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FADE IN:

EXT. A SUBURBAN STREET - NIGHT

THE BEDROOM WINDOW of a small bungalow casts a warm light on the lawn in front, through lace curtains.

Across the street, a battered van is parked. Inside -

A DARK FIGURE dressed in black watches the bright window.

The light switches out. Someone has gone to bed.

The Dark Figure grabs -

A NEWSPAPER off the seat next to him. He folds it, slides it into a plastic sleeve, and snaps a rubber band around it.

He slips out of his van and sneaks along a row of bushes toward the little house, staying in the shadows.

He places the newspaper carefully on the front porch.

A BLUE VOLKSWAGON 'BUG' is parked on the street in front of the house. The Dark Figure approaches it, carrying -

A GASOLINE CAN and a baker's measuring cup.

He dispenses one cup of gasoline and carefully pours it into the Volkswagon's gas tank.

He reaches into his pocket and pulls out -

A PAIR OF SCISSORS with long, sharp blades. He approaches the little house.

Halfway there, he drops to his hands and knees and starts SNIPPING the top inch off the grass, painstakingly mowing the lawn by hand.

A car door SLAMS. The Neighbor, a young guy in a bowling shirt, walks toward the house next door. He notices the Dark Figure clipping the grass.

NEIGHBOR

Hey, Marlin.

The Dark Figure looks up. He is MARLIN WHITMORE, 55, with a weather-beaten but kindly face.

Marlin puts a finger to his lips, cautioning the Neighbor to be quiet. The Neighbor offers a 'thumbs up' - they have done this before.

EXT. PUGET SOUND - DAY

A bright October day. A sea lion rests on a navigation buoy in the calm waters surrounding downtown Seattle. He lifts his head and BARKS.

A hundred yards away, the Seattle Aquarium occupies a pier sticking out over the Sound.

EXT. SEATTLE AQUARIUM - SEA LION ENCLOSURE - DAY

A pretty female sea lion lifts her head at the distant sound of the wild male. She BARKS back...

EXT. PUGET SOUND - DAY

...but the male has already fallen asleep, SNORING in the sun.

EXT. SEATTLE AQUARIUM - VIEWING PROMENADE - DAY

Families and tourists wander the promenade, looking at the sea mammals.

A MOTHER and a LITTLE GIRL stop to check out -

THE WALRUS COVE, where a 1200 pound Walrus accepts dead fish from HENRY, 30. Henry is a gentle looking man whose appearance is not helped by his unruly hair and his fish-splattered uniform. As Henry feeds the Walrus from his bucket, he talks to it.

The Little Girl stares, trying to hear him through the glass.

LITTLE GIRL

Mom, that man is talking to the walrus. What's he saying?

MOTHER

I have no idea.

EXT. INSIDE THE WALRUS COVE - DAY

Henry hands the Walrus a mackerel and glares angrily.

HENRY

You ruined my life.

The Walrus opens his whiskery mouth for another fish.

HENRY (cont'd)

What you did is unforgivable. You are incredibly selfish. You smell, you are overweight, and you have no personality. You are a greedy, disgusting pig of the sea and the very thought of you makes me ill.

The Walrus devours more fish.

HENRY (cont'd)
I hope you get struck by lightning
and die before the afternoon
feeding.

Henry tosses the last mackerel to the Walrus and turns to go.
The Walrus makes a sound like: URK. It wants something else.

HENRY (cont'd)
No.

Henry takes another step for the door. The Walrus URKS.

HENRY (cont'd)
Absolutely not.

Henry grabs the door handle. The Walrus ROARS, shaking the
whole fiberglass cove.

HENRY (cont'd)
All right. Fine.

He turns and walks back to the Walrus, which lowers its head
demurely. Henry kisses it on its leathery brow, then leaves.
The Walrus, satisfied, lies down for a nap.

EXT. THE SEA OTTER POND - DAY

Henry feeds whole crabs to the sea otters, which frolic like
stuffed animals come to life. They grab their dinner with
both paws and eat it off their chests, floating on their
backs. They are adorable.

A CROWD presses against the railing, enthralled.

Henry notices -

SUE, 29, among the spectators. She is pretty, with a
slightly sad air. She wears a waitress uniform. She seems
to be looking at him.

He smiles politely, tosses another crab, then looks up to see
Sue continuing to stare at him.

SUE
You don't remember me, do you?

Henry looks confused.

SUE (cont'd)
Garfield High School, Miss
Brixton's math class?

Henry looks at her name tag: "Sue".

HENRY
Sue. Not Susan Davis? But weren't
you...

SUE
Fat? Yup.

HENRY
I guess we've both changed a lot.
I was such a freak then. How did
you recognize me?

Sue flattens his crazy hair. It springs back up.

Henry offers her a crab.

HENRY (cont'd)
Want to try?

Sue accepts the crab and reaches down with it. An otter
paddles over and takes it gently from her hand. She laughs.

HENRY (cont'd)
You're good at this.

SUE
Thanks. I like animals.

HENRY
What's your favorite here?

SUE
The sea turtles.

He studies her, thinking.

HENRY
Do you like big animals?

INT. AN ACCESS CORRIDOR - DAY

Henry leads Sue along a narrow corridor into -

THE WALRUS COVE. Sue finds herself face-to-face with the
huge beast, no barrier between them, only a yard away. The
Walrus galumphs toward her.

Sue gasps and darts for the safety of the corridor, bumping
into Henry. She grabs him, alarmed.

SUE
Oh my God. It's huge.

Henry chuckles, then frowns as -

SUE wrinkles her nose and backs away from him.

HENRY
 Sorry. The smell comes with the
 job.

Sue looks nervously back toward the walrus cove, where -
 THE WALRUS pokes his head around curiously.

SUE
 I'm not feeding that thing.

HENRY
 I need your help. It's a desperate
 situation.

SUE
 He looks fine.

HENRY
 Desperate for me. Not him.

Sue crosses her arms and listens, curious.

HENRY (cont'd)
 This was just going to be my summer
 job after college. But then a zoo
 in Alaska sent him down. He was
 badly injured. We all thought he
 would die. But I stayed with him
 around the clock and I talked to
 him and I made him squid
 milkshakes. He started to eat a
 little. We bonded. Soon he was
 completely recovered. But then
 when I quit my job and left, he
 wouldn't accept food from anyone
 else.

SUE
 He wouldn't eat?

HENRY
 He went on hunger strike. After
 three weeks they put him on an I.V.
 He was close to dying again. He
 kept saying BLAAAAGH.

SUE
 What's that?

HENRY
 He only says it around me. I think
 it's my name.

SUE
 (touched)
 Oh. Wow.

HENRY
 So I came back to work here. What
 else could I do? That was eight
 years ago.

Sue looks into Henry's eyes, and slowly smiles.

INT. THE WALRUS COVE - DAY

Just as before, Henry offers the Walrus a mackerel. He
 gobbles it up. Sue takes a fish and tries. The Walrus
 refuses it with an impatient toss of his head.

Sue tries again with a different fish.

SUE
 Oh, please. It's so delicious.
 Mmmm. Yum.

The Walrus SPLASHES into his pond and sinks from sight.

Henry looks at the swirling water, depressed.

HENRY
 Don't take it personally.

SUE
 So how long will you be stuck here?
 How long do they live?

HENRY
 Sixty years. Average.

SUE
 Oh.

HENRY
 But I have a plan to get on with my
 life. Anyway, it was good to meet
 you. Thanks for trying.

SUE
 What's the plan?

Henry gestures for the door.

HENRY
 This is the way out. You can wash
 your hands outside.

Sue turns around in the narrow corridor, cutting him off.

SUE
 I'm not leaving until you tell me
 your plan.

HENRY
It's not that interesting.

SUE
It is to me. Now that I've met you
again.

Henry brightens. They smile at each other. But then his
good cheer vanishes.

HENRY
I'll have to tell you sometime.

He tries to wriggle past her. She blocks his exit.

SUE
What's the plan?

Henry sighs. He's trapped. He shifts uncomfortably.

HENRY
I've been building a boat. When
it's done I'm going to put all this
behind me and sail around the world
and see everything.

SUE
But what about...

HENRY
He'll eat or die. It's up to him.

Sue's expression hardens.

SUE
So if I understand this correctly,
while you are lounging on your
sailboat in Tahiti, sipping piña
coladas, the walrus, who you bonded
with, who you nurtured back to
health, who loves you like a child
loves its mother, will be back here
starving to death, abandoned,
calling out your name with no one
to hear it. Is that the plan?

HENRY
(weakly)
That's the plan.

Sue looks at him, then turns and leaves without a word.

With a SPLOOSH, the Walrus' head pops up to the surface. It
blinks its eyes at Henry.

Henry clenches his fist at it.

EXT. AQUARIUM DOCKS - DAY

Utility boats bearing the Aquarium's logo line the docks. Henry walks down among them, carrying a lunchbox, and hops off the dock into -

A TINY DINGHY, tucked in among the larger boats. He REVS its little outboard motor, unties from the dock, and motors out across the Sound, revealing -

"TITANIC" painted on its stern.

EXT. OLSSON'S BOAT YARD - DAY

Henry, in his dinghy, approaches -

OLSSON'S BOAT YARD, close to downtown. Olsson's caters to tugs and work boats, but a few sailboats and motor yachts share the dock space.

Henry pulls up behind a beautiful wooden sailboat, a sloop in a classic design with a white strip-plank hull. The hardwood decks, mast, cabin and trim have been lovingly finished and varnished. Henry scrambles aboard with a practiced motion. He lifts the hatch to the cockpit, which turns out to be -

A PIANO LID. The hatchway is constructed from a recycled piano, cleverly incorporated into the woodwork.

Henry tosses his jacket below, sets down his lunch box, and begins varnishing the deck. As he works, he grabs bites of his sandwich.

THE DECK is what you would expect it to be - hardwood planks - but it is painted with basketball court graphics. The deck is recycled also.

Henry carefully applies varnish to -

THE POSTS supporting the side rail, which are made from the colorful handles of croquet mallets. On closer inspection, Henry's entire boat is an ingenious construction of found objects.

OTTO (O.S.)

Hey!

Henry looks up at -

THE MASSIVE MOTOR YACHT moored next to his graceful boat. The yacht is fiberglass, fitted with all the latest gadgets, and looks fresh from the factory. On its foredeck stands -

OTTO PRICEMAN, 50, short, plump and balding. Despite his Hawaiian shirt, he looks like a businessman who succeeds at everything but relaxation. A bikini-clad Babe half his age suns in a deck chair. He waves a beer.

OTTO (cont'd)
Cold beer?

Henry groans to himself but he can't resist.

HENRY
Sure, Otto. Come on over.

As Henry continues his varnishing, Otto scrambles onto the sailboat, breathing heavily from the exertion. Otto squints at Henry's handiwork.

OTTO
If you used a camel's hair brush
you wouldn't get those streak
marks.

HENRY
I just buff the marks down.

OTTO'S VOICE
And a better grade of varnish
wouldn't need so many coats.

Henry grabs the beer from Otto and takes a long gulp.

HENRY
A better grade of beer would make
your suggestions more tolerable.

OTTO
Captains of industry hang on my
suggestions.

Henry nods up at the Bikini Babe.

HENRY
Is she one of them?

OTTO
She's a captainette.

HENRY
How do you do it, Otto? You look
like a fire hydrant. What gives
you the guts to approach a woman
like that? Or do you just walk up
and say 'Hi, I'm Otto and I own a
million dollar yacht and several
large corporations.'

OTTO
That is word for word exactly what
I say.

Henry sighs and drinks more beer.

OTTO (cont'd)

You could try something like 'Hi, I'm Henry and I built a beautiful sailboat but I have to empty the boatyard's garbage dumpster in exchange for mooring space and my varnish has streak marks.'

HENRY

Should I mention how my view is blocked by an overpriced tanning bed?

OTTO

That thing can go fifty knots straight into a hurricane and the billiards table stays level.

HENRY

How would you know? You never leave the dock.

OTTO

Leave the dock? And cut off my internet connection?

Henry looks at him in disbelief.

INT. HENRY'S SAILBOAT - NIGHT

Henry, tired, enters his little cabin and opens a tin of sardines and box of crackers. He flips through a travel magazine, finding -

A PHOTO of a gorgeous, smiling Tahitian couple in grass skirts on a snow-white beach circled by turquoise water. Henry RIPS the photo out and lifts it up to -

THE WALL of his tiny kitchen, which is covered with a map of the world. A line stretches from Seattle down along the West Coast of the USA to Mexico, then out to Hawaii and the South Pacific. Along the way, the line's journey is illustrated by photos of beaches and mountains.

Henry is about to tape his new photo up next to Tahiti, when he hesitates, then RIPS the man out of the photo and tapes up just the smiling island woman.

EXT. SEATTLE AQUARIUM - WALRUS PEN - DAY

The next day. Henry feeds the Walrus and kisses it.

HENRY

Don't forget to floss.

The Walrus looks lovingly after him as he leaves.

EXT. AQUARIUM DOCKS - DAY

Henry hops into his little dinghy and yanks on the outboard motor starter. But this time it just RATTLES without starting. He yanks again, and it JAMS, broken, smoking.

He glances at his watch in frustration, then looks around, wondering what to do.

EXT. OUTSIDE MISS PEARL'S - DAY

Henry approaches -

"MISS PEARL'S BREAKFAST NOOK", a cozy little waterfront restaurant. As Henry checks it out, he notices -

PATTY, 45, a plump waitress, standing in an alley behind the diner, singing a VERDI ARIA at the top of her lungs. Her operatic voice echoes off the bricks.

INT. MISS PEARL'S - DAY

Henry enters, seeing comfortable-looking Regulars enjoying classic American breakfasts.

SUE approaches Henry with a menu, then recognizes him.

SUE

Hi.

Her nose wrinkles when she gets close to him.

HENRY

Oh. I didn't know you worked here.
I mean I didn't come here to...I
mean, honestly, I just wanted some
breakfast.

Sue is amused by his awkwardness.

SUE

You came to the right place. We
have breakfast.

She leads him to a window table and hands him a menu. He scans it, then notices -

A PORTRAIT on the wall of the scowling Miss Pearl, a stern-faced matron of 60 with her arms crossed over her ample bosom. She clutches a rolling pin and a whisk like weapons. The plaque beneath reads "Our Founder."

SUE (cont'd)

If you don't finish your toast she
comes back from the grave and
whacks you with her rolling pin.

HENRY

I'll have the pancake combo. Hold
the toast.

Sue heads for the kitchen.

Henry reaches for an abandoned newspaper at a nearby table,
but his attention is distracted by -

LUCY, 28, sitting by herself two tables away. She is lovely,
with flowing dark hair. She wears a tan shirt with an oak
leaf print. She reads a novel with intense concentration.

As Henry watches, she heaves a big SIGH, tilts her head, and
looks dreamily at the sky outside. She must have read
something romantic.

Sue sets a plate of waffles in front of Lucy.

LUCY

Thanks, Sue. Nice haircut.

SUE

Thanks.

LUCY cuts her waffles into precise shapes, but does not eat
them. She proceeds like a person with a plan.

AT THE DOOR, Patty comes back in.

SUE (cont'd)

That was a long break.

PATTY

Sorry. I got carried away.

As Henry watches, fascinated, Lucy assembles her waffle cut-
outs into -

A TEEPEE, complete with ridgepoles, smoke hole and a
triangular entrance. It's a perfect little model.

LUCY

Sue! A cup of coffee, please.

SUE

You don't drink coffee.

LUCY

I want some today.

Sue shrugs and fills her mug. Lucy empties her little syrup
cup onto her plate, fills it with hot coffee, then pushes it
into the teepee's entrance. Steam wafts gently out of the
teepee's smoke hole.

Henry grins, captivated by her. Lucy doesn't notice. She grabs her newspaper and eats her teepee while checking out the crossword puzzle.

Henry is so mesmerized that he squirts ketchup onto his home fries without watching his aim, missing his plate.

LUCY (cont'd)
 (to the room at large)
 What's a seven letter word for a
 Hawaiian musical instrument?

HENRY
 (to himself)
 Oh, oh... what is it?

He grits his teeth, concentrating. Suddenly the light dawns.

HENRY (cont'd)
 (whispers)
 Ukulele.

He looks up to share his revelation and meet her when -

AN ELDERLY REGULAR across the room shouts out:

REGULAR
 Ukulele!

Henry grimaces, cursing his slowness.

Lucy flashes the Elderly Regular a huge, sweet smile, and goes back to work on her crossword.

Henry gazes at her. He shuts his eyes, then -

- opens them with a look of confidence. He lays some money on the table, stands, and strides purposefully over to Lucy. She looks up from her crossword and waits to see what he will say. He pauses for a moment, thinking.

HENRY
 Incredibly brilliant pick-up line.

She grins.

LUCY
 Encouraging response.

HENRY
 Hilarious comeback.

Lucy laughs delightedly.

HENRY (cont'd)
 Perfectly chosen complement.

LUCY
Flattered acknowledgement.

HENRY
Gracious response.

LUCY
Invitation to sit down.

HENRY
Casual acceptance.

Henry sits across from Lucy. Their eyes lock in an intense vortex of mutual attraction.

