

**MR + MRS SMITH**

Episode 108

"A Break-Up"

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**PINK**

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1 INT. SMITH HOUSE - MAIN BEDROOM - DAY 1

***("Short and Sweet" by Brittany Howard may be playing or "When U Loved Me [acoustic]" by Hether)***

JANE opens her eyes in bed. The sun is up and poking through the sheer curtains. New York City is in full swing, but Jane is slow to rise. She may be depressed. She is no longer wearing a ring.

CUT TO:

1A INT. SMITH HOUSE - MAIN BATHROOM - CONTINUOUS 1A

Jane brushes her teeth.

2 INT. SMITH HOUSE - MAIN BEDROOM CLOSET - CONTINUOUS 2

A lot of John's clothes no longer hang in there. Just a few items of his are left.

3 INT. SMITH HOUSE - HALLWAY - DAY 3

Jane saunters through the hall. She looks into John's old room. It's clean and untouched. Any sign of him living there is gone.

4 INT. SMITH HOUSE - FIRST FLOOR - OFFICE - DAY 4

Jane sits at her desk. John's desk lies empty in front of her. She opens her laptop and then draft folder. It's been drafted by hihi two days ahead of today.

The message reads: *TERMINATE! take out your Smith.*

She looks around, feeling uneasy. This mission is heavy on her. Her and John promised to never complete this one, should it ever arrive.

She pulls out her phone and we see she's about to text John... but thinks better of it. She closes her laptop.

She needs to get out of this house for a while, this mausoleum of heartbreak. Clear her head.

5 EXT. NYC STREETS - MORNING 5

Jane walks the streets buttoned up with her earpods playing. She occasionally looks over her shoulders, suspicious, but trying to normalize: *this is any other day.*

6 INT. RUSS AND DAUGHTERS - DAY 6

Jane stands at the counter and orders. Her earpods still in, she looks across the room.

(CONTINUED)

There's a COUPLE, with the WOMAN asking to try SMOKED FISH from the counter. She takes a bite. She tries to feed her BOYFRIEND a piece of what she's eating. He refuses as they both laugh.

Jane shrinks, watching this interaction -- but then she is handed her order, bringing her back to reality. She paints on a smile and mouths thanks.

7 INT. SMITH HOUSE - KITCHEN - DAY 7

Jane, like any person who is now single, stands to eat. An island eating at an island. She unwraps her everything bagel with lox and caviar.

Before taking a bite, MAX comes over and joins her.

JANE  
Good morning.  
(then)  
I should feed you, huh?

Max jumps on the counter.

JANE (CONT'D)  
You've been waiting very patiently.

Max sits in the sun.

JANE (CONT'D)  
I've come crawlin back to you, Max.  
Like I always do.  
(then)  
Shoulda listened to you.  
(then)  
But you started, if we're being  
honest.

Max sits as Jane walks over with a can of cat-food for him. As she's opening it, some of it leaks onto the ground.

JANE (CONT'D)  
That's gonna smell.

Jane grabs a hand towel and squats to clean up the mess-

**SFFFPH!**

Jane turns her head: "What was that?". A small beam of sunlight cuts through the steam, she follows it to the curtains: there's a hole. She touches the back of her neck: blood.

(CONTINUED)

Then, realizing what's happening, she rolls to the side of the counter. She reaches up, without getting off the ground and grabs a knife. She scans the room.

She checks her body. Nothing. She takes off her shirt to examine it. There's blood splatter, but no wound. She looks around and catches something: blood drips, drips, drips, from the counter.

Max's tail lays over the side, along with a limp paw.

JANE (CONT'D)

Max?  
(then)  
Kitty?

Nothing. He's dead still.

She drops the knife and covers her face.

**TITLE: MR + MRS SMITH**

8 EXT. BROOKLYN STREET - DAY 8

John walks down the street with his MOTHER, mid conversation. He's holding groceries, looking through them and pulls out a chocolate bar.

JOHN'S MOTHER  
(looking at her nails, one  
is smudged)  
I'm going back to that place to fix  
this. You see this? I should've let  
them dry longer.

JOHN  
You snuck these in. You shouldn't  
be eating this.

JOHN'S MOTHER  
Oh stop. It's dark chocolate. I  
have one piece a night. I saw you  
eat a whole bagel yesterday.

JOHN  
Yeah, but I'm depressed.

JOHN'S MOTHER  
Staying with me's that bad, huh?

JOHN  
Might be the best part.

(CONTINUED)

JOHN'S MOTHER

Wow. You really are depressed.

John smiles. She turns to him.

JOHN'S MOTHER (CONT'D)

When things are too good to be true, they won't last. And when things are too bad to bear, they become bearable. That's the truth.

She kisses him and they start up the stairs to the brownstone.

JOHN'S MOTHER (CONT'D)

You got the keys?

JOHN

Yeah.

John searches through his bag for his keys, unlocks the door, and stands in the door way. Something feels *off*.

He looks around before ENTERING. But right before he steps into the house-

**He freezes.** Leg still in the air, he steps back. He stares at the hallway bathroom, its door ajar.

JOHN (CONT'D)

Did you leave the toilet seat up?

JOHN'S MOTHER

Huh? Of course not. I don't even use that bathroom. Black toilets. They're unsanitary.

She starts to step forward to see...

JOHN'S MOTHER (CONT'D)

Must've been you. I thought I raised you better.

John stops her.

JOHN

You did...

(then)

Listen, could you stay out for a bit. Could you go back to the salon and I meet you there?

JOHN'S MOTHER

What's wrong?

(CONTINUED)

JOHN

Nothing. I'll meet you later. Get your nails fixed. Just do not go in the house 'til I say it's okay. Understand?

JOHN'S MOTHER

What about the groceries?

JOHN

I got 'em. I'll put them away.

John gives his mom a kiss. She turns away to head down the steps.

JOHN (CONT'D)

You need any money?

JOHN'S MOTHER

No, I'm good.

John stands on the steps for a moment. Once his mom is out of sight, he gets on his hands and knees. There's a tight piece of fish wire in the doorway, literally where John was about to step. The string connects to a grey box with a silent flashing red light. Inside, little tiny lights flash beneath the toilet and by a hallway lightswitch. The place has been booby-trapped.

John sits up pissed. He backs up from the house slowly for a moment. Then takes out his phone and texts Jane:

John: *"We need to talk. Now."*

Jane: *"I'm close by."*

John: *"I figured."*

Jane: *"The Whitney."*

9 EXT. THE WHITNEY - DAY

9

John walks up the stairs and into the Whitney.

10 INT. THE WHITNEY - DAY

10

People shuffle throughout exhibits. John heads directly for the elevator. He texts:

John: *"Here."*

Jane: *"Martine Gutierrez: Supremacy"*

(CONTINUED)

John steps off the elevator and heads to the Martine Gutierrez exhibition. He slowly walks over and sees Jane staring at "*Broken Doll*". He stands next to her. They stand staring at the piece.

