catches herself and looks at Alan.

37 INT. RESTAURANT - NIGHT

37

The couple sit across from each other at a small table. They pick at their food.

38 INT. LINDA'S APARTMENT/BEDROOM - NIGHT

38

The couple are making love in the dark room on a frilly comforter. Alan, still wearing his glasses, wheezes asthmatically.

39 INT. LINDA'S APARTMENT/BEDROOM - LATER

39

Alan is snoring. After a long beat Linda gets up and puts on

a robe. She bends down near the bed and picks something up out of Alan's trousers.

40 INT. LINDA'S LIVING ROOM - NIGHT  
40

She sits into a chair near the window in the dark room and opens Alan's wallet. A Discover card, driver's license, a condom. A photograph of Alan holding a large bluefish.

She unfolds a piece of notepaper. Written in a feminine hand in pencil:

Please pick up:  
Plunge  
Honey Nut Cheerios.

LINDA  
Oh for Pete's sake!

She catches herself, looks around.

The snoring, off, continues.

She looks out the window.

The lights of the freeway twinkle.

28.

41 INT. YACHT - NIGHT  
41

We are in the bedroom. The boat rides gently at anchor.

Harry has an arm around Katie, in bed. Both stare at a point in space.

After a beat that is silent except for the faint sloshing of water against hull:

HARRY  
... and then, you know, you grow up. I guess that's what's happened with me. You just... people change. We married when I was, what, in my mid-twenties. A kid. We were kids. Twenties. You think it's forever. Then, you know, you're older----you begin to feel your mortality, you start to think, well, there's no more time for dishonesty. Subterfuge. You go, I'm not that person. The choices you made, you can't, just through inertia----

KATIE  
I'm thinking of divorcing Ozzie.

Harry doesn't react----a careful, studied non-reaction. After more sloshing:

HARRY  
... I'm just thinking, Whoa. I mean, frankly, I'm thinking, Whoa. I, I, I guess that's what I should be thinking about too. With Sandy.

KATIE  
That's what you were just saying.

HARRY  
Yes! Absolutely! And you should be getting rid of that bozo. No question about that. I agree.

KATIE  
So if I were divorced----

HARRY  
Well yes, if you were uh, you know, yes. Yes, I should settle things. With Sandy. Because of you and me. It just takes, courage, you know. To inflict that pain. Scary stuff.

(MORE)

29.

HARRY (CONT'D)  
Scary stuff. You're a brave lady. Well, of course, it would be easier for you.

KATIE  
Why's that? I don't see that.

HARRY  
(chuckling)  
Well you know, because he's such a dope.

(sobers)  
But Sandy, she's... a good lady. A very special lady.

KATIE  
She's a cold, stuck-up bitch.

HARRY  
Well that's... a little----

KATIE  
You and I should sort things out. I've told you that this is not just frivolity.

HARRY  
No, that's understood. You've been very straight.

KATIE

I thought I was loud and clear.

HARRY

Absolutely. Not just fun and games.

Awkward beat. The sloshing of waves. Harry nods.

HARRY (CONT'D)

... Absolutely.

42 INT. HOME DEPOT - DAY

42

Harry Pfarrer pulls a length of metal tubing from a shelf. He sights down it, examines the gauge, hefts it.

He slides it back in and pulls a length, wider gauge, from the shelf below.

30.

43 EXT. HOME DEPOT - DAY

43

Long lens, hand-held, point-of-view seeming: Harry is pushing a red shopping cart through the parking lot. Standing in the cart are lengths of metal tubing that he steadies with one hand as he pushes.

44 INT. LINDA LITZKE'S CUBICLE - DAY

44

Linda has a hand cupped to her forehead and the phone pressed to one ear.

LINDA

English!... Agent!... Agent!...

After a short beat she hits a button on the phone console and cradles the handset. From the speaker we hear:

RECORDED VOICE

---important to us. Please stay on the line for the next available agent.

Music.

Linda listens for a moment, then abruptly lifts the handset and slams it back down.

45 INT. HARDBODIES - TED'S CUBICLE - DAY

45

TRACKING IN ON TED'S CUBICLE

Ted Treffon, the soulful manager of Hardbodies, stands with one hand on the back of his chair---which Chad occupies---and

one hand on the desktop, looking over Chad's shoulder at a computer screen that Chad is scrolling down. Standing behind both men is a short Mexican Indian man, also in a Hardbodies uniform.

CHAD  
Holy shit...

LINDA  
Ted, can I talk to you about our Mickey Mouse health plan?

Ted continues to stare at the computer screen in mounting alarm. He responds absently to Linda:

TED  
Uh-huh... Hang on...

Yellow Revision 8/24/07 31.

CHAD  
This is some heavy shit.

LINDA  
Is that my date list?

CHAD  
No... fuck...

LINDA  
You know, I'm trying to reinvent myself, and these procedures, which are so incredibly not cheap, this Micky Mouse HMO is saying they're not, they're... What is this?

She is looking at the screen.

CHAD  
I can't believe this... This is like... intelligence shit.

TED  
I am not comfortable with this.

LINDA  
What is it?

CHAD  
This is, like, I can't believe this shit I'm seeing.

TED  
Manolo found it.

CHAD  
Manolo found this, like, CD just lying in a locker. Locker floor. Ladies' locker room.

MANOLO

Jus lie-een there.

CHAD

And I'm like, whoa, someone's music or what, so I come in here and it's these files, man.

TED

I am not comfortable with this. \*

Yellow Revision 8/24/07 32.

CHAD

Like it's talking about SigInt, and signals and shit. Which, Signals means code, you know.

MANOLO

It was jus lie-een there.

CHAD

Talking about like, section heads here, and their names and shit. And then these other files are just, like, numbers. Arrayed. Numbers and dates and numbers... And numbers. I think that's the shit, man. The raw intelligence. \*

TED

I am not touching this. I want this out of here.

CHAD

Wul... Throw it out?

LINDA

You can't do that! You should put a note up in the ladies' locker room.

CHAD

Put a note up? Highly classified shit found, Signals intelligence shit, CIA shit? Hello! Did you lose your secret CIA shit? I don't think so.

TED

Look, you figure it out, I am not comfortable with this. I want this out of Hardbodies... \*

As he backs out of the office:

TED (CONT'D)

... We're running a gym here!

Chad swivels around.

CHAD

Look, Manolo...

He zippers his lip.

CHAD (CONT'D)  
...you didn't find this.

33.

MANOLO  
I found it on the floor there.

CHAD  
Yeah, I know, but

MANOLO  
Right there on the floor there. Lie-  
een there.

46 INT. HARRY'S CAR - DAY  
46

CLOSE ON A REAR-VIEW MIRROR

A dark blue Ford Taurus, three or four car lengths back on a quiet Chevy Chase street.

Harry Pfarrer glances at the rear view mirror. Behind him we see the steel pipe from Home Depot laying across the top of the back seat of the station wagon.

47 EXT. CHEVY CHASE HOUSE - DAY  
47

Harry is just getting out of the wagon which is parked in the driveway of the suburban house.

48 INT. HOUSE - DAY  
48

Harry is struggling through the front door with the length of pipe.

We hear his wife call down from upstairs:

SANDY  
Harry? Is that you?

HARRY  
Yeah, yeah, it's me.

He takes the pipe, opens the staircase door to the cellar, sets the pipe inside on the upper stair, and closes the door behind him.

49 INT. CELLAR - NIGHT

Harry is at a workbench welding a length of trimmed pipe to a short piece of hardware clamped in a table vise.

His home shop is in a caged-off section of the basement. There is also haphazard storage.

Yellow Revision 8/24/07 34.

One shelf holds stacked boxes labeled with magic marker: "Oliver in the Oval Office," "Yea and Nay for Oliver," "Point of Order, Oliver!"

Harry loosens the vise and takes out the piece of hardware. He drops it, a small bearing-mounted clip, onto a length of pipe held horizontal in another vise. He experimentally slides the clip along the length of pipe: it slides smoothly back and forth, nicely balanced.

50 INT. MONKEY DAVE'S - NIGHT

50

Linda Litzke and Ted Treffon, the soulful manager of Hardbodies, are at a table in the yuppie bar Monkey Dave's. To a waitress:

LINDA  
Absolut Saketini, please?

TED  
Just a Tab.

LINDA  
You know, it wouldn't cover all of it, but if I got some advance on my salary I could at least get the surgery ball rolling.

TED  
Whoa! There's a payroll company, you know. They don't just advance people money. They just don't do that. I mean, sure, I could say, Yes, I

\* authorize it, but that's not going to mean anything to them.

LINDA  
Well why do they have us on a cockamamie health plan? I need these surgeries, Ted!

TED  
You're a beautiful woman! You don't need

LINDA  
Ted, I have gone just as far as I can go with this body! I----

TED

I think it's a very beautiful----it's  
not a phoney-baloney Hollywood body----

Yellow Revision 8/24/07 35.

LINDA

That's right, Ted, I would be laughed  
out of Hollywood. I have very limited  
breasts and a gi-normous ass and I  
have this gut that swings back and  
forth in front a me like a shopping  
cart with a bent wheel.

TED

Oh come on!

LINDA

I am trying to get back in  
circulation. I have appetites and so  
forth, and, uh----

TED

Well there's a lot of guys who'd like  
you just the way you are.

LINDA

Yeah----losers!

TED

Well, I don't know. Am I a loser?  
Lemme tell you something. I wasn't  
always a manager at Hardbodies. I,  
um...

\*

He looks at her, appraising. He decides.

TED (CONT'D)

Let me show you something.

\*

He reaches into his wallet. He pulls out a picture:

A snapshot of a soulful man in a dark robe and a high caftan  
standing on a curb in front of a large stone building.

Linda shrieks:

LINDA

Omygod----is that you?!

Ted nods gravely.

TED

Fourteen years, a Greek Orthodox  
priest. Congregation in Chevy Chase.

36.

LINDA  
Well jeez, that's a good job!

TED  
Mm-hm.

LINDA  
What happened?

TED  
Well...

He looks at the picture for a sad beat, then shrugs. He stuffs it back in his wallet.

TED (CONT'D)  
... It's a long story. Anyway, lotta ways I'm happier now. My point is... my point is... it's a journey.

LINDA  
Well that's my point! I don't want to stay where I am! I want to find someone to share my journey!

TED  
Well, sometimes, you know, you don't look in your own back yard, you're never gonna see----

LINDA  
That's right! That's why I've started this internet dating!

TED  
Uh-huh, but I'm saying, maybe you don't have to, you know... to----

LINDA  
Look Ted, I know you can't authorize an advance on my salary but you can put in a request, can't you?

TED  
It's not going to do any good, Linda.

LINDA  
Ted, have you ever heard of the power of positive thinking?

37.

51 INT. LINDA'S APARTMENT - NIGHT

51

It is night. Linda sleeps in a darkened bedroom under the frilly comforter. We hear a distant banging. Finally the banging stops and a moment later the telephone rings.

Linda stirs, wakes and reaches for the bedside phone.

LINDA

Hurrow----

She removes an appliance from her mouth.

LINDA (CONT'D)

Hello?... Where are you?... Okay.  
Just a second.

52 INT. APARTMENT STAIRWELL - NIGHT

52

We hear a door being buzzed open. At the top of the staircase an apartment door opens and Linda appears in a robe.

Her POV down the steep staircase: Chad Feldheimer is walking up towards the landing dressed in a black lycra bicycle unitard with lime green flames. He holds a bike wheel in one hand and a plastic squirt bottle in the other.

He looks up, foreshortened.

CHAD

Omygod.

53 INT. LINDA'S APARTMENT - MOMENTS LATER

53

Chad enters with his bicycle wheel and squirt bottle. Linda shuts the door behind him.

CHAD

Omygod.

LINDA

Chad, you know what time it is?

CHAD

Uh-huh. So, like, I couldn't tell you this on your totally unsecure phone, but I know who the guy is.

He leans his wheel against the wall and sits on a low chair that brings his knees up near his chin. He looks smugly at Linda.

38.

LINDA

The guy?

CHAD

The guy, the secret guy.

LINDA

Is he high up?

A beat. Chad stares.

CHAD

Um. I don't know if he's high up.  
Probably. I mean, I know his name,  
not like his rank.

LINDA

What is it?

CHAD

Osbourne. Cox.

LINDA

Never heard of him.

CHAD

Oh, like you're so plugged in to the  
intelligence community.

LINDA

I'm just saying, to the layman----

CHAD

Well I think like the quality of the  
intelligence dictates how high up he  
is.

