

**THE ADJUSTMENT BUREAU**

Written by

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Based on a short story by

Philip K Dick

**BLACK SCREEN**

inside, The sounds of a large crowd, but muffled, as if we're  
and hearing the crowd through a window or door. FADE IN ON:

**INT. SOME SORT OF LOBBY -- DAY**

DAVID NORRIS, 33, is having a private moment, looking down, thinking. He wears a suit and tie. He seems relaxed and confident. Content. Completely in his element. In one of his hands he's absentmindedly twirling a couple of individually-wrapped Ricola throat lozenges. We hear the muffled voice of someone on a PA system outside:

**VOICE ON PA SYSTEM**

Thank you so much for coming today--  
A man in a BLUE BLAZER walks up to David.

**BLUE BLAZER**

Building Congressman Norris-?  
Now REVEAL that we're in the entry hall of the Admin  
at St. Johns University. A thousand people crowd the quad  
out front. "Norris for Senate" placards everywhere.

**BLUE-BLAZER**

Fred O'Malley with the DNC. I've never seen a crowd this big turn out so early in the cycle.  
CHARLIE TRAYNOR, 36, arrives--.

**CHARLIE**

Just wait 'till you see how they respond to him..  
David pops a cherry lozenge into his mouth and straightens

his lapel pin, which is shaped like New York State.

**DAVID**

Don't build me up like that,  
Charlie. He'll be disappointed.

**EXT. ST. JOHNS UNIVERSITY -- MAIN QUAD -- DAY**

The crowd, many of them in their twenties, roars with approval as David walks out to the lectern on the steps of the Admin Building.

**DAVID**

Hi there. I'm David Norris. And  
I'm running for the US Senate.

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The crowd goes wild.

**MONTAGE -- SENATE CAMPAIGN**

--David finishes a speech at the FDNY Academy's graduation. The cadets jump to their feet and give him a standing ovation.

--David shakes the hands of workers entering a .Con Edison plant in Buffalo. He's a natural at this. Unlike most politicians he actually seems to enjoy campaigning.

--Flashbulbs go off as he plays a game of pick-up basketball with a group of Bronx teenagers. Charlie is nearby.

--David takes a ceremonial shovel full of dirt to begin redevelopment of an old military base upstate.

--He gives a speech at a Harlem church. Audiences watch David the way they watched JFK, the way they watch Obama today. He inspires, makes them believe, makes them want to follow him. Especially young people.

--David walks through a suburban mall happily shaking hands as cameras follow him and citizens snap pictures with their camera-phones. People crush around him. He:doesn't seem to mind at all. He welcomes it. He feeds off it.

--He pops a cherry lozenge in his mouth and climbs up onto a tractor to speak to a gathering of upstate farmers, speaking into a bullhorn to compensate for his hoarse voice. Charlie stands nearby watching him speak:.

**INT. SHERATON HOTEL ROOM --UPSTATE SOMEWHERE -- DUSK**

David enters his hotel room. The silence contrasts starkly with the noisy energy of the campaign trail.

He turns on the TV. Scrolls through the channels. After a moment shuts it off. Total silence again. It bothers him. He opens up his briefcase. Pulls out a thick file -- his itinerary for the next three days. Dozens of speeches and meetings across the state.

He glances at the summary page on the top. Glances down the page with his finger, stopping, almost at random, on a

speech

he's giving two days from now at the Westchester County Open Space Initiative.

**DAVID**

**(TESTING HIMSELF)**

Karen Woods, founder. Husband:  
Bob.

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**DAVID (CONT'D)**

Kids: Samantha, painting, and  
Ricky, Little League. John Pascal.  
Wife: Anna. St. John's grad. Two  
year old: Loyita...

He stops. Knows this cold. His finger runs down to a  
Realtor's Association breakfast in Nassau County four days  
out.

**DAVID**

**(MORE TESTING)**

Abigail "Abby" Best, Stuart  
Broxterman, Chapel Davis, Milan  
Sabovic, Jim Vargas...

His ability to retain this sort of information is stunning.  
He doesn't need to review. It's already all there.  
He closes his itinerary file. Goes to the window and looks  
out at the trees.  
The silence back...it's deafening.

**INT. SHERATON LOBBY -- UPSTATE SOMEWHERE -- NIGHT**

Charlie enters the lobby. Stops suddenly: spots David, holding court at the hotel bar. Fifteen strangers around him as he regales them with a story, despite the fact that he's clearly losing his voice. Charlie walks over, pulls him aside.

**CHARLIE**

What the hell? What happened to  
"I'm going to have softie tea, rest  
my voice, and go to bed early?"  
You have Diane Sawyer tomorrow and  
you have to be up at four AM for us  
to make it in time.

David is holding ,a beer, in his left hand. With his free  
hand  
he picks up a cup and saucer.

**DAVID**

I had some tea.  
(sees Charlie's not in the

**MOOD)**

Come on, man. We're eight points  
up in the polls. I've gotta cut  
loose every once in a while and  
have a life.

This provokes a quizzical look from Charlie. Fifteen  
strangers in a crappy upstate Sheraton doesn't seem like  
having a life to him...

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**CHARLIE**

Ten.

**DAVID**

What?

**CHARLIE**

Latest poll has you ten points up.  
A slow smile spreads across David's face.

**CUT TO:**

**BLACK SCREEN**

The sound of a busy room. Then one voice, much louder:

**CAMPAIGN AIDE.**

County reporting: 8901 for  
Lynfield, 7233 for Norris.

**INT. WALDORF ASTORIA HOTEL SUITE -- NIGHT**

Charlie Traynor walks over to the aide who just shouted  
that.  
She's writing vote totals onto a map of New York by county.

**CHARLIE**

**(NATURAL OPTIMIST)**

Better than I thought, I thought  
we'd get killed in Seneca.  
He turns to look at a large suite full of more than a dozen  
Norris supporters talking on phones and typing into laptops.

**CHARLIE**

Eddie, call Boyd! Where the hell  
are the. Suffolk numbers? We've got  
to get the Suffolk numbers!

**EXT. ROOFTOP NEAR WALDORF -- NIGHT**

A light snow falls. Four MEN IN CONSERVATIVE SUITS,  
overcoats, and fedoras walk across the roof of a forty-story  
building. Their clothing is more timeless than old-  
fashioned. And somehow so is their demeanor.  
The men get to the edge and look down over the city, almost-  
as if it's their domain.

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**INT. WALDORF HOTEL ROOM -- NIGHT**

David watches the election coverage on TV. Pundits are  
discussing the New York Senate race, which CNN has already  
called for David's opponent.

**PUNDIT #1**

Congressman Norris has a reputation for being very direct, even blunt, in his campaign speeches, which is great until you say too many things you wish you hadn't. Then you start to look like an amateur.

**PUNDIT #2**

That's bad for any candidate but it's fatal if you're running for Senate at the age of 33, your opponent keeps calling you an "impulsive kid," and you almost killed your entire political career five months ago with an act of immaturity that ended up on the front page of the New York Post. David winces slightly. This is excruciating. Just then Charlie enters.. The nerve center suite is visible through the open door behind him.

**-CHARLIE**

Why are you still watching CNN?  
They called this way too early.  
David doesn't share his friend's optimism.

**INT. WALDORF HOTEL SUITE'-- NERVE CENTER -- NIGHT**

A' campaign aide with a phone to her ear shouts to the room:

**AIDE**

Suffolk County Numbers!  
Charlie and David emerge from the private room to listen.

**AIDE (O.S.)**

Lynfield: 415,120. Norris:

**370,233.**

Charlie's energy and optimism disappear instantly.

**CHARLIE**

(after long beat)  
I really thought we'd win Suffolk.

2/12/09 6.

A senior aide walks over.

**SENIOR AIDE**

Kings County just came in too.

**A BRUTAL**

He shows a piece of paper to Charlie and David.  
beat...

**DAVID**

Well, it's over. And it's going to  
be a blowout...

David puts on a brave face. . .but this is the first moment  
that he realizes not only is he going to lose, but he's

going

to lose big. It's going to be a grand,. public humiliation.

**SENIOR AIDE**

NBC has us up next.  
Charlie takes a clicker and turns the closest TV to NBC.

**BRIAN WILLIAMS**

Turning now to the New York Senate  
race, NBC is now calling the  
election for Roger'Lynfield. After  
a shockingly poor showing in both  
Suffolk county and in his home  
county, Kings, it now appears that  
David Norris will lose this  
election badly, perhaps by as much  
as 10 points.

**EXT. ROOFTOP -- NIGHT**

The four men in dark suits.. The boss's name is RICHARDSON,  
early 40s. His top aide is AHARRY, 50s.

**RICHARDSON**

This is a.bignight, gentleman.

**(TOHARRY)**

Is ever ything set?

Harry nods. Richardson notices his eyes:

**RICHARDSON**

You look tired. You should take a  
vacation when we finish with this.  
You'll have earned it.

**HARRY**

I'm not sure the kind of tired I  
feel would be fixed by a vacation.

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**RICHARDSON**

Sure it would. Everybody needs a  
vacation. Even us.

**CUT TO:**

**INT. WALDORF HOTEL SUITE -- NERVE CENTER -- NIGHT**

The staff and supporters in here have become very quiet.  
Their candidate is standing in the middle of the room, but

no

one can look at him. And David can't look at them either...

**DAVID**

**(TO CHARLIE)**

I'm going to take a walk, figure  
out my speech.

**INT. GRAND BALLROOM -- NIGHT**

Four-hundred campaign workers follow election news on big  
screens in the Waldorf's Grand Ballroom. No one says a word.  
The mood has gone from.hopeful to funereal in sixty seconds.

**INT. WALDORF LOBBY -- NIGHT**

David slips through the lobby with only a few looks from the  
staff. But when he gets to the door he sees that press vans  
line the front of the hotel. There will be no peace for him  
if he steps out there. He turns around.

**ASSISTANT MANAGER**

Good evening, Congressman. You're  
in the Grand Ballroom if that's  
what you're looking for.

**DAVID**

Actually just looking for a place

to be alone for a minute before I  
head in there.

**ASSISTANT MANAGER**

None of the banquet rooms on the  
third floor are in use tonight.

**DAVID**

Thank you.

**INT. EMPTY BANQUET ROOM -- NIGHT**

David stands alone looking out at the empty room. Trying to  
get used to it. It's not easy.

**2/12/09 8.**

**INT. MEN'S ROOM -- NIGHT**

David enters the huge, ornate, men's room and goes to the  
row  
of sinks. He pulls two Ricola cherry lozenges from his  
pocket. He twirls them in his hands for a moment.  
Then tosses them into the trash can. He looks at himself in  
the mirror, fighting to hold himself together.  
A sound behind him. David spins to see a WOMAN exiting one  
of the stalls. She's in a stunning ball gown and carrying an  
expensive bottle of champagne.

**WOMAN**

Hi. I hope I didn't startle you.

**DAVID**

What are you doing in here?

**WOMAN**

Hiding from security.

**DAVID**

Oh... . What did you do?

**WOMAN**

Crashed a wedding. One floor up.

**DAVID**

It's almost midnight. They just caught on now?

**WOMAN**

Ivana Trump finally realized I wasn't her niece. I think after the fifth; glass of champagne my Czech accent started slipping. spite of David's state that gets a grin.

**DAVID**

Are you for real?

**WOMAN**

Life is short.

**DAVID**

Hard to argue with that.

**WOMAN**

You're that guy running for Senate aren't you?

**DAVID**

I'm "that guy."

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**WOMAN**

You winning?

**DAVID**

No.

**WOMAN**

Too bad. The other guy's a tool.

**DAVID**

**(LAUGHS)**

Maybe I should have made that clearer in my ads.

**WOMAN**

Personally, I think mooning your friends at a college reunion is no big deal.

**(BEAT)**

And I don't think the Post should have printed the photo. David just shakes his head. He will never, ever live that down and he knows it.

**WOMAN**

At least not full page. He can't help but crack up.

**WOMAN**

Listen, I've done it.

**DAVID**

You weren't running, for Senate at the time.

**WOMAN**

Do you still have a chance or is it over?

**DAVID**

He crushed me. She has beautiful eyes. And an exceptional gift for conveying empathy...

**WOMAN**

You must ...I don't know what you must be feeling...

**DAVID**

Winning would feel better. But losing has its advantages.

2/12/09 10.

**WOMAN**

Like what?

**DAVID**

The only time a politician is alone  
is when he's asleep.. .or in the  
bathroom. After eight years in  
politics that gets kind of hard to  
take.

She tilts her head a little, gives him a curious look.

**WOMAN**

Watching you, you'd never know it.  
The way she looks at him, the way she says it, David knows  
she sees what others miss in him -- even if he isn't even  
quite sure what it is. Not yet.

**DAVID**

Thank you...

**WOMAN**

Well, everything happens for a  
reason, right? Even losing. God,  
I'm really rollrng out the  
platitudes tonight, aren't I?

**DAVID**

It's the champagne. Brines out the  
Hallmark in people.

**WOMAN**

After it kills their Czech accents.  
She offers:him the bottle. He hesitates, then takes it.

**DAVID**

Why not? I have to think up some  
good platitudes for my speech.  
He takes a gulp of champagne.

**WOMAN**

Why the hell would you do that?

**DAVID**

Apparently, even if I hadn't been  
caught dropping my drawers in the  
middle of a senate campaign I would  
have lost the election anyway  
because I'm too blunt.

**WOMAN**

(swig of champagne)  
Says who?

2/12/09 11.

**DAVID**

The TV pundits.

**WOMAN**

Fuck 'em. They just wish they had  
the balls to be candidates  
themselves.  
She hands him the champagne bottle again.

**WOMAN**

And they work for the Man anyway.

**(BEAT)**

You going to run again?

**DAVID**

**(DRINKS)**

Tonight's probably not the night to  
ask.

**WOMAN**

**(FINGER POINTING)**

No, it is. Look at me. You have  
to run again. Do-yo hear me?  
She's serious about this. Intense.

**WOMAN**

Otherwise the-country will be run  
by tools. like Lynwood.

**DAVID**

"Field."

(of f her look)

"Lynfield."

A beat. She shrugs.

Then they lean toward each other... and kiss. It turns more  
and more passionate. When they finally pull apart:

**DAVID**

Holy shit.

She seems just as surprised. They look at each other and  
laugh.

Just then the bathroom door opens. It's Charlie. He sees David and the woman.

**CHARLIE**

David?

**WOMAN**

**(SUDDENLY EMBARRASSED)**

I better go.

**2/12/09 12.**

She exits.

**DAVID**

**WAIT--**

**INT. 3RD FLOOR BALLROOM AREA**

The woman comes out of the bathroom. David is right behind her. Then Charlie.

**DAVID**

Wait.

The woman turns to face David. Suddenly two hotel guards turn the corner and spot the woman.

**HOTEL SECURITY**

There!

They rush toward her.

**WOMAN**

Gotta go.

(to David, emphatically.)

Don't let the bastards grind you down.

She spins and sprints away. The hotel guards chase her.

**CHARLIE**

What the hell was that?

**DAVID**

I'm really not sure.

David has a huge grin on his face.

**DAVID**

But I think I'm ready to give my speech.

**INT. GRAND BALLROOM -- NIGHT**

David as he walks out from behind a curtain onto the dais. His supporters start clapping... . but clearly they're heartbroken. David looks completely peaceful.

**DAVID**

I grew up in Red Hook and I don't want to shock anybody but I got in a few fist fights along the way. Laughter ripples through the crowd. We don't know enough yet to get the joke.

**2/12/09 13.**

**DAVID**

And we used to have a saying when you got in a fight: "it's not whether or not you get knocked down -- because eventually everyone does -- it's what you do when you get back up."

**(BEAT)**

Don't worry, I'm not going to moon you.  
The audience explodes with laughter this time.

**DAVID**

But I am...  
(waiting for the laughter to die down)  
But I am going to get backup. I wanted to come out here tonight and give you a victory speech, a speech I've dreamed of giving foremost of my life. But life doesn't always deal you the cards you want.

The audience sobered now. Reflective.

**DAVID**

My life changed when I was ten years old. My entire world turned upside-down.'

His audience,. knows exactly what he's talking about.

**DAVID**

And as I looked for something to -hang ;on to, something; to help me cope' with what had. happened the only thing that made sense to me was service. Finding a way to do something with my life that left this world a little better than I found it.

The audience is moved. Tears begin to well up. People dab at their eyes.

**CUT TO:**

**EXT. MADISON SQ. PARK -- PRE DAWN**

The sky is just beginning to turn from black to deep blue. The park is still and silent. A black Mercedes pulls up on Madison Ave. Mr. Richardson, again in a dark suit, gets out and enters the park.

**2/12/09 14.**

**EXT. PARK BENCH -- PRE DAWN**

Harry sits on one of the benches -- a fedora in his lap to complement a gray flannel suit. Richardson arrives.

**RICHARDSON**

He spills his coffee when he steps out of Starbucks. The moment he comes through the door.

**HARRY**

Got it.

**RICHARDSON**

Our models indicate between 7:00  
and 7:05 am.

Harry nods but he seems distant Richardson sees this.

**RICHARD SON**

You planned that vacation, right?

**HARRY**

Two weeks.

Richardson claps him din-the shoulder and leaves. Harry  
watches him go.

**INT. BEDROOM -- MORNING**

An alarm clock reads "5:44 airy." It turns to "5:45" and the  
alarm goes off. A hand reaches over and taps the alarm off.  
FOLLOW the arm back to David Norris in a king-sized bed. He  
rubs his eyes, stretches his neck, and climbs out of bed.

**INT. EQUINOX GYM. -- MORNING**

David works out. He's got the-energy-level of a 25 year-old.  
He runs on a treadmill. Hits the heavy bag. Does sit-ups.

**INT. LIVING ROOM -- DAVID'S APARTMENT**

EXAMINE David's spacious one-bedroom overlooking Madison  
Square Park. His desk and dining room table is covered with  
stacks of paper and files. A flat screen displays CNBC:

**CNBC ANCHOR (V.0.)**

RSR Capital announced yesterday  
that David Norris would become its  
Vice Chairman.

2/12/09 15.

**INT. BATHROOM -- DAY**

David shaves.

**CNBC ANCHOR (V.0.)**

Norris worked at Goldman Sachs for

four years before running for  
Congress at the tender age of 25.

**INT. LIVING ROOM -- DAVID'S APARTMENT**

A desk is set up at one end of the living room. A new model  
blackberry on the desk next to another cell phone.

**CNBC ANCHOR**

He served four terms in the House--  
The blackberry rings.