CUT TO:

HENRY, back at his table, where his eyes open again. It was just a flight of imagination. He puts some money on the table, stands, and starts to walk timidly over to her without the confidence of his fantasy. He does not realize that -

THE FRONT OF HIS PANTS AND SHIRT are splattered with ketchup. Just as he reaches Lucy's table, he discovers this. He hurries past her and out the door.

Lucy lifts her head, sniffing the air.

INT. AQUARIUM BATHROOM - DAY

The next day. Henry changes out of his splattered uniform into a new pair of jeans and a pressed white shirt. He rips the tags off his clothes and examines himself in the mirror.

As usual, his hair sticks straight up in front. He wets his hands in the sink and plasters it down.

As he polishes his shoes with a wet paper towel, his hair rises insistently back up to its former position. He pushes it down. It pops up again. He jams a baseball cap over it.

INT. MISS PEARL'S - DAY (MORNING)

Henry, looking the best we've seen him, strides into Miss Pearl's. He carries a shoulder bag. He looks around and sees -

LUCY, receiving a plate of waffles from Sue. She sits at the same table as before, reads the same book, and is even wearing the same tan oak leaf shirt.

Henry sits one table away, facing her. He slides a dictionary and thesaurus out of his bag.

Just as she did before, Lucy lets out a huge SIGH, closes her book, and looks out the window. After a moment, she grabs a newspaper off a nearby table and opens it to the crossword.

Henry eagerly fingers his reference books. But then Lucy shrugs and tosses the puzzle aside. Henry looks crushed.

Lucy looks for the mouse, and, not seeing it, begins cutting her waffle up into precise little shapes.

She quickly assembles a mini log cabin from her waffle pieces. She makes a tiny door for the front and places it in the rectangular doorway, but it falls inward. The door frame is too big for her door.

Henry watches.

She tries propping the door again, and it falls again.

Henry seizes a toothpick from the dispenser on his table, walks over to Lucy, and shows her with a gesture how the toothpick can be inserted from the top to make a hinge. She tries it. The door works perfectly.

She smiles up at Henry, delighted.

HENRY

Hi. I'm Henry.

He offers his hand, and they shake.

LUCY

Lucy.

When they let go, he rubs his fingertips curiously.

LUCY (cont'd)

Oh. I'm sorry. Syrup.

She sucks her sticky fingers, and he sucks his, made sticky by hers. Their eyes meet for a loooooong moment, then they both blush and look away.

LUCY (cont'd)

Would you like to join me? I saw you sitting by yourself.

HENRY

Thanks, sure.

Henry sits. They smile, at a loss for what to say. Henry points to the little cabin.

HENRY (cont'd)

Who lives there?

LUCY

The Waffleonians.

HENRY

Do they get along with the Pancake People?

LUCY

No. They are bitter enemies. You never see them on the same plate.

HENRY

That's too bad because beneath the skin they're made of the same stuff.

They both shake their heads at this tragedy.

HENRY (cont'd)

So what do you do?

LUCY

I teach art to kids. Are you...an architect?

HENRY

No, I work with dead fish.

Henry bites his lip at the stupidity of this comment.

Lucy regards him curiously.

LUCY

Why do you carry a dictionary and thesaurus?

HENRY

In case I need to get something off a high shelf.

Lucy laughs. They are so charmed by each other that neither notices -

SUE, across the restaurant, watching them, concerned. Someone taps Sue's elbow. She looks over at -

THE CHESS MAN, one of the Regulars. He sits alone at a table which holds his breakfast and a chess board with a half-finished game.

Sue reaches down to take one of his pawns with her queen, then takes a different Customer's order. Multi-tasking.

LUCY

That's a strange way to describe your job. Do you work on a fishing boat?

HENRY

I just wanted to explain why I -

He pauses. There's no other way to say it.

HENRY (cont'd)
Smell the way I do.

She leans across the table toward him and inhales deeply through her nose. Henry grimaces, expecting the worst.

Lucy shuts her eyes in bliss and lingers close to him.

LUCY
Ahhhhh.

Henry stares at her as if she's crazy.

LUCY (cont'd)
I love that.

HENRY
Don't make fun of me.

Her eyes snap open, chagrined.

LUCY
Oh, no! I sincerely mean it.

HENRY
Why would anyone love the smell of stinky mackerel?

LUCY
My brother Luke died three years ago.

Henry looks totally confused.

LUCY (cont'd)
He worked on the fishing boats in Alaska. Just like my Dad and my other brother Doug. But Luke was on a crab boat that went down in a storm in the Bering Sea. They never found his body. I guess the crabs got him.

Her voice trembles a bit.

LUCY (cont'd)
I think it killed my mother. She had a heart condition but it got worse after that. She died three months after Luke. I think the worst part for her was that Doug and my Dad wouldn't stop fishing. It's what they do. They love it.

Henry nods, listening.

LUCY (cont'd)

So now it's just me, my Dad and my brother. They still go to sea for months at a time and when they ship out I always wonder if I will see them again. But they always come back, all tired and dirty with their pockets full of fishy hundred dollar bills and I always give them a huge hug and I'm so glad to see them alive that I hug them for five minutes each and they smell just like you.

She leans forward for another heavenly whiff.

LUCY (cont'd)

It's my favorite smell in the world.

Henry just stares at her, stunned.

HENRY

I never suspected that someone like you might exist.

LUCY

So which fleet are you with?

HENRY

No, I work at the Aquarium.

LUCY

You're kidding. That was my dream as a girl.

HENRY

What's your dream now?

LUCY

You first.

HENRY

I've been building a boat. To sail around the world.

LUCY

For how long?

Henry thinks, then grins.

HENRY

Until I find someone to name the boat after. What's your dream?

LUCY
To meet a man with the guts to do
something like that.

They gaze at each other, transfixed.

LUCY (cont'd)
And to have a family of my own.
And a Labrador retriever named
Pete.

SUE eavesdrops, increasingly troubled.

LUCY (cont'd)
And to scuba dive the great barrier
reef and to learn how to fix my
Volkswagon engine.

Their faces have drifted rather close for strangers who have
just met. Lucy snaps out of it and pulls back.

LUCY (cont'd)
Okay, Henry. You seem great so
obviously there's some horrible
thing you haven't told me. What's
your dark secret?

Henry's silly grin vanishes.

HENRY
There's this walrus...

EXT. THE SEATTLE WATERFRONT - DAY

Miss Pearl's restaurant is like a pink frame around Henry and
Lucy, who talk earnestly in their window seat as pedestrians
stream by and the tourist trolley CHUGS past.

BIG, GRACEFUL FERRIES glide across the placid Sound, and -
SEA LIONS play in their wake.

MOUNT RAINIER towers majestically over it all.

INT. MISS PEARL'S - DAY

Henry and Lucy, having long since finished their waffles,
share a silent, contemplative moment.

LUCY
You saved the walrus' life. You
gave him more eight years. You can
feel great about that. But you
can't live your whole life for him.
You can't sacrifice your own
happiness. The world is full of
sick walruses.

Henry takes her hands, moved. Sue bustles over immediately.

SUE
I hate to break this up, but you finished eating an hour ago and we have people waiting.

Lucy looks at Sue, surprised by her curt tone.

LUCY
Sorry. Of course.

Lucy and Henry stand and prepare to leave.

HENRY
Would you like to take a walk? Or should we just go have lunch?

Lucy laughs, then looks at her watch, shocked.

LUCY
Oh no. I'm so late.

HENRY
For what?

LUCY
Every year my Dad and I drive up to Snohomish to get a Halloween pumpkin. It's a little ritual we've had since I was a kid. I can't skip it. How about tomorrow?

HENRY
Tomorrow's fine.

Lucy looks distressed again.

LUCY
But I'm working all day and then I volunteer at the Senior Center.

HENRY
Are you free in the morning? Can we just do breakfast again?

LUCY
I would love to.

HENRY
Great. It's a date. What time?

LUCY
Seven.

They grin stupidly at each other.

LUCY (cont'd)
 I had the strangest feeling when I
 woke up this morning. Like today
 was not a normal day.

EXT. OUTSIDE MISS PEARL'S - DAY

Henry walks her to her car, which is a blue Volkswagon Bug.
 They linger by it, unwilling to part.

LUCY
 That thing you said about how you
 never suspected someone like me
 existed...

Henry nods.

LUCY (cont'd)
 Me too.

They shake hands, and then she impulsively hugs him, taking a
 long, deep sniff of his fish-scented hair, SIGHING with
 pleasure. Then, bashful at her own boldness, she lets go and
 fumbles for her keys.

Henry, in a daze, walks around a big delivery truck to his
 own vehicle, a rusty pickup.

Once he's behind the truck and Lucy can't see him, he bursts
 into an ecstatic dance, jumping up and down and waving his
 arms in pure joy, screaming noiselessly. Finally, he has met
 The One!

He's so carried away that he does not notice -

THE TRUCK backing out, exposing him. He looks up to see -

LUCY, doing the same silly dance, suddenly exposed also. She
 spots him at the same moment.

Embarrassed, they dive into their cars and drive off.

INT. HENRY'S SAILBOAT - NIGHT

Henry lies back on his single bunk, SIGHS blissfully, and
 shuts his eyes.

DISSOLVE TO:

EXT. THE PACIFIC OCEAN - DAY (DUSK)

Henry's lovely white sailboat bobs gently on the waves as it
 glides toward an impossibly gorgeous sunset of clouds colored
 coral, rose, apricot and gold.

ON THE DECK, Henry lies stretched out in a lounge chair,
 steering his craft with one foot lifted to the wheel.

LUCY, in a white bikini, emerges from the cabin holding a tropical drink in each hand. The drinks are topped with lime slices and paper umbrellas. She hands one to Henry and lies with him on the lounge chair, snuggling close.

Henry takes a long sip of his ambrosial beverage and turns to look his beloved in the eyes.

HENRY

We are halfway between Costa Rica and Hawaii. Three thousand miles from any store. Where did you get the umbrellas?

LUCY

Before we left I calculated that three years at sea equals one thousand sunsets. So I got this.

Lucy reaches into a storage locker and pulls out -

A CARDBOARD BOX, printed with the logo "1,000 COCKTAIL ACCENTS". She opens it, revealing -

1,000 PAPER UMBRELLAS, in the closed position.

Henry smiles.

DISSOLVE TO:

EXT. OUTSIDE MISS PEARL'S - DAY

Henry, looking sharp, approaches Miss Pearl's, noticing -

PATTY, in the alley, singing warm-up scales. He smiles and walks confidently into the restaurant.

INT. MISS PEARL'S - DAY

Henry looks around, seeing that Lucy has not arrived. Sue greets him with a frown. She seats him at a small table.

SUE

I have to talk to you.

COOK (O.S.)

Order up!

SUE

Don't move. I'll be right back.

As Henry opens his menu, he looks up to see -

LUCY, entering. She wears the same oak leaf shirt as the previous two days. She scans the restaurant, looking right past Henry, and seats herself at her usual table. She stares at her left thumb, rubbing it curiously.

Henry, confused, walks over to her table. He sits and offers her a huge smile. She looks up.

HENRY
I had the most incredible dream
about you last night. It was so
real.

Lucy glares coldly at him.

LUCY
Who are you and who asked you to
sit at my table?

Henry is taken aback, then laughs.

HENRY
Do you have a white bikini?

Lucy backs away, frightened.

LUCY
Get away from me. Creep.

Henry is bewildered. He can see that she means it.

HENRY
But...we have a date. Don't we?

LUCY
I have never seen you before in my
life.

HENRY
We had breakfast yesterday. Right
here at this table.

LUCY
I don't know what you're talking
about. I was in Tacoma yesterday.
Now leave before I scream or
something.

Henry is utterly flabbergasted.

HENRY
Do you have a twin sister?

LUCY
LEAVE ME ALONE RIGHT NOW!

Regular Customers look over, alarmed. Sue rushes up.

SUE
Sir, can I talk to you for a
moment?

HENRY
No, I...

SUE
NOW? OUTSIDE?

Henry slowly stands, his eyes on Lucy, who continues to regard him with alarm and anger. Sue grabs Henry's arm and hustles him toward the door.

LUCY
Thanks, Sue. Get rid of him.

Lucy shakes her head angrily, then composes herself and returns her attention to her left thumb.

EXT. OUTSIDE MISS PEARL'S - DAY

Sue leads the stunned Henry out to the sidewalk. In the alley, Patty sings the heart-rending finale from "Aida."

HENRY
I didn't do anything wrong.

SUE
I was going to warn you about Lucy.

Henry looks at her, uncomprehending.

SUE (cont'd)
I help her family take care of her.

Realization slowly dawns on his face.

HENRY
Oh my God. She's crazy.

SUE
No. She's not crazy.

Henry is lost.

SUE (cont'd)
About a year ago, she was in a terrible car accident. She and her Dad went up to Snohomish to get a pumpkin...

DISSOLVE TO:

EXT. A RURAL ROAD - DAY (FLASHBACK)

Lucy (wearing the same oak leaf shirt), sits beside her father, Marlin Whitmore, in a convertible Jeep Wrangler. (We have seen him before, cutting her grass with scissors.) Marlin has the grizzled look of a man who works outdoors.

His powerful arms are tattooed with sharks, fish and mermaids. As he drives past the fields of rural Snohomish County, Lucy happily cradles -

A PUMPKIN in her lap.

Marlin zips around a curve and looks, horrified, at -

A COW standing smack in the middle of the road. He swerves and veers off the pavement. He GASPS at the sight of -

A MASSIVE OAK TREE.

The cow, at the sound of a HORRIBLE CRASH, bolts away.

The upper branches of the tree SHAKE, raining acorns on -

THE PUMPKIN, flung clear of the accident. One side is bashed in, oozing orange pulp.

BACK TO:

EXT. OUTSIDE MISS PEARL'S - DAY

SUE

Her Dad broke some ribs. But Lucy suffered a serious head injury. She lost the part of her brain that handles short term memory.

Henry struggles to make sense of this.

HENRY

So she can't remember anything?

SUE

Not exactly. She has all of her long term memory. That's a different part of the brain. She remembers her whole life up to the night before the accident. She just can't retain any new information. Her slate gets wiped clean every night while she sleeps.

HENRY

For example...

SUE

You. You would be new information. She honestly has no memory that she met you. And what happened today, she won't remember tomorrow.

HENRY

But she said she was going to get a pumpkin. Does that mean she wakes up every morning...

SUE

She wakes up every morning thinking it's October 12 of last year. She puts on her favorite pumpkin picking shirt, and then she comes here for breakfast because she comes every Sunday and October 12 was a Sunday. She has no idea it's more than a year later.

HENRY

But she reads the newspaper.

SUE

It's a special paper we put on her porch every night. It's from the day of her accident. Her Dad got hundreds of them printed up.

Henry is amazed.

HENRY

You don't tell her what happened to her?

SUE

That doesn't work. Believe me.

HENRY

But what if there's snow on the ground when she drives over here? What if it's August and ninety degrees?

SUE

I talk about El Nino or global warming. I reassure her.

HENRY

So she didn't go pumpkin picking yesterday?

SUE

Lucy does the exact same thing every day.

DISSOLVE TO:

EXT. IN FRONT OF MARLIN'S HOUSE - DAY

Lucy parks her VW Bug in front of the Whitmore residence, a rustic house in the Ballard neighborhood. She walks to the front door, which opens before she can knock.

Marlin greets her with a hug, then abruptly hands her -

A BIG PUMPKIN. Lucy looks disappointed.

LUCY
You bought one?

MARLIN
The lady at the farmer's market
gave it to me. For free.

LUCY
But what about our drive?

MARLIN
Seems kinda pointless if we already
have a pumpkin.

Lucy is crestfallen. The trip means a lot to her.

LUCY
But it's our bonding thing.

MARLIN
I have another idea. I painted my
workshop yesterday. White.

Lucy looks at him, confused.

INT. MARLIN'S GARAGE WORKSHOP - DAY

Marlin leads Lucy into his tool-filled shop, which has indeed
been painted white, floor to ceiling. The walls are like an
art gallery - very bright.

MARLIN
It's too white. Gives me a
headache.

LUCY
Yeah, you need some color in here.

Marlin opens a cardboard box, revealing -

DOZENS OF CANS OF PAINT in different colors, and brushes.

MARLIN
I had a feeling you could help me
with that. Remember when you
painted fish all over your high
school classroom and the principal
got mad and we told him to just
relax and frame them?

Lucy smiles, remembering.

LUCY
So we're going to spend the day
painting together?

MARLIN
Why not?

LUCY
But why?

MARLIN
I know it's what you do for fun.

LUCY
Dad, that's really sweet.

DISSOLVE TO:

LATER, Lucy, wearing borrowed grubbies from her older brother, paints a jungle scene on one wall. She's getting into it, and her work is bright, colorful, happy.

Across the room, Marlin is having trouble just painting trim.

MARLIN
I'm no good at this. You keep going, I'll make lunch.

INT. LAUDRY ROOM - DAY

Marlin throws Lucy's oak leaf shirt into the washing machine.

INT. MARLIN'S WORKSHOP - DAY

LATER, Marlin serves sandwiches as she paints a still life of a workbench next to the real thing. She is very talented.

INT. MARLIN'S LIVING ROOM - DAY

LATER, Marlin watches a football game on T.V. He calls out:

MARLIN
How's it going, honey?

