

NY-Lon

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NY-LON

"Pilot"

ACT ONE

FADE IN:

EXT. LONDON, ALONG THE THAMES - NIGHT

It's a brisk, clear London night along the Thames with St. Paul's Cathedral lit majestically in the background. We walk with EDIE, 29, a cute, downtown New Yorker on vacation, enjoying the London vibe. Edie's cell phone rings; she answers the phone.

EDIE
(into phone)
Hello?

SPLIT SCREEN: Edie/ Luke

INT. TOUR VAN - DAY

LUKE, 29, Edie's hot, cool, very sexy ex-boyfriend is driving an Astro Van full of band equipment. His bandmates sleep in back.

LUKE
(into phone)
Edie, hey, it's Luke. Listen, I'm headed out of New York, and my neighbor called and said I left my apartment windows open. I tried Cookie, but he's not answering. Do you think you could swing by--

EDIE
I'm in London, Luke.

LUKE
Oh, right. I forgot.
(beat)
So, how've you been?

Edie sits on a bench facing the river. A nice looking YOUNG MAN sits on the other end of the bench, his back to the river. Edie sets her purse between the two of them.

EDIE
(into phone)
Do you mean, how have I been since we broke up, or do you mean, how's my trip?
(MORE)

(CONTINUED)

CONTINUED:

EDIE (CONT'D)

You know, Luke, I came to London to get away and clear my head, so maybe you should find someone else to close your windows.

LUKE

Right. I'll try Cookie again.

EDIE

You do that.

END SPLIT SCREEN. Stay on Edie.

Edie hangs up her cell phone and tosses it in her bag, pulling out a bottle of water and a guide book. The Young Man glances at her as she pages through the book. He casually checks his watch, then just as casually grabs her purse, walks off.

A couple seconds later, Edie turns to put the book back into her purse. It's gone. She gets up, looks around, looks under the bench, then realizes what happened.

SPLIT SCREEN: Edie/ Young Man

Edie looks around for the thief, but doesn't see him. The Young Man disappears with her bag down the stairs into a tube station.

Edie is alone in London, no purse, no wallet, no phone.

END SPLIT SCREEN.

CUT TO:

EXT. LONDON, ALONG THE THAMES - MOMENTS LATER

Edie hurries along, looking for a pay phone, St. Paul's Cathedral still in the background.

EXT. THE GRIFFIN

Edie hurries across the street and into a red London phone booth outside a neighborhood pub called The Griffin. She digs in her pocket and luckily still has a few coins. She picks up the handset, puts in her change. The dial tone sounds weird, and her change is spit back out. She looks at the phone; it's broken.

EDIE

You have got to be kidding me.

She hangs up and looks up at The Griffin.

INT. THE GRIFFIN

Eddie enters the crowded London pub filled with MEN in suits and WOMEN in business attire. She crosses to the bar, yelling over the noise to the FEMALE BARTENDER.

EDIE

Excuse me, do you have a pay phone?

FEMALE BARTENDER

Over there.

The Female Bartender points to a phone on a wall around the side of the bar. Edie crosses to the phone and picks up the receiver, then notices a sign hanging above the phone that reads, "This pay phone will not call mobiles. Thank you!" Edie groans in frustration.

EDIE

Damn it, you stupid, damn...
third-world country!

She slams the phone down, then slams it a second time for good measure.

Behind Edie, we see MICHAEL, early 30s, rakishly handsome and confident, watching the whole event as he buys cigarettes from a vending machine nearby. He is dressed, as are the other bar patrons, in a nice suit. He watches Edie with curiosity, waiting for her outburst to subside.

MICHAEL

Phone box outside.

Eddie looks at him, annoyed.

EDIE

It's broken.

MICHAEL

Not by me.
(under his breath but loud
enough for Edie to hear)
Americans.

EDIE

At least our phones work. And people in our bars are a little friendlier.

MICHAEL

You make a good point.

(CONTINUED)

CONTINUED:

Michael turns to the Female Bartender.

MICHAEL (CONT'D)
I'll have a pint.
(pointedly, re: Edie)
Just the one, thanks.

The Female Bartender hands Michael a pint. Michael turns to Edie and holds up his glass.

MICHAEL (CONT'D)
Cheers.

And on what seems like their clear dislike of each other, we:

FREEZE FRAME.

NOTE: We see an old-fashioned airport-style clock, the kind where the numbers flip around to announce arrival and departure times. This clock shows the time in both New York (NY) and London (LON). When the clock "rewinds," we will hear the clicking sound of the number cards spinning around.

NY: 1:16 PM / LON: 6:16 PM

REWIND TO:

NY: 12:15 PM / LON: 5:15 PM

INT. BULLPEN, HARCOURT INVESTMENTS - DAY

Earlier that day, the bullpen of a busy investment office. Phones RING, voices CHATTER, Michael expertly juggles it all.

JENNIFER, 25, pretty, a Broker's Assistant, fields Michael's calls.

JENNIFER
Michael. Line 2, Judy Wilson.

Michael grabs his phone.

MICHAEL
(into phone)
Antonioni.

Michael sits, talking to his client as he simultaneously works his computer. RAPH, 30, British-born of Indian descent and Michael's best friend and roommate, takes a call at the next desk.

(CONTINUED)

CONTINUED: (2)

MICHAEL (CONT'D)

Of course I was going to call you first, Judes, because not only do I love you as a woman, but because I care about your bank's profits and I want you to have shares in this beautiful opportunity.

Michael smiles slightly, then glances at Raph whose call does not appear to be going well.

MICHAEL (CONT'D)

Okay, let's put it another way. How expensive a lunch is it going to take to make you reconsider?

JENNIFER

(holding phone)
Kristin Olson.

Michael gestures "one minute."

MICHAEL

(into phone)
See, that wasn't hard, was it?
I'll call you Monday to confirm.
Thanks, then.
(picks up other line)
It's Michael.

SPLIT SCREEN: Michael/ Kristin

INT. KRISTIN'S CLOSET, HER APARTMENT IN BRUSSELS

KRISTIN, 30, Michael's blonde, very perky, on-again/off-again sex partner, stands in her disorganized closet, trying on skirts and pants, checking herself in the mirror.

KRISTIN

(into phone)
What's today?

MICHAEL

The 20th.

KRISTIN

Shoot! I bought a ticket for the 19th, which means I missed my ferry. I was going to come over and surprise you. Now I'm sad.

(CONTINUED)

CONTINUED:

MICHAEL

Well, since I didn't even know
you were coming... I'm fine.

KRISTIN

Oh, good. But I want to see you,
and now I don't know when I'll be
able to get there.

MICHAEL

That's the beauty of us. We're
spontaneous.

Michael glances at Raph, who hangs up his own call, upset.

MICHAEL (CONT'D)

Kris, I've got to go. See you...
at some unknown point in the
future.

Michael hangs up.

END SPLIT SCREEN. Stay on Michael.

MICHAEL (CONT'D)

You okay?

RAPH

I just called Abbey about
tomorrow and she said, "I need
some space, I think we should
cool off."

MICHAEL

Not good.

Michael hits a button on his computer and follows RAPH through
the chaos of the office.

MICHAEL (CONT'D)

You've got to remember that love
is just a chemical that goes off
in your brain, you know...
POW!... when you meet someone you
like. You've got to remember
it's just a chemical. And you
can't let chemicals mess with
your life. What do chemicals
know?

RAPH

Like with you and Kristin?

(CONTINUED)

CONTINUED: (2)

MICHAEL
Kristin and I don't have
chemicals. We have sex.

Michael pulls a document off the printer and moves back to his desk. Raph shakes his head and starts to cross off, but Jennifer stops him. Her face is sober.

JENNIFER
Raph. Harcourt needs you.

Raph looks towards the BOSS'S OFFICE apprehensively, then heads in.

A moment later, TWO SECURITY OFFICERS enter the bullpen with a plastic bin. Jennifer nudges Michael.

JENNIFER (CONT'D)
Michael.

The entire office goes silent except for a RINGING PHONE. Everyone waits to see who's getting fired. As the OFFICERS stop at Raph's desk, Michael jumps up.

