

The Next Great Evolutionary Step

By

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FADE IN:

INT. MAX'S BEDROOM. NIGHT.

A needle of a record player is carefully placed on a spinning album.

Next to the record player is a step by step guide to dancing a box step.

Music plays:

MAX PORTER, (our hero) places his right hand on the hip of an *invisible dance partner*. Then holds his left hand up and forms a perfect pose. He and his invisible partner begin to dance.

MAX (VO)  
Do you believe in time travel?

KATE (VO)  
I'm sorry, what?

CUT TO:

INT. THERAPIST OFFICE. DAY

Furniture is neat and carefully set. A soft light comes through the window. A pitcher of water and a bowl of fruit are on the desk.

KATE ROMERO 60'S, sits opposite MAX, 40.

Max admires a delicate gold crucifix hanging around her neck.

MAX  
I want to know if you believe in  
time travel?

KATE  
You want to go back and change the  
past?

MAX  
Sure. Tell myself to turn right  
instead of left, save my parents.  
But I don't think that's possible.

(CONTINUED)

KATE

So what are we talking about?

MAX

Well, this is crazy. Dime store advice, you know, but instead of trying to send a message to my past, I thought maybe I'd try and receive one from my future.

She considers this for a moment.

KATE

How would you do that?

MAX

I don't know....just thinking out loud here...

Max takes out a pen and paper.

MAX CON'T

You give your future self a date and time. Like today's date.

Max writes down the current date SEPTEMBER 1ST.

MAX CON'T

What time is it?

Kate looks at the clock on her wall.

KATE

Two Thirty Five.

Max writes down 2:35pm.

MAX

And a location.

SHRINK'S OFFICE.

MAX CON'T

Then you put your time travel date in a safe place.

He puts the piece of paper in his wallet.

MAX CON'T

So in the future you will know exactly what time to travel to. Sort of like giving your future self a map and directions. So if

(MORE)

(CONTINUED)

MAX CON'T (cont'd)  
time travel is ever possible, I  
would know it because my future  
self would walk through that door,  
right now.

They both put their attention on the door.

A long pregnant pause.

Nothing.

MAX  
Which is how we know time travel is  
not possible.

Beat.

KATE  
How many times have you tried this  
little experiment.

Max produces a stack of different dates and times.

KATE  
Well, maybe your future self is  
overwhelmed with the number of time  
travel possibilities.

MAX  
The way I see it, the more options  
I have the better my chances.

KATE  
Interesting.

MAX  
Yeah, the whole theory is flawed.

Switching gears.

KATE  
What are you reading these days?

Max takes a book out of his backpack titled 'Quantum  
Physics'.

KATE  
And?

MAX  
Ever hear of quantum tunneling?

Shakes her head 'no'.

MAX CON'T

It's a theory that says... well... basically if you throw something against a wall enough times... anything...like a tennis ball or something... if you keep throwing it, eventually it will pass through the wall and end up on the other side.

KATE

How many times do you have to throw it against the wall?

MAX

I'm not sure yet.

KATE

Have you been experimenting?

MAX

Sort of.

INT. MAX'S BEDROOM. FLASHBACK

Max is repeatedly throwing *himself* against the wall.

MAX

98

Throws *himself* again

MAX

99

INT. THERAPIST OFFICE. CONTINUOUS

Max adjusts in his chair.

KATE

What about the rest of your little experiments?

MAX

(almost offended)

You mean my ambition to uncover the sleeping potential within each and every human being? To discover purpose and meaning to our own existence?

She nods.

(CONTINUED)

KATE  
Any success?

Off Max's look.

INT MAX'S GARAGE. FLASHBACK

Max sits at a table. Across from him, a COFFEE MUG. The mug sets between two painted lines -START and FINISH- indicating the direction the coffee mug will travel.

Using the power of TELEKINESIS, Max concentrates very hard to make the MUG move with his mind.

WALTER, Max's best friend, is behind a video camera.

Max releases his concentration.

MAX  
Okay. Next

Walter removes the coffee mug and replaces it with a CAN OF SOUP.

Max refocuses his attention to the CAN OF SOUP.

INT. KATE'S OFFICE. CONTINUOUS.

Max takes a sip of water.

MAX  
We also have a new experiment where we test our telepathic ability.

Off Kate's look.

INT. MAX'S GARAGE. FLASHBACK.

A large wooden board is placed between Walter and Max.

Walter holds up various items. A SHOE. A BOOK. A LAMP. A PLANT. A CAT.

MAX  
A towel.

WALTER  
No.

MAX

A Gun.

WALATER

No.

MAX

One of those long cylindrical things you use to...

WALTER

No.

INT. KATE'S OFFICE.

KATE

What is your success rate?

MAX

You'd be surprised.

Pause.

MAX CON'T

I have something else. I mean, it's new. So, I hesitate showing you. I'm not even sure what to make of it.

Max reaches into his backpack.

MAX CON'T

I found it yesterday. On a telephone pole near my house.

In big bold letters the flyer reads,

THE NEXT GREAT EVOLUTIONARY STEP FOR ALL MANKIND

And at the bottom of the flyer are several tear-tabs with a phone number 555-4545.

KATE

What is it?

Max shrugs.

KATE CON'T

Did you call the number?

(CONTINUED)

MAX

Not yet, Walter and I are doing a full diagnostic this afternoon.

KATE

Diagnostic? What does that mean specifically?

MAX

We're gonna call that number.

Kate shifts in her chair.

KATE

Have you made any new friends?

MAX

(lying)

Yes.

She raises an eyebrow.

MAX

(conceding)

No. I don't know why I just said that.

Pause.

KATE CON'T

Last time we talked about you joining a group or a club or something.

MAX

Yeah, that's not gonna happen.

KATE

Max, Life is better spent with other people.

Max takes a long moment. Kate smiles.

There is a rapid knock at the door.

Her assistant BILLY (20s) enters.

KATE

Billy, I'm in a session.

BILLY

I know but it's Walter.

Walter shoves his way past Billy.

(CONTINUED)

WALTER

Max!

MAX

Walter?

WALTER

I found another one.

Walter holds up another flyer for the next great evolutionary step.

MAX

What? (to Kate) Excuse me.

Max crosses to Walter.

MAX CON'T

Where did you find this?

KATE

(clearing her throat)

Uh-hem... Max.

WALTER

Sycamore and 9th street. They're all over town.

Max turns back to Kate.

MAX

Sorry Kate, but I have to go.

KATE

It's all right we're already over our time.

Max grabs a couple apples off Kate's desk and runs out the door.

EXT. CITY STREET.

Max, safely wearing a helmet and goggles is riding a single speed cruiser bicycle, pack on his back.

Walter, a bit more reckless, not wearing a helmet or goggles, cruises up behind Max.

Max hands Walter one of the apples as:

**CREDITS ROLL**

We follow Max and Walter around town as they find each and every flyer for THE NEXT GREAT EVOLUTIONARY STEP FOR ALL MANKIND.

EXT. CITY STREET. DAY. MOMENTS LATER

Surrounded by residential homes, Max and Walter peddle along the tree lines streets.

They stop in front of a charming two story home.

Walter leads the way into the house, opening the front door.

INT. WALTER'S HOUSE. CONTINUOUS.

WALTER

Mom, I'm home!

BEVERLY BRUNSWICK, A chain smoking mid 60's woman with a raspy voice, enormous fake boobs and enough lipstick to cover an entire walrus.

BEVERLY

Close the door behind you for god sake!

Walter runs upstairs and Max shuts the door.

BEVERLY

Thank you Max. Such a dear.

Max walks into the Kitchen, keeping his distance.

MAX

Hello Mrs. Brunswick.

BEVERLY

Jesus Max, your a grown man, call me Beverly.

MAX

Sorry, I forget... habit I guess. Smells delicious in here.

BEVERLY

I just baked an apple pie.

MAX

My favorite.

Placing a slice of pie on the kitchen counter.

(CONTINUED)

BEVERLY  
I know. Would you like a piece?

MAX  
Okay.

BEVERLY CON'T  
Ice cream?

MAX  
Sure.

She puts a scoop on top. Max takes a bite as Beverly looks for his approval.

Max is impressed.

MAX  
Delicious.

BEVERLY  
I know.

BEVERLY  
So, Max you want to stay for dinner? Maybe rent a movie?

Max feels uncomfortable.

MAX  
Well, that sounds nice, but Walter and I made plans.

WALTER comes down stairs and into the kitchen. Beverly moves away from Max.

BEVERLY  
Max says you two have plans tonight.

WALTER  
Uh, yeah.

Walter opens the refrigerator and drinks from the carton of orange juice.

BEVERLY CON'T  
Jesus Christ Walter, get a glass.

Ignoring her, Walter puts the OJ back in the frig.

(CONTINUED)

BEVERLY

I made dinner. You boys want me to  
pack it up for you to take with  
you?

Walter kisses his mom on the cheek.

WALTER

That would be great mom, thanks!

Walter exits the kitchen, motioning for Max to follow.

EXT. WALTER'S HOUSE. MOMENTS LATER.

Walter and Max are guiding a remote control blimp.

MAX

See if it can do a barrel roll.

WALTER

It's a blimp. You can't fly it like  
a plane.

MAX

Let me try.

Max takes the controls.

They marvel at the hovering machine.

MAX

She's a beauty.

WALTER

Sure is.

BEVERLY opens the back door, holding two brown paper bags.

BEVERLY

Boys! Dinner!

Walter kills the engine on the blimp and catches it before  
it hits the ground.

EXT. MAX'S HOUSE. RESIDENTIAL TRACK. LATER.

Max and Walter pull into the driveway of a modest suburban  
home in a residential track.

They get off their bikes and go inside.

INT. MAX'S GARAGE. CONTINUOUS.

The garage is the brain of the house. Or If the house were a space ship, this would be the cock pit.

Not only is the garage where Max and Walter perform all their experiments, it's also the the center of Max's home business.

They take the Flyers from their backpacks and sort them out on a table in the center of the room.

MAX

Do you think it's a trick?

WALTER

Who would do this?

MAX

Magic Marty?

WALTER

Got married, moved to Florida.

MAX

What about Bob the Zebra?

WALTER

Retired. Bought fishing boat, lives in Mexico.

Max presses record on a tape player, and speaks into a small microphone.

MAX

Monday, September 1st, 6:03pm. At approximately 9am pacific daylight time I was in front of a telephone pole on the corner of Warner and Springdale.

EXT. CITY STREET. FLASHBACK.

Max on his bicycle, stopped in front of a telephone pole.

MAX (VO)

This is where I made my first encounter.

Max looking directly at the first flyer he found.

(CONTINUED)

MAX (VO) CON'T  
See exhibit A-

INSERT - Flash bulb and a Photograph of The ORIGINAL flyer.

INT. MAX'S GARAGE. CONTINUOUS.

MAX CON'T  
Spread over a one mile radius.  
Walter and I found 55 flyers  
identical to the original.

INSERT - Flash Bulb goes off as Max and Walter pose next to their stack of flyers the way Elliot Ness would pose next to a few hundred cases of bootleg liquor.

MAX CON'T  
It quickly became obvious that we  
had stumbled onto something  
significant.

INSERT - Video of Max drawing a radius circle around a CITY MAP on the wall of the garage.

MAX CON'T  
Will return for further  
investigation after we eat our  
peanut butter and jelly sandwiches.

Max presses stop on his recorder. He and Walter take a bite of their sandwich.

MAX  
Delicious.

Walter nods in agreement.

WALTER  
Juice Box?

Walter hands Max a Grape Flavored Juice box.

After a few moments of slurping, eating and burping, Max presses record.

MAX  
(into microphone)  
There is a phone number. Walter and  
I are going to call the number now.

Max nods to Walter.

Walter reveals an old rotary dial phone and dials.

(CONTINUED)

Max and Walter crowd the earpiece and listen to the ringing on the other end. The answering machine picks up:

## MESSAGE

Thank you for calling The Next Great Evolutionary step for All Mankind. Our first meeting will be held tomorrow morning at 8 O'clock AM. We will meet at the following coordinates: 33.70885 degrees North by 118.018506 degrees West. Please dress casually. Snacks will be provided. Be prepared. Thanks for your interest, the future of mankind depends on your participation.

The line goes dead.

Confused, Max presses stop on the recorder.

## WALTER

There's going to be food.

EXT. A LARGE OPEN FIELD. NEXT MORNING

Max and Walter stand in a large open field. Tall grass surrounds them. There are no homes or structures nearby.

They each wear back packs, chalk full of supplies. They resemble two grown boy scouts on patrol.

## MAX

Are you sure this is the right place?

## WALTER

(affirming)  
I used my GPS.

Walter notices something in the distance.

## WALTER CON'T

(pointing)  
Look!

On the other side of the field there is a small bright red pop-tent. Walter takes out a telescope from his coat pocket.

## MAX

What do you see?

(CONTINUED)

WALTER

Take a look.

Max takes the telescope and sees outside the tent, the familiar paper flyer The Next Great Evolutionary Step For All Mankind.

MAX

This is the place.

They make their way towards the red tent.

From inside the tent they hear Beethoven's Ninth symphony playing loudly.

MAX

Hello?

The music stops. Some shuffling round until the zipper to the door abruptly opens.

ISAAC KANE pokes his head out. He has shaving cream on half his face.

He looks them over with judgmental interest.

ISAAC

Can I help you?

MAX

Um..

ISAAC

Speak up boy.

MAX

We are here for the next great...

ISAAC

...evolutionary step for all mankind?

Max and Walter nod.

ISAAC CON'T

You're early.

MAX

Oh, I thought...

Checking his watch.

(CONTINUED)

ISAAC

8am

MAX

That's what time it is now.

The professor checks his own watch.

ISAAC

Oh, goodness, I'm not used to living in such an old fashioned version of time. One moment.

Isaac disappears into his tent, we hear Beethoven pick up where it left off.

Max and Walter look at each other, confused.

Walter sees something over Max's shoulder

WALTER

Look.

Standing at the edge of the field is a woman wearing a red dress, white tights and dark sunglasses. EMILY.

When she sees Max, Emily slowly removes her sunglasses, tilts her head to the side and smiles.

Emily cups her hand to her mouth and yells something.

MAX

Did you get that?

Walter shakes his head.

WALTER

Wind is blowing the opposite direction.

Emily walks towards Max and Walter, carefully navigating the tall grass and muddy spots.

EMILY

Have you guys seen a-

Just a few feet away she trips and falls on her face.

EMILY

Oh Shit!

Max and Walter jump to help.