LINDA

Uh-huh.

CHAD

Not what we know.

LINDA

Uh-huh.

CHAD

And I also got his----do you have any  
water? I gotta hydrate.

LINDA

I have tap water

39.

CHAD

Are you kidding?

LINDA

How did you find out who he is?

CHAD

Sources.

LINDA

What do you mean sources?

CHAD

Do you have like Gatorade? Anything  
besides, like, Maryland swamp water?

He rises and heads for the kitchen.

CHAD (CONT'D)  
... You know how far this is from my  
place?

LINDA  
How do you know his name?

CHAD  
I have this geek friend, Ernie  
Gallegos? He does computer stuff,  
hooks up people's computers and  
programs their VCRs'n shit? So he  
examines the files and he pulls off  
the digital watermark that tells what  
computer they were created on.  
Fucking child's play for Ernie.

LINDA  
Uh-huh.

Chad opens the refrigerator and starts rummaging.

CHAD  
I also have his telephone number.  
That was a little harder.

LINDA  
Omygod!

Chad straightens up with a bottle of orange juice which he  
rolls across his forehead.

CHAD  
Shall we give him a tinkle?

Yellow Revision 8/24/07 40.

LINDA  
Omygod, why?

CHAD  
Because he's gonna wanna know that his  
shit is secure. You know, he's gonna  
be relieved. He might even be so  
relieved he gives us a reward----I would  
be very fucking surprised if he did  
not.

LINDA  
Oh, wow.

CHAD  
Very surprised. Like, you know, the  
Good Samaritan tax. Which is not even  
a tax, really, since it's voluntary.

\*

54 INT. KITCHEN - MOMENTS LATER  
54

Chad is looking at a crumpled piece of notepaper and punching numbers into a wall phone. In the background we see Linda watching him from the living room couch.

A beat.

We hear the call ring through.

The click of the connection being made, and Chad silently gestures, with an upward sweep of his hand, for Linda to pick up her extension.

CHAD  
Hello?

55 INT. OSBOURNE'S BEDROOM - NIGHT  
55

He has the phone pressed groggily to his ear.

OSBOURNE  
Hello?

CHAD  
Osbourne? Osbourne Cox?

OSBOURNE  
Yes----uh----Who is this?

CHAD  
Are you... uh... Osbourne Cox?

41.

OSBOURNE  
Who is this? What time is it? Who  
are you?

CHAD  
I'm a Good Samaritan. I'm sorry I'm  
calling at such an hour, but I thought  
you might be worried.

OSBOURNE  
Worried?

CHAD  
About the security. Of your shit.

A beat.

OSBOURNE  
What on earth are you talking about?  
Who am I speaking to?

Katie stirs in bed.

KATIE

Who is it?

CHAD

Your files----your documents. I know these documents are sensitive. But I am perfectly happy to return to you your sensitive shit. At a time of your choosing.

OSBOURNE

What documents? What are you talking about?

CHAD

... Osbourne Cox?

OSBOURNE

(explosive)

Yes! Yes, I'm Osbourne Cox! Who the fuck

CHAD

Settle down, Osbourne.

KATIE

Who is that?

OSBOURNE

What documents are you talking about?

Yellow Revision 8/24/07 42.

CHAD

(referring to his notepaper)

OK. "The bureau chief in Belgrade we all called Slovak the Butcher. He had very little report with his staff, and his despatches were marked by----

\*

OSBOURNE

Ra-por, very little rapport with his staff, you fucking moron! How did you get----

CHAD

Don't blow a gasket, Osbourne. I have----

OSBOURNE

How did you get a hold of that!

CHAD

It's not important where I----

OSBOURNE

You're in way over your fucking head! Who the fuck are you? You have no

idea what you're doing!

CHAD

Oh! Why so uptight, Osbourne Cox?  
I'm just a Good Samaritan, like, a  
traveler on the road who has happened  
upon----

LINDA

We're going to return it, we just  
thought----

CHAD

Linda, I'll do it!

OSBOURNE

Who's this?!

KATIE

Ozzie, what is going on.

LINDA

Like a Good Samaritan tax----

OSBOURNE

Who the fuck----

43.

CHAD

You know, this is a major  
inconvenience for us and we thought,  
you know, a reward----

OSBOURNE

So it's money! So it's money!

CHAD

Well, yeah, uh... why not? I mean,  
this is not----am I out of line here?

OSBOURNE

All right, you two clowns listen to me  
very very carefully. I don't know who  
you are, but I warn you most  
emphatically----

LINDA

You warn us? You warn us? You know  
what, Mr., Mr. Intelligence? We warn  
you! We'll call you back with our  
demands!

She slams down the phone.

CHAD

Hello? We just----

OSBOURNE

Who, who----

LINDA  
Chad! Don't play his game!

OSBOURNE  
Hello! Hello!

CHAD  
(into the phone as he  
hangs it up)  
Sorry.

He walks back into the living room shaking his head.

CHAD (CONT'D)  
... Geeze...

LINDA  
The nerve of that guy!

CHAD  
... I am very fucking surprised he did  
not give us the reward.

44.

56 THE COX BEDROOM - NIGHT

56

Osbourne sits on the edge of his bed in the dark room,  
shaking his head.

KATIE  
What in God's name is going on?

OSBOURNE  
There's some clown----a couple of clowns  
----somehow got a hold of my memoir----

KATIE  
Your what?

OSBOURNE  
Stole it or----I have no idea how they  
got it----

KATIE  
Your what?

OSBOURNE  
My memoir, the book I'm writing.

KATIE  
Why in God's name would they think  
that's worth anything.

OSBOURNE  
Well they----I... I've no idea how they  
got it.

Chad paces, shaking his head.

CHAD

But it doesn't sound like he's gonna play ball.

LINDA

Oh, he'll play ball! We just have to let him know who's boss.

CHAD

Well, that's----he sounds very senior. I think this is some senior guy who has screwed the pooch, big-time.

Blue Revision 8/1/07 45.

LINDA

Yeah, that's why we got him, you know, we've caught him with his thing caught in a big fat wringer.

CHAD

Yuh-huh.

LINDA

And us in the driver's seat. This is our opportunity, like, you don't get many of these. You slip on the ice outside of, you know, a fancy restaurant.

CHAD

Yuh-huh.

LINDA

Or this happens.

CHAD

Right.

LINDA

And right now this has happened.

CHAD

Yup. It sure has.

LINDA

This could put a big dent in my surgeries.

CHAD

Big time.

SANDY PFARRER

We are dutch on her as she leans down a staircase, one hand on its rail, calling to be heard over the buzz of a bandsaw:

SANDY

Honey!

No answer. The bandsaw whines higher, cutting through steel. Louder:

SANDY (CONT'D)

Honey!

Blue Revision 8/1/07 46.

The whine hums down.

HARRY'S VOICE

Huh?

SANDY

My cab is here, I'm off. Mystery man.

Her point-of-view: down the stairs, oddly cropped by the angles of dropped ceiling and walls, we see Harry's lower body as he throws a drape over his project. He emerges from the shop cage and closes its mesh door and padlocks it.

SANDY (CONT'D)

... What is that thing?

HARRY

Oh baby. Top secret.

He comes up the stairs, pushing goggles onto his forehead.

HARRY (CONT'D)

... You're gonna knock 'em dead.

At the top of the stairs he kisses her.

HARRY (CONT'D)

... How many cities?

SANDY

Seattle, San Francisco, Los Angeles, Chicago.

He picks up her bag and they go out.

HARRY

Why do they always have you do Seattle. Not a big market.

SANDY

I don't know, lots of independent bookstores. Rains all day, what are people gonna do.

HARRY  
I can think of a couple of things.

SANDY  
You can think of one thing.

59 EXT. PFARRER HOUSE - DAWN  
59 \*

They are walking to a black Town Car idling curbside.

Pink Revision 8/14/07 47.

SANDY  
It better be the Peninsula. The money  
I make for them. Are you gonna be  
okay?

HARRY  
I'll be sad. But I'll be okay.

SANDY  
Not too sad..

HARRY  
Just the right amount.

He kisses her.

HARRY (CONT'D)  
... I am crazy about you, baby.

He slams the car door after her. As the car pulls out his  
look travels with it and then lingers up the street, caught  
on:

A Ford Taurus, parked, dark.

Harry hesitates, then starts walking up the street towards  
the parked car.

When he has taken several steps the ignition is turned in the  
car. A shape briefly visible in the driver's seat is lost  
when the headlights flash on. The car pulls out from the  
curb into a U-turn and drives away.

Harry watches the tail lights recede.

60 INT. LAW FIRM - CONFERENCE ROOM - DAY

60

CLOSE ON A THUMB AND FINGER

Twisting a gold cufflink like a worry bead. Wider shows the  
attorney Bogus Terikhian at a conference table in a book-  
lined room.

BOGUS  
Tony Bennett, Toni Morrison and Zoe

\*  
Caldwell. It was marvelous. First  
\*  
time I've attended the Kennedy Honors.  
Jane Alexander is a client. Old  
\*  
friend of Zoe's. What an actress.  
\*  
Anyway...

He leans forward and presses a button on his phone console.

Pink Revision 8/14/07 48.

BOGUS (CONT'D)  
... Connie, could you bring in your  
copy of the Cox financials?

61 INT. LAW FIRM - OUTER OFFICE - DAY

61

The secretary rummages through a gym bag that has the  
Hardbodies logo. There are gym clothes among the odds and  
ends. She picks up her handset.

SECRETARY  
I thought I had it here on a disk----I  
don't know where the disk is. I'm  
sorry, I'll have to run another off my  
hard drive.

62 INT. LAW FIRM - INNER OFFICE - DAY

62

Bogus is leaning back, expansive.

BOGUS  
Tony sang "The Best Is Yet To Come."

\*  
Mr. Bennett.

He projects toward the phone:

BOGUS (CONT'D)  
Yeah, okay.

BACK TO KATIE:

BOGUS (CONT'D)  
So. We've drawn up the papers and are  
prepared to execute service on  
Osbourne if you so elect, Mrs. Cox.  
Our missiles are pointed at his  
capital, so to speak, and we await  
only your word. But, be mindful,  
madam: once these missiles are  
launched, there is no recalling them.  
We are not picking daisies. We are  
declaring war, and hostilities will  
then impose their own logic. I think

you understand what I'm saying.

KATIE  
It'll piss Ozzie off.

BOGUS  
Mm-hm.

49.

KATIE  
Mr. Terikhian, I have given my husband  
second chances galore. There are  
limits to my charity.

BOGUS  
Of course. But since we are at the  
point of no return, I always urge my  
clients at this juncture to give it  
one more day of reflection.

KATIE  
Yes. Understood.

63 EXT. WASHINGTON MALL - DAY

63

Linda walks down the promenade, dressed in a smart pant suit.

Her moving POV passes over people relaxing in the park: a  
mother with a stroller, kids running with a ball. Her look  
settles on the bench that formerly held her first date, now  
occupied by:

A man spitting sunflower seeds. Harry Pfarrer.

The point-of-view arcs past him as Linda gives him the once-  
over.

She doubles back.

LINDA  
Harry? I'm Linda.

64 INT. RESTAURANT - NIGHT

64

Harry and Linda eat with appetite as they talk.

HARRY  
Yeah, I did the whole bodyguard thing  
for years. My guy was in State, the  
Secretary in fact, so of course I  
traveled a lot.

Harry talks into his sleeve-cuff as if into a radio  
transmitter:

HARRY (CONT'D)  
..."Ironside is leaving the building."

We called him Iron Ass.

Linda cackles.

Pink Revision 8/14/07 50.

HARRY (CONT'D)  
... Not to his face, of course. Not  
to his ass, either!

Linda cackles again; Harry smiles.

HARRY (CONT'D)  
... Ah, he was okay. But, Personal  
Protection----that's a young man's game.

LINDA  
You wanna try these dumplings? They're  
delicious. \*

HARRY  
Sure...

He reaches but hesitates.

HARRY (CONT'D)  
... Does it have shellfood in it? \*

LINDA  
Shellfood? \*

HARRY  
'Cause I have this sensitivity. I, uh,  
go into anaphylactic shock. My larynx  
swells up, closes off the----Ah what the  
hell. \*

He spears a dumpling: \*

HARRY (CONT'D)  
Live dangerously---- \*

Through a mouthful: \*

HARRY (CONT'D)  
... Can't always wear a condom. \*

Linda cackles.