MICHAEL
What?!

Michael tries to stop them from packing Raph's computer.

MICHAEL (CONT'D)
What the hell are you doing?
Leave it!

JENNIFER
Michael.

The SECURITY OFFICERS ignore him. Frustrated, Michael storms toward Harcourt's office.

TWO OTHER SECURITY OFFICERS are leading Raph out. Michael crosses past.

MICHAEL
(to Raph)
We'll sort this out, don't worry.

Michael heads into his boss's office.

INT. HARCOURT'S OFFICE

Michael marches directly to JOHN HARCOURT, 60, his venerable boss, ignoring weasley JEROME HARCOURT, 30, the boss's nephew who lounges on the couch.

(CONTINUED)

CONTINUED:

HARCOURT
(to Michael)
Not now, poppet, we're
effectually long on righteous
indignation.

MICHAEL
Raph was fifth top broker last
year, there's no way he should be
out.

Jerome rises.

JEROME
Look, Mike, I don't like making
people redundant.

MICHAEL
You don't like making white
people redundant.

JEROME
What's that supposed to mean?

MICHAEL
It means, Jerome, if you wanted
to cut costs, there's loads of
names I could have given you
above Raph's.

JEROME
Well, I'm head of sales, so screw
you.

Michael turns on him, getting in his face quietly.

MICHAEL
You want to come outside with me
and say that?

HARCOURT
Children--

MICHAEL
Don't get me wrong, boss, your
nephew here's a good kid. I love
him, I love him very deeply, but
he's only been here three months,
and he doesn't know what he's
doing.

Harcourt stares at Michael sternly - that may have gone too far.

(CONTINUED)

CONTINUED: (2)

HARCOURT

We can't prevent the bluebird of misery from flying over our heads, but we can make sure it doesn't foul our hair.

(beat, smiling)

Chinese proverb. In other words, the deed is done. Best move on.

Jerome smirks. Michael lost this fight - there's no saving Raph. Michael takes a beat, then:

MICHAEL

If that's the case, I want first dibs on Raph's book.

JEROME

No way. I'm taking that book.

HARCOURT

One account.

MICHAEL

Five.

HARCOURT

Four. Provided you vacate the premises immediately and return with a sunnier disposition on Monday.

Harcourt gives Michael a little smile. Jerome rolls his eyes.

MICHAEL

Done.

Michael turns to leave quickly.

HARCOURT

Now shake hands, make up.

Jerome looks wary. Michael turns slowly. They shake hands in a way that says this isn't over.

HARCOURT (CONT'D)

Have a pleasant weekend, gentlemen.

INT. BULLPEN

Michael storms out with Jerome on his heels. Each man silently grabs his jacket, heading out separately. BROKERS glance up from their phones noting this round was a draw.

CUT TO:

INT. THE GRIFFIN - LATER

The same bar where we saw Edie, but this time we're with Michael as he crosses to the bar and addresses the Female Bartender (CONNIE).

MICHAEL

Hello, Connie. Any idea if Raph is in?

CONNIE

I haven't seen him.

MICHAEL

Thanks.

Michael moves towards the cigarette machine across from the pay phone as he calls Raph on his cell phone.

RAPH'S VOICE MAIL

This is Raph, leave a message and I'll phone you.

MICHAEL

(into phone)

Raph, I'm at The Griffin. I'll wait for you here.

Michael puts his money into the cigarette machine. The same scene as before as Michael notices Edie coming over to use the pay phone. He watches curiously as Edie picks up the phone, then slams it down.

EDIE

Damn it, you stupid, damn... third-world country!

MICHAEL

Phone box outside.

Edie looks at him, annoyed.

EDIE

It's broken.

(CONTINUED)

CONTINUED:

MICHAEL

Not by me.
 (under his breath but loud
 enough for Edie to hear)
 Americans.

EDIE

At least our phones work. And
 people in our bars are a little
 friendlier.

MICHAEL

You make a good point.

Michael turns to Connie.

MICHAEL (CONT'D)

I'll have a pint.
 (pointedly, re: Edie)
 Just the one, thanks.

Connie hands Michael a pint. Michael turns to Edie and holds up
 his glass.

MICHAEL (CONT'D)

Cheers.

As Michael starts to drink, Edie gets an idea.

EDIE

Wait, do you have a cell phone?

MICHAEL

I do.

EDIE

Can I use it? I have to make a
 quick call, and I'd really
 appreciate if I could use yours.
 Please?

Michael hands her his cell phone. Edie dials, sitting in a
 quieter spot in the corner behind the cigarette machine.
 Michael follows.

SFX: CELL PHONE RINGING.

CUT TO:

EXT. LONDON STREETS - SAME TIME

We see a short skirt, black tights and a pair of black, heeled
 boots getting off a double-decker bus. A cell phone is RINGING.

(CONTINUED)

CONTINUED:

A hand reaches into a shaggy, faux-fur purse and pulls out the phone. This is ASTRID, 29, an American and Edie's punk rock, bohemian, slutty roommate. Her arms are full of shopping bags. She answers the phone.

ASTRID
(into phone)
Hello?

SPLIT SCREEN: Edie/ Michael/ Astrid

EDIE
(into phone)
Astrid? It's me.

ASTRID
(into phone)
Hey, I just got Cookie this hilarious present for house-sitting. Wait a minute, why are you calling? You are not going to be late.

EDIE
I'm not far away, I'm in this bar. It's a long story, but yes, I am going to be late. Go ahead and meet up with Katherine without me.

Astrid groans with dread.

ASTRID
Me alone with Katherine? I don't like Katherine.

EDIE
Astrid, she's like my family.

ASTRID
Yeah, I don't like family. Plus, she's a lawyer. The only thing we have in common is you. We never have anything to talk about.

EDIE
Trust me, Katherine will do all the talking. Look, I'll be there as soon as I can.

ASTRID
Fine. But you owe me one.

(CONTINUED)

CONTINUED: (2)

END SPLIT SCREEN. Stay on Edie and Michael.

Edie hangs up the phone and hands it back to Michael.

EDIE

Thank you.

MICHAEL

You're welcome.

EDIE

Hey, do you have a cigarette?

MICHAEL

I do.

EDIE

Can I have one?

MICHAEL

Yeah, sure. There's a machine right there.

EDIE

Yeah. I can see that. But I only want one, and if I buy a whole pack, I'll wake up tomorrow with a hangover and a bunch of cigarettes, and I'll start smoking again. And I don't want to do that.

MICHAEL

So buy a whole pack, just smoke one and give the rest to me. That way, you will get your cigarette, but you'll feel guilty for wasting your money, so you'll be less likely to start smoking again, and I'll get some free cigarettes.

Edie looks at him in disbelief. He smiles at her. Michael is very charming when he smiles. Edie isn't charmed.

EDIE

Okay, my bag was just stolen, which had my credit cards, my cell phone and my money, so I don't have enough to buy a whole pack. But you know what?

Edie pulls all of her coins out of her pocket and sets them on top of the cigarette machine.

(CONTINUED)

CONTINUED: (3)

EDIE (CONT'D)
53 pence should be enough to buy
one cigarette, shouldn't it?

MICHAEL
(considers, then)
I think 53 pence should just
about cover it.

Michael gets out his pack of cigarettes and hands Edie one, then takes the money from the top of the cigarette machine and pockets it. Edie can't believe it.

EDIE
Okay, you actually took my money.

MICHAEL
Things that are free never taste
as good as something you've paid
far too much for.

EDIE
I disagree.

Eddie takes the pint from Michael's hand and takes a drink.

EDIE (CONT'D)
See? That was free. And it
tasted really good.

She hands him back his drink. They share a lingering look, which is interrupted by Michael's cell phone ringing.

EDIE (CONT'D)
I've got to go.

Eddie exits as Michael answers his phone.

EXT. THE GRIFFIN

Eddie walks out of the bar and heads down the street. A second later, Michael follows.

MICHAEL
Eddie!

Eddie turns, surprised.

EDIE
How did you know my name?

Michael holds up his cell phone.

(CONTINUED)

CONTINUED: (4)

MICHAEL

It's for you.

