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)

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

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

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.
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 Anna)
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)
Haggis

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.

Stephan 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

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
 embrases 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

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)

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
(joking)
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.
Haggis

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.

INT. MICHAEL AND JENNA'S CONDO -- EVENING

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.

INT. THE RAWHIDE GENTLEMAN'S CLUB -- NIGHT

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

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

EXT. DOWNTOWN STREET -- NIGHT

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

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.

EXT. DOWNTOWN STREET -- NIGHT

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)
Haggis

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...

A wedding reception spreads over the sumptuous grounds of the magnificent house; 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.
Haggis

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."
Haggis

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.
Haggis

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.
Haggis

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.
Haggis

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

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,
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?
Haggis

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

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.
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.
Haggis

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
(best)
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 up. He knows it. As he stands...

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

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, led 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.
Haggis

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?
Haggis

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 PARENT'S HOUSE - KITCHEN -- EVENING

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.

Uh-huh.

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

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.
Haggis

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.

CLOSE ON A RINGING PHONE

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:

INT. IZZY'S BEDROOM -- CONTINUOUS

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?

WITH ARIANNA

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

She hangs up.

24 INT. IZZY'S BEDROOM -- CONTINUOUS

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

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

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

Izzy runs through the night as the MUSIC surges.

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

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.
Haggis

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!
Haggis

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

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?

YES!!!!

ARIANNA

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.
Haggis

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

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?
Haggis

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

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

Kenny and Cindy drive toward climax. The doorbell rings.

IZZY (O.S.)

(calling)

I'll get it.

40
Haggis

Kenny stops, gives up.

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

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

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.
Haggis

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

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?
Haggis

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

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

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.  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.

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

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.

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

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.

EXT. CITY CENTER -- NIGHT

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?

CHERS
Him and Michael.

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

CHERS
(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)

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

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....
Haggis

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

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.

INT. CHRIS & MICHAEL'S OFFICE -- DAY

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.

EXT. UNIVERSITY OF WASHINGTON CAMPUS -- DAY

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

MICHAEL
It wasn't all awful.
Raggsi

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

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....
Haggis

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

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

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

ANNA
This is it.

48 EXT. CITY CENTER -- AFTERNOON

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

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

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

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
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
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
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
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.

INT. MEDICAL BUILDING - ELEVATOR DOORS -- DAY

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.

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

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?

EXT. MICHAEL'S PRIUS -- AT THAT MOMENT

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.

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

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

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.

EXT. CAFE - OUTSIDE TABLE -- LATER

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)
Haggis

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

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!
(leans 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

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?
Haggis

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)
PUCKING "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

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

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

JENNA
Mom?

Dial tone.

65 INT. STEPHEN'S OFFICE -- DAY

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

Stephen turns and stares out the window.

EXT. RESIDENTIAL STREETS -- DAY

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

INT. KELLY'S APARTMENT -- EVENING

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.

INT. NEIGHBORHOOD BAR -- EVENING

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.

INT. JENNA'S PARENTS' HOUSE -- EVENING

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

INT. NEIGHBORHOOD BAR -- EVENING

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

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

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

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

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

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

LISA
...Thanks.

76 INT. NEIGHBORHOOD BAR -- CONTINUOUS

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

...What about a camper van?

INT. CHRIS & LISA'S APARTMENT -- NIGHT

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.

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

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

INT. CAFE -- DAY (DAY 5)

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!
Haggis

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

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

KIM

Hello.

81 INT. MICHAEL'S OFFICE

MICHAEL

It's Michael.

KIM

Hey. I've been thinking about you.

MICHAEL

What kind of thoughts?

82 INT. KIM'S BEDROOM

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

MICHAEL

Zander-Cohen, the ad agency.

KIM

Impressive. Do you have a view?

MICHAEL

Nice view.
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?

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.
Haggis

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
(but he's gone)
MICHAEL!

No response. Chris grabs his ringing phone.

CHRIS (CONT'D)
Yeah?....Where?

86   EXT. CAMPER SALES LOT. -- AFTERNOON

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 lock 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

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

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

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:
Haggis

LIZ'S DAD (O.S.)
Come on, Lизe. 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?!

INT. CHRIS & LISA'S APARTMENT -- NIGHT

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.

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

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.

EXT. CO-ED DORM -- NIGHT

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.

INT. MICHAEL'S PRIUS -- CONTINUOUS

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.
Hagges

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
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
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

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. Merk called. I'm going to Izy'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

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.
Haggis

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

The rain is lighter now, as Jenna drives toward Izzy's parents house.

99 INT. FRAT HOUSE -- NIGHT

Kim leads Michael away from the dancing and up the stairs.

