

SEXUAL LIFE

Written by

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FADE IN:

EXT. CITY SKYLINE - DAY

city will
complexes. A
lot of people live here...whoever they are.

city at
As we move closer we discover that this is not a real
all, but a scale model of one.

freeways.
none of
Everything is in miniature -- the buildings, parks, and
GLIDING over this tabletop metropolis, we find that
the buildings have roofs, allowing us to peak inside.

VARIOUS CLOSE ANGLES

bedrooms,
life
We FLOAT through miniature coffee shops, offices, and
where toy figures are arranged in tableau of everyday

the street.
One waits for a bus.

cover of the
standard "When We're Alone"

on chimney
you and
Just picture a penthouse Way up in the sky, With hinges
For stars to go by, A sweet slice of heaven For just

I, When we're alone.

propriety There
When we're
miniature

From all of society We'll stay aloof, And live in
on the roof, Two heavenly hermits We'll be in true,
alone.

miniature

As the song ends we find a miniature girl who lies on a
bed.

CUT TO:

INT. LORNA'S APARTMENT BEDROOM - DAY

slender girl
place
Lorna

A cramped one-room studio. Asleep on a futon is a
of nineteen -- LORNA. Her blood red toenails give the
its only color. An alarm clock rings it's twelve noon.
uses her foot to turn it off.

LORNA

occupant

Terri. Why did you let me sleep so late?
Lorna looks over to an empty pull-out sofa, its only
a skinny kitten.

LORNA (CONT'D) (cont'd)

Terri?

(to the cat)

She must already be at work, huh?

The cat meows -- very non-committal.

CUT TO:

INT. LORNA'S KITCHEN - DAY

cat food

Still in her T-shirt and panties, Lorna opens a can of
as the kitten looks on.

LORNA

friend
day it

She probably forgot what day it is, right Arthur? Some she turned out to be. Not like you. You remember what is, don't you?

(off the cat's blank stare)

I'm not giving you any food until you tell me.

smiles and

Arthur the cat responds with a pitiful meow. Lorna sets down the food.

LORNA (CONT'D) (cont'd)

That's right. I knew you'd remember.

**CUT TO
OMITTED**

EXT. STREET - DAY

Reading the
and trips,
next to
puzzle.

Lorna, dressed casually, walks to the bus stop. crossword puzzle in the paper, she doesn't see the curb spilling her purse.

Embarrassed, she gathers her things, then takes a seat a Latino Woman. Lorna smiles and resumes work on the

Stumped by a clue, she turns to the Woman.

thoughts?

LORNA

Hmm. Simon and Garfunkel hit. Eight letters. Any

The Woman shrugs and looks off.

purse but
But the
smashes it

Suddenly, Lorna's phone rings. She reaches into her it's not there. Then, she spots it...in the street. moment she goes to get it, a truck roars past and to smithereens.

LORNA (CONT'D) (cont'd)

Oh my god.

creeps across
But as she scoops up the pieces in her hand a smile
her face.

LORNA (CONT'D) (cont'd)

No, this is right. This is exactly right.

CUT TO

INT. COFFEE SHOP - DAY

the counter,
A few notches up from a greasy spoon. Lorna sits at
stirring her coffee. A WAITRESS approaches.

LORNA

used
Excuse me, whatever happened to that sign, the one that
to hang next to the pies?

The Waitress looks over her shoulder.

WAITRESS

What sign?

LORNA

of your
The one that said, "Today is the first day of the rest
life."

WAITRESS

That thing? We got rid of it.

LORNA

Oh.

WAITRESS

Have you decided?

Before Lorna can speak, we hear--

WOMAN

She'll have the steak and egg special.

counter.

Lorna turns as TERRI, her roommate, joins her at the

dangerous.

A little older than Lorna, Terri is cute but a little

TERRI

Look at her, she needs protein. Lots of protein.

LORNA

(to the Waitress)

White toast. Dry.

The Waitress leaves.

LORNA

Working early today, huh?

TERRI

No, I had something important to do...

box.

Terri opens her bag and pulls out a small, gift-wrapped

TERRI

...Miss nineteen.

LORNA

I knew you'd remember.

Terri gives Lorna a kiss on the lips.

TERRI

Of course I remembered. Go on, open it.

LORNA

midnight. And

No, no. I wasn't born until ten minutes before

that's when I'll open it.

TERRI

do to

You better like it. I don't want to tell what I had to

pay for it.

LORNA

Ooh. It must be good.

TERRI

Other than

So what's the plan, Stan? Something special today?
splurging on toast.

LORNA

Yes. There is something.

TERRI

Good. Count me in.

LORNA

for a

No. Something big. Something I've been thinking about
long time.

Terri sighs -- she knows exactly where this is going.

LORNA

I can't do this forever, Terri. Look...

Lorna points to the corner of her eye.

LORNA

keep talking
did it.

Crow's feet! I'm nineteen! Crow's feet! I know I
about it, but this time I'm going to do it. In fact, I

This is my last day.

TERRI

Okay...

LORNA

I called them. I told them I was out.

TERRI

You did not.

LORNA

I'm...free.

Uh-huh. I have one more appointment. Then,

TERRI

now.

Give me your cell phone. I'm calling them back right

phone on

Lorna smiles and pours the shattered remnants of her
the counter.

LORNA

sign. A bus ran over it. Isn't that perfect? It's a perfect

delivers Terri pops a cigarette in her mouth as the Waitress
the toast.

WAITRESS

(to Terri)

Can't do that here, Miss.

TERRI

I know, I know. I'm not going to light the damn thing.

(beat)

Fuck me.

LORNA

Look, I'm good for next month's rent.

This takes Terri by surprise.

TERRI

What, you're leaving too?

LORNA

good about Maybe. Get out of town for a while. I really feel
this.

(beat)

Terri. I appreciate everything you've done for me this year,

TERRI

I wish you'd talked to me first.

LORNA

it. I didn't because...I knew you'd try to talk me out of

TERRI

there is That's because I'm looking out for you. It's because
so much opportunity here.

(beat)

And it's because I'm your friend.

Lorna fiddles with her toast.

LORNA

I know.

(beat)

Listen, I'm late.

gift and Lorna leaves some change on the counter, picks up her
gives Terri a hug.

LORNA

Thanks.

TERRI

Well...Happy Birthday.

As Lorna goes, the Waitress reappears.

WAITRESS

Your friend comin' back?

TERRI

Hard to say.

CUT TO

INT. TODD'S APARTMENT - DAY

Festive Someone is flipping through a stack of wedding photos.
cake. shots of various couples. At the altar. Cutting the
Posing with relatives.

CUT TO

We're in --

wedding photos. A living room, Lorna sits on the couch browsing the

She has a quizzical look, as if the photos were of
some incomprehensible

alien culture. The apartment is cluttered but not
dirty. The

taste. decor suggests an occupant of modest means and bohemian

money. Late The occupant is TODD, who ENTERS counting a wad of twenties. Unshaven. By turns, cocky and nervous. He sets the money in front of Lorna.

TODD
Seventy-five, right? For the half-hour.

LORNA
Not including tip.

She smiles. Todd paces uneasily.

TODD
And, typically, the size of the tip is...

LORNA
Depends on how generous you feel.

TODD
Of course.

LORNA
Is...this your first appointment?

TODD
No. I've done this before.

Lorna thinks otherwise. She pats the seat next to her.

LORNA
Come over here, you're making me nervous.

He plops down next to her.

LORNA
So, how much extra do you feel like spending?

TODD
I don't know. Another fifty dollars?

LORNA
Uh-huh.

She thumbs through the wedding photos.

LORNA
So, this is what you do. Weddings.

TODD

It pays the rent.

LORNA

These are good. You're really a good photographer.

TODD

Well, somebody thinks so. I get a lot of work.

LORNA

And you can only spend another fifty on me?

Todd walked right into that one.

LORNA (CONT'D) (cont'd)

Maybe you'll feel more generous once you get to know
me.

Lorna smiles. Her face has an open, unguarded beauty.

TODD

You have a great smile, do you know that?

LORNA

Yeah, I've heard.

TODD

And I like your name. Lorna. Like the cookie.

LORNA

Gee, I've never hear that one before.

She laughs at him. But it's not unkind.

LORNA (CONT'D) (cont'd)

I have a friend who makes photos. She's had some stuff
in magazines.
Really dirty stuff, though. Worse than dirty. Sick,
really.

You probably wouldn't like it.

TODD

I aspire
assault you,
Hey, I'm not afraid of sick images. In fact, it's what
to do, create pictures that are edgy, that really
that reach out and slap you in the face.

Lorna considers this.

LORNA

Why?

TODD

Well...I don't know. Shake people out of their...complacency.

Your friend would understand. What's her work like?

LORNA

She photographs people pissing on each other.

TODD

Uh-huh.

LORNA

Yeah...disgusting.

TODD

Maybe that's the point.

LORNA

But who would want to look at that? I mean, bathrooms have doors for a reason.

TODD

What do you like?

LORNA

I like things that make me happy. Like this.

Lorna holds up a photo of a beautiful, smiling bride.

LORNA

I bet she's going to have a very happy life.

She lingers over the photo.

LORNA

I don't think I'm the marrying kind, though.

TODD

Me, neither. Marriage, it's so...medieval. Sometimes when I'm doing a wedding I look at the bride and groom and think, "What a couple of lemmings."

LORNA

I'm not sure people can be true, that's all.

TODD

Right. That, too.

Lorna puts down the photos.

LORNA

Well...Now that we've gotten to know each better, maybe
we should
get started.

CUT TO

INT. TODD'S BATHROOM - DAY

Alone, Lorna prepares. She tears open a condom
wrapper, stares
into the mirror and runs her lines.

LORNA

Oh, you really have a big cock...My, you really have a
big cock...God,
what a big cock you have.

CUT TO

INT. TODD'S BEDROOM - DAY

Lorna and Todd are having sex. She's on top, her
movements slow
and hypnotic. Occasionally, Lorna offers a moan, some
are more
convincing than others.

NOTE: Throughout the scene, our ANGLES generally
exclude Todd
from view. We may HEAR him, but our focus is on --

LORNA

As she goes about her work, Lorna wears a vaguely
puzzled expressions.
In fact, puzzles are on her mind.

LORNA

Forty-two across...Simon & Garfunkel hit...eight
letters...begins
with 'I'...I...I'm A Loser...Did they sing
that?...Susie used
to play Mom's Simon & Garfunkel records all the
time...I scratched
one once and she pulled my hair...I haven't spoken to
her for

now...Maybe
perfectly
a rock...that's

almost a year...Her little kid must be walking by
I should give Susie a call...Nah, fuck that! She's
capable of calling me...I mean, I'm listed...I'm...I am
it!...I Am A Rock, that's the answer...I am a--
Suddenly, Lorna remembers the job at hand.

LORNA

(flatly)

God, you really have a big cock.

thing

Like Pavlov's proverbial dog, Todd MOANS and the whole
is quickly over.

impersonation

Lorna gives Todd a look -- it's an astonishing
of tenderness.

LORNA

Wow. That was something.

TODD

Yeah...was it?

LORNA

Let me tell you...that was something.

TODD

Really.

LORNA

Cut the modesty. You really know what you're doing.

CUT TO

INT. TODD'S KITCHEN - DAY

kitchen
It's

Lorna, dressed, is dialing the kitchen phone. From the
window she can see a school playground across the way.
recess. Girls in uniforms perform a jump rope cadence.

LORNA

(into phone)

time...No, I'm
you heard
Give it to
told you
you?...I don't

Hey, it's Lorna...I'm clocking out for the last
not done for the day, I'm done...Wait, I don't think
me...Well, just give it to one of the other girls.
Terri...I don't care if he's an important client, I
I'm...Well, you'll just have to cancel it, won't
care what it pays, it's not my fuckin'--

She turns to find Todd in the doorway, listening.