**CNBC ANCHOR**

--prior to his unsuccessful bid for  
Senate in last week's election.  
David rushes over and picks up the blackberry. He has to  
look for a second to figure out how to hit "answer."

**CNBC ANCHOR**

RSR, one of the country's fastest-  
growing hedge funds is run by  
NO ris's former Goldman colleague  
and campaign chairman, Charles

**'RAYNOR--**

The blackberry rings again. It's very loud.

**CNBC ANCHOR**

. his . electrifying concession  
speech led commentators to--  
Finally David finds the answer button as he mutes the TV.

**DAVID**

Hello?

**CHARLIE (TEL. V.0)**

Tom Frankel from the Journal is  
calling you in five minutes. I  
just gave him this number.

**DAVID**

Give him 3227. I'm not used to  
this phone yet.

2/12/09 16.

**CHARLIE**

Can't. He's going to ask you about joining the firm. My compliance guys say all firm business has to be done on the blackberry.

**DAVID**

Really?

**CHARLIE**

Sarbanes-Oxley. You voted for it, pal. In fact, you cosponsored it.

**EXT. STARBUCKS -- MORNING**

Through the window we see David getting his morning coffee. He exits and LEAVES FRAME. HOLD on the door of Starbucks.

**EXT. MADISON SQUARE PARK -- MORNING**

Harry is snoring on his bench. David walks past.

**EXT. FIFTH AVENUE -- DAY**

Limited- David arrives at Fifth just in time to catch the "M1 Stop" bus arriving`at the stop.

**EXT. MADISON SQUARE PARK -- MORNING**

Sunlightpeeks:.through a gap in the buildings and falls on Harry's left eye, waking him. He bolts upright. Checks his watch, Shit! He looks around quickly. Spots David about to get o n the bus. Harry leaps : up--

**INT MORNING**

.As David pays, he notices Harry sprinting for the bus.

**DAVID**

Sir, there's someone--

**BUS DRIVER**

There's another M1 right behind me.

**EXT. 23RD STREET -- MORNING**

The bus pulls out. Harry keeps running after it.

2/12/09 17.

**HARRY**

No...

**INT. BUS -- MORNING**

As David walks down the aisle a couple of passengers recognize his face. . .but they don't say anything. David nears an empty aisle seat. A woman is curled up in the window seat, sleeping. She wears a funky mini-dress, knee-high argyle socks under leather boots, and a (clashing) argyle bucket cap. David sits next to her. And stares.

**DAVID**

No way...

It's the woman from election night.', He leans around to try to see the front of her face. "It's definitely her. His eyes drift down at her legs. Just then she opens her eyes. She recoils for a second;. Then` her eyes soften when she realizes who it is.

**DAVID**

**(MOMENTARLY SELF-**

**CONSCIOUS)**

I think. we "ve met.

**WOMAN**

**(DEADPAN)**

You need a better line than that or I'll have to assume you're a pervert who likes to stare at girls' legs while-, they sleep.

**DAVID**

(smiles, game on)  
Your skirt was so short I couldn't help it.

**WOMAN**

Dress.

**DAVID**

Skirt, dress, same thing.

**WOMAN**

If you're a pervert, yeah. All that matters is they both show leg.

**DAVID**

So do shorts, dear.

**2/12/09 18.**

**WOMAN**

Yeah, but there's that pesky piece of fabric right here that interferes with your fantasy life. She shuts her eyes and leans against the window.

**WOMAN**

Wake me when you have a good come back to that.

**DAVID**

I have one but, unlike you, I wouldn't say it in public.

**WOMAN**

(eyes still closed)  
Pussy.  
David laughs. Can not believe this woman. In a good way. His blackberry RINGS. Her eyes pop open. David.picks up.

**DAVID**

Hello...? Hello?  
David looks at his. phone. The signal has gone to zero.

**DAVID**

**(TO WOMAN)**

The line cut.

**WOMAN**

That ringer get any-louder or do you pretty much have it maxed out?

**DAVID**

You're relentless.

**WOMAN**

I never sleep through the night. I catch up on the bus.

**(BEAT)**

You going to run again?

**DAVID**

I just started a new job, today.

**WOMAN**

**(SERIOUS NOW)**

I saw your concession speech. I heard Bill Clinton called it the best political speech he's seen in 20 years.  
David looks back at her.

**2/12/09 19.**

**DAVID**

Something got into me.  
He means her. They stare at each other.

**DAVID**

What's the deal with you and argyles?

**WOMAN**

What's the deal with you and boring shades of blue?  
David is wearing a Navy blue suit, blue shirt, and blue tie.  
A beat.

**DAVID**

At least my clothes match.

**WOMAN**

That's easy if you. restrict

yourself to one color.

**DAVID**

The belt and shoes are black.

**WOMAN**

Variety is the spice of .life .

**DAVID**

There you` go with the platitudes  
again. I guess it wasn't the  
ch mpagne .  
His blackberry goes again. RING-RING.

**DAVID**

Hello? Hello?  
He shakes his head. It's dead again.

**EXT. BROADWAY AND 19TH STREET -- MORNING**

spot  
Harry runs down Broadway looking east on 19th to try to  
the bus on Park.

**INT. BUS --MORNING**

**WOMAN**

Your phone sucks. Don't guys like  
you get special phones that  
actually work in the middle of the  
biggest city in the country?

**2/12/09 20.**

**DAVID**

Depends what the telecom lobby  
thinks of your voting record.

**EXT. BROADWAY AND 19TH STREET -- MORNING**

Harry spots the bus passing on Park. He jams his fedora on  
his head and stretches his arm out--

**HARRY**

Now.

**INT. BUS -- MORNING**

David's phone rings again. As he reaches for the phone he fumbles his coffee cup, the lid comes off, and a slosh of coffee crests the brim and splashes on the woman's dress.

**DAVID**

Oh, Jesus...

**(FIGHTING LAUGHTER)**

I'm sorry.

**EXT. BROADWAY AND 19TH -- MORNING**

Harry's face.

**HARRY**

Shit!

He's looking at a leather portfolio. We catch a glimpse inside: a complicated circuit diagram. Harry shuts the book, look's up to get a bead on" the the bus, then takes

off down

Broadway, again, hoping to cut it off at Union Square.

**INT. 'BUS -- MORNING**

**DAVID**

I'll pay for the damage.

He pulls out his wallet. There's \$7 inside. She laughs.

**WOMAN**

Hope your new job pays better than your old one.

**DAVID**

Give me your number and I'll send you a check.

**2/12/09 21.**

**WOMAN**

God, that is smooth. Spill coffee  
on me then ask for my number.  
She takes the coffee from his hands and casually takes a  
sip,  
then turns back to him with a devilish look in her eyes.

**WOMAN**

Just let me spill some on you and  
we'll be even.  
She thrusts the cup toward his tie. David parries.

**DAVID**

It's my first day at the office!

**WOMAN**

Tell your boss some crazy chick  
dumped coffee on you on the MI.  
It's New York; he'll understand.  
She thrusts the cup back at him-

**DAVID**

No!  
He grabs the cup with both his hands over hers.

**WOMAN**

**(ACTUALLY PLEADING)**

Come on. Just a little.  
They struggle with the cup. <,;:Both suppressing laughter.

**DAVID**

You're crazy. Actually crazy.  
The phone on David's lap'RINGS again. She snatches it with  
her free hand.

**WOMAN**

**(INTO PHONE)**

He's not here!  
She hangs up.

**DAVID**

Who was that?  
She shrugs. Sorry, pal. He lunges for his phone, but she  
holds it on the other side of her body.

**DAVID**

What is this, third grade?

2/12/09 22.

**WOMAN**

You forgot what that was like,  
didn't you? How fun it was...  
That stops him for a moment. Until the phone RINGS again.

**WOMAN**

Oh my God! How do you stand it?  
She drops the phone into the coffee.

**WOMAN**

There. We're even.  
He stares at her. Incredulous. They lock eyes. God knows  
what would come next if they were in private...  
The fourth RING gurgles up through the coffee. A beat.

**WOMAN**

Sturdy little fucker, isn't it?  
She pulls the phone out of the cup and wipes it off with her  
scarf, pushing the button which sends the call to voice

mail.

Then she reaches out her hand, as if to shake.

**WOMAN**

By the way, I'm Elise.

**EXT. UNION SQUARE -- DAY**

Elise exits.. the bus. David stands at the bus door watching  
her. She turns back to look at him.

**DAVID**

The morning after .I lost I woke up  
thinking about you .  
That melts her. Instantly. All her bravado drops.

**INT. BUS -- MORNING**

Moments later. Through the window, David watches Elise  
walking down the sidewalk. Their eyes meet. She blows him  
a little kiss before she turns the corner. His heart skips  
a beat as the bus continues on down Union Square East.

**EXT. UNION SQUARE -- MORNING**

Harry runs through Union Square bee-lining for David's bus.

**2/12/09 23.**

**INT. BUS -- MORNING**

David looks at Elise's number, scribbled on a piece of paper.

He carefully tucks her number into his wallet. Then takes the most satisfying sip of coffee he's ever had in his life-

**EXT. UNION SQUARE -- MORNING**

Spotting David through the bus window, Harry thrusts his Fedora back onto his head and points at the bus--

**INT. BUS -- MORNING**

Just as David finishes his sip the-plastic lid pops off the cup. A second earlier and the coffee would have poured all over his shirt. Instead it spills: on the floor.

**EXT. UNION SQUARE -- MORNING**

**HARRY**

Dammit!

Harry sprints out onto lark Avenue now, right behind the bus--

HONK! Harry turns just in time to see a taxi skid into him. TRUNK! He rolls up onto the hood--

**INT. RSR CAPITAL -- CHARLIE'S OFFICE -- MORNING**

A big corner office. The phone rings. Charlie picks up.

**DAVID (TEL. V.O.)**

Guess who I just sat down next to on the bus?

**INTERCUTTING WITH CHARLIE**

**CHARLIE**

Who?

**DAVID**

The woman from election night.

**EXT. PARK AVENUE SOUTH -- MORNING**

A dazed Harry lies in the road... The taxi driver who hit him jumps out of his car to see if Harry is okay...

**2/12/09 24.**

**INT. BUS -- MORNING**

**CHARLIE (TEL. V.O.)**

The one you kissed?

**DAVID**

She kissed me. I just didn't fight it.

**EXT. PARK AVENUE SOUTH -- MORNING**

Harry sits up... He's bruised but okay. He looks around for something. Spots his crushed hat under the taxi's front tire.

**INT. BUS -- MORNING**

**CHARLIE (O.S.)**

You're shitting me. Just randomly you sit down next to--  
He's cut off mid-word.

**DAVID**

Charlie?  
David looks at his phone. "Call Lost" on the screen. David hits redial. Gets a fast busy.

**DAVID**

' (to himself).  
This is ridiculous.

He pockets his phone.

**EXT. PARK AVENUE SOUTH MORNING**

The taxi driver is with Harry now.

**TAXI DRIVER**

Are you okay?

Harry is sitting now, wincing, but still searching intently for something.

**HARRY**

I'm fine-- Will you hand me that?

Harry points at his leather portfolio on the pavement a few feet away. We'll come to know it as a "PLANBOOK."

**2/12/09 25.**

**TAXI DRIVER (CONT'D)**

Are you sure you're okay?

The driver hands it to him. Harry flips to a bookmarked page and we get our first good look at that circuit diagram: Thousands of interconnected lines. Dozens of geometric symbols at intersection points. And written notations in a language as complex as Sanskrit crossed with Chinese. And, maybe it's just a trick of the light but several of the lines appear to re-arrange themselves on the page.

**HARRY**

Oh...shit...

**EXT. CITY STREET -- MORNING**

David's still grinning as he reaches his downtown office tower. He enters through the revolving door--

**MORNING**  
**INT. DAVID'S OFFICE BUILDING'-- GROUND FLOOR LOBBY --**

other  
Empty, except for a bored-looking security guard at the end of the lobby. David gets into an empty elevator.

**INT. 41ST FLOOR LOBBY -- MORNING**

David walks past the receptionist She's on the phone. He waves as he passes by. No wade back. She must not see him.

**DAVID**

Okay...  
David decides he doesn't need to announce himself.

**INT. RSR CAPITAL OFFICES -- MORNING**

David enters to find the office suite quiet... Not a soul in sight. Not a single secretary is here.

**DAVID**

(loud, playful)  
Doesn't anybody bother getting in before eight at this place?  
David passes a couple of empty offices on his way towards a large corner suite where a secretary sits outside an office marked "Charles Traynor, Chairman." She's smiling.

**2/12/09 26.**

**DAVID (CONT'D)**

**(EXUBERANT)**

Susan! How are you today?  
(when she doesn't move)  
Susan?  
David looks closer across her desk. Her face is frozen.

**DAVID (CONT'D)**

Susan?  
He leans across her desk, touches her arm. She stays dead still. David rushes through Charlie's door:

**DAVID**

Call 911! Something's wrong with Susan!

**INT. CHARLIE'S OFFICE -- MORNING**

--and rushes in to find that Charlie is frozen too -- with the phone up to his ear. Like he's in a wax museum.

He is surrounded by four men in bulky, metallic silver protective suits .(think airport firefighter gear). One of the men adjusts three metal. probes which are attached to the left side.of Charlie's skull.

**DAVID**

Jesus!  
Three men in business suits talking by the window spin to see David. it's Mr. Richardson and-two aides we recognize as the "security guards" who chased Elise away on election night.

**DAVID (, .CONT'D)**

What the hell are you doing?!  
Richardson blinks Clearly surprised. Then:

**RICHARDSON**

Grab him!  
David bolts out of the office as they lunge at him--

**INT. RSR OFFICE FLOOR -- MORNING**

David sprints toward the door he came in. It closes as he gets there. He grabs it. It's locked.  
He sprints away into an internal hallway. Richardson emerges from a door in the middle of the hallway.

**2/12/09 27.**

David jumps a mile. It's physically impossible that Richardson could have gotten there that fast.

**RICHARDSON**

You can't get away, David.  
David spins and rushes back into the main office, then down an internal staircase to the floor below. Jumps the last five steps and hits the floor hard.  
As he comes up he runs smack into another RSR employee who is frozen solid.  
David curses, then dives around the frozen employee to find Richardson, coming out of another office. down the hall.  
Again, physically impossible for him to get there that fast-

David spins and-- A DISTORTED WIDE ANGLE SHOT of a chloroform rag shoved right at us. FOCUS GOES IN AND OUT... FROM DAVID'S POV, BLURRY FOCUS as he's carried toward one of the large corner offices on the 40th floor. The nameplate reads "Steve Kincaid." Richardson opens the door and ushers his men, carrying

David,

**INSIDE --**

Except when they walk through the door they're not in an office 40 floors above lower Manhattan, : they step inside a large warehouse... Their movement completely violates the laws of physics.

**BLACK SCREEN**

Silence. Then voices come up slowly:

**RICHARDSON (O.S.)**

Yes, sir. No, sir. No, sir. I understand that, sir. Absolutely. I'll do that, sir.

**(BEAT)**

What a goddam mess.

**MCCRADY (O.S.)**

Was that Donaldson?

**RICHARDSON (O.S.)**

Yes.

**MCCRADY (O.S.)**

What do you want to do?

**2/12/09 28.**

warehouse  
FADE UP -- BLURRY AT FIRST -- to DAVID'S POV of the

David caught a glimpse of just before he passed out. A half-dozen members of the "Intervention Team" (the Silver Suits) stand nearby. Richardson and MCCRADY (one of the men from the rooftops) stand behind David, about 20 feet away.

**RICHARDSON (O.S.)**

Can you reset him?

**MCCRADY (O.S.)**

I don't think we have the authority  
in a situation like this.

**RICHARDSON (O.S.)**

**CALL LEGAL-**

**BURDENSKY (O.S.).**

Legal just arrived.

**INT. WAREHOUSE -- DAY**

REVEAL BURDENSKY, a 50 year-old in a pin-stripe suit,  
carrying a briefcase. He walks to Richardson.

**BURDENSKY**

Re-setting's off the table. This  
is our fault:...

Richardson glances irately at Harry, who stands by himself  
off to the side, clearly disgraced.

David, who is tied to a chair facing away from Richardson,  
cranes around to see who's talking.

**DAVID**

Hey.

The suits stare back in silence for a beat, then turn back

to

talking amongst themselves -- though at a lower volume.

**RICHARDSON**

What are my options?

**BURDENSKY**

**(IGNORING DAVID)**

You could bullshit him but you'll  
never be completely successful.

**DAVID**

Can somebody tell me what's going  
on?

2/12/09 29.

**BURDENSKY**

(still ignoring him)  
The questions will burn in him till  
the day he dies. You'll have to  
monitor him constantly...

**ON DAVID**

He can hear little snippets of what Burdensky's saying--

**BURDENSKY (PARTIALLY AUDIBLE)**

.to make sure he doesn't talk...  
the endless ripple effects...  
REVEAL David untying the rope restraining him.

**ON THE SUITS**

**BURDENSKY**

If it were me, I'd level with him.

**RIC:HARDSON**

Completely?

**BURDENSKY**

That's the only way to extinguish  
his curiosity.  
Richardson turns and studies David. Then walks over to him.  
An uncomfortable pause.

**DAVID**

Who are you guys?

**RICHARDSON**

We're the people v ho make sure  
things happen according to Plan.  
David stares back at him for a moment.  
then leaps up. His rope comes off and the chair falls. He  
sprints toward an open door forty feet across the warehouse.  
Richardson makes a little gesture with his hand--

**CLOSE-UP OF THE FLOOR**

It cracks.. .and displaces upward.. .so it's uneven just as  
David's foot comes down on it.

2/12/09 30.

**BACK TO WIDE SHOT**

David trips and goes flying--

**MOMENTS LATER**

David is dragged back to the center of the room and placed back in his chair in front of Richardson.

**RICHARDSON**

Did you really think I couldn't see that coming?

David dabs blood from his lip, which split during the fall.

**RICHARDSON (CONT'D)**

I can read your mind!  
David stares back.

**RICHARDSON (CONT'D)**

Yeah, really...

**(BEAT)**

Choose a color.  
(barely a beat)  
Blue. Choose a number.  
(even less time)  
Seventeen.  
David's jaw drops slightly. Richardson was clearly right.

**RICHARDSON**

Now,. why are you still deciding whether or not to run?  
David's hands go to his head`, involuntarily, an atavistic response, as if;s.omehow that will keep his thoughts from spilling out into view.

**RICHARDSON**

You saw the futility of that back at the office.  
David's entire reality has finally been bent to the breaking point. He can't hang on any longer to an explanation for all this based in the world he's known to date...

**DAVID**

What the hell is happening to me?