LUCY
(O.S., from the shop)
Great, Dad!

Marlin smiles and drinks a beer.

INT. MARLIN'S GARAGE WORKSHOP - DAY

LATER, Marlin enters the workshop, wearing an apron. He looks around at the way his daughter has transformed the space with art and color. Each wall is painted differently.

MARLIN
I could charge admission.

Lucy washes her paint-smearred hands, exhausted but pleased.

MARLIN (cont'd)
I made us dinner.

INT. MARLIN'S DINING ROOM - NIGHT

Marlin, Lucy and Doug finish up a dinner of spaghetti, salad and chocolate cake. Lucy looks at her watch.

LUCY
Well, I should get...

MARLIN
I rented a movie.

INT. MARLIN'S LIVING ROOM - NIGHT

As Marlin and Lucy watch the end of a classic romance on tape, her eyelids droop and she rests her head on her father's shoulder.

MARLIN (cont'd)
Hey, sleepy head. You should go home. It's a school night.

LUCY
I had a great day, Dad. Thank you.

Marlin smiles and hugs her good night. She gets up and leaves.

When Marlin hears her CAR START, he turns off the VCR and sighs heavily. He has a big job to do.

INT. MARLIN'S WORKSHOP - NIGHT

Marlin enters the workshop, wearing painter's overalls and holding a camera. He photographs his daughter's work, then opens a huge can of white paint, dips a roller in, and -

PAINTS IT OVER.

BACK TO:

EXT. IN FRONT OF MISS PEARL'S - DAY

SUE
That's what it's all about. Giving her that great day. It takes a lot of planning.

HENRY
But you're lying to her.

SUE
It feels real to her. The truth doesn't. She can't process the truth. The truth is a disaster.

HENRY

How long will it take for her
memory to come back?

SUE

The doctors say she will never
recover.

Henry looks back at -

LUCY, sitting by a window table, eating her waffles and
reading, blissfully unaware.

SUE (cont'd)

It's a disability. A very sad one.
Some people lose arms or legs in
accidents. Lucy lost something
invisible.

HENRY

So how can I get to know her?

SUE

You can't. She can never make a
new friend. She knew me before the
accident, so I can be a part of her
life. You, never.

Henry looks at Sue, stricken.

HENRY

But I fell in love with her
yesterday.

SUE

You don't know that. You just met
her.

HENRY

Sometimes it happens right away.
It's rare but it happens.

SUE

How can you be sure you're in love?

HENRY

This morning I sang in the shower
and my neighbor called to request
an encore. Babies don't cry around
me. My car runs perfectly. I'm
four inches taller. The sky is
bigger. I have to wear these heavy
boots to keep from floating away.

Sue considers this.

SUE
Well then you're fucked.

IN THE WINDOW, Lucy looks out at Henry and Sue. He gives her a friendly, hopeful wave. She glares angrily at him and goes back to her book.

IN THE ALLEY, Patty belts out her tragic ARIA as -
Henry's smile vanishes.

FADE TO BLACK.

FADE IN ON:

INT. AQUARIUM BATHROOM - DAY

The next morning. Henry changes from his uniform into clean clothes. He talks to his reflection in the mirror.

HENRY
What do doctors know? The brain is
a mysterious, resilient organ.

Henry squirts hair gel into his palm, adds a dab of Elmer's glue, and mixes it with a finger.

HENRY (cont'd)
Stroke victims recover. Aneurysm
patients recover. And I am...

Henry plasters his hair down with his special mixture and regards himself in the mirror. He tries a charming grin.

HENRY (cont'd)
Unforgettable?

INT. MISS PEARL'S - DAY

Henry sits over a plate of waffles, waiting for Lucy. Sue pours his coffee, shaking her head.

SUE
There's no future in this. It can
never work.

LUCY enters, wearing her oak leaf shirt. She looks troubled.

Sue goes to greet her.

LUCY
Cute haircut.

SUE
Thanks.

Lucy sits and gestures for Sue to lean in close.

LUCY
(whispers)
Have you ever gotten your period
two weeks early?

SUE
Sure. It's normal.

Lucy considers this, shrugs and picks up her book.

Henry takes a deep breath and walks over. She looks up.

HENRY
Hi. I'm Henry. I just wanted to
say that you have a great smile.

LUCY
But I wasn't smiling.

Henry can't think of a thing to say. He grins stupidly and goes back to his table.

Sue rolls her eyes.

INT. AQUARIUM BATHROOM - DAY

Another day. Henry plasters his hair down, determined. His special glue shellacs every hair into place.

INT. MISS PEARL'S - DAY

Henry sits, watching -

LUCY, who closes her book with a huge wistful SIGH. Henry anxiously drums his fingers on his table, waiting for the perfect moment.

He notices that she is looking at -

THE PORTRAIT of the scowling Miss Pearl. Sue passes by.

LUCY
Why is she a Miss? She should be a
Mrs.

SUE
Are you kidding? Just look at her.
Who would marry that?

LUCY
No, I think it's the other way
around. She looks that way because
she's a Miss.
(MORE)

LUCY (cont'd)

She lives to cook breakfast but she never found her true love so she was forced to cook for strangers all her life.

SUE

God I hope that's not my fate.

LUCY

Or mine.

Henry decides this is the moment. He saunters over.

HENRY

Maybe I could help with that.

He offers Lucy a big, goofy, friendly grin. She smiles at him - a little too much. She and Sue are not looking at his eyes but at -

A CHUNK OF HAIR that has broken free of the hard shell of his 'do and risen up to point straight at the ceiling.

LUCY

Thanks but I don't think so.

Henry retreats to his table in defeat.

INT. AQUARIUM - LOADING DOCK - DAY

THE HEAD OF A FISH - an ugly, thick-lipped, sculpin - speaks passionately to a sleek silver salmon.

UGLY FISH

I love you. You are so beautiful and funny. I can't stop thinking about you. My friends say there are other fish in the sea, but I say no.

SALMON

(feminine)

Thank you very much. I don't mean to be rude, but aren't you a bottom feeder?

UGLY FISH

But I can change! I swear I can.

The Salmon just LAUGHS in his face. The Ugly Fish opens his huge fleshy mouth and CHOMPS down on the salmon. All this is made possible by -

HENRY, whose fingers are inside the fish heads, making their mouths move. He supplies the voices. He stands at the fish cutting table on the loading dock.

He looks up, noticing -

OLGA, 50, a fat Russian woman who has come in to mop the floor. She shakes her head at his antics.

HENRY
Olga. You're a woman...

OLGA
Sank you for noticing.

HENRY
What if a man came up to you in a restaurant and said 'Hi. I simply absolutely must join you for breakfast.'

Olga thinks about it.

OLGA
I would say 'Get on you hands and knees, crawl under zee table, and earn it.'

Henry blushes, shocked.

OLGA (cont'd)
No. I sink I know what you are asking. You must be, how you say...sincere. A voman can smell bullshit a mile a way. Just tell zee truth.

HENRY
In my case the truth would be something like, 'Hi. I am not fit to even be in the same room with you, much less sit at your table, but if you would let me bask in your angelic presence for just a few minutes, you would grant a miserable wretch of a human being several years' worth of happiness.'

OLGA
Zat might work.

INT. MISS PEARL'S - DAY

Sue pours Henry's coffee, annoyed to see him again.

SUE
Don't you have to work?

HENRY
I feed in the morning, noon and evening, with time off in between.

Henry watches, entranced, as -

LUCY, radiant in the morning light, sets her book down with a happy SIGH. He walks over and takes a deep breath.

HENRY (cont'd)
Hi. I'm Henry. And I'm just
strangely happy today for no
reason.

Lucy smiles at him.

LUCY
Really.

HENRY
I'm sorry. I shouldn't interrupt
your reading.

LUCY
It's okay. I'm at the best part of
the book and I don't want to rush
through it. Will you join me?

Henry sits instantly. She laughs, charmed by his eagerness. Sue walks up, scowling at Henry.

HENRY
Waffles, please.

LUCY
Me too.

Sue nods and leaves.

LUCY (cont'd)
Normally I get oatmeal but I treat
myself on special occasions. You
can't eat waffles every day.

Henry nods, trying not to smile. He notices Lucy rubbing her left thumb again.

HENRY
Is something wrong with your thumb?

LUCY
No. That's what's bugging me. I
cut it yesterday but it healed
overnight. The Band-Aid
disappeared too.

HENRY
Borrow one of mine?

Henry reaches into his pocket and takes out a box of Band-Aids, the colorful child's kind, with cartoon characters.

HENRY (cont'd)
I do a lot of wood work so I need them.

LUCY
I like a man who's good with his hands.

Henry considers this.

CUT TO:

LATER, Lucy watches as Henry cuts oddly shaped pieces out of his waffles. He fits them together with toothpicks, forming a six-walled structure on his plate.

HENRY
In seventeenth century India a prince fell in love with a beautiful girl from the market. Her name was Arjumand. He begged the emperor to let him marry her.

A CUSTOMER
(to Sue)
Tabasco sauce, please.

Sue stands by the Chess Man's table, about to move her Queen, but is so distracted by Henry that she gives the Customer -

HER QUEEN, and takes the Chess Man's Rook with -

A BOTTLE OF TABASCO.

Henry builds a domed roof for his waffle building.

HENRY
Their love was legendary. She bore him fourteen children. They were inseparable. When she died his hair went white overnight and he declared two years of mourning. He began to build a monument to her memory. It took the rest of his life, but his passion inspired him to create the most beautiful temple in the world...

Henry attaches two pillars to the waffle dome.

HENRY (cont'd)
The Taj Mahal!

LUCY
I thought it was a Viking helmet.

Henry looks crestfallen. Then he picks his creation off his plate and puts it on his head. Syrup dribbles down his forehead.

HENRY
The Vikings were so romantic.

Lucy tries not to smile.

Henry notices -

A MAN on the sidewalk outside staring at them. He is CLYDE, 35, good looking and well dressed.

Henry nods, embarrassed. Lucy doesn't notice. Clyde walks away.

EXT. OUTSIDE MISS PEARL'S - DAY

Henry and Lucy stand by their cars. She gives him an enormous hug, pausing to inhale his special aroma.

LUCY
It's a date. Tomorrow morning.

HENRY
I'll be here.

She looks tempted to kiss him, then giggles, climbs into her VW Bug and drives off.

INSIDE THE RESTAURANT, Sue watches through the window as -

HENRY waits a moment, then hops into his truck and follows Lucy.

Sue reaches for the telephone.

EXT. IN FRONT OF MARLIN'S HOUSE - DAY

Henry parks behind Lucy's Bug and walks up to Marlin's house.

He goes to knock, but the door opens first, revealing -

MARLIN, scowling at him.

HENRY
Hi. I'm Henry and I...

Marlin grabs Henry by the arm and hauls him inside.

INT. MARLIN'S LIVING ROOM - DAY

Marlin hustles Henry through the house. Henry looks frantically around but does not spot Lucy.

MARLIN
Sue warned me about you. We gotta
talk. Out back.

EXT. MARLIN'S BACK YARD - DAY

Marlin drags Henry into the back yard, where -

DOUG, 25, Lucy's surviving brother, is picking up large, dead, half-eaten goldfish off the lawn. He frowns at Henry and joins his father. Henry finds himself menaced by two tough looking, tattooed fishermen.

MARLIN
Stay away from her.

HENRY
I love her.

DOUG
We take care of her.

HENRY
I would too.

Doug and Marlin look at each other, slightly impressed.
Henry notices -

A GARDEN POND, in terrible shape. The water lilies have been shredded and strewn about the lawn, along with the unfortunate goldfish.

MARLIN
She has a serious medical
condition. She is vulnerable and
fragile. Anyone who disturbs her
life is gonna wind up like those
goldfish.

HENRY
You have a raccoon problem, don't
you?

DOUG
You're gonna have a Whitmore
problem if you keep bothering Lucy.
That's us. We're the Whitmores.

HENRY
You don't let her date?

MARLIN
She will never get better. She
can't have a boyfriend because she
won't remember who he is. Any guy
who's okay with that is not okay
with me.

HENRY

Okay, so she has a disability. The doctors could be wrong. But even if they're right, does that mean she's not allowed to have love in her life?

DOUG

She has a lot of love.

MARLIN

All you're gonna do is break her routine and cause everyone pain.

HENRY

Maybe she needs to have her routine broken.

Marlin and Doug scowl and get in his face.

DOUG

Listen, pal...

HENRY

Henry.

DOUG

We consulted a specialist about her day. It's carefully worked out.

MARLIN

It's more than a disability. Even your dog, when you come home from work, sees you and wags its tail because it knows who you are. Lucy could never do that for you.

EXT. IN FRONT OF MARLIN'S HOUSE - DAY

Marlin walks Henry out the front door.

MARLIN

You seem like a good guy. I'm sorry about this. Don't come back.

HENRY

Fox pee will keep those raccoons out of your pond.

MARLIN

Did you say fox pee?

HENRY
I work at the Aquarium. We
sprinkle fox pee around our
dumpsters to keep the raccoons
away. It's the only thing that
works.

MARLIN
Where could I get some of that?

HENRY
Only from me.

Henry crosses his arms and waits. Marlin studies him.

MARLIN
What do you want?

HENRY
One more breakfast with Lucy for a
quarter cup of fox pee.

MARLIN
One cup.

HENRY
It's strong stuff. You don't need
much.

MARLIN
Half a cup, tomorrow.

Henry offers his hand. They shake on it.

EXT. PUGET SOUND - DAY

Henry rows across the Sound in his little dinghy, the
'Titanic'. He has replaced the motor with oars.

EXT. OLSSON'S BOAT YARD - DAY

Henry, at a work bench on the dock, chisels -

A MERMAID figurehead out of a slab of wood.

Otto Priceman comes bustling over with two beers.

OTTO
So is she finally finished? Ready
to take off and sail the world?

HENRY
No. I need a wheel.

Otto looks up, bewildered at -

THE WOODEN WHEEL mounted on the steering post.

OTTO
You have a wheel.

HENRY
That piece of junk? That's just cheap white pine I banged together. Wouldn't last a month. I need antique hardwood. I've been looking everywhere.

OTTO
Just go buy a wheel.

HENRY
No way, Otto. I made everything on this boat. I have to find the right wood for the wheel. It's the heart of the vessel, the part you touch the most. It has to be perfect.

Otto offers Henry a beer and studies him.

OTTO
But once you get your wheel, you're really going.

HENRY
Yup.

OTTO
To South America, Hawaii, the Pacific Islands, a few weeks in Fiji...

HENRY
You don't get it. It's not about sailing from port to port like a cruise ship. This is about surrendering to forces greater than myself. Storms. Lightening. Waves. But also moments of beauty that most people can't imagine. Discovering tiny islands full of fruit and flowers. Being rocked to sleep by the ocean under stars like you've never seen. Looking a whale in the eye. The thrill of racing in a hurricane. The peace of drifting in a breeze. The way you can smell land hours before it comes over the horizon. If I live to be a hundred I'll never run out of stories to tell my grandchildren.

Otto takes a long swig of his beer.

OTTO
And yet, I notice you're still
here.

EXT. MISS PEARL'S - DAY

The next morning. Henry watches Lucy set down her book and
SIGH. He walks over confidently.

HENRY
Hi. I'm Henry. And I'm just
strangely happy today for no
reason.

LUCY
Get lost.

Henry's jaw drops. He retreats to his table.

Sue sits down with him.

HENRY
The same exact line worked
yesterday.

SUE
Yesterday you said it like you
meant it. Today you said it like a
line.

HENRY
But I do mean it. Why would she
respond one way and then have the
opposite response the next day?

SUE
(duh)
She's a woman?

HENRY
I keep blowing it. But at least
I've figured out the right moment.
It's when she puts down her book
and before she does the crossword.
But what do I say?

SUE
Look, why don't you just buy that
book of hers, memorize it, and then
say something smart about it?

HENRY
No. I thought about that, but I
can't. It's taking advantage of
her disability.

(MORE)

HENRY (cont'd)

She has no defense against an approach like that. It would be like giving a blind person the wrong change. I have to approach her honestly, with no tricks.

Sue looks at Henry with new appreciation.

SUE

You smell funny and you have weird hair, but you're okay.

HENRY

Thanks.

SUE

So how come you never talked to me in high school?

HENRY

I had a crush on someone.

SUE

Betty Zimmerman.

Henry looks surprised.

SUE (cont'd)

For four years. Duh. Everyone knew. The real question is, how come you never talked to her?

Henry shrugs, sheepish.

INT. MISS PEARL'S - DAY

The next day. Henry watches as Sue serves Lucy. Lucy looks troubled.

LUCY

I experienced a strange burglary last night. Someone came into my place and cleaned out my refrigerator while I slept.

SUE

No.

LUCY

And I mean they cleaned it out. It's completely empty and it's so spotless it looks brand new.

SUE

Your brother. One of his jokes.

Lucy nods, accepting this.

LUCY
The joke is that my brother
actually cleaned something.

Sue drifts away to other customers. Henry sees his opening and approaches Lucy. He speaks with utter sincerity.

HENRY
Hi, I'm Henry. I'm in love with
you.

Lucy smiles, amused.

LUCY
Really. But you don't know me.

