
CHANGES ASTERISKED

A Last Kiss

screenplay by
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based on the film
l'ultimo bacio
by
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property of Lakeshore Entertainment

A LAST KISS

FADE IN:

1 EXT. WEALTHY SUBURB OF SEATTLE -- NIGHT (DAY 1) 1

A polished black Toyota Prius skims the wet street.

MICHAEL (V.O.)

I'm twenty-nine years old. I'll be
thirty next month.

2 INT. MICHAEL'S PRIUS - DRIVING -- NIGHT 2

MICHAEL, 29, handsome, well dressed, contented, drives; JENNA,
28, beautiful, radiantly happy, sits in the passenger seat.

MICHAEL (V.O.)

When I was twelve, I closed my eyes
and pictured what it would be like
when I was this age, and this is exactly
what I saw. Great job, great apartment,
beautiful girlfriend and good friends.
Actually, in my picture, the girlfriend
was replaced by a really cool car, but
I was twelve.

JENNA

What are you thinking?

MICHAEL (V.O.)

What great mileage this gets.
(off her look)
And how lucky I am.

She beams. He turns to look out his side window as they drift
up to the light. The pretty woman in the sports car next to
them smiles. Michael returns his eyes to the road and drives
on. *

3 EXT. JENNA'S PARENTS' HOUSE -- NIGHT 3

Push in on the backyard toward the dining room window.

MICHAEL (V.O.)

Jenna and I met three years ago and
moved in together just after that.
She's fabulous, the sex is amazing,
even her parents are great.

Find Michael and Jenna sitting with her parents, ANNA and
STEPHEN. *

4 INT. JENNA'S PARENTS' HOUSE - DINING ROOM -- CONTINUOUS 4

JENNA

We have something to tell you.

She takes Michael's hand. A smile broadens on Anna's face.

ANNA

(anticipating)

You're getting--

JENNA

--A baby.

ANNA

(takes a quick turn)

--a baby!

(to Stephen)

They're getting a baby.

(to Jenna & Michael)

You're getting a baby.

JENNA

I'm six weeks pregnant!

ANNA

This is fabulous!

(jumping up)

Champagne! We have to make a toast!

Where's all our champagne?

We can see by the way she's talking that the woman is in shock.

STEPHEN

In the bar under the sink.

ANNA

(realizes/to Jenna)

But you can't drink. What am I thinking? That's okay, we'll drink for you; we're good at that.

(calling back)

Don't say anything till I get back.

She disappears into the butler's pantry.

JENNA

What do you think, Daddy?

STEPHEN

I think it's a big thing.

(with a smile)

Though not usually the first big moment in your adult life...

JENNA

We were thinking about getting married before, but now it's a little weird. I mean, we don't want people thinking we got married because we had to, because that's not the case, and--

ANNA

(returning with bottle)
No one will think that.

JENNA

Remember Lucy's wedding?

ANNA

Oh please, the girl's a slut; she completely trapped that poor man.
(off Jenna & Stephen's smirks)
What?? It's the truth. No one's going to say that about you.

JENNA

Besides, it's not such a big deal anymore, having a baby and not being married; a lot of people are doing it.

MICHAEL

Our friends Chad and what's-her-name.

JENNA

And I really want the white dress and the veil, and I want Daddy to walk me down the aisle, and if I waddle...

ANNA

You're not going to wa--

JENNA

Mom! I want to look fabulous and thin and if I see my wedding pictures and he looks great and I'm a whale, I think I'd hate him forever.

ANNA

(thinks about this)
Yeah, I would, too. Fine, fine.
(hands bottle to Stephen)
Here, open this.

STEPHEN

It's warm.

ANNA

Because we never drink it. We have five hundred bottles of warm champagne
(MORE)

ANNA (CONT'D)
in this house. Why does everyone give
us champagne?

STEPHEN
If I open it, it's going to explode.

ANNA
Live on the edge, Stephen; open the
bottle.

Stephen relents as Anna realizes:

ANNA (CONT'D)
Oh my God. I'm going to be a
grandmother.

Bang! The bottle explodes and they snatch up mugs and water
goblets and stuff them under, trying to catch it.

STEPHEN
(raising his glass)
To my little girl, to her little boy--

JENNA
--or girl--

STEPHEN
Or girl...
(to Michael)
And to the man responsible for it all.

Michael returns the good-natured jibe:

MICHAEL
Who is feeling more responsible by the
minute.

ALL
Cheers.

As Michael and Jenna toast each other lovingly.

MICHAEL (V.O.)
If you have to settle down, if you
absolutely have to become an adult and
have a baby and all that comes with
it, this is the kind of woman you want
to do it with. You couldn't ask for
better.

5 INT. MICHAEL'S PRIUS - DRIVING -- NIGHT

5

MICHAEL (V.O.)

So, why do I feel like trading her for something with a convertible top?

JENNA

Your cousin stayed fat.

MICHAEL

Yes. She was fat before she was pregnant, she got enormous during the pregnancy, and then she went back to being fat.

JENNA

The point is she is larger now than she was before, and she's always dieting.

MICHAEL

She talks about dieting, orders a salad and covers it with a quart of "low fat" dressing. It's like watching someone eat during a crude oil spill.

JENNA

You are so cruel.
(almost cries)
I'm going to be huge and ugly.

MICHAEL

(embraces her)
No, no, sweetie, you'll never be ugly. No matter how huge you get. Ow!
(she just elbowed him)
Really, you have a great jaw line, you could pack on seventy, eighty pounds and you wouldn't get a double chin.
Ow!
(another elbow; she's smiling)
And your ass! You have a great ass, and so it will just be even greater.
Ow! I'm driving!

JENNA

What did I ever do to deserve you?

MICHAEL

You're just an incredibly lucky girl.

As she snuggles up to him.

JENNA

I am. Will you start eating with me?

MICHAEL

We'll go pound for pound.

JENNA

You promise?

MICHAEL

We'll stop and get ice cream right now.

She kisses him. Michael takes a corner, turns his head, sees...a Porsche dealership. All those gleaming, bright rag tops.

6 INT. JENNA'S PARENTS' HOUSE - MASTER BEDROOM -- NIGHT 6

Anna sits at her vanity applying lotion as Stephen watches TV.

ANNA

I'm getting so fat.

(no reaction)

Can you at least pretend to listen? I mean, it would nice if we talked at least once in our marriage.

STEPHEN

Okay, let's talk about you being fat. Could it have to do with, I'm guessing here, eating too much?

ANNA

I eat because I'm depressed! You know that tonight I was actually jealous of my own daughter? You know why?

STEPHEN

She's thinner?

ANNA

She has her whole life ahead of her. God, I made all the wrong decisions. Did you see the way Michael looked at her? Did you?

STEPHEN

Anna....

ANNA

Like he had to have her. Just once I'd like to know what that feels like.

STEPHEN

I do have to have you, dear. It's a contractual thing.

She picks up a crystal bottle and hurls it at his head. It misses and explodes against the headboard.

ANNA

Come on, crack another joke!

STEPHEN

(re: glass on sheets)
Look at this, our bed just got more comfortable.

7 INT. THE ZANDER-COHEN AGENCY - HALLWAY -- (DAY 2)

7

Michael and his friend CHRIS step out of Michael's office and head down the hall toward the kitchen.

CHRIS

The problems won't start until you get home from the hospital. So, depending on the length of her hospital stay, you'll have somewhere between twelve hours and two days when you are a good father and husband.

MICHAEL

That long?

CHRIS

I can only go by how much time Lisa gave me.

MICHAEL

(jokes)
Yeah, but Lisa hates you.

CHRIS

Not when we got married.

MICHAEL

I think she did and didn't show it because she really wanted a baby.

CHRIS

Yesterday I'm lying on the floor making faces at him. He's laughing, grabbing my nose, having a great time. I go:
(makes a face)

--booga-wooga-wooga--

MICHAEL

(joking)
As you so often do.

CHRIS

--and for some reason he cries. Just as Lisa walks into the room. So, am I the great dad who's been making his son laugh for half an hour? No, I'm the cannibal who is about to snack on her son.

MICHAEL

All I can say is: Jenna isn't Lisa.

CHRIS

There's no way of telling who they are until it actually happens.

MICHAEL

And I've always been great with kids.

CHRIS

(exiting)
Other people's kids. So was I. Doesn't count.

8 INT. MICHAEL AND JENNA'S CONDO -- EVENING

8

Jenna types on her computer as Michael pulls on his sports coat. A car horn honks.

MICHAEL

That's Izzy.

JENNA

You going to be really late?

MICHAEL

No, I have plans for you later.

They kiss.

JENNA

Does it bother you? That we didn't plan this, that it just happened?

MICHAEL

No. Are you kidding? It's great.

JENNA

...Really?

MICHAEL

Really.

JENNA
(as they kiss again)
If you got him strippers I'm gonna
have to kill you in your sleep.

MICHAEL
Strippers plural or singular?

JENNA
...You didn't.

MICHAEL
I value what passes for my life. See
ya.

He kisses her again and exits.

9 INT. THE RAWHIDE GENTLEMAN'S CLUB -- NIGHT

9

Strippers work the poles like they really mean it. At the bar sits Michael, Chris, IZZY, KENNY and MARK (the groom), drinking champagne. Kenny is the great looking Bohemian type, the others are just normal guys -- all the same age, friends forever..

IZZY
She's looking at me
again.
(to Mark)
Give me another dollar.

MARK
Break a bill!

IZZY
I got nothing left, I
paid for the drinks!

MARK
It's my bachelor party,
you're supposed to pay
for the drinks.

IZZY
Come on, she's looking
right at me.

MARK
She's looking at you
because you keep shoving
your hand in my pockets!

KENNY
I have a lot of good girls
names for you.

MICHAEL
And naming my daughter
after someone in your black
book is such a heartwarming
thought, Kenny.

CHRIS
Do you know it's going to
be a girl?

MICHAEL
No. Haven't had the test.

KENNY
(eyes on the dancer)
You need something classy:
"Celia."

MICHAEL
(shocked)
You know, I actually thought
of Celia. It's always
been one of my favorite
names.

DANCER
Thank you.

Haggis

10.

Michael looks at her, surprised - the name now ruined forever.

10 EXT. DOWNTOWN STREET -- NIGHT

10

Feeling little pain, the five friends stroll through the center of town, busy with foot-traffic even this time of night, each carrying a bottle of champagne.

IZZY

You know how many beautiful women there are in this world?

MICHAEL

I think Kenny has a list.

MARK

(to Izzy)

You don't want a beautiful woman. You only want ones who don't want you.

IZZY

Ancient history.

KENNY

So why didn't you go out with Cheri?

MICHAEL

Which one was Cheri?

Without breaking stride, the boys step over the low wall of a large fountain and wade through the water. None of them even mention this fact, as if it's completely normal behavior.

KENNY

(to Izzy)

You met her at my place on Monday. Short hair, long legs, pilates instructor?

IZZY

The one who was naked except for your shirt?

The boys start shaking their champagne, thumbs over the tops.

KENNY

That was just a friends thing; she'd just broken up with her boyfriend.

As they stop, knee deep in the water, looking out at the city lights below, we get the distinct sense that they've done this before.

CHRIS

Ready? One, two, three--!

Haggis

11.

They take their thumbs off the bottles and the champagne bursts, covering them, as they yell and hoot.

MARK

(top of his lungs)
To what we were and what we'll be!

IZZY

To that...bitch, who left me to die
and rot and LOOK AT ME NOW! FREE!

They all hoot in response.

CHRIS

And to Mark, his beautiful bride and a
lifetime supply of condoms!

More hoots.

IZZY

To that miserable BITCH!

MICHAEL

(laughing)
-who you'd gladly crawl back to if
she'd only call!

IZZY

Take that back!

Michael cackles and sprays him. Izzy lunges at Michael and they both go tumbling into the water. The others burst with laughter as Izzy flails away with his fists, trying ineffectually to hit Michael. Mark and Chris finally jump into the fray to pull him off, as Kenny stands there coolly sipping from his bottle and watching.

11 EXT. DOWNTOWN STREET -- NIGHT

11

Like drowned rats, the five friends slop their way back to Izzy's car. Kenny is the only dry one of the bunch; cool as usual, not even water touches him.

MARK

High school graduation.

CHRIS

And who's idea was it not to take off
our shoes?

MARK

Jimmy Medina.

MICHAEL

Was it? That's right. Where the hell is Jimmy, anyway?

KENNY

You don't want to know.

Izzy stops beside a parked motorcycle, Michael stops with him as the others keep walking.

IZZY

This is what we need. Twin cam 88 engine, take you right around the tip of South America and back again. *

MICHAEL

(calling to others ahead)

You guys keep going. Izzy and I will meet you in Uruguay.

Chris has stopped to wring out his loafers:

CHRIS

(to Kenny)

How is it I've never seen you wet? Can you answer me that? You were standing right beside me, you don't have a drop of water on you.

Kenny shrugs.

MARK

Izzy, have you ever even ridden a motorcycle?

IZZY

Please, I never got off one in college.

MICHAEL

That was a scooter.

IZZY

A bike is a bike.

CHRIS

Has anyone ever seen Kenny wet? It's a serious question.

MARK

Locker room.

CHRIS

I don't mean toweling off, where he could fake it; I mean actually see water on his body. Cause I think

(MORE)

CHRIS (CONT'D)

there's a whole vampire thing happening here.

Now they're all walking together again:

IZZY

How long have we been talking about going to South America? Since we were nineteen -- ten years! We're twenty-nine years old--

KENNY

(re: himself)
Twenty-eight.

MICHAEL

You're twenty-nine.

KENNY

Oh, Christ, I am.

IZZY

You know what happens next year?? Our lives are officially over. Thirty year-olds do not take motorcycle trips. They rent Winnebagos, buy coupon books and drive to Sea World. If we don't go now, we'll never go.

CHRIS

Izzy, your uncle won't even let you off early!

IZZY

I quit two weeks ago.

MICHAEL

With your dad in the hospital you quit the store? Bullshit.

IZZY

No bullshit -- gone, hasta la vista.

CHRIS

And that's every word of Spanish you speak.

Chris notices something and stops in front of a Korean Grocer's; the others don't notice and keep walking. Chris stoops and unrolls a hose the grocer uses to wash off his vegetables.

KENNY

Telephone sales.

MICHAEL
What?

KENNY
Jimmy Medina.

MICHAEL
No! Don't tell me that!

KENNY
You asked.

MARK
(feeling awful for him)
We all thought he was gonna be a CIA
agent or a bank robber....

KENNY
Telephone sales.

MICHAEL
That is so depressing.

IZZY
You want depressing? Jimmy Medina is
out there somewhere right now feeling
sorry for us. "They're doing what??
That's so depressing, man; they were
gonna do something with their lives."

Kenny looks behind him and just takes off. Chris runs up with
the garden hose spraying. As the others laugh and jump out of
the way...

12 EXT. MARK'S PARENTS' HOME - BACKYARD -- AFTERNOON (DAY 3) 12

A wedding reception spreads over the sumptuous grounds of the
magnificent home; the band plays as hundreds of friends and
family members mill about, eating, chatting and celebrating
among the giant oaks that spot the massive lawn.

The family stand at the head table, toasting Mark and his bride,
EVA. Nearby sit Michael, Jenna, Kenny, Izzy, Chris, and his
wife LISA, cradling their six month-old child. MARK'S FATHER
raises his glass:

MARK'S FATHER
I have the honor of toasting my new,
beautiful daughter-in-law, Eva, and my
son, Mark. It is my sincere hope that
together, you find the happiness that
has eluded your mother and I.

His wife and friends laugh with his obvious joke.

MARK'S FATHER (CONT'D)
To Eva and Mark!

Michael glances toward a nearby table. A beautiful young BLONDE is looking right at him. He smiles and looks away.

ALL
Eva and Mark!

Chris, Kenny, Izzy and Michael applaud and chant for a speech. Mark stands to applause.

MARK
I'm overwhelmed.

IZZY
(calling out)
You're hung over!!

Laughter.

MARK
No, I am truly overwhelmed...by the sight of my family...
(re: other tables)
-and my family and my family and my family...
(laughter)
...and by my friends, who are dwarfed by comparison---

IZZY
And hung over!