2/12/09 31.

**RICHARDSON**

You just saw behind a curtain you weren't even supposed to know was there, Mr. Norris. Its jarring. I'm sure.

**DAVID**

I just... came to work...

**RICHARDSON**

It wasn't your fault. Your Path through the world this morning was supposed to be adjusted.  
(glancing bitterly at Harry, in the corner)  
Your coffee was supposed to spill onto your shirt as you left Starbucks near your apartment. You would have gone up to change and arrived at work ten minutes later than you did. By then we would have left.

**(BEAT)**

People call it "chance" when their coffee spills or their internet goes down or they misplace their keys. Sometimes it is. Sometimes it's:us...nudging you back on Plan. David takes all this in. He's still shell-shocked.

**DAVID**

Whatever you were doing to Charlie back there... it wasn't misplacing his keys.

**RICHARDSON**

Sometimes. when nudging a person back on Plan isn't enough we intervene directly.

**DAVID**

Why Charlie? What did you do to him.

**RICHARDSON**

You need to worry about getting

back on your Plan, David, not worry  
about us putting him back on his.  
David stares back, still trying to get his bearings.

**RICHARDSON (CONT'D)**

Only a handful of human beings know  
what you now know, David. We're  
determined to keep it that way.

**2/12/09 32.**

**RICHARDSON (CONT'D)**

So before I let you go, you need to  
understand something: If you ever  
reveal our existence we will erase  
your brain. Your memories, your  
emotions, your entire personality  
will be expunged. Your friends and  
family will think you've gone  
crazy. You won't "think" anything  
because a blank slate can't  
"think."  
Davidstares back.

**RICHARDSON**

Do you understand what I just said?

**DAVID**

Yes...

**RICHARDSON**

Not a word. Not one word about us.  
(long beat as he studies

**DAVID'S FACE)**

okay ... . you're free to go.  
David stands there a monent...:not sure it's real.

Richardson

points at the door. David walks toward it.  
Just then another man comes up to Richardson.

**NEW MAN IN SUIT**

There's awoman.

**RICHARDSON**

**(SIGHS)**

There's always & Woman...  
Richardson motions; to his men.  
At.-THE DOOR  
Two men come through from outside and block David's exit.

**DAVID**

He said I could go.

**CENTER OF ROOM**

**NEW MAN IN SUIT**

You won't believe who she is.  
He holds open a Planbook for Richardson to see.

2/12/09 33.

**RICHARDSON**

How is that possible? Why didn't  
we get an alert?

**NEW MAN IN SUIT**

He wasn't supposed to be on that  
bus. He was supposed to be  
changing his shirt in his  
apartment... It was a controlled  
situation. It was supposed to be.  
The new man looks at Harry.

**AT THE DOOR**

David looks back at Richardson.

**DAVID**

You said I could go.  
Richardson walks over to him.

**RIC, HARDSON**

You ran into a woman named Elise on  
the bus this morning?

**DAVID**

(:going very still)

Why does it matter?

**RICHARDSON**

You weren't ever supposed to see her again.

**DAVID**

Why do you care.?

**RICHARDSON**

Because, David, you can't be with her. And we didn't want to have to resort to this--

Four big guys grab David and pull his arms backwards like prison guards incapacitating a prisoner. Richardson reaches into David's pocket and pulls out his wallet--

**DAVID**

What the hell-- What are you-- Richardson removes the piece of paper that Elise wrote her number on from David's wallet--

**DAVID (CONT'D)**

**NO--**

**2/12/09 34.**

Richardson places the wallet back in David's pocket, then pulls out a lighter--

**DAVID (CONT'D)**

No!

And burns Elise's number. David strains and tries to pull loose from the vice-like grip of the four Intervention Team men. But he can't get free.

**DAVID (CONT'D)**

What is wrong with you people?! Richardson drops the paper on the floor and lets it burn. ON David's reaction CUT TO:

**EXT. WAREHOUSE -- DAY**

David exits through a steel door., it clangs shut behind  
him.

He stands there unable to proceed for a long beat then  
starts

walking to the corner to orient himself.  
Down one street he spots the Manhattan Bridge, down the

other  
the Brooklyn Bridge. He's in DUMBO.

**INT. BROOKLYN COCKTAIL LOUNGE -- AFTERNOON**

David sits alone at the bar. His hand trembles slightly.

**BARTENDER**

You're David Norris, right?

**DAVID**

Ice water.

**BARTENDER**

That's it?

David nods. Harry arrives.

**HARRY**

We should talk. But not here. Go  
back to work and I'll contact you  
later today with a place to meet.

**2/12/09 35.**

**DAVID**

Okay.

Harry can see that David is still very shaken.

**HARRY**

The world's exactly the same as  
it's always been. You just  
understand it more completely now.

**(BEAT)**

Hang on to what mattered before you  
knew any of this and you'll be  
fine.

**EXT. BROOKLYN BRIDGE -- DAY**

A thousand-yard stare on his face, David walks toward downtown Manhattan amid dozens of--pedestrian commuters.

**INT. RSR OFFICES -- DAY**

David enters. Stares at,,hisnew colleagues going about their business as if nothing happened.

**INT. 40TH FLOOR --:DAY**

David stands in ftontof the corner office labeled "Steve Kincaid." He hesitates, then opens it. He sees an empty office with a killer view of New-,York Harbor. It's  
strangely  
disorienting for him.

**SECRETARY (O. S.)**

Mr. IKincaid's in the finance meeting, Congressitan. Main conference room.  
David turns to see her.

**DAVID**

Thanks.  
David walks away, still trying to get his bearings in the  
new  
reality he now knows. Charlie comes around a corner.

**CHARLIE**

There you are. I called your cell ten times. You left me hanging.

**DAVID**

Sorry...

2/12/09 36.

**CHARLIE**

(seeing the look in

**DAVID'S EYES)**

Are you okay?

(off David's nod)  
Come on, we're late. Happy first  
day by the way.  
They head towards the conference room.

**CHARLIE**

You sure you're okay.

**DAVID**

Fine. How about you?

**CHARLIE**

Great. Why?

**DAVID**

No headaches or--

**CHARLIE**

I feel fantastic, -man. Is it just,  
me or is this an odd conversation?  
(off David's non-response.)  
What the hell happened with the  
girl?

**DAVID**

After the meeting.

**INT. CONFERENCE ROOM RSR CAPITAL DAY**

LONG SHOT from outside the building. The firm's partners sit  
at their weekly investment committee meeting. David watches  
Charlie intently, looking for what's changed...

**INT RSR CAPITAL OFFICES -- DAY**

David and Charlie walk back to David's office.

**CHARLIE (CONT'D)**

Please explain to me why you don't  
have an ear-to-ear smile right now.

**THEY ENTER--**

**INT. DAVID'S OFFICE -- DAY**

David hesitates. It's like his friend is an alien.. .but  
then  
again he's totally normal.

2/12/09 37.

**DAVID**

I lost her number.

**CHARLIE**

You lost her number?

**DAVID**

(searching for something)  
I was pickpocketed.

**CHARLIE**

Come on. You can't be serious.  
(off David's look)  
You're serious... Oh, man...dude.  
I'm sorry... I'm really sorry...

**EXT. PIER -- ADJACENT TO WEST SIDE HIGHWAY -- DAY**

David sits on a bench looking at the water. The wind picks up and he puts his hands in his coatpockets to keep them warm. His right hand feels something. He pulls out a ticket for the 4 pm Circle..Line tourist boat cruise.

**EXT. CIRCLE LINE CRUtgE -- DAY**

The boat pulls away front=the dock. It's misting rain so there's only asattering of tourists on-board. David stands looking back at Manhattan. Harry is next to him.

**HARRY**

A lot of people just collapse when they see what you've s'een. Their personal choices suddenly seem meaningless to them. Life starts to feel pointless.

**DAVID**

I was` raised to believe there's something behind the curtain. I just never pictured it quite like this.

**HARRY**

Most people don't.  
Harry looks over his shoulder, scans for any signs of his colleagues. He's far from relaxed.

**HARRY**

How are you feeling?

**DAVID**

You should know. You can read my mind, right?

**2/12/09 38.**

David,

Harry hesitates...as if he's not sure how much to tell how far to go with this. Finally:

**HARRY**

Richardson was just trying to scare you.

**DAVID**

He knew what color I was thinking.

**HARRY**

Because he set it up as a choice. "Choose a color. Choose a number"

**DAVID**

So?

Harry looks away. He's crossing a line. He's really putting himself out there:

**HARRY**

We can't read your mind or hear your thoughts. But before you make a choice your brain weighs options, and we percipite that. We know if you're going to go off Plan "or not because, as long as we're close enough, we cansense it when it's about to happen.

**DAVID**

it-;' s like a sixth sense for you?

**HARRY**

Seventh, actually.

**DAVID**

What did they do too Charlie?

**HARRY**

Made some small change in the way  
he assesses risk.

**DAVID**

What type of risk?

**HARRY**

(this is beside the point)  
I don't know. Something arcane.  
Something to do with mortgage-  
backed securities.

**DAVID**

That's all?

**2/12/09 39**

**HARRY**

Yes.

**DAVID**

What would your colleagues do to  
you if they knew what you were  
telling me?  
This is precisely what Harry has been worried about.

**HARRY**

That's why we're meeting out here.

**DAVID**

They're not following me?

**HARRY**

We don't have the manpower to  
follow everybody all the time.  
They're checking in on you. Just  
not here. Not right now.  
ON David's face considering this.

**EXT. UPPER DECK DAY**

Moments later. They stand out of earshot of the few tourists up here.

**DAVID**

Why are you helping me?

**HARRY**

I have my reasons.

David studies him. Harry's clearly not ready to go into

**THEM:**

**DAVID**

Why do they care if I'm with Elise?

**HARRY**

Your entire reality gets shattered this morning and you want to know about a woman?

**DAVID**

Why do they care?

Harry looks back at him. Taken aback a bit by how much David seems to care.

**HARRY**

I don't know.

**2/12/09 40.**

**DAVID**

You have no idea?

**HARRY**

All I know is, given the amount of resources they've used, keeping you from her is pretty important to them.

(off David's silence)

You're going to look for her aren't you?

Again, David is silent.

**HARRY (CONT'D)**

There are twelve million people in this city. On a slow day. You're not going to find her, you do realize that, don't you-?

**(BEAT)**

Even if a hypnotist pulled her number out of the recesses of your brain, no matter how many times you called it, you'd never get through...

**DAVID**

(his face hardening)  
They send you here to tell me that?

**HARRY (CONT'D)**

You want my advice? Forget about her. Accept that you'll never see her again. Move on with your life.  
ON David as Harry's words sink in.

**FADE TO:**

**EXT. MADISON SQUARE PARK -- MORNING**

Huge shafts of morning sunlight cut across the park outside David's apartment. The trees are blooming. It's Spring now.

**INT. BEDROOM -- MORNING**

An alarm clock reads 6:29 am. David lies alone in bed. He's already awake, staring at the ceiling...

After a long beat the alarm clock rings. David shuts it off. But then just lies there...

**2/12/09 41.**

**INT. DAVID'S APARTMENT -- MORNING**

It's the same apartment -- except it's bigger now. Instead of two large windows on the park, his apartment is now six windows across. (He has bought the two one-bedrooms next to his and knocked the walls down). Three years have passed.

were No files on the table, like there were the last time we here. David is on the phone in a new park-view study.

**CHARLIE (PHONE V.O.)**

How are you feeling about the speech?

David has not noticeably aged and yet he's more tempered and subdued than when we last saw him. We hear it in his voice:

**DAVID**

I'm ready... I changed a few things last night.

**CHARLIE (PHONE V.O.)**

Tell me at breakfast.

**THROUGH THE WINDOW AT DAVID**

David finishes his call, then looks out the window. There is a detachment in his eyes that didn't exist before. After a moment, he gets his coat and heads for the door.

**EXT. MADISON SQUARE PARK -- MORNING**

years David exits Starbucks with a coffee. He walks across the park toward the same Fifth Avenue bus stop he did three ado. Even his posture and gait are different.

**INT. BUS -- MORNING**

.more David enters the M1 bus. He feeds his Metrocard into the reader as he looks down the aisle scanning the riders..

out of habit than actual hope. He walks back to take a seat.

**INT. BUS -- MINUTES LATER -- MORNING**

David stares idly out the window. His Blackberry buzzes with a text message. Looks down at it. Then looks back out the window. Suddenly his eyes snap into focus.

DAVID'S POV: The bus passes a woman walking on the sidewalk.

back

David's head whips around, only able to see her from the now. She walks like Elise. She's dressed in the same eclectic style. He slams the red "next stop" strip, jumps to his feet, and runs to the front of the bus.

**DAVID**

Stop the bus.

**DRIVER**

The next stop--

**DAVID**

Now.

**EXT. EAST VILLAGE -- MORNING**

The bus stops. David jumps out on Broadway. FOLLOW him as he takes off across the street and runs down 12th. He catches up to her at University Place.

**DAVID**

Elise!  
The woman turns around.  
And it's her...

**ELISE**

David?

**DAVID**

Hi.

**ELISE**

Wow... How areyou.  
Reeling from the adrenaline; David takes a moment, then:

**DAVID**

(from the heart)  
I rode the M1 to work every day for  
the last three years hoping one day  
I'd run into you again.  
She's amused, rather than moved, because she doesn't buy it.

**ELISE**

Calling would have been easier.

**DAVID**

I couldn't.

**ELISE**

Girlfriend wouldn't let you?

2/12/09 43.

**DAVID**

No girlfriend.  
She looks at him with continued skepticism. But his expression is dead serious.

**DAVID (CONT'D)**

Can we go somewhere and talk?  
She hesitates. It hurt when he didn't call. She's angry at herself for that, but it's the truth.

**ELISE**

(re: his suit)  
Don't you have to get to work?

**DAVID**

I just got sick.

**ELISE**

"I haven't seen you in three years -  
- You make me sick" is not an  
ideal come-on. For the record.  
David smiles. She's softening. A little. His phone vibrates. He pulls it out of his pocket.

**DAVID**

One second.

**(PICKING UP)**

CharlieT can't make breakfast.

**CHARLIE (PHONE V.O.)**

Why not?

**DAVID**

And...I might have to push the  
speech.

**CHARLIE (PHONE V.O.)**

What? Are you crazy?!

**DAVID**

I just ran into Elise.

He hangs up.

**ELISE**

You just hung up on your best friend.

**DAVID**

We've known each other since we were kids. We have a shorthand.

**2/12/09 44.**

He's not being flip or clever or smooth. He's being matter-of-fact. Serious.

**ELISE**

What speech?

**DAVID**

Doesn't matter. Let's take a walk. His focus on her is absolute. But she's wary of getting reeled in again.

**ELISE**

Where?

**DAVID**

Somewhere far. We have a lot to talk about.

**ELISE**

I don't think you should cancel your speech. What if I don't like you at the end of our walk?

**DAVID**

I'll take my chances.

**ELISE**

Seriously, my number hasn't changed:. Just call me like you didn't last time.

**DAVID**

My-speech will always be there, you

might not be.

**ELISE**

**(AMUSED/INDIGNANT)**

I was there, David. You didn't call me!

**DAVID**

Walk with me and I'll explain that. She's still dubious. His phone vibrates. This time he turns it off .

**DAVID (CONT'D)**

(a statement of fact)  
I'm not losing you again. I'm not letting you out of my sight.

**ELISE**

Stalker.

**2/12/09 45.**

**DAVID**

Can we walk?  
The moment she finally relents, CUT TO:

**FOLLOWING SHOT**

Polished black shoes running down a corridor on an  
impossibly shiny black floor with inlaid decorative silver borders.

**INT. ELEGANT OFFICE -- DAY**

Mr. Richardson sits at a large desk. The design is Art Deco crossed with Albert Speer. Downtown Manhattan is visible out the 30th floor window. Richardson's aide enters.

**MCCRADY**

We have a problem.

**EXT. GRAMERCY -- DAY**

David and Elise walk north.

**ELISE**

It's been years, David. How do you know I don't have a boyfriend? Oh, shit. He hasn't even had time to think about that.

**DAVID**

you have a boyfriend?

**EL ;E**

Would it-Matter?

**DAVID**

**(TRAPPED)**

Uh...yeah...

**ELISE**

So all the stuff about me being in your mind constantly for the last three years was just talk... The truth is you don't have any real conviction.

**DAVID**

It wouldn't matter.

**ELISE**

So you don't care about being a home-wrecker?

**2/12/09 46.**

**DAVID**

Okay... if you were married it would matter.

**ELISE**

Now you're just trying to say what you think I want to hear. A beat. She lets David twist in the wind...

**ELISE**

I'm single.

ON David's face: relief...

**ELISE**

Now let's hear your bullshit excuse  
for never calling me.

**DAVID**

I didn't have your number.

**ELISE**

What?

**DAVID**

It was taken from me. I was  
mugged.

**ELISE**

Oh, come on.

**DAVID**

Your number was in my Wallet and  
they ,:took it.

**ELISE**

Come on..

**DAVID**

I'm serious. What else could  
possibly-explain my fawning all  
over you on that bus three years  
ago...and again today and not  
calling you in between?

**ELISE**

**(DUH)**

Um, you had a girlfriend and you  
felt guilty. I have a thing about  
being lied to, David.

**DAVID**

I swear to God I didn't have your  
number. I swear on my parents'  
graves.

2/12/09 47.

**DAVID (CONT'D)**

I didn't even have a last name to try to track you down. Do you know how many pages come back when you type "Elise" into Google?

**(BEAT)**

And none of them were you.

**ELISE**

(after a beat)  
You really are smooth.

**DAVID**

That's not fair.

**ELISE**

It's okay. I like it. I probably shouldn't, but I do.

**(BEAT)**

It's Sellas. Elise Sellas.

**INT. RICHARDSON'S OFFICE -- DOWNTOWN -- DAY**

McCrary holds open his Planbook to show Richardson an ever shifting diagram.

**RICHARDSON**

Tell me you're kidding. How could our Path-analysis miss this? McCrary just shakes his head, mystified... Richardson walks to the closet and pulls out his fedora:.

**RICHARDSON**

'rlhek,e are they now?`

**MCCRADY**

Central Park. Bethesda Fountain.

**INT. CENTRAL PARK -- DAY**

David and Elise walk past Bethesda Fountain.

**ELISE**

I read somewhere you're running again.

**DAVID**

I haven't announced yet but... soon.

**ELISE**

I hope I had a little something to do with that.

**2/12/09 48.**

**DAVID**

That concession speech I gave sure did. You had everything to do with that.  
Elise smiles.

