

**CRAZY LOVE**

Written by

Carol Watson

**REVISED 3/10/04**

**FADE IN:**

**INT. BEDROOM - APARTMENT - DAY**

The sweet silence of slumber. Suddenly, an alarm clock on a nightstand SHRIEKS the operatic tones of Maria Callas.

A well-manicured hand, nails painted pink, slaps the snooze button and mutes Maria. A few seconds reprieve.

Then, another clock, stationed on a dresser, broadcasts the FORTISSIMO POUNDING of the "William Tell Overture." Toes, also painted pink, swing out of bed and run to the dresser.

LETTY MAYER, late 20s and beautiful, turns off the music. She opens a dresser drawer and surveys panties that are arranged by color, from white to beige to black. Behind the panties are rows of bras, also organized by color. Letty pulls out some taupe undergarments, checks them against her nails and replaces them in favor of a pink bra and panties.

Letty goes to her closet and removes a tailored, pink linen suit. She lays it on the bed. Beast, her cat, jumps on the bed and settles into the jacket. Letty swoops the animal off her clothes and brushes cat hair from the suit.

**LETTY**

Listen, Beast. What have I told  
you about linen?

The scolding is cut short by an "Urge Overkill" song that SCREAMS OUT from another room. On cue, Letty heads down the hall, dressing as she goes. She CLUCKS for Beast to follow.

**INT. KITCHEN - SAME**

Letty turns off the alarm clock that BLASTS "Urge Overkill" from the counter and checks the time against her watch.

She swings open a cupboard to look at cans of cat food

arranged by type. Seafood on the left, chicken in the middle, then, naturally, beef. Letty reaches for a can.

**LETTY**

(looking at Beast)  
It's liver saute.

Letty considers the cat a moment, and chooses another can.

**LETTY**

Fine, then, chicken in gravy. But you're going to have to eat the liver tomorrow.

2.

**INT. BATHROOM - SAME**

Letty puts the finishing touches on her make-up and pulls back her hair, plastering an errant curl into place with

hair

spray. Yet another alarm clock sounds, this time BLARING the voice of shock jocks MARK AND BRIAN.

**INT. ENTRY HALL - SAME**

Letty hurries down the hall and turns off the clock, which

is

mounted near the front door. She bends down to kiss the cat good-bye, grabs a briefcase and leaves.

**EXT. HALLWAY - CHASEN ELEMENTARY SCHOOL - DAY**

A school bell BUZZES. Grade-schoolers, clutching lunch pails, scurry past Letty, who stands outside an office door. She straightens her jacket, takes a deep breath and starts

to

turn the handle.

Letty is stopped cold when CHANDRA, 7, the victim of a

bloody

nose, runs up to her, bawling.

**CHANDRA**

Miss Mayer. Miss Mayer.

Letty looks quickly at Chandra, her watch, the door.

**LETTY**

(to Chandra)

Goodness, this is a bad one. Tip  
your head back.

She bends down and pushes back Chandra's head. Chandra, off  
balance, places one very bloody hand on Letty's jacket  
lapel,  
staining it for all eternity.

Letty, grimacing, takes the bloody hand firmly in her own  
and  
guides Chandra down the hall, coaxing the child as she goes.

**LETTY**

Come on. Pinch it, Chandra. Pinch  
it.

**INT. PRINCIPAL'S OFFICE - CHASEN ELEMENTARY SCHOOL - LATER**

PRINCIPAL GAIL LAUER, 40s, sits in uncomfortable silence  
with

BILL JOHANSEN, the 50-something school Superintendent. Also  
present are MRS. MONTES, who is a School Board Member, and  
two other BOARD MEMBERS.

Principal Gail glances at the clock. Mrs. Montes taps her  
foot. Johansen clears his throat.

3.

**JOHANSEN**

Well, I have a full calendar today,  
and I'm afraid...

The door bursts open. Letty stumbles into the room. She  
clutches her briefcase to her chest, trying to cover her  
blood-smearred lapel.

**LETTY**

Mr. Johansen, hello. I'm so sorry  
I'm late. It's very nice to meet  
you.

Letty continues to hug the briefcase while awkwardly bending  
down to shake hands with Johansen and the others.

**PRINCIPAL GAIL**

The Superintendent was just getting

ready to leave.

**LETTY**

I do apologize. A student had a crisis.

**MRS. MONTES**

A crisis, you say?

**LETTY**

A bloody nose...

There is no response. Letty reluctantly lowers the briefcase and reveals the stain.

**LETTY**

A bloody nose of epic proportions.

Johansen smiles.

**JOHANSEN**

OK, Miss Mayer. Ten minutes. Wow us.

**EXT. PLAYGROUND - CHASEN ELEMENTARY SCHOOL - LATER**

A bunch of BOYS play kickball in a haze of sawdust. Chandra sits on a bench, clamping an ice pack to her nose. JENNY, a limber 8-year-old, hangs upside down from the jungle gym.

Letty talks on her CELL PHONE. She glances around to monitor her wards, eyes darting like a hawk's toward the kickball game.

4.

**LETTY**

No cherry drops, Jenny.

(into the phone)

Yes, hi. I'm calling for Paul Lascher.

(beat)

Could you tell him it's Letty?

(beat)

He can't? Um, well, tell him, tell him that they went for my math idea. Thanks.

Letty dials again. She sees two boys fighting over the ball and moves in to break them up.

**LETTY**

(to boys)  
Not so rough, guys.  
(into phone)  
Mom? Hi. You'll never guess  
what...I've got the best news.  
(beat)  
No, about work. How about dinner?

Brawl averted, out of the corner of her eye, Letty catches Jenny make the daring Cherry Drop back flip off the bar. She blows a series of ANGRY, STACCATO NOTES on her whistle.

**LETTY**

(to Jenny)  
You're in trouble, young lady.  
(into the phone)  
I know, Mom. But it's the only  
place I can call from.  
(beat)  
Can you tell Ruth about dinner?  
(beat)  
Paul's fine, just fine.

The class bell BUZZES.

**LETTY**

Got to go, Mom. The monsters call.

**INT. RESTAURANT - NIGHT**

the  
Tuxedoed waiters glide through the tony restaurant, where  
patrons dare speak only in hushed tones. Letty sits sipping  
wine with her mother, MRS. MARTHA MAYER, immaculate in a  
cream suit, young looking for her 50-odd years.

5.

oozing  
Letty's sister RUTH--early 20s and pretty, with flyaway hair  
and an ever-present smile--bounds into the restaurant,  
happiness. Letty discretely waves her over.

**RUTH**

Sorry I'm late.

Letty pours her a glass of wine.

**MRS. MAYER**

Letty was just getting ready to tell me her good news.

**RUTH**

(to Letty)  
Tell, tell.

**MRS. MAYER**

(leaning toward Letty)  
Letty, dear, is that a cat hair on your blouse?

Letty removes the nasty hair from her blouse.

**LETTY**

So, I got the district to approve my after-school math program.

Ruth smiles at her, but vacantly.

**MRS. MAYER**

How wonderful, darling.  
(beat)  
What does that mean for you?

**LETTY**

I'll be running it three days a week, and...

**MRS. MAYER**

Will you get time off to do that?

**LETTY**

Not now, but maybe later, if they like the program.

Ruth stares around the restaurant, a shit-eating grin plastered across her face.

**LETTY**

(to Ruth)  
What's up with you?

6.

**RUTH**

Me? Nothing. Tell me more about the job.

**MRS. MAYER**

(to Ruth)

Not a job, a promotion.

**LETTY**

No, Mom, it's more of a prestige thing.

**RUTH**

Mmmmmmm.

Letty passes her hand in front of Ruth's eyes.

**LETTY**

Ruth. Calling Ruth.

**RUTH**

(laughing)

Sorry.

**LETTY**

Just go ahead and tell us.

**RUTH**

There's nothing to tell.

**MRS. MAYER**

(to Ruth)

Are you sure, Dear?

**LETTY**

Come on.

**RUTH**

No, really. Tell me about the promotion.

**LETTY**

Well, my theory is that people can really enjoy math, but they lose interest...

Ruth can't hold it a moment longer without bursting.

**RUTH**

(almost screaming)

I'm getting married.

Mrs. Mayer's eyes immediately fill with tears. Ruth leaps up and hugs her mother. Other diners glance toward the table.

One WOMAN IN THE RESTAURANT taps the side of her glass with her fork and raises a silent toast to Ruth. Other DINERS follow suit. Ruth grins back and starts to giggle.

**MRS. MAYER**

I'm so happy for you.           It's just  
wonderful.

Mrs. Mayer dabs her eyes with her napkin.

**MRS. MAYER**

My goodness. A wedding.           My  
goodness.

**LETTY**

Wow.    Congratulations.

Ruth dashes around the table to embrace the stunned Letty.

**RUTH**

(to Letty)  
Can you believe it?

Ruth sits back down and pulls a gorgeous ring from her  
purse.

She slips it on and wiggles her finger in front of Letty and her mother, who peers at it with approval.

**MRS. MAYER**

Tell us every detail.

**LETTY**

You've only known Jake a few  
months.

**RUTH**

Three and a week.  
(screaming again)  
Isn't it great?

**MRS. MAYER**

My goodness. What about an  
engagement party? We must start  
planning.

(signaling a waiter)  
Champagne. Girls, we need some  
champagne.

Off Letty's frozen smile, we

CUT TO:

8.

**INT. BEDROOM - LETTY'S APARTMENT - NIGHT**

Letty's in bed, drawing a giant multiplication chart. PAUL LASCHER, early 30s, handsome in a corporate way, shrugs off his expensive suit.

He opens a drawer of Letty's dresser, and removes a neatly pressed T-shirt. He smooths out another shirt he has accidentally rumped in the process.

**PAUL**

So, another one bites the dust.

**LETTY**

It's not another one. It's my sister.

(beat)

Aren't you happy for her?

**PAUL**

She's only known the guy a few months.

Paul lays his folded trousers across Letty's desk.

**PAUL**

Can I put these here for tonight?

**LETTY**

(pointing to the closet)

In there's better.

(beat)

It's kind of romantic, don't you think?

**PAUL**

I really think if you're going to spend your life with someone you want to know them pretty damn well.

Paul sits on the bed, and leans against a pillow.

**LETTY**

Believe me, I know your feelings on the matter.

**PAUL**

The receptionist said you called earlier about something.

Letty holds up her multiplication chart and shows it to Paul.

9.

**LETTY**

My math program. The Superintendent said he'd fund it.

**PAUL**

Good going. I knew you could do it.

Paul kisses Letty on the cheek.

**PAUL**

It looks like we're both bucking for advancement.

**LETTY**

Yeah?

**PAUL**

Huntley told me today that if I come through on the Benton deposition, they may consider me for senior associate.

Letty hugs Paul.

**LETTY**

Congratulations. We should celebrate.

**PAUL**

I was thinking dinner on Friday with James and Meg at the Saint Mark.

**LETTY**

I mean tonight.

Letty sensually caresses his shoulders.

**LETTY**

Like right now...

**PAUL**

Actually, I need to review the deposition questions tonight. Maybe tomorrow?

**LETTY**

Oh, ok. Maybe.

10.

**PAUL**

But I thought if you don't mind, you could listen and see how I come across?

**LETTY**

(beat)

Sure. Of course.

Letty continues coloring her multiplication chart.

**PAUL**

Letty, please, I need your full attention.

Letty puts the chart down and sits up straighter.

**LETTY**

Let me have it.

**INT. CLASSROOM - CHASEN ELEMENTARY SCHOOL - DAY**

her Letty rubs her eyes with fatigue. Bobby stands next to holding a crumpled paper bag.

**BOBBY**

My dog ate my turtle, and the shell went crunch. I brought it for show-and-tell.

The children perk up at this news.

**LETTY**

I'm sorry about your turtle Bobby, but you know we only have show-and-tell on Mondays. Today, we're

scheduled for grammar.

**BOBBY**

But my mom says I have to throw it  
away tonight.

Bobby opens the bag. He reaches in to remove the turtle. The  
children TITTER. Letty's on him in a second.

**LETTY**

Don't even think about it.

She grabs the bag. From outside, there is a KNOCK. Letty  
and the students look toward the window.

It's Ruth. She's been crying. She waves to Letty.

Chandra

waves back at Ruth.

11.

Letty puts up her finger to signal "just a minute" to Ruth.  
She sets the turtle bag on Bobby's desk.

**LETTY**

Class, why don't you...

Ruth knocks on the glass again. Letty glances at her  
distraught sister and walks quickly toward the door.

**LETTY**

(to class)

You guys pull out your verb sheets  
and review them.

Letty leaves the room. The class watches through the window  
as Ruth throws her sobbing self into Letty's arms.

**EXT. HALLWAY - CHASEN ELEMENTARY SCHOOL - SAME**

**RUTH**

She says she won't even come if Dad  
brings Monica.

**LETTY**

Mom won't miss your wedding.  
She'll come around. I promise she  
will.

Letty glances through the window at her classroom, where Bobby waves the turtle over his head.

**RUTH**

How?

**LETTY**

I'll talk to her, and to Dad, too.  
(beat)  
A few wisely-chosen guilt tactics  
and they'll be ours.

**RUTH**

Maybe if we had them both to dinner  
or something.

Letty looks again at the classroom, where the students are lobbing the turtle back and forth.

**LETTY**

Maybe.

**RUTH**

You always throw the best dinner  
parties, Letty.

12.

Letty's attention snaps back to Ruth.

**LETTY**

Oh, wait a minute, now I see where  
you're going.

**RUTH**

Please, Letty.

**LETTY**

Mom and Dad? At dinner together?  
Are you crazy?

Ruth starts to sob--big, loud, air-gulping sobs. Letty  
pats her shoulder.

**LETTY**

Maybe, though. Maybe it would  
work. I could throw you an  
engagement party maybe.

**RUTH**

Really?

Principal Gail, trolling the halls, spies Letty with Ruth. She dispatches a stern look in Letty's direction.

**LETTY**

(nodding toward Gail)  
You know what, Ruthie? I better get back to my class, OK?

**RUTH**

And the party?

**LETTY**

Yeah, it'll be fun.

Ruth grabs Letty in another hug.

**RUTH**

Thank you so much.

**INT. CLASSROOM - SAME**

Letty strides into the classroom, pulls the turtle away from Bobby and drops it in the trash.

**LETTY**

Who can come up here and give me a sentence with a "to be" verb in it?

13.

**ZACH**

Who was that girl?

**LETTY**

Come on up, Zach.

He Zach approaches the board and begins to write, "I am..." doesn't get any further before Letty cuts him off.

**LETTY**

Neater, Zach.

Zach begins again, but Letty stops him when he reaches "am."

**LETTY**

Zach, you know the line by the "a"  
has to come straight down or it  
looks like an "o."

Zach looks back toward his classmates for help.

**LETTY**

What's wrong, Zach?

Letty picks up a piece of chalk and writes an "a." She erases it furiously and works at it until the "a" is perfect.

**L**

**LETTY**

Try again, Zach. Like that.

Letty jabs at the board with a piece of chalk. Zach freezes. He sees Letty's shoes, her arm, her contorted face, and, above all else, that perfect "a" staring right back down at him.

Letty grips Zach's arm, guiding the chalk to form what looks like a pretty good "a."

**LETTY**

I don't believe it. You still  
can't do it.

**ZACH**

I'm sorry, OK, Miss Mayer?

**LETTY**

No, it's not OK. You'll never get  
to college on OK.

Letty's fingers press into Zach's arm. A tear slides ominously down his cheek.

**14.**

**LETTY**

It has to be good, Zach. Do you  
understand me?

Zach wrests free of Letty. He's in full cry now. He backs away, stumbles, then makes a run for his seat. Bobby SNICKERS at Zach's misfortune. Other children glance around, unsure, confused.

and

Letty looks vacantly at the children, stares at the board  
looks at the children again.

She sits down at her desk and buries her face in her hands.  
Letty's fists, clenched at first, slowly relax. She takes a  
deep breath and raises her head.

**LETTY**

I'm very, very sorry, Zach.

Zach continues to cry. Letty looks down at her desk. She  
grabs a piece of construction paper and a jar of paste.

**LETTY**

You know what, guys? Wednesday's  
not a grammar day. It's a collage  
day. It's a collage ON THE WALL  
day.

Letty jumps up. She slaps the paper on the wall with some  
paste. She motions for the students to join her.

The children slowly approach her. Zach lags behind.

