

**SEXUAL LIFE**

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**FADE IN:**

**EXT. CITY SKYLINE - DAY**

city will  
complexes. A

From an AERIAL VIEW we see the outline of a city. Any  
do. Mirrored high rises. Sprawling apartment  
lot of people live here...whoever they are.

city at

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

freeways.  
none of

Everything is in miniature -- the buildings, parks, and  
GLIDING over this tabletop metropolis, we find that  
the buildings have roofs, allowing us to peak inside.

bedrooms,  
life

**VARIOUS CLOSE ANGLES**

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

the street.

A man dines alone. A woman walks her dog. Two kiss on  
One waits for a bus.

cover of the

Over this we HEAR Marianne Faithful's smoky-voiced  
standard "When We're Alone"

on chimney  
you and

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

I, When we're alone.

propriety There  
When we're  
miniature

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

miniature

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

**CUT TO:**

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

slender girl  
place  
Lorna

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

**LORNA**

occupant

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

LORNA (CONT'D) (cont'd)

Terri?

(to the cat)

She must already be at work, huh?

The cat meows -- very non-committal.

**CUT TO:**

**INT. LORNA'S KITCHEN - DAY**

cat food

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

**LORNA**

friend  
day it

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

(off the cat's blank stare)

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

smiles and

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

LORNA (CONT'D) (cont'd)

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

**CUT TO  
OMITTED**

**EXT. STREET - DAY**

Reading the  
and trips,  
next to  
puzzle.

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

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

Stumped by a clue, she turns to the Woman.

thoughts?

**LORNA**

Hmm. Simon and Garfunkel hit. Eight letters. Any

The Woman shrugs and looks off.

purse but  
But the  
smashes it

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

LORNA (CONT'D) (cont'd)

Oh my god.

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

LORNA (CONT'D) (cont'd)

No, this is right. This is exactly right.

**CUT TO**

**INT. COFFEE SHOP - DAY**

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

**LORNA**

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

The Waitress looks over her shoulder.

**WAITRESS**

What sign?

**LORNA**

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

**WAITRESS**

That thing? We got rid of it.

**LORNA**

Oh.

**WAITRESS**

Have you decided?

Before Lorna can speak, we hear--

**WOMAN**

She'll have the steak and egg special.

counter.

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

dangerous.

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

**TERRI**

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

**LORNA**

(to the Waitress)

White toast. Dry.

The Waitress leaves.

**LORNA**

Working early today, huh?

**TERRI**

No, I had something important to do...

box.

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

**TERRI**

...Miss nineteen.

**LORNA**

I knew you'd remember.

Terri gives Lorna a kiss on the lips.

**TERRI**

Of course I remembered. Go on, open it.

**LORNA**

midnight. And

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

that's when I'll open it.

**TERRI**

do to

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

pay for it.

**LORNA**

Ooh. It must be good.

**TERRI**

Other than

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

**LORNA**

Yes. There is something.

**TERRI**

Good. Count me in.

**LORNA**

for a

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

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

**LORNA**

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

Lorna points to the corner of her eye.

**LORNA**

keep talking  
did it.

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

This is my last day.

**TERRI**

Okay...

**LORNA**

I called them. I told them I was out.

**TERRI**

You did not.

**LORNA**

I'm...free.

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

**TERRI**

now.

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

phone on

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

**LORNA**

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

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

**WAITRESS**

(to Terri)

Can't do that here, Miss.

**TERRI**

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

(beat)

Fuck me.

**LORNA**

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

This takes Terri by surprise.

**TERRI**

What, you're leaving too?

**LORNA**

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

(beat)

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

**TERRI**

I wish you'd talked to me first.

**LORNA**

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

**TERRI**

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

(beat)

And it's because I'm your friend.

Lorna fiddles with her toast.

**LORNA**

I know.

(beat)

Listen, I'm late.

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

**LORNA**

Thanks.

**TERRI**

Well...Happy Birthday.

As Lorna goes, the Waitress reappears.

**WAITRESS**

Your friend comin' back?

**TERRI**

Hard to say.

**CUT TO**

**INT. TODD'S APARTMENT - DAY**

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

**CUT TO**

We're in --

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

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

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

taste. decor suggests an occupant of modest means and bohemian

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

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

**LORNA**  
Not including tip.

She smiles. Todd paces uneasily.

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

**LORNA**  
Depends on how generous you feel.

**TODD**  
Of course.

**LORNA**  
Is...this your first appointment?

**TODD**  
No. I've done this before.

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

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

He plops down next to her.

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

**TODD**  
I don't know. Another fifty dollars?

**LORNA**  
Uh-huh.

She thumbs through the wedding photos.

**LORNA**  
So, this is what you do. Weddings.

**TODD**

It pays the rent.

**LORNA**

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

**TODD**

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

**LORNA**

And you can only spend another fifty on me?

Todd walked right into that one.

LORNA (CONT'D) (cont'd)

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

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

**TODD**

You have a great smile, do you know that?

**LORNA**

Yeah, I've heard.

**TODD**

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

**LORNA**

Gee, I've never hear that one before.

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

LORNA (CONT'D) (cont'd)

in magazines. Really dirty stuff, though. Worse than dirty. Sick,  
really.

You probably wouldn't like it.

**TODD**

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

Lorna considers this.

**LORNA**

Why?

**TODD**

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

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

**LORNA**

She photographs people pissing on each other.

**TODD**

Uh-huh.

**LORNA**

Yeah...disgusting.

**TODD**

Maybe that's the point.

**LORNA**

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

**TODD**

What do you like?

**LORNA**

I like things that make me happy. Like this.

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

**LORNA**

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

She lingers over the photo.

**LORNA**

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

**TODD**

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

**LORNA**

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

**TODD**

Right. That, too.

Lorna puts down the photos.

**LORNA**

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

**CUT TO**

**INT. TODD'S BATHROOM - DAY**

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

**LORNA**

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

**CUT TO**

**INT. TODD'S BEDROOM - DAY**

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

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

**LORNA**

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

**LORNA**

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

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

**LORNA**

(flatly)

God, you really have a big cock.

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

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

**LORNA**

Wow. That was something.

**TODD**

Yeah...was it?

**LORNA**

Let me tell you...that was something.

**TODD**

Really.

**LORNA**

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

**CUT TO**

**INT. TODD'S KITCHEN - DAY**

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

**LORNA**

(into phone)

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

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

She turns to find Todd in the doorway, listening.

**LORNA**

(into phone)

Hold on...

(to Todd)

What?

**TODD**

Nothing. Are you alright?

**LORNA**

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

**TODD**

You never said anything about cab fare.

**LORNA**

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

**TODD**

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

Lorna slowly brings the phone to her ear.

**LORNA**

(into phone)

Alright. Where is it?