LINDA  
That's right! Not always!

HARRY  
Anyway, my job's more administrative  
now, not so much PP. Personal  
Protection. Though I still carry the  
gun. \*

LINDA  
Omygod, really! \*

Pink Revision 8/14/07 50A.

HARRY

(still chewing, he shrugs)  
It's no big deal. Never discharged  
it, twenty years service. Security  
blanket now. I don't think about it----  
course, you're not supposed to think  
about it;

(MORE)

Pink Revision 8/14/07 51.

HARRY (CONT'D)

in a situation where your man is  
threatened the training kicks in.  
Muscle memory. Reflex----Those are  
outrageous.

He stabs another dumpling off Linda's plate.

\*

HARRY (CONT'D)

... Wanna swap?

LINDA

No way!

65 INT. LINDA'S APARTMENT - NIGHT

65

Linda swings the door open, leading Harry in.

Harry talks as he looks appraisingly around the apartment.

HARRY

----but there was just a hell of a lot  
of political infighting, petty, petty,  
shit, and then basically the old man  
stepped on Goldberger's throat.  
Nice...

He is evaluating the place. He stamps on the floor.

HARRY (CONT'D)

... Wide-plank pine?

LINDA

I guess.

Harry is taking off his coat.

HARRY

Listen, full disclosure here Linda...

He holds up both hands and waggles the fingers.

HARRY (CONT'D)

... I'm not wearing a wedding ring but

I am married. Took the ring off,  
what, eighteen months ago when we  
agreed to separate. Agreed to  
disagree. That's about the only thing  
we ever agreed on.

Linda cackles.

52.

LINDA  
Thanks for telling me. I really do  
appreciate it, Harry.

HARRY  
Well, full transparency, the only way  
to----

As Linda passes he grabs and embraces her. Linda reacts to  
his gun in the shoulder holster:

LINDA  
That's not gonna go off, is it?

HARRY  
Well let's go in the other room and  
find out! Grrr!

66 INT. TED'S OFFICE - DAY

66

TED TREFFON

The soulful manager of Hardbodies.

TED  
That's great. That sounds...  
exciting.

Wider shows Linda in the manager's cubicle.

LINDA  
He's very very communicative. Very  
accessible. He has a sense of humor.  
And he agrees one hundred percent  
about my surgeries.

TED  
Well, I----

LINDA  
He thinks my ass could be smaller. I  
mean, not in a mean way, he kidded  
about it----he's got a terrific sense of  
humor.

TED  
That's good, but... but... Linda, what  
do you really know about this guy?

LINDA  
I told you, he's in the Treasury  
Department and he----

53.

TED  
But he could be one of these people  
who, you know, who cruises the  
internet----

LINDA  
Yeah, so am I!

A rattling knock. Linda looks over:

Chad Feldheimer, in his trainer's polo shirt, is knocking on  
the cubicle window. He gestures urgently for her to come  
out.

67 EXT. SERVICE ALLEY - DAY

67

Behind Hardbodies. Linda and Chad emerge from the health  
club through a heavy back door.

LINDA  
No, you can't go like that! You gotta  
wear a suit.

CHAD  
Well----you mean----go home and change?

LINDA  
Yeah!

CHAD  
I was gonna ride my bike. Do I have  
time?

68 INT. DOWNTOWN RESTAURANT - DAY

68

Harry and Katie are at a downtown D.C. restaurant in the  
middle of lunch.

KATIE  
----which to my mind is all the more  
reason to lower the boom on Ozzie.

HARRY  
Mm.

KATIE  
That's it? "Mm"?

HARRY  
I'm just... wondering if it's the  
right time.

KATIE

Of course it's the right time. Why wouldn't it be the right time. Does it threaten you?

HARRY

No no. No, you and me are rock solid. That's why I, uh, I think we can afford to be big. We can think about Ozzie, whether maybe we should let him get himself together a little before you hammer him with, um----

KATIE

Is that how you see me, "hammering" him?

HARRY

Of course not, but----

KATIE

Weren't those your words?

HARRY

Yes, but----

KATIE

I don't "hammer."

HARRY

No, uh-huh, of course not. But, I'm saying---I'm no friend of the guy. You know that. I think he's an arrogant little geek. But for Christ sakes, you and me have all the time in the world, and he just lost his job----

KATIE

He didn't lose it, he quit.

HARRY

Yeah. Most of the people who "quit" in this town were fired.

Katie looks at Harry, reckoning. He returns her look with an open one.

HARRY (CONT'D)

... I feel sorry for the guy. And he'll be easier to deal with when he doesn't feel... cornered.

KATIE

Maybe. As long as we're talking about Ozzie and not you.

HARRY

Of course we're talking about Ozzie.  
Baby, I stand by you whatever you do.  
I adore you.

She nods, thinking, still gazing at him. Her cell phone chirps and she reaches into her purse.

KATIE

Please get the check.

She flips open the phone.

KATIE (CONT'D)

...Yes?... Yes?... Is there blood in  
his stool?...Yes, soon.

She looks at her watch, rises.

KATIE (CONT'D)

It's after two. I have to get back to  
work.

Harry rises to kiss her.

HARRY

I love you so much.

69 INT./EXT. COX'S CAR/STREET - DAY  
69

CLOSE ON A WATCH

Showing 2:20.

Wider shows Osbourne Cox, sitting in a car parked on a  
downtown street, consulting his watch.

He looks up, irritated, and glances around. His look is  
arrested by:

The side-view mirror. It shows a man approaching on bicycle  
along the sidewalk wearing a suit and a bike helmet. The man  
dismounts several paces behind the parked car, locks his bike  
to a fence separating the sidewalk from a small park, and  
takes off his helmet. It is Chad.

He walks along the sidewalk to the car, opens the passenger  
door and sits in with his bike helmet clamped under one arm.

56.

CHAD

Osbourne Cox?

OSBOURNE

And you, I take it, are "Mr. Black"?

CHAD  
Yes I am. You have the money?

OSBOURNE  
The fifty-thousand dollars.

CHAD  
That's what was agreed upon, Osbourne  
Cox.

OSBOURNE  
All right. Let me explain something  
to you, "Mr. Black." You know who I  
am; I know who you are.

CHAD  
(smug)  
Perhaps. But appearances can be----  
deceptive.

OSBOURNE  
Yeah. What you're engaged in is  
blackmail, which is a felony. That's  
for starters.

CHAD  
Appearances can be----deceptive. I am a  
mere Good Samar----

OSBOURNE  
Secondly, the unauthorized  
dissemination of classified material  
is a federal crime. If you ever  
carried out your proposed threat, you  
would experience such a shitstorm of  
consequences, my friend, it would make  
your empty little head spin faster  
than your Schwinn bicycle over there.

Chad chuckles.

CHAD  
You think that's a Schwinn?

OSBOURNE  
Now give me the fucking floppy or the  
CD or whatever the fuck you have it  
on, and I will----

57.

CHAD  
As soon as you give me the money,  
dickwad! I'm not----Huhgf!

Osbourne has punched him in the nose.

Chad stares at him, stunned.

His nose starts bleeding.

CHAD (CONT'D)  
... You fuck!

OSBOURNE  
Give it to me, fuck!

CHAD  
You fuck! You fucker!

He opens the car door and gets out, hand to his nose.

He slams the door.

70 EXT. STREET/COX'S CAR - DAY

70

As Chad goes over to his bike Osbourne leans across the front seat and cranks down the passenger window to bellow:

OSBOURNE  
I know who you are, fucker!

He pulls out.

CHAD  
You're the fucker!

There is the honk of a car horn----not Osbourne's.

Chad looks, surprised. Linda is pulling up. Her passenger window rolls down.

LINDA  
Where's the money?

CHAD  
He hit me!

LINDA  
Where's the money?!

CHAD  
He didn't give it to me

58.

LINDA  
Oh, for----Get in!

Chad does.

CHAD  
That fucker!

71 INT. LINDA'S CAR/EXT. STREET - DAY

71

He is thrown back against the seat as Linda floors it.

Recovering:

CHAD  
... Hey----what're you----

Linda is coming up fast behind Osbourne's car in traffic.

CHAD (CONT'D)  
Oh shit!

The crash of impact----ramming Osbourne.

72 INT. OSBOURNE'S CAR/EXT. STREET - DAY  
72

He recoils from the impact.

OSBOURNE  
Holy fucking----you fucking morons!

A72 HIS CAR-TO-CAR POV  
A72

The follow car is speeding up again----but it doesn't hit him.  
It swerves out, screeching, to pass, and Linda angrily flips  
him the finger as she speeds by.

73 INT. LINDA'S CAR - DAY  
73

LINDA  
That'll give him something to think  
about.

Chad is chuckling. Suddenly he sobers.

CHAD  
Wait, wait! We gotta go back!

Linda's jaw is set. The car is ripping through traffic.

Yellow Revision 8/24/07 59.

LINDA  
I knew this would happen.

CHAD  
We gotta go back! My bike!

LINDA  
It's on to Plan B.

CHAD  
It's just a Kryptonite lock----you can  
open those fuckers with a Bic pen!

LINDA

Heavens sakes-----

CHAD  
Where we going? My bike!

LINDA  
Some people!

A skidding turn sends his weight against the door, and the car lurches to a halt.

CHAD  
... What is this?

LINDA  
Russian Embassy.

A73 INT. LINDA'S CAR/EXT. RUSSIAN EMBASSY - DAY  
A73

CHAD'S POV THRU WINDSHIELD

The hulking embassy building.

74 INT. EMBASSY RECEPTION - DAY

74

Linda stands before a reception desk. Chad is just behind her, his shirt front spotted with blood and his head tipped back with one hand pressing a hankie to his nose. His bike helmet is clamped under his other arm.

LINDA  
I told Mr. Krapkin I might be stopping  
\*  
by?

CHAD  
Is there a men's room?

60.

75 INT. MR. KRAPOTKIN'S OFFICE - DAY

75

Linda and Chad sit in, Chad with a moistened hand-towel now pressed to his nose.

Behind the desk sits a sixtyish Russian functionary with the beetle-browed sphynx-like look of the Brezhnev-era bureaucrat. This is Krapotkin.

KRAPOTKIN  
----Not exactly. I am assistant  
cultural attaché. The organs of state  
security are not allowed to function  
within the borders of your country.

LINDA  
... The organs of state security?

KRAPOTKIN

Yes.

LINDA

But if I had, oh, say, secrets of a highly, um, secrets that would interest the organs of state security...

She trails off, nodding encouragingly at Krapotkin. Krapotkin looks blankly back.

A long beat.

KRAPOTKIN

Yes.

She rummages in her handbag and pulls out the diskette. She holds it aloft, wagging it for Krapotkin.

Krapotkin stares.

Linda sets the diskette on the table and slides it across.

LINDA

... This is just a taste.

After a beat of looking at the proffered diskette, Krapotkin leans forward to take it. Linda smiles. Krapotkin turns the diskette over a couple of times, looks sadly up.

KRAPOTKIN

May I ask the source of this...

Linda slowly shakes her head, eyes locked on Krapotkin.

Yellow Revision 8/24/07 61.

LINDA

No you may not.

CHAD

Very high up.

LINDA

Chad!

CHAD

I'm just saying he's high up!

A large drop of blood has gathered at the tip of Chad's nose. It now drops onto his shirt.

Silence.

Finally:

KRAPOTKIN

PC or Meck?

LINDA  
Um. PC.

\*

KRAPOTKIN  
Could you wait please?

He rises.

LINDA  
Well----

She looks anxiously at her watch.

LINDA (CONT'D)  
... I have a date----

Krapotkin leaves.

When the door closes behind him:

LINDA (CONT'D)  
The fish. Has bitten.

\*

\*

CHAD  
What? Oh, yeah. Yeah, he seems cool.

\*

A long beat. Linda looks at her watch.

Chad sighs.

CHAD (CONT'D)  
... That fucker really hit me.

62.

76 INT. MR. KRAPOTKIN'S OFFICE - DAY - MANY MINUTES LATER  
76

Chad is slumped back with his head tilted back. Linda looks  
at her watch.

The door opens. A man in a suit:

MAN  
Could you accompany me please?

LINDA  
Well----okay...

77 INT. EMBASSY HALLWAY - DAY  
77

The three people----Linda, Chad, the man in the suit----walking.  
Linda gazes around; Chad has his head mostly back.

78 INT. ANOTHER EMBASSY OFFICE - DAY  
78

Vladimir Putin glares down from a framed photograph on the wall. Chad and Linda are sitting before yet another man, even blander than the first.