(CONTINUED)

MAX  
Are you okay?

EMILY  
Yeah. Damn it. Sorry, I'm a bit  
accident prone.

Emily's dress is a bit muddy. Her white tights torn and her knee bruised.

Max and Walter snap into action.

Walter takes off his back-pack and takes out a towel, placing it down on the ground. He then takes a knee, providing a seat for Emily.

WALTER  
It's okay, I've done this before.

Emily timidly sits down on Walter's knee.

Max gets a canteen of water from his pack, dampens a white handkerchief.

MAX CON'T  
May I?

She agrees.

Max discovers a small bruise on her knee, where her tights tore a hole. Max pours peroxide on the wound then covers it with a CARTOON band aid. Emily cringes as Max cleans her wound.

She SQUEEZES his shoulder, which doesn't go unnoticed.

He brushes away any excess dirt.

MAX  
There you go.

EMILY  
Thank you.

They share a smile.

Beethoven is still playing low.

MAX  
Are you out here for the  
Evolutionary step?

EMILY

The what?

MAX

The Next Great Evolutionary Step?

She looks Confused. Instead holds up a dog leash she has in her hand.

EMILY

I'm looking for my dog.

MAX

Oh. Lost?

EMILY

Probably not. I live close by and he runs away all the time.

WALTER

We can help you find him.

EMILY

That's okay.

MAX

It's not a problem.

EMILY

No really it's okay.

WALTER

Not at all. Max?

MAX

Nope, lets do it.

EMILY

No it's not necessary.

MAX

Don't be silly.

WALTER

What's his name?

MAX

With the three of us looking, we will find him in no time.

They spread out and begin to look.

(CONTINUED)

EMILY  
(abruptly)  
No!

Max and Walter Freeze.

EMILY  
I'm sorry. No, Thank you.

Pause.

Walter and Max look at each other surprised by her outburst

EMILY  
Damn it. I'm sorry that was  
uncalled for. You both are so nice.  
Look I don't have a dog.

MAX  
I'm sorry?

EMILY  
No dog.

WALTER  
But you have a leash.

EMILY  
I know. Crazy. I get it. But no,  
I'm not a dog owner, I'm a  
compulsive liar.

Max and Walter stare blankly at her.

EMILY CON'T  
Lets change the subject, so what's  
the Next Great Evolution thingy  
you're talking about?

WALTER  
Uh..

EMILY  
Is that your tent? Are you guys  
camping out her?

WALTER  
No, that's not ours.

MAX  
You probably wouldn't be  
interested.

(CONTINUED)

EMILY  
You never know.

MAX  
It's just geeky science stuff.

EMILY  
(lying)  
Ooooo.... I love science.

They obviously don't believe her.

The Tent Door FLIES opens and out comes **Isaac Kane**. He is now fully dressed in a three piece red, black and gold suit. If we were at a circus you'd peg him for the Ringmaster.

ISAAC  
Ladies and Gentleman, If you are interested in the next great evolutionary step for all mankind, please step forward..

Max, Walter take a few steps towards ISAAC. Emily takes a moment, then steps forward too.

ISAAC CON'T  
Your presence here today means you are taking a great leap forward and participating in humankind's transition into the next evolutionary reality. So far so good?

MAX  
Uhhh.. Yes.

WALTER  
Yes.

They all look towards Emily.

EMILY  
Oh... um.. Yes.

Max looks at Isaac.

MAX  
Wait. That's not entirely true, she didn't know about any of this until just a few moments ago.

(CONTINUED)

EMILY

But I'm curious. Is that a problem?

MAX

Uh, no. I don't care, It's not a problem for me. I'm just pointing out that you didn't know about any of this until a few seconds ago.

EMILY

But now that I do know about it, I'm curious to learn more. Is that okay?

MAX

Of course, you don't need my permission.

EMILY

You sure, cause that's what it sounds like your saying.

MAX

No, I was just trying to clarify.

EMILY

You calling me a liar?

MAX

No not at all.

EMILY

It's because I said the thing about the dog isn't it?

MAX

Uh, I'm feeling very uncomfortable.

EMILY

Why? You don't like confrontation?

MAX

Uh No. Does anybody?

EMILY

Sometimes confrontation can be very creative.

Max looks towards Isaac.

MAX CON'T

I'm sorry, I was just trying to clarify.

(CONTINUED)

EMILY

God, that is so passive aggressive.

MAX

I think we should just move on.

Emily is miffed. Max motions to Isaac to continue.

ISAAC

Great idea. Not a problem  
whatsoever. In fact..

Isaac looks around.

ISAAC CON'T

Wait a minute... Where is everybody  
else?

WALTER

What do you mean?

ISAAC

I advertised sufficiently, I  
thought surely there would be more  
people here.

Walter and Max give each other a guilty look.

ISAAC CON'T.

O Well, the universe provides  
exactly what is necessary for the  
moment. Enough of the formalities.  
Welcome! Please come inside.

Isaac enters his tent. Emily, Max and Walter follow.

INT. ISAAC'S RED TENT

Inside is a very eclectic arrangement of things from burning  
incense, plants, books, games, mechanical toys, candles and  
a GOLDFISH named HENRY.

A modest collection of classical records are next to a  
portable record player.

MAX

You have a portable record player!?  
I have one of these.

Isaac Smiles.

Large square Pillows are set on the floor for seating.

(CONTINUED)

ISAAC  
Please sit. Make yourselves  
comfortable.

They each find a pillow and awkwardly sit.

ISAAC CON'T  
I made tea.

From a Tea Pot, Isaac pours four cups.

Emily and Walter take a cup.

MAX  
No thank you.

ISAAC  
Please, I insist.

Walter and Emily watch as Max refuses.

MAX  
It might be poisoned.

Emily overhears and stops short of her first sip.

ISAAC  
It is not poisoned.

However, they politely wait until Isaac drinks first.

After Isaac drinks both Walter and Emily try the tea. Max  
does not.

EMILY  
(surprisingly)  
Delicious.

WALTER  
Mmm.. Wow, this is really good.  
What is it?

Isaac just smiles.

ISAAC  
Would anyone like a cracker?

Walter and Emily graciously accept.

Max declines.

Walter and Emily look at their cracker. They politely wait  
for Isaac.

(CONTINUED)

Isaac takes one of the crackers and eats it himself.  
Relieved, both Walter and Emily eat their cracker.  
The sound of CRUNCHING, CHEWING and SIPPING fill the tent.  
Max grows impatient.

MAX

So I'm curious, what is the next  
great evolutionary step for all  
mankind?

ISAAC

Yes. Great question. However, we  
are still in the getting to know  
each other part of the meeting. We  
can't share valuable information  
without trusting each other.  
Without bonding.

MAX

Well how long does that take?

ISAAC

As long as it takes.

MAX

Are we talking minutes, hours,  
days?

ISAAC

I suppose that depends on you. Try  
to be present in the here and now.  
Have some tea. Eat a cracker. Try  
to share an experience with the  
rest of us. Yes?

Max looks over at Emily and Walter who are happily drinking  
tea and eating crackers.

Max begrudgingly picks up his tea cup, sniffing first.

EMILY

Can I have more tea?

ISAAC

Of course, there is plenty.

Isaac reaches for the tea-pot and pours another cup.

ISAAC CON'T  
(to Emily)  
So tell me, what is your name?

EMILY  
Emily.

ISAAC  
And...?

WALTER  
Walter.

ISAAC  
Walter, I can tell already that you  
are a smart kind of wizard,  
correct?

WALTER  
A wizard? No.

ISAAC  
I'm sure you are. Walter the  
Wizard.

Walter smiles.

ISAAC CON'T  
And Emily. What can you tell me  
about yourself?

EMILY  
I don't know. Nothing much I  
suppose.

ISAAC  
Ah, a mystery. A simple yet complex  
mystery. Beautiful.

Emily blushes.

Isaac raises an eyebrow.

ISAAC CON'T  
And what about you?

MAX  
I'm Max. Max Porter.

ISAAC  
Why are you here Max?

Max looks around at Walter and Emily. He carefully sets his  
tea cup in the saucer.

(CONTINUED)

MAX  
I'm doing research.

ISAAC  
Really.

MAX  
Trying to understand the  
fundamental future potential of  
human beings. I believe our  
evolution is going to be  
in Telepathy, telekinesis and mind  
control.

Isaac tries to conceal a laugh.

ISAAC  
Telepathy?

Max nods. Isaac laughs a little more.

ISAAC CON'T  
Telekinesis? Mind Control?

Max tries to hide his embarrassment.

ISAAC  
Forgive me. I think all of that is  
so very interesting. Completely  
wrong but interesting.

MAX  
How do you know?

Isaac throws his hand up as if to say 'because I know'.

MAX CON'T  
You claim to know the next great  
evolutionary step for all mankind.  
I want to know exactly what you  
mean.

ISAAC  
Are you here to investigate me?

MAX  
Maybe.

ISAAC  
Well, I hope I don't disappoint.

Isaac sets down his tea.

ISAAC CON'T

My name is Isaac Kane and I'm not from this reality.

Pause.

ISAAC CON'T

Which means I'm not from here. I'm from somewhere else.

MAX

You mean like another planet?

ISAAC

Perhaps.

MAX

You don't know if you're from another planet?

WALTER

Another dimension?

ISAAC

Most likely yes. You see, I've had the opportunity to slip between realities. That might seem crazy to you, but it's perfectly normal for me. Only because I've figured out another truth to the universe For example: There was a time where people believed the Earth was flat but then they discovered the truth. It's round.

WALTER

You mean like people thinking the earth was the center of the solar system.

ISAAC

That's right. I'm talking about the fundamental building blocks to understanding the universe around us. The next step in evolution is first understanding that there is more to the world than this reality. There are billions of different realities spreading over billions of different galaxies supporting billions of different kinds of life which are, in turn, falling in and out of existence.

(MORE)

(CONTINUED)

ISAAC (cont'd)  
For human beings to make the next evolutionary step, they have to not only understand what it geographically looks like but then they must figure out how to travel around it. On top of it. Under it and navigate through it.

Pause.

ISAAC CON'T  
Too much too soon?

Emily shakes her head.

EMILY  
Not at all, I grew in a hippie commune, half those people were walk-ins from another planet.

ISAAC CON'T  
Great! Now lets go outside and play some games.

EXT. THE FIELD. MOMENTS LATER.

Isaac leads them out to an open area.

He winds a small ALARM CLOCK and puts it in his pocket.

ISAAC CON'T  
I need a volunteer.

Emily steps forward.

ISAAC  
Wonderful. Now Emily, I'm going to place this blind fold over your eyes. Okay?

She nods. He does so and then turns her around and around in a circle three times.

ISAAC  
Okay, round and round. Un. Doh. Trios.

Emily starts to get woosey.

(CONTINUED)

ISAAC CON'T  
Are you sick? You feel sick?

EMILY  
A little bit.

ISAAC  
That's all part of the fun. Now,  
the object of this exercise is to  
guide your partner generating a  
sense of trust between you.

Isaac takes Emily's hand and walks her though the open field.

Walter and Max look at each other. This is stupid.

ISAAC  
Come on boys, no time to waste.

Max turns his back to Walter.

MAX  
Just get it over with.

Walter puts a blind fold over Max's eyes.

WALTER  
(whispering)  
Nervous?

MAX  
Don't make it weird.

EXT. THE FIELD. MONTAGE.

Isaac leads Emily. She is excited, capturing every moment like a kid in a candy store.

Walter leads Max who is struggling.

EXT. THE FIELD. LATER.

Emily stands on a tree stump that is about 4 feet high.

Isaac, Walter and Max are below her, arms out ready to catch her when she falls backwards.

ISAAC  
I am 85% confidant in our ability  
to-

(CONTINUED)

With complete abandon, Emily falls back and the three men catch her.

EMILY

Wow! I want to go again.

ISAAC

In a moment. It's Walter's turn.

Walter climbs to the top of the tree stump, places his arms across his chest, standing with his back to the group.

ISAAC

One. Two. Three...

Walter falls back and the group catches him.

ISAAC

Max?

Max shakes his head.

EMILY

Oh come on, you'll love it.

Conceding, he climbs up the stump and crosses his arms over his chest. He looks back at the group. They are there waiting.

EMILY

You can do it!

WALTER

It's okay, we'll catch you.

Max looks back down and takes a deep breath.

Closes his eyes.

Suddenly all the sound disappears from Max's head. He can't think straight. He begins to perspire. He's breathing is erratic. He's frozen.

Slowly Max crumbles down and gets off the stump.

He walks away from the group in a panic.

EXT. THE FIELD. LATER.

Isaac stands by the tent.

ISAAC  
We have time for one more...

The **alarm clock** RINGS LOUDLY!

ISAAC CON'T  
Nope, sorry, that's it for today.

Walter and Emily high five each other.

ISAAC CON'T  
I anticipate some wonderful things  
for this group. Till tomorrow,  
Adieu!

With that, Isaac disappears into his tent.

EMILY  
Wow.

MAX  
Hm.

EMILY  
Exciting, right!?

MAX  
Not the word I would use.

EMILY  
Oh yeah. What would be your word?

MAX  
Bizarre. Creepy. Unprofessional.  
Delusional. Amateurish. Campy...

EMILY  
Well I just think...

MAX  
...Senseless. Irrational. Peculiar.  
Abnormal. Eccentric.

EMILY  
Anything positive?

He thinks about it.

(CONTINUED)

MAX  
(honestly)  
Enthusiastic.

EMILY  
Well, I think it's all part of the  
process.

MAX  
(sarcastic)  
Wishful thinking.

EMILY  
Well, maybe, who knows? You don't  
have to be such a stick in the mud.

MAX  
(insulted)  
Hey, I'm just being a voice of  
reason.

EMILY  
It's not reason, it's negativity.

MAX  
Look, I'm merely pointing out that  
I was disappointed. Can I be  
disappointed? Is that allowed?

EMILY  
(blowing him off)  
Jeeze relax would you. My God you'd  
think someone killed your dog. Give  
it some time, it's been a fun day  
and we're all just getting to know  
each other.

MAX  
You have a weird thing for dogs  
don't you.

Exasperated Emily breaks away from the conversation and runs  
a few steps ahead.

Bewildered, Max takes out his CELL PHONE and speed dials.

MAX  
(into phone)  
Kate, it's Max.

CUT TO:

EXT. PARK BENCH. DAY

Max sits across from Kate. He watches her eat her lunch.

He sips a drink with a straw, obnoxiously rattling the ice while speaking.