**CUT TO**

**INT. TODD'S CAR - MOVING - DAY**

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

seat between

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

**TODD**

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

**LORNA**

Make a right at the light.

He does.

**TODD**

Can I ask you a question?

(without a beat)

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

**LORNA**

Go on, ask.

**TODD**

mean what

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

world.

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

**TODD**

(back-peddling)

scene you're  
anything.

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

**LORNA**

Pull over.

**TODD**

What?

**LORNA**

Pull over here.

Limos and

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

cabs line the driveway. Uniformed doormen guard the entrance.

**LORNA**

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

**TODD**

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

**LORNA**

To think what?

**TODD**

Nothing.

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

**LORNA**

It's Todd, right.

**TODD**

Yeah.

**LORNA**

Well, Todd, you're alright.

(beat)

And that I don't say that to everyone.

She opens the door, starts out--

**TODD**

If I wanted to see you again--

**LORNA**

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

(beat)

But thanks for asking.

**OMITTED**

**INT. TODD'S CAR - DAY**

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

**TODD**

Lorna! Lorna!

But Lorna is gone.

**CUT TO  
OMITTED  
CUT TO**

**INT. PHOTOGRAPHY STUDIO - DAY**

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

**PHIL**

(to the couple)

Beautiful, just beautiful.

(to Todd)

You used a rubber, I hope.

**TODD**

Of course.

**PHIL**

And how much did this afternoon delight set you back?

**TODD**

Oh. About a buck and a quarter.

(to the couple)

We just need to reload.

As they do--

**PHIL**

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

**TODD**

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

**PHIL**

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

Phil pulls a calculator out of his camera bag.

PHIL (CONT'D) (cont'd)

(punching in numbers)

That means  
due. \$125  
I can  
to get

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

**TODD**

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

**PHIL**

Anyway, I stopped watching porno.

**TODD**

You did? Why?

**PHIL**

They kinda depress me.

(beat)

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

**TODD**

What?

Phil taps his forehead.

**PHIL**

My imagination.

(to the couple)

Okay, folks. It's magic time.

**LATER.**

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

Phil (cont'd)

action

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

**TODD**

What's Sarah got to do with it?

**PHIL**

You're seeing her, aren't you?

**TODD**

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

**PHIL**

But you're doing it with her, right?

**TODD**

pushing too

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

Phil stares.

**PHIL**

You mean, you haven't...

**TODD**

Technically? No.

**PHIL**

She won't put out?

**TODD**

two. What

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

**PHIL**

Lorna?

**TODD**

gave me.

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

exotic place.

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

kind of

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

just...doing

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

research. The lower depths...

(beat)

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

**PHIL**

I didn't say anything.

**CUT TO:**

**OMITTED**

**CUT TO**

**EXT. MOVIE THEATER - NIGHT**

seller

A revival house in a college neighborhood. The ticket

as Todd

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

and SARAH come running down the sidewalk.

**SARAH**

Shit! Sold out!

hopelessly

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

insecure.

They lean against the wall and catch their breath.

**SARAH**

I am so sorry.

**TODD**

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

**SARAH**

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

**TODD**

Done what?

**SARAH**

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

**TODD**

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

**SARAH**

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

God forbid I should have a life, right?

(beat)

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

**TODD**

Do what?

**SARAH**

Ruin my evening. Our evening.

(without a beat)

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

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

He takes her by the shoulders.

**TODD**

Sarah. Take a breath.

**SARAH**

Okay. I'm taking a breath.

And she does.

**TODD**

Now, take another one.

**SARAH**

I like you. Have I told you that?

**TODD**

Not today.

**SARAH**

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

**TODD**

Shopping? For what?

**SARAH**

For a house.

**TODD**

(completely thrown)

Just what I was thinking.

**CUT TO**

**INT. TODD'S CAR - MOVING - NIGHT**

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

**SARAH**

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

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

**SARAH**

What's this?

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

**SARAH**

Obviously, not for me.

**TODD**

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

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

**TODD**

What are you doing?

**SARAH**

Maybe we can find out whose it is.

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

**SARAH**

(reading)

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

**TODD**

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

**SARAH**

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

(off Todd's look)

What? You've never had a Lorna Doone?

**TODD**

No.

**SARAH**

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

And this bracelet is some sort of talisman.

**TODD**

You have a perverse mind.

(beat)

...which I like, by the way.

**SARAH**

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

**TODD**

Maybe you should put it back.

**SARAH**

What, aren't you a little curious?

Todd pulls over and stops.

**TODD**

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

**SARAH**

I want it to work, too.

(off his look)

Oh. Is this about sex?

**TODD**

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

**SARAH**

What? Get it over with?

**TODD**

Not exactly.

**SARAH**

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

Sarah absently fingers the bracelet that's not hers.

**TODD**

You can trust me.

**SARAH**

I know, I know.

(beat)

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

**TODD**

Of course not.

**SARAH**

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

I just need to feel--

**TODD**

I told you. I'm not.

Beat.

**SARAH**

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

**TODD**

Is that bad?

**SARAH**

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

**TODD**

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

Sarah considers this.

**SARAH**

Hmm. Ask me, anyway.

**TODD**

Are you serious?

(off her look)

Alright. Are you seeing anyone?

**SARAH**

Absolutely not.

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

**SARAH**

I do want to make love tonight.

**TODD**

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

She presses her finger to his lips--

**SARAH**

I think spontaneity is overrated.

**CUT TO**

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

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

Finally--

**SARAH**

Todd, the light.

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

**SARAH**

Wait. Don't say anything.

**TODD**

Okay.

Beat.

**SARAH**

What were you going to say?

**TODD**

I wasn't going to say anything.

**SARAH**

Oh.

**TODD**

You look beautiful--

**SARAH**

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

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

**SARAH**

Let's go slowly.

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

**SARAH**

Oh. Oww!

**TODD**

What happened?

**SARAH**

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

**TODD**

A bunion

**SARAH**

Not a bunion. A spasm.

**TODD**

Oh, a foot spasm. Here let me--

He throws back the covers and massages her foot.

**SARAH**

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

**TODD**

What can we do?

**SARAH**

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

She gets out of bed and hobbles into--

**INT. SARAH'S HALLWAY - NIGHT**

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

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

His thoughts--

**TODD**

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

Sarah looks up from her hopping.

**SARAH**

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

**TODD**

The thought never crossed my mind.

**CUT TO**

**INT. SARAH'S BEDROOM - NIGHT**

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

Todd looks at her and wonders --

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

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

**TODD**  
What's the matter?

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

**TODD**  
Is that why you're so quiet?

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

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

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

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

something right here.

**SARAH**

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

**TODD**

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

Sarah stares at him.

