# Honeymoon with Harry

screenplay by

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based on the
manuscript by
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New Line Cinema
Karz Entertainment

November 8, 2004

1 EXT. AMERICAN LEGION HALL - CHICAGO -- NIGHT 1

The street is practically deserted. The Legion Hall sits in the distance, waiting on the corner for one honest fire marshal to close it down forever.

Out front the street's sole occupant sits on the curb, his back to us. The door opens and a WOMAN steps out. She takes a seat on the curb and offers the MAN a beer. They sit, two tiny figures in silhouette.

WOMAN
You okay?

MAN
Just thinking about when we met. I guess it's kind of amazing we even made it this far.

WOMAN
I remember hating how cute you were.

MAN
That would be hard not to notice.

She laughs at his feigned arrogance.

WOMAN
What was that awful line of yours?

2 INT. LUTHER'S BAR - THREE MONTHS AGO -- NIGHT 2

Saturday night, young crowd, the place is packed. TODD CARTWRIGHT, thirties, tall, handsome in a barely-holding-it-together sort of way, stands, drink in hand, addressing the unseen occupants of a back booth.

TODD
You see, my problem is that I only have exactly sixty minutes of actual charm, and I've already used up a good two-three minutes standing here, so if you don't ask me to join you very soon I'm likely to run out just when you start to find me interesting.

We angle to see the booth -- three very attractive women, HALEY, ALEX and AMY, stare up at him in stunned disbelief. Silence. Finally:

TODD (CONT'D)
So...you see my problem.

(CONTINUED)

2 CONTINUED: 2

AMY
Clearly.

Todd's eyes remain locked on Haley's. Haley looks back down at the salt shaker that she rolls around and around on the table. Todd notices the ring on her finger, a soft blue stone that sparkles in the light.

TODD
That's one beautiful ring.

HALEY
Thank you.

Alex and Amy share a look at this incredibly lame attempt to make conversation.

TODD
I'm hoping that the guy who gave it to you died in some tragic way and you're wearing it to remember him.
(catches himself)
Not that I'd wish for someone's death.
(beat)
Though, I'm starting to understand how it must feel.

Though she doesn't look up, it elicits a small smile.

HALEY
Birthday present, from my father.

TODD
Ah, see I knew we had stuff in common, what with having fathers and all.

ALEX
Two things: first, we can't just take your word that you had parents when all present evidence points to you having split off from another single celled organism. Secondly, we're not interested. Especially not her.

TODD
...Right. Okay. Nice meeting you.

He turns and walks back to the bar as the three girlfriends laugh.

2 CONTINUED: (2) 2

AMY
(to Alex)
That was impressive.

ALEX
Never let your high school education go to waste.

ANGLE ON THE BAR

As Todd returns to his stool, BRAD, his co-worker and drinking buddy, is reenacting a scene from a war movie, wherein a flaming Spitfire is diving toward a watery grave. The Spitfire is being played by a cigarette stuck into a flaming pack of matches; the watery grave is Todd's draft beer. JOSH, even more intoxicated, watches through glassy eyes.

BRAD
(sound effects of a nose dive)
Neeeeeoooow...BUKUUOOOO!!!

The beer sloshes on impact.

PASSING BARTENDER
No smoking, asshole.

TODD
God, I hate educated women.

JOSH
Word, bro.

BRAD
Did I warn you? Four minutes ago, when they walked in, did I not point them out as examples of women who would rather die than sleep with you?

Todd looks back at their booth, catching glimpses of Haley through the parting crowd.

TODD
Did you see her eyes? They're amazing.

BRAD
Eyes? No, missed the eyes. Which is odd for me, as it's always the first thing I notice.
(MORE)

(CONTINUED)

2 CONTINUED: (3) 2

BRAD (CONT'D)
(now the truth)
What the hell are you looking at her eyes for?! You were only gonna get that close to her once; be a man, stare at her tits.

JOSH
(clinking bottles)
Word.

As Todd watches the booth he notices that Haley isn't joining into the laughter, she just keeps playing with that salt shaker. And then she glances up, just for a heartbeat, and catches Todd's eyes.

TODD
She looked at me. Did you see that?

BRAD
She's gauging the distance in case she has to hurl something. Come on, don't waste our time.
(nods up the bar)
The two up the bar have knocked back a gallon of Mojitos since we said Hi; their standards had to have dropped like a rock.

TODD
They're both for you, buddy.

Todd is up and moving towards the booth.

THE GIRLS

see him coming and react pretty much as you'd expect.

ALEX
Did I mention my brother's a cop?

TODD
I just wanted to say I'm sorry about the dumb pick-up lines.

AMY
Thanks. Bye.

TODD
(to Haley)
The truth is I saw you walk in and I haven't been able to take my eyes
(MORE)

(CONTINUED)

2 CONTINUED: (4) 2

TODD (CONT'D)
off you. And while I'm sure that's the case with most of the guys in the bar, none of them felt strongly enough to make this walk twice. I just had to come over and try and meet you.

ALEX
Not us?

TODD
Surprisingly, no.
(to Haley)
And I know you're just gonna dismiss me as another jerk in a bar, but I'd really like to buy you a drink.
(an afterthought)
You guys, too.

HALEY
Thanks, but I'm making it an early night, and one's my limit.

ALEX
Glenlivet, neat.

AMY
Cosmo with Grey Goose.

ALEX
But don't think you're sitting here.

He nods, almost defeated. As a last ditch effort he pulls out a pen and writes his number on her napkin.

TODD
I know it's a shot in a million, but this is my number and my name is Todd. I'd really like it if you called and we could have a coffee sometime.

ALEX
(staring at napkin)
Did you seriously just write "555-Todd?"

Todd shrugs, embarrassed.

TODD
I'll have the drinks sent over.
(MORE)

(CONTINUED)

2 CONTINUED: (5) 2

TODD (CONT'D)
It was nice meeting you.

Todd walks back toward the bar. The girls watch as his buddies fall off their stools, stabbing their chests and choking themselves, finally writhing on the floor.

TODD (CONT'D)
(to buddies)
Thank you. Thank you for your kind attention.

Haley smiles to herself. Alex balls up the napkin and tosses it. In the background Todd orders their drinks, hands the bartender some cash then says good-night to his buddies and heads for the door.

TODD V.O.
You know how weird it is to walk a way from a person and suddenly feel empty?

Todd looks back from the door, catches a last glimpse of her.

TODD V.O. (CONT'D)
Like you just left something behind that you didn't even know you needed. For someone like me, that's really weird.

3 EXT. LUTHER'S BAR -- CONTINUOUS 3

He steps out and turns up his collar. An attractive young woman stands nearby trying to light a cigarette. Call her ELLIE.

TODD V.O.
And just realizing something like that changes a person.

ELLIE
Do you have a lighter?

Todd nods and digs into his jeans' pocket. Their eyes meet.

4 INT. TODD'S APARTMENT - BEDROOM -- EARLY MORNING 4

Todd sits at the foot of his bed, troubled, staring at the football video game on his TV, a game controller in his lap.

TODD V.O.
It just does it slowly.

(CONTINUED)

4 CONTINUED: 4

Todd presses the reset button, but then does nothing else, and so his motionless quarterback is quickly sacked.

The sheets stir behind him and Ellie slips out from under, curling her arms around Todd's shoulders. She kisses his neck.

ELLIE
You okay?

TODD
Yeah.

ELLIE
I didn't kick you, did I? I sometimes do that when I sleep with a guy. I really don't think it means anything.

TODD
No, I just wasn't sleeping.

ELLIE
What's wrong?... Huh?

TODD
I uh...this is really stupid but...I think I'm in love.

ELLIE
(melts)
Ohhh, that is so sweet; we just met.

TODD
No, I'm sorry, I didn't mean with you.
(tries to dig his way out)
See, I met this girl last night. And I can't seem to stop thinking of her. I mean not while we were having sex. Well, that's not true.

The bathroom door slams behind her.

5 EXT. FINANCIAL DISTRICT TOWER -- MORNING 5

Todd tries to get his coffee down, his rumpled shirt and suit thrown on like he doesn't give a shit what anyone thinks. Dressed for success, Brad dogs his step.

BRAD
You scored between the door and the curb??

(CONTINUED)

5 CONTINUED: 5

TODD
Will you just shut up? I feel like crap.

6 INT. BECSEY, HARRIS AND DEKOM - COFFEE ROOM -- MORNING 6

Todd pours more coffee into his take-out cup. Now Josh has joined them.

BRAD
The only superior score would be banging the cab driver on the trip home.

JOSH
Word, bro!

TODD
Josh, just curious, but when did you turn into Suge Knight?

BRAD
(recalls / following)
Wait; you did bang a cab driver.

7 INT. "BOILER ROOM" - BECSEY, HARRIS AND DEKOM -- MORNING 7

Todd takes a seat at his desk among a sea of identical desks. He flips on his headset, opens his cold-call list and tries to dial before Brad takes his seat at the desk opposite.

BRAD
She was like from Portugal or Latvia.

TODD
(into phone)
Mr. Schulman? My name is Todd Cartwright, from Becsey, Harris and Dekom. Your dentist suggested I call...

BRAD
She kept the meter running and you refused to pay. This not ringing a bell?

TODD
(makes note/into phone)
Dr. Gertner, right. He said you might be interested in exploring the commodities market.

(CONTINUED)

7 CONTINUED: 7

Todd looks up again and realizes that Brad is talking to him, but he can't hear a word. As Todd speaks into the phone no sound comes out of his mouth.

DISSOLVE TO:

8 INT. "BOILER ROOM" -- NEXT DAY 8

Same Todd, same suit, different crumpled shirt, different phone call. Across the desk Brad is acting out some sexual exploit, probably Todd's. Still no sound.

9 INT. LUTHER'S BAR -- NIGHT 9

Todd sits in his same seat at the bar, beer in hand. He glances at the back booth; no Haley. He throws a look to the door.

10 EXT. LUTHER'S BAR -- NIGHT 10

Todd exits. Two beautiful young women stand smoking. One of them offers him a smile. Todd nods and walks off alone down the sidewalk.

11 INT. "BOILER ROOM" -- DAY 11

Another day, another shirt, same routine. Todd checks his cell phone; no messages.

12 INT. LUTHER'S BAR -- NIGHT 12

Same stool, Todd nurses a beer. He checks out the room -- it's chocked full of beautiful, single woman, but no Haley. He checks his watch and heads for the door, beer half drunk.

13 INT. TODD'S APARTMENT - BEDROOM -- NIGHT 13

Todd lies awake in a bed that hasn't been made in months. He pulls his arm out from under his pillow and checks the cell phone in his hand. No messages. He closes his eyes, and opens them again a couple seconds later. His phone is VIBRATING.

TODD
Hello?

WOMAN'S VOICE
Todd? Hi. It's Anita, you fucked me a couple of weeks ago?

TODD
(winces)
Hi, Anita.

(CONTINUED)

13 CONTINUED: 13

ANITA'S VOICE
Don't say Anita like you actually remember who I am; you don't.

TODD
It would be bad if I started guessing, right?

ANITA'S VOICE
We had sex on my front porch and then you wouldn't come in for a coffee.

TODD
Right. Anita.

ANITA'S VOICE
I was just lying here thinking that maybe I hadn't clearly expressed at the time what an asshole you are.

TODD
That was kinda rude, wasn't it?

ANITA'S VOICE
"Kinda" rude?

TODD
Very rude. Anita, I'm sort of expecting an important call.

ANITA'S VOICE
Oh, I'm so sorry. I wouldn't want to tie up your line.

The sound of a phone slamming into its cradle. Todd hits end and puts his phone hand back under the pillow and closes his eyes. A moment later the phone vibrates. He puts it to his ear.

ANITA'S VOICE (CONT'D)
Todd?

TODD
Hello, Anita.

14 EXT. FINANCIAL DISTRICT TOWER -- MORNING 14

Todd drags himself out of a cab and stumbles toward work, coffee cup in hand. Brad appears out of nowhere and falls in step.

(CONTINUED)

14 CONTINUED: 14

BRAD
Missed you at the Hula Lounge last night. What happen, you score between your apartment and the elevator?
(realizes)
You did, didn't you. Holy Christ.

Todd looks at Brad through puffy, sleepless eyes and tunes him out -- although Brad keeps talking we no longer hear him.

15 INT. BECSEY, HARRIS AND DEKOM - STAFF CONFERENCE ROOM - DAY 15

Staff meeting in progress. Their boss, GEORGE O'NEIL, 32-ish, is showing them charts and is not pleased. George is getting the same treatment from Todd -- we can see George's lips move but no sound makes it out. This reverie is shattered by a LOUD ELECTRONIC MELODY -- the theme song to the "WWF Smackdown." Todd, Brad and Josh all search frantically for their cell phones.

BRAD/JOSH
Hello. / Hello.

TODD
Hello?

Brad and Josh realize it isn't for them. O'Neil, annoyed, speaks louder.

O'NEIL
--with a four percent decline over this period last year.

TODD
(shushing him)
SHHHH!

O'NEIL
I'm sorry??

TODD
That's okay, I'll take it outside.

O'Neil watches in amazement as Todd exits, speaking into his phone.

TODD (CONT'D)
(shouts into phone)
Just hold for a second, I can't hear you.
(to O'Neil)
Not your fault; reception.

(CONTINUED)

15 CONTINUED: 15

And he's gone.

16 INT. "BOILER ROOM" -- CONTINUOUS 16

Todd finds a window where he can get two full bars.

TODD
Try again. Who's calling?

HALEY
Haley.

Stunned silence. Todd recognizes her voice.

HALEY (CONT'D)
We met at Luther's on Saturday night. I was...

TODD
...I know who you are.

Intercut with:

17 INT. AD AGENCY -- DAY 17

Haley easily multi-tasks, handing off a layout to a colleague as she speaks on the phone.

HALEY
That's a relief, I was just figuring out how to describe myself and my mind naturally ran to my worst features. Like "I'm the girl with the really long toes."

TODD
Oh shit, you're *that* girl? I caught a glimpse of your feet; that is really unfortunate.

HALEY
I can pick things up off the carpet with them.

TODD
You're being modest, I bet you can pull the nails out of floor boards with those doggies. I can't believe I gave you my phone number.

HALEY
To be honest, I can't quite believe I'm calling.

(CONTINUED)

17 CONTINUED: 17

Todd sinks down the wall and tries to squat on the floor.

TODD
I can't quite believe you are either.

HALEY
Oh, I bet you're quite used to women calling you.

TODD
Yeah, I am. But this is.... This is great, that you called.

HALEY
Yeah?

TODD
Yeah. And I'm feeling the need to say something clever to impress you, and I'm falling flat on my face.

HALEY
You know in Playboy Interviews with Playmates they talk about turn-ons and turn-offs?

TODD
God, you read Playboy? Would it be weird if I proposed right now?

HALEY
Biggest turn-on to me? Honesty.

Todd's boss, O'Neill, steps around the corner and glowers at him.

TODD
Me, too.

HALEY
And that would be...

TODD
Lying. See? Can't be more honest than that.

Haley smiles to herself. Todd notices O'Neill standing there.

TODD (CONT'D)
(whispers to O'Neill)
You keep going; really.

(CONTINUED)

17 CONTINUED: (2) 17

O'Neill turns and walks off.

18 EXT. FINANCIAL DISTRICT TOWER -- EVENING 18

Todd exits the building, his mood inexplicably black. If this wasn't Todd, one would think this was brought on by some serious self-examination.

BRAD
You are so gonna get fired. You dress like shit, sleep through his meetings -- I mean, I really admire that, but you are so gonna get fired.

TODD
(a sad truth)
Brad, I can pick up the phone and within seven minutes convince someone I've never met to spend thousands on something they know nothing about. You don't fire someone like that, you let them do whatever they want.

Brad sees something is eating at Todd, wants to ask, but then he's a guy.

BRAD
You coming to The Forge?

TODD
Nah, gonna fall into a coma.

Brad watches Todd walk away, concerned.

19 EXT. PANE FRESCO TRATTORIA -- NIGHT 19

Rain slides off rooftops in sheets and floods the gutters. A cab pulls up to the corner.

INSIDE THE CAB - TODD

gauges his chances of making it to the door without getting soaked. His first step finds him ankle deep in runoff.