JOHN  
Provocative.  
(joking)  
Looking for more art for the house?

JANE  
Fuck you.

John's a bit shocked.

JOHN  
Sorry?

JANE  
Look at me.

JOHN  
Why?

JANE  
I need to see if there's any  
remorse.

They stare in each other's eyes for a long moment. Pain filling both of them.

JOHN  
Whatever you're feeling, believe  
me... I am ten times angrier.

Jane laughs and starts to walk away. John follows her.

JOHN (CONT'D)  
You drag me all the way out here  
for that?

JANE  
Yeah. Fuck. You. Forever.

JOHN  
You crossed the line, Jane. Not me-

(CONTINUED)



JANE

That's your problem. You think everything you do is justified.

JOHN

What do you expect?

JANE

This is how you handle things? You're just a big fucking baby--

JOHN

Yeah, I need to grow up.

She stops and turns around.

JOHN (CONT'D)

See, I finally get you. You liked this job because you get to pretend you're in a relationship. But all you really understand is keeping people at arm's length. You don't like people, you just wanna study them.

JANE

After everything-- you are the cruelest man I've ever met.

JOHN

That may be true. Because you've never known any other men.

JANE

Believe me, I have.

JOHN

What's that supposed to mean?

JANE

You love pretending you're an idiot--

John grabs Jane by her arm.

JOHN

Did you sleep with our neighbor?

For a short eternity, there's silence.

JANE

I can't do this here with you. Let's go outside.

(CONTINUED)

He lets go of her and they calmly walk side by side down to the elevator.

11 INT. WHITNEY ELEVATOR - DAY 11

John and Jane stand side by side, stone faced.

12 INT. WHITNEY LOBBY - DAY 12

Jane and John walk calmly to the turnstile doors. Jane goes first.

JOHN

I'd prefer to stay somewhere public-

John can't move the door anymore. He's stuck in the turnstile. He looks down to see there's a small red light-blinking black device, looks like a phone, but from John's reaction, it is NOT a phone. He looks up and makes eye contact with Jane, who stares back, then walks away cold.

John, thinking quick, rips off his jacket trying to slip back into the museum through the door crack. He throws his jacket through. Then he slides through and lands on the ground.

**BOOM! A FLASH OF LIGHT.** A smaller explosion, but people are panicked. But not Jane, she walks calmly away.

She turns around just in time to see John come out another door, throwing his jacket back on.

Jane runs. John chases her.

She runs up the High Line steps.

13 EXT. HIGH LINE - DAY 13

Jane races through people as John chases her. They race past/push into a COUPLE taking a selfie, a CREW filming, DELIVERY BIKE, A GELATO VENDOR, TRASH COLLECTOR, etc: the High Line is packed. People yell as Jane and John narrowly miss their BABY STROLLERS and ELDERLY FATHERS.

JOHN

Jane!

They run for a while, then suddenly:

JANE

WAIT!

(CONTINUED)

They both stop out of breath. Jane holds out her hand in desperation, she needs to catch her breath. John clutches his chest as Jane is hunched over breathing deep. For a moment, they seem like they are on the same page, in terms of sharing exhaustion.

JANE (CONT'D)  
(out of breath)  
Who am I?

Jane clutches her chest, then stands up straight and immediately stops breathing heavily. She was never tired. She is simply using John's weakness that she discovered over the year as a tool against him. Classic divorce tactic.

JANE (CONT'D)  
That's you.

Jane gets close to John, pulling out a small KNIFE and swipes at him, who jolts back. She takes two more swipes, before they both begin to circle each other. A few New Yorkers, God bless em, are aware of this confrontation, but ignore at all cost.

JANE (CONT'D)  
Did you ever even mean it? When you promised not to do this?

JOHN  
(you clearly didn't)  
Did you?

She swipes again.

JOHN (CONT'D)  
You don't want to do this.

JANE  
You just don't *want* me to do this.

JOHN  
You're too angry. And you're holding it all wrong.

JANE  
Shut up!

JOHN  
(Remember?)  
Put your right foot forward more.  
Knife should be at chest height-

She goes for him, but he throws a BOTTLE OF JUICE at her from a nearby cart.

(CONTINUED)

As she blocks it, he uses his JACKET to wrap the KNIFE, and falls to the ground with her hand and knife under his arm and in front of him.

His jacket covering the blade, John rips the knife from Jane's hand. But now they're both on the ground and she's got him in a headlock. She starts to choke him. People are starting to stare a little.

John's able to get to his knees, and runs into the gate in front him and SLAMS Jane into it. But she doesn't budge.

BYSTANDER  
He can't breathe!

Three TWENTY-SOMETHING SOCCER BROS start to pull Jane off of John.

JANE  
Let go of me!

As John catches his breath on the ground, Jane elbows one of the men in the face.

JOHN  
It's okay-  
(panting)  
She's my wife.

The Bro's nose is bleeding. The other two bros hold Jane down.

BRO 1  
Fuck!

BRO 2  
Was someone filming her being racist?

JANE  
What?!

John kicks Bro 2 holding Jane. He falls over.

JOHN  
Let go of her.

Bro 1 comes and PUNCHES John. John ELBOWS him in the head, and he falls to the floor. Now Bro 2 and Bro 3 attack John. John is trying to get his bearings, but is floundering. Suddenly Jane SLAMS a CART into Bro 3.

At this point it's just a BRAWL. Gnarly.

But in the midst of all this we start to hear SIRENS.

14 EXT. HIGH LINE STAIRS - DAY 14

Jane, thinking quick, starts down the stairs to get out of there. But as soon as she gets down, she sees POLICE headed her way. She runs back up.

15 EXT. HIGH LINE - DAY 15

Jane gets back to the platform and runs past John who's still fighting Bro 2 and Bro 3. John looks behind her to see the police headed up the stairs. He bolts in the same direction as Jane.

They run through the High Line crowd as fast as they can, Police on their tail. They're running into more and more PEOPLE. It's slowing them down. John's had enough. He pulls out a gun and shoots it off into the air inconspicuously:

JOHN  
He's got a gun!

PEOPLE SCREAM and run for their lives. The stampede gives Jane and John the distraction they need to escape.

16 EXT. HIGH LINE STAIRS - DAY 16

Jane starts to run down the stairs, but police are plowing up. She runs back up to find John looking over the railing of the High Line.

John JUMPS OVER THE RAIL and into traffic.

17 EXT. STREET - DAY 17

John lands on the roof of a VAN. It's not as soft as one would want, but it's livable. He starts to get up.

**THUD!**

Jane lands right next to him barely missing him. Possibly aiming for him? They give each other a look, both knowing where they must go, but simultaneously realizing, the other is headed there: home.

JANE  
I'm going home. And I'm gonna burn  
all your stuff.

JOHN  
Race you there, baby.