**LETTY**

And, Zach? Zach, I want you to be  
in charge of paste.

**INT. BEDROOM - LETTY'S APARTMENT - DAY**

Letty lies in bed. The alarm clock BLASTS opera. Letty  
fumbles for the switch. She can't turn it off. She yanks  
out the cord.

**L**

the

Letty gets out of bed, walks to the dresser and turns off  
second clock before it rings. She goes to the KITCHEN and  
snaps off the alarm, then heads down the HALLWAY and shuts  
that alarm off, as well.

Paul,

Letty hurries back to her BEDROOM and crawls into bed.  
toweling his hair dry, walks in.

15.

**PAUL**

What are you doing? You're going  
to be late.

**LETTY**

I'm calling in sick.

Paul sits on the bed and puts his hand to Letty's forehead.

**PAUL**

You don't have a fever.

**LETTY**

I don't feel like going to work today.

**PAUL**

Won't it be hard for them to get a substitute this late?

**LETTY**

It'll be OK.

**PAUL**

But what about that math project?

**LETTY**

Paul, I just can't go. Is that OK with you or am I committing some horrible crime?

**PAUL**

Forget I asked.

**LETTY**

I'm sorry.

(beat)

I'm just...I'm so tired lately.

**PAUL**

Maybe you ought to see a doctor.

**LETTY**

No, it's not like that.

Letty starts to cry.

**LETTY**

It's just I've got those parent conferences, and I'm supposed to set up the math program by next week.

**(MORE)**

16.

LETTY (cont'd)

And shopping for Ruth's dress and that, that engagement dinner.

**PAUL**

You can get out of the dinner.

**LETTY**

No, I can't. I've already convinced both Mom and Dad to come.

**PAUL**

Come on, Letty. It'll get done.

Paul touches Letty's shoulder. She pulls away from him.

**LETTY**

I don't think so.

**PAUL**

Of course it will. Remember the big talent show you planned last year? And what about the Christmas benefit when Santa canceled at the last minute? But you still pulled it off.

**LETTY**

Yeah.

**PAUL**

You just need to get more organized. L

**LETTY**

Maybe.

**PAUL**

Let's make a list of the things you need to do, OK?

Letty nods her head, and Paul grabs a legal pad from his briefcase.

**INT. CLASSROOM - CHASEN ELEMENTARY SCHOOL - NIGHT**

MR. and MRS. ANDERSON, over-eager parents, sit across the desk from Letty, who stares at the legal pad in her lap. As the Andersons talk, Letty twists a lock of hair tighter and tighter.

**MRS. ANDERSON**

So at home, we've started our own little library for Chandra.

17.

**MR. ANDERSON**

We thought it would be a good project for her to set up her own card-catalogue.

**LETTY**

I see.

Letty tries unsuccessfully to extricate her hand from her hair.

**MRS. ANDERSON**

But what I'm wondering is whether we should also be spending more time on her computer skills at home. What do you think?

**LETTY**

Well...

**MR. ANDERSON**

Because we don't want her to get behind her classmates.

**MRS. ANDERSON**

And we trust your opinion. Chandra's always talking about Miss Mayer.

**LETTY**

Oh.

**MR. ANDERSON**

Just the other day she came home and told us about you taking care of her bloody nose.

**MRS. ANDERSON**

And she went on and on about the collage. That seems very inventive, Miss Mayer.

Letty stares blankly at the couple.

**MR. ANDERSON**

Miss Mayer?

**LETTY**

What the fuck. It's my job.

Off Mr. Anderson's raised eyebrow, we

**CUT TO:**

**18.**

**INT. LIVING ROOM - LETTY'S APARTMENT - NIGHT**

The room is a mess of scattered papers and the math Twister game. Letty sits on the ground crying. She makes a pyramid out of the wadded-up tissues that surround her.

**INT. BRIDAL SHOP - DAY**

The upscale shop is festooned with pastels and lace and lots of signs announcing "Sale Day." Frenzied women pick through dresses as "Pachelbel's Canon" plays in the background.

Letty is wedged into a corner, sipping coffee. A CLERK approaches her with a coffee pot and tray of pastries.

**CLERK**

More coffee?

**LETTY**

Hit me.

**CLERK**

Danish?

**LETTY**

(rooting through the tray)  
No more bear claws left?

Ruth bounces into the shop.

**CLERK**

(to Ruth)  
Danish?

**RUTH**

Oh, no thanks, I'm too excited to

eat.

The clerk gives Ruth an approving smile as Letty rips into a sweet roll. Ruth looks through a nearby rack of gowns.

**RUTH**

(to Letty)  
Where's Mommy?

**LETTY**

Do you have to call her Mommy?

**RUTH**

Where's the old bag I sometimes  
call Mommy?

19.

**LETTY**

She said she'd be here at 10.

Ruth pulls a dress from the rack and holds it up.

**RUTH**

What do you think of this one?

**LETTY**

I'd have to see it on.

Ruth looks closer at Letty.

**RUTH**

Have you been crying? Your eyes  
are all puffy.

Letty self-consciously touches her eyes.

**LETTY**

Things have been kind of stressful  
lately.

**RUTH**

But everything's OK?

Ruth is trying on a veil at this point.

**LETTY**

Yeah, everything's under control.

**RUTH**

What about the engagement party?

**LETTY**

Everything's ready for tomorrow night--except the artillery.

**RUTH**

Thanks so much for planning it, Letty. Jake's really looking forward to it.

Letty sighs, moves to the racks and pulls out a dress.

**LETTY**

You better start trying on before the vultures get all the good ones.

**INT. DRESSING ROOM - LATER**

**R**

uth twirls around in a taffeta gown as Letty picks up discarded dresses from the floor and hangs them up.

20.

**RUTH**

What about this one?

**LETTY**

(with sisterly pride)  
You look beautiful.

**RUTH**

Really?

**LETTY**

Truly.

Martha Mayer is led in by the clerk.

**LETTY**

Hi, Mom.

**RUTH**

Look, Mom, I think I've found the dress.

**MRS. MAYER**

You look just wonderful, Ruthie. But I really think you should try on a few more, don't you?

Letty and Ruth shoot each other a look of doom.

**INT. BRIDAL SHOP - LATER**

at  
A bedraggled Letty and her mother fight the crowds to look  
dresses. They are bumped and jostled from all sides.

**MRS. MAYER**

Has Paul heard about his promotion?

**LETTY**

No, not yet. But you know Paul.  
He's sure to get it.

Ruth comes out of the dressing room in another gown.

**MRS. MAYER**

I don't like the bias cut on that  
one.

Mrs. Mayer holds up an ornate dress.

**RUTH**

No more. I can't stand to try on  
one more dress.

21.

**MRS. MAYER**

Letty, I think this would be  
beautiful on you.

**LETTY**

Oh no.

**MRS. MAYER**

Paul could pop the question at any  
time.

**LETTY**

Mom, please.

**MRS. MAYER**

Especially with a promotion in the  
offing.

**RUTH**

Go on, Letty. I want to see it on

you.

**LETTY**

(to Ruth)

Do you think I should?

**RUTH**

Yes, yes. It'll be fun.

Letty takes the gown and disappears into the dressing room.

**INT. BRIDAL SHOP - LATER**

Letty emerges from the dressing room.

**LETTY**

Mom? Mom? Ruth?

Letty peers around the corner, becoming a tad frantic. But neither her mother nor Ruth is to be found. It's just Letty, resplendent in ecru satin.

**CLERK**

I think they went over to the next shop to take a peek at shoes.

Letty pushes back her veil, sits down on the floor and takes a sip of her now-cold coffee.

22.

**INT. LETTY'S LIVING/DINING ROOM - EVENING**

A "House and Garden" picture of elegance. Letty, Paul, Ruth and Jake stand at nervous attention, decked out in their Sunday best.

A KNOCK marks the first arrival. Letty opens the door to her mother, who does a quick reconnaissance of the room.

**MRS. MAYER**

I gather he's late as usual.

**LETTY**

(to her mother)

Can I get you a glass of champagne?

The doorbell RINGS. Letty greets her father, a mid 50s business type, and his wife MONICA, a younger version of

Letty's mother.

**LETTY**

Hi, Dad, Monica. I'm so glad you could come.

Suddenly, the parents are face-to-face, Letty standing between them.

**LETTY**

Mom, this is Monica. Monica, my mother, Martha.

The two Mrs. Mayers make appropriate MURMURS. Letty's parents stare each other down. Ruth shifts from foot to foot.

Silence falls in the room with a thump.

**LETTY**

Dad, Mother, you've met before, right?

Ruth takes a dramatic gulp of air. The evening hangs in the balance. Finally,

**MR. MAYER**

How've you been, Martha?

**INT. LIVING ROOM - LETTY'S APARTMENT - LATER**

Mr. Mayer and Monica cozy up to each other on the love seat while Mrs. Mayer, Ruth and Paul sit on the opposite couch.

Letty passes hors d'oeuvres, and Jake doles out napkins.

23.

**LETTY**

It's mushroom-time, folks.

**MR. MAYER**

(biting into one)  
I like the touch of cilantro. It is cilantro, isn't it?

**LETTY**

You can always call it, Dad.

**M**

**ONICA**

You must get your cooking skills

from your father, Letty.

Uncomfortable silence falls on the party. Monica wipes the edge of Mr. Mayer's mouth with her napkin.

**LETTY**

Ruth's narrowed the dress hunt down to two, Dad.

**MR. MAYER**

Tell me about them.

**RUTH**

One's a silk...

**MRS. MAYER**

Not in front of Jake, Ruthie. It's bad luck.

Ruth looks at Letty nervously.

**MONICA**

I remember how hard it was looking for my dress. I must have been to 100 stores.

Mrs. Mayer clears her throat. More silence.

**LETTY**

You know what I think we need? Martinis. How about martinis to celebrate?

**PAUL**

Yes.

**MRS. MAYER**

That might be nice.

24.

**MR. MAYER**

As long as you have...

**LETTY**

Puglia olives. Would I forget?

(beat)

A round of martinis coming right up.

Letty leaves with Paul hot on her heels.

**INT. KITCHEN - SAME**

Letty shakes the martinis while Paul gets out the glasses. Ruth enters the kitchen and sidles up to Letty.

**RUTH**

How can I help?

**LETTY**

Paul, can you hand me the olives?  
Ruth, I need you to, what was it?

**RUTH**

What about the souffle? Has that gone in?

**LETTY**

Yeah, I just put it in. But the squab, I think that needs to be basted.

Paul hands Letty the olive bottle.

**PAUL**

(to Ruth)  
Kind of icy in there.

**RUTH**

(to Paul)  
Thank God we have alcohol.

Letty skewers olives and puts them in the martinis. Bits of fleck rise from the olives, then swim to the tops of the glasses.

**LETTY**

Fuck me.

**RUTH**

What's the matter?

Letty grabs the olive bottle.

25.

**PAUL**

Letty?

Letty stands still, fixated on the olive bottle.

**PAUL**

Let? L

**LETTY**

Olives Aux Herbes De Provence. I  
got the wrong kind of olives.

Ruth holds up a glass.

**RUTH**

What's all the dreck?

**LETTY**

Sage, rosemary...  
(in a sarcastic French  
accent)  
Les Herbes.

**RUTH**

It'll be fine.

**LETTY**

No, no. They've got to be Puglia  
olives, packed in a light brine  
with a flavor that doesn't  
overpower the palate.

Jake enters. The three turn on him.

**LETTY/PAUL/RUTH**

You can't leave them alone./Get  
back in there./Are you nuts?

Jake whirls around and exits.

Letty looks for olives, banging open the cupboards one after  
the other. Quicker and quicker. More and more frantic.

**INT. LIVING ROOM - SAME**

Jake, Mr. Mayer, Monica and Mrs. Mayer stare at each other,  
listening with alarm to the wild slamming of cupboards in  
the  
kitchen.

**JAKE**

What do you think of those Lakers?

**INT. KITCHEN - SAME**

Letty paws through her purse.

**PAUL**

What are you doing?

**LETTY**

(wild-eyed)

Can you loan me a 20?

**PAUL**

Sure. Why?

**LETTY**

I'm going to the store.

**PAUL**

I think you're overreacting.

Letty turns her best school marm look on Paul. He hands over a crisp bill.

**RUTH**

Letty, dinner's almost ready. The soufflé...

**LETTY**

I'll be back before you can say soufflé.

Letty leaves from the kitchen's back door. Ruth heads to the living room. Paul leans wearily against the counter, savoring one of the herb-filled martinis.

**INT. GROCERY STORE - NIGHT**

Fluorescent lights beat down on Letty. She races through the aisles. She clutches her keys in one hand, a \$20 bill in the other. Letty careens around a corner. At the last second, she avoids smacking into another shopper. She stops.

**L**

**LETTY'S POV:**

Shelf after shelf of olives...black olives...all black.

**BACK TO SCENE:**

Letty darts up and down the aisle, searching, searching. Nothing.

27.

Letty scurries to the front of the store. She taps a STORE CLERK on the shoulder. Six people waiting in line mutter, annoyed.

**LETTY**

I can't find martini olives. All  
you have are black.

**STORE CLERK**

(without looking up)  
Aisle 2A.

Letty whips down an aisle. She starts to sweat.

An OLD LADY blocks her path.

**OLD LADY**

Excuse me, Miss. I can't reach the  
cat food.

Letty pauses. She reaches up and hands the woman a can of  
food.

**OLD LADY**

And a turkey and giblets, too,  
please. She does like her turkey.

Letty grabs another can, throws it in the Old Lady's cart  
and darts away while the Old Lady continues to talk.

**LETTY'S POV:**

All The sign for Aisle 2A. Olives. Lots of them. Green.  
shapes. All sizes.

**BACK TO SCENE:**

Letty's shoulders relax. She scans the shelf.

LETTY'S POV:

None Labels of olives: big, small, with pimentos, without.  
from Puglia, Italy.

**BACK TO SCENE:**

Letty zooms back to the front of the store. To the clerk.

**LETTY**

They're not there. I need the ones from Puglia.

28.

She gets no response from the clerk, who counts change for a customer. Letty gestures wildly with her hands.

**LETTY**

They're the ones that are packed in brine, but they don't overpower the, you know, the palate.

**STORE CLERK**

(without looking up)  
Specialty foods. 7B.

Letty's off again. To the land of pink peppercorns, dehydrated mushrooms and Chinese 5-Spice. But no olives. Not a single bottle.

**L**

Letty paws through the shelves, knocking things over as she scours the aisle. She is oblivious to the mess that surrounds her.

An EMPLOYEE with a price checker walks half-way down the aisle. He spots Letty and rushes away.

**LETTY**

Where are they? Where are they?

More and more items crash to the ground. Letty is beyond frenzied.

**EMPLOYEE (OS FILTERED)**

Manager to 7B. Manager please.

**LETTY**

Where are they?

Letty pounds her fist against the shelf. More goods fall. Shoppers stare. The Manager rushes toward Letty.

**MANAGER**

What's wrong, Miss?

**LETTY**

Tell me where they are.

She gestures. She knocks over a bottle of fat-free Lingonberry preserves. It crashes to the floor, spewing jam.

**MANAGER**

I think you should go now.

**LETTY**

I need my olives.

29.

**MANAGER**

It's time to leave.

The Manager places his hand on the small of Letty's back as if to guide her out of the store. Letty backs away. The manager grabs hold of her wrist.

Letty whacks him in the shoulder with her free hand. She pushes him away. Hard. He staggers against the opposite shelf.

Customers and employees gather at both ends of the aisle, riveted by the spectacle.

**MANAGER**

Call security. Where's security, please?

Letty takes her arm and slides a shelf-full of products onto the floor. They crash and break. She screams.

**LETTY**

Fucking olives. Fucking, fucking olives.

Two SECURITY GUARDS turn the corner. Letty spots them.

One

creeps closer.

**LETTY**

No, no, no. Go away.

Guard One continues to approach, cooing encouragingly. Letty throws a jar at him. It clips him in the head. He turns away, bleeding. Guard Two pulls out a billy club.

**MANAGER**

(yelling)  
Call police. Now.

Letty stops. Dazed. She turns around. Guard Two walks toward her. His stance suggests he's stalking a wild animal.

Letty tries to brush off the jam that dribbles down her skirt. She looks to both ends of the aisle.

**LETTY'S POV:**

People  
Faces, dozens and dozens of faces, stare down at her.  
point. One boy LAUGHS.