MAX

At first she was beautiful. I saw her from across the field and it was like real chemistry, you know? But then I got to know her.

KATE

Hm.

MAX

She's definitely not my type.

Max has reached the bottom of his drink and slurps through his straw. The sound annoys Kate to no end.

She grabs the cup away from him.

KATE

I think it's empty.

Max doesn't know what her problem is.

KATE CON'T

Who is this Isaac character?

MAX

Some weirdo.

KATE

What did Walter think of him?

Max scratches his nose.

MAX CON'T

I think first impressions are pretty accurate. I feel like Isaac was trying to sell something but I don't know what. Buttering us up. He said Emily was beautiful and Walter was a wizard. Ha, can you believe that? A wizard.

KATE

Is she beautiful?

(CONTINUED)

MAX

What?

KATE

Emily. You said Isaac thinks Emily is beautiful. Do you agree?

MAX

I don't know. Sure. I mean, maybe.

KATE

Maybe?

MAX

Cute, like in a weird way. Her face is cute. But weird too. She's clumsy. Falls down a lot.

KATE

Are you going back?

MAX

Of course, you think I'd leave Walter alone with that charlatan?

KATE

What a good friend.

MAX

Is that sarcasm?

Kate gets up to leave.

MAX CON'T

Where are you going?

KATE

I'm done. I don't want to see you again until next week, do you understand? We keep a time commitment for a reason.

Max stands.

KATE CON'T

No. Sit. Stay. Good Boy.

He does.

Kate exits.

Max takes another sip of his drink. Still Empty.

INT. BEDROOM. MAX'S HOUSE. EARLY MORNING.

The following morning Max is woken by the tap of rocks being thrown at his window.

He shuffles across the floor in his bare feet and looks out the window to see Emily waving.

Max looks at his clock 5:25AM

INT. MAX'S HOUSE. FRONT DOOR. CONTINUOUS.

Max opens his front door.

EMILY

Hi. I'm sorry, were you sleeping?

A stupid question.

EMILY CON'T

Yes, of course. Um...

MAX

How did you know where I live?

EMILY

I looked you up in the phone book.

She pulls out a phone book and turns to the page where he is listed.

MAX

Okay, well... what can I do for you?

EMILY

Oh Yeah, well... I just thought maybe I would apologize for what I said yesterday... you know, when I called you an asshole. I just thought maybe I should clear the air. It's not how I really feel. I just... I.. I don't want there to be anything weird between us. You know?

MAX

I don't remember you calling me an asshole.

(CONTINUED)

EMILY  
Yeah, I did.

MAX  
I don't think so.

EMILY  
No, I'm pretty sure I did.

MAX  
No, you didn't. You called me a  
stick in the mud.

EMILY  
Yeah but right after that I'm  
pretty sure I called you an  
asshole.

MAX  
Nope.

EMILY  
Yeah.

MAX  
No.

She nods her head yes.

He shakes his head no.

She starts to doubt it.

EMILY  
Really?

Max shakes his head.

EMILY  
Damn. Are you sure?

Max reaffirms by nodding.

EMILY  
Damn it, I hate it when I do that.  
Are you sure? I really felt  
strongly about it, I really felt  
you were being an asshole and I  
said it out loud. Directly to your  
face. Yeah.

Max shakes his head no.

EMILY

No?

MAX

Umm... no.

EMILY

Wow... Well that's good, right.  
Great. That's a relief. Thank you.

MAX

Okay, now, bye bye...

Max starts to shut the door on her.

EMILY

Oh, well, Can I come in?

MAX

It's still dark outside.

EMILY

Oh, yeah, I wake up super early so,  
you know.

MAX

I... Uh... Um..

EMILY

Come on, don't be a dick, it's cold  
out here.

Max stands aside and Emily pushes past, into the house.

EMILY CON'T

Do you drink coffee? Wait, don't  
answer, I'll find something.

INT. MAX'S KITCHEN CONTINUOUS

Emily is going through his cabinets and refrigerator.

MAX

Um, what are you looking for?

She takes something out.

EMILY CON'T

Is this instant coffee? Do you  
mind?

She breaks the seal.

(CONTINUED)

MAX

Is that a rhetorical question?

She clumsily struggles with the lid and it pops off and coffee spills everywhere.

EMILY

Oh my God. I'm sorry. Don't worry,  
I got it, I got it.

She sets down the coffee and goes to a nearby cabinet.

EMILY CON'T

Do you have a broom or something?

Max tries to point her in the right direction.

MAX

Um...

Opening the door, she finds the broom.

EMILY

Found it.

She takes it out and swings it round accidentally knocking over the entire jar of coffee, which falls to the floor and breaks.

EMILY

Holy shit! I'm sorry, I'm so sorry.  
I got this. I just need to...

She bends down and the broom hits a pan off the stove and it CRASHES to the ground.

EMILY

Shit!

She stands to pick up the pan when the broom handle knocks over another pan and it too CRASHES to the ground.

EMILY

DARN IT!

She takes a step back towards the stove and swings the broom upwards SMASHING the light hanging above the sink.

Max is stunned by the perfection of this loony, however, he must bring it to an end before his entire house is destroyed.

(CONTINUED)

MAX  
FREEZE!

Emily doesn't move, embarrassed by her impersonation of a mini tornado.

Max walks up behind her.

MAX  
Stay absolutely still.

He approaches slowly and puts his arms around her, slowly taking the broom out of her hands.

MAX CON'T  
There ya go, I got it. Easy.

EMILY  
I'm so...

MAX  
Shhhh....

EMILY  
But I...

MAX CON'T  
Shhhushy... Shhhh...

EMILY  
But..

MAX  
Shit woman, shut up. Focus.

Max sets the broom on the floor next to them.

MAX CON'T  
Now, I want you to back up, Easy.  
Easy..

Max and Emily do a little awkward shuffle backwards until they are clear of the broken glass and debris.

He finds a chair.

MAX  
Now sit down. Slowly. Easy. There  
ya go. Now, don't move.

She tries to speak, but he puts his hand over her face.

(CONTINUED)

MAX CON'T  
I'm not going to say it again.

She nods.

INT. MAX'S KITCHEN MOMENTS LATER.

Max is cleaning up the mess, muttering to himself.

Emily sits still as ordered.

However, impatiences and restlessness override and she quickly looks for a chance to slip away as Max sweeps up the coffee grounds.

She sneaks out of the chair and tip-toes into the living room.

INT. LIVING ROOM. CONTINUOUS.

Emily approaches a particular picture. A postcard - KISS AT THE HOTEL DE VILLE

She flips it over and reads "Max - wish you were here, weather is beautiful."

INT. KITCHEN CONTINUOUS.

Max notices Emily is missing.

MAX  
Damn!

INT. GARAGE. CONTINUOUS.

Emily has found the cockpit to the space ship.

MAX  
What did I tell you?

EMILY  
What is all this stuff?

Max takes a box of EXPERIMENTS out of her hands.

MAX  
No offense but I really don't want you touching anything.

Ignoring him, she moves on to another box.

(CONTINUED)

EMILY  
Is this your hobby?

MAX  
Business. It's a business.

He takes the box away.

She takes the box back.

EMILY  
Can I see?

Reluctantly he opens the box and takes out each item. FLASH CARDS. DICE. BALANCE WHEEL. INSTRUCTION BOOKLET.

MAX CON'T  
I've taken all the known tests for telepathy and telekinesis and assembled them together in one box.

EMILY  
And you sell these things?

MAX  
Yes.

EMILY  
(sarcastic)  
And people buy them?

MAX  
(insulted)  
Okay it's time for you to leave.

EMILY  
No, I'm sorry, I didn't mean it like that.

Pause. He doesn't believe her.

She assures him it's okay.

EMILY  
Honestly.

Pause.

MAX  
Yes, people buy them. It's a very popular item. I sell them on my website and in the back of a few different science magazines.

(CONTINUED)

He picks up a nearby magazine and shows her.

EMILY

How did you get into this stuff?

Max shrugs.

MAX

Ever since I was a kid I always wanted super powers. I mean, Didn't everybody?

EMILY

I wanted to ride horses.

Max tries to continue but-

EMILY CON'T

And sing. I love country music, old country music, not the new stuff that's all twangy and rock-n-roll but the old songs, so... you know, but I can't carry a tune. Kinda tone def. Anyway, continue.

MAX

I remember as a kid I would sit in school and stare at my pencil on my desk and try and make it move. Like I had some special power inside me but I just didn't know how to get it out.

EMILY

Have you ever done it? You know, move something. With your mind?

Max hesitates.

MAX

Let me show you something.

He flips to another page in the magazine.

MAX CON'T

There is a scientific research facility that is offering one million dollars for the first person to bring authentic evidence of telekinesis.

EMILY

How long have you been working at it?

MAX

My whole life.

She thinks about it for a second.

EMILY

I get it. I mean it would be cool to move something with your mind, but wouldn't it be a lot easier to just pick up the pencil? That way you could do something else with your life.

Max stares blankly at her. He puts down the magazine.

EMILY CON'T

That didn't come out right.

MAX

Time to go.

EMILY

Come on, don't be that way, I swear I didn't mean it like that.

MAX

I am going to go back into the kitchen and clean up your mess. I would appreciate it if you found your way to the front door. I could throw you out, but I prefer us to be civilized.

He smiles politely and turns away.

EMILY

Um... okay.

Max goes to the kitchen.

Emily slowly backs out of the house.

EMILY CON'T

I'll see you later? At the field? Isaac's Tent place? Yes?

No response.

EMILY CON'T

Hello?

MAX

Yes, I will be there!

EMILY

Great. Goodbye

She slips out the door.

EXT. THE FIELD. LATER.

Walter and Max walk into the field together.

Today the scene looks different and new. Now there are three old fashioned **school desks** and a **chalk board**.

Also a **small theatrical stage** and a curtain drawn across the front.

Emily is already there watching Isaac doing **tai-chi**.

Emily and Max exchange a glance. She approaches Max.

EMILY

(whispering)

I got you something.

She hands him a brand new jar of **instant coffee**.

When Isaac finishes he opens his eyes and greets them with a smile.

EMILY

Good morning!

Max sees laundry hanging on a clothes-line near the tent.

MAX

Hey man, did you sleep out here last night?

ISAAC

Indeed. All night communing with the trees, the stars and the moon, singing with gods and dancing with sirens.

Max rolls his eyes.

(CONTINUED)

ISAAC CON'T  
Ready for today's lesson?

Off their look.

EXT. THE FIELD. LATER.

Emily, Max and Walter sit in the school desks.

Isaac winds the **Alarm Clock**.

As he speaks, Isaac hands out a **book**. When max reives the book we read:

POEMS BY SAMUEL TAYLOR COOLERAGE.

ISAAC CON'T  
Reality is a construct of our  
imagination. Reality is not  
physical. The world we live in is  
not physical. It's conscious. The  
world is not out there-

He indicates the world around them.

ISAAC CON'T  
The world is in here.

He points to his brain.

ISAAC CON'T  
But even our brains have  
limitations. To fully understand  
what the next step is, you first  
have to understand that your  
current idea of reality is  
inaccurate. The world around you is  
not what it seems. Why? Because you  
haven't fully imagined it.

Isaac pauses for a moment.

Walter, Emily and Max look confused.

Emily raises her hand.

ISAAC  
Yes?

EMILY  
I don't get it.

(CONTINUED)

ISAAC

No of course not. You have to  
experience it internally.  
Intrinsically. Viscerally.

Isaac pushes the chalk board out of the way and climbs up on  
the small stage behind him.

ISAAC CON'T

The most direct route to the cracks  
in the universe is through your  
imagination.

He goes behind the curtain.

ISAAC CON'T

No Peeking!

Max, Emily and Walter can hear him shuffle around but they  
can't see him.

Seconds later Isaac re-appears on the other side of the  
curtain. He is now dressed in a large CHICKEN COSTUME.

ISAAC

Bock, bock, bock... Baacaak!

Emily busts out laughing, She is tickled with delight.  
Walter follows her lead.

Max is confused.

MAX

How much weirder is this gonna get?

Isaac motions for them to join him.

Emily jumps at the opportunity. She runs behind the curtain  
to discover a bunch of different costumes.

Walter and Max look at each other.

MAX

It's all you buddy.

Walter shrugs and follows Emily behind the curtain.

ISAAC

Max?

MAX

I don't think so.

Isaac Approaches Max.

(CONTINUED)

ISAAC  
I sense some hesitation.

MAX  
Excellent observation.

ISAAC CON'T  
Aren't you the least bit curious?

MAX  
Of course, but...

Max looks at Isaac's CHICKEN COSTUME with questions of legitimacy.

EXT. BACK STAGE CONTINUOUS.

Emily and Walter are going through several costumes.

Walter settles on a BUNNY COSTUME and Emily finds a PIG COSTUME.

EXT. THE FIELD. LATER.

ISAAC  
I appreciate your skepticism.  
However, only an empty glass can be filled. For you to truly understand, you'll need to let go of your doubt.

MAX  
Why should I trust you? I don't even know you.

Isaac thinks about this for a moment.

ISAAC CON'T  
How bout for twenty bucks?

MAX  
What?

Isaac reveals a twenty dollar bill.

ISAAC  
Twenty American dollars.

Max reaches for it.

(CONTINUED)

MAX

Okay.

Isaac takes it away.

ISAAC

But you have to keep an open  
mind. Deal?

Max nods. They shake on it.

ISAAC CON'T

Atta boy, now go suit up.

EXT. THE FIELD. LATER.

Max, wearing a FROG COSTUME.

MAX

How do I look?

Emily wearing a PIG SUIT and Walter wearing a BUNNY SUIT nod  
in agreement.

Isaac, still dressed like a chicken, calls their attention.  
Like a director, He begins rehearsing them in a stage play.

ISAAC

We have to lubricate the wheels of  
your imagination. The best way to  
do that is remembering what it was  
like when you were all children. So  
this is where we start. By  
pretending.

Max, Walter and Emily say a few lines. It feels rehearsed.

ISAAC CON'T

Just make it up as you go and say  
whatever comes to mind.

EMILY

We must go to the mountains!

MAX

Whoa. Easy.

WALTER

The mountains! Are you crazy! It's  
far too dangerous.

(CONTINUED)

EMILY

But we can't stay here. It hasn't rained in years.

MAX

Rain?

Max, confused looks up at the sky.

WALTER

Everyday the sun burns down and dries up the land.

EMILY

We have to go.

WALTER

Do you know how to get there?

She points towards the sky.

EMILY

Of course, That way!