20 INT. PANE FRESCO -- CONTINUOUS 20

Todd steps through the door, drenched. The attractive HOSTESS offers an understanding smile, noticing the single rose he holds awkwardly.

TODD
Hi, I'm meeting someone here; she actually made the reservations.

(CONTINUED)

20 CONTINUED: 20

HOSTESS
(re: rose)
Lucky girl. What's her name?

TODD
Haley.

HOSTESS
Her last name.

TODD
...She won't tell me. The whole stalker thing. Not me, other stalkers. Could we get a booth, possibly? In the back. Only not too close to the bar, because when I get nervous I drink and sometimes hit people. Guys. Big guys; don't hit women.

HOSTESS
Right this way.

He follows her, tossing the rose from hand to hand as if it's a basketball.

TODD
Her name was in the register, right?

HOSTESS
Mm-hm.

TODD
You wanna tell me what it is?

HOSTESS
No.
(re; booth)
Here you go.

TODD
Perfect. Except I can't see the door and she could just step in, look around once and bail. Don't want to take that chance.

HOSTESS
How about this one?

TODD
(sits facing door)
Great, thanks.

(CONTINUED)

20 CONTINUED: (2) 20

HOSTESS
Can I get you something to drink?

TODD
Absolutely not. Sorry. Coke.

She smiles and walks off.

TODD'S POV - THE HOSTESS STATION AND FRONT DOOR

Time passes with a series of jump cuts; customers coming and going.

ALEX (V.O.)
How long did you wait?

TODD (V.O.)
I was a little early, she was a little late.

ON TODD: Four glasses of coke are placed and empties retrieved in jump cuts.

BACK TO THE DOOR: It opens and this time it is finally her. Haley shakes the rain off her coat and approaches the hostess. Todd watches as the hostess nods toward the back booth. Haley spots him and waves. Then the Hostess says something else to her -- girl talk, from the looks of it. Haley drops her face so he can't see that little smile and she heads for the back booth.

Todd stands to greet her with the rose.

TODD (CONT'D)
Hey, how ya doing? This is for you.

HALEY
That's very sweet.

TODD
(re: hostess)
What did she say?

HALEY
Oh, nothing.

TODD
Uh-huh.

HALEY
She said... you look like a goof but you're actually very sweet so I should probably give you a shot.

(CONTINUED)

20 CONTINUED: (3) 20

TODD
I like this restaurant.

HALEY
Yeah, I think if you strike out with me you have a real fan there.

TODD
Yeah, well, she wouldn't like me once she got to know me.

HALEY
Really? Why's that?

TODD
You want to eat and catch a movie or something?

HALEY
No, I promised my dad I'd be home by eleven.

TODD
You live with your dad?

HALEY
Yeah, I know. And I told him I was meeting someone. My dad is...how to describe him? He thinks men are all lying, cheating bastards.

TODD
All men?

HALEY
No, just the ones I date. You changed the subject: why wouldn't she like you when she got to know you?

TODD
..Honesty is a real turn-on, right?

HALEY
And lying gets you the ax.

TODD
Ah. Well. I...uh... sort of have a bad history with women.

Alex drops down in the booth, flicking rain off her jacket.

20 CONTINUED: (4) 20

ALEX
What did I miss?

TODD
Uhhhh....

HALEY
She wouldn't let me come alone.

ALEX
But I didn't actually use the words serial rapist or sociopathic killer.
(re: menu)
What's good here?

HALEY
Just be quiet and order.
(to Todd)
You were saying you had a bad history with women.

ALEX
(putting down menu)
Oh, this is too good. We're all ears.

Todd looks from Alex to Haley and back again a couple times.

TODD
Um. Well...
(half-joking)
You're not going to make this easy, are you?

HALEY
I think you've had easy.

TODD
...That's true.
(beat)
Truth? My history with women is pretty disgraceful.

ALEX
Shocked! Stunned! Who knew??

HALEY
(to Alex)
You want to sit at another booth?
(to Todd)
Go ahead.

(CONTINUED)

20 CONTINUED: (5) 20

TODD
(with a glance to Alex)
Um...I've tried to have actual relationships, but I usually get bored and start screwing around on them. And I've had so many one night stands that I can't count them all. Your dad doesn't even know me and he has me pegged, cause hearing myself now, I can't think of one reason you'd want to go out with me.

HALEY
Look at your hands.

He turns them over, they are all cut from the thorns. She touches them.

TODD
Oh, Christ, the thorns, I didn't notice. Sorry.

She wets her napkin and pats his hand.

TODD (CONT'D)
I was just so... worried about what you'd think of me.

HALEY
...You were?

Silence. Haley looks at him, taken by this. Alex notices the change.

ALEX
Oh God.

Amy drops onto the opposite bench, beside Haley, soaking wet.

AMY
Did I miss anything good?

ALEX
She's going to go out with him.

AMY
Get the fuck outta here!

ALEX
Look at her!

21 INT. TODD'S APARTMENT - BEDROOM -- NIGHT 21

Todd lies in bed talking on the phone.

TODD
Her mother died when she was nine, her father raised her.

ANITA'S VOICE
Back up: you've had like twelve dates with this woman and no sex of any kind?

TODD
We actually haven't even kissed.

INTERCUT WITH:

22 ANITA - IN BED AT HER APARTMENT 22

ANITA
That I can believe; you had your hand down my pants before our lips ever met.

TODD
It's not that I don't want to, I just don't want to screw this one up.

ANITA
So, we were all like practice sessions and she is the real deal.

TODD
(laughs with her)
Yeah.

ANITA
See, if you'd just *said* that I wouldn't have been upset.

TODD
Anita? Why are you being so nice to me?

ANITA
Because you changed.

TODD
You only knew me for about three hours.

(CONTINUED)

22 CONTINUED: 22

ANITA
Still, I could tell. You could've hung up on me; I would have. You let me rant...and you listened. And watching what's happening to you...with her...it's really romantic.

23 INT. ZEBRA LOUNGE -- NIGHT 23

This time it's just Todd and Haley in this swanky State Street bar. Haley is so comfortable she almost melts into the booth. She stirs her cocktail; Todd sticks to cola.

HALEY
St. Carlos.

TODD
(confirming)
Favorite place in the entire world.

HALEY
Yup. It's a tiny island in the Caribbean. If I'm struck by lightning tonight I want you to scoop me up and scatter me there.

TODD
You want to be incinerated first or should I just toss body parts around the pool?

HALEY
I'll leave that up to you. My mom's mom had a little house there, and there was this beach behind it that you had to walk through the jungle to get to. Actually it was more of a swamp.

TODD
It sounds very special.

HALEY
Shut up. My mom and I went every year till I was nine. My dad's idea of a vacation was staying home while he sent us on one; hates the beach. And my mom loved to swim. She looked so beautiful in the water.

(CONTINUED)

23 CONTINUED: 23

TODD
(beat)
You been back?

HALEY
Just once, after high school. They'd torn Gram's house down by then.

TODD
Hate that.

HALEY
Yeah, it was hard to see. But...I've always thought I'd want to go there on my honeymoon.

TODD
I suppose it's too early to ask you to marry me.

HALEY
You should be careful saying things like that.

TODD
Cause I'll scare you off and you'll stop returning my calls.

HALEY
...No.
(beat)
My turn. Tell me something you don't want me to know.

TODD
That's not a fair question.

HALEY
(shrugs)
Then don't answer it.

She stirs her drinks, smiles, knowing she has him.

TODD
(reluctantly)
Fine.
(to himself)
Ummmm....

HALEY
That.

(CONTINUED)

23 CONTINUED: (2) 23

TODD
That what?

HALEY
What you were just thinking.

TODD
How do you know I was thinking something?

She just gives him an "oh please" look.

TODD (CONT'D)
God, that's annoying. Okay... it's dumb, it's not even a big thing.

HALEY
Uh-huh.

TODD
I sorta get nervous in small places.

HALEY
You're claustrophobic.

TODD
No, I just don't like small places. Or when things are too close to me.

HALEY
Like women?

TODD
That's low.

She leans across the table.

HALEY
So, this would make you uncomfortable.

TODD
You want your nose bitten, don't you?

HALEY
(leans much closer)
How about this? Getting nervous?
(very close now)
Sweaty palms, feel like running, anything like that?

23 CONTINUED: (3) 23

TODD
(lost in her eyes)
...No.

And she closes her eyes and kisses him. No hands, he barely moves, and it is spectacular. She sits back down, not expecting it to have been that great.

HALEY
Huh.

TODD
Huh.

24 EXT. STATE STREET -- NIGHT 24

Haley and Todd walk holding hands toward a cab stand. There's an open record store en route and we hear the distant music.

HALEY
Do you want to pick me up Friday night?

TODD
At your house and everything? Wow.
(realizes)
That would mean--

HALEY
(sorry)
Meeting my dad.

TODD
I'd love to.

HALEY
I bet.

TODD
I'm sure he's a heck of a guy.

HALEY
You're thinking he's like grouchy-protective, cute and funny. He's not. I love him, and he's great to me, but he can be really mean.

TODD
My father belted me upside the head every day from ages five to fifteen. I learned how to handle him, I'll learn how to handle your dad.

(CONTINUED)

24 CONTINUED: 24

HALEY
Can I give you one piece of advice? Don't try and "handle" him. Just be yourself. And he'll see what I do.

As Todd takes this in, the song wafting from the store changes. Jackie De Shannon sings "What The World Needs Now."

HALEY (CONT'D)
Oh, I love this song!

TODD
This song?

HALEY
Yeah.

TODD
You're frightening me.

Haley sings as they walk. Loudly.

HALEY
"It's the only thing, that there's just too little of."

Passers-by look. Todd hides his face with his hand. She sees this and really belts it out.

HALEY (CONT'D)
"What the world needs now, is love, sweet love..."

25 INT. "BOILER ROOM" - BECSEY, HARRIS AND DEKOM -- DAY 25

"What the World Needs Now" plays over this next sequence. Todd hurries to finish some work, checks his watch. 3PM. He grabs his jacket and heads out. His boss, O'Neil, spots him heading for the door.

O'NEIL
Cartwright, work half a day why don't ya?

TODD
You're the best, George!

And he's gone.

26 INT. MARSHALL FIELD'S - MEN'S DEPARTMENT -- DAY 26

Todd drops a conservative blue blazer onto the counter. On top of it he piles a blue Oxford shirt, a blue tie and black socks.

As an afterthought, he dashes off and returns with conservative white Jockeys.

27 INT. TODD'S APARTMENT - KITCHEN -- DAY 27

Todd clears his messy kitchen with a swoop of his arm, places his badly creased khaki pants on the counter, dips his hand into one of the pans soaking in the sink, flicks water onto the pants and runs a ridiculously small travel iron along the leg.

28 INT. TODD'S BATHROOM -- DAY 28

Todd trims his sideburns -- yanks out hairs on the bridge of his nose -- plucks hairs out of his ears.

29 INT. TODD'S BEDROOM -- DAY 29

He pulls on his neatly creased pants, looks in the mirror and realizes he has pressed square tile marks into them.

30 INT. MARSHALL FIELD'S - MEN'S DEPARTMENT -- DAY 30

Todd slaps a pair of khakis onto the counter.

31 INT. TODD'S APARTMENT - KITCHEN -- DAY 31

He sits on a kitchen chair, fresh flowers on his lap, and checks his digital watch. 5:45 PM.

32 EXT. SELF-CAR WASH -- EVENING 32

Todd vacuums the interior of his car.

33 EXT. OAK PARK -- EVENING 33

Todd's car pulls around a corner and heads down the street. He suddenly pulls to the curb. When we are close enough to see his face we realize that he's in a moment of crisis; his eyes darting, he's breathing too hard.

TODD
Christ. Christ.

He picks up his cell phone and dials.

ANITA'S VOICE
Hello?

(CONTINUED)

33 CONTINUED: 33

TODD
She told me to just be who I am. I don't know who that is.

ANITA'S VOICE
I'll give you a hint; it's not the guy I met.
(beat)
You'll be fine.

Todd nods, lost, searching for an answer.

34 EXT. EVERETT HOME - OAK PARK -- NIGHT 34

Todd's car drifts around the corner and cruises slowly past the house. He checks his watch and keeps going. JUMP CUT: He circles the block two more times before drifting toward the curb.

CLOSE ON TODD'S WATCH

It changes from 6:59 to 7:00 PM.

TODD

steps out, straightening his jacket as he weaves up the sidewalk that curves through the pruned landscape of this immaculate middle-class bungalow. The door opens as he reaches the porch, revealing HARRY EVERETT -- shaggy hair, short pants, bare feet -- not at all what Todd had pictured. Harry offers a smile and a warm handshake.

HARRY
You must be Tom.

TODD
(taking his hand)
Todd. Todd Cartwright. Nice to meet you, sir.

HARRY
Harry, please. Come in-come in, she's still getting ready -- big surprise there, takes after her mother.
(calling)
Honey, your friend is here!
(to Todd)
Can I offer you a drink?

Harry crosses to the bar.

(CONTINUED)

34 CONTINUED: 34

TODD
No, thanks, I'm driving.

HARRY
That was what we fathers call "a test."

TODD
Yeah, spotted that one.

HARRY
Figured you did.

Todd spots the urn on the bookshelf, a photo of Haley's mother beside it -- she looks about 40.

TODD
Haley looks a lot like her.

HARRY
She sure does.
(re: barstool)
Sit-sit. Cola?

TODD
That'd be great.

Harry comes up with a frozen glass and fills it just like they do in a bar.

HARRY
Haley says you guys have been seeing each other for a couple of weeks now.

TODD
It'll be a month on the 28th.

HARRY
(with a smile)
You know the date.

TODD
I don't think I'm ever going to forget it.

HARRY
Huh. You're good at this.

TODD
What's that?

(CONTINUED)

34 CONTINUED: (2) 34

HARRY
People. You work them well; you must get just about everything you want.

TODD
(now cautious)
Well...uh...

HARRY
It was a compliment. You're in commodities, right?

TODD
I'm just a salesman. I sell futures.

HARRY
You sell futures. I bet people line up to buy them.
(beat)
So, you guys met at a bar?

TODD
...Yeah.

HARRY
Bet that happens to you a lot. Good looking guy like you, you'd have no trouble picking up a piece of ass any time you want.

TODD
(game's over)
I don't think of your daughter that way.

HARRY
Bullshit. She's beautiful, sexy, vulnerable, and what a body, huh?

TODD
I haven't seen it.

HARRY
Yeah, well maybe tonight is the night, right, sport?

TODD
...No.

(CONTINUED)

34 CONTINUED: (3) 34

HARRY
Tom, we're both men, don't treat me like I keep my balls in a jar.

TODD
It's Todd.

HARRY
And there's that whole "I wanna be the first to pop a virgin" thing.

TODD
(just heard that)
Oh, Christ.

HARRY
Yeah. You know, generally I don't like the guys my daughter dates.

TODD
Really?

HARRY
(laughs)
Yeah. Spineless creatures most of them, you bark at them and they slither out the door.
(studying him)
But you're different, aren't you? You're a real heartbreaker. Well, listen up, heartbreaker, my daughter is not a piece of ass. And since that's the only way you'll ever look at a woman, I suggest you move on to easier pastures. Cause if I find out that you've touched my daughter, in let's say "an inappropriate way," I will come to your apartment at night, slip the lock with the slim-jim I keep in the car and stab you in the throat while you sleep. And if you doubt that, if you think that's some kind of an exaggeration, I suggest you take another look in my eyes. You looking, heartbreaker?

TODD
Go fuck yourself.

Which is Haley's cue to skip down the stairs into the foyer.

(CONTINUED)

34 CONTINUED: (4) 34

HALEY
(calling)
Hello?

HARRY
In here, Sweetie. Your friend here just told me to go fuck myself.

HALEY
(entering)
You said that?

TODD
Yeah.

HARRY
In under two minutes. You sure can pick 'em. This one's even better than Hog Boy.

HALEY
(to Harry)
What did you say to him?

HARRY
What did *I* say??

HALEY
(to Todd)
What did he say?!

TODD
He just gave me a little advice.

HARRY
Maybe it's Tourette's. Do you find yourself cursing a lot?