LORNA

(into phone)

Hold on...

(to Todd)

What?

TODD

Nothing. Are you alright?

LORNA

I'm fine. The cab fare will be another twenty.

TODD

You never said anything about cab fare.

LORNA

Of course I did. Are you calling me a liar?

TODD

No. I swear, you didn't say a word about it.

Lorna slowly brings the phone to her ear.

LORNA

(into phone)

Alright. Where is it?

CUT TO

INT. TODD'S CAR - MOVING - DAY

on the
Todd is at the wheel of his vintage Buick. Lorna sits

seat between

passenger side. She looks off, distracted. On the
them is the gift from Terri, still unopened.

TODD

You haven't told me where we're going yet.

LORNA

Make a right at the light.

He does.

TODD

Can I ask you a question?

(without a beat)

No, forget it...it's stupid.

LORNA

Go on, ask.

TODD

mean what

Well, after we...after we did it, you didn't really
you said, did you? About me being so good.

world.

Lorna looks at him like he's the biggest fool in the
This is not lost on him.

TODD

(back-peddling)

scene you're
anything.

I'm only asking because I'm fascinated by this whole
in. So, don't worry about sparing my feelings or
I'm just curious.

LORNA

Pull over.

TODD

What?

LORNA

Pull over here.

Limos and

He does. Up the block is a high-rise, luxury hotel.

cabs line the driveway. Uniformed doormen guard the entrance.

LORNA

You see that hotel? In one of those rooms, there's a man waiting...he's waiting for me. I don't know what his name is or what he looks like. He may have bad skin. He may be really ugly. But no matter how he looks, or how bad he smells, or whether he makes weird wheezing sounds when he comes, I tell him the same thing...the same thing I told you.

TODD

Right...Well, that's what I thought. I mean, a guy would have to be pretty lame to think that... Todd knows better than to even finish.

LORNA

To think what?

TODD

Nothing.

Quite out of the blue, she leans over and kisses him on the cheek.

LORNA

It's Todd, right.

TODD

Yeah.

LORNA

Well, Todd, you're alright.

(beat)

And that I don't say that to everyone.

She opens the door, starts out--

TODD

If I wanted to see you again--

LORNA

No. You can't. You can't see me again.

(beat)

But thanks for asking.

OMITTED

INT. TODD'S CAR - DAY

drives
Lorna closes the door and starts for the hotel. Todd
past, watching her recede in the rear-view mirror.
gift
The moment she disappears, Todd looks down and sees the
box from Terri -- Lorna left it on the seat.
out and
Without missing a beat, Todd slams on the brakes, jumps
races back to where he left her. Looking everywhere--

TODD

Lorna! Lorna!

But Lorna is gone.

**CUT TO
OMITTED
CUT TO**

INT. PHOTOGRAPHY STUDIO - DAY

weddings,
A business that specializes in sentimental portraits --
graduations, anniversaries...even beloved pets.
-- mid-30s,
A photo shoot in progress. Todd and his colleague PHIL
are doing an engagement portrait.
out Todd
The couple -- very straight and suburban -- are just of
and Phil's earshot.

PHIL

(to the couple)

Beautiful, just beautiful.

(to Todd)

You used a rubber, I hope.

TODD

Of course.

PHIL

And how much did this afternoon delight set you back?

TODD

Oh. About a buck and a quarter.

(to the couple)

We just need to reload.

As they do--

PHIL

Since when do you have a hundred and twenty-five
dollars to throw
away?

TODD

I'm sure you spend just as much on porn rentals.

PHIL

There's no comparison. Here, I'll do the math for you.

Phil pulls a calculator out of his camera bag.

PHIL (CONT'D) (cont'd)

(punching in numbers)

That means
due. \$125
I can
to get

A video rents for \$2.65. That's a two-day rental.
you can get off at least a couple times before it's
divided by \$2.65 equals approximately 47. $47 \times 2 = 94$.
get off ninety-four times for the same amount you paid
off once. Now tell me who gets the better deal.

TODD

You're right. I can't argue with that.

PHIL

Anyway, I stopped watching porno.

TODD

You did? Why?

PHIL

They kinda depress me.

(beat)

When I want to get off now, you know what I use?

TODD

What?

Phil taps his forehead.

PHIL

My imagination.

(to the couple)

Okay, folks. It's magic time.

LATER.

The couple is gone. Phil and Todd wrap some equipment.

Phil (cont'd)

action

What I don't understand is, aren't you getting enough from that Sarah?

TODD

What's Sarah got to do with it?

PHIL

You're seeing her, aren't you?

TODD

Sarah...that's a whole different situation.

PHIL

But you're doing it with her, right?

TODD

pushing too

I like Sarah a lot. And I don't want to blow it by hard.

Phil stares.

PHIL

You mean, you haven't...

TODD

Technically? No.

PHIL

She won't put out?

TODD

two. What

No, no, no. You don't get it. You can't equate the
I did with Lorna--

PHIL

Lorna?

TODD

gave me.

That's her name. Lorna. I mean, that's the name she

exotic place.

What I did with her...that was like going to some

kind of

For a visit. Haven't you ever wondered what that

just...doing

person is like? What that world is like? I was

research. The lower depths...

(beat)

You think I'm full of shit, don't you?

PHIL

I didn't say anything.

CUT TO:

OMITTED

CUT TO

EXT. MOVIE THEATER - NIGHT

seller

A revival house in a college neighborhood. The ticket

as Todd

hangs a "Sold Out" sign in the box office window, just

and SARAH come running down the sidewalk.

SARAH

Shit! Sold out!

hopelessly

Sarah, at twenty-five, is cute, brainy, articulate, and

insecure.

They lean against the wall and catch their breath.

SARAH

I am so sorry.

TODD

That's alright. I hear it's really overrated. And
long.

SARAH

I could just kill him! This is not the first time he's
done
this, either.

TODD

Done what?

SARAH

Cooked up some phony emergency, right as I'm getting on
the elevator.

TODD

He's your boss. Being an asshole is part of the job
description.

SARAH

We're talking about the most self-centered man I have
ever met.

God forbid I should have a life, right?

(beat)

But I'm not going to let him do it.

TODD

Do what?

SARAH

Ruin my evening. Our evening.

(without a beat)

You know, he also thinks he's God's gift to women. I'm
surprised

he hasn't been sued by now...Okay, okay. Stop me.

He takes her by the shoulders.

TODD

Sarah. Take a breath.

SARAH

Okay. I'm taking a breath.

And she does.

TODD

Now, take another one.

SARAH

I like you. Have I told you that?

TODD

Not today.

SARAH

You know what I want to do? I want to go shopping.

TODD

Shopping? For what?

SARAH

For a house.

TODD

(completely thrown)

Just what I was thinking.

CUT TO

INT. TODD'S CAR - MOVING - NIGHT

Todd drives Sarah through a neighborhood full of
beautifully-maintained
old homes. She is a kid in a candy store--

SARAH

Look at the detail on that one. Wow. Every one of
these is
a gem. Makes the stuff I work on look pretty shabby by
comparison.

She shifts to get a better look. In doing so, her foot
hits
an object on the floor.

SARAH

What's this?

unwrapped. Todd reacts
Todd. She lifts up Lorna's birthday gift -- still
-- he forgot to get rid of it -- and Sarah reacts to

SARAH

Obviously, not for me.

TODD

picked
Something...somebody left in front the studio. I just
it up.

the box. Sarah nods -- she seems to buy it -- and promptly opens

TODD

What are you doing?

SARAH

Maybe we can find out whose it is.

Inside is a silver bracelet, and a hand-written note.

SARAH

(reading)

Pretty
"Lorna. Remember, I'm in your corner. Love, Terri."
cool bracelet. You just found this.

TODD

Stupid of me...I should've left it.

SARAH

Like
Lorna. That's a name you don't hear very much. Lorna.
the cookie.

(off Todd's look)

What? You've never had a Lorna Doone?

TODD

No.

SARAH

Terri and Lorna. Sisters, maybe? Lovers, more like it. Or...witches.

And this bracelet is some sort of talisman.

TODD

You have a perverse mind.

(beat)

...which I like, by the way.

SARAH

Or...perhaps Terri killed Lorna, and this "gift" provides her with an alibi.

TODD

Maybe you should put it back.

SARAH

What, aren't you a little curious?

Todd pulls over and stops.

TODD

fourth night Sarah...I don't know how to put this. This is our out, and I feel a lot of pressure...for this to work.

SARAH

I want it to work, too.

(off his look)

Oh. Is this about sex?

TODD

the whole Don't you think we're being a little...methodical about thing? Maybe we should just...

SARAH

What? Get it over with?

TODD

Not exactly.

SARAH

first? Don't you think it's better to be sure of each other To have a little bit of trust?

Sarah absently fingers the bracelet that's not hers.

TODD

You can trust me.

SARAH

I know, I know.

(beat)

But you're not sleeping with anyone else, right?

TODD

Of course not.

SARAH

It's not such a strange thing to ask. Sometimes relationships...overlap.

I just need to feel--

TODD

I told you. I'm not.

Beat.

SARAH

You haven't asked me if I'm seeing anyone.

TODD

Is that bad?

SARAH

It's silly, I know, but it makes me feel like you couldn't imagine anyone being interested in me.

TODD

What? You should be flattered I don't ask. I respect you enough to assume you'd tell me if you're involved with someone.

Sarah considers this.

SARAH

Hmm. Ask me, anyway.

TODD

Are you serious?

(off her look)

Alright. Are you seeing anyone?

SARAH

Absolutely not.

Todd takes the bracelet, puts it on the dash, then leans to kiss Sarah.

SARAH

I do want to make love tonight.

TODD

I'm just worried that all this talk is going to kill the spontaneity--

She presses her finger to his lips--

SARAH

I think spontaneity is overrated.

CUT TO

INT. SARAH'S APARTMENT BEDROOM - NIGHT

Todd and Sarah are making out in her bedroom. To expedite matters, they're also trying to undress. It's not very practical. Todd can't quite kick off his shoes. Sarah can't quite get her blouse unbuttoned.

Finally--

SARAH

Todd, the light.

He switches it off. They sit side by side and undress down to their underwear. They look at each other.

SARAH

Wait. Don't say anything.

TODD

Okay.

Beat.

SARAH

What were you going to say?

TODD

I wasn't going to say anything.

SARAH

Oh.

TODD

You look beautiful--

SARAH

No, don't say that. Let's get under the covers.

They climb into bed and move into each other's arms.

SARAH

Let's go slowly.

They kiss, caress, shedding their inhibitions. Then--

SARAH

Oh. Oww!

TODD

What happened?

SARAH

Dammit...my foot. I've got one of those...what's the
word?

TODD

A bunion

SARAH

Not a bunion. A spasm.

TODD

Oh, a foot spasm. Here let me--

He throws back the covers and massages her foot.

SARAH

Oww! No, stop! It hurts! I hate this!

TODD

What can we do?

SARAH

Nothing, it's fine, it's fine. Lemme just walk it off.

She gets out of bed and hobbles into--

INT. SARAH'S HALLWAY - NIGHT

hall,
Dressed in bra and panties, Sarah hops up and down the
desperate to relieve her pain.

Todd appears in the doorway and watches her mad little
dance.

His thoughts--

TODD

are definitely
bigger than I thought. You can just never tell with
breasts,
can you?...I don't know what to make of this foot
problem...Maybe
she gets a spasm every time she has sex...I've heard of
people
with problems like that...People who can't have sex
without laughing,
or burping...Oh, God, what if she's one of them...

Sarah looks up from her hopping.

SARAH

I am so embarrassed. Trust me, this doesn't happen all
the time.

TODD

The thought never crossed my mind.