Max lowers her hand a little bit to be more realistic.

MAX

You mean that way?

EMILY

You know something I don't?

MAX

Not at all.

EMILY

Then the mountains are that Way!

She points again towards the sky.

MAX

So how do we get there?

EMILY

Obviously we'll have to learn to fly.

WALTER

Of course, brilliant!

MAX

Uhhh... Why do we have to go to the mountain again?

(CONTINUED)

EMILY  
To save the Chicken.

MAX  
Huh?

WALTER  
Not just an ordinary chicken, a  
super chicken!

MAX  
Oh Boy.

Max turns to Isaac, confused.

ISAAC  
It's improvisation Max, just make  
it up as you go.

MAX  
Maybe I should watch for a little  
while, see how the professionals do  
it.

ISAAC  
Come on, you're doing really  
great.. keep it up.

He swings back into character.

MAX  
Okay, I'm in. Lets go get some  
water and rescue the chicken from  
the dangerous mountain in the sky.

WALTER  
(in character)  
Onward we march!

MAX  
Walter, come on tone is down a bit.

WALTER  
I said march!

EXT. STAGE. LATER

Walter engrossed in the character. Max and Emily sit on the  
edge of the stage. Isaac in the Audience.

(CONTINUED)

WALTER

You see the land before us? It's our home. I remember growing up here, with my momma and papa bunny. Every long slow summer folded into the next with the faded memories of childhood dreams. And in those days, the clouds would cover the sky and a thousand drops of cold hard rain fell on my little bunny face. But those days are gone. The water, gone. We can't live here forever. All creatures must eventually grow up.

Isaac and Emily applaud.

Max is confused.

EXT. THE FILED. STAGE. LATER.

Isaac is on stage holding two guitars.

ISAAC

Now, who knows how to play the guitar?

Walter points to Max.

MAX

What?

ISAAC

Really? Get up here.

WALTER

Yeah, he had lessons when we were kids.

Waving him off.

MAX

No... Walter that was like 25 years ago. I haven't played since.

ISAAC

It's like riding a bike. Get your butt up here.

MAX

No thank you.

Isaac waits patiently. Finally Max gives in.

(CONTINUED)

Isaac teaches Max a couple chords. While Walter talks to Emily.

WALTER

All of this is really interesting huh.

EMILY

Yeah, it's totally weird but fun, right!? It's like return to your imagination...

WALTER

Exactly.

A moment passes between them.

WALTER CON'T

So... hey... I was wondering. You want to... um... I mean maybe after today. You wanna go out... like for coffee or maybe ice cream or a piece of pie.

Emily looks at him in a new way.

EMILY

Oh, Walter. I... Uh... I don't know.

WALTER

I'm sorry. I just thought maybe... we seemed to really connect... you know.

EMILY

Yeah we do. We really do.

WALTER

Yeah?

She nods, but smiles sympathetically.

EMILY

But I don't know... Oh, it breaks my heart... you're so sweet.

WALTER

Damn. Really?

EMILY

I'm sorry.

A moment between them.

(CONTINUED)

WALTER

Can you please not tell Max I just asked you out.

EMILY

Of course.

She zippes her mouth shut.

WALTER

I just... I mean I didn't ask him first.. so..

EMILY

Why would you have to? It's not like he an I are together or anything.

WALTER

No, but there is something there.. right? I mean you like him.. don't you.

They both look at Max.

EMILY

Max? No. I mean, I thought so, but... I don't think so. Why? What did he say?

WALTER

Nothing.

EMILY

Nothing?

WALTER

Well, he said spending time with you was like being in hell.

EMILY

He said that?

WALTER

Pretty much. I mean some variaion of that. You were hell. Or it was like *living* in hell. Something like that.

EMILY

Hm. Really?

(CONTINUED)

WALTER

Yeah, he went to a lot of effort to try and define it exactly.

EMILY

Hm... That is really sweet.

Emily's gaze is now on Max who has finally picked up the chords Isaac's teaching.

EXT. THE FIELD. BACKSTAGE. LATER.

Max and Emily are at the edge of the stage, removing their costumes. Walter is close by, already out of costume. Isaac is playing a little tune on the guitar.

It's a little awkward between Max and Emily.

MAX

Hey, listen. I think I should apologize for this morning. It probably wasn't all your fault I mean I can be really grumpy in the morning.

EMILY

No, please. I was out of line. I should apologize to you.

MAX

You did. Many times and I didn't really hear you.

Emily shrugs it off.

EMILY

Bygones?

She extends her hand. He accepts and they shake.

Max turns to leave.

EMILY CON'T

You wanna come over for dinner tonight?

MAX

Um... What?

Max looks over at Walter who is getting on his bike, ready to leave.

(CONTINUED)

EMILY

Come on, I live super close. We can walk.

MAX

Uhhh... I don't know. I think maybe I should go home.

EMILY

Don't make me beg Max, it's not becoming and incredibly impolite. Just accept kindly and lets be on our way.

Max is silent but trying to speak...

MAX

Uhhh... hold on a minute.

Max crosses over to Walter. From Emily's perspective we can see Max telling Walter where he is going.

Max Returns.

MAX

Okay. I accept.

Emily looks back at Walter. He forces a little smile for her and gives her a thumbs up. She gives a small nod, and smiles back.

INT. EMILY'S APARTMENT.

The walls are bright red and green. Picture frames, Large and small paintings, photography, odd mixed media things and bizarre furniture squeeze every inch of her apartment.

The place smells sweet, like a lotion and bath-salt factory.

Emily makes a b-line to the kitchen as Max lingers, checking out the decor.

EMILY

You're not allergic to grilled cheese sandwiches are you?

From the kitchen we hear her open a cupboard door and drop a pan to the ground, CRASH!

Obviously, her clumsiness knows no bounds.

(CONTINUED)

MAX  
(to himself)  
What a klutz.

As he enters the kitchen, She gets two plastic cups and fills them with juice.

EMILY  
This morning, I feel like I invaded your privacy. You know, your space. I got to know you without really asking permission first. So I'm giving you the chance to get to know me. Here in my space.

She gets out four slices of bread, six slices of cheese and fires up the griddle.

EMILY CON'T  
I'm an open book. Nothing is sacred. You can go through my stuff all you want.

MAX  
What if I don't want to go through your stuff?

She smirks as she throws down a huge chunk of butter on the griddle.

She sets out a paper plate. Max picks it up, examining it.

MAX  
Paper Plates?

EMILY CON'T  
(explaining)  
It saves me from having to replace my dishes every week.

Max actually laughs out loud.

INT. EMILY'S APARTMENT. LATER.

Dinner is done. Crumbs of the Grilled cheese scatter the paper plates.

Max's walls are coming down.

MAX  
That was possibly the best grilled cheese ever.

(CONTINUED)

EMILY

It's the only thing I really know  
how to do.

Uncomfortable pause. She switches gears.

EMILY

Why do you ride your bike  
everywhere?

MAX

I don't know. It's simple. Good  
exercise.

EMILY

You never drove a car?

MAX

No, I used to drive, I just don't  
anymore.

EMILY

Why?

MAX

Um... My parents died in a car  
crash. And it sort of scared me  
away from it. I guess.

EMILY

Oh, like a drunk driver or  
something?

MAX

No, um. Not drunk.

Uncomfortable pause.

EMILY

Oh.

Max sits back in his chair, looking around the room.

Emily follows his gaze.

Max gets up and moves towards pictures on the wall..

Emily embarrassed, holds her hands over her face.

He spots a **post card** pinned up on her wall.

(CONTINUED)

MAX

Kiss at the Hotel de Ville. You  
have this? I have this.

Emily awkwardly smiles at him.

He flips it over and sees the back. He reads:

DEAR MAX - Wish you were here, weather is beautiful - Mom  
and Dad

He looks up at Emily.

She cringes.

EMILY

I just loved it so much. It's the  
only thing I took. Promise.

Max puts the postcard into his pocket.

An awkward moment.

EMILY

You want to see my room?

She takes him by the hand and pulls him away.

INT. EMILY'S BEDROOM. 30 SECONDS LATER.

The room is dark.

Max stands in the doorway, Emily sits on the edge of her  
bed.

MAX

Are there any windows in here?

EMILY

Nope.

She flips a switch and the room is illuminated with a China  
Balls and hundreds of white Christmas lights.

Max is taken by how beautiful it is.

Emily presses play on a tape deck. The mixed tape reads:  
SEDUCTION #3

Awkward.

Max looks around the room, avoiding her.

(CONTINUED)

He looks at her books, pictures, tape collection, jewelery, purse, clothes and anything else he can get his hands on. He looks at anything except her.

EMILY CON'T  
Dontcha just love this song?

Max nods.

Finally, Max makes his way through her entire room.

Emily pats the bed next to her, enticing Max to join her.

Trying his best to be casual, he sits down next to her.

They both groove to the tunes.

Slowly they look at each other. She smiles. He smiles. The mood is just right. They move in for a kiss.

At first it's gentle, but the action quickly escalates.

It's not long before Emily's foot gets tangled into the row of tiny Christmas lights and yanks them all down, short circuiting the room, and sending them into complete darkness.

INT. EMILY'S BEDROOM. MOMENTS LATER.

The lights come back on.

The music has stopped.

Max, disoriented, moves away from Emily.

MAX  
I'm sorry. I can't.

EMILY  
It's okay. I'm sorry, I shouldn't have tried...

MAX  
It's not your fault. I want to, I do...

EMILY  
You do?

She takes that as a sign and tries to plant another kiss on him.

He backs away.

(CONTINUED)

MAX

No, No.

EMILY

Well, okay, now you're just sending me mixed signals.

MAX

I'm sorry, I want to, I just can't.

EMILY

Oh.

Looking down at his penis.

EMILY CON'T

OH...

MAX

No, not that. That's fine. It's well... it's not down there... it's up here.

Max points to his head.

EMILY

Oh!

Understanding the difficulty in that.

EMILY

Oh.... bummer.

She sits back down on the bed, disappointed.

She reaches over and takes out SEDUCTION TAPE #3 from the tape deck and throws it across the room.

EMILY

God I'm horrible at this.

MAX

No, no... not at all. It's great. You are great.

EMILY

You're nice, but I'm a klutz.

MAX

Not true, well no, you are a klutz.. but all of this... this is all perfect.

She doesn't buy his sympathy. Max tries to explain.

(CONTINUED)

MAX CON'T

Look, it's not you. Promise. It's me. I... I was driving the car.

EMILY

What?

MAX

When my parents died I was driving the car. Picked them up from the airport. They just got home from Europe.

Max takes out the POSTCARD from his pocket.

MAX

Dad was telling a story... Something about a little secret street side cafe. And Mom going on about the hotel with a view of the Eiffel Tower. I wasn't paying attention and went right through a light. It was red, I guess cause I don't really remember. That's what people said. I saw him coming but I just didn't have time to react. I remember the crash. How loud it was. But it was over so fast. Silent. I was thrown out of the car. Mom died right there in the street. Couple days later dad died in the hospital. I got a cut on my chin and I broke my arm. That's it.

Emily empathizes.

A long pause.

EMILY

You wanna get high?

Max isn't phased, but plainly responds...

MAX

Sure.

INT. EMILY'S HOUSE. MOMENTS LATER.

The spark of a cigarette lighter ignites as Emily takes a puff from a pretty big **water bong**.

She passes it over to Max who takes an equally large toke, coughing afterwards.

Emily puts in a **cassette tape** titled "STONED" and presses PLAY.

EXT. FIELD. NEXT DAY.

Back on Stage Emily and Max are acting out a scene. Isaac has a guitar in hand and encourages Max to sing a children's song.

Max has sheet music in hand, he's reading but not following the tune.

MAX

*Five green and speckled frogs  
sitting on a hollow log, eating  
some most delicious bugs, YUM YUM..*

He breaks.

MAX

What is this?

ISAAC

You are doing fantastic. Here take the guitar. It's simple. You know chords.

Max reluctantly takes the guitar. He strums the chords.

Isaac smiles and leaves him to go and assist Walter and Emily.

MAX

*Four green and speckled frogs  
sitting on a hollow log, eating  
some most delicious bugs, YUM YUM.*

EXT. THE FIELD. MOMENTS LATER.

Walter and Emily are performing the African Ant Eater Ritual, a delicate ballet of thirst and Quench. It's a form of stupidity.

Max is playing his guitar, but struggles with the chords...

ISAAC

There you go, round and round. No, Walter, Pick Emily up and swing her round.

Walter lifts Emily into the air and they eloquently sail into a move only a blind Baryshnikov would be proud of.

(CONTINUED)

ISAAC  
That's perfectly all right.

They stand and take a bow.

ISAAC  
Wonderful. Max, you ready for your solo.

MAX  
My solo?

ISAAC  
Yes, take center stage.

Walter and Emily jump off as Max pulls his chair center stage.

ISAAC  
I want you to find the song within you. It's the one the universe wants you to sing.

Max looks dumbly at Isaac.

ISAAC CON'T  
Go ahead, you'll find it.

Max strums the guitar, but doesn't sing. Isaac encourages him.

ISAAC  
This is something from inside you.

Max stops.

MAX CON'T  
What does any of this have to do with Evolution?

Max starts to walk off stage.

ISAAC  
Come on Max, don't give up.

MAX  
This is totally stupid.

ISAAC  
Come now, you will find it. It's there, you have to let the song feel it's way through you... It's has a fierce energy.

Max sits back down. A moment passes.

Closes his eyes. Strums the guitar. He fumbles through some words before he finds a rythm.

MAX

Some body kill me please. Rum dum  
dum... a bum bum... Hmmm... Hmmm.  
Twa da da, twiddle da dee dee, it  
gives me a thrill...

Walter and Emily giggle... Isaac Shhushes them.

MAX CON'T

*When the sun in the morning peeps  
over the hill. And kisses the roses  
on my windowsill. My heart fills  
with gladness and I feel the thrill  
of the bird in the tree tops on  
mockingbird hill.*

Max has lost himself in the song and tears have filled his eyes. When he re-emerges from this emotional moment all eyes are on him.

ISAAC

Beautiful.

Max drops the guitar and runs off stage.

ISAAC

Max?

MAX

This is ridiculous. What does any  
of this have to do with anything? I  
can't believe I'm doing this. Look  
at me. Dressed up like a Frog. This  
is totally stupid.

EMILY

Max, come on.

Max is taking off the Frog Suit.

MAX

That's it. I'm done.

EMILY

You're not leaving are you?