**SARAH**

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

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

**TODD**

You didn't like it.

**SARAH**

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

Alright?

**FADE OUT:**

**FADE IN:**

**INT. SARAH'S BEDROOM - LATER - NIGHT**

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

**SARAH**

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

**TODD**

A myth. You're right.

**SARAH**

Let's not be too hard on ourselves.

**TODD**

I agree.

**SARAH**

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

Todd nods his agreement.

**TODD**

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

**SARAH**

True. What do you mean?

**TODD**

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

**SARAH**

Right.

(beat)

There's got to be something else.

And they stare at the ceiling.

**FADE OUT:**

**FADE IN:**

**INT. SARAH'S BEDROOM - STILL LATER - NIGHT**

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

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

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

to touch herself.

Quietly.

**FADE OUT:**

**FADE IN:**

**EXT. STREET - DAY**

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

**EXT. SARAH'S GRANDPARENTS HOUSE - DAY**

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

Sarah gives him a kiss.

**SARAH**

Morning, Pappy. How's she doing today?

**GRANDFATHER**

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

Sarah pays him no mind and heads into the house.

**CUT TO**

**EXT. BACK PORCH - DAY**

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

The two drink coffee.

**GRANDMOTHER**

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

trying to

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

**SARAH**

Maybe they know something you don't.

**GRANDMOTHER**

Like hell.

lights

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

**SARAH**

Nan.

**GRANDMOTHER**

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

Where was I?

(beat)

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

**SARAH**

Oh, please.

**GRANDMOTHER**

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

**SARAH**

I wish I had a story to tell.

**GRANDMOTHER**

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

**SARAH**

All you want is dirt, Nan. Admit it.

**GRANDMOTHER**

No detail

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

**SARAH**

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

**GRANDMOTHER**

Hmm. Continue.

**SARAH**

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

**GRANDMOTHER**

Like vitamins.

**SARAH**

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

**GRANDMOTHER**

In other words...he excites you.

**SARAH**

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

**GRANDMOTHER**

Can you see your Pappy?

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

**SARAH**

He hasn't moved.

**GRANDMOTHER**

Good. Keep an eye on him.

**SARAH**

Why?

**GRANDMOTHER**

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

And I liked that.

They hear a loud creak.

**SARAH**

Don't worry. He's not moving.

**GRANDMOTHER**

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

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

She takes a long, luxurious drag.

**GRANDMOTHER**

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

Sarah sits on the edge of her chair.

**GRANDMOTHER**

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

**SARAH**

Did Pappy see it?

**GRANDMOTHER**

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

They both laugh.

**SARAH**

No small feat.

Pappy saw  
know how

**GRANDMOTHER**

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

**SARAH**

You lied.

**GRANDMOTHER**

me this?"  
last

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

(beat)

And the beast was tamed.

Sarah considers the story.

**SARAH**

And you've never been tempted to...

**GRANDMOTHER**

him? He

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

**SARAH**

Right.

**GRANDMOTHER**

It's mine. Not his.

**SARAH**

I wonder what became of that boy.

**GRANDMOTHER**

what

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

**SARAH**

I was, in fact.

**GRANDMOTHER**

Look what I have. I have you.

(beat)

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

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

**CUT TO**

**INT. THE MODEL CITY/OFFICE - DAY**

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

Over this --

**SARAH**

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

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

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

**JOSH**

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

**SARAH**

(shrugs)

Boo.

**JOSH**

Alright, what do you think of it?

**SARAH**

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

(off his look)

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

**JOSH**

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

**SARAH**

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

**JOSH**

You haven't met these women.

Sarah laughs, catches herself and stops.

**CUT TO**

**INT. OFFICE CORRIDOR - DAY**

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

**JOSH**

The champagne order?

**SARAH**

Done. Dom Perignon. Fifteen cases.

**JOSH**

Invitations?

**SARAH**

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

**JOSH**

Good.

He reaches behind her and pats her butt.

**SARAH**

Stop it.

**JOSH**

I can't.

**SARAH**

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

They reach the elevators.

**JOSH**

I love it when you're full of contempt.

She just glares.

**SARAH**

to act  
do is

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

**JOSH**

I've got a better idea.

**SARAH**

What?

**JOSH**

you and

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

**SARAH**

seriously

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

**JOSH**

Alright, alright. I have another idea.

**SARAH**

Please, don't...

**JOSH**

Let's just end it.

Beat.

**SARAH**

steps aboard

Yes. I think we should.

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

**JOSH**

Coming?

**SARAH**

I'm going to take the stairs.

Josh shrugs and lets the doors close.

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

**CUT TO**

**EXT. OFFICE BUILDING - DAY**

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

**SARAH**

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

**TODD**

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

**SARAH**

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

Beat.

**TODD**

You want your pickle?

**SARAH**

Do you want your pickle?!

**TODD**

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

**SARAH**

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

**TODD**

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

**CUT TO**

**EXT. SUBURBAN DEVELOPMENT - DAY**

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

**CUT TO**

**INT. HOUSE - DAY**

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

**SARAH**

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

**SARAH**

Guess I'll be heading back...

**JOSH**

Wait.

(beat)

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

**SARAH**

(shrugs)

No. None.

**JOSH**

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

**SARAH**

No. In fact, I want to thank you.

**JOSH**

For what?

**SARAH**

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

**JOSH**

Touché.

**SARAH**

Are you having seconds thoughts?

**JOSH**

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

Sarah smiles. She extends her hand.

**JOSH**

What are you doing?

**SARAH**

Let's seal the deal. Shake.

It's a little awkward, but they do.

one problem

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

**SARAH**  
What?

a familiar

**JOSH**  
Where do we put the bed?

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

from the

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

hallway.

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

They head out.

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

**INT. ANOTHER BEDROOM -- DAY**

**SARAH**  
Not enough height for bunk beds.

**JOSH**  
Why do you assume there will be two children?

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

**INT. THE KITCHEN -- DAY**

**SARAH**  
Definitely not enough space for two people to cook.

**JOSH**

I prefer to eat out.

**INT. THE LIVING ROOM -- DAY**

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

**SARAH**

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

**JOSH**

Where would you put it?

**SARAH**

It needs to go over...

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

**SARAH**

Hmmm.

**JOSH**

What?

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

**SARAH**

We have another problem.

**JOSH**

And that would be...?

**SARAH**

What do we do with the elephant in the room?

**JOSH**

You're very clever.

She rubs his chest.

**SARAH**

We shouldn't be rude to an elephant.

She lets her hand drop to his crotch.

**SARAH**

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

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

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

**SARAH**

Josh. The door.

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

**ON JOSH AND SARAH**

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

**CLOSE ON SARAH**

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

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

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

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

Fade out.