CUT TO

INT. SARAH'S BEDROOM - NIGHT

Todd is
Sarah and Todd, back under the covers, making love.
on top, moving slowly. Sarah bites her lip and closes
her eyes.

Todd looks at her and wonders --

TODD
She won't look at me. Why won't she look at me?..I'll
bet she's preoccupied with her foot. She's praying she won't get
another spasm, another foot freak-out...She's being awfully
quiet, too...Why is she so quiet?...Maybe she needs to
concentrate...Some women need to concentrate...I read that in a magazine at the
grocery store...That blonde check-out girl who works there is
really cute...I love the way she says, "Paper or plastic?"...
Todd lets out an excited gasp. Sarah opens her eyes
with alarm.

SARAH
Todd! Shhh...
Todd stops. Everything stops.

TODD
What's the matter?

SARAH
These walls, they're paper-thin. This building is so
poorly built. Everyone can hear you.
Todd rolls off of her.

TODD
Is that why you're so quiet?

SARAH
Yes, the walls are...What are you saying?

TODD
It's hard for me to tell if you're enjoying this.

SARAH
Of course, I am. I'm sorry if I'm not vocal enough for
you.

TODD
That's not what I...Sarah, I just want to make sure I'm
doing

something right here.

SARAH

There's no right or wrong way to do this.

TODD

I know. I just want to make sure I'm...you know, in
the ballpark.

Sarah stares at him.

SARAH

Todd, I don't expect you to do everything right the
first time...Sorry,
that didn't come out the way I meant it...

They roll away from each other and stare at the
ceiling. We
hear a distant siren -- a fire engine, maybe.
Somewhere there's
a five-alarm fire blazing. Not here.

TODD

You didn't like it.

SARAH

No, I didn't say that. I was just...Let's be still for
a while.

Alright?

FADE OUT:

FADE IN:

INT. SARAH'S BEDROOM - LATER - NIGHT

Sarah and Todd haven't moved. It's not clear how much
time has
elapsed.

SARAH

Everyone expects fireworks the first time you do it.
But that's
just a myth.

TODD

A myth. You're right.

SARAH

Let's not be too hard on ourselves.

TODD

I agree.

SARAH

Our expectations were a little high, that's all.

Todd nods his agreement.

TODD

And at the end of the day, sex is only one part of the picture.

SARAH

True. What do you mean?

TODD

I know this couple. They had nothing in common but good sex. They went at it like a pair of rabbits. And guess how long it lasted? A month. They were hot for each other...but there was nothing else.

SARAH

Right.

(beat)

There's got to be something else.

And they stare at the ceiling.

FADE OUT:

FADE IN:

INT. SARAH'S BEDROOM - STILL LATER - NIGHT

Todd has
They still haven't moved, but unbeknownst to Sarah,
fallen asleep.

hand slides
She looks at him. She caresses his face. Then, her
down under the sheets. She tries to arouse him, but
after a while she stops. He's very much asleep.

and begins
Sarah lies back. She slides her hand between her legs

to touch herself.

Quietly.

FADE OUT:

FADE IN:

EXT. STREET - DAY

Early morning. The air is cool and crisp as Sarah,
wearing sweats and a T-shirt, jogs through the neighborhood.
She turns down a side street, heading for--

EXT. SARAH'S GRANDPARENTS HOUSE - DAY

A nondescript house with a faded American flag hanging
off the front porch. Sarah climbs the steps where an elderly
man -- her GRANDFATHER, sits with the morning paper in his
lap, unread.

Sarah gives him a kiss.

SARAH

Morning, Pappy. How's she doing today?

GRANDFATHER

Don't pay her any mind, Sarah. The things she says,
they get stranger by the day.

Sarah pays him no mind and heads into the house.

CUT TO

EXT. BACK PORCH - DAY

Sarah and her GRANDMOTHER sit on the back porch, which
offers a splendid view of...other people's back porches.
Sarah's Grandmother has a sense of mischief that's
quite at odds with her deteriorating frame.

The two drink coffee.

GRANDMOTHER

They keep telling me I'm doing fine, that I'm even improving.

trying to

Why do they have to lie? At my age? What are they protect me from?

SARAH

Maybe they know something you don't.

GRANDMOTHER

Like hell.

lights

She pulls out a pack of American Spirit cigarettes and one. Sarah reacts.

SARAH

Nan.

GRANDMOTHER

What? One in the morning with coffee. One at night with cocktails.

Where was I?

(beat)

Oh, yes. My story is coming to an end, Sarah--

SARAH

Oh, please.

GRANDMOTHER

Your story, that's the one I want to hear.

SARAH

I wish I had a story to tell.

GRANDMOTHER

Hmm. The last time there was talk of an admirer.

SARAH

All you want is dirt, Nan. Admit it.

GRANDMOTHER

No detail

The world is made of dirt, Sarah. So, please, dish. is too small.

SARAH

I...I'm sleeping with two different men.

GRANDMOTHER

Hmm. Continue.

SARAH

One of them is a good man. He's good for me.

GRANDMOTHER

Like vitamins.

SARAH

Sort of. The other one, he can be a complete ass. A total jerk.

GRANDMOTHER

In other words...he excites you.

SARAH

He does. And I hate it. I hate him. And, on top of that, I can't have him.

GRANDMOTHER

Can you see your Pappy?

Sarah looks back over her shoulder. She catches a glimpse of her Grandfather. He's still on the front porch.

SARAH

He hasn't moved.

GRANDMOTHER

Good. Keep an eye on him.

SARAH

Why?

GRANDMOTHER

Because I'm going to tell you something he shouldn't hear. Something no one knows. Once, I had two lovers. One was your grandfather. He had prospects, then. He had a car and we drove everywhere and people would look at us and say, "Now, there goes a couple." He never pushed me. He told me he respected my virginity.

And I liked that.

They hear a loud creak.

SARAH

Don't worry. He's not moving.

GRANDMOTHER

prospects.
The other man -- he was a boy, really -- he had no

anything. He
And he had no car. And he had no respect...for
certainly had no respect for my virginity. And I liked
that,
too.

She takes a long, luxurious drag.

GRANDMOTHER

The day
Met him
to another,
virginity back
But I had to make a choice. I chose your grandfather.
before the wedding, I went to let the other boy down.
by a river where we used to swim. Well, one thing led
and when I returned home that night, I'd left my
in the tall grass by that river.

Sarah sits on the edge of her chair.

GRANDMOTHER

sonuvabitch
But I did bring something back. A bite mark. That
left on my neck, the size of a peach pit.

SARAH

Did Pappy see it?

GRANDMOTHER

house
He took
In other
He did and he didn't. On the wedding night -- in this
-- I managed to squeak by. It was dark. We were shy.
me in his arms and said, "I'm glad you waited for me."
words, I lost my virginity twice in the same week.

They both laugh.

SARAH

No small feat.

Pappy saw
know how

GRANDMOTHER

It's an accomplishment. But the next morning, your
it. He demanded an explanation. And, Sarah, do you
I got out of that pickle?

SARAH

You lied.

GRANDMOTHER

me this?"
last

Damn right. I said, "What, you don't remember giving
He said, "No." And I said, "Well, you were so fired up
night, it's a wonder you can remember anything."

(beat)

And the beast was tamed.

Sarah considers the story.

SARAH

And you've never been tempted to...

GRANDMOTHER

him? He

What? Come clean with your Pappy? Why should I tell
had nothing to do with it.

SARAH

Right.

GRANDMOTHER

It's mine. Not his.

SARAH

I wonder what became of that boy.

GRANDMOTHER

what

Never saw him again. I don't regret a thing, if that's
you're wondering.

SARAH

I was, in fact.

GRANDMOTHER

Look what I have. I have you.

(beat)

river.
And you know what else? I have the tall grass by that

looked
And those clouds. From where I was laying the clouds
really beautiful that day.

CUT TO

INT. THE MODEL CITY/OFFICE - DAY

glide toward
houses, each
The same model we saw at the start of our story. We
a miniature suburban development. Row upon row of
no different than the next.

Over this --

SARAH

You
I don't believe it. You're actually asking my opinion.
really want to know what I think?

We TILT UP to reveal that we're in--

architect
with a train
The well-appointed office of the well-heeled JOSH, an
in his early 40s. Josh studies the model like a boy
set. Sarah stands beside him.

JOSH

voice.
To tell you the truth, no. I just wanted to hear your
You've barely said "boo" to me all morning.

SARAH

(shrugs)

Boo.

JOSH

Alright, what do you think of it?

SARAH

You'd have to pay me to live in that neighborhood.

(off his look)

Hey, what do I know? I'm just the assistant.

JOSH

What are they going to think? That's all that matters.

SARAH

hard-on.
To paraphrase you, this is going to give them a major
Not the women, of course.

JOSH

You haven't met these women.

Sarah laughs, catches herself and stops.

CUT TO

INT. OFFICE CORRIDOR - DAY

Josh is
Sarah and Josh move down a hall toward the elevators.
in micro-management mode --

JOSH

The champagne order?

SARAH

Done. Dom Perignon. Fifteen cases.

JOSH

Invitations?

SARAH

A messenger is meeting us at the site with the proofs.

JOSH

Good.

He reaches behind her and pats her butt.

SARAH

Stop it.

JOSH

I can't.

SARAH

Have you never heard of the phrase "impulse control"?

They reach the elevators.

JOSH

I love it when you're full of contempt.

She just glares.

SARAH

to act
do is

People are starting to notice, Josh. I work very hard completely indifferent toward you. The least you could to keep your hands to yourself.

JOSH

I've got a better idea.

SARAH

What?

JOSH

you and

Why don't I distribute a memo, informing everyone that I are not sleeping together?

SARAH

seriously

Josh, just for the sake of variety, could you take me for a moment?

JOSH

Alright, alright. I have another idea.

SARAH

Please, don't...

JOSH

Let's just end it.

Beat.

SARAH

steps aboard

Yes. I think we should.

Josh didn't expect this. The elevator arrives. He and holds the door for her.

JOSH

Coming?

SARAH

I'm going to take the stairs.

Josh shrugs and lets the doors close.

button
A beat. Sarah considers the stairs, then hits the down
again.

CUT TO

EXT. OFFICE BUILDING - DAY

promenade. Deli
Sarah and Todd eat lunch on a bench in a busy
sandwiches in wax paper rest on their laps.

SARAH

happening
I can't put my finger on it...I just don't feel it's
with us.

TODD

You don't want it work out, that's what you're saying.

SARAH

chemistry.
I do. I mean, I did. It's no one's fault. It's

Beat.

TODD

You want your pickle?

SARAH

Do you want your pickle?!

TODD

out, we
Two dumb
blank
meaningless. You
chemistry.
You know what the problem is? The first night we went
should've just fucked. Right away. Without thinking.
bunnies. Without any history, any baggage. A pair of
slates. Fucking. It could've been perfectly
want chemistry? The less you think, the better the
Less talk, more action.

SARAH

I'm sorry. It's just not happening for me.

TODD

The least you can do is give me your goddam pickle.
They look away from each other. Todd eats in silence.
The pickle sits between them.

CUT TO

EXT. SUBURBAN DEVELOPMENT - DAY

Josh's model come to life. A fallow stretch of land
lined with unfinished houses, some more skeletal than others.
At one site we find two parked cars. A gold Lincoln
Navigator and an old BMW convertible.

CUT TO

INT. HOUSE - DAY

A house-in-progress. The walls are in place, but
little else. Stray two-by-fours, saw horses, electrical cable.
And...no roof.
In an upstairs room -- what will soon be the master
bedroom, Josh confers with a construction supervisor. Nearby,
Sarah talks on her cell phone.