MAX

I can't do it anymore. This is just ridiculous. This has nothing to do with real science. I'm finished. I'm sorry, but I just can't do it anymore.

Isaac approaches, takes out a \$20 bill from his pocket and hands it to Max.

ISAAC

I'm proud of you.

MAX

What's this?

ISAAC

I promised you twenty bucks.

Pause.

MAX

I thought I had to stay till the end.

ISAAC

I thought so too. But you did it. You might not know it yet, but you did it.

Max is confused, and tries to get it back.

MAX

I don't know what you are trying to do.. trick me?

ISAAC

Are you really leaving us right now?

Max looks at Walter, Emily and Isaac for a moment.

MAX

This isn't me. This is... so.. stupid and gay and stupid.

Isaac nods in disappointment.

MAX

I'm sorry but it is.

Max gives the money back.

(CONTINUED)

MAX

Keep it.

ISAAC

Nope. You're going to need it.

Max keeps it.

ISAAC CON'T

Okay.. so Goodbye.

Awkward moment.

ISAAC CON'T

Come on, we have work to do.

Emily and Walter stare at Max for a moment. Emily turns away first.

Walter approaches Max.

WALTER

You cool if I stay?

MAX

You really want to?

WALTER

Yeah. I mean why not. It's fun. You really hate it here?

Max shrugs.

MAX

Sort of, I don't know. You go ahead, have fun.

Walter smiles, puts his mask back on and goes back to Emily and Isaac.

INT. MAX'S GARAGE. NIGHT.

Back in his garage, Max collects all the flyers Isaac put around town. He throws them in a trash bin.

Over time, Max and Walter have been conducting experiments in the garage. Max is taking down all the things they have been working on.

In the process, Max finds the book of POEMS.

Max looks it over for a moment then throws it in the trash with everything else.

(CONTINUED)

Only a few seconds go by before Max stops and digs the book back out of the trash.

He flips open the cover and reads the inside flap. PROPERTY OF THE HUNTINGTON LIBRARY

EXT. HUNTINGTON LIBRARY.

Max, bicycle helmet in hand, strolls through the sliding glass doors of the Huntington Library.

INT. HUNTINGTON BEACH LIBRARY

Book in hand Max approaches an information desk.

Behind the desk is a female, middle aged LIBRARIAN.

Next to her, an older, senior, who appears to be wiping down the counter top over and over in the same exact spot.

MAX

Hi, excuse me. I have kind of an odd question. I was wondering. A friend of mine checked out this book and I told him I'd find out if it was overdue and so...

LIBRARIAN

What's your friends name?

MAX

Isaac. Isaac Kane.

The Librarian turns her attention towards the old man wiping down the counter top.

LIBRARIAN

RANDY! The counter is clean, okay! Please move on to the next one.

RANDY mumbles to himself then moves to another counter.

LIBRARIAN

Sorry bout that. Okay, do you have your library card?

MAX

Oh, no. I'm not a member of the library. He is, but I just want to know if the book is..

(CONTINUED)

LIBRARIAN

I can't tell you if it's overdue unless you have a library card.

Max picks up the book.

MAX

Oh, sure but there's a little bar code thing here on the side, can't you just scan the book and..

LIBRARIAN

Yes, but I can't help you unless you are a member of the library. This library is for members only.

MAX

Oh. I see. Well how do I become a member?

She points to another window further down the desk with a sign that reads NEW LIBRARY CARDS

Max nods his head.

MAX

Thanks.

Max walks down to the other window and looks around for someone to help him.

The exact same Librarian walks over to the window.

LIBRARIAN

Can I help you?

MAX

Um... Yes.

A moment passes.

LIBRARIAN

Well, what do you want?

MAX

Um? How do I become a member of this library?

LIBRARIAN

You need a driver's license with a local address.

(CONTINUED)

MAX

I don't live locally. I live in the next county over.

LIBRARIAN

This is a city library and you have to live within city limits to be a member. If you can provide an electric, gas or water bill with your name and local address on it, we can accept that as proof of you living in the city limits.

Max is getting a little impatient.

MAX

I don't live here. I don't want to live here. I don't even want a library card. I just want to know the name of the person who checked out this book.

LIBRARIAN

I thought you already knew the person. I thought you just wanted to know if it was overdue.

MAX

(Stumbling through)

Yes that's true. I... I do know the person. I just want to know if that's his real name. You know? I just want to double check if it's the same person.

She doesn't believe him.

MAX CON'T

And find out if it's overdue.

Still doesn't believe him.

LIBRARIAN

I'm sorry if you don't want a library card, I can't help you.

She leaves the window and goes back to her other station.

Max drops his head on the counter, miffed at the dead end.

He approaches the Librarian again.

(CONTINUED)

MAX

I'm sorry, I think we got off on the wrong foot. Here is the truth. The guy who checked this book out? Isaac? I don't know where he lives. I want to get an address for him so I can return the book to him.

LIBRARIAN

We are not allowed to give our members personal information to anyone.

MAX

Yes, of course...

LIBRARIAN

I'm sure you can understand.

MAX

Sure, but I'm hoping you can make a teeny weency exception here? I'm a close friend of his.

LIBRARIAN

So close you don't even know where he lives?

The Librarian points to another sign RETURN BOOKS HERE

LIBRARIAN CON'T

I suggest you drop the book in the return bin over there.

Max isn't giving up just yet.

MAX

Okay, how bout for ten bucks?

LIBRARIAN

I'm sorry?

Max opens his wallet and takes out a bill.

MAX

(whispering)  
Okay, Twenty.

LIBRARIAN

Bribing a librarian is a Federal Offense.

(CONTINUED)

MAX

For real? Come on, take it.

Offended by the gesture, she lays down the hammer.

LIBRARIAN

I think it's time you left.

MAX

(caught)

Oh, come on, I was kidding.

LIBRARIAN

(Stern)

Before I call the police.

MAX

Okay, got it. Have a nice day.

Max walks out the sliding glass door.

EXT. HUNTINGTON BEACH LIBRARY.

As Max unlocks his bicycle from the bike rack, RANDY approaches from behind.

RANDY

Hey buddy.

MAX

Hi.

RANDY

Twenty bucks?

MAX

Uh.. Yeah.

Randy looks up at Max, serious, rubbing the whiskers on his chin, mulling it over.

RANDY

Give me the book.

Max hands him the book.

RANDY CON'T

And the money.

Max hesitates.

(CONTINUED)

RANDY CON'T  
C'mon kid you gonna take any risks  
in life?

Max hand him the money.

RANDY CON'T  
Wait here.

Randy disappears into the Library.

EXT. HUNTINGTON LIBRARY. LATER.

After a solid ten minutes, Randy returns, running out of the library at a surprisingly fast speed for a senior citizen.

He throws the book to Max.

RANDY  
Pleasure doing business with you  
kid!

Max catches the book.

Out of the Library at full blast comes the LIBRARIAN.

She sees Max.

LIBRARIAN CON'T  
YOU!

Max, scared, hops on his bike and starts peddling fast.

She gives chase...

But Max makes a clean get away.

EXT. PARK BENCH. MOMENTS LATER.

Max pulls over to a Park Bench and opens the book.

Inside is a scratch piece of paper.

Isaac Kane. 5832 Butterfly ln. Springfield CA. 92649.

EXT. 5832 BUTTERFLY LN.

It's a modest place. Two story cottage style home with a few scattered news-papers on the front porch.

Max knocks on the front door. No response.

He peers through the window.

He knocks again. Nothing.

He goes round back and looks through the side window, while precariously balancing on a small wooden block.

From over the fence:

NEIGHBOR  
Noobody's home!

Startled, Max slips off the block.

Picking himself up, Max looks around.

NEIGHBOR CON'T  
Who are you?

MAX  
Umm.. I'm sorry.. Does Isaac Kane live here?

NEIGHBOR  
You're a friend of Dr. Kane?

MAX  
Um. Yeah, That's right.

NEIGHBOR  
Well, he ain't there.

MAX  
This is his house, right?

NEIGHBOR  
Yeah, of course, it's his house but he ain't in it.

MAX  
What do you mean? Where is he?

NEIGHBOR  
Nobody knows. You say your a friend?

(CONTINUED)

MAX

Yeah, sort of. We recently met.

NEIGHBOR

You did? How recent?

MAX

Bout a week ago.

NEIGHBOR

(takes a beat)

You best come round to the front of the house.

EXT. NEIGHBOR'S FRONT PORCH.

The neighbor hands Max a MISSING PERSONS flyer with a picture of Isaac and a telephone number.

NEIGHBOR

His sister came by bout a month ago now and gave that to me. Asked me to keep a look see and call if I saw him here at home. She's worried sick, says he wasn't the same after his wife died. They were both good people. I suppose he went a little coo-coo upstairs. Can't really blame him, though... after the accident and all.

MAX

What accident?

NEIGHBOR

When his wife died. How well you know Dr. Kane?

MAX

Not well enough. Can I keep this?

NEIGHBOR

Sure, I've got another one round here somewhere.

Max shakes his hand and gets back on his bike.

NEIGHBOR CON'T

If you saw him just a week ago, You best call his sister. Put her mind at ease.

Max nods and rides off.

INT. MAX'S HOUSE. EARLY MORNING.

The following morning.

The doorbell rings and Max opens the door to MELINDA KANE, Isaac's sister. Standing close by, her husband PETER.

Behind them is a POLICE DEPUTY HARDY standing beside A SQUAD CAR.

Melinda is visibly shaken.

MELINDA  
Are you Max Porter?

MAX  
Hi, yes.

MELINDA  
Thank God. This is my husband  
Peter. I'm Isaac's sister.

MAX  
Melinda?

MELINDA  
Yes. Where is Isaac?

MAX  
What are the police doing here?

MELINDA  
Is my brother here?

MAX  
No. No, he's not... Why are the  
police here?

MELINDA  
The police are going to help escort  
Isaac... home. You said on the  
phone you know where he is.

MAX  
Why? He's not dangerous.

MELINDA  
Well, we hope not, not to anybody  
else, but he's been quite dangerous  
to himself.

(CONTINUED)

MAX

How?

Melinda is quickly getting irritated with this line of questioning.

MELINDA

Well, for one, he's disappeared and hasn't contacted anyone from his family for months..

MAX

That doesn't make him dangerous that just makes him inconsiderate.

MELINDA

Mr. Porter!

Her husband Peter quiets her down.

PETER

Mr. Porter. Isaac has been missing for three months. You are the first person to contact us regarding his whereabouts. Please forgive us if we seem a little.. I don't know... more than eager to find him. We just want to know he's okay.

For a moment Max hesitates, but eventually agrees.

EXT. ISAAC'S TENT. LATER.

Wearing their COSTUMES, Isaac is leading Walter and Emily in another wildly exciting exercise.

They are flapping their arms, jumping up and down and wildly running in a circle.

ISAAC

Caa - Caa - Caa

EMILY

Coo - Coo - Coo

WALTER

Ka - Caa - Ka - Caa

EMILY

GRRRRR....RAWRRRR

(CONTINUED)

WALTER  
 (barking)  
 Ruff - Ruff - Ruff

EXT. EDGE OF THE FIELD. CONTINUOUS.

Max, Melinda, Peter and the Deputy are watching Isaac, Walter and Emily dance around in a circle. Max embarrassingly points.

MAX  
 There.

Quickly the group walks towards the tent. Melinda out front, begins hollering for her brother.

MELINDA  
 ISAAC!

EXT. ISAAC'S TENT. CONTINUOUS

The gang, trapped in their own imagination, is too engaged in flying to hear Melinda yelling.

However, as she approaches, from the edge of their imagination they hear:

MELINDA  
 ISAAC! ISAAC!

Isaac stops flapping, uncertain of this interruption. For a moment he can't see Melinda, but as her voice gains volume, so does his focus.

She becomes visible as she approaches the tent.

MELINDA CON'T  
 Isaac.

She throws her arms around him.

MELINDA CON'T  
 Thank God you are okay.

She pulls away and looks him in the eyes. She has tears running down her cheeks.

MELINDA  
 We never thought we'd see you again.

(CONTINUED)

ISAAC

Melinda?

The rest of the group catches up.

EMILY

Max? What is this?

MAX

Isaac's family.

Melinda looks around.

MELINDA

What is this? What are you doing?

She focuses her attention on Emily and Walter.

MELINDA CON'T

What are you people doing to my brother!?

Emily and Walter are not sure how to answer.

EMILY

We're learning how to fly.

WALTER

To get to the mountain in the sky.

MELINDA

(to Walter)

Are you crazy!?

Walter looks at his costume and shrugs '**maybe**'.

MELINDA CON'T

Isaac, what are you doing? You're coming home right now.

ISAAC

Melinda these people are guests of mine.

MELINDA

What do you mean guests?

ISAAC

They are here because I asked them to come.

(CONTINUED)

MELINDA  
Are you off your meds?

ISAAC  
I don't need those anymore.

MELINDA  
Oh my God. Okay. You are coming  
with me.

She takes him by the hand and tries to lead him out.

He pulls away.

ISAAC  
No, I'm staying here. I live here  
now.

He motions towards the field around them, indicating the  
tent and the laundry line.

MELINDA  
Oh really? Here? In the field. In a  
tent?

She looks around and nods, pretending it all sounds lovely.

ISAAC  
Yes, that's right. It's quite  
lovely really.

She smiles and nods but her disposition quickly turns  
aggressive.

MELINDA CON'T  
Officer Hardy!

From behind her the deputy turns his head, now alert to  
what's going on.

MELINDA CON'T  
Officer HARDY!

Deputy HARDY runs up behind her.

DEPUTY HARDY  
Yes, Mam.

MELINDA  
Would you like to help explain to  
my brother that it is illegal for  
anyone to live in a field.

Hardy looks around.

DEPUTY HARDY

Well, I'm not certain of the laws regarding this particular parcel of land.

MELINDA

But it's probably safe to say if this is public property it would be illegal to live here.

DEPUTY HARDY

Yes, that's probably correct.

MELINDA

Okay then, that settles it, thank you.

Officer Hardy steps away.

MELINDA CONT

(quietly to Isaac)

You can't live here Isaac. You have a family who loves you and is worried sick about you. You have to come home.

Isaac places his hand on her shoulder, comforting her.

ISAAC

(quiet and still)

I tried to explain it to you. I tried to show you the universe but you can't see it.

MELINDA

We're not kids anymore, that world doesn't exist. It's time to grow up.

ISAAC

I can't.

Isaac smiles and kisses her on the forehead.

ISAAC CON'T

Goodbye Melinda.