Now the laughter is strained and accompanied by raised eyebrows. Izzy has obviously been imbibing liberally.

MARK
...many who have been with me since high school and before. Thank you for being here and sharing this with me.

Michael throws a look back toward the young BLOND, who is laughing and talking to a girlfriend. The blond looks back; Michael quickly looks away, but not fast enough. She smiles to herself.

MARK (CONT'D)
But what I'm truly overwhelmed about is this miracle that has happened to me.

He looks at his bride lovingly, everyone "Awwwws."

ANGLE ON ANNA

and her friend LOUISE, also in her fifties, thin but just as unhappy, sitting at a table the men have abandoned. Anna eats as she eyes her husband, Stephen, standing by the bar with some other men.

ANNA

I'm leaving him.

LOUISE

How many times have you said that?

ANNA

It's been a lifetime of waking near him, sleeping with him, yelling at him, I'm ready to explode.

(puts down her forkful of food)

I'm serious. I'm leaving.

MARK

Somehow I convinced this incredible woman to marry me. And I'll never know how, because I don't understand how a guy could be so lucky.

(more "awwws")

But I want her to know how grateful I am that she said yes.

(to all)

And as glad as I am to see all of you here, I'm much more glad that she is.

(to her)

Thank you, Eva.

Eva cries and Mark kisses her to applause.

IZZY

gets up and heads to the bar.

BACK WITH MICHAEL AND JENNA

Their eyes on the bride and groom. Michael sneaks a peek in the direction of the blonde -- now she is looking right at him. She offers him a big smile and he smiles back.

JENNA

Isn't she beautiful?

Michael snaps his attention back to Jenna, who hasn't taken her eyes off the beautiful bride.

MICHAEL

She doesn't even compare.

Jenna smiles and takes his hand beneath the table.

Kenny sees something off screen and circles the table, whispers something to Michael and then heads off.

MICHAEL (CONT'D)

(to Jenna)

Be right back.

He nods for Chris to follow. Chris rises.

LISA
Where are you going?

CHRIS
I'll be right back.

LISA
(calling after him)
You were going to take the baby.

ANGLE ON KENNY

as Chris and Michael catch up and weave through the crowd.

CHRIS
What's up?

MICHAEL
Arianna's here.

CHRIS
Oh, God. Has Izzy seen her yet?

Michael throws a look to the bar, sees Izzy isn't looking.

ANGLE ON IZZY AND MARK'S UNCLE - AT THE BAR

MARK'S UNCLE
And then I'm hoping he'll join the
practice. What about you?

IZZY
I'm recreating Che Guevara's motorcycle
trip around South America.

Mark's Uncle tries to fashion a response.

BACK WITH MICHAEL, CHRIS AND KENNY

cutting a path through the crowd. They pass a beautiful young
raven-haired woman, APRIL, who intercepts Kenny.

APRIL
Hey! How are you?

Kenny turns back as Michael and Chris keep going.

KENNY
I'm great, you?

Michael and Chris know not to get between Kenny and a beautiful
woman, so they wait impatiently a short distance off.

APRIL

Crazy, meeting here. I've been thinking about you.

KENNY

Yeah?

APRIL

I think I still have your phone number. We should get together some night.

KENNY

Great, give me a call. See ya.

Kenny catches up with his friends.

CHRIS

Who's she?

KENNY

Haven't got a clue.

The boys move with purpose through the crowd, until they come upon ARIANNA, an attractive 29 year-old wearing glasses.

MICHAEL

Hi, can we talk to you for a sec?

ARIANNA

All of you?

CHRIS

(gently)

Arianna, what are you doing here? You know it's gonna drive him crazy.

ARIANNA

Oh please, he won't even notice me with all these people.

She goes to step away, Chris takes her arm and pulls her out of sight. Arianna pivots and flings her arm out of his grasp.

ARIANNA (CONT'D)

What am I supposed to do, hide under a rock??

CHRIS

No, but a modicum of sensitivity would be nice.

KENNY

You were invited to church; this is the reception.

ARIANNA

I said I wasn't coming; I changed my mind! Get out of my face!

MICHAEL

Arianna, he's a wreck.

ARIANNA

He was a wreck before we met.

CHRIS

I'm asking you, don't do this.

ARIANNA

Do what?? I'm not doing anything!

MICHAEL

(sees Izzy approaching)
Oh, Christ.

IZZY

(stepping up)
What are you doing here?

ARIANNA

They're my friends, too.
(moving off)
Have another drink, Izzy.

IZZY

(goes after her)
Arianna...Arianna!

The boys follow at a safe distance.

ANGLE ON JENNA - AT THE FAR SIDE OF THE RECEPTION

she sees what's happening and heads over to help.

BACK WITH IZZY AND ARIANNA

ARIANNA

There are five hundred people here,
harass somebody else! You can't stand
the sight of me, that's your problem.

She moves, he follows.

IZZY

I'm trying to start clean, okay? How
am I supposed to do that when you keep
popping up everywhere?

ARIANNA
Everywhere?? This is the first time
you've seen me!

Jenna joins the boys in the background, concerned.

IZZY
It's only been six days since we broke
up!

ARIANNA
It's been the same six days for me,
and you don't see me whining.

IZZY
(sees red)
Whining? At least I'm not barking!

The boys see this going downhill fast and step in.

MICHAEL
(to Izzy)
Come on.

ARIANNA
(to boys)
Why don't you get him out of here?
He's embarrassing himself.

IZZY
You hate me, is that it?

ARIANNA
Izzy, why aren't you smart enough to
know that just asking that question is
enough to cause somebody to hate you?
Go whine someplace else. It's over,
Izzy. Find a life. *

She turns on her heel and walks away -- Izzy goes ballistic
and starts after her, but Michael, Chris and Kenny grab him.

MICHAEL
Whoa-whoa-whoa! Cut it out, you look
like an asshole!

KENNY
It's a woman, man, it isn't worth it.

JENNA
Come on, Izzy.

IZZY
I know, I know.

Jenna takes his arm and they all walk Izzy back toward their table. Michael checks over his shoulder as they walk, and sees the pretty blonde staring at him, impressed. He smiles back and disappears with the others.

13 EXT. MARK'S PARENTS' HOME - BACKYARD -- LATER

13

Michael, Jenna, Kenny stand under one of the huge sprawling oaks, swapping stories and laughing, trying to get Izzy's mind off of Arianna. Chris walks up bouncing the baby strapped to his stomach in a bright plaid carrier.

KENNY

Now there's a look.

The baby starts to fuss a little.

CHRIS

What's wrong, Matty? You hungry?

Lisa appears out of nowhere.

LISA

What did you do?

CHRIS

He's fine.

She wrenches the baby out of the carrier.

LISA

He's not fine, he's scared. If you put down your drink for two seconds you might see that. It's okay, sweetheart. Did Daddy scare you?

CHRIS

I didn't do anything!

LISA

Right, that's why he's screaming.

(to baby)

It's okay, yes it's okay.

Lisa exits with the screaming baby, Jenna follows her. Chris's friends look at their shoes.

CHRIS

(staring after Lisa)

How much longer can I stand this?

He looks back to his friends, who can offer no solace.

14 INT. MARK'S PARENTS' HOUSE - FAMILY ROOM -- MOMENTS LATER 14

Lisa paces, calming the baby; Jenna sits on the window sill.

LISA

It's like he pretends to be clueless so that I'll swoop in and take over.

JENNA

This must be hard for him, too.

LISA

It's hard for everyone; we're not kids anymore.

JENNA

There's a lot of new responsibilities...

LISA

And guess who gets them all? I mean, it is so easy to take care of Matthew, all you have to do is make him feel safe.

(to baby)

Isn't that right? Yes, it is.

(to Jenna)

Chris doesn't see him all day, then he grabs him by his heels and throws him upside down. The baby shrieks and Chris says "look, he's laughing!" He isn't laughing, he's fighting for his life. I'd like to hire some big biker to grab him by his ankles and fling him upside down, see how much he "laughs." Why don't men think?

Jenna moves closer, entranced by the baby.

JENNA

You're such a handsome boy.

(to Lisa)

It must be amazing.

LISA

It's the best thing in the world.

15 EXT. MARK'S PARENTS' HOME - BACKYARD -- AT THAT MOMENT 15

Michael walks up to the bar to order. The pretty blonde steps up from behind him. Call her KIM.

KIM

What are you drinking?

MICHAEL
Trying to decide.
(beat)
Have we met before?

KIM
Do I look familiar?

MICHAEL
No.

KIM
(laughs)
I'm Kim.

MICHAEL
Michael.

KIM
You been to the treehouse?

MICHAEL
...Treehouse?

She snags an open bottle of champagne from the bar and heads off with an impish smile. Michael follows, swept along by this unstoppable force.

16 INT. MARK'S PARENTS' HOUSE - FAMILY ROOM -- AT THAT MOMENT 16

Lisa and Jenna take care of the baby and look out the window.

LISA
Just make sure you ask for an epidural
the moment your back hits the bed.
Are you going to take LaMaze?

JENNA
I haven't really thought about it.

LISA
LaMaze is great. Not the no-drugs
part, that's just crazy, but you learn
how to breath, they teach your husband
how to massage your feet and hands...

JENNA
That I'd like.

LISA
Until labor starts, then it's just
annoying.
(admits)
I was awful, everything bothered me.

17 EXT. MARK'S PARENTS' HOME - BACKYARD -- AT THAT MOMENT 17

Michael and Kim approach a huge oak at the far side of the property and look up. Kim takes a swig from the bottle...

KIM

Isn't this fantastic?

MICHAEL

It's absurd -- it's like a condominium.

She passes the bottle to Michael and starts up the ladder. Michael takes a swig and looks up after her. Kim climbs, caring not a wit that she's wearing an incredibly short dress.

KIM

Coming?

What a question. He climbs up after her, awkwardly carrying the champagne.

KIM (CONT'D)

Are you a friend of the groom?

MICHAEL

We went to school together. He, Kenny and me.

KIM

Is Kenny the one with the girlfriend problem?

MICHAEL

No, that's Izzy.

KIM

Ah.

She gets to the top and throws her legs over the edge. Michael drops in beside her -- close, as there's only just room for the two of them at this spot.

KIM (CONT'D)

(looking out)

Isn't this great? We can see everyone and no one can see us.

MICHAEL

It's great.

KIM

Do you have a girlfriend?

Michael glances at the people in the distance, mostly hidden by leaves.

He's afraid of being seen, but the danger actually makes this more exciting. He looks back at her.

MICHAEL

...Yeah. But uh...

KIM

Ah. I see. Having a crisis, are we?

MICHAEL

What do you mean?

KIM

You know exactly what I mean.

There's so much electricity between these two you can actually see sparks.

MICHAEL

(smiles)

Do I look like I'm having a crisis?

KIM

Everyone I know is having a crisis.

MICHAEL

Me, too.

KIM

You're not supposed to have them until mid-life, but I think something's happened to our metabolisms.

MICHAEL

(smiles)

Our metabolisms?

KIM

We live so fast now; we're all chasing something so fast that we get there a long time before our parents did. Feel my heart.

He doesn't know what to do. She takes his hand and places it on her heart.

KIM (CONT'D)

See how fast that is?

MICHAEL

Yeah, mine too.

KIM

I think that's really what's responsible for Global Warming --

(MORE)

KIM (CONT'D)

(he smiles with her)
--all that activity, sending up our
body heat.

MICHAEL

I have been thinking a lot about the
polar ice caps.

KIM

See? So, it's really not your fault.
It's societal.

MICHAEL

Makes me feel much better.

KIM

And crises come and go.

MICHAEL

Yep.

KIM

Is yours coming or going?

MICHAEL

Coming.

KIM

Why's that?

MICHAEL

I don't know.

KIM

Yeah, you do.

MICHAEL

I guess...
(decides to tell the truth)
There's no more mystery. *

Michael is suddenly affected by this, as if finally saying it
aloud somehow makes it real. *

MICHAEL (CONT'D)

Everything becomes...normal and known.
And it happens without you even
noticing. *

KIM

That's sad, isn't it?

MICHAEL

(smiles)
Yeah.

KIM

What do you do?

MICHAEL

You mean what do I do? I work in advertising. You?

KIM

I want to be an actress. As soon as I finish school.

MICHAEL

Graduating this year?

Kim holds up two fingers.

MICHAEL (CONT'D)

Two more years? Well, don't rush it. College was the best time of my life.

KIM

(teasing)
Reminiscing already, huh? You must be pretty old.

MICHAEL

Twenty-nine.

KIM

Ooo, just about dead.

MICHAEL

Yep. Once you hit thirty then it's a quick step to forty and fifty...

KIM

Seventy's right around the corner.

Her cell phone rings.

KIM (CONT'D)

Excuse me.

She searches her bag for her ringing cell phone.

KIM (CONT'D)

(into phone)
Hello.
(beat)
Yeah, I'm coming....I'm coming!
(MORE)

KIM (CONT'D)

(hangs up)

I'm with three idiots who've wanted to leave since we got here.

But she doesn't make any effort to leave. They just stare at each other, their glances flicking from eyes to lips.

KIM (CONT'D)

...Well, if you work through your crisis maybe we could go out sometime.

MICHAEL

Uh, yeah. Maybe.

The kiss is imminent. Michael leans forward a hair, looks back to the people below, leans a hair closer, looks again, looks back at her and...resists. Barely.

KIM

(beat)

Shall we?

She finally stands and heads for the ladder. Michael waits for just a second, trying to gather his wits. He is totally fucked and he knows it. As he stands...

18 EXT. MARK'S PARENTS' HOME - BACKYARD -- DAY

18

At the far side of the party, Kenny and a striking brunette named DANIELLE lean against a tree.

DANIELLE

Everyone of my friends are married. I can't go anywhere; "If you don't get married soon you'll be too old to have a baby." I was with a guy for a year and all he talked about was family, family, family; it was stifling.

KENNY

I can understand. I'm Kenny.

DANIELLE

Danielle.

Arianna and a guy who looks like a MALE MODEL walk past and we FOLLOW THEM. He smiles at her, she turns and smiles at him -- and in so doing miss MICHAEL and KIM, walking past, returning from the treehouse. Michael looks back, and wonders if Arianna noticed him or not -- and then if anyone else is watching. Kim points off toward the house.

KIM

There are my friends. So, I'll see you around.

MICHAEL

Yeah, I'd like that.

KIM

(stops)

Did you...want my phone number?

MICHAEL

Uh, yeah, great.

He checks over his shoulder again; she seems a tad amused by his discomfort.

KIM

Do you have a pen?

MICHAEL

(without even checking)

No.

KIM

Then meet me at U-Dub after class some day. I'm done at three, Monday, Wednesday and Fridays.

MICHAEL

So not Tuesdays or Thursdays.

It was a dumb thing to say but the man is sure he's going to be spotted any second.

KIM

I meet my friends outside Meany Hall.

MICHAEL

Great.

She touches his face and kisses his cheek, and then walks off down the path lined with ornamental trees, toward the driveway. Hers is one of those effortless walks, a natural spring in the step, the kind that can crush a man's will under a single footfall.

The WEDDING PARTY crosses her path, returning from their photo session, lead by Calypso steel drummers. WE FOLLOW the happy couple and jubilant parents across the lawn until they pass JENNA, returning from the house. She smiles at the bride and moves on, swinging her handbag, in search of Michael - and we notice her walk - the same spring, the same ease; she is heart stopping. She comes upon Chris and Izzy.

JENNA

Have you seen Michael?

But Chris has his hands full trying to restrain Izzy, who's growing more agitated watching Arianna and her male model friend.

IZZY

Six days and she already has a new guy?!

Chris looks at Jenna and shakes his head. She moves on as he grabs Izzy and pulls him away.

IZZY (CONT'D)

I haven't even had time to do my laundry!

CHRIS

(leading him off)
She invited him just to piss you off.
He's obviously gay.

IZZY

What?

CHRIS

Look at him! No straight guy looks that good.

Comforted by the thought, Izzy lets Chris yank him off. As they exit screen we land on KENNY, flirting with DANIELLE. He tries to kiss her.

