

# HE LOVES ME

by

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Los Angeles, CA 90035

June 9, 2011 Draft

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BLACK.

Fade up on a dreamy image of a woman, backlit by the sun.

WOMAN

There you are. I've been looking for you.

She walks toward camera with a strange uneven gait, then stops.

WOMAN (CONT'D)

Have you seen my other shoe? I'm always losing things.

She looks around for the shoe, then notices something.

WOMAN (CONT'D)

(to camera) What?

She smiles and moves in closer.

WOMAN (CONT'D)

Why are you looking at me like that?

BLARING ALARM SOUND.

CUT TO:

2 INT. CALVIN'S BEDROOM. EARLY MORNING. 2  
CALVIN (29) wakes, jolted, alone in bed. A porn DVD menu is \*  
on the TV. Calvin turns the TV off with the remote, pulls \*  
his sheets away from his body. They are sticky. \*

3 EXT. SILVERLAKE STREET. LATER 3\*  
Calvin stands in his sweats at the side of the road. His \*  
body has obviously not seen sunlight for quite some time. \*  
Calvin's dog SCOTTY, small and sensitive, sniffs around. \*

CALVIN  
Go potty. Go potty. Go potty. Go  
potty. Go potty. Go potty. Scotty. Go  
potty.

Scotty squats and pees like a girl dog.

4 INT. CALVIN'S KITCHEN. LATER. 4  
This is a nicer house than we would expect a guy this young  
to have. Very little furniture, but everything is expensive.  
Calvin pours coffee. Toast pops up. Scotty waits for scraps.

5 INT. CALVIN'S OFFICE. LATER.

5

Calvin places the toast and coffee carefully next to the typewriter on his desk. Everything in the room is white: desk, floor, walls. Scotty tries to come in. Calvin shuts the door.

\*

CALVIN  
No Scotty.

Calvin sits. Silence. He positions his hands over the keys.

A page sits in the typewriter. Blank. Calvin's face. Also blank. CUT between the page and Calvin. It's like a staring contest.

The phone rings, loud, jarring. Calvin answers.

CALVIN (CONT'D)  
Yes?

INT. GYM. MORNING.

\*

Calvin and Harry are strapped into weight machines that bear more than a passing similarity to Medieval torture devices. Harry stands next to Calvin, spotting him.

\*

\*

\*

HARRY  
Great way to start the day, right?

\*

\*

CALVIN  
I think I'm going to throw up.

\*

\*

HARRY  
How was your date last week?

\*

\*

CALVIN  
Okay.

\*

\*

HARRY  
Okay as in you got laid?

\*

\*

CALVIN  
Harry.

\*

\*

He gestures at a woman working out next to them, earbuds in.

\*

HARRY  
What? She can't hear you.  
(Loud)  
Don't you want to have sex? Like ever again?

\*

\*

\*

\*

\*

(CONTINUED)

CONTINUED:

CALVIN \*  
The only reason girls ever want to sleep \*  
with me is that they read my book in high \*  
school. \*

HARRY \*  
So? \*

CALVIN \*  
So they're not interested in me, they're \*  
interested in...some idea of me. \*

HARRY \*  
That's why you have to work out. So \*  
they'll want you for your body. \*

CALVIN \*  
(RE: the machine) \*  
What does this thing even do? \*

HARRY \*  
It turns you into a god. Keep it up. \*

CALVIN \*  
...I had a weird dream last night. \*  
There was this girl-- \*

HARRY \*  
What'd she look like? \*

CALVIN \*  
...like a normal girl, someone I made up. \*

HARRY \*  
Did you have sex? \*

CALVIN \*  
No, she just talked to me. \*

HARRY \*  
That's fucking depressing. \*

CALVIN \*  
It was actually really nice. \*

HARRY \*  
Seriously? You don't even get laid in \*  
your dreams? That's just sad. \*  
(He finishes his reps.) \*  
So how's the book coming? \*

7

INT. THERAPIST'S OFFICE. LATE AFTERNOON.

7

CLOSE UP on Calvin's face, looking up at camera.

CALVIN

I don't know. I don't know. I get an idea, a good idea, like, why don't I write about my dad? And BAM, I start thinking that is the stupidest thing ever, who wants to read about "He was disappointed in me, bla bla bla." But then I'm sitting there, alone, in front of my typewriter all day, and maybe I get something to eat, and all I can think about is how every second I'm getting older and he was right, what am I doing with my life? And also. Also I am feeling ambivalent about Scotty.

\*  
\*

A beat. We hold on Calvin.

CALVIN (CONT'D)

It's true. I'm feeling very ambivalent about Scotty. Dogs can be really annoying. He slobbers. He chews things. He pees like a girl, which for some reason makes me feel inadequate. But then I feel bad, because if I don't love him, who will?

(Pause)

Plus he needs to go outside a lot, and it breaks up my day. Maybe that's why I'm not writing?

\*

We see: DR. ROSENTHAL. Smart, fifties. He looks bemused.

\*

DR. ROSENTHAL

Do you think that's why you're not writing?

Calvin has somehow managed to squish his body into a fetal position in the chair.

CALVIN

No.

DR. ROSENTHAL

Why do you think you're not writing?

CALVIN

...Can I have Bobby now?

(CONTINUED)

DR. ROSENTHAL  
Do you need Bobby now?

CALVIN  
Yes.

Dr. Rosenthal gets up and goes to a cabinet. Calvin follows him with his eyes. \*

DR. ROSENTHAL  
Calvin. When was the last time you saw a friend?

CALVIN  
Harry, yesterday.

DR. ROSENTHAL  
Someone other than your brother?

Calvin doesn't answer. Dr. Rosenthal comes over and hands him a plush teddy bear: Bobby. Calvin holds it. Dr. Rosenthal goes back to his seat. \*

DR. ROSENTHAL (CONT'D)  
How was your date Tuesday?

Calvin plays with Bobby's ears.

CALVIN  
I don't know that I'm really a dating kind of person. Just the prospect of like...childhood stories, relationship histories, "You're depressed? Oh my god I'm depressed"... Besides, if I haven't written that day, that's all I can think about. Have you been giving Bobby to your other patients?

DR. ROSENTHAL  
No, Bobby's just for you.

CALVIN  
'Cause he *smells* weird.

DR. ROSENTHAL  
Calvin. When you were deciding to get Scotty, what did we talk about? What did you say you hoped for? Do you remember?

Calvin mutters something.

DR. ROSENTHAL (CONT'D)  
A little louder please. \*

(CONTINUED)

CALVIN

That he would be awesome and we'd take hikes and stuff. And I would meet people when they stopped to pet him. But Scotty gets scared when people try to pet him.

DR. ROSENTHAL

Does that embarrass you?

CALVIN

(Big fat lie)

No.

DR. ROSENTHAL

...I want to give you a writing assignment.

CALVIN

I can't write.

DR. ROSENTHAL

Okay. This would just be for me. I'd like you to write, just a page, about someone who sees Scotty, all slobbery and scared, and likes him anyway. Just the way he is. Do you think you could do that for me?

Beat.

CALVIN

Can it be bad?

DR. ROSENTHAL

I would like it to be very bad.

\*

9 INT. HAMMER MUSEUM. EVENING.

9 \*

CLOSE ON: Scattered hardcover books surround A BLOWN UP POSTER OF A BOOK COVER propped on a table. It reads:

HEARTBROKEN OLD TIMES  
By Calvin Weir-Fields  
~Tenth Anniversary Edition~

LANGDON THARP (O.S.)

The first time I met Calvin, he was 19 years old and had already been at the top of the New York Times Best Seller List for months.

\*

9

CONTINUED:

9

A crowd of well-dressed people sit watching: LANGDON THARP, literary god. Late forties and enjoying the attention from the stage. \*

LANGDON THARP (CONT'D)
I thought: who the fuck is this kid?
And how can I go back in time and be him?

Laughter. Calvin stands in the wings. \*

LANGDON THARP (CONT'D)
This skinny high school drop out with acne still on his chin gave us what very well may become a classic American novel.

Someone pats Calvin on the shoulder. \*

LANGDON THARP (CONT'D)
Since then, we've had the pleasure of reading his short stories, and of course last year's novella "Breakfast for Dinner." But it wasn't until I sat down to re-read his novel--
(Holding up the book)
--in this beautiful new edition--that I remembered quite how good Calvin Weir-Fields is.

Langdon turns, a strange edge to his voice. \*

LANGDON THARP (CONT'D)
Ten years ago or ten years from now, we're lucky to have him around. Ladies and Gentlemen, Calvin Weir-Fields. \*

People applaud. Calvin walks onstage. Langdon shakes his hand. Flashbulbs. Calvin takes the mic, ready to speak. \*

JUMP CUT TO: \*

10

INT. MUSEUM BATHROOM. LATER.

10 \*

Calvin splashes water on his face. Water drips off his hair, nose, eyelashes. He looks like a drowning man.

INT. MUSEUM. HALL. JUST AFTER. \*

Calvin walks down the wall. Cyrus pops in from around the corner. Cyrus is either a good guy who comes off as a douche, or a douche who gives phenomenal "good-guy." No one knows. \*

CYRUS
There's the man! \*

(CONTINUED)

CONTINUED:

CALVIN \*  
You have to remind me about these things. \*

CYRUS \*  
Check your messages buddy. \*

CALVIN \*  
I would have at least worn a real shirt. \*

CYRUS \*  
No one cares what you wear, you're a \*  
genius. \*

CALVIN \*  
Don't use that word. \*

11 INT. MUSEUM AUDITORIUM. JUST AFTER. 11 \*

Calvin makes his way up the stairs out of the auditorium. \*  
People press forward to speak to him. \*

PARTY-GOER 1  
Phenomenal, man. Just brilliant.

PARTY-GOER 2  
Brilliant.

CALVIN \*  
Thanks for coming. \*

OLDER DUDE \*  
Hey, man, you know that chapter where \*  
Charlie goes to the whorehouse? Did you \*  
make the whore's dress blue because it \*  
was the same color as his mother's apron? \*

CALVIN \*  
...Sorry, what? \*

A SORT OF WEIRD GUY cuts in, a little too close to Calvin. \*

SORT OF WEIRD GUY \*  
Calvin. Calvin. Calvin. So. How did \*  
you know where to send your manuscript? \*

CALVIN \*  
Uh, I looked it up. \*

SORT OF WEIRD GUY \*  
Where? \*

CALVIN \*  
On the internet. \*

(CONTINUED)

SORT OF WEIRD GUY \*  
But you were a teenager. \*

CALVIN \*  
Right. \*

SORT OF WEIRD GUY \*  
Is it weird for you that you used to be \*  
so successful? \*

INT. MUSEUM. RECEPTION AREA (BY BILLY WILDER PORTRAIT). \*

Langdon pulls Calvin into a group of writers for a photo. \*

LANGDON THARP \*  
Say "Disillusionment." \*

No one smiles. Flashbulbs go off. Cyrus steps in. \*

CYRUS \*  
Hey, Cyrus Modi, huge fan. \*

INT. MUSEUM. RECEPTION AREA. LATER. \*

The crowd mills about. The Sort Of Weird Guy chats up \*  
Calvin. Cyrus interrupts. \*

CYRUS \*  
Look, pink litchi-tinis! \*

CALVIN \*  
I don't want to hold this. \*

CYRUS \*  
I know it looks gay. Try holding two of \*  
them. Now go, sign copies, sell books. \*

CALVIN \*  
I was thinking of heading home. \*

Cyrus laughs. \*

Party is more intense. A CUTE HIPSTER GIRL tries to chat up \*  
Calvin at the bar. They both have to shout over the noise. \*

CUTE HIPSTER GIRL \*  
Mabel! \*

CALVIN \*  
What? \*

CUTE HIPSTER GIRL  
I'm Mabel!

CALVIN  
Do I know you?

MABEL  
(Holding out a scrap of  
paper)  
No, do you want my number?

LATER. ELEVATOR FOYER.

Calvin is sandwiched between the Coordinator and MICHAEL SILVERBLATT, talking intently into his ear. They head into the bookstore.

MICHAEL SILVERBLATT  
You know my show Bookworm--?

CALVIN  
Yeah, of course I--

MICHAEL SILVERBLATT  
Well, I have to tell you I love the first book, but what we really want is for you to come on the show and talk about what you're working on now, NOW is the question--

LATER. BOOKSTORE.

Langdon chats up some women.

LANGDON THARP  
Of course, Calvin always had talent, but that will only get you so far. I helped hone him, give him some style. It was a passing of the baton, really.

LATER.

Mabel continues to hit on Calvin as he signs her book.

MABEL  
My favorite was that story you had in McSweeney's last fall? About the guy trying to buy a jacket?

LATER.

Langdon chats up some more women.

LANGDON THARP

Everyone sits at home and thinks, "I could do that, a monkey could do that." But one's muse is incredibly difficult. You have to seduce her, finesse her.

\*  
\*  
\*  
\*  
\*

LATER.

\*

A tiny intimidating older FEMALE PROFESSOR intensely grips Calvin's arm.

\*  
\*

FEMALE PROFESSOR

At first I resisted teaching your book, but the longer I considered it, the more I saw its corollary to Roth and Mailer, so I thought, if I'm going to include anyone contemporary, it really must be Calvin Weir-Fields--

\*  
\*  
\*  
\*  
\*  
\*  
\*

LATER.

\*

Langdon chats up even more women.

\*

LANGDON THARP

People think of writing as cerebral, but its actually an incredibly physical, almost sensual act. You should see me write. I'm like an Olympian. With a pen.

\*  
\*  
\*  
\*  
\*

LATER.

Mabel's kneeling by the table as Calvin signs other people's books. She has a drink.

\*  
\*

MABEL

\*

I was so in love with Charlie. He was like my ideal in high school. I mean I know he's not real. But he kind of is, right? Like, your name starts with "C" and so does Charlie... I mean, it's like autobiographical, right?

LATER.

Quieter. Langdon leans against a wall by Calvin. Drunk.

LANGDON THARP

They love you and then they throw you away. It's easier if you've only ever been mediocre. When you've been to the top, it can kill you.

(MORE)

CONTINUED:

LANGDON THARP (CONT'D)  
Salinger had the right idea: write what  
you can, and then DISAPPEAR.

CUT TO:

BLACK. SILENT. THEN:

A door opens. We are:

13 INT. CALVIN'S HOUSE. NIGHT. 13

Calvin's silhouette in the doorway. He tosses his copy of  
the book on the floor. Shuts the door behind him.

14 INT. CALVIN'S BEDROOM. JUST AFTER. 14

The door opens revealing Scotty asleep on the floor by the  
bed. There are many torn up books around him. Also a puddle  
of urine.

Calvin examines the remains of the books. One of them was  
his copy of "CATCHER IN THE RYE." Calvin lets it drop from  
his fingers in defeat or exhaustion.

