

VALENTINE'S DAY

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2/18/9

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Producers: Mike Karz, Wayne Rice
Studio: New Line Cinema

FADE IN:

EXT. FLOWER MART - DOWNTOWN L.A. - 4:30 A.M.

The sun isn't even up yet, but a sea of Amazonian red roses shine under the lights of the downtown flower mart.

More than 80 VENDORS begin their day, readying their stalls at the downtown flower mart where Angelenos come to buy the freshest, most extravagant flora in town. It's always springtime here.

INT. REED BENNETT'S HOUSE - MID-WILSHIRE - 5 A.M.

REED BENNETT (late 20s) wakes up easily, naturally. Handsome, rugged. Smile on his face, happy to be alive. He looks at the clock beside him. 5 a.m. Softly, he turns his head. MORLEY CLARKSON (late 20s), lays sound asleep beside him.

Reed gets up. Pulls on pajama bottoms. Then reaches under the bed, and pulls out a small box. Opens it. The perfect engagement ring inside.

He sits on the bed, looking at her sleeping face. Softly pulls her left hand out from under the pillow.

Reed now holds her naked left hand. When Morley wakes up. Catches the scene. She starts to say something, but:

REED

I know you don't like a big, mushy, romantic scene. No skywriting. No writing your name in flower petals.

She laughs.

REED (CONT'D)

Just you and me. Together. And frankly, that's all I want. That's all I need. I love you Morley. Will you marry me?

He looks at her, expectantly. And breathes a sigh of relief as she SMILES.

EXT. REED BENNETT'S HOUSE - 5:40 A.M.

Reed, now wearing a dark blue mechanics style jacket with the words "Rita Flora" on the back, athletically barrels down the stairs. Energy high. Excitement on his face.

He gets inside a DELIVERY VAN.

INT. RITA FLORA DELIVERY VAN - CONTINUOUS

Reed hops into the passenger side. ALPHONSO, 40s and from El Salvador, is at the wheel. He looks at Reed, studying him.

ALPHONSO
She said no. I knew it.

REED
You did?

ALPHONSO
I just mean -

REED
She said yes.

ALPHONSO
That's great!

REED
Why would she say no?

ALPHONSO
I don't know why I said that. I
prepare for the worst. Part of the
immigrant mentality. But - she
said yes!

Reed regains his enthusiasm.

REED
She said yes. She said YES. I'm
still trying to process. Morley is
actually going to marry me. I'm
getting married. And today I can
be the kind of cheeseball who tells
random people at the ATM about it
because it's Valentine's Day and
people are all about love today.

Alphonso pulls the VAN away, NEARLY HITTING A PASSING CAR.

ROAD RAGER (V.O.)
WILL YOU USE YOUR FREAKING TURN
SIGNAL YOU FREAKING PANSY?

Alphonso turns to Reed, who smiles as they pull away.

INT. KTLA - 5:58 AM

The set of the KTLA news is a flurry activity as the morning
show is about to go on the air.

KELVIN, late 30s, African-American, walks briskly through the set, holding a piece of paper.

He spots SUSAN, 50s, across the stage, and makes a bee-line for her. As he approaches, he holds up the paper. He's clearly annoyed.

KELVIN
What the hell is this?

Susan half-smiles, seeming to enjoy his frustration.

SUSAN
That's your assignment, Kelvin.

KELVIN
My assignment? Since when do I get assignments?

SUSAN
Since there's nothing else going on.

Susan turns and walks through the stage, Kelvin follows.

KELVIN
I'm the sports anchor, Susan.
There's always something going on.

SUSAN
The Super Bowl was last week.
There are only two NBA games tonight. No one gives a crap about hockey. Like I said, there's nothing going on.

KELVIN
Actually I was working on something big -

Susan stops, getting a little annoyed.

SUSAN
What were you working on Kelvin?
Was another one of the Cincinnati Bengals arrested? You got a tip on another referee fixing basketball games? Oooh - maybe you've got an exclusive one on one with Michael Vick's dog trainer?

KELVIN
Ummm - no -

SUSAN

It's Valentine's Day. All I want is your basic man on the street remote about what this day means to people. I want happy. I want romance. I want love.

KELVIN

And you should have that. But, seriously Susan - I'm not the right guy. I hate Valentine's Day. Least favorite holiday. It's not even a holiday, really, we don't get the day off. So we have to go to work AND buy shit for people we might not even know in two weeks? No thanks.

Susan laughs -

SUSAN

Come on -

KELVIN

I'm serious. It's the single man's worst nightmare. I shut down dating from New Years Eve til Presidents Day just to avoid the whole thing. Saves me a lot of cash and heartache.

Susan looks at him, almost sympathetically.

SUSAN

Well, be that as it may - you're a professional. I know you don't like soccer but you give those Galaxy scores with a smile on your face. You'll do fine.

She turns and leaves him standing there.

EXT. FLOWER MART - DOWNTOWN L.A. - 6:00 A.M.

Open for business and already crowded with wholesale BUYERS readying for the busiest day of the year.

Rows and rows of commercial floral delivery vans.

Alphonso parks the van. Reed hops out. Behind him, two more delivery vans bearing the RITA FLORA name park beside him. Two LATINO DRIVERS stand outside, waiting for him.

REED

You three pick up all the roses
from Sam and load them in the
trucks. I have to find something
for Morley. Something spectacular.

INT. AIRPLANE - 6:00 A.M.

Jumbo jet. Long, overnight flight. All the passengers are
asleep, fervently lost in their individual dreams.

A FLIGHT ATTENDANT rubs her sleepy eyes. Gets up.

She pins a heart on her lapel: Happy Valentine's Day.
Smacks it and it blinks red. She begins her hourly rounds.

Couple after couple asleep. Until she stops at one. A white
woman, KATE, (30s), in a military uniform, has fallen asleep
on the shoulder of HOLDEN, (30s) an African-American man.

He leans into her, comforted by her warmth.

The Flight Attendant pulls up the single blanket, wrapping
them both tighter into a cocoon.

EXT. FLOWER MART - VENDOR - 6:30 A.M.

As Reed walks the aisles empty-handed, he's jostled by all
the other buyers, loaded down with fresh flowers.

Unperturbed by the rudeness, Reed keeps smiling, wishing all
the Vendors, by name, a good morning.

Finally, Reed finds a heavysset Italian ex-New Yorker with
coffee spilled down his shirt, GUISEPPE (50s).

Reed walks right behind the counter and smacks a kiss on
Guiseppe's cheek.

REED

Guiseppe. I need you.

GUISEPPE

Great. But could you stand camera
right? You're blocking my good
angle.

Guiseppe points to a three-man CAMERA CREW shooting close-ups
of all the flowers. KELVIN, now wearing a suit, on-air make-
up, is quite debonair.

REED

Morley said yes so I'm gonna need
something --

Guiseppe looks at him.

 GUISEPPE
She said yes?

 REED
Yes. What is the deal with you
guys? She wants to marry me - I
swear.

Guiseppe hugs him.

 GUISEPPE
That's great news.

 REED
But I can't just give her roses
today. I need to find something
amazing.

 GUISEPPE
I think I have the perfect thing.

 REED
Yeah?

 GUISEPPE
It's in back.

IN THE BACK

Guiseppe - followed by Reed - goes deep into the
refrigerator. Pulls out something in a LONG, BLACK CLOSED
BOX.

 REED
What's in it?

He starts to open it. But Guiseppe stops him with a loud
gruff.

 GUISEPPE
No! Don't open it until it's just
the right time.

 REED
The right time?

 GUISEPPE
Just trust me, Reed. I had this
handpicked and flown over from
Thailand, just in case you needed
magic.

REED

Really?

GUISEPPE

Well, also, Damon Wayans shops here
and I thought he might like it -
but you got here first.

Reed delicately takes the box.

REED

Thank you, Guiseppe. You're the
best.

BACK OUT FRONT

Reed, with the black box, and Guiseppe return. Kelvin
approaches, smiles politely at Reed, then says to Guiseppe:

KELVIN

Sir? If we can just get a few
words from you on camera, then
we'll be done.

Kelvin turns to the camera crew. They start rolling.

KELVIN

(into mic)

We're here at the downtown Flower
Mart in Los Angeles with wholesale
dealer Guiseppe Carletti, where
Valentine's Day starts at three
a.m. Guiseppe, on average, how
many red roses are sold on
Valentine's Day?

Guiseppe is staring into the camera. Reed nudges him.

GUISEPPE

The Captain and Tennille were
married on Valentine's Day.

Used to non-sequitur camera shock, Kelvin tries again.

KELVIN

Approximately 110 million red roses
are sold in America on Valentine's
Day, am I right?

GUISEPPE

So were Meg Ryan and Dennis Quaid,
but that didn't end so well. Never
understood why. She's hot, that
Meg Ryan.

(MORE)

GUISEPPE (cont'd)
I wouldn't mind *delivering her*
flowers, if-you-know-what-I-mean.

Guiseppe nods suggestively to camera. Reed steps in, protective.

REED
110 million. That's correct,
Kelvin. And California produces
about sixty percent of them.

KELVIN
And your name, sir?

Reed smiles easily into the camera.

REED
Reed Bennett. Owner of Rita Flora
on La Brea and Sixth.

KELVIN
Ah, as a florist, you must hear
quite a few stories on Valentine's
Day. Do you believe in love?

REED
Hell, yes. Love is still the most
shocking act left on the planet.

Reed smiles. Electric. Kelvin knows a sound bite when he
hears it. Smiles in the camera:

KELVIN
Back to you, Cynthia.

Signals the end. The camera turns off.

KELVIN
Thank you.

GUISEPPE
Of course.

REED
You're welcome.

Follow Kelvin as he moves off with his crew:

KELVIN
That's a start. Now, where else do
they keep the deluded people?

The guys walk off.

Guiseppe and Reed watch them go. Guiseppe, baffled, turns to
Reed:

GUISEPPE

Did I just tell the news that I
wanted to give it to Meg Ryan?

INT. DR. HARRISON COPELAND'S CONDO - MORNING

On JULIA PERSINGER (late 20s), beautiful, quirky, sitting up
in bed, smiling as she watches:

DR. HARRISON COPELAND (40s, distinguished), a Reproductive
Endocrinologist (fertility expert) put on his tie.

The TV SET is on in the background.

Beat, as Harrison turns and takes her in. He clearly loves
her. She catches him looking at her, smiles.

JULIA

Don't leave today.

HARRISON

I told you yesterday, I have to fly
up to San Francisco.

JULIA

But it's Valentine's Day.

HARRISON

I know. And your face was the
first thing I wanted to see this
morning. But I have two in vitros
at the clinic today. You can't
tell follicles when to burst.

She moves around the condo now. Blacks and greys. Very
male. As Julia reaches for her clothes, sexy red lingerie:

HARRISON (CONT'D)

What about you? Are you really
going to that dinner tonight?

JULIA

I don't know. It technically is
only for single people. But since
you're gonna be gone I've got
nothing else to do. And it's
really important to Kara. It's a
tradition.

HARRISON

You don't really hate Valentine's
Day, do you?

Julia is now a whirl, getting dressed. Shoes flying, skirt pulled on. Tugging a brush through her hair. Trying to catch up and get ready to leave when he leaves.

JULIA

A recently divorced, handsome doctor such as yourself doesn't know what it's like to be single. But for us unhitched gals, well, it sucks. It's like some sort of cosmic bitch-slap for singlefolk. The Universe saying, "Hey you! Remember what it felt like when you still had braces and cystic acne and no one wanted to ask you to winter formal? Well, nothing's changed!"

Harrison smiles.

HARRISON

I would take you to winter formal. And I definitely would have prescribed you some Retin A for the skin.

She smiles back at him, but her attention is pulled to the TV screen.

REED (O.C., ON TV)

...Love is still the most shocking act left on the planet.

Julia smiles big.

KELVIN (ON TV)

...Thank you, Reed Bennett of Rita Flora.

JULIA

I love that place. They have the most beautiful flowers.

Harrison takes this in. Smiles at the joy on her face.

EXT. LARCHMONT BLVD - MORNING

THREE HIGH SCHOOL GIRLS, all wearing the standard Marlborough uniform, burst out of Starbucks on Larchmont, full of adolescent energy. They sip their chai lattes as they amble down the street.

HIGH SCHOOL GIRL #1

Flowers make me sad.

HIGH SCHOOL GIRL #2
I know. They die.

HIGH SCHOOL GIRL #1
Right? What kind of gift is that?

HIGH SCHOOL GIRL #2
One that's trying to send a
message. Everything dies. Get
used to it.

As the girls continue to talk, we close in on JANICE (18) who lags behind them, looking at her PHONE.

CLOSE ON: THE PHONE

She has ONE NEW TEXT. From someone named ALEX. It reads:

"TODAY IS THE DAY!"

She SMILES, somewhat shyly, as she reads this, then begins to type her response.

EXT. LOYOLA HIGH SCHOOL - LACROSSE FIELD - MORNING

The Loyola High School boys lacrosse practice is winding down. ALEX, 18, still in uniform, with helmet off, stands on the sideline watching the second string run some drills.

His PHONE, which sits in his helmet on the ground, BUZZES. He picks it up, reads the return text from JANICE:

"YES!!!!!"

He smiles in anticipation.

EXT. APARTMENT - DAY

A 1940s four-plex on Spaulding. The typical just-moved-to-L.A.-in-your-20s crash pad.

INT. APARTMENT - SAME

These apartments all have the same floor plan - all of the rooms off of a long, narrow hallway. In one of the bedrooms we find JASON and LIZ (both mid 20s) curled up under a sheet. The decor says 25 year old messy guy.

JASON
Hello.

Liz smiles shyly at him.

LIZ

Hi.

JASON

I'm used to seeing you every morning -- but not exactly like this.

She laughs.

LIZ

Would you prefer I were naked and wrapped in a sheet when you drop packages at my desk?

JASON

As a matter of fact, I would. I don't think that would be breaking any kind of office regulations.

He puts his arms around her, and they start to kiss passionately.

LIZ

This, however, might start to draw attention...

Jason laughs.

JASON

How is it possible that we didn't start hanging out until three weeks ago?

LIZ

I don't know. Maybe you were scoping out some of the other assistants...

JASON

I don't think so.

They kiss again. They are all smiles, as Liz glances at the clock.

LIZ

So, I guess I better get going soon...

JASON

Uh, OK. Great.

She hesitates for a moment, waiting for something.

LIZ (CONT'D)

Well... OK... I guess I'll just see
you there...

She hesitates again, looking at Jason. He looks back at her. Again - she's waiting for something. He's clearly not sure what. And whatever it is doesn't come. She finally gets up.

INT. CAR - DAY

Liz drives a little Hyundai - pulls up to a stoplight on Beverly Blvd.

Liz looks out the window - and sees Jason, on his Vespa, waving to her. She gives him a thin lipped smile.

He motions for her to roll down her window. She does.

JASON

Hi.

LIZ

Hi.

Jason smiles again at Liz. She forces a smile back. It's awkward as they wait for the light. It FINALLY turns green.

LIZ

Bye!

They mercifully pull away.

EXT. EDGAR & ESTELLE'S HOUSE - BACK YARD - MORNING

French doors open into the backyard. ESTELLE (70s), her flaxen white hair, pale skin and full lips telling the story of a once great beauty, is still sleeping in the bed.

EDGAR (70s), a tall old-fashioned gentleman in a sweater with arm patches, walks slowly through the overgrown English garden, cutting flowers with a pair of garden shears.

INT. EDGAR & ESTELLE'S HOUSE - BEDROOM - MORNING

Edgar places the flowers, now in a drinking glass, with a box of Chanel No. 5 perfume on the nightstand beside his sleeping wife.

He kisses her on the forehead, waking her gently. She stirs, smiles at the man she's been married to for 51 years. Sees the flowers and perfume.

ESTELLE

Edgar, we said we weren't going to celebrate Valentine's Day anymore.

EDGAR

I lied.

Estelle reaches under her pillow. Pulls out a brand new pipe, wrapped in a red ribbon. Hands it to him.

ESTELLE

So did I.

INT. EDGAR & ESTELLE'S HOUSE - KITCHEN - MORNING

EDISON (10) sits at the kitchen table. A multi-pack of kids' mini-boxes of cereal sits in front of him next to an empty cereal bowl.