**BACK TO SCENE:**

30.

Letty backs against the shelf. She slides down it until she is sitting on the floor. She buries her head in her knees, sobbing.

**FADE OUT:**

**FADE IN:**

**INT. LETTY'S ROOM - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

The room is furnished like a Hyatt Hotel minus anything you might use to kill yourself. Letty sleeps.

next  
MICHAEL, mid 30's, in jeans and T-shirt, sits in a chair

to the bed. He looks intently at Letty, checks his watch and taps her on the shoulder. She stirs.

**MICHAEL**

Miss Mayer? Miss Mayer?

**LETTY'S POV:**

Everything's a morning blur. Gradually, items come into

focus -- the intercom for the nurse, the door with a window in it, the three tissue boxes on the bedside table. It's a hospital, all right. Letty's vision is filled suddenly by Michael's concerned face peering into hers.

**BACK TO SCENE:**

**MICHAEL**

I know you've had a rough night,  
but I have a few questions for you,  
Miss Mayer, or Letitia.

Letty pulls herself up to a sitting position.

**MICHAEL**

Do you mind if I call you Letitia?

**LETTY**

Letty.

**MICHAEL**

(consulting his notes)  
First off, Letty, can you tell me  
where you are?

**LETTY**

I answered these questions last  
night.

**31.**

**MICHAEL**

I know this can be a real drag, but  
the attending physician on day  
shift is required to do his own  
prelim exam when a patient is  
admitted during the night.

**LETTY**

Hillview Psychiatric Hospital.

**MICHAEL**

Great. Now, Letty, I'd like you to  
remember three items. I'm going to  
ask you to repeat them in just a  
few minutes. They are chair, cup  
and ball. Did you get that?

Letty nods.

**MICHAEL**

OK, let's subtract 6 from a succession of numbers starting with 91.

**LETTY**

85.

**MICHAEL**

And 85 minus 6?

**LETTY**

59.

Michael waits.

**LETTY**

No, 79. Sorry, this makes me nervous.

**MICHAEL**

It's OK. It's not a pass-fail kind of thing.

**L**

Letty smiles uncomfortably.

**MICHAEL**

Now the three things I asked you to remember.

**LETTY**

Chair, cup and ball.

32.

**MICHAEL**

Terrific.

Letty smiles, a real smile this time.

**MICHAEL**

Let me shift gears here a minute...

(beat)

Do you ever hear voices that other people don't hear or see things they don't?

**LETTY**

No.

**MICHAEL**

What about patterns? Do you find yourself checking and re-checking locks? Or washing your hands over and over again?

Letty shakes her head "no."

**MICHAEL**

How about arranging your possessions in a certain way?

Letty pauses.

**MICHAEL**

Yes? Go right ahead.

**LETTY**

Sometimes my food, and my clothes, and my underwear.

Michael leans closer.

**MICHAEL**

How do you sort it--by lace and cotton?

**LETTY**

By color.

**MICHAEL**

What if it's got a pattern?

**LETTY**

Is this really important? Because I don't think it's a problem.

33.

**MICHAEL**

I see.

(looking at his notes)

How long has it been since you've done something you've enjoyed, Letty?

**LETTY**

(beat)

A while, I guess.

**MICHAEL**

That must be really difficult.

Letty tears up. Michael puts his hand lightly on her arm.

**MICHAEL**

Hey, it'll be OK. We'll make sure of that.

Letty gives him an appreciative look.

**MICHAEL**

For now, why don't you just take it easy while I confer with my colleagues. A nurse should be in shortly.

**INT. LETTY'S ROOM - LATER**

Letty, dressed and made up, sits rigidly on the bed. She writes in her organizer. DR. ROBERT EMLEE, early 40s and in jeans, enters with his own organizer.

**DR. EMLEE**

Hello, Letitia. I'm Dr. Emlee, and I have some questions to ask you...

**LETTY**

I did this already.

**DR. EMLEE**

It's hospital policy...

**LETTY**

To be interviewed every hour?

**DR. EMLEE**

I'm the only doctor making rounds this morning.

**34.**

**LETTY**

Well, I don't have hallucinations. Honest.

**DR. EMLEE**

This doctor, was he tall, with dark hair?

**LETTY**

Yeah, and a dimple.

Dr. Emlee shifts uncomfortably.

**DR. EMLEE**

I'm afraid Lhe's not a doctor.

**LETTY**

Psychologist, therapist, whatever.

**DR. EMLEE**

Patient.

**LETTY**

What?

**DR. EMLEE**

Michael, the man who came to see you, is a patient.

**LETTY**

What kind of place is this?

**DR. EMLEE**

I apologize for the inconvenience, but I must ask you some...

**LETTY**

I want to see my mother immediately.

**DR. EMLEE**

We discourage family visits for the first 48 hours after an emotional trauma like the kind you've experienced.

**LETTY**

I don't think you understand. I won't wait.

35.

**DR. EMLEE**

You'll have to. Your family agreed to the conditions not to see you when they admitted you to Hillview, Letitia.

(beat)

We can talk about how that makes you feel, but we can't change the rules.

Letty sinks back on her pillows, the wind knocked out of her.

**DR. EMLEE**

Dr. Stone's evaluation from last night indicates you're experiencing a great deal of anxiety, probably related to depression...

**LETTY'S POV:**

Dr. Emlee continues to talk. His words become more and more distant as the RINGING in Letty's head grows louder.

**DR. EMLEE**

We need to talk about starting you on drug therapy. Most depressive personalities benefit from a drug like Prozac or maybe Zoloft...

**CUT TO:**

**INT. REC ROOM - HILLVIEW PSYCHIATRIC HOSPITAL - SAME**

It's a bigger version of a waiting room you'd find in a doctor's office. And it has more games.

Some patients watch television. Others play pool. Several form a group around Michael, who holds the same notebook he used in his session with Letty. JOHN, unkempt in a bathrobe, hands him a few ratty dollar bills.

**JOHN**

I'm in for 5 for manic depressive.

THOMAS, late 40s and in a suit, waves a \$5 bill at Michael.

**THOMAS**

I'll go with that as well.

Michael takes the money, and turns to MARIE, late 30s.

36.

**MARIE**

(to John and Thomas)  
You two always bet manic  
depressive.

(  
to Michael)  
Tell me more about the guard she  
strangled.

**MICHAEL**

No, just hit in the head.

**JOHN**

What about voices? Does she hear  
voices?

**MICHAEL**

Not that she admits to.

**MARIE**

Is she a washer?

**MICHAEL**

No, but she is exceptionally  
organized.

**THOMAS**

How organized?

**MICHAEL**

She arranges her underwear by  
color.

Michael motions to MRS. HALLSTROM, mid 50s, who shuffles by.

**MICHAEL**

Mrs. Hallstrom, you want in?

**MRS. HALLSTROM**

All tapped out.

**MICHAEL**

I'll float you.

Mrs. Hallstrom keeps walking.

**MARIE**

(to Michael)  
It's been weeks since she played.

**MICHAEL**

What about you, Marie?

**MARIE**

(handing Michael a \$20  
bill)

I'll say major depression  
complicated by obsessive compulsive  
disorder.

(beat)

And could I get my change in ones?

**INT. HALLWAY - HILLVIEW PSYCHIATRIC HOSPITAL - NIGHT**

Letty lags behind NURSE GATES, early 30s and in civilian  
clothes, as they walk down the hall.

**NURSE GATES**

Treatment schedules are posted on  
the bulletin board. Dinner at 6,  
lights out at 10 and no  
fraternizing between patients.

Letty nods.

**NURSE GATES**

(pointing as she goes)  
That's the rec room. We show  
movies there on Wednesdays and  
Fridays...And this is the dining  
hall.

Letty stops in her tracks at the sight of the room, an  
upscale version of a college cafeteria. Groups of people eat  
and talk. A paper airplane sails from one table to another.

**LETTY**

I'm really not that hungry.

**NURSE GATES**

Just eat whatever you want. This  
will give you a chance to meet some  
people.

**LETTY**

You know, my mom's coming to get me  
tomorrow. I'll be leaving.

**NURSE GATES**

It's OK, Letty. I'll be right here

with you.

**INT. DINING HALL - SAME**

Nurse Gates guides Letty to a table where John, Mrs. Hallstrom, Marie and Thomas sit.

38.

**THOMAS**

So I said to my publisher this afternoon, I said, don't you even--

**NURSE GATES**

(interrupts)

Hi, gang. I want to introduce you to Letty.

(to Letty)

Letty, this is Mrs. Hallstrom and Marie, and John and Thomas.

**THOMAS**

(to Letty)

Just discussing my pesky publisher. May I ask what you do when you're not vacationing?

**MARIE**

(to Thomas)

Let the poor girl get some food, for Heaven's sake.

**LETTY**

I'm a teacher.

**THOMAS**

As you may have gathered, I'm a writer.

John snorts. Thomas ignores him. Mrs. Hallstrom stares  
down at her plate.

**THOMAS**

I don't like to say novelist. That sounds a little grandiose, but I am on my third novel and...

**NURSE GATES**

Excuse me for interrupting, Thomas,

but we really should get some  
food...

Nurse Gates leads Letty to a table, and hands her a plate.  
Letty looks up to see Michael at the other end of the table,  
doing a card trick for two OTHER PATIENTS.

**MICHAEL**

(to patients)  
Now I'm going to say that the card  
you picked was the Ace of Spades.

39.

The He flips the top card up and it's the Ace of Spades.  
patients chortle.

**NURSE GATES**

Michael.

Michael turns toward the nurse.

**NURSE GATES**

Michael, this is Letty. She just  
arrived yesterday.

Letty stares at Michael coldly.

**LETTY**

We've met.  
(to Michael)  
I missed you during rounds this  
morning.

Letty turns and leaves, carrying her empty plate with her.

**NURSE GATES**

(to Michael)  
This doctor thing has got to stop.

Nurses Gates hurries after Letty.

**EXT. HALLWAY - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

her Letty stands outside the waiting room door. She tucks  
blouse into her jeans and enters.

**INT. WAITING ROOM - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Letty's mother sits on the edge of a couch in a room that looks much like the library of an English country manor. She springs up as soon as she spots Letty. They rush to each other. Letty's mother strokes her hair.

**M**

**RS. MAYER**

I'm here, Sweetheart. I'm here.  
It's going to be OK.

**LETTY**

I'm sorry. I'm so sorry.

**MRS. MAYER**

Oh, Letty, what happened?

**LETTY**

Mom, I was there, and I just, I was so...

**(MORE)**

**40.**

LETTY (cont'd)

They didn't have the olives, and I, I got so upset. I don't know how it happened.

**MRS. MAYER**

I've talked to Doctor Emlee, and he says...

**LETTY**

I'm so glad to see you. You can't believe the people in here. They've got patients posing as doctors...

**MRS. MAYER**

Everyone says it's the best facility in the area for this sort of thing.

**LETTY**

I just want to go home. Can we go home now?

**MRS. MAYER**

I think the best thing for you right now is to stay here and get well.

**LETTY**

Maybe I should talk about this with Ruth, or Paul.

**MRS. MAYER**

We all agree with the doctor, Dear. He thinks it's safer for you to stay here for a while.

Letty listens, waits, can't absorb it.

**LETTY**

You all really think I need to be here?

**MRS. MAYER**

Yes.

**LETTY**

But what about Beast? Who'll...?

**MRS. MAYER**

Ruth's already taken him home.

41.

**LETTY**

And my class. It'll be hard to find a good substitute. And what about my math program?

**MRS. MAYER**

Paul said he'd call the school.  
(beat)

And your father thinks he's convinced the guard not to press charges as long as you get help.

**LETTY**

Charges?

**MRS. MAYER**

For his injuries. I guess you...I guess he got hit in the head.

Mrs. Mayer holds out a duffel bag to Letty.

**MRS. MAYER**

I packed up some of your clothes,

and I can bring whatever else you need.

Letty refuses to accept the duffel bag. Her mother sets it on the floor and stands. Letty is five again.

**LETTY**

Mom, no, please don't go. Please.

Letty's mother holds her. Mrs. Mayer, crying, pulls away from Letty. She kisses her daughter on the cheek.

**MRS. MAYER**

I'll see you soon.

**LETTY**

Tomorrow?

**MRS. MAYER**

As soon as Dr. Emlee says.

Letty's mother walks out the door. Letty stares after her.

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

Letty, crying, unpacks her duffel bag, laboriously smoothing and refolding every item she puts in the drawer.

Finishing her task, Letty goes to the mirror and stares at her reflection. Finally, she fixes her makeup.

42.

Letty leaves her room. We follow her FOOTSTEPS down the hallway. In the distance, Letty sees the Rec Room. She hears the CLAMOR of voices. Every step is agony.

Letty stops herself just before entering, trying to collect herself.

**MICHAEL (O.S.)**

Four people bet OCD and clinical depression so I split the pool.

**JOHN (O.S.)**

Yeah, her diagnosis was no mystery.

**MARIE**

Especially the OCD.

Sick realization spreads over Letty's face.

**JOHN (O.S.)**

Fuck, I mean, anyone who color-codes her panties has big problems.

Letty freezes. Michael rounds the corner. He stops when he sees her, falters, recovers his composure.

**MICHAEL**

Hey there. They're showing "Groundhog Day" if you...

**LETTY**

You took bets on my diagnosis?

**MICHAEL**

It's no big deal. We all compare.

**LETTY**

(voice rising)

**W**

ho do you think you are?

**INT. REC ROOM - SAME**

Patients are grouped in front of the TV, watching Bill Murray. Heads turn as they hear shouting in the hallway. Not even a moment's hesitation before, one by one, they get up and hurry to the hall. Only Mrs. Hallstrom remains.

**INT. HALLWAY - SAME**

John, Marie and others gather around the fighters.

**MICHAEL**

Don't take it personally.

43.

**LETTY**

You have no right, no right to take the worst thing that's ever happened to me and make it into some kind of game.

**MICHAEL**

Stop acting like you're someone special. You're just like the rest of us.

**LETTY**

I'm not the one who's masquerading as a doctor. I'm not the one who's, who's...

**JOHN**

(to Letty)  
He's schizophrenic.

**LETTY**

I'm not the one who's schizophrenic. I don't see people who aren't there or run around acting crazy.

Letty pounds her fist against the wall.

**PATIENTS**

Go, Girl!/ Come on, Michael.

**MICHAEL**

Oh, no, you're perfectly sane. That's why you're here.

Letty looks like she's been slapped. She thinks for a moment. The patients wait, breathless, for her retort.

**LETTY**

Go fuck yourself.

Michael grins at Letty. She turns, and strides down the hall. There's a smattering of applause. It grows stronger.

We see Letty's eyes fill with tears as, behind her, the patients yell.

**PATIENTS**

Bravo./Encore./Re-match.

**44.**

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

Letty, unable to sleep, tosses and turns. She gets out of bed and paces the room nervously, trying to hold herself together. She slumps to the floor and starts to cry.

**INT. GROUP THERAPY ROOM - HILLVIEW PSYCHIATRIC HOSPITAL -**

**DAY**

**D**

Dr. Emlee and seven patients sit in a circle of metal folding chairs. Michael, who sits next to Emlee, practices rolling a quarter back and forth across his fingers.

Letty sits across from Michael and Emlee, her legs and arms crossed tightly. The group concentrates on Mrs. Hallstrom.

**MRS. HALLSTROM**

I can't stop thinking about the things I did wrong when my daughter was little.

**DR. EMLEE**

And how's that make you feel?

**MRS. HALLSTROM**

I just feel like sleeping. All the time.

**THOMAS**

Hell's bells, you can count me in on that. I haven't had enough Z's since I ran those sleep disorder experiments at Stanford back in the 70s.

**MARIE**

We really miss doing things with you, Mrs. Hallstrom.

Michael, sitting next to Mrs. Hallstrom, squeezes her arm.

**MRS. HALLSTROM**

Maybe when I hit my manic phase again.

Group members smile.

**JOHN**

I've noticed Letty doesn't much like to do things with us.

The group looks expectantly at Letty.

**LETTY**

Oh, no. Of course I do.

**JOHN**

Then why are you so defensive?

**MICHAEL**

(to John)

I don't think we need to sacrifice  
Letty to pep up a slow session.

**JOHN**

(to Michael)

You're the one who told everyone  
about her panties.

Michael grimaces at John. Letty's head is bent down.