DANIELLE

(laughs)
You don't waste time.

KENNY

I'm aging fast.

JENNA passes behind them and we FOLLOW HER along a path until she spots Michael and quickens her step. She finds him still staring off toward the driveway, skips up behind him and throws her arms around him in a huge hug.

JENNA

Caught you!

He almost has a stroke.

JENNA (CONT'D)

You've been hiding, haven't you?

MICHAEL
(smiles/recovering)
I've been right here.

JENNA
Don't worry, you missed her throwing
the garter belt. Did you see how
beautiful Lisa's baby is?

MICHAEL
Stunning.

JENNA
I thought I wanted a girl, now I want
a boy. What do you want?

Michael pulls her close to him. Over her shoulder he catches
a glimpse of Kim laughing with her friends at the valet.

MICHAEL
A girl.

JENNA
Me, too.

WEDDING PHOTOGRAPHER (O.S.)
This way.

They turn and the wedding photographer snaps their picture.
FLASH. Freeze frame: Jenna glows, Michael looks lost.

19 INT. IZZY'S PARENTS' HOME -- DAY

19

A modest home that hasn't been painted in years. Izzy enters
through the front door, his tux looking the worse for wear.

Izzy catches his reflection in the mirror; in that brief flash
we see how much he dreads coming home. He drops his keys in
the basket and heads down the hall. He almost makes it into
his bedroom before his mom steps out of hers.

IZZY'S MOTHER
Where have you been?

IZZY
You know where I've been, at the
wedding. How is he?

IZZY'S MOTHER
You're going to break his heart, you
know that.

Izzy reluctantly heads into THEIR BEDROOM, where he sees his
father on the bed, eyes closed, oxygen mask on his face,
drifting in and out of a drug-induced sleep.

IZZY

Hey, Dad.

IZZY'S MOTHER

Get closer, he can't hear you.

(to her husband, lovingly)

Izzy's here. Do you want to say hi?

The man's eyes flutter and close again. Izzy sits on the edge of the bed.

IZZY'S MOTHER (CONT'D)

(whispers to Jake)

He keeps asking if you've been to the store. Just tell him you have.

IZZY

(loudly)

I've been to the store, Dad. Everything is fine.

IZZY'S MOTHER

(whispers)

How can you lie to him like that?

IZZY

(standing/whispering)

Can you please stop this?!

Izzy heads out.

IZZY'S MOTHER

Me? Like I'm the one who's running away.

IZZY

I'm not running away!

IZZY'S MOTHER

Keep your voice down!

Now in the hall again:

IZZY

I'm leaving because I have to, Mom! I need to feel like it's my life, like I'm doing something with my life!

Izzy slams his bedroom door behind him.

20 INT. JENNA'S PARENTS' HOUSE - KITCHEN -- EVENING

20

Anna and Stephen eat at opposite ends of the kitchen table. Anna stares blankly at Stephen. Finally:

STEPHEN

Okay, why are you staring at me?

ANNA

What would you do if I died?

STEPHEN

Buy a nice dark suit.

ANNA

Would you even notice I wasn't here?

STEPHEN

Trust me, I'd notice.

ANNA

So, you'd do what? Go out and get some young thing who would take all your bullshit? Someone who would just sit here in silence and smile?

STEPHEN

Do you have somebody in mind?

ANNA

I've decided to leave you.

STEPHEN

Uh-huh.

ANNA

And this time I'm going to do it. Just consider that from this second on, we're not together anymore. Get it?
(beat)
Well?

STEPHEN

You're still here; so am I.

ANNA

In body only.

STEPHEN

Anna, if it was only your body, it would be a lot quieter.

ANNA

The only reason I'm talking at all is to tell you I'm gone; I look like I'm here, it's just because I haven't found anywhere else yet; but as far you're concerned, I'm not here!

The phone rings. Unfazed, Stephen rises to answer it.

STEPHEN

Hello?... Sorry, she's not here.

He hangs up before Anna can get to it. She burns a hole in his back as he walks off. We hear the sound of a PHONE RING.

21 CLOSE ON A RINGING PHONE

21

ARIANNA steps into her kitchen in her black bra and panties and picks it up.

ARIANNA

Hello?

IZZY (O.S.)

It's me.

Arianna reacts. INTERCUT WITH:

22 INT. IZZY'S BEDROOM -- CONTINUOUS

22

Izzy perches on his unmade bed, half out of his crumpled suit.

IZZY

Don't hang up. I wanted to apologize for today.

ARIANNA

(with some sympathy)

Izzy, I really don't want to hear it.

IZZY

Can I come over?

ARIANNA

No!!

IZZY

Why? You with someone?

23 WITH ARIANNA

23

ARIANNA

Is that what you want to hear? Is that what'll do it?

IZZY

--You are, aren't you?

ARIANNA

Yes!

IZZY

You're fucking that gay guy, aren't you?

Haggis

35.

She hangs up.

24 INT. IZZY'S BEDROOM -- CONTINUOUS 24

MUSIC GRINDS as Izzy slams down the phone, grabs his soiled shirt and runs out.

25 INT. CHRIS & LISA'S APARTMENT - BATHROOM -- NIGHT 25

MUSIC BUILDS THE MONTAGE. Chris leans against the sink, ignoring the running water and the pounding on the door.

LISA (O.S.)

You've been in there for 20 minutes.
What's going on? Chris? At least
answer me!

CHRIS

I'm fine.

LISA (O.S.)

Then get out here and give me a hand!
Matthew's screaming, he just peed all
over me and I can't find the nipples.

Chris opens the door to find her standing there holding their naked, screaming son.

26 EXT. RESIDENTIAL STREETS -- NIGHT 26

Izzy runs through the night as the MUSIC surges.

27 INT. CHRIS & LISA'S APARTMENT - KITCHEN -- NIGHT 27

MUSIC almost overwhelms the dialogue now as Chris enters with the diapered child, still wailing.

LISA

Come to Mommy, she'll feed you.

CHRIS

(defensive)

I can do it. Give me the bottle.

LISA

Chris, he's screaming, just give him
to me.

CHRIS

(handing him to her)

Fine.

Lisa takes him and tries to give him his bottle, but he just screams louder.

CHRIS (CONT'D)

Yeah, that's good; you're doing a much better job.

Chris opens the fridge, trying to calm down.

LISA

(now pissed)

Tell you what, you want to help so much? You can get up in the middle of the night tonight and feed him.

CHRIS

I will!

LISA

Right. By the time I finally pry you out of bed I'm already up and might as well do it myself. I can't understand how you can't hear a baby crying.

CHRIS

I'm not a light sleeper!

LISA

You just tune it out, like you tune out everything I say.

CHRIS

Fine, forget it! Do everything yourself, that's what makes you happy.

LISA

You know what? I've given up on you. But you have a son, and he deserves more from a father. He deserves a father, period.

CHRIS

(coming back)

Really??

LISA

Really!

CHRIS

You know that since Matty was born I don't even recognize you?

LISA

Oh, I'm easy to spot; I'm the one doing all the work! You know, I really thought you were better than this. I thought I could depend on you. Big surprise!

CHRIS
(grabs his jacket)
Here's another surprise: I'm leaving!

LISA
Great, get out! Who needs you!
(as he grabs his jacket)
Chris, if you walk out that door, I'm
going to be really pissed!

CHRIS
Really?? What's that look like? Do
you burst into flames?

Chris flies out and slams the door.

LISA
(to baby)
Your father's an asshole.

28 EXT. ARIANNA'S APARTMENT BUILDING -- NIGHT

28

Izzy bursts through the gate, up the stairs and bangs on the
apartment door.

MAN'S VOICE
Who is it?

IZZY
Your neighbor, there's a problem.

The Male Model type opens the door in his boxers. Izzy jams a *
palm into his chest and knocks him back over the sofa and onto
his ass. Izzy's down the hall in a flash and finds Arianna
sitting on her bed in her best post-coital robe.

IZZY (CONT'D)
Don't say anything.

ARIANNA
Get out!

IZZY
Ari, months and years will pass and
maybe you'll always hate me, but I
hope not, because I don't even know
what I did.

ARIANNA
You've gone nuts.

He puts his hand on the back of her neck, she tries to pull
away.

IZZY
I'm going crazy without you!

He kisses her before she rips away.

IZZY (CONT'D)
Please! I love you!

ARIANNA
You have a need, Izzy, but it has
nothing to do with love!

IZZY
What? You can read minds??

The Male Model type steps up behind him and grabs Izzy's
shoulder. Izzy pivots and clocks him smack on his ass.

ARIANNA
Stop hitting him! I'm calling the
cops!

She goes for the phone. Izzy pleads.

IZZY
Haven't you ever felt like I feel now??
I don't know what to think, what to
do....

ARIANNA
Get out.

IZZY
If I go, I'm going away. I'm going to
South America.

ARIANNA
That's not far enough!

The Male Model type gets back to his feet, but isn't about to
make the same mistake.

IZZY
You want me to leave?? Is that what
you're really saying?

ARIANNA
YES!!!!

IZZY
Fine.

He turns, knocks the model down again with one shot and charges
out of the apartment. Arianna stands there, phone in hand...she
bangs it back onto the cradle.

ARIANNA
(yells at male model)
How could you let him hit you like
that?! Have you ever used those muscles
for anything??

29 INT. KENNY'S APARTMENT - BEDROOM -- NIGHT

29

Kenny is having wild sex with a gorgeous screamer named CINDY.
Someone rings his doorbell.

KENNY
It's nothing.

He keeps pumping away. Now someone starts POUNDING.

KENNY (CONT'D)
Everything's fine, ignore it.

Harder pounding: BAM BAM BAM!

KENNY (CONT'D)
(yells)
WHO IS IT?!

IZZY (O.S.)
It's me! Open up!

KENNY
GO HOME!

Kenny pumps harder.

CINDY
(to Kenny)
Who is it?

KENNY
A friend, he'll go away.

Izzy pounds. Kenny keeps pumping.

CINDY
You think this is working for me?

Kenny reluctantly extricates himself. He storms to the front
door and flings it open. Izzy charges in, cradling his right
hand, not even registering that Kenny is stark naked.

IZZY
Get packed, we gotta leave now. If we
don't, we're gonna get sucked back in.
I mighta broke my hand. Do you have
any ice?

KENNY

In the freezer.

Kenny heads back to the bedroom as Izzy heads for the kitchen.

IZZY

It's like we're living just under a
giant sea sponge.

Kenny closes the bedroom door behind him. Izzy flings open
the fridge.

30 INT. MICHAEL AND JENNA'S CONDO - LIVING ROOM -- NIGHT 30

Michael and Jenna sit tangled together on the couch reading a
parenting magazine.

JENNA

"During this trimester, women have to
carefully inspect the things they're
feeling, because hormonal changes can
make upsets and worries seem larger
than they are."

MICHAEL

--That's true.

She playfully elbows him.

MICHAEL (CONT'D)

Ow!

JENNA

"Talking it out with your partner can
alleviate these fears and not allow
them to become overwhelming." You
getting all this?

MICHAEL

It says you can't hold everything
inside.

JENNA

I was thinking we should buy a house.

Off Michael's frozen look...

31 INT. KENNY'S APARTMENT - BEDROOM -- NIGHT 31

Kenny and Cindy drive toward climax. The doorbell rings.

IZZY (O.S.)

(calling)
I'll get it.

Kenny stops, gives up.

32 INT. KENNY'S APARTMENT - LIVING ROOM -- CONTINUOUS

32

Izzy opens the door to Chris.

CHRIS
What are you doing here?

IZZY
We're leaving.

CHRIS
(entering)
Great, count me in.

IZZY
You don't mean that.

As Chris heads to the fridge.

CHRIS
I can't stand her anymore! Where's
Kenny?

IZZY
Packing.

Chris cracks open a beer and drinks it straight down.

33 INT. MICHAEL AND JENNA'S CONDO - LIVING ROOM -- LATER

33

Michael and Jenna continue their conversation on the couch.

JENNA
You just got another promotion, my
parents will help with the down payment.

MICHAEL
I don't think that's a good idea.

JENNA
Come on, their parents did it for them.
And a mortgage probably wouldn't be
much more than our rent. What do ya
think?

MICHAEL
I think...it just makes me a little....

JENNA
I'll be getting paid maternity leave
and then I'll be going back to work.

MICHAEL

But what if you decide you want to stay at home?

JENNA

Is it something else, other than the money?

MICHAEL

It just sounds so...I don't know...final.

JENNA

...Final?

That was the wrong thing to say.

JENNA (CONT'D)

We're about to become a family.

MICHAEL

(back-peddling fast)

I know, I mean locking in a mortgage rate and everything. I guess we could go adjustable.

It worked.

JENNA

Sure.

MICHAEL

It just gives us flexibility.

34 INT. KENNY'S APARTMENT - LIVING ROOM -- NIGHT

34

Izzy and Chris sit drinking beer as Izzy ices his hand.

IZZY

You'd have already broken up if it weren't for the baby.

CHRIS

The baby is great! I love everything about him! She just makes everything impossible. It's like if I do anything at all it lessens her grip on him or something.

Kenny slumps into the room in his robe and drops into a chair, shooting them both a dirty look. Neither of them even register it.

CHRIS (CONT'D)

What's up?

35 INT. MICHAEL AND JENNA'S CONDO - BEDROOM -- NIGHT

35

Jenna lies on the floor, a newspaper laid out in front of her, as Michael brushes his teeth.

JENNA

Listen to this: recently remodeled,
three bedrooms, gourmet kitchen,
hardwood throughout....

Michael stares into the bathroom mirror; he looks old in his baggy pajamas.

JENNA (CONT'D)

Double garage, large yard. We could
get a dog.

Michael closes his eyes...and KIM steps up behind him, naked. She drapes her hands over his shoulders and bites his neck.

KIM

You coming to pick me up tomorrow?

JENNA

Do you think we should look at it?

Michael opens his eyes again; Kim is gone.

36 INT. KENNY'S APARTMENT - LIVING ROOM -- NIGHT

36

IZZY

You have every reason to come with us.

KENNY

You aren't going anywhere.

IZZY

No, you aren't going anywhere.

Cindy enters in an oversized T-shirt and leans up against the kitchen counter behind them.

CINDY

Hi, I'm Cindy.

IZZY & CHRIS

Hi./ Hello.

Amazingly, they still don't get the idea that they're intruding. She goes to get herself a beer.

KENNY

You've been talking like this for years
and you never leave.

IZZY

What do I have to stay for now? There's nobody left to hit!

CHRIS

Ari could start dating someone else.

IZZY

Shut the fuck up, okay? You're the one who's gonna wuss out.

KENNY

You're both gonna wuss out.

Cindy returns with her beer and drops onto the sofa between Izzy and Chris.

IZZY

Not me.

CHRIS

I'm in.

KENNY

Bullshit.

IZZY

(to Kenny)

We're bullshit? What about you? You were going to work for Greenpeace! Now you're pirating CD's and screwing someone new everyday. That really fulfilling you, is it? You're going to be sitting in that same chair when you're fifty and wondering what the happened!

KENNY

(to Cindy)

I don't screw someone new everyday.

CHRIS

Sometimes two in one day; better you know it now.

KENNY

They're just trying to embarrass me.

CINDY

I do what I want, he does what he wants.

IZZY

Great, you've found each other. Me? I'm rotting here! I'll die if I stay. And we can't "plan" this because something will always stop us. We're not 20 anymore, but we're not 40 yet.

(MORE)

IZZY (CONT'D)

We have to do this while we still can.
Come on, come with us.

(Kenny is up and walking)
Where are you going?

KENNY

Back to bed.

He closes the bedroom door behind him. Cindy sits there with Izzy and Chris, content to drink her beer.

37 INT. MICHAEL AND JENNA'S CONDO - BEDROOM -- LATER 37

Jenna turns out the lamp and rolls over to kiss Michael.

JENNA

Good-night.

MICHAEL

Good-night.

KIM leans in and kisses him from the other side.

KIM

Good-night.

38 INT. JENNA'S PARENTS' HOUSE - BEDROOM -- NIGHT 38

Stephen turns off his bedside lamp.