(CONTINUED)

They jump off the van.

They run.

18 EXT. NYC STREETS - DAY 18

Jane and John run down the street dodging everything New York has to offer: PHOTOGRAPHERS, COUPLES IN LOVE, CHILDREN ON SCOOTERS, TOURISTS. They eye each other from across the street knowing whoever gets to the house first has the upper hand. That's where all the weapons are.

As John and Jane look at each other down the street, they become more determined. The dodging is becoming more aggressive. There's less dodging and more pushing, muscling through groups of PEOPLE.

They splinter off in two different directions headed to the same place.

John calls Jane on the phone. She answers as they both continue to run, separately but together.

JANE  
You home yet?

JOHN  
When we met, what was your first thought?

JANE  
You tell me.

JOHN  
I thought you were cute. And that you looked like the only person in the world that might be lonelier than me.

This gets to Jane. She tries not to let it.

JANE  
Why are you telling me this now?

JOHN  
In the end, you start thinking about the beginning. So there it is, my honest answer. How 'bout it Jane?

(CONTINUED)

JANE

I thought... you'd be easy enough  
to manipulate to get what I needed  
out of this.

JOHN

So it was all business? I think  
you're full of shit.

JANE

(she's lying)  
Cold hard math.

JOHN

Fine, you wanna be like that.  
That's what I needed to know.

John seems to take her at her word, he takes his wedding RING  
off and places it in his pocket. We think he's resolved to  
really go after her now.

JOHN (CONT'D)

Okay.

JANE

Okay.

John hangs up, running across 7th Ave., CARS honk as he  
interrupts traffic. He weaves in and out of CROWDS.

He is making headway when suddenly he gets hit by a BIKER,  
his legs tangling in the wheels.

19 EXT. SMITH HOUSE - DAY

19

Jane slides to the front of the townhouse with John close in  
tow but slowed down behind her. She runs up the stairs opens  
the door and runs in.

20 INT. SMITH HOUSE - ENTRY/KITCHEN - DAY

20

Jane quickly locks the door behind her, catching her breath.

JOHN'S MOTHER (O.C.)

Hi.

Jane turns quickly to find JOHN'S MOTHER sitting in the  
kitchen.

(CONTINUED)

JOHN'S MOTHER (CONT'D)

What are you reaching for?

Jane looks and realizes she's reaching for a GUN on her leg instinctually. She freezes, panting, tired and caught.

JOHN'S MOTHER (CONT'D)

Come. Sit.

JANE

Oh, you're --

JOHN'S MOTHER

I'm Michael's mother.

JANE

Michael...

JOHN'S MOTHER

I turned up the heat a little. You guys keep it cold in here.

Jane doesn't know how to not be anything but polite to this woman, despite wanting to kill her son right now. His mom's presence is intense. It immediately puts someone in their place.

JANE

Ms...uh-

JOHN'S MOTHER

I'm Denise.

JANE

Denise. I think, I just need a little time by myself.

JOHN'S MOTHER

Oh I won't be long.

She goes and starts to make herself at home in the kitchen. She finishes off a pot of tea she had started.

Jane walks over bewildered, also looking for John.

JOHN'S MOTHER (CONT'D)

Would you like some tea?

JANE

Uh, no thank you.

JOHN'S MOTHER

Have some tea.

(CONTINUED)



She pours Jane some tea.

JANE  
You're visiting J-Michael from  
Baltimore?

JOHN'S MOTHER  
(almost offended)  
No. I live in New York now. Michael  
didn't tell you?

JANE  
He didn't.

JOHN'S MOTHER  
He moved me up here about two  
months ago. It's a nice place. I'm  
not in love with the landlord, but  
I don't see her a lot.

JANE  
Did Michael tell you to come over?

JOHN'S MOTHER  
Michael doesn't know I'm here. He  
gave me an emergency key. He  
probably didn't tell you that  
either, huh?

JANE  
No. He didn't.

John's mother starts to pour and serve the tea.

21 EXT. SMITH HOUSE - DAY

21

While Jane is inside with John's mom (John doesn't realize  
Denise is in there) but he does know Jane made it home first.

He considers his options. Instead of heading up the stairs to  
his stoop, he reluctantly goes to the neighbor's door. He  
rings the doorbell.

22 INT./EXT. NEIGHBOR'S HOUSE - CONTINUOUS

22

HOT NEIGHBOR walks to the door and opens to reveal John  
standing there. He's got a bleeding scrap on his head.

HOT NEIGHBOR  
Hi-  
(sees the blood)  
Wow.

(CONTINUED)

JOHN  
Hello. Yeah.

HOT NEIGHBOR  
What happened?

JOHN  
This is so embarrassing. I fainted  
going up my stairs and dropped my  
keys down the grate.

HOT NEIGHBOR  
Oh my God.

JOHN  
Don't wanna bleed on your stoop,  
just need a little help. Was  
wondering if I could cut through  
your yard? Jane usually leaves the  
side door open.

HOT NEIGHBOR  
(slightly reluctant)  
Sure, you just uh... have to walk  
through the house.

John plays up his wooziness.

HOT NEIGHBOR (CONT'D)  
Please come in, sit for a minute.

CUT TO:

23 INT. SMITH HOUSE - LIVING ROOM - DAY

23

The conversation between these two women continues, now both  
seated side by side.

JOHN'S MOTHER  
My son's not a great liar. So he  
just doesn't tell you everything.  
So you learn to ask about  
everything.

She slides a cup of tea to Jane. Then she takes a sip of tea.

JOHN'S MOTHER (CONT'D)  
So you two are fighting?

JANE  
Yes.

(CONTINUED)

JOHN'S MOTHER

Mm-hm.

(then)

Well, I don't know you, Jane. All I know is what Michael's told me. And what I can assume from looking at your nails right now.

Jane looks at her nails.

JANE

They're usually cleaner-

JOHN'S MOTHER

(ignoring her "excuse")

He cares about you. I just wanted to give you some insight into how to care for him.

JANE

I don't know if he told you, but we're...in the process of splitting up.

JOHN'S MOTHER

I know. I'm not blind, Jane. You think I break into people's houses for fun?

JANE

Sorry.

JOHN'S MOTHER

I'm teasing. Listen.

(then)

Michael's a lot like his father. He's stoic. But very readable because of it. When he was little, I couldn't leave him alone for a second. He always wanted to be near me. I couldn't even shower. I'd have to put him in a car seat outside of the tub and play peek-a-boo to even clean myself. A real mama's boy. But then he started seeing his father. He'd come back home from the base and I'd see him light up. He wasn't able to be around a lot. But when he was, Michael would do anything for him. And perform any way he thought his dad would want him to.

(MORE)

(CONTINUED)

JOHN'S MOTHER (CONT'D)

At first I was jealous honestly,  
but then I realized...Michael needs  
people. If he feels safe with you,  
he'll be Michael. If he doesn't,  
he'll be whoever you want him to be  
to get you to stay.