SARAH

(into phone)
I don't care if it costs the same, if it's not Dom
Perignon tell them we don't want it, alright?...Good. Anybody else
call?
Nobody, huh...Okay.
As she hangs up the construction supervisor exits.
Sarah and Josh are alone.

SARAH

Guess I'll be heading back...

JOSH

Wait.

(beat)

thoughts?
About the other day...Are you having any second

SARAH

(shrugs)

No. None.

JOSH

admit it.
You're angry I called it quits, aren't you? You can

SARAH

No. In fact, I want to thank you.

JOSH

For what?

SARAH

I've ever
For sparing me from the most unhealthy relationship
had in my life. For that, I thank you.
Josh raises his hands in surrender.

JOSH

Touché.

SARAH

Are you having seconds thoughts?

JOSH

away from
No. I say, let's make a clean break. Let's just walk
it.

Sarah smiles. She extends her hand.

JOSH

What are you doing?

SARAH

Let's seal the deal. Shake.

It's a little awkward, but they do.

one problem

JOSH
Alright. Now that we've put that behind us, there's left.

SARAH
What?

a familiar

JOSH
Where do we put the bed?

Josh gestures to the empty room. Sarah smiles -- it's game.

from the

SARAH
Oh, the bed. Let's put it against this wall. Away morning sun.

hallway.

JOSH
Wrong. It's got to go here. So you can see the

They head out.

As Josh and Sarah leave the house, they "decorate" several rooms.

INT. ANOTHER BEDROOM -- DAY

SARAH
Not enough height for bunk beds.

JOSH
Why do you assume there will be two children?

SARAH
There has to be. They need to keep each other company.

INT. THE KITCHEN -- DAY

SARAH
Definitely not enough space for two people to cook.

JOSH

I prefer to eat out.

INT. THE LIVING ROOM -- DAY

walks around They size up the space, enjoying their play. Sara
imaginary furniture.

SARAH

Oh, no. I wouldn't put the ottoman there.

JOSH

Where would you put it?

SARAH

It needs to go over...

Josh's chest. She waves her hand, accidentally brushing against
She lets her hand linger...

SARAH

Hmmm.

JOSH

What?

...and linger. They both know what's happening.

SARAH

We have another problem.

JOSH

And that would be...?

SARAH

What do we do with the elephant in the room?

JOSH

You're very clever.

She rubs his chest.

SARAH

We shouldn't be rude to an elephant.

She lets her hand drop to his crotch.

SARAH

They can get very annoyed...if you ignore them.

attacks her,
She pulls Josh to her and kisses him. Josh fairly
his hands all over her body.

her legs
After a few lustful beats, he lifts her and she wraps
around him.

SARAH

Josh. The door.

exposed, but
It's an absurd request -- the room is completely
Josh carries her to the front door and kicks it closed.
--as the door slams, obscuring our view.

ON JOSH AND SARAH

With Sarah's back against the door, Josh enters her.

CLOSE ON SARAH

brilliant view
She looks up. With no roof above them, she has a
of...the clouds. They float past as she thinks--

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

leave the
goes...The
way it
...Let's not put a roof on this house today...let's
walls unfinished...it's okay not to know where the sofa
colors? We can choose them another day...I like it the
is... undone... undecided...a work in progress...

She moans -- there's nothing quiet about her at all.

Fade out.

FADE IN:

INT. THE LIVING ROOM - LATER - DAY

She puts
Josh and Sarah have finished. He tucks in his shirt.
on a shoe.

JOSH

I've ever
I have to tell you, that was the best "break-up" sex

had.

Sarah considers this. Nods.

SARAH

It was, wasn't it?

(beat)

Closure is important.

jOSH

Now you can move on. You can meet someone who...

sarah

What? Someone who's not a prick like you.

Josh reacts -- slightly offended.

joSH

No. Someone who's...free.

sarah

Oh. Right.

(beat)

As if that would have made any difference in
this...what is this thing called again? A relationship?

She's fishing -- she hates herself for it.

sarah (cont'd)

It wouldn't have made any difference, right?

jOSH

I'm surprised you have to ask.

sarah

I'm not asking.

He'll answer, anyway.

joSH

difference. If my hands weren't tied...it might have made all the

Beat.

sarah

I said I wasn't asking. And that's the worst answer
you could've given.

cUT TO

EXT. HOUSE - DAY

Josh and Sarah get into their respective cars -- her
BMW, his Navigator.

Josh looks at himself in the rear-view mirror. He
reacts--

JoSH

What the hell is this?

Sarah looks over.

joSH (cont'd)

You bit me on the neck! I've got a goddam hickey!

Sure enough, there is a bright red mark on his neck.

Sarah comes over. She reacts with shock,
embarrassment, then...laughter.

joSH (cont'd)

What's so goddam funny? You did this on purpose,
didn't you?

sarah

caught up in I did not. I was just...I didn't mean to...I was
the moment.

And she laughs again.

JOSH

What the hell are we going to do about this?

SARAH

your own. Josh, you are a big boy. You can take care of this on

in the Josh glares at her, starts his engine, and leaves her
dust.

CUT TO:

INT. TODD'S APARTMENT - DAY

the counter. Todd is on the kitchen phone. Lorna's bracelet sits on

TODD

(into phone)

appointment, No, no, no. You don't understand. I don't want an

package here I just need to get in touch with her...She left a

myself...Lorna, by mistake, a gift...No, I'd rather give it to her

But she but I assume none of you use your real names...What?

forwarding number? was working last week?...And you don't have a

her, ...Look, it's really important that I get this back to

so--

The line goes dead.

TODD

Dammit.

He dials again. Then, a knock at the door. Todd reacts -- he's not expecting anyone.

He opens the door and finds--

SARAH

Still dressed in the clothes she wore earlier. She holds a small paper bag.

TODD

Sarah...

SARAH

I brought you something.

She hands him the bag. He looks inside.

TODD

Pickles. Huh.

(beat)

What's in your hair?

She touches her hair.

SARAH

Oh. Sawdust. Lots of sawdust at the job site.

(beat)

Can I come in?

He sees Todd puts the bag of pickles on the kitchen counter. Lorna's bracelet...and slides it into a trash can.

CUT TO

INT. PHARMACY - NIGHT

Josh, still sporting his hickey, approaches the humorless teenage GIRL behind the counter.

GIRL

Need some help?

JOSH

Yes, I have a problem. I need some...something to
cover up a...Hell,
just take a look.

Josh shows the Girl his hickey.

GIRL

Yeah. You're fucked.

JOSH

I can do without the attitude, thank-you.

GIRL

Try concealer. Aisle three.

JOSH

(impatient)

But what do I do with it?

GIRL

Just put it on. And call your lawyer.

She smiles.

CUT TO

EXT. JOSH'S HOUSE - NIGHT

In the driveway of his fashionable home are two parked
cars.

Josh's Mercedes S430 and his wife's Lexus RX300.

In the Mercedes, Josh finishes applying the concealer
to his
neck. He checks himself in the mirror -- the hickey is
completely
gone.

His hands, however, have concealer all over them.

CUT TO

INT. JOSH'S BATHROOM - NIGHT

Josh washes his hands in the master bathroom. He
double-checks
his neck in the mirror. From the adjoining bedroom, we
hear
-- but do not see -- his wife GWEN.

GWEN

Unbelievable.

JOSH

What?

GWEN

I'm reading a stupid article in a stupid magazine.

JOSH

If it's stupid, why read it?

GWEN

(ignores this)

breaking
that show

The whole issue is devoted to famous couples who are
up. Listen to this...Remember the blonde doctor on
you hate?

JOSH

Yeah. She's a bore.

GWEN

Said a friend,
she wants

She's breaking up with her husband of twenty years.
"Her show's in syndication, she's thin, she's rich and
to play." Josh dries his hands.

JOSH

Some poor tree gave its life so we could know that.

GWEN

It's comforting, reading about these broken marriages.
Josh opens the door into the--

INT. JOSH'S BEDROOM - NIGHT

late 30s,
for bed--

Gwen sits under the covers with her magazine. In her
she is a refined, patrician beauty. As Josh undresses

JOSH

Why?

else's

GWEN

It's not enough for our marriage to succeed. Everyone must fail.

JOSH

Is this going to be one of those nights?

GWEN

What?

JOSH

One of those nights we talk.

GWEN

problem.

No. There's no need to talk, because there's no

He gets into bed next to her.

JOSH

I've been under a lot of stress.

GWEN

with the

You don't have to apologize. There's nothing wrong slump we're going through. In fact, it's a good thing.

JOSH

How's that?

room is

He turns off the side light. We can't see them -- the completely dark.

GWEN

Sylvia.

Too much passion can ruin a marriage. Look at Eric and

were joined

At the beginning, you couldn't pry them apart. They

marriage cannot

at the genitals. And, then...total burn-out. A

to grow

sustain that kind of intensity. It's good for people

fall in love

bored with each other. That way, they can meet and

again.

She snuggles up to him, strokes his back.

GWEN

In case you hadn't noticed...I'm trying to seduce you.

JOSH

I can feel that.

GWEN

You're welcome to reciprocate.

Josh turns on the light and sits up.

JOSH

I can't.

GWEN

It's alright.

JOSH

To seduce...to be seduced, there needs to be an element
of surprise.

I know all your moves. You know mine. How can there
be any surprise?

Gwen sits up, throws back the sheet.

GWEN

Rub my feet.

He does.

GWEN

I think we should have an affair.

JOSH

What?

GWEN

With each other.

JOSH

That makes no sense.

GWEN

You pick me up at a bar...

JOSH

And, what? Pretend I don't know you?

GWEN

(ignores him)

maiden name. Or we could meet at a hotel. I'll register under my

Just like THE GRADUATE.

JOSH

with a THE GRADUATE is about a married woman having an affair
college boy.

GWEN

When I met you, you were a college boy.

JOSH

woman who Gwen, THE GRADUATE is a story about a very unhappy
out rather has an affair out of wedlock. As I recall, it turns
badly for her.

GWEN

Alright. Bad example.

(rethe foot rub)

You can stop.

JOSH

actor. And Actors pretend. That's what they do. I'm not an
I love you the way you are.

GWEN

I love you, too.

And he turns out the light again.

JOSH

problem. Pretending to be strangers is not going to solve the

Beat.

GWEN

Who said there was a problem?

CUT TO

INT. OFFICE BUILDING - NIGHT

attention,
beside
A cocktail party at Josh's firm. Josh is the center of
greeting investors, fielding compliments. Gwen stands
him, drinking champagne -- Dom Perignon, after all.

JOSH'S POV

Through the crowd he spots Sarah, entering with her
date -- Todd.

GWEN

Your lovely assistant is here.

(reTodd)

You didn't tell me she had a new boyfriend.

JOSH

I don't ask her about her personal life.

Sarah and Todd arrive.

SARAH

Gwen.
Hey, you two. Todd, this is my boss Josh, and his wife

Todd and Josh shake hands.

TODD

Sarah's told me a lot about you.

Josh is not sure how to take that.

GWEN

his best
Sarah, you look great. You've been keeping my boy on
behavior?

SARAH

It's a dirty job, but somebody's got to do it.

GWEN

I know he asks to go above and beyond the call of duty.

SARAH

He can be tough.

JOSH

But fair.

GWEN
attention she Josh, I'm trying to thank Sarah for all the extra
gives you.

SARAH
You're welcome.

GWEN
been We should really have you over for dinner, Sarah. It's
too long. You can bring...

TODD
Todd.

GWEN
Sorry. I'm hopeless when it comes to names.

JOSH
Especially after two glasses of champagne.

GWEN
Hey, I'm still working on the first, thank you.

(to Todd)

So, are you two living together?

TODD
Living together? No.

Sarah and Todd both laugh.

SARAH
We've only known each other a few weeks.

Josh reacts -- he knew nothing of this.