TODD
(to Haley)
Listen, I'm sorry, I'm not really feeling myself. I just came to say I wanted to take a rain check on tonight.

HALEY
You drove here to tell me you weren't coming??

TODD
I wanted to meet your dad. Anyway I'll call you later, okay?

(CONTINUED)

34 CONTINUED: (5) 34

Todd heads for the door. Haley throws a look to her father, who just shrugs, then catches up with Todd in the foyer.

HALEY
Why are you lying to me?

TODD
If I stayed, if we went out, I would say things I would really regret. I don't want to do that. I'll call you tonight.

Haley watches him walk away down the path. She closes the door and marches back in to confront her father.

HALEY
What did you do, dad?!

35 INT. TODD'S APARTMENT - BEDROOM -- NIGHT 35

Todd in bed, on the phone.

TODD
If he had a pair of scissors he would have reached into my shorts and snipped off my balls.

INTERCUT WITH:

36 INT. ANITA - IN HER BEDROOM -- AT THAT MOMENT 36

ANITA
And until now it's only been women who've wanted to do that?

TODD
I have no idea how she survived growing up with him.

ANITA
My father couldn't wait to get me out of the house; I could have used a little Harry.

TODD
No, I don't think so. Harry is like syphilis; getting a little bit is more than enough. I mean, what would our life be like with this guy in it?? I am never gonna be good enough for his daughter, and he's gonna let me know that every day we're together.

(CONTINUED)

36 CONTINUED: 36

ANITA
Todd, if she's really a daddy's girl you're not gonna have to worry about it, cause between the two of you she is gonna choose him; end of story.

TODD
See, I don't believe that. She's so completely her own person. It's like with me... she doesn't see me like everybody else, she sees me as somebody better than I am. And that makes me want to become that better person. I really want that.

ANITA
So, why are you talking to me? Tell her.

TODD
(checks clock)
I'm going to; I just wanted to wait till after eleven. Catch ya later.

He hangs up, dials.

37 INT. EVERETT HOME - HARRY'S BEDROOM -- NIGHT 37

Harry wakes with a start and grabs the ringing phone.

HARRY
What?? What's wrong?

TODD (O.S.)
Harry? It's Todd, I'm sorry, did I wake you?

38 WITH TODD 38

HARRY (O.S.)
Do you know what time it is?

TODD
Hold on, let me check. 11:03. Is Haley available?

39 WITH HARRY 39

HARRY (O.S.)
No, she is not!

(CONTINUED)

39 CONTINUED: 39

He slams down the phone, turns off his lamp and buries his head in the pillow. He closes his eyes when the phone rings again. He snatches it up.

HARRY (CONT'D)
This better not be you.

40 WITH TODD 40

TODD
Sorry, but when you say she isn't available, do you mean she's asleep or dating someone else already?

HARRY (O.S.)
You want to get smart? You little sack of--

HALEY (O.S.)
It's okay, Dad, I've got it.

Todd smiles, really enjoying this.

HARRY (O.S.)
It's not okay! It's the middle of the night and this moron thinks he--

HALEY (O.S.)
Dad! Is he calling for you? Then I suggest you hang up the phone.

HARRY (O.S.)
I pay this phone bill and you're telling me to hang it up?

HALEY (O.S.)
Yes!

Harry slams it down. Todd's so happy he could sing.

41 INTERCUT WITH HALEY 41

HALEY
(can't help but smile)
You purposely waited until he was sleeping, didn't you?

TODD
I don't know how you could think such a thing.

(CONTINUED)

41 CONTINUED: 41

HALEY
Uh-huh.

TODD
I was actually calling to ask you and your dad out to dinner tomorrow night.

HALEY
...The three of us.

TODD
I know he's just being protective; if I had a daughter like you and she brought home a guy like me, I'd probably react the same way. I mean, I hope I wouldn't, but I might. So, we should cut him some slack, right? Cause he's in your life, and I'm not going anywhere.

Haley loves this.

HALEY
Not going to disappear again?

TODD
I didn't so much disappear as run off screaming.

HALEY
Okay. But I'll cook. Be here at seven.

TODD
Okay.

HALEY
He's scared, Todd. He's gotten used to it being just us, and he's scared.

TODD
I know. Good night.

HALEY
Night.

They hang up. Todd waits a moment then dials again.

42 INT. EVERETT HOME - HARRY'S BEDROOM 42

Harry snaps on the lamp, leaps for the phone and grabs it.

(CONTINUED)

42 CONTINUED: 42

HARRY
What?!

TODD
I just wanted to apologize for waking you. Night, Harry.

43 WITH TODD 43

He hangs up and *cackles* like a madman as he walks off to the bathroom.

44 INT. BRAD'S APARTMENT -- DAY (SATURDAY) 44

Todd searches the pile of clothes that masquerade as Brad's closet.

BRAD
I'd be careful; if her dad's that much of a psycho, he could do anything. He could find some woman you screwed and invite her to dinner. Or some guy whose face you stomped into a floor.

TODD
I don't think he's that subtle.

Todd finds a crumpled pair of navy blue Dockers.

TODD (CONT'D)
I knew you had my pants!

Todd heads out with them; Brad calls after him:

BRAD
You come over, drink all my beer, have sex with my sister, then leave in your boxers. Forgive me for not keeping better track of your pants!

45 INT. EVERETT HOME - KITCHEN -- EVENING 45

Haley cooks as if she knows the answers to all her problems are in one of these saucepans. She hears a noise, looks out the window and sees Todd get out of his car, polo shirt and pressed blue dockers, bottle of wine and lilies in hand.

46 EXT. EVERETT HOME 46

Todd rings the bell. Haley throws open the door, beaming, the sheen of sweat making her face glow. Todd is overcome by the sight.

46 CONTINUED: 46

TODD
Do you have any idea how sexy you look?

HALEY
It's the apron.

TODD
I beg to differ.

She takes his hand and leads him into

47 THE KITCHEN 47

Where he sees the full extent of her creations. Steaming pots and pans abound.

TODD
Wow. A lot of pots. Anything I can do?

She gives him a playful kiss.

HALEY
Just stand there and look pretty.

She goes back to stirring as Todd stands there, not sure if he is comfortable with being pretty.

TODD
...Okay.

Harry enters the room looking like he's off to a business meeting; dress pants, crisp white shirt, red tie.

HARRY
(ice/to Todd)
Hello.
(to Haley)
Smells delicious, honey.

HALEY
...You put on a tie?

HARRY
We have a "guest". I always wear a tie for guests.

She hands him Todd's bottle of wine.

HALEY
Uh-huh. Why don't you pour the wine, dad?

(CONTINUED)

47 CONTINUED: 47

HARRY
French.
(exiting with it)
Trying a bit hard, aren't we?

Haley gives Todd a warning look.

HALEY
He's my father. Be good.

TODD
You got it.

HARRY (O.S.)
(from dining room)
Todd, come have a seat in the "guest" chair.

48 INT. DINING ROOM 48

Harry stands on one side of the small but beautifully laid table, motioning for Todd to sit opposite. Todd reluctantly takes his seat, as does Harry -- who fixes him in his sights. A beat later Haley places a vase of lilies center table, right between them. Harry smiles for her until she exits, then moves them just slightly so he can stare at Todd.

TODD
(calling after her)
You sure I can't--

HALEY (O.S.)
Very sure.

Todd offers Harry a smile then busies himself endlessly unfolding his napkin. Jump cut to:

49 INT. DINING ROOM -- LATER 49

Haley places salad plates and joins them at the table. Todd and Harry wait for her to lift her fork before doing so themselves. Todd tastes his.

TODD
Mmm. This is terrific.

HARRY
Terrific? It's sensational.

Haley sees where this is going. Jump cut to:

50 INT. DINING ROOM -- LATER 50

Haley clears the salad plates. Harry offers her a big smile until she's gone, then fixes his eyes on Todd again.

51 INT. DINING ROOM -- LATER 51

Haley returns with their dinner plates and sits. Todd samples his veal.

TODD
Wow. Delicious.

HARRY
MMMM! Without question the best veal parmigiana I've ever had in my life.

Jump cut to:

52 INT. DINING ROOM -- LATER 52

Todd finishes everything on his plate.

HALEY
Would you like a little more?

TODD
I'd love some.

She serves him another slice from the huge plate of veal.

HARRY
I will as well, please, honey.

She serves her dad. Harry catches Todd's eye as he digs into his meat. Jump cut to:

53 INT. DINING ROOM -- LATER 53

Harry finishes his just before Todd.

HARRY
May I?

She offers him another.

TODD
Me, too please.

54 INT. DINING ROOM -- LATER 54

Harry wolfs his down.

54 CONTINUED: 54

TODD
You know, that was so good--

She plunks a piece onto his plate. Harry holds up his.

HARRY
(still chewing)
I just can't seem to resist.

The two are obviously bursting and in pain.

55 INT. DINING ROOM -- LATER 55

One slice left on the serving plate. Both men realize it at the same time.

HARRY
Would you mind passing--

TODD
If no one's going to eat--

HALEY
Fight over it.

She stands and walks out of the room. Harry and Todd take a beat then both take a mad stab at it. Todd wins and folds the piece of veal whole into his mouth, grinning ear to ear as he chews.

TODD
MMMMMmmmmmmmm.

Haley returns with a beautiful homemade three-layer chocolate cake. She drops it in the middle of the table and bits go flying across the table cloth. She jabs two forks in it.

HALEY
Eat up, boys.
(as she stacks dishes)
If it isn't gone by the time I'm done with the dishes I'm not speaking to either one of you.

Haley marches out with the dishes, leaving the two men to stare at the cake -- each knowing they couldn't so much as taste it without losing everything they've eaten. They hear Haley turn the kitchen taps on full throttle.

HARRY
You had to do it, didn't you? She cooked all day and you had to ruin it.

TODD
Me?

(CONTINUED)

55 CONTINUED: 55

HARRY
You couldn't just sit there like a man, you had to prove what a big shot you were.

TODD
You're right, Harry, this is all my fault.

HARRY
Don't use your fucking sarcasm on me, you punk. You got something to say to me, say it.

TODD
You want to hear it?

Todd sucks in all his anger and speaks sincerely, quietly.

TODD (CONT'D)
I'm sorry for acting like an ass. I'm in love with your daughter, and I've been giving a lot of thought about asking her to marry me.

All malice gone, Harry laughs like it's the funniest thing he ever heard, rocking back in his chair and holding his stomach it hurts so much. Then without warning he lunges for Todd. Caught off balance, Todd trips and the two men topple to the floor.

HARRY
You son-of-a-bitch! I told you to keep your hands off her! You scum-sucking son of a bitch!

Harry makes a grab for him and Todd throws him off, sending the chairs scattering, just as Haley walks in.

HALEY
What are you doing?!

Harry and Todd scramble to their feet, under:

HARRY
Get out of my house!! Get the hell out of my house!!

TODD
You're acting like I knocked her up! We haven't even had sex! Ask her yourself!

55 CONTINUED: (2) 55

HALEY
(outraged)
What?!

HARRY
If you've slept with this piece of filth so help me God--

HALEY
(to Harry)
How do you think you can talk to me that way?!

HARRY
What could you see in this thug? You know what I see? A cheating, lying, selfish goon! Look at him smirk. There are boys out there who deserve someone like you, he isn't one of them; he isn't even close.
(to Todd)
I want you out of my house this second. And don't think of ever coming back; you aren't welcome.

Haley stands there in shock, looking from one to the other. Todd tries to read her face, can't. He nods, walks to the door, waits for her to say something. She doesn't. He opens the door and exits.

HARRY (CONT'D)
(to Haley)
You know, I love you, but the guys you pick--

HALEY
Not one more word! Understand? Not one more goddamn word!

And she flings open the front door and exits, leaving Harry stunned, never having heard her speak that way to him.

56 EXT. EVERETT HOME -- CONTINUOUS 56

Todd cuts across the grass toward his car. The door flies open and Haley steps out, furious.

HALEY
This is what I get? You walk away? That's who you are, a guy who takes a walk when things get tough?

(CONTINUED)

56 CONTINUED: 56

TODD
It's not my house. If you want me to stay, you have to say so.

HALEY
What the hell did you say to him? When I was in the kitchen, what did you say that made him crazy?

TODD
I told him I loved you and wanted to ask you to marry me.

HALEY
(half laughs)
Yeah, that would do it.
(beat)
So, ask me.

TODD
You're serious.

HALEY
Ask me this second or I'm walking back in that house.

TODD
This isn't exactly....

HALEY
(turning away)
Got it.

TODD
Haley?

HALEY
Yeah?

TODD
Will you marry me? Please.

Haley looks back at the house, walks to Todd. Finally.

HALEY
You have to promise to do everything in your power to get along with Harry.

TODD
I promise.

(CONTINUED)

56 CONTINUED: (2) 56

HALEY
Then...Yes. God help me, but...you're the only thing in this world I want.

Todd grabs her and they kiss passionately.

57 INT. EVERETT HOME -- CONTINUOUS 57

Harry watches, turns away.

HARRY
Fuck.

58 INT. JEWELRY STORE -- DAY 58

Amy and Alex watch Todd try and pick out a ring in the case. He points out one to the saleswoman...

TODD
Can I see...that one?

He looks back to Alex, who shakes her head; he points to another, she shakes her head. A third, Alex rolls her eyes. He shares a smile with the saleswoman.

59 INT. EVERETT HOME -- DAY 59

Haley and Harry talk.

HARRY
I don't know how you can even ask me that!

HALEY
Because I've dreamed about my wedding since I was a little girl and I want it to be beautiful. Not big, but beautiful.

HARRY
So let Mr. Moneybags pay for it.

HALEY
He offered to. I refused.

HARRY
So, if you won't let him pay, and I refuse to pay, you won't get married?

HALEY
We'll elope.

(CONTINUED)

59 CONTINUED: 59

HARRY
You'd just run off, the two of you.

HALEY
I love him, Dad. I know that turns your stomach, but I love him and I'm going to marry him. You have to decide if you want to be there.

60 INT. TODD'S APARTMENT -- NIGHT 60

The apartment door opens and Todd and Haley enter.

TODD
Because if you'd told me you wanted to see it I could have cleaned up.

Haley walks in, reacting to the mess.

HALEY
Do you just back up a dumpster?
(looks in kitchen)
Oh, my God.

TODD
It's not always this bad.

HALEY
(re: furniture)
Do you have anything that isn't leather?

TODD
The speakers. Poker table. No, that's leather.

Haley stops at his bedroom door, dumfounded by the sight. The room is immaculate:

HALEY
You made the bed.

TODD
(almost embarrassed)
Yeah.

HALEY
Change the sheets?

TODD
Every day.

(CONTINUED)

60 CONTINUED: 60

HALEY
...Do I want to know why?

TODD
I was just sort of hoping someday you might come by and...

HALEY
Oh, you are so getting lucky tonight.

She drags him into the bedroom and closes the door behind them.

61 INT. TODD'S APARTMENT - BEDROOM -- LATER 61

They lie together naked, her head on his chest.

TODD
So, that was your first time?

HALEY
First time what?

TODD
Well, just...your dad said...something about....

She looks at him with a "don't be dumb" smile.

TODD (CONT'D)
Oh.

She puts her head down again. He notices her thinking.

TODD (CONT'D)
What?

HALEY
What?

TODD
What were you thinking?

HALEY
Just that this is nice.

TODD
Uh-huh. Not that, the other thought.

HALEY
That? That was nothing.

61 CONTINUED: 61

TODD
(not believing her)
Right. Give.

HALEY
(relents)
I was just thinking about my mom.

TODD
(disappointed)
Oh.
(beat)
Is that a little weird?

HALEY
That time I went back by myself?... I was sitting on the beach, just staring at the ocean. And I saw this woman, way out, almost a speck. But the way she swam...I could have sworn it was my mom.

Amy doesn't look at him, embarrassed by the bitter-sweet memory. Todd turns her face to his and kisses it sweetly. And she smiles, appreciating it. Then they kiss again, a little more passionately.

HALEY (CONT'D)
(a new thought)
Mm.

And she kisses him more passionately and they are off again.

TODD
See, now I'm thinking about your mom.

She slaps him and kisses him again.