Jane stares at her.

JOHN'S MOTHER (CONT'D)

Before you call it quits, make sure  
you're breaking up with Michael and  
not his representative.

JANE

Did Michael say that about me?

JOHN'S MOTHER

No. He's only said great things  
about you. But I have a sense about  
people. And you're pretty cold.

(then)

I'm not trying to be mean, but I  
don't mince my words. No one's ever  
paid me that courtesy.

JANE

If I'm being honest, I'm not really  
someone who makes people feel safe.  
I usually stay very far away from  
people because of that. I think  
it's good we're not together.

JOHN'S MOTHER

Maybe. But Michael understands  
complicated people.

JANE

There's more at stake now.

JOHN'S MOTHER

Are you pregnant?

JANE

(surprised)

No.

JOHN'S MOTHER

Drats.

(then)

Well then stakes can't be that high.

Denise starts to get up to leave. Looks around at the house.

(CONTINUED)

JOHN'S MOTHER (CONT'D)  
Shame. Looks like you guys have a  
pretty nice life.

JANE  
Denise.

Denise stops.

JANE (CONT'D)  
If I'm having second thoughts, but  
Michael still wanted to... end  
things. Is there a way to change  
his mind?

Denise thinks on it.

JOHN'S MOTHER  
Usually once Michael's made his  
mind to do something, he carries it  
out. But he has surprised me  
before.

Denise smiles and shrugs, then closes the door, leaving a  
stoic Jane to weigh her options.

24 INT. NEIGHBOR'S HOUSE - DAY

24

John makes his way inside--

JOHN  
Thank you. I hope I'm not  
bothering.

(CONTINUED)

HOT NEIGHBOR  
Not at all, not at all.

JOHN  
I assume the yard is--

HOT NEIGHBOR  
Hold on, don't rush out. Let me get  
you a towel.

John checks Hot Neighbor's place as Hot Neighbor walks  
offscreen to get a towel.

JOHN  
Nice place. Is your wife home?

HOT NEIGHBOR (O.S.)  
Oh thank you... not as nice as  
yours though. Those green tiles in  
the kitchen are just--

Hot Neighbor returns with the towel. Hands it to John.

JOHN  
You've been inside my house?

HOT NEIGHBOR  
Just like once or twice. I lent  
Jane a book.

JOHN  
You did?

John is now angry and very suspicious. A combination of  
jealousy and intrigue.

JOHN (CONT'D)  
What do you know about Jane?  
Outside of her taste in books?

HOT NEIGHBOR  
Not very much. She's kind of  
mysterious. You both are.  
(half chuckling)  
We all talk about it.

JOHN  
Whose "we all"?

HOT NEIGHBOR  
The neighborhood.

(CONTINUED)

JOHN  
(playing it up)  
Oh God, I should sit.

John grabs his head and sits down.

HOT NEIGHBOR  
Please, sit. I'll get you some ice  
too.

JOHN  
And some water please.

HOT NEIGHBOR  
Of course.

As soon as Hot Neighbor leaves, John gets up and creeps  
around the house.

HOT NEIGHBOR (O.S.) (CONT'D)  
No wife by the way. Recently  
divorced. It's a strange one.

JOHN  
Oh really?

HOT NEIGHBOR (O.S.)  
Yeah. Still wrapping my head around  
it.

John, creeping further into the house.

JOHN  
Mind if I use the bathroom?

HOT NEIGHBOR  
Sure just make sure it's the door  
on the left. Not the door on the  
right. Left, left, left.

John sees the two doors down the hall.

HOT NEIGHBOR (O.C.) (CONT'D)  
You know Anthony across the street  
is a doctor. He's home around this  
time, I can call em?

John opens the door on the right. Doth protest too much for  
the left.

Right at that moment, Hot Neighbor walks behind him panicked.

(CONTINUED)

HOT NEIGHBOR (CONT'D)  
Whoops, wrong door -- I can just  
show you--

25 INT. NEIGHBOR'S OFFICE - CONTINUOUS

25

John sees a desk setup. But there's something striking about it: John and Jane's pictures from outside of their house from RING cameras. John walks over to the desk to find blueprints of their brownstone laid out. John takes this in. Is Hot Neighbor an alternate spy? Does he work for the Smith Company?

HOT NEIGHBOR  
Okay, I know this looks strange-

John immediately grabs Hot Neighbor and SLAMS him against the wall. He presses his arm into his neck and points a gun at his face.

JOHN  
Don't move.

HOT NEIGHBOR  
I'm not moving.

JOHN  
What's your name? Are you CIA? MI5?

HOT NEIGHBOR  
My name is Harris Materbach, I'm an agent for Sotheby's.

JOHN  
Sotheby's. Is that counter intelligence?

HOT NEIGHBOR  
Sotheby's is a real estate agency. I'm a real estate analyst. They want your house. Bad. No one knows how you were permitted to build it. There's no record of permits being filed. You combined two historical brownstones into one residence, which is unheard of. You added a garage and pool, which alone would cost anyone over 25 million if the city even allowed that sort of thing. All of this on the salary of software engineers. It doesn't make sense.

(MORE)

(CONTINUED)



HOT NEIGHBOR (CONT'D)

The only people who are capable of anything like this are Russian oligarchs or Saudi royals, and if we're being honest, neither would have the pallet for something as bespoke as your home. It's a jewel. It's my Moby Dick. Please don't kill me.

John takes this in.

JOHN

You were flirting with Jane to get info on our house?

HOT NEIGHBOR

Yes. Please don't kill me.

JOHN

So you weren't flirting with Jane because you like Jane?

HOT NEIGHBOR

(staring at the gun)

Do you want me to flirt with Jane?

John lowers his gun and puts his head in his hands.

JOHN

You got some mezcal?

HOT NEIGHBOR

Behind you on the bar. It's cheap.

John walks over and pour himself drink. He downs it in one gulp. John lowers the gun.

JOHN

Unbelievable. Sorry for the gun.

HOT NEIGHBOR

It's okay.

(then)

Are you and Jane going through something?

JOHN

You could say that.

HOT NEIGHBOR

My divorce made me a little crazy.

(CONTINUED)

JOHN

It's more than that. I feel like I  
can't tell where the line is  
anymore...

HOT NEIGHBOR

If I may give some advice: work,  
life, money, romance. They're all  
part of the same project. Marriage  
is building a house and sometimes  
people's tastes change. Or they  
never had any to begin with. I  
don't want to be with my ex. But I  
also don't think it's better alone.

JOHN

You don't?

HOT NEIGHBOR

No.

JOHN

(thinking)

I don't like to read the way she  
does.

HOT NEIGHBOR

You don't have to like it. Just  
start reading, man.

Long beat.

JOHN

I gotta run.

(then)

Thanks for the drink.

John gets up. He EXITS the office.