GWEN
know with You two seem to fit. It only took me a few days to
Josh. In fact, I knew after the first date.

SARAH
You knew what?

GWEN
That he was the one for me.

JOSH
(to Sarah)

She loves to embarrass me.

SARAH

(to Gwen)

Don't stop. I want to hear about this first date.

GWEN

Well, it was the cheapest date I've ever been on.

JOSH

I was broke.

GWEN

Do you know the Chinese place on Third? That little hole-in-the-wall?

TODD

I know it. Used to be a cool dive. Now it's ultra-hip and overpriced.

This news gives Gwen pause.

GWEN

Really? I think our first dinner cost a grand total of ten dollars.

JOSH

Gwen loves to dissect our first date.

GWEN

It was a momentous night. Babe, we should really go back there.

Josh gestures to the bar.

JOSH

Gwen, why don't you continue your stroll down memory lane while I drink? Todd, you up for it?

TODD

Sure.

They move away toward--

INT. OFFICE BUILDING - THE BAR - NIGHT

As Josh and Todd sidle up--.

JOSH

(to bartender)

Gin. Straight up. Olives.

(Todd)

What are you having?

TODD

I'm fine, thanks.

JOSH

So...Sarah's an attractive girl.

TODD

Very.

JOSH

You two serious?

TODD

(shrugs)

Hard to say.

JOSH

She wants to play the field, right?

TODD

No, that's not it.

JOSH

I see. You want to fuck around.

Todd reacts.

JOSH

C'mon, we're guys. I know the drill.

Todd considers his audience, then decides to open up--

TODD

fence about
good groove.

We dated a few times, and to be honest, I was on the Sarah. I liked her, but I didn't think we were in a

Then, a couple weeks ago, her grandmother died.
Things changed.

JOSH

I didn't know.

(beat)

She didn't say a thing about it.

TODD

So where

right? But

be there

relationship became...a

It wasn't unexpected, but Sarah took it really hard.

did that leave me? I was ambivalent about things,

then my ambivalence had to take a back seat. I had to

for her. Completely. And, ready or not, our

real relationship.

Josh simply listens.

TODD

anybody. I

outside

You know, I wasn't ready to be that involved with

don't know...Death has a funny way of making you get

yourself.

Josh looks past Todd--

JOSH'S POV

contact with

Gwen is still chatting with Sarah. Gwen makes eye

contact with
Josh and sends him a warm smile.

CUT TO

INT. JOSH'S CAR - MOVING - NIGHT

something

Josh and Gwen drive home in silence. Gwen notices

something
out the window.

GWEN

You missed the on-ramp.

JOSH

I know.

GWEN

Why?

JOSH

Somewhere we need to go first.

CUT TO

EXT. CHINESE RESTAURANT - NIGHT

The Mercedes pulls up to the "Happiness Chinese Restaurant."

Josh and Gwen get out and take in the sight--

GWEN

We don't have to do this tonight.

JOSH

Yes, we do.

She peers in the window.

GWEN

We can't go in here. Everything's different.

He opens the door for her.

JOSH

That's okay. We're different, too.

CUT TO

INT. CHINESE RESTAURANT - NIGHT

Upscale lighting. Modern, non-Chinese decor. Anything but a hole-in-the-wall.

Josh and Gwen are in a booth--

GWEN

Sarah's a very interesting girl. Did you know she's training for the marathon?

JOSH

I don't want to talk about Sarah.

GWEN

What do you want to talk about, then?

JOSH

I want to talk about me...

A beat.

JOSH

...and what a fool I've been.

Gwen is not prepared for this.

JOSH

I thought if we came here tonight we could...start
again.

GWEN

(flustered)

But I thought you were over this place. And,
look...There's
nothing left. Not one remnant of our first
date...anywhere.

-- somebody
Josh sees a plate of fortune cookies on the next table
left without eating them.

JOSH

(brightens)

The fortune cookies haven't changed.

He brings over the plate.

GWEN

You're supposed to wait--

JOSH

I can't wait. I have to know.

He opens the first.

JOSH

(reading)

"You are on the verge of success"...in bed.

Gwen laughs, opens one herself.

GWEN

(reading)

"You will have a change of plans"...in bed.

Josh reacts, opens a third.

JOSH

(reading)

"You are very creative"...in bed.

GWEN

Hmm. That's what I've heard.

JOSH

The last cookie. Go ahead.

GWEN

No. You open it.

He slowly cracks in open.

JOSH

It's blank.

(checks both sides)

I got a blank.

GWEN

Blank...in bed. That's disappointing.

JOSH

nothing...in

No, it's perfect. Blank...no problems, no history,
bed.

He takes her hand.

CUT TO

EXT. CHINESE RESTAURANT - NIGHT

them, the

Josh and Gwen approach their car. It's late. Behind
restaurant is closing.

JOSH

By the way, I didn't get your name.

GWEN

What?

(off his smile)

Oh, my name.

reads, "Bail
She glances across the street. A shop window sign
Bonds."

GWEN

My name is Gail. Gail Bonds.

JOSH

date, may
Well, Gail, I'm not usually this forward on a first
I take you to my car and ravish you?

GWEN

Hmm. On one condition.

JOSH

What's that?

GWEN

That you tell me your name.

JOSH

Billionaire.
Oh, I thought everyone knew my name. I'm Bill Gates.

She laughs.

INT. JOSH'S CAR -- NIGHT

They get into the back seat and begin to kiss.

GWEN

That all
Is it true what they say, Bill, about billionaires?
the wealth is just a way to compensate...for size?

JOSH

People are jealous.

GWEN

I can imagine. It must be so lonely at the top.

He reaches between her knees.

GWEN

What are you doing?

JOSH

What do you think I'm doing?

(beat)

The fortune cookie said you're on the verge of success...in bed.

GWEN

We're not in a bed.

JOSH

You shouldn't read fortune cookies too literally.

Josh swings Gwen onto his lap. They go at each other like...a couple of college kids.

CLOSE ON JOSH

As he makes love to his wife, he thinks--

JOSH

...Can anyone see us?...Is anyone looking?...Why should it bother you? You're alone...with your wife...That's the way it's supposed to be...You know every inch of her...every smell...every sigh...every nipple...the freckle...the shape of her ass...the mole under her whole history of her body...And, you know that if you really concentrate, you can succeed...in imagining...she's someone you don't know...

He puts his mind to it--

FADE OUT:

FADE IN:

INT. GWEN'S HOUSE - DAY

Gwen and her mother JOANNE are in the living room looking at

shrewd. samples of fabric. At sixty, Joanne is robust and

GWEN

color. Think Color. That's the problem with this room, it needs of...the vibrant colors of Haiti.

JOANNE

father and Personally, Haiti does nothing for me. When your died I were there -- this was before you were born, I almost to remind from a piece of lettuce, and I wouldn't want anything me of that trip.

(beat)

Anyway, quit changing the subject.

Gwen puts down the swatches.

GWEN

Alright. I didn't say anything.

JOANNE

Because you're not sure?

GWEN

No, I'm sure. I'm sure he's sleeping with her.

(beat)

And I may have to kill him.

JOANNE

Hmm.

GWEN

What? You think I should just forget about it?

JOANNE

Yes, I do.

GWEN

marriage? Mother, don't you think honesty is essential in a

JOANNE

It depends. It can be quite detrimental.

Gwen begins to pace in exasperation.

JOANNE

you. Your
All the
St. Lucia
her late

Alright. Confront him. You know where it will get
whole marriage will unravel, and you'll have nothing.
things you take for granted -- month-long vacations in
-- they'll disappear. You'll be a divorced woman in
30s. Lonely.

GWEN

Why did I invite you over? You make me feel like shit.

JOANNE

That's my job.

The phone rings.

GWEN

The machine can get it.

JOANNE

hiding in my

I don't monitor calls. It makes me feel like I'm
own home.

BEEP. From the answering machine--

VOICE

from
weekend.

Gwen, this is David Warren. Hopefully, a welcome voice
your past. My show's on hiatus and I'm in town for the

something?

I'd love to catch up. Are you free for coffee...or

JOANNE

Pick up the phone.

Gwen just stares at the machine.

VOICE

treating you
that

I have no idea what you're up to...I hope life is
well. I heard through a friend of a friend of a friend

give me
hold

you're still married. Congratulations. If you want,
a call. I'm crashing at my sister's. The number is --
on-- the number is 235-4511. Hope to hear from you.

CLICK.
GWEN

Wow.

JOANNE

How long has it been?

GWEN

College.

JOANNE

I never

Have you ever seen his show? It's absolutely dreadful.
miss it.

GWEN

If Josh isn't home, I'll watch it.

JOANNE

Hmm. It's Kismet, then.

GWEN

What?

JOANNE

deal with

A brief liaison with an old flame. The perfect way to
your anger.

GWEN

You're insane. You're an insane mother.

JOANNE

It'll be good for your self-esteem.

GWEN

coffee?

Did it occur to you that maybe he just wants to have

tape.

Joanne crosses to the answering machine. Rewinds the
Hits play.

DAVID'S VOICE

free for ...on hiatus and I'm in town for the weekend. Are you
coffee...or something?

She hits stop.

JOANNE

Coffee...or "Coffee...or something." He's flirting, admit it.
something.

GWEN

He's stammering. He's nervous. He's calling out of
the blue!

Joanne gathers her purse.

JOANNE

tip from You're wrong. I'm right, and I'm going. But take a
Gwen. You someone who's been there. Opportunity is knocking,
have a chance to level the playing field.

(beat)

marriage. You have a chance to do something good for your

Joanne exits.

CUT TO

INT. GWEN'S BATHROOM - DAY

in the Morning. Gwen, fresh from the shower, studies her face
work. mirror as Josh -- unseen, in the bedroom -- dresses for

JOSH

living room. You're right. We could use some more color in the

(beat)

Gwen?

GWEN

Yes?

JOSH

I said you're right.

GWEN

About what?

JOSH

About more color in the living room.

GWEN

Oh. I'm glad you think so.

She leans closer to inspect a new wrinkle.

CUT TO

INT. HOTEL LOBBY - DAY

leather
desk. The
An upscale hotel. Gwen, in a sheer blouse and a slim
skirt, fills out the registration card at the front
DESK CLERK looks up from his computer.

DESK CLERK

And how many nights will you be staying with us?

GWEN

One.

DESK CLERK

We do have a two-night minimum.

GWEN

Then...two.

She hands him the card.

GWEN

I'd like to pay in cash.

DESK CLERK

imprint
That won't be a problem. We just need a credit card
for your incidentals...

Gwen reacts. The Desk Clerk puts her at ease.

DESK CLERK

...which we tear up when you check out.

Gwen smiles.

DESK CLERK

Will you be needing more than one key?

GWEN

Two, please.

CUT TO

INT. HOTEL RESTAURANT - DAY

room. David
it's
Gwen and DAVID lunch in the hotel's elegant dining
is quite the draw, turning heads across the room. And,
no wonder. He has real magnetism.

DAVID WARREN

of my
sixteen-year
I'm still reeling. It was the most humbling experience
life. Getting raked over the coals by a bunch of
old drama students! At my own alma mater!

GWEN

I'm surprised they weren't all over you.

DAVID WARREN

They were, with knives drawn.

GWEN

What did they say?

DAVID WARREN

MALIBU NIGHTS
Basically, why am I working on a piece of shit like
when I should be doing Shakespeare or Chekhov?

(beat)

It was brutal.

A WAITER delivers a bottle of champagne to David.

WAITER

Compliments from the table in the corner.

corner three
The Waiter gestures. David and Gwen turn. In the
middle-aged women are smiling.

David mouths a gracious "thank you" their way.

GWEN

See? Those women are happy you're not doing
Shakespeare.

Beat.

DAVID WARREN

Gwen. You look great. You haven't changed a bit.