**FADE IN:**

**INT. THE LIVING ROOM - LATER - DAY**

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

**JOSH**

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

had.

Sarah considers this. Nods.

**SARAH**

It was, wasn't it?

(beat)

Closure is important.

jOSH

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

sarah

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

Josh reacts -- slightly offended.

joSH

No. Someone who's...free.

sarah

Oh. Right.

(beat)

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

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

sarah (cont'd)

It wouldn't have made any difference, right?

jOSH

I'm surprised you have to ask.

sarah

I'm not asking.

He'll answer, anyway.

joSH

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

Beat.

sarah

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

cUT TO

**EXT. HOUSE - DAY**

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

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

JoSH

What the hell is this?

Sarah looks over.

joSH (cont'd)

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

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

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

joSH (cont'd)

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

sarah

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

And she laughs again.

JOSH

What the hell are we going to do about this?

SARAH

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

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

CUT TO:

**INT. TODD'S APARTMENT - DAY**

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

**TODD**

(into phone)

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

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

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

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

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

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

so--

The line goes dead.

**TODD**

Dammit.

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

He opens the door and finds--

**SARAH**

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

**TODD**

Sarah...

**SARAH**

I brought you something.

She hands him the bag. He looks inside.

**TODD**

Pickles. Huh.

(beat)

What's in your hair?

She touches her hair.

**SARAH**

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

(beat)

Can I come in?

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

**CUT TO**

**INT. PHARMACY - NIGHT**

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

**GIRL**

Need some help?

**JOSH**

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

Josh shows the Girl his hickey.

**GIRL**

Yeah. You're fucked.

**JOSH**

I can do without the attitude, thank-you.

**GIRL**

Try concealer. Aisle three.

**JOSH**

(impatient)

But what do I do with it?

**GIRL**

Just put it on. And call your lawyer.

She smiles.

**CUT TO**

**EXT. JOSH'S HOUSE - NIGHT**

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

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

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

His hands, however, have concealer all over them.

**CUT TO**

**INT. JOSH'S BATHROOM - NIGHT**

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

**GWEN**

Unbelievable.

**JOSH**

What?

**GWEN**

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

**JOSH**

If it's stupid, why read it?

**GWEN**

(ignores this)

breaking  
that show

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

**JOSH**

Yeah. She's a bore.

**GWEN**

Said a friend,  
she wants

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

**JOSH**

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

**GWEN**

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

**INT. JOSH'S BEDROOM - NIGHT**

late 30s,  
for bed--

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

**JOSH**

Why?

else's

**GWEN**

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

**JOSH**

Is this going to be one of those nights?

**GWEN**

What?

**JOSH**

One of those nights we talk.

**GWEN**

problem.

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

He gets into bed next to her.

**JOSH**

I've been under a lot of stress.

**GWEN**

with the

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

**JOSH**

How's that?

room is

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

**GWEN**

Sylvia.

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

were joined

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

marriage cannot

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

to grow

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

fall in love

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

again.

She snuggles up to him, strokes his back.

**GWEN**

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

**JOSH**

I can feel that.

**GWEN**

You're welcome to reciprocate.

Josh turns on the light and sits up.

**JOSH**

I can't.

**GWEN**

It's alright.

**JOSH**

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

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

Gwen sits up, throws back the sheet.

**GWEN**

Rub my feet.

He does.

**GWEN**

I think we should have an affair.

**JOSH**

What?

**GWEN**

With each other.

**JOSH**

That makes no sense.

**GWEN**

You pick me up at a bar...

**JOSH**

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

**GWEN**

(ignores him)

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

Just like THE GRADUATE.

**JOSH**

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

**GWEN**

When I met you, you were a college boy.

**JOSH**

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

**GWEN**

Alright. Bad example.

(rethe foot rub)

You can stop.

**JOSH**

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

**GWEN**

I love you, too.

And he turns out the light again.

**JOSH**

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

Beat.

**GWEN**

Who said there was a problem?

**CUT TO**

**INT. OFFICE BUILDING - NIGHT**

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

**JOSH'S POV**

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

**GWEN**

Your lovely assistant is here.

(reTodd)

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

**JOSH**

I don't ask her about her personal life.

Sarah and Todd arrive.

**SARAH**

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

Todd and Josh shake hands.

**TODD**

Sarah's told me a lot about you.

Josh is not sure how to take that.

**GWEN**

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

**SARAH**

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

**GWEN**

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

**SARAH**

He can be tough.

**JOSH**

But fair.

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

**SARAH**  
You're welcome.

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

**TODD**  
Todd.

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

**JOSH**  
Especially after two glasses of champagne.

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

(to Todd)

So, are you two living together?

**TODD**  
Living together? No.

Sarah and Todd both laugh.

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

Josh reacts -- he knew nothing of this.

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

**SARAH**  
You knew what?

**GWEN**  
That he was the one for me.

**JOSH**  
(to Sarah)

She loves to embarrass me.

**SARAH**

(to Gwen)

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

**GWEN**

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

**JOSH**

I was broke.

**GWEN**

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

**TODD**

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

This news gives Gwen pause.

**GWEN**

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

**JOSH**

Gwen loves to dissect our first date.

**GWEN**

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

Josh gestures to the bar.

**JOSH**

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

**TODD**

Sure.

They move away toward--

**INT. OFFICE BUILDING - THE BAR - NIGHT**

As Josh and Todd sidle up--.

**JOSH**

(to bartender)

Gin. Straight up. Olives.

(Todd)

What are you having?

**TODD**

I'm fine, thanks.

**JOSH**

So...Sarah's an attractive girl.

**TODD**

Very.

**JOSH**

You two serious?

**TODD**

(shrugs)

Hard to say.

**JOSH**

She wants to play the field, right?

**TODD**

No, that's not it.

**JOSH**

I see. You want to fuck around.

Todd reacts.

**JOSH**

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

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

**TODD**

fence about  
good groove.

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

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

**JOSH**

I didn't know.

(beat)

She didn't say a thing about it.

**TODD**

So where

right? But

be there

relationship became...a

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

did that leave me? I was ambivalent about things,

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

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

real relationship.

Josh simply listens.

**TODD**

anybody. I

outside

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

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

yourself.

Josh looks past Todd--

**JOSH'S POV**

contact with

Gwen is still chatting with Sarah. Gwen makes eye

contact with  
Josh and sends him a warm smile.

**CUT TO**

**INT. JOSH'S CAR - MOVING - NIGHT**

something

Josh and Gwen drive home in silence. Gwen notices

something  
out the window.

**GWEN**

You missed the on-ramp.

**JOSH**

I know.

**GWEN**

Why?

**JOSH**

Somewhere we need to go first.

**CUT TO**

**EXT. CHINESE RESTAURANT - NIGHT**

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

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

**GWEN**

We don't have to do this tonight.