**DR. EMLEE**

Maybe you'd like to share some of  
your feelings about OCD or  
depression with us, Letty.

Letty eyes the doctor. She's dangerously close to tears.

**LETTY**

Do we have to talk about this?

**DR. EMLEE**

I think in the spirit of group  
therapy, it's beneficial for each  
of us to open ourselves up to the  
others.

Michael reaches his hand behind Dr. Emlee's head, catching  
Letty's eye in the process. Michael pulls a silver dollar  
out  
of Emlee's ear.

Letty looks but doesn't respond. The other patients ignore  
Michael. Emlee is oblivious.

**DR. EMLEE**

You never know, Letty, how the  
person sitting next to you may be  
able to shed light on one of your  
problems...

Michael goes for a bigger trick. Reaching again behind the  
doctor's head, he produces a small bouquet of paper flowers.  
Letty, almost against her will, smiles.

**DR. EMLEE**

...by revealing something that's  
going on in his or her own life.

Michael waves the flowers back and forth behind the doctor's  
head. Letty's smile broadens.

**DR. EMLEE**

(responding to her smile)  
There, now, I knew you'd feel  
better once we discussed group  
process. Let's talk a little about  
your OCD.

**INT. LIBRARY - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Letty ponders a shelf of ratty paperbacks. Michael turns the  
corner, thumbing through a dog-eared book. Letty spots him  
and moves away. Michael sidles up next to her.

**M**

**MICHAEL**

Looking for a romance?

**LETTY**

Excuse me?

**MICHAEL**

What are you looking to read?

**LETTY**

Anything interesting.

Michael holds out his book to her.

**MICHAEL**

This is good.

Letty glances at the title, "101 MAGIC TRICKS."

**LETTY**

But you're checking it out.

**MICHAEL**

I've already checked it out 17  
times.

Michael reaches behind Letty. She pulls away. He produces a

scarf from behind her back, and presents it to her. She doesn't take it.

**LETTY**

You keep the book. I'm looking for  
Emily Dickinson.

47.

Letty walks away. Michael follows.

**MICHAEL**

Hey, if you take the magic book,  
I'll feel like maybe you accept my  
apology and don't hate me anymore.

Letty hesitates.

**LETTY**

I haven't heard an apology.

Michael drops to one knee.

**MICHAEL**

I'm really sorry I hurt your  
feelings. I got a little carried  
away. Can you ever forgive me?

Letty takes the book from him and walks away.

**INT. REC ROOM - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Letty sits in an arm chair staring out at the garden. Her attention is drawn to a nearby couch where Michael sits opposite Mrs. Hallstrom, apparently playing cards.

Michael lays a card down.

**MICHAEL**

Mrs. Hallstrom, I'm pretty sure you  
could use that.

She shakes her head slowly back and forth. Michael places  
it in her hand of cards.

**MICHAEL**

Now, don't you have a gin rummy,  
Mrs. Hallstrom?  
(beat)

Go ahead, now, just lay those cards  
down.

Mrs. Hallstrom slowly spreads her hand of cards on the  
couch.

**MICHAEL**

Hot damn. Gin rummy. I told you  
so. You're three games up on me.

Mrs. Hallstrom smiles. Michael catches Letty watching them,  
and Letty quickly looks away.

48.

**INT. LETTY'S ROOM - HILLVIEW PSYCHIATRIC HOSPITAL - NIGHT**

Letty opens her drawer to pull out a T-shirt. Several are  
rumped. She starts refolding them when she spots it.

There, nestled among her clothes, is a book of Emily  
Dickinson's poetry. Letty picks it up, runs her hand over  
the cover and starts reading.

**EXT. COURTYARD - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Paul and Letty walk onto a postcard-perfect stone terrace  
overlooking the garden. Paul pulls up a chair for Letty and  
stares out at the scenery.

**PAUL**

It's prettier here than I thought  
it would be.

**LETTY**

Yeah, I guess it's all right.

**PAUL**

Are you all right?

**LETTY**

That's a big question.

**PAUL**

I hope it wasn't something I did.

**LETTY**

Something you did?

**PAUL**

That put you in here.

**LETTY**

Of course not, no.

(beat)

Is that why you're here?

**PAUL**

I think we need to talk about some things.

**LETTY**

Yes, I suppose so.

**PAUL**

This has been really difficult, this whole thing.

**(MORE)**

49.

PAUL(cont'd)

These past few weeks, it's made me really go back and examine our whole relationship.

(beat)

I mean, we've been going out for four years, and it hasn't always been so easy.

**LETTY**

No.

**PAUL**

Especially this last year.

**LETTY**

(softly)

Especially now.

**PAUL**

So, I've been thinking a lot...

**LETTY**

I have too, Paul.

**PAUL**

I talked to Ruth a little bit, and I think it's about time...

**LETTY**

I know. We can't just keep going

through the motions.

**PAUL**

Exactly. It's time to make decisions.

**LETTY**

You don't have to say anything else. I've known for a while that this was coming.

**PAUL**

I just wish we'd done it sooner.

Paul takes Letty's hand in his.

**PAUL**

Will you marry me?

Paul pulls a diamond ring from his pocket and puts it on Letty's finger. She stares at it, mesmerized.

50.

**PAUL**

I had to smuggle it in here. I guess you're not really supposed to have jewelry.

**LETTY**

(by rote)

Or be up past ten or fraternize with other patients.

**PAUL**

I hope you like it. It's a Marquis cut, 1.5 carats. They had one with emeralds around it, but this was simpler, more classic in its lines.

(beat)

**L**

Letty?

**LETTY**

It's, it's really nice, Paul.

**PAUL**

You can take it back and we can have one custom made if you want.

**LETTY**

No, you've done a perfect job.

**PAUL**

So, what do you say, Let?

Letty looks him in the eyes for the first time.

**LETTY**

Do you think, really, that it's OK to get engaged when I'm in here?

**PAUL**

Sure. We'll save the formal announcement for when you're out. I already told your mother. I hope you don't mind.

**LETTY**

No, no.

**PAUL**

So will you?

**LETTY**

(working up a smile)  
Of course. Yes. I will. I do.

51.

Paul and Letty kiss, then hug.

**EXT. COURTYARD - HILLVIEW PSYCHIATRIC HOSPITAL - LATER**

It's completely dark. Letty sits in the same position we saw her in hours ago. Michael walks up to her.

**MICHAEL**

You missed out on some great broccoli florets at dinner.

**LETTY**

I wasn't hungry.

**MICHAEL**

John even managed to lob a load of mashed potatoes into Mrs. Hallstrom's milk.

**LETTY**

(smiling)  
Finally. I was getting tired of  
watching him try every night.

**MICHAEL**

Was it bad news--the visit from  
Peter?

**LETTY**

Paul.

**MICHAEL**

He looked pretty serious.

**LETTY**

He asked me to marry him.

**MICHAEL**

Very romantic setting.

**LETTY**

It was romantic. He's very  
romantic.

**MICHAEL**

So are you engaged, or what?

Michael      Letty holds out her hand, where the diamond glistens.  
bends forward to look at the ring, caressing her hand as he  
does so.  
Letty pulls away. The ring is gone.

52.

**LETTY**

What have you done with the ring?

**MICHAEL**

It's magic.

Letty stands up.

**LETTY**

This isn't funny. Paul would kill  
me.

Michael holds his hands in fists toward Letty.

**MICHAEL**

Guess which hand.

**LETTY**

Enough with the abracadabra.

**MICHAEL**

Guess.

**LETTY**

**T**  
he left one.

Michael opens his hand. It's empty. Michael addresses an imaginary audience.

**MICHAEL**

(to audience)  
The fair maiden guesses  
incorrectly. Should we give her  
one more try?  
(to Letty)  
The audience says one more try.  
What guess you now?

**LETTY**

The right one.

Michael opens his right hand. A plastic, Cracker-jack ring rests in it.

**LETTY**

Come on, Michael.

Michael grabs Letty's hand and slides the ring onto her finger.

**MICHAEL**

With this ring, I thee...

53.

Letty pulls her hand away.

**LETTY**

Really, this isn't funny.

**MICHAEL**

OK, OK, I'll give it back.

Letty holds out her hand.

**MICHAEL**

For a price.

**LETTY**

Good God.

**MICHAEL**

A small price.

**LETTY**

I won't do your portion of kitchen cleanup.

**MICHAEL**

No.

**LETTY**

And I'm not covering for you when you sneak out to call Dominos.

**MICHAEL**

I want a kiss.

Letty stares at him. She laughs.

**LETTY**

Get serious.

Michael moves close to her.

**MICHAEL**

I'm serious.

Letty looks into his eyes.

**LETTY**

(softly)  
Everything's a joke with you.

Michael and Letty kiss, long and deep. Letty pulls back. She gazes at Michael. She steps closer to him.

They kiss again, longer and deeper.

54.

They separate. Letty looks ready for another kiss. Michael

caresses her cheek.

He walks back toward the hospital door. He stops, comes back to Letty. He hands her the diamond ring.

**MICHAEL**

Here.

He walks inside. Letty watches him go.

**DAY**  
**INT. DR. EMLEE'S OFFICE - HILLVIEW PSYCHIATRIC HOSPITAL -**

Dr. Emlee and Letty sit across from each other.

**LETTY**

The medicine's still bothering me.  
It feels like I have cotton wrapped  
around my brain.

**DR. EMLEE**

We'll see about adjusting the  
dosage if that doesn't clear in the  
next (week.

beat)

How are other things going?

**LETTY**

I think I've told you all the news.  
Let's see--the engagement. Oh, and  
my sister's coming to visit me, and  
they say my cat misses me.

**DR. EMLEE**

The question, Letty, is how are you  
feeling?

**LETTY**

I miss Beast a lot, too.

**INT. MICHAEL'S ROOM - HILLVIEW PSYCHIATRIC HOSPITAL - NIGHT**

Darkness. Michael sleeps. A Christmas Carol BLASTS through  
the intercom system.

**INTERCOM**

Hark the Herald Angels sing...

Michael bolts awake. He stumbles out of bed, in wildly  
striped boxers, and races toward the hall.

**INT. HALLWAY - HILLVIEW PSYCHIATRIC HOSPITAL - SAME**

Doors open like kernels of popcorn exploding. Michael, Marie, Thomas, John, then Letty.

The music BLARES on. Nurse Gates runs down the hall and shouts to Michael.

**NURSE GATES**

What are you doing?

**MICHAEL**

(yelling)

Not me.

The music lowers. Mrs. Hallstrom, in a Santa cap, appears. She distributes erasers as she threads through the patients.

**MRS. HALLSTROM**

Sorry, sorry. Candy canes are out of season.

**NURSE GATES**

Mrs. Hallstrom?

Mrs. Hallstrom gives an eraser to the nurse.

**NURSE GATES**

Come on. Come with me, Mrs. Hallstrom.

Nurse Gates leads Mrs. Hallstrom away as the older woman continues tossing erasers down the hall.

Marie stares at Michael's shorts.

**MARIE**

Hot boxers.

Michael smiles awkwardly at Letty. She returns to her room.

**INT. LETTY'S ROOM - SAME**

Letty climbs into bed. She opens the bedside drawer, and pulls out a Tiffany's ring box. There, cradled in the satin lining, is the diamond from Paul. Right beside it is Michael's Cracker Jack special.

**L**

Letty puts on Paul's ring. She studies her hand. With an air of secrecy, she slips on Michael's ring. She quickly takes it off. Wearing Paul's ring, she turns off the light and snuggles into bed.

56.

**EXT. GARDEN, HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Afternoon light casts long shadows in the garden of pruned hedges and tea roses. Letty and Ruth power-walk down a cobblestone path, heading away from the English Tudor hospital that looms large in the background.

Letty wears a sweatshirt emblazoned with the logo for the University of South Carolina Cocks.

**LETTY**

I can't believe you finally gave me the shirt.

**RUTH**

Loaned you. And it's only 'til you get out of here.

**LETTY**

That settles it. I'm never leaving.

**RUTH**

I can hardly wait 'til you're free. Planning the wedding without you has been a disaster.

**LETTY**

You're slowing.

**RUTH**

(picking up the pace)  
Mom and I fought for 20 minutes over whether we should go with ecru invitations or brilliant white.

Letty checks her stop watch.

**RUTH**

What do you think?

**LETTY**

Ecru.

**RUTH**

And then the gold scroll or the  
black Romanesque print?

Letty completely stops and faces Ruth.

**LETTY**

Do we have to talk wedding details?

57.

**RUTH**

Oh, no, of course not.

**LETTY**

I mean, you can always send me  
fabric samples to look at or  
pictures of dresses. But, it's  
been so long since we've seen each  
other.

**RUTH**

Of course. You're right. Besides,  
we should be talking about your  
engagement.

They start walking again.

**LETTY**

Tell me more about Beast beating up  
that other cat.

**RUTH**

Bloody furry mess, like I said.

(beat)

Aren't you so excited about Paul?

(

beat)

Letty?

Ruth stops this time.

**RUTH**

What's going on with you, Letty?

**LETTY**

Ruthie, do you ever wonder if  
you'll meet someone else...someone  
besides Jake?

Power walking's forgotten. Ruth and Letty start to amble.

**RUTH**

What's his name, Letty?

**LETTY**

I didn't say...

**RUTH**

Don't even try. What's his name?

**INT. LETTY'S ROOM - HILLVIEW PSYCHIATRIC HOSPITAL - NIGHT**

Nurse Gates passes by the open door, and pokes her head in.

**58.**

**NURSE GATES**

Lights out, Letty.

Letty closes the door. She pulls a nightshirt from a drawer, disrupting a perfectly-folded T-shirt. Letty bends down to straighten it, but changes her mind. She shuts the drawer.

Letty puts on the nightshirt, crawls into bed and snaps off the light. She fluffs her pillow, and turns over. She rolls back.

Letty turns on the light. She goes to the drawer, opens it, pulls out the T-shirt and refolds it. She shuts the drawer. Letty yanks open the drawer again and looks at her handiwork.

It's a fight with the drawer. Opened and closed. Until Letty takes a deep breath, pulls it open a final time, hesitantly ruffles the T-shirt and slams the drawer shut.

She runs to bed and hops in, turning off the light and burying her head under the pillow.

A few moments pass.

A KNOCK on the door. Letty opens it to find Michael.

**LETTY**

We're supposed to be asleep.

**MICHAEL**

Exactly.

Michael takes Letty's hand and pulls her toward the door.

**LETTY**

We'll get caught.

**MICHAEL**

No rounds for another three hours.

Michael checks the hallway and pulls Letty into it.

**MICHAEL**

Nervous? Scared? Worried you're not fit for a caper of epic proportions?

**L**

**LETTY**

Don't be ridiculous.

**MICHAEL**

Rendezvous at the closet in 30.

59.

Letty

Letty forges ahead to the nurses' station, while Michael turns a corner in the hall, peeking out so he can watch approach Nurse Gates.

**NURSES' STATION - SAME**

**NURSE GATES**

Letty, you should be in bed.

**LETTY**

There's a spider in my room.

**NURSE GATES**

Yeah?

**LETTY**

It's got a green dot on its back. I can't go to sleep with it watching me.

**NURSE GATES**

Sounds awful. I guess we better check it out.

Letty and Nurse Gates walk down the hall to Letty's room,

passing the alcove where Michael lurks in the shadows. He sneaks into the main hall and pads up to the nurses' station.

**NURSES' STATION - SAME**

Michael wanders around the desk, crouches on the floor so he can't be seen from the hallway and pulls the phone down to his level. He dials.

**MICHAEL**

Extra large pepperoni and mushrooms.

(beat)

And two cokes.

(beat)

Hillview Psychiatric Hospital on Glenfield. Off the Fourth Street exit.

Michael reaches up to a hook and grabs a white lab coat. He puts on the coat, which identifies him as "Val Williams."

**CUT TO:**

**INT. LETTY'S ROOM - SAME**

Letty and Nurse Gates, sprawled on their stomachs, peer under the bed.

**60.**

**LETTY**

It had this red spot on its back.

**NURSE GATES**

Green spot.

**LETTY**

Mottled really. Green and red.

Nurse Gates looks Letty squarely in the eye.

**NURSE GATES**

I don't know why you feel you have to lie, Letty.

**LETTY**

Lie?

**NURSE GATES**

If you feel lonely, or need to talk, all you have to do is say so.

**LETTY**

To talk?

(beat)

Well, OK, that might be good.