NEW EMBASSY MAN  
Can you tell me where this material  
comes from?

Linda makes a pantomime of zipping her lip.

The man looks at her impassively.

CHAD  
Name, rank and serial number.

The Russian's focus shifts to the man with the bloody nose:

NEW EMBASSY MAN  
Excuse me?

CHAD  
We, um... we know our rights.

The man stares at him. A beat.

LINDA  
This is just a taste.

The man's look swings back to the woman for another staring beat.

At length:

Yellow Revision 8/24/07 63.

NEW EMBASSY MAN  
There is more material?

LINDA  
There's a lot more. But we need to be  
paid.

NEW EMBASSY MAN  
You are not ideological.

A beat.

CHAD  
I don't think so.

LINDA  
Look, I have a date.

NEW EMBASSY MAN  
Hm?

Linda holds up her watch and taps at it:

LINDA

Date.

The man sighs.

NEW EMBASSY MAN  
... We will examine the material. How  
do I contact?

LINDA  
We work at the Hardbodies in  
Alexandria.

CHAD  
I'm at 1442 Westerly----

LINDA  
Chad, not your home address!

Beat.

NEW EMBASSY MAN  
So... I call Hardbodies, I ask for...  
Chad?

LINDA  
No. Linda.

\*

79 INT. LINDA'S CAR/EXT. HARDBODIES - DAY

79

64.

TED TREFFON

Point-of-view from a car pulling into Hardbodies. Ted  
Treffon, the soulful manager, stands on the sidewalk in front  
of the gym, squinting into the approaching car, his arms out  
to either side, palms up: what the hell is going on?

80 INT. TED'S CUBICLE - DAY

80

Minutes later.

TED  
A line to check in, towels piling up.

LINDA  
I'm sorry.

TED  
Manolo running around like crazy----what  
happened to your nose?

CHAD  
I just----

TED  
This is not acceptable at Hardbodies.

You two know better than that.

LINDA  
Yes we do. I'm sorry, Ted.

TED  
This is no way.

CHAD  
It was unavoidable. This won't happen again.

A considering beat.

TED  
But you won't tell me what's going on.

LINDA  
We can't. I... I... Ted, I know this is terrible, but----I have to run. I have a date.

Ted looks at her dolefully.

TED  
You're changing, Linda.

Blue Revision 8/1/07 65.

He shakes his head.

TED (CONT'D)  
... Very sad.

81 EXT. COX TOWNHOUSE - OSBOURNE'S CAR - DAY 81  
\*

The car is parked in the driveway of the Cox townhouse, its back crumpled.

Reverse shows Katie, looking at it, furious, her jaw set.

82 INT. COX TOWNHOUSE - DAY 82  
\*

Katie marches in the door.

KATIE  
Ozzie! Goddamnit, Ozzie, what have you done to the car?!

Silence.

83 INT. LIVING ROOM - DAY 83  
\*

Katie enters.

KATIE

Ozzie!

Osbourne, lightly sheened by sweat, is in the easy chair in his robe, his microcassette recorder under the hand splayed across his chest. Amber fluid puddles a glass on the side table. Osbourne snores softly.

Katie's fury mounts. She visibly fights it down.

KATIE (CONT'D)

... All right. All right.

84 INT. PFARRER BATHROOM - DAY  
\*

84

In Harry Pfarrer's house. Harry stands before the mirror humming as he meticulously trims his eyebrow hair with a Hoffritz scissors.

We hear his phone ringing, then the answering machine:

HARRY'S VOICE

Sandy and I aren't here to take your call. Please leave a message.

Blue Revision 8/1/07 66.

After a beep:

KATIE'S VOICE

Can I see you please. Harry, please call me. I'm very upset.

Harry continues to hum, trimming his eyebrows. The machine beeps off.

85 INT. PFARRER LIVING ROOM - DAY  
\*

85

Harry walks into the living room. He takes some as-yet-unfolded packing boxes and strews them with studied randomness across the floor. As he does so we hear a cell phone chirp.

Harry fishes the phone out of his pocket and holds it at arm's length, squinting at the number. Still humming, he stuffs the phone back in his pocket.

86 EXT. STREET/CIRCLE THEATRE - NIGHT

86

Linda meets Harry with a kiss.

LINDA

I'm sorry----am I late?

HARRY

No no, doesn't start for five minutes.

He is escorting to a movie theater entrance.

HARRY (CONT'D)

... You haven't seen this, have you?

LINDA

Oh! No, no I haven't.

Our follow-move brings in a light box displaying the one-sheet for Totally Stoked! with Dermot Mulroney and Claire Danes.

As they tail out of frame:

HARRY

I hear it's terrific.

87 INT. AUDITORIUM - NIGHT

87

On the screen, Dermot Mulroney, dressed in a tuxedo, cranes his head to look steeply up and off.

67.

DERMOT

First you tell me that you can't  
commit, then you----WOULD YOU GET DOWN  
FROM THERE!

Along with Linda, Harry laughs raucously, tossing popcorn into his mouth.

88 INT. HARRY'S CHEVY CHASE HOUSE - NIGHT

88

The door swings in and Harry and Linda enter.  
to the boxes littering the floor:

Harry refers

HARRY

Pardon our dust, I, uh----the ex is in  
the process of moving out. Damn! I  
told her I wanted to expedite this.

LINDA

Uh-huh.

HARRY

We, uh, you know you try to act like  
an adult.

LINDA

Oh, it's never easy.

HARRY

Oh! Come on downstairs. Do you like

surprises?

LINDA

Well, I'm very open to new experiences...

89 INT. PFARRER BASEMENT - NIGHT  
89

The overhead light is switched on.

As Harry and Linda come down the stairs:

HARRY

I gotta tell ya----I saw an ad for this in a gentleman's magazine----twelve hundred bucks. I take a look at this thing, I think, Jesus, you gotta be kidding----I'm a hobbyist, this is basically nothing but speed-rail, I could probably go to Home Depot and whip this up myself for, like, a hundred bucks...

68.

He sweeps the drop-cloth off his project.

It looks like a rowing machine, though with a higher seat. Its function is obscure.

LINDA

... What is it?

HARRY

(smug)

What is it. You siddown, feet in the stirrups, and...

He pushes the seat with his foot. It slides forward then back, forward and back, rocking. On its forward arc a dildo emerges from the center of the seat's pipe-track, angled toward the seat-bottom which is cleft to accommodate its entrance.

A long beat as the seat squeaks back and forth, the dildo rhythmically bobbing up and down.

At length:

LINDA

Omygod!

Another couple of cycles.

LINDA (CONT'D)

... It's fantastic!

HARRY

Isn't that somethin'? Hundred bucks  
all-in if you don't count my labor.  
And the, you know----cost of the dildo.  
Those things are not cheap.

LINDA

Uh-uh.

HARRY

But I lack the, uh, I'm not set up to  
mold hard rubber.

Both stare at the rocking love seat:

Squeak. Squeak. Squeak.

90 INT. BAR - NIGHT

90

69.

CLOSE ON OSBOURNE

Sitting in a bar booth, staring, incredulous.

OSBOURNE

... The Russians?

Across from him, a man of Osbourne's age.

MAN (HAL)

Uh-huh.

OSBOURNE

The Russians?

HAL

Uh-huh. Russian Embassy, yeah.

Osbourne stares.

OSBOURNE

... You're sure?

HAL

Hey, the guy was not hard to follow.  
As you know.

OSBOURNE

Why the FUCK would they go to the  
Russians?!

The man responds only with a shrug and a commiserating head-  
shake.

OSBOURNE (CONT'D)

... Why the FUCK...

Osbourne struggles to compose himself.

OSBOURNE (CONT'D)  
... I'm sorry. Thank you, Hal.

HAL  
Hey. No problemo.

He leans in, voice lowered.

HAL (CONT'D)  
... Ozzie, I hate to be the paranoid  
old spook, but those two guys seem  
very interested in you.

Osbourne looks.

70.

HAL (CONT'D)  
...You haven't gone poofy on me, have  
ya Oz?

There are two men with drinks at a booth. At Osbourne's look  
one of them, who has been staring, looks hastily away.

OSBOURNE  
(sharply)  
Can I help you?

The man meets his look again. He smiles, rises, ambles over.

MAN (PROCESS SERVER)  
Sorry to stare, I just couldn't place  
the... You're Princeton, aren't you?  
My year? '73?

OSBOURNE  
(softening)  
Yeah.

PROCESS SERVER  
I just didn't remember your...

Osbourne extends a hand.

OSBOURNE  
Osbourne Cox.

PROCESS SERVER  
Thought so.

He smiles as he deposits a large manila envelope in  
Osbourne's extended hand.

PROCESS SERVER (CONT'D)  
... Served...

He nods toward his companion, watching from the booth.

PROCESS SERVER (CONT'D)  
... and witnessed. Have a good

evening.

The man walks off; his friend hastily knocks back the rest of his drink and rises to follow him.

Osbourne stares stupidly at the envelope in his hand.

HAL

Ouch.

71.

91 INT. COX'S CAR/EXT. COX'S TOWNHOUSE - NIGHT

91

THRU A WINDSHIELD

Night. Rain.

The car corners into a driveway and its headlights rake the front of the Cox townhouse, which is dark. A couple of pieces of luggage and several cardboard boxes are stacked on the stoop, most of them protected from the rain by the eave but some not.

OSBOURNE'S VOICE

What the fuck?

OUTSIDE

The car stops. Osbourne emerges, runs through the rain to the front stoop. Rain drums against cardboard.

OSBOURNE

What the fuck?

He puts his key in the lock and----it doesn't turn.

OSBOURNE (CONT'D)

... Fucking...

He nudges a cardboard box with his toe.

He looks up at the dark house, squinting against the rain.

92 INT. JAMBA JUICE - DAY

92

Linda and Chad sit at the counter, Linda drinking a large protein shake, Chad idly twirling a straw wrapper around one finger.

CHAD

Why did you tell him we could get more stuff?

LINDA

Well maybe we can.

CHAD

That's all Manolo found! That was

everything! What're we, gonna tell  
Manolo to scoop some more secret shit  
off the locker room floor!

LINDA

Hey!

Yellow Revision 8/24/07 72.

CHAD

What.

LINDA

I don't like the snideness! Nor the  
negativity! \*

CHAD

(abashed)

I'm sorry.

LINDA

I'm just trying to work this thing!  
If I'm going to reinvent myself I need  
those surgeries. And those surgeries  
cost money! This is not just fun and  
games!

CHAD

Yuh-huh. I'm sorry.

LINDA

So let's figure this thing out!

PUBLIC ADDRESS

Chad, your Berry Blast is ready.

LINDA

We know who he is

CHAD

Right: Osbourne Cox.

LINDA

So we can find out where he lives,  
right?

CHAD

Um. I guess.

LINDA

You should change. Into your suit.

CHAD

Why?

LINDA

So you don't look out of place in the  
neighborhood. There are certain  
elementary things.

CHAD  
His neighborhood?

Yellow Revision 8/24/07 73.

LINDA  
Yes. We'll remove the laundry marks  
and labels. And you should not be  
carrying ID.

CHAD  
Laundry marks?

\*

LINDA  
Deniability.

CHAD  
Okay.

PUBLIC ADDRESS  
Chad, your Berry Blast is waiting.

93 EXT. COX TOWNHOUSE - DAY  
93

LONG LENS POINT-OF-VIEW

A car is pulling into the driveway. Katie Cox emerges from  
the driver's side.

Reverse shows Chad, in his suit, watching from a parked car  
across the street.

Now Harry Pfarrer emerges from the passenger side wearing a  
brown pin-striped suit. Encumbered by something bulky he  
follows Katie up the walk.

It seems to be some kind of pillow or cushion under his arm,  
but very large, and wedge-shaped. Katie is letting herself  
in; Harry gives a furtive glance around----as Chad sinks back  
in his car seat----before entering with the wedge-cushion.

The door closes.

Chad relaxes, straightens up. A beat. He looks idly around.  
He notices:

Another car, parked on the same side of the street, further  
up. Someone is just straightening from a slouch to become  
visible over the driver's headrest.

Chad looks, puzzled.

94 INT. CAR/EXT. COX TOWNHOUSE - DAY - LATER  
94

Chad is sucking the dregs of his Jamba Juice up a straw when

a noise brings his look around:

74.

The door to the townhouse is opening. Katie emerges, in a change of clothes. Harry follows in sweats.

They get into her car. It pulls out.