Eddie takes the phone like it's perfectly natural to get a call on a stranger's phone.

SPLIT SCREEN: Edie/ Michael/ Astrid

EDIE

(into phone)

Hello?

ASTRID

(into phone)

Whose phone is this?

EDIE

Nobody. What's going on?

ASTRID

Well I just called your cell phone and some guy answered and said he'd stolen it.

EDIE

He answered my phone?! That son of a--

ASTRID

Is it true? Your phone got stolen?

EDIE

And my whole bag. I gotta go.

END SPLIT SCREEN. Stay with Edie and Michael.

Eddie quickly phones her own cell, pacing angrily, forgetting Michael, who watches, softening toward her. He's had days like this, too.

EDIE (CONT'D)

(into phone)

What have you done with my bag?

(listens)

Which trash can? Next to the river? Okay, thank you. And screw you!

Eddie hangs up, frustrated. Michael is already pulling bills from his wallet. He holds them out to Edie.

MICHAEL

Here.

(CONTINUED)

CONTINUED: (5)

EDIE

What?

MICHAEL

Take it. Get a taxi, buy
yourself a tea towel, whatever.

Eddie is touched.

EDIE

Oh, no, I can't take your money.
I'm just here for a couple days
vacation with a friend, and I'm
flying home tomorrow. To New
York.

MICHAEL

Okay. Take it.

Eddie smiles a little.

EDIE

This would be a loan, right?

MICHAEL

Of course.

A taxi pulls up behind Eddie, letting out passengers. Eddie takes
the money.

EDIE

Can I get your name and address?

Michael hands her a business card. She reads it.

EDIE (CONT'D)

Okay, Michael. I'm Eddie.

They shake hands and don't let go for a beat. Michael moves
ahead of her to hold open the cab door. She smiles.

EDIE (CONT'D)

I'll send you the money... minus
the fifty-three pence.

Michael smiles. Eddie turns to CAB DRIVER.

EDIE (CONT'D)

Can you take me to the tube stop
in Croyden?

MICHAEL

Hold on, you're meeting your
friend in Croyden?

(CONTINUED)

CONTINUED: (6)

EDIE
I've got to get my bag back.

MICHAEL
Not alone in that part of town.
I'll come with you.
(off Edie's look)
I just handed you a pile of
money, no use letting some mugger
get it.

SFX: CELL PHONE RINGS. Edie answers it automatically.

EDIE
(into phone)
Hello?

Realizing she still has Michael's cell phone, she holds it out to him.

EDIE (CONT'D)
It's for you. Which makes sense,
since it's your phone.

Michael takes the phone.

MICHAEL
(into phone)
Antonioni.

SPLIT SCREEN: Michael/ Edie / Raph

INT. THE WORLD TRADER

Raph is with Jennifer at a scenester bar where everyone is dressed in cool clothes. He's been drinking.

RAPH
(into phone)
She sounds lovely. Consoling
yourself about me losing my job?

MICHAEL
I thought you'd be at The
Griffin. Where are you?

RAPH
The World Trader. I'm acting
irrational, you should come over.

MICHAEL
Jerome drinks there, man, what
are you doing?

(CONTINUED)

CONTINUED: (7)

RAPH

So what? I can't drink here now
just because he does? Bollocks.

MICHAEL

Don't do something stupid like
get in a fight with Jerome. It's
not worth it, all right? I'll be
there in a minute.

Michael hangs up.

END SPLIT SCREEN. We stay with Michael and Edie.

EDIE

You should go help your friend.
I'll be fine.

MICHAEL

Nonsense, we can pick up Raph,
then get your bag.

EDIE

Your friend's waiting, my friends
are waiting... it was really nice
meeting you, but I should go.

Michael and Edie share a lingering look. He holds open the cab
door for her. Edie gets into the cab. The cab pulls away.

Michael watches Edie's cab pull away as she looks back at him.
Damn.

END OF ACT ONE

ACT TWO

FADE IN:

INT. CAB - LATER

Eddie looks out the window at Croyden, an industrial part of London, searching for the location of her stolen bag. She spots the tube station and the trash can near the river; she leans in to the DRIVER.

EDIE (CONT'D)

Can you stop here a minute?

EXT. LONDON STREET, CROYDEN

The cab pulls over and Eddie hops out, hurrying to a full TRASH CAN near the tube station. She starts to pick through it. A MAN walking past her gives her a pitying look. Finally, she finds her bag covered in trash. She checks the contents, pulling out her passport, then hurries back into the cab.

EDIE

Take me back to the city, please?

Eddie gets back in the cab; it pulls away.

EXT. LONDON - NIGHT

Eddie's cab pulls through various parts of London.

INT. FOX AND HOUNDS BAR - LATER

A dark, British rock bar. Astrid sits drinking a beer with Eddie's African-American friend living in London, KATHERINE, 30. She is an elegant lawyer who shouldn't be comfortable in this bar, but is. Katherine doesn't have a clue that she annoys Astrid.

KATHERINE

You can't be too careful.
Spontaneity was over in 1982.
Before I got married, I never
left home without a condom.

ASTRID

Really? Do you still have it?

Katherine spots Eddie coming in.

KATHERINE

Eddie!

(CONTINUED)

CONTINUED:

Both women look relieved and wave Edie over. Katherine and Edie hug.

EDIE
Sorry I'm so late.

KATHERINE
I heard about your bag. You should cancel your cell and your credit cards.

EDIE
I know.

KATHERINE
And you need to report the theft to the cops. You can't make any insurance claims without the proper documentation. There's a police station a couple blocks away. I wrote down the address for you.

Katherine hands Edie a slip of paper.

EDIE
(sarcastic)
Thanks, Mom.

KATHERINE
Do you need money?

EDIE
Actually, no. I borrowed some off a guy I met in a bar.

ASTRID
Impressive. Was he cute?

EDIE
Yes. And I'm going to pay it back.

Katherine hands a drink to Edie. Astrid glances down the bar at a CUTE GUY.

KATHERINE
Hey, I'm, um... really sorry about you and Luke.

EDIE
Yeah, well... you hate him.

(CONTINUED)

CONTINUED: (2)

KATHERINE

Yeah, well... Ooo, table!

Katherine grabs her and Edie's drink and moves them to a table. Astrid follows, throwing another lingering look to the CUTE GUY.

KATHERINE (CONT'D)

I don't hate him exactly. It's just, if some guy can't appreciate how funny and smart and special you are... okay, I hate him.

EDIE

Well, it's cool, you know, we were together three years, but he has to be on the road right now with his band, and I don't always want to be wondering where he is, who he's with... anyway, Luke and I are still friends.

KATHERINE

Which means he still calls you when he needs something.

ASTRID

She's still in love with him.

EDIE

I am not.

KATHERINE

Have you been dating anyone else?

EDIE

I've been too busy.

ASTRID

And she's still in love with him.

EDIE

Astrid!

(to Katherine)

I've been teaching and running the Literacy Program at the Center, plus working part time at the record store--

KATHERINE

Are they paying you extra to run the Literacy Program?

(CONTINUED)

CONTINUED: (3)

EDIE

Well--

KATHERINE

Edie! Get a life! You shouldn't have to work two jobs. You're so smart, you could be doing anything. Go to law school. Lawyers help poor people, too.

EDIE

I'm fine!

KATHERINE

You're celibate, broke and exploited. What's fine about that?

EDIE

I'm glad I took this trip to cheer myself up.

Katherine shrugs apologetically.

KATHERINE

I'm just looking out for you, Edith, you know that.

EDIE

I know. And thank you. But enough about me. How are you?

ASTRID

She's a lawyer, so let me guess...

(to Katherine)

Perfect?

KATHERINE

Well... not to rub it in, but life is particularly perfect at the moment. James is great, and the house is nearly ready. It's so liberating to finally be living on the same continent! Not having to be on airplanes and run up ridiculous phone bills... So yes, life is perfect. Except I have to go.

EDIE

What? Why?

(CONTINUED)

CONTINUED: (4)

KATHERINE

Work. I could only clear a two hour window, my client needs contracts by morning.

EDIE

But I came all this way to see you.

