

INTERCUT W/INT. OFFICE - SAME

DYLAN

No. Not even close.

He almost steps on a dog sleeping on the floor, mouths "shit" and accidentally knocks a cup of coffee onto his lap. He mouths "shit" again. *

JAMIE

The movie starts in ten minutes.

DYLAN

I know. I'll be there.
(whispers, to co-worker)
Give me your pants.

MALE CO-WORKER

What?

DYLAN

(whispers)
I need your pants. I'll buy you
lunch tomorrow.

MALE CO-WORKER

No.

DYLAN

I'm your boss, give me your pants.

JAMIE

Please don't be late. I don't want
to miss the beginning. The first
few seconds set the tone for the
whole movie.

The guy reluctantly takes off his pants. He's not wearing any underwear. Dylan turns to another guy--

DYLAN

Give me your pants.

3 EXT. OFFICE BUILDING - NIGHT

3

Dylan bursts out, zipping on his new pants.

DYLAN

I'm almost there.

JAMIE

How far away?

DYLAN
I think I see you.

He runs across the street and jumps in his car. He peels out and zooms down the street.

4 EXT. REVIVAL MOVIE THEATER - NIGHT

4

Jamie walks up. The marquee reads "PRETTY WOMAN."

JAMIE
Where are you? I'm here.

INTERCUT W/INT. DYLAN'S CAR/EXT. STREETS - NIGHT

He speeds through the streets while talking--

DYLAN
So am I. Where are you? So many people. What are you wearing?

JAMIE
I'm wearing the only clothes outside the theater, 'cause I'm the only person outside the theater.

DYLAN
I love that outfit. You look so sexy in that.

Jamie checks out a shirtless jogger running by. She calls out--

JAMIE
Looking good. Real fluid.
(joking)
Wanna go to a movie?

5 EXT. SIDEWALK - A LITTLE LATER - NIGHT

5

Dylan sprints up an escalator and across the street - avoiding moving cars as he does.

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*

DYLAN
Count to twenty and I'll be there.

6 INTERCUT W/EXT. MOVIE THEATER - SAME - NIGHT

6

Jamie watches as couples enter, hand-in-hand.

JAMIE
You know I love this movie.
(MORE)

DYLAN

I'm here!

Kayla turns around. She's the one Dylan's been talking to.

DYLAN (CONT'D)

I'm really sorry.

KAYLA

(crazy)

We missed "Your Body is a
Wonderland!" You asshole! "Your
Body is a Wonderland!" It's our
generation's "99 Red Balloons!"
"Your Body is a Wonderland!"

DYLAN

Okay, only one song? That's not so
bad, right?

KAYLA

It was fucking "Your Body is a
Wonderland!"

She makes an "are-you-insane?" face.

START CREDITS OVER:

8 EXT. NEUTRAL SPACE - SUPER TIGHT SHOTS - NIGHT

8

KAYLA

I think we should take a break.

QUINCY

I just feel we should, you know,
chill for awhile.

PULL BACK to reveal Quincy's talking to Jamie with the Empire
State Building in the background.

*

JAMIE

Really? You're doing this? You
said I was your "soul mate."

QUINCY

I did? When?

JAMIE

When we were having sex at that bed
and breakfast.

QUINCY

Oh, well. That doesn't...

JAMIE
Doesn't what?

QUINCY
(quietly)
Count.

She shoves him and slaps the sandwich out of his hand.

KAYLA
Please don't take this personally.
It's not you at all.

Reveal Kayla is talking to Dylan outside the Capitol Records building--

DYLAN
Of course it's me. You can't say that. Break up with me, fine, but don't say it's not me. You're breaking up with me. It's me.

JAMIE
Is this why you were late? You were worried about how to break up with me?

QUINCY
No, I was late because I couldn't figure out what to wear.

JAMIE
So you went with a hoodie and sneakers. Are you going to take the SATs after this?

QUINCY
Don't lash out. You're better than that.

JAMIE
I'm really not.

Back to Dylan in Los Angeles-- (Over the following we keep cutting back and forth to tight shots of Dylan and Jamie. Kayla and Quincy are always dirty shots.)

KAYLA
I just think we're heading in different directions.

DYLAN

Yeah, you to the John Mayer concert,
and me, not. Thanks for not waiting
until after the concert, by the way.
Seriously, best breakup ever.

*

JAMIE

Let me ask you a question, and please
know I am not at all crushed by this
breakup, so be honest. Why?

QUINCY

Really? Is this a trick?

JAMIE

No, just some anthropological
research.

QUINCY

Okay. Uh, you're a little closed-
off. You're looking for someone to
sweep you off your feet, but you're
more into the idea of that someone
sweeping you off your feet than that
actual someone. Also? You seem all
together, but you're really
emotionally damaged--

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JAMIE

Okay, that's enough.

DYLAN

I was tied up at work, I'm sorry.

KAYLA

You know you might care a little
less about work and a little more
about the girl you're dating.
Last I checked "work" can't reassure
you that liking a finger up your ass
doesn't make you gay.

DYLAN

I didn't say go up, I said go--
(makes an "O" with
his fingers)
It's fine. Not your issue any more.

KAYLA

Sorry. I think you're a good guy.
A little too emotionally unavailable
if you ask me.

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DYLAN
I didn't.

*
*

QUINCY
It's my fault. You deserve someone
better.

KAYLA
I really want to stay friends.

QUINCY
Let's stay friends.

JAMIE
(no)
Sure.

DYLAN
(no)
Totally.

9 EXT. MANN'S CHINESE ON HOLLYWOOD BOULEVARD - NIGHT

9

Dylan walks with a friend through all the lame-fake super
heroes and action figures who take pictures with tourists.

DYLAN
I think I sabotage these things. I
don't know if I haven't met the right
girl or I'm just scared of thinking
she might be the last girl I'll ever
meet. Either way, I've had too many
girlfriends. It's gotta be on me.

He passes a really terrible "Superman."

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DYLAN (CONT'D)
How are you possibly Superman? You
have a gun and a crown. Are you
King Super-Gun?

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*

10 EXT. NEW YORK STREET - NIGHT

10

Jamie and a friend are walking.

JAMIE
I always thought I'd meet a guy,
then have a child. But I keep meeting
the child first.

(then)
I gotta stop buying into the bullshit
Hollywood cliché of true love.

She sees a billboard on a bus stop of a Katherine Heigl movie.

JAMIE (CONT'D)

Shut up, Katherine Heigl! You stupid
liar!

11 EXT. HOLLYWOOD BOULEVARD - NIGHT

11

Dylan walks with his friend.

DYLAN

Why do relationships always start
off so fun but then turn into suck?
It's like taking something awesome
and ruining it. Like that--

He points to a theater with the marquee: "FERRIS BUELLER:
THE MUSICAL." A man exits and through the door they see
three actors dressed in various costumes--

SINGERS

*I got the day-- the day off of school!
Chicka chicka...*

DYLAN

Travesty.

SINGERS

Bueller. Anyone. Bueller. Anyone.

JAMIE

I gotta stop having a boyfriend just
to have a boyfriend.

They take a few more steps.

DYLAN

I'm better off alone.

JAMIE

I don't need anyone.

DYLAN

I'm just gonna work and fuck. Like
George Clooney.

JAMIE

I'm just gonna shut myself down
emotionally. Like George Clooney.

They've both stopped at a red light.

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JAMIE/DYLAN
I'll be so much happier.

*
*

A beat as both stare out, resolved. But are they?

*

END CREDIT SEQUENCE

*

12 OMITTED
AND
13

12 *
AND
13

14 INT. AIRPLANE - DAY

14 *

Dylan sits in a business class seat looking out the window at Manhattan, mesmerized. It's a perfect New York day. A gorgeous flight attendant approaches--

FLIGHT ATTENDANT
Seat up please, sir.

DYLAN
Is that the Hudson River?

She leans over him to look out the window, making sure she brushes him as she does.

FLIGHT ATTENDANT
No, that's the East River.

DYLAN
So we won't be landing on it then?

FLIGHT ATTENDANT
(intense)
That pilot was a hero.

She moves off.

DYLAN
(to himself)
The plane actually did a lot of the work.

15 EXT. NEW YORK STREETS/INT. HYBRID - DAY

15

Jamie is changing out of her casual clothes into her work clothes -- while on the phone. She's very talented.

JAMIE
He's landing way early so I'm scrambling.

(MORE)

JAMIE (CONT'D)

He's not totally sold on the job yet, but I'll get him there. I always do. I'm even picking him up in a hybrid. He's from LA, I figure he's into all that bullshit.

(to driver)

What's that big building over there?

The driver looks to the left. Jamie takes this opportunity to slip off her shirt and put on her new one over her bra.

DRIVER

(confused)

The Empire State Building?

JAMIE

Oh, I've heard of that. King Kong, right?

16 EXT. JFK AIRPORT - DAY 16

The plane touches down on the runway.

17 INT. BAGGAGE CLAIM - DAY 17

Dylan walks down the stairs through a sea of people.

18 EXT. JFK TERMINAL - DAY 18

The Hybrid pulls up. Jamie leaps out and runs in.

19 INT. BAGGAGE CLAIM - DAY 19

Dylan walks past friends, family and drivers holding signs. He scans for his name.

20 INT. TERMINAL - DAY 20

Jamie walks in and watches as a woman greets her driver holding a name card with her name. She goes up to the driver.

JAMIE

(re: name card)

Are you done with this? All met up?
Thanks.

The driver nods and hands her the name card. She turns it over, takes out a lipstick tube and starts writing.

23 INT. HYBRID/EXT. NEW YORK CITY STREETS - DAY

23

Dylan and Jamie sit in the back.

JAMIE

This is a huge opportunity, Dylan.
Art Director of *GQ* magazine. It's
the big leagues. No offense to your
little "blog" on the internet.

DYLAN

Which got six million hits last month. *

JAMIE

I could put up a video of me mixing
cake batter with my boobs and get
eight million hits.

DYLAN

It's been done. Duncan-my-tits
Hines.Com.

JAMIE

There's no question you're good at
what you do, but this is *GQ*. What's
your hesitation? *

DYLAN

I'm from LA. New York's so crowded.
I like my open spaces. *

JAMIE

What are you, a gazelle? Come on,
what's really worrying you about
this? *

DYLAN

(beat)

I don't want to be the guy who took
something legendary and shit the bed
with it. Excuse the expression.

JAMIE

Then be the guy who didn't shit the
bed, excuse the expression. The guy
who...cleaned the bed? Stripped the
bed? The guy who made the bed
legendary again.

He looks out the window. *

JAMIE (CONT'D)

Come on, let's get some coffee in
you. Or a green tea soy organic
hemp bullshit in a sustainable cup.

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*
*

Dylan looks at her. She smiles a big smile.

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24 INT/EXT. 50 ROCKEFELLER CENTER - LATER - DAY

24 *

Jamie walks Dylan in the entrance, finished coffees in hand.

JAMIE

Good luck.

DYLAN

Whatever happens happens. I told
you, I don't really want it.

JAMIE

Just do me a favor? Pretend you
want it so I look good.

DYLAN

I can do that.

He smiles at her and she takes his empty coffee cup. He
walks to the elevator. She heads out the revolving door and
out of sight. The day morphs to dusk. Dylan exits the
building.

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25 EXT. 50 ROCKEFELLER CENTER - LATER - DUSK

25

Jamie is playing speed chess with a nine year-old girl. She
makes one more move. The kid makes one.

CHESS GIRL

Check mate.

JAMIE

Ugh! Why do you keep beating me?

CHESS GIRL

I don't know.

JAMIE

I'm gonna beat you one of these times.

CHESS GIRL

No, you're not. You don't think
enough moves ahead.

JAMIE

Story of my life. The other day I
was--

CHESS GIRL

Ugh. Here we go. Why does everyone
think just 'cause I'm small and Asian
I'm wise beyond my years? I'm not
Mr. Miyagi, I'm a kid!

She laughs and hands her money. She looks up and sees Dylan
coming out the building. She types something on her phone.

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JAMIE

How'd it go?

DYLAN

They bought it. You're safe for a
little while longer.

JAMIE

Thank you. I owe you one.

DYLAN

Then show me how to get to the hotel
and we'll call it even.

JAMIE

There's a problem with that. Your
room's not ready. Not for a few
hours anyway.

DYLAN

What? It's eight o'clock.

JAMIE

I know. It's crazy. Hotel got
flooded. Fire alarm went off. Whole
place shut down. Hazmat team was
called. Let me show you around New
York.

DYLAN

Really? Hazmat team? That's what
you're going with?

JAMIE

I know, I'm a horrible liar. Please
just come.

DYLAN

Puppy dog eyes. Nice touch.

JAMIE

Oh, you haven't seen my puppy dog eyes yet. This was just baby chipmunk.

He smiles as she links his arm and they head off. After a few steps his cell buzzes. He looks at the text. *

JAMIE

Your offer.

DYLAN

Wait, I got it?

JAMIE

They called me five minutes ago. Congratulations! You're the new art director of *GQ*. *

DYLAN

(re: text)

That's more than I asked for.

JAMIE

And less than I asked for, but I still think you should take it. The offer expires at midnight tonight.

DYLAN

Why didn't you just tell me the offer instead of texting me?

JAMIE

More dramatic. I like pageantry.

Dylan takes a deep breath.