HENRY
Sometimes it happens in an instant.

LUCY
Do you know anyone that's ever
actually happened to?

HENRY
My grandparents.

Lucy is so intrigued, she can't help herself.

LUCY
Tell me about it.

Henry grins and sits.

HENRY
He was a political prisoner in
Argentina. She was a human rights
observer sent to interview him.
When it was time for her to leave,
he asked if he could look at her
face for a while so that he would
have something beautiful to
remember in the long months ahead.
He stared at her for a whole hour.

Lucy nods, caught up in the story.

HENRY (cont'd)
One year later, she went back for a
second interview. He reached under
his bunk and he showed her a little
chip of wood. On this chip he had
laboriously painted my
grandmother's face, using ashes
mixed with water for ink, and his
own hair as a paintbrush. He did
it from memory, but it was a
perfect likeness of her.

(MORE)

HENRY (cont'd)
 She looked at it, and then she
 looked at him. The moment their
 eyes met, they fell in love.

The Regulars near their table stop eating to listen.

HENRY (cont'd)
 For the next three years, they were
 allowed to see each other only once
 a year for two hours. But they
 wrote the most incredible,
 passionate letters every day, and
 they really made those two hours
 count. Thanks to her efforts, my
 grandfather was finally released,
 and they moved to the U.S. But
 every year, to this day, they spend
 a couple of weeks apart and then
 when they miss each other so much
 they can't stand it, they meet in a
 tiny hotel room for exactly two
 hours and re-live the passion of
 their youth.

Their eyes meet. And hold. Lucy is captivated.

LUCY
 Is that true?

HENRY
 I embellished a little.

She looks at him questioningly.

HENRY (cont'd)
 They met in a donut shop.

Lucy laughs, then suddenly frowns.

HENRY (cont'd)
 What's wrong?

She is looking at something behind him. Henry turns to see -
 THE HEADLINE on the newspaper of the man in the next booth.
 It reads: 'DOW PLUNGES.'

Lucy checks her own paper: 'STOCK MARKET SOARS.'

She looks from one headline to the other. Her brow wrinkles.
 Henry holds his breath.

ACROSS THE RESTAURANT, Sue holds her breath.

Lucy shrugs, laughs, and takes Henry's hands again.

LUCY
 Nothing. Where were we?

EXT. AQUARIUM PARKING LOT - DAY

Henry pulls into his parking space, gets out of his pickup and sees -

MARLIN AND DOUG WHITMORE hopping out of their parked van. They have been waiting for him.

Henry hands Marlin a jar half-full of yellow liquid.

MARLIN
Excuse my rudeness the other day.
Marlin Whitmore.

DOUG
Douglas. Good to meetcha, Henry.

Henry shakes their hands, surprised.

MARLIN
We want to show you something.

Marlin opens the passenger door of the van. Henry hesitates - where are they taking him?

INT. THE WHITMORE RESIDENCE - KITCHEN - DAY

Marlin carefully pulls open a door to the garage, cracking it one inch. We hear Lucy's voice SINGING one of Patty's Italian arias - but instead of tragic, she sounds triumphant, celebratory, ecstatic.

Marlin indicates that Henry should peek in, and he sees -

LUCY, on a stepladder, painting the ceiling of the Sistine Chapel above Marlin's work bench. Michelangelo did an okay job, but Lucy has made improvements. Her work is stunning.

She is so caught up in her painting and singing that she does not notice she's being spied on.

HENRY
(whispers)
I knew she was an artist, but I didn't know she could do this.

MARLIN
I didn't know she could sing.

Marlin pulls Henry back and eases the door shut.

MARLIN (cont'd)
This only happens after she has breakfast with you.

Henry smiles.

MARLIN (cont'd)
 I have a job. My job is to give my daughter the best possible day. I thought I was doing pretty good, but meeting you makes her day better. You can keep making her little waffle houses and stuff.

Henry looks surprised.

MARLIN (cont'd)
 Oh yeah, she can't shut up about you.

HENRY
 You know you can't do this forever.

Marlin tenses up. Doug scowls.

HENRY (cont'd)
 Some day she's going to wake up, look in the mirror and see that she has aged ten years overnight.

MARLIN
 For now it's working.

HENRY
 Tell her the truth.

DOUG
 You don't want to see what that looks like.

HENRY
 Describe it.

MARLIN
 Torture. If you had a child, and you had to choose every day between torturing her or making her laugh and -
 (nods at the garage)
 sing, which would you pick?

HENRY
 Let her pick. Wake her up one morning, tell her the situation, and let her decide.

MARLIN
 We're asking you to be her breakfast buddy. Not to mess with a routine we have carefully worked out with the help of her doctors. Don't make us get feisty on you.

HENRY

I'm not going to lie to her. If she asks me a direct question like, what year is it, I'm not going to lie.

Marlin thinks about this.

MARLIN

Don't ask, don't tell?

Henry offers his hand in agreement. They shake.

EXT. A STREET - DAY

Henry, driving his battered truck, slams on the brakes when he notices -

AN OLD COFFEE TABLE poking out of the top of a rubble-filled trash dumpster. Its cracked glass circle rests on a base made from a ship's wheel.

He parks, hops out, and retrieves the wheel. It is a solid oak antique, in perfect shape. A once-in-a-lifetime find.

EXT. OLSSON'S BOAT YARD - DAY

Henry lifts the wheel to his steering post and slips it on. It fits perfectly. Otto raises his beer.

OTTO

Bon voyage, my little friend.

Henry turns the wheel experimentally.

HENRY

Otto, what would you think if you went to sleep in Seattle one night and woke up in Tahiti with a tan?

OTTO

A dream come true.

HENRY

No, I mean really. What if that actually happened to you. You woke up in Tahiti on a sailboat and you had no idea how you got there.

OTTO

A nightmare.

Henry nods, disturbed.

INT. MISS PEARL'S - DAY

Henry sits and waits for Lucy. After a moment, she enters and heads for her usual table. But she's halfway there when -

CLYDE grabs her arm. She looks shocked to see him.

LUCY
Oh my God. Why are you here?

CLYDE
To see you.

LUCY
Not interested.

She breaks free and heads to her table. Clyde follows her and sits, much to her annoyance.

LUCY (cont'd)
Clyde, you are a liar, a cheater and a manipulator. I told you I never wanted to talk to you again.

CLYDE
No, you said you would only talk to me if I signed up for daily therapy and anger management classes.

LUCY
You are not about to tell me you're doing that.

CLYDE
I already did it.

Henry trades stricken looks with Sue.

LUCY
That is absurd. No way.

CLYDE
If you knew how much I've changed in the last year and a half...

LUCY
What? We broke up six months ago.

CLYDE
Right. Six months. It feels so much longer.

Sue hurries over to Henry's table.

LUCY
Oh, bullshit.

SUE

(whispers to Henry)

There's nothing I can do. She always wondered if he would come crawling back one day and now he is.

HENRY

(whispers)

No. He's pretending to. He must have heard about her situation.

CLYDE

Thanks to you, I turned my life around. I have undergone the most intensive personal transformation in the history of counseling. You inspired me. You always said there was hope for anyone. You still believe that, don't you?

LUCY

Sure I believe that. I just don't believe you.

CLYDE

You should see my bookshelf. It's nothing but self-help.

LUCY

Sure it is.

CLYDE

Come over. I'll show you.

LUCY

No. I'm due at my Dad's.

CLYDE

Please. Just for half an hour. I'll make you French Toast.

Lucy is amazed.

LUCY

You cook now?

CLYDE

I took some cooking courses too.

LUCY

Okay. For two minutes.

She prepares to follow him out the door.

Henry can't take it any more. He leaps to his feet.

HENRY

Don't go anywhere with that man!

Lucy stares at him, surprised. Then angry.

LUCY

Who are you and why do you think
it's your business?

Henry's mind races.

HENRY

I am...

Lucy, Clyde and Sue wait for Henry to finish his statement.

HENRY (cont'd)

I am your guardian angel.

Clyde drags Lucy toward the door. She stares back at Henry,
bewildered.

CLYDE

He's a wacko. Come on, honey.

HENRY

Lucy Blaine Whitmore, don't go with
him!

This stops her in her tracks. She shakes Clyde off.

LUCY

How do you know my name?

CLYDE

He's a freak, Luce. Let's go.

HENRY

Clyde came back because he thinks
you could be the perfect
girlfriend. Someone he can have
whenever he wants then park for
weeks to chase someone else.

CLYDE

Put a lid on it.

LUCY

I asked you how you know my name.

HENRY

I know a lot more than that. I
know your cat is named Scuba and he
likes it when you brush his tail
with your grandmother's silver
hairbrush.

(MORE)

HENRY (cont'd)

Your favorite scent is lavender and you make your own perfume from the bush in front of your house. You like to cook artichokes with Hollandaise sauce and ginger ice cream for desert. When you were a girl you wanted to work at the Aquarium. You sometimes dream of moving to Buenos Aires and learning to tango but you've never told anyone that.

Lucy, stunned, walks slowly over to Henry.

LUCY

Who are you? I don't believe in guardian angels.

HENRY

Yes you do. When you were six you asked your guardian angel to watch over your tonsil operation.

Lucy decides the safest place in the room is next to her friend Sue. She retreats from Henry and Clyde.

LUCY

(to Sue)

I am having a very weird day.

HENRY

I know this is confusing for you. But everything I said is true, isn't it? Let me tell you one more true thing. That guy is a dirtbag.

Lucy thinks about this. She nods.

LUCY

Take a hike, Clyde.

Clyde, defeated, curses and leaves.

Regular Customers give Henry discreet smiles and 'thumbs ups.' Lucy stares at him.

LUCY (cont'd)

You're not an angel. You have bleach spots on your jeans. You're a person. Who are you?

HENRY

I'm your guardian angel. I have to fly away now.

Henry heads for the door, doing a funny little 'angel dance' on the way. He trips and falls by the door, gets up sheepishly, and leaves.

Regular Customers suppress their laughter.

Lucy watches as he gets into his truck and drives away.

She turns to Sue. Sue shrugs desperately.

EXT. THE AQUARIUM - WALRUS COVE - DAY

Henry enters the walrus cove, holding a can of coke from the vending machine. He sets it down in front of the Walrus, who lifts his huge head, and, with a sharp jab of his tusk -

PUNCHES out the drinking tab. The Walrus rolls over for his reward - a belly scratch.

Henry scratches. The Walrus' tail starts THUMPING up and down rhythmically, like a dog's - 1200 pound dog. The THUMPING intensifies into POWERFUL BANGING, shaking the whole cove, threatening structural damage.

AN ELDERLY COUPLE across the moat watches, amazed. The vibrations cause the Man's glasses to slide down his nose and fall right off his face. The Woman catches them.

EXT. MISS PEARL'S PARKING LOT - DAY

Henry approaches Miss Pearl's, noticing -

SUE, sitting in her parked car by herself. She is smelling something inside a ziplock bag, inhaling deeply, her eyes closed, in another world.

She hears Henry's footsteps as he approaches, and quickly puts the bag away. She looks up. Has she been crying?

HENRY

Uh...hi.

SUE

Nice angel dance.

HENRY

What did she do after I left? Did she freak out?

SUE

She decided you must have been a friend of her brother Luke. The one who died. He was the only one who knew her secrets.

HENRY

So no freakout.

SUE

No. It made her feel good. Like he was somehow looking out for her.

Henry observes Sue's tear-streaked cheeks and red nose.

HENRY
Are you okay?

SUE
Sure.

Henry's not so sure.

HENRY
Can I make you dinner?

She looks surprised and touched.

EXT. PUGET SOUND - DAY

Henry rows Sue in the 'Titanic', across the water to Olsson's boat yard.

SUE
What's its name? Your walrus.

Henry looks uncomfortable.

HENRY
It doesn't have a name.

Sue studies him.

SUE
You un-named it, didn't you? You un-named it to feel less attached. Because you're going to leave it and break its heart.

HENRY
It never had a name.

EXT. OLSSON'S BOAT YARD - DAY

Henry helps Sue up from his little dinghy onto the Olsson's dock. Otto ambles over.

HENRY
Otto, this is Sue. Sue, meet Otto. He's a man who has everything but a boat with a soul.

Otto shakes Sue's hand.

OTTO
But it does have a helicopter.

Sue regards Henry's lovingly crafted sailboat.

SUE
It's gorgeous. Where did you get it?

HENRY
I found it.

Sue looks confused.

SUE
You found this beautiful boat?

HENRY
The deck was the floor of a high school gym. I found the structural timbers at demolition sites. The hull is made of scraps of waste plywood glued and steamed together into long strips. I found the fittings on shipwrecks and washed up on beaches. Check out the portholes.

Henry points to -

THE PORTHOLES, which are triangular, with wood frames.

SUE
Old billiards racks?

HENRY
It took me eight years, but I built her from scratch without paying for a single part. I just found the wheel.

Sue is beyond impressed.

SUE
Can you go find me a three bedroom house?

INT. HENRY'S BOAT - GALLEY - DAY

Henry prepares a stir-fry on his little one burner stove. Sue watches, interested, as he sautes some vegetables, then rinses a crab.

Sue nervously sniffs the crab. Henry looks annoyed.

HENRY
I bought it at the store.

Sue looks relieved.

EXT. ON HENRY'S BOAT - DAY (DUSK)

Henry and Sue share dinner and a bottle of wine on deck, watching a pretty sunset. They start a game of chess on -

A CHESS BOARD built into one of the wooden benches. The pieces are sea creatures, carved from scrap wood - crabs for pawns, sea horses for knights, and walruses for kings.

SUE
I didn't know you played.

HENRY
Sue, today in the parking lot, were you... smelling something?

She hesitates wondering whether to confide in him. After a moment, she reaches into her pocket and hands Henry -

A ZIPLOCK bag with something round and flat inside.

SUE
Don't open it.

HENRY
Looks like a baseball cap.
(guessing)
It belonged to...someone you loved?

Sue nods.

HENRY (cont'd)
What happened?

SUE
I lost him.

HENRY
I'm so sorry. He died?

SUE
No.

HENRY
He left you? You left him?

SUE
No. I lost him. I don't know where he is.

HENRY
But surely in this information age, all you need is his name.

SUE
That's the problem.

HENRY
You don't know his name? How long
were you together?

SUE
Five months.

She laughs at Henry's confusion.

SUE (cont'd)
Have you heard of the Appalachian
Trail? It goes all the way from
Georgia to Maine.

HENRY
Sure. Some people hike the whole
thing.

SUE
They're called thru-hikers. I was
a thru-hiker. So was he. We met
in the Smoky Mountains of North
Carolina...

DISSOLVE TO:

EXT. A MOUNTAIN TOP - DAY (FLASHBACK)

Sue and her pretty hiking companion reach a summit in the
Smokies, finding -

TWO MALE HIKERS already there. They smile at the girls.

RAVEN
Hi. I'm Raven.

JUNO
Juno.

Sue and her friend shake their hands.

SUNBEAM
Sunbeam.

SUE
Tuesday.

Sue and Juno gaze at each other with instant attraction.

SUE'S VOICE
On the A.T. everyone has a trail
name. You don't use your real name.
You don't talk about where you're
from or what you do. It's all
about leaving the real world behind
and reinventing yourself.

EXT. THE APPALACHIAN MOUNTAINS - DAY

Sue and Juno play in waterfalls, climb cliffs, watch deer in flowered meadows, kiss, cook, take shelter from the rain, lie naked in the sun on mountaintops, admire rainbows, and roll around like weasels in their tent.

SUE'S VOICE

For five months we were together every minute of every day and the whole time it just got better. In October we made it to the end of the line. Maine.

Sue and Juno stand under a tree, regarding -
A CAR parked at a trailhead fifty yards away.

JUNO

That's my ride. When I walk down there my friends are going to call out my name. I want to tell you first.

SUE

I hate this. The most magical time in my life is ending.

JUNO

Come live on the beach with me, Tuesday.

Sue looks at him hopefully.

JUNO (cont'd)

I'm a grad student doing a five year study of a sea turtle nesting beach in Central America. It's the most beautiful beach in the world. You could come live with me in my little grass hut.

Sue nods happily.

JUNO (cont'd)

Okay. Here goes. My name is -

Sue puts her finger to his lips.

SUE

Not yet. I have to take this re-entry thing slower. Write it down for me and I'll look at it in a couple of days when I miss you so bad I can't stand it.

She hands Juno her baseball cap.

SUE (cont'd)
Write all your information in my
hat. And give me yours.

They trade baseball hats and write inside them. The waiting
car HONKS impatiently. They return each others' hats.

JUNO
Well, they're waiting.

SUE
Let them wait.

She drags Juno into the bushes. The bushes tremble.

DISSOLVE TO:

A SHORT WHILE LATER, they stagger out, clothes untucked,
flushed and happy. They kiss once more, then Juno grabs his
pack and runs to the car. He turns for a final wave. Sue
waves back with her hat. He drives off with his friends.

Sue clutches her hat to her heart, sighing. Then she notices
something odd about it.

SUE (cont'd)
(whispers)
No.

She frantically opens the hat and sees, written inside: "Sue
Davis", and her own Seattle address and phone number. She
somehow switched hats with Juno in the bushes.

She looks up, panicked, at the empty trailhead.