The kitchen TV is on in the background. Edison takes his eyes off the TV and looks down at the store-bought box of VALENTINES laid out in front of him. He finds the biggest.

He signs it, "I love you. Edison." On the outside, he draws a simple heart and sets it apart from the others.

DOWN THE HALLWAY

Edgar and Estelle walk, both dressed now. She in her lipstick. He with slicked hair. Both adhering to the old ways of being "dressed" for the breakfast table. She leans into him. He links her arm into his.

They stop in the doorway, watching Edison write out his Valentines. A sadness passes over Estelle.

ESTELLE

The boy misses his mother. Every year, she was his Valentine.

Edgar looks at her, sympathetic.

EDGAR

We're doing the best we can.

Together, they enter the kitchen. Loving smiles now.

IN THE KITCHEN

Where Edison refers to his class list and starts addressing the rest when Edgar and Estelle walk in. They both kiss their grandson, when Estelle notices the empty cereal bowl.

ESTELLE

What about your breakfast, Edison?

EDISON

Not hungry. I'm in love.

EXT. MALIBU BEACH - MORNING

Running down the beach fluidly is SEAN JACKSON, 35, clearly an athlete who's stride leaves not an ounce of wasted motion.

He approaches a massive HOUSE right on the beach, runs up the deck stairs and into the house.

INT. MALIBU BEACH HOUSE - MASTER BATHROOM - LATER

Sean, just out of the shower, enters the impressive bathroom in a towel. He grabs his toothbrush, begins to brush his teeth. Looks to his right at the other sink of the two sink vanity. It's devoid of any personal items except for ONE TOOTHBRUSH sitting in a cup.

Sean stares at it. Finally he grabs the lone toothbrush and tosses it into the trash can at his feet. Continues brushing his teeth.

INT. MALIBU BEACH HOUSE - MOMENTS LATER

Sean, now dressed, enters from the kitchen holding a protein type shake. The TV is tuned to ESPN - the morning edition of Sportscenter.

ON THE TV - The ANCHOR sits at the familiar Sportscenter desk, with a graphic of SEAN OVER HIS RIGHT SHOULDER.

ANCHOR

With the NFL season officially over, the only lingering question is - what will Sean Jackson do?

IN THE HOUSE - This clearly gets Sean's attention. He sits on his couch, watches.

ON THE TV - The anchor continues:

ANCHOR (CONT'D)

A devastating loss in the Super Bowl last week leaves his future with the Chargers in question.

Over FOOTAGE OF SEAN, AT QB, VARIOUS HIGHLIGHT PLAYS.

ANCHOR (V.O.) (CONT'D)
His contract is up, and at 35, he's
not getting any younger. Do the
Chargers want him back? If not,
will he test the waters of free
agency? Or will he make this
easier on everyone and just retire?

IN THE HOUSE - As Sean watches, that last line hits him hard.

ANCHOR (O.S.) (CONT'D)
We expect an answer to all these
questions and more over the next
few days...

Sean flips the TV off, not happy. He picks up the PHONE,
dials.

INT. OUTPOST HOME - MORNING

A spare modern home up Outpost. From overhead we find KARA,
37, sleeping alone in perhaps the largest bed available for
purchase. She looks like a 2 year old on a normal size bed.

The PHONE RINGS, startling her awake. She crawls across the
bed to her nightstand and hits the SPEAKER BUTTON ON HER
PHONE.

KARA
Hello?

SEAN (ON SPEAKER)
Kara - it's Sean.

KARA
Hey. What's going on?

Kara sits up. She leans over and grabs her LAPTOP from the
nightstand, opens it up.

INTERCUT WITH EXT. MALIBU BEACH HOUSE - SAME

Sean now stands on his deck overlooking the ocean.

SEAN
Can't you stop these assholes on
ESPN from talking shit about me?

KARA
Um, no, not really. I'm a
publicist Sean, not a dictator.

Sean's pacing his deck, thinking. Kara types away on her
laptop.

SEAN

OK. Then I need to make a decision. I can't take this anymore. Are you free today?

KARA

Yeah, pretty much.

Kara keeps typing, half-engaged in the conversation.

SEAN

I can hear you typing. Are you checking your email while we're talking?

KARA

No. I'm checking my Evite.

Sean actually cracks a smile.

SEAN

Oh right. Your "I Hate Valentine's Day Dinner". You still do that?

KARA

It's a tradition. Me and all my friends get together and share our mutual disdain for the holiday. It's fun.

SEAN

It sounds fun.

KARA

No it doesn't.

SEAN

It sounds like a nightmare.

Kara laughs.

SEAN (CONT'D)

Expecting a big turnout?

KARA

I'll tell you in a second.

Kara punches in the Evite address. The site comes up.

ON THE SCREEN - We see Kara's nicely designed Evite - the title "I HATE VALENTINE'S DAY DINNER" scrolling across the top.

We move to the NUMBER OF ATTENDEES LINE. The number following it - 0.

WITH KARA - As she squints her eyes, not sure she's reading it right. She stares in shocked silence.

SEAN

So?

KARA

I gotta call you back.

Kara, slams her computer shut, hits the speaker button on her nightstand again, hops out of bed quickly.

She grabs her CELL PHONE out of her purse, dials.

INT. RITA FLORA - LA BREA AVENUE - MORNING

La Brea Avenue. Reed has turned a typical floral shop into a hip coffee spot, selling muffins and coffee to go. Fresh flowers on every bistro table. The place is PACKED.

Long lines of CUSTOMERS buying flowers from an already tired STAFF. Reed is deftly managing the lines at the very busy coffee counter. He hands coffee and muffins to A COUPLE.

REED

Here you go. I gave you two banana nut for the price of one -- little engagement special.

They couple SMILES as they take their goods.

REED (CONT'D)

Who's up next? In honor of Valentine's day - and my engagement - a good proposal story means a free specialty drink.

He is obviously skilled at entertaining the crowd. As he goes to steam another latte - MORLEY walks in. As soon as the staff-members see her -- they BURST INTO APPLAUSE. Reed turns to see her and joins in the cheering.

REED (CONT'D)

The future Mrs. Bennett, ladies and gentlemen.

STAFF MEMBER

We're so happy for you two!!

As they clap and congratulate her, she smiles very uncomfortably.

MORLEY

I wasn't really expecting this...

She looks pleadingly at Reed.

REED

Morley really does not like people making a fuss over her -

He kisses her -

REED (CONT'D)

So I just thought we'd carry her on our shoulders around the store like one time - two times tops -

They laugh.

REED (CONT'D)

I'm kidding.

(handing his apron to a clerk)

Can you take over for me for a minute?

He ushers Morley into the back.

REED (CONT'D)

Nice to see you. Fiance. That word is weird, right? Have you said it yet?

MORLEY

Not yet.

REED

So, did you just come by to bask in the glow of our fiance-ness? Try saying it once--

She reaches into her purse -

MORLEY

You actually just left your cell phone charging on the kitchen counter - so I thought I'd drop it off.

She goes to hand him the phone with her LEFT HAND.

REED

That was sweet. Thanks.

MORLEY

Of course. I know you need it when you're making deliveries.

Reed looks at her hand. NO RING. She looks up - sees the hurt in this face.

MORLEY (CONT'D)

Don't be upset. It's a beautiful ring. Beautiful. It's just - so big. And sparkly.

REED

That's *bad*?

MORLEY

It's just - a lot. I mean for work and stuff.

REED

Yeah?

MORLEY

You know how women get - they see the ring - and then next thing you know you're giving the whole engagement story to a complete stranger. Who wants that?

Morley looks up at Reed - who is suppressing a smile.

REED

I don't know - that sounds kind of nice. Maybe I should wear the ring?

She LAUGHS.

MORLEY

I've always wondered why men don't have to wear engagement rings. They're engaged, too.

REED

Good point. I feel slighted.

MORLEY

You are welcome to try mine. If you can pull off an emerald cut diamond with pave band - you are more of a man than I even thought.

He laughs, and kisses her.

MORLEY (CONT'D)

Well, I should let you get back to
the masses out there.

Morley turns to go, and is wrapped into a BEAR HUG by
Alphonso.

ALPHONSO

Congratulations.

MORLEY

Thank you.

He kisses her on the cheek.

MORLEY (CONT'D)

Oh. Thanks.

And on the other cheek.

MORLEY (CONT'D)

Okay. I should probably get going.

ALOOFNESS

I am so happy for you guys.

She smiles as he pulls away. Reed laughs.

REED

See you at home. Fiance.

She takes off.

INT. AIRPLANE - MORNING

Kate wakes up, startled to find herself wrapped in someone
else's arms. She jerks up, immediately alert and contained.

KATE

Excuse me, sir.

Holden's awake, and has been for over an hour.

HOLDEN

It's just a shoulder. On a
fourteen-hour flight, it's the
least I could do.

KATE

You should have moved me. I
apologize for the inconvenience.

Kate adjusts her uniform, puts herself back together.

HOLDEN
Are you on active duty?

KATE
Yes, sir.

HOLDEN
Loved one in Los Angeles?

Kate doesn't answer. Doesn't like the personal questions.

HOLDEN
I'm sure he'll be happy to see you.

KATE
I hope so. I've been on duty for
two years now.

Holden smiles.

HOLDEN
Will you be staying long?

KATE
I only have 24 hours leave in Los
Angeles.

HOLDEN
Ah, so you're a romantic.

KATE
Excuse me?

HOLDEN
Fourteen hours to and from Iraq for
one night with your husband? I'd
call that romantic.

She doesn't know how to take that. So she says nothing.

INT. JULIA'S APARTMENT - MORNING

A two-bedroom Art Deco apartment on Sycamore, one block from
La Brea. Warm, inviting.

Julia, just out of the shower, walks through her living room
in a towel. She grabs her phone, sees she has a message.
She puts it on speaker:

KARA (ON SPEAKER)
Hey, Julia, it's Kara. So, I'm
freaking out a bit. I'm really
hoping you're coming to my dinner
tonight.

(MORE)

KARA (ON SPEAKER) (cont'd)
It's turning out to be a little -
smaller - than I had hoped. OK.
Call me.

Julia deletes the message. She thinks about it, picks up the phone and dials.

JULIA
(into phone)
Harrison? Where are you?

INT. PORSCHE - PACIFIC COAST HIGHWAY - MORNING

From inside his convertible Porsche, Harrison answers.

HARRISON
(into phone)
I can't talk now, honey. I'm about
to pull into LAX. I'll call you
when I land.

He hangs up. Then pulls up to the MALIBU COLONY GATES. His face pained at the lie.

INT. COPELAND HOUSE - KITCHEN - MORNING

Harrison walks in, carrying his daughter OLIVIA (10) on his shoulders, to find ALEXANDRA (40s), pouring orange juice.

OLIVIA
Daddy was up all night delivering
TWINS! Two babies from the same
mommy.

He puts Olivia down, walks over to his wife. Kisses her.

HARRISON
Sorry it took so long. We didn't
deliver until almost four, so I
slept at the condo.

She smiles, used to it.

ALEXANDRA
How'd the delivery go?

HARRISON
Good. All things considered.

Olivia picks up a LARGE VALENTINE. Hands it to him.

OLIVIA
This is for you.

He opens it. The childish pencil writing of, "I love you. Olivia." He looks at her, looks at his wife. Then suddenly, breaks. A few tears. No warning. Then he shrugs it off.

OLIVIA
Don't you like it, Daddy?

HARRISON
Of course I do. Daddy's just tired, that's all.

He walks over to Alexandra. Kisses her deeply.

ALEXANDRA
What was that for?

HARRISON
Nothing. I'll see you tonight.

INT. TATTOO PARLOR - SUNSET STRIP - MORNING

Kelvin and his crew shoot close on a tattoo on a burly arm. Half a woman's name -- ELIZAB -- still shows. As the TATTOO ARTIST is completing the "eth" he says:

TATTOO ARTIST
(as he works)
All day. Names on shoulders,
hearts on ass cracks.

KELVIN
So it's busy?

TATTOO ARTIST
Busiest day of the year. And it's
the gift that keeps on giving.

KELVIN
Why is that?

TATTOO ARTIST
Because I take off more names than
I put on. You know why? Because---

He stops his work, points to tattoo on his arm: LOVE IS PISS.

TATTOO ARTIST
That used to say Lucille.

Kelvin looks at his CREW. Makes the "cut" sign.

INT. RITA FLORA - LA BREA AVENUE - MORNING

Julia enters Rita Flora, smiles when she sees Reed behind the counter. She sidles up to him.

JULIA

I saw you on TV this morning.
"Love is the most shocking act left
on the planet." That should be on a
bumper sticker.

But she smiles, teasing. He goes to the espresso machine, starts making Julia's coffee himself. He hands her the coffee. Refuses her money.

REED

Happy Valentine's Day.

JULIA

Thank you - but don't try to
deflect. How did it go?

Reed peeks up at the line - growing longer by the second. But can't resist Julia's expectant face. He turns to a CLERK:

REED

Henry, you got this?

HENRY nods. Reed steps aside, to talk to Julia more privately. Before he can start, she looks at his face.

JULIA

Oh, shit...

Reed looks at her.

REED

Does anyone have any confidence in
me? She said yes.

Julia smiles big and HUGS him.

JULIA

Yay! That's amazing. How much did
she love that ring?

He hedges. Not wanting to disappoint her.

REED

She thought it was a beautiful
ring, just not the right ring.

Julia bites her lip, instantly sensitive for him.

REED

It just wasn't her speed. It's fine.

JULIA

I guess. But I feel like if Harrison and I ever got engaged or anything, I'd be happy with a cigar band.

Reed looks a little taken aback.

REED

Wow. Things are going well with him, then?

JULIA

Yeah. He had to go to San Francisco today. I was thinking of surprising him. You know, fly up there and rock his world on the Golden Gate Bridge. Too much?

REED

I don't think so.

JULIA

Really? So if a girl did that for you, you wouldn't be freaked out?

REED

No. I love spontaneity.

Julia considers this, then smiles.

JULIA

That's true. I remember in college you made me drive around all night with you looking for the perfect donut. That was spontaneous.

REED

And sickening. Humans are not meant to ingest that much fried dough.

JULIA

No they're not.

Reed smiles. ALPHONSO interrupts them.

ALPHONSO

No mas raffia, boss.

REED

Take the flight, Julia.
Valentine's Day is like New Year's
Eve. You don't think, you just go
for it.

He smiles, and leaves her thinking.

INT. CAA - MAILROOM - DAY

In the bowels of the agency, Jason, and his buddy, DANNY,
sort a gargantuan pile of mail.

These aren't just any mailroom guys - these guys are good
looking, dressed well, agents in the making.

DANNY

She wouldn't even give you a ride
in to work?

JASON

No, she would. She just thinks
it's better to keep it discreet,
you know?

DANNY

So why are you telling *me*?

He has a good point, but before Jason can respond, JED, a
third mailroom guy enters, carrying TWO GIANT FLOWER
ARRANGEMENTS.

JED

Dude, I hate Valentine's Day. Why
can't these pansy guys just go
upstairs and deliver their flowers
to their girlfriends themselves?

Jason looks confused - and a little horrified.

JASON

Wait - what?

JED

These guys just drop the stuff of
at the curb - they don't want to
take the time to -

JASON

No - wait - it's Valentine's Day?
But it's Monday. I thought it was
always on a Thursday.

DANNY

Dude, that's Thanksgiving.

JED

You're 25. You've thought that for 25 years? That's really weird.

Jason looks a little panicked.

JASON

Shit. I didn't even say Happy Valentine's Day.

Danny and Jed start to laugh.

DANNY

And you have nothing planned?

JASON

No. But we've only been together a couple of weeks. Maybe she doesn't expect anything.

Jed and Danny share a look.

JED

You're screwed.

Off Jason, not liking the sound of that.

INT. CAA - DAY

Liz sits at her tiny, neat assistant's desk. She taps away at her computer when ERIN, her boss, approaches. Liz tenses.

ERIN

Can I see the phone sheet?

Liz hands it to her.

LIZ

I still haven't heard back from Dominic about the conference call.

ERIN

I talked to him. He's in London. He wants to do the call tomorrow morning.

Erin starts to walk into her office.

ERIN (CONT'D)

That's tomorrow morning London time.