Chad watches it go up the street. He is about to open his door but pauses, seeing:

The parked car up the street. Katie's car having passed, it now pulls out and follows at a discreet distance. Both cars disappear.

Chad opens his door and gets out. He is crossing to the townhouse when he notices another car parked on the other side of the street. A man sits in the driver's seat, smoking.

Chad proceeds on to the house. There is a barred garden-level door tucked under the stoop. Chad checks out the caging on the door. He looks up the façade of the house.

95 INT. KATIE'S CAR/EXT. POTOMAC BRIDGE - DAY

95

It pulls over at one end of the Potomac bridge that we have seen before. Harry emerges.

HARRY

What's the odometer say?

KATIE

Five.

HARRY

About five or approximately five? I mean----about f----

KATIE

For fuck's sake, Harry, it's five miles. Five point two.

HARRY

Okay, fine----I gotta do at least five. Five and a deuce is okay.

KATIE

I'm surprised you have any energy left.

HARRY

You kiddin'----pull around the corner we'll do it again in back!

75.

KATIE  
You are very coarse.

HARRY  
No, back of the car. I didn't mean a  
rear-entry, uh----

KATIE  
Ach. I'm late----

The car squeals away, leaving Harry on the shoulder.

96 EXT. COX TOWNHOUSE - DAY  
96

Chad is cornering the house on the driveway side, appraising.  
A low wall separates driveway from back garden. Chad gives a  
quick glance around.

97 EXT. COX TOWNHOUSE - BACK GARDEN - DAY  
97

Chad vaults the wall to land in the garden.

The garden steps down to a back door. Chad checks out the  
windows in back, then goes to the door. It is locked. It  
has a large window.

98 INT. COX TOWNHOUSE - BACK WINDOW - DAY  
98

We can see Chad's form outside the door. Its pane is tapped  
once... twice... it breaks.

99 EXT. POTOMAC BRIDGE - DAY  
99

HARRY JOGGING

He spins, jogs backward.

His point-of-view: a car, traveling slowly. Following?

Harry cuts across a park lawn.

100 INT. TOWNHOUSE BASEMENT - DAY  
100

Chad is nosing around the basement. He notices Ozzie's  
office set-up.

101 EXT. STREET NEAR PARK - DAY  
101

HARRY

Emerging from the park onto another street. He looks around and, satisfied that he has lost the tail, jogs on.

102 INT. COX TOWNHOUSE - BASEMENT - DAY  
102

Chad is looking at the screen of Ozzie's computer.

He fishes a CD out of his suit pocket, feeds it into the computer.

103 EXT. RESIDENTIAL STREET - DAY  
103

HARRY

Jogging, entering a residential area.

104 INT. COX TOWNHOUSE - DAY  
104

Chad is emerging from the basement. He is looking idly around, heading toward the front door when a shape materializes in its frosted glass sidelight.

Chad freezes.

There is scraping at the lock.

Chad quickly mounts the stairs.

105 INT. COX TOWNHOUSE - SECOND FLOOR - DAY  
105

Chad freezes, listening.

The downstairs door swings open, shut.

Footsteps.

A tread on the stairs: Chad scurries into the first open door.

106 INT. COX TOWNHOUSE - BEDROOM - DAY  
106

Chad hotfoots into a closet and eases its door most of the way shut. The footsteps mount the stairs. Chad peeks out.

His POV: The bed, bedclothes rumpled. In the middle of the bed, a wedge-cushion.

Beyond, the open bedroom door shows a slice of hallway and stairs. Harry arrives at the top of the stairs. He nudges back a drape on the window at the top of the steps. He looks down one way, then the other. He lets the drape fall back and seems to relax.

Harry enters the bedroom. He strips off his shirt and steps out of his pants on his way into the bathroom off the master bedroom. He leaves the door open.

Chad reaches gingerly for the closet door to close it but stops abruptly as we hear the shower turned off and the curtain whipped back. Harry emerges from the shower. He rinses off, humming "Born Free," and walks into the foreground pulling on shorts and shirt and a pair of dress pants that was draped across a bureau.

Chad shrinks back into the closet as Harry approaches. Harry stops, just outside the cracked door.

Through the crack we see only the white of his shirt. Abruptly Harry turns his back to us and recedes into the room and bends to pick something off the floor.

Chad leans in ever so slightly to see, but draws back again as Harry approaches.

Chad looks over to his right: on a hanger, the brown pinstripe coat that matches Harry's pants.

The closet door is thrown open.

CHAD

Nuhhh!

HARRY

AHHHHHHHHHH!

Harry jerks up the gun which he's pulled from the shoulder holster in his other hand and----BAM----shoots Chad in the face.

The gun bucks. Unused to the recoil and still screaming, Harry staggers back and trips over the edge of the bed and drops the weapon.

He crabs briefly backward and then flips over and scrambles off on all fours. In the hallway he rises and tramples down the stairs.

107 INT. COX TOWNHOUSE - BOTTOM OF STAIRS - DAY  
107

He stops at the bottom of the steps, panting. He looks back up the steps, trying to control his heavy breathing so that he can listen.

A long silence.

HARRY  
... Hello?

No answer.

He looks around.

108 INT. COX TOWNHOUSE - KITCHEN - DAY  
108

Harry enters. He opens a drawer, closes it, opens another.

109 INT. COX TOWNHOUSE - FOYER - DAY  
109

Harry enters from the kitchen and starts slowly mounting the stairs, a chopping knife in one hand.

HARRY  
... Hello?

110 INT. COX TOWNHOUSE - SECOND FLOOR - DAY  
110

Harry tops the stairs. He pauses, looking at:

The bedroom door, ajar.

Inside, his gun lies on the floor.

Harry takes cautious steps toward the door.

He pauses at the cracked door. Suddenly:

HARRY  
Hungh!

He plunges through the door and runs for the gun and scoops it, dropping the knife.

He stands and spins, panting.

His point-of-view: the closet. Its door ajar. Legs protrude into the room as if Chad, hidden within, is sitting with his back against the closet wall contemplating his next move.

79.

Harry walks cautiously over. With a bare foot he experimentally waggles one of Chad's feet. Limp.

Harry nudges the door.

HARRY (CONT'D)

... Hello?

It creaks fully open.

HARRY (CONT'D)  
... Omygod. Omygod.

Chad's face is a powder-burned, chewed-up mess.

HARRY (CONT'D)  
... Omygod who are you. You fucker.  
Omygod.

He gingerly crouches down.

HARRY (CONT'D)  
... You fucker...

He tries to avert his eyes as he feels in Chad's suit pockets.

HARRY (CONT'D)  
... Omygod, my god... Ungh...

He comes away with a wallet and hastily stands.

HARRY (CONT'D)  
... Omygod...

Inside are a few dollars and nothing else: no credit cards, driver's license; empty.

HARRY (CONT'D)  
... What the fuck...

He leans back in, trying not to look, but for some reason feeling obliged to return the wallet.

As he opens the suit coat to slip it back in the inside pocket he notices:

The suit label has been cut away.                    He fingers the raveled fringe.

HARRY (CONT'D)  
... Oh my fuck...

He straightens up again.

80.

HARRY (CONT'D)  
... I killed a fucking spook.    You  
fucker...

He gazes down at the body.

HARRY (CONT'D)  
... What are you doing here, you  
fucker.

111 INT. CIA HALLWAY - DAY  
111

We track at floor level, following the well shined shoes of someone walking down the well polished hallway.

112 INT. CIA HEADQUARTERS - DOOR/PALMER'S OFFICE - DAY  
112

We are low, outside an office door. The shoes enter frame and the door is swung inward, away from us, to show Palmer DeBakey Smith seated behind his desk.

He looks up.

PALMER  
Olson. What's up.

The door slams shut.

113 INT. CIA HEADQUARTERS - DOOR/PALMER'S OFFICE - DAY  
113

Some time later. Our camera position is higher.

At the cut the door swings open and Palmer Smith strides out, grim-faced.

114 INT. CIA HEADQUARTERS - OFFICE HALLWAY - DAY  
114

Tracking behind his shoes down a different piece of hallway.

115 INT. CIA HEADQUARTERS - ANOTHER DOOR/CHUBB'S OFFICE - DAY  
115

Palmer Smith's back enters and he swings the door open. A silver-haired man looks up from his desk where he is leaned back, eating orange sections off a paper towel on the desktop.

MAN  
Palmer. What's up.

81.

PALMER  
Not quite certain, sir, but it's...  
messy.

He seats himself facing the desk. A desktop nameplate identifies his superior as Gardner McC. Chubb.

Palmer hands a folder across, grimacing.

PALMER (CONT'D)  
... Kolyma-2 tells us that they have  
computer files from an ex-analyst of  
mine, Osbourne Cox.

GARDNER CHUBB  
Kolyma-2?

PALMER  
Our man in the Russian Embassy.

GARDNER CHUBB  
Mm.

PALMER  
It was brought to them by a woman  
who----

GARDNER CHUBB  
The Russians?

PALMER  
Yeah. It was brought in by Linda  
Litzke, an associate of a guy named  
Harry Pfarrer. Picture's in the  
folder. With Pfarrer's.

GARDNER CHUBB  
The Russians.

PALMER  
Yeah.

GARDNER CHUBB  
Who's Pfarrer?

PALMER  
Treasury agent who's been, um,  
screwing Mrs. Cox. Must be how they  
got the files. Or maybe Ozzie knows  
about it, they all seem to be sleeping  
with each other.

GARDNER CHUBB  
All right. Spare me.

82.

PALMER  
Yes sir. But this Treasury guy----it's  
gotten... complicated. He just shot  
somebody in Ozzie's house.

GARDNER CHUBB  
Shot----your analyst?

Palmer shakes his head.

PALMER

Ozzie wasn't there. Our man surveying hears a gunshot, sees the Treasury guy wrestle something into his car, follows him; he dumps a body in the Chesapeake Bay.

GARDNER CHUBB  
Well----what'd he do that for?

PALMER  
Don't know sir.

GARDNER CHUBB  
Oh for Christ sake. Anyone fish the body out?

PALMER  
Mm-hm.

GARDNER CHUBB  
Russian? American?

PALMER  
Don't know. Scrubbed of ID.

GARDNER CHUBB  
And this... Linda...?

PALMER  
Linda Litzke.

GARDNER CHUBB  
She's Treasury?

PALMER  
No, we're----um... fuzzy on her.

Gardner Chubb is flipping bemusedly through the contents of the folder.

GARDNER CHUBB  
Well----so----we don't really know what anyone is after.

83.

PALMER  
Not really, sir.

GARDNER CHUBB  
This analyst, ex-analyst, uh...

PALMER  
Cox.

GARDNER CHUBB  
Yeah. What's his clearance level.

PALMER  
Three.

GARDNER CHUBB  
Okay. Okay, no biggie...

He reaches the folder back to Palmer.

GARDNER CHUBB (CONT'D)  
... for now just keep an eye on  
everyone, see what they do.

PALMER  
Right, sir. And---we'll interface with  
the FBI on this, uh, dead body?

GARDNER CHUBB  
No! No, we don't want those idiots  
blundering around in this. Burn the  
body. Get rid of it. And keep an eye  
on everyone, see what they do. Report  
back when, um, I don't know. When it  
makes sense.

116 INT. YACHT CABIN - DAY

116

A HOPPING MAN IN A UNITARD

His hands are on his hips. He is darkly Mediterranean and  
very fit. He smiles into the camera as he hops in time to  
upbeat music, kicking a leg out on each beat.

MAN  
To the left!... Repeat!... To the  
right!... Repeat!... And in!... And  
out!... And higher!... Repeat!...

Wider shows that the man is on TV leading the viewer in  
exercise. The viewer, in this case, is Osbourne Cox, on his  
boat.

84.

He follows along in his underwear in the cramped quarters  
belowdecks. Boxes and luggage are strewn about, half-  
unpacked.

He pants as he exercises:

OSBOURNE  
I'm bigger... I'm back... I'm  
better... I'm back... than ever... I'm  
back... fuckers... I'm back...

MAN ON TV  
... And good!... Repeat!... Now  
bend!... And bounce!... . And  
lower!... Repeat!... And up!... And  
back!... And up!... Repeat!

117 INT. TED'S OFFICE/LINDA'S OFFICE - DAY  
117

LINDA

We are on a long lens point-of-view, from several cubicles over, of Linda slumped at her desk, head in her arms. We faintly hear her sobbing.