JAMIE

You're not going to shit the bed, Dylan. I won't let you.

DYLAN

It's a huge move. Do I want to uproot my entire life for a job?

JAMIE

For a job, no, for New York, yes. That's why I'm not gonna sell you on the job, I'm gonna sell you on New York. And not the bullshit tourist version.

She heads off across the street, against the light. Dylan waits on the sidewalk. *

JAMIE
What are you waiting for?

*
*

DYLAN
The light to change.

*
*

JAMIE
That's so cute. You LA folk. I bet
you also don't buy blood diamonds.

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*
*

A confused Dylan cautiously crosses the street.

*

26 EXT. 30 ROCKEFELLER CENTER - MOMENTS LATER - DUSK

26

There's a line of pedicabs parked out front.

DYLAN
Rockefeller Center. This is what
you're showing me. This is not
touristy at all.
(to passing German tourist)
Want me to take photo for you? *Bitte
photograffen?*

JAMIE
Shush. Get in.

DYLAN
Ooh, a pedicab. I feel like a real
local.

JAMIE
You know, your cuteness can only get
you so far. Zip it.

They get in.

INT. PEDICAB/EXT. NEW YORK CITY STREETS - NIGHT

Quick SHOTS of Dylan and Jamie riding through New York
(wherever we shoot) on the pedicab.

28 EXT. DUMBO - LATER - NIGHT

28

They get out of the pedicab and walk to an outside club/bar
set up on the shore with a dazzling view of the Bridge and
Manhattan.

29 EXT. BROOKLYN BRIDGE CLUB - LATER - NIGHT

29

Dylan and Jamie drink at the outdoor bar, staring out at
Manhattan. The waitresses have shear tops on with no bras.
A DJ spins music from a barge anchored out in the river.

JAMIE

Tell you what. I like you, I'll give you your choice of closes.

DYLAN

What?

JAMIE

How I close you on this job. I have the flattery close-- "Dylan, you are so good at your job." The take-it-or-leave-it-close, "I don't give a shit if you take it I get paid no matter what." The sympathy close-- "My kidneys are failing, let me keep my health care--"

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DYLAN

Why do women think the only way to get a guy to do what they want is to manipulate him?

JAMIE

History, personal experience, romantic comedies.

(Dylan laughs)

You're here for a reason. Whether you want to admit it or not.

DYLAN

Yeah, to explore an option. Who wouldn't want to know their options?

JAMIE

Someone who's in the perfect situation.

DYLAN

Are you in the perfect situation?

JAMIE

Job. Absolutely. Everything else? None of your business.

(Dylan laughs)

So, do you want to say yes now, or drag it out so you look cool?

DYLAN

So much confidence.

JAMIE

With nothing to back it up.

They share a moment. Jamie flicks the ear of a guy. He turns. It's Alex Rodriguez. *

ALEX RODRIGUEZ
Jamie! What's up, baby? *

JAMIE
(kisses hello)
What are you doing out, Alex? Don't you have a game tomorrow? *

ALEX RODRIGUEZ
Off day. And I'm not drinking. Just hanging out. *

JAMIE
Betcha Jeter's in bed right now. *

ALEX RODRIGUEZ
(laughs)
Probably. *

DYLAN
With the old ball-and-chain. You're smarter than that, am I right? *

Dylan laughs. Alex laughs. Dylan laughs harder. Alex laughs harder then-- *

ALEX RODRIGUEZ
Jamie, get this guy out of my face before I crack his skull. *

DYLAN
I'm sorry, man. No disrespect. I'm a huge fan of yours. *

ALEX RODRIGUEZ
You don't know me! Don't talk to me like you know me! One more word, peppercorn, you'll be pissing my blood for a week. I'll tear out your tongue and shove it up your ass. *

Dylan is scared shitless. *

ALEX RODRIGUEZ (CONT'D)
I'm just kidding, bro. Any of friend of Jamie's is alright on my scorecard. You okay with drinks? Can I buy you some drinks? *

JAMIE
Oh, thanks, honey.

Jamie looks at the drink menu. Alex takes this opportunity to laser-stare at Dylan and pantomime slitting his throat and mouths "I'm gonna kill you." On Dylan.

30 EXT. NEW YORK STREET - LATER - NIGHT

They walk down the street.

DYLAN
A-Rod seems great. Real nice. How do you know him?

JAMIE
The Mets hired me to try to get him.

DYLAN
Really?

JAMIE
No, not really. We dated briefly. Good guy, a little freaky. He wanted me to wear his cup.
(then, to street vendor)
Two gyro number sixes. Extra sauce.

30A EXT. BUILDING LOADING DOCK - NIGHT

She drags him into a service entrance of a skyscraper.

31 INT. STAIRWAY - LATER - NIGHT

They walk up a narrow stairway and go in a door marked "NO ENTRY." They walk down another hallway, turn left, turn right and enter an unmarked door.

32 EXT. 101 PARK AVENUE ROOFTOP - LATER - NIGHT

They walk out the door onto a huge roof. They turn a corner and see the most stunning view of New York from all sides.

JAMIE
Here's your open space. Run, gazelle, run.

DYLAN
Are we allowed to be up here?

JAMIE
I won't tell if you won't.

TIME DISSOLVE to later. They eat gyros gazing at the city.

DYLAN

(re: gyro)

These are really good.

JAMIE

I know right? I eat like five of these a day.

DYLAN

Really?

JAMIE

Yeah, I can eat anything and I don't gain weight. Please. I'll be on the treadmill two hours tomorrow for this. I have one of those crazy human metabolisms.

DYLAN

You know, you speak really fast and change subjects a lot. You're like a Woody Allen movie.

JAMIE

I don't get that reference. I'm under fifty.

(then)

So anyway, what does your dad think?

*
*

DYLAN

About what?

JAMIE

He wrote for the *LA Times* for 23 years. He must have an opinion about this job.

DYLAN

You did your homework.

JAMIE

I have access at work to "google."

(then)

I'm sure you asked him about it.

DYLAN

I didn't actually.

JAMIE

That must mean you know what he'd say.

DYLAN

He'd tell me to go with my gut. And that he's proud of me no matter what.

JAMIE

Sounds like a good guy.

DYLAN

He is. What about you? Is headhunting hereditary?

JAMIE

(laughs, then)

No dad. And I don't talk to my mom much. But if you click your heels three times she magically appears.

*

DYLAN

I don't get that reference. I'm over twelve.

*

(then)

*

I bet she's proud of you.

JAMIE

(a moment)

I never really thought about it.

She gets lost in the moment. A glimmer in her eye.

*

JAMIE (CONT'D)

It's the real island of misfit toys. All those people from all over the world who never really fit in, or had a home, find one here.

DYLAN

Including you?

JAMIE

Especially me.

He glances over at her. There's something about this girl. She breaks the moment.

JAMIE (CONT'D)

Wanna see something cool?

She lies down on her back. She motions for him to join her.

DYLAN

What are you doing?

JAMIE

Stop being so uptight and lie down.

DYLAN

Isn't the guy supposed to say that?

JAMIE

Hilarious. Great stuff.

She pats the ground. He reluctantly joins her. They look up at the sky. It's full of stars.

JAMIE

Only place in the city you can see stars.

DYLAN

Whoa. It's awesome.

JAMIE

I come up here to think. Whenever it gets too much for me down there. It's like my New York version of a mountain top. And the best thing? No cell phone reception.

She gets lost in the view.

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DYLAN

You take all your recruits up here?

JAMIE

Actually I've never taken anyone up here.

*

DYLAN

Well, thanks.

JAMIE

If you tell anyone about it I'll rip your ears off and staple them to your neck.

DYLAN

Everyone in this city seems really violent.

JAMIE

Let's go. Last stop.

She jumps up. He follows after.

33 EXT. TIMES SQUARE - LATER - NIGHT

33

They walk out of the subway station into Times Square. Jamie checks her phone and grabs Dylan. *

JAMIE
Come on. Hurry up. *

DYLAN
Where are we going? *

JAMIE
Shush. *

She leads him down the sidewalk. They land in the middle of the area in front of the TKTS steps. People swarm around them. *

DYLAN
Now you're showing me large groups of people. Because no one ever congregates in LA. All we do is drive and stay with our own races.

Just then a fast cover of "New York New York" starts blasting. The camera finds a few people holding up synchronized boomboxes. Then a few pedestrians start dancing (choreographed) to it, then some people join in, then some more-- it's a flashmob. Shot from all angles, it's stunning.

DYLAN
Do these people get paid for this?

JAMIE
Nah, it's just for fun. Feels nice to be part of a group. New York can be a lonely place sometimes.

DYLAN
And you're trying to sell me on it?

JAMIE
Every place is lonely sometimes.

Just then one of the dancers leapfrogs Dylan, scaring the shit out of him. Dancers are now all around them. They try to make their way out of the flashmob, ducking dancers legs, arms, and bodies. Dylan looks at Jamie for a beat.

DYLAN
I'm in.

JAMIE

What?

DYLAN

You sold me. I'll take it.

More avoidance as they make their way through the mob.

JAMIE

Really?

DYLAN

You surprised?

JAMIE

No no. Just excited. Cool. You're gonna crush it. Welcome to New York.

(then, joking)

You can all go home now!

They slip through as the flash mob dances away, forcing them to duck and crawl.

33A EXT. LOSANGELES-NOW.COM OFFICE - WEEKS LATER - DAY 33A*

Through the window we see Dylan shaking hands, saying good-bye to his staff. A "You Sold Out, Dylan!" Banner hangs in the background. He hands his male co-worker back the pants he borrowed.

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33B EXT. AIRPLANE - LATER - DAY 33B*

An airplane flies through the sky.

34 INT. AIRPLANE - SAME - DAY 34

Dylan talks to his seatmate with New York out the window.

DYLAN

It wasn't so much the pilot's skill that landed the plane on the river so much as the mechanics of the aircraft.

SEATMATE

(dead serious)

Are you saying Sully wasn't a hero? That better not be what you're saying.

DYLAN

No no, it's just that there were other factors--

JAMIE
That's awesome!

DYLAN
Yeah, but how much more awesome would
it be if this happened.

He hits a button and the flashmob assembles into giant G-Q
letters. It then morphs into the "GQ" on the cover of a
magazine and then a ".com" flies into frame. *

DYLAN (CONT'D) *
I got in touch with a guy who puts *
flashmobs together. We might use *
them for gorilla advertising.

JAMIE *
Nothing says men's magazine more *
than five hundred people dancing *
around a light pole. *
(then) *
Your contract. Sign it and you'll *
be done with me. *

He looks through it and gets a sick feeling. *

DYLAN *
A whole year. Oof. *

JAMIE *
I know, it seems like forever. What *
do you think life will be like in a *
whole year? Flying cars for sure, *
molecular transportation, probably *
fish walking all over the place. *

Dylan pages through. *

JAMIE (CONT'D) *
Why do I get the feeling this is the *
first real commitment you've ever *
made? *

DYLAN *
(holds up his phone) *
T-Mobile. Two years. And fuck, do *
I regret that one. *

JAMIE *
Just don't leave or get fired so I *
can get my bonus, okay? *

DYLAN
Wait. I can leave? Then what's the
point of the contract?

JAMIE
They're a lot of loopholes, just
sign the damn thing.

DYLAN
(as he signs)
Wish T-Mobile had loopholes.

JAMIE
Thank you.

DYLAN
I was thinking of getting some lunch.
You eaten yet?

JAMIE
Are you asking me out? That's really
inappropriate.

DYLAN
I'm not asking you out. I'm asking
you to show me a restaurant.

JAMIE
'Cause I'm the only friend you have
in New York. It wouldn't be smart
to complicate that.

DYLAN
Jamie, I'm not asking you out.

JAMIE
I mean sure, we might have fun for a
little while, roll around, maybe
even get into some erotic humiliation
fantasy, but it would just end badly
and we'd hate each other.

DYLAN
I'm not fucking asking you out, Jamie!

JAMIE
(fake emotion)
Okay, fine.
You don't like me like that. You
don't have to hurt my feelings.

DYLAN
What?

JAMIE
I'm messing with you. You're such a
baby. Let's go, my treat. *

41 INT. COFFEE SHOP - LATER - DAY 41

They eat at a table.

JAMIE
Was it an easy move?

Dylan's cell rings over--

DYLAN
It was hard leaving my dad and my
sister gave me some shit, but the
timing was right.

He sees it's Kayla. He hits "Ignore."

DYLAN (CONT'D)
The timing was really right.

JAMIE
Your sister?

DYLAN
No. My ex. She wants us to "stay
friends."

JAMIE
(puke noise) *

DYLAN
Also she's convinced she can cure me
of my emotional unavailability. *

JAMIE
Oh, you're emotionally unavailable?
I'm emotionally damaged. I haven't
seen you at the meetings.

DYLAN
(laughs)
I'm kinda burnt on relationships for
awhile.

JAMIE
Me, too, girlfriend. I'm done.
You're preaching to the congregation.

DYLAN

You mean the choir. You're supposed
to preach to the congregation.

JAMIE

Did you understand what I was saying?
Then don't be a jerk about it.