(MORE)

ERIN (CONT'D)

So, I need you to be here tonight to patch it through. As long as you're here by about 10 tonight it should be fine.

Erin waits by the door to her office, waiting for an answer.

LIZ

Tonight?

ERIN

Yeah. We've been trying to make this happen for weeks, so we really can't wait any longer. You don't have plans tonight, do you?

Liz hesitates momentarily, and then smiles at her boss - the picture of efficiency.

LIZ

No. No plans. I'll be here.

Erin nods, and heads back into her office. The phone rings. Liz dutifully picks up.

INT. CHEVROLET - MORNING

Edgar drives his grandson Edison to school. Edison holds his Valentines firmly in his lap. The biggest one -- with the single red heart on the envelope -- is on top.

EDISON

(beat)

Tell me the story about the postbox.

EDGAR

(smiling)

I've told you that before.

EDISON

I know. It just makes more sense now that I'm in love.

EDGAR

I was nineteen. Your grandma was eighteen. I was an architect. I worked in the front office with a big window. Your grandma would come out every morning and post the mail. Then she'd sneak a smoke.

Edison puts his hand over his heart.

EDISON

Smoking is bad, I know. I solemnly swear never to smoke. Go on.

Edgar can't help but smile.

EDGAR

I thought she was the prettiest girl I'd ever seen, so I got up my courage and waited by the postbox to say hello.

EDISON

Only you didn't say a word because you were afraid.

EDGAR

That's right. So she pushed me aside, and said, "Move, big fella."

EDISON

But you kept coming back every day until she agreed to go out with you.

Edison looks at him, very seriously. Digesting it all. Edgar pulls the car over in front of Rita Flora.

EDISON

You don't have to come in. I can do this myself.

He's out of the car, heavy backpack bobbing behind him.

INT. RITA FLORA - LA BREA AVENUE - MORNING

Edison, a long line behind him, finally reaches Reed at the counter.

EDISON

I want to send a dozen red roses to the best girl at my school.

Edison drops a stack of wrinkled dollar bills on the counter. Reed picks up the money. Counts it.

REED

Thirteen dollars.

EDISON

You can have all of it. Crescent Elementary. You can MapQuest it.

He hands him the Valentine with the heart on the envelope.

EDISON

5th period - like between 1 and 2pm
- would be ideal. Just hand me the
flowers when you get there. I'll
take care of the rest.

Reed takes the Valentine. Looks at Edison's very serious,
very in love face. Makes a decision.

REED

You got it.

INT. MARLBOROUGH SCHOOL - DAY

Janice sits in a classroom with about 10 other girls, all
focused on the teacher, MS. GILROY (27, fragile), who is
wrapping up class.

MS. GILROY

Remember girls, registration for
the AP exam must be in by next
week, so don't flake. Promise me.
This class is way too hard to take
just for fun.

The BELL RINGS and the girls swiftly pack up their things and
begin to head out. Ms. Gilroy stops Janice as she leaves.

MS. GILROY (CONT'D)

That last comment wasn't directed
at you. I just realized it could
have sounded that way.

JANICE

That's fine. I didn't take it that
way.

MS. GILROY

OK. Even though, since you've
already taken the AP test, you are
kind of taking this class for fun.

JANICE

I take all my classes for fun Ms.
Gilroy.

Ms. Gilroy doesn't know how to deal with this weird alien
child.

MS. GILROY

Right. Anyway, I'm putting together a little study group for the girls and I was wondering if I could pick your brain at some point about what I should focus on. You know, since you've recently taken the test. And I - never did.

JANICE

Sure - of course.

MS. GILROY

Great. How about today after school?

JANICE

Oh, I can't. I nanny after school.

MS. GILROY

OK. Tomorrow morning?

JANICE

I teach yoga before school on Wednesdays and Fridays. You should come. I think it would be helpful.

Ms. Gilroy isn't sure how to take that.

MS. GILROY

I'll consider that. I'm guessing evenings are out of the question?

JANICE

Yeah, I take a few classes at UCLA.

MS. GILROY

Alright then. Wow you're busy. How about today at lunch?

Janice smiles.

JANICE

Normally that would work - but today I'm going to have sex with my boyfriend for the first time - or, I mean, to be accurate, I'm going to have sex for the first time, he will be too, so -

Ms. Gilroy's face freezes.

MS. GILROY

Umm. OK. Uh -

JANICE

Yeah. It's Valentine's Day. And my parents work during the day. So it's really the only time it can happen.

Ms. Gilroy is now speechless. She begins shuffling papers on her desk.

JANICE (CONT'D)

But tomorrow at lunch I'm free.

MS. GILROY

(wanting this to end)

Great!

JANICE

Great. I'll see you then. So excited.

Janice hustles out, leaving Ms. Gilroy dumbfounded.

INT. CAA - DAY

Sean walks into the CAA building, heads for the RECEPTIONIST.

SEAN

Sean Jackson here for Drew Goss.

The receptionist nods, dials a few numbers.

As Sean waits, JASON comes walking by, wheeling his cart of packages and mail. He drops some mail off at the front desk. He nods at Sean (who he clearly recognizes), Sean nods back. As he passes, Jason breaks out in a big smile.

RECEPTIONIST

(to Sean)

They'll be right down.

INT. CAA - AGENT'S OFFICE - SAME

Sean and Kara sit across from DREW, Sean's 28 year old superagent.

DREW

So the Chargers have - passed.

SEAN

What?

DREW

They've decided not to pursue resigning you.

KARA

I'm working on a press release
saying it was a mutual parting.

Sean looks at them both, head spinning.

SEAN

OK. But - why? We got to the
Super Bowl. I was second team All-
Pro -

DREW

They wanna go in a different
direction. They've got their
sights set on that kid from Alabama-

Sean rubs his head, thinking.

SEAN

Whatever - I don't...So - now what?

DREW

Now what? It's simple. Now we
pick a different team. I've gotten
calls from the Bills, the Vikings -

Sean begins shaking his head.

SEAN

Uh-uh. You're telling me I've got
to move? To Buffalo? Are you
insane? Me in Buffalo?

DREW

OK - then we'll pursue some other
teams -

SEAN

It's not that man, it's just - I
don't know. Maybe I'm done.

DREW

Absolutely not. And I'm not saying
this as an agent who makes money
off of you. I'm saying this as a
fan - you can still play.

Sean cracks a smile.

SEAN

I know I can. I know. But -

He turns to Kara.

SEAN (CONT'D)

Kara, you get it, right?

KARA

I do.

SEAN

Drew - I know you've only been my agent for a few years, so you might not know - but this job has cost me a lot. Relationships. I wanted to be a father, man. But -

DREW

You can still do all that stuff and play football Sean.

SEAN

Not in this league you can't. Not if you want to do it right. It's too hard. Trust me.

Sean looks at them both.

SEAN (CONT'D)

I need to think about this.

Sean gets up, heads out the door.

EXT. RITA FLORA - LA BREA AVENUE - MORNING

Reed and Alphonso are packing a delivery van with orders.

REED

Do you think it should bum me out she's not wearing the ring? I tried to go with simple and classic, but I don't think I nailed it. It's weird - I feel like I'm always really trying to get it right with her - and I always miss the mark a little.

ALPHONSO

No, I don't think it should bum you out.

REED

Why not?

ALPHONSO

I think it should bum you out when you stop trying.

They walk back into the store.

INT. RITA FLORA - LA BREA AVENUE - MORNING

Where Reed sees another long line. Harried staff taking orders. He walks up behind the counter. Grabs another order slip.

REED

Next?

It's Harrison. Only he's walked around the line to the front.

HARRISON

May I speak to the manager?

REED

I'm the owner.

HARRISON

Perfect. I hate to pull this card - but I'm a doctor and I need to get back to the hospital - and I wanted to take care of this order myself.

REED

No problem. Come over here and I'll write you up.

Reed walks him over to a side table.

REED

What can I do for you?

HARRISON

I need you to deliver two arrangements for me. Two dozen red roses for each -- lady. And I need your discretion. Do you understand?

This isn't the first time Reed's gotten an order like this.

REED

I understand.

HARRISON

I appreciate that.

Harrison hands him two slips of paper.

HARRISON

Here are the addresses.

Reed starts writing up the order. Then freezes.

REED

Let me see if I am understanding this correctly. This first order is for Alexandra Copeland in Malibu. That's your wife?

HARRISON

That's right.

REED

And this second order is for Julia Persinger at Crescent Elementary school? Now, is Julia your daughter?

Harrison is uncomfortable. Not a complete jerk.

HARRISON

No. Now, look. I thought we had an understanding.

REED

We do. I just wanted to make sure we're understanding the same understanding.

HARRISON

We are.

He hands Reed a credit card. Reed takes it. Slides it through the machine. Doing his best to conceal his anger.

INT. CRESCENT ELEMENTARY - JULIA'S CLASSROOM - MORNING

The room is full of 10 YEAR OLDS. Edison amongst them. There are several girls behind him, most notably MADISON, a very pretty blonde girl. Edison pays close attention to Julia, at the head of the class.

JULIA

Okay. Now we're going to put all our Valentines into the envelopes we made yesterday.

She points to one wall, full of colored construction paper envelopes with names on them.

JULIA

But before we do that, a little history.

(MORE)

JULIA (cont'd)

Back in Ancient Rome, Claudius the Cruel banned all marriages because he only wanted his soldiers to believe in war. But a priest named Valentine secretly married everyone anyway because he believed in love. But when Claudius the Cruel found out, he arrested Valentine and threw him into prison. Then, on February 14th, the day Valentine was to be execu --

Julia stops, looks at the young faces. Thinks better of it.

JULIA

-- Well, on February 14th, Valentine sent a letter to his true love and signed it, "Farewell. From your Valentine."

Edison throws up his hand.

EDISON

You were going to say executed! Executed equals killed! They killed Valentine because he married people in love?

JULIA

It seems so, Edison. But isn't it nice that every year people who believe in love, like he did, send Valentines in his honor?

Edison nods in agreement. Meanwhile, Madison turns to GWEN, sitting behind her.

MADISON

Did you bring the extras like I told you?

GWEN

Yes.

Madison picks through them, taking an especially gooey one. She signs it: I love you, From Edison.

GWEN

I thought you liked Edison? You put his initials on the bottom of your shoe.

Madison looks at Edison's back. His head bent over gently. Her eyes narrow. Clearly, he's done her wrong.

MADISON

He didn't like me back. I hate him.

Madison looks around the class. Lands on RANI, a shy Indian girl.

MADISON

(under her breath)

Perfect.

She writes "Rani" on the envelope and slips the "I love you, Edison" Valentine inside.

JULIA

Okay. Start delivering your Valentines. We'll open them after lunch.

The class gets up. As Julia watches, the children drop Valentines into the brightly colored envelopes on the walls.

EXT. CORNER OF MELROSE & HOBART - DAY

A CITY BUS pulls up to the corner and Alex hops out in his Loyola school uniform. He holds a rather large duffel bag.

He checks his phone, which has a new text message from Janice. It reads: *ALMOST THERE!*

Alex quickly takes off down the street.

EXT. MELROSE HILL HOUSE - DAY

Alex walks up the front lawn of a well-kept 1910 Craftsman. He squats down in front of a LARGE POTTED PLANT on the porch and fishes out the SPARE KEY.

He unlocks the door, replaces the key, and enters the house.

INT. MELROSE HILL HOUSE - DAY

Alex makes his way to Janice's bedroom and starts unpacking his bag.

He pulls out a bunch of CANDLES, quickly setting them up around the bed. He pulls out a newly bought CANDLE WAND and hastily opens it, lighting all the candles as fast as he can. He takes out a box of CONDOMS and puts them on the nightstand.

Then he undoes his tie, unbuttons his shirt and strips down to his boxers. He hops on the bed, trying to position himself suggestively for Janice's entrance.

He finds that he's staring at himself in the MIRRORED CLOSET across the room. And he looks really lame. He tries another pose - on his side, propped up by his elbow - way too Playgirl. He tries sitting cross-legged - now it looks like he's meditating amongst all the candles.

Finally he gets up and throws a sheet over the mirror. As he's trying to get it to stay up, he hears the FRONT DOOR OPEN. He scrambles back to the bed and lies down.

He tries to contain his excitement as he hears footsteps come down the hall. Then, as the footsteps get to the bedroom door he sees not Janice but her mom GRACE (40, pretty) walking past the open door.

Alex panics and slides off the bed, knocking over a candle.

ALEX

Shit!

Grace runs to the doorway, shocked to see Alex, in his boxers, trying to get up.

GRACE

Alex?

ALEX

Mrs. Smart I'm so sorry.

Alex quickly tries to blow out all the candles and gather his clothes. It's not going well.

GRACE

What are you doing?

ALEX

I - uhh - I - was trying to take a nap.

GRACE

With all these candles?

ALEX

It relaxes me.

Grace looks at Alex, now with all his clothes in his arms, bag over his shoulder, still only in his boxers.

GRACE

I'm sorry to interrupt you then.
Go back to sleep.

ALEX

No, it's fine. I need to go
anyway.

Alex hurriedly tries to push past Grace into the hallway, squeezing through the door. But in doing so he loses his footing and FALLS FACE FIRST in the hall, bag and clothes flying everywhere.

He quickly tries to scramble to his feet, but as he does his boxers CATCH ON THE DOORSTOP on the baseboard, RIPPING HIS BOXERS OFF as he hops to his feet.

Grace tries to avert her eyes at the sight of Alex's bare ass, and he quickly grabs his clothes and bag and scurries outside, completely naked.

EXT. MELROSE HILL HOUSE - DAY

Janice pulls up in her beat up Camry and parks in front of her house. She checks herself in her rearview mirror, putting on a little lip-gloss, fluffing her hair.

Then, behind her in the mirror she notices ALEX RUNNING DOWN THE SIDEWALK, NAKED, covered by the bundle of clothes in front of him. Her eyes open wide.

He reaches her car and hops in - out of breath.

JANICE

What happened?

ALEX

Mom.

JANICE

Your mom?

ALEX

Yeah. My mom was at your house.

JANICE

Oh.

(she looks at his
nakedness)

Shit! My mom! What'd you say?

ALEX

That I was taking a nap.

JANICE

Naked?

ALEX

No - the naked part came after I told her that.

JANICE

Wait - what?

ALEX

Seriously, there's no explaining this. Just drive. She could be coming out any second.

Janice starts the car and pulls out.

INT. JANICE'S CAR - DAY

Janice and Alex sit in her parked car outside of Loyola High School, Alex now fully dressed.

ALEX

What about after school?

JANICE

Come on Alex, you know I nanny.

ALEX

Right. Can you skip your class tonight?

JANICE

Skip class? Do you know me at all?

ALEX

Sorry. And I work tonight until 11. Crap.

They both sit there in silence, thinking.

ALEX (CONT'D)

Look, maybe we're just putting too much pressure on it being today. The whole point initially was to do it before we went off to college - and we still have 6 months before that.

JANICE

I'm thinking about going to the summer program at Yale - you know, to get a head start. That's June.

ALEX

OK, so 4 months. That's still a long time.

Janice doesn't like the sound of that.

JANICE

No, no, no. It's gotta be today. When someone asks me when I first had sex, I don't wanna say "Oh, I don't quite remember, some random day between February and June of my senior year." It's gotta be special Alex. And today is special.

Alex looks at Janice, sees how serious she is about this.

ALEX

OK. Just - give me some time. I'll figure this out. I promise.

Janice looks at him, softening. She nods. He leans in and gives her a kiss, then hops out of the car and heads toward school.

INT. CAA - DAY

Liz sits at her desk, typing wildly fast. Jason approaches, wheeling a cart with packages. He approaches Liz with some trepidation.

JASON

Hey.

She looks up.

LIZ

Oh. Hey.

She goes right back to work. Hardly a warm greeting.

JASON

Didn't I see that shirt yesterday?

He's trying to make a joke. She doesn't laugh. He's clearly gotta try harder.

JASON (CONT'D)

Look, I didn't know that today was Valentine's Day. I thought it was the second Thursday --

Her look says she's not buying it.

JASON (CONT'D)

I swear. I know it sounds stupid -
but I always do stupid stuff. Ask
my mom -

He picks up her phone -

JASON (CONT'D)

Here. You wanna call her? Maybe
she'll tell you about the time I
got trapped in a volleyball net --

She cracks a smile. He's clearly trying.