GWEN

I don't think I'm MALIBU NIGHTS material.

DAVID WARREN

Those women! Walking boob jobs. They're appalling.

GWEN

You look like you enjoy kissing them.

DAVID WARREN

It's very simple. I close my eyes and imagine I'm
kissing someone
else.

GWEN

Hmm. Someone else in particular?

DAVID WARREN

Yes.

GWEN

If she's as tan as you, I don't want to hear about it.

David reaches for his wallet.

DAVID WARREN

Here, take a look...

He hands her a photo. In it, we see David standing
with a distinguished
man in his mid-40s. With them is a smiling boy, about
eleven.

Gwen is nonplussed.

DAVID WARREN

What's wrong with this picture, huh?

She smiles.

GWEN

Well...Let's start with the man, upper left.

DAVID WARREN

happened to
me.

GWEN

Okay. And the boy?

DAVID WARREN

to say
Great
kid.

GWEN

And when did you...?

DAVID WARREN

Come out? About fifteen years ago.

(off Gwen's look)

Is this too much information?

GWEN

No. But fifteen years ago...That was right after--

DAVID WARREN

You and me.

GWEN

Was I the last woman?

David nods.

GWEN

Was I that bad?

David laughs.

DAVID WARREN

No, you were fantastic. I was completely confused.

Gwen quickly gulps down some champagne.

DAVID WARREN

What's the matter?

GWEN

confess, I'm

Nothing. I'm very happy for you. And, I have to
relieved.

DAVID WARREN

Why?

Beat.

GWEN

Oh -- what the hell -- we're friends, right?

DAVID WARREN

I'm listening.

GWEN

together to

I had this ridiculous idea that you wanted to get
have a...

DAVID WARREN

Oh.

GWEN

You know...for old time's sake.

DAVID WARREN

Uh-huh.

GWEN

down.

you're

And, frankly, I wasn't looking forward to turning you
Which I would have, of course. Had you...asked. Which
not, because you're...you're...

DAVID WARREN

Married.

GWEN

Right.

DAVID WARREN

Happily.

GWEN

Right.

She slides her empty glass toward him.

GWEN

Would you pour me a little more, David?

CUT TO

INT. HOTEL LOBBY -DAY

Gwen leans against the front desk. Tipsy. The Desk Clerk approaches.

DESK CLERK

Can I help you, ma'am?

Gwen looks lost.

DESK CLERK

Are you okay?

GWEN

I'd like to check out.

DESK CLERK

Was there a problem?

GWEN

Yes. I was stood up...by the past.

Beat.

DESK CLERK

I'm sorry. We won't charge you for the room.

GWEN

No, you don't understand.

DESK CLERK

Yes. I do.

(beat)

More than you might think.

Gwen stares at him.

DESK CLERK

Shall I close out the account?

GWEN

No. I need the room after all.

(beat)

Will you show me the way there?

The Desk Clerk looks at her with no apparent interest.

DESK CLERK

You're in luck. I was just about to take my break.

CUT TO

INT. ELEVATOR - DAY

Silently. There
The Desk Clerk and Gwen ride in the elevator.
is no discernible connection between them.

CUT TO

INT. HOTEL HALLWAY - DAY

look more
The Desk Clerk leads Gwen to the room. It couldn't
business-like.

CUT TO

INT. HOTEL ROOM - DAY

They enter. He locks the door. She surveys the room.

DESK CLERK

Something from the mini-bar?

GWEN

No.

DESK CLERK

How's the air conditioning?

GWEN

Fine.

DESK CLERK

Shall I pull down the covers?

GWEN

I suppose.

DESK CLERK

Do you want to know my name?

GWEN

No.

He takes her in his arms.

DESK CLERK

You're shaking.

GWEN

I'll be fine.

(beat)

This could get you in trouble. You could lose your
job, right?

DESK CLERK

I don't care.

GWEN

You don't even know me.

DESK CLERK

You're right.

GWEN

We have nothing in common.

Beat.

DESK CLERK

That's where you're wrong.

Without
shirt.
He begins to unbutton her blouse. Without touching.
affection. After a beat, she begins to unbutton his

CUT TO

INT. HOTEL HALLWAY - DAY

Clerk A little later. A maid vacuums the carpet as the Desk
emerges, followed by Gwen. They cross to the elevator,
as business-like as before.

DESK CLERK

(to the Maid)

Buenas tardes, señora.

CUT TO

INT. ELEVATOR - CONTINUOUS

"L" for Gwen and the Desk Clerk board the elevator. He presses
lobby. She presses "P" for parking.

GWEN

Thank you for taking care of the room.

DESK CLERK

Your welcome.

And they ride in silence.

In Gwen's mind--

GWEN

tell my ...And now the score is tied...Oh my God, what will I
to remember...Of mother? I did it with a desk clerk. Hardly the affair
first language? course, she will disapprove. "Is English even his
the playing This is your idea of a liaison? Your idea of leveling
field? You don't even know the boy's name--"

Gwen touches the Desk Clerk's arm.

GWEN

What's your name?

DESK CLERK

David.

GWEN

What? You're kidding me.

Gwen laughs -- she can't help it.

DAVID

No. What's so funny?

GWEN

Nothing, it's just--

David gets

She laughs even harder. The elevator door opens.
out and looks at her oddly.

GWEN

Sorry, I just...I didn't think you'd be named David.

INT. HOTEL LOBBY - DAY

The door closes on Gwen, leaving David in the lobby. A
bit befuddled.

INT. HOTEL FRONT DESK - DAY

him. He

David resumes his post. DESK CLERK #2 works beside
leans to David--

DESK CLERK #2

for half

There's a woman waiting to see you. She's been here
an hour.

22, spunky,

He points to a lobby chair, where we find ROSALIE --
mercurial. In short...trouble.

advances

She and David made eye contact. She springs up and
toward him.

DAVID

Why are you here?

ROSALIE

You weren't going to return my calls.

DAVID

flowers,
Don't you have more important things to do? Picking
honeymoon reservations...

ROSALIE

Is there somewhere we can talk?

The desk phone rings. David picks it up.

DAVID

(into phone)

very drinkable
bottled water
Front desk, David speaking...No, sir. Tap water is
in this city...Of course, sir. We'll send up some
right away.

He hangs up.

ROSALIE

Is there somewhere we can talk?

DAVID

What's wrong with here?

ROSALIE

Privately.

DAVID

something
Never lose
that I plan
that
correctly.
But here, I won't be tempted to raise my voice or do
rash. That's the first lesson of hotel management.
your cool, no matter how annoying the guest is. Not
to go into hotel management. I don't have ambitions in
direction. Or any direction, if I recall you

it.
The desk phone rings again. Exasperated, David grabs

DAVID

(into phone)

has a
it's any
Front desk, David speaking...Yes, ma'am, the restaurant
smoking section...Well, I didn't make the policy...If

of the

consolation, the smokers are seated in a little corner patio, and they feel very bad about themselves. He hangs up. And gives Rosalie a very deliberate look.

DAVID

Rosie, you'd better leave. Before I get myself fired. She starts to protest. Thinks better of it, and exits.

CUT TO

INT. EMPLOYEE BREAK ROOM - DAY

gathers his case.

David hangs his uniform shirt in his locker. He personal things. A jacket, a knapsack, and...a violin case.

The HOTEL MANAGER approaches.

HOTEL MANAGER

Yo, fiddler on the roof.

deal with.

David reacts -- this is the last person he wants to

HOTEL MANAGER

(regards the violin)

that stuff.

Wish I could play an instrument. Chicks really dig

discipline.

Tried the guitar in high school. What can I say? No

DAVID

Discipline. Always a struggle.

HOTEL MANAGER

discipline to know

I hear you. For instance, it takes a certain

the clock...

that when you're working at the hotel, when you're on

(shrugs)

...you shouldn't fuck the guests.

David was not expecting this.

HOTEL MANAGER (cont'd)

That's
rate on

You want to bring your girlfriend here on your day off?
a different story. I'll even give you the corporate
a room.

(beat)

me?

Just don't do it while you're on the clock. You hear

DAVID

It won't happen again.

HOTEL MANAGER

Good.

David marches away.

CUT TO

INT. MUSIC CONSERVATORY - DAY

Four

from a Beethoven

quartet as

seen in

In a sun-lit practice room, a string quartet rehearses.
men -- David included, perform an energetic movement
quartet.

NOTE: Throughout the film, we've heard this string
underscore. Now...we meet the soundtrack.

David plays with emotion and a physicality we haven't
him -- truly, this is where he lives.

CUT TO

INT. CONSERVATORY HALLWAY - DAY

through

After the rehearsal. Violin at his side, David trudges

corner,
the exit. Music emanates from every room. He turns a
runs smack into--

ROSALIE.

She's been waiting.

DAVID

Jesus!

She simply picks up where they left off--

ROSALIE

I want you to be there on Sunday.

DAVID

No.

ROSALIE

You told me we'd always be friends.

DAVID

I lied.

ROSALIE

much
because--
You're an important part of my life, David. There's so
history between us. I don't want to trash it simply

DAVID

Because what? Because you're getting married?

Beat.

DAVID

we'll be
four of us.
Rosie, I want you to be happy. I do. And someday,
friends. Someday, we'll all go out to dinner. The

ROSALIE

The four of us?

DAVID

you I can
dig up to be my date.
Sure. Me, you, Jerry, and whatever pale imitation of

ROSALIE

Stop it.

But he's on a roll--

DAVID

and I'll
on the
too long.
be great

And the check will come and Jerry will pick up the tab
protest, but not too much. Then, you'll give me a kiss
cheek, and some dim memory will stir in me, but not for
And we'll say, "It was great to see you." And it will
to see you...

(beat)

...then. But, until then....good-bye.

David exits, leaving Rosalie alone in the cacophonous
hall.

CUT TO

INT. APARTMENT - DAY

JERRY -- late
their
50s.

A clean, modern apartment that Rosalie shares with
20s, upstanding, sturdy good looks.

Rosalie and Jerry sit in the living room, meeting with
WEDDING PLANNER -- a highly efficient woman in her mid-

WEDDING PLANNER

There's
backdrop. Our
twenty minutes

We've got a few more things to cover. The photos.
a courtyard behind the church. It's a popular
photographer says the light is gorgeous. We need
before the ceremony for singles.

(beat)

sending
Oh. Jerry, your father's press secretary insists on

this as

someone from the papers. I told him you want to keep private as possible, but...What could I do?

JERRY

I know. It is an election year.

WEDDING PLANNER

Exactly what he said.

ROSALIE

It's okay.

WEDDING PLANNER

Right. The guest list. We have a few more no-show's.

She consults a list.

WEDDING PLANNER

Rothman will

Mr. and Mrs. Bennett send their regrets. Also, Ms. no be attending.

ROSALIE

Oh. David Freeman. He's not coming.

Jerry reacts.

JERRY

He's not?

ROSALIE

No. He's not.

JERRY

even coming.

After all that shit you put me through, now he's not

The Wedding Planner smiles politely.

WEDDING PLANNER

So, if there are any last-minute--

JERRY

(ignores her)

I guess that means you've been talking with him.

ROSALIE

Yes, I talked to him. And I...

(to Wedding Planner)

Would you excuse us for a minute?

WEDDING PLANNER

Take your time.

Rosalie gets up and leads Jerry into--

INT. APARTMENT KITCHEN -- DAY

Once they are out of earshot--

ROSALIE

I talked to David. And...I uninvited him.

JERRY

What?

ROSALIE

I told him it wasn't right. I told him he shouldn't be
at our
wedding.

JERRY

When did you decide this?

ROSALIE

I don't know...I just realized I don't want our wedding
to be
and I
about where I've been. I want it to be about where you
are going.

JERRY

What did he say?