62 INT. UPSCALE DEPARTMENT STORE -- DAY 62

Todd and Haley walk with the store's "wedding registry consultant" who checks off her list of items.

WEDDING CONSULTANT
The Trillium pattern or the Wheatgrass?

HALEY
Trillium, right?

TODD
Absolutely.

(CONTINUED)

62 CONTINUED: 62

HALEY
Now: living room.

They stop at the furniture department.

TODD
...Baby, I already have furniture.

63 INT. TODD'S APARTMENT -- DAY 63

Todd watches in horror as his beloved leather sofa is carted away by Salvation Army employees.

TODD
Can't we at least wait until we get new stuff?

HALEY
(kisses him)
Sorry.

TODD
What am I gonna sit on?

Haley turns and looks at the "entertainment wall", which dwarfs the small room.

TODD (CONT'D)
...Not the big screen. I'm not a man without that.

HALEY
Let's talk about this, sweetie.

Haley pulls her sweater over her head and steps off into the bedroom.

TODD
...Okay.

64 INT. TODD'S APARTMENT - BEDROOM -- NIGHT 64

Todd lies in bed, rolling over to turn out the light when his phone rings. He knows who it is.

TODD
I just pictured taking you from behind in the kitchen.

The sound of the phone dropping on the other end.

TODD (CONT'D)
Hello?

64 CONTINUED: 64

HALEY (O.S.)
What did you say?

TODD
...Why?

65 INT. EVERETT HOME -- NIGHT 65

Haley on the kitchen phone, Harry walking away CURSING in the background.

HALEY
I just convinced him to call you to tell you he'd booked our honeymoon.

HARRY
(in deep background)
--slimy, over-sexed, shitbag, no-respect, loudmouth, over my goddamn dead body...

A door slams but the muffled curses continue.

66 INT. ST. MATTHEW'S CHURCH -- DAY 66

Todd surveys the pews with the parish priest, FATHER KIM.

FATHER KIM
No one from your side? Not even your parents?

TODD
Father, if you knew my parents you wouldn't invite them either. Same with what passed for my friends.

FATHER KIM
Then there's just the matter of your confession. Do you want to do that now?

Todd looks at his watch, wonders if he has near enough time.

67 INT. TODD'S APARTMENT -- NIGHT 67

Todd stands in the middle of his naked living room -- not a stick of furniture, phone to his ear as he watches a game on his big screen.

HALEY (O.S.)
What are you doing?

67 CONTINUED: 67

TODD
(re: big screen TV)
Just saying good-bye to an old friend.

INTERCUT WITH:

68 EXT. DANCE CLUB -- NIGHT 68

Haley, Amy and a gaggle of girlfriends stand on line to get in.

HALEY
(into cell phone)
If you really want to keep it...

TODD (O.S.)
Nah, we need the room for your piano. I'll sing as you play; have you heard me sing?

HALEY
Threats aren't gonna do it, buddy. If I really wanted to make you suffer I would have dragged you along on this bachelorette party.

TODD (O.S.)
No, I have a limit of how many women I will allow to trash me at any one time. I think it's six.

HALEY
You know, you really could have had a bachelor party; I feel like you're missing out.

TODD (O.S.)
Already had one; it lasted ten years; it's time you started catching up. Just remember if you start comparing, those guys are surgically enhanced.

Alex runs up from the door and waves for Haley and others to join her.

HALEY
Gotta go, Alex just got us in.

TODD (O.S.)
I love you.

(CONTINUED)

68 CONTINUED: 68

HALEY
I'll call you before I go to sleep.

She hangs up and follows her girlfriends into the club, past the nodding doorman.

69 TODD 69

Pushes a button on his remote, his heart melts:

TODD
Ohhh, picture-in-picture.

70 INT. TODD'S APARTMENT - BEDROOM -- MORNING 70

Todd wakes in a tangle of covers. His bleary eyes eventually find the alarm clock: 9:32. Odd, he thinks. He picks up the phone and dials.

71 INT. EVERETT HOME -- CONTINUOUS 71

The camera drifts from room to room as the phone rings. The answering machine finally picks up.

72 INT. TODD'S APARTMENT -- CONTINUOUS 72

Todd hangs up, thinks about this, then throws back his sheet. He slides on his jeans and slips bare feet into loafers.

73 EXT. EVERETT HOME -- MORNING 73

Todd pulls to the curb. No cars in the drive. As he steps onto the path he notices deep tire ruts in the otherwise immaculate lawn, as if Harry backed onto the grass and spun his tires. Now concerned, Todd hurries to the front door and rings the bell. No answer. He cups his hands and looks through the window, then starts banging.

74 EXT. REAR OF EVERETT HOME -- MOMENTS LATER 74

Todd pulls the screen off Haley's bedroom window and pulls himself in.

75 INT. EVERETT HOME -- CONTINUOUS 75

Shoving aside the heavy curtains, Todd tumbles onto Haley's floor. Subtle distress signals pulse through his body as he notices the neatly made bed, several outfits and a scattering of rejected accessories strewn atop it. As he rises his eyes find Haley's wedding dress hanging on the back of her door, enshrined in plastic. Todd steps into the hall, calls:

TODD
...Hello?

(CONTINUED)

75 CONTINUED: 75

He makes it to the doorway of Harry's bedroom and stops dead. The bed is a rumpled mess, as if someone exploded out of it. Todd turns and storms into the living room, calling:

TODD (CONT'D)
Haley! Harry!

The phone shrieks. Todd snatches it up.

TODD (CONT'D)
Hello, who is this?

ALEX (O.S.)
Oh my God, is it really true?

TODD
What? What are you talking about?!

76 INT. ALEX'S APARTMENT -- CONTINUOUS 76

Alex stands in the t-shirt she slept in, her eyes red and swollen.

ALEX
Amy called; she said Haley was in an accident after she left my place.

77 INT. EVERETT HOME -- CONTINUOUS 77

As the walls of the room topple in on him:

TODD
Where is she?

ALEX (O.S.)
St. Joe's.

He drops the phone and runs.

78 EXT. CHICAGO STREETS -- MORNING 78

As viewed through Todd's windshield, the streets blur before us, slowing in bursts of real time as the car swerves into oncoming traffic, runs red lights and narrowly averts one collision after the next until....

79 EXT. ST. JOSEPH'S HOSPITAL -- MORNING 79

Todd climbs the curb and screeches to a halt in the red zone. He leaps out without bothering to turn off the ignition.

80 INT. EMERGENCY WARD -- CONTINUOUS 80

Busy as usual. Todd pushes his way to the front of the line and demands the attention of the battle-hardened DUTY NURSE.

TODD
Haley Everett.

DUTY NURSE
There's a line for a reason.

TODD
Haley...Everett!

DUTY NURSE
Security!

Without giving up an inch of real estate, Todd whips his head around to see the linebacker-sized security guard lumbering toward them.

TODD
You got a gun, fat boy? Cause Mace ain't gonna cut it.

There isn't even a question who is going to hit the floor bleeding. The standoff has given the Duty Nurse enough time to glance at the hot list on her desk. Her face has changed when she looks up.

DUTY NURSE
Are you family?

TODD
(wheeling on her)
What?!

DUTY NURSE
Are you family?!

TODD
...Fiancee. We're getting married the day after tomorrow.

She just forgot to breathe.

DUTY NURSE
Come with me.

She steps out from behind the desk and sets a brisk pace down the hall. She doesn't wait or look back at him; she can't.

(CONTINUED)

80 CONTINUED: 80

TODD
Will you stop two seconds and talk to me?!

DUTY NURSE
The doctor will be in as soon as he can.

TODD
What happened-where is she?!

DUTY NURSE
She's in surgery. Just wait in the chapel, okay? It's that last door on the left. I'm sorry.

And she turns and leaves him, hurrying back down the hall to the relative safety of her desk. Todd means to stop her, demand answers, but his entire system just shut down. He turns in a daze and somehow manages to walk...but not in the direction of the chapel. He pushes open a set of double doors.

On the other side nurses and doctors move with purpose, too busy trying to save lives to notice the man drifting past them. Todd watches them weave in and out of Emergency operating rooms. An attendant scrubs down the first; nurses prep a terrified stabbing victim in the second; a resident sets a little girl's broken arm in the third. The fourth is something entirely different -- an intense swarm of activity, an endless plethora of tubes pushed into a body. A nurse moves and the patient's hand is unveiled. On the hand is Haley's engagement ring. Todd is pulled forward toward her. A nurse finally spots him and steps into his path.

ER NURSE
Sir, you can't be here.

TODD
Is that Haley Everett?

ER NURSE
Sir, you can go to the waiting room or the chapel but you can not be here.

Todd steps backwards. The nurse yanks the drapes shut. Todd turns and stumbles toward the far door on the left. At the other end of the hall AMY spots him before he disappears into the chapel.

81 INT. ST. JOSEPH'S HOSPITAL - CHAPEL -- CONTINUOUS 81

Comparatively dark, Todd sees a kneeling figure in the front pew. He knows its Harry before he approaches.

TODD
...Harry?

Harry turns, his face bloodless and hardened, his eyes as sharp as a blade.

HARRY
(a deadly whisper)
Leave me alone.

TODD
Just tell me what happened.

HARRY
I'm praying for her life. Leave me alone or I will fucking kill you.

AMY calls from the back of the room, averting bloodshed.

AMY
Todd.

Todd turns to her, blinks and finds himself...

82 INT. ER WAITING ROOM -- MOMENTS LATER 82

Somehow he and Amy have moved to the noisy waiting room. Todd focuses on Amy's moving lips but most of her words seem to be swallowed up but by the NOISE of the crowd and the BUZZ of the florescent lamps. Still, he gropes for understanding.

AMY
...accident...drunk driver...trapped ...fireman...brain hemorrhage... ruptured...loves you. Are you okay?

TODD
Yeah, I'm okay. You?

AMY
I'm going back to the chapel to sit with her dad. Will you watch for Alex?

TODD
Sure. You need anything?

(CONTINUED)

82 CONTINUED: 82

AMY
No, thanks.

Amy moves off. Todd looks around, sees a door with an Exit sign atop it just down the corridor. He opens it and steps into the stairwell, closing the door behind himself. He stands alone in there for a moment, and then his legs buckle and he falls down the flight of stairs to the landing below. When he regains consciousness...

83 ALEX AND AN ER NURSE 83

squat over him, the nurse checking his vitals.

NURSE
Sir, I need you not to move. Do you feel anything broken?

TODD
(to Alex)
How's she doing?

Alex can't keep it together; the tears burst from her eyes and Todd knows Haley's dead. He clutches Alex to his chest and tries to hold himself upright, as his panting gives way to bone-shaking sobs.

84 INT. ST. JOSEPH'S - ICU -- MOMENTS LATER 84

Todd pushes aside the curtain to see Haley, lying lifeless on the table where he last saw her. Harry sits before her, pressing her hand to his stooped forehead. When he can look no longer, Todd turns and runs.

85 EXT. ST. JOSEPH'S HOSPITAL - ER -- CONTINUOUS 85

The automatic doors open and Todd is already running. As his bare feet hit the pavement every muscle in his body fires.

86 EXT. S. WACKER DRIVE -- MOMENTS LATER 86

His body pushed past exhaustion, Todd runs on pure rage. Horns blare, burying the sound of his scream. Cars and trucks fire past him as he races along the broken white line, straight down the middle of the double-decked street.

He tears at his sweat-drenched clothes, pulling his sweatshirt off over his head. A truck driver sees him a second too late, veers hard to miss him and...

87 INT. TODD'S APARTMENT - KITCHEN -- DAY 87

Todd sits with his head between his knees, gulping in air, his face and chest blackened with soot and sweat, blood oozing

(CONTINUED)

87 CONTINUED: 87

out from underneath his badly torn feet onto the white tile floor. Todd looks up to see:

ALEX sitting across from him, wearing a dark suit. We realize that time has past and we are in the...

88 INT. CHURCH RECTORY -- DAY 88

Todd sits against the wall, his dark suit hanging off his frame. Alex waits beside him in silence, she takes his hand. Behind them the church fills up. And then the organ plays. "Raindrops Keep Falling On My Head".

TODD
You've got to be fucking kidding me.

ALEX
She had two loves; you and Burt Bacharach.

Todd smiles, barely able to keep himself from breaking down.

89 INT. ST. MATTHEW'S CHURCH -- DAY 89

The song continues over shots of family members and friends arriving; the priest serving communion -- Harry receiving it; Haley's Aunt folding up her speech and taking her seat. Alex replaces her at the podium.

ALEX
I'm going to tell you what happened when my ex-boyfriend cheated on me.

Harry and the crowd become instantly uncomfortable. All but Todd, who appreciates the cynical tone.

ALEX (CONT'D)
Haley always had a thing for Rick, so she asks him out.
(re: the crowds reaction)
"Yeah." He suggests they meet in the bar at the Radisson Hotel, where they get hammered on Mai Tais. At which point Haley produces a room key. Within seconds they are tumbling toward the bed and she's pulling off his clothes. At which point Rick may have noticed there were four other girls in the room, but the poor asshole is so drunk that he probably thinks this is a good thing.
(MORE)

(CONTINUED)

89 CONTINUED: 89

ALEX (CONT'D)
He may have become slightly more suspicious when we duck-taped his nude body to the mattress and stood it up, pressing him flesh first into the floor to ceiling window. For the next three hours he was on display to every passing pedestrian and motorist on Michigan Avenue. That was my Haley; you didn't mess with her friends.

She looks to Harry, whose face is still awash in horror. And she winks.

ALEX (CONT'D)
You didn't know everything about her, Mr. Everett.

She returns to her seat, squeezing Todd's shoulder as she passes. He rises uncertainly and approaches the podium.

TODD
I know a lot of you flew in thinking this was going to be a wedding. And if Haley were here...she'd want to say thanks for coming.
(beat)
Being a good lapsed Catholic I naturally look for divine meaning in everything bad. So, when Haley died at St. Joseph's I went on-line and checked out St. Joe -- see if he was the patron saint of anything significant; something that might mean something, something I could hang on to. Turns out he's the patron saint of a happy death. A happy death. You'd think they'd tell you something like that before you delivered the person you loved most in the entire world into their care. Cause if that's what they're shooting for, we had different fucking ideas. Sorry father.
(to Alex & Amy)
Sorry.

He steps away and walks off down the aisle.

90 EXT. ST. MATTHEW'S CHURCH -- DAY 90

Todd slams his car door, turns on the car and cranks the stereo to max: *System of a Down*: Chop Suey, or something equally nasty and devastating. The guitars scream and distort and carry Todd on their backs as he speeds toward hell.

Outside, mourners spill out of the church and walk past, pretending not to notice the car that sits shaking itself to bits.

Amy opens the passenger door and she and Alex slide in. Todd stares at them.

AMY
Nice speech.

TODD
You liked it?

AMY
Really fit the fuckin' mood. You buying?

Todd drops the car into gear.

91 EXT. AMERICAN LEGION HALL -- NIGHT 91

Todd's car finds a spot just down the street. The wailing guitars die out with the ignition. As they step out they spot the Legion on the corner, its open doors already accepting thirsty mourners. The illuminated Budweiser sign above the door reads "Good-bye Haley" in mismatched type.

ALEX
That's Harry; nothing but class.

Todd makes an excuse and turns back to the car.

TODD
You go ahead, I'll be right in.

Alex and Amy aren't fooled for a second but they keep walking. Todd sits on his rear bumper and tries to catch his breath.

92 INT. AMERICAN LEGION HALL -- NIGHT 92

The wake is well attended, if a tad sedate. Todd finds the bar with ease.

TODD
Cutty, neat.

92 CONTINUED: 92

The bartender pours, Todd knocks it back, the bartender pours another. Mourners spot him and converge.

MOURNER
I'm so sorry, two days before you got married. Such a tragedy.

TODD
Yeah, thanks.

MOURNER #2
She was such a beautiful girl.

TODD
Yeah, she was.

They move off and Todd turns back to the bar, where the sympathetic bartender has lined up three shot glasses. He pours them to the brim and Todd smiles.

TODD (CONT'D)
Just like old friends.

ANGLE ON THE DOOR

Harry enters with the urn, removing his gloves and accepting condolences from those standing nearby. He looks around and spots Todd downing a shot.