JASON (CONT'D)

Happy Valentine's day.

She softens.

LIZ

Thank you.

JASON

So, can I take you out tonight?

LIZ

Well, I kind of already said I'd -

JASON

I will hook up something great -

She considers this.

LIZ

Yeah, OK. That sounds good.

JASON

Cool.

He turns to go, with his cart.

LIZ

You're not gonna deliver those?

JASON

These are actually decoys. I just
wanted to have a reason to come
talk to you.

She laughs.

LIZ

Really well engineered plan. I
totally fell for it.

He smiles as he heads back to the elevator.

EXT. SUNSET BLVD. - ECHO PARK - DAY

A LARGE INFLATABLE RAT is parked in front of a PEP BOYS, stopping traffic.

Kelvin and the camera crew interview a petite round CHOLA (18). Eyebrows single slashes of orange liquid liner.

CHOLA

I was hot like jalapena, sexing him up whenever he wanted. I would have done anything for that vato, but still he whored around.

She points to the rat. A sign around its neck: CISCO MARTINEZ IS A CHOLO RAT WHORE.

KELVIN

(points to the rat)
Has he seen it?

She looks back at the open bay of the Pep Boys, where all the employees are laughing and pointing, except one: CISCO (name embroidered on his work shirt) who pretends not to notice as he angrily works on a Buick, cranked up on hydraulics.

Chola smiles. Extremely pleased.

CHOLA

No. I don't think he has.

Knowing full well, he has.

INT. VINE AMERICAN PARTY STORE - DAY

Kara slowly makes her way around the store, an explosion of Valentine's Day decorations. She halfheartedly fills her cart with red streamers, hanging hearts, etc.

She starts to make her way to the back, but the aisle is blocked by the cart of a YOUNG COUPLE who are goofing around, trying different Valentine's Day hats and glasses on each other.

Kara waits patiently for them to notice her, but it's not happening. Then they start MAKING OUT as Kara spectates. She can't believe this. It's like the longest kiss on record.

Finally, Kara's had enough. She takes her cart and RAMS IT INTO THEIRS, WHICH IN TURN RAMS INTO THEM, breaking their embrace. Kara gives them a small smile as she passes.

KARA

Sorry.

As Kara turns down the next aisle, her PHONE RINGS. She picks it up.

KARA (INTO PHONE) (CONT'D)

Hey Jan.

JAN (O.S.)

I've got Kelvin Briggs for you.

KARA

From KTLA? Tell him I'll call him back.

JAN (O.S.)

He's called 15 times already.

KARA

Fine. Put him on.

Kara throws a few balloons in her cart.

JAN (O.S.)

Kara, you're on with Kelvin.

KARA

Hey Kelvin. What can I do for you?

INTERCUT WITH EXT. SUNSET BLVD. - ECHO PARK - DAY

Kelvin stands a few feet away from his crew, on the phone. The HUGE RAT is in the background.

KELVIN

Well, the press release just came off the wire...

KARA

And...

KELVIN

And I know that Sean's not gonna want this to drag on for too long. He's gonna make a decision soon. So here's what I'm thinking. When he does decide - whatever he decides, whether to play for another team or god forbid retire - I think you should give the exclusive to me. Local player gives big story to local sports guy. It's a win-win.

Kara smiles at his forwardness.

KARA

Yeah, but both wins are for you.

KELVIN

Well, not necessarily -

KARA

Look Kelvin, I don't know what to tell you. I'm sure this is just gonna be your usual, run of the mill press conference. I don't think there's any exclusive to be had here. But I appreciate the ambition. Happy Valentine's Day.

Kelvin grimaces.

KELVIN

Yeah right. I can't wait for this day to be over.

Kara smiles.

KARA

You and me both. Bye Kelvin.

She hangs up. Kara makes her way to the register, starts unloading her stuff. As the cashier starts to ring it up-

CASHIER

Wow. Someone's having a big -

KARA

Seriously, don't.

The cashier goes back to his job, chastened.

INT. SEAN'S MERCEDES - DAY

Sean drives down Little Santa Monica, classical music BLARING. He's lost in thought.

Oblivious, he turns LEFT too quickly -- REAR ENDING A RITA FLORA VAN.

He gets out and approaches the van - as ALPHONSO gets out of the driver side, not happy. Sean is instantly apologetic.

SEAN

I'm so sorry man.

ALPHONSO
You should pay more attention, guy.

SEAN
I know. I don't know what's wrong
with me today.

Sean pulls out his wallet, hands Alphonso a card.

SEAN (CONT'D)
Just call my business manager -
he's got all my info.

Alphonso takes the card.

ALPHONSO
Must be nice.

Alphonso turns to check out the damage to the back of the van
- in the collision the back doors have popped open. Sean
notices the back FILLED WITH FLOWERS.

SEAN
Man. That many people get flowers
delivered?

ALPHONSO
It's Valentine's Day. Kind of a
big day, flower-wise.

SEAN
No - I know. I just mean - why
would you get flowers delivered
when you could just go buy them and
give them at home? It seems more
personal that way.

Alphonso's having a tough time with the damaged doors.

ALPHONSO
People like to get flowers at their
place of work. They like a public
declaration. It's like - love
doesn't exist until you acknowledge
it in front of people.

Sean TAKES THIS IN. Alphonso finally gets the doors to stay
shut, heads back to the driver's side.

ALPHONSO (CONT'D)
Keep your eyes open friend.

He shuts the driver side door. Sean stands there and watches
Alphonso pull away - a SMILE GROWING ON HIS FACE.

He whips out his cell phone and dials.

SEAN (INTO PHONE)
Hey Kara, it's Sean. I made my
decision.

Sean hops in his car, takes off.

INT. RITA FLORA VAN - DAY

Alphonso drives down little Santa Monica. He checks his
rearview mirror - sees:

EXT. BACK OF THE VAN - DAY

THE DOORS OPEN AGAIN.

SEVERAL flower arrangements fall out, hitting the ground in a
kaleidoscope of glass and color. Cards hitting the pavement.

We narrow in on one card: EDISON'S ENVELOPE with the simple
red heart.

EXT. LITTLE SANTA MONICA - BEVERLY HILLS - CONTINUOUS

Alphonso pulls over quickly. Picks up his cell phone.

EXT. SANTA MONICA BLVD. - BEVERLY HILLS - DAY

Quickly, Reed and Alphonso are transferring all the floral
arrangements from Alphonso's bum van to Reed's van. Reed is
upset, thrown off his game.

REED
This is ridiculous. There's easily
several hundred dollars worth of
damage here. We're already behind
on our delivery schedule. And then
I find out that Julia's boyfriend
is married. I mean, what am I
supposed to do with that? I
shouldn't tell her, right? Who
wants to hear that?
(he looks at Alphonso,
hopeful)
I should probably just stay out of
it, right?

Alphonso grimaces. Thinks. Says:

ALPHONSO
I think you have to tell her.

Reed deflates.

REED

Really? Why?

ALPHONSO

Because it's the right thing to do.

INT. CRESCENT ELEMENTARY - JULIA'S CLASSROOM - DAY

The kids all file back into class after lunch. Edison walks up the aisle and passes Rani, who sits at her desk, listening to her iPod. As he passes -

EDISON

Whatcha listening to Rani?

Rani pulls out one earbud, smiles.

RANI

Neil Young, Live at Canterbury House. Thanks for the tip.

EDISON

Anytime.

Edison takes a seat. Rani quickly pulls out her other earbud as Julia rushes in with an OVERNIGHT BAG. Throws it under her desk and turns to the class.

JULIA

Sorry I'm late. Now, get your Valentines and let's open them.

The kids run to their Valentines envelopes on the wall. Tear them down and run back to their seats. Excitement building.

Although Julia has a stack on her desk from the students, she prefers to watch the kids open theirs.

Madison has the largest stack of Valentines, the most popular student in the room. Rani only has a few. They've all been opened, but Rani has no reaction. Madison and Kara watch Rani, perplexed.

When, Madison stands up and loudly says to the class:

MADISON

Did everyone check carefully inside their envelopes for ALL of their Valentines?

Julia looks at Madison, suspicious. But the students do what Madison says. Rani turns her envelope upside down and out falls the big Valentine, caught on a staple. She opens it.

Looks over at Edison, his back to her. Rani can't believe it: Edison. Her face takes on the glow of the windswept sun.

Rani gets out of her chair, starts walking towards him, her smile growing, when...

From behind her, Madison and Kara start laughing.

Rani turns, looks back at Madison and Kara, who are laughing cruelly. Rani realizes. The sun fades.

JULIA

Rani? What is it?

RANI

Nothing, Miss Persinger.

JULIA

Bring the Valentine up here, please.

Rani hesitates, then starts to crumple it in her hands.

JULIA

Now, please.

Rani reluctantly approaches and hands it to her. Julia reads it. Looks at Edison.

JULIA

Edison?

Shocked as hell, he says:

EDISON

Yes, ma'am?

JULIA

Did you send this Valentine to Rani?

Edison is horrified and now upset. Realizing Rani is the butt of a joke.

EDISON

No, ma'am. I did not.

JULIA

Madison. Kara. Come up to the front of the class, please. And bring your Valentines with you.

Madison and Kara get up. Bring their Valentines. Julia puts her trash can on top of her desk.

JULIA

You sent Rani this Valentine and signed it from Edison, didn't you?

Both look at her. But say nothing.

JULIA

When there's that much silence, I know you're thinking up a lie.

KARA

(bursting)

She made me do it!

Madison looks at Kara, furious.

Reed enters the classroom quietly, carrying a single arrangement of two dozen red roses.

Julia doesn't see him. Many of the students do, however, and Reed puts a finger to his lips. Shhh.

JULIA

Madison. Take all of your Valentines and bring them up here. If you're good you might get them back at the end of the day. Kara, I'm afraid this goes for you, too.

KARA

But I told the truth!

Both girls angrily and tearfully give up their Valentines.

JULIA

It's not nice to play with people's hearts like that.

When a cough comes behind Julia:

REED

Julia?

Julia turns, surprised. Happy to see him.

JULIA

Reed? What are you doing here?

Edison, recognizing Reed, thinks he's delivering the roses he ordered that morning. He stands up, excited.

REED

This order came in at the store today. I thought I'd deliver it myself.

Reed puts the roses on Julia's desk. Edison looks confused, Reed was supposed to give him the flowers. She opens the card, hoping. Smiles.

JULIA

It's from Harrison.

REED

Your boyfriend?

JULIA

Yes.

Edison sits back down, shocked. Not his flowers. He is not happy.

Reed looks at her shining face, knows he should tell her the truth. He looks at the classroom -- all the kids staring at the interaction of their teacher with the flower man.

REED

Julia. There's something I have to tell you. Can I see you outside?

INT. CRESCENT ELEMENTARY SCHOOL - HALLWAY - DAY

Reed looks at Julia, trying to find the words. But Julia's got plenty of her own.

JULIA

Wait. Me first. I got a 4:15 flight to San Francisco. I'm gonna surprise him.

But Reed doesn't look so happy.

JULIA

What's with the face? You were into this idea before.

REED

I was. I mean...I don't know. I met Harrison when he came in and placed the order.

JULIA

You did? Wow. He must've been on his way to the airport. Isn't he great?

REED

(haltingly)

Sure, sure. But, you know, people are so - complex, right? And there's always more to the story --

JULIA

You think he's too old for me. But - listen - I've had a lot of bad experiences with guys my age, and even though -

When EDISON bursts through the doors. Frantic. He grabs Reed's shirt. Calls him by the store's name.

EDISON

Mr. Flora. What about my roses?

Reed's blank, trying to place him out of the environment.

EDISON

I gave you thirteen dollars!

Reed puts an arm on Edison's shoulders.

REED

Oh, yeah. I remember now. They must still be on the truck, little man. Don't worry, they'll get here soon.

EDISON

You promised me. Fifth period. I chose you because you were on TV this morning when I was writing my Valentines. It was a sign.

Julia kneels down, consoles him.

JULIA

Edison. If Reed says your roses will be here, then they will. He's very trustworthy.

She smiles, steers Edison into the classroom. As the classroom door shuts -

REED

Don't get on that plane today. It's a mistake.

Julia stops.

JULIA

What? You said you liked spontaneous.

REED

I do, but--

Reed looks at her, trying to say it. But she seems so happy, so hopeful, he just can't. So he says nothing. Julia smiles at his concern.

JULIA

Look Reed, I get it. You've had six girlfriends since we've known each other - you're always in a relationship. You understand how these things work. My track record - on the other hand - could kindly be referred to as spotty. But this one feels different. So don't worry. I'll be fine. Now I gotta get back to class.

She goes in, shutting the door. Leaving Reed alone, with no idea what to do.

INT. CAA - MAILROOM - DAY

His buddies work at breakneck speed around him as Jason talks on his cell phone.

JASON

So you can take us? Thank god - that's great.

He grabs a pen.

JASON (CONT'D)

At four? As in four in the afternoon? Even my Nana doesn't eat dinner at 4. So, it's 4 or 11:20? I think I might keep looking.

He hangs up. Danny and Jed look at him with pity.

JASON (CONT'D)

What? Not every table at every restaurant can be booked? What about the shitty restaurants? Nobody's gonna book those.

DANNY

Maybe don't pitch it to Liz like that.

Jason shoots him a look.

JASON

It's fine. And I just nabbed tickets for the outdoor movie at Hollywood Forever Cemetery.

DANNY

Girls love cemeteries on Valentine's Day.

JED

What about the gift?

JASON

I thought of that. I'm gonna go get her a grande white mocha this afternoon. She loves those.

Jed and Danny share a look.

JASON (CONT'D)

What? I'm supposed to get her a Prius? We haven't even been together three weeks.

JED

Dude, whatever. Dump her, I don't care. I'm just saying - if you're gonna do Valentine's day...

Jason considers this.

INT. RITA FLORA DELIVERY VAN - DAY

Reed drives. Alphonso sits in the passenger seat, scanning a clipboard. Reed makes an abrupt left turn.

ALPHONSO

Where are we going?

REED

Just making a quick stop at my house -

ALPHONSO

But we're really behind -

Reed pulls the van over in front of his house, puts it in park.

REED

I know but -

Reed reaches into the back of the van and pulls out GIUSEPPE'S BLACK BOX.

REED

- we're in the neighborhood and I wanna put these flowers out before my bride-to-be comes home. You know - surprise her. I'll be fast.

ALPHONSO

Fine.

Reed opens the door, takes the black box, and hops out. Then, through the window -

REED

Oh, by the way. I didn't tell Julia about Harrison.

Reed starts to walk away. Alphonso calls after him.

ALPHONSO

What? She needs to know, Reed.

Reed stops, halfway up his walk.

REED

I tried. I couldn't do it to her. I just - don't think it's my place.

Alphonso just looks at him, not hiding his disapproval.

ALPHONSO

We're really behind.

REED

Be right back.

AT THE FRONT DOOR

Reed goes to the door, pulls out his keys. But as he tries to put them in, the door just SWINGS OPEN. Reed looks confused. Warily enters the house...

INT. REED BENNETT'S HOUSE - SAME

Reed looks around as he enters. Calls out:

REED

Hello?

Nothing. As he starts toward the kitchen, he hears from upstairs:

MORLEY (O.S.)

Reed?

Reed is perplexed. He turns and heads toward the stairs.

UPSTAIRS HALLWAY

Reed reaches the top of the stairs, still holding the black box, and turns into the:

INT. BEDROOM - SAME

Morley sits on the bed.

REED

Hey.

MORLEY

Hey.

Reed just stands there, looking at her, not knowing what to say. She does not look happy.

REED

What are you doing home?

Morley doesn't say anything. As he starts to approach her, he sees the CLOSET DOOR IS OPEN. AND THE CLOSET IS EMPTY. He stops.

He looks at Morley. Then to her packed suitcase on the floor. It's all starting to make sense.

MORLEY

I'm sorry Reed.

Reed stands there, in shock, holding the black box.

REED

It's not the ring. It's me.

She looks at him, and though it appears to pain her, she doesn't argue.

MORLEY

I'm so sorry. I should have been honest this morning. It just - it took me by surprise, and I didn't want to hurt you.