He turns his back to her.

She takes a deep breath and regrets how this is all going.

(CONTINUED)

MELINDA  
I'm sorry, Isaac.

She walks away and nods to Deputy Hardy.

MELINDA CON'T  
Officer Hardy, will you please take  
my brother into custody.

ISAAC  
What?

DEPUTY HARDY  
Is that really necessary?

MAX  
Custody? Wait, Are you arresting  
him?

From her purse Melinda produces a piece of paper and hands  
it to Max.

MELINDA CON'T  
I have power of attorney over  
Isaac. He has a very serious mental  
illness.

MAX  
I knew it.  
(To Walter and Emily )  
I knew it.

EMILY  
Shut up Max.

ISAAC  
Melinda, please.

Melinda looks at him.

MELINDA  
For twenty years I've taken care of  
you. I made a promise to mom and  
dad that I would always care for  
you. Even if that means I have to  
take you against your will. Even if  
I have to protect you from  
yourself. We arn't kids anymore,  
you can't live in a fantasy  
forever.

Melinda gives Isaac a moment to decide.

MELINDA CON'T  
Officer Hardy.

Officer Hardy reluctantly moves towards Isaac.

Isaac doesn't resist.

EXT. ISAAC'S TENT. LATER.

Isaac, Melinda, Peter and Deputy Hardy have left the scene.

Max, Walter and Emily sit outside the tent. Emily is crying.

MAX  
I didn't know.

EMILY  
Shut up Max.

MAX  
Come on...

EMILY  
No, leave me alone.

MAX  
I didn't know what would happen.

EMILY  
Bullshit.

MAX  
Come on, Isaac needs help, he's totally unstable. Living out here in a field, dressed up like a chicken? Do you find any of that remotely disturbing?

Considering the two of them are also dressed up.

EMILY  
You are such a dick.

MAX  
Right. I'm the bad guy for reuniting a mentally disturbed person with his family.

EMILY  
You didn't like Isaac from the start, you wanted him to fail.

(CONTINUED)

MAX

Oh please...

EMILY

Did you see how sad he was? You made him that sad. *You. You* did that!

MAX

(whispering)

Is this really about Isaac or about us?

Emily looks at him with contempt, turns and walks away.

MAX

Emily. Emily!

WALTER

Let her go.

MAX

(to Walter)

Come on. Once I found out he ran away I had no other choice.

WALTER

I know. Look, you did the right thing. She knows it. Just give her time.

Walter picks up his things and puts on his backpack.

MAX

Can you believe all this? I knew Isaac was crazy from the start. He had no idea what he was talking about. What kind of research was he doing anyway? Nonsense with the costumes and theatrical reincarnations of Animal Farm. I think we are incredibly lucky nobody got hurt.

WALTER

Man, what is your problem?

MAX

What are you talking about?

WALTER

We weren't hurting anyone. Yeah, Isaac's crazy. His ideas are nuts.

(MORE)

(CONTINUED)

WALTER (cont'd)

But who cares. He wants us to use our imaginations. How in the hell could you find that to be so threatening? What kind of asshole goes to such lengths to destroy the fun of others?

MAX

Jesus, Walter relax would you.

Walter, frustrated, drops what he is doing and walks away.

WALTER

Suck it Max! I'm a little pissed off. You ruined it for us. It's crazy, I know, but I was beginning to believe in what Isaac was teaching.

MAX

I'm sorry.

WALTER

Something was happening, I can't explain it but I felt like we really were flying.

Beat.

MAX

You're joking right? You know that's impossible.

WALTER

Well, about as possible as moving a can a soup across a table.

MAX

Hey! That's a realistic goal, Do you know how much evidence there is in the field of telekinesis?

WALTER

Zero. There have been zero accounts of telekinesis.

MAX

Not true, Fredrickson farm, Salem Oregon, 1974.

(CONTINUED)

WALTER

Dismissed with falsified evidence.  
Come on, Why do you think there's  
still a million dollar reward for  
actual proof? If it were possible  
then certainly, somebody would have  
collected.

MAX

Which is exactly what I'm going to  
do.

WALTER

Really? What makes you so special?  
Why you? You make fun of Isaac for  
living in fantasy land but isn't it  
obvious by now? You live in the  
exact same world.

MAX

Maybe. Maybe you're right...

Max steps back and points out Walter's costume.

MAX

But at least I don't dress like a  
fucking retard as I do it.

Walter shakes his head, disgusted.

After a moment he walks away.

MAX

Don't expect my door will be open  
when you come crawling back to me.

Walter flips him the bird.

MAX

Oh, come on, Walter.. I'm kidding,  
for god sake, don't be such a  
pussy.

Walter climbs on his bike and rides off.

Max looks at all of Isaac's stuff.

He shouts after Walter...

MAX

What am I supposed to do with all  
this crap?

INT. EMILY'S BEDROOM. MONTAGE.

The tape deck spins, playing DEPRESSION #2.

Emily falls into her pillow.

INT. ISAAC'S TENT.

Isaac's goldfish, HENRY, jumps at the flakes of fish food Max is sprinkling in the bowl.

Max looks around the tent.

He notices several things including Isaac's manifesto. "The Next Great Evolutionary Step".

EXT. WALTER'S HOUSE. DUSK.

Walter is flying his blimp.

INT. TENT. MONTAGE.

It's getting dark and MAX needs light. He finds a KEROSENE LAMP and lights it.

He eases into the tent and continues reading the **Manifesto**.

INT. EMILY'S APARTMENT. MONTAGE.

As the song comes to an end, Emily rolls over presses REWIND for exactly the right amount of time to land at the beginning of the same song. She presses PLAY.

EXT. ISAAC'S HOUSE. MONTAGE.

Max rolls up to Isaac's house.

The front door opens. Melinda carrying a couple boxes and bags.

MELINDA

Max? What are you doing here?

MAX

I brought a couple things that belong to Isaac.

Melinda nods, then walks towards her car.

(CONTINUED)

Max gets off his bike and follows.

MAX

Can I ask you something?

He opens her car door.

MAX CON'T

What's wrong with Isaac?

Melinda hesitates to answer. She puts her stuff in the car and tries to sum it all up.

MELINDA

It's complicated Max.

Taking a small pause.

MELINDA CON'T

You want to come inside?

INT. ISAAC'S HOUSE.

The house is is disarray. Moving boxes labeled KITCHEN, BATHROOM, BEDROOM. Some boxes labeled TRASH.

Through the boxes, you can clearly make out the mind of Isaac. Photos all over the walls. Pictures of UFO's, Sasquatch and the Lockness Monster.

Spinning above Max's head is a model of the solar system.

MELINDA

Excuse the mess.

A wedding photo rests on top of one of the boxes. Max picks it up.

MAX

Isaac was married?

MELINDA

Yes. 18 years. Elizabeth was her name.

Max sees another photo of them together.

MELINDA CON'T

They were very much in love.

(CONTINUED)

MAX

What happened?

MELINDA CON'T

Cancer. She was sick for a long time. Isaac took care of her.

Max looks down at the photos and a new sense of empathy washes over him.

MELINDA CON'T

Would you like some tea?

MAX

Sure.

INT. KITCHEN. CONTINUOUS.

As Max enters the Kitchen, Melinda is running water into a kettle.

Through a bay window, Max spots Isaac in the backyard.

Isaac is dressed in pajamas, sitting at an EASEL and painting a serene sunset with a purple sky. He looks focused, calm and quiet.

Max stands at the window, watching.

MAX

How did he manage a marriage? I mean, if he is so sick.

MELINDA

The meds really help keep him stable. He's been on them every since we were kids. But when Elizabeth died Isaac stopped taking them. He didn't go to work, he didn't go outside, he didn't do anything. He just fell apart.

Isaac turns to the window and notices Max. Max now sees Isaac is wearing a *monocle*. This makes Max chuckle.

Isaac smiles and waves. Max waves back.

Isaac then motions for Max to come outside. Max looks to Melinda for permission.

(CONTINUED)

MELINDA

Go ahead.

EXT. ISAAC'S BACKYARD. MOMENTS LATER.

Max and Isaac sit at an outdoor patio table. Max tosses Isaac's **Evolutionary Manuscript** on the table between them.

A moment passes between them.

ISAAC

Well, what did you think?

MAX

The jury is still out.

ISAAC

Why is that?

MAX

Because I'm not convinced that you wrote it.

ISAAC

Why?

MAX

Because it's brilliant.

Isaac grins.

ISAAC

You liked it? Tell me more.

MAX

No, you explain to me how a man who dresses up like a chicken can write a book like this.

ISAAC

Not a book. It's a manifesto.

MAX

Whatever. Why didn't you teach this to us right away?

ISAAC

It wasn't for Walter or Emily to read. Besides if you read it on the first day, you wouldn't be here now. And now is when I need you.

With his handkerchief, Isaac blows his nose.

(CONTINUED)

MAX  
What does that mean?

Pause.

ISAAC CON'T.  
They're moving me to a hospital.

Isaac slides Max a brochure for VALLEY HILLS MOUNTAIN HOSPITAL

MAX  
Yikes.

ISAAC  
It's okay.

Max leans in, concerned for Isaac.

MAX  
You seem different. I mean being here. Wearing pajamas, painting landscapes. Wearing a monocle? Well... the monocle is actually quite perfect for you.

ISAAC  
I'm taking my meds.

Pause.

ISAAC CON'T  
Hey, come with me. I have something I want to show you.

INT. ISAAC'S GARAGE.

Isaac pulls the cover off of an old 1970s motorcycle. It's a little rusted, but a charming bike.

MAX  
Nice. Is this yours?

ISAAC  
I guess so. So many different realities. In this one I apparently have a motorcycle.

Max raises an eyebrow.

ISAAC CON'T  
I want you to have it.

MAX  
What? Me?

Max steps away, looking a little nervous at the thought of riding it.

MAX CON'T  
Um... No thanks.

ISAAC  
There's nothing to be scared of.  
It's not a car. It's a  
*motorized-bicycle*. Apples and  
Oranges.

Max looks back at the bike, considering it.

MAX  
I can't.

ISAAC  
You will. Baby steps.

Max looks at Isaac then back at the bike. Melinda comes out into the garage.

MELINDA  
Tea is ready boys.

Isaac throws the cover back on top of the motorcycle.

EXT. KATE'S OFFICE.

Max sits across from Kate. The room is quiet. Max isn't saying much.

KATE  
Have you seen Emily?

Max shakes his head 'no'.

KATE CON'T  
Why not?

Max shrugs.

KATE  
You want to tell me about Walter?

(CONTINUED)

MAX  
Nothing to say. He's not returning  
my phone calls.

KATE  
Have you been calling him?

MAX  
Of course.

Beat.

MAX  
No, I haven't. I don't know why I  
just said that.

KATE  
Have you been over to his house?

MAX  
No.

KATE  
You can't let pride stand in the  
way Max. Walter has always been a  
good friend, the kind of friend  
that deserves forgiveness.

Max considers this.

EXT. WALTER'S HOUSE. LATER.

Max pulls up to Walter's house. He looks at the house for a  
long moment before getting off his bike and knocking on the  
front door.

BEVERLY  
Hi Max.

MAX  
Is Walter here?

BEVERLY  
No, he's not. Would you like to  
come in for some pie?

Max hesitates, shaking his head.

MAX  
Do you know when he'll be back?

(CONTINUED)

BEVERLY

I'm not sure, he didn't tell me  
where he was going.

Max considers this.

BEVERLY CON'T

You sure you don't want to come in  
for a bit?

Max smiles politely.

MAX

That's okay.

Max turns to leave. As he does, he notices **Walter's bike**  
along side the front porch.

He turns back to Mrs. Spunugal.

MAX CON'T

Walter didn't take his bike?

She looks at the bike.

BEVERLY

He left with that little friend of  
yours. Emily.

EXT. CITY STREETS.

Max peddling fast. The stop light ahead turns red.

He slams on the breaks. Impatiently, he waits. The light  
turns green. He goes.

*Peddling fast again he approaches another light which turns  
red again. He slams on the brakes. Breathing heavily he  
waits... and waits.*

He pushes the crosswalk button over and over.

EXT. EMILY'S APARTMENT. MOMENTS LATER.

He comes up on Emily's Apartment, her VW parked out front,  
in the driveway.

He marches up the front steps, ready to pounce. However, he  
stops short. Through the glass, he can see Walter and Emily.

(CONTINUED)

As he watches, he catches the subtle way they interact. Emily laughing at Walter's dumb jokes. The soft touch of Walter's hand to Emily's waist.

Max beams with jealous.

INT. EMILY'S APARTMENT. CONTINUOUS.

Emily turns off the fire under a grilled cheese sandwich.

The doorbell rings.

WALTER

I got it.

She slides the sandwich on his plate.

EMILY

Nope, you eat. I'll get it.

Emily leaves the kitchen and goes to the front door.

When she opens the door, she notices that her VW BUG is now parked in the middle of the street.

We follow her outside onto the porch as she looks up and down the street, confused.

Then, to her surprise, the front door shuts behind her.

She turns to see, but nobody is there. She goes to the door. It's locked. Confused, she knocks.

EMILY

Walter!

INT. EMILY'S APARTMENT CONTINUOUS.

Walter hears the knocking and looks up.

However, Max smiles back at him.

MAX

Don't get up.

Walter is startled by his presence and chokes on his last bite.

WALTER

Max?

(CONTINUED)

MAX  
Is this why you haven't been  
returning my phone calls?

WALTER  
Max.

Max moves towards Walter, threatening him with a  
conveniently found broomstick.

MAX  
Are you banging Emily? Is that  
what's going on?

EMILY (OS)  
Walter, the door is locked.

WALTER  
It's not what you think.

MAX  
It's not?

Walter backs away from Max.

WALTER  
Well...

MAX  
That's what I thought.

WALTER  
Nothing happened, Not yet.

MAX  
Not yet?

Emily is knocking louder.

MAX CON'T  
Don't mess with me Walter, I almost  
ran six red lights to get here.

Walter backs into the living room where he can be seen by  
Emily.

EMILY  
Walter what are you doing?

Max follow close behind.

EMILY CON'T

Max?

WALTER

I was going to tell you, I swear.  
But it just happened so fast.

EMILY

Max, what are you doing? Open this  
door immediately.

MAX

Leave us alone Emily we are  
handling this like gentlemen.

And with that, Walter and Max lock arms in an awkward  
wrestling maneuver, much the same way two retarded Elk lock  
antlers.

EMILY

Oh my God!

MAX

You knew I liked her.