**N**

**NURSE GATES**

I understand you just got engaged. Maybe that's where we should start.

Off Letty's look of dismay, we

**CUT TO:**

**EXT. GUARD STATION - HILLVIEW PSYCHIATRIC HOSPITAL - SAME**

Michael pays the DOMINO'S PIZZA MAN and tries to walk past the guard, JIM, who blocks his path.

**JIM**

I'm afraid I can't let you take that in without the proper invoice.

**MICHAEL**

It's a pizza.

**JIM**

All the same, rules are rules.

61.

**MICHAEL**

You don't understand. This is a very important, very special, morale-boosting pizza.

**JIM**

What I understand is how low morale gets when you're posted at a guard station all night, Val.

Reluctantly, Michael opens the pizza box, and Jim helps himself to two slices. Michael starts to shut the box. Jim reaches in for a third slice.

**CUT TO:**

**INT. LETTY'S ROOM - SAME**

Letty and Nurse Gates sit cross-legged on the bed, facing each other. Letty's face is puffy from crying.

**LETTY**

I don't mean to go on and on like this.

**NURSE GATES**

It's OK. It's good to let it out.

Michael passes the open door with the pizza box and points down the hall. Letty stares right through him.

**NURSE GATES**

Did you ever tell Paul how you felt?

**LETTY**

He was graduating from law school, and he just assumed I was OK with dropping out.

(beat)

We never really talked about it. But I know he was disappointed in me.

**CUT TO:**

**INT. LINEN CLOSET - LATER**

The roomy closet houses an inconceivable number of white sheets and towels, arranged on wide, tall shelves.

**62.**

The pizza, cokes and a candle sit in the middle of the floor,  
which Michael has draped with a sheet. Michael stares at the dwindling candle.

**C**

**UT TO:**

**INT. LETTY'S ROOM - SAME**

**LETTY**

I mean I'm just not sure I want the

same things now that I did even a month ago.

Nurse Gates nods sympathetically.

**LETTY**

Is that so wrong?

Michael passes the open door again, waving his hands wildly to attract Letty's attention. She doesn't notice him.

**NURSE GATES**

You can only do what feels best to you now.

**LETTY**

I guess so. I think that's right.

**CUT TO:**

**INT. LINEN CLOSET - SAME**

Michael blows out the candle.

**CUT TO:**

**INT. LETTY'S ROOM - SAME**

Letty blows her nose as she walks Nurse Gates to the door.

**LETTY**

You've been so great. I just feel a lot clearer about things.

**NURSE GATES**

I'm glad.

**LETTY**

And if I need to talk again...

**NURSE GATES**

Yes, of course. Whenever you want.

63.

Letty gives Nurse Gates a hug.

**INT. LINEN CLOSET - SAME**

TAPS on the door. Michael looks up. He jumps to his feet and lets Letty in, gesturing for her to sit. They lean against a stack of pillows.

**LETTY**

Sorry I'm late...

Michael puts his finger to Letty's lips.

**MICHAEL**

Shhh.

**A SERIES OF SHOTS THAT FADE INTO EACH OTHER:**

A.) The two munch on pizza. Michael picks off black olives and hands them to Letty, who plops them on top of her pizza.

He

B.) Michael hands Letty a cigarette. She gestures no.

lights one for himself and begins blowing smoke rings.

to

C.) Michael offers Letty pizza. She clutches her stomach show that she's full.

D.) Letty indicates she wants a cigarette. Michael demonstrates how to smoke, affecting the style of a 1930s movie star. Letty follows suit.

**E**

.) Letty grabs a pillow and hits Michael over the head. He pulls the pillow away from her. Letty stands up, grabs another pillow and hits Michael again. He whacks her in the back of the knees and she falls on top of him.

back

Enough of the fighting. They kiss. Michael strokes the of Letty's neck.

FOOTSTEPS approach the door and stop. Michael and Letty stop kissing and look at the door. The FOOTSTEPS continue on.

Michael pulls Letty's shirt up. She starts to pull it over her head, but can't get it all the way off in the cramped space. Michael kisses Letty's mouth through the shirt. She GIGGLES. Michael helps Letty off with the shirt.

He kisses her chest. Letty bites him lightly on the shoulder.

Michael pulls away in surprise, grinning. Letty reaches up and bites him again. Michael bites her back.

Letty reaches her hands behind her head, searching for something to hold onto. She grabs a stack of sheets, which topple onto Michael.

Michael sits up, trying to clear the sheets off himself and Letty. Letty pushes him down and crawls on top of him.

CLOSE ON her hands as they unbutton Michael's Levis, and we

**FADE OUT**

**FADE IN:**

**INT. REC. ROOM - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Mrs. Hallstrom sits close to the television, watching Joan Rivers hawk jewelry on the Home Shopping Network. Michael drapes the room with streamers, and surveys his work.

**MICHAEL**

How's it look?

**MRS. HALLSTROM**

Shhh. They're coming to the cubic zirconium.

**MICHAEL**

I like those sapphire earrings myself.

**MRS. HALLSTROM**

**S**  
imitated sapphires. I bet my daughter would love those, too.

Michael sees Letty pass by the room as she heads down the hall. He follows her.

**INT. WOMEN'S ROOM - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Marie enters with her toothbrush and toothpaste. She moves towards the sink but stops as...

GIGGLES come from the stall. She looks closer, sees two pairs of feet and one familiar pair of boxers.

**MARIE**

Jesus...just get a room.

Marie walks out.

65.

**INT. STALL - WOMEN'S ROOM - SAME**

Letty and Michael, partially disrobed and hugging each other tight, burst into GUFFAWS.

**INT. EMLEE'S OFFICE - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Letty sits on the couch. Emlee leans forward in his chair.

**DR. EMLEE**

I think it's a problem that you never told me about Michael. I had to hear it from another patient.

**LETTY**

I couldn't really say anything because of that fraternizing rule.

**DR. EMLEE**

Well, Letty, this does present a liability issue for the hospital.

**LETTY**

I'm a grown woman, Dr. Emlee. I can take care of myself.

**D**

**R. EMLEE**

What about Michael? Do you know the extent of his...

**LETTY**

I know Michael's a schizophrenic, and Mrs. Hallstrom's manic-depressive, and John Lockyer has episodes of psychosis, and I heard a rumor that you suffer from delusions of grandeur.

**DR. EMLEE**

Go ahead and put the guard back up, Letty. But you need to know what you're dealing with.

**LETTY**

I don't need a lecture. I care about Michael.

**DR. EMLEE**

Then that's even more reason to listen. Look, schizophrenics tend to withdraw from reality. They experience emotional disturbances that result in personality changes.

**(MORE)**

66.

DR. EMLEE (cont'd)

(beat)

You could be lying next to Michael in bed one night, and he could have a hallucination, or a delusion. It might happen when you're driving or...

**LETTY**

Look, I know he's almost through with treatment here. And, he's on medication.

**DR. EMLEE**

Drugs can help suppress symptoms. But lots of patients stop taking them when they're on their own because the side effects are so harsh.

(beat)

And, Michael's condition is often worsened by periods of stress. He's been in and out of...

**LETTY**

I don't want to hear anymore.

**DR. EMLEE**

I'd like you to promise you won't carry on a relationship with Michael. Otherwise, I'll consider moving one of you to another ward.

**LETTY**

First you tell me to do what I want to, then you tell me to stop.

**DR. EMLEE**

All I want you to do is think about

what's best for you. Really think about it.

**EXT. GROUNDS - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Letty lies in the middle of a copse of trees, reading Emily Dickinson. Michael walks up and hands her a dandelion.

**MICHAEL**

A daisy for the lady.

**LETTY**

The lady knows this is a dandelion.

**MICHAEL**

A rose is a rose.

67.

Letty kisses him on the cheek.

**LETTY**

Thanks. Where've you been all day?

**MICHAEL**

Back-to-back sessions with the shrink.

**LETTY**

Sounds important.

**MICHAEL**

I'm not allowed to see you anymore.

**LETTY**

Really? Me too.

**MICHAEL**

I had to sneak by the guards to get here. They say you're highly unstable, have a depressive personality, and may hold back my own recovery.

**LETTY**

Wow. I'm bad news.

**MICHAEL**

What's my rap?

**LETTY**

Schizophrenic recidivism marked by hallucinations and paranoid delusions.

**MICHAEL**

Fuck. That's all true.

Letty laughs.

**MICHAEL**

Really, though. My thoughts go haywire sometimes.

**LETTY**

What are the delusions like?

**MICHAEL**

I think people are after me, crap like that.

(beat)

**(MORE)**

68.

**MICHAEL (cont'd)**

When I was 18, my mom came home and found me sitting naked on the kitchen table. I thought I was God.

He waits for Letty to register the information.

**MICHAEL**

Shocking, huh?

**LETTY**

Sure. But I took out a whole grocery store.

**MICHAEL**

I wish I could have seen that.

**LETTY**

I'm starting to think that everyone's crazy to some extent.

**MICHAEL**

**M**

y Grandma Rosa says that some trees get planted in rich top soil, and they grow right up to the sun, tall and straight. Other trees,

they start as seeds in the crevices  
between rocks so they have to twist  
and bend to reach the light.

(beat)

But even though they end up  
crooked, they're still trees, just  
like the straight ones.

Lying on their backs, Michael and Letty stare up at the  
leaves overhead.

**MICHAEL**

(with a start)

Why in the world did you let me  
start talking in metaphors? That's  
no way for us to break up.

**LETTY**

Break up? They wish.

Michael and Letty hug.

**INT. NURSES' STATION - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Nurse Gates pours tablets from a potpourri of pill bottles  
into little paper cups. A Federal Express delivery man with  
a bunch of boxes stops at the station.

69.

**DELIVERY MAN**

I need a signature, please.

Nurse Gates looks at the form.

**NURSE GATES**

What is all this stuff?

**DELIVERY MAN**

I just deliver it, Ma'am.

**NURSE GATES**

Well, who exactly is it for?

**DELIVERY MAN**

A Mrs. Eunice Hallstrom.

**NURSE GATES**

I see. Can you wait a moment?

Nurse Gates locks the medication in a cupboard, and hurries down the hallway.

**INT. GROUP THERAPY ROOM - SAME**

Our usual cast of characters.

**DR. EMLEE**

But how does that make you feel, John, what Letty said about your hostility?

**JOHN**

She doesn't know what the hell she's talking about.

Nurse Gates barrels in. The group looks up.

**NURSE GATES**

I'm sorry, Doctor. I just need a moment with Mrs. Hallstrom.

**DR. EMLEE**

What seems to be the problem?

**NURSE GATES**

They say she ordered...Mrs. Hallstrom, did you order a bunch of stuff, because Federal Express...

**M**

rs. Hallstrom's face glows.

70.

**MRS. HALLSTROM**

It's here, everyone. Come along.  
It's here.

The She runs out. Nurse Gates follows her. A moment passes.  
patients look expectantly at Dr. Emlee.

**DR. EMLEE**

Oh, fine, let's see.

They storm the door.

**INT. NURSES' STATION - SAME**

By the time the patients round the corner, the Federal Express man is leaving, and Mrs. Hallstrom has ripped open one of the boxes. She clutches a handful of jewelry.

**MRS. HALLSTROM**

For you, John. And, Letty. And,  
Michael, I know you'll love these.

She hands Michael a pair of faux sapphire earrings. He clips them on. Letty and several others carry necklaces. Thomas sports a rhinestone tiara. The patients compare jewelry.

**DR. EMLEE**

Mrs. Hallstrom, you ordered all  
this?

**JOHN**

(to Mrs. Hallstrom)  
Thomas got a crown and all I got  
was a lousy bracelet?

**DR. EMLEE**

You must have spent thousands of  
dollars.

**MRS. HALLSTROM**

Don't worry, Doctor, I didn't  
forget you.

Mrs. Hallstrom hands Dr. Emlee a fake ruby hair comb.

**DR. EMLEE**

Mrs. Hallstrom, you can't possibly  
afford to pay for this. It must go  
back.

Chatter in the hallway stops.

71.

**MRS. HALLSTROM**

Why, no, Doctor. It can't. Most  
of it's for my daughter, Lily.  
She's coming to family day  
tomorrow...all the way from  
Cleveland with my grandson.

(beat)

You can't be taking away their  
"Welcome to California" presents.

**DR. EMLEE**

It's going back. We'll contact the company this afternoon.

(to patients)

Take the jewelry off, please.

**M**

The patients reluctantly remove their gifts.

**RS. HALLSTROM**

But I have to keep something for my daughter.

**DR. EMLEE**

Let's go back to group, and discuss it there. Back to group, everyone.

The patients head back to group. Dr. Emlee turns to Nurse Gates.

**DR. EMLEE**

(to Nurse Gates)

Increase her lithium to 600 milligrams, three times a day. Oh, and Nurse, let's see about canceling the cable.

**EXT. PATIO - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

The place buzzes with festivity. A "WELCOME FAMILIES" sign hangs from a patio beam. A table is laden with cookies and lemonade and platter after platter of carrot curls.

Letty takes a cookie and looks toward the lawn where Michael plays frisbee with his family, even his grandmother, ROSA. Nurse Gates walks up to Letty.

**NURSE GATES**

Your mother's in the rec room, Letty.

72.

**INT. REC ROOM - SAME**

one

Letty passes Mrs. Hallstrom, who sits by herself, holding small gift on her lap.

Letty spots her Mom across the room, and walks up to her.

Her mother has covered a table with swatches of fabric.

**MRS. MAYER**

It's so good to see you,  
Sweetheart.

**LETTY**

You too, Mom.

**MRS. MAYER**

You're looking good.      A little  
thin, but good.

Letty examines a fabric sample.

**MRS. MAYER**

Thanks so much for doing this.  
Ruthie and Jake are up to a million  
things. And I just can't decide.

Letty rearranges the fabric samples on the table by color.

**LETTY**

Which flowers did you order?

**MRS. MAYER**

We haven't. I wanted to talk that  
over with you, too.

**LETTY**

Oh, OK, well, better to choose the  
table cloths first anyway.

**MRS. MAYER**

**I**  
was thinking either the peach  
moire or cream damask.

Letty holds up a swatch of bright yellow.

**LETTY**

This would complement the blue in  
the bride's maids' dresses. Look.

**MRS. MAYER**

Where's your ring, Sweetheart?

**LETTY**

We aren't allowed to wear jewelry  
in here, Mom.

**MRS. MAYER**

Just think, pretty soon, we'll be  
doing all these wedding  
preparations for you.

(beat)

Of course, if that's what you still  
want. Ruthie told me some silly  
story about a crush on some boy  
here.

Letty pulls out a cigarette, lights it and starts smoking.

**LETTY**

I haven't had a crush since I was  
**12.**

**MRS. MAYER**

When did you start smoking?

**LETTY**

I'll put it out if it bothers you.

**MRS. MAYER**

The puckering, dear. It doesn't  
seem so now, but in time, it will  
cause wrinkles around the mouth.

Letty grinds the cigarette beneath her heel. She bends  
over the fabrics.

**MRS. MAYER**

You know, your life isn't about  
being in a mental hospital.

**LETTY**

What?

**MRS. MAYER**

I hear this Michael fellow is  
schizophrenic.

**LETTY**

Mom, please.

**MRS. MAYER**

Don't forget that Paul's a  
promising young attorney who loves

you very much...

74.

**LETTY**

Mom, look, if I want to dump Paul, I'll dump him. If I want to screw Michael or live with him or marry him, then I'll do that.

Thomas, who sits across the room, looks up from his book.

**MRS. MAYER**

(whispering)  
I'm only looking out for you.

**LETTY**

(yelling)  
And if I want to smoke, I'll fucking smoke.

Letty races out the door and into the garden. In the distance, Michael spots her and jogs over. Letty's mother watches them. Thomas approaches Mrs. Mayer.

**THOMAS**

Mrs. Mayer, I'm sorry but I couldn't help overhearing. I just wanted to say, not that it's any of my business...

**MRS. MAYER**

Yes?

**THOMAS**

I think, really, I think I'd go with the cream damask.

**I**

**NT. REC ROOM - LATER**

dining  
Letty and Michael walk through the rec room toward the hall. Nurse Gates bends down in front of Mrs. Hallstrom, who sits where we last saw her.

**NURSE GATES**

It's OK to be upset.

**MRS. HALLSTROM**

(gaily)

Upset? Why of course not. My goodness, no. I'm sure she just got hung up.

Letty and Michael stop.

75.