26 INT. NEIGHBOR'S KITCHEN - CONTINUOUS

26

John walks toward the exit to the backdoor / yard.

HOT NEIGHBOR

John?

John stops.

HOT NEIGHBOR (CONT'D)

You moved out, right?

John looks at Hot Neighbor: *what are you trying to say?*

(CONTINUED)

HOT NEIGHBOR (CONT'D)

Is she able to afford that place on  
just *her* salary?... You think  
she'll sell it?

Man, this guy is committed.

27 EXT. HOT NEIGHBOR'S YARD - CONTINUOUS 27

John leaves out the back door. He looks both ways cautiously,  
then jumps and rolls over the fence to his house.

Hot Neighbor looks on in bewilderment.

28 EXT. SMITH HOUSE - SIDE DOOR - CONTINUOUS 28

John makes his way, stealthily, through the side door which  
leads to the --

29 INT. SMITH HOUSE - BASEMENT - DAY 29

John pulls out his GUN and approaches the basement door  
cautiously. He pulls out his PHONE and goes into his music  
streaming app. INSERT of JOHN'S PHONE as he quietly pulls up  
his "janey" playlist to turn the music on in the house.

\*  
\*

CUT TO:

30 INT. SMITH HOUSE - FIRST FLOOR - LIVING ROOM - DAY 30

The McIntosh MB50 turns on, the blue backing light glows as  
the beginning sounds of "*Steal My Sunshine*" start. This song  
will play in its entirety.

CUT BACK TO:

31 INT. SMITH HOUSE - BASEMENT - DAY 31

John KICKS the door open.

A SOUND from the SCREENING ROOM. Light flickers on the  
screen. John approaches with his GUN drawn. Just as Jane  
ENTERS through the garage, braced for a fight.

John quickly ducks behind the screening room wall. As he  
peeks around, Jane ducks into a side door. Just out of view.  
As if they can predict each other's moves.

(CONTINUED)

Just as John makes a dash for the stairwell, Jane emerges from her nook. She UNLOADS on him, bullet spray behind him as he rolls to the stairs. He takes cover at the top.

Jane darts into the wine cellar, ducking behind the wall. John BLASTS the wine cellar with bullets. Missing Jane but bursting wine bottles. Red wine pours from the walls.

JOHN  
I'm home.

JANE  
Yeah, I thought that was you.

John scurries up the stairs.

32 INT. SMITH HOUSE - FIRST FLOOR - HALLWAY - DAY 32

John bolts down the hallway, lifts up a PAINTING and pulls a SHOTGUN from inside the wall. He fires at Jane as soon as she walks up the stairs. She runs for the kitchen, diving behind the island. Firing a few shots back at John.

John GROANS, faking that he's been hit -- but then --

33 INT. SMITH HOUSE - KITCHEN/HALLWAY - DAY 33

John comes around the corner, shotgun blasts into the kitchen. Missing Jane but hitting GLASS CONTAINERS on the shelves. Rice and beans spill out onto the floor.

Behind the island, Jane's clip is emptied. She grabs a few KNIVES from the counter. She hurls them at John, barely missing him.

Jane opens the oven door to reveal a TEC 9. John hides behind a wall as Jane grabs the gun. She stands up and starts firing in John's direction as he runs down the hall. The WATER BAR explodes as she fires. Water spilling out all over the floor.

JOHN  
You're gonna ruin all your  
expensive art, babe.

34 INT. SMITH HOUSE - KITCHEN/DINING ROOM - DAY 34

John's now perched behind the wall of the dining room. His shotgun out of rounds.

Jane watches as John's hand comes out from behind the wall, into the cat tower in front of the wall. He lifts the pillow.

(CONTINUED)

Another GUN hidden in it. He grabs it and starts to FIRE. But just in time, Jane opens the refrigerator and uses it as a shield, exploding kombucha, pickles, butter goes everywhere.

35 INT. SMITH HOUSE - FIRST FLOOR - KITCHEN - DAY 35

As John comes around the corner, Jane bails to the other side of the kitchen. John slides in to duck behind the island. Now at opposite ends of the kitchen.

Jane fires rounds, missing John but destroying the dining room. John fires at Jane, missing her but blasting the living room. Bullets hit the windows, shattering them.

36 INT. SMITH HOUSE - FIRST FLOOR - HALLWAY - DAY 36

Jane bolts for the stairs. Headed for the next hidden weapon. She unloads on John as he fires back. The entry light gets blasted. The security monitor hit. Dust flies around her, exposing brick on a once pristine wall. They hit everything but each other, destroying the life they once had.

John follows Jane up the stairs.

37 INT. SMITH HOUSE - SECOND FLOOR - LIBRARY - DAY 37

John runs into the library just as Jane grabs a BOOK. Another gun hidden in a place John never looks. As soon as she pulls it out. John disarms her. It's a hand to hand fight now. Using BOOKS and whatever else they can find as weapons.

JANE

Here's a book for you never to read, asshole.

It's getting brutal. Jane KICKS John. He grabs her leg and SLAMS her against the bookshelf. Jane uses a BOOK to crush John's fingers against the bookshelf, then swipes his head, barely missing a punch. They battle each other with BOOKS. Jane KICKS him in the gut and they exchange PUNCHES.

Jane reaches for a BOOK, another stashed away GUN. John grapples with her as SHOTS fire off around the room. John takes her down, disarming her. He grabs her and flips her over him, but she uses that momentum to roll him. She KICKS him hard in the gut, sending him into the guest room.

38 INT. SMITH HOUSE - SECOND FLOOR - GUEST ROOM - DAY 38

John and Jane exchange PUNCHES before he FLIPS her onto the bed. A WRESTLING match between them. John grabs a PILLOW, covering Jane's face but she fights back, HEADBUTTING him. It looks brutally painful and they're getting tired of fighting.

On the ground, Jane grabs the FIRE POKER and hits John with it. He in turn SLAMS her head into the bed and up against the shelf full of plants. Chucking a POTTED PLANT at her as she tries to escape. John rips out an ELECTRICAL CORD from the LAMP, tying Jane up.

39 INT. SMITH HOUSE - SECOND FLOOR - HALLWAY - DAY 39

John takes Jane down and wraps the ELECTRICAL CORD around her hands and legs. She's essentially hog-tied.

John picks Jane up as she protests and brings her down stairs.

40 INT. SMITH HOUSE - FIRST FLOOR - OFFICE 40

By this point the "*Steal My Sunshine*" has stopped. Now **Khadja Bonet's "Remember the Rain"** is playing as Jane screams obscenities at John.

John puts her in her office chair.

John ignores her and goes into the cabinet and pulls out SERUM from the fridge. What is that? What is he doing? He begins filling up a syringe with it.

JANE

What are you doing?

John measures the amount.

JANE (CONT'D)

(serious)

John. What are you doing.

He squats to her thigh.