ROSALIE

Jerry...

JERRY

I want to know.

ROSALIE

He was disappointed--

JERRY

Of course he was. He's still in love with you.

ROSALIE

But he understands. I drew the line, honey.

JERRY

Thank-you.

ROSALIE

I did it for us.

Rosalie gives him a kiss.

CUT TO

INT. DAVID'S APARTMENT - NIGHT

laundry,
not for
picking up.

Amidst a clutter of unpaid bills, take-out cartons, and David practices the violin. He plays a Bach Partita -- the easily intimidated.

The phone rings. He lets it ring a while before

DAVID

(into phone)

What do you want, Rose?

ROSALIE

Were you sleeping?

DAVID

Yes. I was.

ROSALIE

Liar. You're practicing. I can hear you.

He moves to the window.

DAVID'S POV

sidewalk, three
stories below.

Rosalie -- on her cell -- waves to him from the

ROSALIE

It's so sad. Why do you always play sad songs?

DAVID

I don't write 'em, Rose.

(beat)

Is our conversation over now?

ROSALIE

Please let me in.

DAVID

No.

She laughs mischievously.

ROSALIE

You don't trust me?

DAVID

No.

(beat)

insane. Stay there. I'll be right...Wait a minute. This is

I'm not coming down. Go home, Rose. I mean it.

ROSALIE

I'm going to wait here for one minute. Sixty seconds.

DAVID

You do that.

ROSALIE

Then, I'm gone. You won't see me again.

She hangs up. He hangs up.

DAVID'S POV

Rosalie sits on the front steps. Stubborn.

DAVID

(to himself)

Be my guest. Sit there all night.

David turns from the window. He accidentally knocks
his metronome to the floor, setting it off. Click...click...click...

David shuts it off, goes to the door.

His hand on the knob--

DAVID

place...right
moment...one more
nothing
going to open
fuck the

If I go down those stairs...it will only lead to one
back here...the two of us...a short, brilliant
to add to the gallery...then, empty-handed again, with
to show for it but an emotional hangover...I'm not
this door... Discipline... Like the man said, don't
guests...

CUT TO

EXT. DAVID'S APARTMENT - NIGHT

the door

Rosalie is on the front steps. She smiles as she hears
open -- it's David.

He joins her.

DAVID

I've got nothing to say to you.

ROSALIE

Fine. I'll talk...

A beat.

ROSALIE

I'm "confused."

The reason I won't just leave you alone is not because

incomprehensible
has nothing

My feelings are perfectly clear. I know you find it
that I can love Jerry and love you. And that one love
to do with the other. But it's true.

DAVID

Rose...

ROSALIE

What?

DAVID

plainly. It's

This is bullshit. I can't spell it out any more
impossible!

ROSALIE

Why?

DAVID

touch

Because I can't be this close to you...and not want to
you.

ROSALIE

That's it?

DAVID

That's...it.

And he does touch her. He puts his hand on her leg.

DAVID

Not

And if I can't do that, I don't want to be your friend.
now. Not ever.

ROSALIE

Don't be so mean.

close to

David flashes an angry look. Then, he pulls Rosalie
him.

DAVID

you, to

The bottom line is...If I'm with you, I have to touch
kiss you. That doesn't work for friends, does it?
She doesn't answer -- she lets him stroke her leg.

DAVID

know...If

When I'm not with you -- this is more than you need to
I touch myself, I can only think about one person. You.
else. Just you.

No one

(beat)

Friends...that's bullshit.

ROSALIE

What do we do?

DAVID

What do you mean "we"? This is your problem.

(beat)

to erase My only problem is how to get you out of my mind. How
you...Delete every bit of you...
(presses an imaginary key)
Into the ether...

ROSALIE

Stop...

She kisses him. He engulfs her in his arms.

DAVID

You have to say good-bye.

ROSALIE

I don't know how...

CUT TO

INT. DAVID'S BEDROOM - NIGHT

David and Rosalie have sex on the single bed in his
spartan room.

She's on top of him -- they face each other.

The lovemaking is both fierce and tender -- longing and
leaving,
rolled into one.

As Rosalie grows more aroused, she begins to cry.
Tears quietly
stream down her cheeks.

David reacts--

DAVID

Should we stop?

Rosalie is too choked up to answer -- she shakes her
head "no."

And they continue -- tears and sex.

CUT TO

INT. DAVID'S BEDROOM - LATER - NIGHT

adjoining

David sits in bed alone, while Rosalie showers in the bathroom.

ROSALIE

David, will you hand me my shampoo? It's in my purse.

bottle of

David opens Rosalie's purse and finds a travel-size shampoo.

He just shakes his head.

CUT TO

INT. ROSALIE'S CAR - MOVING - NIGHT

her hair
it.

Rosalie drives home. Checks herself in the mirror -- is still damp. She rolls down the window to "blow dry"

Noisy,

She turns on the radio, finds a rock-and-roll station. mindless, perfect.

In her mind--

ROSALIE

womb Jesus...Holy
the hour
be the

Hail Mary, full of Grace, blessed be the fruit of thy Mary, Mother of God, pray for us sinners, now and at of our death, Amen...Hail Mary, full of Grace, blessed fruit of...

CUT TO

INT. ROSALIE'S APARTMENT - NIGHT

sign of Jerry.

After midnight. Rosalie slips inside the door. No She removes her shoes and tiptoes into--

INT. ROSALIE'S BEDROOM - NIGHT

The television is on -- the sound is muted. An infomercial is playing. Jerry is sleeping.

ON ROSALIE

She nudges him. He doesn't stir. Rosalie sits at the foot of the bed. She grabs the remote and "un-mutes" the sound.

INT. ROSALIE'S BEDROOM - ON TV - NIGHT

A physical fitness EXPERT is talking.

EXPERT

...And the change is not just physical. You'll be amazed how quickly your whole outlook will--

INT. ROSALIE'S BEDROOM - NIGHT

She flicks off the TV.

Rosalie undresses and climbs into bed. She starts to kiss Jerry.

Slowly, he wakes.

JERRY

Hey...

ROSALIE

Hey...

JERRY

What time is it?

ROSALIE

Late.

He looks at the time.

JERRY

It is late. What happened?

ROSALIE

Oh. The girls. Wedding talk. We could've gone on all night.

She rubs his chest.

ROSALIE

Jerry...

JERRY

What?

ROSALIE

We need to make love now.

JERRY

Okay...why now?

ROSALIE

I can't explain it. We just need to make love now.

He nods. He kisses her neck, her breasts.

Suddenly she stops him, taking his face in her hands.

JERRY

What's the matter?

ROSALIE

I just need to fix this moment in my mind.

A long beat. She studies his face.

ROSALIE

I love you. Totally. Completely. I don't want to
spend another
minute of my life without you.

(off his reaction)

You don't have to say anything.

She climbs on top of him.

JERRY

You're forgetting something.

ROSALIE

No, I'm not.

He laughs uncomfortably.

JERRY

Don't you think...

ROSALIE

No, I don't. Let's not use it tonight.

(beat)

I'm ready.

A beat.

JERRY

If you're ready, so am I.

She straddles him, rocking back and forth. With grim determination.

ROSALIE

Jerry?

JERRY

What?

ROSALIE

Talk to me...

FADE OUT:

FADE IN:

OMITTED

INT. PHOTOGRAPHY STUDIO - DAY

publicity
Jerry and Rosalie -- dressed informally -- pose for a photo.

The photographer is Todd.

Each click of his camera brings a blinding FLASH.

todd

paper.
Very good...you both look great...perfect shot for the

rOSALIE

(to Jerry, sotto voce)

I didn't mean to put pressure on you.

jeRRY

Babe, you're making too much out of this.

(beat)

It's not like I didn't enjoy making love.

FLASH!

rOSALIE

I know.

(beat)

But I also know you would've enjoyed it more if I
hadn't...

jeRRY

Raised the stakes?

roSALIE

I wasn't going to put it that way.

(beat)

But it's true.

jeRRY

Maybe it is. But, please don't read too much into it.

FLASH...FLASH!

rOSALIE

I won't. I promise.

cUT TO:

INT. CHURCH - NIGHT

High ceiling. Stained glass windows. Dark mahogany
pews.

At the altar, Jerry and Rosalie confer with their
PRIEST -- late
60s, doctrinaire. They're rehearsing.

PRIEST

traditional
"man and
the choice

A lot of young couples prefer "husband and wife" to the
"man and wife." Personally, I don't feel the phrase
wife" gives the woman a diminutive status. But I leave
in your hands. Do you have a--

ROSALIE

Husband and wife. Definitely.
Jerry simply nods.

PRIEST

bride. Keep

Good.
(to Jerry)
After the blessing, I'll instruct you to kiss the
it simple. No slobbering.

ROSALIE

That could be tough. For him.
The Priest feigns amusement.

PRIEST

prominent people
keep things

Remember, this is God's house. And there will be
here as well. Not to mention the press. So, let's
on the up-and-up.

JerRY

Right.

CUT TO:

INT. TOBACCO SHOP - DAY

buying expedition.
smoke

Jerry accompanies his FATHER -- late 50s, on a cigar-
Tobacco enthusiasts relax in leather chairs. Wafts of
hang in the air -- expensive smoke.
Jerry's Father finds a brand he likes.

FATHER

Here we are. Bahia Gold. Two hundred a box.

JERRY

You don't have to do this, Dad.

FATHER

there in

If I can't come to the bachelor party, I want to be spirit.

(beat)

The boys will like these. Classic.

JERRY

Thank-you.

FATHER

didn't. Not that.

I remember my bachelor night. Frankly, I wish I a night I'm particularly proud of...I'll leave it at

JERRY

Why are you sharing this?

FATHER

Reminiscing. That's all.

JERRY

Or warning me.

FATHER

yourself.

Nonsense. I know you. You won't make an ass out of

(beat)

Oh...A little something from your mother and me.

He reaches into his pocket, hands Jerry a key.

JERRY

What's this?

FATHER

It's a key.

I've been
giving me
little this

(smiles)

There's a new housing development, just west of here.
giving the developer a lot of breaks, and...now he's
one in return. I'm almost embarrassed to say how
cost me.

JERRY

I can't accept this.

FATHER

Yes, you can.

(beat)

C'mon. Make your old man happy.

Jerry says nothing.

FATHER

should have
you won't
love

Uh-huh. I get it. This is Rosalie's domain. She
a say in where you two settle down. But don't worry,
be forcing her hand. Know why? Because she's going to
it.

Jerry just nods.

FATHER

Let's ring these babies up.

CUT TO

INT. TOWNHOUSE - NIGHT

dozen guys
watch

Bachelor party in progress. In the living room, a
smoke Cuban-rolled cigars, drink shots of Tequila, and
a Stripper perform.

the action

The least boisterous of the group is Jerry, who watches
with a drunken glow.

summons Jerry The party's host, Jerry's BEST FRIEND, enters and
into--

INT. TOWNHOUSE FOYER -- NIGHT

The Best Friend aims Jerry toward the stairs.

BEST FRIEND
Alright, my man. You ready?

JERRY
Do I have a choice?

BEST FRIEND
No.

JERRY
Then, I'm ready.

BEST FRIEND
The guys pitched in for this...

He pats Jerry on the back.

BEST FRIEND
So go up there and get our money's worth.

Jerry starts up--

CUT TO

INT. TOWNHOUSE HALLWAY - NIGHT

He touches Jerry approaches the bedroom door with a fateful air.
the door knob.

In his mind--

other
for this
tradition,
virginity,
JERRY
Why am I stopping?...There's a hot girl waiting on the
side of the door...Why worry? Everyone cuts you slack
kind of thing...This is supposed to happen...It's a
a time-honored ritual...Losing your tooth, losing your

losing the championship...If I walk through this door,
what am I losing? Nothing...My father was here, and his father
was here, and his father's father was here, hand on the
door...What am I waiting for...
He pushes it open.