Dylan's phone rings again. It's Kayla. Jamie picks it up. *

JAMIE (CONT'D) *

Hello. You've reached Dylan Harper's
cell phone. He's emotionally
unavailable right now. But if you'd
like to-- hello? Hello? Wow, your
service does suck. *

DYLAN *

Right? *

Jamie laughs. This guy is pretty cool. *

JAMIE

I'm having some friends over tomorrow
night. Come, I'll introduce you.

On Dylan.

42 INT. JAMIE'S APARTMENT - ANOTHER NIGHT - NIGHT

42

Jamie is having a party. People are drinking, playing
PlayStation "Move," hanging around. Jamie goes to the door.
It's Dylan.

DYLAN

Sorry, I'm late.

JAMIE

Dylan!
(to friends)
Hey, this is Dylan. From LA.

The friends boo.

JAMIE (CONT'D)

He's why I have enough money to buy
you alcohol tonight.

The friends cheer.

DYLAN

Do they do everything in unison?

She shoves him into the party.

SHOTS of the party. Dylan fits in perfectly. Laughing, drinking, playing PlayStation "Move," dancing, people making out, more drinking, etc. Dylan passed out drunk, Jamie and friends draw all over his face with a Sharpie. *

MONTAGE:

- 43 INT. DYLAN'S OFFICE - DAY 43
- Dylan works in his office moving around a new layout on a bulletin board. The faded remnants of Jamie's drawing-on-his face are still visible. *
- 43A INT. DYLAN'S APARTMENT - NIGHT 43A *
- Different party. Jamie passed out drunk. Dylan draws on Jamie, but nothing appears on her face. He gives up. *
- 44 INT. JAMIE'S OFFICE - DAY 44
- She's giving a presentation to some executives. Her materials read "OLIVE BRIDGE EXECUTIVE RECRUITMENT." She turns off the light and we see her face has been drawn on with glow-in-the-dark marker. *
- 45 INT. DYLAN'S OFFICE - NIGHT 45
- He works late at night with colleagues. Tommy Bollinger is swinging a baseball bat as he thinks. Then he absentmindedly starts to stroke it. Dylan takes it away from him.
- 46 INT. JFK BAGGAGE CLAIM - DAY 46
- Jamie waits to pick up a recruit. She's finishing a slice of pizza. Then she spots an electronic billboard featuring the Times Square flashmob ending in "GQ.Com!" She takes a picture of herself pointing to it and emails it to Dylan. *
- 47 INT. DYLAN'S APARTMENT - DAY 47
- Dylan works in his apartment, eating a gyro alone. He hasn't unpacked anything yet. He gets the picture and writes back: "Nice. Can't do dinner. Working like mofo. Tell everyone hi." *
- 48 EXT. BROOKLYN BRIDGE CLUB - DUSK 48
- Dylan is hosting a party for GQ at the Brooklyn Bridge bar. The women with the see-through tops have "GQ.COM" printed on their chests. Tommy Bollinger approaches Dylan.

TOMMY BOLLINGER

You were right, bro. This place is bananas. We should do all our events here from now on.

DYLAN

I know, right? My friend Jamie took me here my first day in New York.

TOMMY BOLLINGER

Well she's awesome. 'Cause check out the beer can on that dude.

He points to a guy with a huge package.

TOMMY BOLLINGER (CONT'D)

I'm gonna shotgun that shit tonight.

DYLAN

Do you have sex every day?

TOMMY BOLLINGER

Do you have sex every day? No. Do you want to have sex every day? Yes. Why? Because you're a guy. Let me tell you something about gay guys. We're guys. And guys like to fuck. It's not emotional. Not about feelings. Just busting a nut. Understand?

*
*
*

DYLAN

(not really)

Mostly.

TOMMY BOLLINGER

I love what you're doing with the cover layout. Classy yet current.

He high-fives him and heads off. Dylan turns and accidentally bumps into Alex Rodriguez, knocking a drink on him.

*

ALEX RODRIGUEZ

Son of a bitch!

*

Alex goes ballistic and has to be restrained.

*

49 INT. JAMIE'S APARTMENT - DAY/NIGHT

49

A movie party at Jamie's. Everyone's watching Meg Ryan and Billy Crystal in "When Harry Met Sally."

EVERYONE
Just do it already! /Come on! /Fuck
each other! /Boring!

DISSOLVE TO:

Fewer people. They're watching "The Ugly Truth" with
Katherine Heigl and Gerard Butler.

EVERYONE
Do it! /Hurry up! /Get to it!
/Fuck!

DISSOLVE TO:

Fewer people. Now they're watching Nia Vardolos and John
Corbett in "My Big Fat Greek Wedding."

EVERYONE
No! /Don't! /Stop! /Don't do it!
/No!

DISSOLVE TO:

Fewer people. Now they're watching Heath Ledger and Jake
Gyllenhaal in "Brokeback Mountain."

EVERYONE
Do it! /Come on! /Fuck!

END MONTAGE

50 INT. JAMIE'S APARTMENT - LATER - NIGHT

50

Now it's only Dylan and Jamie. They're drinking beer,
watching another movie. ON SCREEN a romantic comedy actor
talks to a romantic comedy actress in any location. "Plucky"
score accompanies their every move:

*
*
*

ROMANTIC COMEDY ACTRESS
I can't do this anymore.

*
*

ROMANTIC COMEDY ACTOR
Yeah. We have to both get happy.

*
*

The actress turns and walks away with tears in her eyes.
The actor stays, checks his watch and heads off for something
clearly important. The score reflects this.

*
*
*

DYLAN
Why do these movies always have such
bad music? And it's wall-to-wall.

*

JAMIE

It's so you know how to feel every single second.

DYLAN

"I'm heartbroken!"
(sad beats)
"I'm getting married to the man of my dreams!"
(happy beats)
"I'm creeping through an office!"
(suspenseful beats)

*
*
*
*
*

Jamie laughs as she gets up. As she crosses off, Dylan "scores" her every move: every footstep, head turn, etc. She exits and Dylan "scores" anticipatory beats. He changes the score as she (playing along) pops her head in then holds up a bag of popcorn and walks back.

JAMIE

Is that my husband?

Dylan "scores" suspense. Jamie continues acting--

JAMIE

I don't care! You're the one I want.

She sexily approaches him on the couch. He "scores" sexy music. She leans in to him and breaks off at the last second. They laugh. She collapses on the couch.

JAMIE

I wish my life was a movie sometimes. I'd never have to worry about my hair, or pay my bills, or have to go to the bathroom. And then when I'm at my lowest point, some guy would chase me down, pour out his heart and then we'd kiss.

ON SCREEN: INT/EXT. UNION STATION - DAY

An actress buys a ticket from the kiosk, suitcase in hand. She's wearing a brooch in the shape of a daisy. An actor runs up with a bouquet of daisies.

ROMANTIC COMEDY ACTOR

Madison, wait!

ROMANTIC COMEDY ACTRESS

Bryce? How did you know I was at Grand Central Station?

DYLAN
You're not. You're on a set. Clearly
in Los Angeles.

*
*

JAMIE
Sssh!

ROMANTIC COMEDY ACTRESS
What are you doing here?

Jamie mouths the lines she knows them so well over--

*

ROMANTIC COMEDY ACTOR
To tell you that I love that sunsets
make you cry. That I don't care you
failed your real estate exam. And
that I'm glad you have a five date
rule. And that I love you.

ROMANTIC COMEDY ACTRESS
(through tears)
Not as much as I love you.

They kiss.

DYLAN
...And there it is.

On screen the couple exit the station and get into a horse-
drawn carriage and go off into the sunset in a big crane
shot.

JAMIE
I mean come on, horse-and-carriage?
That's awesome.

DYLAN
I didn't know New York had so many
palm trees.

JAMIE
Don't be a hater.
(then)
Why don't they ever make a movie
about what happens after the big
kiss?

DYLAN
They do. It's called porn.

JAMIE
God, I miss sex.

JAMIE

No one wants to go away for the weekend after they play tennis.

*

DYLAN

It's just a game. You shake hands and get on with your shit.

She finishes her beer and gets up. Dylan watches her walk out of the room, noticing for the first time she's wearing a T-shirt without a bra. She returns with two bottles of beer.

DYLAN

Let's play tennis.

JAMIE

I suck at tennis. And it's kinda gay.

DYLAN

No I mean, let's "play tennis."

JAMIE

What?

DYLAN

Let's have sex like it's tennis.

JAMIE

Get the hell outta here.

She shoves him as she collapses on the couch.

DYLAN

Why not? This could be great.

She hands him a beer.

JAMIE

Dude, we talked about this. I don't like you like that.

DYLAN

I don't like you like that either. That's why it's perfect. Two people playing tennis. Cracking our necks.

JAMIE

I don't even know if I think you're attractive.

DYLAN

That's cute.

JAMIE

That's enough of the tennis.
(gets up)
Not here. In the bedroom.

DYLAN

What's wrong with right here?

JAMIE

Light's better in the bedroom. And
'cause you're just my friend, I don't
have to be insecure about my body.

DYLAN

You're beautiful. You have nothing
to be insecure about.

JAMIE

Bup! That sounded emotionally-
supportive. Lock that down.

DYLAN

Your ass is a little boney.

JAMIE

There you go. Better.

51 INT. JAMIE'S BEDROOM - MOMENTS LATER - NIGHT

51

They rush in, undressing.

JAMIE

My nipples are sensitive, I don't
like dirty talk, and if I'd known
this was gonna happen I would have
shaved my legs this morning.

DYLAN

My chin is ticklish, I sneeze
sometimes after I cum, and if I'd
known this was gonna happen I wouldn't
have shaved my legs this morning.

JAMIE

I always keep my socks on.

DYLAN

Feet gross me out.

*

They face each other. Jamie takes off her T-shirt (with her
back to the camera).

*

DYLAN (CONT'D)
(clinical)
I can work with that.

He pulls off his boxers (hidden from the camera).

JAMIE
(clinical)
Should be fine.

They get on the bed and go back at it. He starts kissing her cleavage, then down her stomach over--

JAMIE
I can't believe I'm doing this.
It's not what sex is supposed to be.

DYLAN
Should we stop? We could just go
for a run.

JAMIE
Are we too old for this?

DYLAN
Sex?

JAMIE
Casual sex. It seems very collegey.

DYLAN
I can sing some Third Eye Blind.
*Closing time, one last call for
alcohol so finish your whiskey or
beer. I know who--*

JAMIE
That's not Third Eye Blind.

DYLAN
Might as well be.

She slaps him.

JAMIE
We're just doing this once.

Jamie laughs as he goes below the sheets. We stay on Jamie.

JAMIE
Hey, Dylan. Uh...no...

*
*
*
*
*
*
*
*
*
*

DYLAN

(pops up)
We should stop.

JAMIE

No, I mean yes, but that's not what--

DYLAN

(as he goes back under)
*Yeah, I know who I want to take me
home. Take me home...*

*
*

She waits as he goes to work.

*

JAMIE

Actually...

DYLAN

(under sheets)
Just relax.

She waits another beat. Then she starts tapping his head under the sheet. Softer, harder, until finally she reaches under the sheets and grabs him by the hair and yanks him up.

JAMIE

What are you trying to do, dig your way to China?
(grabs his tongue)
This is not a jackhammer.

DYLAN

(tongue still held)
I'm great at this.

JAMIE

Says who?

DYLAN

(tongue held)
Every girl I've been with.

JAMIE

They're either lying to you or their vaginas are made out of burlap.
(releases his tongue)
Slow down. You're not a lizard.

DYLAN

Okay. Fine.
(then)
*So gather up your jackets and move
it to the exits...*

*
*
*

JAMIE (CONT'D)

I had a few too many drinks, I was feeling a little frisky--

CHESS GIRL

Stop talking to me about your life! I'm nine!

JAMIE

Sorry. You just seem so knowing.

CHESS GIRL

If you're looking to adopt me-- too late, the Birmbaums beat you to it.

Jamie laughs and hands her a five.

53 INT. GQ OFFICES - THE NEXT DAY - DAY

53

Dylan is in the bullpen with some people, including Tommy Bollinger. He compares two covers: one with Barack Obama, the other with the other with Alex Rodriguez.

*

DYLAN

Let's go with Obama.

TOMMY BOLLINGER

No! Too easy. Go with A-Rod. He's philanthropic, transcendent of sport, and has an ass like a boulder. They could use it to make diamonds.

*

DYLAN

I hear he's kind of a jerk.

*

TOMMY BOLLINGER

What? He's the nicest guy in the world. I've hung with him a bunch of times. You're just threatened by him 'cause he's the best ballplayer in the universe and he gets more squirrel than an oak tree.

*

*

*

*

*

*

DYLAN

I'm not threatened by him.

*

*

TOMMY BOLLINGER

There're a lot of fish in the sea, Chuckles. Relax, he'll leave some for you.

*

*

*

*

DYLAN
I don't know, Obama's right up there
with Churchill, Kennedy, Ghandi...

*
*
*

TOMMY BOLLINGER
Fatso, dumbo, giant queen. Go with
A-Rod.

*
*

An assistant walks in.

*

ASSISTANT
Jamie Rellis's in the lobby for you.

DYLAN
Thanks. Give me a second, guys.

As he walks out the open doorway--

TOMMY BOLLINGER
No one wants to fuck Obama, bro.
He's got ears like an elephant.
That's not the part of an elephant
you want.

54 INT. LOBBY - MOMENTS LATER - DAY

54

Jamie is sitting on the couch. She jumps up as Dylan enters.