KATHERINE

And the museums, and the record shops, and the theater, and everything else you love about London. Look, eventually the house will be ready and you can practically live in my guest room.

EDIE

Fine. It was great to see you, Katherine.

ASTRID

Yeah. It was liberating.

Eddie hugs her good-bye. Katherine whisks out. Astrid waves good-bye, then rolls her eyes.

ASTRID (CONT'D)

Thank God. Okay, what do you want to drink?

EDIE

I have to go to the police station.

ASTRID

You're kidding.

EDIE

With what I make a year, no. I still lost my phone and my credit cards. I need to file that insurance claim. It won't take long. Come with me.

Astrid starts to answer, then makes eye contact with the CUTE GUY again.

ASTRID

I'm going to take a pass. Why don't I meet you back at the hotel?

(CONTINUED)

CONTINUED: (5)

Eddie catches sight of the CUTE GUY. Right. She grabs her coat, giving Astrid a hug.

EDIE

Be safe.

ASTRID

Yeah, yeah.

Eddie exits. Astrid returns to the bar. The CUTE GUY approaches.

EXT. LONDON

A cab drives down the street.

INT. CAB - LATER

Eddie sits in the cab. She reaches in her pocket for the address Katherine gave her. She also pulls out Michael's BUSINESS CARD.

Eddie looks at the card and smiles.

EXT. POLICE STATION

The cab pulls up at the Police Station. As Eddie gets out of the cab and pays, two PADDY WAGONS drive in, SIRENS BLARING. Eddie watches them drive by and, in the back window of one of the PADDY WAGONS, she sees...

... Michael?!

FREEZE FRAME.

NY: 2:25 PM/ LON: 7:25 PM

REWIND TO:

NY: 1:45 PM / LON: 6:45 PM

INT. THE WORLD TRADER - NIGHT

Michael walks into the World Trader, looking around for Raph. He sees Jennifer standing at a bar table and goes over to her.

MICHAEL

Jennifer. How's Raph doing?

JENNIFER

Jerome hasn't shown up. Raph's handling things okay. But I can't believe after all this time how people can just get fired like that.

(CONTINUED)

CONTINUED:

MICHAEL

I know. It's a terrible business
filled with feral and pitiless
people working in a toxic sludge.

(beat)

And I love it.

JENNIFER

(admitting)

Me, too.

Raph comes back over, carrying a pint. He sets the glass a
little too roughly on the table, spilling a lot of beer.

RAPH

Okay, I guess bartender's out as
a career.

Raph mops up the spill with a shirt sleeve - he's already a bit
buzzed.

MICHAEL

You do not have to worry about
getting another job, Raph. I
have already made a couple calls
on your behalf. And in case you
go mental about me taking your
book--

RAPH

(interrupts)

You took my book?

MICHAEL

--in case you go mental, I
thought you would rather have me
get your accounts than Jerome.

RAPH

(considers)

That's true.

MICHAEL

... And I need to borrow some
money. I'm out until tomorrow.

RAPH

Unbelievable.

Michael good-naturedly puts his arm around Raph.

(CONTINUED)

CONTINUED: (2)

MICHAEL

What? You got severance pay.
What better way to spend that
money than by buying your best
mate a drink?

JENNIFER

(handing Michael money)
Here. I'll buy the next round.

MICHAEL

That's my girl. What do you say
we get out of this place before
Jerome shows up? Life is too
short to breathe the same air as
that prat.

RAPH

Prat wanker.

MICHAEL

Exactly. Besides, I think you're
too knackered to take Jerome in a
fight.

RAPH

That I am. I shall go drown my
sorrows in a different watering
hole.

MICHAEL

Good. Back in a minute.

Michael exits to go use the toilet.

Jerome enters with a PRETTY GIRL on his arm. Raph sees him.
Jennifer tries to stop him, but Raph immediately goes over to
Jerome and head butts him.

INT. BATHROOM

Michael is using the urinal when he hears a fight breaking out
in the bar.

MICHAEL

Bloody hell.

Michael hurries out of the bathroom.

INT. THE WORLD TRADER

Several people are involved in the fight. Jennifer stands
outside the fray.

(CONTINUED)

CONTINUED:

Michael spots Raph about to punch Jerome and hurries to stop him, but when the Jerome hauls back and punches Michael, Michael fights back, and next thing you know...

CUT TO:

EXT. POLICE STATION - LATER

The same scene as before. Michael is in the paddy wagon driving past the police station.

CUT TO:

INT. POLICE STATION HOLDING CELL - LATER

Michael sits in a holding cell, a bit tousled from the fight, and completely lost in thought. Raph is led in. He has a bloody nose, and his clothes are a bit bloody, too. Raph sits on a bench, looking contrite.

RAPH

I'm sorry for dragging you into that.

MICHAEL

Don't worry about it. Gave me an excuse to hit Jerome, didn't it?

They smile.

RAPH

What did they book you for?

MICHAEL

Drunken, disorderly and insulting behavior. You?

RAPH

Drunken and disorderly behavior and criminal damage.

MICHAEL

What, you weren't insulting?

RAPH

Apparently not.

They sit for a beat.

MICHAEL

I met this girl tonight. An American.

(CONTINUED)

CONTINUED:

RAPH
You mean the one on your cell
phone?

MICHAEL
I loaned her all my money.

RAPH
Where are we going on this?

MICHAEL
I don't know. I've just been
sitting here thinking about her,
and it occurred to me, I'll
probably never see her again.

RAPH
If you loaned her money, probably
not.

MICHAEL
She was beautiful and funny, and
I can't stop thinking about her.

RAPH
You? Michael Antonioni caught up
by a girl?

MICHAEL
(smiles)
I know. Crazy.

A GUARD approaches.

GUARD
Antonioni. You're free to go.

The Guard unlocks the holding cell.

MICHAEL
I'll see you back at the flat.
And try not to head butt anyone
on your way out of here.

RAPH
I'll do my best.

Michael exits.

CUT TO:

EXT. POLICE STATION - MINUTES LATER

Michael exits the police station to find... Edie waiting for him. He is happily surprised to see her.

MICHAEL

Edie. How... you're here.

EDIE

I saw you getting driven past in that... paddy wagon thingy when I came to report my bag. I was going to bail you out, but then a red-faced gentleman with really bad teeth said it wouldn't take long to book you, so I decided to wait.

Michael is still just smiling, amazed to see her.

EDIE (CONT'D)

Anyway, you seemed kind of forlorn back at the bar. I thought maybe I'd buy you a drink, but first we need to set down some ground rules.

MICHAEL

Will we need a chaperone? Because I believe my great Aunt Hilda is available, although it might be past her bedtime.

EDIE

(smiles, then)

I'm here because all my other social options are dead, and I didn't want to spend my last night in a hotel room. You showed me some kindness earlier, and you seem like you might be okay company, but I should let you know that I am not the type of girl who loses control and ends up doing stupid stuff with some guy she just met in a bar.

MICHAEL

So... if I understand your proposal, on a no strings, no sex basis, you are offering to buy me a drink with my own money.

Edie nods.

(CONTINUED)

CONTINUED:

EDIE

Yep. That's it.

Michael smiles, and we:

END OF ACT TWO

ACT THREE

FADE IN:

EXT. LONDON - NIGHT

London at night - a GUARD at Buckingham Palace, the Ferris Wheel, the Globe Theater, West End clubs, Soho nightlife.

EXT. LONDON STREET

Eddie and Michael walk past bars and restaurants.

EDIE

My hair smells like curry.

MICHAEL

I was impressed you ate the Vindaloo. Americans typically can't handle real Indian food.

EDIE

I guess I'm not a typical American. So, I took you to my favorite restaurant in London. What about you? What do you like to do?

Michael smiles.

CUT TO:

INT. BAR AND DANCE CLUB - LATER

Music and lights emanate from a "Dance Dance Revolution" game.

Eddie and Michael stand in front of the game, drinks in hand. Eddie stares.

EDIE

You're serious?

MICHAEL

It's a guilty pleasure. Only my close friends know I do this.

EDIE

And they're still your friends?

MICHAEL

I thought you said you like to try new things.