15 INT. CALVIN'S LIVINGROOM. JUST AFTER. 15

Calvin throws his pillow and comforter on the couch and  
collapses on top of them. He wraps himself in the comforter  
and switches off the light.

GIRL (V.O.)  
She's so cute.

16 EXT. PARK. DAY. 16

Calvin is sitting on the grass, a book open in front of him.  
Standing a few feet away is the GIRL from his dream. She  
holds a sketch pad and wears a summer dress. \*

GIRL  
Your dog. She's so cute.

Scotty trots over and sits by Calvin.

CALVIN  
He's a boy dog.

GIRL  
He just peed like a girl.

CALVIN  
Have we met before?

(CONTINUED)

GIRL  
I don't think so.

CALVIN  
I wouldn't get too close. He's a little  
scared of people.

GIRL  
Do you mind if I draw him?

CALVIN  
Go ahead.

She sits cross-legged on the grass and starts to draw.

CALVIN (CONT'D)  
You're an artist?

GIRL  
Yeah. I'm super good. What's your dog's  
name? \*

CALVIN  
Scotty.

GIRL  
Are you Scottish?

CALVIN  
No, I'm half Lithuanian.

GIRL  
Is he Scottish?

CALVIN  
I named him for F. Scott Fitzgerald. \*

The girl looks up from her drawing.

GIRL  
Who?

CALVIN  
F. Scott Fitzgerald. The novelist? "The  
Great Gatsby"?

GIRL  
(Going back to her drawing)  
I don't read a lot of fiction.

CALVIN  
You've never heard of F. Scott  
Fitzgerald.

(CONTINUED)

GIRL

Why, is he really famous and important?

CALVIN

He's probably one of the greatest novelists who ever lived.

GIRL

How do you know?

CALVIN

What?

GIRL

(Looking up)

How do you know he's one of the greatest novelists who ever lived? Have you read every novel ever written?

CALVIN

(Super annoyed)

...No. But I am a novelist. I know a lot about novels. And Fitzgerald is pretty much the best.

GIRL

Okay.

(Going back to her sketch)

But I don't think you like him very much.

CALVIN

What?

GIRL

Naming your dog after him? It's a little disrespectful.

CALVIN

It's a gesture.

GIRL

Yeah, an aggressive gesture. Think about it: you're a novelist, you think this guy is the greatest, you name your dog after him to cut him down to size. Now you can put him on a leash and yell "Bad Scotty" and feel all superior 'cuz you pee inside. Kill your idols, man, I'm all for it.

Calvin is annoyed. He gets up to go.

(CONTINUED)

GIRL (CONT'D)

Hang on.

She rips off the page and hands it to him. It's an incredibly beautiful sketch of Scotty. Calvin looks at her.

CALVIN

This is beautiful.

GIRL

Yeah, well. Your dog might pee like a lady, but I like him anyway.

CALVIN

What did you say?

GIRL

I like him. Just the way he is.

JUMP CUT TO:

17 INT. CALVIN'S LIVNGROOM. DAY. 17

Calvin sits straight up on the couch.

CALVIN

YES!!!!!!!!!!!

The sound of type-writer typing rapidly over:

18 INT. CALVIN'S HOUSE. DAY AND NIGHT. 18

Images in super fast motion:

Calvin writes. Scotty's tail thumps. Calvin revises with whiteout. Scotty runs in with a HIGH HEELED SHOE in his mouth. Calvin looks at it weird, then throws it for Scotty. Scotty chews on the high heel. Calvin types like a mad person. The "ding!" of the typewriter ends the sequence.

19 INT. THERAPIST'S OFFICE. ONE WEEK LATER. 19

CALVIN

You are a genius!!!!

Calvin stands, arms held above his head in triumph. Dr. Rosenthal looks pleased with himself. \*

DR. ROSENTHAL

I thought we weren't going to use that word, Calvin.

Calvin sits. Still happy. \*

(CONTINUED)

CALVIN

Okay: you are really really really super fucking smart. "I'd like it to be bad." Can I tell you what it's about? Maybe I shouldn't, it could kill the... Fuck it, it's amazing, can I tell you?

DR. ROSENTHAL

Please.

CALVIN

Okay: there's this guy, this neurotic writer guy, and he's all lonely, but then he meets this girl, and at first he doesn't like her, but then it turns out...

(Hearing himself, lamely)

She's perfect for him. It's way less trite than it sounds.

DR. ROSENTHAL

I'm glad you found something that inspires you.

CALVIN

Inspires me? It overwhelms me. I literally cannot sleep or eat. All I want to do is write. I almost didn't come here today, because I didn't want to be away from...

(A terrible realization)

Oh god. Oh god.

DR. ROSENTHAL

What?

CALVIN

I can't say it out loud, it's too stupid.

DR. ROSENTHAL

I love it when you say stupid things.

CALVIN

This is really profoundly stupid.

DR. ROSENTHAL

Okay.

\*

CALVIN

Soooo...The guy I'm writing?

\*

DR. ROSENTHAL

What's his name?

(CONTINUED)

CALVIN

Calvin. I'm going to change it. Anyway, there's a lot of me in him? And he's falling for this girl... WHAT I'M TRYING TO SAY IS: It's almost like I'm writing to spend time with her.

DR. ROSENTHAL

Who?

CALVIN

The girl. The one I'm writing. I go to sleep at night waiting to get to my typewriter again so I can be with her. It's like...

(Whispers)

It's almost like I'm in love with her.

DR. ROSENTHAL

(Whispers)

That's wonderful.

CALVIN

No. It's not. I can't be in love with the girl I'm writing.

DR. ROSENTHAL

Why not?

CALVIN

She's not real.

DR. ROSENTHAL

Isn't she?

CALVIN

No.

DR. ROSENTHAL

Are you sure?

CALVIN

YES I'M SURE!!!! SHE'S A MOTHER FUCKING PRODUCT OF MY IMAGINATION!!

Calvin buries his head in the seat cushions. Dr. Rosenthal waits.

CALVIN (CONT'D)

Lila treated me so badly.

DR. ROSENTHAL

I know.

(CONTINUED)

CALVIN  
Who leaves someone right after their  
father dies?

DR. ROSENTHAL  
Someone who couldn't love you properly.

CALVIN  
Someone who is a heartless cunt.

DR. ROSENTHAL  
Okay.

Calvin remains supine. Dr. Rosenthal looks at him.

DR. ROSENTHAL (CONT'D)  
Tell me about her.

CALVIN  
I don't want to talk about Lila anymore.

DR. ROSENTHAL  
I meant this girl you're writing. Tell  
me about her.

Calvin looks at Dr. Rosenthal, full of feeling.

CALVIN  
Ruby.

DREAMY SONG kicks in, over:

20 EXT. PARK. DAY.

20

Close up on the Girl's backside. *She's roller skating.* \*

CALVIN (V.O.)  
Ruby Sparks. *Twenty six years old.* \*  
Raised in Dayton, Ohio.

DR. ROSENTHAL (V.O.)  
Why Dayton?

CALVIN (V.O.)  
It sounds romantic.

21 INT. THERAPIST'S OFFICE. SIMULTANEOUS.

21 \*

*Calvin's face as he summons these thoughts.* \*

21 CONTINUED:

21

CALVIN

Ruby's first crushes were Humphrey Bogart and John Lennon. She cried when she found out they were already dead.

\*  
\*  
\*  
\*

22 Images of Bogart, Lennon, Ruby as a child.

22 \*

EXT. ROAD. DAY.

\*

Teenage Ruby (nose ring, dyed black hair) clings to the back of some dude on a motorcycle.

\*  
\*

CALVIN (V.O.)

She got kicked out of high school for sleeping with her Art teacher.

\*

YEARBOOK PICTURE of the ART TEACHER.

\*

CALVIN (V.O.) (CONT'D)

Or maybe her Spanish teacher.

\*

YEARBOOK PICTURE of the SPANISH TEACHER.

\*

CALVIN (V.O.) (CONT'D)

I haven't decided yet.

\*

EXT. BUS STOP. EVENING.

\*

Ruby waits for the bus wearing a restaurant uniform. She carries many bags of groceries.

\*  
\*

CALVIN (V.O.)

Ruby can't drive. She doesn't own a computer.

\*  
\*  
\*

23 INT. RUBY'S APARTMENT. PRESENT.

23

Ruby's apartment looks like a bomb went off. She sits on the couch, eating pizza and watching South Park.

CALVIN (V.O.)

Ruby hates her middle name, which is Tiffany. She always always roots for the underdog.

\*  
\*  
\*

24 INT. THERAPIST'S OFFICE. SIMULTANEOUS.

24 \*

Calvin is lost in his story.

\*

CALVIN

Ruby's not so good at life sometimes. She forgets to open bills or cash checks.

\*  
\*

25 INT. RUBY'S APARTMENT. PRESENT. 25

Ruby tries on a dress. Mounds of clothes lay discarded on the floor.

CALVIN (V.O.)

She used to have an eating disorder, but she doesn't tell anyone about it.

26 EXT. PARK. DAY. 26

Ruby **bikes** ahead. The camera tries to keep up. \*

CALVIN (V.O.)

Her last boyfriend was forty-nine. The one before that was an alcoholic. She can feel a change coming. She's looking for it.

The camera stops trying to follow her. Ruby **bikes** into the distance, getting smaller and smaller. \*

DR. ROSENTHAL (V.O.)

Looking for what?

CALVIN (V.O.)

Something...new.

Ruby disappears over a hill. DREAMY SONG fades out. Hold on the empty path for a moment. The sound of someone panting. Calvin enters frame near camera, running. He stops by a tree to catch his breath. He calls to someone behind him.

CALVIN (CONT'D) \*

Let's stop for a second.

Harry enters frame at a jog, with Scotty on leash. He slows to a stop and waits for his brother to catch his breath.

27 INT. CALVIN'S HOUSE. LATER. 27

Calvin and Harry enter, still in their sweaty jogging clothes, carrying a small bag of groceries.

HARRY

(Calling out)

They didn't have paprika, so I got cumin. That's basically the same, right?

Harry's wife SUSIE (mid-thirties, ethnic) **pops out of the kitchen**, carrying **their baby**, MILES. \*

(CONTINUED)

SUSIE \*  
 You have to take Miles, he won't stop \*  
 grabbing my hair. \*  
 (To Calvin)  
 Callie, you better thank me because I  
 cleaned your oven.

HARRY \*  
 Oh my woman...

He wraps himself around her. Susie laughs, pushing him away. \*

SUSIE \*  
 You're all sweaty! \*

HARRY \*  
 De-licious. \*

CALVIN  
 (Headed upstairs)  
 Thank you Susie. \*

28 INT. CALVIN'S BATHROOM. LATER. 28

Calvin, wet from the shower, dries his hair with a towel. He looks in the mirror, decides to shave. Opens the cabinet, and sees: a pink Venus razor and Venus shaving cream.

He inspects it. Weird.

29 INT. CALVIN'S LIVINGROOM. JUST AFTER. 29

Calvin, dressed, comes downstairs carrying the razor and shaving cream. Harry is on the couch playing with Miles and watching football. Susie's setting the table. \*

CALVIN  
 Um, Susie, did you happen to--

HARRY  
 Dude, you didn't tell me you were getting laid.

SUSIE \*  
 Harry.

HARRY  
 I'm just saying: he claims to be writing too much to haul his ass to our house, but it turns out he's just getting too much poon.

SUSIE

I swear to god Harry I am going to duct  
tape your mouth shut.

CALVIN

I'm not getting any poon.

Harry, eyes still on the game, holds up a hot pink lacy bra.

CALVIN (CONT'D)

Who's is that?

HARRY

You tell me.

CALVIN

(Realizes)

Oh god Scotty.

HARRY

It's Scotty's?

CALVIN

(Taking the bra from Harry  
and examining it)

No, asshole. Scotty's been dragging  
stuff in. I think he goes **through** my  
weird neighbor's garbage. \*

SUSIE

So that's some random dirty bra?

HARRY

Gross.

Calvin walks to the **hall**, opens a drawer and drops the bra  
in. \*

SUSIE

Calvin! Don't *put* it away. *Throw* it  
away.

(Going to the drawer)

I swear, if your mother knew how you boys- \*

She stops when she sees the content of the drawer.

SUSIE (CONT'D)

Calvin. What is this?

HARRY

What is what?

(CONTINUED)

CALVIN

Nothing.

SUSIE

Apparently, Calvin **has** been collecting women's things.

\*

HARRY

What?!

CALVIN

Leave it--**don't**--

\*

Harry comes over and looks in the drawer. We see:

Apparently Calvin has been collecting women's things. In addition to the bra, there's a pair of panties, a stocking, a brush, and the high heel Scotty brought in.

HARRY

Fuck. Off.

CALVIN

I swear to god, Scotty's been bringing them in.

HARRY

Right. "Scotty."

CALVIN

Shut up.

SUSIE

Calvin. Throw. These. Away.

30

INT. CALVIN'S KITCHEN. EVENING.

30

Calvin puts the last of the dishes away. In the living room, Susie **feeds Miles while watching a movie**. Calvin comes over. She looks up at him and smiles.

\*

31

EXT. CALVIN'S YARD. JUST AFTER.

31

Calvin approaches Harry, who is sprawled out on a lounge chair reading a stack of pages. Calvin sits at his feet. They are illuminated by the blue light of the pool. Harry puts down the last page.

CALVIN

So?

HARRY

...Where do you see this going?

(CONTINUED)

CALVIN  
What do you mean?

HARRY  
What are you writing about?

CALVIN  
I don't know, I just started.

HARRY  
This is a love story, right? You know  
who reads love stories? Women. And I'm  
telling you, no woman is going to want to  
read this.

\*  
\*  
\*

CALVIN  
Fuck you, it's romantic.

HARRY  
Quirky messy women whose problems only  
make them more endearing are Not. Real.  
Period. What do they say, write what you  
been through?

CALVIN  
(Muttered)  
Write what you know.

HARRY  
Exactly. Write what you know.

CALVIN  
I've known girls like Ruby.

HARRY  
Yeah? Who?

CALVIN  
Girls.

HARRY  
Lila?

CALVIN  
Not fucking Lila.

HARRY  
Right. You've had one relationship--

CALVIN  
For five years--

HARRY

You never even lived together. I'm telling you, this honeymoon shit doesn't last.

CALVIN

I know that.

HARRY

Women are different up close. I love Susie, but she's a weirdo. She smells terrible when she's anxious, and sometimes she gets mean as fuck for no reason. She's a *person*. You haven't written a person, you've written a girl.

\*

CALVIN

(Suddenly angry)

Whatever. Most writers don't let people read their work at this stage. I might not even finish it.

Silence. Calvin picks up the manuscript.

CALVIN (CONT'D)

Don't, like, tell people about it, okay? Don't tell Susie. Or *Mom*.