100 INT. JENNA'S JEEP -- NIGHT

Jenna drives, thinking about Izzy and what he must be going through.

101 INT. FRAT HOUSE - A BEDROOM -- NIGHT

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

Concerned, Jenna checks her cell phone for messages. Nothing.

103 INT. A NEIGHBORHOOD BAR -- NIGHT

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

Izzy's uncle opens the door and Jenna steps in.
Haggis

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

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.

INT. IZZY'S PARENTS' HOME -- NIGHT

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 you try him at home?

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

INT. MICHAEL AND JENNA'S CONDO -- NIGHT

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

INT. IZZY'S PARENTS' HOME -- NIGHT

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??
Haggis

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.

EXT. IZZY’S PARENTS’ HOUSE - FRONT PORCH

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?!
HAGGIS

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

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
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
Anna sits crying on the bed.

113 INT. MICHAEL AND JENNA'S CONDO -- NIGHT
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
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
Jenna waits, weeping, hoping. She reaches for the phone, dials.

116 INT. MICHAEL'S PRIUS - DRIVING
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

JENNA
(screams)
Where the fuck are you?!

118 INT. MICHAEL'S PRIUS

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

119 INT. MICHAEL AND JENNA'S CONDO

JENNA
(screams)
You bastard!

120 INT. MICHAEL'S PRIUS

MICHAEL
I had an accident!!

121 INT. MICHAEL AND JENNA'S CONDO

JENNA
Who the fuck were you with?!
She throws the phone and cries, inconsolable.

122 INT. MICHAEL'S PRIUS

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

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

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?!
Haggis

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

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 Iszy, 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

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

127 EXT. KENNY'S APARTMENT -- NIGHT

Michael mounts the stairs and bangs on the door.

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

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

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

MICHAEL

Yeah?

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

KIM

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

131 EXT. KENNY'S APARTMENT -- CONTINUOUS

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

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

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

Kim closes her door and whirs 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)

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

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

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

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

139  EXT.  CO-ED DORM -- CONTINUOUS
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
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
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

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

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

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

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

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

147 INSIDE

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--
Haggis

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.

INT. MICHAEL AND JENNA'S CONDO

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

INT. CHURCH -- AFTERNOON

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
(smorts)
Right.

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

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 guilt. The guilt is gone 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

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

Michael sits on the sofa in his pajamas, staring blankly at the TV.

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

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

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

Michael lies on the sofa, staring at the ceiling. His cell phone rings; he scrambles to answer it.

MICHAEL
Hello?
Haggis

155 INT. KIM'S ROOM -- CONTINUOUS

KIM

It's me.

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

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

157 INT. KIM'S ROOM -- CONTINUOUS

KIM

...Michael?

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

158 INT. ARIANNA'S APARTMENT -- NIGHT

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

ARIANNA

Hello?

159 EXT. STREET -- CONTINUOUS

IZZY

(on his cell phone)

It's Izzy.

160 INT. ARIANNA'S HOUSE -- CONTINUOUS

ARIANNA

What time is it?

161 EXT. STREET -- CONTINUOUS

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

164  INT. JENNA'S PARENTS' HOUSE - BEDROOM -- MORNING (DAY 7)
Jenna lies in her old bed in her crumpled clothes. She pulls
herself into a sitting position, determined to go on.
Haggis

165 INT. KIM'S ROOM -- MORNING

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

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

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

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

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.

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.
Haggis

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.
Haggis

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

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

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

Michael speeds through the streets.

172 INT. JENNA'S OLD ROOM

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....
Haggis

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

Michael bangs his fists on the front door.
174 INT. LIVING ROOM

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

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

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

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)
Haggis

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 FORCH

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?

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?

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-laugh)

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)
Haggis

STEPHEN (CONT'D)
say. You just gotta figure out what
to do.

179 INT. JENNA'S OLD ROOM

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

Michael and Stephen sit on the step, staring out. Anna comes
cut 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

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.
Haggis

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

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

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

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

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)
Haggis

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

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.

CHRI

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.
Haggis

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

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

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)

Another set of neighbors peer out around the hedges, see Michael lying there. Michael prises 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

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

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.
Haggis

MICHAEL

Thanks.

She walks off as he drinks it straight down and scares 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

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)

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

The gardener works around him, then fills his water glass with the hose.

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

Michael settles in for the night. Then feels the first drop of rain.

196 INT. KENNY'S APARTMENT -- NIGHT

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

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.
Haggis

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

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

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

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

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

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

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.
(breat)
Will we always be this happy? I don't
know. I hope so.”

204 EXT. PARK - JOGGING TRAIL -- MOMENTS LATER

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