**DAVID**

You know entirely too much about me given how little I know about you.

**ELISE**

According to Cosmo I'm supposed to keep it that way.

**DAVID**

According to Maxim, I'm supposed to "maintain eye contact and ask you what you do for a living."  
It's the first witty comment he's made this time around.  
He's just barely starting to open up.

**ELISE**

**(LAUGHS)**

I'm a dancer.

**DAVID**

Oh..

**ELISE**

Not like that, you pervert. In a dance company. The. Manhattan Modern Ballet.

**DAVID**

I think you have the wrong idea

about me.

**ELISE**

I think it was the first thing that  
crossed your mind.

**DAVID**

Is there a performance of this  
company coming up that I could  
watch?

**ELISE**

Actually, we have a show opening  
tomorrow night.

**DAVID**

I'm there. You hungry yet?

**2/12/09 49.**

down

He points at the Boathouse restaurant a few hundred feet  
the path they're on.

**ELISE**

Yeah...

**(BEAT)**

But I'm not putting out just  
because you're buying me brunch.

**DAVID**

We could wait an hour and call it  
lunch.

**ELISE**

I bet lines like that work wonders  
with the "dancers" you normally  
hang out with.

**DAVID**

So unfair...

**EXT. BOATHOUSE PATIO -- DAY**

Richardson and McCrady Step out of a small outdoor bar structure. They, SpotDavid and Elise walking in the side door of the restaurant.',.,  
Somehow Richardson and' McCrady have travelled from downtown Manhattan to the middle of Central Park in the time it took David and Elise to' walk 100 feet...

**INT. BOATHOUSE RESTAURANT-- DAY**

David and Elise are at atable next to the lake.

**WAITER**

Good morning. It's good to see you again,.sir.

**DAVID**

Thank you. You're...  
(pulling it from the  
recesses of his brain)  
Paul, right? De...Santo?

**WAITER**

Wow, yeah. How did you remember that? It's been a year.

2/12/09 50.

**EXT. BOATHOUSE PATIO -- DAY**

Richardson surreptitiously watches David and Elise while McCrady consults his Planbook. A RICHARDSON AIDE steps out of the same door Richardson and McCrady came through.

**RICHARDSON AIDE**

Morris is on the artistic director.  
Melton is on Charlie Traynor.

**RICHARDSON**

This whole thing will be over in an hour.

**MCCRADY**

(disturbed by something he  
sees in his Planbook)

We may not have that long.

**RICHARDSON**

What?

**INT. BOATHOUSE RESTAURANT -- DAY**

The waiter leaves David and Elise.

**ELISE**

How do you do that? I can't remember the names of people I just met.

**DAVID**

(points at himself)  
David.

**ELISE**

Right.. Thanks\_.'

**EXT. BOATHOUSE PATIO -- DAY**

**MCCRADY**

Her decision tree is diverging from our models.

**RICHARDSON**

**(CONFIDENT)**

36 hours without contact and she'll never speak to him again. I've studied her file. Her deepest fear in life is--

2/12/09 51.

**MCCRADY**

No, something is wrong. I'm already seeing inflection points. Off Richardson's surprised look--

**INT. MAIN DINING ROOM -- DAY**

David and Elise eat brunch.

**ELISE**

Ballet is basically impossible to do correctly.

**DAVID**

Why?

**ELISE**

You just do absurd things. with your body. The movement is completely unnatural. It requires incredible strength in all sorts of random muscles. And you have to be born with ridiculous amounts of flexibility in your hip or you'll never be any good.

**EXT. BOATHOUSE PATIO -- DAY**

McCrary examines his Planbook diagram. With each new update of the diagram red "inflection points" move across the pages toward a heavy black "present time" line on the right side

of

the right :page

Richardson points at the red point closest to the present time ` hrie .

**RICHARDSON**

What's that?

**MCCRADY**

If they kiss...

**RICHARDSON**

**(DISBELIEVING)**

A kiss, that's all it takes?

**MCCRADY**

A real kiss. But once they do that every possible adjustment that's strong enough to break them up will cause ripples over your limit.

2/12/09 52.

**RICHARDSON**

If Melton and Morris do their jobs right we'll be okay.  
But Richardson is clearly worried.

**INT. MAIN DINING ROOM -- DAY**

David and Elise.

**ELISE**

In the history of ballet there've only been a handful of people who actually did ballet the way it's supposed to be done. Forme that just made it completely addictive.

**DAVID**

Do you ever get nervous when people watch you?

**ELISE**

Not really. Do you get anxious when you make 'a speech?

**DAVID**

I get more anxious alone in my apartment than in front of an auditorium full of people. Everything's backwards for me.

**VOICE (OS.**

I hate to interrupt.  
They turn to see Charlie''aynor.  
I tXT. BOATHOUSE PATIO DAY  
Richardson turns to a colleague, Melton, who steps through the "bar house" door.

**RICHARDSON**

(re: Charlie's arrival)  
Nice work.

**INT. BOATHOUSE RESTAURANT -- DAY**

**DAVID**

How did you find me?

**CHARLIE**

Does it matter?

**(TO ELISE)**

2/12/09 53.

**CHARLIE (CONT'D)**

Elise, pleasure to see you again.

**(TO DAVID)**

There's a crowd of people standing  
around downtown waiting for you.

**ELISE**

Your speech?

**CHARLIE**

He's announcing today.

**ELISE**

At the speech?

**DAVID**

It's okay.

**CHARLIE**

What's okay? It's not okay. The  
one thing you can't be this. time  
around is impulsive. That's why  
we're announcing the way we are,

**THAT'S WHY--**

**ELISE**

God, don't skip this for me.

**DAVID**

I told you I'm not letting you out  
of my sight.

**CHARLIE**

David, what the hell?

**DAVID**

(to Elise, realizing a way  
out of his dilemma)  
Come with me. Come and watch.

**ELISE**

**(SMILING)**

Okay.  
Her phone buzzes with a text message.

**CHARLIE**

(to both of them)  
Great. Perfect solution. Now,  
let's pay and get you over there.  
Charlie waves the waiter over to give them the check.

**ELISE**

Now?

**CHARLIE**

The speech is in 30 minutes.

**2/12/09 54.**

**ELISE**

I can't then.  
(indicating text message)  
They just moved my dress rehearsal  
to noon.  
David's own sixth sense kicks in. Has he been discovered?

**DAVID**

We can reschedule the speech.

**ELISE**

David!

**CHARLIE**

**(TO ELISE)**

Thank you.  
David looks around for anything out of the ordinary, any

sign

of Richardson or his men. But. they stay out of view. He thinks they're not on to him yet.

**ELISE**

I'll meet you right after the rehearsal.

**DAVID**

Where does your company perform?

**ELISE**

We're n in our space. There was a power outage or something.  
(checking the text)  
We're using a space" on Murray and West Broadway today.

**CHARLIE**

**(REALIZING)**

That's four blocks from where you're speaking.  
David reacts: Richardson can't be behind that.

**CHARLIE**

You can literally walk there after the speech.  
David nods, his suspicions fading.

**CHARLIE**

**(CHECKING WATCH)**

But we've got to leave right now.

2/12/09 55.

**EXT. BOATHOUSE PATIO -- DAY**

Richardson and his team watch as David, convinced now he's still undiscovered, stands up and heads to the door with Charlie and Elise.

**MCCRADY**

The "four blocks" thing was a

brilliant move, boss.

**RICHARDSON**

(putting his hat on)  
We're not out of the woods yet.  
He looks down at the inflection points in McCrady's

Planbook.

**INT. BAR AREA -- DAY**

David and Charlie and Elise walk:toward the side. entrance.

**ELISE**

**(POINTING WEST:)**

I've got to go that way...to stop  
by my apartment and change.

**DAVID**

Okay.  
David and Elise stop to say goodbye to-each other.

**ELISE**

You know, the speech on election  
night, you said I inspired you...  
I wish I could do that again now.

**EST. BOATHOUSE PATIO DAY**

Richardson makes a small hand motion in Charlie's  
direction.

**INT. BAR AREA -- DAY**

Charlie's iphone buzzes. It's an alarm reminder. A text  
appears: "15 minute sound check." He's a few feet from--

**DAVID AND ELISE**

David leans toward Elise--

2/12/09 56.

**CHARLIE**

**(INTERRUPTING)**

David, the speech starts in 15 minutes. We have a 25 minute drive.

**EXT. BOATHOUSE PATIO -- DAY**

Richardson makes a gesture at the TV by the bar. The picture changes (though we can't see to what). He then moves a water glass on their table. The sun hits the glass and reflects into the bar area where--

**INT. BAR AREA -- DAY**

--the reflection catches the eye of a 40 year-old woman having a coffee at the bar with, her 65 year-old mother. Turning so the sun is out of, here eyes causes the daughter to notice the TV: an image of David's famous concession speech from three years ago. A screen graphic reads "Announcing Today?"

As the daughter turns back to look at her mother, she notices David, over her mom's shoulder...

**DAVID AND ELISE**

David squeezes her hand... and leans in again--

**DAVID**

just want to

**VOICE. (O. S. )**

I hope the rumors are true, Congressman.

David pulls back from Elise, suddenly self-conscious, turns to see the 40-year old woman Richardson just manipulated. She points at the TV report on David's announcement.

**40 YEAR-OLD WOMAN**

You have my vote.

**65 YEAR-OLD WOMAN**

Mine too... and I usually disagree with her.

**DAVID**

Thanks. Thanks a lot.  
David turns back to Elise.

2/12/09 57.

**ELISE**

**(NEEDLING)**

Well, you're really just a hit with women of all ages, aren't you?

**CHARLIE -- A FEW FEET AWAY**

On the phone.

**CHARLIE**

I'm wrangling him right now--

**DAVID AND ELISE**

**DAVID**

Whatever happens...I'm not going to let anything stand between us this time.

It's such an odd thing to say, if you don't know what David has gone through. She gives him a quizzical look. But she's also moved by his, tone

**ELISE**

Okay... I believe you. Of course I tend to believe in the wrong people. Especially men. It's the kind of quip that's more truth than jest.

**DAVID**

Not this time.  
He leans in to kiss her--

**EXT. BOATHOUSE PATIO -- DAY**

A horrified look from Richardson--

**INT. BAR AREA -- DAY**

David kisses Elise on the cheek. But he lingers... Then pulls. away without going further...

**DAVID**

I'll see you in two hours.

2/12/09 58.

**EXT. BOATHOUSE PATIO -- DAY**

Richardson and his colleagues all breathe a large sigh of relief.. .as they watch David leave.

**MCCRADY**

We're okay...

**RICHARDSON**

That was way too close. What the hell is going on with this case?

**INT. TOWN CAR -- DAY**

David and Charlie ride in the back. Charlie looks at David.

**DAVID**

What?

**CHARLIE**

I've just never seen you like that. David can't possibly explain.

**CHARLIE**

"I'm going to-postpone my announcement to have brunch with a woman?" Postpone any speech. I know she made an impression on you but this is ...  
Charlie just shakes his head, unable to comprehend. A beat.

**CHARLIE**

"What is it about her?"

**DAVID**

**(BEAT)**

I don't know...

**EXT. RSR FINANCIAL BUILDING -- DAY**

David pulls up outside. Hundreds of his supporters and the press are waiting for him. He gets out of the car to cheers.

**INT. BUILDING ACROSS THE STREET FROM RSR FINANCIAL -- DAY**

Richardson stands with McCrady on the upper level of a two-story lobby looking out at David arriving for his speech.

**2/12/09 59.**

**INT. ELISE'S APARTMENT -- DAY**

Elise changes into her dance gear. Big smile on her face. She spots something on her bookshelf (we can't see what) and her smile fades. She takes it and puts it in a drawer. Her phone vibrates. She has a text message: "Power back on at MMB. Rehearsal at noon."

**INT. BUILDING ACROSS THE STREET FROM RSR FINANCIAL -- DAY**

McCrady hangs up a silver cell phone and nods at Richardson: "it's done." Just then Richardson's phone buzzes. The caller ID says: "Mr. Donaldson."

**RICHARDSON**

Richardson. Yes, sir. Believe me, it was a surprise to me too. But I think we have it under control.

**INT. DANCE STUDIO -- DAY**

Elise and her friend, LAUREN, 20s, stretch between routines. An unexpected smile spreads across Elise's face.

**LAUREN**

Oh, you're clone. You're gone...

**MINUTES LATER -- DAY**

A half-dozen news organizations, film the speech.

**DAVID**

.I'm here today to honor that, and to announce my intention to run for the United States Senate...

**INT. DANCE STUDIO -- DAY**

**LAUREN**

Just tell me if he disappears one more time you'll never take his call again.

**ELISE**

Don't worry. That's definite.

2/12/09 60.

**EXT. RSR FINANCIAL BUILDING -- DAY**

The audience applauds energetically. David nods "thank you" and steps away from the lectern they set up. He shakes two or three people's hands but then heads inside the building.

**INT. LOBBY OF RSR FINANCIAL -- DAY**

David huddles inside with Charlie. Reporters outside are in front of their cameras filing their stories amidst the lingering crowd.

**CHARLIE**

Good Morning America at 7am tomorrow, then you have the bankers group... David, are you listening? David's staring out the window. The sunlight has caught the building across the street just right to illuminate Richardson and McCrady on the second floor.

**INT. BUILDING ACROSS THE STREET -- DAY**

**RICHARDSON (INTO PHONE)**

I 'll-keep you = posted, sir.

Richardson hangs up the phone and turns .t look out at

David.

As he does he real zes David can see him.

**RICHARDSON**

D` emit !

Richardson-steps back out of the sunlight.

**MCC- .DY**

What?

**RICHARDSON**

Get out of the sunlight.  
McCrary, notices David looking, jumps back out of the light.

**RICHARDSON**

**(FUMING)**

I cannot get a break on this case.

**INT. LOBBY OF RSR FINANCIAL -- DAY**

Charlie is trying to understand what David's staring at.

**2/12/09 61.**

**DAVID**

I have to see Elise now.

**CHARLIE**

After you go back out there and  
talk to the New York channels--

**DAVID**

Tomorrow. After GMA.  
He heads for the door. Charlie follows.

**CHARLIE**

No, we need this on the nightly--  
(catching up to David and

**STOPPING HIM)**

David...  
Charlie looks at him for a moment, searching for the right  
words to say to a friend...

**CHARLIE**

Every time we get close.. .you do  
something to derail it.  
A beat. There's a truth to that. David knows it. But--

**DAVID**

This is different. Trust me, it's

different.  
David leaves.

**EXT.. WESTBROADWAY AND MURRAY ST -- DAY**

David looks at the piece of paper. An address on West Broadway for "Nyman Studios " He's standing at the locked front door. No one inside. Richardson is on to him. The surprise on his face turns to anger.. .then resolve. He dials Elise's number on his cell. Gets voicemail.

**DAVID**

Elise ...I doubt you'll ever get this message but--

**JUMP CUT**

David dials 411.

**DAVID**

Can I have the number for the Manhattan Modern Ballet...

**2/12/09 62.**

He looks down to see his phone has zero bars...

**INT. FURNITURE STORE -- DAY**

David goes to the saleswoman.

**EXT. FURNITURE STORE -- DAY**

Through the window we see the saleswoman dial a number ...

then

look at the phone and shrug. It's dead. She and David go to her computer. She looks at it, puzzled. It's dead too. PULL BACK to REVEAL Richardson and McCrady.

**MCCRADY**

He's going to go next door:.  
Just then David exits the furniture store and goes next door to a clothing store--

**MCCRADY**

You can't keep the phones and

internet down on the whole block,  
for too much. longer without running  
into ripple problems...

**INT. REAL ESTATE OFFICE -- DAY**

David enters :.and goes to an agent.

**INT. REALTOR'S DESK -- DAY.**

Thagent Googles "Manhattan:Modern Ballet." Nothing shows  
RtAL ESTATE AGENT  
Could itbe called something else?

**DAVID**

Do you have a phone book?

**JUMP CUT**

David gets to the phone book page that ends with "Manhattan  
Mobile Phone Company." The next page is torn out. David  
slams his fist down.

2/12/09 63.

**EXT. REAL ESTATE OFFICE -- DAY**

David exits the office to find Richardson on the sidewalk.  
With McCrady nearby.

**RICHARDSON**

There is an entire world of women  
out there. I thought I made it  
clear this one was off limits.  
David takes off walking.

**DAVID**

I must have forgotten. It's been a  
while.

**RICHARDSON**

Doesn't change the fact.  
David looks around, trying to figure out his next move.

**DAVID**

Why are you so determined to keep us apart?

**RICHARDSON**

You know: why.

**DAVID**

The Plan? If there is a Pi ri you misread it.

**RICHARDSON**

There's no misreading what the Plan says about you and Elise. It's unequivocal.

**DAVID**

Then your Plan's wrong.

**RICHARDSON**

Do you realize who wrote this Plan?

**DAVID**

I don't care.  
Richardson grabs him and pushes him against a brick wall.

**RICHARDSON**

Well you should. You need to learn a little more respect.  
David shoves him off. Looks like he might take a swing at Richardson. Then his eye catches the complex diagram that McCrady is looking at in his Planbook.

**2/12/09 64.**

**DAVID**

Why are you keeping us apart?

**RICHARDSON**

Because the Plan calls for it.

**BECAUSE--**

**DAVID**

**(FLARING)**

You put us together three times--

**RICHARDSON**

That was chance. That wasn't us.

**DAVID**

Three times? Bullshit! If I'm not supposed to be with her then why do I feel like this?

**RICHARDSON**

It doesn't matter what you feel. It matters what's in black and white.

David's ready to explode: at him when he sees something in Richardson's eyes. David stops.. .then his whole expression changes...

**DAVID**

You don't know, do you? You don't know why they're keeping us apart...

**RICHARDSON**

**(COVERING)**

'It's not something your mind could :comprehend.

**DAVID**

You're in a nice suit but the reality is you're just a minion aren't you?

David pushes past Richardson and walks into a busy restaurant. McCrady quickly consults his Planbook.

**MCCRADY**

He's deciding how to--

**(REALIZING)**

Uh..oh--

**INT. UPSCALE RESTAURANT -- DAY**

David strides in and goes right to a chair. Stands on it.

2/12/09 65.

**DAVID**

**(LOUD)**

Excuse me ladies and gentleman--  
(as people turn and look,

**RECOGNIZE HIM)**

I'm sorry to disturb your lunch. I  
have a bit of an emergency. Is  
there anybody in this room who's  
ever seen a performance of the  
Manhattan Modern Ballet?

**EXT. UPSCALE RESTAURANT -- DAY**

From outside, Richardson and McCrady watch.