HARRY
Oh, Christ.

He weaves his way through the crowd until he's standing next to Todd.

HARRY (CONT'D)
I took her to the funeral home. I thought you would have come.

TODD
No, I figured I'd skip watching her burn.
(re: urn)
You brought her with you. That's nice.

Harry's instincts are to leap down his throat, but for once he resists.

HARRY
How many of those have you had?

(CONTINUED)

92 CONTINUED: (2) 92

TODD
(offering him the last)
I saved this one for you.

HARRY
You're really gonna do this, aren't you? You're really gonna make an ass out of yourself in front of all these people.

TODD
Actually, Harry, I'm going to have this drink and leave.

HARRY
Yeah, you would.

TODD
(laughs)
There is just no winning with you, is there?
(re: urn)
So, where are you going to keep her?

HARRY
(barring his teeth)
Beside her mother.

TODD
So, you can dust her every day. You knew absolutely nothing about her, did you?

HARRY
You aren't the only one who's grieving, asshole.

TODD
Lighten up, Harry. You got your wish, no wedding. After today you never have to see me again.

HARRY
(moving off)
Lucky me.

TODD
(calling after him)
You wished too hard, Harry. You wished her right into a fucking tin can.

(CONTINUED)

92 CONTINUED: (3) 92

Harry wheels, red-faced and charges. He grabs Todd and the two men fall to the floor. Todd can't help but laugh at the ridiculousness of this.

TODD (CONT'D)
Keep swinging, you might hit something. Come on, my chin's up here, you can do it.

The stunned guests finally pull Harry off.

HARRY
You know what I'm glad of? I'm glad my daughter was spared the heartbreak you had in store for her. You never deserved her love; I know that and so do you.

TODD
Yeah, well most of us don't get what we deserve, Harry. You deserve to have your ass kicked for treating your daughter like a dress-up doll. But it ain't gonna happen today.

HARRY
Fuck you.

TODD
Have a nice life, Harry.
(he exits with)
Good-night, all!

And he is gone and Harry shakes off those restraining him. Alex follows Todd out the door. Amy approaches Harry.

AMY
You okay, Mr. Everett?

HARRY
Yeah, thank you, Amy. Are you having a good time?

She knows he meant that well.

AMY
Yeah; it's nice. She would have liked it.

Harry nods awkwardly and walks off, secretly embarrassed by his actions.

93 EXT. AMERICAN LEGION HALL -- NIGHT 93

As we glimpsed from a distance in the beginning, two figures sit on the curb drinking beer. Now we know it to be Todd and Alex.

ALEX
You want to go get something to eat?

TODD
No, I'm good.

ALEX
Yeah, you look good.

TODD
How you doing?

ALEX
To be honest, it's been a pretty crappy few days.

Alex fights to keep the tears away.

ALEX (CONT'D)
You know we'd been friends since eighth grade? How do you replace something like that?
(beat)
That's typical; she's dead and I'm the one feeling sorry for myself.
(beat, now the tears come)
I should have driven her home.

Todd puts an arm around her and pulls her close.

TODD
Yeah, you were the one who'd been drinking but you should have driven her home. See, now that's smart.

ALEX
(affectionately)
You're a jerk, you know that?

Seeing she's okay, he takes his arm away.

TODD
Yeah, I sure do.

ALEX
So, what are you going to do?

(CONTINUED)

93 CONTINUED: 93

TODD
Well, I actually have a plan.

ALEX
You do, huh?

TODD
It's a guy thing, a way we deal with grief, you might not understand it.

ALEX
Try me.

TODD
Well, I'm going to get drunk, stay drunk, and have sex with every woman I see.

ALEX
Huh.

TODD
It's like a three step plan.

ALEX
....Do you see me?

Todd looks at her, and that terrible moment hangs there long enough for us to really fear what could happen next.

94 INT. ALEX'S APARTMENT -- NIGHT 94

Alex and Todd fall onto her bed, hands clawing, clothes tearing, mouths searching ferociously.

95 INT. EVERETT HOME -- NIGHT 95

Harry puts Haley's urn on the shelf beside her mother. Todd's words ring in his ear.

96 INT. ALEX'S APARTMENT -- NIGHT 96

Todd atop Alex, building to a terrible climax that should obliterate any other feelings.

97 INT. EVERETT HOME - HALEY'S ROOM -- NIGHT 97

Harry places the urn on her bureau, then puts her Teddy bear beside it. He sits on the bed and stares at it, in terrible pain. Then he takes the urn, lies on her bed and clutches it tightly to his chest, weeping so deeply enough to shake the room.

98 INT. ALEX'S APARTMENT -- NIGHT 98

They lie naked, awake but silent, her back to his, tears running down Alex's face.

99 INT. EVERETT HOME - HALEY'S ROOM -- DAWN 99

Harry's hand slips under Haley's pillow, feels something, retrieves a small journal. His expression tells us that he didn't know she even kept one. He opens it and reads.

100 INT. ALEX'S APARTMENT -- DAWN 100

Hungover and hurting, Todd searches for a lost shoe, trying to get dressed and out of there before Alex wakes. He comes back up from under the bed to see her sitting up staring at him, mascara caked in rivers down her face.

ALEX
You complete ASSHOLE!

TODD
Yeah, I know.

ALEX
How could you do such a thing?

TODD
Just me?

ALEX
I'm her best friend, for Christ's sake, and you *slept* with me?? On the night of her *funeral*?? Have you no shame?? That is so completely disgusting!

Todd sees no sense in trying to point out that two people were involved in this decision. He grabs what he can and beats a retreat.

101 INT. TODD'S APARTMENT -- MORNING 101

Todd sits slumped in his only remaining living room chair, surrounded by a mountain of gift-wrapped wedding presents, ignoring his ringing phone. It stops and a moment later starts ringing again. He picks it up.

TODD
Yeah.

AMY (O.S.)
You filthy son-of-a-bitch!
(MORE)

(CONTINUED)

101 CONTINUED: 101

AMY (O.S.) (CONT'D)
You miserable scum-sucking wad of shit!

Todd gets the gist and hangs up. A beat later it rings again.

102 INT. TODD'S BATHROOM 102

He finds the bottle of Excedrin and tips a half dozen into his mouth. The phone never stops ringing.

103 INT. TODD'S BEDROOM 103

The answering machine picks up and rolls to "23 messages" as Todd empties his pockets onto the desk -- wallet, keys, change...and then he notices the airline tickets lying there, folded inside the itinerary. He picks it up, considers; checks his watch.

ANGLE ON HIS CLOSET

Todd ignores the new vacation clothes hanging in the closet and snatches a handful of rumpled t-shirts and dirty shorts piled on the floor. He jams them into a duffel bag.

104 IN THE LIVING ROOM 104

Todd searches through the wedding presents for envelopes, rips them open, tosses the cards and pockets the cash.

105 INT. O'HARE AIRPORT - AMERICAN AIRLINES TERMINAL 105

Todd gets out of the cab and trots inside, falling in line behind the thinning crowd of vacationers. The business traveler in front of him turns to see what smells like a bar rag. Todd stares him down and shoves his sunglasses onto his nose. And then he hears the voice:

HARRY (O.S.)
Why is this so hard to understand? I paid for the tickets; I have the receipt. See my signature here?

Todd leans out of line to see Harry at the counter, wearing his Members Only windbreaker and Sansabelt pants, haranguing an incredibly patient TICKET AGENT.

HARRY (CONT'D)
Now I'm willing to pay for *another* one, which means I'll be paying for three seats just to use one!

Todd does his best to hide, but there are only two people in front of him in line now.

(CONTINUED)

105 CONTINUED: 105

TICKET AGENT
Sir, as I've explained, any empty seats will go into the pool and be assigned to standby passengers on a first-come, first-serve basis.

Now Todd is second in line. He prays to God Harry doesn't see him.

HARRY
Let's understand this: I pay three times the full-fare price but I have to line up behind some schmuck who bought a discount ticket on the internet? How many standby seats are you going to have?!

TICKET AGENT
We haven't closed out yet, but it looks like it will be just the two.

Now Todd is at the front of the line. He tries to keep his back to Harry.

HARRY
Exactly! Those are my seats! And I only want one of them!

TICKET AGENT
(once again)
Sir, the seats are not under your name--

The man at the ticket window right next to Harry finishes and the agent waves Todd to approach. Todd stalls.

HARRY
They're not using the seats! That's why I'm here; I want to use the seat!

The agent waves impatiently and Todd has no choice but to approach.

TICKET AGENT
Mr. Everett, you may be 100% positive they aren't using the tickets but we aren't. I have you on the standby list and we will call your name if a seat is available.

HARRY
If I wanted to be on standby I would have asked to be on standby!

(CONTINUED)

105 CONTINUED: (2) 105

TODD
(can't resist)
Jesus Christ, asshole, leave the poor woman alone.

A few people in line applaud. Harry turns, his eyes narrowing furiously at whomever it was butting into his business. He is shocked and then angered to see Todd. Todd waves the ticket and turns to Harry's ticket agent with a smile:

TODD (CONT'D)
I'm the guy not showing up.

Todd slips the ticket and his passport to Harry's agent. The woman types in his info, barely hiding her smile.

HARRY
(to Todd)
I don't believe you have the fucking nerve to do this.

TODD
How many people are waiting for seats on this flight?

TICKET AGENT
About sixteen, including Mr. Everett.

TODD
Any chance he'll get on?

TICKET AGENT
I'm afraid it's doubtful.

Todd grins at Harry like a fat dog who had just figured out how to open the pantry.

HARRY
He's got the other ticket! It's right in his hand! It was my daughter's but she's not going!

The agent hands Todd his documents and boarding pass.

TICKET AGENT
Gate 26, you'll make a connection in Miami.

Being ignored makes Harry go ballistic. Harry makes a grab for it.

HARRY
Give me that fucking thing!

(CONTINUED)

105 CONTINUED: (3) 105

TICKET AGENT
(into phone)
I need security.

TODD
Pull it together, Harry, you're going to be arrested.

HARRY
You aren't going to use it; don't be a selfish prick!

TODD
Nice seeing ya, old man.

Todd slings his bag over his shoulder and heads off -- as Harry opens his carry-on and pulls out a brass canister.

HARRY
I have her ashes!

Todd turns, sees the canister and freezes.

HARRY (CONT'D)
She wanted them spread there. You want her to end up on my mantle? Then keep walking, asshole.

Checkmate.

106 INT. O'HARE AIRPORT - SECURITY CHECKPOINT -- MOMENTS LATER 10

Todd stomps toward the waiting guards, Harry scurrying behind.

TODD
I don't care what the ticket says, I don't want you sitting next to me.

HARRY
That's sad, 'cause I was so looking forward to you napping on my shoulder.

107 INT. 767 - FIRST CLASS COMPARTMENT -- MOMENTS LATER 107

The plane was packed, the last few passengers forcing overstuffed carry-ons into overhead bins. The flight-attendant stands near the door, studying Todd's boarding pass. Harry pushes past them and into the first class cabin.

FLIGHT ATTENDANT
There's nothing I can do until after take-off, then perhaps one of the passengers will switch with you.

TODD
(indicating Harry)
With him.

(CONTINUED)

107 CONTINUED: 107

FLIGHT ATTENDANT
I'm sorry?

TODD
I have my seat, I want him to move.

But Harry is already settling in and spreading out. He keeps the bag with the ashes on his lap.

FLIGHT ATTENDANT
We'll see what we can do.

TODD
Can I at least get a drink.

FLIGHT ATTENDANT
As soon as we're in the air; you really need to take your seat.

Todd steps over Harry as the PILOT asks everyone to take their seat so they can start their taxi.

Harry puts on his reading glasses and inspects the airline magazine. He immediately starts clucking and tsking in disagreement with almost everything he reads. Todd stares at him in disbelief, then turns to the window.

108 EXT. O'HARE AIRPORT - RUNWAY -- DAY 108

The 767 lifts into the sky. Hear the 'ding' of the 'seatbelts off' indicator.

109 INT. 767 - FIRST CLASS COMPARTMENT 109

Passengers stand and stretch. Follow the flight attendant with two mini-bottles of scotch. She passes them to Todd, who empties his first glass.

TODD
Seats?

FLIGHT ATTENDANT
I'm afraid no one in first class wants to move.

TODD
How about economy?

FLIGHT ATTENDANT
You want to switch with someone in economy?

(CONTINUED)

109 CONTINUED: 109

TODD
Not me, remember? Him.

HARRY
Forget about it, Frodo.

TODD
(to attendant)
You see these were my tickets--

HARRY
--your tickets??

TODD
--and I let him use one under the condition he wouldn't sit with me.

HARRY
You think I paid for these seats, but I'm gonna sit in steerage with some fat lady rolling her third belly onto my lap? Not going to happen.
(dismissing attendant)
Thank you, dear.

TODD
No, no, that wasn't the deal.
(to departing attendant)
Miss?

But she has had enough of them and isn't coming back.

HARRY
You don't like it? Blow me.

Todd stares at him, realizes there's no sense fighting this, grabs a pillow and stuffs his head into the window. Harry goes back to tsking and clucking as he reads.

110 EXT. 767 - IN THE SKIES OVER AMERICA -- DAY 110

The sun hangs in the distance as the plane cuts through the clouds.

111 INT. 767 - FIRST CLASS COMPARTMENT -- CONTINUOUS 111

Todd rolls from the window, prying open his eyes as he feels for the miniature bottle of Cutty on his tray; it's empty. He looks toward the aisle, but instead he sees HARRY staring right at him. Todd almost jumps out of his skin.

TODD
Jesus Christ!

(CONTINUED)

111 CONTINUED: 111

HARRY
Do you know where this beach of hers is?

TODD
(realizes)
You don't know, do you?

HARRY
It's near her grandmother's house.

TODD
(taking delight in this)
Which isn't there anymore. She didn't tell you, did she?

HARRY
Of course she told me, asshole.

TODD
You didn't know yesterday but today you do. Did she tell you in a dream? How'd you find out, Harry?

HARRY
Forget it, I should know better than ask you anything.

TODD
(gets it)
You read her journal. Oh, you poor, sad son of a bitch. The only way you could find out anything about your daughter was by sneaking into her diaries. What did she write about me? Anything juicy?

Todd flags the attendant with his empty mini bottles and indicates two more.

HARRY
You don't want to help? Don't. I'll find a beach. Water is water.

TODD
Yeah, if you go to the john you could just flush her right here. It'll hit the ocean somewhere.

HARRY
You could say something like that.

(CONTINUED)

111 CONTINUED: (2) 111

TODD
You know why I just woke up, Harry? Because I had this terrible feeling that maybe Haley never loved me.
(before Harry can speak)
She was marrying me just to get away from you. I think this now, because I've been with you less than an hour and I already want to ram my head into the side of the plane until there is a hole big enough to crawl out. Wake me when the drinks get here.

He turns and stuffs his head into the fuselage. A moment later the attendant returns with Todd's mini bottles. Harry takes them, and as she walks away he slips the two mini bottles into his shirt pocket. Hearing something, Todd looks at his tray, empty; he eyes Harry, who just keeps flipping through the magazine. Todd returns to his pillow.

112 EXT. MIAMI INTERNATIONAL AIRPORT -- AFTERNOON 112

Todd mimics Harry's clucking and tsking as they lug their carry-ons across the tarmac toward the waiting puddle-jumper.

113 INT. 40 SEAT PUDDLE JUMPER -- AFTERNOON 11

Low ceiling, very tight quarters. Todd squeezes into his narrow window seat next to an obese man, who takes up his seat and half of the next.

TODD
You got enough room there, Jimbo?

Harry, sitting across the aisle, next to a whisper-thin woman, watches and enjoys every moment. The flight attendant closes the door. Todd tries the vent -- nothing comes out.

TODD (CONT'D)
No fuckin' air.
(to obese man)
You wouldn't trade, would you?

He doesn't even look at Todd.

TODD (CONT'D)
Cause I'm a little....

Todd gives up, touches the seat in front of him, willing it to move forward a foot or two. He takes a few shallow breaths, trying to control his claustrophobia. Harry notices the sweat creeping down from Todd's hairline.