(CONTINUED)

CONTINUED:

EDIE

I meant like flavors of vodka, or taking the bus instead of the subway.

(re: dance game)

You go first.

Michael hands Edie his drink and puts money into the machine. The game starts up. CHEAP POP MUSIC blares. Michael follows the dance moves. He's pretty good.

EDIE (CONT'D)

Yeah! Get in touch with your inner Justin Timberlake!

MICHAEL

We're in the U.K. I'm channeling Mika. C'mon.

EDIE

Oh... no...

MICHAEL

C'mon, you know you want to.

Michael pulls Edie into the game. She laughs, spilling some beer.

EDIE

Wait, let me put this down.

Edie drains the beer, putting down the glass. She and Michael dance together. It is fun. She's holding her own.

MICHAEL

Look at you. I think you're ready for Maniac.

He pushes a button on the game. The MUSIC and lights get faster. Michael holds Edie as they try to keep up.

EDIE

I don't think I'm drunk enough for this!

MICHAEL

You're doing great! Here comes a jump spin!

They jump. Michael spins. Edie doesn't. She comes down hard on her ankle.

(CONTINUED)

CONTINUED: (2)

EDIE

Ow!

CUT TO:

INT. MICHAEL'S BEDROOM - MORNING

TIGHT ON Edie, asleep in a bed. She wakes up.

PULL BACK TO REVEAL she's in Michael's bed. She's still dressed, but glances over her shoulder to check on Michael. Michael lays next to her, on top of the covers, fully dressed. Edie smiles a little, sitting up.

EDIE (CONT'D)

'Morning.

MICHAEL

Hello.

Edie notices the clock - it's almost seven a.m.

EDIE

Oh, I've got to get back to the hotel. My friend's going to be worried, and my flight's at noon.

MICHAEL

You've got time. I'll call you a cab.

Michael heads for the door.

EDIE

Hey, do you have any real coffee?

MICHAEL

I told you, I'm half Italian.

EDIE

Yeah, but maybe the British half buys the coffee.

INT. MICHAEL'S LOFT APARTMENT - LATER

Michael makes coffee as Edie comes downstairs.

MICHAEL

I've never seen anyone fall asleep like that. One minute you were up, the next minute you were snoring.

(CONTINUED)

CONTINUED: (3)

EDIE

Were you talking about your job?

MICHAEL

You know, for me it's not a job,
it's a voyage.

EDIE

You sell shares.

MICHAEL

No, I sell dreams.

Eddie stifles a fake yawn. She takes the cup of coffee.

EDIE

(sips)

Not bad. Wait a minute, is this
cup of coffee going to cost me
another fifty-three pence?
Because I can't afford it.

MICHAEL

That's another good thing about
my job. Unlike teaching adults
to read, the stock market pays
for exotic luxuries like cups of
coffee.

EDIE

My job at the record store pays
for coffee, thank you. And I get
a lot more out of teaching than a
paycheck. A lot of my students
depend on me. I helped one girl
graduate high school, which may
not sound like much, but since
she had two kids and an abusive
boyfriend, it meant a lot. But
I guess a money guy like you
wouldn't understand that.

MICHAEL

You don't know very much about
me.

Eddie pauses - this is true.

EDIE

You're right. But I did have a
nice time.

(CONTINUED)

CONTINUED: (4)

MICHAEL
It's not polite to sound
surprised.

Michael moves to clean up.

MICHAEL (CONT'D)
Listen, you want to give me your
phone number or something?

EDIE
Why? Do you ever come to New
York on business?

MICHAEL
Not really, no. E-mail?

EDIE
Oh, good, we can be pen pals.
Michael, we don't live in the
same city. Or country. Or
continent. I had a really nice
time last night, but what would
be the point... right?

They share a long look. It seems like Michael is about to say
something, then:

SFX: DOOR BUZZER

MICHAEL
That would be your cab.

EDIE
Yeah.

She picks up her jacket and heads for the door.

EXT. MICHAEL'S BUILDING

A cab is waiting. Michael walks Edie out. They don't know
exactly what to say.

EDIE (CONT'D)
It was nice to meet you.

MICHAEL
Yeah.

Edie kisses him on the cheek.

EDIE
I'll send you the money.

(CONTINUED)

CONTINUED: (5)

MICHAEL
I know you will.

Eddie gets in the cab. Michael watches it drive away.

INT. CAB

Eddie checks her watch, then sits back.

SPLIT SCREEN: Eddie/ Michael

Both smile, thinking about the other.

END SPLIT SCREEN

EXT. LONDON HOTEL

Eddie's cab pulls up to a small three-star hotel. She hurries inside.

INT. HOTEL ROOM

Eddie hurries into a tiny room with two beds that haven't been slept in.

EDIE
Astrid?

Eddie looks around, checks in the bathroom. Empty. She sighs, exasperated.

Suddenly, Astrid hurries in, grabbing her luggage.

ASTRID
Sorry I'm late, let's go.

EDIE
Where've you been?

ASTRID
With that guy from the bar.
Rupert. Terrible name, hot guy.
Don't worry, we used a condom.
Six of them, actually. So, did
you pay the bill yet?

They rush out the door with their bags.

INT. CAB - LATER

Eddie watches her trip to London end out the cab window. Astrid notices the silence.

(CONTINUED)

CONTINUED:

ASTRID (CONT'D)

You okay?

EDIE

Sure.

(beat)

So, are you going to see Rupert again?

ASTRID

Are you kidding me? It was a vacation thing. If I wanted an English man, I could get one at home.

EDIE

(considers)

Yeah, you're right. He was just a vacation thing.

Eddie looks out the window again.

ASTRID

You sure you're all right?

EDIE

Yeah. You know I hate flying.

Astrid nods, then touches Eddie's ear.

ASTRID

You lost an earring.

Eddie feels - her earring is gone.

CUT TO:

INT. MICHAEL'S BEDROOM - SAME TIME

Michael notices something on the pillow and picks it up - Eddie's earring.

EXT. LONDON AIRPORT

Eddie's cab heads for Heathrow airport.

WIPE CUT TO:

EXT. NEW YORK - SIX HOURS LATER

New York City in the morning light: skyline, Central Park, cars coming to the city over the bridge.

INT. TAXI

Inside the American cab heading over the bridge into the city, Edie has fallen asleep on Astrid's shoulder.

CUT TO:

EXT. APARTMENT BUILDING - DAY

The cab pulls up in front of Edie and Astrid's building. They get their suitcases out of the trunk and head into their slightly run-down building. As they enter the building, Astrid pulls a bobble-head Prince Charles out of a bag.

ASTRID

Check it out.

EDIE

Oh, my God, Cookie is going to love that.

INT. HALLWAY - CONTINUOUS

Edie and Astrid enter and walk towards the stairs.

As they pass one of the apartments, the downstairs neighbor, JOE, a balding middle-aged guy in a wife-beater T-shirt and sweats, comes out of his apartment.

JOE

Welcome back, girls. How was the your trip to the old country?

EDIE

I lost an earring. Other than that, it was fun. I hope our apartment sitter didn't give you any trouble.

JOE

No, but your cat was crying the other night. Real loud.

Edie and Astrid continue up the stairs.

INT. EDIE AND ASTRID'S APARTMENT

A bohemian apartment furnished with fun, funky, tasteful flea market and second-hand finds. Edie and Astrid enter and immediately see a huge mess. There's food, magazines and clothing everywhere. Astrid grabs a jacket off the kitchen chair.

(CONTINUED)

CONTINUED:

ASTRID

There's lo-mein on my fake lynx jacket! Cookie, you screwed up junkie!

EDIE

Ex- junkie.

ASTRID

Whatever.

Irritated, Astrid goes down the hallway to the bedrooms as Edie goes into the kitchen and starts cleaning up the dishes piled in the sink.

EDIE

Gross.

ASTRID (O.S.)

(calling)

Edie!

Edie exits the kitchen...

EDIE

I have no idea what is growing in that dish.

... and we walk with her into:

INT. EDIE'S BEDROOM

Astrid leans against the wall, looking down at Edie's bed. Edie enters. They both stare for a beat, shocked.