JAMIE
Hey.

DYLAN
Hey.

JAMIE
Sorry to show up like this.

DYLAN
No, it's fine.

They kiss on the cheek, a little awkwardly.

JAMIE
Wanna take a walk?

DYLAN
Love to.

55 EXT. NEW YORK STREET - LATER - DAY

55

They walk-and-talk.

JAMIE
Gorgeous day.

DYLAN
It's beautiful. Not too humid.

JAMIE
Supposed to be even hotter tomorrow.

DYLAN
Sandal weather.

JAMIE
Time to break out the sunblock.

DYLAN
Hot time, summer in the city.

JAMIE
So... about what happened...

DYLAN
It was crazy.

She stops him. A caricaturist works on the sidewalk next to them.

JAMIE
Exactly! That's not really me.

DYLAN
We got carried away. All that beer.

JAMIE
And those movies.

DYLAN
*Closing time, one last call for
alcohol...*

(then)
I totally agree. Let's forget it
happened.

JAMIE
I've had one night stands before --
none of which I'm proud of -- but
thinking we could just have sex
without it getting complicated was
just...

DYLAN
Misguided.

*
*
*
*

DYLAN
I don't know.

*

JAMIE
Slower.

*

*

DYLAN
Higher.

JAMIE
Rub my hair.

DYLAN
Kiss my neck.

JAMIE
(giggles)
Watch my nipples.

DYLAN
(re: mark on her side)
I didn't know you had a tattoo.

JAMIE
Yeah.

DYLAN
What is that, Scooby Doo?

JAMIE
No. It's a dog. A yellow lab.

DYLAN
Was it your dog?

JAMIE
No, we never had one. But everyone else did. And I always thought having a dog meant you had a normal life. Which, at 17, I desperately wanted.

DYLAN
So, as a sign of rebellion you got a tattoo of the most conventional thing you could think of?

JAMIE
Yup. I was awesome back then.

DYLAN
(points to his tattoo)
A lightning bolt. Eighteen.
(MORE)

DYLAN (CONT'D)
Wanted superpowers. And I was a
little into "Harry Potter." I was a
lot into "Harry Potter."

*
*
*

JAMIE
Wow. We both have super queer
tattoos.

They go at it as they talk--

DYLAN
You sure about this?

JAMIE
Are you?

DYLAN
No.

JAMIE
Me neither.

DYLAN
At least we'll be making the mistake
together.

JAMIE
That's the beauty of this. If we
were "together" and this didn't work
out, we'd never speak to each other
again.

DYLAN
But because we're friends, if this
doesn't work, we stay friends.

JAMIE
Exactly.

DYLAN
We're doing a lot of talking. And
none of it is dirty.

JAMIE
Your toenails are disgusting.

DYLAN
Oh yeah, baby.

She laughs then kisses him. CLOSE ON Jamie's face. The
background morphs to--

Jamie waits. Then a few drops. Then a few more. Then a little stream. Then it stops. Then a burst of stream. An abrupt stop. Then a long stream. Then some drops. Then silence. Then a blast of stream.

JAMIE

Jesus Christ!

Dylan gets up, flushes the toilet then runs back into bed, naked (shot obscura).

JAMIE

Did you wash your hands?

(off Dylan)

Dude! We might just be friends, but I'm still a lady. Now go wash your hands and bring that fine ass back here.

He rushes back to the bathroom. CLOSE ON Dylan's butt. The background morphs to--

59 INT. DYLAN'S APARTMENT - ANOTHER NIGHT - NIGHT

59

Dylan's butt. They're going at it again. Dylan laughs.

DYLAN

Your face is so funny when you're having sex.

JAMIE

My face is funny? Mister--
(imitates his orgasm face)

DYLAN

I don't do
(imitates her imitation)
That.

JAMIE

Okay.

CLOSE on their intertwined limbs. Morph to--

60 INT. JAMIE'S APARTMENT - ANOTHER NIGHT - NIGHT

60

Their limbs. PULL BACK and they're going at it. Dylan cranes to see the Yankee game. Without stopping--

JAMIE

It's two-two, top of the eighth.
Jeter's up.

*
*

DYLAN
Should we wait to see what he does?

JAMIE
Sure.

They both stop and watch. He hits a home run. They jump up excited and high-five and hug like two drunk, guy friends. They go right back at it. Jamie breaks off--

JAMIE (CONT'D)
Wait, why do you like the Yankees?

DYLAN
I don't. You do. And it turns you on. Which is what I like.

JAMIE
I'll allow it.

They go back at it. CLOSE on Jamie's face. Morph to--

61 INT. JAMIE'S SHOWER - ANOTHER DAY - DAY

61

Jamie's face. She has on a shower cap, pulled down really tight around her face. They're going at it in the shower.

DYLAN
Do you really have to wear that?

JAMIE
I just had my hair done.

DYLAN
So? Have it done again.

JAMIE
No way. This has gotta keep through Friday. I'm getting my driver's license picture taken.

DYLAN
But it looks like you're about to go make donuts. Or recalibrate an Intel Pentium processor.

She reaches out and grabs another shower cap. She puts it on his head.

JAMIE
You're right. It looks weird. Like you're about to give someone an epidural.

DYLAN

Right?

He reaches to take hers off. She smacks his hand like a Ninja.

JAMIE

Driver's license picture. Can't change it for eight years.

DYLAN

Got it.

They go at it with their shower caps on. CLOSE ON Jamie's face. They morph to--

*
*

62 OMITTED

62 *

63 INT. DYLAN'S APARTMENT - ANOTHER NIGHT - NIGHT

63 *

Jamie's face. Jamie is on top, Dylan is on his back.

DYLAN

Do you like this position?

JAMIE

It's alright.

DYLAN

Gotta be honest, I feel a little emasculated.

JAMIE

A naked woman is sitting on top of you screwing your brains out, and you feel emasculated?

DYLAN

A little bit.

JAMIE

Fine, baby. Chinese fire drill.

They switch. CLOSE on Dylan's face as it morphs to--

64 INT. DYLAN'S APARTMENT - ANOTHER NIGHT - NIGHT

64

Dylan's face. He makes his orgasm face and sneezes. A camera phone comes into frame and snaps a picture. Then Jamie comes up and shows Dylan the picture.

JAMIE

Told you.

LORNA (CONT'D)

(to Dylan)

I'm Lorna.

DYLAN

Dylan.

LORNA

Sweet to meet you. I said, "Lorna,
this is not your bliss. Just because
you're thirty-nine--

*

JAMIE

Forty-eight.

*

LORNA

"Lorna, you don't have to settle.
He's not an insurance claim." So I
got the first plane off the island--

JAMIE

Cleveland's not an island.

LORNA

Oh honey, it is. Anyway here I am.
Just wanted to see my baby. You
never told me you had a hunky new
boyfriend.

JAMIE

He's not my boyfriend.

DYLAN

We're just friends.

LORNA

Ooh, I love it! It's like the 70s
in here. That was a better time.
Just sex -- a little grass, a little
glue, not gonna lie -- but no
complications.

*

JAMIE

That's all this is.

LORNA

So my daughter is just a slampiece?

DYLAN

No, no I didn't--

LORNA

I'm kidding. Slam away. Just don't break her, she's real brittle, like a graham cracker. Have fun, I think it's great. It takes you off the market but what the hell-- only reason you go to the market is to buy the produce, which you already got.

(smacks Dylan's butt)

It's so good to see you, honey. I won't stay here more than a few weeks.

(hugs Jamie)

I'm starving. Got any vodka?

JAMIE

In the kitchen.

She walks out, leaving Jamie and Dylan alone.

JAMIE

My mother, ladies and gentlemen.

DYLAN

(smells his chest)

Is she wearing Axe Body Spray?

LORNA (O.S.)

Bananas in the refrigerator? Oh, honey you've gotta find a less obvious place to hide your weed.

*
*
*

66 EXT. BATTERY PARK BASKETBALL COURT - NEXT DAY - DAY

66

Dylan is playing pickup basketball with Tommy Bollinger and some other guys. Dylan is good, but Tommy is awesome. After Dylan steals the ball he dribbles up and shoots. He misses. Tommy rebounds it and dunks it home.

Everyone high-fives as the game is over. They start changing.

DYLAN

You got some serious hops.

TOMMY BOLLINGER

I played at Duke. For Coach K.

DYLAN

How was he?

TOMMY BOLLINGER

I'd crawl a mile through broken glass to suck the dick of the guy who gets to serve lunch to Coach K.

LORNA

I know I haven't been the best mother
in the world...

JAMIE

(beat)

I'm sorry, were you waiting for me
to jump in?

LORNA

Come on, go away with me.

JAMIE

(after a beat)

Yeah. It'll be fun.

Lorna hugs Jamie. It's a long hug. Jamie holds her mother
tight. She's all she has. After a beat she hears snoring--

JAMIE (CONT'D)

How can you actually go to sleep
that fast? You're like a cartoon.

She helps her to the couch, Lorna's slip falling off as she
does. But Jamie is happy to be going away with her mom. WE
PUSH out the window as night turns to day.

68 INT. DYLAN'S APARTMENT - THE NEXT DAY - DAY

68

Jamie and Dylan are taking off their clothes (very
workmanlike) as they speak--

JAMIE

Sorry about my mom.

DYLAN

I thought she was funny.

JAMIE

She's really funny when she asks for
money. And she's hilarious when she
needs a place to stay.

(re: her lower back)

What is this back here?

DYLAN

(a really close look)

Just a panty indentation.

(then)

Has it always been like that with
your mom?

*

JAMIE

Ever since I can remember. I was kinda like the mom and she was always kinda like the devil-child.

Dylan checks out a bump on his inner thigh.

DYLAN

Not to be gross, but does that look red to you?

JAMIE

(gets a close look)

No, it's fine.

(then)

And she was wrong about us. This isn't stopping us from seeing other people.

DYLAN

Yeah, I've just been concentrating on work.

JAMIE

And I really needed a break.

He drops down out of frame.

JAMIE (CONT'D)

But I actually think I want to start dating again.

(taps the covers)

Dylan. I'm not really feeling it.

DYLAN (O.S.)

I'm using your technique!

JAMIE

No, I mean, "it." Did you hear me? I think we should stop this.

He pops back up. And takes it in for a beat. Processing.

DYLAN

Yeah. I kinda think you're right.

JAMIE

Yeah.

DYLAN

Every new beginning comes from some other beginning's end.

(MORE)

*
*

DYLAN (CONT'D)

(then)

Hey, that actually makes sense here!

JAMIE

Want to get some lunch?

DYLAN

Sure.

They start putting their clothes back on.

DYLAN (CONT'D)

Bra.

He tosses her bra to her.

JAMIE

Boxers.

She tosses his boxers to him.

JAMIE

So this is the end of this?

DYLAN

I guess so. Pants.

JAMIE

(catches pants)

We did it though. Shirt.

DYLAN

(catches shirt)

Yup. No bullshit. Watch.

JAMIE

(catches watch)

We stayed friends. Wristband made of beads.

(tosses wristband)

That's really not a turn-on, just FYI.

DYLAN

It's a bracelet.

JAMIE

You know what it's not? A turn-on.

He tosses a shoe at her, hard. She ducks.

DYLAN

Shoe.

*
*

69 EXT. CENTRAL PARK/BETHESDA FOUNTAIN - LATER - DAY

69

Dylan and Jamie walk through the park at lunch. It's a beautiful day and people sun themselves in skimpy clothes.

JAMIE

So what is your type anyway?

DYLAN

I don't really have a type. It's more about what's inside--

JAMIE

(jabs him)

What's your type?

QUICK CUTS as Dylan ping-pongs around the plaza--

DYLAN

Her face. That hair. Her legs.
That ass. Those breasts.

JAMIE

Ugh. It's like you're ordering at KFC.

DYLAN

Luckily none of these women have ever ordered at KFC.

She shoves him. He spots a woman with all his favorite traits. And she's reading a book.

DYLAN

Whoa. And she's reading a book.

JAMIE

Probably something by Nicholas Sparks.
"Dear Juliet, I Put in a Message in
a Notebook and Sang a Song about
Death."

*
*
*
*

DYLAN

So mean. I'm gonna go talk to her.

JAMIE

What?

DYLAN

We said we wanted to date again.
I'm gonna go talk to her.

JAMIE

Right here? Right now? In front of
all these people?

DYLAN

I didn't say I was gonna rape her, I
said I was gonna talk to her.

He walks over to her. Jamie watches as he walks up to the woman and starts talking to her. It looks like he's getting somewhere: she laughs, he laughs, then he points to the balcony behind the fountain. She touches his arm and walks off, smiling. Dylan walks back to Jamie.

JAMIE

Well?

DYLAN

We talked, we laughed, she's Belgian--

JAMIE

Explains the reading.

DYLAN

I told her where the balcony was
because that's where she's meeting
her...

They watch as an equally hot guy approaches the woman and gives her a big European kiss.

DYLAN (CONT'D)

...Husband.

JAMIE

You didn't see a wedding ring? *

DYLAN

Wasn't wearing one. She's Belgian. *

JAMIE

They're really breaking it down. *

They must be newlyweds. *

The couple is now deeply kissing.

DYLAN

Married five years. *

(MORE)

DYLAN (CONT'D)

(quick-draws)

Hello! Yeah, I got a 401K. How you like me now?