CUT TO

INT. TOWNHOUSE BEDROOM - NIGHT

moonlight
blood red.
Jerry enters. The room is dark, except for a shaft of
that silhouettes a girl on the bed.
Her foot dangles off the side, the toenails painted
Jerry turns on a lamp to meet --

LORNA

fetching
as ever.
Sitting on the bed in a tank-top and a short skirt. As

LORNA

You must be the groom.

Jerry laughs.

LORNA

The guys were right. You're a looker.

JERRY

thing.
Did they also tell you I don't usually do this kind of

brassiere.
She pulls off the tank-top, revealing a black

LORNA

All the better. I like challenges.

She crosses to face him.

LORNA

Getting married tomorrow, huh?

JERRY

Yes, I am.

LORNA

Love, honor, and obey. That's the drill, isn't it?

JERRY

Yes. Tomorrow, I take the vows.

Without much ceremony, she starts massaging his crotch.

LORNA

Tomorrow...So, technically, this doesn't count.

JERRY

How's that?

LORNA

You can't break a vow you haven't taken, can you?

JERRY

You sound like my lawyer.

Lorna kneels down before him. She unzips his pants.

LORNA

I've done my share of lawyers. They spend most of the
hour negotiating
the tip.

(beat)

That's a joke.

JERRY

I got it.

She pulls down his pants, looks up at him.

LORNA

Something bothering you?

JERRY

I don't know if I should be doing this.

She starts to stroke him.

LORNA

Want my philosophy? If we don't make mistakes now and
then,
how are we ever going to learn from them?

JERRY

Now you sound like my priest.

LORNA

I've done a few of them, too.

JERRY

Priests?

LORNA

about
shortchange
he left.

Lousy tippers. They spend most of the hour feeling bad what they're doing. But they do it anyway. Then, they you on the tip. One of them absolved me once, before

That's something, I guess.

JERRY

Who are the best tippers?

LORNA

The guys who can least afford it. Guys with families.

JERRY

And the worst?

LORNA

Hands-down. Politicians.

Jerry reacts.

JERRY

Politicians?

LORNA

penis
politically

Sure. Both parties. I don't discriminate. Besides, a doesn't know from politics. A penis is the most incorrect part of the body. It has a simple agenda.

(rehis erection)

He knows what he wants.

her with

And she proceeds to give him a blow-job. Jerry guides his hands. He tries to relax. He tries...

But he can't. He yanks her away from him.

JERRY

Stop it. I can't do it.

LORNA

Don't worry about it.

JERRY

I can't...I'm sorry.

herself and
Lorna instinctively puts a little distance between
Jerry.

LORNA

Hey, it's no sweat. I get paid either way.

JERRY

with it!
No, you don't understand. I can't fucking go through

(off Lorna's non-reaction)

I can't get married!

his fist
All at once, his face fills with rage. Jerry swings
into the wall, punching a hole in it.

JERRY

Jesus!

his hand.
Adrenaline pumping, he doesn't even notice the blood on

ON LORNA

She shakes her head -- she's completely nonplussed.

LORNA

That was smart. Now, you're bleeding. Here...

She takes him by the arm into--

INT. TOWNHOUSE BATHROOM -- NIGHT

up.
She runs cold water over his hand -- it's really banged
Then, she wraps a towel around it.

LORNA

Better?

JERRY

Yeah...

LORNA

Do you love her?

JERRY

I don't know.

LORNA

C'mon. Let's sit down.

They return to--

INT. TOWNHOUSE BEDROOM -- NIGHT

against Lorna and Jerry sit on the floor, their backs resting
the bed.

Now the mood is intimate.

JERRY

to be, She wants to have a baby. That's the way it's supposed
right?

LORNA

I wouldn't know.

JERRY

Everybody My parents approve of her. Her parents approve of me.
approves...

LORNA

What's wrong with a little approval?

Jerry gives her a hard look.

JERRY

stick-life. That's my whole life. My whole goddam carrot-and-
this person Ever since I can remember, I've been chasing after
another. or that person's approval. Playing one role, then

industrious
Handshakes
his knees
bachelor,

Then another! The good student. The good son. The
boy. Good grades. High ambitions. Pats on the back.
from people who matter! The good boyfriend, getting on
and proposing to the good girlfriend. The dutiful
receiving the traditional blow-job from a...
Jerry stops himself.

LORNA

(lets him off the hook)

Professional.

JERRY

I've lost count of all the roles, there's so many of
them.

(beat)

I have no idea who I'm playing now.

LORNA

Huh.

A beat.

LORNA

I don't see what the big deal is. I play roles all the
time.

JERRY

And you want to do that your entire life? You
can't...you...

(beat)

I don't even know your name.

LORNA

Lorna. And I'll do whatever the hell I want.

JERRY

Well, I can't live somebody else's version of my life
anymore.

Do you understand?

LORNA

Sure. I do.

She gets up and crosses to the window. Lifts it up.

LORNA

Here's your chance.

JERRY

What?

LORNA

your car?
life...Go.
twice.

It's not too far a drop to the lawn. You have gas in

Then, go. It's the first day of the rest of your

I promise you, this opportunity will not come around

(beat)

Go.

Jerry stands. He looks out the window--

HIS POV

The suburbs at night. Cozy, warm-lit.

JERRY

I'm going to do it.

He smiles at Lorna. Then, he climbs out the window.

LORNA'S POV

and get

She watches him hit the ground, hobble across the lawn,
into his car. And he's gone.

INT. TOWNHOUSE BEDROOM -- NIGHT

LORNA

See? Easy.

ordinary and

She sits on the bed, takes in the room. It seems
strange, all at once.

floor.

Lorna spots the bloody towel -- Jerry left it on the

She folds it neatly, concealing the blood.

**CUT TO
OMITTED**

INT. COFFEE SHOP - NIGHT

is Lorna.
Clouds.
Later. The wee hours. The only person at the counter
She pours cream in her coffee, watches it swirl.

Something else catches her eye.

LORNA'S POV
Behind the counter lies a crumpled newspaper.

LORNA
(to Waitress)

Mind if I have that?

WAITRESS
It's yesterday's. Morning paper should be here any
minute.

LORNA
I just want the crossword puzzle.
The Waitress puts the paper in front of her. It falls
open to
and Rosalie
the Metro section, where Lorna sees a photo of Jerry
-- the one Todd shot.
The accompanying headline "Deputy Mayor's Son to Wed
Tomorrow."

LORNA
Oh my...
The Waitress cranes her neck to see.

WAITRESS
There's a catch, alright.

CUT TO

INT. LORNA'S APARTMENT - DAY

the torn Morning. Terri -- still under the covers -- studies clipping from the paper. Lorna brushes her teeth.

TERRI

feet. Hello...It's the oldest condition known to man. Cold

LORNA

now. You're wrong. I'm telling you he's two states away by

(beat)

He made a clean break. I know it.

Terri shakes her head.

TERRI

If you're wrong, you're paying for drinks tonight.

CUT TO

EXT. STREET - DAY

round a Lorna and Terri walk briskly down the sidewalk. They corner to see--

EXT. CATHEDRAL -- DAY

decorated A magnificent Catholic church. A white limousine -- with streamers -- sits in front, surrounded by expensive cars.

TERRI

Well, what do you know...

Lorna can't believe it -- she almost feels betrayed.

TERRI

Told you we should've dressed up.

LORNA

C'mon...we're going inside.

TERRI

What for? Wait...

But Lorna is bounding toward the cathedral.

CUT TO

INT. CATHEDRAL VESTIBULE - DAY

Suddenly,
it's Todd.

Lorna and Terri enter. The vestibule looks empty.
they are startled by a FLASH.
They turn to find a photographer checking a bulb --

TERRI

Lorna, we shouldn't be here.

gear and

Hearing her name Todd looks up. Then, he gathers his
starts inside.

But Lorna intercepts him.

LORNA

in...

Excuse me, could you tell me who's getting married

(beat)

Hey, I know you. The wedding guy.

TODD

I'm sorry. Have we met?

LORNA

Yeah. You don't remember me?

TODD

You must be thinking of somebody else.

Lorna reacts. Stops herself.

LORNA

Right. I must be thinking of someone else. Sorry.

TODD

Excuse me...

And he disappears into the church.

TERRI

What was that all about?

LORNA

Nothing.

TERRI

Nothing, my ass.

LORNA

Alright, alright. I slipped.

TERRI

Slipped? You broke the cardinal rule of the trade.

(pedantic)

Never acknowledge a client in public.

LORNA

What is this? Hooking For Dummies? C'mon...

Lorna grabs Terri by the wrist and slips into--

INT. CATHEDRAL -- DAY

They take a seat in the last pew.

LORNA'S POV

wedding party
blesses
The front pews are packed, all eyes focussed on the
at the altar. Jerry and Rosalie face the priest, who
the ring.

PRIEST

with
encloses
The wedding ring is a powerful symbol. It is a circle,
no beginning and no end. It is also the circle that
your love for each other--

TERRI

I'll bet that dress is Vera Wang.

LORNA

Shhh...

Jerry and Rosalie turn to face each other.

PRIEST

sickness

Do you, Rosalie, take this man, to have and to hold, in
and in health, till death do you part?

ROSALIE

I do.

PRIEST

hold, in sickness

And do you, Jerry, take this woman, to have and to
and in health, till death do you part?

A beat.

his real

Lorna studies Jerry's face for any sign, any hint of
feelings.

JERRY

I do.

PRIEST

I now

Then, by the power invested in me by Christ, Our Lord,
pronounce you husband and wife.

(to Jerry)

You may kiss the bride.

herself.

They kiss. Lorna leans forward. She's moved, despite

Terri looks over.

TERRI

You're crying, I can't believe it.

LORNA

No, I'm not.

(beat)

Weddings make me cry.

best
on the

The congregation applauds. Jerry shakes hands with the man -- his Father. He gives his son an approving pat back.

Suddenly, a SECURITY GUARD appears in Lorna's face.

SECURITY GUARD

Ladies, this event is strictly for invited guests.

TERRI

We're with the groom's party.

SECURITY GUARD

Ma'am...Let's not do this. You're not with the groom.

Terri points to Lorna.

TERRI

count?

She had his cock in her mouth last night. Doesn't that

The

Lorna bursts out laughing. Laughing through her tears. Guard is not amused.

CUT TO

EXT. CATHEDRAL - DAY

like school

Lorna and Terri race down the church steps, giggling girls.

EXT. STREET - DAY

breath,

They turn a corner, lean against a wall. Catching her Terri lights a cigarette.

LORNA

I don't know why he came back.

(beat)

It wasn't love.

TERRI

Guess you'll never know for sure.

They start down the sidewalk--

TERRI

Remember the guy I told you about -- the writer?

LORNA

Yeah. He said he wanted to immortalize you. What a line.

TERRI

He's been steady work. Every Tuesday for the past month. Well, get this. Yesterday, he called and asked me out.

LORNA

On a date?

TERRI

Yeah. A date.

LORNA

A non-paying date.

TERRI

No money will be exchanged. You want to hear the weird part?

I said yes.

LORNA

You're right. That is weird.

TERRI

You gotta keep an open mind, Lorna.

(beat)

You never know with people.

They wait at the crosswalk. Lorna idly glances at the window of a brownstone apartment.

WHAT LORNA SEES

A Man finishing a cigarette. He catches Lorna looking his way.

A Woman comes up behind the Man and casually embraces him.

The Man gives Lorna a last look before pulling the curtains closed.

The light has changed. Terri starts walking.

TERRI

C'mon, what are you waiting for?

ON LORNA

She lingers at the curb for a moment, pondering her next move.

FADE OUT:

THE END