(CONTINUED)

113 CONTINUED: 113

The thin woman notices Harry watching and snickering.

THIN WOMAN
Are you sure you don't want to sit together?

HARRY
No, this is much better, thanks,

He catches Todd's eye, gives him a thumbs up. Todd gives him the finger.

114 EXT. ST. CARLOS AIRPORT -- EVENING 114

The departing passengers head toward the taxi stand, sneaking looks at the odd couple in their midst. Todd is green faced, sweat-soaked and hyperventilating. Harry beams.

HARRY
No, a very pleasant flight, all in all. But I like small planes. Never had any problem with tight, enclosed spaces. Of course, you never know what will get to someone. Wow, look at the size of the cabs here.

TODD
Fuck off, Harry.

HARRY
I guess they have to be smaller, the island being so tiny itself. And humid. Guess that adds to the feeling of closeness.

Todd flings his bag into the cab and jumps in and rolls down the window.

TODD
Turtle Cove Resort.

CABBIE
You have a good flight?

HARRY
(climbing in)
Excellent flight. Are they usually that crowded?

CABBIE
Oh yeah, every day, in and out.

Driving off.

(CONTINUED)

114 CONTINUED: 114

HARRY
In and out? Well, that gives us something to look forward to, doesn't it, Todd?

115 EXT. TURTLE COVE RESORT -- NIGHT 115

A drop-dead gorgeous retreat. Cabs pull up and drop off the newly arriving guests, including Harry and Todd. Todd steps out and gets his first good look at it, snarls and heads in.

116 INT. TURTLE COVE RESORT - LOBBY -- NIGHT 116

Harry browses through the hotel's brochure. Todd finally makes it to the registration desk. Several couples are still in line behind him. He shows his passport to the receptionist.

RECEPTIONIST
Welcome to Turtle Cove, Mr. Cartwright. We have the Honeymoon Suite waiting for you.

TODD
Thanks, but I'm going to need an extra room.

RECEPTIONIST
An extra room?

TODD
Yeah, for...

She follows his glance to Harry.

TODD (CONT'D)
It's kind of hard to explain.

RECEPTIONIST
I'm sorry, sir, we're all full.

TODD
It doesn't have to be a big room. Anything, a luggage closet.

RECEPTIONIST
It's the high season. There are two other hotels on the island, if you'd like me to check.

TODD
Yeah, please.

(CONTINUED)

116 CONTINUED: 116

She picks up the phone.

117 INT. SECOND FLOOR CORRIDOR -- NIGHT 117

Todd is first off the elevator; Harry at his heels, not wanting to be locked out. Behind them come a BOTTLE-BLONDE and her boyfriend.

TODD
(muttering)
I don't fucking believe this.

HARRY
You couldn't have at least switched for a room with two beds?

TODD
I could have, Harry, but then we wouldn't be able to spoon, would we?

Todd slips the card key into the door marked Honeymoon Suite.

HARRY
There better be a goddamn rollaway.

He pushes it open and enters. Harry drags his bag in.

TODD
They don't have rollaways, Harry. No children allowed, so no rollaways. You get the couch.

The bottle-blonde manages to get a look into the room before the door closes. She shares a look with her beau and keeps walking.

118 INT. HONEYMOON SUITE 118

HARRY
With my back? Forget it.

TODD
You sleep on the couch or you sleep on the sand, but you are not sleeping with me.

Todd stops and takes in the suite. Double doors from the sitting room lead to an expansive bedroom, and another set lead out to the patio that overlooks the pool and the bay beyond, which shimmers under the full moon. Spectacular. And that somehow makes this much more painful.

118 CONTINUED: 118

Todd pushes away the images of what might have been, drops his bag on the bed and rips open the minibar. He pockets the key and pours two tiny bottles of scotch into a glass as he heads for the bathroom.

TODD (CONT'D)
The bed and the minibar are mine, help yourself to anything else. You do your ashes thing in the morning then you get your ass on a plane.

Todd chugs all four ounces of scotch and closes the bathroom door behind him.

119 INT. HONEYMOON SUITE - BATHROOM -- MOMENTS LATER 119

Todd stands in the shower, hoping to lose himself in it. He fails completely -- this is just fucking torture.

120 INT. HONEYMOON SUITE -- MOMENTS LATER 120

Todd comes out dripping wet to see his bag on the couch and Harry tucking himself into the bed. Todd grabs a shirt and shorts from his bag and heads for the door.

TODD
Enjoy your little nap because when I get back I'm picking your sorry ass up and tossing you.

121 INT. TURTLE COVE RESORT -- NIGHT 121

Todd strolls through the resort. It seems even more spectacular than at first view, which does not brighten his mood. Off of one side of the pool deck lies a glassed-front night club. Music pounds from inside, figures gyrate in the collage of lights.

122 INT. RESORT CLUB 122

The backbeat bashes Todd in the chest as he moves through the crowd of partying couples. He finds a seat at the "quiet" end of the bar and orders a double scotch, then turns to watch the dance floor, where 30ish women in skimpy outfits twirl around boyfriends who can barely find the beat. Todd downs his scotch in one shot and orders another. His eyes fall on:

THE BOTTLE BLONDE

who sits with a group of friends at a nearby table. She whispers something to her friend, who pretends not to look at Todd.

(CONTINUED)

122 CONTINUED: 122

Todd knocks back his second scotch and checks out the table again -- this time catching them all looking. And almost in unison they all turn away. The bottle blonde laughs at the sight, they are obviously busted. She squeezes out from the table and slinks over to Todd. She leans in close to be heard over the din.

BOTTLE BLONDE
Sorry about that.

TODD
Not a problem. Buy you a drink?

BOTTLE BLONDE
No, we're good, thanks. I just wanted to say...This is awkward.

Todd glances over at the table, they're all watching.

BOTTLE BLONDE (CONT'D)
I just wanted to tell you that...it'll be okay.

Todd nods, trying to fathom what she is saying.

TODD
Yeah?

The girl giggles and touches his hand with an easy familiarity.

BOTTLE BLONDE
Just, you know...my husband and I fought on our wedding night, too. A lot of couples do. It doesn't mean anything.

TODD
(to bartender)
Another please. Missy, you want to tell me what the fuck you're talking about?

BOTTLE BLONDE
We saw you two arguing, when you checked in?
(doesn't get it yet)
To the Honeymoon Suite?

Stunned speechless, Todd glances over at her table. Her friends give him a nod, smile or encouraging thumbs-up.

(CONTINUED)

122 CONTINUED: (2) 122

TODD
Oh Christ.

BOTTLE BLONDE
And we know a lot of people are against gay marriage, but we think it's great, especially being so open about it, coming to a place like this. It's very brave.

Todd almost bursts out laughing at the absurdity of this.

TODD
You think that worm is what, "my wife"??

BOTTLE BLONDE
Listen, I'm sorry, I'm saying this all wrong.

TODD
No, no, your powers of observation are amazing. We were fighting, but we were fighting over you.

BOTTLE BLONDE
Me?

TODD
Yeah, we saw you in the lobby and, no offense, but I thought you were transvestite. Harry says no, you're just big boned. So I suggest I come down here, stick my hand down your pants and find out, and he gets all jealous and starts sulking. You know what girls can be like.

BOTTLE BLONDE
You know, fuck you, I was just trying to be nice.

And she wheels and stomps off to report all this to her friends. Todd flashes a hundred dollar bill at the bartender, who approaches with the bottle of scotch.

TODD
(re: bottle)
You mind if I leave with your friend?

The bartender takes the bill and slips him the bottle. Todd snatches it and exits.

123 EXT. RESORT -- NIGHT 123

Todd kicks off his shoes on the pool deck, hoists a lounge chair onto his back and hauls it down to the beach. The club's strobe lights illuminate the white caps in flashes. Todd drops the chair at the shoreline, falls onto it, takes a slug from his bottle and stares out into an oblivion he wishes would envelope him.

DISSOLVE TO:

124 EXT. RESORT -- LATER THAT NIGHT 124

Eyelids flutter uncertainly as he surfaces from his self-induced coma. The beach is dark, most of the lights in the resort are off. He tries to figure out what's woken him. And then it comes to him -- it's the sound of distant music. Tom Jones singing one of Burt's best: "Always Something There to Remind Me." Todd looks back toward the resort.

TODD
Fuck.

He finds his Cutty bottle lying in the surf, the scotch diluted by salt water. He considers, then tries a swig anyway. He spits it out and tosses the bottle.

125 INT. TURTLE COVE RESORT - LOBBY -- NIGHT 125

Todd bangs on the glass bar door. Inside he sees a janitor mopping the floor and singing along to Tom. The man finally looks up. Todd holds up the empty Cutty bottle and a hundred dollar bill, miming his request. The janitor smiles broadly, shakes his head and returns to his mopping.

126 INT. HONEYMOON SUITE -- NIGHT 126

Todd unlocks the door, stomps through to the bedroom, where Harry lies snoring. He drops the empty bottle in the trash.

127 INT. HONEYMOON SUITE - BATHROOM 127

Todd empties his shaving kit into the sink, finds his large bottle of Excedrin and shovels a handful into his mouth.

128 INT. HONEYMOON SUITE 128

Todd pulls the minibar key from his pocket, unlocks the fridge and stares inside. It's empty.

TODD
Harry!

Todd storms to the bed, screams at the sleeping man.

(CONTINUED)

128 CONTINUED: 128

TODD (CONT'D)
Harry!!

But nothing can rouse him. Todd kicks the mattress and storms out of the room. Harry opens his eyes with a satisfied snort. We hear the sound of distant knocking.

129 INT. TURTLE COVE RESORT - HALLWAY -- NIGHT 129

Todd stands in the hall waiting until the guest room door is opened by a bleary-eyed man. Todd holds up a handful of cash.

TODD
I'll give you five hundred dollars for the contents of your minibar.

130 EXT. RESORT -- NIGHT 130

EMPTY MINI BOTTLES wash back and forth in the waves. Rise up to find Todd on his hands and knees vomiting on the sand.

ANGLE ON THEIR BALCONY

Harry turns away, disgusted by the spectacle.

TODD

falls back onto his lounge chair and closes his eyes, praying for unconsciousness as

FADE TO BLACK.

VOICE
Excuse me, sir, are you a guest of the resort?

FADE UP:

131 EXT. BEACH -- MORNING 131

Todd pries his eyes open to see CARL, an ebony-skinned BEACH ATTENDANT staring into his face. He smiles. Todd doesn't, feeling like near death. He wonders why he feels wet; slowly discovers the tide has come in and his chair is under two feet of water.

TODD
Yeah.

The man offers Todd a hand. Todd pulls himself up, looking around for something.

131 CONTINUED: 131

TODD (CONT'D)
What's your name?

BEACH ATTENDANT
Carl, sir.

TODD
Carl, you see any little bottles floating around anywhere?

BEACH ATTENDANT
No, sir.

Todd tips him and staggers back toward the resort, under the gaze of early rising hotel guests. Overhears:

MALE GUEST
(whispers)
...huge fight with his lover last night.

Todd stops, stares at the man, decides he hasn't the mental faculty to rebut the statement and keeps walking.

FEMALE GUEST
Poor man.

132 INT. HONEYMOON SUITE -- MORNING 132

Todd manages to get the door open; stops as he sees Harry sitting fully-dressed on the neatly made bed, the canister beside.

HARRY
You coming?

TODD
I told you to stay out of the mini-bar.

Todd picks up the phone and dials the operator.

HARRY
Great, I'd rather do it without you.

Harry heads out of the room.

TODD
Yeah, we need our minibar restocked....What time is that?

Harry reenters the bedroom.

(CONTINUED)

132 CONTINUED: 132

HARRY
Listen, I couldn't give a shit either way. I'm only asking again because we both know she would have wanted you there.

Off Todd, hating that this is true....

133 INT. RESORT LOBBY -- MORNING 133

Todd shuffles toward the front door in last night's shirt and shorts, his sunglasses failing to hide his hang-over. Behind him trudges Harry, cradling the canister in a plastic bag, looking paler than ever in his shorts and Birkenstocks.

134 EXT. TURTLE COVE RESORT -- CONTINUOUS 134

Todd looks down the line of taxis, spots TOMAS, the cabbie that brought them here.

TODD
Excuse me, I don't remember your name.

TOMAS
Tomas, sir. How are you this morning?

TODD
Fuckin' excellent. Tomas, you born on the island?

TOMAS
Certainly was, sir. What can I help you with?

TODD
There was a woman who lived here, died about fifteen years ago, had a house somewhere near a beach, hold on a second.
(stomps back to Harry)
What was your wife's maiden name?

HARRY
What kind of question is that?

TODD
The kind I'd like you to answer without a lot of argument.

HARRY
Why do you want to know?

(CONTINUED)

134 CONTINUED: 134

TODD
You get to the count of three. One-two-three-bye Harry.

Todd starts for the lobby.

HARRY
Metcalf.

Todd shakes his head, and walks back to Tomas.

TODD
Her name was Metcalf. You happen to know her?

TOMAS
Sure, Mrs. Gertie Metcalf, very nice lady, she live over by my great-auntie's house.

Todd whistles for Harry to join him and jumps into the cab.

135 EXT. ISLAND ROAD -- MORNING 135

Tomas' taxi cruises along the two-lane blacktop that skirts the island, heading into territory most tourists never see.

136 INT. TOMAS' TAXI -- CONTINUOUS 136

Todd rides in the front with Tomas.

TOMAS
Mrs. Metcalf was a fine woman. She would give me a nickel to help her carry home her groceries.

TODD
A nickel, that's some generous woman; what were you, about 35 years-old then?

TOMAS
(laughs)
You are a very funny man.

137 EXT. ISLAND ROAD -- MORNING 137

Further along, the cab turns off onto a dirt road, lined with dense vegetation and ramshackle buildings and shacks.

138 INT. TOMAS' TAXI -- CONTINUOUS 1:

TOMAS
Everybody love the island. The Spanish came, then the French, then the Americans. Big slave business. Beautiful calm bay, and if slaves run away it's just jungle. So they hunt them down easy, kill them and let the animals eat their bones.

TODD
Give a lot of tours, do you, Tomas?

TOMAS
Oh yes, I am very popular. That's where Gertie Metcalf live.

139 EXT. ISLAND ROAD -- MORNING 139

Tomas pulls to a stop beside an overgrown vacant lot. Todd steps out first, leaving Harry to dig for his wallet.

HARRY
So, where's the beach from here?

TOMAS
(laughs)
You want to go to the beach, from here?

HARRY
Yeah.

TOMAS
(laughing)
Beautiful beach. Right that way.

HARRY
There a reason you're laughing, Tomas?

TOMAS
(opening trunk)
The way you're dressed, it's funny.
(hands him machete)
Here you go.

HARRY
...Thanks. This way?

TOMAS
That way.

(CONTINUED)

139 CONTINUED: 139

Tomas leans against the trunk, grinning, watching them head toward the jungle.

TODD
There's snakes and shit in there, right?

TOMAS
Oh yes, many snakes. Shit like that. I be here.

Todd and Harry stare at him, decide...

140 INT. GENERAL STORE -- MORNING 140

It's a store for locals, not a lot of rack space devoted to clothing. Tomas waits with the owner as Todd, dressed in Khaki shirt, pants, safari hat and canteen, ties his new boots.

HARRY (O.S.)
You don't have these in any other color?

TODD
(calling back)
I asked, Harry.

Harry steps out of the toilet wearing the identical outfit, cramming the oversized hat onto his head.

HARRY
I hope to God no one sees us.

TODD
(to owners)
There a liquor store around here?

141 EXT. JUNGLE -- DAY 141

Todd pushes along an overgrown path, hacking occasionally. Harry never takes his eyes off his compass.

HARRY
We're going the wrong way again.

TODD
We're on a trail, Harry! It doesn't go exactly where your compass points.

HARRY
This isn't a trail. A trail has markings and a path.
(MORE)

(CONTINUED)

141 CONTINUED: 141

HARRY (CONT'D)
Do you see a path?

TODD
I don't have to kill you, you know that? I could just hack off a foot and let the animals do the rest.

HARRY
Keep making jokes, asshole.

TODD
Snake!

HARRY
(jumps)
Where?!