JAMIE

I'm going in.

DYLAN

(a la a movie)

This could be the first day of the rest of your life.

Jamie starts walking. Dylan "scores" her walk a la a movie. With every step, another beat. Jamie laughs. He continues to "score" as Jamie stands next to the guy and has a conversation.

They turn and look at Dylan then talk some more. The guy enters something into his cell. Jamie smiles and crosses back to Dylan -- as he scores her return.

JAMIE

His name is Parker. He's a children's oncologist. We have a date Saturday.

*

DYLAN

Why'd you wave to me?

*

JAMIE

I said you were my gay best friend. He wants to set you up with his brother.

(the, scores)

Bum bum bum.

*

*

Jamie smiles and waves at Parker, smitten. Dylan sneaks a glance at her. Is he a little jealous?

*

71 INT. NEW YORK RESTAURANT - ANOTHER NIGHT - NIGHT

71

Jamie and Parker are deep into their date. It's going great. They're laughing and enjoying each other.

JAMIE

I can't believe you actually cure cancer.

PARKER

Well, me and God.

JAMIE

What?

PARKER

I'm kidding. Can you imagine someone would say that?

JAMIE

Uh, yeah. I've been out with a lot of them.

PARKER

Cancer doctors?

JAMIE

No. Assholes.

PARKER

Well, hopefully you're done with all that.

(then)

When can I see you again?

*
*
*

Jamie covers his eyes with her hands, then takes them away.

JAMIE

Right now.

(then)

Just kidding. Can you imagine someone would do something like that?

72 OMITTED
AND
73

72 *
AND
73

73A INT. NEW YORK BAR - ANOTHER DAY - DAY

73A *

Jamie and Parker eat burgers at the bar.

*

JAMIE

I played tuba in high school. The world's stupidest instrument. Especially when you move eight times.

*

PARKER

Why'd you move?

JAMIE

My mom likes to break up with guys. And she's really good at it.

PARKER

Was your dad one of them?

JAMIE

It is.

He kisses her again.

73B INT. HOSPITAL CAFETERIA (OR ANYWHERE) - ANOTHER DAY - DAY

73B*

They eat lunch. Parker is in his scrubs.

*

JAMIE

So why is a guy like you single?

PARKER

I've been waiting for someone to come up to me in the park and compliment me for looking at the trees and not the sun bathers.

JAMIE

I meant it. That was impressive.

PARKER

Why is a girl like you single?

JAMIE

I have issues. One even might call me damaged. Actually, one did call me damaged.

PARKER

Damaged how?

JAMIE

I actually think there might be a Prince Charming out there.

He registers this for a second, the tiniest flash of panic on his face. He brushes it aside by going in and kissing her. She gets a text from Dylan: "So?" She snaps a picture of her and Parker while giving a thumbs-up and sends it to Dylan.

74 INT. DYLAN'S OFFICE - SAME - DAY

74

Dylan gets Jamie's text and deletes it. Tommy Bollinger sticks his head in.

*

*

TOMMY BOLLINGER

I know this is a probably a no 'cause all you do is work like a dull boy, but I'm heading out for a beer. Wanna come?

*

*

*

*

Dylan thinks for a beat. *

TOMMY BOLLINGER (CONT'D) *
 Don't worry, it's not a gay bar. *
 There'll be just as many hot girls *
 as hot guys. *

DYLAN *
 You know what? I will come out. *

TOMMY BOLLINGER *
 Alright. Sweet. Let's find you a *
 lady. *

Tommy grabs him and drags him out. *

TOMMY BOLLINGER (CONT'D) *
 You still not gay, right? *

DYLAN *
 Yeah. *

TOMMY BOLLINGER *
 Let me know. *

75 EXT. REVIVAL MOVIE THEATER - ANOTHER NIGHT - NIGHT 75 *

Parker waits outside. The marquee reads "WHEN HARRY MET *
 SALLY." Jamie walks up and kisses Parker. Then she recreates *
 the orgasm scene from the movie. Parker doesn't quite *
 understand. *

JAMIE *
 "When Harry Met Sally?" The scene *
 where she fakes... *

PARKER *
 I've never seen it before. This is *
 my first time. *

JAMIE *
 Really? Well, it's gonna change *
 your life. *

PARKER *
 It's Danny Devito right? *

JAMIE *
 (disappointed) *
 Come on. Let's go. *

76 INT. JAMIE'S APARTMENT - ANOTHER NIGHT - NIGHT 76 *

Jamie and Parker make out on the couch. They've been drinking.

JAMIE

You know what tonight is? Number
Five.

PARKER

I haven't even been counting.

Yes he has. He kisses her. Then-- *

PARKER *

Want to go into the bedroom? *

JAMIE *

Nah, here's fine. *

She turns off a lamp and they kiss again. We go CLOSE on
Jamie-- *

77 INT. DYLAN'S APARTMENT - SAME - NIGHT 77

CLOSE on Dylan's face. PULL BACK to reveal he's on his couch
with a girl, Laura, kissing. She's all over him. Almost
licking him. She stops suddenly.

LAURA

What are you thinking?

DYLAN

("you're a freak") *

Just how great you are.

No he's not. His cell rings. He jumps up to answer it.

DYLAN (CONT'D)

Hey, Annie.

LAURA

(Fatal Attraction)
Who the fuck is Annie?

DYLAN

My sister.

LAURA

Better be. I'll cut her.

DYLAN

What's up...? Of course I'm coming.
(MORE)

DYLAN (CONT'D)

I'm taking the 4th off so I'll be there for three days. How's Dad, any worse...? Tell him I say hi, okay...? Love you. Bye, Banannie.

He hangs up. Laura runs over with her top off and wraps herself around him. She kisses both his ears.

LAURA

I want you to meet my parents.

Dylan "scores" horror score to himself.

78 INT. JAMIE'S LIVING ROOM - THE NEXT MORNING - DAY

78 *

Jamie is asleep on the couch with Parker. Her cell rings. She scrambles to pick it up so not to wake Parker. Into phone--

JAMIE

Hold on.

She walks into her bedroom. Lorna is asleep on the bed in her clothes, with a bottle of vodka next to her.

JAMIE

Shit. Hold on again.

LORNA

Sorry, I got in pretty late last night and you and your girlfriend were asleep on the couch so I just crashed in your bed.

JAMIE

Girlfriend? He's not a girl.

LORNA

Oh. Really?
(then)
I wanna buy marshmallows.

JAMIE

What?

LORNA

For Montauk. I want to do a campfire. Like when you were little.

JAMIE

Okay. Back to sleep.

She slips out past Parker and out the front door. *

79 EXT. JAMIE'S BUILDING'S SIDEWALK - MOMENTS LATER 79

She buys coffee from a cart as she talks--

JAMIE

What's up?

80 INTERCUT W/INT. DYLAN'S OFFICE - SAME - DAY 80

He's manipulating a layout on a display.

DYLAN

Do you think guys care more about
Global Warming or "How to Wear White
Pants to a Cookout?"

JAMIE

Tough one. Do you have some sexy
model in a bikini standing on an
icecap?

DYLAN

Ski slope.

JAMIE

I still think pants to a cookout.

DYLAN

Yeah, me too.

He moves the Pants article above the Global Warming. Jamie
signals "two coffees" to the vendor.

DYLAN (CONT'D)

How's Parker?

JAMIE

Good. He's upstairs.

DYLAN

It's already the fifth date?

JAMIE

Yup.

DYLAN

Did you, you know, fifth-date him?

JAMIE

A lady never tells.

Jamie sees Parker exiting her building.

JAMIE (CONT'D)

I gotta go. Have a great time in
LA. Call me when you get there.

DYLAN

Jamie--

But she hangs up and calls out to Parker, who's walking away.

JAMIE

Parker!

PARKER

Hey.

JAMIE

Where are you going? I got us coffee.
(hands him coffee)
Skim milk, one sugar, one Splenda.

*
*
*

PARKER

I gotta get going.

JAMIE

But you said you weren't on-call
today.

Parker looks at her. Jamie takes it in. He's sneaking out!

JAMIE

Really? The sneak-out. Wow. That's
awesome. Way to be a cliché.

*

PARKER

No, Jamie, listen--

JAMIE

(laughs)

Oh no, I'm not gonna listen. I'm
such an idiot. Like a five date
rule is gonna change anything. Stupid
no-name movie. Congratulations,
dude, you got me.

PARKER

I just don't know if I can be your
Prince Charming.

83 EXT. DYLAN'S BUILDING - LATER - DAY

83

CLOSE ON the note. It's on Dylan's phone as he exits with his travel bag. We make out "BACK TO CLEVELAND WITH 'LOMBARD' VICTOR." He's on the phone.

INTERCUT W/ INT. JAMIE'S APARTMENT - SAME - DAY

JAMIE

Why'd I think this time would be any different?

DYLAN

Come with me to LA.

JAMIE

What?

DYLAN

It'll be fun. What else are you gonna do? It's the 4th of July, everyone's gone.

He starts typing on his phone as he talks--

JAMIE

Thanks, but I'll be fine alone.

DYLAN

I know you'll be fine alone. You're not a house plant. I'm actually asking you to come because it would help me. You'd be the perfect distraction for my family. They'll forget all about drilling me for being single.

*
*
*

JAMIE

Won't they think we're together?

DYLAN

Not if I tell them we're not.

JAMIE

They'll believe you?

DYLAN

Yeah, we're one of those crazy families that don't lie to each other. PBS is doing a documentary on us.

(then)

Come on, they'll love you.

(MORE)

85 EXT. 110 FREEWAY - LATER - DAY 85 *

Dylan and Jamie sit in traffic. *

JAMIE

Ah, the wind in my face. California
dreaming. *

DYLAN

If you open your mouth you can
actually taste fuel. *

She tries it. *

JAMIE

Wow. You really can. It's burning
my throat. *

DYLAN

Pretty cool, huh? *

86 EXT. MANN'S CHINESE ON HOLLYWOOD BOULEVARD - DAY 86

They drive past the fake superheroes outside the theater.

JAMIE

Does the Pirate of the Caribbean
have... Shrek horns?

She points to a man in a pirate's costume with Shrek horns.

DYLAN

That's Captain Jake Sparrow Monster.

JAMIE

Their costumes seem a little...off.

DYLAN

Yeah, they'll get sued otherwise.

JAMIE

Oh, a Smurf! I love the Smurfs.

She points to a fat guy dressed in blue with a white hat.

DYLAN

No, I think that's just a garbage
man.

The "Smurf" empties a bag into a large garbage can.

DYLAN
(they hug)
Banannie!
(then)
Jamie, this is my sister Annie.

JAMIE
Thanks for having me.

ANNIE
Please. It's nice to have Dylan
bring a girl home.

JAMIE
I'm just a friend.

ANNIE
I know that. If you were a girlfriend
he never would've brought you home.
Intimacy issues.

Jamie laughs as Dylan's dad approaches. He's a handsome, distinguished man in his early 60s. They hug. In the background Sam practices some sort of trick involving a rubber bird.

DYLAN
Hey, Dad.

MR. HARPER
Dylan. How are you, buddy?

DYLAN
Great. I miss you guys, but great.

Mr. Harper looks at Jamie.

MR. HARPER
Dede Spencer? *

JAMIE
No, I'm Jamie. Dylan's friend.

MR. HARPER
Oh, sorry. You remind me of a girl
I used to know. Nice to meet you. *

JAMIE
You, too. This is a great house.

MR. HARPER
Thanks. *

(MORE)

MR. HARPER (CONT'D)

(re: ocean)

Sorry the pool's a little cold.
It's really expensive to heat.

(winks, then)

I'm gonna turn in. I want to get up
early and take the boat out. You
should come.

ANNIE

(gently)

We sold the boat, Dad. Doctor doesn't
want you driving the boat any more.

MR. HARPER

Right. Well, it's better that I go
into work tomorrow early anyway.

ANNIE

(gently)

Dad, you're retired.

MR. HARPER

I know. I was kidding. I'm not all
mush yet.

(to Jamie)

Really nice to meet you. Welcome.

He walks away and we see he's not wearing any pants. Just
boxers.

DYLAN

What's with the pants?

ANNIE

He doesn't like 'em anymore.

90 EXT. PORCH - LATER - NIGHT

90

There's a bonfire. Jamie and Annie are in their pajamas
going through a photo album. The dog is at their feet.

JAMIE

Dylan didn't tell me about your dad.

ANNIE

It's been tough on him. They were
real close. Dylan doesn't quite
know how to deal with the Alzheimers.

JAMIE

I'm sorry.

ANNIE

It's still early, but it's sad.
He's his regular old self and
everything seems fine and then in a
flash, he's gone. That's the hardest
part.

(then, re: photo album)
That's Dylan when he was nine.

JAMIE

Oh my god! Are those cornrows?

ANNIE

He was going through a Kris Kross
phase. Remember them?

(sings)
Kris Kross will make you jump jump!

JAMIE

(laughs, then)
Is that your mom?

ANNIE

No, that's Dylan's speech therapist.
He had a stutter. It was really bad
when he got nervous.

JAMIE

Whoa. He had a tough childhood.

ANNIE

His math tutor called it "character-
building."

JAMIE

Math tutor?

ANNIE

Oh yeah. We're talking eight times
six equals twelve-hundred.