Reverse shows Ted Treffon, the soulful manager of Hardbodies, looking at her, unsettled.

CLOSE ON LINDA

We are in her cubicle now, her weeping bumping up at the cut.

A tap against the cubicle window brings her head up.

Ted Treffon opens the door.

TED  
Linda. You okay?

LINDA  
I'm fine, Ted, I'm sorry.

He sits at the chair alongside her desk.

TED  
You don't look fine.

LINDA  
No no, I'm... I'm...

TED  
You won't tell me what it's about.  
You never let me in, Linda.

85.

LINDA  
Oh, I know you're trustworthy, I just... don't want to endanger other people with----I mean, it's a path I've chosen, it's not, you have to isolate, you know, a firewall.

Ted sighs.

TED  
Uh-huh. Well, I don't know what to think. You both go AWOL on Friday; today Chad doesn't bother to come in at all----

LINDA  
I know, Ted.

TED  
Linda, I can't run a gym this way.

LINDA  
I know, Ted.

TED  
I'm going to have to fire him.

LINDA  
No! No no no, Ted! Just, just. . . .

TED  
What?

LINDA  
Give me twenty-four hours!

TED  
To what?

LINDA  
To, um... I don't know, twenty-four  
hours!

TED  
Linda----

LINDA  
Just give me twenty-four hours to  
solve this thing!

TED  
Linda. I have to tell you. A man was  
here earlier asking about you.

Yellow Revision 8/24/07 86.

Linda looks at Ted for a beat, thinking.

LINDA  
Foreigner?

TED  
Linda, are you in some kind of  
trouble? Is Chad running from  
something?

LINDA  
Ted, we know what we're doing. Let me  
ask you this: did he know my name.

TED  
Whuh----yes, he was asking about you.  
Employment history, et cetera. Real  
jerk. I told him to get lost.

She takes his hand.

LINDA  
Thank you, Ted.

Ted swallows. He looks down.

TED  
Well, we...

Linda still has his hand. He tries to cover his reaction to the physical contact.

TED (CONT'D)  
... we just don't give that out at  
Hardbodies.

The phone beeps. A voice comes through the intercom:

VOICE  
Linda, there's a Mr. Krapotkin on line  
two. \*

LINDA  
Omygod!

She punches a button on the phone.

LINDA (CONT'D)  
... Hello? Mr. Krapkin? \*

VOICE  
Linda?

Yellow Revision 8/24/07 87.

LINDA  
Yes?

VOICE  
This is Ilan Krapotkin. Russian  
embassy. Returning your call.

LINDA  
Yes, yes!----hang on. Ted, I'm sorry.  
This is private.

Looking at her, Ted sighs. He shakes his head sadly, rises and goes. Linda pushes the door of the cubicle shut with her foot.

LINDA (CONT'D)  
... Hello. Is this a secure line, Mr.  
Krapkin? \*

Beat.

KRAPOTKIN  
Heh-heh.

Another beat.

LINDA  
Mr. Krapkin? \*

KRAPOTKIN

Yes?

LINDA

Is this a secure, uh----

KRAPOTKIN

You are joking?

LINDA

No! I----I'm terribly worried about my associate. My----my----you know... Chad.

KRAPOTKIN

Yes? Why is that?

LINDA

Do you have him?

KRAPOTKIN

Do we have him?

LINDA

Is he----I don't know what the term is, did he, "go over"?

Blue Revision 8/1/07 88.

KRAPOTKIN

Um...

Linda glances up. Outside her cubicle window Ted waits; at Linda's look he turns palms up: What's going on? Linda holds up a finger: one second.

LINDA

Do you know where he is?

KRAPOTKIN

Is he not... at Hardbodies?

LINDA

No, I----look, can I come in and discuss this?

118 INT. COX TOWNHOUSE - KITCHEN - DAY

118 \*

Harry Pfarrer stands at the kitchen counter chopping carrots. He is intensely focused and chops very, very quickly, producing slices in high volume.

Reverse shows Katie Cox in a chair in the living room, frozen in a look up, a file of papers forgotten in one hand as she gazes over half-glasses at Harry. His chopping continues unabated.

After a long look and much chopping:

KATIE  
You seem distracted.

HARRY  
(still chopping)  
Do I?

KATIE  
Very distracted.           The last two days.

HARRY  
Nn.    Work.

The chopping continues.

Katie's eyes shift down to the countertop, back up to Harry.  
Another beat.

KATIE  
... That's enough carrots, don't you  
think?

89.

HARRY  
Huh?

KATIE  
For the salad?

The chopping stops.

Harry slaps the knife down.    He stares at Katie, jaw  
grinding, for a beat.

HARRY  
You know: you're really a very  
negative person.

KATIE  
... What?

Through grit teeth:

HARRY  
I've tried. To ignore it.    And stay  
upbeat.

Katie, unused to backtalk from Harry, is stunned.    She  
returns in a manner as hard as his:

KATIE  
Harry: stop the foolishness.

HARRY  
Stop the foolishness?

KATIE  
Yes. And behave.    You are not talking  
to one of your...

Her fingers form quotes:

KATIE (CONT'D)  
... "shithole buddies."

Harry glares at her, vibrating with rage. Her look at him is equally hard.

Harry abruptly turns and stomps up the stairs.

Brief tromping on the second floor. Katie sits in puzzled suspense.

Footfalls descend the staircase.

Blue Revision 8/1/07 90.

Harry reappears at the foot of the stairs with his wedge-cushion tucked under an arm. He flings the front door open, goes out, slams it shut.

119 EXT. COX TOWNHOUSE/INT. HARRY'S CAR - DAY  
119 \*

Harry stomps to his car in the driveway and flings in the cushion. He gets in, seething. After a beat he pulls out his cell phone and dials.

A ring. Pick-up. A female voice:

SANDY  
Hello?

HARRY  
Honey. It's so good to hear your voice.

SANDY  
Something wrong, Harry?

HARRY  
No. Yes. Can you come home? Your baby needs you.

A beat.

HARRY (CONT'D)  
... Can you please come home?

SANDY  
Harry, you know I----

HARRY  
I can show you your present. It's finished.

SANDY  
Oh Harry. I can't just leave the book

tour.

Harry sags.

HARRY

Yeah.

SANDY

There are two days left.      There's  
still Seattle.

HARRY

Yeah.

Blue Revision 8/1/07 91.

SANDY

I love you, Harry.

HARRY

Okay.    Yeah. Love you too.

He folds the phone, miserable.

As he pockets it his attention is caught by something in the  
side-view mirror:

The car parked across the street.    A man's shape in the  
driver's seat.

120    EXT. TOWNHOUSE - DAY  
120 \*

Harry, jaw set, gets out of the car and starts down the  
drive.

The parked car starts.

HARRY

Hey!      Fucker!

The car tries to pull out but is closely hemmed in by cars  
front and back; it will need a couple moves.

Harry runs back to his own car, starts it, throws it into  
reverse and backs straight down the drive toward the  
frantically shuttling car.

He t-bones it.

VOICE FROM WITHIN CAR

Fucker!

Harry, amped, throws his car into drive, pulls halfway up the  
driveway.

HARRY

Fucker!    Fucker!

He again throws the car into reverse.

The man in the other car abandons his attempt to pull out and scrambles frantically toward the passenger side.

Harry again smashes into the car.

Blue Revision 8/1/07 92.

121 EXT. STREET ACROSS FROM TOWNHOUSE - DAY

121 \*

The other man emerges from the far side. He flees down the sidewalk as fast as his weight will permit, pocket change jingling, yelling as he runs:

MAN

Fucker!

Harry runs after him, calling:

HARRY

Who do you work for?! Who do you work for?!

Pounding footsteps.

HARRY (CONT'D)

... Tell me!

The overweight man does not have Harry's stamina: Harry closes, leaps, and tackles.

He crawls up the man's body, hand-over-hand, panting:

HARRY (CONT'D)

... Who do you work for? CIA? NSC?

The other man is panting much harder:

MAN

Tuchman Marsh!

This stops Harry. He isn't sure what he's heard.

HARRY

What?

MAN

Tuchman Marsh!

HARRY

... Tuchman Marsh?

MAN

Yes!

HARRY

Your name is... Tuchman Marsh?

MAN  
Tuchman Marsh Hauptman Rodino!

93.

Harry stares at the man underneath him. The gasping man explains:

MAN (CONT'D)  
... I work for them!

HARRY  
You... work for Tuchman Marsh.

MAN  
Yes!

HARRY  
Which is a law firm.

MAN  
No! A rock band! Yes, it's a law firm!

HARRY  
Well... why are you following me?

MAN  
Divorce action, numbnuts!

Harry is blindsided. He stares. He slowly sits up, digesting:

HARRY  
My... my wife hired you?!

The freed Tuchman Marsh man also sits up, still panting heavily.

MAN  
No. Your wife hired Tuchman Marsh.  
Tuchman Marsh hired me. I work for  
Tuchman Marsh.

HARRY  
You're----you're----a divorce detective.

MAN  
Not just. Credit, missing persons,  
whatever.

HARRY  
But this is divorce.

MAN  
("duh")  
Well... yeah.

94.

Harry rises and walks stiffly, zombie-like, up the street.  
The man watches him go.

After a few paces Harry stops and sits on the curb. He  
starts weeping.

The man, still breathing heavily, calls out:

MAN (CONT'D)  
... Jesus----grow up, man! It happens  
to everybody!

Harry's cell phone chirps. He fishes it out and unfolds it,  
sniveling.

HARRY  
Yeah?

VOICE  
Harry, it's Osbourne Cox.

Harry stares, trying to fit this in. Osbourne prompts, after  
a silent beat:

VOICE (CONT'D)  
... Harry?

HARRY  
Yeah?

OSBOURNE  
Harry, could I get your wife's number?  
This is Osbourne Cox, could I trouble  
you for your wife's----

HARRY  
You can't tell her anything she  
doesn't already know, fucker.

OSBOURNE  
What?

Harry again stares: maybe he has this figured wrong.

After a silence:

OSBOURNE (CONT'D)  
...Is this... Harry Pfarrer?

HARRY  
You want... Sandy's number?

Echoing up the street:

Blue Revision 8/1/07 95.

MAN  
Can I use your phone? To call a tow?

122 INT. OSBOURNE'S BOAT - DAY  
122 \*

Osbourne paces the cramped cabin belowdecks, a phone to his ear. He is unshaven, wearing a robe.

Filtered rings, then a connection:

SANDY'S VOICE

Hello?

OSBOURNE

Sandy?

SANDY

Yes?

OSBOURNE

Hi, it's Osbourne Cox, how are you.  
Hi.

SANDY

... Hi.

OSBOURNE

Hi. Sorry to call out of the blue but I have a, well, a publishing question and I thought you might be the person to ask, I have this manuscript, something to do with my professional experiences, not to go into too much detail but I think it's pretty explosive stuff and I think that it could merit a fairly wide readership handled properly and it isn't quite finished yet but there's a situation where I'm worried about it leaking now and maybe excerpts being published or on the internet, whatever, without my permission, and a lot of the impact being, um, blunted, so I'm actually anxious to bring it to market sooner than I'd planned----I mean, like now, in fact----so I was thinking, I know you, and you seem to do well, so I was wondering if you were happy with your publisher. The people you use.

A long beat.

96.

SANDY

You've written a children's book?

OSBOURNE

No! No no, a, a kind of a memoir, but ----doesn't your company have an adult arm? Or isn't it, uh, the children's

arm? Of a regular publisher?

SANDY  
Pappas & Swain do children's  
literature.

OSBOURNE  
Uh-huh. I see. So they don't----  
okay... Are you well?

SANDY  
Very well thank you. And you.

OSBOURNE  
Yes. Good. Okay, well, thank you  
Sandy.

SANDY  
Yes. Good talking to you.

Disconnect.

Osbourne yanks the rubber band off a bundle of mail.

OSBOURNE  
Bitch.

123 INT. RUSSIAN EMBASSY - HALLWAY - DAY  
123

Two pairs of footsteps echo down a long hallway as Linda  
Litzke is escorted by a solemn Russian staffer.

124 INT. RUSSIAN EMBASSY - ANOTHER ROOM - DAY  
124

A waiting room. A long beat; Linda sits waiting.

A door opens. Mr. Krapotkin emerges.

Linda stands to go to the inner office but Krapotkin motions  
her back down.

KRAPOTKIN  
Yes, madam. Can we help you?

97.