Harry puts a hand on Calvin's shoulder.

HARRY

I'm not saying you can't write. You could write since you could hold a crayon. I'm saying you don't know jack shit about girls.

Calvin cracks the smallest possible smile.

32 EXT. CALVIN'S HOUSE. EVENING.

32

Harry starts the motor as Susie gets in the car.

SUSIE

Don't let those leftovers go to waste, okay skinny?

Harry leans out the window.

HARRY

Golf tomorrow?

(CONTINUED)

32 CONTINUED:

32

CALVIN  
I'm seeing Cyrus.  
(He softens.)  
Maybe Friday.

\*

Harry smiles, pulls away. Calvin watches them go.

33 INT. CALVIN'S KITCHEN. LATER.

33

Calvin stands in front of the "women's things" drawer. He holds up the bra. Examines it, quizzical.

34 INT. CALVIN'S OFFICE. LATER.

34

Calvin's hands on the typewriter keys, tapping out words. CLOSE ON his face. His mouth moves as he writes.

CALVIN (O.S.)  
This thing is dripping everywhere.

\*

\*

EXT. POOL. NIGHT.

\*

Calvin and Ruby eat burgers and fries by the pool. He is tucking a napkin in his shirt. Ruby watches him.

\*

\*

CALVIN  
How are you supposed to eat these?

\*

\*

Ruby laughs.

\*

CALVIN (CONT'D)  
What?

\*

\*

RUBY  
You're so not my type.

\*

\*

CALVIN  
What do you mean, I'm not your type?

\*

\*

RUBY  
I just usually go for guys who are more... Assertive.

\*

\*

\*

CALVIN  
I'm assertive.

\*

\*

RUBY  
You're stubborn. That's different.  
(Eats a fry)  
I had this one boyfriend who told me I wasn't funny, but that I had a good sense of humor. Because I laughed at his jokes.

\*

\*

\*

\*

\*

\*

\*

(CONTINUED)

CONTINUED:

CALVIN \*  
Why would you date a guy like that? \*

RUBY \*  
I was young. You must have things you \*  
regret. \*

CALVIN \*  
Nope. Everything's been perfect so far. \*

RUBY \*  
Mmm. \*

CALVIN \*  
So is that what you look for in a guy? \*  
Douchiness? \*

RUBY \*  
No. I was looking for you. I just \*  
didn't find you for a while. \*

Calvin leans in to kiss her. She jumps up, runs, and leaps \*  
into the pool, fully clothed. \*

RUBY (CONT'D) \*  
JUMP!!!!!!!!!!!! \*

A splash as she hits the water. Calvin stands and dives in \*  
after her. Bodies under water. Over, we hear: \*

RUBY (V.O.) (CONT'D) \*  
What did you think the first time you saw \*  
me? \*

CALVIN (V.O.) \*  
I thought you were the prettiest girl I \*  
ever saw. \*

RUBY (V.O.) \*  
Were you disappointed? When you got to \*  
know me? \*

CALVIN (V.O.) \*  
How can you ask that? \*

RUBY (V.O.) \*  
I'm such a mess. \*

CALVIN \*  
I love your mess. \*

(CONTINUED)

CONTINUED: (2)

RUBY (V.O.) \*  
You know what I thought the first time I \*  
saw you? I thought: Look at that \*  
beautiful boy. I'm going to love him \*  
forever and ever and ever. \*

CALVIN (V.O.) \*  
What if you get sick of me? \*

RUBY (V.O.) \*  
I won't. I promise. \*

36 INT. CALVIN'S OFFICE. SAME. 36

Calvin sits, looking at the words he's typed. "I promise."  
He closes his eyes. \*

PRELAP: PHONE RINGING.

37 INT. CALVIN'S OFFICE. MORNING. 37

Calvin wakes with a start. Drooling onto his typewriter.  
The phone is ringing and his cell phone alarm is going off.

CALVIN  
Shiiiiit.

He looks at the time.

CALVIN (CONT'D)  
Shit shit shit shit shit shit shit.

The phone is still ringing. Calvin suddenly remembers to  
answer it.

CALVIN (CONT'D)  
Hello?

Just missed the call. He jumps up, dialing his cellphone as  
he rushes into his bedroom.

CALVIN (CONT'D)  
Pick up pick up pick up pick--

CYRUS (O.S.) \*  
Hell-o. \*

CALVIN \*  
Cyrus! \*

CYRUS (O.S.) \*  
Where the fuck are you, buddy? \*

(CONTINUED)

CALVIN

I'm sorry, I was writing and I--

He throws the cell on the bed so he can dress as he talks.

CALVIN (CONT'D)

(Shouting at the phone)

I was writing and I fell asleep at my desk! I will be right there!

Calvin picks up his cell, grabs his wallet and keys.

CYRUS

If you aren't ready to talk about it, we can always do this another--

\*

Calvin grabs the pages of the manuscript off his desk.

CALVIN

No, I want to show you what I have.

Calvin runs down the stairs.

CALVIN (CONT'D)

Give me fifteen minutes, if there isn't any traffic, I should--

Scotty is sitting in front of the door.

CALVIN (CONT'D)

Fuck. Scotty.

CYRUS (O.S.)

What?

\*

Calvin grabs Scotty's collar and reverses direction.

\*

CALVIN

Nothing. My dog needs to pee, it's fine, I'll leave him in the yard--

RUBY (O.C.)

I can take him out.

CALVIN

Oh, great, thanks.

Calvin reverses direction toward the door again, then does a MASSIVE DOUBLE TAKE.

Standing in the kitchen, wearing nothing but Calvin's tee and her undies, is RUBY. She is eating cereal. \*

(CONTINUED)

Calvin stands, gape mouthed, looking at her.

RUBY  
I missed you in bed last night.

CYRUS (O.S.) \*  
Cal?

RUBY  
You get much writing done?

CYRUS (O.S.) \*  
Hello?

Ruby watches him curiously, chomping on cereal.

CYRUS (O.S.) (CONT'D) \*  
Hello? Are you there?

Calvin hangs up. Stares at Ruby. She holds out her spoon.

RUBY  
Want a bite? It's Crispex.

Calvin sits down, puts his head in his hands.

CALVIN  
Oh god. Oh god.

RUBY  
Calvin? Are you okay?

CALVIN  
It's happening, it's really happening  
this time.

RUBY  
What? What's wrong?

CALVIN \*  
They're going hospitalize me, they're  
going to put me in manacles and  
lobotomize me. They all thought I was  
sooo smart. Turns out I'm just bat shit--

RUBY \*  
Hey--

She touches his shoulder. He jumps like someone put a finger  
up his butt.

CALVIN  
What the fuck!!!!!!!!!!!!

RUBY  
Jesus Christ!!!!!! Fine, I'll leave you  
alone!!

She storms out of the room. Calvin freaks out to himself. \*

CALVIN  
It's not real it's not real, it's all in  
my head, I'm dreaming. I'm dreaming, and  
I'm going to wake up right...NOW.

He opens his eyes. No one is there. Scotty sits there  
panting happily. Everything's normal. Then:

RUBY (O.S.)  
Calvin? \*

Calvin turns. Ruby is standing in the doorway. She looks  
like a little girl.

RUBY (CONT'D)  
Are you mad at me?

37A INT. KITCHEN. JUST AFTER.

37A

Calvin is on the phone, leaving a message. His back is  
turned to Ruby, who is cracking eggs into a bowl. \*

CALVIN  
Dr. Rosenthal, it's Calvin Weir-Fields.  
Something has, um, come up, and I'd  
appreciate it if you called me?

Calvin checks behind him. Ruby finds a whisk.

CALVIN (CONT'D)  
(Finishing his message)  
Um. As soon as possible.

He hangs up. Ruby beats the eggs. Calvin stares at her.

RUBY  
Hey, I was thinking of making these  
pretty spicy. Is that okay? \*

Calvin slaps his own face. Ruby looks alarmed.

RUBY (CONT'D)  
Calvin? \*

Calvin shakes his head vigorously. She's still there.

RUBY (CONT'D)

What's wrong?

\*

CALVIN

Nothing, nothing, everything. Are these, by any chance, yours?

He pulls a handful of girlie stuff out of the drawer.

\*

RUBY

Yeah, of course they are, who else's would they be?

\*

(Turning pale)

Oh god. Are you...are you seeing someone else?

\*

Calvin laughs, a little hysterical.

CALVIN

No. No. I'm not...seeing anyone. Other than you.

He laughs again, more hysterical. Ruby looks worried.

CALVIN (CONT'D)

Will you excuse me?

38 INT. CALVIN'S OFFICE. JUST AFTER.

38

Close on the phone sitting on the desk.

CALVIN (O.C.)

Remember how Dad used to say I had an "over-active imagination"?

We travel down the phone cord to find Calvin, hiding under his desk, cradling the receiver.

HARRY (O.S.)

(On the phone)

Wait. Ruby is in your house.

CALVIN

I started seeing her this morning. It's like that movie "Harvey." Except she's not a giant rabbit. It's not like she knows she's imaginary, either. She thinks we're in the relationship in my book. It is freaking me out.

\*

CUT BETWEEN:

38A INT. HARRY'S OFFICE. SIMULTANEOUS.

38A

Harry, in the middle of a very important-looking meeting.

HARRY

Calvin, I'm in the middle of a meeting.

CALVIN

But this is an emergency. I may be losing my mind.

HARRY

Look. There is no possible way that "Ruby" is in your house, because she is not a real person.

CALVIN

I know she's not! Stop telling me she's not!

HARRY

Is this about last night? I shouldn't have said anything.

CALVIN

No no no no. I know objectively she's not real, but I'm telling you: I can see her, I can smell her, when she touched me, I could feel it. She's making eggs in my kitchen. *Actual eggs.*

\*

Silence.

CALVIN (CONT'D)

Harry?

HARRY

(sotto voce)

Calvin. I am at work. I am in a very important meeting. I cannot handle your shit right now.

Calvin emits a high-pitched keening sound.

HARRY (CONT'D)

Listen to me. I want you to leave the house. See a friend. A friend who can't see your imaginary friend. If this is still an issue tonight, we will talk. Okay?

CALVIN

Okay.

(CONTINUED)

HARRY  
And Calvin? Do not under any  
circumstances call Mom about this.

CALVIN  
What do you think I am, crazy?

Silence on the phone.

CALVIN (CONT'D)  
I'll phone a friend.

\*

LATER.

Calvin, on the phone, sorts through papers on his desk.

CALVIN (CONT'D)  
It's Calvin. Weir-Fields? From high  
school? Yeah, the writer. I sat next to  
you in Spanish class. No requerdes?

A small scrap of paper slips out: "It's Mabel, Call me! 310-  
555-0597." Calvin picks it up.

CALVIN (CONT'D)  
Yeah, actually, I gotta go.

39 INT. CALVIN'S HOUSE. JUST AFTER.

39

Calvin eases his office door open. Silence. He tiptoes down  
the hall. Stealthily picks up his keys. Slides his shoes  
on. Opens the front door.

RUBY (O.S.)  
Where are you going?

Calvin jumps. Ruby's *at the top of the stairs.*

\*

CALVIN  
Out.

RUBY  
Where?

CALVIN  
...The store.

RUBY  
Can I come?

CALVIN  
No.

RUBY  
Why not? \*

CALVIN  
Because. \*

RUBY  
Please?

CALVIN  
No. \*

RUBY  
...Please? \*

40 INT. CALVIN'S CAR. JUST AFTER. 40

Calvin drives, gripping the wheel. Ruby turns the radio on. Calvin stares at her. The radio. Back at the road.

41 EXT. SILVERLAKE. STREET. LATER. 41

Calvin feeds the parking meter. Ruby leans sweetly on him.

RUBY  
Hey, I heard they're doing a Zombie Film Festival at the cemetery, you wanna go? \*

Calvin leads her toward a store. \*

RUBY (CONT'D)  
We could do a shot every time someone gets bitten.

Calvin looks around, makes sure no one will see him talking to thin air, then gives Ruby a push toward the store:

CALVIN  
Okay, bye.

He starts to walk off.

RUBY  
Where are you going?

CALVIN  
Nowhere.

Ruby pins him with her eyes.

CALVIN (CONT'D)  
Cafe Figaro. I've got this friend. It won't take long. \*

41 CONTINUED:

41

RUBY  
What am I supposed to do?

CALVIN  
Stay here, **check out the shops**. I'll be  
back soon. \*

Ruby looks at him. Inscrutable. Then:

RUBY  
Okay, have fun.

She goes **into** the store. Calvin shakes his head, walks away. \*

42 INT. CAFE **FIGARO**. LATER.

42 \*

Late afternoon, the restaurant is full of stragglers. Mabel and Calvin sit in a corner with some drinks. She looks much younger than she did at the party.

MABEL  
When I didn't hear from you right away I  
figured you lost my number or something.  
That's what my roommate said must have  
happened.

Mabel looks at Calvin expectantly. Calvin realizes he has to say something.

CALVIN  
Oh, no, I didn't lose your number.

She's still looking at him, waiting for an explanation.

CALVIN (CONT'D)  
Actually the night I met you, I started  
writing something. So that's been really  
consuming.

MABEL  
The night you met me? Am I... Never  
mind. Am I in it?

CALVIN  
I can't really talk about it.

MABEL  
Right, right, of course not.

Beat. She gets really excited.

(CONTINUED)

MABEL (CONT'D)

But if I am in it, like when it comes out in stores, will you tell me which character I am?

CALVIN

You're not in it.

MABEL

But if I am.

Beat.

CALVIN

I will let you know.

MABEL

Awesome.

She grins at Calvin. He takes a sip of his drink.

MABEL (CONT'D)

So. Do you do this a lot?

CALVIN

Do what?

MABEL

Meet up in the middle of the day for sex.

Calvin chokes on his drink.

CALVIN

No, no, that's not... I just wanted someone to talk to.

MABEL

Men never *just* want to talk to girls.

CALVIN

I do.

MABEL

(*Flirtatious*)

If you say so.

\*

CALVIN

Are you...Are you even legal?

MABEL

I mean, not to drink, but yeah. Wanna go somewhere?

(CONTINUED)

RUBY (O.C.)

Hi.

Calvin jumps. Ruby is standing at his shoulder.

RUBY (CONT'D)

I'm sorry, am I interrupting?

Calvin looks away, desperate not to be the guy talking to his imaginary friend in front of his underage date.

MABEL

What's going on?

CALVIN

Nothing, I thought I heard something. *You wanna get out of here?*

\*  
\*

RUBY

*Calvin?!*

\*

MABEL

Um. Do you know this girl?

Mabel is looking right at Ruby. Calvin stares in disbelief.

RUBY

(Pretend friendly)

*Hi, I'm Ruby. Calvin's girlfriend? I don't think we've met.*

\*  
\*

MABEL

(Standing)

Um, Mabel, I'm, um, a friend of Calvin's. I was just going.