(MORE)

MORLEY (cont'd)

No one prepares girls for how to handle that scenario. They prepare us to say yes, not how to gracefully say no.

Reed is clearly trying to remain upbeat.

REED

Look, it's fine. If you're not ready, that's OK. We can take the whole marriage thing off the table. Maybe I shouldn't have surprised you like that - we've only been together a year - maybe we should have talked about it --

She stops him.

MORLEY

You didn't do anything wrong. And it shouldn't have been a surprise to me. I should have been thinking about our future, too. But I wasn't. I was just coasting, knowing in my heart that we were not gonna go the distance. And that is not fair to you. You deserve a lot better than that.

Morley takes the engagement ring from her pocket, hands it to Reed. He studies the ring for a moment, then finally looks up at Morley.

REED

Did you even consider marrying me? Even for a minute?

MORLEY

Of course. But when you ask someone to marry you - do you want her to consider it? Or should she just know the answer?

Off Reed, letting that sink in.

INT. RITA FLORA DELIVERY VAN - DAY

Reed gets back into the van, still holding the black box. Alphonso looks at him. He's clearly upset. They sit there for a long, quiet moment.

REED

You're not gonna believe this.
Morley was in there. She's leaving
me. We're not getting married.

Alphonso looks at him. Doesn't say anything. But he doesn't
look surprised. Reed starts to lose it.

REED

So *this* you believe? You don't
believe it when she says yes but
you believe it when she moves out?

Alphonso shrugs, not saying anything.

REED

You knew?

ALPHONSO

I had a feeling.

REED

What feeling?

ALPHONSO

That it just wasn't right. An
inkling.

REED

An inkling? Why didn't you say
something?

ALPHONSO

I didn't know for sure.

Reed takes this in, trying to process. Then something dawns
on him.

REED

But I do.

ALPHONSO

Pardon?

REED

With Julia. I know something isn't
right.

ALPHONSO

Yes you do.

Reed starts the van, puts it in gear.

REED
I've gotta stop her.

ALPHONSO
Yes!

REED
Wait - I thought we were behind?

ALPHONSO
For this? Screw it.

Alphonso smiles. Reed quickly pulls away.

INT. CRESCENT ELEMENTARY SCHOOL - JULIA'S CLASSROOM - DAY

THE BELL RINGS - the school day is over. Students race out of the classroom. Free. Julia smiles from the front of the class.

JULIA
Have a lovely Valentine's Day guys.

She quickly grabs her overnight bag from under her desk, starts for the door. Clearly in a hurry.

Edison watches her leave, perturbed.

INT. CRESCENT ELEMENTARY SCHOOL - HALLWAY - SAME

As Julia walks down the hallway, her CELL PHONE RINGS. She grabs it.

JULIA (INTO PHONE)
Kara!

INTERCUT WITH INT. D/D/K PR - SAME

Kara sits at her desk, in her huge corner office overlooking Beverly Hills, staring at her computer screen.

KARA (INTO PHONE)
Why haven't you called me back?

JULIA
I am so sorry. Today's been nuts.

KARA
So I'm assuming you didn't RSVP for my dinner because you come every year and it's a given that you'll be there, right?

Julia keeps walking, not understanding the seriousness of Kara's question.

JULIA
Actually, unfortunately, I will not. Be there. I'm flying up to San Francisco to surprise Harrison.

Silence. Kara just sits there, trying to hold it together. Julia stops at the front door of the school.

JULIA (CONT'D)
Are you OK sweetie?

KARA
No one's coming.

JULIA
What? That can't be true.

KARA
Well, it is.

JULIA
What about Dana?

KARA
New boyfriend.

JULIA
What about Elise?

KARA
Back with old boyfriend.

JULIA
NO! Rick?

KARA
Gay cruise to Cabo.

Julia stands there, trying to think of what to say.

JULIA
So everyone responded "no"?

KARA
No. There's still a bunch of people who've looked at it but haven't responded.

JULIA

Well then I'm sure it's fine. You know how bad people are about RSVPing.

EDISON comes down the hall, walking past Julia and picking up this last bit of their conversation.

JULIA (CONT'D)

And it's not like they don't know the drill. We've been doing it for years - Anarkali at 8. People will come.

We see Edison take note of what Julia has said as he walks out of the school.

Kara just sits there. She has nothing to say.

JULIA (CONT'D)

I'm really sorry honey.

KARA

I know. Have fun.

Kara hangs up. Rubs her face as she tries not to cry.

WITH JULIA - as she hangs up her phone, feeling terrible.

EXT. CRESCENT ELEMENTARY SCHOOL - DAY

Edison races out the doors, past other STUDENTS, pulling away from the crowd. He frantically looks and finds a car he recognizes. Spots it.

Grabs open the passenger side door. Gets inside.

INT. JANICE'S TOYOTA CAMRY - DAY

Inside the car, Edison reaches over to the ignition, tries to start the car for Janice, his nanny.

EDISON

Go, go.

JANICE

Not until you breathe. Like I taught you.

Edison sees she's serious. He forces himself to breathe, using the kundalini yoga warm-up technique of closing one nostril with the thumb and deep breathing in, out.

EDISON
Okay. I'm breathing.

JANICE
Now why don't you tell me what's
going on?

EDISON
She doesn't know I love her. I
have to make it right. You have to
help me or I'm lost. I'm just
lost.

JANICE
Edison. You're not lost.

EDISON
Yes, I am. She didn't get her
flowers. She doesn't know -

JANICE
Look, I'm sure this little girl -

EDISON
She's not a *little* girl.

JANICE
OK. I'm sorry. That was
patronizing. I know how you hate
to be patronized.

EDISON
I do. I hate it. Now will you
help me?

JANICE
I will. After soccer.

EDISON
I don't like soccer.

JANICE
Nobody likes soccer.

Edison looks at Janice, resigned.

EDISON
Fine.

Janice starts the car and pulls out.

EXT. THE GROVE MOVIE THEATRE - DAY

Kelvin and his camera crew interview a MALE employee of The Grove movie theatre. He's in uniform, a mix between a band uniform and a bellhop, complete with red hat. The "dancing" water fountain is behind him in the background.

GROVE EMPLOYEE

It's pretty busy at the movies,
yeah. We have to patrol more.
People like to have sex in the back
row. Sometimes with other people.
Sometimes with themselves.

Exasperated, Kelvin turns and looks directly into the camera. Then he composes himself, continuing the interview:

KELVIN

What do you think of Valentine's
Day?

GROVE EMPLOYEE

V-Day rhymes with D-Day.
Coincidence? I think not.

INT. OK - DAY

Jason stands at the counter of the upscale gift store, talking with a MALE CLERK, 20s and hip.

CLERK

How much cash do you want to drop?

JASON

I don't really know.

CLERK

What do you want the gift to say to
your woman?

JASON

I'm not really sure.

The CLERK is really trying to understand.

JASON (CONT'D)

I have no idea what I'm doing.
I've been going out with this girl
for like two and a half weeks. But
then today I was getting a little
bit of a brush-offy vibe.

(MORE)

JASON (CONT'D)

And I say going out, but if you want to get really technical about it, we've never actually said we were going out - so it may still just be in the hanging out category. We've slept together once- and I realize I'm oversharing - but I guess that might not really mean anything. And then we work together, so that's another wrinkle.

The clerk takes this in.

CLERK

It's OK, man. Let me help you. You're taking her out tonight, right?

Jason nods.

CLERK (CONT'D)

Sweet. So what you need to do is read the vibe when you get there.

Jason nods again.

CLERK (CONT'D)

If you can tell that she is not feeling you at all -

The clerk reaches into the case and grabs a SMALL SILVER CASE.

CLERK (CONT'D)

You bust this out. Silver business card holder. Definitely sends a "I can tell this isn't gonna work out, but we still work together and I want to be respectful" message.

JASON

Okay...

The clerk reaches into the case again -

CLERK

But if it's going good, and she's flirting you up, you whip out this one.

He shows Jason a TINY SILVER LOCKET.

CLERK (CONT'D)

Feminine. Delicate. I've hit this up on like four girls.

JASON

So, you want me to buy two gifts?

CLERK

I'm hooking you up, bro. Don't worry. Bring back the one you don't use and I'll totally refund it.

Jason smiles.

JASON

That is a fantastic idea.

The clerk beams.

INT. RITA FLORA DELIVERY VAN - DAY

Reed and Alphonso fly up Highland toward the Burbank Airport.

ALPHONSO

Try her again.

Reed quickly dials his cel phone. Puts it to his ear.

REED

Shit. Straight to voicemail again.

Reed shoots Alphonso a look, steps harder on the gas.

INT. LAX - SAME

CLOSE ON: Julia's cel phone as it sits in a plastic bin, on the conveyor belt at the security check point.

Pull back wide to reveal: Julia, shoes off, ticket in hand, walking through the metal detector. Happy as can be despite the madness of the travellers around her.

EXT. GRIFFITH PARK - DAY

Griffith Park. Glorious. Picnics. A carousel. Janice is sitting on a crowded grassy hill watching Edison play soccer.

Edison is not into it, missing a pass. He wants the game over. A PLAYER on his team comes up and shoves him for the error. Edison just takes it.

EDISON
(to the Player)
Can't you see my heart is broken?

The PLAYER can't quite believe his ears. Then runs past him with the rest of the team to the other side of the field.

Edison stays right where he is, the lone man on the center of the field. Finally, the COACH calls time out. Walks up to Edison. Friendly hand on his shoulder.

COACH
What's the matter, Edison?

EDISON
Sporting events, such as these,
feel trivial at the moment, Coach.

The Coach has no response for that.

WITH JANICE

As she sits on the grassy hill. Her PHONE BUZZES. She looks at it: a NEW TEXT from Alex. It reads: *LOOK BEHIND YOU.*

Janice turns around, but sees nothing but the beginning of a wooded area about 10 feet behind her. She texts back: *WHAT?*

She watches Edison meander around the field for a second before she gets another text: *LOOK CLOSER.*

She turns around again, this time scanning the wooded area. Then she sees Alex, standing at the tree line, waving her over.

She looks quite confused. She checks on Edison, who's still moping through his soccer game, then gets up and walks over to Alex.

JANICE
What the hell is going on?

He gives her a mischievous look and beckons her into the woods.

EXT. GRIFFITH PARK - WOODED AREA - SAME

Janice follows Alex farther into the woods.

JANICE
Where are we going?

ALEX

So, you know how I said I'd figure something out?

JANICE

(wary)

Yeah...

As they come up to a small clearing -

ALEX

Well -

Janice sees how Alex has figured it out - he's fashioned a BED IN THE MIDDLE OF THE WOODS with pillows, blankets, sleeping bags, etc. He's put some colorful flowers all around. It's actually kinda cool. But Janice is not impressed.

JANICE

This is your big idea?

ALEX

Yeah.

JANICE

You want me to do it here? In the woods?

ALEX

It's rustic. And romantic. It's romantically rustic.

JANICE

With random people 20 feet away?

ALEX

No I checked. I've been screaming obscenities for an hour. There's no way they can hear us.

JANICE

So, let me get this straight. You really thought that I was going to come back here in the woods and have SEX WITH YOU, outdoors, while I left alone the 10 year old boy who I'm responsible for? Just left him alone out there? You thought that would be fun for me? You think that's romantic?

Alex realizes the holes in his plan.

ALEX
(meekly)
I promised I'd figure it out.

Janice looks at him, seething.

JANICE
You know - for a valedictorian you
are a HUGE IDIOT!

With that Janice turns and leaves.

EXT. LAX - AFTERNOON

The Rita Flora van flies into LAX, passing the Encounter restaurant, the alien arches beaming red instead of blue.

INT. LAX - UNITED TERMINAL - AFTERNOON

Reed runs into the United Terminal. Looks up at the departing monitors. Finds Julia's 4:15 flight. Gate 82.

Reed runs through the terminal, squeezing past irritated passengers until he's stopped short.

SECURITY
Only ticketed passengers beyond
this point, sir.

Reed turns around. Sees: AT THE UNITED TICKET COUNTER

Long lines. Reed can't wait. He sees the OVERSIZED ITEMS AND LIVE ANIMALS section, apart from the regular lines, where there is only one customer. He runs over there.

OVERSIZED ITEMS CHECK-IN

REED
I need a ticket on any flight that
leaves from Gate C. Preferably
your cheapest.

UNITED TICKET AGENT
This line is for oversized items
only.

REED
But you can sell me a ticket,
right? If you wanted to.

UNITED TICKET AGENT
I'm sorry, sir. This line is for --

REED

Look, I know what this seems like. I'm just some other shlemiel who cheated on his girlfriend, and now he's here with his sob story, begging you to let him go chase the girl down and tell her how it was all a big misunderstanding and that the email with all the naked pictures was actually just a gag by one of his fraternity buddies.

The ticket agent looks vaguely disturbed.

UNITED TICKET AGENT

That's a terrible story.

REED

Right? So let me tell you my story. The girl I'm running to catch isn't even my girlfriend. But I have to tell her that her boyfriend - they guy she's about to get on a plane and surprise - is married. And it's a crappy thing to hear. But I have to do it because it's the right thing to do. Because she's a great girl and she'd even take a cigar band from a guy - and I know I'm getting a little off track here, but my point is - I have to go get her.

Compared to the earlier story, the ticket agent likes this one. He starts punching the keys of his computer.

AT GATE 82

Julia, wearing a simple black dress and flats, stands, overnight bag on the ground next to her. She shifts feet. Excited. She's never done anything like this before.

UNITED GATE AGENT

Now boarding group three. All those in group three may now come forward.

Julia moves into the line. Then feels a hand on her arm. She turns. It's Reed.

JULIA

Reed? What are you doing here?

Reed, out of breath. Spits out:

REED

I need to talk to you.

Julia looks around, still trying to process this odd scene.

JULIA

Okay. So...

But then he hesitates. Here she is. But how do you start? Where do you start? So he just says it.

REED

He's married.

JULIA

What?

REED

Your boyfriend. Harrison.

JULIA

He was married. He's divorced now.

REED

No, Julia. He lives in Malibu with his wife, Alexandra. He came into Rita Flora today and sent you both red roses.

JULIA

What does that prove? He could've just been doing it to be nice.

UNITED GATE AGENT (O.S.)

We are now boarding all sections.
All sections, please come forward.

Julia just looks at him. Hurt.

JULIA (CONT'D)

Why are you doing this?

Reed thinks about that, then -

REED

Do you think Morley and I belong together?

JULIA

What? What does that have to do with anything?

REED

It just - does. Do you?

JULIA

I don't know. I guess - if you love her and she loves you then -

REED

You're not answering the question. Honestly - as my friend -

JULIA

Fine. No. Not really. Don't see it. Don't see you two together.

REED

Well that's why I'm doing this. Because apparently everyone and their mother knew I shouldn't propose to her, but no one had the guts to say anything - and now she's gone and I'm left with this stupid ring and an empty closet and I don't want you to make the same mistake I did. Don't pursue a dead end Julia. It hurts like hell.

Julia stares at him, trying to process this. She's not having it.

JULIA

You are unbelievable. You expect me to buy that - that you're trying to help me? You're just doing this because - for once - I have something and you have nothing. And you just can't take it. You want me to feel as bad as you do.

UNITED GATE AGENT (O.S.)

Last call for all sections. Now boarding all sections on United Flight 954 to San Francisco.

Reed doesn't know what to say. He wasn't expecting that. Julia picks up her overnight bag.

JULIA

Honestly - as a friend - this is a really shitty thing to do to someone.

REED

Don't get on that plane. Julia. Think. Didn't you know? Somewhere? We always know, right?

He grabs her hand. But somehow, it's the touch that breaks her. She pulls away from his grasp.

JULIA

It's Valentine's Day and I'm going to meet my boyfriend. Now let me go.

She walks away. He watches her as she hands her ticket to the Agent. The stub shoots through the machine at the other end. She doesn't turn around. Disappears down the tunnel.

Reed throws his ticket in the trash can. Walks out.

INT. AIRPLANE BATHROOM - AFTERNOON

Inside the cramped bathroom stall, a nervous female hand pulls out a lipstick. Her hands shaking.

Pull back to reveal a face looking into the mirror, putting it on: It's Kate, not Julia.

Kate pulls out a sealed tube of mascara and some blush. She carefully puts them on. Now looking quite feminine and beautiful in her military uniform.