**JOSH**

Yes, we do.

She peers in the window.

**GWEN**

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

He opens the door for her.

**JOSH**

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

**CUT TO**

**INT. CHINESE RESTAURANT - NIGHT**

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

Josh and Gwen are in a booth--

**GWEN**

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

**JOSH**

I don't want to talk about Sarah.

**GWEN**

What do you want to talk about, then?

**JOSH**

I want to talk about me...

A beat.

**JOSH**

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

Gwen is not prepared for this.

**JOSH**

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

**GWEN**

(flustered)

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

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

**JOSH**

(brightens)

The fortune cookies haven't changed.

He brings over the plate.

**GWEN**

You're supposed to wait--

**JOSH**

I can't wait. I have to know.

He opens the first.

**JOSH**

(reading)

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

Gwen laughs, opens one herself.

**GWEN**

(reading)

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

Josh reacts, opens a third.

**JOSH**

(reading)

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

**GWEN**

Hmm. That's what I've heard.

**JOSH**

The last cookie. Go ahead.

**GWEN**

No. You open it.

He slowly cracks in open.

**JOSH**

It's blank.

(checks both sides)

I got a blank.

**GWEN**

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

**JOSH**

nothing...in

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

He takes her hand.

**CUT TO**

**EXT. CHINESE RESTAURANT - NIGHT**

them, the

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

**JOSH**

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

**GWEN**

What?

(off his smile)

Oh, my name.

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

**GWEN**

My name is Gail. Gail Bonds.

**JOSH**

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

**GWEN**

Hmm. On one condition.

**JOSH**

What's that?

**GWEN**

That you tell me your name.

**JOSH**

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

She laughs.

**INT. JOSH'S CAR -- NIGHT**

They get into the back seat and begin to kiss.

**GWEN**

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

**JOSH**

People are jealous.

**GWEN**

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

He reaches between her knees.

**GWEN**

What are you doing?

**JOSH**

What do you think I'm doing?

(beat)

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

**GWEN**

We're not in a bed.

**JOSH**

You shouldn't read fortune cookies too literally.

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

**CLOSE ON JOSH**

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

**JOSH**

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

He puts his mind to it--

**FADE OUT:**

**FADE IN:**

**INT. GWEN'S HOUSE - DAY**

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

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

**GWEN**

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

**JOANNE**

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

(beat)

Anyway, quit changing the subject.

Gwen puts down the swatches.

**GWEN**

Alright. I didn't say anything.

**JOANNE**

Because you're not sure?

**GWEN**

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

(beat)

And I may have to kill him.

**JOANNE**

Hmm.

**GWEN**

What? You think I should just forget about it?

**JOANNE**

Yes, I do.

**GWEN**

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

**JOANNE**

It depends. It can be quite detrimental.

Gwen begins to pace in exasperation.

**JOANNE**

you. Your  
All the  
St. Lucia  
her late

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

**GWEN**

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

**JOANNE**

That's my job.

The phone rings.

**GWEN**

The machine can get it.

**JOANNE**

hiding in my

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

BEEP. From the answering machine--

**VOICE**

from  
weekend.

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

something?

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

**JOANNE**

Pick up the phone.

Gwen just stares at the machine.

**VOICE**

treating you  
that

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

give me  
hold

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

**CLICK.**  
**GWEN**

Wow.

**JOANNE**

How long has it been?

**GWEN**

College.

**JOANNE**

I never

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

**GWEN**

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

**JOANNE**

Hmm. It's Kismet, then.

**GWEN**

What?

**JOANNE**

deal with

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

**GWEN**

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

**JOANNE**

It'll be good for your self-esteem.

**GWEN**

coffee?

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

tape.

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

**DAVID'S VOICE**

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

She hits stop.

**JOANNE**

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

**GWEN**

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

Joanne gathers her purse.

**JOANNE**

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

(beat)

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

Joanne exits.

**CUT TO**

**INT. GWEN'S BATHROOM - DAY**

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

**JOSH**

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

(beat)

Gwen?

**GWEN**

Yes?

**JOSH**

I said you're right.

**GWEN**

About what?

**JOSH**

About more color in the living room.

**GWEN**

Oh. I'm glad you think so.

She leans closer to inspect a new wrinkle.

**CUT TO**

**INT. HOTEL LOBBY - DAY**

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

**DESK CLERK**

And how many nights will you be staying with us?

**GWEN**

One.

**DESK CLERK**

We do have a two-night minimum.

**GWEN**

Then...two.

She hands him the card.

**GWEN**

I'd like to pay in cash.

**DESK CLERK**

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

Gwen reacts. The Desk Clerk puts her at ease.

**DESK CLERK**

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

Gwen smiles.

**DESK CLERK**

Will you be needing more than one key?

**GWEN**

Two, please.

**CUT TO**

**INT. HOTEL RESTAURANT - DAY**

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

**DAVID WARREN**

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

**GWEN**

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

**DAVID WARREN**

They were, with knives drawn.

**GWEN**

What did they say?

**DAVID WARREN**

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

(beat)

It was brutal.

A WAITER delivers a bottle of champagne to David.

**WAITER**

Compliments from the table in the corner.

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

David mouths a gracious "thank you" their way.

**GWEN**

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

Beat.

**DAVID WARREN**

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

**GWEN**

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

**DAVID WARREN**

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

**GWEN**

You look like you enjoy kissing them.

**DAVID WARREN**

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

**GWEN**

Hmm. Someone else in particular?

**DAVID WARREN**

Yes.

**GWEN**

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

David reaches for his wallet.

**DAVID WARREN**

Here, take a look...

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

Gwen is nonplussed.

**DAVID WARREN**

What's wrong with this picture, huh?

She smiles.

**GWEN**

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

**DAVID WARREN**

happened to  
me.

**GWEN**

Okay. And the boy?

**DAVID WARREN**

to say  
Great  
Eric. He's Andy's son from a marriage that -- needless  
-- didn't work. Andy came out when Eric was just five.  
kid.

**GWEN**

And when did you...?

**DAVID WARREN**

Come out? About fifteen years ago.

(off Gwen's look)

Is this too much information?

**GWEN**

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

**DAVID WARREN**

You and me.

**GWEN**

Was I the last woman?

David nods.

**GWEN**

Was I that bad?

David laughs.

**DAVID WARREN**

No, you were fantastic. I was completely confused.

Gwen quickly gulps down some champagne.

**DAVID WARREN**

What's the matter?

**GWEN**

confess, I'm

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

**DAVID WARREN**

Why?

Beat.

**GWEN**

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

**DAVID WARREN**

I'm listening.

**GWEN**

together to

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

**DAVID WARREN**

Oh.

**GWEN**

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

**DAVID WARREN**

Uh-huh.