STEPHEN

Good-night.

The only light left in the room is from Anna's make-up mirror, where she sits, applying face cream. She hates what she sees.

39 EXT. CITY CENTER -- NIGHT 39

Izzy and Chris shuffle along.

IZZY

Kenny's the one who has the least holding him here, and he's the one staying. How does that make sense?

CHRIS

Him and Michael.

IZZY

Michael's happy; he's a lost cause.

CHRIS

(beat-admits)
I can't go.

IZZY

What do you mean "can't?"

CHRIS

I can't go!

They hop a temporary chain link fence, made to keep people like them out.

CHRIS (CONT'D)

What am I supposed to do? Ask for a year off work?

IZZY

You hate that job.

CHRIS

I don't "hate it" hate it. I mean, it sucks, but it's not like we're digging ditches or doing real work.

They pull off their shoes and roll up their pant legs.

CHRIS (CONT'D)

And how the hell would we live?

IZZY

You know how much it costs to live in luxury in Peru for a year?

CHRIS

How much?

They wade into the fountain, which overlooks the sparkling city below.

IZZY

No idea. But it's Peru, man! How much can it cost? Think about Argentina, after the banks collapsed? You give them an American dollar for anything and you're crowned Emperor for the day. And the women: have you seen the women there?

CHRIS

No, and neither have you, so shut up. I can't leave my son.

IZZY

I don't want to screw with you; you don't want to go because of your son, don't go. But I sat with your wife at the wedding, and three times within my hearing she ran you down in front of

(MORE)

IZZY (CONT'D)

your son. Children grow up seeing everything through their mother's eyes; so, the longer you stay, the more your son is going to be convinced that you're an emasculated asshole. And the longer you stay, the more you yell and fight in front of him, the more you really become one. That the image of a man you want to leave imprinted on your son?

(beat)

Go away for a year; really do it, and who knows...maybe your wife will be so shocked that you grew some balls that when you come back she'll be able to see you for who you are. Not this dog she keeps around to be kicked.

They stare out at the city lights as Chris lets the truth of this soak in. The TRAFFIC BELOW BLURS and the sky turns from NIGHT to DAY.

40 INT. COFFEE SHOP -- MORNING (DAY 4)

40

Anna and Louise have cappuccinos.

ANNA

I'm thinking of seeing David again.

LOUISE

David-David? It's been three years, do you even know where he is anymore?

ANNA

He'll still be teaching.

LOUISE

Oh, Anna.

41 INT. ZANDER-COHEN AGENCY - CONFERENCE ROOM -- DAY

41

Michael places a large lay-out board on the table in front of Chris and three other creative execs -- color sketches of families at home. Chris looks to be a million miles away.

MICHAEL

I sketched out some of the thoughts but we still don't have the copy.

CREATIVE EXEC 1

Where can we jump off from? Hearth and home, home is where the heart is, home on the range, home of the brave, there's no place like home....

CHRIS

I'm thinking about leaving my wife and child.

All four turn to stare at him. He sips his coffee.

42 INT. BUILDING SUPPLY STORE -- DAY

42

Izzy enters and twists his way through aisles, until he finds his UNCLE ZACK at the back counter.

IZZY

Hey, Uncle Zack

UNCLE ZACK

Izzy, good to see you. Any more time you need off? Because I'm really enjoying doing everything around here.

IZZY

...I'm not coming back, Uncle Zack.

UNCLE ZACK

Yeah, you said that.

IZZY

No, I know, but I was pissed then and I said things I shouldn't have. I just wanted to come back to tell you I appreciate you stepping in and taking over.

UNCLE ZACK

What else am I supposed to do, Izzy? My brother's dying, you're leaving, what other choice do I have?

IZZY

It's just not me, Uncle Zack. I mean some people are born to sell plywood and nail guns. I'm not.

UNCLE ZACK

You know what, Izzy? Go screw yourself. You think I was born to do this?

IZZY

No, I don't. But it just isn't enough for me.

UNCLE ZACK

You told that to your father?

IZZY

I would, if he was well.

UNCLE ZACK

Yeah, well until then, stop practicing on me.

Zack turns and disappears into the back office.

43 INT. CHRIS & MICHAEL'S OFFICE -- DAY

43

MICHAEL

Have you told her?

CHRIS

She doesn't believe me; probably because I can't believe it myself.

(beat)

I'm turning into someone I hate. I yell, I threaten...I'm turning into a prick and I don't know how to stop.

(beat)

You want to hear something ridiculous? She's the only one I ever wanted. I've had sex with three women in my life; two women in college and Lisa.

MICHAEL

...Which two?

Chris gives him a look. Michael glances at the clock and reacts.

MICHAEL (CONT'D)

Oh, shit, I'm sorry, I gotta go.

CHRIS

Where?

MICHAEL

I totally forgot, I'm supposed to pick something up. I'm really sorry, we'll talk later, okay?

And he's gone without waiting for a response, leaving Chris wondering what just happened.

44 EXT. UNIVERSITY OF WASHINGTON CAMPUS -- DAY

44

Michael's Prius pulls up in the no-parking zone adjacent to the Meany Library Building. His eyes scan the crowd of faces. The library door opens and another animated group spills out. Huddled in the pack, KIM stands out like a bright-burning beacon.

Michael watches her, unseen, entranced. Then his cell phone rings. He checks the readout: JENNA. He flips it open.

MICHAEL

Hi.

JENNA (O.S.)

I called the office, you weren't there.

As he watches Kim walk off down the sidewalk with her friends.

MICHAEL

I had to run an errand; what's up?

JENNA (O.S.)

We have a sonogram, did you forget?

MICHAEL

Oh, God, I totally did; when?

JENNA (O.S.)

If you leave right now we can still make it.

MICHAEL

On my way.

Michael hangs up, jerks the car into gear and zips forward... tooting his horn and breaking at the curb as he reaches Kim and her friends. She approaches and leans in the window.

KIM

Hi!

MICHAEL

I was just driving past and saw you.

KIM

(teasing)

You drive past here a lot?

MICHAEL

(smiles back)

I'm thinking of going back to school.

KIM

So, you weren't coming to see me?

MICHAEL

Sorry, I have a meeting, I just wanted to say hi. You want a ride?

KIM

I live really close.

MICHAEL

It's okay, I'll take you.

KIM
Honestly, it's very close.

MICHAEL
I'll take you-I'll take you.

She smiles and climbs into the car.

KIM
It's good to see you.

MICHAEL
Good to see you.

A beat of them just staring at each other, then he drives off.

MICHAEL (CONT'D)
Where am I going?

KIM
Straight ahead.
(beat)
What did you do after I left the
wedding?

MICHAEL
Just hung out with my friends.

KIM
Don't you love weddings?

MICHAEL
No, actually they make me depressed.
I see these people with such good
intentions; everlasting love and fiery
passion and two years later they're in
court arguing over who gets to walk
their Shih Tzu.

KIM
Because they're marrying the wrong
person -- stop, we're here.

MICHAEL
Here? You do live close.

KIM
Told you.
(teasing)
So, yesterday was like a nightmare for
you -- all those relationships
dissolving before your eyes.

MICHAEL
It wasn't all awful.

That same kiss hangs in the air between them again. His phone beeps.

KIM

I think that's yours,

He checks it -- a TEXT MESSAGE: HURRY, LOVE! She leans over to see it but he clears the screen.

MICHAEL

Sorry, I gotta go.

KIM

You doing anything for the long weekend?
Almost everyone here is going away.

MICHAEL

Just staying around.

KIM

You wanna come to a party with me
tomorrow night?

MICHAEL

...Why not?

She pulls out a colorful pad and pen and jots down her number. Michael can't help staring at her; her fresh face, flowing hair, bright bracelets, hip clothing; she looks completely delicious. She rips off the page and hands it to him.

KIM

And don't even think about standing me
up.

She kisses him on the cheek and exits, disappearing through the front door of a great old brownstone converted to a Co-Ed Dorm. Michael watches until the front door closes, then....

MICHAEL

(to himself)

What the hell are you doing?

(louder)

What the hell are you doing?!

(yells)

WHAT THE HELL ARE YOU DOING?!

He hammers the steering wheel, then speeds away.

45 EXT. CITY STREETS -- DAY

45

Michael runs an amber light and disappears. Hold on a TAXI that brakes in the foreground. ANNA sits in the back, anxious, lost in her thoughts....

46 INT. MICHAEL AND JENNA'S CONDO -- DAY 46

Michael bursts through the front door and calls out:

MICHAEL
I'm here-let's go!

Jenna grabs her purse and they dash out.

JENNA
We're really late.

47 INT. TAXICAB -- DAY 47

Anna rides in the back of the cab; spots where she's going:

ANNA
This is it.

48 EXT. CITY CENTER -- AFTERNOON 48*

Izzy sits on a bench, the park behind him, classifieds on his lap. He circles another used motorcycle then checks his watch and glances at the coffee shop across the street. The door opens and Arianna appears with her afternoon coffee, walking back to her office with a female co-worker. It takes everything Izzy can muster not to follow her.

49 INT. KENNY'S APARTMENT - BEDROOM -- AFTERNOON 49

Kenny and SHANDRA, a brand new beauty, lie in post-coital bliss.

SHANDRA
Can I ask you a question? Is our relationship just about sex, or do you care about me a little bit?

KENNY
(beat)
I care about you a little bit.

SHANDRA
I knew it.

He might as well have pledged eternal love. She snuggles as Kenny glances at his nightstand, sees a lipstick stained wine glass, casually lifts it and places it out of sight on the floor. *

50 EXT. UNIVERSITY OF WASHINGTON CAMPUS -- DAY 50

Anna searches the campus for a familiar building; thinks she finds it. A STUDENT exits; Anna approaches

ANNA

Excuse me; I'm looking for Professor
Bowler, Humanities.

STUDENT

Second floor.

ANNA

Thanks.

Anna climbs the steps, pushes in through the main door...and
stops right there; she can go no further.

51 INT. CO-ED DORM - KIM'S ROOM -- DAY 51

Kim lies curled on the love seat under her window, writing in
her diary, then staring up at the sky and dreaming of Michael.

52 INT. OBSTETRICIAN'S OFFICE -- AFTERNOON 52

Start close on a monitor -- the sonogram image of a fetus
growing in the womb...then there's the doctor's face.

OBSTETRICIAN

Ninety percent chance it's a girl.

Reveal Jenna on the examining table as this hits her. It's as
if she just realized she is actually having a child.

JENNA

....A girl?

She turns to Michael, her eyes welling up.

JENNA (CONT'D)

A girl.

Michael embraces her, the doctor smiles and...

53 INT. HUMANITIES BUILDING - U.W. -- DAY 53

Anna waits by the main door, at the end of a long hall. A
staircase lies at the far end. Footsteps; Anna looks up. A
young couple appears, locked in each other's arms, kissing and
talking. They pass her and exit. Anna almost cries.

54 INT. CO-ED DORM -- DAY 54

Kim's roommate, LIZ, pulls down a carry-on bag from the closet.

LIZ

You barely know the guy. You've seen
him twice, for a couple of minutes.

KIM

I know. Weird, huh? But it was like...
I saw him, and he looked at me, and I
had to remind myself to breathe.

LIZ

He can't be that cute.

KIM

He's perfect.

55 INT. MEDICAL BUILDING - ELEVATOR DOORS -- DAY 55

A stranger stands waiting for the elevator. The doors open revealing Jenna in ecstasy, twirling in circles. She swoons and falls into Michael's arms. The morose stranger steps onto the elevator and punches his floor. The doors close as Jenna and Michael burst into laughter.

56 INT. HUMANITIES BUILDING - U.W. -- DAY 56

A group of students clump down the stairs, passing Anna. At the back of the pack she spots Professor BOWLER; handsome, sixtyish...and he spots her and stops on the stairs. As the students clear out, the two old lovers slowly approach. They stop, inches from each other, still no words spoken. And then....a cell phone rings.

ANNA

Sorry, that's mine.

She digs for it, answers.

ANNA (CONT'D)

Hello?

57 EXT. MICHAEL'S PRIUS -- AT THAT MOMENT 57

Jenna shouts in her cell phone.

JENNA

Mom, it's a girl! I just saw her!
She's beautiful!
(to Michael)
Isn't she beautiful?

MICHAEL

A knock-out.

58 INT. HUMANITIES BUILDING - U.W. -- CONTINUOUS 58

ANNA

Honey, that's wonderful!
(to Bowler/without thinking)
My daughter is having a girl!

BOWLER
Little Jenna?

JENNA (O.S.)
Who's that?

ANNA
I'm just telling a friend. I'm so
happy for you, sweetheart!

JENNA (O.S.)
I gotta call Daddy and Michael's
parents! I love you!

ANNA
I love you, too. Congratulations!

They both hang up.

BOWLER
Congratulations.

ANNA
(almost in pain)
I'm a grandmother.

BOWLER
But a beautiful one.

Anna melts; exactly what she needed to hear.

59 EXT. CAFE - OUTSIDE TABLE -- LATER

59

Anna puts her hand on top of his.

ANNA
Now that I can look at you, it's as if
I never left. You don't know how many
times I thought about you.

BOWLER
I thought about you, too.

ANNA
Really?

He gives her a look that says "you know I did."

ANNA (CONT'D)
But did you really miss me?

BOWLER
Yeah.

ANNA

I'm so happy to see you.

BOWLER

So, why did you disappear?

ANNA

Do we have to talk about it?

BOWLER

Three and a half years without even a phone call to say you wouldn't be showing up for dinner? Yeah, I'd say we'd have to talk.

ANNA

You know why.

(off his prompting look)

I always thought...that if we stopped seeing each other, I'd find a way to save my marriage.

BOWLER

Did you? Save it?

ANNA

No.

BOWLER

I'm sorry.

ANNA

Me, too. But the important thing is, we're still here.

BOWLER

...I'm married. We have a son, two months old.

Anna can't speak.

BOWLER (CONT'D)

I waited for you for so long.

ANNA

Oh God, don't tell me that.

BOWLER

But I knew you'd never leave him.

(beat)

I'm sorry. If I'd known...

(beat)

I just got the impression that what you really wanted was a fling, something

(MORE)

BOWLER (CONT'D)
to cut the boredom. Not a relationship.
I needed a relationship.

Anna is barely even listening, just fighting back the tears
and failing. So she stands, kisses Bowler full on the lips.

ANNA
Be happy.

She bolts out of the cafe.

BOWLER
(calling after her)
Anna!

She doesn't stop.

60 EXT. COLLEGE DISTRICT STREET -- DAY

60

Anna hustles across the street and hails a cab. As she drives
off, we pan with her until we realize that we are looking out
a shop window...A TATTOO PARLOR to be exact. Izzy sits in the
hot seat; Chris stands over him as a tattooed young beauty
places the piercing gun in his nostril and FIRES.

IZZY
AHHH!-JESUS!-OW!
(leaps up. beat/to Chris)
Wasn't that bad.

Chris doesn't believe him for a second. None-the-less, he
drops into the chair. As the woman lifts the piercing gun....

61 INT. PSYCHOLOGISTS' OFFICES -- CONTINUOUS

61

Anna enters and passes the secretary's desk.

ANNA
Is he in with someone?

SECRETARY
Yes.
(realizes she isn't stopping)
He's with a patient.

But Anna flings open the door to find her husband listening to
his FEMALE PATIENT.

ANNA
Hello, dear.

STEPHEN
What's wrong?

ANNA

According to you, nothing.

STEPHEN

Come back in 40 minutes and we'll talk.

ANNA

(to female patient)

Hi, I'm his wife; are you sleeping with him? Because it would be nice to know that someone is having sex.

Stephen rises and ushers Anna toward the door.

STEPHEN

You're waiting out here and we're talking in forty minutes.

ANNA

It's okay, I just wanted to let you know that I cheated on you.

(to patient)

Nice meeting you.

She exits, closing the door. Stephen yanks it open and pursues her, grabbing her arm and ushering her into the supply room.

ANNA (CONT'D)

Now you react. If you'd dragged me into a closet before this probably wouldn't have happened.

STEPHEN

Is this another of your stunts?