Todd cackles. We rise above the canopy, jungle everywhere, no sign of water. THE SUN gets higher in the sky.

142 EXT. DEEPER IN THE JUNGLE -- DAY 142

Todd hacks his way into what passes for a small, marshy clearing. Around it just a solid wall of jungle.

TODD
Fuck.

HARRY
Beautiful. You know, I'm starting to understand what Haley saw in you; it's that big brain of yours.

Todd sits on a fallen tree, pulls a fifth of scotch out of his back pocket and swigs.

HARRY (CONT'D)
Oh, that's good, get drunk; later in life you can fondly recall puking while I spread her ashes.

TODD
Sorry, I don't mean to mar the beautiful memories you have of the island. Swimming, playing with your daughter in the sand -- Oh, that's right, you don't have any memories, do you? You don't know how to get to the one place she loved the best in the entire world because you were never here.
(MORE)

(CONTINUED)

142 CONTINUED: 142

TODD (CONT'D)
Gosh, Harry, why was that?

That stings. Harry goes silent.

HARRY
I was always working when her mother was alive. I couldn't afford to take the time off. But I loved both of them more than you could ever love anything.

TODD
Yeah, I saw how you loved things, Harry. Loved them right to death.

Todd stands and hacks his way into the underbrush. Harry sits there a moment, uncharacteristically lost for words. Finally checks his compass, can't resist:

HARRY
I think that's the wrong way.

TODD
(returning)
Really? Let me see?

Harry hands him the compass. Todd hurls it into the jungle and heads off again.

143 EXT. EDGE OF THE JUNGLE -- DAY 143

Face scratched by needle-sharp plants, Todd pushes out of the jungle and stops in his tracks. Harry stops behind him, equally awed by what he sees.

THE PERFECT BEACH

a secluded cove, surrounded by palms, waves breaking on what must be a coral reef and then lapping over the shallow waters and caressing the pink, untouched sand. Todd steps forward and sits, overwhelmed by the sight. Harry takes a seat a few yards away and looks up the beach, squinting as if trying to picture a small blonde girl, laughing and chasing the waves in and out.

He turns away, not wanting Todd to see the tears running down his cheeks. He takes the canister out of the plastic bag and cradles it in his lap, strokes it, stops himself and wipes away his tears.

Todd is equally overcome, and not liking it one bit.

143 CONTINUED: 143

TODD
Okay. Let's do this.

HARRY
You think we should wade out a ways?

TODD
Yeah, that'd be good.

Todd kicks off his boots and rolls up his pants. He looks to see Harry, who hasn't moved.

TODD (CONT'D)
You want a minute?

HARRY
...Yeah.

Todd walks to the water's edge, picks up a stone, skips it. He glances back at Harry, who is clearly destroyed by this, and actually feels something for the poor guy. Rather than rushing him, Todd turns and strolls up the beach.

144 EXT. HALEY'S BEACH -- LATER 144

Todd returns along the shore, his pants rolled up and his shirt tied around his waist. Harry is exactly as he left him.

TODD
(gently)
Okay, Harry. We have to make it back through that mess before it gets dark. It's time.

HARRY
You think she would have brought me here? I mean, if you'd had kids or something--God what a thought--but do you think she would have brought me here with them?

TODD
I don't know.

HARRY
...Neither do I. Maybe...maybe she was so happy here because I wasn't with her.

It's the first moment of human frailty Todd's ever witnessed in the man. It's not easy to watch.

(CONTINUED)

144 CONTINUED: 144

TODD
(softly)
Come on, roll up your pants, let's let her go.

HARRY
Just give me another minute, okay?

TODD
Harry, you've been sitting here an hour and a half. Another minute is not going to make it any easier.

HARRY
What's your rush, you got a date lined up back at the bar?

TODD
Harry, I'm asking you please, stop thinking about yourself for two seconds. This isn't about you or me, this is what Haley wanted. So, let's give it to her and get out of here.

HARRY
You didn't love her at all, did you?

TODD
Oh, Christ. Fine, you can't do it, give it to me.

HARRY
Fuck you, she's my daughter!

TODD
Not anymore, Harry! She's fucking dust! Give me the can!

HARRY
Fuck you!

TODD
Give me the can, Harry!

Todd makes a grab for the canister, but Harry clutches it to his chest and rolls over onto his stomach. Todd keeps after it but Harry fights back fiercely, cursing and rolling in the sand and suddenly...

144 CONTINUED: (2) 144

THE CANISTER

slips from Harry's grip and tips open, a small handful of ashes spilling onto the sand. Both men freeze at the sight. Todd pushes himself up and stands as Harry screams: .

HARRY
Look what you did! Look what you did to her! You son of a bitch, look what you did to her!

Harry pulls himself up on his knees and desperately scoops the ashes back into the canister. Todd watches the pathetic sight.

TODD
You want to hang on to her forever, Harry, you do that. Why should I have thought it would be any different?

Todd grabs his shoes and hat and walks off, disgusted, and secretly ashamed of his own behavior. Harry stays behind, making sure that every precious ash returns to its safe holding.

Todd hits the jungle "path" and runs, ignoring the sharp branches and thorns that snap at his face. He runs faster and faster, deeper into the jungle until he finally trips and falls hard. He shoves himself up and on his hands and knees...and wretches.

145 INT. TOMAS' TAXI -- LATE AFTERNOON 145

Tomas reads as Todd waits in the back seat, emptying the bottle. The door opens and Harry gets in, cradling the canister.

HARRY
I'm taking her home with me today.

TODD
Excellent.

The cab pulls out.

146 INT. TURTLE COVE RESORT - LOBBY -- EVENING 146

The sun is setting as the front doors slide open and Todd and Harry enter and cross the lobby. The fact that they look like Tweedle Dee and Tweedle Dum in their matching outfits doesn't go unnoticed.

(CONTINUED)

146 CONTINUED: 146

FEMALE GUEST
Oh, that is so cute.

Harry cuts off for the elevator. Todd heads straight for...

147 EXT. THE POOL BAR 147

...and orders a double Cutty before his ass hits the stool. An attractive woman sitting nearby sneaks looks as Todd downs his drink. Call her BRENDA. Finally:

TODD
You enjoying the show?

BRENDA
Sorry.

TODD
It's okay. Go ahead and ask.

BRENDA
It's just that... you really don't strike me as gay.

TODD
Stereotypes, right?

BRENDA
Right.

TODD
Look at my friend Harry. The way he dresses, the way he walks like he has a shell on his back....

BRENDA
I would never have thought.

TODD
Not only that, man is a multimillionaire.

BRENDA
No.

TODD
Yep. Invented the toilet plunger.

BRENDA
Now you're putting me on.

(CONTINUED)

147 CONTINUED: 147

TODD
God's truth, holds the patent. That's what I'm doing here. He meets me at a bar, falls in love with me, offers me five thousand a day to come away with him.

BRENDA
No!

TODD
Who can say no to that?

BRENDA
I sure as hell couldn't.

TODD
Problem is, I'm not gay. I tell him this, it doesn't matter. He says. But we get here, I won't put out and he's sulking like a baby.
(to bartender)
We'll have two more.

BRENDA
(calling off)
Cheryl! Cheryl come here!

Todd spots Harry heading for the front door with his carry-on bag.

148 INT. HONEYMOON SUITE - BATHROOM -- EVENING 148

Todd stands in the shower, tips a glass to his lips.

149 INT. HONEYMOON SUITE -- EVENING 149

Todd falls onto the bed, alone at last. A moment later the door opens and Harry enters with his bag.

HARRY
God damn two bit airline.

TODD
No. No, no, no, no.

HARRY
You think I wanted to come back here? Two flights a day and there isn't one god damn seat until next week!

(CONTINUED)

149 CONTINUED: 149

TODD
Then turn around and sleep at the airport, because you're not staying here.

HARRY
(unpacking)
Oh go screw yourself.

TODD
Not myself, Harry, but I will definitely be testing this mattress tonight. So just turn around and go.

HARRY
Haley is barely dead and you can't wait to sling your dick out of your pants.

TODD
She isn't "barely dead," Harry, you're carrying her around in a goddamn coffee can! That says pretty much completely fucking dead to me!

HARRY
You're unbelievable. She deserved so much better than this.

TODD
Yeah, she did, Harry. But she got me. And for three months I was someone else. To be honest, I don't even remember who the hell he was. But this is who I was before her, and this who I am again. And you are most welcome to feel superior as all hell; but you are *not* welcome to tell me what to do or not do with my life.

Harry opens his mouth to rebut this.

TODD (CONT'D)
And if you try, if you say one more word, I will describe to you, in detail, what sex was like with your daughter.

(CONTINUED)

149 CONTINUED: (2) 149

HARRY
(turning beet red)
She wouldn't have touched--

TODD
Oh yeah, she would have, and she did. People have sex, Harry, and they actually enjoy it. Come on, think back, when was the last time you got some? My guess is, oooo, before your wife died? Since then you would have had to sacrifice all that for your daughter, right? You had to give up everything for Haley, didn't you? And every single day of her life you had to make sure she knew that. She died trying to get away from you, Harry. That's just a fact.
(nods toward canister)
Laugh's on her, huh?

Harry is cut so deep blood should be gushing out. He bolts from the suite, letting the door close behind him.

Todd stands there. Winning should feel good. So, why does he hate himself for what he just did?

150 INT. RESORT CLUB -- NIGHT 150

Todd sits at the bar, swirling his scotch in his glass, feeling less than pleased with himself. Yet another attractive female guest, this one early forties, steps up next to him and orders a drink; call her ANGELA.

ANGELA
So....
(smiles)
How long have you been in this line of work?
(off his look)
We overheard a couple talking; not a lot to talk about here. Sorry.

TODD
It's okay.

ANGELA
I didn't think you were gay.

Todd just nods, not really in the mood for conversation.

(CONTINUED)

150 CONTINUED: 150

ANGELA (CONT'D)
Do you dive?

TODD
No.

ANGELA
My husband is out night diving.
(beat)
Out of curiosity, how much do you charge?

A twinkle finally returns to Todd's eye -- a beautiful woman wants to pay him for sex.

TODD
Out of curiosity?

ANGELA
In case anyone was to ask.

TODD
Well, even though I'm not presently delivering services, technically I'm already paid for. I couldn't ethically charge twice for something I haven't done once.

A moment of silence, then:

151 INT. HOTEL ROOM -- NIGHT 151

Angela slams Todd into the wall beside the door and tears at his shirt. Todd twirls her around, strips off her blouse and presses her into the far wall.

152 INT. HOTEL ROOM -- LATER 152

Angela sleeps, contented. A man leans in and kisses her on the cheek -- her overweight husband. As he moves off to dump his scuba gear the camera drifts to the window and spots a lone figure dragging a lounge chair over the sand, toward the waves, bottle of scotch in his free hand.

ON THE BALCONY - SEVERAL ROOMS AWAY

Harry watches.

153 EXT. BEACH -- EARLY MORNING 153

Todd wakes as a wave hits his face. He comes up for air, stands and shakes himself off as he notices:

153 CONTINUED: 153

THE SAME FRIENDLY BEACH ATTENDANT

scampering after a bottle that rolls in and out with the waves. He snatches and holds it up.

TODD
Thanks, but I think it's empty.

Todd pulls a soggy twenty from his wallet, hands it to him and struggles back toward the resort. He drops into a deck chair by the pool. A POOL WAITRESS steps up.

POOL WAITRESS
Can I get you some breakfast, sir?

TODD
Read my mind. Double Cutty rocks. Make it two.

And she moves off. Todd closes his eyes. A pair of unbelievably white legs appear beside him.

HARRY
Who's sitting next to you?

Todd reluctantly looks up to see Harry, his face hidden under a hat that has "Lake Michigan" embroidered across the front.

TODD
Go back to the room, Harry.

HARRY
What? I'm supposed to sit in there all day and night?

TODD
Yes. That's the new deal. You get the room, I get everything else. Right now, where you're standing is mine.

Harry sits none-the-less, drawing smirks from those watching from the pool bar. Awkwardly:

HARRY
I wanted to talk to you about what you said.

TODD
I really wish you wouldn't.

(CONTINUED)

153 CONTINUED: (2) 153

HARRY
You don't think I know I made mistakes?

TODD
Harry, write me a letter, I don't want you sitting here talking to me.

HARRY
(louder)
I'm telling you I think I want to try again.

Todd sees the reactions from those who heard that. He sits up and looks Harry in the eye.

TODD
Harry, look around you, what do you see?

HARRY
I'm not going to play your games; you don't want to go with me, don't.

TODD
Harry, unscrew your fuckin' face, open your little rat eyes and look at the people around us. What do you notice?

Harry scans the pool area. Most of the chairs are pulled together in couples.

HARRY
People on vacation!

TODD
What kind of people?

HARRY
You want to get slapped, don't you? Men and women for Christ's sake!

TODD
Exactly!
(pointing out)
Man, woman; husband, wife; girlfriend, boyfriend, honeymooners, honeymooners, what does that tell you?
(nothing from Harry)
They are couples, Harry. Twos; like Noah's ark.

(CONTINUED)

153 CONTINUED: (3) 153

HARRY
(still not getting it)
Ohhh.

TODD
Harry, this is a COUPLES resort.
And here we are, you and I...

Harry still doesn't grasp the big picture.

TODD (CONT'D)
Me and you.
(still nothing)
You're as thick as a brick.
(points to bar)
Harry, see those people pretending not to look at us? That woman right there, she's turning to her boyfriend, see that face she's making?
(zip)
They're talking about us.

HARRY
Why?

TODD
They think we're a couple, Harry. They think we're lovers.

HARRY
(leaping up)
Oh CHRIST! Oh God!

Which of course draws more looks.

TODD
(sotto)
Harry, sit down! Sit the fuck down!

HARRY
(sitting)
Oh Mother of God. Oh God Almighty!

TODD
Pretty much my reaction when I found out.

Harry glances over his sunglasses at the people around them.

HARRY
Oh my God, they are looking. Are they nuts? They think we're a couple?

(CONTINUED)

153 CONTINUED: (4) 153

TODD
(now enjoying this)
Well, not really a couple. They think you're an old, rich guy, and I'm the male stud you hired as an escort.
(beat)
I'm not sure they're buying the "rich" part.

Harry may or may not be having a coronary.

TODD (CONT'D)
In any case, probably best to keep a decent distance. I'll leave first.

Todd walks off, passing the waitress returning with his drinks.

TODD (CONT'D)
Give em to "big daddy" there.

She smiles and Todd walks on to the beach, CACKLING to himself. The beach attendant waves.

BEACH ATTENDANT
Have your chair right here, sir.

TODD
Thank you, Carl.

BEACH ATTENDANT
Cutty rocks, sir?

TODD
You're working toward a huge tip.

The attendant scoots off to the bar as Todd drops onto his lounger and stares out at the incredible vista. Looking down the beach he spots a girl in the distance who one could mistake for Haley. He almost calls to her before catching himself. And then he suddenly remembers she's dead; and laughs at his stupidity. The vista suddenly lost its beauty.

Todd digs into his pocket, shakes off his cell phone and turns it on: 47 messages await. He listens to the first.

ALEX (O.S.)
You'd better run, you shithead, because--

He deletes it and decides he's had enough of messages. He dials. It rings.

(CONTINUED)

153 CONTINUED: (5) 153

ANITA (O.S.)
So, where the hell did you go?

TODD
My honeymoon.

ANITA (O.S.)
Oh, that's too sick a joke even for you.

TODD
No, I really am here.

ANITA (O.S.)
Get the fuck out of here.

Todd stares out at the water; watches birds dive and surface. Every moment of discovery hurts that much more.

TODD
It's this beautiful little island in the Caribbean, place she used to come when she was a kid.

ANITA
...You okay?

TODD
It's great; fabulous suite, great bar, incredible beach. I'm here with her father.

ANITA
(really concerned)
Todd, when traumatic things happen and we try to force them out of our minds...

But Todd's attention is drawn back to the pool bar. Someone is shouting. Todd spots Harry just as he shoves his bony finger into a brickwall of a guy in his early twenties.

TODD
Oh Christ.

ANITA
What?

TODD
I'm just trying to make a decision.