**GWEN**

down.

you're

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

**DAVID WARREN**

Married.

**GWEN**

Right.

**DAVID WARREN**

Happily.

**GWEN**

Right.

She slides her empty glass toward him.

**GWEN**

Would you pour me a little more, David?

**CUT TO**

**INT. HOTEL LOBBY -DAY**

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

**DESK CLERK**

Can I help you, ma'am?

Gwen looks lost.

**DESK CLERK**

Are you okay?

**GWEN**

I'd like to check out.

**DESK CLERK**

Was there a problem?

**GWEN**

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

Beat.

**DESK CLERK**

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

**GWEN**

No, you don't understand.

**DESK CLERK**

Yes. I do.

(beat)

More than you might think.

Gwen stares at him.

**DESK CLERK**

Shall I close out the account?

**GWEN**

No. I need the room after all.

(beat)

Will you show me the way there?

The Desk Clerk looks at her with no apparent interest.

**DESK CLERK**

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

**CUT TO**

**INT. ELEVATOR - DAY**

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

**CUT TO**

**INT. HOTEL HALLWAY - DAY**

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

**CUT TO**

**INT. HOTEL ROOM - DAY**

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

**DESK CLERK**

Something from the mini-bar?

**GWEN**

No.

**DESK CLERK**

How's the air conditioning?

**GWEN**

Fine.

**DESK CLERK**

Shall I pull down the covers?

**GWEN**

I suppose.

**DESK CLERK**

Do you want to know my name?

**GWEN**

No.

He takes her in his arms.

**DESK CLERK**

You're shaking.

**GWEN**

I'll be fine.

(beat)

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

**DESK CLERK**

I don't care.

**GWEN**

You don't even know me.

**DESK CLERK**

You're right.

**GWEN**

We have nothing in common.

Beat.

**DESK CLERK**

That's where you're wrong.

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

**CUT TO**

**INT. HOTEL HALLWAY - DAY**

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

**DESK CLERK**

(to the Maid)

Buenas tardes, señora.

**CUT TO**

**INT. ELEVATOR - CONTINUOUS**

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

**GWEN**

Thank you for taking care of the room.

**DESK CLERK**

Your welcome.

And they ride in silence.

In Gwen's mind--

**GWEN**

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

Gwen touches the Desk Clerk's arm.

**GWEN**

What's your name?

**DESK CLERK**

David.

**GWEN**

What? You're kidding me.

Gwen laughs -- she can't help it.

**DAVID**

No. What's so funny?

**GWEN**

Nothing, it's just--

David gets

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

**GWEN**

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

**INT. HOTEL LOBBY - DAY**

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

**INT. HOTEL FRONT DESK - DAY**

him. He

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

**DESK CLERK #2**

for half

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

22, spunky,

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

advances

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

**DAVID**

Why are you here?

**ROSALIE**

You weren't going to return my calls.

**DAVID**

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

**ROSALIE**

Is there somewhere we can talk?

The desk phone rings. David picks it up.

**DAVID**

(into phone)

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

He hangs up.

**ROSALIE**

Is there somewhere we can talk?

**DAVID**

What's wrong with here?

**ROSALIE**

Privately.

**DAVID**

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

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

**DAVID**

(into phone)

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

of the

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

**DAVID**

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

**CUT TO**

**INT. EMPLOYEE BREAK ROOM - DAY**

gathers his case.

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

The HOTEL MANAGER approaches.

**HOTEL MANAGER**

Yo, fiddler on the roof.

deal with.

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

**HOTEL MANAGER**

(regards the violin)

that stuff.

Wish I could play an instrument. Chicks really dig

discipline.

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

**DAVID**

Discipline. Always a struggle.

**HOTEL MANAGER**

discipline to know

I hear you. For instance, it takes a certain

the clock...

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

(shrugs)

...you shouldn't fuck the guests.

David was not expecting this.

HOTEL MANAGER (cont'd)

That's  
rate on

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

(beat)

me?

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

**DAVID**

It won't happen again.

**HOTEL MANAGER**

Good.

David marches away.

**CUT TO**

**INT. MUSIC CONSERVATORY - DAY**

Four

from a Beethoven

quartet as

seen in

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

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

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

**CUT TO**

**INT. CONSERVATORY HALLWAY - DAY**

through

After the rehearsal. Violin at his side, David trudges

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

**ROSALIE.**

She's been waiting.

**DAVID**

Jesus!

She simply picks up where they left off--

**ROSALIE**

I want you to be there on Sunday.

**DAVID**

No.

**ROSALIE**

You told me we'd always be friends.

**DAVID**

I lied.

**ROSALIE**

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

**DAVID**

Because what? Because you're getting married?

Beat.

**DAVID**

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

**ROSALIE**

The four of us?

**DAVID**

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

**ROSALIE**

Stop it.

But he's on a roll--

**DAVID**

and I'll  
on the  
too long.  
be great

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

(beat)

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

David exits, leaving Rosalie alone in the cacophonous  
hall.

**CUT TO**

**INT. APARTMENT - DAY**

JERRY -- late  
their  
50s.

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

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

**WEDDING PLANNER**

There's  
backdrop. Our  
twenty minutes

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

(beat)

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

this as

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

**JERRY**

I know. It is an election year.

**WEDDING PLANNER**

Exactly what he said.

**ROSALIE**

It's okay.

**WEDDING PLANNER**

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

She consults a list.

**WEDDING PLANNER**

Rothman will

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

**ROSALIE**

Oh. David Freeman. He's not coming.

Jerry reacts.

**JERRY**

He's not?

**ROSALIE**

No. He's not.

**JERRY**

even coming.

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

The Wedding Planner smiles politely.

**WEDDING PLANNER**

So, if there are any last-minute--

**JERRY**

(ignores her)

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

**ROSALIE**

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

(to Wedding Planner)

Would you excuse us for a minute?

**WEDDING PLANNER**

Take your time.

Rosalie gets up and leads Jerry into--

**INT. APARTMENT KITCHEN -- DAY**

Once they are out of earshot--

**ROSALIE**

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

**JERRY**

What?

**ROSALIE**

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

**JERRY**

When did you decide this?

**ROSALIE**

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

**JERRY**

What did he say?

**ROSALIE**

Jerry...

**JERRY**

I want to know.

**ROSALIE**

He was disappointed--

**JERRY**

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

**ROSALIE**

But he understands. I drew the line, honey.

**JERRY**

Thank-you.

**ROSALIE**

I did it for us.

Rosalie gives him a kiss.

**CUT TO**

**INT. DAVID'S APARTMENT - NIGHT**

laundry,  
not for  
picking up.

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

The phone rings. He lets it ring a while before

**DAVID**

(into phone)

What do you want, Rose?