ANGLE ON COOKIE, lying there. Dead. Edie touches him - he's cold.

EDIE

Oh, God.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. EDIE AND ASTRID'S APARTMENT - LATER

The POLICE and PARAMEDICS are there. Cookie's body is on a stretcher. The Police are taking pictures, making notes, questioning Edie and Astrid. A visibly shaken Edie holds their CAT.

POLICEMAN

How did you know the deceased?

EDIE

Cookie... Arthur Granger... we called him Cookie. He was...

She is too emotional to finish. Astrid jumps in to help.

ASTRID

He was Edie's ex-boyfriend's brother.

POLICEMAN

Appears to be an overdose.

EDIE

That's impossible. He was clean for six months. He was doing so well.

POLICEMAN

Yeah, well... doesn't take much to fall off the wagon.

The Paramedics zip Cookie's body into a body bag. Edie looks sick.

EDIE

(to Astrid)

I can't breathe. I'll be at the park.

Edie hands the cat to Astrid and exits.

ASTRID

(to Policeman)

Cookie and Edie were really close. She's the one who got him sober.

Astrid's cell rings. She answers.

(CONTINUED)

CONTINUED:

 ASTRID (CONT'D)
 Hello? Yeah, Edie lives here.
 She can't come to the phone.
 (pause)
 4653 Avenue A, Apartment 6B, New
 York, 10024.

Astrid hangs up and notices the Policeman looking at her quizzically.

 ASTRID (CONT'D)
 (to Policeman)
 Edie lost her bag in London.
 That was the cops, or whatever
 they call them over there.

EXT. PARK - LATER

Edie sits on a park bench in a small park across the street from her apartment building. Police cars and an ambulance are still outside the building. Edie is in shock. Astrid comes over from the apartment building and sits next to Edie.

 EDIE
 I'm sorry I left you to deal with
 all that. I just couldn't...

 ASTRID
 It's okay. They're almost done
 anyway.

Astrid takes Edie's hand. They sit in silence for a beat, sad.

 EDIE
 I really thought this time was
 going to be different. He had
 that job, he was painting
 again... I shouldn't have gone to
 London.

 ASTRID
 You can't save everyone, Edie.
 Cookie had a drug problem. I'm
 going to miss him, too, but it
 wasn't your fault.
 (beat)
 Do you want me to call Luke? If
 it's too hard for you, I can call
 him.

 EDIE
 No. It's okay. I should call.

(CONTINUED)

CONTINUED:

Astrid hands Edie her cell phone. Edie dials.

CUT TO:

EXT. ALLEY - SAME TIME

A van is parked in an alley outside the back entrance to a bar/club. Luke exits the building carrying a speaker, which he loads into the van. His cell phone rings. Luke answers.

LUKE
(into phone)
This is Luke.

EDIE (O.S.)
Luke? It's Edie.

LUKE
(surprised)
Edie. What's up? So, are you
back from Spain?

SPLIT SCREEN: Luke/ Edie

EDIE
I was in London, Luke.

LUKE
That's right. I guess I'm fried
from the tour. It's going really
well.

EDIE
Uh-huh. Luke...

LUKE
We sold out everywhere we played,
and the crowds, they knew the
lyrics. We even had some
groupies. It was awesome. We
sold tons of T-shirts.

Luke eventually notices Edie's silence and interprets it as annoyance.

LUKE (CONT'D)
Oh, God, did my brother leave
your apartment a mess? I swear,
I told the guy to--

EDIE
Luke, listen...
(beat)
(MORE)

(CONTINUED)

CONTINUED:

EDIE (CONT'D)

Cookie was dead when we got back here.

Eddie rushes to explain, but Luke doesn't hear her because he drops the phone and collapses to the ground in shock.

END SPLIT SCREEN: Stay on Luke.

We hear Eddie's voice through Luke's cell phone on the ground.

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

The paramedics figured he'd been dead 24 hours. He overdosed. I'm so sorry, Luke.

MARISA, 30, the bass player in Luke's band, and STU, 30, the drummer, come out of the club carrying equipment. They see Luke on the ground and rush to help him up.

CUT TO:

EXT. PARK - CONTINUOUS

Eddie hands Astrid back her cell phone.

EDIE

Man, what a waste.

ASTRID

It's cold outside.

(beat)

Listen, I'd change my shift at work, but with the whole weekend in London thing--

EDIE

It's okay. I'll be fine.

Astrid nods.

ASTRID

I'll give you a call later.

Astrid leaves Eddie sitting on the bench.

CUT TO:

EXT. NEW YORK STREETS - LATER

Eddie walks through the streets of New York to clear her head.

INT. HALLWAY - CONTINUOUS

Eddie walks down the hall towards the stairs. She notices an envelope marked "Eddie" sticking out of the mailboxes near the stairwell. Confused, she takes the envelope and opens it. It's the earring she left in London. She looks at the earring, confused, and touches her ear. How did her earring get here?

FREEZE FRAME.

NY: 6:35 PM/ LON: 11:35 PM

REWIND TO:

NY: 2:30 AM / LON: 7:30 AM

INT. MICHAEL'S BEDROOM - MORNING

The same scene as before. Michael notices something on the pillow and picks it up - Eddie's earring.

INT. MICHAEL'S LOFT APARTMENT - MOMENTS LATER

Michael hurries down the stairs, grabbing a book, looking for his passport, as Raph finally returns home looking a bit worse for wear.

MICHAEL

Did the police just let you out,
or what?

RAPH

Nah, they let me out a couple
hours after you. But in that
time, I realized something. I
need a change. Losing that job
is going to turn out to be the
best thing that ever happened to
me. So, when I got out, I
decided to celebrate at that club
in Whitechapple. Then people
went on to a party somewhere. It
stunk. You should have come. I
called you.

MICHAEL

Yeah, at three o'clock in the
morning. Thanks.

Raph sits.

RAPH

You know, you're getting boring.

(CONTINUED)

CONTINUED:

MICHAEL

Yeah. I'm going to New York.
You want to come?

RAPH

What?

INT. MICHAEL'S BEDROOM

Michael is packing a suitcase. Raph enters.

MICHAEL

The cab will be here any minute.

RAPH

Are you serious? You should see
your horoscope, man. It's a bad
time to be impulsive. And you
know, when someone doesn't leave
you their name or phone number,
it can mean they don't want to
see you again.

Michael holds up his cell phone.

MICHAEL

I've got her roommate's number on
my cell.

RAPH

You really think she's going to
give some stranger her address?

MICHAEL

What's the alternative? Stay
here, do nothing, die?

RAPH

Works for a lot of people. And
you hate Americans.

MICHAEL

Everyone hates Americans. But
she's from New York. They're
almost like us.

SFX: DOOR BUZZER

MICHAEL (CONT'D)

That's my cab.

He exits with his bag. Raph follows.

(CONTINUED)

CONTINUED: (2)

INT. MICHAEL'S LOFT APARTMENT

Raph follows Michael downstairs.

RAPH
You know what this is? This is
crazy.

MICHAEL
Exactly. I can't stop thinking
about this girl. Then I find her
earring. And I think, "What kind
of nonsense would Raph say?"
That it's a sign.

RAPH
Well... okay, yeah, that's true.
But what about Kristin? Isn't
she coming here for the weekend?

MICHAEL
She missed her ferry. I never
know when I'm going to see her,
anyway. What sort of
relationship is that?

Raph reacts, surprised.

RAPH
You just used the word
"relationship." And you weren't
having a laugh.

MICHAEL
(surprised)
You're right. I did.

RAPH
And what about all that stuff you
said about not letting chemicals
rule your life?

MICHAEL
I was just saying that to make
you feel better.

RAPH
Didn't work.

Michael smiles and opens the front door, REVEALING...

TARA, 32, and Irish Mom and her son and Michael's nephew,
ANGELO, 10, a sweet, shy kid.

(CONTINUED)

CONTINUED: (3)

ANGELO
Hi, Uncle Michael. Hey, Raph.

Tara kisses Angelo good-bye.

TARA
'Bye, then. Be good, luv.

Angelo heads into Michael's apartment.

MICHAEL
Tara, wait...