BACK TO:

EXT. ON HENRY'S BOAT - DAY (DUSK)

Henry, captivated, pours more wine for Sue.

SUE
All I have is his hat. The ziplock
keeps it smelling like him.

HENRY
Did you wait to see if he would
come back?

SUE
Two days. I should have waited
longer but my ride came, and I
thought it would be possible to
track him down somehow. It wasn't.
I tried everything.

HENRY

Can't you just go to every turtle nesting beach in Central America?

SUE

There are three hundred forty-seven of them. We're talking Costa Rica, Guatemala, Belize, Nicaragua, Panama, El Salvador and Southern Mexico. I spent a whole winter travelling there and I made it to almost fifty beaches before my money ran out. I maxed out my all my credit cards.

HENRY

But if you went to every single turtle beach you would find him.

SUE

I simply can't afford it. I would need to pay for a hundred airplane tickets and rental cars. Patty and I buy a lotto ticket every day. One time we won two thousand bucks and we made it to ten more turtle beaches. We didn't find him.

HENRY

If I had any money I'd give it to you.

SUE

Let's not talk about it. It's hopeless. Let's think of pick-up lines for you.

Henry sighs.

HENRY

I'm up to about a sixty percent success rate. If she smiles and says 'really', I'm in.

SUE

I noticed that.

HENRY

What I want more than anything in the world is for her to wag her tail when she sees me.

SUE

Huh?

HENRY

I want her to look at me and say
'Hi Henry.'

SUE

You don't have to do this every
day. You have a choice.

HENRY

Do I? Can you choose to forget
about Juno? When did anyone in
this world choose love or choose
against it? It's something that
happens to you.

(pause)

Wally.

SUE

What?

HENRY

His name is Wally.

Sue hugs him. He hugs her back.

SUE

I finally met someone as miserable
as I am.

INT. MISS PEARL'S - DAY

Morning. Henry watches as Lucy eats waffles and reads.

At a nearby table, Sue approaches a party of four to take
their order.

PERKY GIRL

Hi! I think we're all having eggs!

SUE

How do you like them?

PERKY GIRL

Sunny side up!

TOUGH COP

Hard boiled.

WEIRD FREAKY CRAZY GUY

Scrambled.

AGING SLUT

Over easy.

Henry catches Lucy's eye. They grin at each other. They are
the only customers to appreciate this exchange.

Henry stands and walks over.

Two Regulars slide money to the center of their table.

HENRY
I like my eggs green, with ham.

LUCY
I like mine on the half shell.

She gestures that he should join her. He happily sits.

The Winning Regular collects his money.

AT THE ORDER COUNTER, Sue hands a slip to the Cook, and pauses to look back at -

HENRY AND LUCY, laughing together, falling in love all over again. She gazes at them with sad longing.

Lucy looks out the window.

LUCY (cont'd)
Hey. That's a legal parking spot.
Why is he giving me a ticket?

Henry looks and sees -

OUTSIDE, a COP is staring at the rear of Lucy's car, writing her a ticket.

Lucy rises. Henry grabs her, stopping her.

HENRY
Your tabs. He's looking at your plates.

LUCY
They're not expired. I still have four months.

HENRY
Wait!

LUCY
What?

There's nothing Henry can say. He looks at her helplessly. She shakes him off and goes outside.

Henry rushes to Sue, who has noticed the situation.

HENRY
Expired tabs.

SUE
 Fuck. It's going to get ugly.

Henry follows her outside.

EXT. IN FRONT OF MISS PEARL'S - DAY

When Henry and Sue reach Lucy and the Cop, she is waving her newspaper in his face, furious.

LUCY
 Hello! Today's date! Can you
 read? Do they not teach you to
 count in cop school?

The Cop backs away from her, writing a new ticket.

COP
 I'm adding a hundred for hostile
 behavior. Better simmer down.

SUE
 Officer!

Sue pulls the Cop away, leaving Lucy with Henry. She turns to him.

LUCY
 You! Tell me I'm not crazy.
 What's today's date?

Henry looks at her.

INSIDE THE CAFE, the Regulars watch the growing debacle through the windows. Sue, the Cop and Henry attempt to calm Lucy down, but she is clearly becoming hysterical. She YELLS at all of them, turns and runs for her car, and drives away.

Sue and Henry hop into their own cars and chase her.

INT. MARLIN'S HOUSE - DAY

Marlin looks out the window and sees Lucy coming up the walkway, visibly upset.

MARLIN
 Doug! We're having a bad day!

EXT. IN FRONT OF MARLIN'S HOUSE - DAY

Marlin runs outside as Lucy reaches the house. His grim, knowing expression stops her in her tracks. Henry and Sue arrive and hop out of their cars. Doug comes out.

MARLIN
 (to Henry)
 You told her.

HENRY

Not my fault. Someone didn't renew
the tabs on her car.

Marlin grimaces. He and Doug look at each other, upset.
They forgot this detail.

LUCY

Dad? They're telling me a
ridiculous story about a cow and a
pumpkin and an accident...

MARLIN

Come on inside.

INT. WHITMORE RESIDENCE - DAY

Marlin opens a hall closet for Lucy, revealing -

A HUGE STACK of the same edition of the paper she holds in
her hand.

MARLIN

There's a freezer full of pumpkins
in the basement. Wanna see it?

Lucy looks around at everyone. She can't accept it. She
runs out.

MARLIN (cont'd)

This is what happens. Every time.
She decides the people she knows
are playing a crazy joke so she
grabs strangers off the street.

Marlin grabs a portable desk file off a side table in the
hallway.

EXT. MARLIN'S STREET - DAY

By the time Marlin, Henry, Doug and Sue have caught up with
Lucy, she has grabbed and questioned several Passers-By,
alarming them.

Lucy sits on the curb and puts her face in her hands. Her
shoulders heave with SOBS.

Marlin looks at Henry.

MARLIN

So. We broke her routine. How
fun.

Marlin kneels next to Lucy, opens the desk file, and hands
her a folder.

MARLIN (cont'd)
 Have a look at this. It's papers
 from your doctor. You were in the
 hospital for a month and you had
 follow ups.

Lucy opens the folder, finding a thick sheaf of insurance
 papers. On top of the stack is -

A PHOTO OF HERSELF, her head half-shaved, a nasty wound
 stitched up, her eyes closed. It's gruesome. She looks
 dead.

LUCY
 Oh my God.

Lucy slams the folder shut, and feels her scalp. She goes
 white.

LUCY (cont'd)
 (whispers)
 I feel it.

Lucy opens the folder again, dreading its contents but
 needing to understand. She reads.

LUCY (cont'd)
 I have to talk to this doctor. I
 have to hear it from him in person.

MARLIN
 You have heard it from him. Dozens
 of times. There's no point in
 going. It's a long drive.

LUCY
 I need to.

MARLIN
 No, honey...

HENRY
 Take her.

Marlin looks at Henry, surprised.

HENRY (cont'd)
 I need to hear it too.

EXT. A HIGHWAY - DAY

Marlin drives Lucy, Henry and Doug to the clinic. Lucy CRIES
 in the front seat.

Henry reaches up and puts a comforting hand on her shoulder.
 She jerks away.

LUCY
DON'T TOUCH ME! Dad, get him out
of the car.

MARLIN
Honey, you're sorta dating him.

LUCY
I AM NOT DATING HIM! IT'S NOT THE
FUTURE!

No one says anything. Lucy pulls her novel from her bag.

LUCY (cont'd)
This is a library book. Have I had
it out for a year?

DOUG
We bought it from the library.

Lucy hurls the book out the window of the moving car.

Marlin pulls over. Doug runs back to get the book.

LUCY
Who pays my taxes?

MARLIN
You have no income. You don't
work.

Doug returns with the book. Marlin continues driving.

LUCY
But what about my mail? Did my
friend Alicia marry that guy? Is
Grandma okay?

Lucy's voice gets quiet and scared as the enormity of her
situation sinks in.

LUCY (cont'd)
Who's president?

EXT. IN FRONT OF A CLINIC - DAY

Marlin leads Lucy, Doug and Henry into the "Northwest Head
Injury Center," a big, modern medical facility.

INT. CLINIC LOBBY - DAY

The Security Guard gives Marlin a nod and Lucy a smile.

SECURITY GUARD
Lookin' good, Lucy.

She stares at him as they pass. She does not know him.

INT. DR. STRAIGHT'S OFFICE - DAY

DR. STRAIGHT, 60, balding with grey at the temples, stands before a lightboard, explaining MRI brain scan images to Lucy. Henry, Marlin and Doug listen also.

DR. STRAIGHT
 These scans are from two months ago. I'm afraid they show no improvement. This area, called the medular cortex...

Dr. Strait indicates a small part of Lucy's brain.

DR. STRAIGHT (cont'd)
 Converts short term memory to long term memory while we sleep. Yours was completely destroyed in the accident. No other part of your brain can do that job. Your condition is stable but permanent. It's called Finkel's syndrome.

HENRY
 Finkel's?

DR. STRAIGHT
 After a psychiatrist named Finkel who was hit on the head and got it himself. It took him four years to publish his findings because he kept starting over from scratch.

Lucy laughs. No one else does.

DR. STRAIGHT (cont'd)
 I'm glad your sense of humor is intact. That's over here.

He points jokingly to a different part of Lucy's brain, then notices the disappointment on everyone's faces.

DR. STRAIGHT (cont'd)
 It could have been much worse.

HENRY
 How?

Dr. Strait hesitates.

DR. STRAIGHT
 Maybe you should meet Ten Second Tom. He's here for his check up.

INT. A WAITING ROOM - DAY

Dr. Straight leads Henry, Lucy, Marlin and Doug into a waiting area, where -

TEN SECOND TOM, 25, bustles curiously around with the energy of a five year old, flipping through magazines, looking in medicine cabinets and fiddling with things he shouldn't touch. His brother, THEODORE, 30, watches him patiently. Theodore wears a "Hi, My Name Is..." sticker on his shirt, with the name "Theodore" written in.

They both look up. Tom grins excitedly.

TEN SECOND TOM
Hi, I'm Tom.

MARLIN
Marlin.

HENRY
Henry.

DOUG
Doug.

Tom starts shaking hands. Lucy regards him curiously.

LUCY
Lucy.

THEODORE
I'm Theo. I'm Tom's brother and caregiver. You better take these.

Theo quickly hands everyone a "Hi, My Name Is" sticker and a pen. They accept them, confused.

Tom notices Doug's hiking boots.

TEN SECOND TOM
I like your boots. Where did you get them? I think I want to climb a mountain next summer. Maybe in Montana. Montana is good for fly fishing. Bruce Willis lives there. I really want to go see a movie. We need another good space movie. Are you from Seattle too? Have you been up the Space Needle?

Tom's attention is diverted by a stack of National Geographics. He grabs one and opens it.

TEN SECOND TOM (cont'd)
Oh, cool, sharks!

THEODORE
Tom lost part of his brain in a hunting accident. His memory only lasts for ten seconds. He exists totally in the moment.

MARLIN
How does he function in society?

THEODORE
He can't. He needs constant supervision. His life was basically ruined by his accident.

Ten Second Tom looks up from his magazine.

TEN SECOND TOM
My life was ruined by an accident?

THEODORE
Yeah. Your life is a fucking disaster.

Tom is devastated.

TEN SECOND TOM
How can you tell me that so bluntly?

THEODORE
Because you'll be totally over it in about seven more seconds.

Tom considers this. His expression slowly brightens. Then he notices everyone else in the room.

TEN SECOND TOM
Oh, Hi! I'm Tom!

They have no choice but to shake his outstretched hand.

MARLIN
Marlin.

HENRY
Henry.

DOUG
Doug.

LUCY
Lucy.

Everyone hastily fills out their name tags.

TEN SECOND TOM

Lucy, that's a great name. I had a crush on a Lucy once. I think. Whatever happened to orange crush? That was a great soft drink. I'm thirsty. Oh, cool! Sharks!

Tom grabs the magazine again. After a moment, he looks up and sees everyone.

TEN SECOND TOM (cont'd)

Hi, I'm Tom!

Everyone points to their name tags. Tom giggles.

TEN SECOND TOM (cont'd)

It's so dorky that you wear those.

Tom notices the coke machine at the end of the hall, and heads for it with great enthusiasm.

DR. STRAIGHT

I think memory contributes to our unhappiness. Tom has absolutely no baggage and he's the most cheerful person I know.

THEODORE

Me, on the other hand...

Dr. Straight laughs and pats Theo on the back.

DR. STRAIGHT

Any applicants?

THEODORE

No one makes it to the second interview.

Theo explains:

THEODORE (cont'd)

We got a big insurance settlement for Tom but we can't find anyone to take care of him. It's too exhausting. So basically, I have no life.

Marlin nods, understanding.

INT. RECEPTION AREA - DAY

Dr. Straight leads Lucy, Marlin, Doug and Henry into his reception area.

DR. STRAIGHT

Any more questions?

HENRY
I have a question. I'm in love
with her. Is that a problem?

Lucy looks at him, touched. She's getting used to him.

DR. STRAIGHT
Does being in love with her make
you unhappy?

HENRY
No.

DR. STRAIGHT
Then it's not a problem.

Everyone considers this in silence.

DR. STRAIGHT (cont'd)
Memory is a funny thing. We take
it so much for granted that we
never think of losing it. Well...

He shakes their hands.

DR. STRAIGHT (cont'd)
Call me if you need to. Here's my
card.

He reaches into his pocket, finding nothing.

DR. STRAIGHT (cont'd)
Oh, heck. Where's that card case?
Betty?

BETTY, 50, the matronly Receptionist, looks up.

DR. STRAIGHT (cont'd)
Did you notice where I put my
business cards?

BETTY
Yes, I just saw them. Somewhere.

She scratches her head, looking around. Dr. Straight
searches his pockets fruitlessly.

HENRY
That's okay. Never mind.

EXT. A HIGHWAY - NIGHT

Marlin drives everyone home. In the back seat, Lucy looks
exhausted. Her eyes close and her chin drops to her chest.

HENRY
Hey. She fell asleep.

MARLIN

It's okay. Naps don't reboot her.

Henry cradles her in his arms.

MARLIN (cont'd)

This was what we call a bad day.
Takes her about three good days to
fully recover.

HENRY

Do you have a long-term plan?

MARLIN

I don't know what I'm gonna do when
her cat dies. It has to be there
when she wakes up.

HENRY

You're doing it all wrong.

Marlin scowls.

HENRY (cont'd)

You can't hand her that horrible
photo. Of course she freaks out.

MARLIN

It's the fastest way to convince
her.

HENRY

It's the harshest way.

Marlin and Doug look at each other. Henry better shut up
right now.

HENRY (cont'd)

There has to be a gentle way to
break it to her. A more positive
way. Have you tried everything?
What have you tried?

Marlin's hands tighten on the wheel but he says nothing.

HENRY (cont'd)

She's an adult. She deserves to
know the truth. You're keeping her
in a fantasy world. I know she was
once your little girl, but now
she's 28. She has the right to
make her own decisions.

Marlin says nothing.

HENRY (cont'd)
 You're not doing what's best for
 her. You're doing what's easiest
 for you.

Marlin's eyes blaze but he doesn't look back at Henry.

HENRY (cont'd)
 If you love her, tell her the
 truth.

Doug makes a move but Marlin restrains him.

MARLIN
 We're taking Lucy home. Then we're
 taking you back to your car and
 you're not seeing her again.

Henry is shocked into silence. He looks at the back of their
 heads. They mean it.

EXT. IN FRONT OF LUCY'S HOUSE - NIGHT

Marlin stops in front of Lucy's place. She gets out.

MARLIN
 Sure you don't want me to come in,
 Luce?

LUCY
 I'm okay. I'm just so tired.

She kisses Marlin on the cheek, then, after a moment's
 hesitation, leans down and kisses Henry too.

HENRY
 The doctors could be wrong.

LUCY
 Stop looking at me like that.

HENRY
 Looking how?

The stress and disappointment of the day are too much for
 Lucy. She yells at him, close to tears.

LUCY
 With hope! Your hope is killing
 me. I'm never going to get better.
 I'm never going to remember
 anything.

She turns and runs up her steps.

INT. LUCY'S HOUSE - NIGHT

Lucy feeds Scuba in her kitchen, then walks into -

INT. LUCY'S BEDROOM - NIGHT

- her bedroom, where she stares with dread at her bed. Ground zero. In a sudden rage, she KICKS it savagely.

EXT. IN FRONT OF MARLIN'S HOUSE - NIGHT

Marlin pulls up behind Henry's truck. They all get out.

HENRY
Can I use your bathroom?

MARLIN
Uh...sure.

INT. MARLIN'S HOUSE - BATHROOM - NIGHT

Henry enters Marlin's bathroom, closes the door behind him, and does absolutely nothing for a moment. Then he FLUSHES the toilet and RUNS WATER in the sink.

INT. HALLWAY - NIGHT

Henry emerges from the bathroom.

HENRY
Thanks!

MARLIN
(o.s., from kitchen)
Yeah.

Henry grabs -

THE PORTABLE DESK FILE off the side table, and hurries out.

INT. A KINKO'S - NIGHT

Henry sits at a work table which is covered with -

THE CONTENTS of the portable desk file: insurance papers, medical forms, memory research, and hundreds of color photos of Lucy painting Marlin's workshop.