LINDA  
What kind of Mickey Mouse embassy are  
you running?! I've been waiting here  
for fifty-five minutes, and I'm----

KRAPOTKIN  
I am so sorry, madam. An urgent  
matter.

LINDA

Well this could be urgent too, since,  
you know, Chad has been missing for  
forty-eight hours now and----

KRAPOTKIN

I don't know the whereabouts of Chad,  
madam.

LINDA

Well he was gathering information for  
you when he----

KRAPOTKIN

We're not interested in such  
"information". It was drivel.

Linda is dumbfounded.

A silent beat.

LINDA

... Dribble!

Krapotkin fishes something from his pocket.

KRAPOTKIN

Would you like your disk back?

LINDA

... Dribble!

Krapotkin stands with the disk extended toward her.

KRAPOTKIN

I'm so sorry I can't help you.

Linda recovers from her astonishment and is moved to outrage:

LINDA

I'll tell you what's dribble! You  
listen to me, Mr. Krapkin! I am----

Blue Revision 8/1/07 98.

125 INT. RUSSIAN EMBASSY - HALLWAY AGAIN

125

Looking the opposite way.

We hear two pairs of footsteps. They approach for several  
beats and then Linda and her escort enter frame and recede,  
footsteps echoing. The staffer's hand is on Linda's elbow.

As we hold on their backs and they continue to walk, Linda  
jerks her arm away; the staffer regrabs it. She jerks away  
again.

LINDA

Cut it out.

126 OMITTED 126  
\*  
127 OMITTED 127  
\*  
128 INT. OSBOURNE'S BOAT - DAY 128  
\*

An exercise show plays on the TV, unwatched. Osbourne sits at a little table looking at a notice torn from a windowed envelope.

OSBOURNE

... What?

He brings the notice close, squints at it.

OSBOURNE (CONT'D)

... What the fuck?

He quickly shuffles through the rest of the mail, pulls out another envelope, rips it open.

Blue Revision 8/1/07 99.

A MINUTE LATER

Osbourne paces, drink in hand, staring at another piece of mail.

OSBOURNE (CONT'D)

What the fuck?

A MINUTE LATER

Osbourne is back at the table, drink half-consumed, listening at the phone.

OSBOURNE (CONT'D)

... Yes... No... Yes, I want to know why the check for my slip fee was returned for insufficient funds... Slip fee, for docking my boat, the check was returned... No, m'dam, it's not zero, I have about forty thousand dollars in that account... When? ... When?... But she can't do that----no, yes, technically it may be a joint account but she doesn't use it, it's not her money... No! No! What access, it's not possible! Without my permission? What about the, my, the, our savings account? My savings account?... I don't know the fucking number! You think I memorize the fucking numbers on my fucking bank accounts! Moron!... Hello?

A129 EXT. PFARRERS' CHEVY CHASE HOUSE - DUSK (FORMERLY SCENE 126) A129

\*

We are looking at the exterior of the house in wide shot.

\*

Peaceful neighborhood. Birds chirp.

\*

From inside the house, though, we can faintly hear sobs,  
punctuated by sounds of exertion. Each gasp of effort ends  
in a dull clang.

\*

B129 INT. PFARRER BASEMENT - NIGHT (FORMERLY SCENE 127)

B129 \*

The wracking sobs bump up loud at the cut inside.

\*

Harry is weeping as he demolishes the love seat with a  
sledgehammer.

\*

\*

Blue Revision 8/1/07 99A.

129 INT. HARDBODIES - TED'S OFFICE - NEXT DAY

129

\*

Ted stares, horrified.

After a beat:

TED

No-o-o-o-o-o way. No way. Whoa. No  
way, Linda...

She sits opposite him in his office. Ted shakes his head.

TED (CONT'D)

... No.

LINDA

But Ted, I can't do it, I don't know  
anything about computers.

100.

TED

Linda, the whole thing is crazy. It  
was crazy the first time, and you want  
to do it again? Break into the man's  
house? And why would---why would---you  
said the Russians didn't even want

this stuff!

LINDA

My world is bigger than that, Ted.  
There's other people. There's the  
Chinese.

TED

Linda, these surgeries----

LINDA

It's not just the surgeries, Ted!  
It's not just the money! We can use  
it as leverage! To get Chad back!

TED

What do you mean "get him back"!

LINDA

Information is power, Ted! Hel-lo!

TED

What do you mean "get him back"! You  
don't know where he is!

LINDA

Somebody has him. And we can----

TED

You ask the police to help you find  
missing people! And you----

LINDA

I can't take it! I can't take it! I  
can't take it! You know I can't do  
that! We're operating off the map  
here, Ted! This is way higher than  
the police, it's higher than that!

TED

Linda, I----

LINDA

I need a can-do person, Ted! I hate  
your negativity! I hate all your  
reasons why not! I hate you! I hate  
you!

Blue Revision 8/1/07 101.

Weeping, she storms out.

Ted stares, shell-shocked.

130 INT. BAR - DAY

130 \*

In close shot, Ted sits onto a bar stool.

Dim bar, tinkling piano.

BARTENDER'S VOICE  
What'll it be.

Ted stares straight ahead. A long beat.

He finally focuses on the bartender, off. He swallows.

Another beat.

TED  
Seven & Seven.

131 INT. LINDA'S APARTMENT - NIGHT  
131

Night. Linda is asleep in her bedroom. The buzz of the in-house intercom.

Linda stirs, wakes and reaches for the bedside phone.

LINDA  
Hurrow----

She removes an appliance from her mouth.

LINDA (CONT'D)  
... Hello?

FILTERED VOICE  
It's Harry.

132 INT. LINDA'S LIVING ROOM - NIGHT  
132

Minutes later. Harry is gazing off, slack-jawed, haunted.

After a beat:

HARRY  
You think a marriage is... and then  
you...

The thought drifts off. A sad shake of the head.

102.

Linda enters, handing him a drink. She sits opposite.

LINDA  
But this was a long time coming.

Harry looks up, surprised.

HARRY  
Was it?

He catches himself. His gaze wanders back to the haunted, empty spot.

HARRY (CONT'D)  
... Well, yeah... right...

LINDA  
You're depressed, Harry.

HARRY  
(hollowly)  
I am depressed. I gotta exercise. I haven't run in three days... butt-crunches... anything... Do you think I could stay here for a little while?

Linda starts quietly weeping.

This focuses Harry's attention. He looks at her as if just now noticing her.

HARRY (CONT'D)  
... What? What's wrong, baby?

LINDA  
It can't always come from me, Harry!  
I'm not that strong!

Harry moves next to her and puts an arm around her.

HARRY  
What's wrong, baby? Harry's here.

LINDA  
You're not here for me! I need a can-do person! You're all... defeated!

HARRY  
I'm sorry, baby----

LINDA  
Chad is the only can-do person I know and he's gone, Harry, he's gone.

103.

HARRY  
I'll be good. I'll be better. I just need to exercise. Are there pedestrian paths around here?

He squeezes her shoulder, takes a gulp of the drink.

HARRY (CONT'D)  
... Who the fuck is Chad?

LINDA  
Could you help me find him? He's a friend from work. You know law enforcement people, right? You could

call, unofficially?

HARRY

Wait a minute, what's his name? What happened?

LINDA

Chad Feldheimer. He just disappeared. He hasn't been at work or at home for two days.

HARRY

Okay.

LINDA

He-----

HARRY

You know his social security number?

LINDA

Huh? NO! I-----

HARRY

It's okay. That's okay. What's the last place you saw him?

LINDA

(snuffling)

I don't know! He just disappeared! The last place I saw him was the Jamba Juice on K Street. And he's gone.

Harry squeezes her shoulder again.

HARRY

Okay baby. We'll find your friend. Missing person. Piece of cake.

104.

133 INT. PEDIATRIC EXAM ROOM - DAY  
133

AN EPIGLOTTIS

Illuminated by a small light. It quavers. The tongue starts to rise and the mouth starts to close.

WOMAN'S VOICE

No, stay open...

Wider: a pediatric examining room decorated with colorful prints of cartoon characters and clowns.

Katie Cox, in a white smock, has a tongue depressor in a five-year-old's mouth and a light-sight in one hand. She withdraws both as the child finishes closing his mouth. The child's mother stands by.

Katie grasps the child by the upper arm.

WOMAN'S VOICE (CONT'D)  
... You have to let the doctor look in  
your mouth.

The child keeps his lips pressed together.

WOMAN'S VOICE (CONT'D)  
... Now you listen to me, young man.  
You do as I say or I'll ask your  
mother to leave the doctor's office  
and the two of us will sort out what's  
what.

The child looks at her fearfully.

The wall phone bleeps.

Katie rolls to it on her castored chair.

WOMAN'S VOICE (CONT'D)  
... Yes.

She listens briefly.

WOMAN'S VOICE (CONT'D)  
... With a patient.

She hangs up.

134 INT. OSBOURNE'S BOAT - DAY  
134

Osbourne, in dressing gown and pyjamas, is barking into the  
phone:

105.

OSBOURNE  
Yeah? The same patient she's been  
with since YESTERDAY? BullSHIT!

FILTERED VOICE  
Dr. Cox has suggested you call her  
attorney----

OSBOURNE  
Yeah, RIGHT! Tell her I got the new  
fucking keys!

He slams down the phone.

135 EXT. BOAT DECK  
135

The hatch is thrown open and Osbourne emerges from below.  
There is a large built-in toolbox just by the hatch. He

yanks it open and pulls out a hatchet.

OSBOURNE

New keys...

136 DOCK  
136

Osbourne strides grimly down the dock in his bathrobe, hatchet in hand.

137 INT. "GOOD MORNING, SEATTLE" SET - DAY  
137

Sandy Pfarrer is sitting in an armchair on a morning show living room set surrounded by a dozen eight-year-olds sitting on the carpet. Hosts Del and Connie sit next to her in swivel chairs.

SANDY

(reading)

And it was just then----at that very moment----that Oliver sneezed----

DEL

Can we just----I'm sorry to interrupt  
but we have to let the folks at home  
see this illustration! Can we just  
get a shot of that...

He is holding the book open, face out on his lap.

DEL (CONT'D)

There----there it is. Oliver.  
Interrupting the filibuster with----

106.

CONNIE

That's wonderful!

DEL

Wonderful! The book is "Point of Order, Oliver!" and the talented author is Sandra Pfarrer. We're gonna go to a station break and then be right back with Bud Fraighling, the Sultan of Salad, and Part Two of our special interview with Dermot Mulroney. So keep it where it is!

Del and Connie and Sandy all wear smiles that stay fixed a beat too long. Then Del relaxes and turns to Sandy.

DEL (CONT'D)

...Great segment.

SANDY

Thank you.

DEL  
Yeah, you know we thought it might be fun if you joined us with Bud Fraighling and help make the Fiesta Salad, when we move over.

CONNIE  
Over on the kitchen set.

SANDY  
That wasn't discussed.

DEL  
Oh, sure! No! Only if you want to! Your segment went great, we just thought----

SANDY  
I'm sorry, I made plans.

DEL  
Okay, great!

CONNIE  
Great to see you again, Sandra!

She gives them a cold smile as a technician finishes unclipping her lavalier and she leaves.

Connie looks at Del and mouths "Bitch."

107.

138 EXT. COX TOWNHOUSE - DAY  
138

Osbourne's crumple-backed car roars up. It cuts a corner of the lawn and squeals to a halt in the drive. Osbourne emerges, still in robe and pyjamas, with the hatchet.

He goes to the front door and bashes at the knob with the blunt end of the hatchet.

OSBOURNE  
New... fucking... keys... How's this for access...

Hardware starts to fall off and jangle onto the stoop. Osbourne tries the sharp end of the hatchet a couple times, decides he prefers the blunt end.

OSBOURNE (CONT'D)  
... How's this for motherfucking access...

More things fall off. The knob wobbles in the door.

Osbourne pushes the door open.

139 INT. STUDIO - HALLWAY - DAY  
139

Sandy Pfarrer is accompanied by a bright young PR woman.

PR WOMAN  
That was way out of line. We were so  
unbelievably clear with them: just an  
Oliver segment.

SANDY  
It's fine.

PR WOMAN  
Del and Connie are such putzes.

SANDY  
It's fine. Thank you. We're  
finished.

PR WOMAN  
Huh? Well, okay. Great, uh----

Sandy, entered her dressing room, is already shutting the  
door on her.

108.

140 INT. STUDIO DRESSING ROOM - DAY 140

Inside a man lounges reading a magazine. He looks a little  
like Harry but younger.

SANDY  
Thought that would never be over.