\*

CALVIN

(To Mabel)

Wait wait wait. You can see her?

RUBY

*She can see me, I can see her. Did you honestly think--*

\*  
\*  
\*

CALVIN

(To Mabel, urgent)

*Stop. You can see...*

(Pointing at Ruby)

*Her.*

\*  
\*  
\*  
\*  
\*

MABEL  
Please don't make this worse.  
(To Ruby)  
I'm sorry, I didn't know.

\*

CALVIN  
What is this? Did Harry put you up to this?

\*  
\*

RUBY  
Your brother's in on this?!

\*  
\*

MABEL  
I don't know what's going on here. Ruby,  
it was nice meeting you.  
(To Calvin)  
Have fun "writing."

\*

Mabel walks away.

RUBY  
Who the fuck was that?

\*

Calvin grabs a busboy and points urgently at Ruby.

CALVIN  
Can you see her?

RUBY  
Calvin! Answer me!

\*  
\*

BUSBOY  
...Can I see her?

\*  
\*

Calvin grabs the busboy's hand and jabs at Ruby. The hand makes solid contact.

\*

RUBY  
Hey!

\*  
\*

BUSBOY  
What's wrong with you, man?

\*  
\*

CALVIN  
(Hushed, amazed)  
She's real.

Ruby picks up Calvin's water glass, throws it at him and storms out.

\*  
\*

EXT. SILVERLAKE. STREET. JUST AFTER. \*

Ruby charges down the street. Calvin (all wet) comes running out of the restaurant after her. \*

CALVIN  
Ruby! Wait! \*

She rounds on him, furious. He ducks her blows. \*

RUBY  
Leave me alone! \*

CALVIN  
Wait, listen-- \*

Ruby takes off running. Calvin runs after her, tries to grab her. She fends him off with her purse and hands. \*

RUBY  
Let go of me! Let go! \*

A MALE PASSERBY pops out of his car. \*

MALE PASSERBY  
Are you okay? \*

RUBY  
Get away from me! \*

Calvin backs off, hands in the air. \*

MALE PASSERBY  
Should I call the police? \*

RUBY  
No, I'm fine. He's just being a complete asshole. \*

MALE PASSERBY  
Are you sure? \*

RUBY  
Yeah, I'm fine. Seriously. Thank you. \*

The Passerby gets in his car. Ruby brushes herself off. Calvin looks around to make sure no one is watching. \*

RUBY (CONT'D)  
I should have known there was something wrong. You've been acting like such a freak all day-- \*

(CONTINUED)

CONTINUED:

Just as the Passerby pulls away from the curb, Calvin grabs Ruby and scoops her over his shoulder. \*

RUBY (CONT'D) \*

Hey! Put me down! Put me down! \*

Calvin runs down the street away from the cafe. \*

RUBY (CONT'D) \*

Put me down or I'll scream! \*

He continues walking. Ruby screams. Calvin drops her. \*

CALVIN \*

Stop it! Stop it! \*

Calvin claps his hand over her mouth. She tries to bite him. He immobilizes her jaw with his other hand. \*

CALVIN (CONT'D) \*

*Do not bite.* There is a lot that is new here. More than I can tell you. And I'm having trouble processing it all. Okay?! \*

Ruby pulls his hands away from her mouth. \*

RUBY \*

Then talk to me! Don't go on a date with another girl! \*

CALVIN \*

It wasn't a date. \*

RUBY \*

I mean, what is going on with you? \*

CALVIN \*

I'm sorry. I don't know, I am just... trying to wrap my head around the reality of this situation. \*

He puts his hands on her arms, gingerly, feeling her skin. \*

CALVIN (CONT'D) \*

That you're here, that you're real. It all seems... pretty incredible. \*

Ruby looks up at Calvin's sweet vulnerable face. Something changes inside her. \*

CALVIN (CONT'D) \*

What? \*

(CONTINUED)

CONTINUED: (2)

RUBY \*  
Kiss me, stupid. \*

Calvin looks into her eyes. He leans in. Their lips come \*  
closer, closer...and finally touch. They kiss. Soft and \*  
sweet. Calvin pulls away, his eyes wide with wonder. \*

CALVIN \*  
Holy shit. \*

He kisses her again, passionate this time. PRELAP SOUND OF A \*  
ZOMBIE MOANING as: \*

44 EXT. CEMETARY. NIGHT. 44

On screen, a **Zombie attacks!** We pan over the moviegoers \*  
until we land on: Ruby and Calvin doing shots and laughing. \*  
CUT between screen zombies and shots as we start to hear \*  
INFECTIOUS HAPPY MUSIC ramp up. CUT TO:

45 INT. LOS ANGELES BAR. NIGHT. 45 \*

Ruby and Calvin dancing like fools. The music is literally  
too loud to hear what anyone is saying. The song builds to a  
high. Ruby screams something at Calvin.

CALVIN  
(Subtitled)  
WHAT?

RUBY  
(Subtitled)  
I TOOK OFF MY PANTIES!

CALVIN  
(Subtitled)  
WHAT?

RUBY  
(Subtitled)  
MEET ME IN THE BATHROOM, I'M NOT WEARING  
ANY PANTIES!

CALVIN  
(Subtitled)  
WHAT?

Ruby holds up her panties. Calvin's eyes get big. Ruby \*  
gestures toward the bathroom. Calvin grins hugely. \*

CUT TO: \*  
\*

47 INT. EL COYOTE RESTAURANT. EARLY EVENING. 47 \*

A dark dive bar in a cheap Mexican restaurant. Harry is \*  
staring at Calvin in disbelief. Calvin swills a chip in the \*  
bowl of guacamole, takes a bite.

CALVIN \*  
You know that thing at the beginning of a \*  
relationship where you forget to eat? I \*  
may need an actual meal here.

Harry continues to stare. Calvin sighs.

CALVIN (CONT'D) \*  
Look. I know it's a lot to take in. But \*  
you have to believe me. She's real. I \*  
don't know how or why, but she's here and \*  
she's real. And I like it.

HARRY  
...Real as in other people can see her.

CALVIN  
That's what I'm trying to tell you.  
We've been to restaurants, we take Scotty  
to the park. People talk to her. She's  
very friendly.

HARRY  
That's impossible.

CALVIN  
Apparently not.

HARRY  
What does Dr. Rosenthal say?

Calvin looks away, eats another chip.

HARRY (CONT'D) \*  
Are you fucking serious? This is why \*  
people have shrinks. For when they start \*  
seeing things.

CALVIN \*  
I'm not "seeing things"-- \*

HARRY \*  
Calvin. Call him. \*

CALVIN \*  
No. I told him about Ruby when she was \*  
just a character. He won't understand. \*

(CONTINUED)

47 CONTINUED:

47

HARRY  
Call him or I'm telling Mom. \*

CALVIN  
He'll think I'm crazy. \*

HARRY  
You are crazy.

CALVIN  
The situation is crazy, I am not.

HARRY  
Do you hear yourself? There is no possible way that you are sleeping with a girl that you MADE UP. \*

48 INT. CALVIN'S HOUSE. LATER.

48

Calvin opens the front door, Harry behind him.

CALVIN  
(whispering)  
She doesn't know that I wrote her, so please don't say anything about the manuscript, okay? \*

HARRY  
Yeah, okay.  
(Talking to the air)  
Hi, Ruby, great to meet you!  
(Back to Calvin)  
Can we call the doctor now?

RUBY (O.S.)  
Cal!!!! \*

Harry stops in his tracks. Ruby streaks across screen and jumps into Calvin's arms.

RUBY (CONT'D)  
What took you so long?

Calvin grins at Harry, who looks like his eyes are about to fall out of his head. Ruby registers Harry, gets down. \*

CALVIN  
Ruby, this is my brother Harry.

Ruby gives Harry a big hug. Harry looks completely discombobulated. \*

(CONTINUED)

RUBY  
Harry! I feel like I know you, Calvin  
talks so much about you. \*

HARRY  
You're...Ruby.

RUBY  
Yup.

HARRY  
The painter. From Dayton Ohio.

RUBY  
Uh huh. Are you staying for supper? I'm  
making meatloaf. \*

CALVIN  
She's an amazing cook. \*

HARRY  
Yeah. Can I talk to you for a second?  
Outside? \*

49 EXT. CALVIN'S YARD. JUST AFTER. 49

Harry and Calvin stand on the steps. Harry is furious. \*

HARRY  
What'd you do, hire some actress? Craig's  
list? This isn't funny.

CALVIN  
I told you, she just appeared.

HARRY  
You're a writer! You are not Ricky  
Fucking Jay!

CALVIN  
("Don't be silly")  
I know that, Harry.

HARRY  
There has to be some logical explanation. \*

CALVIN  
Love isn't logical.

HARRY  
No, but you know what is? Physics! Or  
metaphysics! Whatever! People don't  
appear out of thin air.

(CONTINUED)

CALVIN

She did!

\*

HARRY

HOW?!

\*

\*

CALVIN

I don't know how! It's love, it's magic.

\*

\*

Harry pulls his phone out.

\*

CALVIN (CONT'D)

What are you doing?

\*

\*

HARRY

Calling your doctor.

\*

\*

Calvin physically stops him.

\*

CALVIN

Harry. Harry. Stop. Listen to me. Remember when you met Susie? Remember what you told me?

\*

\*

HARRY

I certainly didn't pretend I invented her, Calvin.

CALVIN

You said she was your dream girl. That's what happened to me. My heart got broken in a thousand pieces, I didn't think I would ever love anyone again. And then I had a dream, and the dream made me think, hey, maybe there is a girl out there for me. I imagined what she looked like and smelled like and all her favorite things. And one day I woke up and she was there. And turns out, she makes me happy. She makes me feel not alone on this planet. Now I know this isn't how most people meet--

\*

\*

\*

Harry laughs.

CALVIN (CONT'D)

Don't laugh at me.

Harry looks at his little brother. He looks so serious.

HARRY

Hasn't it occurred to you that she might be an imposter?

\*

(MORE)

(CONTINUED)

49 CONTINUED: (2)

49

HARRY (CONT'D)

That some girl *maybe* wanted to get close to you, and somehow got her hands on what you wrote, and--

\*  
\*

CALVIN

No one's read my manuscript except for you. So unless you're playing some terrible joke...

Harry thinks for a moment. Calvin watches him.

HARRY

Okay. Let's say you...created this person. Everything you wrote about her came true, right? Even the smallest things?

CALVIN

Yes.

HARRY

Have you tried writing more?

CALVIN

No.

\*

HARRY

Write something about her.

CALVIN

Why? She's perfect.

HARRY

Write something and see if it comes true. If it does, then you're right and this is a fucking miracle. If nothing changes, then...maybe we go to the police.

50 INT. CALVIN'S KITCHEN. JUST AFTER.

50

Calvin and Harry scuttle in, guiltily. Ruby is at the stove.

CALVIN

Hey. We're going to check something. Something online.

The boys sidle out of the room. Ruby looks amused.

RUBY

(Calling after them)  
Were you guys getting stoned?

51 INT. CALVIN'S OFFICE. JUST AFTER.

51

Calvin and Harry rush in. Calvin sits at his typewriter, Harry shuts the door behind them.

CALVIN  
Okay, here's where I left off.

He presses return to start a new paragraph.

CALVIN (CONT'D)  
Now what?

HARRY  
It has to be something we'd notice right away. Something obvious.

CALVIN  
What she's wearing.

HARRY  
What she's wearing! Yes!  
(Beat)  
What was she wearing?

The boys sit there. Long pause.

CALVIN  
Was it pink?

HARRY  
I've got it.

He whispers something in Calvin's ear. Calvin looks at him, shrugs, and types. We see the words he's typing:

**Suddenly and inexplicably, Ruby began to speak in French. She had no awareness she was doing so.**

\*

They wait.

HARRY (CONT'D)  
Okay...

Then we hear:

RUBY (O.S.)  
(Slight French accent)  
*Calvin! Harry! Bon Appetit!*

The boys' eyes grow wider.

52 INT. CALVIN'S KITCHEN. JUST AFTER.

52

Ruby is bringing the meatloaf to the table when they walk in.

RUBY

C'est tres chau mais je pense que l'on devrait manger. Cal, est-ce que tu peux aller chercher le vin? Harry, reste, s'il-te plait, nous avons beaucoup a manger. Pourquoi est-ce-que vous me regardez comme ca?

[It's very hot, but I think we should eat. Cal, will you grab the wine? Harry, please stay, we have so much food. Why are you guys looking at me like that?]

Calvin is elated. Harry is dumbfounded.

RUBY (CONT'D)

Quoi? Qu'est-ce qu'il y a? [What? What is it?]

Harry starts laughing nervously.

RUBY (CONT'D)

(Pissed)

Ca n'est pa marrant. [This isn't funny, guys.]

CALVIN

I'll be right back. I have to do something.

RUBY

Faire quoi? [Do what?]

Calvin leaves the room. Harry and Ruby are alone.

RUBY (CONT'D)

(Annoyed)

Je ne vois vraiment pas ce qu'il y a de si amusant. [I don't see what's so funny.]

52A INT. CALVIN'S OFFICE. SIMULTANEOUS.

52A \*

Calvin runs in, types frantically.

52B INT. CALVIN'S KITCHEN. JUST AFTER.

52B \*

Calvin hurries in with a fancy bottle of wine, attempting to cover his tracks.

(CONTINUED)

CALVIN  
I think this occasion calls for a special  
bottle of wine!

\*  
\*  
\*

RUBY  
(Now in English)  
Great. Your brother looks like he could  
use a drink.

\*  
\*  
\*  
\*

Behind Ruby's back, Harry gives Calvin a wild thumbs-up.

\*

53 INT. CALVIN'S DINING ROOM. LATER.

53 \*

Wine gets poured into a glass. Ruby, Calvin, and Harry sit  
around the table, the remnants of dinner around them.

HARRY  
I have to say, that was the best meatloaf  
I have ever had.

RUBY  
Thanks, it's a family recipe.

\*

She pours more wine. Harry mouths "Family recipe?" Calvin  
shrugs. Ruby sits back in her chair.

\*  
\*

HARRY  
So, your family...is in Ohio?

\*  
\*

RUBY  
Um, my parents died in an accident when I  
was just a baby. I got moved around a  
lot. I guess the habit stuck--I've lived  
in...  
(Quick finger count)  
Nine cities in the last six years?  
So, yeah...I'm sorry, I'm totally  
monopolizing the conversation.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

HARRY  
No. This is fascinating.

\*  
\*

Ruby smiles.

\*

RUBY  
What nice boys. Your mom must be so  
proud. It's hard to raise a decent guy.

\*  
\*  
\*

HARRY  
Oh, I think a person would have to do  
something pretty amazing to produce a  
good woman.