He has enlarged several items on the Kinko's copiers, including samples of Lucy's art. He cuts out a large detail of a flowery jungle scene and pastes it to the cover of -

A THREE-RING BINDER.

He opens the binder and pastes happy photos of Lucy painting the workshop onto the first page. He writes:

"You don't remember this because..."

He flips the page and pastes an enlarged newspaper clipping headlined 'Stray cow causes accident', with a photo of Marlin's crashed Jeep, to the second page. He highlights Lucy's name in yellow, and the words 'brain injury.'

Henry flips to a new page and pastes -

A DETAIL from a medical report beginning: 'Diagnosis...'

On the next page, he pastes -

GET-WELL CARDS from friends and family, addressed to Lucy.

He sees -

THE GRUESOME PHOTO of Lucy's stitched-up scalp among the papers. He RIPS it up, and throws it away.

Henry grabs -

A PHOTO OF HIMSELF, clearly an enlargement of his driver's license. His hair looks electrocuted. He hesitates, then grabs scissors and gives his picture a nice, neat haircut.

INT. MISS PEARL'S - DAY

The next day. Henry sits at his usual spot two tables away from Lucy. She looks a bit tired.

She lets out her usual big SIGH and closes her book.

Henry grabs a single serving half-n-half container and wanders casually over.

HENRY

Do you ever wonder about half-n-half?

Lucy looks up.

HENRY (cont'd)

Packaged foods have to list ingredients. But half-n-half just says that it's half one thing and half another.

LUCY

It could be half dairy fresh cream and half nuclear waste and they wouldn't be lying.

Henry sits at her table and opens the half-n-half container. He drinks half of it.

HENRY
But is this half empty or half
full?

LUCY
It's one quarter nuclear waste.

She smiles at him. He smiles back.

EXT. OUTSIDE MISS PEARL'S - DAY

Henry and Lucy, having hit it off once again, share a long hug. Lucy giggles, takes a long last look at Henry, then hops into her Bug and drives away.

The moment she's out of sight, Henry dives into his truck and RACES out of the parking lot.

EXT. IN FRONT OF MARLIN'S HOUSE - DAY

Lucy parks and gets out of her car, surprised to see -

HENRY standing there waiting for her on the front lawn. She walks up to him, confused.

LUCY
What are you...

Henry hands her the binder with its flowery cover, painted in Lucy's own style. She accepts it, bewildered. She opens it. She sees the photographs of herself painting Marlin's workshop. She stares at them.

She turns the page. She sees the article. She skims it, shaking her head, then sits down on the grass to read it again.

They both look up as -

MARLIN charges out of the house. He runs up to them, looking over Lucy's shoulder just as she turns to the 'diagnosis' page. Too late to grab the binder away. He gives Henry a murderous look.

Henry gestures for him to wait and see what happens.

Lucy finally looks up, at Marlin. She's upset but not hysterical.

LUCY (cont'd)
Dad, is this true?

Marlin nods.

MARLIN
Yes.

HENRY

You see? It's working. She's calm. She's not freaking out. She's just reading.

LUCY

How many times have I read this thing?

HENRY

This is the first time.

LUCY

You guys made this together?

HENRY

I made it. But your Dad and I talked about it.

Lucy looks questioningly to Marlin. Marlin looks at Henry. Henry pleads with his eyes. Marlin hesitates.

MARLIN

Yeah. We talked about it.

Lucy nods, reassured, and flips to a page titled: "Recent world events..."

INT. MARLIN'S HOUSE - LIVING ROOM - DAY

Marlin and Henry peek through a door which is slightly ajar, seeing -

LUCY, sitting at the dining room table, staring out the window, lost in thought, the binder open in her lap.

They back away from the door.

HENRY

Okay. She only cried for an hour. I'll bet that in another hour she'll be ready to talk to some friends, maybe have lunch. This isn't so bad. You can do this every day.

Marlin looks at Henry, then to Henry's great relief -

CLAPS him on the back.

Henry grins. He notices -

A PHOTO on the mantel, of the Whitmore family in earlier days, on a ski trip. Marlin has his arms around Doug and Luke, and Young Lucy rides on her Mother's shoulders.

Marlin looks sadly at his formerly larger family.

MARLIN

I quit fishing to take care of
Lucy. I wish my wife had lived to
see me quit fishing.

LUCY'S VOICE

She's watching us, Dad. She knows.

Marlin and Henry turn to see -

LUCY, in the dining room doorway. For a person recovering
from the shock of her life, she doesn't look too bad.

LUCY

I need coffee.

HENRY

Take a walk with me?

EXT. FREMONT SUNDAY MARKET - DAY (DUSK)

Henry and Lucy walk among the stalls of the Fremont Market, a
weekly urban farmers' market and craft fair. Henry buys her
a pumpkin. She cradles it like a baby.

LUCY

The binder doesn't say everything
about the accident. Was the cow
okay?

HENRY

She was fine. Can I ask you
something?

LUCY

Yes.

HENRY

Have you ever been in love?

Lucy SIGHS.

LUCY

Twice I think. Once in college and
once after. The first time, he
didn't feel the same about me. The
second time, he had a wife and I
just had to run away from it. As
for my last boyfriend, Clyde...

She KICKS at a rock on the sidewalk.

LUCY (cont'd)

Why couldn't I have lost the part
of my brain that remembers him?

HENRY
What went wrong?

LUCY
The whole thing can be summed up in
two words: Clyde lied. It's like a
little poem. A tragic haiku.

HENRY
I think a haiku has more syllables.

LUCY
Okay, then Clyde lied, Clyde lied,
Clyde lied, Clyde lied...

They laugh.

LUCY (cont'd)
How about you? Have you been in
love?

HENRY
This is my first time.

She looks away, flustered.

LUCY
Oh, look -

Lucy points to -

THREE SQUIRRELS, scampering around in the fallen leaves.

LUCY (cont'd)
They seem happy. They don't have
memories but they're happy.

She is suddenly struck by a thought that makes her cry out in
anguish and bite her fingers.

LUCY (cont'd)
Oh my God they do. They hide nuts.
They must have memories if they can
find their nuts.

Tears well up in Lucy's eyes at the thought that she is
something less than a squirrel. Henry wraps his arm around
her shoulders.

HENRY
I'll help you find your nuts.

Lucy looks at him, moved.

LUCY
Why couldn't I have met you one day
before the accident?
(MORE)

LUCY (cont'd)

I would be so happy to be on a second date with you today.

HENRY

Let's just enjoy the first.

LUCY

Is it possible for the best day of your life to also be the worst?

HENRY

Sure. Happens to me all the time.

LUCY

What do you mean?

HENRY

I meet you. And then I lose you.

Lucy sets her pumpkin down and wraps her arms around Henry. She brings her face close to his. She feels him hesitate, not wanting to rush her, so she takes the initiative and kisses him.

It is a long, sweet, tender kiss, and when they come up for air they embrace each other tightly, oblivious to the milling crowds around them, their chins on each others' shoulders, holding their bodies perfectly still, as if by doing so they could stop time.

EXT. OLSSON'S BOAT YARD - DAY

Henry sands the curves of his mermaid figurehead, WHISTLING as he works. We have never seen him this happy. He doesn't even look annoyed to see -

OTTO, ambling over with beers, finishing a cell phone call.

Henry nods up at -

A BIKINI BABE sunning herself on Otto's yacht.

HENRY

Why do you waste your time with me when you could be talking to her?

OTTO

Claudia? She just got her associate degree in fashion design and she chews grape bubble gum. What's to talk about?

HENRY

Wasn't she a blonde before? Now she's a brunette.

OTTO
 That was Barbara. This is a
 different person.
 (thinks for a moment)
 Technically.

Henry looks at him, curious.

HENRY
 Did you ever get married, Otto?

OTTO
 Once. Almost.

HENRY
 What was she like?

OTTO
 Angie? She was different.

Otto SIGHS.

OTTO (cont'd)
 Sort of.

EXT. THE WALRUS COVE - DAY

Henry faces the Walrus with Olga, the fat Russian janitor lady. Olga shoves a mackerel in Wally's face. She makes KISSY sounds. Wally BELCHES and ignores the fish.

OLGA
EAT, YOU BIG PINK SCROTUM, OR I
 CHOP YOU UP WITH GARLIC AND MAKE A
 THOUSAND POUNDS OF SAUSAGE!

Wally lies down for a nap.

Olga shrugs at Henry. She did her best.

EXT. THE FREMONT FARMERS' MARKET - DAY

The next day. Henry and Lucy kiss, near where they did before, with the same passion and intensity. They come up for air.

LUCY
 There's nothing like a first kiss.

EXT. GREEN LAKE - DAY

Another day. Henry and Lucy, on the grass next to Green Lake, share a passionate kiss. They come up for air.

LUCY
 There's nothing like a first kiss.

EXT. AN ALLEY - NIGHT

Henry and Lucy cling to each other like limpets and share a passionate, wet, hungry lip-lock.

LUCY
There's nothing like a...

Henry cuts her off by kissing her again.

INT. MARLIN'S HOUSE - LIVING ROOM - DAY

Henry stands with Marlin, watching, through a crack in the door -

LUCY, in the dining room, studying the binder and crying.

MARLIN
We have to talk about your intentions.

HENRY
I want a serious committed loving relationship with your daughter.

MARLIN
You know there's no future in it.

HENRY
We have already made progress. This could be like a normal marriage in some ways.

Marlin looks quizzical.

HENRY (cont'd)
We see each other in the morning, spend the day apart, then we have quality time in the evening. There are even advantages. When you do something stupid your wife never lets you hear the end of it...

MARLIN
Like when I put the baby in the car seat on top of the car then drove to the hardware store?

Henry gapes at him.

MARLIN (cont'd)
Oh, it was okay. She didn't fall off or anything.

HENRY
Yeah. Like that. You're off the hook.

MARLIN

Lucy can never get married. She can never have children. You can never wake up next to her.

HENRY

The doctors could be wrong. The brain is miraculous.

MARLIN

Your denial is miraculous.

EXT. FREMONT SUNDAY MARKET - DAY (DUSK)

Henry and Lucy kiss passionately under a tree near the market. His hands travel up and down her back. He cautiously inches around to her breasts. She pulls away.

LUCY

I don't know. I just met you this morning.

HENRY

This is our seventeenth date.

LUCY

I know. I know that's true but knowing doesn't help.

HENRY

Please. I'm dying for you. Come home with me.

LUCY

I'm sorry. For me this is a first date and I'm just not that kind of girl.

HENRY

We are so much closer than you realize. You may be just getting to know me, but I know you better than anyone in your life ever has.

Lucy looks at him searchingly, wondering if this is true.

LUCY

All right. If you know me so well, if we're so close, what am I thinking right now?

Henry gazes at her, trying to sense what's behind her eyes.

HENRY

'I can't believe I'm kissing a guy who smells like my brother.'

Lucy smiles and shakes her head.

LUCY
 'I bet he says that to all the
 amnesiac girls.'

EXT. THE SHORES OF GREEN LAKE - DAY (DUSK)

Another date. Lucy, her lipstick smeared, her hair ruffled, looks into Henry's eyes.

LUCY
 If we're so close, what am I
 thinking?

HENRY
 'He says that to all the amnesiac
 girls?'

LUCY
 No. 'I haven't eaten since this
 morning.'

EXT. AN ITALIAN RESTAURANT - NIGHT

Another date. Lucy and Henry, in a secluded booth, stare into each others' eyes. Henry tries to plumb the depths of her soul.

HENRY
 'I left my cat alone all day.'

Lucy shakes her head 'no.'

EXT. THE SIDEWALK IN FRONT OF LUCY'S BUILDING - NIGHT

Another date. Henry gazes into Lucy's eyes.

HENRY
 'Oh please let him guess right.'

Lucy laughs, but shakes her head 'no.'

EXT. THE STERN OF HENRY'S BOAT - NIGHT

Another date. Henry and Lucy sit with their legs dangling off the stern of Henry's sailboat. The full moon shines above, and ducks QUACK softly to each other in the water below. Henry looks into her eyes. For a long time.

HENRY
 'Those ducks sound like an old
 married couple.'

Lucy GASPS. She stares at him, amazed.

LUCY
Oh my God.

She grabs him, pulls him to her, and kisses him hungrily.

INT. BELOW DECKS - NIGHT

Lucy drags Henry down into the cozy little cabin of his boat, throws him onto a bunk, and RIPS his shirt off.

INT. SEATTLE AQUARIUM - SEA OTTER POND - NIGHT

Two sea otters roll and twist and squirm playfully.

INT. BELOW DECKS - NIGHT

Henry and Lucy, naked, rest in each other's arms, catching their breath. After a moment they jump each other again.

INT. SEATTLE AQUARIUM - SEA OTTER POND - NIGHT

The otters SPLASH the pond into a frothy whirlpool.

INT. BELOW DECKS - NIGHT

Henry and Lucy, sweating and GASPING for breath, take a breather. A short one. Lucy reaches up, grabs the back of Henry's head, and pulls him toward her.

INT. SEATTLE AQUARIUM - SEA OTTER POND - NIGHT

The surface of the otter pond churns like a blender set to 'liquefy.'

INT. BELOW DECKS - NIGHT

Lucy lies in Henry's embrace. He kisses her forehead.

LUCY
Let's just stay up all night.

HENRY
Sleep is pointless.

LUCY
I've never gotten anything done
while I slept.

HENRY
If you never sleep, you never
drool.

DISSOLVE TO:

EXT. THE DECK OF HENRY'S BOAT - DAY (DAWN)

Henry and Lucy sit together on deck, sharing a huge pot of coffee, bundled up together in a blanket, their faces painted gold by -

A GLORIOUS SUNRISE.

Lucy turns to Henry.

LUCY
Who the hell are you?

Henry panics for a second, then she grins and kisses him. They have made it through the night.

EXT. THE WALRUS COVE - DAY

Lucy watches as Henry finishes feeding Wally. Wally URKS for his kiss. Henry kisses him. Lucy laughs, delighted.

To Henry's surprise, Wally offers his forehead to Lucy. She hesitates, then comes shyly forward and kisses him. Wally lies down, content. Lucy giggles.

EXT. A RURAL ROAD - DAY

Henry's pickup travels the Snohomish Valley road that leads to the pumpkin farm.

IN THE CAR, Henry and Lucy share coffee from a thermos.

Henry looks ahead and gently applies the brakes.

HENRY
This must be it.

As they come to a stop by the side of the road, Lucy sees -

THE OAK TREE that Marlin's car hit a year ago. The fence by the road has a newer section in front of the tree. The tree still has a big gash, but it's slowly growing back. A cow grazes nearby.

Lucy stares at the scene, a mix of emotions on her face. She notices -

LUCY
Look at the bark. It's healing.

Lucy and Henry look at each other, encouraged.

EXT. A PUMPKIN FIELD - DAY

Henry and Lucy wander the rows of a huge U-Pick pumpkin field. Families and kids mill around.

Henry looks up to see Lucy standing next to a field of dry cornstalks bordering the pumpkin area. She waves him over, then drags him into the cornrows. They disappear.

A KID looks up from his pumpkin hunting, noticing -

THE FIELD OF CORN, standing tall and still on this windless day - except for one patch in the middle, where the stalks are shaking.

LATER, at the edge of the field, families line up to weigh their pumpkins. Henry and Sue approach the scale, smiling at the friendly Farmer, not realizing that they are covered head to toe in dried corn silk and hay.

EXT. A RURAL ROAD - DAY

Henry's truck heads back to Seattle. Lucy sits next to Henry, tracing an invisible face on the pumpkin cradled in her lap like a baby.

Henry notices -

HER EYES closing for a moment. He elbows her awake.

EXT. A DRIVE-THROUGH ESPRESSO STAND - DAY

Back in the city, Henry pulls into a drive-through espresso stand and leans out the window.

HENRY

Two quintuple grande lattes.

The young Barista looks shocked.

INT. MARLIN'S KITCHEN - NIGHT

Henry and the Whitmores watch as Lucy finishes carving her pumpkin, keeping it turned away from them.

LUCY

Okay. Lights!

Marlin turns the lights off. Lucy lights a candle, sets it in her pumpkin and rotates it for all to see. It is a -

WALRUS face, with long tusks. Henry grins.

INT. LUCY'S HOUSE - NIGHT

Lucy makes coffee for Henry in her kitchen. She YAWNS.

HENRY

How're you feeling?

LUCY
Perky. You?

Henry YAWNS.

HENRY
Zippy.

INT. LUCY'S BEDROOM - NIGHT

Henry and Lucy, tangled up in the sheets, GASP for breath.
Lucy cuddles into Henry's arms.

LUCY
Can we close our eyes for a minute?

HENRY
Yeah. I'll keep us awake.

Henry experiments with closing just one eye. Lucy looks like she's fading fast.

HENRY (cont'd)
Lucy.

LUCY
Yes?

HENRY
Don't forget me.

LUCY
Never.

DISSOLVE TO:

INT. LUCY'S BEDROOM - DAY (DAWN)

The rising sun bathes Henry and Lucy, naked and wrapped in each others' arms, in soft morning light.

Lucy's eyes blink open.

Her body stiffens.