(then)
But he's very visual. Thank god.

JAMIE

(laughs, then)
Where is your mom?

ANNIE

She's not really in any of these.
She divorced my dad about ten years
ago.

*
*
*
*
*

He stands and gives up his seat for her.

JAMIE

Thanks.

SAM THE MAGNIFICENT

Coffee, my lady?

JAMIE

Yes, please.

Sam makes a fist with his hand and pours coffee into Jamie's mug. It works perfectly.

JAMIE (CONT'D)

Thank you!

She takes a sip then gags a little.

ANNIE

(sotto)

It's Coke Zero. Not gonna hurt you.

*

Jamie notices a piece of muffin hanging on Dylan's chin. She reaches out and brushes it off. Annie exchanges a "you see?" Look with her dad. Jamie leans into Dylan, whispering--

JAMIE

You okay?

DYLAN

Yeah. You?

JAMIE

(smiling)

Yeah.

Something's different with Jamie. Does she really like him?

96

EXT. BEACH - LATER - DAY

96

They're all on the beach with the dog. Sam and Dylan are on jet skis on the water, talking.

SAM THE MAGNIFICENT

I like Jamie.

DYLAN

Yeah, she's cool.

SAM THE MAGNIFICENT

She's pretty, too.

DYLAN

(laughs)

Easy, don't cast a spell on her.

SAM THE MAGNIFICENT

I'm a magician, not a wizard. You
and your "Harry Potter." *

DYLAN *

You can't deny that going to Hogwarts
would be amazing. *

SAM THE MAGNIFICENT *

No, you're right. That would rock. *

DYLAN

So how is real school going? *

SAM THE MAGNIFICENT

Okay. No one really gets me.

DYLAN

You don't want to be gotten. That
would just mean you're regular.

SAM THE MAGNIFICENT

I want to be regular sometimes.

DYLAN

Who's to say what regular is?

SAM THE MAGNIFICENT

Other kids, TV, the internet...

Back on the beach Jamie looks out and sees Dylan talking to Sam. He really loves his nephew. He waves to her. She waves back and smiles. Is she looking at him differently? Does he notice this? Back on the water--

SAM THE MAGNIFICENT

I miss you. Mom misses you. So
does Grandpa.

DYLAN

Does he say anything?

SAM THE MAGNIFICENT

No, but sometimes he calls me Dylan.

This hits Dylan like a punch in the stomach.

SAM THE MAGNIFICENT (CONT'D)

(then)

Wanna see me fly? It's my new trick.

DYLAN

Um...

Sam revs his jet ski full speed right at the beach. The sand stops his jet ski and he goes flying over the handlebars onto the beach. They all rush over to Sam. Jamie kneels down. Annie exchanges a "motherly instincts" look with her dad. Sam jumps up. *

SAM THE MAGNIFICENT

Ta-da!

97 EXT. DODGER STADIUM - LATER - NIGHT

97

They're all watching a game with a view of the mountains.

MR. HARPER

Come on, give 'em something to hit! *

(then) *

They always pitch Ethier outside. *

They're scared of his power. *

(then, yelling out) *

What are you scared of? *

Tommy Lasorda stands up and turns back. *

TOMMY LASORDA

His power! *

MR. HARPER

Exactly! They're cowards, Tommy! *

TOMMY LASORDA

You said it, Jim! Might as well be wearing dresses! *

(then) *

How you been? Retirement treating you right? *

MR. HARPER

I'm bored out of my gourd! *

TOMMY LASORDA

Do what I do? *

(makes the drinking *

sign) *

Mr. Harper laughs as Tommy sits back down. *

JAMIE

Your dad knows Tommy Lasorda?

DYLAN

Yeah. And he's much nicer than A-Rod.

(then)

They go way back from when he worked at the *LA Times*.

A play on the field. Everyone cheers. Mr. Harper leans into Dylan.

MR. HARPER

Did you get her an engagement gift?

Dylan looks to see if Jamie overheard this. She looks down right before he makes eye-contact. She heard it, but he doesn't know it.

DYLAN

Dad, we're not engaged. We're just friends.

MR. HARPER

I understand, you don't want to label it. But get her some jewelry. That's the one thing your mother loves. No matter how upset she gets, if I get her some jewelry, she lights right up. Where is she anyway?

Dylan exchanges a glance with Annie. Sam looks up.

DYLAN

She's not here, Dad.

MR. HARPER

When's she coming?

DYLAN

Dad, Mom's not coming.

MR. HARPER

What? Why not?

Dylan and Annie exchange a look. He's never talked about their mother before.

ANNIE

She doesn't live with you any more. You're not married.

MR. HARPER

I just saw her this morning.

ANNIE

No, you haven't seen her in ten years.
Since she left.

MR. HARPER

What?

DYLAN

You're divorced, Dad.

MR. HARPER

That's ridiculous. I'm going to go
call her. *

ANNIE *

No, dad. You can't. *

MR. HARPER *

Don't tell me what I can't do. *

He gets up to leave, Dylan grabs his shoulder.

DYLAN

Dad--

He smacks Dylan's hand and turns to leave, tripping over the
rail as he does. Dylan, Annie, and some other people rush
to help him up. Including Tommy Lasorda. *

TOMMY LASORDA *

You okay, Jim? *

MR. HARPER *

I'm fine!

He gets up and walks off. Everyone around is watching and
Dylan sees the pity in their eyes. Jamie sees this. After
a beat Sam stands. *

SAM THE MAGNIFICENT

Who wants to see me disappear?

A big flourish and a bang! A puff of smoke envelops him.
It fades. He's still there.

SAM THE MAGNIFICENT (CONT'D)

I'm back!

Annie and Jamie look at Dylan. He's rocked. *

99 EXT. HOLLYWOOD SIGN - LATER - DAY

99

They're sitting in the "O" of the sign, with their feet dangling. It's gorgeous.

JAMIE

You've never done this before?

DYLAN

I've also never transferred heroin in my rectum, 'cause it's against the law.

JAMIE

You know, sometimes just a simple "yes" or "no" is adequate.

Dylan seems a little distant.

JAMIE

Why didn't you tell me about your mom?

DYLAN

She's not worth talking about.

JAMIE

Ooof. That's tough.

DYLAN

It is what it is. She was the love of my dad's life, left him, pretty much destroyed him, and now he's sick.

JAMIE

You didn't tell me about him either. That's a lot of stuff you didn't tell me.

DYLAN

I didn't want your pity. I can handle everything except that look in people's eyes.

JAMIE

Who cares what anybody thinks?

DYLAN

He was the smartest man I've ever known. The only person I went to for advice. He was my hero.

*
*
*

JAMIE

He's still that man.

DYLAN

Yeah, but when I see the way people look at him now...

JAMIE

Other people don't matter. It's how you look at him.

DYLAN

But when he's walking around without his pants, I don't know, everyone's staring...

JAMIE

Who cares? He needs to know you're still there for him and nothing's changed. That he's still your hero.

DYLAN

Can we stop talking about this?

JAMIE

(a little hurt)

Sure.

(then)

Is something going on here? You seem weird. Is this about what we did the other night?

*

DYLAN

What'd we do?

JAMIE

You know...

DYLAN

What, sex? No. That doesn't mean anything. You know that.

JAMIE

(ooof)

Right.

DYLAN

And I'm not being weird.

JAMIE

Okay.

Just then a police helicopter zooms in from out of nowhere.

POLICE (P.A.)
This is the LAPD! You are
trespassing. Get down from the sign.

DYLAN
I told you. Shit!

Jamie jumps down from the sign. Dylan is frozen.

POLICE (P.A.)
Get down now!

JAMIE
Come on, Dylan! Jump!

He's wracked with fear.

DYLAN
I'm f-f-frozen. My legs won't m-m-
move!

JAMIE
Get down, Dylan!

POLICE (P.A.)
Sir! Step down immediately!

DYLAN
(yells)
I h-h-have a f-f-fear of heights and
also of h-h-helicopters! They don't
make s-s-sense to me!

*
*
*

JAMIE
You have a fear of heights?! Why'd
we come up here?

DYLAN
Y-y-y-ou c-c-called me a p-p-pussy!

POLICE (P.A.)
Get down!

DYLAN
(yells)
I-I-I c-c-can't!

On a paralyzed Dylan.

100 INT. HARPER KITCHEN - LATER - DAY

100

Dylan and Annie watch the news on TV as Dylan is lowered to
the ground in a harness.

He's wearing a tin foil heat blanket. The caption reads: "RESCUE @ HOLLYWOOD SIGN!" Annie is laughing hysterically. She keeps rewinding it and watching it. Dylan grabs the remote.

ANNIE

No, I want to save it!

They get into a brother-sister slap fight. He turns it off.

ANNIE

It's okay. It'll be up on YouTube.

Dylan gets up. Annie calls after--

ANNIE (CONT'D)

Hey, you're still good to take Dad that week I go to DC for Sam's class trip, right?

DYLAN

Yeah. Of course.

ANNIE

So when are we seeing Jamie again?

DYLAN

(annoyed)

I don't know.

ANNIE

What's your problem? Did you have a fight with your girlfriend?

DYLAN

Annie, for the last time, we're not going out. Why don't you believe me? We're just friends.

ANNIE

I saw you creeping out of her room last night. Come on.

DYLAN

Yeah, but that's... We're not together.

101 INT. LIVING ROOM - SAME - DAY

101 *

Sam walks in with a saw.

*

SAM THE MAGNIFICENT

Forgot my wand. Be right back.

He turns back. The camera pulls down to the front of the magic saw-a-girl-in-half box. Jamie's head is peeking out. She's volunteered for Sam, but also, she can hear Annie and Dylan--

*

102 INT. LIVING ROOM - SAME - DAY

102

They walk in. The dog is curled up on the couch.

ANNIE

Friends with benefits?! Are you French?

DYLAN

Anyway, that's over.

ANNIE

Why?

DYLAN

Because we don't like each other like that.

ANNIE

What more are you looking for?

DYLAN

Who says I'm looking?

ANNIE

Come on, Dylan.

DYLAN

I don't know. But it's not Jamie.

Jamie's taking it all in.

ANNIE

Why, 'cause you're great together? 'Cause you're actually friends with each other? 'Cause you're the happiest I've ever seen you?

DYLAN

Yes, those reasons. I don't know what to tell you, Annie. She's not for me. I don't like her like that.

ANNIE

But you liked her enough to have sex with her?

DYLAN

It was just physical. Like playing tennis.

ANNIE

If it was just physical, it would've been a one time thing and then you would've never talked to each other again. Trust me.

*
*

DYLAN

The fact that we kept having sex is proof that it didn't mean anything.

*
*

Annie smacks him in the head.

ANNIE

I don't think I've seen you this dumb since you got that candy corn tattoo.

DYLAN

It's a lightning bolt! With extra powers!

*

ANNIE

You can't name one thing wrong with Jamie.

DYLAN

I could never go out with her.

(searching)

She's too fucked up. She doesn't want a boyfriend she wants someone to solve all her problems.

*
*
*

ANNIE

Sometimes the right person can solve all your problems.

DYLAN

Well I can't. Not with her. She's too damaged. Magnum PI couldn't solve the shit going on in her head.

*

ANNIE

Is it in her head or in your head?

Dylan heads out of the room.

ANNIE (CONT'D)

Dylan, I love you.

(MORE)

ANNIE (CONT'D)

And I say this to you as a single mother of divorced parents who knows almost nothing is ever perfect: she's perfect. Don't be an idiot.

He passes Jamie-- her head sticking out of the box, stunned. He doesn't see her. Annie walks out the other way. Jamie thinks for a beat, tries to look around, and quietly gets out of the box. As she walks away we see there is still a pair of feet sticking out of the box. Sam comes back carrying a chainsaw. *

SAM THE MAGNIFICENT *

Show starts in ten minutes. *

103 EXT. HARPER KITCHEN - LATER - DAY

103

Dylan, Annie, Mr. Harper (without pants), Sam, and the dog are eating. A car horn sounds outside. Jamie comes out with her bag.

ANNIE *

We were waiting for you. We made salmon so I hope you're not pregnant. *

JAMIE

I just got a call from work. They need me back tonight on the red-eye.

Dylan gets up.

DYLAN *

Really? But tomorrow's the Fourth. *

JAMIE *

Yeah, I know. It sucks. *

DYLAN *

I'll drive you.

JAMIE

No, I already called a cab. It's out front.

Dylan looks at her for a long beat.

DYLAN

You okay, buddy?

JAMIE

I'm fine, buddy. I should go.

(MORE)

JAMIE (CONT'D)
Great meeting everyone. Thanks for everything.

MR. HARPER
Are you sure you don't want Dylan to drive you? *

JAMIE
(smiles)
I'm sure. Thank you. *

They all wave and ad-lib goodbyes. Jamie heads out. Dylan watches her. Annie and Mr. Harper stare at Dylan.

Something's wrong. Dylan exits after her.

104 EXT. HARPER HOUSE - LATER - DAY 104

Jamie gets in the cab and closes the door. Dylan comes out as the cab pulls away. The cab makes a U-turn and Dylan waves at Jamie as she passes. She pretends not to see.