JANE (CONT'D)

(somewhat pleading)

John. Don't-

John plunges the syringe into Jane's thigh. Jane looks to him, devastated.

(CONTINUED)

JANE (CONT'D)

How could you? How could you do that?!

Tears of rage stream down Jane's face. John walks over to his desk, gets a second syringe and plunges it into his own thigh, looking right into Jane's eyes as he does. John cuts her loose, Jane hitting him the entire time.

JANE (CONT'D)

I hate you!

Jane falls to the floor, head in hands. John falls to the ground, exhausted.

JANE (CONT'D)

I hate you.

JOHN

I hate you too.

JANE

I really hate you. I thought I was hating people, but I've never hated anyone until now.

(gritting teeth)

What is this stuff doing?

JOHN

It's making you honest. You've never been honest-

JANE

I HAVE BEEN HONEST! Just because you don't understand me doesn't make a me liar.

JOHN

BULLSHIT! That is bullshit!

They're sweating. It's as if they are on ecstasy or some kind of intense club drug. They are licking the insides of their mouths.

JOHN (CONT'D)

You make everyone question what you say so they build a filter around how they feel about it, just so you don't have to. That's unfair!

(CONTINUED)

JANE

I'm unfair?! Everyone around you  
thinks you're a sweet idiot because  
that's the only way you know how to  
make people trust you. How about  
being competent? Pathetic.

JOHN

It's all vitriol with you. Did you  
even love me?

(CONTINUED)



JANE

I did! Oh my God, I did-  
(crying, then-)  
Wow. This feels... unreal.

JOHN

I was gonna say, I feel really  
good. I'm pretty sure I have a  
broken finger and now it just feels  
like I have a piece of sex on my  
hand.

JANE

I have every single hug there's  
ever been inside me right now.  
Every bruise feels like kisses from  
a baby angel. I can't feel the  
pain.

JOHN

I have no pain.

JANE

But I'm still angry.

JOHN

Why?

JANE

You said I'm crazy.

JOHN

I said you were "being" crazy.

JANE

I failed my psych exam. For the  
CIA. I curated my whole life to get  
in. I got all the way through...  
but then I failed because I had  
"sociopathic tendencies". Don't  
call me crazy. It makes me feel  
like a monster woman.

JOHN

Are you a sociopath?

JANE

I don't know. There's a jar by the  
bed, I put a marble in every time I  
do something sociopathic.

JOHN

How many marbles have you put in-

(CONTINUED)

JANE  
Seventy-eight.

JOHN  
What did you need five million six  
hundred and seventy six dollars  
for?

(CONTINUED)

JANE

Money to live alone forever. And student loans.

John laughs.

JANE (CONT'D)

You're judging me. My dad paid my loans. I need to pay him back. It made him feel like he was a good father. He wasn't.

JOHN

You don't know what it made him feel like.

Silence.

JOHN (CONT'D)

Do you think you're a sociopath?

JANE

Yes. My mother used to say "what's going on up there" when I was cold. It's good she wasn't alive when I took that test. It would've broke her heart. I waited until she was gone to apply because we wouldn't be allowed to talk to our loved ones for two years if I got in. I miss my mom.

(then)

Do you think I'm a sociopath?

JOHN

No. I think you're just Asian.

Jane looks to him: "What?"

JOHN (CONT'D)

The societal pressure and cultural wiring. I think you're just Japanese. In the U.S. And a woman. I think you're too hard on yourself. A lot of it's in your head. Maybe there's something racist about what I'm saying, but that's what I see.

(CONTINUED)

JANE  
I thought I was "white" to you?

JOHN  
I say that to bother you. Cause it bothered me.

JANE  
It does bother me.

JOHN  
I won't do it anymore. I don't like bothering you. It scares me and it makes me feel sick a little. Like eating dirt.

**"Masterpiece" by SAULT** starts to play.

JANE  
I feel closer to my dad when people call me Japanese. You judge me for not talking to him?

JOHN  
I do.

JANE  
I do too. But he doesn't want to know me. That impacts a woman.

JOHN  
I got kicked out early from the Marines.

JANE  
Why? Did you kill someone you weren't supposed to?

JOHN  
No. Asthma.

JANE  
That's not your fault.

JOHN  
I feel like it is. Makes me less a man.

JANE  
Why do you tie your masculinity to something you can't change?

(CONTINUED)

JOHN

I don't. I tie it to my will. A man should be able to will his way through anything. To protect.

JANE

Are you ashamed of your asthma?

JOHN

I'm ashamed that it's probably less asthma attack, more anxiety attack. Why didn't you let me love you?

JANE

I don't need people to feel safe, John. I can't do it how you do it.

JOHN

My mom says that about me. I think you talked to her.

JANE

I did talk to her.

JOHN

I love my mom. Even when she does things she shouldn't do.

JANE

You moved her here and didn't tell me.

JOHN

I was afraid. I think we intimidate you.

JANE

I just don't have what you guys have. She told me you need to feel safe. That you needed to trust people. If you need that, why even be a spy?

(CONTINUED)

JOHN

So I could be important. I want people to like me. I don't think you liked me.

JANE

But I loved you.

JOHN

I needed you to like me.

JANE

Sometimes I don't want to like you.

JOHN

I know, it's alluring. I like looking for the path back to you. You should let me explore more.

JANE

Sometimes you should just do it.

JOHN

I don't wanna "just do it". I want you to want me to do it.

JANE

I want you to want to do it. Like how you react when I talk to hot neighbor. I feel good when you pull me.

JOHN

You like my jealousy?

JANE

Yeah.

JOHN

I was jealous you slept with two targets.

JANE

I didn't sleep with two targets. I just wanted to hurt you.

(CONTINUED)

JOHN

You did. Really bad. It makes me  
feel like I'm falling into the  
ground.

They're sweating and moving around now. The drug is really  
coursing through them.

JANE

It hurt that you wanted to sleep  
with Bev. The longing hurt me. It's  
bigger than love because it's  
imaginary.

JOHN

But it's fake.

JANE

But the sadness. That's real.

JOHN

What makes you the most sad?

JANE

My mom's body. She died in a crash  
so horrible we couldn't have an  
open casket. I don't want to  
remember her the way I last saw  
her. But remembering her as my mom,  
taking care of me, hurts even more.  
No one takes care of me, now.

JOHN

I did.

JANE

You did, sometimes. I liked that  
very much. It felt safe and now it  
hurts to feel so unsafe.

(beat)

What makes you the most sad?

JOHN

That I can't pay my father back.  
That I can't pay my grandmother  
back.

He starts to slightly smile to himself, it's genuine.

JANE

How would you pay them back?

(CONTINUED)

JOHN

With kids.

JANE

Do you still want children?

JOHN

I want kids more than anything.

JANE

Would you still have a child with me if I was a sociopath?

JOHN

Are you exactly how you are, but I just know for sure you're a sociopath?