She pulls back and stares at Henry. Her movement wakes him. He reaches sleepily for her.

She SCREAMS and leaps out of bed, wrapping the sheet around herself. She runs out of the room.

Henry wakes all the way up. He realizes what has happened.

INT. LUCY'S LIVING ROOM - DAY (DAWN)

Henry steps cautiously into the living room, seeing -

LUCY frantically dialing 9-1-1. She looks, wide-eyed with fear, at the naked man stepping out of her bedroom.

LUCY
Hello? Help me! A man broke into
my house!

She grabs a heavy ceramic elephant bookend and hurls it at Henry. He ducks. It SHATTERS on the wall behind him. She grabs the other one.

EXT. IN FRONT OF LUCY'S HOUSE - DAY (DAWN)

Henry runs out, naked, to her front porch. He stops to pick up the welcome mat, wrapping it around himself like a skirt. He makes it halfway down her front walk and stops, realizing he has no idea what to do.

He sees -

A BIG MAN coming down the sidewalk, walking two German shepherds.

Lucy bursts out her front door, wearing sweats.

LUCY
Help! Stop him! He attacked me!

The Big Man halts just outside the picket fence.

Lucy comes down the steps and grabs a metal rake.

HENRY
Wait! No! Stop!

The dogs sense a fight and BARK, jumping against the fence.

HENRY (cont'd)
I know you! I love you! I know
everything about you! Your cat is
named Scuba and you like waffles!

LUCY
STALKER!

Henry sees -

THE BIG MAN coming over the fence after him, and -

TWO POLICE CARS arriving from different directions,
SCREECHING to a stop, and -

THE DOGS jumping the fence to help their master, and -

LUCY, raising the metal rake over her head.

EXT. A STREET - DAY

Sue races through traffic, stopping in front of -

LUCY'S HOUSE, where she sees four cop cars and an ambulance parked in front of Lucy's broken fence. Her front door is wide open. A small crowd of Neighbors stands around.

Sue rushes into her house.

INT. LUCY'S HOUSE - LIVING ROOM - DAY

Sue hurries through the living room, where Policemen and EMTs talk to Doug and the Big Man, taking notes and filling out forms. Sue walks past them into -

INT. LUCY'S HOUSE - BEDROOM - DAY

The bedroom, where Marlin, Henry and Dr. Straight stand by -

LUCY, asleep in her bed, her hair wild, her face cut, dirty and bruised.

DR. STRAIGHT

At this dose she'll be out until morning. Put her place back exactly how it was.

Sue GASPS at the sight of Lucy.

HENRY

Things got crazy. She didn't want to give her rake to the cops.

Sue sees that -

HENRY'S PANTS are ripped open down one leg, where a nasty wound is bandaged.

EXT. LUCY'S FRONT YARD - NIGHT

By the light of the street lamp, Sue helps Henry paint the picket fence, which has been repaired.

He pauses to look up at -

LUCY'S WINDOW, which is dark.

SUE

The good news is, she forgets everything. Including the bad stuff. You can start over tomorrow.

INT. MISS PEARL'S - DAY

Henry sits impatiently at his table, waiting for Lucy. He glances at -

THE CLOCK, which reads "12:30."

Sue walks up, worried.

SUE
She's never been this late.

HENRY
She was sedated.

SUE
I think we should check on her.

But Henry's attention is diverted by -

LUCY, entering Miss Pearl's. For the first time ever, she is not wearing her oak leaf shirt. She wears a blue sweater. The scratch on her face is visible.

She looks carefully around the restaurant, spots Henry, regards him for a minute, then smiles.

LUCY
Hi Henry.

Sue GASPS. Henry leaps to his feet and SCREAMS with pure primal joy. He runs to Lucy and hugs her ecstatically.

ALL THE REGULARS deliver a STANDING OVATION for this momentous occasion.

LUCY (cont'd)
Stop it! Everyone stop it!

HENRY
You got it back!

LUCY
No. It's not what you think.
Everyone please just sit down and eat your breakfast.

She sits at her regular table. Henry joins her, bewildered, and Sue hovers around to listen.

Lucy reaches into her bag and pulls out -

A SMALL PINK NOTEBOOK with 'Read Me' written in a feminine hand on the cover.

LUCY (cont'd)
I knew who you were because I described you to myself in this notebook.

HENRY
You made your own binder?

LUCY
I'm rejecting my Dad's.

HENRY
How long have you been working on this?

LUCY
From my notes, I guess that the night we drove home from the clinic and you thought I was asleep, I wasn't. I heard what you said about making my own decisions. You inspired me to write this that night.

HENRY
So since then you have known...

LUCY
No. That's the pathetic part. It slipped behind my bed. I didn't find it again until this morning. From now on it's going to be taped to my bathroom mirror. I'm in charge of my own life now.

HENRY
But that's great. What does it say about me?

LUCY
Not enough.

They notice Sue standing there.

SUE
Sorry. You guys want the usual breakfast?

LUCY
I'll have oatmeal with fruit.

Sue nods, surprised.

LUCY (cont'd)
That's a cute haircut.
(catches herself)
When did you cut it short?

SUE
Five months ago.

Lucy nods grimly. Sue leaves.

Lucy touches the cut on her face.

LUCY
I called my Dad. I know about
yesterday.

HENRY
I'm sorry.

LUCY
It's okay. I have questions.

Lucy grabs a pen and opens to a blank page, all business.

LUCY (cont'd)
How many times have we met here?

HENRY
Almost thirty.

LUCY
Do we always hit it off, or do we
sometimes not click?

HENRY
If I can start a conversation, we
click. We talk for hours.

LUCY
What do we talk about?

HENRY
One time we spent all morning
discussing how different animals
would look with their fur shaved
off. Once we talked about the
Waffleonians.

LUCY
I've never told anyone about the
Waffleonians.

HENRY
No one but me.

She studies him, impressed. Then she giggles.

LUCY
Imagine a shaved squirrel? Like a
pink hot dog climbing a tree.

Their eyes meet, and they grin.

LUCY (cont'd)
Oh God, it's happening, isn't it?

Sue returns to pour coffee.

LUCY (cont'd)
Sue, is he a good guy?

SUE
He may be the last good guy left.

LUCY
Have a seat.

Sue sits.

LUCY (cont'd)
(to Henry)
Can you excuse us please?

Henry looks hurt.

LUCY (cont'd)
I have a lot more to ask you. But first I need to talk with Sue and my family and friends. I have to make major decisions before I go to sleep again, and I have to write them down in just the right way or I'll be back to square one. I need everyone's help. Meet me at my Dad's at six.

Henry nods, surprised. She's taken control, all right.

INT. MARLIN'S DINING ROOM - DAY

Lucy continues her interview with Henry in the dining room.

LUCY
There's no future in this.

HENRY
There must be some kind of future.

Lucy writes something down.

LUCY
Why do you do this every day?

HENRY
Two reasons. One, I am in love with you. Two, when I wake up in the morning and think of all the possible human activities I could engage in that day, nothing sounds better than breakfast with you.

Lucy looks at him for a long moment, then shuts her notebook and kisses him. She sighs, blissful.

LUCY
There's nothing like a first kiss.

Henry chuckles.

LUCY (cont'd)
Have I said that before? This has been the strangest day of my life.

HENRY
You've said that before too.

Lucy's smile goes away. She looks out the window, pensive.

LUCY
Why haven't you sailed away yet?

HENRY
I met you...

LUCY
I mean before you met me.

HENRY
The boat wasn't ready.

LUCY
It's ready now?

HENRY
Yes. I just need to do a shakedown cruise, make sure everything works. Maybe a weekend trip to the San Juan Islands. Will you come with me?

Lucy writes something down.

LUCY
I'm sorry. I have to go home. I have so much thinking to do.

HENRY
Can I see you for breakfast?

LUCY
Better make it brunch. I'll be reading for hours.

EXT. OUTSIDE MISS PEARL'S - DAY

The next day. Lucy approaches Miss Pearl's, wearing a red fleece we haven't seen before. She looks at her watch, hurrying. She stops when she sees, through the window -

HENRY AND SUE sitting together at Lucy's regular table, waiting for her, talking.

Lucy stops for a moment, then walks around to the side of the building, cautiously approaching Henry and Sue's half-open window from the side. She crouches low and sneaks, unseen, to a spot close enough to eavesdrop on them.

HENRY

What kills me is that I didn't think of it myself. I should have told her weeks ago to start her own binder. I'm as bad as everyone else, protecting her from the truth.

SUE

No. I've never seen a man so much in love.

HENRY

What about Juno?

SUE

That was different. We had nothing but good times. It's the bad times that test you.

HENRY

I know he's out there looking for you. He's not giving up. Just like you. Just like me.

SUE

(miserable, unconvinced)
Of course. Of course he is.

LUCY, hiding beneath the window, listens to these two lonely people struggling to hold on to their faith.

INT. MISS PEARL'S - DAY

Henry and Sue look up as Lucy enters. She walks over to their table and offers her hand to Henry.

LUCY

Good morning. I'm Lucy.

Henry shakes.

HENRY

I know. Have a seat.

LUCY

I...

Lucy hesitates.

LUCY (cont'd)
I'm skipping breakfast. I'm going
to take a long walk. Can we talk
later at my Dad's?

HENRY
Uh...okay. I'll see you there.

LUCY
Okay. Bye.

But she doesn't leave. She stands there, looking at Henry
and Sue.

SUE
What?

LUCY
My life was all about helping
people. I taught children and I
volunteered at the senior center.
I loved it. I was good at it.

HENRY
Of course you were.

LUCY
How can I help people now? Now,
people comfort me.

Sue takes her hand.

SUE
Lucy, you'll find a way...

LUCY
There. See? You see?

Sue lets go. But still, Lucy doesn't leave. She stands for
a moment longer, looking at them both, then finally goes.

EXT. MARLIN'S BACK YARD - DAY

Henry helps Marlin and Doug fill the new garden pond with
water and aquatic plants. He sneaks a glance through -

THE DINING ROOM WINDOW, where Lucy can be seen, sitting
quietly by herself, staring into space.

MARLIN
That fox pee is liquid gold.
Haven't seen a raccoon for weeks.

HENRY
What inspired you to make this
pond, anyway?

MARLIN
 Me and the boys used to watch a lot
 of sports on T.V...

DISSOLVE TO:

INT. MARLIN'S LIVING ROOM - DAY (FLASHBACK)

Marlin, Doug and Luke sit on the couch, YELLING at a
 televised baseball game.

MARLIN
 GO! GO!

DOUG
 WAKE UP AND MOVE YOUR ASS!

LUCY'S MOTHER looks annoyed.

LUCY'S MOTHER
 The T.V. is five feet away. Do you
 have to yell?

MARLIN
 Sorry honey.

LUCY'S MOTHER
 Why don't you make me a peaceful
 little pond out back so I can sit
 quietly by it while you guys do
 this?

MARLIN
 Sure honey.

BACK TO:

EXT. MARLIN'S BACK YARD - DAY (PRESENT)

MARLIN
 I never did it before she died.
 But it's for her. A tribute.

HENRY
 Like the Taj Mahal.

MARLIN
 Less expensive. The funny thing
 is, we don't yell at the T.V.
 anymore even though she's not
 around to care. Maybe me and Doug
 will just sit quietly by the pond
 like she said.

Henry looks up, seeing -

LUCY entering the back yard, crying. He goes to her.

LUCY
We have to break up.

Henry is stunned. He looks desperately to Doug and Marlin, who beat a hasty retreat into the house.

LUCY (cont'd)
I'm not good for you.

HENRY
What are you talking about?

LUCY
You're a person who's waiting to start his life. First it was the walrus, then the sailboat was never finished, now me. With me you will never, ever start your life.

HENRY
My life started the day I met you.

Lucy shakes her head 'no.'

HENRY (cont'd)
Yes. What does a guy need to feel truly alive? Challenge. Risk. Reward. Every day. When you walk into Miss Pearl's and I stand up to go talk to you, it's the most exciting feeling I've ever known. Failure is so painful. Success is so sweet. Crossing that six feet of floor space is more dangerous and thrilling than crossing the Atlantic in hurricane season.

LUCY
I am so sorry, Henry. I have made my decision. It took me all day, thinking and going over these notes. You deserve to be happy with someone.

HENRY
With you.

LUCY
What about your future?

HENRY
It's a sacrifice, but love is the best reason to make a sacrifice.

LUCY
When I look at you, I see an incredible man.

Henry bows modestly, encouraged.

LUCY (cont'd)

But I also see an incredible husband. An incredible father. I see the incredible grandfather you will some day be. An amazing friend and partner who will build a lifetime's worth of memories with his very lucky wife. If I can never be her, who am I to keep you from her? And who am I to keep you from becoming all those things?

HENRY

Husband, father, grandfather, friend, partner...those are great words, Lucy. But you and I will be something they will have to make a new word for.

LUCY

You are the one who wanted me to have independence. Today I made my first independent decision.

Henry, stricken, looks at the pink notebook in her hands.

HENRY

Have you written it down?

LUCY

Not yet.

Henry desperately grabs her notebook and runs. She GASPS.

LUCY (cont'd)

No! That's my life!

EXT. THE STREET - DAY

Henry runs up to a trash dumpster and is about to throw the notebook in, when he stops himself. He shuts his eyes, cursing silently. He can't do it.

EXT. IN FRONT OF MARLIN'S HOUSE - DAY

Henry walks back to Marlin's house, finding Lucy sitting on the front steps. He hands her the notebook, ashamed.

He gets down on hand and knees, begging.

HENRY

Will you at least sleep on it?

Lucy nods gently.

INT. MISS PEARL'S - DAY

Henry waits for Lucy. She enters, looks around, spots him, decides he's the one, and smiles. She walks over and offers her hand.

LUCY
Hi. I'm Lucy.

He shakes, hurt.

LUCY (cont'd)
I'm sorry, but it feels weird if I don't introduce myself.

She sits.

LUCY (cont'd)
You're cuter than I told myself.

He grins.

LUCY (cont'd)
I slept on it. I'm sorry.

His smile vanishes. Lucy rubs her thumb curiously.

HENRY
So you're going to write a note that says "Lucy, you had a boyfriend but you dumped him?"

LUCY
No. I have to write you out of my binder completely, as if you never existed.

Henry is devastated.

HENRY
Why?

LUCY
Because what I need every morning is hope. Some good news to go with the bad. And the fact that I met an amazing man and had to give him up because of my disability is the most painful news possible. I cried for hours this morning.

HENRY
You're going to erase me.

LUCY
And you can't ever see me. You can't come to Miss Pearl's anymore.
(MORE)

LUCY (cont'd)
 If I don't know you exist, you
 could pick me up at any time, and
 that wouldn't be fair.

Henry looks desperately around for -

SUE, who is across the room, helping an elderly Customer with
 her walker, flashing her pretty smile.

LUCY (cont'd)
 I need your help to revise my
 notes.

This is too much for Henry. He shakes his head.

LUCY (cont'd)
 I have fifty handwritten pages and
 you're all over them. If I'm going
 to revise them and retype them in
 one day I need help. I'm a slow
 typist.

HENRY
 How can you ask me to delete
 myself?

LUCY
 Please, Henry. These notes are my
 innermost private secrets. They
 are my soul. You're the only one I
 trust in there.

INT. LUCY'S HOUSE (DAWN) - DAY

Henry sits at Lucy's computer, typing from handwritten pages.
 Lucy sits next to him, reading and crossing things out.
 Henry sees the crossed out words:

"I fall in love with him every day."

He looks at Lucy, miserable. She fights back tears as she
 edits him out of her memories.

He sees she has crossed out:

"It feels so good to hold him."

He continues to type. Something catches his eye. He looks
 up at -

LUCY, who is stuffing a note into an envelope. She writes
 'Dad' across it.

HENRY
 Hey, I think you missed one. A
 short one.

LUCY
What's it say?

HENRY
(reading)
'Henry is my soulmate.'

LUCY
Sorry.

Lucy walks over, finds the line he points to, and crosses it out. She licks her envelope and seals it.

Henry's finger hovers over, then finally HITS -

THE 'DELETE' KEY.

DISSOLVE TO:

LATER, Henry and Lucy watch as her printer ejects the final page of a thick document titled "READ ME."

Lucy grabs it, then touches a match to:

HER FIREPLACE, where the pink notebook and mountains of crumpled paper catch fire. The flames illuminate their exhausted, tear-streaked faces. They look at each other.

LUCY
It's three in the morning.

HENRY
One last kiss?

LUCY
Henry. We've been talking and working since this morning. We haven't kissed yet today. So for me it's a first kiss. I have no memory of ever kissing you. It's a first kiss and a last kiss.

They come together in the most bittersweet kiss of all.

Lucy crawls into her bed, clutching the printout to her chest.

HENRY
Lucy.

LUCY
Yes.

HENRY
Don't forget me.

LUCY
Give this letter to my Dad.

Henry, tears streaming down his face, accepts the envelope and flicks her bedroom light off.

EXT. THE STREET - NIGHT

Henry walks slowly away from Lucy's building into the gathering darkness, his head down, a man alone.

FADE TO BLACK.

FADE IN ON:

EXT. OLSSON'S BOAT YARD - DAY

Sue helps Henry load the boat with food, water and other supplies.