**ROSALIE**

Were you sleeping?

**DAVID**

Yes. I was.

**ROSALIE**

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

He moves to the window.

**DAVID'S POV**

sidewalk, three  
stories below.

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

**ROSALIE**

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

**DAVID**

I don't write 'em, Rose.

(beat)

Is our conversation over now?

**ROSALIE**

Please let me in.

**DAVID**

No.

She laughs mischievously.

**ROSALIE**

You don't trust me?

**DAVID**

No.

(beat)

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

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

**ROSALIE**

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

**DAVID**

You do that.

**ROSALIE**

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

She hangs up. He hangs up.

**DAVID'S POV**

Rosalie sits on the front steps. Stubborn.

**DAVID**

(to himself)

Be my guest. Sit there all night.

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

David shuts it off, goes to the door.

His hand on the knob--

**DAVID**

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

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

**CUT TO**

**EXT. DAVID'S APARTMENT - NIGHT**

the door

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

He joins her.

**DAVID**

I've got nothing to say to you.

**ROSALIE**

Fine. I'll talk...

A beat.

**ROSALIE**

I'm "confused."

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

incomprehensible  
has nothing

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

**DAVID**

Rose...

**ROSALIE**

What?

**DAVID**

plainly. It's

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

**ROSALIE**

Why?

**DAVID**

touch

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

**ROSALIE**

That's it?

**DAVID**

That's...it.

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

**DAVID**

Not

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

**ROSALIE**

Don't be so mean.

close to

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

**DAVID**

you, to

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

**DAVID**

know...If

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

No one

(beat)

Friends...that's bullshit.

**ROSALIE**

What do we do?

**DAVID**

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

(beat)

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

**ROSALIE**

Stop...

She kisses him. He engulfs her in his arms.

**DAVID**

You have to say good-bye.

**ROSALIE**

I don't know how...

**CUT TO**

**INT. DAVID'S BEDROOM - NIGHT**

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

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

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

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

David reacts--

**DAVID**

Should we stop?

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

And they continue -- tears and sex.

**CUT TO**

**INT. DAVID'S BEDROOM - LATER - NIGHT**

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

**ROSALIE**

bottle of David, will you hand me my shampoo? It's in my purse.  
David opens Rosalie's purse and finds a travel-size shampoo.

He just shakes his head.

**CUT TO**

**INT. ROSALIE'S CAR - MOVING - NIGHT**

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

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

In her mind--

**ROSALIE**

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

**CUT TO**

**INT. ROSALIE'S APARTMENT - NIGHT**

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

**INT. ROSALIE'S BEDROOM - NIGHT**

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

**ON ROSALIE**

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

**INT. ROSALIE'S BEDROOM - ON TV - NIGHT**

A physical fitness EXPERT is talking.

**EXPERT**

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

**INT. ROSALIE'S BEDROOM - NIGHT**

She flicks off the TV.

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

Slowly, he wakes.

**JERRY**

Hey...

**ROSALIE**

Hey...

**JERRY**

What time is it?

**ROSALIE**

Late.

He looks at the time.

**JERRY**

It is late. What happened?

**ROSALIE**

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

She rubs his chest.

**ROSALIE**

Jerry...

**JERRY**

What?

**ROSALIE**

We need to make love now.

**JERRY**

Okay...why now?

**ROSALIE**

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

He nods. He kisses her neck, her breasts.

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

**JERRY**

What's the matter?

**ROSALIE**

I just need to fix this moment in my mind.

A long beat. She studies his face.

**ROSALIE**

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

(off his reaction)

You don't have to say anything.

She climbs on top of him.

**JERRY**

You're forgetting something.

**ROSALIE**

No, I'm not.

He laughs uncomfortably.

**JERRY**

Don't you think...

**ROSALIE**

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

(beat)

I'm ready.

A beat.

**JERRY**

If you're ready, so am I.

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

**ROSALIE**

Jerry?

**JERRY**

What?

**ROSALIE**

Talk to me...

**FADE OUT:**

**FADE IN:**

**OMITTED**

**INT. PHOTOGRAPHY STUDIO - DAY**

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

The photographer is Todd.

Each click of his camera brings a blinding FLASH.

todd

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

rOSALIE

(to Jerry, sotto voce)

I didn't mean to put pressure on you.

jeRRY

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

(beat)

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

**FLASH!**

rOSALIE

I know.

(beat)

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

jeRRY

Raised the stakes?

roSALIE

I wasn't going to put it that way.

(beat)

But it's true.

jeRRY

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

**FLASH...FLASH!**

rOSALIE

I won't. I promise.

cUT TO:

**INT. CHURCH - NIGHT**

High ceiling. Stained glass windows. Dark mahogany  
pews.

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

**PRIEST**

traditional  
"man and  
the choice

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

**ROSALIE**

Husband and wife. Definitely.  
Jerry simply nods.

**PRIEST**

bride. Keep

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

**ROSALIE**

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

**PRIEST**

prominent people  
keep things

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

JerRY

Right.

**CUT TO:**

**INT. TOBACCO SHOP - DAY**

buying expedition.  
smoke

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

**FATHER**

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

**JERRY**

You don't have to do this, Dad.

**FATHER**

there in

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

(beat)

The boys will like these. Classic.

**JERRY**

Thank-you.

**FATHER**

didn't. Not that.

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

**JERRY**

Why are you sharing this?

**FATHER**

Reminiscing. That's all.

**JERRY**

Or warning me.

**FATHER**

yourself.

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

(beat)

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

He reaches into his pocket, hands Jerry a key.

**JERRY**

What's this?

**FATHER**

It's a key.

I've been  
giving me  
little this

(smiles)

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

**JERRY**

I can't accept this.

**FATHER**

Yes, you can.

(beat)

C'mon. Make your old man happy.

Jerry says nothing.

**FATHER**

should have  
you won't  
love

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

Jerry just nods.

**FATHER**

Let's ring these babies up.

**CUT TO**

**INT. TOWNHOUSE - NIGHT**

dozen guys  
watch

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

the action

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

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

**INT. TOWNHOUSE FOYER -- NIGHT**

The Best Friend aims Jerry toward the stairs.

**BEST FRIEND**  
Alright, my man. You ready?

**JERRY**  
Do I have a choice?

**BEST FRIEND**  
No.

**JERRY**  
Then, I'm ready.

**BEST FRIEND**  
The guys pitched in for this...

He pats Jerry on the back.

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

Jerry starts up--

**CUT TO**

**INT. TOWNHOUSE HALLWAY - NIGHT**

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

In his mind--

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

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

**CUT TO**

**INT. TOWNHOUSE BEDROOM - NIGHT**

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

**LORNA**

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

**LORNA**

You must be the groom.

Jerry laughs.