**MICHAEL**

Mrs. Hallstrom, why don't you join my family for dinner. You'll love my Grandma Rosa.

**MRS. HALLSTROM**

That's so sweet, Michael. But, really, I've so many things to do.

**LETTY**

If you change your mind, we'll be in the dining hall.

Michael and Letty walk on, exchanging a sad look.

**INT. DINING HALL - LATER**

Mr. Santucci and Mrs. Santucci sit at the heads of the table.

Letty sits between Rosa and Michael.

**ROSA**

(to Letty)

What do you need now?

(to Mr. Santucci)

Send down the lamb. This girl's as thin as a stick.

**LETTY**

Oh, no. I'm stuffed.

**ROSA**

Tell her to eat, Frank.

**MR. SANTUCCI**

Mangia. Mangia.

**MICHAEL**

(whispering to Letty)

You can't turn down Grandma Rosa's lamb.

**ROSA**

Or my eggplant. I make the best  
eggplant in L.A. The mozzarella I  
use, it's so fresh it sweats.

Letty heaps more food on her plate.

**MRS. SANTUCCI**

Michael says you're a teacher.

76.

**LETTY**

I was. I'm hoping I'll still have  
a job when I get out.

Mrs. Hallstrom walks into the room, wearing her Christmas  
stocking cap. She starts to dispense erasers.

**LETTY**

What's she doing?

Mrs. Hallstrom, practically skipping, zeros in on Grandma  
Rosa. She hands Rosa the gift meant for her daughter.

**MRS. HALLSTROM**

Rosa, Rosa, you must have this,  
Rosa.

**ROSA**

Grazie.

**MICHAEL**

Mrs. Hallstrom, join us. Please.

But, by this point, Mrs. Hallstrom's already bounded away,  
divesting herself of more and more erasers to bewildered  
parents and delighted children.

She clambers onto a table in the middle of the room. Marie  
gets up from another table and leaves the room to get help.

**MRS. HALLSTROM**

Merry Christmas to all. Ho, ho,  
ho, ho.

**LETTY**

Michael, we've got to stop her.

Michael pushes back his chair. He's trapped between the table and the wall.

**MRS. HALLSTROM**

My goodness, it's so very warm in here. So warm.

She takes off her cap and tosses it to a surprised looking man. But she doesn't stop there. With haphazard abandon, she begins to disrobe, first her blouse, then her skirt.

**MRS. HALLSTROM**

Way, way, way too warm for December. Now, let's sing Jingle Bells, Jingle Bells, Jingle all the way...

77.

The group looks on in horror, mesmerized by her behavior. Then, almost as one, the patients spring into action.

Michael bolts over his dining table and runs to Mrs. Hallstrom. He jumps onto her table, trying to restrain the dancing woman so he can wrap his sweater around her.

By this time, John, Thomas and Letty have surrounded her in

a

protective enclave. Michael sets Mrs. Hallstrom on the ground. She looks up at the group, and continues belting out  
**I**  
"Jingle Bells."

**NT. LINEN CLOSET - HILLVIEW PSYCHIATRIC HOSPITAL - NIGHT**

Letty and Michael lie on the floor next to each other, trading puffs on a cigarette. The glowing ember is the only light in the room.

**MICHAEL**

You must have thought about it.  
Everyone does.

**LETTY**

I just want to see Beast.  
(beat)  
Where would you go?

**MICHAEL**

The mission up in Santa Barbara.

**LETTY**

No way.

**MICHAEL**

That's where I always go when I get out.

**LETTY**

Why?

**MICHAEL**

My dad used to take me there when I was little. It's totally quiet. And you can see the ocean for miles.

They smoke for a while.

**LETTY**

What else would you do?

78.

**MICHAEL**

I'd like to drink a bottle of red wine with you and then make love to you and spend the whole night together. And we'd get up in the morning and spend hours lounging around and reading the paper.

**LETTY**

And we'd eat Spaghetti-O's in bed from the can.

**MICHAEL**

How can you even mention Spaghetti-O's after eating Grandma Rosa's dinner tonight?

**LETTY**

I have a terrible confession.

**MICHAEL**

Tell the doctor.

**LETTY**

I don't like lamb.

Michael sits up.

**MICHAEL**

Then it's over.

**LETTY**

Lie down.

Michael lies down.

**MICHAEL**

It's a good thing my family loves you.

**LETTY**

Your family just met me.

**MICHAEL**

You're right. I guess I was projecting. What I should have said is, "It's a good thing I love you."

**LETTY**

Do you?

79.

**MICHAEL**

I do.

**LETTY**

Michael, I...

**MICHAEL**

It's OK. You don't have to say anything.

**LETTY**

But I do. I love you, too.

Michael and Letty lie still, looking into each others eyes.

**INT. MICHAEL'S ROOM - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**  
**P**

and  
osters of Harry Houdini and Doug Henning. Handcuffs  
card decks all over.

**MICHAEL**

Your Honor, I feel I should be released. I'm sufficiently able to look after...

Michael stops. His eyes glaze over. His head darts toward the corner of the room.

**MICHAEL**

(to the corner)  
What? What?

Nothing's there. Nothing at all. But Michael keeps staring.

A KNOCK on the door. Michael's eyes refocus. He opens the door to find Letty.

**LETTY**

John and Nurse Gates are waiting for you.

**MICHAEL**

Oh, right. I'm ready. How do I look?

**LETTY**

(straightening his tie)  
Great. I came to tell you to break a leg, and to give you this for good luck.

Letty hands him the Cracker Jack ring.

80.

**INT. COMMITMENT COURT - DAY**

Michael sits near the front of the courtroom with half a dozen other patients from various institutions.

Nurse Gates sits a few rows back near JOHN'S MOTHER and Michael's family--Mr. and Mrs. Santucci and Grandma Rosa.

JUDGE MILTON, 60s, questions John, who's on the stand.

**JUDGE MILTON**

Why have you petitioned to leave the institution?

**JOHN**

I haven't had an episode in more than a month, Sir.

**JUDGE MILTON**

How do you plan to support yourself?

**JOHN**

My family's helping me out, Your Honor.

**JUDGE MILTON**

Where will you live upon release?

**JOHN**

Live?

John's mother nods encouragingly at him.

**JUDGE MILTON**

Where do you plan to reside, Mr. Lockyer?

**JOHN**

With my mother.

**JUDGE MILTON**

Is your mother here today?

John points to her. John's mother waves at the judge.

**JOHN**

That's the bitch. That cock-sucking bitch. She put me here. She did. She's the Satan that did this all.

81.

As bailiffs remove John from the stand, Michael offers a wan smile to his family.

**INT. COMMITMENT COURT - LATER**

Michael, outwardly poised and collected, sits on the stand. His hands are clenched in tight fists.

**JUDGE MILTON**

The records indicate no major episodes in the past four months. And it seems you have the support of the staff.

**MICHAEL**

Yes, Sir.

**JUDGE MILTON**

But I see you've been in and out of the hospital more than ten times.

**MICHAEL**

Eleven, Your Honor. But I'm on a new medication now.

**JUDGE MILTON**

Do you feel ready to re-enter the world?

**MICHAEL**

Yes, Sir. My family is prepared to support me until I find a job. They've already located an apartment for me that's very near them.

**JUDGE MILTON**

Very well, then. By order of the court, you are released. I wish you good luck.

Michael's shoulders relax. He opens his fist. Inside is the Cracker Jack ring, and the magenta circle it has imprinted on his palm.

**EXT. COMMITMENT COURT - LATER**

Michael walks to the car with his mother, father and grandmother, who keeps tousling his hair with pride.

82.

**INT. VISITING ROOM - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Letty stands awkwardly in front of Paul, who sits in a

wingback chair.

**PAUL**

What's so urgent? You've got me worried.

**LETTY**

I need to tell you something, and I'm not sure how.

Paul stands.

**PAUL**

You can tell me anything.

(beat)

Do you want to postpone the wedding? Is it too much pressure?

**LETTY**

No...

**PAUL**

That's a load off my mind.

**LETTY**

Paul, I want to break off the engagement.

**P**

**AUL**

You what?

**LETTY**

I don't mean to hurt you. I know this is a terrible thing. And I have really loved you.

**PAUL**

Whoa. Whoa. Have really loved me? Letty, it's natural to be nervous. But we're going to work through our problems.

**LETTY**

I've met someone else.

**PAUL**

Who?

**LETTY**

It doesn't matter who.

**PAUL**

Have you been seeing another teacher?

**LETTY**

No.

**PAUL**

It's a doctor, isn't it? That's unethical. I'll have him rung up on malpractice charges so fast his head will spin.

**LETTY**

He's a patient here.

Paul considers this a moment.

**PAUL**

Of all the crazy things. I understood when you dropped out of law school. And during this whole mess, I've tried to be supportive. But, really, Letty, what can you be thinking?

**LETTY**

I love him.

**PAUL**

You're going to throw away our life together for some shared experience with a looney-tune that you misguidedly think is love?

**LETTY**

Here's the ring.

**PAUL**

No way. You keep the ring. You'll come to your senses.

**LETTY**

I've made my decision, Paul.

**PAUL**

You keep it, Letty. This is not over. Our life is not over.

**EXT. FRONT STEPS - SAME**

Paul walks out the door and down the steps past Michael, who runs up them two at a time.

84.

**MICHAEL**

How's it hanging, Paul?

Paul turns to watch Michael as Michael swings open the door and sails into the institute.

**INT. VISITING ROOM - SAME**

Letty waits as a NURSE opens the door to the ward. Letty is about to step through, when Michael enters.

**MICHAEL**

Visitor for Ms. Mayer.

Letty whirls around.

**LETTY**

Well? M

**MICHAEL**

Home free.

Letty and Michael hug.

**NURSE**

Letty, Michael, you have about five minutes until visiting hours end.

The nurse retreats.

**LETTY**

Tell me all.

**MICHAEL**

I was brilliant, or at least boringly sane.

**LETTY**

So there were no problems?

**MICHAEL**

Not a one.

**LETTY**

And did you go to the mission?

**MICHAEL**

No, you goof, I came to see you.

**LETTY**

Just checking.

85.

**MICHAEL**

I saw Paul leaving. Did you do the  
dirty deed?

**LETTY**

Yeah.

**MICHAEL**

So, it's over?

**LETTY**

All over.

(beat)

Did you see your new apartment?

**MICHAEL**

One bedroom, second floor, no view.

**LETTY**

Furnished?

**MICHAEL**

No, I need some serious household  
advice.

**LETTY**

First off, you'll need to go to  
Target. And, let's see, what  
should you buy?

**MICHAEL**

I better make a list.

**LETTY**

List schmist. You'll remember.

**INT. HALLWAY - HILLVIEW PSYCHIATRIC HOSPITAL - NIGHT**

Letty sits in the corridor opposite Marie and Thomas. They

are playing BLACKJACK. Letty deals.

**THOMAS**

Hit me.

Letty hands one over. Thomas flips over his cards.

**THOMAS**

I'm over.

Letty looks to Marie, who waves her off. Marie is fine with her cards. They look down the hall. Nurse Gates walks beside JAMIE, a man in his late 20s, who wears the same dazed expression Letty did the morning after she was admitted.

86.

**NURSE GATES**

(to Jamie)

Dr. Stone will ask you some questions, and then we'll get you settled.

Nurse Gates and Jamie come upon the gang.

**NURSE GATES**

(to Letty/Bill)

Lights out in 15, Guys.

Nurse Gates continues down the hall, hand firmly planted

**M**

under Jamie's elbow as he weaves unsteadily beside her.

**ARIE**

Wow, that first night is hard.

**LETTY**

It's going to be a difficult few weeks for him.

**THOMAS**

It really makes you think.

**LETTY**

It really does.

look They look down the hall at the retreating figures. They  
at each other.

**MARIE**

I'll put in 5 that it's a straight diagnosis of depressive personality.

**LETTY**

Are you kidding? With those glazed eyes? I'm willing to bet 10 there was some break with reality going on there. Psychosis. Without a doubt, psychosis.

**INT. DR. EMLEE'S OFFICE - DAY**

Letty is curled up in a chair opposite Dr. Emlee.

**LETTY**

But what I really can't believe is that I'm starting to actually miss work.

87.

**DR. EMLEE**

Have you been in contact with the principal about your job?

**LETTY**

I thought about calling, but I want to wait until I know when I'll be out.

**DR. EMLEE**

Then, you should call.

**LETTY**

What?

**DR. EMLEE**

I think it's about that time, Letty. The charges against you have been dropped, the drugs have evened out and you seem to be dealing with your life quite well.

**LETTY**

Are you saying I'm through with therapy?

**DR. EMLEE**

Let's not be hasty.

(beat)

I'm saying we should plan a release date for early next week.

Off Letty's excited face, we

**CUT TO:**

**EXT. TARGET - DAY**

Crowds, crowds and more crowds. Michael pulls unsuccessfully at a shopping cart that is stuck to another.

A MATRONLY WOMAN walks up, nudges Michael out of the way and yanks the cart out of its row. She rolls it toward Michael, grabs one for herself and is on her way into the store.

**M**

Michael takes several deep breaths. With trepidation in his step, he heads into the great unknown of the crowded

store...

**EXT. TARGET - 30 MINUTES LATER**

88.

Michael emerges from the store, quite pleased with himself that he made it out alive. He commands a cart heaped full of useless gadgets and trinkets, a half dozen picture frames

and

about 20 decorative pillows.

**EXT. GROUNDS - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Letty and her mother walk briskly through the gardens.

**MRS. MAYER**

Must you walk so quickly?

**LETTY**

It's good exercise, Mom.

**MRS. MAYER**

I've got 26 years on you. If we could just slow down, we could talk so much easier.

Letty slackens her pace.

**MRS. MAYER**

I'm so thankful you'll be leaving next week. If you want me to pick you up, I will.

**LETTY**

I've already made arrangements.

**MRS. MAYER**

Ruthie mentioned that Michael might be coming for you.

Letty stops and wags her finger at her mother.

**LETTY**

Mom, we agreed. You can visit, but you're not allowed to mention Michael.

**MRS. MAYER**

Not even if it's something positive?

**LETTY**

Nyet. That's the condition.

Mother and daughter keep walking in silence.

**MRS. MAYER**

Have you spoken to Paul at all?

89.

**LETTY**

One more and you're out.

**MRS. MAYER**

Honestly, Letty.

**LETTY**

A deal's a deal.

The two walk on in silence.

Silence.

More silence.

**MRS. MAYER**

Have you heard the figure on how much Queen Elizabeth's going to pay in taxes this year?

Letty stops walking. She turns a sunny smile on her mother, then hugs her. L

**LETTY**

I knew you had it in you.

**INT. LETTY'S ROOM - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Letty neatly folds garments and lays them in a suitcase.

Dr.

Emlee looks on.

**DR. EMLEE**

So, we'll meet every Tuesday and Friday. And if you have any kind of emergency, you can page me.

**LETTY**

OK, good. That's good. Thanks an awful lot for everything, and for coming down here to see me off.

**DR. EMLEE**

It was just a little going-away gesture.

**LETTY**

I have a going-away gesture for you, too.

**DR. EMLEE**

Oh?

90.

Letty puts her hand in her suitcase and rummages through the clothes, creating a jumbled mess. She snaps the luggage closed. Bits of clothing hang out. They LAUGH.

**INT. NURSES' STATION - HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Letty sets her duffel bag down next to two suitcases. She hugs Marie, John, Thomas, then walks over to Mrs. Hallstrom, who hangs back from the group. Letty embraces her.

**LETTY**

I'll miss you, Mrs. Hallstrom.

There's no response. Letty goes to Nurse Gates and hugs her.

**NURSE GATES**

Take care, Letty. And, let me know if you need help with any spiders.

**LETTY**

You know I will. Thanks for everything.

Letty walks toward Michael, who gathers up her bags.

**MICHAEL**

See you later, guys.

Michael and Letty walk through the VISITING ROOM...

**MICHAEL**

Aren't you supposed to throw a bouquet or something?

**LETTY**

Aren't you ever quiet?

They walk out the doors onto the FRONT STEPS OF THE HOSPITAL.

Michael grabs Letty's hand as they hurry down the steps.

**MICHAEL**

Where to?

**LETTY**

I've heard the mission in Santa Barbara is the place to go.

**EXT. SANTA BARBARA MISSION - MAGIC HOUR**

In the background, the Spanish-style mission blends into the hillside. Letty and Michael sit on a bluff, holding hands. They look out at the ocean, where the sun heads toward the waves in a fiery red glow.