EXT. MICHAEL'S BUILDING

Michael steps outside, stopping Tara. Michael adores Angelo, but this isn't the best time.

MICHAEL (CONT'D)
...I thought you were having him
this weekend?

TARA
No, listen, I have to go to
Bristol and I can't take him with
me, and I can't find anyone else
to have him. And I don't know
where your brother is. I phoned
him but he isn't picking up his
messages. Let's face it, you're
more Angelo's father than he is.
Look, Angelo has his football
stuff with him, and I'll be back
tomorrow night.

Tara backs away, trying to go.

MICHAEL
Tara, you can't just--

TARA
Thanks, Mike. I owe you.

She's gone. Michael shakes his head.

INT. MICHAEL'S LOFT APARTMENT

Michael comes back inside and takes off his jacket, resigned. He rumples Angelo's hair as he heads into the kitchen.

MICHAEL
Malties?

(CONTINUED)

CONTINUED: (4)

ANGELO

Yeah.
(hopeful)
With chocolate milk?

Michael pours cereal and takes out regular milk, giving Angelo a parental look. Raph watches them, then puts down his coffee.

RAPH

(to Angelo)
Listen, mate, your mum forgot to tell us you were coming this weekend. And the thing is, your Uncle Mike's got to go to America right now. But you're going to stay here with me. And I'm going to take you to football, and look after you. Okay?

ANGELO

(hopeful)
And get Chinese?

RAPH

We had Chinese last week.

Michael crosses to Raph.

MICHAEL

You're sure?

RAPH

Absolutely. I now own your arse.

MICHAEL

(to Angelo)
You all right with this?

ANGELO

Yeah.

MICHAEL

Thanks, Mate. I'll make it up to you.

ANGELO

It's okay.

SFX: DOOR BUZZER

Michael rumples Angelo's hair good-bye. Raph pushes Michael toward the door.

(CONTINUED)

CONTINUED: (5)

RAPH
 Ah, that's your cab. So long,
 sucker.

Michael kisses the top of Raph's head gratefully and grabs his bags, heading out.

CUT TO:

EXT. NEW YORK - SIX HOURS LATER

A cab crosses the bridge.

INT. CAB

SPLIT SCREEN: Michael/ Angelo and Raph

Michael looks out the window, then takes Edie's earring out of his pocket, smiling.

INT. MICHAEL'S LOFT APARTMENT - EVENING

Raph and Angelo eating Chinese. As Angelo piles food on his plate, Raph opens a fortune cookie. The fortune reads, "Change is coming. Be ready for a surprise." Raph looks pleased and sticks the fortune to the fridge.

END SPLIT SCREEN. Stay on Michael.

Michael pockets the earring and takes out his CELL PHONE. He dials.

SPLIT SCREEN: Michael/ Astrid

INT. EDIE AND ASTRID'S APARTMENT

The same scene as before. Police are there, Astrid's cell rings. She answers.

ASTRID
 (into phone)
 Hello?

MICHAEL
 (into phone)
 Hello, this is Officer Bryant
 from the London Police. Is this
 the residence of an Edie... I
 can't make out the surname.

ASTRID
 Yeah, Edie lives here. She can't
 come to the phone.

(CONTINUED)

CONTINUED:

MICHAEL

No need, we just spilled tea on
her police report and can't make
out the address.

ASTRID

4653 Avenue A, Apartment 6B, New
York, 10024.

Astrid hangs up.

ASTRID (CONT'D)

(to Police Officer)

Edie lost her bag in London.
That was the cops, or whatever
they call them over there.

END SPLIT SCREEN. Stay on Michael.

Michael leans in to the CAB DRIVER.

MICHAEL

4653 Avenue A, please.

He sits back, smiling.

EXT. EDIE AND ASTRID'S APARTMENT - LATER

A cab pulls up and Michael jumps out with an ENVELOPE in hand,
heading for the building as Astrid exits for the park. Neither
has any reason to notice the other.

INT. HALLWAY, EDIE'S BUILDING

Michael catches the door before it closes and enters, moving
quickly aside as CORONERS bring out Cookie's body on a gurney.

Michael starts to head up the stairs, then stops, looking after
the BODY. He suddenly feels an unexpected lack of confidence.
He finds Edie's MAILBOX, and tucks the ENVELOPE in the slot.
Glancing regretfully up the stairs, he exits.

SPLIT SCREEN: Michael/ Edie

EXT. NEW YORK STREETS - LATER

Michael walks down the street.

INT. HALLWAY

Edie comes in and finds the envelope sticking out of the mailbox
in the hallway.

EXT. APARTMENT BUILDING

Eddie hurries outside, looks up and down the street, doesn't see Michael. Huh.

FADE OUT.

END ACT FOUR

ACT FIVE

FADE IN:

EXT. SOHO GRAND HOTEL

Michael enters the chic, New York hotel.

INT. SOHO GRAND HOTEL BAR - LATER

Michael sits at the hotel bar. A drink comes.

CUT TO BLACK.

SFX: PHONE RINGS over the black screen.

INT. RAPH'S BEDROOM - SAME TIME

A light goes on, and we realize the RINGING PHONE is coming from Raph's room. We see Raph was asleep in his bed in London. He groggily answers the phone.

SPLIT SCREEN: Michael/ Raph

Michael sits at the bar in the Soho Grand Hotel.

MICHAEL
(into phone)
It's me. I'm here.

RAPH
(into phone)
Do you know what time it is?

MICHAEL
I don't. I forgot my watch.
How's Angelo? Did his game go
well? What time did he go to
bed?

RAPH
I let Angelo stay up for the
football match on the telly.

MICHAEL
What? He needs his sleep, man.

RAPH
You want to play dad, you stay
here and do it.

MICHAEL
Point taken.

(CONTINUED)

CONTINUED:

RAPH
Have you seen Edie?

MICHAEL
No. I dropped off the earring,
and now I'm at the hotel having a
drink.

RAPH
You flew 3000 miles to drop off
an earring?

MICHAEL
When it came down to it, it
seemed weird to show up at her
door. And there was a body
coming out of the building.

RAPH
Well, that's New York.

MICHAEL
It was a little chaotic. When
she finds the earring, hopefully
she'll call.

Michael's CALL WAITING BEEPS.

MICHAEL (CONT'D)
This might be her. I have to go.

END SPLIT SCREEN. Stay on Michael.

Michael hangs up on Raph and clicks over to the other line.

MICHAEL (CONT'D)
(into phone)
Hello?

SPLIT SCREEN: Michael/ Edie

INT. EDIE AND ASTRID'S APARTMENT

Edie is alone at her apartment; Astrid has gone to work. She
holds Michael's business card.

EDIE
(into phone)
Where are you?

MICHAEL
The Soho Grand. I found your
earring. I thought you'd want it
back.

(CONTINUED)

CONTINUED:

EDIE

Uh-huh. So you flew all the way over just to return my earring?

MICHAEL

I thought I'd surprise you.

Eddie begins pacing in her apartment.

EDIE

You know what? I hate surprises. I really, really hate them. What were you thinking? How did you even get my address?

MICHAEL

I used my British charm.

(beat)

Which is clearly not working its magic on you.

EDIE

No, it's not. The last thing I need is some British stalker. This is not a good time for me.

MICHAEL

But--

EDIE

(interrupting)

Thanks for my earring, but I can't do this. I'm sorry, but I just can't.

Eddie hangs up.

END SPLIT SCREEN. Stay on Michael.

Disappointed, Michael hangs up his phone and finishes his drink.

MICHAEL

(to Bartender)

I'd like another one of these, please.

CUT TO BLACK.

SFX: KNOCKING over the black screen.

INT. RAPH'S BEDROOM - SAME TIME

Raph wakes for the second time to a knocking on his bedroom door. He turns on the light.

(CONTINUED)

CONTINUED:

RAPH
(sleepy)
Come in.

Angelo enters.

RAPH (CONT'D)
Angelo? What's wrong?

ANGELO
I had a nightmare about clocks.

SFX: DOOR BUZZER

RAPH
You okay?

Angelo shakes his head.

SFX: DOOR BUZZER which rings again, more insistently.