Calvin kicks Harry under the table.

RUBY

Well, I certainly gave the people who raised me a run for their money.

\*

HARRY

I bet.

\*

Calvin gets up.

CALVIN

Okay, great, you guys like each other. I think Harry has to go now. Right, buddy? Get back home?

Ruby smiles at Harry.

RUBY

He can be such a control freak, right?

\*

HARRY

You can't even imagine.

\*

54 EXT. CALVIN'S HOUSE. JUST AFTER.

54

Ruby waves goodbye at the door. Calvin waves back. Harry stands next to him, waving.

\*

\*

CALVIN

Be right back!

\*

\*

Harry turns and walks. Calvin hurries to keep up with him.

\*

CALVIN (CONT'D)

So?

\*

\*

HARRY

(Sotto voce)

Get in the car.

\*

\*

\*

CALVIN

What?

\*

\*

HARRY

Get. In the car.

\*

\*

Harry beeps open his car, gets in. Calvin gets in next to him and closes the door. Beat of silence. Then Harry explodes.

\*

\*

HARRY (CONT'D)

That...was...INSANE!!!!

\*

\*

(CONTINUED)

Harry shakes the steering wheel. Calvin laughs. \*

HARRY (CONT'D) \*  
INSANE! How did this happen? \*

CALVIN \*  
I have no idea, I didn't even know I \*  
could change her-- \*

HARRY \*  
You manifested a woman with your mind!!! \*  
Mom is going to freak. \*

CALVIN \*  
Whoah. Harry. You can't tell Mom. \*

HARRY \*  
Why not? She loves all that New Age \*  
shit. \*

CALVIN \*  
Seriously. You can't tell anyone. Not \*  
Mom, not Susie. No one. \*

HARRY \*  
But this is amazing! How can you not-- \*

CALVIN \*  
Harry. No one. They'll think she's a \*  
freak. \*

HARRY \*  
So...what? We're just going to pretend \*  
she's your girlfriend? \*

CALVIN \*  
She is my girlfriend. \*

Harry stops dead cold. \*

HARRY \*  
Seriously? \*

CALVIN \*  
Why not? Stranger things have happened. \*

HARRY \*  
I don't think so. I think this is pretty \*  
much the strangest thing that's ever \*  
happened EVER. What are you going to do, \*  
marry her? Have kids with her? Wouldn't \*  
that be like incest? Mind-cest? \*

CALVIN

I don't know. I don't care. I love her.  
Please don't ruin this for me. **Harry.**  
**Promise me. No one.**

\*  
\*  
\*

Calvin looks at Harry. Hard. Harry sighs.

HARRY

Fine.

CALVIN

Thank you.

\*

**Calvin opens the car door to get out. Harry puts out his hand to stop him.**

\*  
\*

HARRY

**Um. So you can like...change her.**

\*  
\*

CALVIN

I guess.

\*  
\*

HARRY

**So...you could like tweak things. If you wanted.**

\*  
\*  
\*

**Calvin pulls the car door shut again.**

\*

CALVIN

**What do you mean, like what?**

\*  
\*

HARRY

**Like... I don't know, anything! Big tits! Long legs! Think "Weird Science."**

\*

CALVIN

I like her little legs.

HARRY

Do you know how many times I've wanted a button to make Susie stop doing all the annoying shit she does? You could have blow jobs whenever you wanted.

CALVIN

Ruby loves giving blow jobs.

HARRY

**Yeah now, but what about in a couple months? Or days? Women are mysterious creatures. I still look at Susie and think "Who are you?"**

\*

54 CONTINUED: (3)

54

CALVIN  
I know Ruby. I wrote her.

HARRY  
So you could make her do anything. For men everywhere: tell me you're not going to let that go to waste.

Calvin looks down the dark street, the LA skyline all lit up in the distance. He looks back at Harry.

CALVIN  
No. I can't do that to her. I'll never write about her again.

\*

Harry exhales heavily.

\*

55 INT. CALVIN'S OFFICE. JUST AFTER.

55

Calvin removes the page from his typewriter. We briefly glimpse the last two sentences, about Ruby speaking French and setting her back to normal. Calvin stacks this page with the rest of his manuscript. He opens a desk drawer, places the manuscript inside, closes the drawer and locks it.

RUBY (O.S.)  
Calvin?

\*

Calvin whips around. How much did she see?

RUBY (CONT'D)  
So? Did he like me?

CALVIN  
He loved you.

\*

She jumps into his arms. They kiss.

\*

FADE TO BLACK.

\*

PRELAP: THE SOUNDS OF AN ELECTRONIC GAME.

\*

\*

57 INT. CALVIN'S CAR. MONTHS LATER. DAY.

57 \*

Terrible traffic. Calvin drives. Ruby, slightly different hair, plays a game on Calvin's phone.

\*

\*

CALVIN  
Please don't do that, you'll run my battery down.

\*

\*

(CONTINUED)

RUBY

Hang on, I'm almost at the next level--

Calvin's phone rings. Ruby accidentally presses "Accept."

CALVIN

If that's my mom, don't--

GERTRUDE (O.S.)

Hello?

Calvin shoots Ruby a look. She laughs, covers her mouth.

GERTRUDE (O.S.) (CONT'D)

Hello, is anyone there?

CALVIN

Yeah, hi.

GERTRUDE (O.S.)

Oh, hi sweetie. I wasn't sure you were there.

CALVIN

What do you want, Mom?

GERTRUDE (O.S.)

I was just wondering if you were going to make it up this weekend?

CALVIN

I told you, we can't this weekend, we're busy.

Ruby mouths "Busy?" Calvin shushes her with his hand.

GERTRUDE (O.S.)

With what? Your brother says you haven't been writing.

CALVIN

He doesn't know.

GERTRUDE (O.S.)

You've been with this girl for months and I still haven't met her. I'm beginning to think she doesn't exist.

CALVIN

What? No. I mean, yes--

GERTRUDE (O.S.)

So when can I meet her?

CALVIN

Soon.

Ruby gets excited.

GERTRUDE (O.S.)

Next weekend?

Ruby nods yes vigorously.

CALVIN

Um, next weekend... I think we have something.

Ruby rolls her eyes, looks out the window.

58-59 OMITTED

58-59

INT. CALVIN'S BEDROOM. NIGHT.

[NOTE: Calvin's house, once spare, has become colorful and even cluttered with Ruby's things. We might see this in a change of bedspread, posters, knickknacks.]

Ruby lies in bed reading. Calvin is putting Scotty to bed. There's a blanket draped over Scotty's crate and Calvin has crawled halfway in, so his head is hidden and his butt and legs stick out in a funny way.

CALVIN

Scotty, give me a kiss. Daddy loves you. You're a good dog. Good dog.

RUBY

Why can't we go up to Big Sur?

Calvin emerges from the crate.

CALVIN

We'd have to find someone to watch Scotty.

RUBY

We could take him with us.

CALVIN

I don't know, Mort, and their house is all weird...

RUBY

You don't want me to meet your mom.

CONTINUED:

CALVIN \*  
Of course I want you to meet her. I'll \*  
ask her to come down for Christmas, okay? \*

Ruby goes back to her book. Calvin stands by the bed, \*  
waiting for her to move over. \*

CALVIN (CONT'D) \*  
Come on, scoot. \*

RUBY \*  
Let's switch places tonight. \*

CALVIN \*  
But that's my side. \*

RUBY \*  
Just for tonight. \*

Calvin looks at her, then crawls over awkwardly. They settle \*  
into their new places. He curls into her. Then: \*

RUBY (CONT'D) \*  
You know that new coffee shop on Dwyer? \*  
I've been thinking I might try to get a \*  
job there. \*

CALVIN \*  
I told you, I'm happy to support you \*  
while you paint. \*

RUBY \*  
But I haven't been painting. \*

CALVIN \*  
You will. \*

He puts a hand up her shirt. She pushes him away, gently. \*

RUBY \*  
I'm sleepy. \*

CALVIN \*  
Then let's turn out the light. \*

Ruby does. Silence as they curl into each other. Then: \*

RUBY \*  
It's just, maybe if I wasn't around all \*  
the time, you'd be able to write more. \*  
When we met, weren't you working on \*  
something? \*

(CONTINUED)

CONTINUED: (2)

Calvin turns the light back on. \*

CALVIN \*  
I thought you liked spending time \*  
together. \*

RUBY \*  
I do. \*

CALVIN \*  
So why do you care if I'm working or not? \*

RUBY \*  
I don't. I just want you to be happy. \*

CALVIN \*  
I am happy. \*

RUBY \*  
Good. \*

She smiles. Calvin shakes his head and turns out the light. \*  
They curl up again. Then: \*

RUBY (CONT'D) \*  
It's just...if you aren't serious about \*  
me, I think I should probably start to \*  
invest in something else. \*

Calvin turns on the light again. \*

CALVIN \*  
What? What does that mean? \*

Ruby shrugs. \*

CALVIN (CONT'D) \*  
How could I be more serious about you? \*

Ruby shrugs. \*

CALVIN (CONT'D) \*  
I'm the most serious about you. \*  
(Trying to make her laugh) \*  
I'm crazy serious about you. I'm \*  
seriously serious about you. \*

RUBY \*  
Okay. Good night. \*

She kisses his cheek and turns off the light. Calvin sits \*  
there in the dark. \*

INT. BEDROOM. MORNING. \*

Ruby opens her eyes. Calvin is throwing things in a bag. \*  
Ruby sits up. \*

RUBY \*  
What are you doing? \*

CALVIN \*  
Packing for our road trip. \*

Ruby smiles big. \*

PRELAP MUSIC OVER: \*

64 INT. CALVIN'S CAR. DAY. 64

Calvin drives, Ruby beside him, Scotty in the back. The ever-changing Southern Californian vista: high rises, freeways, minimarts, taquerias, and miles and miles of ocean. Ruby feeds Calvin as he drives. Scotty hangs out the window. Ruby's feet rest on the dash. SONG FADES OUT as they pull up in front of:

65 EXT. MORT AND GERTRUDE'S HOUSE. EARLY EVENING. 65

An intricate hippy experiment. Ruby starts to open the car door. Calvin stops her. \*

CALVIN  
Wait. Why don't we stay somewhere else tonight? There's a thousand bed and breakfasts around here...

RUBY  
Calvin.

CALVIN  
You don't get it. They're weird.

RUBY  
So? You're weird. I like you.

CALVIN  
No. *Weird*. Like ESP believing, tempeh eating, Ralph Nader voting weird. *It's like the museum of weirdness in there, believe me you're not going to like--* \*  
\*  
\*

A sudden rapping at the window. Calvin jumps. Gertrude (60s, wild looking) waves through the window ecstatically. \*

(CONTINUED)

GERTRUDE

Finally!!!! You're here you're here  
you're here!!!

\*  
\*

Ruby throws open her door and runs around the car. Calvin  
opens his door reluctantly.

\*  
\*

RUBY

Hi, I'm Ruby!

\*  
\*

GERTRUDE

Ruby! It's so great to finally meet you.

\*  
\*

They hug. Ruby grins at Calvin.

\*

66 INT. MORT AND GERTRUDE'S HOUSE. JUST AFTER.

66 \*

Gertrude leads Ruby and Calvin through the front gate.

\*

RUBY

Your garden is amazing.

\*  
\*

GERTRUDE

All the plants have medicinal purposes.

\*  
\*

CALVIN

"Medicinal."

\*  
\*

RUBY

That's amazing.

\*  
\*

GERTRUDE

He started it in 1980, but he's just kept  
adding to it. It's his masterpiece.

\*  
\*  
\*

RUBY

Mort built all this?

\*  
\*

GERTRUDE

Can you believe it?

\*  
\*

CALVIN

Yessssss.

\*  
\*

They enter the living room, a pirate's den/hashish palace.

\*

GERTRUDE

And this is where we live.

\*  
\*

RUBY

This is so beautiful. I feel like I'm in  
some kind of temple.

\*  
\*  
\*

(CONTINUED)

GERTRUDE

Ah! I can't believe you said that!  
Calvin! She's so intuitive.

RUBY

What?

GERTRUDE

Mort got this wood from Amish land. It  
was blessed. And the bricks are from a  
Catholic school that was torn down!

RUBY

Oh wow.

Calvin rolls his eyes. Gertrude leads them down a hall.

GERTRUDE

(Pointing)

Upstairs; dining room; that's my study,  
please don't go in, I'm re-alphabetizing--

A glimpse of insane piles of books and paper--

GERTRUDE (CONT'D)

And this is where you'll be sleeping!

They enter a totally open room with a funny lofted bed.

RUBY

It's like a little nest!

CALVIN

We're in here? There are no doors.

GERTRUDE

No one is interested in your business,  
honey. Ruby, this is the bathroom.

(Proud)

We have our own well.

INT. MORT'S WORKSHOP. JUST AFTER.

Gertrude leads them into a shack. ENORMOUS NOISE from a  
circular saw. A MAN wearing a mask bends over the saw,  
working on something. Around him are wood, tools, stones,  
and massive pieces of furniture.

GERTRUDE

MORT MAKES DRIFTWOOD FURNITURE!!!  
MORT!!! HONEY! THEY'RE HERE!!!

MORT pulls his mask off, revealing a wide grin.

(CONTINUED)

CONTINUED:

MORT  
WELCOME!!!

He waves. Ruby waves back.

67 INT. MORT AND GERTRUDE'S DINING ROOM. LATER. 67

Dinner is on a low table, around which are gathered: Calvin, \*  
Ruby, Gertrude, Mort, Harry, and Susie. Mort feeds Scotty \*  
scraps from the table. \*

MORT  
So did you go to art school?

RUBY  
Um, not formally, no. I just kind of \*  
picked things up along the way. \*

MORT  
That's right! Just do it! You'll learn \*  
more that way. Look at Calvin! \*

CALVIN  
Can you not feed Scotty off the table? \*  
It'll upset his stomach. \*

MORT  
Don't worry! Dogs love human food. \*

GERTRUDE  
I painted when I was young.

RUBY  
Calvin never told me.

GERTRUDE  
Their father didn't approve.

HARRY  
Because she painted porn.

SUSIE  
Nudes. \*

HARRY  
In positions. It's basically porn.

MORT  
I think they're very sexy.

GERTRUDE  
Mort's been encouraging me to take it up  
again.

(CONTINUED)

67 CONTINUED: 67

Mort **leans over to kiss Gertrude**. Ruby smiles at them. \*

68 INT. GERTRUDE'S HOUSE. LIVING AREA. LATER. 68

A raucous game of charades, the women on one team, the men on the other. Gertrude is acting out clues rapid fire. \*

RUBY/SUSIE  
Movie! Three words! First word! Small  
word! The! It!

MORT  
What!

Gertrude points to her nose, "That's it!"

CALVIN  
Mort! You can't guess, you're on our  
team!