INT. AIRPLANE - AFTERNOON

Kate returns to her seat. Holden, watching a movie, has to pause his screen and let her back into her seat. As he does, he notices:

HOLDEN

You look pretty.

KATE

Thank you.

HOLDEN

Are you nervous?

KATE

Yes.

HOLDEN

He'll be waiting for you, I promise.

She looks at him, slightly vulnerable now.

KATE

The hardest thing about coming home is realizing people have moved on.

(MORE)

KATE (cont'd)

They've lived a part of their lives without you, memories you'll never have with them.

HOLDEN

Do you get to call him?

KATE

Sometimes, when we're in range. But the time difference makes it hard. Plus, what can you really say in three minutes - with your whole platoon full of guys standing around?

HOLDEN

Maybe just that you love him?

Kate looks at him, touched by his earnestness.

KARA

Yeah. I say that.

EXT. WILSHIRE BOULEVARD - BEVERLY HILLS - AFTERNOON

Kelvin, with his camera crew, stands on the street corner, interviewing a chubby male CUPID, wearing white diapers, white wings with gold bows and arrows slung over his shoulder and eating a submarine sandwich.

CUPID

I make a lot of dough today. Delivering love grams to office buildings and such. It's a great day for a fat guy. So, yeah, I love Valentine's Day.

KELVIN

So you're saying today is about money?

CUPID

It sure as hell is. You ever NOT spend money on Valentine's Day? I even delivered a break-up gram today. Now that was cold, sure, but I still got paid!

Kelvin calls cut. To his crew:

KELVIN

I think we got it.

The CAMERAMAN starts to pack up his stuff.

CAMERAMAN

Where to next?

As Kelvin thinks about it, he looks across the street to a LARGE OFFICE BUILDING. He's got an idea.

KELVIN

You know what - I think we're done.
Just pack up the van. I'll be
right back.

With that, Kelvin takes off across the street.

INT. D/D/K PR - KARA'S OFFICE - AFTERNOON

Kelvin comes blowing into Kara's office, trailed by JAN, Kara's assistant.

KELVIN

JAN

Kara, I'm sorry to bother you- I told him you were very busy-

Kara looks up from her desk, EYES WET WITH TEARS. Kelvin and Jan stop in their tracks.

KELVIN

I'm sorry. I didn't mean to -

KARA

It's OK. Sit down.
(to Jan)
It's fine.

Jan backs out of the office. Kelvin takes a seat on the couch. Kara tries to pull herself together.

KELVIN

So - I know you said there wasn't
much chance, but I -

She cuts him off.

KARA

Let me ask you a question Kelvin.
What are your plans for tonight?

Kelvin seems confused.

KELVIN

Umm - I really just came here to
try and get the exclusive with Sean
- but -

KARA

No - I know. And I'm not asking you out or anything. It just seems like literally everyone on earth has something to do tonight so -

Kelvin looks at her, gauging her seriousness.

KELVIN

I'm working. 5pm, 10pm and 11pm newscasts. I usually only do one of those, but everyone wanted off tonight and I'm more than happy to oblige. It's one of the perks of having a night job - there's always excuse not to participate in all this ridiculousness.

Kara gives a small smile, satisfied by the answer. She gets up, walks over to the couch, sits next to Kelvin.

KARA

I haven't had a date on Valentine's day in almost 10 years. I mean - it's mostly by choice. I put all my energy into this job, into taking care of my clients - and I know I don't put myself out there at all - but still - 10 years. Isn't that pathetic?

KELVIN

I don't think so. I don't think I've ever had one. Again, by choice, but -

KARA

The thing that I hate most about this day - honestly - is that I'm embarrassed. I'm embarrassed that it makes me feel as bad about being alone as it does.

Kara starts to tear up again. She puts her head in her hands, now really crying. Kelvin sits there, not knowing what to do. He puts his ARM AROUND HER, and she sinks into him, sobbing now.

After a few moments, her crying subsides. She pulls back from Kelvin, wipes her eyes, now embarrassed.

KARA (CONT'D)

I'm really sorry. I don't even know you.

She gets up and goes back to her desk. He gets up as well, in a bit of shock.

KARA (CONT'D)

Anyway - I'm sending word out now that Sean's press conference will be at 6 at the Century Plaza.

KELVIN

Oh. OK.

KARA

Sorry you came all this way for nothing.

KELVIN

No. It was - no problem.

Kelvin looks at her, mind searching for something else to say. He comes up with nothing. So he just turns and goes.

INT. EDGAR & ESTELLE'S HOUSE - LIVING ROOM - DAY

Edison and Janice stand in the kitchen. Edgar and Estelle both sit at the kitchen table, phone in Estelle's hand.

EDISON

(still upset)

Tomorrow is not gonna work.

ESTELLE

They weren't taking any new orders, dear. She'll get them tomorrow.

EDISON

But tomorrow is too late! It has to be today!

Edison runs out of the room, the sound of his bedroom door slamming echoes down the hall. Silence in the kitchen.

EDGAR

He'll be fine. Today is a lot of pressure for anyone, let alone such a young boy.

JANICE

Tell me about it.

Estelle looks at Janice, reading her face.

ESTELLE

Everything OK with you and Alex?

Janice looks at them, deciding whether to open up. She pulls out a chair, sits at the table.

JANICE

I don't know. Not really.

ESTELLE

What happened?

JANICE

It's what hasn't happened, actually. OK - you guys promise - no judgement?

ESTELLE

Sweetie it's us - of course not.

Janice takes a breath and then dives in.

JANICE

Alex and I were supposed to have sex today. For the first time. Both of us for the first time.

Edgar and Estelle share a look, careful not to show any judgement.

JANICE (CONT'D)

And it was supposed to be - magical. But I'm realizing now how hard it is to plan something magical.

ESTELLE

That it is.

JANICE

I just wanted something special to carry us through, you know? He's going to Stanford, I'm going to Yale - it's going to be nearly impossible to stay together. These things never work out. I know that. But I just thought if we had something really amazing connecting us that we might have a better shot.

Janice stops, takes stock of what's she's been saying.

JANICE (CONT'D)

And now - saying it all out loud - I just feel stupid.

(MORE)

JANICE (CONT'D)

Like - what, I'm going to sleep with just one person in my *entire* life? That's just - preposterous. Who does that?

A small smile comes across Edgar's face. He looks to Estelle, then back to Janice.

EDGAR

We did.

Janice looks at them in disbelief.

JANICE

No.

Edgar nods proudly.

JANICE (CONT'D)

That's amazing.

EDGAR

Now, granted, it was a different time. People married earlier, and weren't as promiscuous as they are now. They were more promiscuous than the movies of the time would lead you to believe, but still...

Edgar looks to Estelle, trying to bring her into the conversation, but she looks - odd. She's staring off, not meeting his eye. Edgar continues.

EDGAR (CONT'D)

And we went through several periods where we were apart - months where I was away on business or Estelle was off on location - and we managed to make it through.

As Edgar keeps talking, tears begin to well up in Estelle's eyes. He's oblivious, while Janice becomes aware something is wrong.

EDGAR (CONT'D)

Now, I'm not saying it was easy, or even that it's something that you should do. But just that it's possible. And it's the thing I'm most proud of. Being faithful to one woman is the greatest accomplishment of my life.

Edgar finishes, smiling, but Janice is now focused on Estelle, who has tears running down her face.

ESTELLE

Janice. I hate to do this to you again, but can you take the boy out for awhile?

JANICE

Um, I don't know. I have class tonight...

Janice looks at Estelle, sees what she's going through.

JANICE (CONT'D)

You know what, it's fine. I'll - skip it.

Janice gets up and heads toward Edison's room. Estelle takes Edgar's hands. He looks confused and scared.

EDGAR

Honey, what is it?

She looks at him, not saying anything. He looks back at her, waiting.

Then, he just - knows. He gets up and walks out of the room.

INT. EDISON'S ROOM - SAME

Janice opens the door to Edison's bedroom, but he's nowhere to be seen.

JANICE

Edison?

She opens the closet, checks under the bed - nothing. Then she notices it - THE OPEN WINDOW.

EXT. WILSHIRE BOULEVARD - AFTERNOON

Edison walks briskly down Wilshire, heading east, backpack on his back. A few passersby give him an odd look, this kid out for a stroll by himself, but he doesn't even notice. He's on a mission.

INT. EDGAR & ESTELLE'S HOUSE - HALLWAY - AFTERNOON

Janice stands outside the closed door to Edgar and Estelle's room, about to knock. Through the door she can hear the muffled sound of an unmistakably serious conversation going on inside. She thinks better of knocking, pulls her hand down. She'll have to deal with this herself.

She moves quickly down the hall and out the front door.

INT. EDGAR & ESTELLE'S HOUSE - BEDROOM - AFTERNOON

Edgar is packing a suitcase. His hands shaking. Estelle stands in the doorway.

ESTELLE

You were in Mexico, building those new apartment complexes, and I was alone with a two-year-old. Michael used to come over, just to help. You have no idea how much you need to talk to an adult after days of being with a child, and --

EDGAR

Michael? You had an affair with my business partner?

ESTELLE

It was only one night. One night, Edgar. And we both regretted it.

EDGAR

I called you every day, even when I was so exhausted I couldn't even stand up long enough to take a shower. I still called.

His movements are shaky. Estelle moves forward, puts her arms around his waist.

ESTELLE

I've only loved one man in my life. You.

EDGAR

Then why do this? Why tell me now?

ESTELLE

Because I wanted you to know the truth.

He closes the suitcase, snaps the locks. Faces her.

EDGAR

Sad fact is, Estelle, the truth makes everything else seem like a lie.

The look on his face is so final. He walks out the door.

INT. KTLA - HAIR/MAKEUP - EARLY EVENING

Kelvin sits in the makeup chair, tissue covering his suit. The HAIR AND MAKEUP TEAM put on the finishing touches.

Susan appears at the door, takes in the scene.

SUSAN
Happy to be back doing what you
love?

Kelvin looks at her in the mirror, smiles.

KELVIN
I don't know. Today wasn't so bad.

Susan takes a few steps in, perplexed.

SUSAN
Really? Well, I'm glad you enjoyed
yourself. Because it was pretty
bad on my end.

KELVIN
How's that?

SUSAN
Are you kidding? I ask you for
love and romance and what do you
give me? A guy removing tatoos?
Sex in movie theatres? A giant
rat?

Kelvin looks at her in the mirror, trying to figure out what to say.

KELVIN
Look, Susan - I tried. I wanted it
to come out differently - but this
is just what presented itself.

SUSAN
Bullshit. You found what you
wanted to find.

Susan backs up, annoyed.

SUSAN (CONT'D)
You were right. I thought you were
capable of more - but I guess not.
You should definitely just stick to
sports.

With that, she leaves. Kelvin shares a look with the Hair Guy, guilty.

INT. JULIA'S CAR - EARLY EVENING

Close on Julia, still in her black dress, as she drives. Her face is quiet, still. Almost as if she's trying to hold onto this moment -- before anything is truly known and she's forced to change.

INT. HOSPITAL - NURSES' STATION - EARLY EVENING

Labor & Delivery. Julia walks up to the nurses' station. A FILIPINO NURSE smiles at her.

JULIA

Excuse me. I'm looking for Dr. Copeland?

NURSE

He's not here right now.

JULIA

Can you tell me where he is?

NURSE

Are you a patient? Is something wrong?

Julia just looks at her.

JULIA

May I ask you something, woman to woman?

NURSE

Okay.

JULIA

Is Dr. Copeland married? Not divorced or separated or living apart. Or anything like that. But flat out married to a woman named Alexandra that he lives with in Malibu?

The Nurse looks at her, realizing.

NURSE

Yes. 15 years. And he has a daughter.

Her shoulders drop, she releases her breath. Starts to turn away. But the Nurse stops her.

NURSE
Crustacean. 7 pm.

Julia looks up at the clock. It's 6:35 p.m.

JULIA
Thank you.

EXT. CEDARS SINAI MEDICAL CENTER - LOS ANGELES - EARLY
EVENING

Julia, in her car, still in her black dress, flies out of the parking structure for the LA hospital. Letting us know now, she's in Los Angeles, not San Francisco.

Overnight bag in the seat beside her. She never got on the plane.

EXT. LOS FELIZ HOME - NIGHT

A simple triplex. Fenced in by chain link. Not a great neighborhood.

When the Rita Flora Delivery Van pulls up. Reed is still driving. Alphonso is ASLEEP the passenger seat.

INT. RITA FLORA DELIVERY VAN - LOS FELIZ - NIGHT

Reed looks at Alphonso, totally PASSED OUT. He smiles, shakes him gently on the shoulder. Alphonso stirs.

REED
Get out. Go inside and be with your wife.

ALPHONSO
It's fine. She knew I'd be working late.

REED
So, surprise her. Someone around here should have a happy Valentine's day.

Alphonso looks at him a moment, and nods.

ALPHONSO
I can't believe you let her get on that plane.

REED
I did everything I could to stop her.

ALPHONSO

But it doesn't make sense. She didn't even want to go.

REED

And how do you know that? Another inkling.

ALPHONSO

Yeah. But maybe I'm off. I'm real tired. Alphonso Junior just got the Guitar Hero with the drumset for his birthday. That was a mistake.

REED

Go. Be with your family.

He pats Reed on the shoulder, gets out of the car. Walks up the path to his front door.

INT. CRUSTACEAN - BEVERLY HILLS - NIGHT

Beverly Hills. A giant lobster hanging in the center. The height of expensive Valentine's Day prix fixe dinners.

Harrison sits at a candlelit table with his wife, Alexandra.

ALEXANDRA

Olivia's going to need braces.

HARRISON

Genetic. You needed them. I needed them. She needs them.

Julia walks in, her simple black dress is now BULGING. She's suddenly NINE MONTHS PREGNANT. She waddles, putting her hands behind her hips, thrusting her fake belly out.

She spots Harrison and Alexandra, in a corner booth. Almost loses her nerve. But she keeps going.

Midway, Harrison sees her. His eyes widen slightly, then he quickly recovers his smooth composure.

Julia reaches the table. And then DOUBLES OVER.

JULIA

Oh my god. Oh my god! Not now.
NOT NOW, GOD!

Alexandra immediately gets up and goes to her.

ALEXANDRA

Are you OK?

JULIA

I don't know. I've never had a baby before.

Julia DOUBLES OVER again.

JULIA

Ooooh! That was a big KICK!

Alexandra looks a little confused.

ALEXANDRA

Oh, is he just kicking, or are you having contractions?

JULIA

What? Oh, umm, both. Kicks and contractions. But mostly contractions. Like BAD ones.

ALEXANDRA

Are you here alone?

Julia looks at Harrison.

JULIA

Yes. I'm alone. *Again.*

ALEXANDRA

OK. You're gonna be OK. My husband is a doctor. He delivers babies all the time.

Harrison is frozen in his seat. Alexandra looks at Harrison.

ALEXANDRA

Harrison! A little help...

He starts to gets up. Reluctantly.

JULIA

Oh, no. I don't want to interrupt your romantic meal with your WIFE. I'll be just fine.

She goes to walk off, and then:

JULIA

PEAS AND CARROTS! OH MY GOODNESS!

She holds her tummy in mock pain.

ALEXANDRA

Harrison! Help the woman. Would you like to sit?

Julia is writhing around in front of their table.

JULIA

I'm so sorry. I really don't want to interrupt your sexy Valentine's day thing here -

Julia JOLTS again, making a big show of grabbing her belly. Even doing some dramatic breathing.

JULIA

Man, this little guy just will not let up.

Harrison finally takes charge:

HARRISON

Ma'am, what often helps in the early stages of contractions is a brisk walk. Why don't I take a little stroll with you, and I can time your contractions as we go. That way I can give you a better sense of where you stand.

Julia looks right at him. Stops the act.

JULIA

That's OK. I think I know *exactly* where I stand. Goodbye Dr. Copeland.

Julia turns and heads off, walking confidently towards the door, Harrison shrinking behind her.

She stops at the hostess stand, where the hostess holds TWO GIANT SHOPPING BAGS, full of takeout containers.

HOSTESS

And we'll just charge these to ...

JULIA

To my friend over there.

She turns and WAVES to Harrison who, though confused, WAVES BACK. The hostess hands her the BAGS.