JANE

Yes.

JOHN

I'd do it in a heartbeat.

JANE

You're just trying to make my heart jump.

JOHN

Did it work?

JANE

Yes.

JOHN

I had a clear shot at you when you ran up the stairs.

JANE

I had a three clear shots at you in the kitchen.

JOHN

Why didn't you kill me?

JANE

I didn't want to.

(CONTINUED)



JOHN  
You didn't want to or you couldn't?

JANE  
I couldn't.

JOHN  
Me neither.  
(then)  
This serum is... really something.

JANE  
Are you meditating through it?

JOHN  
I'm trying.

JANE  
Sometimes I think you're meditating  
is just for show.

JOHN  
I never do it for show.

JANE  
I know. That's why I love it.

They laugh.

JOHN  
I love how you laugh at yourself.

JANE  
I hate that. I sound like a robot  
when I laugh.

JOHN  
Yeah. It's like "Ha-ha-ha".

(CONTINUED)

They laugh.

JOHN (CONT'D)

I love your smell too.

JANE

I smell weirdly sweet all the time.  
It gets annoying to me.

JOHN

I like it.  
(then)  
Can I smell you?

JANE

Where?

JOHN

Your neck.

JANE

No.

JOHN

Do you want me to do it anyway?

JANE

Yes.

John slowly crawls over and smells her neck. He stays at her neck, almost talking to it. They're very close to each other. They start kissing.

JANE (CONT'D)

I smell. I was running.

JOHN

Me too. I was running to get you.

JANE

I wanted you to catch me. I hate  
how your voice goes low when you  
know you're being charming.

JOHN

I hate how you mirror everyone we  
meet to make them feel comfortable  
with you. But I love that you don't  
do that with me.

JANE

I love that you watch me.

(CONTINUED)

JOHN

You have big cheeks. With little freckles. They look like little pancakes to me. I wanna bite them.

JANE

You have a weird nose. You've got this dimple in it that makes you look like a lion. Like you're gonna eat me. Like a cat lady fantasy.

JOHN

What do you fantasize about?

JANE

I fantasize about who I thought you were when we first met.

JOHN

Who did you think I was?

JANE

Someone very sweet.

JOHN

I can be sweet.

JANE

I don't think you can be anymore. Not to me.

JOHN

Why not?

JANE

Because of Max.

JOHN

I hate that cat.

JANE

But you didn't have to kill him.

JOHN

I didn't.

JANE

You missed me and shot him.

(CONTINUED)

JOHN  
I didn't. We said we would never do that.

JANE  
But you did try to kill me.

JOHN  
Because you tried to kill me. And my mom.

JANE  
No I didn't.

JOHN  
Her house was touched. I saw it with my own eyes.

JANE  
That wasn't me.

JOHN  
Bev?

OTHER JANE (O.C.)  
Hello?

41 INT. SMITH HOUSE - FIRST FLOOR - HALLWAY - DAY

41

Jane and John look to the doorway to find OTHER JOHN and OTHER JANE traipsing through the wreckage of the house, both armed. "**Statue**" by **Bonnie Banane** starts to play.

OTHER JANE  
Wow. What a mess.

OTHER JOHN  
Party animals, you two.

(CONTINUED)

OTHER JANE

Must've used every gun in here. I'm surprised we didn't find two corpses.

JOHN

How'd you get in here?

OTHER JOHN

The boss gave us a key. And the code.

John and Jane look to each other. Other Jane clocks it.

OTHER JANE

I know what you're thinking. Don't make this dramatic. Keep your hands up

OTHER JOHN

How about we sit down. It's nicer that way.

Other John points them to sit at the dining room table with his GUN.

OTHER JOHN (CONT'D)

Sit.

42 INT. SMITH HOUSE - FIRST FLOOR - DINING ROOM - DAY

42

John and Jane and the Other Smiths all sit at the table. A mirror to their ill fated dinner party months before.

OTHER JOHN

Do you guys want a drink?

JANE

No thanks. We're on truth serum.

JOHN

I'll take one.

OTHER JOHN

Smart man.

OTHER JANE

Truth serum?

(then)

Are you armed?

They shake their heads 'no'.

(CONTINUED)

OTHER JANE (CONT'D)  
Are there loaded weapons around  
here?

(CONTINUED)

JOHN	JANE
Of course. There's one over there. Under the sink, one behind the couch too. I think we used most of them.	Absolutely. There's one taped in the fireplace. I think there's one in the freezer too. We used the rest.

OTHER JANE  
(laughing)  
Bizarre. This is unfair.

OTHER JOHN  
We've finalized a lot of Smiths.  
But never on truth serum.

JANE  
What does "finalize" mean?

Other Jane pours some DRINKS.

OTHER JANE  
When you take out other Smiths,  
they call it "finalizing".

JOHN  
How often do you "finalize"?

OTHER JANE  
(laughing)  
That's all we do.

OTHER JOHN  
What else could "Extremely High  
Risk" be?

JOHN  
Extremely High Risk... is killing  
other Smiths.

OTHER JOHN  
Exactly.

OTHER JANE  
It's a bummer. We really liked you  
guys. You're fun.

JANE  
Thanks.

JOHN  
So the captain we killed in El  
Salvador...

(CONTINUED)

OTHER JANE

A Smith. Well, he was. Everyone wants to run away and start over. But it's pretty silly to be honest.

OTHER JOHN

The more you submit to Supe, the stronger your faith. The easier it all becomes.

JOHN

You're talking about him like he's God.

OTHER JOHN

He is. How do you think I knew where to find you?

JOHN

You didn't meet us by chance...

OTHER JOHN

Farmers market. Juice stand. 11:52 am. He's never wrong.

OTHER JANE

He knows what you're gonna do before you do it. He knew you were going there before you knew you were going there. He knew all of us before we were Smiths. The things he's told us, they're incredible...

OTHER JOHN

You do what he tells you and you're rewarded with the gift of the present.

OTHER JANE

Cause the future is not guaranteed.

OTHER JOHN

Amen-

(CONTINUED)



Other John **SNEEZES**. He snuffles, regaining composure. John and Jane look at each other ("*He always sneezes in three's*"). Other Jane looks to Other John for a moment, but when she turns back, John is already running across the room.

OTHER JANE

No!

She **FIRES**. But as she does, Jane has jumped across the table and grabs Other John's gun as he's sneezing-

OTHER JOHN

AAaahchoo!

**GUN FLASH!**

We see an empty table, but we hear Other John SCREAMING.

OTHER JOHN (O.S.) (CONT'D)

AAAAHH!! FUCK! FUCK! MY FUCKING  
EYE. GOD DAMMIT!

Other Jane is hiding behind the kitchen island.

OTHER JANE

John! Quiet! I need to hear where  
they are!

Other John is huddled next to the fireplace. He continues to scream through this whole thing, bloody hand over his eyes.