RUBY/SUSIE  
Second word!

Gertrude gestures at the girls in a sweeping motion.

RUBY/SUSIE (CONT'D)  
Us! We! People! Chickens! Girls!

MORT  
Women!

CALVIN  
Mort!

Gertrude points to her nose enthusiastically.

RUBY  
What Women Want!

GERTRUDE  
Yes!!!

HARRY  
What Women Want?!?!

Gertrude, Ruby, and Susie high five.

CALVIN  
You gave that to them!

MORT  
Come here, **honey**, you did so good! **So** \*  
**good! You win the prize!** \*

(CONTINUED)

68

CONTINUED:

68

He grabs her butt affectionately. She cackles. Calvin averts his eyes. \*

HARRY  
Who picks "What Women Want"?! \*

69

INT. GUEST BEDROOM. NIGHT.

69

Calvin's in bed, pretending to read; Scotty's in his crate on the floor. Ruby gets out of the shower, puts on her nightie. \*

RUBY  
Calvin! I forgot to tell you. Your mom's going to teach me how to bake a pie. She says we can pick the berries straight from the garden. (Getting in bed) Isn't that cool? Calvin? \*

CALVIN  
She didn't used to be like this.

RUBY  
Like what?

CALVIN  
When Dad was around, she wore like polo shirts. And cooked meat. It's like she's been brainwashed.

RUBY  
I think she and Mort seem really happy. \*

Calvin turns the page. Ruby looks at him, then turns over. \*

EXT. POOL. DAY. \*

A SPLASH of a body entering the water. Ruby's head pops up. \*

RUBY  
Calvin! \*

MORT  
Calvin! Come on! The water feels great! \*

Mort is standing on the roof, stretching. Harry swims in the pool, Susie reads on the side, Gertrude holds baby Miles. \*

RUBY/HARRY  
Calvin!! Callie! \*

WE LOOK UP to reveal: Calvin, standing on the balcony of a TREEHOUSE, twenty feet in the air. He waves. \*

(CONTINUED)

CONTINUED:

RUBY \*  
Don't you want to swim? \*

CALVIN \*  
No thanks. You guys go ahead. \*

RUBY \*  
Come in! It'll be fun! \*

CALVIN \*  
I promised Langdon I'd finish his book. \*

Gertrude watches this exchange. \*

RUBY \*  
Finish it later! \*

CALVIN \*  
You have fun. I'll be up here. \*

MORT \*  
Okay! Enjoy yourself! \*

SUSIE \*  
Mort, be careful! \*

Mort jumps off the roof, cannon-balling into the pool. Ruby \*  
shrieks. Calvin watches Ruby. Gertrude watches her son. \*

INT. TREEHOUSE. LATER. \*

Calvin sleeps on the bed, book on his chest. Gertrude's head \*  
pops into the room; she's standing on the ladder. She \*  
watches him sleep for a moment. \*

GERTRUDE \*  
Calvin, honey. \*

He wakes. \*

GERTRUDE (CONT'D) \*  
You okay? \*

CALVIN \*  
I'm fine, Mom. \*

GERTRUDE \*  
You know, I'm really glad you brought \*  
her. It means a lot to me. \*

CALVIN \*  
Okay. \*

(CONTINUED)

CONTINUED:

GERTRUDE \*  
Okay. Dinner's in a half hour. \*

She goes back down the ladder. Calvin watches her disappear. \*

EXT. GERTRUDE'S HOUSE. PORCH. NIGHT. \*

Everyone sits around the porch table, with pieces of pie. \*  
Calvin sits slightly apart. Ruby sits by Gertrude. Susie is \*  
going through an old photo album, baby monitor next to her. \*  
Mort holds Scotty, Harry takes from a joint. \*

MORT \*  
Wanna see my impression of Scotty? \*

HARRY \*  
Yup. \*

Mort does nothing with his face. Harry cracks up. \*

MORT \*  
Wanna see my impression of Scotty when \*  
he's really angry? \*

HARRY \*  
Yup. \*

Mort does nothing with his face again. Harry cracks up. \*

CALVIN \*  
Stop making fun of Scotty. \*

GERTRUDE \*  
Oh calm down. \*

SUSIE \*  
Harry, you look so cute here... \*

MORT \*  
(Offering him the joint) \*  
Here. \*

CALVIN \*  
I told you, I don't want it. \*

RUBY \*  
(Mouth full of pie) \*  
Try it, it's really mellow. \*

MORT \*  
It's fine, he doesn't need it. His \*  
brain's big enough, right? \*

(CONTINUED)

CONTINUED:

Harry laughs again. \*

HARRY \*

His brain...is so big...that he can make  
an entire-- \*

CALVIN \*

Harry! \*

HARRY \*

He just thinks it and then, POOF-- \*

Calvin gets up, abruptly. \*

CALVIN \*

Harry, I think you've had enough. \*

HARRY \*

(To Susie) \*

You're so beautiful. Isn't she the most  
beautiful girl? \*

SUSIE \*

Okay, time for bed. Come on, crazy. \*

Susie tries to help Harry up. Harry teeters. \*

MORT \*

Here, mijo, let me help you. \*

CALVIN \*

You know what, Mort? I think you've done  
plenty. \*

Calvin helps Susie move Harry inside. A moment of silence on  
the porch. Gertrude looks at Mort, concerned. He comes over  
and puts a hand on her shoulder. \*

MORT \*

I'll go talk to him. \*

GERTRUDE \*

Gracias, mi amor. \*

Mort kisses the top of her head and goes inside. \*

RUBY \*

I'm sorry. \*

Gertrude smiles at her, pours more wine. \*

(CONTINUED)

CONTINUED: (2)

GERTRUDE

The unfortunate thing about having kids is that for a few years, they only like to show you the worst parts of themselves. The good parts they save for their friends. It's fine. As long as I know he isn't like this all the time.

RUBY

...He isn't.

Gertrude raises her eyebrows at Ruby. Ruby just smiles. Gertrude pulls the photo album across the table and flips a few pages. She turns it toward Ruby.

GERTRUDE

Look.

CLOSE ON the photo: A MIDDLE AGED MAN with a gut in golf gear grins at the camera. Next to him a conservatively dressed woman holds his trophy. Ruby looks closely.

RUBY

Is that you?

GERTRUDE

And that was Jack.

RUBY

So handsome.

GERTRUDE

Yes. And very serious. Like Calvin.

Gertrude touches Jack's face with one finger, tenderly.

RUBY

He was a golfer?

GERTRUDE

Jack tried many, many things. It was hard for him...to see things come so easily for Calvin. He couldn't understand. A great gift can be a burden in its own right. It can be lonely.

Ruby nods.

GERTRUDE (CONT'D)

The funny thing is, they were actually so much alike. Same big heart. Same exacting standards for themselves.

(MORE)

(CONTINUED)

CONTINUED: (3)

GERTRUDE (CONT'D)

And they both couldn't quite let  
themselves join in the fun.

RUBY

...Mort's a lot of fun.

Gertrude laughs.

GERTRUDE

Yes he is.

All of a sudden, Calvin comes through the screen door, as if  
he's running from something.

CALVIN

Ruby. Bed.

RUBY

Right now?

Mort comes out behind him, carrying a beautiful but strange  
looking chair.

MORT

Why won't you take it? I want you to  
have it.

GERTRUDE

What's going on?

MORT

Calvin won't accept my present.

RUBY

Why not?

GERTRUDE

Honey, Mort works hard on his furniture.

MORT

(Explaining the design)  
I call it "The Lone Pine."

GERTRUDE

That's beautiful!

CALVIN

I'm not going to take it, stop pushing it  
on me.

RUBY

Calvin.

(CONTINUED)

CONTINUED: (4)

MORT \*  
Don't you like it? \*

GERTRUDE \*  
Of course he does. It's a great chair! \*

MORT \*  
Come on, sit down, feel the wood. \*

CALVIN \*  
What do I have to do to get through to \*  
you?! I don't WANT his stupid chair! \*

Silence. Everyone stares at Calvin. \*

73 EXT. CALVIN'S CAR. DAY. 73

Calvin and Ruby drive back down the coast. The chair is strapped to the top of the car. The ocean flies by.

74 INT. CALVIN'S KITCHEN. EVENING. 74

The chair sits in the living room, totally out of place. Calvin reads. Ruby makes dinner. Very quiet. Ruby starts singing to herself. \*

CALVIN \*  
Honey, I'm trying to read. \*

Ruby looks at Calvin, then at the steak she's cooking. She turns off the burner and leaves the room. Calvin looks up. \*

CALVIN (CONT'D) \*  
Ruby? \*

75 INT. CALVIN'S BEDROOM. DARK. 75

Calvin opens the door. Ruby is lying on the bed in the dark. Calvin turns on the bedside light. Ruby wipes tears away.

RUBY  
I don't know how I got here.

Calvin blanches.

CALVIN  
What do you mean?

RUBY \*  
Shuffling around waiting on you. I don't know who this is. \*

(CONTINUED)

CALVIN  
You don't have to cook.

RUBY  
That's not... You spent all weekend  
reading *that* stupid book. Your mom and  
Mort were trying so hard...

\*

CALVIN  
I'm sorry.

RUBY  
And you don't...You don't have any  
friends.

CALVIN  
I have you. I don't need anyone else.

RUBY  
That's a lot of pressure.

CALVIN  
You don't have friends either.

RUBY  
I used to. I had a lot of friends.

CALVIN  
You did?

She nods. He tries to wrap his brain around that.

CALVIN (CONT'D)  
Okay...

RUBY  
(Whispers)  
I'm so lonely.

CALVIN  
No. No. Don't say that.

\*

Calvin hugs Ruby. His face is troubled. He lets go and  
wipes away her tears.

CALVIN (CONT'D)  
What can we do? How can we make it  
better?

\*

RUBY  
...Maybe I could take an art class.

CALVIN

Great. An art class. Get out of the house. Good.

RUBY

And I think I should start spending some nights at my apartment. I miss having my own space.

\*

CALVIN

I cleared out that closet for you.

RUBY

One night. As an experiment.

CUT TO:

76 INT. CALVIN'S BEDROOM. NIGHT.

76

Calvin in bed alone. He's wide awake. He turns over, looks at Ruby's side of the bed. He looks at the clock: 4.45 AM.

77 EXT. CALVIN'S HOUSE. DAY.

77 \*

Calvin sits on his front stoop. Scotty jumps up as Ruby pulls up on her bicycle.

\*

\*

78 INT. CALVIN'S HOUSE. JUST AFTER.

78

Ruby takes off her helmet, bag, jacket as she walks in.

RUBY

It's mostly older people, but the talent level is really high. I think I'm going to learn a lot.

Ruby finally looks at Calvin. He looks terrible.

RUBY (CONT'D)

How was your night?

CALVIN

Terrible.

RUBY

I'm sorry.

CALVIN

I don't think this experiment is going to work for me.

(CONTINUED)

78 CONTINUED:

78

RUBY

There has to be space in the relationship. Otherwise, it's like we're the same person. One night a week. I think you can handle it. \*

She walks away. Calvin looks after her.

79 INT. CALVIN'S BEDROOM. NIGHT.

79

Scotty sleeps in the bed next to Calvin. Calvin's awake. Alone. The clock ticks incredibly loudly.

80 INT. CALVIN'S KITCHEN. EVENING.

80

Loud OPERA MUSIC. Calvin tries to make pasta. It's a mess. The phone rings. He picks up instantly.

CALVIN

Hi, where are you?

81 INT. BAR. SIMULTANEOUS.

81

Ruby stands with a crowd of people.

RUBY

Yeah, um, a bunch of people from class decided to go out.

Someone gestures to her with a drink. She nods.

82 CALVIN'S KITCHEN. SIMULTANEOUS.

82

CALVIN

When are you coming home?

RUBY (O.S.)

I don't know. We just got here.

CALVIN

But I cooked.

(Silence.)

Hello? I cooked?

RUBY (O.S.)

Sorry, yeah. I think we're going to eat here. I mean, we already ordered.

Calvin takes in the mess he's made.

CALVIN

So when are you coming home?

82A BAR. SIMULTANEOUS.

82A

RUBY  
I don't know. We're drinking, and your  
place is kind of far.

CALVIN (O.S.)  
I'll pick you up.

Ruby fiddles with a straw.

RUBY  
Yeah... I might be kind of late. Let's  
see each other tomorrow.

82B CALVIN'S KITCHEN. SIMULTANEOUS.

82B

Calvin stands there.

RUBY (O.S.)  
Calvin?

CALVIN  
Yeah. Okay. Have a great time.

He hangs up on her.

83 INT. CALVIN'S BEDROOM. NIGHT.

83

Calvin's alone in bed again. Awake. Finally he sits up,  
turns on the light. Looks at Ruby's empty side of the bed.

84 INT. CALVIN'S OFFICE. JUST AFTER.

84

Calvin unlocks the drawer. He takes out the last page of the  
manuscript and puts it in the typewriter. His hands hover  
over the keys. Then he types, each key firing off like a gun  
in the night.

**Ruby was miserable without Calvin. She had to be near him  
all the time, or she would become despondent.**

He sits back in his chair. The phone rings. He picks up.

CALVIN  
Hello?

RUBY  
(In tears)  
I want to come home.

85 INT. CALVIN'S BEDROOM. LATER. 85

Calvin and Ruby hold each other, faces inches apart. Calvin moves to extricate himself from her grasp. Ruby clutches at him, mostly asleep. \*

RUBY

No.

CALVIN

I have to pee.

RUBY

Stay.

86 INT. CALVIN'S KITCHEN. MORNING. 86

Calvin and Ruby sit next to each other, eating Cheerios from the same bowl, reading the paper. Ruby eats left-handed so they can hold hands. Calvin turns the page.

RUBY

I miss you right now.

She bursts into tears.

87 INT. CALVIN'S LIVNGROOM. LATER. 87

Calvin and Ruby lie curled up, watching some old movie. The phone rings. He gets up.

RUBY

Where are you going?

CALVIN

To get the phone.

RUBY

Can I come with you?

88 INT. CALVIN'S CAR. EARLY EVENING. 88

Calvin drives. Ruby holds his hand. He has to extricate it to turn. She takes it as soon as he's finished the maneuver.

88A EXT. HOLLYWOOD BLVD. THE EGYPTIAN. NIGHT. 88A \*

Calvin, holding Ruby's hand, approaches the box office.

CALVIN

Two for the 7.45.

(CONTINUED)

BOX OFFICE TELLER  
It's sold out. There's a 9 o' clock.

CALVIN  
(to Ruby)  
We could take a walk first?

89 EXT. HOLLYWOOD BLVD. LATER.

89

Calvin and Ruby walk through the crowd of tourists, street vendors, club-goers, etc. Intense press of people. Calvin's phone rings. Distracted, he lets go of Ruby's hand.