105 OMITTED 105

105A INT. JFK AIRPORT ARRIVALS HALLWAY - DAY 105A*

Jamie walks down the arrivals hallway. *

106 INT. JAMIE'S APARTMENT - SAME - DAY 106*

Jamie enters her apartment, tired and sad. CLOSE on her face as she sees... Lorna in a compromising position with a late-20s man, Aubrey. She's wearing a princess corset and he has a horse tail attached to his rear. Lorna is holding a lit sparkler. *

LORNA
Jamie!

JAMIE
Mom!

AUBREY
You said you weren't married, bro! *

LORNA
I'm not. *

They scramble for their clothes.

JAMIE
What are you doing?

LORNA
I'm the princess and Aubrey is my
bad little pony.

JAMIE
Who's Aubrey?

AUBREY
I am. What's up, baby? Chilling?

JAMIE
What happened to Victor the "Lombard?"

LORNA
I met Aubrey at the airport. Anything
not to fly to Cleveland. No offense,
Aubrey.

AUBREY
I'm not from Cleveland.

LORNA
See? Dumb as a stump. But so cute.
(proudly whispers)
He's a pilot.

AUBREY
FedEx. Some people say it's not
glamorous, but I'll tell you this,
I've never had to land the plane in
Buffalo to throw off an unruly
package.

LORNA
Sorry about the Hamptons.
The traffic would've been miserable
anyway. How was your weekend?

JAMIE
Great. Until the end.

LORNA
What happened, baby?

Jamie looks at Lorna. Something happened.

LORNA (CONT'D)
Aubrey, can you give us a minute?

AUBREY
I can give you each ten minutes.

LORNA
Go wait outside.

*
*

Lorna points to the fire escape. Reluctantly, he goes out the window.

*

LORNA
What's up?

JAMIE
I don't know. Nothing. I'm pretty tired. I'm gonna go to bed.

LORNA
You sure?

She sees Aubrey admiring his own reflection in the window. He attempts to take his tail off.

*
*

JAMIE
Yeah.

WE FOLLOW her into her room. She gets a text from Dylan: "Get home ok?" She turns off her phone.

*

AUBREY (O.S.)
(neighs)

*
*

106A INT. JFK AIRPORT ARRIVALS HALLWAY - NEXT NIGHT - NIGHT 106A*

Dylan walks down the arrivals hallway.

*

107 INT. JFK AIRPORT ARRIVALS BAGGAGE CLAIM - NEXT NIGHT - NIGHT 107*

Dylan comes down the escalator amid a sea of people. He spots a woman holding up a sign and flowers for a guy. They hug and he picks her up and twirls her around, the flowers hitting Dylan in the face. Dylan calls Jamie. No answer.

108 INT. GQ OFFICES - NEXT DAY - DAY 108

Dylan is at his desk looking at pictures of his family and Jamie from the LA trip. Tommy Bollinger pops in.

*
*

TOMMY BOLLINGER
I'm getting something to eat. Wanna come?

DYLAN
Thanks, I'm gonna work through lunch.

TOMMY BOLLINGER

I love it. A work ethic. That's why this country's still number one. After China. And Germany. Thank god for Greece, huh?

(heads for the door)

Why'd you take the door off your office again?

DYLAN

It was dumb. I read about it in some management book.

TOMMY BOLLINGER

Yeah, like that's how Warren Buffet got rich. Everybody wants a shortcut in life. Here's my guidebook: How to lose weight? Stop eating. How to get money? Work your ass off. How to be happy? Get with someone you like and never let 'em go.

This registers with Dylan. Tommy does a pull-up on the door frame and kisses his biceps.

TOMMY BOLLINGER (CONT'D)

Yeah, that's right. I got a right to bare arms.

He exits. Dylan picks up his cell and calls Jamie. No answer. *

109 INT. JAMIE'S APARTMENT - NIGHT - NIGHT

109

Jamie and Lorna are playing PlayStation "Move." Lorna is hopping around like crazy, Jamie is subdued.

JAMIE

Mom, you gotta point it at the screen. It needs to know where you are.

Lorna drops her controller.

LORNA

Well, tell it I'm in the kitchen pouring myself a drink.

She crosses off as Jamie's cell rings again. Dylan. Now with no picture. Jamie hits "Ignore." Lorna sees this.

LORNA

Ooh, booty call? I can take a walk around the block if you want.

JAMIE

(startled)

How'd you know I was up here?

DYLAN

Only place you don't get reception.

She turns back to the city.

DYLAN

Why are you avoiding me?

JAMIE

I'm not.

DYLAN

Come on, Jamie.

JAMIE

Well, Dylan, I don't know if you've heard, but I am seriously fucked up. I mean, Magnum PI couldn't solve the shit going on up here.

*

DYLAN

(realizing)

Oh my god.

JAMIE

Yeah, so I'm gonna go ahead and try to solve my own problems. If that's even possible.

DYLAN

I shouldn't have said that. I just wanted to get Annie off my back. She was convinced we liked each other.

JAMIE

Me, too. I thought we were friends. But friends don't say stuff like that about each other. Which must mean we were never really friends. You just wanted to get in my pants.

DYLAN

That's bullshit, Jamie.

JAMIE

Is it? You even tried at your dad's house.

DYLAN

You cracked your neck! I thought you were giving me a sign. And anyway, you pulled my robe off.

JAMIE

And then you snuck out in the middle of the night.

DYLAN

You're mad because I didn't cuddle?! Isn't this exactly why we started this arrangement? You wanted this!

JAMIE

You're just like every other guy. And the sad thing is, I thought you were different.

DYLAN

I am different. I'm not your boyfriend, I'm your friend.

JAMIE

With friends like you, who needs friends?

(as she leaves)

Thanks for ruining my mountain top, by the way. Asshole.

She exits into the building. Dylan takes a deep breath. A security guard comes from the other side of the roof.

SECURITY GUARD

Hey, man. You can't be up here.

DYLAN

Okay.

He heads for the exit, slowly.

SECURITY GUARD

You alright?

DYLAN

Yeah, just lost my breath a little.

113 EXT. NEW YORK CITY STREET - THAT NIGHT - NIGHT

113*

Jamie walks. She has tears in her eyes.

114 EXT. CENTRAL PARK LITERARY WALK - ANOTHER DAY - DAY 114

Dylan sits on a bench watching different types of men walk by, like he did with Jamie. He sees one with his phone on his belt. The guy quickly picks it up, like a gunslinger.

115 INT. JAMIE'S OFFICE - ANOTHER DAY - DAY 115

Jamie is at her computer. A GQ.COM ad pops up on the web. She closes it.

116 INT. DYLAN'S APARTMENT - ANOTHER NIGHT - NIGHT 116

Dylan sits alone on his apartment watching the end of the romantic comedy they watched before. ON SCREEN as the couple rides off into the fake CGI sunset in the horse-and-carriage:

ROMANTIC COMEDY ACTRESS
Isn't New York beautiful?

ROMANTIC COMEDY ACTOR
Not as beautiful as you.

They kiss as they pass more palm trees.

DYLAN
Come on, I can see the Hollywood
sign. *

The mountains and the Hollywood sign are clearly visible in the background. Dylan shakes his head. *

117 INT. GQ OFFICES - DAYS LATER - DAY 117

Dylan is working. An assistant enters with a big Amazon box.

ASSISTANT
This came for you.

DYLAN
You sure it's for me? I didn't order
anything.

ASSISTANT
Maybe it's a gift.

He opens it. It's full of orange paint chips like you get at the paint store. A note reads: "THE REVOLUTION BEGINS WITH YOU."

JAMIE

Sorry, honey. I can't right now. I gotta go find somebody.

CHESS GIRL

A boy?

JAMIE

Well yeah, but not like that. It's about work. I mean, it was like that but it's not like that any more. Although it's gotta be more like that than just work 'cause I've never chased after anyone else like that--

CHESS GIRL

Don't care. Don't understand.

120A EXT. NEW YORK CITY STREET - LATER - DAY 120A*

Jamie tries to flag down a cab. No dice. She turns and starts walking quickly down the street - pulling her hair back.

*
*
*

120B EXT. NEW YORK CITY STREET - MOMENTS LATER - DAY 120B*

Jamie rounds a corner and runs down the street.

*

121 EXT. NEW YORK CITY STREET - LATER - DAY 121

Jamie runs up and stops at a red light. She sees a guy in cargo pants trying to pay a vendor for a hot dog.

*
*

CARGO PANTS GUY

I know I got my money in one of these pockets.

He empties out snacks, water, drinkable yogurt, etc. Jamie takes this in as the light turns. She heads off.

122 INT. PHOTO STUDIO - LATER - DAY 122*

There's a photo shoot set up. Lights, silks, photographer, models in robes, etc. Tommy Bollinger is running it.

TOMMY BOLLINGER

Sports is the last hope we have of bringing our world together, bro. No one's ever gone to war over a game. But many wars have been paused to watch one.

DYLAN

I read your article. It's great,
Tommy.

TOMMY BOLLINGER

Thanks, man. Much love.
(he man-hugs Dylan)
I just want to shoot some photos
that speak to that. The unification
of all people through sport.

The photographer pipes up--

PHOTOGRAPHER

Okay, guys. Let's go.

Five male models drop their robes. They're naked with
incredibly ripped bodies and are holding different sporting
items to cover their groins. A soccer ball, a cricket paddle,
a football, etc. The photographer snaps away.

TOMMY BOLLINGER

Really get all over each other.
Like you're unifying.
(they intertwine)
That's it. Good.

Dylan is a little shocked at the homoeroticism.

TOMMY BOLLINGER (CONT'D)

Too gay?

DYLAN

Little bit.

TOMMY BOLLINGER

Throw a couple girls in there!

Three hot women drop their robes and join them. They're
also naked and cover themselves with basketballs, jai alai
racquets, etc.

TOMMY BOLLINGER

Thanks, bro. I queer out sometimes.

They watch for a beat. Then Jamie rushes up and finds Dylan.

JAMIE

Dylan.

DYLAN

What are you doing here?

JAMIE

When were you gonna tell me you're leaving?

DYLAN

Tommy. This is Jamie.

TOMMY BOLLINGER

Nice to meet you. Oh my god, the babies you two could make. And you're gonna keep your figure, too. Gonna carry low.

(to Dylan re: her breasts)

Have fun with them when she's nursing, 'cause they're gonna get big and then get small real quick.

DYLAN

We're not together.

TOMMY BOLLINGER

Then that was an inappropriate series of comments and I apologize.

He goes off as Dylan ushers Jamie to the side.

JAMIE

You met with Amazon? You're gonna leave?

DYLAN

I don't know. Yeah, I took a meeting.

JAMIE

I can't believe you.

DYLAN

It's a great opportunity. They're thinking of getting rid of the shopping cart.

JAMIE

Is this your way of getting back at me?

DYLAN

What?

JAMIE

You know if you leave before a year is up I get screwed.

*
*

DYLAN

If I did leave -- which I don't know yet because all I did was take one meeting -- I'd write you a check for your bonus.

JAMIE

Oh.

DYLAN

Whatever it is, I'll pay it. Happy now?

JAMIE

Why didn't you tell me you were looking?

DYLAN

That's personal. And we're not friends any more. You made that pretty fucking clear.

Jamie just looks at him.

DYLAN (CONT'D)

(sarcastic)

All I wanted to do was have sex with you. That was my grand plan. Pretend you were the best friend I'd ever had, open up to you like I've done with no other person in my life, and then-- make my move. And then, when the sex stopped, invite you out to LA for the weekend to...dahn dahn dahn...introduce you to my family.

JAMIE

You're leaving out the part where you told your sister I was damaged beyond repair.

DYLAN

The fact that you're harping on it, kinda makes me think you might be.

JAMIE

(no blinking)

Fuck you.

*
*

DYLAN

I'll send you a check if I take the job.

JAMIE
Don't bother.

She walks out, really upset. Behind her Dylan watches her go. He's just as upset.

123 INT. DYLAN'S APARTMENT - NIGHT - NIGHT 123

Dylan puts his jacket away in the closet. He sees the gift basket Jamie sent him when he got the job and he reads the card: "IN CASE YOU SHIT THE BED. EXCUSE THE EXPRESSION. BEST, JAMIE." He picks up his phone and dials. *

124 INTERCUT W:INT. HARPER FAMILY HOUSE - SAME - NIGHT 124 *

Annie's on the phone. Sam's in the background practicing some sort of magic trick involving rings.

ANNIE
Hey, Dylan.

DYLAN
Dad's coming into Newark, right?

ANNIE
Yeah. He leaves at nine our time.

DYLAN
It's a five hour flight with a three hour time difference so he gets in at...thirty-two? That can't be right.

ANNIE
Five.

DYLAN
Right.
(then)
How's Dad?

ANNIE
He's lost more often than not now. But then he has these moments of real clarity, it's hit or miss.

DYLAN
(deep breath)
Okay.

ANNIE
How's Jamie?

LORNA (CONT'D)

It was your dad. The greatest man I ever met. Obviously, look at you. How smart you are. How great, how funny, how driven. Sure as hell didn't all come from me.

(Jamie laughs)

We all have our Prince Charming. You just gotta know him when you see him.

JAMIE

It's Prince Charming, Mom. If I met him wouldn't I have known?

LORNA

Your Prince Charming isn't coming to rescue you in a horse-and-carriage. That's not who you want. You're looking for a Prince Charming to be your partner, to take on the world with. You've gotta update your fairy tale.