OTHER JOHN

I just had a hot bullet wiz past my  
fucking eye JANE!

OTHER JANE

SHUT UP! You're being a baby.

OTHER JOHN

I need support right now!

John is across from the elevator.

JOHN

Found a gun by the stairs, gimme  
your 20!

JANE

She knows the house layout.

JOHN

Code it for me!

(CONTINUED)

JANE

I'm next to that thing I bought,  
you hate!

OTHER JANE

John, where are you?

OTHER JOHN

I DON'T KNOW! I'M FUCKING BLIND,  
JANE!

OTHER JANE

Stop. Blaming.

OTHER JOHN

You give every tool that therapist  
gave us as weapon, you know that?

JOHN

Come to the elevator!

JANE

I'm pinned!

JOHN

No you're not, I got a reflection  
in your favorite vase. If she  
stands up she's dead.

OTHER JANE

You're bluffing.

JOHN

Prove it.

JANE

I don't know.

JOHN

She's shootin wild, she's got no  
eyes.

OTHER JOHN

My eyes!

OTHER JANE

SHUT! UP!

JOHN

On three. One!

OTHER JANE

I will shoot!

(CONTINUED)

OTHER JOHN  
I'm going home, Jane!

OTHER JANE  
We can't get another fail, John!

JOHN  
THREE!

Jane runs to the elevator and opens it, while John runs in with her. Other Jane shoots wild.

43 INT. SMITH HOUSE - FIRST FLOOR - ELEVATOR - DAY 43

As soon as the door closes, BULLETS spray into the elevator. They hug the walls.

44 INT. SMITH HOUSE - THIRD FLOOR - HALLWAY - DAY 44

John and Jane step out of the elevator, Jane FIRING toward the stairs. Other Jane knows the house well and is bound to be close behind. Jane quickly puts in the code to get into the Panic Room.

45 INT. SMITH HOUSE - 3RD FLOOR - PANIC ROOM - (DAY TO NIGHT) 45

John and Jane fall into the panic room. John stumbles into the corner. Jane slams the door behind then looks to the SURVEILLANCE MONITOR. Other Jane is down the hall.

JOHN  
Maybe she won't find us.

JANE  
She knows this room.

Other Jane walks up, standing outside the Panic Room door. Looking right into the camera. \*

OTHER JANE punches in codes on the KEYPAD, trying to get inside the panic room. \*

She POUNDS on the door, yells. \*

JANE (CONT'D)  
We're gonna have to wait her out.  
Right? We should just wait.  
(short beat)  
John?

Jane turns to find John sitting in the corner staring off. He's bleeding from his side. She kneels to him.

JANE (CONT'D)  
Lemme see.

She lifts up John's shirt. It's caked in blood.

JANE (CONT'D)  
There's a first aid in here.

Jane starts to unpack the FIRST AID.

JOHN  
I think I'm gonna need something more.

JANE  
We can't leave yet. She's right out there.

JOHN  
How many bullets do you have left?

Jane checks the chamber.

JANE  
Are you fucking kidding me?

(CONTINUED)

JOHN

What?

(CONTINUED)

JANE

One.

JOHN

Hm.

JANE

Just let me think-

JOHN

I don't think you should open the door. I think it's okay, Jane-

JANE

Stop.  
(sitting next to him)  
What's the plan?

JOHN

You're asking me?

JANE

I'm asking you.

JOHN

The lights are off. She's either gonna have to put them on as the sun goes down, or sit in the dark. Either gives us an advantage.

JANE

Fine. So we wait?

JOHN

We wait.

Long beat.

JANE

I think the serum is wearing off.

JOHN

How bad does it look?

Jane looks at John's wound. It's really bad.

JANE

Not bad.

(CONTINUED)

JOHN  
(smiling)  
Liar.

Jane tries to laugh with him, but she's crying.

**They lean on each other as the light outside turns from day into night through the skylight [Insert shot].**

45A INT. SMITH HOUSE - THIRD FLOOR - PANIC ROOM - NIGHT 45A

John is looking worse for wear. Jane looks on.

JANE  
John... stay awake, ok?

John nods, groggy. Jane thinks about something to keep him distracted with her.

JANE (CONT'D)  
Look at me. I want to tell you something important.

He looks at her.

JANE (CONT'D)  
(then)  
We can have one kid. Alright?

JOHN  
Five.

JANE  
Two. That's it. I'm not negotiating.

JOHN  
Where will we live? I wanna live by mountains.

JANE  
We'll live in Vancouver. I have family there.

JOHN  
That's good. I like Whistler. My mom needs to be close. They need black people in their life.  
(then)  
What's your real name?

JANE  
...Alana.

(CONTINUED)

JOHN  
...I like "Jane".

Jane half smiles with tears in her eyes. She looks off at the monitor. Other Jane is sitting there, now in night vision thanks to being cloaked by darkness.

JANE  
I like "John".

Jane gets closer to John. She looks at the security monitors. Other Jane behind the door. And then beyond: a fully destroyed house. The life as they knew it is over. They are no longer spies.

JANE (CONT'D)  
I'm gonna get us out of here. It's  
me and you, ok?

John weak, still smiles at Jane saying this to him.

JOHN  
Ok.

(CONTINUED)



Jane looks at the shadow beneath the door.

JANE

John...I'm gonna go for it. We can  
bum rush her. I have a shot.

She looks at John, he's sweating and breathing heavy.

JANE (CONT'D)

You're gonna be ok.

John doesn't say anything back.

JANE (CONT'D)

Okay...Okay. Ready?

John says nothing, his eyes are starting to close. Her  
beautiful John. His slowing breaths. She touches his  
forehead.

She looks down at him with resolve. If they're going to go  
down it's going to be together and it's going to be glorious.

JANE (CONT'D)

John. Stay with me!

His eyes start to open.

It turns out, this wasn't a spy story after all. It was a  
love story...

JANE (CONT'D)

(then)

One.

(then)

Two.

(then)

...Three.

Jane KICKS the door.

CUT TO:

46

EXT. SMITH HOUSE - NIGHT

46

We see/hear TWO GUNSHOTS go off in the window of the house.

BANG BANG --

Then a THIRD GUNSHOT. BANG --

The sound of New York City continues.

(CONTINUED)

CREDITS.

TAG:

47 INT./EXT. SMITH HOUSE - DAY (\*MIGHT BE NIGHT) 47

Hot Neighbor knocks on the front door, then slowly opens it. Everything is broken and destroyed.

HOT NEIGHBOR

Hello? I brought you a book--

He looks around and sees the carnage of the gun fight. He takes it in, then slowly backs out.

HOT NEIGHBOR (CONT'D)

I'm just...gonna leave it here.  
Okay. Bye.

He closes the door, getting on his phone.

HOT NEIGHBOR (O.S.) (CONT'D)

Seth? Hey. Soooo, I think they  
might be ready to sell---