**INT. HALLWAY - MICHAEL'S APARTMENT BUILDING - NIGHT**

door Michael and Letty walk down the hall. Michael stops at a door and showcases it. He jingles the keys.

**MICHAEL**

This is it -- 3B. Check it out.

**LETTY**

Open up. I want to see.

**MICHAEL**

Close your eyes.

door Letty claps her hands over her eyes. Michael opens the door and guides her into his castle.

**INT. MICHAEL'S APARTMENT - SAME**

**MICHAEL**

OK. Open them.

Letty surveys the territory. Forget tables, chairs and couches. Throw pillows are strewn everywhere.

**LETTY**

Wow.

**MICHAEL**

You like it?

Letty picks up a pillow and runs her hand over the fabric. She pauses a moment before speaking.

**LETTY**

I love the pillows.

**MICHAEL**

Throw pillows, Letty. The sales lady said they're the latest thing.

**LETTY**

Very trendy. Let's see the rest.

Michael leads Letty to the bedroom.

**INT. BEDROOM - SAME**

corner. A futon bed, draped with a mosquito net, rests in the

Two TVs take center stage.

**LETTY**

It's TV heaven.

92.

**MICHAEL**

I was tired of watching what everyone else wants to watch. Now we can watch two shows at once.

**LETTY**

Let's try out the bed.

Michael grabs her hand and pulls her toward the door.

**MICHAEL**

You've got to see the kitchen first.

**INT. KITCHEN - SAME**

**MICHAEL**

Do you like it?

**LETTY**

I love your apartment.

**MICHAEL**

Really?

**LETTY**

You'll never get rid of me.

Michael kisses Letty on the lips.

**LETTY**

What do you say we go out to dinner to celebrate?

**MICHAEL**

Out? Are you kidding? I've got all the fixings here.

Off Letty's look of surprise, we watch Michael open a cupboard door. The shelves are filled from top to bottom with cans of Spaghetti-O's.

Letty squeezes Michael in a bear hug.

**INT. BEDROOM - MICHAEL'S APARTMENT - NIGHT**

Letty, in a T-shirt, and Michael, in boxers, lounge on the futon. They watch both TVs -- one tuned-in to Jay Leno, the other to David Letterman.

Michael eats from a can of Spaghetti-O's. Letty reaches over with her fork and snags a mouthful from Michael's can.

93.

**LETTY**

How can you not like the Top 10 List?

**MICHAEL**

I like it. But Headlines are better.

**LETTY**

You're so wrong.

Letty takes her remote and increases the volume on her TV. As Letterman gets louder, Michael zaps his volume.

It's a war. Letterman then Leno get LOUDER and LOUDER and LOUDER until Letty makes a might lunge. She wrests Michael's remote from him. Letty MUTES both TVs.

**MICHAEL**

Hey.

**LETTY**

It's sex time.

Michael mockingly checks his watch. Letty climbs on top of him. Michael rolls on top of her.

**MICHAEL**

I think it's my turn.

CLOSE on their faces as Michael gently licks the side of Letty's mouth.

**LETTY**

Did I get spaghetti sauce on my face?

**MICHAEL**

No.

Michael licks Letty's nose.

**LETTY**

Michael.

**MICHAEL**

Shhhh.

Michael and Letty look into each other's eyes, bathed in the blue light thrown off by the twin televisions.

Michael places a pillow gently beneath Letty's head. He caresses her face.

**94.**

Letty's eyes are alive to every look, every touch. Michael kisses her slowly on the forehead, the nose, and the lips.

CLOSE on Letty's hands as she reaches up to stroke Michael's forehead and caress his temple.

CLOSER on her hands as Letty runs them through Michael's hair, then twists a curly lock around her finger.

SOFT MOANS as we

**DISSOLVE TO:**

**INT. BEDROOM - MICHAEL'S APARTMENT - DAY**

CLOSE on Letty's hand, resting on the comforter on Michael's bed. The alarm clock RINGS. Letty's hand slaps it into submission.

**INT. BEDROOM - MICHAEL'S APARTMENT - LATER**

Letty's still in bed, a look of bliss across her face.

**MICHAEL**

Letty? Rise and shine.

**LETTY'S POV:**

Michael's face fills her vision.

**BACK TO SCENE:**

Letty's eyes close.

**LETTY**

Not yet.

**MICHAEL**

I'll be forced to tickle you.

Letty opens one eye and glares at him.

**L**

**LETTY**

Go away.

**MICHAEL**

How about this? It's 10:30.

Letty bolts upright.

**LETTY**

I'm supposed to meet the principal  
in half an hour.

95.

**MICHAEL**

I'll see you tonight.

Michael gives her a kiss and walks into the LIVING ROOM.

Michael adjusts his tie. Letty, naked, runs into the room  
and throws her arms around his neck.

**LETTY**

Good luck.

**MICHAEL**

You, too. Kick ass today.

Michael walks out the door. Letty thinks for a minute. She  
flings open the door and yells to Michael's retreating back.

**INT. HALLWAY - SAME**

**LETTY**

My apartment tonight. You can meet  
Beast.

Michael swings around.

**MICHAEL**

Sounds good. Oh, and Letty?

**LETTY**

Yeah?

**MICHAEL**

(yelling)

You've got one hell of a great body.

The door across the hall opens. A LITTLE OLD MAN stares at Letty's naked figure. She slams Michael's apartment door.

**INT. LIVING ROOM - MICHAEL'S APARTMENT - SAME**

Letty collapses in GIGGLES.

**INT. PRINCIPAL'S OFFICE - CHASEN ELEMENTARY SCHOOL - DAY**

Letty sits across from the principal.

**PRINCIPAL GAIL**

I didn't have any choice but to include the parents' letters in your file.

96.

**LETTY**

Well, I understand. I know my behavior was poor.

**PRINCIPAL GAIL**

So, in light of how the parents feel, and the fact the students are doing so well with the substitute, I don't think I can put you back in the classroom just yet.

**LETTY**

Look, Gail, I've been a good teacher.

**PRINCIPAL GAIL**

I know, Letty. But the incident with Zach was frightening for the

children.

(beat)

Now if you'd come to me, explained  
what was going on...

**LETTY**

Believe me, I wish I'd understood  
what was going on. I've worked  
really hard to get better.

**P**

**PRINCIPAL GAIL**

I'm glad you're doing well.

**LETTY**

I've already thought about how to  
tell the kids where I was.

Letty hands the principal a letter.

**LETTY**

And I'd like to send the parents  
this letter of explanation. With  
your support, I think they can  
accept me.

The principal reads the letter.

**PRINCIPAL GAIL**

It's a very nice letter. But I  
have to go with what's best for the  
students.

**LETTY**

What does that mean?

97.

**PRINCIPAL GAIL**

I need someone to work on budget  
projections.

**LETTY**

Office work?

**PRINCIPAL GAIL**

Or, of course, you could take a  
sabbatical the rest of the year.

**INT. BANK - DAY**

Michael sits at a back desk with MR. SMYTHE, who wears a three-piece pin-striped suit and taps a pencil on his knee.

**MR. SMYTHE**

It's not that we're doubting your intelligence, Mr. Santucci. But your work history shows so many interruptions.

**MICHAEL**

I know, but as I said...

**MR. SMYTHE**

I appreciate your candor about your illness, but my bosses are concerned.

**MICHAEL**

I can do the job.

**MR. SMYTHE**

Between you and me, my uncle, he has some mental problems, and I know what you're going through. If it were up to me, I'd hire you.

Michael's already standing.

**MICHAEL**

Right. Thanks for your help.

He shakes Mr. Smythe's hand, and, downcast, gets out of the bank as quickly as he can.

**INT. LIVING ROOM - LETTY'S APARTMENT - NIGHT**

Letty sits on the floor. She gulps down some aspirin, then hauls Beast into her lap. The doorbell RINGS.

98.

**LETTY**

It's open.

Michael walks in, and looks around.

**MICHAEL**

Gosh, Letty, this is a great place.

**LETTY**

Thanks.

He kisses her, and lies down on the floor to stroke the cat.

**M**

**MICHAEL**

This must be Beast.

**LETTY**

That's Mr. Beast to you.

**MICHAEL**

How was your day?

**LETTY**

I bombed. It's either work in the office or nothing.

**MICHAEL**

Sounds grim.

**LETTY**

Yeah. How was the job search?

Michael makes a thumbs-down gesture.

**LETTY**

Who ever said sanity was fun?

**MICHAEL**

It doesn't matter. It'll work out.

**LETTY**

Promise?

**MICHAEL**

Promise.

(beat)

As long as we have steak.

**LETTY**

Steak?

99.

**MICHAEL**

It's a well-known fact that a red-meat dinner can cure the blues.

(beat)

You and Beast wait here. I'll be  
back in a jiff.

Letty gives Michael a tired smile. Michael jumps up and  
leaves. A moment passes. The door opens again.

**MICHAEL**

While I'm gone why don't you slip  
into something a little more naked?

**EXT. GROCERY STORE - NIGHT**

Michael walks out of the grocery store, loaded down with  
bags. He carries a bottle of wine and a bunch of flowers.

He passes two ladies who gossip outside the store.

**LADY ONE**

I can't believe he did that.

**LADY TWO**

What a weirdo.

Michael stops abruptly. He turns back and looks at the  
women. They LAUGH.

Michael starts toward the car. He hears more LAUGHTER from  
the women. He turns back and walks up to them.

**MICHAEL**

Don't ever talk about me again, you  
hear me?

The women pull back in fright.

**INT. KITCHEN - LETTY'S APARTMENT - LATER**

Letty, in a skimpy negligee, lights candles on the table.  
Michael enters with the groceries and wine.

**LETTY**

I thought maybe you got lost.

**MICHAEL**

The store was busy.

**LETTY**

You got wine. That's great.

**M**

**MICHAEL**

Would you mind if we just called it  
an early night?

**LETTY**

You go ahead and relax. I'll cook.

**M**

**MICHAEL**

I think I should go home.

**LETTY**

Are you OK?

**MICHAEL**

Big restaurant interview tomorrow.

**LETTY**

But what about the red meat-blues  
thing?

**MICHAEL**

You know, we've got that dinner  
with my parents tomorrow, too. I  
should really get some rest  
tonight.

Michael gives Letty a kiss good night. He leaves. She  
stares after him. Reluctantly, she blows out the candles and  
starts putting the groceries away.

**LETTY**

(to Beast)

How's filet sound?

**INT. RESTAURANT - DAY**

The coffee shop hasn't opened for business yet. Michael and  
six people in their early 20s fill out applications.

Michael stares blankly at his application. He fills out  
his name. He can't get any further.

TWO OTHER APPLICANTS glance toward him. Michael tries to  
write. He can't.

**MICHAEL**

(under his breath)

No, no, no. Not now. No.

The other applicants look toward Michael and quickly avert their eyes. The RESTAURANT MANAGER walks up to the group.

101.

Michael grabs his briefcase and walks out of the restaurant. His application, incomplete, remains on the table.

**INT. KITCHEN - SANTUCCI HOUSE - NIGHT**

pasta This kitchen is the heart of the home--copper pots, two makers and every size wooden spoon made.

Letty, lightly dusted with flour, mixes fresh pasta with her hands. Mrs. Santucci peers into the bowl.

**MRS. SANTUCCI**

More water. It's too pasty.

Letty pours in more water.

**LETTY**

I'll never Mget the hang of this.

**RS. SANTUCCI**

All the Santucci women go through this.

Letty smiles at her and kneads harder. Mr. Santucci enters and kisses his wife.

**MR. SANTUCCI**

Hi there, Letty.

**LETTY**

Hi, Frank.

Mr. Santucci looks in the pasta bowl.

**MR. SANTUCCI**

It needs more water.

He dumps some in. Letty looks sadly at the gloppy mess.

**LETTY**

(to Mrs. Santucci)  
Maybe we should make lamb next  
week.

Michael walks in.

**MRS. SANTUCCI**

Hi, Sweetheart.

**LETTY**

How'd it go?

102.

Michael takes his tie, holds it up like a noose and lets his  
tongue loll out of his mouth.

**LETTY**

What happened?

**MICHAEL**

Four interviews. Four no-gos.

**LETTY**

The restaurant, too?

**MICHAEL**

I couldn't even face that one.

Mr. and Mrs. Santucci look at each other.

**LETTY**

That's OK. We can call and  
reschedule in the morning.

**MICHAEL**

You don't have to take care of me,  
you know.

An uneasy silence falls in the room.

**MRS. SANTUCCI**

Maybe we should save the job talk  
for after dinner.

Michael looks in the bowl of pasta dough that Letty  
continues  
to labor over. He reaches in to help with the mixing.

**MICHAEL**

(to Letty)

Just promise you'll love me even if  
I end up in a job where I have to  
wear a blue polyester cap.

**LETTY**

I think you know I'd love you even  
more in a blue polyester cap.

**INT. BATHROOM - MICHAEL'S APARTMENT - NIGHT**

Michael finishes brushing his teeth. He opens the medicine cabinet, pulls out a prescription bottle and pours a pill into his hand.

**LETTY (OS)**

You're going to miss the Top Ten.

103.

**MICHAEL**

Coming.

lets

He raises the pill to his mouth, then opens his hand and  
it drop in the sink. Michael runs the water and watches the  
pill swirl slowly down the drain.

**LETTY (OS)**

Michael, hurry.

Michael stuffs the pill bottle in a bottom drawer. He opens the door, sprints into the bedroom and leaps onto Letty, who lies on the futon. Letty SCREAMS and LAUGHS.

**INT. MCDONALD'S RESTAURANT - DAY**

Michael sits in a booth drinking coffee. He bows over an application, pen in hand. About a third is filled out.

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

Letty and Superintendent Johansen sit on the floor, which is covered with math games, posters and charts.

**LETTY**

I think I could get the program up  
and running in the next two weeks.

**JOHANSEN**

From what I understand the principal has removed you from student activities.

**LETTY**

She's worried that I'm unstable.

Johansen studies her.

**LETTY**

But I wouldn't push for the program if I wasn't ready.

**JOHANSEN**

What about the office work?

**LETTY**

I'd have to do that, too. But I've gotten better at pacing myself.

**JOHANSEN**

Are you sure?

104.

**LETTY**

I'll call you if I have problems. Scout's honor.

**JOHANSEN**

I have to say I'm inclined to give it another try.

Letty hugs Johansen.

**JOHANSEN**

But, Letty, why don't you give yourself three weeks to set it up this time?

**INT. MCDONALD'S RESTAURANT - NIGHT**

Michael sits in the same booth, eating a hamburger. About half of the application is now completed.

**INT. TUXEDO SHOP - NIGHT**

Letty and her mother sit in silence. Letty smiles at her

mother. Her mother gives her a very tiny smile back.

Michael hurries in.

**MICHAEL**

Hey, Letty. Mrs. Mayer.

**LETTY**

I got worried. Are you OK?

Michael pulls a blue polyester hat out of his pocket and  
puts it on.

M

**MICHAEL**

How may I help you?

**LETTY**

Congratulations.

**MRS. MAYER**

Michael, the shop's about to close.  
Maybe you could try on your tux.

Michael heads to the dressing room in the back of the store.

**LETTY**

(to Mrs. Mayer)

Michael just got a job.      Couldn't  
you congratulate him?

105.

**MRS. MAYER**

I will, Dear. I promise.

(beat)

Why McDonald's?

**LETTY**

He's been looking everywhere for  
weeks, Mom. It's not that easy  
after you've been locked away.

Letty looks toward the back of the store.      Her mother  
looks at her. Letty ignores her mother.

**MRS. MAYER**

I've read that lots of people my  
age are supplementing their incomes

these days by working at McDonald's  
and Burger King.

Letty looks at her mother, tries to read her.

**LETTY**

I'm going to take that as an honest  
effort at being open minded.

**MRS. MAYER**

Don't be fresh.

**LETTY**

Just remember that I love him.

Michael walks out of the dressing room and advances toward  
the two women, bowing in Cary Grant fashion as he nears.

Letty's mother turns to her daughter, who beams brightly at  
the dashing Michael.

**MRS. MAYER**

(to Letty)

I'll say this, Dear. He looks damn  
good in a tuxedo.

**EXT. TRACK - DAY**

Letty and Michael jog.

**MICHAEL**

Aunt Lily is the one who married  
your father's cousin?