RAPH (CONT'D)
You wait here. I'll be right
back.

Raph exits.

INT. MICHAEL'S LOFT APARTMENT - MOMENTS LATER

The buzzer is still ringing. Raph comes downstairs and opens the door to find KRISTIN, 30, Michael's blond, very perky on-again/off-again sex partner. She holds two bottles of champagne and breezes into the apartment.

RAPH
Kristin. I thought you missed
your ferry.

KRISTIN
I took the Chunnel. Where's
Michael? I can't wait to tell
him the good news.

RAPH
He isn't here.

KRISTIN
Really? Where is he?

Raph takes a beat, covering.

(CONTINUED)

CONTINUED:

RAPH
 He... had to meet a client. Up
 north. He'll probably stay the
 night.

Kristin is disappointed.

KRISTIN
 Oh. I was hoping to surprise
 him.
 (cheerfully)
 Ah, well. G'night.

Before Raph can object, Kristin hands Raph the bottles of
 champagne and heads up the stairs.

INT. RAPH'S BEDROOM

Raph returns to his room to find Angelo sprawled out across the
 bed, asleep.

RAPH
 Great.

Resigned, Raph covers Angelo a little more snugly with the
 blanket and climbs into bed next to him.

CUT TO:

INT. EDIE AND ASTRID'S APARTMENT

Eddie cleans up the dishes left behind by Cookie.

SFX: PHONE RINGS

The machine picks up.

ASTRID'S VOICE
 Edie and Astrid. Leave a
 message.

SFX: BEEP!

KATHERINE (O.S.)
 Edie, it's Katherine. Did you
 get back safely? Because you
 didn't call me, even though I
 asked you to.

SPLIT SCREEN: Edie/ Katherine

INT. KATHERINE AND JAMES' HOUSE

Katherine is in the newly remodeled kitchen of her posh London house, just home from a late night at the office. As she talks, she smiles, noticing a rose with a little note that has a heart, signed "James."

KATHERINE

(into phone)

I just want to know you're safe, which I do, because I checked the internet and saw that the flight got in. I'm glad you're safe. Anyway, I came home and I have cabinets in my kitchen! It's going to be done ahead of schedule, we're going to have a housewarming in two weeks, and you have to be here. I'll pay for the ticket. Call me.

Katherine hangs up.

END SPLIT SCREEN. Stay with Edie.

INT. EDIE'S ROOM

The bed is empty, the door open to the hallway. Edie comes down the hall, then stops in the doorway, looking at the bed. This is where Cookie died.

INT. THE MUSE BAR

A small, dark, downtown hangout. Astrid tends bar. It's a slow night. She dials her CELL PHONE.

ASTRID

(into phone)

Hey. It's Astrid. I just wanted to see how you were doing.

SPLIT SCREEN: Astrid/ Luke

INT. TOUR VAN

Luke sits in the back of the van, surrounded by equipment, eyes red, still in a daze.

LUKE

(into phone)

Not so good.

Luke takes a PHOTOGRAPH out of his wallet, holding it up to see better under the passing STREETLIGHTS.

(CONTINUED)

CONTINUED:

LUKE (CONT'D)
I can't believe it, you know? My
brother is gone.

ANGLE ON the photo: Cookie, Luke and Edie arms around each other, smiling.

END SPLIT SCREEN.

CUT TO:

INT. MICHAEL'S HOTEL ROOM - NIGHT

Already pretty drunk, Michael pours himself a vodka from the mini-bar.

SFX: KNOCK ON THE DOOR

Michael opens the door, REVEALING Edie. Michael looks surprised.

MICHAEL
Hi--

Edie steps in and kisses him with passion.

MICHAEL (CONT'D)
Is this how you treat stalkers?
Because I'll follow you more
often.

EDIE
It just sort of hit me. Tomorrow
I might be dead.

Edie kisses him again. Michael gets into it for a moment, then pulls away, stepping back.

MICHAEL
Stop.
(under breath)
God, I must be drunk to say that.

EDIE
Why?

MICHAEL
You're not here because of us.
Obviously something's going on in
your life, you're upset, and so
you came over... But I didn't fly
over to have sex with you, Edie.

(CONTINUED)

CONTINUED: (2)

EDIE
(confused)
Okay.

MICHAEL
It would be a mistake. The thing
is, I like you, and I don't want
to ruin what we started.

EDIE
What exactly did we start?

MICHAEL
I don't know. But... maybe we
could figure it out over a meal
sometime.

Eddie shakes her head, smiling in disbelief.

EDIE
Wait a minute... are you asking
me on a date?

MICHAEL
Yes. I am. Something to eat, a
film, whatever.

EDIE
Michael, I live in New York, you
live in London, our lives are in
two different places. It's
crazy. I mean, I just broke up
with someone because they weren't
going to be in town enough... I
like you, too, but it doesn't
make any sense.

MICHAEL
It's not that crazy, not if you
think about it. It's not crazier
than running into each other
twice in one night in a city the
size of London. Maybe it's fate.
Besides, we're not that far
apart. People do it all the
time. And you just said it.
Tomorrow we might be dead.

Eddie looks at Michael, considering.

EDIE
Sure, why not? We have a date.
Where do you want to go?

(CONTINUED)

CONTINUED: (3)

Michael hesitates.

MICHAEL
How do you feel about the
airport? My flight leaves in
three hours.

Eddie smiles.

MUSIC CUE

EXT. AIRPORT - EARLY MORNING

Planes take off.

INT. AIRPORT COFFEE SHOP

Eddie sits with Michael. He says something; she laughs. They've been talking for hours. Michael checks his watch and jumps up, grabbing his bag. Eddie walks out with him.

INT. AIRPORT

Michael hurries toward the SECURITY GATE, then turns back to kiss Eddie. They look at each other and smile. Michael runs to make his flight.

Eddie stands on one side of the SECURITY GATE as Michael is on the other. She waves, watching him go.

CUT TO:

INT. EDIE AND ASTRID'S APARTMENT - LATER

Eddie enters her apartment, drops her keys on the table, then stops, surprised.

REVEAL Luke, sitting in the living room. He hasn't slept.

EDIE
Luke. What are you doing here?

LUKE
Astrid let me in.

Luke gets up and hugs Eddie tight, breaking down.

LUKE (CONT'D)
He's gone.

EDIE
I know.

(CONTINUED)

CONTINUED:

LUKE
I just... I can't do this without
you, Edie. I can't.

Luke breaks down, crying on Edie's shoulder.

CLOSE ON Edie's face, conflicted.

CUT TO:

INT. MICHAEL'S LOFT APARTMENT - AFTERNOON

Raph and Angelo sit on the couch watching telly and eating Malties with chocolate milk. Kristin comes down the stairs wearing one of Michael's shirts, stumbling tiredly into the kitchen. As she reaches for a bottle of champagne out of the fridge, the shirt she's wearing hikes up. Angelo stares; Raph notices and sends him out of the room.

RAPH
(to Angelo)
Hey, look at the time! Better go
grab your football gear, then.

Angelo puts down his cereal and exits. Raph moves for the kitchen. Kristin hands him a glass of champagne.

KRISTIN
Here. As soon as Michael walks
through that door, we're going to
celebrate.

RAPH
And what exactly is the occasion?

KRISTIN
I'm going to have a baby!

RAPH
Wha?

KRISTIN
I'm pregnant! Can you believe
it?

Kristin clinks glasses with Raph and starts to sip. Raph takes her glass.

RAPH
I'll take that. Do you know who
the father is?

(CONTINUED)

CONTINUED:

KRISTIN
(laughs like he's joking)
It's Michael, of course. Who
else? But promise you won't tell
him. I want it to be a surprise.

RAPH
Oh. It will be.

Raph downs his champagne, then spots the fortune on the
refrigerator door. He pulls it down, throwing it away.

RAPH (CONT'D)
Not exactly the kind of surprise
I was hoping for.

CUT TO:

INT. AIRPLANE

Michael in his seat as his plane takes off. He smiles, thinking
of Edie, with no idea of the surprise waiting for him back in
London. Soon, he's not going to be a fan of surprises, either.

FADE OUT.

END OF SHOW