ANNA

Stunt? No, but there were some difficult maneuvers involved.

STEPHEN

For both our sakes I hope this is another one of your fantasies.

ANNA

It happened three years ago; I saw him today; he's leaving his wife and running away with me; that's pretty much it.

STEPHEN

Anna, I understand you want to lash out because you feel that --

ANNA

FOR GOD'S SAKE SHUT UP! I DO NOT WANT TO "TALK THIS OUT!" I DON'T WANT YOUR
(MORE)

ANNA (CONT'D)
FUCKING "UNDERSTANDING!" I WANT SOMEONE
WHO IS FLESH AND BLOOD -- AND SINCE
YOU DON'T QUALIFY ON EITHER COUNT, I
DON'T WANT YOU!

And she grabs the door and bursts out of the office.

62 INT. MICHAEL AND JENNA'S CONDO - LIVING ROOM -- DAY 62

Jenna opens the front door and heads for the ringing phone.

JENNA
Hello?

ANNA (O.S.)
I've left your father.

JENNA
What happened?

63 EXT. CITY STREET -- CONTINUOUS 63

Anna waves down a cab as she speaks on her cell phone.

ANNA
Nothing happened; that's why I'm
leaving. I'm going to Louise's.

JENNA (O.S.)
--Mom?

ANNA
(speeds through)
--but I wanted to let you know that I
really am happy for you and the baby
and I'm not jealous of you; call me
if you need me, I love you.

She hangs up and hops into a cab.

64 INT. MICHAEL AND JENNA'S CONDO -- CONTINUOUS 64

JENNA
Mom?

Dial tone.

65 INT. STEPHEN'S OFFICE -- DAY 65

FEMALE PATIENT
Then the mattress is smothering me and
I jump out the window, but my husband
is chasing me with a pillow...

Stephen turns and stares out the window.

66 EXT. RESIDENTIAL STREETS -- DAY 66

Michael sits parked out front of their condo. A couple passing with two strollers catches his attention. They're arguing.

67 INT. KELLY'S APARTMENT -- EVENING 67

Kelly, Kenny's latest bed-mate, opens the door to reveal Kenny, holding a bottle of wine. Kelly wipes her hands on her apron.

KELLY

Perfect timing! My dad's here, come in and meet him.

She hurries back to the kitchen. Kenny stands frozen in the doorway.

68 INT. NEIGHBORHOOD BAR -- EVENING 68

Chris drinks as Izzy traces a pen over a map of South America; both men sport their new piercings.

IZZY

After we get through Panama we have to split west toward Venezuela or south to Ecuador....

Kenny drops into the booth beside them, still holding the wine.

KENNY

South.

69 INT. JENNA'S PARENTS' HOUSE -- EVENING 69

Anna grabs a hanging bag and rolls her carry-on out the door.

70 INT. NEIGHBORHOOD BAR -- EVENING 70

The map still in front of them, Kenny checks the classifieds.

IZZY

So, we buy two bikes and one of us rides on the back.

KENNY

Not behind me. I'm not good with the clingy thing.

CHRIS

What a shock.

KENNY
 (re: newspaper)
 Here's a '97 for four thousand dollars.

IZZY
 (reads)
 200 CC's. You're going to climb the
 Andes with 200 CC's?

Chris answers his ringing cell phone.

CHRIS
 Yes?

71 INT. CHRIS & LISA'S APARTMENT - KITCHEN -- CONTINUOUS 71

A much softer Lisa than we've seen before is on the other end of the line. Matthew sits happily in his highchair.

LISA
 Are you going to be late?

72 INT. NEIGHBORHOOD BAR -- CONTINUOUS 72

CHRIS
 I thought you said you didn't want to see me anymore.

73 INT. CHRIS & LISA'S APARTMENT - KITCHEN -- CONTINUOUS 73

LISA
 Please, I just need a few minutes to myself. Matthew's been fussy all day, I think it's his stomach. And I need some goat's milk.

74 INT. NEIGHBORHOOD BAR -- CONTINUOUS 74

Izzy and Kenny watch in silence...knowing what's going on without having to be told.

CHRIS
 ...I'll be there soon.

75 INT. CHRIS & LISA'S APARTMENT - KITCHEN -- CONTINUOUS 75

LISA
 ...Thanks.

76 INT. NEIGHBORHOOD BAR -- CONTINUOUS 76

Chris hangs up the phone, glances at the guys, stands and walks out of the bar.

KENNY

...What about a camper van?

77 INT. CHRIS & LISA'S APARTMENT -- NIGHT

77

Chris enters with two cans of goat's milk. Lisa spots him heading for the kitchen and runs for him. She throws her arms around his neck and hugs him tight.

LISA

I am so sorry; I can't stand us being like this, at each other all the time. We have to try harder? Okay? I'm going to try a lot harder.

She holds his face in her hands...and sees the piercing.

LISA (CONT'D)

What did you do?

CHRIS

It's just a thing.

LISA

Tell me that's magnetic.

CHRIS

You don't like it?

LISA

You pierced your nose?? What are you, seventeen?

CHRIS

Is this the trying harder part?

LISA

Oh, for God's sake, Chris; we have a fight about you needing to take more responsibility and you go out and stick a bolt through your nose??

CHRIS

That's what we were fighting about? For some reason I thought it was about you being a stone cold bitch twenty-four hours a day.

As he walks off:

LISA

I can really see you're trying, Chris. This is a great way to put a relationship back together; call me a bitch and walk away!

CHRIS
(quiet but direct)
Did I say I was still trying? I'm
not. I don't know how anymore. Which
is why I have to leave.

That finally gets through.

LISA
...You're serious.

CHRIS
Yeah.

LISA
You can just do that? Leave?

CHRIS
I don't know how to stay. This isn't
my home anymore.

A moment. Neither speaks. Finally Chris walks away and picks
up Matthew, pats him on the back and walks with him, as Lisa
watches...tears well in her eyes.

78 INT. MICHAEL AND JENNA'S CONDO - BEDROOM -- NIGHT 78

Michael lies in bed, watching Jenna sleep. He looks the other
way, Kim is lying beside. She opens her mouth and pulls him
in.

79 INT. CAFE -- DAY (DAY 5) 79

Anna and Jenna sit at a window table.

ANNA
I'll get a job, I'll find a place.

JENNA
You really think you can start over?

ANNA
You mean "at my age?"

JENNA
Yes.

ANNA
I'm still breathing, for God's sake.

JENNA
It was a long time ago. Daddy will
understand.

ANNA

You're saying it's too late for me, I should just settle for what I can have.

JENNA

You've been together since college!

ANNA

And I've been miserable most of that time.

JENNA

I don't think that's true.

ANNA

I just didn't let you see it.

JENNA

Trust me, you're not that good at hiding your emotions. I saw exactly when you started to be miserable, and it hasn't been most of your life.

ANNA

(sarcastically)

You're twenty-nine years old, but you know everything and I don't have a clue.

JENNA

It started three years ago. I think you had this affair, and then afterward you convinced yourself that you did it because you were miserable.

ANNA

So I created all this; it was all in my mind?

JENNA

Daddy adores you! You treat him like shit!

ANNA

Adores me? He won't even look at me!

JENNA

You know what? You make this difficult because you want it that way. Men are easy--

ANNA

--You've been with Michael three years!

*

JENNA

--and it took less than half an hour of that time to figure him out. You know exactly what daddy wants and needs, you know how to make him happy and how to make him miserable -- every woman does! If you're bored, fine - but that's your fault, not his.

80 INT. DORM - KIM'S ROOM -- AFTERNOON 80

Kim sits on her bed as Liz packs. Her cell phone rings and she picks it up.

KIM

Hello.

81 INT. MICHAEL'S OFFICE 81

MICHAEL

It's Michael.

KIM

Hey. I've been thinking about you.

MICHAEL

What kind of thoughts?

82 INT. KIM'S BEDROOM 82

KIM

You know exactly what kind of thoughts.

Liz gives her a teasing look: "you're shameless."

KIM (CONT'D)

What are you doing?

MICHAEL

I'm at work.

KIM

I'm trying to picture it. Where's your office?

83 INT. MICHAEL & CHRIS'S OFFICE 83

MICHAEL

Zander-Cohen, the ad agency.

KIM

Impressive. Do you have a view?

MICHAEL

Nice view.

84 WITH KIM AND LIZ

84

KIM

(teases)

Can you see what I'm doing?

Mouth agape, Liz tosses a pillow at her.

MICHAEL

No. It's not that nice.

KIM

So, am I going to see you tonight?

85 BACK WITH MICHAEL

85

Chris steps into the office. Michael changes the quality of his voice to something more business-like.

MICHAEL

Yeah, if you're still up for it. Do you want me to pick you up?

KIM

Eight o'clock. I'll be waiting.

Michael hangs up.

CHRIS

Who was that?

MICHAEL

Just a friend.

CHRIS

You have a friend I don't know?

MICHAEL

A guy from school, he's going through a divorce.

CHRIS

Oh.

MICHAEL

....Can I ask you a favor?

CHRIS

What?

MICHAEL

I was thinking of going out with him tonight, but Jenna really hates him, so I was going to tell her I was with you.

CHRIS

You're fucking around on her.

MICHAEL

I'm just seeing this friend of mine.

CHRIS

No; don't get me involved with this.
How can you fuck around on Jenna?
She's beautiful, she's sexy, and she's
like a guy, she's perfect.

MICHAEL

I'm telling her I'm out with you.

Chris's phone rings.

CHRIS

No! I'm a terrible liar, I'll screw
it up and neither of you will talk to
me again; I have enough problems!

MICHAEL

(exiting)
I have faith you in..

CHRIS

Michael!
(but he's gone)
MICHAEL!

No response. Chris grabs his ringing phone.

CHRIS (CONT'D)

Yeah?....Where?

86 EXT. CAMPER SALES LOT. -- AFTERNOON

86

Kenny, Chris, and Izzy walk with a car salesman.

SALESMAN

It was modified by a real freak. Twin
saddlebag tanks hold 120 gallons of
fuel...

They opens all four doors and look in.

SALESMAN (CONT'D)

Four bunks, stove, john, a portable
shower, rack for mountain bikes and I
have someone else coming tomorrow who
wants it.

Izzy's phone rings. He steps away to answer.

IZZY

Hello?

Izzy's face changes.

IZZY (CONT'D)

Okay.
(to guys)
I gotta go.

He takes off.

87 INT. IZZY'S PARENTS' HOME -- AFTERNOON

87

Izzy rushes in, runs to his father's room. Uncle Zack and a nurse hover; his mom sits holding her husband's hand.

IZZY'S MOTHER

You're going to be okay; everything's okay.

Izzy slips in and takes his father's hand.

IZZY

Hey, Dad. It's me. It's Izzy.

His father stops breathing.

88 EXT. BABY STORE -- LATE AFTERNOON

88

Jenna stops at the window, stares at a beautiful blue baby carriage. She can't help smiling.

89 INT. DORM - KIM'S ROOM -- LATE AFTERNOON

89

Liz searches a packed suitcase as Kim holds up outfits in the mirror.

LIZ

Oh, please; my parents are the exception. They met in college and haven't stopped snuggling since. It's embarrassing. Have you seen my Sudafed?

KIM

I think sometimes you just know.
(re: the mirror)

Look at me, I'm a wreck. I just met him and I'm already in love. That's never happened to me before.

We hear LIZ'S DAD's voice from downstairs:

LIZ'S DAD (O.S.)
Come on, Lizee. Don't want to keep
your mom waiting.

LIZ
(yelling downstairs)
You can live without her for two
seconds, okay?!
(storming out to hall)
Who took my Sudafed?!

90 INT. CHRIS & LISA'S APARTMENT -- NIGHT

90*

Lisa and Chris eat in silence. Finally:

CHRIS
I'm moving into Kenny's.
(no response)
There's no sense dragging this out.
(no response)
Did you hear what I said?

LISA
Do you know what you're doing? Do you
know how much he'll miss you? You're
his father.

Chris doesn't answer; Lisa goes back to eating.

91 INT. MICHAEL AND JENNA'S CONDO - BEDROOM -- NIGHT

91

Michael ties his shoes as Jenna sits by his side.

JENNA
Boy, you're going out a lot these days.

MICHAEL
Chris needs to talk; you know what
he's going through with Lisa.

JENNA
So bring him over here.

MICHAEL
He won't really open up in front of
you; guys don't do that.

JENNA
You didn't even tell me if you liked
the carriage.

MICHAEL
It's great; I told you that.

JENNA

Are you sure you're okay?

MICHAEL

Yeah, I'm fine.

JENNA

You'd tell me if you weren't, right?

MICHAEL

Of course I would.

A moment as she searches his face for the truth, cut off by the doorbell ringing.

JENNA

It's my mother.

92 EXT. CO-ED DORM -- NIGHT

92

Pouring rain. Michael pulls up in front and runs for the front door of the building door, rings the buzzer. He turns off his cell phone and throws a look back at the car -- sees JENNA sitting in the passenger seat, watching him, sadly. He pushes the image out of his mind and turns back to see the front door opening. It's Kim, looking beautiful in her tiny summer dress. She's beaming.

KIM

Hi.

MICHAEL

Hi.

She gives him a small kiss that promises much more, then runs for the car, getting drenched on the way.

93 INT. MICHAEL'S PRIUS -- CONTINUOUS

93

She jumps into the passenger seat, brushing water off her arms. Michael climbs into the driver's seat and just looks at her.

KIM

My dress is clinging, you can see everything.

MICHAEL

I won't look.

KIM

Then I'll be insulted.

MICHAEL

We wouldn't want that.

He hasn't taken his eyes off her. The seconds hang like hours between them. Finally:

MICHAEL (CONT'D)

Where are we going?

KIM

Straight and turn left.

94 INT. CHRIS & LISA'S APARTMENT -- NIGHT

94

Lisa answers the ringing phone.

LISA

Hello?...Yeah, he's here.

(to Chris)

It's Mark.

Chris takes the phone.

95 INT. FRAT HOUSE -- NIGHT

95

Kim leads Michael by the hand through the active crowd of college students. The music is loud, Michael seems right at home.

MICHAEL

(nodding to strangers)

Hi. How ya doing?

KIM

(teasing)

Your kind of party, huh?

MICHAEL

I was never in a fraternity. I was much too serious.

KIM

(laughs)

I think you were old even at 19.

MICHAEL

(laughs)

Because I knew twenty was almost thirty!

(looks around)

This is great.

Kim leads Michael deeper into the party, not as much introducing him as showing him off.

KIM

This is Sara. That's Bridgitte and John.

*

*

They ad lib hellos and move on. Michael soaks this all up, his body relaxing with every step, finally back where he belongs.

96 INT. MICHAEL AND JENNA'S CONDO - KITCHEN -- NIGHT

96

Jenna is on the phone, trying to reach Chris.

CHRIS' RECORDED VOICE
...you've reached my cell phone, leave
a message and I'll get back to you.

JENNA
(into phone)
Chris, you and Michael both have your
cell phones off. Mark called. I'm
going to Izzy's, his father died.
Everyone's going. I'll see you there.

She hangs up and looks to her mother, who stands to leave.

ANNA
I'm going. I'll be okay.

JENNA
Mom, he loves you.

ANNA
Then he would have shown it, wouldn't
he? Go to your friends, I'm going to
be okay. I really am.

She gives her daughter a kiss and leaves.

97 INT. FRAT HOUSE -- NIGHT

97

Michael waits in the crowded dining room, talking with one of
Kim's male friends. The music is louder in this room so we
can't hear what they say; Kim returns with two glasses of wine.

KIM
Do you like cheap red?

MICHAEL
I was born to drink cheap red.

Suddenly the song changes and...

KIM
AHHH! I LOVE THIS SONG!

She puts down her glass, grabs Michael and pulls him into the
next room and onto the packed dance floor. The two of them
bounce and sing along to the lively pop song.

Kim drapes her hands over his shoulders, he puts his hands on her waist...and their bouncing morphs into slow dancing, as they stare into each others' eyes...

And suddenly their mouths meet and it's like there is no one else in the room. Their kisses are hungry and passionate and we half expect them to yank their clothes off right there.