WALTER

Oh yeah, you got a funny way of  
showing it.

Walter twists out of the lock and grabs Max around the  
waist, picking him up and giving him an inverted Heimlich.

MAX

I have intimacy issues, jerk! It's  
not easy for me to get emotionally  
involved.

Max elbows Walter in the gut, knocking him back into a  
bookshelf.

EMILY

Easy on the furniture!

Max grabs Walter in a headlock.

WALTER

(choking)

Are the rest of us supposed to put  
our lives on hold while you figure  
yourself out?

(CONTINUED)

MAX  
You're my friend, at least have the  
courtesy not to bone the girl I  
like.

Walter is choking so much that he can't speak.

MAX CON'T  
What? I can't understand.

Max looses his grip.

WALTER  
I saw her first.

MAX  
What are you in the second grade?

Walter sweeps the legs out from under Max and they both  
CRASH to the ground.

Max quickly grabs Walter and pins him to the ground,  
smearing his face into the carpet.

MAX  
Apologize.

WALTER  
No.

MAX  
Apologize to me right now.

Max is turning Walter's face into an acordian. It  
The fight quickly turns ugly and mean.

EMILY  
Max, stop it, you're hurting him.

MAX  
Say it.

WALTER  
Get off me.

MAX  
Not until you apologize.

EMILY  
Max, that's enough!

MAX  
Shut up Emily!

Walter's face is bright red and tears, drool and snot are running down his face.

MAX CON'T  
I'm not getting off you until you say it.

Pause.

WALTER  
I'm sorry. I'm sorry. I'm sorry.

Max gets off him and Walter slowly pulls himself up. On the verge of tears...

WALTER  
Congratulations, now you don't have any friends.

Max stands up and goes to the front door. He opens it and Emily rushes in to Walter's aide.

Walter pushes her away.

WALTER  
I'm fine.

Walter goes into the kitchen. Emily turns to Max.

EMILY  
Get out.

Max looks ashamed, but understands. He leaves.

EXT. KATE'S OFFICE.

Max sits opposite Kate. The air is tense and quiet.

KATE  
So what now?

Max stares blankly back at her.

INT. GARAGE. MONTAGE.

It's back to business as usual. Without Walter, Max tries to carry on as if nothing has changed.

He continues with his experiments. Video taping and documenting as he goes.

He boxes up his Telepathic/Telekinesis experiment kits and mails them out to customers.

EXT. CITY STREET. MONTAGE.

Max riding his bike comes to a full stop at a red light.

He looks to his right and to his left. Streets are empty in both directions.

He waits until the light turns green.

INT. MAX'S BEDROOM.

While wearing pajamas and standing in the center of the room, Max is reading a book on STRING THEORY.

He finishes a paragraph and tosses the book on his bed. Getting a running start, he throws himself into the wall.

Clutching his right arm in pain, he bounces him off the wall and falls back onto the floor.

Holding his arm in pain, he walks out of the room through his door.

EXT. MOUNTAIN HILLS VALLEY HOSPITAL

The entrance is a combination of rolling green grassy lawns and cement pathways.

Patients and nurses walk the grounds, spread out like little white Tic-Tacs.

Max walks in through the front gates, his right arm in a **small splint**.

INT. MOUNTAIN HILLS VALLEY HOSPITAL

Rounding the corner, Max comes upon Isaac's room.

Isaac is standing on a chair, while patients and staff members listen with peeking interest to his story.

ISAAC

(spinning a tall tale)

*...They moved north along the twilight beach, their burnt pale eyes, looking younger with every step and their crow lined faces taking the shape of their innocent younger selves. There was a fair wind and the ocean rose and fell... 'wait' Tom said 'what if when we get there it's not the same as our dream?'. Marty looked him square in the eye and replied, 'people have traveled a much greater distance for less'. The moon reflected upon the water like a thousand bits of broken glass as the two boys hurried along the foaming tide and far, far into the darkness and out of sight.*

The room erupts in applause.

Isaac takes a bow and climbs down off the chair shaking hands as the small crowd slowly dissipates.

Isaac spots Max and approaches. Looking at his watch:

ISAAC

You're early!

MAX

Wow, Isaac, you look great.

ISAAC

They got me on a different medication.

He motions out the door.

ISAAC CON'T

Let's take a walk.

EXT. SANITARIUM GROUNDS. LATER

Max and Isaac walk.

MAX

I'd say this place is pretty nice.

ISAAC

It's alright. Sort of cliché for a nut house.

Max stops walking and faces Isaac.

MAX

For what it's worth. I think I owe you an apology. I mean, if it wasn't for me, you wouldn't be here.

ISAAC

Oh, look at you. All sensitive all the sudden.

MAX

Well...

Isaac puts his hand over Max's face.

ISAAC

Shhh. Don't ruin it, we're having a moment.

The moment passes.

ISAAC CON'T

Look, I'm touched. Truly. But don't sweat it, it's all part of the plan.

MAX

What do you mean?

ISAAC

The plan. The master plan. I had to change it around a few times cause I keep getting lost but I'm back on track. I can't stay here forever. I came here for a reason and I need to finish.

MAX

What reason?

(CONTINUED)

Isaac presses his finger to his lips indicating 'secrecy' A nurse pushing a man in a wheelchair passes by.

ISAAC CON'T  
(to the patient)  
Hello Benjamin, looking well today.

Isaac smiles at the nurse.

Isaac then turns to Max and shakes his head.

ISAAC CON'T  
(whispering)  
Doubt he'll make it through the week.

MAX  
What do you mean you can't stay here?

ISAAC  
I like the people well enough but it's temporary.

MAX  
Are you planning an escape or something? Cause I don't think you should tell me about it.

ISAAC  
Why not? I'm going to need your help.

MAX  
No way. Forget it. Besides, why not just slip into a different reality?

ISAAC  
Doesn't quite work like that. How's the motorcycle coming along?

MAX  
I told you, I don't want it.

ISAAC  
Sure you do, you just don't know it yet.

MAX  
Stop talking to me in code. Just tell me what you mean.

ISAAC

Perspective Max. All you have to do is change your Perspective. And the world will change with you, I promise.

MAX

That's it? That's the big secret?

ISAAC

"It is not the strongest of the species that survives, nor the most intelligent. It is the one that is most adaptable to change". You know who said that right?

Max shakes his head.

ISAAC CON'T

Charles Darwin. I thought you would know that by now.

Isaac looks long and hard at Max.

ISAAC CON'T

Max, look around us right now. This is your future. Unless you make a change, you are going to end up right here.

Pause

Isaac changes direction, both literally and figuratively.

ISAAC CON'T

Now! Get that motorcycle fixed A-Sap! I'll be in touch. I have another appointment so make sure you exit the grounds that way, through the front gate.

Isaac pushes Max towards the exit.

EXT. MOUNTAIN HILLS VALLEY HOSPITAL. LATER.

Max is exiting the grounds when he sees Walter approaching. The tension is thick like frozen butter.

They bump shoulders as they pass.

(CONTINUED)

MAX  
Hey man, watch where you're going.

WALTER  
Real slick.

MAX  
What?

WALTER  
You heard me.

MAX  
So.

WALTER  
What?

MAX  
What.

WALTER  
So.

A little confused they take a beat. Their walls come down a notch.

Walter looks at Max's arm in a cast.

WALTER  
What happened?

MAX  
None of your business. I fell.  
String Theory.

Walter laughs.

WALTER  
Idiot.

Walls go back up.

MAX  
Screw You.

WALTER  
What?

MAX  
You heard me.

WALTER  
What a douche.

MAX  
Takes one to know one.

WALTER  
Shit head.

MAX  
Retard.

Pause.

Max shuffles his feet. Walter does the same as they look in opposite directions.

MAX CON'T  
Went by your house a couple times.

WALTER  
Yeah? Well, I moved out.

MAX  
(surprised)  
You did?

WALTER CON'T  
Yeah, Emily helped me find a place.

MAX  
You moving in together?

WALTER  
(bragging)  
Maybe.

Pause.

WALTER CON'T  
No.

Max is curious.

WALTER CON'T  
Look, I'm not with her. I never really was. Not that I don't want to be, it's just.. well we tried but... I don't know.. she's crazy.

Walter trails off and Max tries to pick up the pieces.

(CONTINUED)

MAX  
Oh. Well. Uh. I'm sorry.

WALTER  
No your not.

MAX  
You're right, I hope your heart  
hurts.

Pause.

Walter throws up a fake punch in Max's direction. Max reacts  
.

WALTER  
Two for flinching.

Walter punches Max twice on the shoulder.

MAX  
Good one.

Walter takes a deep breath. Satisfied.

WALTER  
I got a job. It's Technical.  
Nothing much but it's a real job.

MAX  
Working for me was a real job.

WALTER  
Uh, not really. This job gives me a  
paycheck.

Max agrees, sounds like a pretty good kind of job.

MAX  
Well, for what it's worth, it's not  
the same without you.

A moment passes.

Walter knows that is the best Max can deliver as a  
compliment.

WALTER  
Thanks.

MAX  
Well, I'll be seeing you around.

They shake hands.

EXT. EMILY'S APARTMENT. LATER.

Max knocks on Emily's door. She opens.

EMILY

Max?

MAX

Hey, how are you?

EMILY

Good. What happened to your Arm?

MAX

Oh nothing. String theory.

Weird beat.

EMILY

What are you doing here?

MAX

I was just in the neighborhood. I mean, not really, I saw Walter and he said you two broke up.

EMILY

He said that? That we 'broke up'?

MAX

Yeah, sort of.. not so many words...

EMILY

Yeah, cause we were never dating.

MAX

.. but I thought maybe you were feeling sad and needed a friend.. wait.. what?

EMILY

We were never dating. That was only an idea you put into your own little head.

MAX

Didn't you two sleep together?

EMILY

Maybe, but does that mean I have to marry him?

Max takes this in, calculating his chances.

(CONTINUED)

MAX  
You want to invite me in?

EMILY  
Not sure that's a good idea.

Just then JOHN, mid thirties, Comes around the corner. He is big, strong and tall with biceps the size of small tractors.

JOHN  
Emily?

EMILY  
Uh, John this is Max. Max this is John. Max and I are old friends.

JOHN  
Oh, hey, nice to meet you.

Max reacts by stepping back.

MAX  
(to Emily)  
Whoa. Who's the gorilla?

John steps forward.

EMILY  
Max!

JOHN  
I'm sorry, what?

MAX  
(to Emily)  
Really, this guy? Do you keep him on a leash?

JOHN  
Hey buddy you want to step outside?

MAX  
Hey genius, I'm already outside.

Emily puts herself between Max and John.

EMILY  
John, this is none of your business.

Max, nervously steps back, ready to make a run for it if JOHN makes it outside.

(CONTINUED)

MAX

Whoa, easy Conan.

JOHN

Do you want to have your face  
smashed in?

EMILY

John, get back, please. I can  
handle this.

She pushes John away as hard as possible. Being a gentlemen,  
John agrees.

EMILY

You're an idiot. I should let him  
rip your head off.

MAX

Are you with him now or something?  
Is this what you do? Bounce from  
guy to guy?

EMILY

It's none of your business Max.

Max backs down and apologizes.

MAX

I know I'm sorry. I didn't mean it.  
I just saw you and started to feel  
so.. I don't know. I saw him and  
was just jealous all the sudden,  
doesn't make sense I know, but I  
just.. I'm sorry.. I'm... I... I  
just miss you. I saw that guy  
and.... I'm sorry.

He reaches out to hold her. Taken by surprise by his sudden  
emotion, she holds him, comforting him.

The moment shifts as Max tries to kiss her.

She resists, pushing him away.

However, he tries to force himself on her.

EMILY

Max. No. MAX!

She pushes him away and he falls back on the porch.

(CONTINUED)

EMILY

What are you doing?

Humiliated, he tries to stand, pushing the hair out of his face and trying as he can to compose himself.

She quickly shuts the door and locks it.

Max tries the to open the door.

Emily shakes her head at him.

EMILY CON'T

Go home.

MAX

I'm sorry I didn't mean it.

EMILY

I don't care. Go home.

She turns around and walks back into the kitchen.

Max pounds hard at the door.

MAX

Emily, open this God Damn door.

John comes barring around the corner, moving at a colossal speed and ready to break every bone in Max's body.

Max sees the furry in Conan's eyes and quickly retreats down off the porch.

John comes outside but Max is smartly on his bike and peddling fast.

EXT. MAX'S HOUSE. ROOF-TOP. LATE THAT NIGHT.

Max, holding a near empty bottle of **VODKA**, is doing his best to climb on top of the roof. One handed of course, cause the other hand in still in a splint.

The other problem is Max is scared to death of heights.

MAX

(drunk)

Friday, July 12th, October 12,  
24th. 28th.. Who cares. At  
approximately 10pm I bought a  
bottle of vodka. Now I will conquer  
my fear of heights. Which doesn't

(MORE)

(CONTINUED)

MAX (cont'd)  
exist because it's all fake.  
Nothing is real. The house isn't  
real. I'm not real.

He struggles, but finally makes it all the way up to the roof.

MAX  
Who said I was afraid of heights!?

Said with so much gusto, he slips off the roof falling and landing flat on his back.

With his good hand, he reaches into his pocket and pulls out a bottle of **prescription pills**. He flips off the lid and swallows all the pills in the bottle.

His eyes close. Fade Out.

EXT MAX'S BACKYARD. MORNING.

Max wakes. His head is killing him from a massive headache.

He looks at the empty bottle of VODKA then at the empty bottle of pills.

He is shocked he isn't dead.

INT. KATE'S OFFICE.

Max barges in on one of her client meetings.

KATE  
Max!?

MAX  
You're fired.

KATE  
I'm sorry.

MAX  
You heard me. You're fired.

Holds up the pill bottle.

MAX  
Remember these? You prescribed these for me a few years ago for a mild case of depression. Well, they  
(MORE)

(CONTINUED)

MAX (cont'd)  
don't work. Took the whole bottle  
and I'm still alive. Which means  
you are a phony. I never want to  
see you again. Have a nice day.

He throws the empty bottle at her.

EXT CITY STREET.

Max comes to a stop light. He catches his look in a store reflection. He doesn't like what he sees.

He takes off his helmet and throws it down. Looking up at the light, it's still red.

For the first time in seven years he decides to ignore the light. He grips his handlebar. His foot pressed down firm on the peddle. He grits his teeth and powerfully peddles off the line.

He gets about 10 feet before a car pulls out in front of him and Max hits the bumper and goes flying over the handlebars into the street.