HENRY
Thanks for coming on the shakedown
cruise.

SUE
No problem.

Henry looks around at his little vessel.

HENRY
In all my years of planning my
trip, it never occurred to me that
sailing around the world on a forty
foot boat would be...

He stops. Sue waits.

HENRY (cont'd)
The loneliest thing imaginable.

MARLIN (O.S.)
Ahoy there!

They look over and see -

MARLIN, coming up the dock, carrying a large cardboard box.

MARLIN (cont'd)
Stow this somewhere.

Marlin heaves the box aboard with a smile.

HENRY
What is it?

MARLIN

That letter from Lucy was a shopping list. She wanted me to buy some things and give them to you guys for your trip.

SUE

How did she know I would go?

Henry reaches to open the box.

MARLIN

Wait! Don't open it. She says you have to save it for sunset.

EXT. PUGET SOUND - DAY

Henry's lovely boat finally leaves the dock. A gentle breeze carries it slowly north, past the view of downtown Seattle. Henry looks good at the wheel - but not quite the carefree figure he always imagined. He can't take his eyes off -

THE PINK DOT on the urban waterfront that is Miss Pearl's. He steers with one hand so he can watch it with binoculars.

Sue comes over to relieve him.

SUE

Let me take a turn.

She takes the wheel. Henry sees -

THROUGH THE BINOCULARS, a tiny figure that may or may not be Lucy, sitting by the window at her usual table.

Henry is knocked off his feet as -

A GUST OF WIND hits the boat, heeling her sharply. Sue expertly points the bow higher, then winches in the main sail and the jib. Suddenly they're racing across the water. Sue makes a few quick adjustments to the trim.

Henry, sprawled on the deck, watches her performance with amazement. Sue grins at him.

SUE (cont'd)

I grew up on boats.

EXT. INSIDE THE WALRUS COVE - DAY

The Aquarium Director and a Biologist watch -

A VOLUPTUOUS YOUNG WOMAN in a microscopic bikini smearing a dead mackerel with whipped cream. She dots it with Beluga Caviar, like a fish banana split, then offers it with a big, seductive smile, to -

WALLY THE WALRUS, who refuses with an angry toss of his head.

EXT. THE SAN JUAN ISLANDS - DAY (DUSK)

Henry's sailboat pulls into a protected harbor in the shadow of beautiful, wild Orcas Island.

Sue (who seems to be the Captain now) tosses the anchor over the side. She and Henry finally let themselves relax in the cockpit, after an all-day sail.

They notice -

A BEAUTIFUL SUNSET, beginning to form.

At the same moment, they look at -

THE CARDBOARD BOX, near their feet.

SUE

Maybe there's food in there?

Henry opens the box, pulling out, one by one -

A bottle of wine, a dozen candles in windproof holders, a fleece blanket, a portable CD player, fresh gardenias in crystal bowls, and a gourmet picnic complete with french bread, oysters on ice, cheeses, grapes and chocolates.

They look at each other.

SUE (cont'd)

It's a fall-in-love kit.

HENRY

Did she really think this would work? We would open this box and suddenly get in the mood?

He pushes 'Play' on the CD player. A soft INSTRUMENTAL TANGO fills the air.

DISSOLVE TO:

LATER, the setting sun has painted the sky orange. Henry's boat rests at anchor. On the stern, Henry and Sue sit together, wrapped in the blanket.

WE TRACK TOWARD THEM to the sound of a TANGO, passing an empty wine bottle, overturned glasses, bread crumbs, flickering candles, floating gardenias, and an empty chocolate box.

HENRY (cont'd)

Amazing wine.

SUE

Yep.

HENRY

And oysters.

SUE

Delicious. The candles are nice.

HENRY

Mmm. Want a back rub?

SUE

Sure.

Henry massages her shoulders. She moans appreciatively. She slowly turns to face him. They look into each other's eyes. Absolutely no sparks.

HENRY

Well. Good night.

SUE

Yep.

They go into -

INT. THE CABIN - NIGHT

The cabin, where they crawl into separate bunks and blow out their candles.

EXT. MARLIN'S BACK YARD - DAY

Marlin and Doug sit in lawn chairs facing -

THE FISH POND, which is beautiful. Lilies bloom at the base of a miniature waterfall. Big, multi-colored goldfish turn lazily in the clear water.

Marlin takes a food pellet from the jar.

MARLIN

I got the orange one.

DOUG

Red and white is mine.

They each throw their pellets. The fish slowly approach them. Marlin and Doug yell and wave their fists.

MARLIN

GO! GO!

DOUG

WAKE UP AND MOVE YOUR ASS!

Doug's fish wins, and he whacks his father playfully, then looks up, noticing -

HENRY AND SUE, peering over the back yard fence.

Marlin stands sheepishly and welcomes Henry and Sue inside, hugging them.

MARLIN
I've missed you both.

HENRY
How is Lucy?

MARLIN
She got a job.

CUT TO:

EXT. THE WOODLAND PARK ZOO - DAY

Lucy wanders among the exhibits, holding the hand of -

TEN SECOND TOM, who is having the time of his life.

TEN SECOND TOM
Oh look, elephants! Did you know they weigh up to five tons? And they bond with their trainers for life. But peanuts are actually bad for them. Do you like peanut butter and jelly? I think I'm hungry. Oh, my shoe. Rats.

Ten Second Tom kneels down to tie his shoelace, then stands and looks around.

TEN SECOND TOM (cont'd)
Oh look, elephants!

BACK TO:

EXT. MARLIN'S BACK YARD - DAY (PRESENT)

MARLIN
Plus she joined a support group for people with memory problems. They spend half of every meeting introducing themselves. But she has taken control of her life. And she wants you to know, Henry, she owes it to you.

Marlin considers this statement.

MARLIN (cont'd)
 I mean, she would want you to know.
 If she knew about you.

HENRY
 Is she happy, Marlin?

Marlin hesitates.

MARLIN
 I think she's in a transitional
 phase right now.

Henry looks at him, concerned.

HENRY
 Will she ever not be?

EXT. OLSSON'S BOAT YARD - DAY

Another day. On the dock, Sue loads the sailboat from a wheelbarrow of supplies for a long ocean voyage - food, wine, books, board games, sunscreen.

BENEATH THE BOW, Henry hangs in a climber's harness, painting details onto his mermaid figurehead. She has dark hair and from a certain angle, she might remind you of Lucy.

ON DECK, Sue walks up to the bow.

SUE
 Hey.

HENRY
 Almost done. Just gotta do the face.

SUE
 I noticed you don't have any navigation system like Loran or GPS. Are you going to get one?

HENRY
 Sure.

SUE
 Which one?

HENRY
 Whichever one's better.

Sue studies him. He's engrossed in painting red lips onto the mermaid. He finally notices her concern.

HENRY (cont'd)
The truth is, I have to learn that offshore stuff. I'm not much of a sailor.

SUE
What are you, then?

HENRY
Nothing, I guess.

Sue stares at him. His face, shirt and his wild hair are splattered with various colors of paint as he puts the finishing touches on his mermaid.

SUE
Have you ever considered the possibility that there might be a chance that maybe you happen to be something of an artist?

Henry gives Sue a long look, then grins. He dips a round brush in a jar of black paint and adds -

PUPILS to the eyes of the mermaid. With that detail, her face comes alive.

INT. HENRY'S SAILBOAT - CABIN - DAY

Henry and Sue sit together at the sailboat's little table, drinking beers and exploring a map of the world.

HENRY
When I get down to Baja I can cross the Pacific to Hawaii.

SUE
I could take a month off work if you want some company.

Henry looks at her, surprised.

HENRY
I would love that.

Sue's attention is drawn to the map.

SUE
We could go a little further south down to this bay here.

Henry realizes something.

HENRY
That's a turtle beach, isn't it?

Sue looks instantly apologetic.

SUE
I'm sorry. We don't have to go
there. Forget I said it.

HENRY
No, it's okay.

EXT. SEATTLE WATERFRONT - DAY

Lucy wanders along the waterfront, aimless, looking troubled.
She notices that she is next to -

THE AQUARIUM, which occupies a whole pier. She stares for a
moment, wrinkling her brow, then continues past it.

She stops again. She turns and looks back at the Aquarium.
She checks her watch. She shrugs and walks toward it.

INT. THE AQUARIUM - DAY

Lucy pays her admission and enters. After a few steps, she
looks all around, as if wondering what she is doing there.
Tanks full of colorful fish are everywhere, but they do not
seem to interest her.

A perky female AQUARIUM EMPLOYEE notices her lost look, and
comes over to help.

AQUARIUM EMPLOYEE
Have you been here before?

LUCY
No.

AQUARIUM EMPLOYEE
Is there something in particular
you wanted to see?

LUCY
No.

Lucy wanders away, in a sort of a daze. She hears a distant
'URK' and stops in her tracks. She hears it again: 'URK'.
She hurries in the direction of the sound.

EXT. WALRUS ENCLOSURE - DAY

Lucy approaches the walrus enclosure. No one is around - no
employees, no visitors. She approaches the wall and finds
herself eye-to-eye with -

WALLY THE WALRUS, who perks up when he sees her. He lifts
his whiskery head, his blubber quivering.

WALRUS
URK!

Lucy notices -

A BUCKET OF MACKEREL on her side of the moat, inside the concrete wall, out of his reach. Could the Walrus be hungry? She looks all around. No one is watching.

Lucy leans over the wall, grabs a fish from the bucket, and tosses it to Wally. He happily gobbles it and URKS for more. She feeds him again.

ON A WALKWAY fifty feet away, the Aquarium Director and a Biologist look over and see what she is doing. They watch as the Walrus accepts lunch from this unfamiliar woman.

AQUARIUM DIRECTOR

Oh my God.

They run down the walkway toward her.

Lucy sees them coming. Caught red-handed and feeling guilty, she backs toward the door to the inside exhibits.

TWO SECURITY GUARDS run at her from different directions.

GUARD

Wait! Stop!

BIOLOGIST

We have to talk to you!

Lucy dashes through the door.

EXT. THE AQUARIUM PARKING LOT - DAY

Lucy runs through the parking lot with seven frantic Aquarium Personnel in hot pursuit.

Her pursuers are stopped by a big truck driving up Western Avenue, and when it has passed, she is gone. They look in all directions, but see nothing but milling tourists. She has escaped.

EXT. BENEATH THE ELEVATED HIGHWAY - DAY

Lucy hides behind a concrete pillar, catching her breath, shocked by how serious an offense it is to feed the animals.

EXT. THE SEA OTTER POND - DAY

Henry feeds the otters. Beyond the Plexiglas barrier, the -

DOZENS OF ONLOOKERS grin, delighted by their antics. They include Happy Mothers, Laughing Kids, Smiling Tourists, and -

MARLIN, who looks despondent.

Henry notices him, and hurries out into the public area.

EXT. THE OTTER VIEWING AREA - DAY

They shake hands.

MARLIN

Is there somewhere we can talk?

EXT. IVAR'S FISH AND CHIPS STAND - DAY

Henry and Marlin sit together at a picnic table near the fish & chips stand. Around them, families and tourists feed French fries to a flock of wheeling gulls.

MARLIN

She's okay.

HENRY

(doubtful and prompting)
Okay?

MARLIN

But she has never in her life been just okay.

Henry looks increasingly worried.

MARLIN (cont'd)

She has this little address book. The same one she's had for years. Used to be, after she read the binder, she would call her best friend and then she would flip through that book and find some other people to call. Now she just looks through it. For hours.

DISSOLVE TO:

INT. MARLIN'S LIVING ROOM - DAY (FLASHBACK)

Lucy sits by the telephone, distressed, flipping through her tattered black book, page by page. She reaches the end, looks out the window as if trying to remember something, then goes back to the beginning.

MARLIN stands there, watching her.

MARLIN

Are you looking for someone in particular?

LUCY

No.

Lucy flips slowly through her book again, her face a mask of confusion and distress.

BACK TO:

EXT. IVAR'S FISH AND CHIPS STAND - DAY (PRESENT)

MARLIN
I can't make her stop. I can't
make her smile.

HENRY
I can.

MARLIN
We agreed to respect her wishes.

HENRY
Why did you come here?

MARLIN
You know her best. I was hoping
you could tell me some things that
cheer her up.

Henry looks at Lucy's big, tough - but at this moment,
completely vulnerable - father. He takes a deep breath.

HENRY
She likes to make up imaginary
worlds.

MARLIN
For example?

HENRY
When she eats waffles she pretends
there are these little people
called the Waffleonians...

Henry is surprised when Marlin takes out a notebook and pen,
earnestly writing this down.

HENRY (cont'd)
Uh, and they swim in the syrup and
sleep in little beds made out of
butter.

Marlin grimly scribbles, nodding.

HENRY (cont'd)
Marlin? Are you scared?

Marlin looks at the seagulls.

MARLIN
I've lost forty percent of my
family already.

INT. A SUSHI RESTAURANT - DAY

Henry faces the Manager and Sushi Chef of a Japanese restaurant. They stare at him as if he's crazy.

MANAGER
Are you sure?

SUSHI CHEF
Seventy-five orders of the super
deluxe combo platter?

EXT. INSIDE THE WALRUS COVE - DAY

Henry feeds Wally the Walrus from a huge stack of take-out sushi containers. Most of the sushi is gone.

HENRY
Come on, there's a little more.

Wally BURPS. He looks just about full.

HENRY (cont'd)
Just one more. You can do it. You
have to eat.

Wally loses interest and lowers his head for the kiss. Henry kisses him. Henry sits next to Wally, letting his feet dangle in the water.

HENRY (cont'd)
Wally, I'm...

His voice catches. He's almost crying.

HENRY (cont'd)
I'm leaving on a trip...

Wally lays his huge head sideways in Henry's lap, puts his flipper around him, and shuts his eyes for a nap.

There's nothing for Henry to do but sit there and hold him.

EXT. A SEATTLE STREET - DAY

Henry walks along the sidewalk. He notices -

A WOMAN in front of him, walking a Brittany Spaniel.

She passes a man coming the other way, talking on a cell phone, who also happens to be walking a Brittany.

The two dogs, thrilled to finally meet one of their own kind, stop and touch noses, their tails wagging furiously.

But their owners, oblivious, pull them away from each other.

Henry watches as the dogs drag their feet, WHIMPERING, maintaining eye contact for as long as they can.

Henry makes a decision. He turns and runs.

EXT. PUGET SOUND - DAY

Henry frantically rows his little dinghy across the water.

EXT. A SEATTLE BUS STOP - DAY

Sue gets off a bus and starts heading home when she notices -

THE BUS SHELTER has been painted by schoolchildren with a mural of undersea life. Her attention is caught by -

A PAINTED SEA TURTLE. She looks at it sadly.

EXT. IN FRONT OF SUE'S PLACE - DAY

Sue arrives at her apartment building, surprised to see -

THE OARS FROM HENRY'S BOAT, tied together with a thick red ribbon, resting against her door. It's as if the oars are a gift. She looks at them curiously. There is no note.

Sue picks them up and walks around to the front of her building, which has a view down the hill to -

THE SHIP CANAL, leading from the ocean to Lake Union. In the water directly downhill from her building -

HENRY'S SAILBOAT is anchored.

Sue stares at it, trying to figure out what this means.

EXT. THE SHIP CANAL BANKS - DAY

Sue walks down to the water's edge, carrying the oars. There, she finds -

HENRY'S DINGHY, pulled up on the bank. She looks out at the waiting sailboat, then gets into the dinghy and rows.

EXT. HENRY'S BOAT - DAY

Sue climbs up the ladder and looks around the cockpit.

SUE
Henry? Are you here?

Sue sees -

A GIFT BAG, tied off with the same red ribbon as the oars. She opens it and discovers -

A SAILING GUIDEBOOK titled 'Cruising Central America' and a collection of nautical charts.

Sue is stunned. She grabs a cell phone from her pocket and dials.

SUE (cont'd)

Henry? Are you there? Pick up.

(pause)

Call me when you get this. You can't give me your sailboat. It's sweet but I can't just sail off into the sunset. I would need some crew to help and they would need to have money because I sure don't.

At the sound of a WOMAN'S LAUGH, Sue hangs up and goes curiously to the hatchway to the cabin. She looks down, seeing -

OTTO and PATTY, at the little table, playing a game of checkers. They are having such a good time with each other they haven't noticed Sue on board.

Otto takes one of Patty's pieces and she hits him playfully. They look up and see Sue.

PATTY

Surprise.

Sue sees that -

THEIR LUGGAGE rests on the berths behind them. They have packed for a long trip.

Sue takes in the scene, and slowly smiles.

INT. MISS PEARL'S - DAY

Lucy sits at her usual window table, reading her book. She looks up as -

HENRY approaches.

HENRY

Hi. I'm Henry. And I have no future.

LUCY

Really.

Lucy looks him over, amused. Her former happy glow begins to return.

HENRY
But I don't miss it.

LUCY
Why not?

HENRY
I find that I spend most of my time
in the present.

Lucy laughs and invites him to join her with a gesture.
Henry sits.

HENRY (cont'd)
But I'm interrupting your reading.

LUCY
It's okay. I'm at a great chapter
and I don't want to rush through
it. You know how you wish you
could make the best part last
forever?

Henry grins.

END.