JULIA

Thank you. And Happy Valentine's day.

She pulls the pillow out of her shirt, hands it to the hostess, and leaves with a SMILE GROWING ON HER FACE.

INT. POLO LOUNGE - NIGHT

Jason and Liz sit at a TINY table for two, squished in a line next to countless other tables for two. The tables are in military rows, way too close to one another, with a BIG TABLE NUMBER marking each one.

They both look a little uncomfortable.

JASON
Sorry we had to wait so long. That was ridiculous.

LIZ
No problem.

JASON
I thought if we got here at 6 it would be pretty empty.

A WAITRESS approaches.

WAITRESS
So, would you like our four course sweetheart's menu, or our eight course eternal love menu?

JASON
I don't know, eternal love sounds kinda nice...

Liz checks her watch.

LIZ
I was thinking more like a salad.

JASON
(to waitress)
Maybe you have like a one course 'just dating' menu?

The waitress doesn't laugh.

JASON (CONT'D)
I think we need some more time.

Jason takes a sip of his water, tries to relax.

DUDE NEXT TO HIM
Dude - that's my water.

JASON

Sorry. My bad. They really pack us in there, huh?

The DUDE glares and slides his water closer. Jason looks to Liz, forces a smile, checks out his menu.

JASON (CONT'D)

I heard the steaks are great here.

LIZ

You know what? I think I'm just gonna have a cocktail. Is that OK?

Jason' tries to cover his disappointment.

JASON

Are you sure?

LIZ

Yeah. I mean, the menu looks great, and the place is lovely, and I so appreciate you taking me out - but, the thing is, I didn't know we were going out tonight - and I actually committed to getting back. I was hoping I could do both, but it's getting late -

Jason is stung.

JASON

I didn't realize you had other plans -

LIZ

No, it's just work --

JASON

No. It's cool. I actually have some other plans, too.

An awkward beat. Then, Jason reaches into his pocket.

JASON (CONT'D)

But I did get you something. And I'd really like for you to have it.

He pulls out a SMALL WRAPPED BOX. He hands it to her, expectant.

LIZ

You didn't have to.

She opens it. It's the BUSINESS CARD HOLDER.

JASON

It's for business cards. For when you get promoted. I thought it was the perfect gift - you know - co-worker to co-worker.

Liz looks a little sad.

LIZ

Oh. OK. Well, co-worker to co-worker, thank you.

She reaches across the table and SHAKES HIS HAND. The date has officially crashed and burned.

INT. CENTURY PLAZA HOTEL - HALLWAY - NIGHT

In the hallway outside a conference room, Sean peers through a cracked door into the room. It's PACKED with reporters ambling about, eating donuts, etc.

He closes the door, leans against the wall, takes a deep breath.

Kara and Drew approach, ready to go. Sean straightens up when he sees them.

KARA

So. You sure you don't want to run by us what you're gonna say?

SEAN

No, I got it.

DREW

We'd really like to know. Just so we don't look like fools up there.

SEAN

No man. It's a surprise.

KARA

I'm a publicist Sean. I don't like surprises.

SEAN

I'm fine. I took the podium as the losing quarterback in the Super Bowl. I can handle this.

She looks at him, nods. He begins to pace around, getting prepared.

KARA

OK then. You ready?

Sean nods, amped.

INT. CENTURY PLAZA HOTEL - CONFERENCE ROOM - NIGHT

Sean stands at the podium, flanked by Kara and Drew. As Sean collects his notes, Kara scans the crowd.

She finds KELVIN - NEAR THE BACK. They meet eyes. He gives a small smile. She returns it.

Sean looks at his notes, then puts them down. Doesn't need them.

SEAN (INTO MIC)

I'd like to thank everyone for coming here tonight. And I'm not gonna waste y'all's time with some long winded thing here - I'm just gonna get to it. The cliché is - when someone's retiring who really doesn't want to retire - they say it's because they want to spend more time with their family. But I don't have a family. And with everything football has given me - the biggest thing it's taken away is that. Because of who I am, because of my job, I can't lead the life I want to. So, with that in mind, I'll just say the thing I came here to say.

Sean looks out over the crowd, gets a huge smile on his face.

SEAN (CONT'D)

I'm gay.

Stunned reaction from the crowd. Drew looks to Kara, who clearly had no idea he was going to say this.

SEAN (CONT'D)

And there's someone out there, hopefully watching this, who tried to deal with me having to lie for years and finally got fed up. This is for you. I hope you can forgive me.

(then)

Any questions? And be cool now - I'm not above kicking any of y'all's asses.

The reporters all look at each other, no one quite sure what an appropriate question would be. Finally, a hand goes up in the back. It's Kelvin.

KELVIN

Kelvin Briggs - KTLA. I guess I'm a little unclear. Are you retiring?

SEAN

Oh, shit. Right. That.
(he laughs)
No. I'm not retiring.

Boisterous reaction from the crowd. Bulbs flashing like crazy.

SEAN (CONT'D)

I'm gay and I'm gonna play. How about that?

Sean smiles at the podium as the floodgates open - a cacophony of questions. KELVIN AND KARA MEET EYES across the crowd, both clearly moved Sean's declaration.

INT. CENTURY PLAZA HOTEL - HALLWAY

Sean exits into the hallway, Kara in tow, insanity still going on in the conference room behind them.

KARA

OK. I'm gonna head back to the office now. We'll set up interviews - maybe late night shows - and then -

SEAN

Kara - stop. There's nothing to do. It's already done.

Kara looks at him, taking this in. She gets a huge smile on her face.

KARA

SEAN!

She envelops him in a big hug. He hugs her back.

INT. LAX - NIGHT

Holden and Kate both exit the jetway into the gate. A bit bleary-eyed but happy to have landed.

As they walk through the terminal, they come upon a GROUP OF PEOPLE SURROUNDING A TV. They stop to check it out.

ON THE TV - ESPN.

ANCHOR

So, Sean Jackson is *not* retiring.
And he also wants you to know
something else...

They cut to the clip of Sean's press conference -

SEAN (ON TV)

I'm gay.

WITH THE CROWD IN THE AIRPORT - as they react enthusiastically. Kate and Holden stare at the screen.

KATE

Wow. Good for him.

Holden smiles.

HOLDEN

Yeah.

They continue through the terminal.

EXT. BAGGAGE CLAIM - LAX - NIGHT

Holden walks out through the sliding glass doors of Baggage Claim. A Driver at his side, pushing his expensive leather bags on a cart.

AT THE CURB

Holden turns, looking for Kate. He finds her, standing in the long taxi line. Holden says to the Driver:

HOLDEN

Just a minute.

LAX DRIVER

Certainly, sir.

Holden walks over to Kate. Taps her gently on her back. She turns around, surprised to see him.

HOLDEN

This is quite a line.

Kate looks at him. Her reserve back. A confidant on the plane has now become a stranger in the city.

KATE

It's moving. Slowly but surely.

HOLDEN

I've got a car -

He looks back toward his patiently waiting driver.

KATE

That's nice of you, but I'm up in the hills - it would be too far out of your way ---

HOLDEN

That's not what I mean. You take it. I'll wait for a cab. You've come so far for just a few hours -

Kate starts to tear up.

HOLDEN

Don't worry. It's paid for. It'll take you wherever you want to go.

She looks at him, amazed at his generosity.

KATE

Thank you.

She envelops him in a huge hug.

INT. JANICE'S CAR - NIGHT

Janice drives slowly, weaving in and out of the neighborhood streets off 6th Street. She peers out the window, looking for Edison, growing more concerned by the second. She pulls out her phone and dials.

JANICE

Come on Edison, pick up.

She waits.

EXT. WILSHIRE BOULEVARD - NIGHT

CLOSE ON: Edison's backpack, CEL PHONE RINGING in the side netted pocket.

WIDEN TO: Edison still walking alone, considerably slower than he did at the outset. With all the traffic noise, he doesn't hear his phone ring.

It's getting dark, and this part of Wilshire looks a little sketchy when the sun goes down. But as he approaches La Brea, he gets a second wind and puts it into high gear.

EXT. ANARKALI INDIAN RESTAURANT - NIGHT

Kara pulls up in her Land Rover, gets a ticket from the Valet. She goes around to the passenger side and pulls out her BIG BAG OF DECORATIONS, shuts the door and heads into the restaurant.

INT. ANARKALI INDIAN RESTAURANT - CONTINUOUS

The New Delhi temple interior of this family-run Indian house is full of exotic fabrics. Red archways. Traditional Indian music plays. Murals of romantic Indian love scenes.

IN THE KITCHEN

Ten year old student RANI (Edison's classmate) picks up more empty water glasses when her father, DEECHUM, Indian (30s), stops her.

DEECHUM

Rani. What is wrong? You've been moping all day.

Her brother, SHANTUM (14), enters, grabs more napkins.

SHANTUM

It is Valentine's Day, Father.

DEECHUM

Is this about a boy? When it is time, your mother and I will find you a nice Indian boy.

Rani walks out, into the restaurant, passing ALEX - the delivery boy - who's heading out with another delivery.

ALEX

Cheer up, Rani. I'll be your Valentine.

He gives her a sweet big brother smile.

IN THE RESTAURANT

Kara is now standing on the booth, back to us, aggressively tying off her home-printed banner -- I HATE VALENTINE'S DAY -- between the two columns of the booth.

She takes a string of hearts, now cut in half, and hangs them framing the booth.

She takes a look at it, satisfied, and plops down onto the seat. Reaches for a glass of wine, drains it.

She looks at the door. And waits. No one.

She sits. The banner FALLS OFF OF ONE OF THE COLUMNS BEHIND HER. It just hangs there.

She doesn't turn around. Doesn't even bother to fix it.

EXT. HOLLYWOOD FOREVER CEMETERY - SANTA MONICA BLVD. - NIGHT

Night. CLOSE on the headstones of dead Hollywood stars. Mel Blanc, Douglas Fairbanks, Tyrone Power, Buggy Siegel.

The cemetery - where some of old hollywood's biggest stars are buried - is filling with couples who spread blankets on the lawn, ready to watch the movie projected outside. A SIGN advertises tonight's movie: *PILLOW TALK*

Jason walks past the tickets line, tickets in hand.

As he passes, Edgar makes it to the front of the line.

EDGAR

Just one please.

TICKET VENDOR

I'm sorry sir. This line is just for will call. We are completely sold out.

EDGAR

You don't understand -

TICKET VENDOR

Here's our brochure - maybe you can come back for another event.

Before Edgar can respond again, Jason swoops in.

JASON

It's OK. He's with me.

Edgar looks up, Jason holds up TWO TICKETS. He follows Jason out of the ticket line.

EDGAR

Thank you very much, young man.

JASON

No problem. I had an extra.

EDGAR

It's Valentine's Day. There's got
to be a story there.

Jason hands TWO TICKETS to the USHER at the entry gate, and
they walk in together.

JASON

Not a good one.

EDGAR

Not a good story, or not a good
ending.

JASON

I don't know. Neither.

Edgar gives him a doubtful look.

JASON

This girl I was dating ditched out
on me. Like the worst Valentine's
Day story ever.

EDGAR

Oh really? Today I found out my
wife cheated on me.

Jason looks at him - touche. Edgar holds up a silver flask.

EDGAR

Bourbon?

Jason smiles. Definitely.

INT. RITA FLORA - LA BREA AVENUE - NIGHT

It's still busy, mostly men rushing in before they drive
home. Reed walks in, still clinging to his BLACK BOX. Not
the upbeat Reed we're used to. He watches as his clerks move
quickly and efficiently.

Edison enters, exhausted from his walk. He's so out of
breath he can barely talk. But he trudges right up to Reed,
who can't believe his eyes.

EDISON

(between gulps of air)

You. Owe. Me. Flowers.

Reed looks at him, full of guilt. He looks down to the box
in his hands, gets an idea. Smiles.

REED

Where to?

Edison looks at Reed. His face lights up.

INT. ANARKALI INDIAN RESTAURANT - NIGHT

Kara's now a few glasses of wine in. The remains of the meal she ate surround her. And she's still by herself.

She checks her watch - the look on her face says it's time to call it quits.

She gets up on the booth, her back to the door, and starts to take down the string of hearts. Then from behind her:

VOICE (O.S.)

Did I miss the party?

Kara turns around to find KELVIN. Standing there. WITH FLOWERS. She can't help but smile. He can't either.

EXT. HOLLYWOOD FOREVER CEMETERY - NIGHT

Both Edgar and Jason are a little inebriated now. The film playing in the background.

EDGAR

So tell me about your girl. Where is she?

Jason looks at him.

JASON

She said she had to go back to work. But that's probably bullshit - I mean, it's probably not the truth -

EDGAR

I know what bullshit means, son.

JASON

So she's probably just blowing me off.

As Edgar takes this in, he looks up to the screen to see:

ON THE SCREEN: A scene with a young 20 something starlet talking to Rock Hudson on the telephone.

Edgar smiles, nudges Jason. Gestures to the screen.

EDGAR
That's my girl.

Jason looks to the screen - his mouth drops open.

JASON
You're kidding. She was HOT.

Edgar nods, still looking at the screen.

EDGAR
She still is.

JASON
Wow. You sure you wanna let that go?

Edgar looks at the screen, thinks about that.

EDGAR
You know - I have this story I tell my grandson about how we met. I tell it the same every time - it goes like this: I was nineteen. Estelle was eighteen. I was an architect. I worked in the front office with a big window. She would come out every morning and post the mail. I thought she was the prettiest girl I'd ever seen, so I got up my courage and waited by the postbox to say hello. Only I didn't say a word because I was afraid. So she pushed me aside, and said, "Move, big fella." But I kept coming back every day until she agreed to go out with me.

JASON
That's a nice story.

EDGAR
It is. Too bad it's, as you say, bullshit.

JASON
What?

EDGAR
I mean, don't get me wrong, all of that happened. But the part I leave out is what happened after. Our first date was a crushing failure.

(MORE)

EDGAR (cont'd)

I was so nervous I stalled out my car, forgot my wallet, made horribly awkward conversation - I thought she'd never want to see me again.

JASON

But she did.

EDGAR

After a few weeks, yes. But I had put so much pressure on that one date that it was bound to fail. Our second date we went on a walk. That's it. It wasn't until we stripped away all expectation that we really began to fall in love.

Edgar looks back at the screen, at the beautiful image of his young wife. Jason does, too, thinking about what he's heard.

INT. ANARKALI INDIAN RESTAURANT - NIGHT

Kara and Kelvin now sit at the booth talking, the flowers between them. She still can't stop smiling.

KARA

So wait - how did you find me?

KELVIN

Your assistant Jan and I have become pretty close today - so -

Kara laughs.

KARA

Right.

They look at each other, not knowing what to say next. But it's not a bad silence - sort of a good hopeful awkward one.

KELVIN

So - I have to know. Did you know about Sean? I mean - before today.

Kara tries to hide her smile.

KARA

I did. I had my suspicions for a while, but he finally told me a few years ago. I think I was one of the only people he ever told.

(MORE)

KARA (cont'd)

And I guess I always assumed he'd retire at some point and just fade away - get a chance to lead the life he wanted - but -

(she thinks about it)

I don't know. Seeing him up there, doing what he did - it just made me realize -

KELVIN

You can have both.

KARA

Yeah. You can have both.

Kara and Kelvin look at each other, a definite connection. Which is broken by the door opening. JULIA ENTERS.

JULIA

I am so sorry I'm late.

Kara looks up - can't believe it. Julia comes over and joins them, still holding the shopping bags from the restaurant.

KARA

What are you doing here? What happened?

JULIA

I - it doesn't matter. I'm here now.

Kara can tell by the look on her face that it's not good.

JULIA

Look, I just - I really don't wanna talk about it.

She starts to unpack the shopping bags - exquisite DESSERTS from Crustacean, about 20 of them.

JULIA

Anyway - my contribution to the party. Molten lava chocolate hearts. Normally 100 bucks a pop. But I got a great deal.

Kelvin helps her unpack the remaining desserts. As he does -

JULIA

Hi. I'm Julia.

She extends her hand. He shakes it.

KELVIN

Kelvin.

JULIA

So - Kelvin - how do you come to this sad affair?

KELVIN

I'm actually Kara's date.

Julia looks to Kara - who looks as surprised as she does.