Lorna embraces her daughter. They share a really nice moment.

LORNA

Now, is that tall black guy over there as foxy as I think he is? *

JAMIE

That's a lamppost. *

LORNA

Answer the question. *

They laugh together.

126 INT. NEWARK AIRPORT GATE - THE NEXT DAY - DAY

126

An airline official wheels Mr. Harper off the plane. Dylan is there to greet him. His dad gets up when he sees him.

MR. HARPER

A wheelchair. Like I'm an invalid.

DYLAN

Hey, Dad. How're you doing?

MR. HARPER

I'm hungry. They don't feed you in coach anymore. *

(MORE) *

MR. HARPER (CONT'D)

You think with these new planes that
practically fly themselves they could
get rid of one pilot and use his
salary for a hot lunch.

*
*
*
*

DYLAN

I know, right?
(then)
Did you check a bag?

*
*

MR. HARPER

I didn't. But I think your mother
did.

Dylan looks at his dad. He's lost.

127 INT. RESTAURANT AT NEWARK AIRPORT - LATER - DAY

127

They're waiting at the host podium. The restaurant is full.

DYLAN

(then, to hostess)
Excuse me, we've been waiting a while--

HOSTESS

So has everybody else. I have to
seat people in the order they came.

DYLAN

I understand but my father's not in
the best shape. Is there any way--

HOSTESS

Sorry.

The hostess turns and walks off. Dylan turns and his dad is
gone. Dylan looks around.

DYLAN

Dad?

He looks out into the terminal, but he's not there. He moves
into the packed restaurant.

DYLAN

Dad? Dad?

He can't find him. He scurries through trying to find him.
Some people clear in front of him and he freezes. His dad
stands at an empty table and... unbuckles his pants and drops
them to the ground. He neatly folds his pants and sits.
Everyone in the restaurant turns and looks. Dylan goes over.

DYLAN

Dad.

MR. HARPER

Are you gonna join me?

Dylan looks around at everyone's eyes full of pity. He thinks about what Jamie told him. Then he looks back at his dad and smiles his most admiring smile--

DYLAN

Absolutely.

Then he unzips his pants, kicks them off, folds them, and puts them next to his dad's. He sits across from his dad. The hostess hurries up--

HOSTESS

Excuse me, you can't--

MR. HARPER

I'll have a steak please. Medium.

DYLAN

Make that two. And a scotch. Dad, you want a scotch?

MR. HARPER

On the rocks. Thanks.

Mr. Harper looks at Dylan. A real connection. A smile even. Everyone around them is looking at them, but neither Dylan nor his dad could give a damn.

DISSOLVE TO:

Later. They're mid-meal. An attractive woman stops nearby to look through her travel bag. Mr. Harper notices her. *

MR. HARPER

(lost for a moment) *

Dede? *

The woman zips her bag and continues onward. Mr. Harper catches himself, slightly embarrassed. *

DYLAN

(gently) *

Dad? Who is Dede? *

MR. HARPER

She was a girl I knew in the navy. *

(MORE)

MR. HARPER (CONT'D)

We were on a ship together. She was
the love of my life. And I was too
stupid to see it. I lost her because
of something so dumb I can't even
remember.

DYLAN

You never mentioned her before the
other day.

MR. HARPER

Because I have you and Annie I have
absolutely no regrets. But I don't
know if I ever really got over Dede.
That might be part of the reason
your mother left.

DYLAN

What?

MR. HARPER

My friends used to say the way Dede
and I looked at each other was
electric. And I just let her go. I
was too proud to let her know how I
really felt.

Dylan takes this in.

MR. HARPER

That's one thing this is teaching me --
which I wish I knew back then. Life
is so goddamn short. And you can't
waste a minute of it.

Dylan puts two and two together.

DYLAN

I should go see someone.

MR. HARPER

Do you want head into city?

DYLAN

Yeah, but finish your meal.

MR. HARPER

We're eating at a goddamn airport.
I can let the steak go.

They both get up and start putting their pants on.

FWB - BLUE Draft 7-14-10 130*

128 OMITTED 128*

129 EXT. NEWARK AIRPORT TERMINAL - LATER - DAY 129*

Bumper to bumper traffic. Dylan is antsy as he fingers his phone. The picture of he and Jamie pops up on the screensaver. Mr. Harper notices it. *

MR. HARPER *

That's the girl you brought home, *

right? Jamie? *

DYLAN *

Yeah. She's great. I'd even say *

electric. *

They smile at one another. *

MR. HARPER *

This traffic is terrible. Is there *

another way into the city? *

On Dylan. *

130 EXT. HUDSON RIVER/EXT. TOMMY BOLLINGER'S BOAT - LATER - DAY 130*

Dylan, Mr. Harper, and Tommy Bollinger (in a tuxedo) speed across the Hudson river towards Manhattan.

Mr. Harper is in the bow with a big smile on his face.

DYLAN

I owe you big time, Tommy.

TOMMY BOLLINGER

No worries, man. I was heading into

the city anyway. Tonight's the

Butterfly Ball. Best place to pick

up dudes. It's like flames to a

moth.

DYLAN

You okay, Dad?

MR. HARPER *

Are you kidding? I'm great. *

He's never been happier. Dylan dials a number on his cell.

DYLAN *

Hey, it's Dylan Harper from GQ. I *

need a huge favor...

130A EXT. NEW YORK STREET (NEAR TS)- LATER - DAY

130A*

Dylan and Mr. Harper walk. Dylan makes a call. *

DYLAN *

Hi, this is Dylan Harper. We met
once with... right. Can I ask you
a favor? *

Mr. Harper turns off and accidentally knocks into someone.
It's Alex Rodriguez. *

ALEX RODRIGUEZ *

Pardon me, sir. My fault. I must
have been in your way. Are you okay? *

MR. HARPER *

Yes, thank you. *

(recognizing him) *

I'm a big fan of the way you play
the game, Mr. Jeter. *

ALEX RODRIGUEZ *

Actually, I'm Alex Rodriguez. Derek's
my teammate. *

MR. HARPER *

Oh. I'm sorry. *

ALEX RODRIGUEZ *

It's okay. We look alike. Especially
in pinstripes. Can I help you find
where you're going? *

Dylan hasn't been paying attention because he's been on the
phone. He notices his dad isn't next to him and quickly
turns back... and bumps into Alex Rodriguez. *

ALEX RODRIGUEZ (CONT'D) *

You! Are you kidding me? If I wasn't
in public right now I'd rip your
face off and feed it to your ass. *

DYLAN *

What's your problem with me? *

ALEX RODRIGUEZ *

Well first off, you dress weird and
a little gay but you get away with
it somehow which really pisses me
off. But most important, I saw you
with Jamie. How could such an awesome
girl be with-- *

(MORE)

ALEX RODRIGUEZ (CONT'D)
(re: Dylan)
this over--
(re: himself)
this.

*
*
*
*

DYLAN
I'll tell her you say hello.

*
*

Big moment for Dylan. A-Rod lunges at him and Dylan hides behind his dad.

*
*

131 INT. DYLAN'S APARTMENT - THAT NIGHT - NIGHT

131

Dylan's dad is settling in on the couch in front of the TV.

DYLAN
You sure you're going to be okay?

MR. HARPER
I'll be fine.

DYLAN
My number's right here. There's food in the fridge. Here's the remote.

Mr. Harper picks up a copy of the latest *GQ*.

MR. HARPER
How do you wear white pants to a cookout?

He turns to the article as Dylan watches.

MR. HARPER (CONT'D)
Go. Say hi to her for me.

*

Dylan nods and leaves.

132 INT. GRAND CENTRAL STATION - LATER - NIGHT

132

Jamie walks through the crowd of people on the phone.

*

JAMIE
Where are you? I'm in the middle by the clock.

*
*
*

132A INTERCUT WITH: INT. JAMIE'S APARTMENT - SAME - NIGHT

132A*

Lorna is on the couch on the phone.

*

LORNA
I'm right by the guy in the tie.

JAMIE
What? There're a million guys in ties.

LORNA
So look for the guy I'm standing next to.

JAMIE
Mom! You're always late. It drives me crazy!

LORNA
Just hang on.

JAMIE
You never do what you say you're going to do. When am I going to learn?

LORNA
Baby, come on--

Just then Kriss Kross's "Jump" starts to blast from the PA system. Jamie looks around and watches as... a flashmob breaks out. All the people in the station start jumping up and down in place. Jamie looks around confused.

Lorna hears this over the phone and smiles.

LORNA (CONT'D)
You know, I don't think I'm gonna be able to meet you after all. Something came up.

JAMIE
What?

LORNA
Yeah. But let's meet tomorrow. I'll be on the balcony.

Jamie looks up at the balcony. And there stands... Dylan.

JAMIE
Oh my god.

LORNA
Have a great night, honey.

Lorna hangs up. And in walks in a tall, great-looking black man. He sidles up to Lorna and gives her a kiss. *

LORNA *

And my daughter said you were a lamp post. *

They start making out as we go back to Grand Central. Jamie watches as the flashmob transitions into Semisonic's "Closing Time." *

He makes his way down the stairs and dances with a section of the mob. Jamie tries hard not to laugh, but he's too irresistibly cute. She can't help but smile. They yell over the music and the distance-- *

JAMIE *

What is this?

DYLAN *

"Closing Time" by Semisonic. It's super awesome. And the song I used to sing when I went-- *

JAMIE *

Not the song. This. *

DYLAN *

You wanted your life to be like a movie. Sorry I had to do it in the real Grand Central Station and not a fake one.

They watch the entire lobby dance. It's amazing. *

JAMIE *

My mom was in on this?

DYLAN *

Under MILF in my phone, remember?
(then)

I'm really sorry, Jamie. Not just because you heard what I said to Annie, but that I said it at all.

JAMIE *

I'm having trouble hearing you.

DYLAN *

Yeah, I didn't really think this through. I guess in the movies the guy pours his heart out and then they put in the music later.

JAMIE

What?

Dylan makes his way to Jamie, avoiding the dancers as he does. He takes Jamie up the stairs where it's a little quieter. *

DYLAN

I never felt about a girl the way I felt about you. And I was scared that if we got together something would mess that up. Like what happened with my dad and mom. So I did what I do best: I ran. *

JAMIE

When did you start feeling this way? When we started having sex?

DYLAN

Way before. When we became friends. I can live without ever having sex with you again if I had to, but I can not live without my best friend. Trust me, I wouldn't be easy, but... Jamie, I want my best friend back. *

Jamie starts to tear up.

DYLAN (CONT'D)

Everything that happens during the day, all I can think is "I can't wait to tell Jamie about this." When I see someone curse all I can picture is you blinking. And when I hear a little kid has been cured of cancer, I pray it wasn't by that douchebag doctor who ran out on you. *

JAMIE

That last one was a little weird.

DYLAN

I know. I mean, I'm glad they're cured, curing cancer's awesome, I just wish someone else did it. I miss you. *

JAMIE

It wasn't bullshit by the way. I am damaged. *

DYLAN

We both are. That's what makes us
so awesome. And our tattoos. *

JAMIE

And I do want someone to solve all
my problems.

DYLAN

Here I am.

Dylan gets down on one knee.

JAMIE

What are you doing? Get up.

DYLAN

Jamie, will you be my best friend
again?

JAMIE

(laughs, through tears)
That was super queer.

DYLAN

Oh, I know.

JAMIE *

Under one condition.

DYLAN

Anything.

JAMIE

You kiss me.

He gets up. *

DYLAN *

Whoa. That's what got us into this
mess in the first place.

JAMIE

No. Starting at sex is what got us
into this. I want to start with a
kiss.

DYLAN

I can do that.

He kisses her. She kisses back. The best, most romantic,
most passionate kiss they've ever had. The music ends. *

DYLAN (CONT'D) *

You can all go home now! *

The flashmob immediately dissipates. There's an eerie silence to Grand Central Station. Dylan wraps his arms around Jamie as they head to the doors. *

JAMIE

What do we do now?

DYLAN

Have our first date.

JAMIE

Cool.

(then)

I have a ten date rule you know.

DYLAN

It's ten now? Wow.

JAMIE

I've been burned before.

(then)

Maybe seven. I'll give you time off for good behavior. *

DYLAN *

So if we go out four times a week for three weeks, we should be good in... twenty-seven years? That's not right. *

JAMIE *

No, it's not. *

She grabs his hand and they go down the staircase, with Dylan "scoring" their every step. Jamie is smitten and plays along with some stops and starts, Dylan "scoring" the whole way, which segues into real score as they head outside. *

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They emerge and come across a horse-and-carriage.

JAMIE

Aw, Dylan.

She starts to get in. Dylan holds her back.

DYLAN

Um, that's not for you.

JAMIE

Thank god. Horses actually scare
the shit out of me.

A tourist couple get in the carriage and it rides off. They
head across the street to the restaurant.

DYLAN

So, where are you from?

JAMIE

Outside of Philadelphia.

DYLAN

Interesting.

They enter the restaurant. WE STAY outside and watch through
the window as they start their first date. The ENTIRE CREDITS
ROLL as they sit across from each other and ad-lib their
first date, talking, laughing, and getting to know each other -- *
even better. After four minutes of credits, we FADE OUT *
then we FADE IN to see them having sex on the table in the *
middle of the restaurant. *

SLAM TO BLACK: *