**RICHARDSON**

Son of a bitch.

**MCCRADY**

He's smart. He's very smart.  
David exits the restaurant from another door. He hurries  
toward West Broadway.

**EXT. WEST BROADWAY -- DAY**

Not a taxi in sight. David looks for one in vain. Suddenly  
Richardson emerges from a storefront and, goes to David.

**RICHARDSON**

Maybe you should try the subway.  
David holds him in a steely gaze.

**DAVID'**

Don't all those cab drivers you're  
diverting have Plans too? What  
about all the other people looking  
for cabs in this part of the city  
right n6t? What about their Plans?  
The ripples must be endless...  
Richardson is taken aback that David has figuredthis out.

**DAVID**

I don't care what you put in my  
way, I'm not going to give up.  
David walks off, leaving Richardson standing there.

2/12/09 66.

**MINUTES LATER -- DAY**

Richardson and McCrady watch David looking for a taxi at a very busy intersection.

**MCCRADY**

You've got two more minutes keeping taxis off West Broadway before--

**RICHARDSON**

**(FRUSTRATED)**

I need something that's going to keep him in place longer--

**EXT. LEONARD ST -- DAY**

On foot, David heads West towards Hudson St. Several taxis pass with their roof lights off;. Suddenly, down the street, he sees one with his roof light on. He runs for. it when-- CRASH -- twenty feet in front of him two cars collide. Metal crunches and glass breaks. This is no fender bender--

**DAVID**

Jesus:.,  
(looks for Richardson)  
Is this how far you people will go?!  
He rushes toward the accident--

**EXT. SITE OF ACCIDENT -- DAY**

**ARE**

An hour later. Four police cars and an ambulance. They treating one of the accident"s victims for minor scrapes David is getting interview,ed by a police officer.

**POLICE OFFICER**

Unfortunately you're the only witness, Congressman.

**DAVID**

How much longer?

**POLICE OFFICER**

A few more minutes. I'm sorry. I know you have to meet somebody.

**DAVID**

I didn't say I had to meet anyone.

**POLICE OFFICER**

Well ...I just assumed--

**2/12/09 67.**

**EXT. ROOFTOP -- DAY**

Richardson is watching David get interviewed--

**RICHARDSON**

Amateur! That's an amateur's mistake!

**BACK TO SCENE -- EXT. SITE OF ACCIDENT -- DAY**

**DAVID**

You're not a real cop, are you?  
You're one of them. Somebody could have been killed in that crash!  
Doesn't that make you--

**"POLICE OFFICER"**

Sir, calm down.  
But David's already walking away.

**DAVID**

Sergeant!  
He goes to the highest ranking guy on the scene.

**DAVID**

I know you need a statement from me, but do I have to stay here to give it to you or--

**SERGEANT**

No, sir, we know how to get in touch with you.

**DAVS, D**

Thank you. 'Is this man under your command?

David turns to see that the "Police Officer" who was interviewing him is gone.

**EXT. HUDSON ST -- DAY**

David gets into a taxi.

**2/12/09 68.**

**INT. TAXI -- DAY**

**DAVID**

17th Street between 10th and 11th.

And sir, you might have to break some traffic laws getting there.

So take this.

He hands him a \$100 bill. A light that just turned green

**GOES YELLOW--**

**DAVID**

Go through that--

The driver blows through it as it turns re

**ACROSS THE STREET**

Richardson and McCrady are in front of a hip cafe arguing.

**RICHARDSON**

I want more red lights--

**MCCRADY**

(, consulting Planbook)

There are too many, ripples in the system.. Cumulative effects are coming into play.

**RICHARDSON**

A traffic jam.

**MCC**

That's even w r. We have to get  
more localize.

Richardson looks at the taxi disappearing up Hudson.

**RICHARDSON**

He's getting out of range!

**INT. HIP CAFE HALLWAY / KITCHEN -- DAY**

Richardson and McCrady rush through the cafe and into the  
KITCHEN, surprising the CHEF so completely that he can't

even

manage a word before they throw open the insulated door to  
the COLD PANTRY and run inside.

**CHEF**

Hey!

**2/12/09 69.**

The chef charges over and pulls open the door to find --  
refrigerated food. And nothing else. Richardson and McCrady  
have disappeared. The chef blinks.

**INT. ART GALLERY -- DAY -- CONTINUOUS ACTION**

Richardson and McCrady rush from a storage room to the  
showroom of a fancy art gallery. Patrons stare as they rush  
straight out the front door and onto Gansevoort Street.

**EXT. 8TH AVENUE -- DAY**

David's taxi is hitting all the lights iiow.

**EXT. GANSEVOORT ST -- DAY**

Richardson and McCrady move swiftly down the block.  
Richardson heads up the stairs of a brownstone. Opens the  
door to see a street in Chinatown. He slams the door shut.

**RI. CEARDSON**

Wrong one.

(thinks)..

Two doors down. God, I hate  
downtown!

**EXT. 17TH ST -- DAY**

David's taxi heads down 17th from 8th Avenue.

**EXT. 17TH ST DAY**

Richardson and McCrady step out of the service door of a  
building on the corner of 10th Avenue and 17th.  
They can see a taxi, pulling up in front of the Manhattan  
Modern Ballet building down the block. They run towards it.

**MCCRADY**

**(RE: PLANBOOK)**

I've got inflection points. All  
they have to do is catch sight of  
each other this time--

**RICHARDSON**

What?

**2/12/09 70.**

**EXT. / INT. DANCE STUDIO -- DAY**

David opens the door to Elise's dance company, oblivious to  
Richardson's pursuit.

**INT. DANCE STUDIO LOBBY -- DAY**

LAUREN, is nearby as David speaks to the receptionist. MUSIC  
comes from a door across the room.

**RECEPTIONIST**

Is she expecting you?  
He nods.

**LAUREN**

I hope you realize how lucky you are. I'm the friend. Lauren.

**EXT. 17TH ST -- DAY**

Richardson dons his fedora as he races toward the studio.

**RICHARDSON**

Can 'I block the front door?

**NCCRADY**

He's already through Pit.

**RICHARDSON**

The next one!

**INT. DANCE STUDIO DAY**

Lauren walks David toward the door with the music behind it.

**LAUREN**

It goes without saying that I'll kill you if you hurt her.

**(BEAT)**

And by the way, congratulations on your announcement.

**EXT. 17TH ST -- DAY**

Richardson and McCrady down the street.

**MCCRADY**

(re: diagram, confused)  
There are several next ones--

2/12/09 71.

**RICHARDSON**

**(EXASPERATED)**

I'm blocking them all--  
His hand stretches out (as Harry did early on in film)

**MCCRADY**

Wait, he's--

**INT. LOBBY / DANCE STUDIO -- DAY**

MUSIC pours out as David opens the door. A quarter of the way open, the door stops dead.

**EXT. DANCE STUDIO -- DAY**

Richardson grabs the front door and pulls. It's sealed shut. It won't budge.

**WHAT THE-**

**MCCRADY**

Hat! Hat!

McCrady is behind him He points. at Richardson's fedora, which is on the sidewalk. Fell off when he ran. Richardson sprints to grab it--

**INT. LOBBY OF DANCE STUDIO --=DAY**

David looks through the narrow space of the open door and sees Elise dancing. The piece she's practicing fuses the gra e -ballet with the raw emotion of modern. She's i;½xl eattaking.

**DAVID**

I'm in serious trouble here...

**EXT. / INT. DANCE STUDIO -- DAY**

Richardson dashes back to the door--

**MCCRADY**

**(CONSULTING FOLIO)**

Forget it! He's already there...

Richardson charges into the lobby to see David staring through the partially open door to the rehearsal room...

**RICHARDSON**

Dammit !  
McCradly's phone buzzes. He pulls it out and looks at the caller ID.

**MCCRADY**

**(DREAD)**

It's Mr. Donaldson.  
Richardson pulls the fedora off his head and crushes it in his hands.  
David turns just in time to see this. At the same time David realizes the door is no longer "stuck."

**RICHARDSON**

Celebrate while you can. They'll just kick it upstairs now You have no idea what you're up against.  
David just looks at him. He'll deal with that when it comes...

**MCCRADY**

Sir?  
Richardson grabs the phone and answers --.going outside to talk.  
David turns back to the dance studio. He opens the door to get an unobstructed view of Elisee,. She spins, arches,  
dips.  
David can't take his eyes off hey`  
When the artistic director pauses the routine to give notes, Elise gives David a. little wave. Then they start again.  
David looks back out at Richardson on the street, but he's gone..

**TNT. ADJUSTMENT BUREAU HEADQUARTERS -- DUSK**

A defeated Richardson trudges up a long flight of stairs.

**INT. HALLWAY -- DUSK**

Richardson walks down a hallway with an impossibly shiny black floor and enters a doorway marked "Mr. Donaldson."

**INT. MR. DONALDSON'S OUTER OFFICE -- DUSK**

Two secretaries look up at him.

2/12/09 73.

**SECRETARY #1**

He's waiting for you.

**INT. MR. DONALDSON'S OFFICE -- DUSK**

Much larger than Richardson's office and on a higher floor. MR. DONALDSON, 45, sits at his desk reading a document. After a moment he signs it at the bottom and looks up, REVEALING Richardson, who is standing awkwardly in front of his superior's desk. Donaldson motions for him to sit down.

**INT. DANCE STUDIO -- DUSK**

now.

David talks to Elise, who's showered and dressed

**DAVID**

You're incredible. How did you get that good?

**ELISE**

It's all I do. It's the only thing I ever want& to be. And I started young.

**AVID**

How young?

**ELISE**

By third grade I was going every day after school.

**DAVID**

That's a lot of motivation for an eight year-old. She waves to the other dancers and receptionist in the lobby and they exit on to--

**EXT. 17TH ST -- DUSK -- CONTINUOUS**

**ELISE**

We moved around a lot then. Dance was kind of my stability.

**DAVID**

Sure... it was the only constant in  
your life, aside from your  
parents...

**2/12/09 74.**

**ELISE**

Really more the dance.  
She doesn't make a big deal of it but we get it.

**DAVID**

Oh...  
David's phone buzzes. Caller ID shows it's Charlie.

**ELISE**

I take it this is an unauthorized  
social break.

**DAVID**

I'm a candidate for the US--Serrate.  
I don't have to punch out''when I  
leave.  
David sends the call to voice.mai

**ELISE**

Charlie?

**DAVID**

Couple houtrs while I'm out of touch  
won't:ill him.

**ELISE**

Couple hour, huh? Well, we better  
make them,,--'count.

**EXT. EAST VILLAGE -- DUSK**

out  
A taxi pulls tpÂ°a stop.- bavid 'leans over Elise to look  
thew n4ow as he waits fot change from the driver.  
What's this-Piç½-

**ELISE**

What's it look like?

We see the reflection of a dance club in the window.

**DAVID**

I'm a terrible dancer. I don't  
dance.  
Elise climbs out. David follows.

**ELISE**

You don't now. By the end of the  
night, you will.

**2/12/09 75.**

They walk towards "Plan B", a hip joint with zebra wallpaper  
and fake palm trees. Salsa music pulses from inside.

**DAVID**

You're going to teach me to dance  
in one night? Not happening.

**ELISE**

Are you doubting me?

**DAVID**

Yes.  
She spins and shoves him against the wall. Forcefully kisses  
him. Then pulls free.

**ELISE**

Don't.  
She turns and walks into the club. David stands there.

**DAVID**

Holy shit...

**INT. DONALDSON'S OFFICE -- DUSK**

Richardson sits across from Donaldson.

**DONALDSON**

The disciplinary rules requ-te me  
to. demote you in rank and re-assign  
yot to a less desirable post.  
Donaldson Âtingers the document he just signed.

**DONALDSON**

I'm going-'to interpret those rules loosely. I'm going to go easy on you because, I feel the deck was stacked ,against you.

In a WIDER shot we see that both Burdensky and Donaldson's AIDE sit nearby.

**DONALDSON**

I'm talking about the intense chemistry between them, the constant inflection points, and the kicker of course: you pulling them apart only to have "chance" put them back together. Twice. That seemed impossible. So I asked Burdensky to do some research this morning, which he just completed.

2/12/09 76.

**BURDENSKY**

It seems like these two were meant to be together because they were meant to be together...

**RICHARDSON**

What?!

**BURDENSKY**

Were, in the past, in an earlier version of the plan. Actually a dozen earlier versions.

**(BEAT)**

God knows how many artifacts pushing them together are left in the current plan.

**INT. PLAN B -- DUSK**

A live salsa band has just started. Elise demonstrates Mambo for David. Couldn't be farther from the style of dance he just saw her rehearse. But she's amazing at it.

**DAVID**

Serious, serious.trouble...

**MOMENTS LATER**

Salt, Patron, lime .'-and two glasses dotin on the bar.

**ELISE**

Ready?

Nope.

**ELISE**

Perfect.

She yanks him onto the dance floor.

**INT. DONALDSON'S OFFICE -- DUSK**

Donaldson, Richardson, Burdensky.

**RICHARDSON**

Why was it changed?

2/12/09 77.

**DONALDSON**

Something important. They went from "meant to be together" to "red-letter denied relationship" in a single Plan revision a few years back. As for why, specifically, that's apparently above even my pay grade...

**INT. PLAN B -- NIGHT**

David and Elise dance. He sucks, but doesn't care. A couple of people in the club recognize him and give him thumbs

up...

**INT. ADJUSTMENT BUREAU HEADQUARTERS -- 'NIGHT**

Burdensky and a dejected Richardson walk down the hall.

**RICHARDSON**

You spend your whole career hoping that one day you'll get a "red-letter" case. Something you can really make a name for yourself with. Finally I get one... and it's. .booby-trapped...

**CLOSE ON THE BAR'**

Another set of shot glasses hit the bar. UP to REVEAL David and Elise..

**ELISE**

Okay, we've al-ready used up an hour, we >etter hurry.  
She pills him toward the exit.

**DAVID**

Hurry where?

**INT. MUSTANG CLUB -- NIGHT**

Elise does a sexy, street variation on a two-step to an up-tempo pop-country ballad. David tries to follow along, mostly by bobbing his head with the beat. Sort of with the beat.

**ELISE**

You've got to let yourself feel the music.

**2/12/09 78.**

**DAVID**

I've been told I have trouble feeling.

**ELISE**

Whoever said that hasn't seen you speak.

**DAVID**

That's different. I mean--

**ELISE**

What?

**DAVID**

In private. With women AlthOUGH  
that might be changing. Is there  
any style of dance you can:'t do?

**EXT. HUNTER'S POINT, QUEENS -- NIGHT**

David and Elise walk from the waterfront to the street.

**ELISE**

Next stop, the best 80s club in the  
city. You ready?

**DAVID**

To make an ass of myself for the  
third time in one night? Â\$4`r, 6'.

**ELISE**

**(POINTS)**

Race me to that light. You lose,  
you dance, I watch. You win, I  
dance, you watch

**DAVID'**

What are'the rules of the race---

**ELISE**

No rules.

**DAVID**

Hmmm, could get ugly...  
He looks down an alley as if he's noticed something. When  
she looks, he takes off like a bat out of hell--

**ELISE**

You bastard!  
He's got a good lead, so he flips around and runs backwards.

**2/12/09 79.**

**DAVID**

Quit complaining and run.  
She catches up. He spins and digs it out. He can't dance,  
but he sure can run. He pulls away and wins.

**DAVID**

Yes!!!!  
He pumps his arms in a victory dance.

**ELISE**

**(PISSED SMILE)**

That was good. That was very good.

**DAVID**

You said "no rules".  
She punches him in the stomach. Hard. He crumples,  
completely unprepared for it.

**DAVID**

**(IT HURTS)**

Sweet Jesus! Christ on a crutch!

**ELISE**

**(GIGGLING)**

You said you had trouble feeling.

**DAVID**

You're insane.

**ELISE**

We. need a cab.  
He'laughing through the'pain.

**DAVID**

I'm serious. You're a maniac. You  
should come with a warning label.

**ELISE**

I do. You just can't see it with  
my clothes on.  
OFF David biting his lip... and PRE-LAPPING the music--

**INT/EXT. A WAREHOUSE CLUB, RED HOOK DOCKS, BROOKLYN -- NIGHT**

David and Elise walk into the synthesizer prelude to "I  
Wait" by Nu Shooz.

Can't

2/12/09 80.

**DAVID**

Doesn't this song make you feel  
like you're at your high school  
prom?

**ELISE**

I was six when it came out. So,  
not really.  
Brutal. David just shakes his head and smiles as, she pulls  
him to the dance floor.

**MUSIC**

Baby...1-I-I can't wait--

**STROBE LIGHTS**

As the song kicks in and David and Elise start dancing... A  
couple of kids next to them notice David and start pointing  
and signaling their approval-  
The kids who first spotted David have alerted a few others.  
More people in the crowd cheer him on.

**INT. DONALDSON'S OFFICE -- NIGHT**

over  
Donaldson stares pensively out the , window, : looking down  
the city.

**DONALDSON'S AIDE**

So we're going operational? This  
is exciting. It's been a while.

**DONALDS**

We r t no ti go p etational No  
one ever.mad& to my job by  
taking stupid i;½Â°ris,s .

**DONALDSON'S AIDE**

**SO WHAT-ARE-==**

**'DONALDSON**

We're going to kick this case  
upstairs.. .to someone with the  
latitude to clean up this mess

without breaking into a sweat.  
We're going to walk this upstairs  
to Thompson.

**DONALDSON'S AIDE**

Thompson? Are we even allowed to  
go to him directly? He's a Senior

**VP.**

**2/12/09 81.**

**DONALDSON**

Exec VP.

**DONALDSON'S AIDE**

Isn't he the one.. .when he was in  
the field his nickname was--

**DONALDSON**

"The Hammer?" Yes. He'll crush  
this romance with the flick of his  
hand. And he'll thank me for  
giving him the opportunity.

**STROBE LIGHTS**

David and Elise dancing.

**MUSIC**

Cause I can't wait,. this .is what  
I've been waiting for--  
People on the dance floor are literally screaming in  
support.

**EXT. RED HOOK -- NIGHT;**

David and Elise stand on the pier outside the dance club.

**ELISE**

You grew up over there?  
She indicates a residential area just behind the docks.

**DAVID**

**(POINTING)**

I spent any, entire childhood three blocks up Carroll Street. We didn't move-` around a lot.

**ELISE**

What were you like as a kid?

**DAVID**

Before sixth grade I spent about half my time in the principal's office.

**ELISE**

You? Really?

**DAVID**

The only person who spent as much time down there as me was a girl I had a huge crush on so I didn't mind too much.