**LORNA**

The guys were right. You're a looker.

**JERRY**

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

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

**LORNA**

All the better. I like challenges.

She crosses to face him.

**LORNA**

Getting married tomorrow, huh?

**JERRY**

Yes, I am.

**LORNA**

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

**JERRY**

Yes. Tomorrow, I take the vows.

Without much ceremony, she starts massaging his crotch.

**LORNA**

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

**JERRY**

How's that?

**LORNA**

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

**JERRY**

You sound like my lawyer.

Lorna kneels down before him. She unzips his pants.

**LORNA**

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

(beat)

That's a joke.

**JERRY**

I got it.

She pulls down his pants, looks up at him.

**LORNA**

Something bothering you?

**JERRY**

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

She starts to stroke him.

**LORNA**

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

**JERRY**

Now you sound like my priest.

**LORNA**

I've done a few of them, too.

**JERRY**

Priests?

**LORNA**

about  
shortchange  
he left.

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

That's something, I guess.

**JERRY**

Who are the best tippers?

**LORNA**

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

**JERRY**

And the worst?

**LORNA**

Hands-down. Politicians.

Jerry reacts.

**JERRY**

Politicians?

**LORNA**

penis  
politically

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

(rehis erection)

He knows what he wants.

her with

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

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

**JERRY**

Stop it. I can't do it.

**LORNA**

Don't worry about it.

**JERRY**

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

herself and  
Lorna instinctively puts a little distance between  
Jerry.

**LORNA**

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

**JERRY**

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

(off Lorna's non-reaction)

I can't get married!

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

**JERRY**

Jesus!

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

**ON LORNA**

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

**LORNA**

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

She takes him by the arm into--

**INT. TOWNHOUSE BATHROOM -- NIGHT**

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

**LORNA**

Better?

**JERRY**

Yeah...

**LORNA**

Do you love her?

**JERRY**

I don't know.

**LORNA**

C'mon. Let's sit down.

They return to--

**INT. TOWNHOUSE BEDROOM -- NIGHT**

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

Now the mood is intimate.

**JERRY**

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

**LORNA**

I wouldn't know.

**JERRY**

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

**LORNA**

What's wrong with a little approval?

Jerry gives her a hard look.

**JERRY**

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

industrious  
Handshakes  
his knees  
bachelor,

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

**LORNA**

(lets him off the hook)

Professional.

**JERRY**

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

(beat)

I have no idea who I'm playing now.

**LORNA**

Huh.

A beat.

**LORNA**

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

**JERRY**

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

(beat)

I don't even know your name.

**LORNA**

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

**JERRY**

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

Do you understand?

**LORNA**

Sure. I do.

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

**LORNA**

Here's your chance.

**JERRY**

What?

**LORNA**

your car?

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

life...Go.

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

twice.

I promise you, this opportunity will not come around

(beat)

Go.

Jerry stands. He looks out the window--

**HIS POV**

The suburbs at night. Cozy, warm-lit.

**JERRY**

I'm going to do it.

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

**LORNA'S POV**

and get

She watches him hit the ground, hobble across the lawn,

into his car. And he's gone.

**INT. TOWNHOUSE BEDROOM -- NIGHT**

**LORNA**

See? Easy.

ordinary and

She sits on the bed, takes in the room. It seems

strange, all at once.

floor.

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

She folds it neatly, concealing the blood.

**CUT TO  
OMITTED**

**INT. COFFEE SHOP - NIGHT**

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

Something else catches her eye.

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

**LORNA**  
(to Waitress)

Mind if I have that?

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

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

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

**WAITRESS**  
There's a catch, alright.

**CUT TO**

**INT. LORNA'S APARTMENT - DAY**

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

**TERRI**

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

**LORNA**

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

(beat)

He made a clean break. I know it.

Terri shakes her head.

**TERRI**

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

**CUT TO**

**EXT. STREET - DAY**

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

**EXT. CATHEDRAL -- DAY**

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

**TERRI**

Well, what do you know...

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

**TERRI**

Told you we should've dressed up.

**LORNA**

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

**TERRI**

What for? Wait...

But Lorna is bounding toward the cathedral.

**CUT TO**

**INT. CATHEDRAL VESTIBULE - DAY**

Suddenly,  
it's Todd.

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

**TERRI**

Lorna, we shouldn't be here.

gear and

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

But Lorna intercepts him.

**LORNA**

in...

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

(beat)

Hey, I know you. The wedding guy.

**TODD**

I'm sorry. Have we met?

**LORNA**

Yeah. You don't remember me?

**TODD**

You must be thinking of somebody else.

Lorna reacts. Stops herself.

**LORNA**

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

**TODD**

Excuse me...

And he disappears into the church.

**TERRI**

What was that all about?

**LORNA**

Nothing.

**TERRI**

Nothing, my ass.

**LORNA**

Alright, alright. I slipped.

**TERRI**

Slipped? You broke the cardinal rule of the trade.

(pedantic)

Never acknowledge a client in public.

**LORNA**

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

Lorna grabs Terri by the wrist and slips into--

**INT. CATHEDRAL -- DAY**

They take a seat in the last pew.

**LORNA'S POV**

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

**PRIEST**

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

**TERRI**

I'll bet that dress is Vera Wang.

**LORNA**

Shhh...

Jerry and Rosalie turn to face each other.

**PRIEST**

sickness

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

**ROSALIE**

I do.

**PRIEST**

hold, in sickness

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

A beat.

his real

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

**JERRY**

I do.

**PRIEST**

I now

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

(to Jerry)

You may kiss the bride.

herself.

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

Terri looks over.

**TERRI**

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

**LORNA**

No, I'm not.

(beat)

Weddings make me cry.

best  
on the

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

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

**SECURITY GUARD**

Ladies, this event is strictly for invited guests.

**TERRI**

We're with the groom's party.

**SECURITY GUARD**

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

Terri points to Lorna.

**TERRI**

count?

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

The

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

**CUT TO**

**EXT. CATHEDRAL - DAY**

like school

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

**EXT. STREET - DAY**

breath,

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

**LORNA**

I don't know why he came back.

(beat)

It wasn't love.

**TERRI**

Guess you'll never know for sure.

They start down the sidewalk--

**TERRI**

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

**LORNA**

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

**TERRI**

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

**LORNA**

On a date?

**TERRI**

Yeah. A date.

**LORNA**

A non-paying date.

**TERRI**

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

I said yes.

**LORNA**

You're right. That is weird.

**TERRI**

You gotta keep an open mind, Lorna.

(beat)

You never know with people.

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

**WHAT LORNA SEES**

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

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

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

The light has changed. Terri starts walking.

**TERRI**

C'mon, what are you waiting for?

**ON LORNA**

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

**FADE OUT:**

**THE END**