- 98 INT. JENNA'S JEEP -- NIGHT 98
The rain is lighter now, as Jenna drives toward Izzy's parents house.
- 99 INT. FRAT HOUSE -- NIGHT 99
Kim leads Michael away from the dancing and up the stairs.
- 100 INT. JENNA'S JEEP -- NIGHT 100
Jenna drives, thinking about Izzy and what he must be going through.
- 101 INT. FRAT HOUSE - A BEDROOM -- NIGHT 101
Kim opens the door and pulls him in
- MICHAEL
Who's room is this?
- KIM
Who cares?
- They fall onto the bed covered with coats, kissing and pulling * at each other. Michael reaches his hand under her dress, feels her breast, kisses her nipple. Kim gasps the touch of his mouth. They find each others' mouths again. When they break...*
- KIM (CONT'D)
Come on.
- She takes his hand and pulls him up. *
- 102 INT. JENNA'S JEEP - DRIVING -- NIGHT 102
Concerned, Jenna checks her cell phone for messages. Nothing.
- 103 INT. A NEIGHBORHOOD BAR -- NIGHT 103*
Anna sips her cocktail as the owner turns out the lights. She looks around, realizes she's the last person, and the hollowness of that realization overwhelms her. *
- 104 INT. IZZY'S PARENTS' HOME -- NIGHT 104
Izzy's uncle opens the door and Jenna steps in.

JENNA
(hugging him)
I am so, so sorry.

UNCLE ZACK
Thank you. They're in the back.

She nods and walks down the long hall, passing the kitchen without looking. A few more steps and Chris steps out behind her...sees her and immediately ducks back into the kitchen.

Jenna enters the den, where Izzy, Kenny, Mark and Eva (Mark's wife) stand with other family members. Jenna embraces Izzy. They speak in hushed voices.

IZZY
Thanks for coming.

JENNA
I don't know what to say. Are you okay?

IZZY
I don't know. The last thing I did was lie to him.

JENNA
He knew you loved him.

MARK
Where's Michael?

JENNA
He went out with Chris, I haven't been able to reach them.

EVA
Chris is in the kitchen.

Jenna turns and looks at Eva, surprised by this.

JENNA
Oh. Good.

105 INT. LOUISE'S HOUSE -- NIGHT

105

Anna unlocks the front door and enters into the foyer.

LOUISE (O.S.)
Anna?

Anna looks into the living room. Her friend Louise sits, having a drink and desert with a divorced girlfriend.

ANNA

Hi.

LOUISE

This is Virginia. We're having
Chocolate Decadence ice cream and
Cosmos. Grab a glass and a spoon.

ANNA

Thanks, but I'm exhausted. Night.

Anna peels off toward the spare bedroom.

106 INT. IZZY'S PARENTS' HOME -- NIGHT

106

Jenna finds Chris in the kitchen pulling on his jacket,
whispers:

JENNA

Hi.

CHRIS

Michael isn't here.

JENNA

Why not?

CHRIS

I don't know. Did your try him at
home? *

*

Chris moves off. Jenna watches him; what's going on? *

*

107 INT. MICHAEL AND JENNA'S CONDO -- NIGHT

107*

The phone rings. The place is dark; the phone goes unanswered. *

*

108 INT. IZZY'S PARENTS' HOME -- NIGHT

108

Jenna hangs up her cell, turns, and walks back down the long
hall toward the den...where she sees Chris saying good-bye to
Izzy. She steps up to Chris as he turns away from Izzy.
Whispers: *

*

JENNA

He's not there and his cell is still
off. Did you tell him you were coming
here? That you were coming to Izzy's?

There were no accusations in her voice, just slight confusion.
But Chris can't keep it together.

CHRIS

I can't get in the middle of this.

Chris turns on his heel and exits to the hall. And Jenna turns and watches him walk away, baffled by his behavior.

JENNA
(to herself)
The middle of what?

Eva, who has been watching, steps up behind her.

EVA
What's wrong?

It's finally dawning on Jenna; something is very wrong here. She pursues Chris, catching him in the hall. Their voices still hushed:

JENNA
In the middle of what?

CHRIS
Please, Jenna...

JENNA
In the middle of what, Chris?

CHRIS
You have to talk to Michael.

He tries to walk away again, but Jenna grabs him and pulls him into IZZY'S BEDROOM.

JENNA
What the hell are you talking about?

CHRIS
Stop asking me, okay? He's the one who should be telling you this stuff, not me.

JENNA
Tell me what?! What the fuck are you talking about?

CHRIS
No!

JENNA
Is he seeing somebody? Is he seeing somebody else?

CHRIS
Why are you asking me? I don't know!

JENNA
You don't know??

CHRIS

No! I don't know anything!

Chris bolts out of the room, heading for the front door. *

BACK IN IZZY'S BEDROOM

Cell phone at her ear, Jenna hears it ring once, then Michael's voicemail picks up. She snaps it closed and charges out down the hall -- finding Izzy's uncle in the foyer.

JENNA

Where did he go?!

UNCLE ZACK

(hushed)

Get a hold of yourself! My brother is dead, people are grieving!

She pushes past him.

109 EXT. IZZY'S PARENTS' HOUSE - FRONT PORCH

109

Chris paces furiously as he leaves Michael a message.

CHRIS

(into cell phone)

Michael, call me as soon as you hear this message!

Jenna flies out the door, catching him:

JENNA

What the fuck are you doing? You're calling him?

CHRIS

No!

JENNA

To tell him what? What the fuck is this?

CHRIS

(trying to get away)
I don't know!

JENNA

Yes, you do! Do you know her?

CHRIS

No!

JENNA

Do you know her?!

CHRIS
NO! They just met.

Jenna SCREAMS.

CHRIS (CONT'D)
Nothing's happening! She's just a
friend!

JENNA
(screams)
I'll kill him!

Jenna heads for her Jeep. Chris calls after her:

CHRIS
She's just a friend!

110 EXT. RESIDENTIAL STREET -- NIGHT

110

Kim and Michael lean against his car on the dark street, kissing passionately, teasing each other beyond distraction.

MICHAEL
I feel ten years younger.

KIM
Ten years? Then I'm seducing a younger
man. Excellent.

MICHAEL
You're trying to make me lose my mind,
aren't you?

KIM
I've already lost mine.
(beat)
Let's go back to my place. My
roommate's gone. I can spend the whole
night making love to you.

And she kisses him again, her hands pulling up his shirt.

MICHAEL
(what a thought)
Oh, God.
(but)
I can't. I have to go home.

KIM
No, you don't.

MICHAEL
It's just not that easy.

KIM

Yeah, it is.

MICHAEL

I just can't. I don't know what I thought would happen tonight...I mean I know what I hoped. But I can't. I mean, I really want to make love with you....

KIM

Yeah, I can tell.

Her hand disappears below his waist.

MICHAEL

You can tell that, huh?

KIM

Subtle signs.

MICHAEL

But I can't.

111 INT. MICHAEL AND JENNA'S CONDO -- NIGHT 111

Jenna storms into the dark house and snatches up the phone. She dials Michael's cell number and gets the same message. She pitches the phone across the room.

112 INT. LOUISE'S HOUSE - SPARE BEDROOM -- NIGHT 112*

Anna sits crying on the bed. *

113 INT. MICHAEL AND JENNA'S CONDO -- NIGHT 113*

Jenna sits on the bed, talking herself down from total meltdown.

JENNA

She's just a friend. He'll come home now. Just stay calm. Stay calm.

It doesn't work, she bursts into tears.

114 INT. MICHAEL'S PRIUS -- NIGHT 114

Michael pulls up in front of the dorm house. Kim snaps off her seat belt and kisses him.

KIM

Do something for me.

MICHAEL

What?

KIM

Go home, tell her it's over and leave her.

MICHAEL

Kim....

KIM

You're a good man; you wouldn't be with me now unless you knew something in your soul. You can't force it; relationships either work or they don't.

(beat)

And I could be your last chance at happiness.

(kisses him)

Don't go.

MICHAEL

I have to.

KIM

Okay. Night.

He watches her until she gets inside.

115 INT. MICHAEL AND JENNA'S CONDO - BEDROOM -- NIGHT 115

Jenna waits, weeping, hoping. She reaches for the phone, dials.

116 INT. MICHAEL'S PRIUS - DRIVING 116

Michael turns his phone on. It rings almost instantly. He answers it as he turns a corner.

MICHAEL

Jenna?

117 INT. MICHAEL AND JENNA'S CONDO 117

JENNA

(screams)

Where the fuck are you?!

118 INT. MICHAEL'S PRIUS 118

Stunned, Michael over-steers, misses a parked car, swerves back around an oncoming car and smashes into a telephone pole. He searches the seat for the dropped cell phone, finds it.

MICHAEL

Jenna! I had an accident!

Haggis

82.

119 INT. MICHAEL AND JENNA'S CONDO 119

JENNA
(screams)
You bastard!

120 INT. MICHAEL'S PRIUS 120

MICHAEL
I had an accident!!

121 INT. MICHAEL AND JENNA'S CONDO 121

JENNA
Who the fuck were you with?!

She throws the phone and cries, inconsolable.

122 INT. MICHAEL'S PRIUS 122

MICHAEL
Shit!
(drops the phone)
I knew it!
(pounds the steering wheel)
Shit, I knew it!

He cranks the ignition until the engine catches, slams the car into drive and swerves off down the wet street.

MICHAEL (CONT'D)
Fuck! Fuck! Fuck!!

He glances in his mirror, sees...

KENNY, IZZY AND CHRIS

in the back -- as the car speeds through the streets.

IZZY
What are you gonna tell her?

MICHAEL
Shut up!

KENNY
Better make it good, Jenna's not stupid.

CHRIS
What did I tell you? Did I warn you?

MICHAEL
Shut up!

123 EXT. MICHAEL AND JENNA'S CONDO -- NIGHT

123

Michael swerves hard, misses the drive, into the bushes. He leaps out of the car and runs down the path...just as Jenna flings open the front door.

MICHAEL

I'm here! I'm here!

As he gets to her she swings wildly, slapping and pounding. Michael backs through the front door into...

124 THEIR CONDO

124

as Jenna keeps after him.

JENNA

You bastard! Why did you lie to me?!

MICHAEL

Hey! Hey calm down! You're gonna hurt the baby!

JENNA

(screaming)

What were you doing all night?! Where were you?!

MICHAEL

I was with Chris!

JENNA

--Liar!

MICHAEL

--I was with Chris for God's sake!

JENNA

--You lying bastard! You make me sick!

Michael grabs his ringing cell phone, sees the display:

MICHAEL

--It's him! You want to ask him? Ask him!

He flips it open and puts the phone to his ear.

MICHAEL (CONT'D)

--Chris--

CHRIS (O.S.)

Jenna knows everything! I didn't tell her!

Michael slaps the phone closed, his head reeling as--

JENNA

What, you didn't want me to ask him?
Is that because you're a lying piece
of shit?!

MICHAEL

I didn't do anything wrong.

JENNA

(now calmer)
Who is she?

MICHAEL

Nobody!

JENNA

I want to know who she is.

MICHAEL

It will never happen again.

Slaps him, he is genuinely surprised.

JENNA

(hushed voice)
Who is she? Did you have sex with
her? You fuck her?
(shouts)
Tell me!
(quiet again)
Did you cheat on me, you asshole?

MICHAEL

Just a kiss.

Jenna SCREAMS.

MICHAEL (CONT'D)

One kiss. It won't happen again.

JENNA

You make me sick! You slut!

MICHAEL

Slut??

His cell phone rings. They wrestle over it. She sees the ID.

JENNA

"Kim??" You have her number programmed
into your cell phone?? Who is this
slut?!

He rips the phone away and turns it off, tosses it on the floor.

MICHAEL

I didn't sleep with her!

JENNA

But you wanted to, right?!

MICHAEL

No.

JENNA

Bullshit! Is she prettier than me?

MICHAEL

No!

JENNA

Liar! What am I supposed to do now?
Fucking bastard! What am I supposed
to do now?!

MICHAEL

Nothing happened!

JENNA

Nothing??! You kissed her! You were
out all night with her! How many times
did you kiss her and DON'T LIE TO ME.

MICHAEL

...Several times.

Jenna SCREAMS.

MICHAEL (CONT'D)

We didn't have sex, I swear! It was a
mistake and I'm sorry and we still
have a life together; we're going to
be a family!

JENNA

I'm in my third month and you're already
out running around! What will you do
to me 10 years from now? Fuck that,
I'm leaving!

MICHAEL

--Jenna.

JENNA

Get out, right now. I'll tell you
when to come back for your things.

MICHAEL
We're having a baby!

JENNA
I'm the one having the baby! I'm
pregnant one, not you! She's better
off with no father than with a shit
like you!

MICHAEL
Stop this, please! It was a few kisses
after 3 years! Things happen--

JENNA
--Not to me!

MICHAEL
Stop yelling! You're gonna hurt
yourself!

JENNA
You make me sick! Get out!

MICHAEL
And go where??

She grabs a knife.

JENNA
Who cares? Go back to "Kim!"

MICHAEL
What the fuck are you doing? Put that
down, you're not going to stab me.

She lunges at him with it, almost gets him.

MICHAEL (CONT'D)
Jesus!

JENNA
Get out!

She swings at him again.

MICHAEL
Fine! I'm gone!
(heading for the door)
You want me gone, I'm gone! And by
the time you figure out you were
overreacting it'll be too fucking late!

He snatches his cell phone off the floor, flings the front
door open and storms out.

125 EXT. MICHAEL AND JENNA'S CONDO -- CONTINUOUS 125

He drops into the driver's seat and cranks the ignition. He throws his arm over the seat to back out and sees his phantom friends, Kenny, Chris and Izzy, still sitting there.

KENNY

Don't come to my place, I'm with someone.

MICHAEL

Shut up!

He screams off down the street.

126 EXT. LOUISE'S HOUSE -- NIGHT 126

Anna runs out and hops into the waiting cab. As it pulls away...

127 EXT. KENNY'S APARTMENT -- NIGHT 127

Michael mounts the stairs and bangs on the door.

128 INT. KENNY'S APARTMENT - BEDROOM -- CONTINUOUS 128

Kenny and yet another BEAUTIFUL WOMAN are having sex. He hears the banging, stops and pulls his pants on.

BEAUTIFUL WOMAN

...Who is it?

KENNY

A friend. He got caught cheating on the woman he lives with.

BEAUTIFUL WOMAN

The poor woman.

KENNY

...Yeah.

BEAUTIFUL WOMAN

Kenny? You aren't seeing anyone else, are you?

KENNY

Me?...No.

129 EXT. KENNY'S APARTMENT -- CONTINUOUS 129

Michael bangs on the door again. His cell phone rings. He sees who it is and answers, annoyed.

MICHAEL

Yeah?

130 INT. DORM - KIM'S BATHROOM -- NIGHT

130

KIM

We don't have to do anything, I just
need to see you.

131 EXT. KENNY'S APARTMENT -- CONTINUOUS

131

Michael stands there, torn.

KIM

I want you so much.

MICHAEL

(finally)
I'll be right there.

Michael hangs up and heads off down the stairs. Just as he disappears the door opens, revealing Kenny, barechested. He looks around, confused.

KENNY

Michael?

(beat)

Izzy?...Chris?

(whispers, concerned:)

Kelly?

132 EXT. CO-ED DORM -- NIGHT

132

Michael brakes, runs for the front door. It's flung open before he can even reach it. Kim falls into his arms, kissing him passionately.

133 EXT. JENNA'S PARENTS' HOUSE -- NIGHT

133

The cab sits at the curb, back door open. Anna approaches the house, crossing the lawn rather than taking the footpath...drawn toward the only light in the house, spilling out from Stephen's study. She stops in the shadows as soon as she sees him....

STEPHEN

sits in his chair, trying to read, failing. He stands and crosses to the window -- looks out, doesn't see her. What Anna sees is the anguish and concern flooding over his face, in this unguarded moment. He is a man lost in his own home. If he could cry, he would.