**2/12/09 82.**

A smile spreads on Elise's face.

**ELISE**

(re: the docks)  
Did your dad work here?

**DAVID**

No... My dad filled vending machines.

**ELISE**

And you're going to be a senator...

**DAVID**

After my brother died my Dad wanted to get me out of town for a while. We went to Washington and the day we arrived he took me to the Capitol. We ended up sitting in the Senate gallery; ,all day.

(re: Financial' District  
across the river)  
We could see that from the end of  
my block, but-be never once  
encouraged me to go to Wall Street.  
His idol was JFK. He thought  
business guys were selfish.

**ELISE**

So...areyou doing all this-:f.or  
him?

**DAVID**

I want to matter. I don't think  
that's just forrhim.  
Elise,. tucks her head into his shoulder.

**ELISE**

I don't want tonight to mess  
anything..up for you, for the  
campaign.

**DAVID**

Just make sure I make it to Diane  
Sawyer on time and I'll be fine.  
Elise looks at him for a long beat.

**ELISE**

You're different... somehow you make  
me believe...

**DAVID**

Believe what?

2/12/09 83.

**ELISE**

Just... believe, period.

**EXT. ELISE'S APARTMENT BUILDING -- NIGHT**

PUSH IN on the window of an apartment.

**INT. ELISE'S APARTMENT -- NIGHT**

David and Elise make love, FOCUS so SHALLOW that even their faces are not always sharp.

**INT. ELISE'S APARTMENT -- NIGHT**

David and Elise lie together, spent.

**ELISE**

(vulnerability we barely glimpsed before this)  
I don't let people in, David. And I never let them in this quickly. David pulls her close., He-,can't see her eyes. But we can. She's struggling with something more...

**ELISE**

I haven't lead a perfect life

**DAVID**

I. don't want perfect...

**ELISE. ,**

:(emotion,weI9ing)  
I'm trying to say .I'm not sure somebody running. for office can have, me in their life. David turns her around so he can see her face, so he knows for sure she hears this:

**DAVID**

I haven't stopped thinking about you since the moment I met you. I want you in my life--

**ELISE**

There are skeletons in my closet, David. The kind that--

**DAVID**

Listen to me--

**ELISE**

The kind that people use against--

**DAVID**

Elise, listen! I don't care.  
We'll work it out... I've spent my  
whole life wondering why it takes  
auditoriums of people to fill the  
empty space inside me. Then I met  
you...and realized it doesn't.  
She looks at him. He means it.

**ELISE**

You scare me.

**DAVID**

(after a beat)  
That wasn't the effect I was going  
for...  
She smiles...then laughs out-loud--

**SAME -- LATER**

David and Elise sleep peacefully. REVEAL MR. THOMPSON, late  
50s, standing next to the bed in a suit, with a fedora on.

**EXT. ELISE'S APARTMENT BUILDING -- NIGHT**

Thompson .exits through the frt door. Three aides are  
waiting for him.

THO Mft N'S AIDE  
What do you aiat to do?

**THOM BON**

Let it happen again.  
7 Thompson's aides seem surprised by the answer.

**INT. ELISE'S APARTMENT -- MORNING -- FRIDAY**

David wakes to find Elise looking at him.

**DAVID**

You been up long?

**ELISE**

No.

2/12/09 85.

**DAVID**

Did you wake up in. the middle of  
the night?

**ELISE**

Slept straight through.

**DAVID**

I thought you never sleep through.

**ELISE**

I don't.

**(BEAT)**

I told you, you scare me.  
He kisses her.

**DAVID**

I won't hurt you.  
They kiss more... and then get swept up by it...

**LATER**

They lie in bed, post-coital, drained. Blissful. Until the  
phone rings. It's 6:17 am. Early for a call.

**ELISE**

Hello? :Why, are you calling?

**(LISTENS)**

No...I... . Look, I have to go...  
She hangs up. David looks at her.

**DAVID**

What's wrong..

**ELISE**

That was my , ex. Adrian.

**DAVID**

Oh... I didn't-- I guess we hadn't  
gotten to that stuff yet...

**ELISE**

He hasn't called since we broke up.

**DAVID**

How long?

**ELISE**

Three months.

**DAVID**

Was it serious?

**2/12/09 86.**

An awkward beat. Elise opts for complete honesty.

**ELISE**

We were engaged.

**DAVID**

What happened?  
Complete honesty.

**ELISE**

He left...  
David can feel this in the pit of his stomach now.

**DAVID**

What an idiot.

**ELISE**

You don't know me that well yet.  
You're still in the wishful  
thinking phase.

**(BEAT)**

Truth is I should. ; -Have left him a  
long time before he left me. It  
was a ,ain' l relationship. It  
hurt tb be i-h it every day.

**DAVID**

But it was:h'ard to leave.

**ELISE**

H& knew what buttons., tb push.

**DAVID `'**

that him?  
DtTid paints at pica re of Elise with an attractive man,

arms

wound each other. Elise looks surprised, shocked even, to  
see the photo on her bookcase. She nods.

**ELISE**

David... . It's not... It's over  
between us. Completely over...I  
want to be clear about that. I'm  
pretty sure yesterday was the most  
perfect day I've ever had.

**DAVID**

Me too.  
David looks at the clock.

**DAVID**

I have this Diane Sawyer interview.

**2/12/09 87.**

It comes out awkward.

**ELISE**

I know.  
So did that. They look at each other. Then David reaches  
for his clothes--

**ELISE**

Can I come? My dress rehearsal's  
not until nine.  
David's face lights up.

**ELISE**

I'm afraid if I let you out of my  
sight. . .you know...I might never  
see you again...  
A smile creeps across his face...

**INT. GOOD MORNING AMERICA STUDIO -- DAY**

Diane Sawyer interviews David.

**DIANE SAWYER**

You've overcome enormous obstacles  
in your life and risen to such  
heights so quickly... People are

fascinated by you.

**DAVID**

Only people who haven't spent  
enough time with ' me to know the  
'truth.

**INT. GREEN ROOM .-- DAY-**

Elise watches the:nterview on a big monitor. A soundproof  
window allows her tb see directly into the studio.

**DIANE SAWYER**

As a speaker and politician you've  
been repeatedly compared to JFK.

**DAVID**

By my campaign manager mostly.

**DIANE SAWYER (ON TV)**

**(GRINS)**

You're the youngest person ever  
elected to Congress. Which you  
celebrated by getting in a bar  
fight on inauguration night.

**2/12/09 88.**

**DAVID**

With a childhood friend. So I  
don't think that counts. And,  
truthfully, that's how we celebrate  
things we're I'm from.

**INT. STUDIO -- DAY**

**DIANE SAWYER**

(grinning bigger now)  
Let's just say you have a habit of  
getting into the press for...other  
uniquely human things as well--

**DAVID**

that a euphemism, Diane?  
She laughs.

**DIANE SAWYER**

Most politicians...

**INT. GREEN ROOM -- DAY**

**DIANE SAWYER (ON TV)**

.run away from the embarrassing  
things they've done Yoti, crack,  
jokes about them. You embrace,  
them. Especially since your.;;  
concession speech thr  
ee years ago  
which started as a `sstd-up routine  
and brought tears to my, eyes by the  
. ,end when you talked about losing  
Your mother to Lancer and then your  
older brother,, Pdt, to an overdose,  
both whei.you:were only ten years  
old.

**:,INT. STUDIO -- DAY**

**DAVID**

I think Americans are tired of  
electing automatons whose every  
word and move is stage-managed so  
as not to offend anyone. I think  
they want somebody who doesn't hide  
who he is or what he really  
believes. I guess I'm hoping they  
want to elect someone who's  
actually like them.

**(LAUGHS)**

But I could be very wrong about  
that.

**DIANE SAWYER**

And if you are?

**DAVID**

You'd be surprised at the number of underwear companies that have approached me to be their spokesman.

Diane bursts out laughing. The floor techs are laughing too.

**INT. GREEN ROOM -- DAY**

And so is Elise. She's completely smitten. ON THE TV: Diane turns to the camera, trying to stop laughing.

**DIANE SAWYER (ON TV)**

Unfortunately, we're out of time. David Norris, announced his candidacy for US Senate yesterday. Thanks for stopping by. It goes to commercial.

**INT. STUDIO -- DAY**

David stays to speak to Diane for a moment-as we MOVE to find a stagehand who is shifting the position of one of the big video cameras set to tape the show. We catch a glimpse of his face and see it's Thompson's aide.

INT<. Gk 2N- R0014 -- DAY

The- "stagehand" moves the camera so it's blocking the window giving Elise line-of sight to David and Diane. Just. then a man with an-ABC ID enters the room to speak to Elise. (We only see his lower half.)

**ABC ID**

Ma'am, Congressman Norris asked me to give you a message. We MOVE UP from his ID to REVEAL that the man is another one of Thompson's aides.

**THOMPSON AIDE #2 (ABC ID)**

He was just called into a meeting that he says is urgent. He says he'll call you later and see you at your show tonight.

2/12/09 90.

**INT. STUDIO -- DAY**

David and Diane say goodbye to each other. He salutes the floor staff, who actually applaud. They love him.

**DIANE SAWYER**

(to David, re: earpiece)  
They're saying your girlfriend --  
can we call her that? Is this one  
going to last more than a month?

**DAVID**

You can call her that. And yes.  
Definitely.  
David is looking at a text from Elise as he speaks. It says:  
"I want to go to bed with you."

**DIANE SAWYER**

They're saying she's getting a tour  
of the control room in studio C.  
Can somebody take Congressman  
Norris to studio C?  
Thompson's aide signals David to follow him. David does.  
They walk through a couple thick doors into the corridor.

**INT. CORRIDOR -- DAY**

Thompson's aide leads him through a heavy door marked  
"Studio  
C" into a vestibule and then through another heavy door  
into--

**INT. '':STUDIO C" -- DAY**

Elise  
A partially-built set in the center of an empty stage.  
isn't here. Thompson's aide feigns surprise.

**T THOMPSON'S AIDE #2**

They said she was here... . Hang on.  
David pulls his blackberry out sees there is no signal. He  
looks up to see Thompson's aide exit through the stage door.  
It suddenly clicks for David, and he rushes to the door.  
Yanks on it. It's locked.

**DAVID**

God dammit!

2/12/09 91.

**INT. CORRIDOR -- DAY**

Through the thick window of the outer door we can see David pounding on the window of the inner door.

But we can't hear a sound.

PULL BACK to REVEAL Thompson's aide removing the "Studio C" placard. Beneath is the true designation: "Studio D."

PAN to REVEAL three Thompson aides removing a false wall

that

was hiding a bunch of construction equipment and setting up "No Entry -- Construction Zone" signs.

**QUICK CUTS -- FRANTIC HANDHELD**

- 1) David across the room tugs on another exit. It's locked.
- 2) David pulls a fire alarm. Nothing.
- 3) David slams on the door with a two-by-four.

**LONGER CUTS -- COMPOSED DOLLY SHOTS**

- 1) Diane Sawyet talks about the issue of the day as we pull back and show her. co-hosts on the couch.
- 2) Elise arrives in the lobby of the Manhattan Modern Ballet for her company's dress rehearsal.

**INT STUDIO D (EARLIER ".STUDIO'.C") -- DAY**

David sits. His tie..loose now. His jacket off. He glances at his blackberry. the time reads 4:13 pm. He yells in frustration.

**VOICE**

If people could hear you out there  
it wouldn't be a very good  
soundstage, would it?

David turns to see Thompson, in the now familiar dark suit and fedora.

**THOMPSON**

My name's Thompson.

**DAVID**

What happened to Free Will?

2/12/09 92.

**THOMPSON**

Who said anything about Free Will?  
David stares back at him.

**THOMPSON**

You know, we actually tried Free Will before. After taking you from hunting and gathering to the height of the Roman Empire we stepped back to see how you'd do on your own. You gave us the Dark Ages -- for five centuries -- until finally we: decided we should come back in.

**(BEAT)**

The Chairman thought maybe we just needed to do a better job of teaching you how to ride the bike before we took the training wheels off again. So we gave you the Renaissance, the Enlightenment, the Scientific Revolution. We spent six hundred years tempering your passions with reason., then in 1910 we stepped back again. Within fifty years you brought us World War I, the Depression, Fascism, the Holocaust and capped it off by bringing the entire planet to the brink of destruction in the Cuban Missile Crisis. A decision was taken at that point that we should stop again before you did something even we couldn't fix.

**(BEAT)**

You don't have Free Will, David,  
you have the appearance of Free Will.

**DAVID**

You expect me to believe that?

**THOMPSON**

**(BORED SHRUG)**

You have Free Will over what tie you pick in the morning, or what beverage to order at lunch. But humanity just isn't mature enough to have control over the important things.

**DAVID**

If you're in control of the important things then you're incompetent cause when I look around at the world these days it seems pretty fucked.

**2/12/09 93.**

**THOMPSON**

It's still here. If we'd left things in your hands, it wouldn't be.

**DAVID**

Why are you trying to keep me from Elise? Or are you just another lackey who doesn't really know? Thompson studies David for a long beat. Then decides it's time to level with him.

**THOMPSON**

We put Elise in front of you three years ago to inspire you to, .g `ve that speech -- the speech that pulled you back from the brink of oblivion and, overnight, itiade.you the front runner for this coming election. The intervention on Charlie was to prevent the hedge fund you had just become vice chairman of from going belly up in the sub-prime=crisis, bringing two

major banks down. with it, arid in ,  
the process making you unelectable.  
David blinks. Tries to, process this...  
: .bDAVID  
Are you saying you want me to win  
this election?

**THOMPSON,**

This 'one and six mom, after it.  
And t'm not just talking about  
'elections ' for Senate.  
lowly dawns on David what Thompson is saying...

**THOMPSON**

You can matter, David. Really  
matter. What you wanted your whole  
life. What your father wanted when  
he took you to the Senate gallery  
when you were ten. What your  
brother wanted when he made you  
promise, the day before he  
overdosed, that you wouldn't be  
like him.

**DAVID**

Stop. Don't tell me this.

**2/12/09 94.**

**THOMPSON**

Why do you think you have that  
yearning to be in front of  
people. . .and that terrible  
emptiness when you're not?

**DAVID**

Stop.

**THOMPSON**

David you are meant to change the  
world. But that doesn't happen if  
you stay with her.

**DAVID**

Why does it matter to you who I love? Some skeleton of hers `is so bad I won't get elected? I don't believe that!

**THOMPSON**

It's not about her-:..it's about you, what being with her does to

**YOU -**

**DAVID-**

What does that mean?! I'm better with her than I ever was alone., You just said it. That speech--

**1HOMPSON**

Yes. The speech... Put it this wad: in small doses, Elise was the cure. But in large doses... When you're enthralledwith someone she ' rubs off on you:.

**DA ID**

Stop. Just: stop.

**THOMPSON**

David, the president can't be a

**LOOSE CANNON--**

**DAVID**

Stop talking. It's not working.

**(BEAT)**

I'm a politician. I spend my life with professional liars. With people who decide what they want and then figure out the story they have to tell to get it.

2/12/09 95.

**THOMPSON**

Why do you refuse to accept what should be completely obvious by now? You've seen what we can do. You can't doubt we are who we say we are.

**DAVID**

I don't care who you are. I don't care who's orders you're following.

**THOMPSON**

You can't outrun your fate, David.

**DAVID**

Who said anything about running.

**THOMPSON**

Maybe we should just reset you.

**DAVID**

We both know if you could have we wouldn't be standing here having this conversation... Thompson stares back. He's never dealt with such temerity...

**THOMPSON**

You fight us, we will take everything from you.

**DAVID**

You already did once.' And I'm still standing...

**(BEAT)**

always knew you were out there. We all do. It's the one thing we have in common. Whether we call it God or the Devil or Fate we all know you're out there, fucking with us...

**THOMPSON**

You'd still be living in caves if it weren't for us.

**DAVID**

**(WELLING EMOTION)**

You crush our dreams because they don't fit with your Plan. Your Plan that has no space for me

falling in love but somehow has  
room for Tsunamis and cyclones and  
Darfur and AIDS. Fuck your plan.  
I reject it. I reject you.

**(MORE)**

**2/12/09 96.**

**DAVID (CONT'D)**

The only thing we have in this  
fucked up world are the choices we  
make. And there's nothing you can  
do to me that will get me sign them  
away.

**(BEAT)**

Kill me. Or erase me. Or let me  
go.  
Thompson stares back at him, dumbfounded. A long silence,

**THEN:**

**THOMPSON**

It's 6:20. If you leave now,  
you'll make Elise's show.  
David's eyebrows go up. Huh? Thompson is letting him go?

**EXT. GOOD MORNING AMERICA STUDIOS: .--..DUSK**

David jumps into a taxi.

**INT. TAXI -- DUSK**

David sits in the back seat, taking everything in, turning  
it over and over in his head... .'

**INT. THEATER -- ELISE'S DANCE COMPAMY**

Elise and twb of her colleagues "finish a dance piece. The  
audience explodes into applause.  
The house lights come up half way as the stage is readied  
for

the

the next piece,. David is startled to see that the man in  
aisle seat next to-him is Thompson.

**T-4 MPSON**

She's a beautiful dancer.

**DAVID**

What do you want?

**THOMPSON**

There's one more piece to all this  
I haven't told you. I guess I  
didn't have the heart. If you stay  
with her, it doesn't just kill your  
dreams, it kills hers.

**DAVID**

What?

**2/12/09 97.**

**THOMPSON**

Elise is about to become one of the  
most famous dancers in the  
country... and eventually one of the  
greatest choreographers in the  
world.

**(BEAT)**

If she stays with you... she ends up  
teaching dance to eight year-olds.

**DAVID**

I don't believe you. I thought we  
already established that.  
A beat.

**THOMPSON**

When you look back at all this,  
David, just remember, we tried to  
reason with you.  
Thompson gets up and leaves...just as the lights go down for  
the next dance.

David watches him go...then turns around just in time to catch Elise's entrance into the dance -- a graceful jump. When she lands, her ankle cracks, and she falls. The audience gasps.

INSERT: a floor board tilted oddly. It goes back to normal.

FIND THOMPSON: His hand slightly outstretched.

THE AUDIENCE instantly knows something is wrong. David jumps up and runs down to the.: stage door. A dancer comes from

off

stage and helps Elise off the floor as the show continues.

**INT BACK STAGE -- NIGHT**

.A company staff member is examining Elise's ankle while the show goes on.

David arrives. Sees Elise's face. Tears streaming down her cheeks. Seeing David...

**ELISE**

If it's broken...my career's over.