\*  
\*

CALVIN  
(Picking up phone)  
Hello?

\*  
\*  
\*

CYRUS (O.S.)  
Well, look who answered their phone!

\*  
\*

Ruby stops walking where he dropped her hand. Calvin continues on across the street, not noticing.

\*  
\*

CALVIN  
Cyrus, um, sorry, I've been really busy.

\*  
\*

CYRUS (O.S.)  
No worries! Busy writing? Cause, you know, I keep telling them you're working on it, but the publishers are getting kind of anxious about the new book. You seemed pretty excited about it a while back. Any progress since then?

\*  
\*  
\*  
\*  
\*  
\*  
\*

CALVIN  
Yeah, um, I'm out right now, but--

\*  
\*

Calvin turns to Ruby to mouth "One second"--but she's not there. He whips around. Ruby is nowhere to be found. Calvin panics.

\*  
\*  
\*

CYRUS (O.S.)  
Hey, buddy, look, I know you got your whole process. But if I could give them some kind of timeline--

\*  
\*  
\*  
\*

CALVIN  
Cy, I'm gonna call you back.

\*  
\*

CYRUS (O.S.)  
What?

\*  
\*

Calvin hangs up on him. Searches the crowd.

\*

89

CONTINUED:

89

CALVIN

Ruby!

\*  
\*

Across the street--a flash of color. Was that her?

\*

CALVIN (CONT'D)

\*

Ruby!

He attempts to cross the street. Cars whiz by. Calvin gets more anxious. Finally, the light changes. Calvin dashes across the street, through the crowds to: Ruby, who just stands there.

\*

CALVIN (CONT'D)

What are you doing?! I turned around and you were gone!

RUBY

You let go of my hand.

CALVIN

What?!

90

INT. CALVIN'S BEDROOM. LATER.

90

Ruby cries in bed, inconsolable. Calvin strokes her hair.

CALVIN

Ruby. Sweetie. You have to calm down. I'll get you some water. Okay?

RUBY

You didn't even notice I was gone.

\*

91

INT. CALVIN'S OFFICE. JUST AFTER.

91

Calvin sits in front of his typewriter, page inserted and waiting. He thinks for a minute, then he types:

**Ruby was filled with the most delicious, effervescent happiness. She didn't worry about Calvin leaving. There wasn't any room for worry in all that joy.**

92

INT. CALVIN'S HALLWAY. JUST AFTER.

92

Calvin climbs the stairs, glass of water in hand. He opens the bedroom door. Ruby sits on the bed grinning at him.

RUBY

Hi dummy.

\*

She laughs.

\*

96

EXT. CALVIN'S YARD. DAY.

96

Ruby and Susie are in the pool with baby Miles. Harry mans the BAR-B-QUE. Calvin comes up with two beers.

\*

HARRY

Thanks.

A peal of laughter from the pool. Calvin looks at Ruby, then angles his body away from her.

CALVIN

Can I ask you something?

HARRY

Shoot.

CALVIN

What if I told you I was writing again?

HARRY

Hey, that's fantastic. What's it about?

CALVIN

No. *Writing. Again.*

Calvin gestures with his head toward Ruby. Harry gets it.

HARRY

Ahhhhh.

(Eyeing Ruby)

The tits?

CALVIN

No. No, nothing...like that.

(Low)

She wasn't happy, so I...made her happy.  
And now she's like this...

Peal of laughter from Ruby in the pool.

CALVIN (CONT'D)

...all the time.

HARRY

What are you asking me? If it's moral?  
I don't know. It's obviously working.  
Think of it like Prozac.

CALVIN

But how do I know it's real?

(CONTINUED)

HARRY

It's not. She's not.

CALVIN

She was.

(Beat)

I want to be what's making her happy.  
Without *making* her happy.

HARRY

So write "Ruby went back to normal." No  
big deal.

CALVIN

...I think she was going to leave me.  
Before.

Harry considers this, flips a burger.

HARRY

Susie left once.

CALVIN

When?

HARRY

While ago. Before we were engaged.

CALVIN

Why didn't you tell me?

HARRY

You had a lot going on. And she came  
back. But I still think about it. I  
could lose her any moment.

CALVIN

You're married, you've got a kid. She'd  
never leave.

\*

HARRY

Nothing's permanent. It's dangerous to  
love someone.

In the pool, Ruby laughs again. Calvin looks at her.

Calvin and Ruby's backs at the sink as they do the dishes.

CALVIN

I'm thinking of going away for a few  
months. By myself.

RUBY  
Where do you wanna go?

CALVIN  
I don't know. Somewhere far.

RUBY  
You could send me post cards. I love getting mail.

She smiles. Unperturbed. Calvin tries again.

CALVIN  
Or I might hole up here. In the house. Not even go outside.

RUBY  
Cool. We could build a pillow fort!

\*

Calvin stops doing the dishes. He takes Ruby's face in his hands. Forces her to look at him. There's a moment of silence. She giggles. Calvin's eyes as he takes her in.

98 INT. CALVIN'S OFFICE. LATER.

98

CLOSE ON: The last page of the manuscript. The ball of the typewriter rips across the page: **Ruby**

There is a moment of waiting. Then the rest of the sentence.

**Ruby was just Ruby. Happy or sad, however she felt. Whoever she might be.**

CLOSE ON Calvin's face as he considers what he has done.

**FADE TO BLACK.**

\*

100 INT. CALVIN'S LIVINGROOM. LATE AFTERNOON.

100

Ruby is stretched out on the couch, watching "America's Next Top Model". There's a half-eaten pan of brownies next to her, and gossip magazines strewn all over.

The sound of the front door opening. Ruby makes no move to clean up. Scotty runs in and bee lines to Ruby, who pushes him away with her feet. Calvin comes in with **his dry cleaning.**

\*

\*

CALVIN  
What are you doing? We have Langdon's party.

RUBY

Who?

CALVIN

Langdon Tharp. The writer. His book party's tonight?

Ruby's eyes are on the TV. Calvin walks over, turns it off.

RUBY

Hey! I was watching that.

CALVIN

Yeah, for days.

RUBY

It's a *marathon*.

CALVIN

You were always asking me to make plans for us. I did. Get dressed.

RUBY

Don't tell me what I used to say. I'm allowed to change my mind!

CALVIN

I don't want to fight about this.

RUBY

Great. Let's ignore it, then.

Ruby snaps the TV on. Calvin turns it off. Standoff. Ruby covers her face with her hands. Calvin sits next to her.

RUBY (CONT'D)

I'm sorry. Everything's been so up and down recently. It's like my internal compass is just...gone. Maybe I should talk to someone. You used to see someone, right?

CALVIN

Dr. Rosenthal.

RUBY

Maybe you should go back.

CALVIN

I thought we were talking about you.

(CONTINUED)

RUBY  
We are. We are. Never mind.  
(Wiping away her tears)  
Maybe you're right. Maybe I do need to  
get out. See people.

CALVIN  
This party will be fun. I promise.

101 INT. LANGDON THARP'S HOUSE. BOOK PARTY. NIGHT. 101

Scary hip Silverlake mingles with scary slick Hollywood, in a house as spare and glassy as a shark tank. \*

RUBY  
Please take me home.

CYRUS (O.S.) \*

Cal!

Cyrus charges at them, an anorexic brunette on his arm. \*

CYRUS (CONT'D) \*

What are you doing? You have to talk to Adam and Mandi.

CALVIN  
Who?

CYRUS \*

Adam and Mandi. The producers who want to take over your option? Check your messages.

CALVIN \*

Wait, wait. Cy. This is Ruby.

CYRUS \*

Ohhh. Hi. Cyrus. Ruby. Nice. \*

(Referring to his date) \*

This is Saskia. Cal? \*

Cyrus grabs Calvin's elbow. Calvin turns back to Ruby. \*

CALVIN

Stay there, I'll be right back.

They're gone. Ruby turns to Saskia.

RUBY \*

Do you wanna get a drink?

101 CONTINUED: 101

SASKIA  
I'm on a juice fast.

102 INT. PARTY. LATER. 102

Saskia talks to some guys. Ruby holds a drink. Across the room, ADAM and MANDI (20s, eager) and Cyrus and another agent WARREN all talk at Calvin. \*

ADAM  
Would you want to write the screenplay yourself?

CYRUS  
Of course he is, who else is gonna do it? \*

CALVIN  
I don't know, I've never written one... \*

MANDI  
Oh my god, you're such a genius, you'd pick it up like that. \*

WARREN  
That's what we keep telling him! \*

Ruby gives up waiting for Calvin, wanders off. Calvin does not notice, but Langdon, across the room, spots Ruby walking alone, looking lost. He notes it, returns to his fans. \*

103 INT. PARTY. SIMULTANEOUS. 103

Ruby wanders through the house. Pictures of Langdon. Strange objects. She picks up a telescope, looks through it.

104 INT. PARTY. LATER. 104

The Adam/Mandi/Cyrus/Warren situation has gotten more intense. Calvin looks even more desperate to get away. \*

MANDI  
Who would you want to play Charlie? \*

ADAM  
That's the question, right? \*

WARREN  
It's gonna be huge. \*

CYRUS  
Huge. \*

(CONTINUED)

104 CONTINUED: 104

CALVIN \*  
Hey, I'll be right back. \*

105 EXT. PARTY. SIMULTANEOUS. 105

Ruby takes off her shoes, dips a toe into the infinity pool. \*

LANGDON THARP (O.S.) \*  
You like my pool? \*

Langdon stands across the pool with a bottle of wine. \*

LANGDON THARP (CONT'D)  
Do I know you?

106 INT. PARTY. SIMULTANEOUS. 106

Calvin tries to make his way through the party.

CALVIN  
Excuse me, excuse me.

A girl stands with her back to Calvin, blocking his path.

CALVIN (CONT'D)  
Sorry, excuse me.

The girl turns around. Calvin stops in his tracks.

GIRL  
Cal.

CALVIN  
Lila.

107 EXT. PARTY. SIMULTANEOUS. 107

Langdon moves a little closer. He's pleasantly drunk.

LANGDON THARP  
What are you doing at my party?

RUBY  
You tell me.

LANGDON THARP  
Did you come with someone?

RUBY  
Calvin. Weir-Fields.

(CONTINUED)

107 CONTINUED:

107

LANGDON THARP  
So, are you the kind of girl who only  
dates famous writers?

RUBY  
Why, are you a famous writer?

108 INT. PARTY. SIMULTANEOUS.

108

Lila is soft and serious. Calvin looks like he's had the  
wind knocked out of him.

\*  
\*

CALVIN  
I thought you were in New York.

LILA  
Langdon's helping me get my novel  
published. He didn't tell you?

CALVIN  
You finished your novel?

LILA  
Couple months ago.  
(Pained)  
Big surprise, right? The dilettante  
finished something.

CALVIN  
I never said that.

109 EXT. PARTY. SIMULTANEOUS.

109

Langdon and Ruby are now a few feet apart.

LANGDON THARP  
You don't happen to have a name, do you?

\*

RUBY  
Ruby.

\*  
\*

LANGDON THARP  
Ruby. What do you do, Ruby?

\*  
\*

RUBY  
Nothing.

LANGDON THARP  
How refreshing. What do you do in your  
spare time?

RUBY  
Not much.

\*  
\*

110 INT. PARTY. SIMULTANEOUS.

110

LILA  
I hear you're seeing someone.

CALVIN  
Yeah. She's here.

LILA  
Is she a writer?

CALVIN  
No. A painter.

Lila smiles, chagrined.

LILA  
Sounds great. Very unthreatening.

CALVIN  
You think I was threatened by you?

LILA  
Why would you be? You're a genius.

CALVIN  
Don't use that word.

(Beat)  
So, what, Langdon introduced you to his agent? Publisher?

LILA  
Something like that.

CALVIN  
Well, I'm sure it must be good, if Langdon's helping you.

Lila mutters something.

CALVIN (CONT'D)  
What?

LILA  
Nothing. I'm not fucking him, if that's what you're implying.

CALVIN  
I really don't care what you do.

111 EXT. PARTY. SIMULTANEOUS.

111

RUBY

...Tell me: how does a novelist get such a fancy house in the Hollywood Hills? \*

LANGDON THARP

By selling out very early. Why do I feel like I know you?

RUBY

I guess I have that kind of face.

LANGDON THARP

...You know what I was thinking? I was just thinking this would be a perfect night for a swim. \*

RUBY

I don't have a suit.

LANGDON THARP

Is that a problem?

112 INT. PARTY. SIMULTANEOUS.

112

The argument has escalated.

CALVIN

I'm sorry, how was I anything but supportive? I read every draft you gave me. I brought you into my writer's group, I introduced you to Langdon. \*

LILA

(Under her breath)  
Begrudgingly.

CALVIN

What? I literally can't hear you.

LILA

Begrudgingly, begrudgingly. You weren't curious about me. You never were. You had an image of who I was, and anything I did that contradicted it, you ignored.

CALVIN

What image? The one where you left me as soon as I wasn't successful?

LILA

You think I gave a shit if you were famous?

(Getting emotional)

(MORE)

(CONTINUED)

LILA (CONT'D)

All I wanted was for you to care about me.

CALVIN

Care about you?! You left weeks after my father died. You really wanna talk about caring?

LILA

(Looking around for help)

Oh my god this is not happening.

CALVIN

Do you know what people say when I tell them how you left me?

LILA

You were impenetrable!

CALVIN

They say, how could you love a person like that?

LILA

I tried to help, you refused to let me in.

CALVIN

And I say, I have no fucking clue.

LILA

The only person you wanted to be in a relationship with was you. So I let you do that.

CALVIN

Wow. You really let yourself off the hook, don't you?

LILA

Good bye, Cal.

CALVIN

Yeah, bye, have a great life.

Calvin storms away, fuming. He makes his way to the back of the house, looking for Ruby. Then he sees, through the open glass doors: \*

Ruby, on the edge of the pool, pulls off her dress. She's in her bra and panties. Calvin steps onto the patio, confused. \*

(CONTINUED)

113 CONTINUED:

113

LANGDON THARP (O.S.)  
Don't worry, I keep it very warm.

Langdon's in his underwear in the pool, peeking through his fingers.

RUBY  
You promised not to look!

CALVIN  
What's going on here?

Ruby freezes. Langdon uncovers his eyes.

LANGDON THARP  
Calvin. We thought we'd take a dip.  
Care to join us?

CUT TO:

114 INT. CALVIN'S CAR. JUST AFTER. 114

Calvin and Ruby ride in stony silence. Ruby flips on the radio. Calvin flips it off.

115 INT. CALVIN'S HOUSE. JUST AFTER. 115

Ruby comes into the house ahead of Calvin and immediately reaches for Scotty's leash.

RUBY  
Scotty!

Calvin shuts the door behind them.

CALVIN  
What was that?