134 INT. CO-ED DORM - KIM'S ROOM -- NIGHT

134

Kim closes her door and whirls into Michael's arms, kissing him. He pulls away from her lips, tries one last time to resist.

KIM

I don't care about tomorrow or anything else. I only care that you're here.

His mind reels. She grabs her shirt, tugs it off over her head and pulls him into her mouth...and he can resist no longer.

They tumble to the bed, yanking off what remains of their clothes and they lose themselves in each other. And it's amazing.

FADE TO BLACK.

135 INT. KIM'S ROOM -- MORNING (DAY 6)

135

Michael lies awake, staring at the ceiling. Kim sleeps beside him like a porcelain angel. Michael crooks his neck and searches the room with his eyes, as if wondering how he landed in this foreign land; posters of young rockers, a teddy bear, brightly colored bangles and sequined knickknack boxes, binders covered in stickers, and photos: Kim kissing a boy, Kim and her girlfriends at an amusement park. It's a girl's room, not a woman's. Michael catches look at himself in the mirror. He looks completely out of place. *

136 INT. LOUISE'S HOUSE - KITCHEN -- MORNING

136

Anna and Louise sit at the breakfast table, drinking coffee.

ANNA

I've decided to go back.

LOUISE

Anna, think about it.

ANNA

I did.

137 INT. MICHAEL AND JENNA'S CONDO -- MORNING

137*

Jenna lies in bed, awake, red eyes staring blankly at the wall as the curtains billow from the windows.

138 INT. CO-ED DORM - KIM'S ROOM -- MORNING

138

Michael tucks in his shirt, snags his shoes and slips out while Kim sleeps. He peeks out her door, sees a girl disappearing into her room and exits, easing the door closed behind him.

139 EXT. CO-ED DORM -- CONTINUOUS 139

Michael tugs the front door closed and pulls on his shoes...then feels his pockets and realizes he forgot his keys. Shit.

140 EXT. CAMPER SALES LOT -- MORNING 140

Kenny pulls up in his ancient, piece-of-shit convertible VW Bug, looks across the street, and sees...

THE SALESMAN

showing their camper van to a customer who looks very interested.

141 INT. CO-ED DORM - FOYER -- MORNING 141

Kim runs downstairs to the door and opens it to reveal Michael.

MICHAEL
(stepping in)
Thanks.

She throws her arms around his neck.

KIM
I thought you'd left without saying
good-bye.

MICHAEL
I forgot my keys.

He slips out of her embrace and runs up the stairs, passing a male student on his way down.

KIM'S ROOM

Kim enters, stung, to find Michael frantically searching the room.

MICHAEL (CONT'D)
Where the hell did I leave them?

KIM
You can't wait to get back to her, can
you?

MICHAEL
(searching)
Please, I just need to find my keys.

KIM
What did I do?

MICHAEL

Nothing, you were great.

KIM

I was great. Terrific. Here.

She opens her hand -- the keys are in it.

MICHAEL

Thanks.

KIM

You'll call me?

MICHAEL

I'll call you.

And he dashes out of the room without even a kiss good-bye.

142 INT. IZZY'S PARENTS' HOUSE - HALLWAY -- MORNING

142

Izzy's mother shows Kenny to Izzy's door, knocks.

IZZY'S MOTHER

Izzy, your friend is here.

(to Kenny)

I'm worried about him.

Izzy opens the door, looking like he slept in his clothes.

IZZY

Hi.

IZZY'S MOTHER

Do you want some breakfast?

IZZY

No. Thanks, Mom.

His mother walks off as Kenny steps into the bedroom and Izzy closes the door. Izzy's Aunt watches from down the hall.

IZZY'S AUNT

(to Izzy's Mom)

He's a good boy; he won't leave you alone.

143 INT. IZZY'S BEDROOM

143

Izzy drops onto his unmade bed. His eyes are red and swollen, his face tear-stained.

KENNY

I drove by the dealership. Someone else wants to buy the van.

Izzy looks at him like "what am I supposed to do?"

KENNY (CONT'D)

The guy said he could hold it for us until noon.

(beat)

I don't know about Chris, but between the two of us we can do it. If you still want to.

(beat)

What do you want to do?

Izzy tries to push away the images of his father. He grabs his checkbook from his side-table and writes.

IZZY

Buy it.

He hands Kenny the check.

144 EXT. JENNA'S PARENTS' HOUSE -- MORNING 144

The taxi drives off as Anna opens the gate and comes down the walk, pulling her overnight bag. Stephen opens the front door and steps onto the porch. She wheels the bag up to him and stops. A moment later, he offers a small, sad smile, takes her bag for her and they walk into the house.

145 INT. MICHAEL AND JENNA'S CONDO -- MORNING 145

Jenna hasn't changed from last night's clothes. She packs the suitcases that are open on the bed. She hears something at the front door, turns.

146 EXT. MICHAEL AND JENNA'S CONDO -- CONTINUOUS 146

Michael unlocks the door, but the chain holds it fast.

147 INSIDE 147

Jenna hears the door and reacts.

MICHAEL (O.S.)

Jenna? Jenna, please....

Jenna approaches and talks through the chained door

JENNA

I'm packing. Come back later, the house will be empty.

MICHAEL

Please talk to me. Please. Things can't end this way.

JENNA

Like I did this! Move your foot.

MICHAEL

I made a terrible mistake. I panicked,
I thought my whole life would be
over....

She jams her heel down on his foot -- Michael shrieks in pain
and jumps back. Jenna slams shut the door and goes back to
her packing.

MICHAEL

bangs on the door again.

MICHAEL (CONT'D)

Jenna? Jenna, please. JENNA!

Their NEIGHBOR looks over from her porch.

NEIGHBOR

Is anything wrong?

MICHAEL

No, nothing's wrong.
(to door)

Jenna, open the door. You're carrying
our baby!

INSIDE

JENNA

Yeah, well maybe I won't keep it!!

MICHAEL

goes crazy

MICHAEL

Don't you say that! Don't even think
about something like that.

She yanks open the door, caught by the chain again.

JENNA

I can do whatever the hell I want.
We're not even married, remember?
We're both "free," just like you wanted.

MICHAEL

I'm telling you, you do not even talk
about getting rid of our baby or--

JENNA

You gonna threaten me?? Why don't you pound on your chest while you're doing it? I'm so scared of the big, hairy man. You're pitiful!

MICHAEL

Jenna, I'm sorry -- it was a mistake, I love you.

JENNA

Well, too late. Move that foot!

MICHAEL

Jenna, please--

She kicks him hard in the shin -- he screams and grabs his leg and she slams it shut.

MICHAEL (CONT'D)

I'm going to the funeral, can we talk there?

JENNA

(screams)
NOOOOO!!!

Realizing he's getting nowhere, Michael half runs, half limps off, past the staring neighbors.

148 INT. MICHAEL AND JENNA'S CONDO 148

She watches him climb into his battered car and drive off.

149 INT. CHURCH -- AFTERNOON 149

The funeral, everyone is there but Jenna. A soloist sings Ave Maria as the camera trails across the faces of the bereaved. Izzy is in pieces. Chris sits several rows back with Mark and his wife, Eva. They speak in hushed voices:

MARK

Come stay with us, you need time to think this out.

CHRIS

I'm okay at Kenny's.

EVA

(snorts)
Right.

MARK

Why are you rushing this? I mean, why do you have to leave now?

CHRIS

Because I can't stand another week of this.

MARK

What about your son? You go away for a year he won't even recognize you.

Chris clearly doesn't want to talk about this.

MARK (CONT'D)

We all know Lisa can be unbearable--
(his wife swats him)
She can! But she can also be terrific.
She's smart and she loves you.

CHRIS

(the sad truth)
No. Not anymore.

MARK

Marriage is something you have to fight for.

Chris shakes his head and Mark gives up. The camera moves back a few aisles and finds Kenny and Michael.

KENNY

Monogamy is total fiction. The only thing you did wrong was get caught.

MICHAEL

Yeah.
(beat)
But what do I do now, without her?

KENNY

Come with us. This is just the guilts. The guilts pass and the need is still there. This is your life -- you can't live it in a box.

150 EXT. JENNA'S PARENTS' HOUSE -- AFTERNOON

150

Jenna pulls up and gets out of her car with her bags. Anna sees her coming and opens the door.

ANNA

What's going on?

Jenna runs to her and cries in her mother's arms.

151 INT. MICHAEL AND JENNA'S CONDO -- NIGHT 151
Michael sits on the sofa in his pajamas, staring blankly at the TV.

152 INT. CHRIS & LISA'S APARTMENT -- NIGHT 152
Lisa watches Chris pack. *

LISA *

You think he just won't notice you aren't here?

Chris doesn't respond. *

LISA (CONT'D) *

Why are you doing this?

CHRIS

You're really asking me?

LISA

Yes.

CHRIS

Because...I don't even remember how to make you cry.

LISA

That's a great goal you've set for yourself, Chris. A really great goal.

She turns and walks away. Chris watches her go.

153 INT. KIM'S ROOM -- AFTERNOON 153
Kim lies on her bed, staring at the phone on her pillow, willing it to ring.

KIM

Please. Please call me. Call me.

Kim lifts the receiver, checks for a dial tone, hangs up. *

154 INT. MICHAEL AND JENNA'S CONDO -- NIGHT 154
Michael lies on the sofa, staring at the ceiling. His cell phone rings; he scrambles to answer it.

MICHAEL

Hello?

Haggis 97.

155 INT. KIM'S ROOM -- CONTINUOUS 155

KIM
It's me. *

156 INT. MICHAEL AND JENNA'S CONDO -- CONTINUOUS 156

Michael turns off the phone and tosses it onto the sofa.

157 INT. KIM'S ROOM -- CONTINUOUS 157

KIM
...Michael? *

She re-dials only to get his voicemail. She dials again. *

158 INT. ARIANNA'S APARTMENT -- NIGHT 158

The phone rings. Arianna appears out of the covers to answer it, revealing the man sleeping beside her.

ARIANNA
Hello?

159 EXT. STREET -- CONTINUOUS 159

IZZY
(on his cell phone)
It's Izzy.

160 INT. ARIANNA'S HOUSE -- CONTINUOUS 160

ARIANNA
What time is it?

INTERCUT WITH:

161 EXT. STREET -- CONTINUOUS 161

IZZY
Sorry, did I wake you?

ARIANNA
No, but I have to get up early.

IZZY
I just called to tell you I'm leaving tonight.

ARIANNA
I'm sorry about your father.

IZZY
Arianna? I really am going this time.

ARIANNA

I think it will be good for you.

IZZY

(not really believing it)
Yeah.

ARIANNA

Izzy...

(beat)

Call me when you get back, okay? So
you can tell me about it.

IZZY (V.O.)

It may be a while.

ARIANNA

It will be when it will be.

IZZY

Are you still with him?

ARIANNA (V.O.)

(hesitates)

...Yeah.

IZZY

I can come over right now, we can talk.

ARIANNA

Please. Don't. When you get back.
Have a good trip. Okay? Good-night. *

She hangs up. Izzy turns and walks to the camper, where Kenny
and Chris wait. Kenny and Chris ditch their empties and all
climb in. The van pulls out.

162 INT. CAMPER VAN - DRIVING -- CONTINUOUS 162*

Kenny at the wheel; Chris, and Izzy watch the road ahead.

KENNY

This is gonna be great.

They don't respond.

163 INT. MICHAEL AND JENNA'S CONDO -- NIGHT 163

Michael lies on his bed, wide awake, as NIGHT turns into DAY.

164 INT. JENNA'S PARENTS' HOUSE - BEDROOM -- MORNING (DAY 7) 164

Jenna lies in her old bed in her crumpled clothes. She pulls
herself into a sitting position, determined to go on.

165 INT. KIM'S ROOM -- MORNING 165

Kim throws some wrapping paper and scissors off her bed, drops the phone book in its place and flips through it. She finds what she's looking for, rips out a page.

166 EXT. STREETS -- MORNING 166

Kim struts down the street, wearing her best little sun dress, the phone book page in hand.

167 INT. MICHAEL & CHRIS'S OFFICE -- MORNING 167

Michael sits slumped at his desk, in agony. He finally snatches up the phone and dials.

ANNA (O.S.)

Hello?

MICHAEL

Is she there?

ANNA doesn't respond, which tells him everything he needs to know.

MICHAEL (CONT'D)

I'm coming. Don't tell her.

MICHAEL hangs up and dashes out.

168 EXT. ZANDER-COHEN AGENCY -- CONTINUOUS 168*

Michael flies out of the building and races down the sidewalk. Approaching, Kim spots him and gives chase.

KIM

Michael! Michael!

He opens his car door and turns, stunned to see her.

KIM (CONT'D)

I know I'm being a pain in the ass,
but I had to come. Hi. I bought you
something. *

She pulls a wrapped book out of her purse and hands it to him. Still in shock he doesn't respond. *

KIM (CONT'D) *

Don't you want to know what it is?
(as he unwraps it) *

It's my favorite book of poetry. I
reread one and thought of you. *

She drapes her arms around his neck. He takes her hands off him and holds them in front of his chest. *

MICHAEL

Kim...I'm having a baby with a woman who I still love very much. *

KIM

...You told me you were confused, you wanted to leave her. *

MICHAEL

I was confused. But the truth is that I need to be with her. I'm sorry.

KIM

How could you not tell me you were having a baby?

MICHAEL

Because I'm a complete shit. I really am sorry. This isn't your fault and it's not about you. *

KIM

Why do people always say that?

MICHAEL

I have to go.

She grabs him.

KIM

Okay, stay with her. I can deal with that. As long as we keep seeing each other things might change.

He puts the book and wrapping paper on the roof of the car and pulls her hands off his sweater, but she keeps grabbing at him, desperate, clawing... *

MICHAEL

Nothing is going to change! I'm sorry.

KIM

No! Don't go! Please. Don't go. *

MICHAEL

(pulling her hands away)
I'm sorry.

He gets into his car and drives off as she bursts into tears. She runs after the him. The book of poetry slides off the roof onto the street. She stumbles but keeps running.

KIM

MICHAEL! PLEASE! DON'T! MICHAEL!

MICHAEL

watches her in his rearview mirror, as she fights to keep up...and finally stops, weeping, in the middle of the street.

169 EXT. HIGHWAY OFF-RAMP -- MORNING

169

The camper van pulls onto the off-ramp and stops. Chris climbs out with his backpack.

CHRIS

I'm sorry.

Chris and Izzy bumps fists and the van drives off. Chris watches it pull onto the highway and head south.

*

*

170 EXT. JENNA'S PARENTS' HOUSE -- MORNING

170

Jenna sits in her robe, staring off at the garden, as her mother steps out of the house.

ANNA

Michael's coming over.

Jenna jumps up.

JENNA

You told him I was here?!

*

ANNA

He knew.

Jenna flies into the house.

*

171 INT. MICHAEL'S PRIUS -- MORNING

171*

Michael speeds through the streets.

172 INT. JENNA'S OLD ROOM

172

Jenna throws her clothes in her bag.

ANNA

Jenna, I know this is a very fresh wound, and it hurts like hell...and I'm sorry, I really am, sweetie. But not two days ago you were telling me that these things happen and that your father would forgive me....

*

*

*

*

*

*

JENNA

You and daddy had been together for thirty years. We aren't even married yet and this bastard is cheating on me!

ANNA

Yeah, I know.

(sits)

I don't know what to say; it's despicable, he did a really shitty thing.

JENNA

It's not a "shitty" thing, Mom, it's an unforgivable thing.

ANNA

Unforgivable? Huh. You know, sometimes I wished you'd inherited a little more of your father and a little less of me.

JENNA

Don't start on me, Mom.

ANNA

Jenna, you're having a baby.

JENNA

And I can raise her on my own!

ANNA

You're right; women do it all the time.

The front door intercom rings. They both know who it is. Jenna snatches up the phone.

JENNA

What the fuck do you want?!

MICHAEL

I just want to talk.

JENNA

Leave me alone!

She slams the phone down.

173 EXT. FRONT DOOR -- CONTINUOUS

173

Michael bangs his fists on the front door.

174 INT. LIVING ROOM

174

Stephen steps in, sees Michael through the front door. Anna comes down the stairs.