**DAVID**

Don't say that. Don't.

**2/12/09 98.**

**INT. TAXI -- NIGHT**

The taxi rushes to the hospital. David holds her. Silently trying to comfort her. But he can't look at her.

**EXT. HOSPITAL -- NIGHT**

David carries her from the taxi into the emergency room...

**INT. HOSPITAL WAITING ROOM -- NIGHT**

David sits in a black chair, alone, staring at the floor.

**INT. HOSPITAL EXAM ROOM -- NIGHT**

Elise lies on an exam table as -a tech x-rays her ankle.

**INT. HOSPITAL WAITING ROOM NIGHT**

David is still staring at the floor. He looks-up to see Thompson.

**THOMPSON**

I always hear people saying "you yourself for what can't bla M4' hpens fih other people," but in this case, really, you can. David stands up...

. and punnhesThompson in `the face. h T ompson is knocked onto his ass. People in the waiting room stare at David. Almost everyone here knows his fade. He looks at them, unable to summon his usual wit.

**THOMPSON**

This is what you do, David.

**(GETTING UP)**

This is what you did the first night you got elected. This is what you did at that college reunion. We give you opportunities people would kill for and you squander them with impulse. It doesn't take a genius to see Elise isn't exactly going to help you with that.

**(MORE)**

2/12/09 99.

**THOMPSON (CONT'D)**

You want to know why you can't have her? Look in the mirror. Thompson leaves.

**INT. HOSPITAL EXAM ROOM -- NIGHT**

More X-rays of Elise's ankle. An orthopedic surgeon enters and examines the images on the computer screen. Elise, her face, still red and tear stained tries to read

the

**SURGEON'S FACE**

**ELISE**

How bad is it?

The surgeon turns to her with a classic doctor's detachment:

**SURGEON**

**ELISE--**

**EXT. HOSPITAL COURTYARD -- NIGHT**

David sits alone on a bench. Thompson arrives.

**THOMPSON**

You're an educated man. You've read the Greek tragedies`. In the end Fate always wins...

David looks back at him in steely silence.

**THOMPSON**

It a sprain.

**DAVID**

Really?

**THOMPSON**

This time.

**(BEAT')**

Do you really want to watch her lose the only thing she's ever cared about? You just got the tiniest taste of what that looks like...

The thought makes David ill.

**THOMPSON**

Walk away. If you truly love her, walk away. She'll hate you for it...but that way she'll be able to let you go quickly. You can give her that at least.

2/12/09 100.

**INT. HOSPITAL CORRIDOR -- NIGHT**

David stands alone. Stares at the floor. Finally confronting the fact that he can't beat the forces arrayed against him. Finally ready to make the choice being forced upon him...

**INT. HOSPITAL EXAM ROOM -- DAY**

David enters to find Elise with a huge smile on her face.

**ELISE**

It's a sprain! It's just a sprain!  
David gives her a tight hug.

**ELISE**

It's going to be okay. The doctor said it would heal in' a month. . .maybe even less.

**DAVID**

You're going to: be fine.

**ELISE**

They want to do an MRI...to assess the ligament. damage but.: -.  
They break from them hug.

**DAVID**

It's; going to be fine. And as incredible of a dancer as you already are, yot're just going to get better and better...  
DavidV;embraces her again, so she won't see the tears

welling

in his eyes.

**DAVID**

I...I have to go make a few calls.  
His voice cracks. Elise notices.

**ELISE**

You okay?

**DAVID**

I'm just...happy for you...

**INT. HOSPITAL CORRIDOR -- NIGHT**

David walks down a long corridor away from Elise's room.

**2/12/09 101.**

**EXT. HOSPITAL -- NIGHT**

David exits the building. Thompson is waiting by the door.

**THOMPSON**

You're doing the right thing,  
David. Not just for her, and the  
world. . .but for yourself.

David looks at him for a beat, then turns and walks away  
into  
the night.

**FADE TO BLACK.**

**INT. DINER -- UPSTATE NEW YORK -- MORNING**

CLOSE on a TV screen, then PULL BACK to REVEAL the diner.

**LOCAL NEWS REPORTER (ON TV) :**

David Norris, who's spent the  
last two days campaigning in the  
tri-lakes area, got some welcome  
news yesterday when the latest New  
York Times poll gave him a sixteen  
point lead over his opponent less  
than a month before election day.

FIND Charlie. He sits at a booth eating breakfast as he  
watches TV behind the counter.

Charlie glances out the window and we FIND David standing on  
the back of a pickup truck speaking to eighty people in the  
parking lot. It's Autumn now.

Something about his speaking style has changed. He's not  
as  
impatient or passionate. He doesn't seem to enjoy it as much  
as he did three years ago.  
Just then a campaign aide arrives at Charlie's table.

**CHARLIE**

How's he doing?

**CAMPAIGN AIDE**

papers,  
They still love him... Papers?  
The aide hands Charlie a stack of papers: three local  
the Times, the Journal, and the three big NYC tabloids.

**CHARLIE**

Thanks.

**2/12/09 102.**

The aide leaves. Charlie glances at the front page of the Times, then reaches for the New York / Region section. As he does the front page of the Arts section catches his eye. There is a big photo of Elise, doing an "airborne split," accompanying an article titled "Dance Takes a Quantum Leap." Charlie glances through the window at David who is climbing down from the pickup truck to applause from his parking lot audience.

**EXT. PARKING LOT -- MORNING**

David shakes hands with people in the aftermath of his speech. They really do love him.

**INT. DINER, UPSTATE NEW YORK MORNING**

Charlie reads the New York Times. article. It begins: "Once in a generation a piece is created of such astounding originality and virtuosity that it single-handedly reshapes. the. world of dance."

**FOLLOW DAVID**

lot,  
As he makes his way, towards the diner'f-tom the parking  
shaking handb and allowing his picture to be taken.

**INT: DINER, UPSTATE NEW YORK -- DAY**

David sits down with Charlie.

**DAVID**

I'm started.

**CHARLIE**

I'm going to show you this because  
you'd find out eventually and  
because I want to be here when you  
do.

Charlie turns the Arts section around for David to see it.  
Elise's photo has a noticeable impact on David. He glances  
at the article for a moment.  
Then Charlie points down near the bottom, at a particular

**SENTENCE:**

**2/12/09 103.**

"The show's choreographer, Adrian Troussant,  
and lead dancer, Elise Sellas, are partners on  
and off stage and plan to marry in New York  
next week."

David stares at the words...

**CHARLIE**

David?  
(off no response)  
David?

**DAVID**

I think I need... I...

**CHARLIE**

Take a day off. Take a couple.  
We're sixteen points up.

**DAVID**

**(HOLLOWED OUT)**

Even I can't blow a lead that big.

**EXT. RED HOOK, BROOKLYN NIGHT**

It's pouring rain. David walks down Carroll Street. Most of  
the row houses display "Norris for Senate" signs.  
Most of the housing here is run-down but this block is  
clearly in the early stages of gentrification.  
David pays particular attention to one row house as he

passes

by. Was this his house?

**EXT. / INT. NEIGHBORHOOD DAR -- NIGHT**

There's a "Norris for Senate" sign prominently displayed in the window. David enters this classic dive bar and goes to the bartender.

**DAVID**

Do you still serve neighborhood guys here or just the tourists?  
The bartender smiles big. A couple people at the bar notice him. Then others notice and they start whooping it up for him. He doesn't know any of them-but they sure know him.

**EXT. RED HOOK DOCKS -- NIGHT**

David sits under the huge aluminum roof on one of the piers, holding a bottle of beer in a soaked paper bag.

**2/12/09 104.**

There are no walls to this structure so rainwater pours off the roof on all four sides forming virtual walls.  
A figure in a suit approaches David from behind. He turns to see the man.

**DAVID**

Why are you here?  
REVERSE to REVEAL Harry, in a suit and raincoat.

**HARRY**

I would have come earlier but I had to wait for the rain.  
(off David's confusion)  
Water interferes with their ability to sense your decision tree.  
That's why we met on a boat last time.

**(BEAT)**

I guess I'm here to set the record straight.

**DAVID**

About what?

**HARRY-**

Thompson was lying when he said they couldn't let you be with Blaise because it would bring out your reckless side.

**DAVID**

Why, then? Why do they care so much?

**HARRY**

Because...she's enough, David. If you have her right next to you, you don't need to fill the void with votes and applause and dreams of one day becoming president... if Harry has looked straight into David's soul.

**HARRY**

I've watched you a long time. They're right to want you in the White House. It would be good for the world. That's important but it can't be the only thing that matters.

**DAVID**

Why are you so different than they are?

**2/12/09 105.**

A long beat, then:

**HARRY**

You know, your Dad was a smart man. He could have been a lot more -- and he wanted to be. So did your brother. But the Plan didn't call for that. This hits David hard.

**HARRY**

In my job, you implement the

Plan...

**(EMOTIONAL)**

And most of the time.. .you don't even know why...

**(BEAT)**

I'm sorry...

**DAVID**

My mom?

**HARRY**

That wasn't me... that wasn't us at all.

David takes all this in. After a;long be t he takes a drink.

Then he offers the bottle to Harry, who h a esitates, then takes a drink as well.

**DAVID**

When Thompson told methe choice as Elise or the White House I barely hesitated.

**D1 ID**

But the trt t i `is after making that choice I went into a free-fall... Don't get=me wrong, it killed me to see Thompson hurt her...but I used it as an excuse. I think I left her more to save my career than hers.

**(STRUGGLING)**

Thompson wasn't lying. The press is already talking about me as a future president. I'm phoning in my speeches and I'm still sixteen points up in the polls.

**HARRY**

The public loves you.

2/12/09 106.

**DAVID**

Before I met Elise that was all that mattered. Now I hardly notice. She's all I think about.

**(BEAT)**

Do you know where she's getting married?

**HARRY**

Front of a judge. Tomorrow morning.

**DAVID**

Is she happy with him? Tell me she is and I'll walk away.

**HARRY**

Thompson won't let you get near that courthouse.

**DAVID**

Harry... is she happy?

**HARRY**

No.  
A beat.

**DW-ID**

I have to get her back..  
Harry knows how unlikely that is.

**DAVID**

Will you help me:ig½ Just help me get to her...

**HARDY**

They'll sense )tOu coming a mile away.'

**DAVID**

What if I could move as fast as you can?

**HARRY**

What do you mean?

**DAVID**

Teach me about the doors.

**HARRY**

How do you know about that?

**2/12/09 107.**

**DAVID**

The first day, after they caught me, they carried me through one. I thought it was a hallucination at first. Eventually I realized it's how you move around so fast.

(off Harry's reluctance)

If you don't want to help me because of what they'll do to you...okay, that's your choice. But if this is about protecting me then shouldn't the choice be mine?

**HARRY**

Do you have any idea how complicated it is to navigate through those doors... how many thousands of permutations there are in even a simple several block journey?

**DAVID**

You know, when I do town hall meetings I usually get introduced to forty or fifty people between when I walk, through' the door and when I start speaking. But when I'm done with the speech I can call on each one of them by `game. A beat...

**HARRY**

I've seen you do that  
(taking tl leap )  
The rain is supposed to stop in the next hour. We're going to need all night to do this. And we're going to need a place surrounded by water

to do it.

**MOMENTS LATER**

Harry and David stand outside a door to a dock office at the end of the pier. Harry dons his hat.

**HARRY**

Put your hand on my shoulder. And don't let go until we've crossed the threshold.

**2/12/09 108.**

David complies. Harry opens the door.

**DAVID**

Are they ever locked?

**HARRY**

Maybe if you have a defective hat. They step through the door and onto--

**EXT. MANHATTAN STREETS -- NIGHT**

Harry notices as the rain slows to a drizzle.

**HARRY**

Hurry. Harry runs David to the front door of a brownstone. Opens the door. They move through it into--

**INT. UNDERGROUND PUMPING: STATION -- NIGHT**

Harry stops. David takes his hand off Harry's shoulder. Still amazed by what they just did.

**HARRY**

We're underneath Canal Street, which was a canal before, was a street. This is the city's pumping station for downtown Manhattan. We're ten blocks from the courthouse.

**EXT. / INT. ELISE'S DANCE' - COMPANY -- NIGHT**

-  
Elise enters, smiles at the receptionist.

**ELISE**

Floor open?

**RECEPTIONIST**

(seeing Elise's red eyes)  
You okay, sweetie?

**ELISE**

I just feel like being on the  
floor.

**RECEPTIONIST**

Everything still on for tomorrow?  
Elise nods, trying to cover her ambivalence.

2/12/09 109.

**INT. UNDERGROUND PUMPING STATION -- NIGHT**

MUSIC BEGINS: something that recalls the sensei-pupil scenes  
in martial arts movies, but at the same time something fluid  
and lyrical (e.g. Yoshida Brothers, "Beyond the Deep Sea.")  
Harry rolls out a block-by-block map of lower Manhattan.  
There are intricate red pen markings all over the map..

**HARRY**

Lower Manhattan is a nightmare.  
Layer upon layer of substrate --  
that's what we call the system of  
doors -- has been added over time.  
That makes it a lot more complex to  
navigate down here than it is  
uptown. And a lot slower.  
Harry dumps out several hundred photos of doors, interior  
and  
exterior, all below Canal Street.

**HARRY**

You ready?

**DAVID**

Let's go.

Harry smiles and holds up a photograph of the Manhattan County Court Building in Foley Square.

**HARRY**

Your destination. Courtroom Six.

**INT ` ELISE'S DICE COMPANY-' ; -- NIGHT**

The MUSIC CONTINUES". SOURCE music here-. Elise dances to it, freestyle. The fluidity and extension of ballet, but none of its formality or stiffness.

**INT. UNDERGROUND PUMPING STATION -- NIGHT**

**DAVID**

(struggling to remember)

North Moore St. Just south of the coffee shop... Red door. I come out on Broadway, near Leonard St.

Harry looks at a photo of what David just described.

**HARRY**

Good. Keep going.

2/12/09 110.

**INT. DANCE COMPANY -- NIGHT**

Elise continues to dance...

**INT. UNDERGROUND PUMPING STATION -- NIGHT**

**DAVID**

(eyes closed, trying to

**PICTURE IT)**

There's an alley in front of me.  
Third door on--

**HARRY**

Thompson's there.

**DAVID**

Okay ...so...  
(thinks, then has it)  
I hightail it East-to Lafayette  
no, it's Crosby Street there.  
INT. DANCE COMPANY -- Nit;HT  
Elise dances.

**INT. UNDERGROUND PUMPING STATION -- NIGHT**

**HARRY**

one wearing a hat is a threat.  
While he realizes what's going on,  
Thompson is going to pull out all  
the stops. He's going to get  
reinforcement lots of them. I  
don't care if you see a guy wearing  
a Yankees cap or a yarmulke, or a  
bowler, as he's working for  
them.

**'DAVID**

Okay, you said he's right in front  
of me, right?  
Harry nods.

**DAVID**

I'd knock the Yankees cap off his  
head and go through the door before  
he has a chance to pick it up...  
A thin smile forms on Harry's face and grows...

**2/12/09 111.**

**HARRY**

Good... good... improvisation. We  
have trouble with that...

**INT. DANCE COMPANY -- NIGHT**

Elise dances...

**INT. UNDERGROUND PUMPING STATION -- NIGHT**

**DAVID**

How am I doing?

**HARRY**

Don't get cocky. You know ten permutations out of ten thousand. Get back to work.

**MONTAGE**

Harry drilling David with photo after photo of Manhattan doors INTERCUT with Elise dancing ...until she finally quits from physical and emotional exhaustion.

**INT. UNDERGROUND PUMPING STATION -- NIGHT.**

David rubs his head. He's exhausted-too. Mentally.

**HARRY**

Your brain can only put so much in at once. Take- a break.

David nods. He looks at Harry's leather Planbook. He opens

it up to a page in the middle. David's eyes look over the impossibly complex circuit diagram.

**DAVID**

Could I ever learn to read that? Harry shakes his head. Impossible.

**DAVID**

No matter how hard I tried?

**HARRY**

For the same reason you can't breathe underwater or flap your arms and fly. You're not built to do it.

**DAVID**

(re: circuit diagram)  
Is that me?

**HARRY**

Elise. Her decision tree. What it was a few hours ago, before the rain, before we were down here. David looks at it, then looks away.

**DAVID**

I want to ask you what it says.. .what she's thinking.. .bit somehow that feels ...wrong.

**HARRY**

You know what she's thinkin-g, 'David -- as much as you need to know. The rest ...well...you're`built to feel that.

**EXT. DANCE COMPANY -- NIGHT**

Elise exits to the street, pulls a scarf around her neck..

**INT. UNDERGROUND PUMPING STATION -.NIGHT**

David closes the P14nbook.

**HARRY**

ready to get back to work?  
Sometl`ing about that strikes Harry...

**HARRY**

Your father used to say that.  
Off David's reaction--

**INT. ELISE'S APARTMENT -- NIGHT**

Elise enters, turns on the light...  
She picks up the computer printout of her court appointment to be married. A Post-it note on top of the printout reads:  
"Our last night apart... Love, Adrian."

2/12/09 113.

**INT. UNDERGROUND PUMPING STATION-- NIGHT**

David and Harry examine photos of a blue door at the side of a Tribeca restaurant.

**DAVID**

The fastest path is getting to the blue door right off the bat...

**HARRY**

But you're exposed the whole way there. It's a lot riskier than leapfrogging through doors--

**DAVID**

But if I can make it...I'll have caught them completely by surprise.

**HARRY**

Assuming you make it.

**INT. ELISE'S APARTMENT -- NIGHT**

Elise turns out the light, curling up in her bed. FADE MUSIC

**OUT AND SLOW-FADE PICTURE TO:**

**EXT. DOWNTOWN MANHATTAN -- MORNING**

The early morning sun slices through the urban canyons.

**INT. MANHATTAN COUNTY COURT BUILDING -- 5TH FLOOR -- DAY**

ADRIAN the guy from the photo in Elise's apartment stands at the COURT f2EGTSTRPsR's window.

**COURT REGISTRAR**

Do you have your license?  
Adrian hands her his marriage license.

**COURT REGISTRAR**

Is your fiancée here?

**ADRIAN**

Getting out of a cab downstairs.  
The registrar glances at the license to make sure it's in order. Then stamps it: "Judge Williams, Docket #23".

**COURT REGISTRAR**

Courtroom Six.

2/12/09 114.

**INT. UNDERGROUND PUMPING STATION -- MORNING**

Harry comes down from topside, with his Planbook in hand. David is waiting anxiously down here.

**HARRY**

You got lucky. It's raining again.