RUBY  
What?

CALVIN  
You know what.

RUBY  
Oh, grow up.

Calvin grabs her arm.

RUBY (CONT'D)  
Stop! You're hurting me.

(CONTINUED)

CALVIN

Explain what you were doing.

RUBY

You left me alone at a party where I didn't know anyone. I found someone to talk to.

CALVIN

In your underwear.

RUBY

Would you have been mad if I was wearing my bikini?

CALVIN

You weren't wearing your bikini. Do you know how it looked? My agent was there. My ex was there!

RUBY

Lila was there? Why didn't you tell me?

CALVIN

Because I was too busy getting you to PUT YOUR CLOTHES BACK ON. You're supposed to be my girlfriend.

RUBY

I am your girlfriend.

CALVIN

So act like it!

RUBY

I'm sorry I wasn't acting like your platonic ideal of a girlfriend. You can be such a fucking prude.

CALVIN

Because I don't want you skinny dipping with other men?

RUBY

Because you don't want me doing ANYTHING! You have all these rules! And you don't tell me what they are until, whoops, I've broken them! And then you get to be disappointed with me!

(CONTINUED)

CALVIN

You want to know my rules? Don't fuck other men! Don't let them think about fucking you!

RUBY

So I'm responsible for what other people are thinking?

CALVIN

You are responsible! When you act a certain way, it leads people on. If you take your clothes off at a party, it makes people think you're a slut. So I'd really prefer if you didn't do that. Is that clear enough for you?

RUBY

Fuck you. I am not your child. You don't get to decide what I do.

Ruby starts to put on her coat.

CALVIN

Wanna bet?

RUBY

What?!

CALVIN

I'm pretty sure I can make you do whatever I want.

RUBY

What are you gonna do, tie me up?

CALVIN

Nope. I don't have to.

Calvin leaves the room, casually. Ruby stares after him.

116 INT. CALVIN'S OFFICE. JUST AFTER.

116

Calvin takes the manuscript out of its drawer, puts the last page in the typewriter. Ruby comes to the door.

RUBY

Calvin. I'm leaving. I will call you tomorrow.

Calvin types something quickly.

(CONTINUED)

RUBY (CONT'D)

Calvin.

CALVIN

Fine. Go.

Ruby shakes her head and turns to leave. She stops abruptly, as if she's hit a wall. She tries again. Again. Futile.

RUBY

What...? What is this? What's going on?

Calvin pulls the paper out of the typewriter and hands it to her. She reads:

**Ruby could not leave Calvin's house. She couldn't even leave his office.**

Ruby looks up at Calvin, equal parts confusion and terror.

RUBY (CONT'D)

What the fuck is this?

CALVIN

This is my book. The one I haven't been working on. Wanna see?

He hands her the previous page. She skims over it. We see old commands, other things Calvin has written.

RUBY

Is this some kind of joke? \*

CALVIN

No, it's pretty serious.

Ruby picks up other pages of the manuscript. Calvin watches her. As she reads, the color drains from her face.

RUBY

What...what is this? You're writing about me? How did you know this, about my teacher? Have you been talking to people about me? \*

CALVIN

No.

RUBY

This is private. You can't do this, you can't write about me. \*

(CONTINUED)

CALVIN

I'm not writing about you. I wrote you.  
I made you up.

RUBY

What?!

CALVIN

I had a dream about a girl. I wrote it  
down. I gave her a name. Ruby. I wrote  
all kinds of things about her. And one  
day I woke up and she--you--were living  
in my house. I can make you do anything.  
Because you're not real.

Silence. Ruby stares at him.

RUBY

You're sick. Jesus, you made me up?!  
Let me tell you something, Calvin: you  
are not the center of the fucking  
universe. If this is how you think of  
other people, then you are in for a long,  
lonely, fucked up life.

\*  
\*  
\*

He types something.

RUBY (CONT'D)

*Je te jure, tu ferais mieux d'ecoutez ce  
que j'ai... Mon Dieu. Je parle francais?  
Mais, je ne sais pas parler francais.  
Qu'est-ce-que--*

\*  
\*  
\*  
\*  
\*

*[I swear to god, you better listen to  
what I'm-- Oh my god. Am I speaking  
French? I don't know how to speak  
French! What--]*

\*  
\*

Calvin picks up a page, shows her:

CALVIN

"Ruby speaks French."

\*

RUBY

*Mon Dieu! Qu'est-ce-qui m'arrive?  
[Oh my god. What's happening?]*

\*  
\*  
\*

CALVIN

I told you. I can make you do anything.

RUBY

Qu'est-ce-qui se passe? Mais, comment  
est-ce que tu fais ca?  
*[What is this? How are you doing this?]*

\*  
\*  
\*  
\*

CALVIN

It's simple. I write it.  
(Types something)  
You do it.

\*

Ruby's fingers start snapping. She stares at her hand as if  
it doesn't belong to her.

\*  
\*

RUBY

Mon Dieu! Arrete! Arrete!  
*[Oh my god, stop! Stop!]*

\*  
\*  
\*

Calvin types something. Ruby starts to sing **and strip.**

\*

The song continues over as we see:

Calvin types, Ruby does. The hammers of the typewriter, the  
violence of his fingers hitting the keys. Glimpses of the  
words he writes and fast cuts of:

\*

--Ruby spinning and chanting "I love you, I'll never leave  
you."

\*  
\*

--Ruby down on her knees, barking like a dog.

\*

--Ruby dancing and yelling "I love your mouth, I love your  
face, I love your cock," etc.

\*  
\*

--Ruby jumping up and down and cheering "You're a genius!"

\*

FINALLY:

Calvin slams his hands down on the keyboard, jamming the  
letters. Ruby collapses. They are both shaking, silent.

\*  
\*

After a long beat, Calvin raises his head, afraid to look at  
her. Ruby is on the ground, barely breathing.

\*  
\*

Calvin edges toward her, terrified. She doesn't move. He  
puts a tentative hand on her--and she JUMPS UP and runs out  
of the room. We hear the door slam behind her.

\*  
\*  
\*

Calvin is alone.

\*

122 INT. CALVIN'S OFFICE.

122

A page sits, waiting, in the typewriter. Calvin thinks. After a moment he sits forward and types something. He removes the page. Reads what he's written.

CALVIN (V.O.)

**As soon as Ruby left the house, the past released her. She was no longer Calvin's creation. From that moment on, only Ruby could determine the course her life. She was free.**

Calvin walks down the hall and places the manuscript in front of the bedroom door. On the title page is a post-it note:

"Ruby. Look at the last page. I love you. Calvin."

Calvin sits, leaning against the wall, waiting for Ruby to open the door.

CUT TO:

122A OMITTED

122A

123 LATER.

123

CLOSE ON Calvin's face. Scotty's nose enters frame. He kisses Calvin vigorously. Calvin opens his eyes and sees:

The bedroom door is ajar. The manuscript sits on the floor, but the Post-it note is gone.

124 INT. CALVIN'S BEDROOM. JUST AFTER.

124

The bedroom is stripped of Ruby's things. Calvin goes to the closet. Empty hangers where Ruby's clothes were. Calvin curls up on the floor and cries. Scotty lies next to him, keeping him company.

The light fades rapidly, day to night until we are in complete darkness. Then:

A light snaps on. Calvin is still lying on the floor. Scotty sits there chewing a shoe. Feet walk over to Calvin. Harry crouches down into frame.

CALVIN

She's gone.

\*

Harry helps Calvin to his feet and wraps his arms around his brother in a long embrace.

125 INT. CALVIN'S KITCHEN. LATER. 125

Harry and Calvin sit across from each other at the kitchen table. Calvin eats soup. Harry watches him. Calvin stalls for a moment.

HARRY

Soup.

Calvin takes another bite.

126 EXT. GOLF COURSE. DAY. 126 \*

Harry puts. Calvin stands there, in position to swing, but does not move. \*

CALVIN

Nothing helps. \*

Silence. Harry stops and looks at Calvin. \*

HARRY

When was the last time you wrote, Callie? \*

CALVIN

I can't write.

HARRY

Sure you can. That's what you have over every other poor schmuck out there with a broken heart. You can write about it.

CALVIN

Who would want to read that?

HARRY

Lots of people. Why not? You've got a pretty cool story.

Calvin considers this.

CALVIN

Everyone will think I'm crazy.

HARRY

No. They'll think it's fiction.

127 INT. CALVIN'S OFFICE. DAY. 127

CLOSE ON: the typewriter. Calvin's hands enter frame, pick it up and remove it. The empty desk. His hands reenter frame and place a NEW BLACK MACBOOK in its place.

(CONTINUED)

Calvin sits at his desk. He opens the laptop. His hands hover over the keys. Then, Calvin begins to type.

\*

CALVIN (V.O.)  
This is the true and impossible story of my very great love."

\*  
\*  
\*

CUT to reveal him sitting in the chair Mort made for him.

\*

INT. CALVIN'S KITCHEN. EVENING.

\*

Calvin cooks for himself, neatly. Dinner for one.

\*

CALVIN (V.O.)  
In the hope that she will not read it and reproach me, I have withheld many telling details.

\*  
\*  
\*  
\*

EXT. PARK. DAY.

\*

Calvin runs.

\*

CALVIN (V.O.)  
Her name, the particulars of her birth and upbringing, any identifying scars or birthmarks.

\*  
\*  
\*  
\*

EXT. SILVERLAKE STREET. DAY.

\*

Calvin walks Scotty alone. It is fall, he wears a coat.

\*

CALVIN (V.O.)  
All the same, I cannot help but write this for her. To tell her, I'm sorry for every word I wrote to change you. I'm sorry for so many things.

\*  
\*  
\*  
\*  
\*

INT. CALVIN'S LIVNGROOM. DAY.

\*

Calvin opens a package. Inside is a copy of his book (that we're hearing an excerpt from): "The Girlfriend." He turns to the dedication page. "For her."

\*  
\*  
\*

CALVIN (V.O.)  
I couldn't see you when you were here. And now that you're gone, I see you everywhere.

\*  
\*  
\*  
\*

The camera pans over the crowd until it lands on Calvin, reading aloud.

\*  
\*

CALVIN

"One may read this and think it's magic--  
but falling in love is an act of magic.  
So is writing."

\*  
\*  
\*

We see in the small crowd: Mort, Gertrude, Harry, and Susie.

\*

CALVIN (CONT'D)

\*

"It was once said of Cather in the Rye,  
'That rare miracle of fiction has again  
come to pass: a human being has been  
created out of ink, paper, and the  
imagination.' I am no J.D. Salinger, but  
I have witnessed a rare miracle. Any  
writer can attest, in the luckiest,  
happiest state, the words are not coming  
from you, but through you."

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

Calvin pauses, looks around the room.

\*

CALVIN (CONT'D)

\*

"She came to me wholly herself. I was  
just lucky enough to be there to catch  
her."

\*  
\*  
\*  
\*

LATER.

Calvin talks with his family. Cyrus sidles up.

\*

CYRUS

\*

Where have you been? I've got people  
dying to meet you.

\*

CALVIN

Cyrus, you've met my family.

\*

Calvin gestures toward Gertrude, Mort, Harry, and Susie.

\*

HARRY

Hey dude.

\*

Mort gives Cyrus a big hug. Cyrus looks discombobulated.

\*

MORT

\*

Doesn't his imagination just blow you  
away? I mean, where does he come up with  
these things, right?

Calvin looks at Harry. Harry winks at him. Calvin smiles.  
We pan out from our little group, enjoying the party.

131 INT. THERAPIST'S OFFICE. DAY. 131

Rosenthal flips through the book. Calvin sits, watching him. \*

DR. ROSENTHAL  
It's beautiful, Calvin.

CALVIN  
Thank you.

Dr. ROSENTHAL  
Most of my patients don't take my assignments this seriously.

They both laugh. Rosenthal puts the book aside. A beat. \*

CALVIN  
I know you hoped...that by writing this, I would realize that it never happened. That I imagined her. Or went crazy for a while. And I understand why that would be easier. It would make more sense. But the thing is: I don't need to make sense of this. I don't care if there's no good explanation. If I'm going to keep coming here, I need you to believe me anyway. Take the leap. At least imagine how it could be true. For me.

A beat.

DR. ROSENTHAL  
I will work on that.

132 INT. CALVIN'S CAR. LATER. 132

Calvin drives with the windows down, Scotty hanging his head out. A happy song plays. Calvin sings along.

133 EXT. PARK. DAY. 133

Off leash, Scotty roams ahead of Calvin. Calvin takes in the beauty of the day. Suddenly, Scotty takes off running.

CALVIN  
Scotty!

Scotty bee-lines over to a girl on a blanket, reading in the sun. She laughs and pets him. Calvin comes over. \*

CALVIN (CONT'D)  
I'm so sorry, I--

(CONTINUED)

Calvin stops. It's Ruby. Her hair is shorter, but it's her. She looks up at Calvin...and smiles. Blank.

RUBY

It's fine. He's so friendly.

She pets Scotty. Calvin crouches down, searching her face, his heart racing. It's definitely her...isn't it?

RUBY (CONT'D)

What's his name?

CALVIN

...Scotty.

RUBY

That's funny, that's the name of the dog in this book.

She points to her book: **"The Girlfriend."** Calvin picks it up. \*

RUBY (CONT'D)

Have you read it?

Calvin nods, head reeling. He absently flips through pages. \*

RUBY (CONT'D)

Did you like it?

Calvin's eye catches: **As soon as she left the house, the past released her.** He looks at the girl in front of him. \*

CALVIN

**I'm sorry,** did you say something? \*

RUBY

I asked if you liked it. The book.

CALVIN

What do you think of it?

RUBY

Well, my friend who lent it to me thought it was kind of pretentious, but I like it so far. \*

(Suddenly)

Have we met before?

CALVIN

I don't know.

RUBY

You seem so familiar.

(CONTINUED)

She looks at him searchingly. He watches, waiting for a glimmer of recognition. She smiles.

RUBY (CONT'D)  
Maybe we knew each other in another life.  
Or maybe we just go to the same coffee shop.

She laughs, self-conscious.

RUBY (CONT'D)  
What do you do, besides go for walks with your dog?

CALVIN  
I'm a writer.

RUBY  
Oh, what do you write?

He holds up the book. His author photograph. She turns bright red.

RUBY (CONT'D)  
So that's why you look familiar.

CALVIN  
Maybe.

RUBY  
I was totally kidding about my friend calling it pretentious.  
(A beat.)  
Can we start over?

\*  
\*

CALVIN  
...Yes. Do you mind if I sit here?

\*

RUBY  
Please.

She picks up the book to make room for him.

RUBY (CONT'D)  
Just don't tell me how it ends, okay?

CALVIN  
I promise.

They continue to talk as the camera pulls back, revealing the park in full bloom around them. Credits roll. The End.