The DOOR OPENS again, TWO WOMEN RUSH IN, FLUSTERED. It's DANA AND ELISE (BOTH 30'S). They approach the table.

Kara and Julia can't believe their eyes.

JULIA

What the hell?

KARA

(to Dana)

Yeah, I thought you were going out with your new boyfriend.

JULIA

(to Elise)

And I thought you got back together with your old boyfriend.

Dana and Elise share a look. Then, in unison -

DANA AND ELISE

SAME GUY!

JULIA AND KARA

WHAT?

DANA

Yeah. You know how restaurants have two seatings on Valentine's Day?

ELISE

That's what James was trying to pull off.

Julia and Kara look at each other in disbelief.

DANA

Now please. If you don't mind. Lead me to the alcohol.

Julia obliges, pouring them some wine. Kara looks to Kelvin, who shoots her a smile. She smiles back, taking in her party, which actually didn't turn out half bad.

INT. JANICE'S CAR - NIGHT

Janice sits at a stoplight, scanning the intersection, hoping for some kind of miracle.

As she waits there, a VAN pulls up to her left and stops at the light. We can clearly see EDISON SITTING IN THE PASSENGER SEAT, Reed driving.

Janice continues to look around the intersection, oblivious to Edison right next to her.

But when the light turns green, the van starts to pull away. Janice looks to her left at the last second, catching a glimpse of Edison (who doesn't see her). Her eyes go WIDE.

JANICE

SHIT! NO! You're not supposed to get into vans!

But as the van passes, she sees the RITA FLORA logo, and relaxes a bit. She changes lanes and gets behind the van, following up La Brea.

EXT. ANARKALI INDIAN RESTAURANT - EVENING

The van pulls up, Reed and Edison hop out. As Reed goes to the back to grab the flower, Janice's car pulls up.

She jumps out and makes a bee-line for Edison, who starts apologizing before she can even talk.

EDISON

I'm sorry -

JANICE

You can't do that to me -

EDISON

I know - I know -

JANICE

I'm responsible for you Edison. Do you understand that?

EDISON

I do. But you weren't - no one was - no one was helping me. I just had to do it myself.

Janice looks at him as Reed approaches with the BOX, takes in the scene.

REED
Everything OK?

Edison looks to Janice, hopeful. She softens.

JANICE
Everything's fine.
(then)
Do you want me to come in with you?

EDISON
No. Thanks. I made it this far.
I want to do this alone.

JANICE
OK. Do you have your cel phone?

Edison nods.

JANICE (CONT'D)
Good. Text me when you're done and
I'll pick you up here.

Edison nods. He takes the box from Reed.

EDISON
Thanks Mr. Flora.

Reed smiles.

REED
Anytime.

Edison walks to the front of the restaurant and enters.
Janice walks back to her car. But Reed just stands there,
not sure what to do. Instead of going to his van, he heads
toward the front door of the restaurant.

EXT. ANARKALI INDIAN RESTAURANT - BACK ALLEY - SAME

Janice pulls around to the back alley behind the restaurant.
She puts the car in park and sits back - turns up the stereo.
Her PHONE BUZZES.

JANICE (CONT'D)
That's quick. This can't be good.

She grabs the phone - it's not from Edison. It's a NEW TEXT
from Alex:

Now?

She looks up to see Alex, standing at the back door of the restaurant, delivery bag in hand. She smiles. He does as well.

EXT. HOLLYWOOD FOREVER CEMETERY - NIGHT

Edgar now alone, waiting for the climactic scene in the movie. Watching closely as:

ON THE CRYPT

The film plays. And it's Estelle. A young Estelle. Beautiful. A life barely lived. Rapturously kissing Rock Hudson when a BODY stands in front of the crypt, blocking the images for the entire audience. Who immediately shouts:

AUDIENCE

Get the hell out of the way! Move
it! Now!

When the body steps fully into the light so we can see her clearly. It's Estelle.

ESTELLE

Edgar! Edgar! I know you're here!
We come every year! Edgar!

More angry voices from the Audience.

AUDIENCE

Who the hell is Edgar? Get her the
hell outta there! What the --?

When the voice returns his call:

EDGAR

Estelle? Estelle? Over here!

Estelle peers into the darkness to find Edgar, waving the silver flask.

Edgar starts running to her. The best he can for an older man. She too, makes her way to him....

And they run, dodging headstones. People. Picnic baskets.

And they meet. Tears in her eyes. In his. She looks at him. Hopeful. When he takes her into her arms. And kisses her. In perfect sync with the movie playing behind them.

INT. JANICE'S CAR - NIGHT

Janice and Alex make out with abandon in the back seat of her car. Janice pulls back, looks at Alex.

JANICE

Are you sure you don't need to deliver that food?

ALEX

What? No. I mean - eventually. But we've got time.

Alex goes back to kissing her. She stops.

JANICE

Because you know how annoyed I get when deliveries take a long time, and I would hate -

ALEX

Seriously? Are we talking about this?

JANICE

You're right. I'm - just a little nervous.

ALEX

Sure. Sure. To be expected.

They go back to kissing. Janice stops again.

JANICE

I'm sorry. Can you put that bag outside or something. It kind of - smells.

ALEX

What? I thought you loved the food here.

JANICE

I do. It doesn't smell *bad*. It just smells. Like Indian food. And I didn't envision my first time would go down with Saag Paneer wafting around.

Alex gets it. He reaches into the front seat, grabs the bag, opens the door and places it outside.

He goes back to kissing her. She stops him again.

JANICE (CONT'D)

Sorry - again. Can we shift a little? This seat belt is really - jamming -

They shift over a little.

JANICE (CONT'D)
- there. Better.

ALEX
You good?

JANICE
I'm good.

Just as they're about to start kissing again, Janice stops Alex one last time.

JANICE (CONT'D)
OK. This isn't working.

ALEX
You're right. Should we try my back seat? It's a little bigger -

JANICE
No, Alex. Not this. THIS.

He doesn't get it.

JANICE (CONT'D)
Us. We're not working.

ALEX
What are you talking about? We're great.

JANICE
I know. I know you and I are great. But - where we are - what's about to happen - that's not great.

ALEX
I don't understand.

JANICE
Alex - we're both about to embark on something huge. Separately. And I just think we need to be able to do that - figure out who we are - experience new things. Separately. I just don't want us to look back 60 years from now and have any regrets.

Alex slumps back in his seat, crushed. Silence.

JANICE (CONT'D)

I wanted to do this because I thought it would be something that would keep us together.

ALEX

I know.

JANICE

But now I see that it's just something that's going to hold us back.

Alex just looks at her.

JANICE (CONT'D)

I'm really sorry Alex.

Alex doesn't know what to say. He just opens the door and gets out of the car.

INT. ANARKALI INDIAN RESTAURANT - NIGHT

Determined, Edison walks into Anarkali carrying the black box. The diners smile back at the little boy.

Edison spots Julia at the back table. He approaches, and as he nears, Julia turns and sees him -

JULIA

Edison? What are you doing here?

AT THE FRONT DOOR

Reed enters the restaurant. Takes a few steps in to watch Edison deliver his flowers. But then he sees who Edison is approaching - JULIA. Reed can't believe his eyes.

WITH EDISON AND JULIA

As Edison stops in front of Julia, box in hand. Now the whole party is watching. He holds it out to her.

EDISON

This is for you.

JULIA

For me?

EDISON

Yes.

JULIA

Are you sure?

EDISON

Very sure.

Julia reluctantly takes the box, not sure what to say. She opens it, looks inside, and looks for a good long time at its contents before she closes the box and smiles at Edison.

JULIA

Well, that's amazingly nice Edison.
I'm not sure why you're doing this,
but-

EDISON

Because I love you.

Julia looks at Edison, heart breaking. She kneels down to his level, looks him in the eye, talks to him quietly.

JULIA

Listen - I'm sure you're pretty
serious about this - but you don't
really love me. I'm your teacher.

EDISON

But I do.

JULIA

OK. I don't think - you just -

Julia's really floundering.

EDISON

You're saying I have no shot with
you.

Julia laughs out loud.

EDISON

Oh I get that. The age difference
alone would be difficult to
overcome. I just - I want to give
you flowers. I feel like you
deserve so much more than you're
getting.

This really hits Julia hard. He's right. As she tries to process this, she sees REED TAKE A FEW MORE STEPS INTO THE RESTAURANT. THEY LOCK EYES.

JULIA

Honestly, Edison, this is the
nicest thing anyone has ever done
for me. Sadly, I mean that.

(MORE)

JULIA (cont'd)
But I really think you should be
giving this to someone else.

Edison looks confused.

EDISON
Who?

JULIA
Someone who's more - appropriate.
Someone who can appreciate these
more than I can.

Julia looks to the back of the restaurant where RANI STANDS,
watching the scene. Edison looks to Rani, then back to
Julia.

EDISON
Rani? But I don't love her. She's
just my friend.

JULIA
OK. What makes Rani your friend?

EDISON
I don't know. She has Tom Waits on
her iPod. That's pretty cool for a
fifth grader.

Julia smiles, then looks to Reed.

JULIA
Well, sometimes, those things you
like about someone as a friend -
they're the things that turn them
into someone you love.

Reed looks at Julia, affected by what she's said. Edison
considers this.

INT. CAA - NIGHT

The wide corridor - lined with assistant's desks - is dark
and quiet. Except for one, where Liz sits alone, on the
phone.

LIZ
(into phone)
Okay. It sounds like we have
everyone. I'll add Erin. One
moment.

She pushes a few buttons on her phone.

LIZ (CONT'D)
(into phone)
Hi, Erin. They're ready for you.

She pushes a few more buttons, stays on the phone for a moment, and then puts the receiver back down, the conference call LIT UP RED on her phone.

She stares out the window - until she hears a STRANGE SQUEAKING. She looks a little alarmed - and turns to see Jason, wheeling a cart full of mail down the corridor.

She is stunned. She watches him NONCHALANTLY deliver mail to empty desks, until arriving at hers.

LIZ (CONT'D)
Hey.

JASON
(no big deal)
Oh. Hey.

She's not sure what to make of him.

LIZ
Doing a little overtime?

JASON
Look, you don't get ahead in this town without taking a little initiative.

LIZ
Wait, you're really here to -

But before she can finish her sentence - he pulls a STARBUCKS CUP out of his cart.

JASON
White mocha, right?

She looks at him, and SMILES WIDE.

LIZ
Yes.

He hands it to her.

LIZ (CONT'D)
Thank you.

JASON
I'm sorry about tonight.

LIZ

Me, too.

JASON

I just - I like you. And I didn't know what to do about today - what was too much and what was too little.

She looks at him.

LIZ

This is perfect.

She reaches up and KISSES HIM. A LONG, PASSIONATE KISS.

JASON

So, you have to be here for a while?

She points to the phone - where the line is still LIT UP.

LIZ

Until they're done with the call. You want to hang out with me?

JASON

Yeah.

He sits on the floor of her cubby, back against her filing drawers. She grabs her mocha and sits next to him.

LIZ

I like you too.

Jason beams.

INT. ANARKALI INDIAN RESTAURANT - NIGHT

Reed watches as Edison stands across from Rani at the front of the restaurant.

EDISON

I'm really sorry about what those girls did to you today.

RANI

That's OK. They're not that smart.

EDISON

They're not, right?

Edison stands there awkwardly, holding the black box.

EDISON
Well anyway, here.

He hands her the bouquet. She takes the box, opens it. Pulls out the SINGLE FLOWER. It's a RARE THAI PARROT FLOWER. Deep, vibrant purple, like no other flower you've ever seen. And amazingly shaped like a PARROT. It's stunning.

Rani can't believe her eyes.

EDISON
I don't usually go for girls my age, but you're pretty sophisticated.

RANI
Thank you.

Silence.

EDISON
I don't really have anything else to say.

RANI
Me either.

Rani smiles at Edison. He smiles back.

WITH REED - as he approaches Julia at the other side of the restaurant.

REED
So. You're here.

JULIA
Yep. Back at the Valentine's Day singles dinner. A loser once again.
(off the reaction of the other party guests)
Sorry guys.

Reed takes her arm, gently guides her a bit away.

REED
You are not a loser. You just - deserve better.

Julia smiles, a bit taken aback by the compliment.

REED
So why didn't you go?

JULIA

Honestly? Because somewhere, deep inside, I did know. I knew that it wasn't right. But I also knew that you were getting married, and that what you and I had, our friendship as we knew it, was going to end. So I just blinded myself to all the signs. Because I didn't want to be left with nothing.

Reed looks at her, a small smile crosses his face. He takes one imperceptible step towards her.

REED

And now that I have nothing?

Julia stands her ground, matches his smile.

JULIA

Then I guess we can both have nothing. Together.

Reed now breaks out into a wide grin. Julia does too, she can't help herself.

BEGIN MONTAGE:

Music cue: *This Will Be Our Year* - The Zombies

INT. KTLA NEWS ROOM - NIGHT

Kelvin sits behind the news desk, doing his 10 o'clock report.

KELVIN

I'd like to take a moment and comment on the story we reported earlier - Sean Jackson's coming out. A ground-breaking day in sports, for sure - Mr. Jackson's name likely to be remembered along side the likes of Jackie Robinson, Muhammad Ali, Billie Jean King. But let's let future generations decide where to place this. Today, of all days, I would like to look at this act not as one of defiance, or wall-busting, or history making - but simply as this: what a man will do for love.

Off camera - Susan watches, pleased. And standing a few feet away from her - KARA, beaming ear to ear.

INT. EDGAR & ESTELLE'S HOUSE - DOORWAY/HALLWAY - NIGHT

Darkness. A FIGURE uses a key, enters the home, walking softly inside the sleeping household.

The FIGURE quietly makes its way down the hallway towards the back of the house. Reaches a closed door. Pushes it open.

INT. EDGAR & ESTELLE'S HOUSE - EDISON'S ROOM - NIGHT

Posters of the Space Shuttle and the Solar System on the walls. Edison is sound asleep. His hair covers his face.

A HAND touches him gently. Edison slowly stirs. The Hand shakes him a bit harder this time. Until he opens his eyes.

SHOCK on his face. Not believing what he's seeing. He reaches over and turns on a lamp, shaped like a rocket ship.

The Figure is: KATE. Still in her soldier uniform.

EDISON

Mommy! You're here!

She pulls him into her arms. Breathing in his scent. Kissing his eyes, his face, his ears. Anything she can.

IN THE DOORWAY

Stands Edgar and Estelle, in their pajamas, holding hands.

They silently watch the reunion of their daughter and their grandson. Then quietly turn and give them space.

INT. JANICE'S HOUSE - BEDROOM - NIGHT

Janice sits up in her bed, which is still surrounded by the candles Alex brought. They are all lit. She's paging through the YALE COURSE CATALOG.

Her PHONE BUZZES. She picks it up - there's a NEW TEXT MESSAGE FROM ALEX:

I'll always love you.

She smiles, closes her phone. Curls up in bed.

INT. ALPHONSO'S HOUSE - NIGHT

Alphonso and his WIFE are dead asleep, buffered by their kids - ALPHONSO JR. (6) AND CARMEN (4) who sleep between them.

EXT. BEVERLY BLVD - NIGHT

Jason and Liz drive down Beverly, BOTH ON HIS VESPA. As he weaves in and out of traffic, she holds on for dear life, laughing the whole time.

EXT. MALIBU HOME - NIGHT

Sean sits on the deck, watching the moon reflect off the ocean. He seems relaxed, at peace.

He hears the sliding door from his house open, turns to see:

HOLDEN - standing there with his bags. Sean can't believe his eyes. He rushes to him and hugs him - holds him tight.

They both tear up.

SEAN

You saw?

Holden nods, still hugging Sean.

HOLDEN

This isn't going to be easy.

SEAN

I don't care.

Holden looks at Sean, taking him in.

HOLDEN

So what next?

SEAN

How do you feel about Buffalo?

Holden smiles, follows Sean back in the house.

EXT. RITA FLORA - NIGHT

From outside, we can see into the lit up cafe side of the store. It's empty except for one table - Reed and Julia sit across from each other, talking.

As they laugh, completely at ease with each other, the camera moves up, looking down 6th street, downtown LA coming into view.

We then tilt up to the night sky, stopping at the bright white moon, which looks like a heart. Not really. It just looks like the moon.

The end.