Max's world goes silent.

The driver gets out to help. Hovering over him, Max can see the DRIVER's talking to him, *'Hey buddy are you alright?'*

A few other people gather round.

Max stands up, blood is dripping from his knee and elbow. He tries pushing his bike but the front wheel is bent and broken. The DRIVER helps him over to the sidewalk where he sits down on the curb.

He tries to put the **splint** back on his arm, but it's torn.

The DRIVER tries to talk to him, but Max hears nothing.

THE AIR IS QUIET.

ALL SOUND IS SUCKED OUT.

NOTHING.

Silence is broken by the sound of a **Scooter** wizzing by.

DRIVER  
Hey, Buddy. You okay?

Ignoring the Driver, Max stands up and leaves the scene.

(CONTINUED)

DRIVER  
Hey, Where you going?

EXT. CITY STREET. LATER.

MAX WALKING DOWN A LONESOME HIGHWAY.

INT. ISAAC'S GARAGE. NIGHT.

The door to Isaac's garage opens and Max pulls the dusty cover off of **the motorcycle**.

He switches on the light and peers into the engine, examining the work that needs to be done.

EXT. ISAAC'S HOUSE. EARLY MORNING.

The garage door opens.

Max turns the key. Kicks starts it.

**VVVVRRRRRROOOOOOMMMMM!!!!**

He gasses it a few times, then peels out, kicking up dirt behind him.

EXT CITY STREET. CONTINUOUS.

Max cruising traffic on his new ride.

EXT. MAX'S HOUSE. LATER

Max pulls up to his house. Parks his new motorcycle and goes inside.

Max fills a **water** glass. Takes a moment before drinking then swallows the entire glass in one drink.

The doorbell rings.

Max goes to the front door and opens.

One the door-matt an **envelope**. It reads: MAX PORTER.

Max opens the letter.

"YOU ARE REQUESTED AT 58 DEGREES SOUTH BY 128 DEGREES EAST.  
8AM. TODAY"

(CONTINUED)

Max looks at the outside of the letter again. No other information is on the letter.

Max looks at his watch.

EXT. THE FIELD. MOMENTS LATER.

Max pulls into the field. Standing at the edge are Walter and Emily.

They approach Max.

EMILY  
Did you do this?

MAX  
Let me see that.

Max takes the letter from Emily and reads it.

Then he takes his letter out and hands it to her.

EMILY  
Exactly the same.

MAX  
(to Walter)  
Did you get one?

Walter holds up a letter.

EMILY  
What's it mean?

WALTER  
Maybe that box has something to do with it.

MAX  
Box? What Box?

EXT. THE FIELD. MOMENTS LATER.

They hover over a very large, neatly wrapped box in the middle of the field.

Max rips off the lid and finds another envelope. This one is much larger. It reads THE ESCAPE PLAN.

(CONTINUED)

MAX

Oh Shit.

EMILY

What?

MAX

It's Isaac. He's going to try and  
break out of the hospital.

WALTER

How do you know?

MAX

Because he told me so.

Max lifts up the envelope and looks beneath it. There is a  
**guitar** and **four costumes**. FROG, PIG, BUNNY and CHICKEN.

EMILY

How does he plan to do it?

Max looks again at the Envelope. The words 'ESCAPE PLAN'  
Stare back at him.

EMILY CON'T

No way.

MAX

Why not? He would do it for any one  
of us.

EMILY

But this is for real. Breaking  
somebody out of a mental hospital!?

MAX

What happened to you? All the  
sudden you're not so brave?

EMILY

Funny. This is for real Max, not  
pretend.

Pause.

MAX

I think that's why I like it.

He looks up at Walter.

(CONTINUED)

WALTER  
(nodding)  
Do it.

Max runs his finger along the back of the envelope and breaks the seal.

EXT CITY STREET. LATER.

***In Slow Motion***, the team, re-united, walks out of the field, Max wearing his FROG COSTUME, Walter dressed like A BUNNY and Emily dressed like a PIG.

Under Walter's arm is Isaac's CHICKEN COSTUME.

Max climbs on the motorcycle and Emily and Walter get into her VW BUG.

EXT. MOUNTAIN HILLS VALLEY HOSPITAL.

Once upon a time, a frog, bunny and pig walked into a hospital for the mentally insane.

INT. MOUNTAIN HILLS VALLEY HOSPITAL. CONTINUOUS.

Causing a little disturbance as they enter the front door. They take a moment to look around.

Max approaches the front desk.

MAX  
Hello, I'm with the Evolutionary  
Step for all Mankind traveling  
theater company extravaganza. I  
believe we have an show scheduled  
for today.

MARGE mid fifties, cheerful, looks down at her appointment book.

MARGE  
Yes, indeed, here you are. The  
theater is just down the hall to  
your right.

MAX  
Thank you.

INT. THEATER. LATER.

Audience is filing in as Max, Walter and Emily are backstage.

Walter is peeking through the curtain.

WALTER  
I don't see him.

MAX  
He'll be here.

EMILY  
We're gonna go to jail, you know  
that right?

MAX  
Probably.

Max shares a smile with Emily. Walter joins in. They put their hands together in the center, sporting some team spirit before the game begins.

MAX/WALTER/EMILY  
(animal noises)  
OINK, OINK, RIB IT, RIB IT, RUFF,  
RUFF.

MARGE pokes her head backstage.

MARGE  
Okay, we are ready for you whenever  
you'd like to start.

Marge exits and the gang looks at each other uncertain.

Emily picks up the GUITAR and hands it to Max.

EMILY  
Stall for us.

MAX  
What?

EMILY  
This is your crazy idea, so go out  
there and buy us some time.

MAX  
MY idea?

Emily shoves Max out onto the stage.

INT. THEATER. AUDIENCE SIDE.

Max comes out, butt first, with a GUITAR in hand. The audience claps for him.

He freezes with fear.

MAX  
(whispering)  
Please, this isn't part of the  
plan.

EMILY  
(whispering back)  
Shut up and sing something.

Nervous he turns around and stares into a sea of eagerly awaiting psychopaths.

He clears his throat.

MAX  
(singing slow and scared)  
*Five green and speckled frogs  
sitting on a hollow log, eating  
some most delicious bugs, YUM YUM.*

INT. BACKSTAGE.

Isaac pops his head behind the curtain.

ISAAC  
You guys started without me?

EMILY  
You're late!

ISAAC  
No such thing.

Isaac notices Max on stage.

ISAAC CON'T  
Is that... ?

Isaac peers out of the curtain to see Max playing and singing.

EMILY  
Can you believe it?

Wiping a tear away.

(CONTINUED)

ISAAC  
Taught him everything I know.

INT. STAGE. CONTINUOUS.

MAX  
(singing)  
*Three green and speckled frogs  
sitting on a speckled log...*

Interrupted by Walter coming out on stage.

WALTER  
And now for the main attraction!

MAX  
Thank God.

Max takes a quick bow and goes back stage.

INT. BACKSTAGE. CONTINUOUS.

Emily throws her arms around Max.

EMILY  
I'm so proud of you!

Max takes off the guitar and hands it to Isaac.

ISAAC  
Spectacular my dear boy.

INT. STAGE.

WALTER  
Once upon a time in the land of  
Chicken, where everything was made  
of chicken, lived a king. Who was,  
indeed, a chicken.

Isaac comes out on stage with the **guitar**.

ISAAC  
(strumming the guitar)  
Bock bock bock BACAAAK....

INT. BACKSTAGE.

Emily pulls Max close to her.

EMILY

I just want to say, I mean, if we don't get away with this and we all go to jail.

MAX

Please don't jinx it.

EMILY

I just want to say... I'm proud of you.

She kisses him. Max is a bit stunned. A moment passes and they kiss again.

EMILY

I gotta go.

She goes on stage.

INT. STAGE.

Emily comes out onto the stage.

WALTER

The King had never seen a Pig before, because all he ever knew was Chicken.

ISAAC

(singing)

What could this be? A Chicken in disguise?

Isaac tries to peel off Emily's costume.

EMILY

I'm am a pig from the land of PIG. Haven't you ever heard of the land of PIG?

WALTER

The King had not. He only knew of the land of Chicken.

ISAAC

No, I never heard of the land of PIG. Please, Show me this wonderful place.

(CONTINUED)

EMILY  
Oh, the world is much bigger than  
you think!

INT. STAGE. MONTAGE.

Max is playing leap-frog over Walter.

MAX  
This is called a rain dance.

CUT TO: The adventure begins.

WALTER  
I ain't seen water for years. Looks  
like it's to the mountain in the  
sky we must travel.

CUT TO: A tender moment.

EMILY  
But flying is impossible.

MAX  
Never say impossible.

CUT TO: Emily, laying in Walter's lap. A sad moment.

WALTER  
We can't leave her here. She'll die  
If we go.

MAX  
She'll die is we stay.

CUT TO: Isaac alone on stage.

ISAAC  
(singing)  
*OLD MAN RIVER. THAT OLD MAN  
RIVER...*

CUT TO:

All four link arm-n-arm and sway back and forth singing.

ALL TOGETHER  
(singing)  
*We can fly. We can dream. Here in  
the mountain we can live beyond the  
golden stream.*

CUT TO:

The audience clapping wildly and giving the troupe a standing ovation.

Walter, Isaac, Max and Emily all taking a bow.

They turn and go backstage.

MARGE comes out on stage.

MARGE

Let's give a big round of applause for the Great Evolutionary Theater Troupe Extravaganza! Okay, ladies and gentlemen, please settle down. Marcus! Stop eating Nancy's hair. Lunch will be served in 10 minutes, please make your way to the cafeteria.

She facilitates the nurses and staff to help organize the patients.

Marge pokes her head backstage.

MARGE CON'T

That was just wonderful.

However, backstage is empty. They flew the coop!

EXT. MOUNTAIN HILLS VALLEY HOSPITAL. CONTINUOUS.

Moving at a brisk pace, speed walking down the front lawn, the troupe: A FROG, BUNNY, PIG and a CHICKEN.

ISAAC

You see, that was easy as pie!

A SIREN begins to scream.

MAX

You were saying?

They start running and moments later arrive in the parking lot.

Emily jumps in her car and starts it up. Max goes to the motorcycle. Isaac goes to the motorcycle.

ISAAC

Sorry Max but I'm going to be confiscating your motorcycle.

(CONTINUED)

MAX

What!?

ISAAC

What can I say, I'm an Indian  
Giver.

MAX

Forget it. Get in the car.

ISAAC

Doesn't work that way. I can't go  
with you.

MAX

What do you mean?

ISAAC

My work is done.

MAX

Maybe you should get in the car.

ISAAC

No can do. This is where we part  
ways.

MAX

Wait, what do you mean?

ISAAC

This is goodbye.

Isaac looks back over his shoulder, then down at his watch.

ISAAC CON'T

We don't have much time. Any second  
my sister is going to drive into  
this parking lot and see us.

MAX

How do you know?

Isaac reaches into his backpack and takes out a box.

ISAAC

Trust me I know. I need you to give  
this to her.

MAX

You know none of this makes any  
sense. Realities. Time Travel.  
Imagination. None of it.

(CONTINUED)

ISAAC

I know. There are so many things about the universe we still don't understand.

MAX

How did you know about the money? Or the motorcycle? Or the book at the library? How did you know all that would happen?

Isaac smiles and reaches into his pocket. He pulls out a piece of paper that says 'DECEMBER 1st 2012'. (*It's an identical piece of paper and writing that Max wrote in the first scene with Kate*)

ISAAC

I had some help.

Max opens his own wallet and takes out his piece of paper. It's identical. *Paper and handwriting are exactly alike.*

MAX

Am I'm supposed to give this to you?

ISAAC

You already did. Hold on to it. We will meet again... In about 40 years.

MAX

This doesn't make any sense!

ISAAC

Welcome to my reality!

MARGE and the other STAFF MEMBERS begin running towards the parking lot.

Isaac waves goodbye to Emily and Walter. They wave back.

ISAAC CON'T

Cheerio!

Isaac peels out, he drives clumsily, like it's his first time. Nearly crashing into a parked, he barely manages to make it out of the lot and onto the street.

Just as he pulls out of the parking lot, Isaac's sister MELINDA pulls in.

(CONTINUED)

MAX  
I can't believe it.

EMILY  
Lets go Max.

Looking at the car. Nervous and scared.

MAX  
I can't.

WALTER  
What?

MAX  
Are you crazy, I'm not getting in  
that thing. It's a car. I can't do  
it.

Emily and Walter look at each other.

MARGE is approaching.

MARGE  
YOU! Stop right there!!!

EMILY  
Max, we don't have time for this.

MAX  
I can't. You guys go without me,  
I'll make a run for it.

WALTER  
You were just riding a motorcycle.

MAX  
Apples and Oranges Walter.

MARGE is gaining speed and getting close.

EMILY  
GET IN THE CAR MAX!

Max reaches into the depths of his soul and finds the  
strength to make a leap into the back seat of the car.

In Slow Motion he flies through the air.

Emily punches it.

Marge, out of breath, stops running.

(CONTINUED)

MARGE  
(out of breath)  
CALL THE POLICE!

They pull up to MELINDA who is getting out of her car.

MELINDA  
Max, was that Isaac on the  
motorcycle?

Max hands Melinda the box.

MAX  
Please forgive me. I only wanted to  
give Isaac his freedom.

Emily puts the peddle to the floor and they storm out of the lot with nurses and staff members chasing behind.

Melinda opens the box. Melinda cups her hand to her mouth, as a flood of emotion covers over her.

MARGE approaches Melinda.

MARGE  
Do you know them?

A moment of indecision.

MELINDA  
Never seen those people before in  
my life.

Melinda slides back into her car and drives away.

INT. KATE'S OFFICE.

Kate is holding on to the little piece of paper that reads December 1st 2012.

KATE  
Impossible.

MAX  
Maybe. Maybe not.

She hands it back to him.

Max feels the paper between his fingers.

(CONTINUED)

KATE

Do you know where Isaac is?

Max shrugs and makes a wistful gesture towards the sky...

MAX

Out there somewhere.

EXT. THE FIELD. EVENING.

The tent is still in the field.

On the stage, Max and Emily face each other.

Max bows. Emily bows.

INSERT: a record spins on a turntable. Music plays.

Walter, close by, looks on from the audience.

EXT. THE FIELD. STAGE. CONTINUOUS.

On stage, Max holds out his hands, ready for a dance partner.

Emily Smiles and accepts.

We pull back.

FADE OUT.