STEPHEN

What should we do?

ANNA

Let him in.

They both go to the door. Anna opens it.

MICHAEL

Thank you.

ANNA

No, wait. Let me talk to her again.

He steps back onto the porch.

175 INT. UPSTAIRS HALL

175

Anna knocks on Jenna's door.

ANNA

Jenna, open up. Michael's not here, he's outside with your dad. Jenna?

Jenna unlocks the door.

176 EXT. FRONT PORCH

176

Stephen joins Michael on the porch.

STEPHEN

You have something to say for yourself?

Michael looks down at his shoes.

MICHAEL

I don't know; I was just..stupid.

STEPHEN

(with sarcasm)

Very compelling argument--you'll have no trouble convincing her with that.

(beat/angered)

I mean, what was it? Were you just bored with her?

MICHAEL

No, I was just stupid.

STEPHEN

That much I understand. What? You didn't find her attractive anymore, she isn't smart enough, sexy enough--?

MICHAEL

No! Jenna's great! She's everything I want. I'm just...an asshole.

STEPHEN

Now we're finding common ground.

MICHAEL

(beat)

I love her, Stephen, I really do.

STEPHEN

You know what? Every asshole says that. Go down the county jail, you'll find a dozen guys they arrested this week for beating their wives or girlfriends, and I bet every one of them will tell you how much they "love" that woman. It means nothing.

MICHAEL

But it's true.

STEPHEN

And it still means nothing. How you feel is only important to you. It's what you do that counts, Michael. It's the only thing that counts. And you did do this thing, am I right?

Michael sits there, knowing Stephen is right, not knowing what to say. Finally:

MICHAEL

I just saw the rest of my life...and there were no more surprises. This was it. It was great, but it was it. I knew what to expect; I never thought I'd know what to expect.

A moment. Stephen sits beside Michael on the stoop.

177 INT. JENNA'S OLD ROOM

177

Anna takes a seat on the bed beside Jenna, who is crying.

ANNA

You have to ask yourself if he's a good man who did something terrible or if he's a terrible man. I don't want
(MORE)

*
*
*
*

ANNA (CONT'D)

you with a terrible man, why would I?
I'm your mother. But I don't think
that's Michael. And I know you still
love him.

*
*
*

JENNA

I hate his fucking guts.

ANNA

I know.

JENNA

How can it ever be the same? Tell me
that! I trusted him. How can I trust
him again? I can't.

ANNA

So then what happens?

JENNA

Then I'll be just fine.

ANNA

Sure. You can raise a child without a
husband.

JENNA

Better than having a cheating, lying
bastard for a father; what kind of
example is that?

178 EXT. FRONT PORCH

178*

STEPHEN

And you really think this isn't going
to happen again?

MICHAEL

I know it won't.

STEPHEN

(scoffs)

Right.

*
*
*

MICHAEL

Oh come on! We're supposed to be able
to learn from our mistakes! I did
something terrible, but I learned. I
mean, you're telling me nothing like
this has ever happened to you??

*
*
*
*
*

Stephen just looks at him.

*

MICHAEL (CONT'D)
It hasn't?
(Stephen shakes his head)
You're kidding. Never?

STEPHEN
Never.

MICHAEL
(overwhelmed by the thought)
Jesus.

STEPHEN
You think that's because I was never
tempted? You think this woman is the
last blonde that's gonna let you know
she wants you? Look at me. I haven't
even met my last blonde.

MICHAEL
...She's the last one I'm going to
kiss.

Stephen lets this sit there...slowly becoming convinced of
Michael's sincerity.

MICHAEL (CONT'D)
I love her, Stephen. I'd do anything
to get her back.

STEPHEN
Really? Anything?

MICHAEL
Yeah.

STEPHEN
People say that; they don't mean it.

MICHAEL
I mean it.

STEPHEN
Then it's simple. Just do whatever it
takes.

MICHAEL
(half-laughs)
It's that simple, huh?

STEPHEN
The old "die trying" thing. You can't
fail if you don't give up. But either
way, it's what you do, not what you
(MORE)

STEPHEN (CONT'D)

say. You just gotta figure out what to do.

179 INT. JENNA'S OLD ROOM

179

ANNA

(beat)

After you and I had lunch, I tried to think back to when I was happy. And I remember being very happy. But somehow I felt I was missing something, and I found someone else to fill it. And as soon as I did, I knew it was a mistake. I just wasn't brave enough to face that, so I blamed your father for suffocating me. When really, it was like one day I just forgot to breathe.

(beat)

I've looked in Michael's eyes. I see my own.... I don't know if your father should have forgiven me or not. I certainly didn't deserve it. And neither does Michael....My advice is listen to him, then make up your mind who he is.

*
*
*
*
*

180 EXT. JENNA'S PARENTS' HOUSE - STEPS -- MOMENTS LATER

180*

Michael and Stephen sit on the step, staring out. Anna comes out and sits down with them.

ANNA

She's waiting in her room.

Michael looks to Stephen, hoping for one last piece of advice or encouragement.

STEPHEN

Everybody knows the truth; they may not like it, or want to know it, but they always know. Lie and you'll lose her.

Michael nods, and heads inside. Anna sits on the steps with Stephen, takes his arm.

181 INT. JENNA'S PARENTS' HOUSE - JENNA'S ROOM -- MOMENTS LATER

181

Michael slows his pace as he gets to the door. Jenna looks at the floor. Michael enters and cautiously sits on the bed beside her.

MICHAEL

It will never happen again in my life,
I promise.

JENNA

Why did you do something so awful to
me?

MICHAEL

I was...scared.

JENNA

You know what? I don't want to hear
it!

MICHAEL

Okay.

JENNA

You said you were okay with having the
baby!

MICHAEL

What was I supposed to say, I'm
terrified that my life is over? A man
can't say that to the woman who is
having his child, he can't say that
about his baby. You would have never
forgiven me!

JENNA

You're right, and I don't! Get out!

MICHAEL

It doesn't mean I feel that way now!

JENNA

No, now you feel guilty. You're still
scared, you're just more scared of
what I'll do to you!

MICHAEL

Well...that's true.

She looks at him, almost smiles, suppresses it.

JENNA

(quietly)

You were really terrified?

MICHAEL

Completely.

JENNA

So am I, you idiot! I think I'm going to be a bad mother and I'm going to get ugly and fat and you won't love me and you'll ignore me and then I won't want you and the whole thing will fall apart and I won't know what to do!

MICHAEL

That won't happen.

JENNA

How do you know?

MICHAEL

Because I know.

JENNA

You know now but you didn't before?

MICHAEL

Yes.

JENNA

...Were you telling me the truth last night? You didn't sleep with her?

MICHAEL

...I was telling you the truth.

He sees a shard of forgiveness in her eyes. He got by on that carefully-defined truth. But does he tell her the truth?

MICHAEL (CONT'D)

...But then...I went back...

JENNA

(goes ballistic)

GET OUT! GET OUT OF HERE RIGHT NOW!
GET OUT!

She shoves him out of the bedroom and slams the door.

MICHAEL

(through the door)

I'm sorry! At least I didn't lie to you, right? I mean, I could have lied and I'd be inside the door right now but I didn't! Isn't that what you always said, the truth is more important than anything else?

The door flies open and Jenna storms out, carrying a bag and pulling on her jacket. She charges down the stairs with him on her heels.

JENNA

Not if the truth is you slept with
another woman!

MICHAEL

Jenna! I love you! I'm sorry!

She's out the door.

182 EXT. JENNA'S PARENTS' HOUSE -- CONTINUOUS 182

Jenna's Jeep flies out the drive, Michael running along side. She swerves onto the street and drives off. Michael stops, watches her go, then looks back to the house. Stephen and Anna stand in the doorway, watching. Michael runs for his banged-up Prius, hops in and limps off after his wife. *

183 EXT. MICHAEL AND JENNA'S CONDO -- MOMENTS LATER 183

Jenna's Jeep sits parked half on the sidewalk. Michael gets out of his car and runs to their front door, bangs on it as the neighbors stare quite openly.

MICHAEL

Jenna! Jenna!

184 INT. MICHAEL AND JENNA'S CONDO -- CONTINUOUS 184

Jenna picks the first heavy thing she can find and storms toward the door.

JENNA

You try and open that door and--

MICHAEL (O.S.)

I'm not going to come in!

JENNA

Damn right you're not!

185 OUTSIDE WITH MICHAEL 185

MICHAEL

But I'm not leaving either. I'm staying right here. And there's only one door, so you're going to have to see me sooner or later.

JENNA

GO AWAY!

MICHAEL

(quietly)

No. I can't. I'm sorry. This is my home; you are my home. I love you,

(MORE)

MICHAEL (CONT'D)
and I don't deserve you, but I'm not
leaving you. I can't.

INSIDE

Jenna waits, says nothing, just listens, as...

OUTSIDE

Michael slides down the door and sits. The neighbors crane
around the bushes to see. He gives them a little wave, puts
his head against the door and closes his eyes.

INSIDE

Not exactly sure how to handle this, Jenna walks away into the
kitchen, puts down her heavy object, looks back, sits down at
the counter and stares at the front door.

186 EXT. CHRIS & LISA'S APARTMENT -- DAY

186

Baby in her arms, Lisa opens the door to find Chris standing
there, his clothes dirty from the long hitch home. He takes a
moment before he can formulate the thought. The admission
doesn't come easy.

CHRIS
I can't come back. I'm sorry. I'm
going to move into Kenny's. I'm going
to try and be a better father.

Lisa nods, understanding.

LISA
Okay. Good.

A beat, she hands the baby to Chris.

LISA (CONT'D)
You can start now.

She walks away.

CHRIS
Sorry?... Lisa?

And comes back with the diaper bag and several bottles, dumps
them in his arms.

LISA
I'm exhausted. Everything is in the
bag; call if you have to. I'll see
you on Monday.

And she closes the door. Chris looks at his child, wondering how his grand gesture and statement of ultimate responsibility ended up with this unforeseen result.

187 EXT. MICHAEL AND JENNA'S CONDO -- EVENING 187

Jenna peers out, sees Michael still there, makes a point of tugging closed the curtains and turning off the lights. The last one to go off is the porch light. Michael pulls his jacket around his shoulders. *

188 EXT. MICHAEL AND JENNA'S CONDO -- NIGHT 188*

Michael lies on the doormat trying to find the least uncomfortable position. There isn't one. He finally folds the doormat up to use as a pillow.

189 EXT. MICHAEL AND JENNA'S CONDO -- MORNING (DAY 8) 189

Another set of neighbors peer out around the hedges, see Michael lying there. Michael pries himself up into a sitting position and picks the bristles out of his face. When he stands it's with no little amount of soreness.

ANGLE ON WINDOW

Jenna sneaks a peek. Sees him stretch and take a step away. Then he turns and sits back down on the mat.

MICHAEL

(through door)

You wouldn't think about getting me something to eat, would you? Or some water?

(no response)

No? Okay. *

190 INT. MICHAEL AND JENNA'S CONDO -- LATER THAT DAY 190*

Jenna, now fully dressed, paces back and forth, furious about feeling trapped in her own home. She picks up and puts down her purse a half dozen times. She finally grabs it and charges the door, flings it open. Michael falls in, she steps over him, closes the door and walks off. He watches her drive away.

191 EXT. MICHAEL AND JENNA'S CONDO -- AFTERNOON 191

Exhausted, Michael finally sleeps despite the incredible discomfort. He doesn't hear Jenna's footsteps approaching, doesn't see her unlock the door and step over him without even looking down. He only wakes when the door slams. He pulls himself up, groggily looking around. The overweight next door neighbor steps in and offers him a glass of water.

MICHAEL

Thanks.

She walks off as he drinks it straight down and stares at his empty cup...and starts to realize that Jenna may never let him back in. It almost pushes him to the point of tears, he fights them off. He looks to the window to see if Jenna is watching. She isn't, of course; they're never looking when you need them to. He looks back at his lap and into the darkness of a life without the woman he loves.

INSIDE

Jenna sneaks a peek through the curtain, and is actually a little moved.

192 EXT. MICHAEL AND JENNA'S CONDO -- NIGHT 192*

Michael lies on the doorstep, staring off. The door opens, a threadbare blanket is dropped on his head and the door closes again. Michael pulls it around his shoulders, but takes little hope from the sign. He glances out at the street to see....

A CAR

slowing. Stephen driving. He sees Michael on the porch, gives him a sympathetic nod, then drives off.

193 EXT. MICHAEL AND JENNA'S CONDO -- MORNING (DAY 10) 193

Michael is sitting up when the door opens. Jenna steps out, dressed, drops a plastic plate and sandwich on his lap and walks off. Michael picks up the pieces of sandwich that bounced all over the sidewalk and puts them back together.

194 EXT. MICHAEL AND JENNA'S CONDO -- DAY 194

The gardener works around him, then fills his water glass with the hose.

195 EXT. MICHAEL AND JENNA'S CONDO -- NIGHT 195*

Michael settles in for the night. Then feels the first drop *
of rain. *

196 INT. KENNY'S APARTMENT -- NIGHT 196*

Chris lies on Kenny's sofa, staring at his son, nestled happily *
in the crook of his father's arms. *

197 EXT. MICHAEL AND JENNA'S CONDO -- NIGHT 197

Michael sits drenched and shivering, but he still refuses to leave. Finally the door opens a crack. Michael looks up to see Jenna looking down at him through the chained door.

She removes the chain and goes upstairs.

MICHAEL

Stands...though not entirely straight. He opens the door and steps in through his front door. And the screen turns white as the image overexposes.

MICHAEL (V.O.)

And so this is the story of how I grew up and found out what I really wanted out of life. *

198 EXT. JENNA AND MICHAEL'S NEW HOUSE - BACKYARD -- DAY 198

Jenna sits in a lawn chair. Michael waters plants beside her.

MICHAEL (V.O.)

And how I found my way home; with a backyard big enough for a dog. *

A huge dog jumps up onto Michael, covering him in muddy pawprints.

199 CLOSE ON A POSTCARD IN CHRIS'S HAND 199*

MICHAEL (V.O.) *

I don't know if Izzy and Kenny found the freedom they were looking for. *

A smaller hand grabs the card and we widen to see:

200 CHRIS & HIS SON 200

walking up the walk toward Lisa's apartment -- Matthew (two years-old now) is trying to eat the post card that Chris was attempting to read; father and son are obviously much more comfortable with each other. Lisa opens the front door and reaches to take Matthew from Chris' arms. *

MICHAEL (V.O.)

Or what would have happened if they stayed. *

Lisa can't help smiling at Chris' transformation. She closes the door.

INSIDE LISA'S APARTMENT

Lisa wipes a tear of joy from her cheek and smiles to herself; Chris finally found a way to make her cry.

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

You can never really tell which road will lead you where. *

201 INT. JENNA AND MICHAEL'S NEW HOUSE 201

Michael plays with his one year-old daughter.

MICHAEL (V.O.)

But me? I found out that to be faithful
to one woman, you just need two of
them. *

Jenna kisses him on the forehead and heads out in her sweats.

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

And in that, somehow I found my freedom.

202 EXT. PARK - JOGGING TRAIL -- DAY 202

Jenna enters the trail at a steady jog.

MICHAEL (V.O.) *

Somehow Jenna found it in her heart to
forgive me. *

A man jogs past and turns to check her out.

203 INT. JENNA AND MICHAEL'S NEW HOUSE - LIVING ROOM -- DAY 203

Michael lies on the sofa with his sleeping daughter cradled in
the crook of his arm. He's in bliss.

MICHAEL (V.O.)

And I haven't thought of another woman
since. Maybe that's the mystery. I
don't know why I couldn't really see
what I had; I can't even tell you what
it was that I was missing. But I know
I found it. *

(beat) *

Will we always be this happy? I don't
know. I hope so. *

204 EXT. PARK - JOGGING TRAIL -- MOMENTS LATER 204

Jenna jogs. The handsome guy from before catches up with her,
gives her a smile. She gives him a withering look and doubles
her pace. And now by herself, she smiles, loving the attention.

MICHAEL (V.O.)

Who can say? *

FADE OUT:

The End