**LETTY**

No, that's Aunt Connie. Lily is  
the one who looks like a hooker.

106.

**MICHAEL**

Oh. And, Harry, he's the one who  
likes magic?

**LETTY**

You don't have to know all this by  
Saturday. It took me years.

**INT. CHURCH - DAY**

with Every inch of every pew in the Baroque church is stuffed  
guests. Michael sits in the second row. He cranes his head  
around as "Pachelbel's Canon" RINGS OUT and the FLOWER GIRL  
**L**  
advances.

Letty, in the first part of the bride's maids' procession,  
heads down the aisle next. The bride is nowhere in sight.

But even so, as soon as Michael spots Letty, he stands.  
Everyone else remains seated. They look at him. Michael  
doesn't notice. He has eyes only for Letty.

Letty's mother looks at Michael with more than annoyance.  
Begrudgingly, she also stands.

She Following the lead, the entire church stands for Letty.  
smiles at Michael.

**INT. BALLROOM - COUNTRY CLUB - LATER**

A parade of guests pass through the receiving line to greet  
Mr. Mayer, Monica, Letty, Mrs. Mayer, Ruth and Jake.

Michael hovers close to Letty. AUNT LILY, with fluorescent  
red hair and a silver lame miniskirt, spots him.

**AUNT LILY**

(to Michael)

What a beautiful wedding.

As she passes out of earshot,

**MICHAEL**

(to Letty)

Aunt Lily?

**LETTY**

Bingo.

Mrs. Mayer talks to her brother CORT.

107.

**MRS. MAYER**

Oh, and have you met Michael? He's  
Letty's boyfriend.

Letty and Ruth overhear this. They make eye contact. Ruth raises her eyebrows toward Letty. Letty smiles back.

**INT. BALLROOM - LATER**

Ruth and Letty talk while Michael twirls across the dance floor with Monica.

**RUTH**

The worst was when I stammered  
Jake's name.

**LETTY**

I don't think people even noticed.  
I thought the ceremony was perfect.

**RUTH**

That's thanks to all your help.

Cort, overweight and red from drink, approaches Ruth and Letty.

**LETTY**

Uh oh, Uncle Cort at 6 o'clock.

**RUTH**

Sorry to do this to you. But I am  
the bride.

Ruth turns and flees. CORT pounces on Letty and plants the wettest kiss ever on her mouth.

**CORT**

(to Letty)  
I don't think I've seen you in two  
or three years.

**LETTY**

Has it been that long?

**CORT**

You were with that lawyer.

**LETTY**

I'm dating Michael now.

**CORT**

Met him in the receiving line. What  
is it that he does for a living?

Michael walks up to Letty and Cort as they speak.

**LETTY**

Well, he just got a job...

**M**

**ICHAEL**

In the restaurant business.

Letty looks at Michael, surprised.

**CORT**

Speak of the devil.

(beat)

How did you guys meet again?

**LETTY**

At the psych hospital.

**CORT**

I would've sent a card, but your aunt and I, we weren't sure if that was the thing to do.

**LETTY**

That's fine, Uncle Cort.

**CORT**

(to Michael)

So you were a volunteer over at the hospital?

**MICHAEL**

Something like that.

**LETTY**

When he could get time off from the restaurant business.

**MICHAEL**

(to Letty)

How about a dance?

**CORT**

You two go ahead. I'm going to go bother that pretty sister of yours for a dance.

Cort gives Letty another big, wet kiss.

**LETTY**

Bye, Uncle Cort.  
(to Michael)  
What's with the lie?

109.

**MICHAEL**

It wasn't exactly a lie.

**LETTY**

Pretty close.

**MICHAEL**

People at weddings don't want the truth.

Michael grabs a glass of champagne from a passing waiter.

**LETTY**

It's not good to drink so much with the medication you're on.

**MICHAEL**

What's with this music? I'll go talk to the D.J. and see if we can't get something good going.

Michael heads toward the D.J. and confers with him. Mr. Mayer walks up to Letty.

**MR. MAYER**

It's good to see you so happy.

**LETTY**

Thanks, dad.

Michael then walks back to Letty and pulls her out onto the dance floor as "Twist and Shout" BOOMS OUT from the speakers.

Letty's mother departs the dance floor, grimacing. Ruth shoots Michael a look of pure pleasure. And everyone begins twisting, as we

**CUT TO:**

**INT. LIVING ROOM - MICHAEL'S APARTMENT - NIGHT**

Completely dark. Silent.

Letty, in a nightshirt, wanders in, and stumbles through the room. She fumbles for the switch on the floor lamp.

The light comes on, illuminating a small circle. Just outside of it sits Michael.

**H**

e stares straight ahead. Letty kneels down in front of him.

110.

**LETTY**

Michael?

(beat)

Michael? You should come to bed.

Michael remains focused on the space directly in front of him.

**LETTY**

Did you take the aspirin and water?  
You don't want to feel awful in the morning.

(beat)

I'll get you some.

Letty begins to stand up. The movement breaks Michael's trance. He pulls her back down.

**LETTY**

What is it? Are you OK?

**MICHAEL**

(strangely calm)

Always the drugs.

**LETTY**

What?

**MICHAEL**

I saw you talking to my Mom.

**LETTY**

We both talked to her, Michael.  
And your dad.

**MICHAEL**

Why'd you tell her I wasn't taking  
my meds?

**LETTY**

What do you mean not taking your  
meds?

**MICHAEL**

Why'd you tell?

**LETTY**

I didn't talk to her about  
medications, Michael. Don't be  
silly.

Michael beats his hand on the floor.

111.

**MICHAEL**

Silly? Silly am I?

**LETTY**

Michael, take it easy.

**MICHAEL**

Silly, silly, silly.

**LETTY**

I think I should call someone.

Michael reaches out, grabs the floor lamp, and pushes it  
over. He lurches to his feet and pulls Letty to a standing  
position.

**MICHAEL**

(screaming)

Don't upset my Mom. Don't you  
upset my Mom.

**LETTY**

Michael, calm down. Please. It's  
**OK.**

Michael knocks some flowers over, then rips apart a pillow.

hand

Letty hovers in back of him. He pauses. She puts her  
on his back.

Michael whirls around. He slaps Letty's hand away. She stumbles backward.

**LETTY**

Michael, stop.

Letty

He stares in her direction, but he doesn't respond.

can't make a connection.

Michael shoves his fist through a window.

Letty grabs the phone.

**MICHAEL**

Not my Mom. Not my silly silly Mom.

Letty runs with the phone. Michael follows her. Letty trips. She rights herself. She locks herself in the bathroom.

**INT. BATHROOM, MICHAEL'S APARTMENT - SAME**

**M**

Michael POUNDS on the bathroom door. Letty dials 9-1-1.

112.

**LETTY**

I've got an emergency. I'm at...

Michael HOWLS -- a long, piercing inhuman sound.

**LETTY**

1450 North Jenkins. Apartment 2.  
My boyfriend's out of control.

On the other side of the door, Michael SCREAMS. Another window SHATTERS.

**NEIGHBOR (OS)**

What's going on in there?

**LETTY**

(into phone)  
Please, please, send someone.  
(beat)  
No, he's having an attack. He's

schizophrenic...

**INT. LIVING ROOM - MICHAEL'S APARTMENT - LATER**

Letty, wearing Michael's tux jacket, is curled up on the floor in a fetal position.

She stares...at the upset flowers, at the ripped-up pillows, at a fist-sized hole ripped through an unsturdy wall. Her gaze stops on a Spaghetti-O's can, lying empty on the floor.

door  
KNOCKS on the door. Letty rises slowly, padding to the door like an old woman.

The KNOCKS grow urgent. Letty opens the door to Ruth.

Letty throws herself into Ruth's waiting embrace. Immediately, Letty cries.

After a moment, Letty steps back.

**LETTY**

I'm sorry, so sorry. I never should have called.

Ruth looks into Letty's eyes.

**RUTH**

You did the right thing.

**LETTY**

I ruined your wedding night.

113.

**RUTH**

I'm glad you called. Now, not another word about it.

behind  
Ruth pulls Letty into the apartment and shuts the door behind them. It is only then that she sees the destruction in the living room. Horror flashes across her face.

**RUTH**

Oh my God.

Tears stream down Letty's face. Ruth starts to cry.

**RUTH**

Did he hurt you?

Letty shakes her head "no." Her sobbing intensifies. Ruth puts her arm around Letty, and together, they sit on the floor.

Ruth holds Letty until the crying eases.

**LETTY**

Oh, Ruthie, what am I going to do?

**R**

**UTH**

You don't have to make any decisions tonight.

**LETTY**

But what am I going to do?

**RUTH**

Do you want to go see him? I'll take you if you want to go.

**LETTY**

I can't. I can't see him there.

Ruth holds her close again.

**LETTY**

I was so sure. I really thought it would work.

(beat)

We have plans, Ruth.

**RUTH**

I know. I know.

114.

**EXT. SANTA BARBARA MISSION - DAY**

Letty sits on the same bluff she once shared with Michael. She smokes a cigarette, and stares out at the ocean.

**EXT. SANTA BARBARA MISSION - LATER**

Letty remains on the bluff, crying. A priest, passing in the background looks over at her, and continues on his way.

**EXT. SANTA BARBARA MISSION - NIGHT**

In the darkness, Letty lies on her back. She stares up at the moon and stars, bright against the night sky.

**EXT. BOTANICAL GARDENS - DAY**

Letty walks along a pathway with Paul.

**PAUL**

I'm glad you agreed to see me.

**LETTY**

I'm just glad there aren't any hard feelings.

**PAUL**

Oh, none. None. I completely understand what was going on.

**LETTY**

Oh.

**PAUL**

How's work going? Are you back at school?

**LETTY**

I start on Monday.

**PAUL**

So things are back on track?

**LETTY**

Getting back.

**PAUL**

I heard about your friend.

**LETTY**

What?

115.

**PAUL**

I heard your friend was back in the hospital.

**LETTY**

Michael. Yes.

**PAUL**

I just wondered, well, if this meant there was a chance for us. Because I think about you a lot, and I still feel...

**LETTY**

Our relationship meant a lot to me, too, Paul. But it's over.

(beat)

And Michael being in the hospital doesn't really change things.

**PAUL**

I think I've heard this speech before.

**LETTY**

I'm really sorry.

Letty reaches up to hug him. He quickly disengages himself.

**P**

**AUL**

I've got a deposition that I really need to get cracking on, so if you don't mind...

**LETTY**

Sure, I understand.

Paul starts down the path.

**LETTY**

Wait. Wait.

Letty runs up to Paul.

**LETTY**

I need to give you this.

Letty hands Paul the engagement ring. He takes it and continues walking as she stares after him.

**116.**

**EXT. HILLVIEW PSYCHIATRIC HOSPITAL - DAY**

Letty walks up the steps to the imposing facility. We follow

her journey through the VISITING ROOM, past families conversing with patients, to the NURSES' STATION.

Letty walks up to Nurse Gates, who gives her a quick hug. John and Bill watch as Letty signs the visitors' register.

**NURSE GATES**

He's in Jamie's old room.

Letty walks down the HALLWAY and pauses outside Michael's door. She KNOCKS.

**MICHAEL (OS)**

Come in.

**INT. MICHAEL'S ROOM - HILLVIEW PSYCHIATRIC HOSPITAL - SAME**

Michael is in the middle of taping up the same Houdini poster we saw in his last room when Letty enters.

**LETTY**

Hi.

**MICHAEL**

Hey.

Letty and Michael kiss awkwardly. Dead silence.

**LETTY/MICHAEL (TOGETHER)**

How are you?

They smile nervously.

**LETTY**

I guess we need to talk.

**MICHAEL**

I guess so.

**LETTY**

It's hard to know where to start.

**MICHAEL**

Pretend like I'm your shrink.

Letty rolls her eyes.

**MICHAEL**

Sorry. I'll be quiet.

**LETTY**

I think about you all the time.

**MICHAEL**

I sure know what that feels like.

**LETTY**

And all the plans we have.

**MICHAEL**

Yeah, the plans.

Letty looks out the window.

**LETTY**

I've been thinking I could try to visit you at night after work, and then there'd be more time on weekends to see...

**MICHAEL**

Letty, please.

**L**

**LETTY**

What?

**MICHAEL**

Like I've told you before I don't want you taking care of me.

**LETTY**

Someone has to take care of you right now, Michael. You tore up the apartment. You stopped taking your medications.

**MICHAEL**

But that wasn't me. I didn't mean to do that.

**LETTY**

Well then why'd it happen?

**MICHAEL**

I don't know. I don't fucking know.

Letty and Michael glare at each other. Letty looks away.

**LETTY**

I'm sorry. I didn't come here to  
blame you.

118.

**MICHAEL**

I didn't mean for any of this to  
happen.

**LETTY**

Oh, God, Michael, I know.  
(softly)  
Why does everything have to be so  
hard?

Michael shakes his head.

**LETTY**

What are we going to do?

**MICHAEL**

What do you want to do?

**LETTY**

I know I don't want to lose you. I  
don't think I could stand it.

**MICHAEL**

Yeah, but can you stand to be with  
me like this?

Letty waits. She looks away. She turns back and stares into  
Michael's eyes. Finally, she says it.

**LETTY**

No. I can't, Michael. I'm so sorry,  
but I just can't handle all this  
right now.

Letty starts to cry. Tears well up in Michael's eyes.

**MICHAEL**

I know. I can't either.

Michael sits down on the bed and they hold each other.

**LETTY**

I love you so much.

**MICHAEL**

I love you too, Letty. I love you,  
too.

Letty and Michael grip each other. Finally, they pull  
apart.

**LETTY**

Maybe we could just run away to  
Tahiti and live on the beach.

119.

**MICHAEL**

That's the best idea I've heard in  
a long time.

Letty wipes a tear from Michael's cheek.

**LETTY**

Don't you have a magic trick or  
something to make this easier?

**MICHAEL**

How about something better? Like a  
kiss.

**T**

he couple kisses more tenderly than ever before.

**LETTY**

I can still come visit you, you  
know.

**MICHAEL**

Would that really be such a good  
idea for either of us?

**LETTY**

Just promise me you'll be OK, OK?

**MICHAEL**

I will. And you make sure you take  
care of yourself.

Michael puts his hand under Letty's chin and draws her head  
up so he can look into her eyes.

**MICHAEL**

Promise you won't fall for any guys  
pretending to be doctors.

Letty shakes her head "no" as tears stream down her face.

**LETTY**

I guess I should go now.

**MICHAEL**

You should go.

Letty stands up and walks toward the door. She comes back  
and embraces Michael again. Slowly, they separate, and Letty  
leaves the room. Michael stares out the window.

120.

**EXT. HILLVIEW PSYCHIATRIC HOSPITAL - SAME**

Letty walks out the door, down the steps and along the front  
walkway -- until, finally, the hospital recedes in the  
distance.

**INT. CLASSROOM - CHASEN ELEMENTARY SCHOOL - DAY**

Letty sits on top of a desk. Children of all ages stare her  
down. A few familiar faces--Bobby and Jenny--grace the room.  
Principal Gail passes outside the window and glances in.

**LETTY**

First of all, I want to welcome you  
to MathShop. I have lots of fun  
games planned for us.

(beat)

Let's see, Bobby, can you help me  
pass out these cards?

Bobby doesn't move.

**LETTY**

Is something wrong, Bobby?

**BOBBY**

Why were you gone so long?

**JENNY**

My mom said you went crazy.

**LETTY**

I had what some people call a nervous breakdown. I wasn't dealing with life so well so I went...

**BOBBY**

To a place for psychos.

**LETTY**

To a psychiatric institution.

**J**

**ENNY**

What's that?

**LETTY**

It's a place where you figure out what you want, and what things in your life aren't working. You learn to look out for yourself and not get...

121.

Letty trails off. She sees that she's lost the class. Bobby launches a spit wad that hits the boy in front of him.

**LETTY**

Let me show you the best thing I learned.

She walks up to Bobby. He twists around in his seat, trying to hide the rest of his supply of spit wads.

Letty waves her hand around Bobby's head. The children, stare, delighted. She pulls a bright coin out of his ear, and hands it to him.

**CHILDREN (TOGETHER)**

Wow./ Neat./ Do it again, Miss Mayer.

Letty puts her hands behind her back and produces a bouquet of paper flowers. Now, she's got the class hooked.

**FADE OUT**

**THE END**