The man rises and kisses her.

MAN  
Mmm. Me too.

SANDY  
Let me scrub this crap off my face.

141 INT. COX TOWNHOUSE KITCHEN - DAY 141

Osbourne opens a cabinet, muttering:

OSBOURNE  
Just for starters...

He takes out liquor bottles and starts putting them in a  
packing case on the kitchen counter.

142 EXT. WASHINGTON MALL - DAY 142

People sit on benches eating lunches. Harry Pfarrer is on the bench where he and Linda met, once again spitting sunflower seeds.

Linda walks up. They greet each other with a kiss.

HARRY  
Hello there sunshine. You look great.

LINDA  
Well you seem better.

Harry does indeed seem more like his old self.

HARRY  
Yeah, I snuck in a little gym time this morning. And our exercise last night didn't hurt!

Linda is shocked but secretly pleased:

LINDA  
Harry!

109.

HARRY  
Boy, I am through banging my head against the wall. I am gonna start doing what's right for me.

LINDA  
That's how I believe, also. You have to do what's right for----

HARRY  
Yeah! Hell yeah! I mean I had a shock recently, and I realized you know, life is not infinite. No one's immortal.

LINDA  
No one's immortal.

HARRY  
You have to get from each day its full, uh, squeeze the juice from every day because there but for the grace of God----

LINDA  
Exactly. The important thing is to maintain a positive outlook. Always up. Always ebullient.

HARRY  
That's right, don't sweat the small stuff...

Linda chimes in:

Linda and Harry

HARRY (CONT'D)  
... and it's all small stuff.

Harry reaches for Linda and she slides closer. He puts an arm around her.

HARRY (CONT'D)  
This is where we first met. Remember?

LINDA  
Of course I do.

HARRY  
You never know what the important days are, until... until, um...

110.

The thought drifts away as his gaze fixes on something. With his look still fixed:

HARRY (CONT'D)  
... I told myself I was gonna stop being paranoid, but... is that guy looking at us?

Linda follows his look.

On a bench a short distance away a middle-aged man with aviator glasses and hair plugs is staring at them.

LINDA  
(hastily)  
No, no.

A slightly overweight woman stops tentatively in front of the man in the aviator glasses and they start to talk.

Linda turns to Harry.

LINDA (CONT'D)  
... Have you found out anything about Chad?

HARRY  
Nothing yet, I've made a couple calls. I don't think it'll take long.

LINDA  
Really?

HARRY  
Oh yeah, there are so many data bases now it's a joke...

Relaxing now that he sees the man in aviator glasses engaged in conversation, Harry warms to his theme.

HARRY (CONT'D)  
... Back when I was in PP there was still some art to finding people. Not any more. And now with the cell phones? Pretty soon they're gonna know where everyone is. Everyone. At any given moment. I mean it's almost the reality now. You would be amazed.

LINDA  
Uh-huh.

111.

HARRY  
Did he----when you left the Jamba Juice ----did Chad say anything about where he might be going?

LINDA  
Oh, I know where he was going.

HARRY  
Oh yeah?

LINDA  
A residence in Alexandria. On Hillsboro Drive.

Harry has stopped chewing. He is staring at her.  
Linda feels obliged to fill the silence.

LINDA (CONT'D)  
... 2055 Hillsboro.

Harry stares. Linda doesn't know what to make of his fixed stare.

LINDA (CONT'D)  
... It's, um. The residence of a guy named Osbourne Cox.

Harry is beginning to look sick.

A long silence.

Then, quietly:

HARRY  
Who are you?

Now Linda stares, unsure of what to make of the question.

HARRY (CONT'D)  
... WHO ARE YOU?

Linda's eyes widen. She is a little frightened.

People nearby turn to look. It is a scene.

HARRY (CONT'D)  
... WHO DO YOU WORK FOR?

Harry reaches up. He grabs her by the shoulders and shakes.

HARRY (CONT'D)  
... WHO ARE YOU? REALLY?

112.

Linda is at sea. She answers in a small voice:

LINDA  
I'm ... just ... Linda Litzke.

Harry stares at her.

A long beat.

He leaps to his feet and looks around in a panic.

His point-of-view, sweeping the park. Nearby, the man with plugs, though talking with his date, is looking at him again. Farther away, a man sits in a curbside sedan. Watching? Hard to say.

Harry turns and runs. Linda gapes.

LINDA (CONT'D)  
... Harry!

143 INT. COX TOWNHOUSE - MASTER BEDROOM - DAY  
143

Osbourne sets the packing box heavily down on a bureau in the upstairs bedroom. The box is a third loaded up with liquor bottles. It also holds a mixed drink which Osbourne now takes out. The ice cubes clink as he sips, poking through things in the bureau.

One drawer holds scarves and accessories and a large case. He opens the case and starts dumping jewelry from it into the cardboard box.

Suddenly:

OSBOURNE  
Ow! Fuck!

He yanks his hand back and shakes it. He looks at the ball of his thumb. He sucks it.

He carefully picks a brooch out of the jewelry case and flings it across the room.

He resumes dumping jewelry into his box.

He suddenly stops:

A faint knock. The front door.

Osbourne waits.

The knock repeats.

113.

Another beat.

The front door creaks open.

Osbourne carefully sets down his drink. He steps quietly to the closet and pulls a small cedar chest off a high shelf.

144 EXT. WASHINGTON MALL/INT. LINDA'S CAR - DAY  
144

Linda flings open the door to her car parked on the street bordering the mall. She gets in and turns the ignition.

Pulling into traffic she checks her rear-view, and her look snags on:

A dark four-door sedan pulling out a few cars back. It falls in behind her. Its driver is a man in sunglasses. He reaches up and touches fingertips to one ear.

Linda frowns. She looks forward, glances again at the mirror.

Another dark car pulls into the lane next to the first. Its driver is also a man in sunglasses.

145 INT. COX TOWNHOUSE - LIVING ROOM - DAY  
145

Downstairs, Osbourne rounds the corner from entryway to living room, a handgun at the ready. His drink is in his other hand. Ice cubes clink as he moves.

The living room is empty.

Osbourne advances cautiously. A quick sidelong look at the kitchen.

Empty.

He proceeds to the basement door.

146 INT. LINDA'S CAR/EXT. INTERSECTION - DAY  
146

LINDA DRIVING

She gives worried glances at her rear-view.

The light ahead turns yellow, red.

Cars ahead stop. Linda stops.

A rhythmic thudding sound. It almost makes her car vibrate.

114.

She looks around. She rolls down her window, sticks her head out, looks up.

A black helicopter hovers overhead, rotors thudding. A black-clad body leans partway out. The person seems to be looking down.

Linda draws her head back in.

LINDA  
Oh for Pete's sake.

147 INT. COX TOWNHOUSE - BASEMENT  
147

Osbourne is slowly descending the stairs, gun and drink in either hand, gun up, ice cubes clinking.

The basement comes slowly into view.

Someone stands behind his desk, at the computer.

Osbourne descends further. He stops on the bottom step and stares at Ted Treffon, the soulful manager of Hardbodies. Ted stares at him.

A long silence between the two men.

Then, quietly:

OSBOURNE  
And you are... my wife's lover.

TED  
No.

OSBOURNE  
Then what are you doing here.

Silence.

Osbourne takes the last step down. He advances slowly, gun trained on Ted.

Osbourne's look, holding on Ted, changes.

OSBOURNE (CONT'D)  
... I know you. You're the guy at the gym.

Ted licks his lips.

TED  
I'm not here representing Hardbodies.

115.

OSBOURNE  
I know what you represent. You  
represent the idiocy of today.

Ted shakes his head.

TED  
I don't represent that, either.

OSBOURNE  
Oh yes. You're the guy when I went to  
ask about that moronic woman.

TED  
She's not-----

OSBOURNE  
You're in league with that moronic  
woman. You're part of a league of  
morons.

TED  
No.

OSBOURNE  
Yes. You're one of the morons I've  
been fighting all my life. My whole  
fucking life. But guess what. Guess  
what. Today I win.

BANG.

TED  
Ah!

Ted is shot in the upper chest.

He grabs a three-hole punch from the desktop and flings it at  
Osbourne and charges.

OSBOURNE  
Oh!

BANG-----another shot goes off.

Ted barrels into Osbourne, knocking him over-----

OSBOURNE (CONT'D)  
... Oooph!

-----and goes on past him, lumbering up the stairs.

Osbourne gets to his feet.

Pink Revision 8/14/07 116.

OSBOURNE (CONT'D)  
... Stop! Intruder!

148 EXT. COX TOWNHOUSE - DAY  
148

Ted staggers out of the house, a hand pressed to his chest.  
He has reached the front lawn when Osbourne emerges, robe  
flapping, pursuing with the hatchet.

OSBOURNE  
Intruder!

He quickly catches up to Ted and whacks at him.

TED  
Oh!

Osbourne whacks him down. He keeps whacking at him.

149 INT. CHUBB'S OFFICE - DAY  
149

Gardner Chubb is behind his desk.

GARDNER CHUBB  
Wait.

Palmer DeBakey Smith is seated across from him. He freezes.

A beat.

Gardner Chubb rubs his forehead.

GARDNER CHUBB (CONT'D)  
... Wait a minute. Where's the  
treasury guy? Pfarrer?

PALMER  
Right now?

GARDNER CHUBB  
Right now.

PALMER  
In a detention room at Washington  
Dulles.

\*

GARDNER CHUBB  
... Why?

PALMER  
He was trying to board a flight to

Venezuela.  
(MORE)

117.

PALMER (CONT'D)  
We had his name on a hot list, the INS  
pulled him. Don't know why he was  
going to Venezuela.

GARDNER CHUBB  
You don't know.

PALMER  
No sir.

GARDNER CHUBB  
We have no extradition with Venezuela.

PALMER  
Oh. Uh-huh. Well----what should we do  
with him?

GARDNER CHUBB  
For fuck's sake, put him on the next  
flight to Venezuela!

PALMER  
Yes sir. Okay.

Gardner Chubb is weary.

GARDNER CHUBB  
Okay. So the gym manager is dead.

PALMER  
Yes sir.

GARDNER CHUBB  
The body is----

PALMER  
Gone, sir.

GARDNER CHUBB  
Okay----

PALMER  
But----there was a, uh... snag...

GARDNER CHUBB  
What.

PALMER  
Well. This analyst, Cox, was  
attacking the gym guy. It was broad  
daylight, on the street. Our man  
there didn't know what to do. He felt  
he had to step in.

118.

GARDNER CHUBB

Yes?

PALMER

He, uh... He shot the analyst. He  
shot Cox.

GARDNER CHUBB

Good! Great! Is he dead?

PALMER

No sir.

Gardner Chubb grimaces.

PALMER (CONT'D)

... He's in coma. They're not sure  
whether he'll make it. They think,  
they're pretty sure he has no brain  
function.

GARDNER CHUBB

Okay. Okay. If he wakes up we'll  
worry about it then. Jesus, what a  
clusterfuck. That's it then. No one  
else really knows anything. Okay.

PALMER

Um. Well sir, there is...

GARDNER CHUBB

What.

PALMER

Um...

GARDNER CHUBB

What.

PALMER

There is the woman. The gym woman.  
Linda Litzke.

GARDNER CHUBB

Oh yeah. Fuck. Where is she.

PALMER

We picked her up. We have her.

GARDNER CHUBB

Can we, uh----

119.

PALMER

She, she, she says she'll play ball if  
we pay for some... I know this sounds  
odd----some surgeries she wants.

Cosmetic surgery. She says she'll sit on everything.

GARDNER CHUBB  
How much.

PALMER  
There were several procedures. All together they run to, um----

GARDNER CHUBB  
Pay it.

PALMER  
Yes sir. Should I pay it out of, should it be from----

GARDNER CHUBB  
One of the black accounts, I don't give a shit. The January fund. Whatever.

PALMER  
Okay.

GARDNER CHUBB  
Jesus. Jesus fucking Christ.

He shakes his head.

GARDNER CHUBB (CONT'D)  
... What did we learn, Palmer.

PALMER  
I don't know, sir.

GARDNER CHUBB  
I don't fucking know either. I guess we learned not to do it again.

PALMER  
Yes sir.

GARDNER CHUBB  
Although I'm fucked if I know what we did.

PALMER  
Yes sir. Hard to say.

120.

We pull back from Gardner Chubb, shaking his head.

GARDNER CHUBB  
Jesus. Jesus fucking Christ.

We pull up, back through the clouds, away.