**DAVID**

The marriage is scheduled for ten minutes from now.

**HARRY**

You can't jump the gun on this,,,. Getting there too early is almost as bad as getting there too late. Harry looks at his updated Planbook and consults his watch.

**TNT. MANHATTAN COUNTY COURT BUILDING -- LOBBY -- DAY**

New

Elise and Lauren step into a-polished brass elevator from York's Tammany Hall days. Her look is distant, disconnected. Not what you're supposed to look like on your wedding day.

**INT. UNDERGROUND PUMPING STATION -- ,MORNING**

David is rearing to go. Finally, Harm's watch alarm beeps.

**HARRY**

It ',.t time. David breathes a sigh of relief. Harry takes the hat off hlznrhead wand hands it to -David.

**DAVID**

I'm going for the blue door.

**HARRY**

Of course...  
MUSIC CUE (something with relentless, pounding energy of the Verve Remix of Sarah Vaughn's "Fever").

**HARRY**

Run fast.

2/12/09 115.

**EXT. LOWER MANHATTAN -- ALLEY -- DAY**

David blows through a drab utility door into an alley. He careens around a corner onto Greenwich Street and starts an all out sprint--

**INT. THOMPSON'S OFFICE -- DAY**

Rain pelts the window as Thompson reads the newspaper. Thompson's Aide rushes in.

**THOMPSON'S AIDE**

It was a momentary flash, and given the weather we can't be sure, but it looks like Mr. Norris may be--

**EXT. LOWER MANHATTAN -- DAY**

David runs through a puddle as he races down Greenwich St. through the pouring rain.

**INT. THOMPSON'S OFFICE -- DAY**

Thompson rushes. out of his office followed by his aide.

**-THOMPSON**

Do we have a proctor -at the wedding?!

**INT. MANHATTAN COUNTY COURT BUILDING -- FIFTH FLOOR -- DAY**

Adrian kisses Elise.

**ADRIAN**

Hi, honey.  
(notices her face)  
You okay?

**ELISE**

Just a little queasy.

**ADRIAN**

Why?

**ELISE**

I'm not sure. Nervous... I just need a minute in the bathroom.

**2/12/09 116.**

**INT. COURTHOUSE LADIES ROOM -- DAY**

Big old marble sinks, heavy wood doors. Elise enters, tears welling in her eyes...

**INT. ADJUSTMENT BUREAU HALLWAY -- DAY**

Thompson rushes down the hall. Three aides with him now.

**THOMPSON**

Cars! Cars! From here it's faster in the cars!

**EXT. LOWER MANHATTAN -- GREENWICH STREET DAY**

David can see the blue door. He races toward it.

**EXT. FINANCIAL DISTRICT -- PINE STREET -- DAY**

Thompson rushes out the front..door of a perfect Ar-t Deco tower and jumps into his black Mercedes.

**THOMPSON**

(to his assistant)  
Where is heribw?!

**THOMPSON'S AIDE**

**GREENWICH STREET-**

They jump in and the car peels out, followed by two others.

**EXT. :- ,LOWER MANHATTAN -- GREENWICH STREET -- DAY**

id'hits theblue-..door. Bang. He's through it like  
liihtning and comes 'out--

**EXT. FOLEY SQUARE -- DAY**

He comes out of a building directly across from the  
courthouse from Harry's photos.

**INT. MERCEDES -- DAY**

Thompson and McManus speeding North.

**THOMPSON'S AIDE**

Whoa!

2/12/09 117.

**THOMPSON**

What?

Thompson's Aide is speechless as he stares at his Planbook.

**THOMPSON**

What?

**THOMPSON'S AIDE**

He just went into the substrate...  
Off Thompson's reaction:

**INT. MANHATTAN COUNTY COURT BUILDING --LOBBY -- DAY**

to A soaking wet David blows through the front door and skids  
a stop at the security line--

**INT. COURTROOM -- DAY**

Adrian and Lauren wait in the courtroom.

**COURT CLERK**

Docket #22 please come forward  
The guy next to Adrian stands up. Adrian: throws a panicked  
look at Lauren.

**ADRIAN**

We're next. Will you check on her?

**INT.: NANHATTAN COUNTY COURT BUILDING -- LOBBY -- DAY**

The people in line in front of him. He's not going to  
get the ticket. David goes to the front.

**'DAM**

It's an emergency.

**NEW YORKER**

We all have emergencies, pal.

**(THEN REALIZING)**

Are you David Norris?

**INT. COURTHOUSE LADIES ROOM -- DAY**

Lauren wipes tears from Elise's face.

**ELISE**

Am I making the biggest mistake of  
my life?

2/12/09 118.

**LAUREN**

**(CAREFULLY)**

I can't answer that question for  
you, Elise. But I will say--

**ELISE LAUREN**

(pulling self together) If you have doubts--  
I'm okay.

**ELISE**

I'm just nervous. You haven't done  
this yet. It's overwhelming...

**LAUREN**

**ELISE--**

**ELISE**

I'm okay. I'm going to clean up.  
Tell Adrian I'll be right there.

**INT. MANHATTAN COUNTY COURT BUILDING -- LOBBY DAY**

David throws his keys on the .X-ray belt, goes through the metal detector, then bolts without waiting' for his keys----

**SECURITY OFFICER**

Congressman! You left your--

**INT. COURTROOM -- DAY**

Lauren returns to sit next to Adrian. She holds up one finger --'one more minute.  
MOVE to REVEAL, a suspicious-looking man stepping into the courtroom, in a fedora. He scans the room in entry, then suits- his Planbook. . . makes ALL remove his hat

**INT. MANHATTAN COUNTY COURT BUILDING -- STAIRCASE -- DAY**

David races up the stairs--

**INT. COURTROOM -- DAY**

**COURT CLERK**

Docket #23 please come forward.  
Adrian looks at Lauren. Stands. Motions urgently for Lauren to get Elise from the bathroom--

2/12/09 119.

**EXT. MANHATTAN COUNTY COURT BUILDING -- FOLEY SQUARE -- DAY**

Thompson's three Mercedes skid to a stop outside.

**INT. 5TH FLOOR LOBBY OUTSIDE COURTROOM -- DAY**

Lauren exits the courtroom just as David bounds up the last few stairs to reach the fifth floor.

**LAUREN**

David?!

**DAVID**

Where is she?

Water drips from his clothes onto the marble floor.

**LAUREN**

You want to explain to me--

**DAVID**

**(NO TIME)**

Where is she?!

**(SOFTENING)**

I'll . explain to her--

Lauren points at the 1-ladies room. David nods "thanks" and

**ENTERS--**

**INT. LADIES ROOM -- DAY**

Elise turns to see him and stops cold.

**ELLST**

**DAVID**

Hi...

**ELISE**

Why are you doing this to me?

Just then the door bursts open. The suspicious man from the

**COURTROOM--**

David elbows him in the face. The man drops.

**ELISE**

David!

David calmly turns back to her.

**DAVID**

You're not supposed to be weeping  
on your wedding day, Elise.  
Elise fights the emotion again welling inside.

**DAVID**

You were never happy with Adrian.  
You told me that.  
Elise puts her head in her hands.

**ELISE**

This is so screwed up. Oh,-God..

**DAVID**

I love you. I know I've acted  
strangely. But, I love you.

**ELISE**

Don't do this to me.

**DAVID**

I've never felt anything like. this  
in my life.

**ELISE**

If you care 'so much, why the hell  
did you disappear on me in that  
hospital?

**EL SE**

What are you ha.dl g from me? Why  
did you diS pp`ear " Again! You  
fucking bastard! Why?  
Tears are streaming down her face.

**DAVID**

They'll reset me...

**ELISE**

**DAVID--**

**DAVID**

They'll scramble my brain--

**ELISE**

David, stop talking like this!  
Stop!

**2/12/09 121.**

David looks back at her... Just looks at her. Then he leans over and wipes a tear from her face. And he decides... He just decides.

**DAVID**

But at least you'll know the truth.

**(BEAT)**

I saw behind the curtain, Elise. I saw this.  
He opens up Harry's Planbook. Elise sees the intricate "wiring diagrams." Sees the lines shift on the page. It startles her.

**DAVID**

It's not in their "Plan" for us to be together. So they're trying to stop us.

**INT. STAIRCASE -- DAY**

Thompson and minions rush up the stairs.

**THOMPSON'S AIDE**

Oh myGod... He just revealed us.

**INT. LADIES ROOM -- DAY**

Elise stares back at him.

**ELISE**

Stop talking like a crazy person.  
Stop making things up--

**DAVID**

They said if we were together they'd take dance from you and politic,s,from me. They hurt your ankle that night. They--  
The door flies open again. David picks up a trash can and clobbers the fedora-wearing man who enters. He drops.

**INT. STAIRCASE -- DAY**

Thompson spins to his aide, finger in his face.

**THOMPSON**

Call the Intervention Team! Tell them it's a square-one reset!

2/12/09 122.

**INT. LADIES ROOM -- DAY**

An NYPD shield on the belt of one guy David knocked out.

**ELISE**

Jesus.. .the cops are after you?!  
David grabs the shield and uses it to wedge the door closed.  
Kicks it in so it's jammed tight.

**DAVID**

He's not a cop. He's one of them.  
Another body slams into the door now. But the shield holds it shut.

**ELISE**

Who's "them?"  
SLAM! SLAM! The door cracks--

**ELISE**

Jesus, David!. What's going on?!  
David is impossibly calm. He puts his hat back on.

**DAVID**

I'm going to: show you.  
He takes Elise's hand, opens the bathroom door, and walks  
her  
across the threshold into--

**EXT . ;SOHO -- DAY**

David and Elise step? thghtgh. a door onto a street in Soho.  
She stops. Awed. Unable to speak.

**DAVID**

Come on... We need to lose them.  
David walks her across the street and picks a door at  
random,

**OPENS IT--**

**EXT. DOOR -- DAY**

David and Elise exit through a door. Her jaw drops.  
REVERSE TO REVEAL Central Park's Sheep Meadow spread before them. (They've exited from the building on its north edge). Elise steps out onto the grass, touches it, falls to her knees in the rain, completely overwhelmed...

**2/12/09 123.**

**INT. 5TH FLOOR LOBBY / INT. LADIES ROOM -- DAY**

rush  
A bevy of men in hats push the ladies room door open and in. They're shocked to see it's empty...

**EXT. SHEEP'S MEADOW -- DAY**

Elise looks at David

**DAVID**

The rain slows them down but they can track us. We have two or three minutes. Maybe less.  
Elise is still speechless. He takes her hand.

**DAVID**

The ten year-old in me always mixed up winning elections with being loved. Then I met` you; ,..

**(BEAT)**

his  
The thing is, if they'd let me be with you I wouldn'tk have left politipe. t, just would have beef in it, or. all the right reasons.  
David pauses for a moment. He can see this' so clearly in head. How can it notbe right?

**DAVID**

Now you know. Youknota everything.  
And you have to leave mitie.

**ELI**

**BAVA)**

They'll take` dance from you. You  
saw what they-'did before.  
'fihe foundations of her world have just collapsed... but  
somehow she pulls herself together to say this:

**ELISE**

No.

**DAVID**

You're not safe with me. If you

**DON'T LEAVE--**

She puts her finger to his lip. Shhhh...

**2/12/09 124.**

**ELISE**

It doesn't make any sense but,  
right now I feel safer than I've  
ever felt before.

**(BEAT)**

I'm staying...

**INT. THE CHAIRMAN'S OFFICE -- DAY**

The Chairman's Office is the size of the reading room at the  
New York Public Library. Thirty foot high.ceilings. A dozen  
assistants perform various tasks very quietly, giving it

more

the feel of a papal court, than a corporate office.  
We see THE CHAIRMAN from behind only ..but we can still tell  
he is utterly calm and in complete control.  
An aide comes to The Chairman's--desk,.sets two open leather  
folios in front of him.

**AIDE TO-HE'"CHAIRMAN**

Mr. Thompson has made an emergency

request for the Intervention Team..  
One of the folio ::documents is titled "Reset  
Authorization."

**INT. BANANA REPUBLIC STORE -- DAY**

A dressing room door opens. David and Elise, both soaking,  
exit past a startled attendant.- They walk through the store  
and out onto

**EXT. COLUMBUS AVENUE --DAY**

They`look for another door.

**ELISE**

Every door?  
tavid nods...as they walk into another...

**EXT. SHEEP MEADOW -- DAY**

Thompson and a dozen other men with hats step out into the  
rain, scan the horizon for any sign of their quarry.

**INT. CHAIRMAN'S OFFICE -- DAY**

The Chairman holds a silver pen as he flips through the case  
file.

2/12/09 125.

**EXT. COLUMBUS AVENUE -- DAY**

David and Elise head towards a door across the street from  
the Banana Republic.

**EXT. HARLEM -- DAY**

They emerge through a door on the 125th Street Metro-North  
platform. Run down the stairs to street level.

**INT. BANANA REPUBLIC -- DAY**

Thompson and a half-dozen minions emerge from the same  
dressing room David and Elise did. The seventeen year-old

now. attendant presses back against the wall, totally freaked

**EXT. HARLEM -- DAY**

David and Elise head toward a storefront church.

**EXT. COLUMBUS AVENUE -- DAY**

Thompson and his men pour out onto the street flashing NYPD badges and asking questions. /

**EXT. HARLEM -- DAY**

David and Elise enter the church and--

**EXT STONE FACADE -- DAY**

-- exit from a metal door in a stone facade. PULL BACK to REVEAL that they are standing at the base of the Statue of Liberty...

Elise looks out at the harbor and the city. Rain pelts her face. And she smiles. Exhilarated. Like a prisoner who has just broken her chains...

**EXT. COLUMBUS AVENUE -- DAY**

Rain bounces off the dozen long black raincoats worn by Thompson and his men. A black Suburban with under-grill police lights pulls up fast.

2/12/09 126.

**DRIVER OF SUBURBAN**

The Intervention Team has pinpointed an interception point. Thompson circles his finger in the air to tell his men to saddle up, they're moving out--

**EXT. STATUE OF LIBERTY -- DAY**

Elise is still smiling.

**DAVID**

Let's go.

**ELISE**

We can't keep running forever, .  
David.

**DAVID**

If they find us ...they'll take you  
from me.

**ELISE**

I won't let..them.

**DAVID**

They'll take you from here.  
David touches his head'.

**ELISE**

No, I won't let them.  
She leans,-.over and kisses hi's forehead.

**INT T. ?RE 'WAR APARTMENT BUILDING -- DAY**

David and Elise exit into a hallway with eight doors on it.

**DAVID**

Perfect.  
David picks a door. It's locked. He tries another. It's

**ONE --**

locked too. He tries a third. Locked. Elise tries  
shakes her head.

**DAVID**

They're not supposed to be locked!  
David hears sounds coming from the building's central  
staircase. He looks down it to see four men in silver suits  
climbing up the stairs.

**2/12/09 127.**

DING. The elevator door down the hall opens. More men in  
silver suits.

**ELISE**

This one's open!  
Elise is standing at the door to the roof. David runs to her

and they go up the stairs together to--

**EXT. ROOF -- DAY**

David pushes the roof door shut, barricades it with some concrete blocks sitting on the roof. Rain pours down on them.

They rush to the edge of the roof. ,Three Con Edison vans  
are

parked haphazardly on the street below. And a dozen civilians on the sidewalk are frozen..11: ;

David grabs Elise and they go to the side of the roof, the roof of the building next door is ten feet below them. They hang their legs over the edge and jump.

They sprint across the roof of the building next door -- except somehow they find themselves running across the same roof they were just on.

David sees the concrete blocks he placed against the door a moment ago. The door bangs against them being shoved open from inside.

David and Elise run back in the c5,pposite direction. At the building's edge they climb over again and... run...

Only to find that theyare still on the first roof they were on. It's like they're in an.Escher painting.

They stop, and look at each other. David takes her hand as Adjustment Team trsapers appear all around them from  
adjacent

roofs. They're completely surrounded.

**ELISE**

Kiss me.

Tears well in her eyes. And his.

**ELISE**

Close your eyes and kiss me.

He does. And they kiss in the rain...

**ELISE**

I love you, David Norris.

**2/12/09 128.**

They hold each other for a long beat ... . and then,  
finally,  
open their eyes.. .ready to accept their fate--

They see an empty roof. The Silver Suits are gone. And the rain has stopped. A strange silence envelopes them... They spin the other direction to see The Chairman, standing there, alone.

**THE CHAIRMAN**

Hello, David... Good morning,  
Elise.  
His voice is gentle, paternal.

**DAVID**

Who are you?

**THE CHAIRMAN**

I think you know.  
David and Elise stand in awe-'as they realize.

**DAVID**

You can't oti{rn Fate...  
Tft , CHAIRMAN  
It's .more- complicated t,}an that,  
Fate am Free Will coexist  
They're;in tension with each other.  
And pure chance.  
A beat. David looks back at him...

**DAVID**

**TH2;.>i;2HAT, RMAN**

I could control 'everything. You'd  
be ha` 3 ou' d be puppets. I  
try to .keep things from getting too  
out of control. But that has a  
cost. Most people go through life  
like pinballs, reacting predictably  
to the stimuli I apply. They  
accept the path they find  
themselves on. And perform  
accordingly. But every once in a  
while someone comes along who  
refuses to be bound by his fate,  
someone who understands that Free  
Will is a gift most people are too  
afraid to use.

**(BEAT)**

Which, you see, is partly the point  
of all this.

**2/12/09 129.**

THE CHAIRMAN (cont'd)

Or maybe you don't see it. Maybe you just feel it. And that's even better. Because that's the other part.

David and Elise take it in...

**DAVID**

And all the misery, all the pain...

**THE CHAIRMAN**

I sit up there and I watch it and it hurts me... . but if you could see the incredible courage people show, the random acts of kindness, the love... If you could see human beings choosing every moment every day to be better than I made them, you would know it's all worthwhile.

**(BEAT)**

Good luck, David. And good luck to you, Elise. You're a beautiful dancer. And so much more...

The Chairman turns to his aide, who we didn't know was there.

**THE CHAIRMAN**

Their case is closed.

**AIDE TO THE CHAIRMAN**

But, Sir, isn't this a major deviation from The Plan?

The Chairman turns to another aide who is holding a folio open and signs- a document on very heavy paper.

**THE CHAIRMAN**

Not anymore .

David and Elise watch The Chairman walk away, still awed by what they've just experienced. As He disappears around a corner, the sun comes out from behind the clouds ...

After a long beat, Elise turns back to David, as if to say "what do we do now?"

**DAVID**

Maybe we should go dancing.  
A smile slowly spreads across her face ...

**THE END**