(CONTINUED)

153 CONTINUED: (6) 153

ANITA
(now panicking)
About what? Todd, don't make any decisions when you're--

TODD
Shit. Talk to you later, Neet.

ANITA
Todd!!

TODD
(hangs up, calling:)
Harry!

Todd reluctantly charges across the sand. As he gets closer he hears:

HARRY
You keep your filthy thoughts to yourself!

Harry drives his finger into the young buff guy's chest, which is his signal to give Harry a good hard shove back. Harry surprises everyone by countering with a right to Brickwall's nose. Enraged, Brickwall slams Harry hard on the jaw and sends him flying into the pool. Brickwall, his shapely wife and their hip friends laugh at the sight of Harry splashing about.

The Brickwall spots Todd approaching and opens his mouth to snarl a warning. The words never come out. Todd grabs the muscle man's throat and squeezes. Brickwall grabs for Todd's hand, leaving Todd's right fist free to slam into his face. Three quick jabs and Brickwall's nose will never be the same. Brickwall's wife, HEATHER, shrieks obscenities and pounds her fists into Todd's back. Todd tosses Brickwall to the deck and kicks him into the pool.

HEATHER
(continuing)
Leave him alone! Stay the fuck away from my husband.

Todd turns to watch her hit him in the chest.

TODD
Maybe your husband shouldn't be punching men old enough to be his grandfather.

Todd glances at her friends; one of the guy's is giving thought to getting into this with Todd.

(CONTINUED)

153 CONTINUED: (7) 153

TODD (CONT'D)
(to guy)
It's up to you. Drag her off or come and get it.

MALE FRIEND
Come on, Heather.

Todd smiles, knowing that would be his choice.

HEATHER
Touch him again and I'll have you arrested, you fucking pervert!

Heather goes to help her bloody beau out of the shallow end. Todd finds Harry stumbling up the pool steps.

BRICKWALL
I didn't do shit! That freak of yours is crazy!

TODD
Oh *there's* a shock. Come on, Harry.

Todd puts a hand on Harry's shoulder and walks him, drenched, holding his swollen mouth, into the lobby. Off the looks they are drawing:

HARRY
What are you looking at? I don't even like him! I go to church for Christ's sake! I'm an usher!

They disappear into the elevators.

154 INT. HONEYMOON SUITE - BATHROOM -- DAY 154

Blood runs onto Harry's bare chest from the cut over his eye. Todd pours a mini-bottle of vodka onto the cut.

HARRY
JESUS! YOU TRYING TO BLIND ME?!

TODD
I left you alone for two seconds, how many drinks did you have?

HARRY
Just the two.
(putting on band-aid)
I used to drink. God, I'm a wuss.

154 CONTINUED: 154

TODD
I don't know, you popped that man-mountain pretty good.

This could be the first nice exchange between the two.

HARRY
Lotta good it did.

TODD
Take a shower, have a nap. When you get up we'll take Haley's ashes and spread them.

HARRY
I should never have come.

There was a lot of pain in that sentence; more than he meant to share.

TODD
No! Really?

Todd exits, leaving the door open. Harry strips off his shorts and steps in the shower. But he doesn't turn it on, he leans against the glass and cries.

IN THE BEDROOM MIRROR

Todd watches. Shit. Anger replaces pity. Todd refuses to be sucked in, to feel pity for this guy, as Haley did. He exits.

155 INT. HONEYMOON SUITE -- EVENING 155

Lying in bed, Harry opens a swollen eye in time to see the sun set over the ocean. He closes it again.

156 INT. RESORT CLUB -- NIGHT 156

Todd sits at the end of the bar, rolling the rocks around in his glass. If it's possible, his eyes look redder and face much puffier than when we last saw him. This is a man anxious to get to the bottom. He doesn't turn to see the tightly-packed dress that slips in beside him to order a drink. A beat:

HEATHER
You really worth the money?

Even after drinking all day, Todd recognizes Brickwall's shapely young wife, though now she is smiling.

(CONTINUED)

156 CONTINUED: 156

TODD
Have we met?

HEATHER
I think I owe you a drink. Actually my husband does, but he's been putting them back since this morning, so he's sleeping it off. Looks like you should be, too.

TODD
I smack your husband around and he owes me a drink?
(to bartender)
On the lady.
(back to her)
I'll take it, even if I don't quite believe it.

HEATHER
You were sorta right. He's an old, fat guy. Chuck should've just walked away. You don't hit women or senior citizens.

Todd notices something Heather is trying to hide. He turns her cheek, wipes off a little makeup with his thumb and sees the purple bruise underneath.

TODD
No, you don't.

HEATHER
(fights welling tears)
And if you do...if you do you should be taught a lesson, don't you think?

TODD
Some guys need more than one.

HEATHER
You uh...you feel like going for a walk on the beach?

157 EXT. BEACH -- NIGHT 157

The lights from the hotel and the shard of moonlight make the waves glow blue-black as they explode onto the rocks. The sand kicked up by Todd and Heather's strolling feet holds a slight shimmer. The only other light comes from the pulsing lighthouse on the far point.

(CONTINUED)

157 CONTINUED: 157

TODD
Chicago, you?

HEATHER
Ann Arbor. Nice, but small. We got married at nineteen. What can you do, we were in love, you know what that's like.

TODD
No, 'fraid I don't.

HEATHER
(stops)
That's a real shame.

She takes a step backwards and pulls her top off. Todd marvels at her breasts, cups a hand behind her back and dives into a kiss. She reaches for his shirt and tugs it up over his face.

Todd doesn't see the swinging branch, aimed at the back of his head. Todd buckles at the knees but doesn't fall. The second bat hits him over the eye. The third hits him in the gut and takes him down. He hits the sand face first, and through the torn shirt sees Brickwall and two of his friends standing over him. The first kick catches him in the face. From there on the attack is too vicious to describe. These fuckers intend to kill him.

Todd sucks in air, his lungs are on fire. He grabs somebody's leg and bites hard, taking off a chunk of flesh. The bitten man howls and falls. Todd scrambles to his knees -- but he's met by the glint of a shiny metal pipe that catches him on the side of the head...and all goes BLACK.

Then there are just GLIMPSES of consciousness....

- being dragged toward the water's edge...

- kicking, guts twisting, spewing...

- rolling in the surf, swallowing water...gasping for air..

- laughter...dragged deeper into water...

- gulping...no air...silence...

- sinking into darkness...

- Haley, twirling around him, her wedding dress flowing, she locks her mouth onto his.

- breaking the surface of the water, entwined in each other's arms, Haley whispers in his ear...

157 CONTINUED: (2) 157

HALEY
I thought you loved me.

Frightened, Todd slips under the surface of the water, gulping in water. Haley follows. She wraps her arms around his neck, speaks into his ear.

HALEY (CONT'D)
No! You can't come here! You can't come here!

Todd swims away from her, finds the surface again. Haley wraps her arms around his neck. Her heart breaking, she stares in his eyes for an answer.

HALEY (CONT'D)
I thought you loved me.

He can't speak, tries to make her understand. She traces the open wounds on his face.

HALEY (CONT'D)
Then why are you doing this? Why are you doing this?

Tears run down her wet cheeks. She sobs as she finds each new bruise or cut. She cradles his head so he can't slip under again and pulls him toward the beach.

They lie together in the surf, holding each other tightly, Todd in utter torment. His body convulses and coughs up salt water.

TODD
Don't leave me. Don't leave me. Don't leave me.

His eyes close.

HARRY (V.O.)
I won't.

Todd opens his eyes to see HARRY and SCREAMS at the sight. It is DAY and Todd's on a gurney being rushed down the corridor of a hospital. A nurse works to get a shot in his arm, Harry half-runs beside him, holding his hand.

TODD
Ah fuck!! Oh fuck, oh fuck!
(now weeping)
Oh God, no. Oh God, oh god no. I was with her Harry, she was there, let me go back, let me go back, let me go back....

(CONTINUED)

157 CONTINUED: (3) 157

But the morphine kicks in and Todd drifts off. BLACK. Fade up to find he's...

158 INT. ISLAND HOSPITAL -- DAY 158

Todd is strapped to a table, his head immobilized, as he is eased into the darkness of an MRI chamber. He sees the darkness coming and suddenly panics and tries to pull his way out.

TODD
No! No! Let me out! Not in there, no!

Harry's voice comes from outside the room as he enters.

HARRY
Get the fuck out of my way! Did I tell you? Did I tell you, you friggin' idiots?!

Now Harry is beside him, stroking Todd's head, soothing him.

HARRY (CONT'D)
It's okay. It's just an MRI. They're worried you might have brain damage.

TODD
(fighting tears)
How could you tell?

HARRY
That's what I said. They're gonna slide you into this thing, it's tight in there but it's not that bad, and I'm right here. I can't hold your hand, but I'll hold your foot, okay?

TODD
(weak, panicked voice)
Harry...that is so sick, don't hold my foot.

Harry nods to the doctors to slide him in now.

HARRY
I'm gonna hold your foot.

TODD
No, please.

HARRY
I won't let go.

(CONTINUED)

158 CONTINUED: 158

TODD
You're really scaring me, Harry.

HARRY
I got your pinky right here. Just breath.

Todd looks around at the walls of the MRI, feeling a little less panicked. He breathes.

HARRY (CONT'D)
(disgusted)
Oh Christ, look at your toenails. Lie still, I'll find some clippers.

Todd smiles, closes his eyes. FADE TO BLACK.

HARRY (V.O.) (CONT'D)
We got em.

159 INT. HOSPITAL WARD -- NIGHT 159

Todd opens his eyes, or as much of them as he can. His head is shaved, a row of stitches in the back to repair the fracture. His nose is broken, with three more stitches across the bridge. His eyes are swollen black and purple, and there is a gash on his forehead that has been stitched closed.

TODD
Got who?

HARRY
The three pricks that did this to you. Four, counting that shrieking blonde, Christ is she loud. They were at the airport, waiting on standby.
(laughs)
Morons. One of them has a bloody rag tied around his leg, covering a bite mark. If you didn't wake up we were gonna take a cast of your mouth. How ya feeling?

TODD
I'd kill for a Cutty rocks.
(looks to IV)
That morphine drip?

HARRY
You've been drifting in and out for three days.
(MORE)

(CONTINUED)

159 CONTINUED: 159

HARRY (CONT'D)
They stitched up your head in a few places, you got some shattered ribs, one of them punctured your lung. You got an incision in your side where they went in to relieve the internal bleeding, and then there's your face; but the less said about that the better. You were lucky that woman was jogging on the beach or you would have drowned.

TODD
It was Haley. I know you think that's the head injury, but I swear to God, Harry...she pulled me out of the water, she saved me.

Harry nods, touches his arm, can't tell him it was the jogger who pulled him to shore. Todd drifts off into a morphine induced sleep.

CONSTABLE (O.S.)
Could you look at these photos?

160 TODD 160

..wakes. It's the next day. A Caribbean CONSTABLE stands over him with photos, Harry hovers near the door.

TODD
Oh, sorry.

CONSTABLE
No problem, take your time.

TODD
Yeah, that's them.

CONSTABLE
Thank you. They come up before the judge today; your father-in-law has suggested they meant to kill you, what do you think?

TODD
I'd say that's a pretty fair assessment.

CONSTABLE
Then I doubt they will be leaving the island for some time.
(MORE)

(CONTINUED)

160 CONTINUED: 160

CONSTABLE (CONT'D)
(as he exits)
Good seeing you again, Mr. Everett.

Todd notes Harry slip a roll of large bills into the constable's hand.

CONSTABLE (CONT'D)
I'll pass on your best wishes to his honor.

HARRY
That would be nice. Good seeing you, Constable.

The constable leaves.

HARRY (CONT'D)
Horrible little jail they have here, built almost two hundred years ago. Dank, uncomfortable, insects the size of your hand, shit in a hole in the floor. Poor sons of bitches.

TODD
Harry, what did you have planned for me? If I, you know, broke Haley's heart.

HARRY
We're getting along well now, right? You don't want to know.

Harry smiles.

HARRY (CONT'D)
Doc says I can take you back to the resort in a couple of days, but they don't want you moving around too much. Think you can stay put?

TODD
Find me a beach chair and I will stray no further.

HARRY
(re: spoonful of food)
Here, open up.

TODD
You really think you're going to feed me.

160 CONTINUED: (2) 160

HARRY
You need to eat and you aren't doing it, so open your goddamn mouth.

Todd does; Harry inserts the plastic spoonful of jello. Todd crunches down onto the spoon and bites it off.

HARRY (CONT'D)
Oh, that's smart.

Todd chews it and swallows, to try and prove a point.

HARRY (CONT'D)
Now I'm going to have to tell the doctors, they're going to pump your stomach....

Harry heads off in search of one.

TODD
Harry!... Harry!

161 INT. HOSPITAL CORRIDOR -- DAY 161

Harry wheels Todd out. His DOCTOR, walking beside him, hands him a bottle of pills.

DOCTOR
This is Vicoden. Don't take more than it says on the bottle and never with alcohol, you understand?

TODD
Wouldn't dream of it.

Todd reaches for it, Harry snatches it.

HARRY
Don't you worry, Doc, he'll be just fine.

Todd grumbles to himself.

162 INT. TAXI -- DAY 162

Tomas waits in front of a general store, Todd in the back seat. Harry returns with a wide brim hat and a pair of sunglasses.

HARRY
Put these on. Doc says you're supposed to keep those scars out of the sun.

(CONTINUED)

162 CONTINUED: 162

TODD
Sorry. Never really been a sombrero person.

HARRY
Fine, then we're not leaving the room.

TODD
Well, we *are* on our honeymoon, that's what people will expect.

HARRY
Just put the damn hat on.

TODD
Can't Harry, I'd feel silly being the only person wearing one.

Harry storms back toward the general store.

TODD (CONT'D)
And Harry? I could use a new shirt.

163 INT. TURTLE COVE RESORT - LOBBY -- DAY 163

Harry pushes Todd through the lobby in his wheelchair, both are wearing identical glasses, sun hats and similar island-style shirts. Todd waves to all.

TODD
Hello, Jenny, thanks for the flowers! Beverly, look at your fabulous self all tanned! Harry dear, let's stop and chat.

HARRY
(muttering)
You really are a complete fucking asshole.

The crowd, overjoyed to see them, bursts into applause, making Harry fume even more, as they disappear into the elevator.

164 EXT. BEACH -- DUSK 164

The sun is low on the horizon as Todd's favorite beach attendant drags a beach chair down to the water's edge then returns to help Todd. Each step is painful. The attendant lowers Todd onto the chair with some difficulty and spreads a blanket over his legs.

(CONTINUED)

164 CONTINUED: 164

BEACH ATTENDANT
Can I get you your regular, sir?

TODD
You most certainly can, Carl.

The attendant scurries off to the bar as Todd turns his attention to the deserted stretch of beach. He tries not to think of Haley, fails, and the tears push to the surface faster than he thought possible.

Harry steps up and sits in the sand beside him, hands him a bottle of juice with a couple of pills.

HARRY
No wonder they think we're fairies, with you crying all the time. Antibiotics; swallow them.

TODD
I don't know how to live without her, Harry. I don't know who I am anymore.

HARRY
Yeah. Welcome to the club.

The attendant returns with Todd's drink. Harry takes it.

HARRY (CONT'D)
Thanks. And Carl? This man is on powerful pain medication. You bring him one drink while he's here and your wife will find you at the bottom of the pool. Understand?

BEACH ATTENDANT
Yes, sir.

HARRY
Good.
(to Todd)
Tip the man.

Todd does. Harry knocks back the drink as they stare out at the setting sun.

HARRY (CONT'D)
God that's beautiful. You take those pills?

(CONTINUED)

164 CONTINUED: (2) 164

TODD
Harry, do something for me: Fuck off.

HARRY
Can you say *anything* without swearing?

TODD
No, really, I'm saying this with love: Fuck off. I can't be your next project, Harry. Haley loved you, but she couldn't live for you. And I'm only gonna stay busted up for so long.

HARRY
(confidentially:)
These painkillers you're taking? They're scrambling your brain, you're embarrassing yourself. Just try to sleep.

165 INT. HONEYMOON SUITE -- DAY 165

His swelling diminished a little, Todd eases himself out of the shower, his first since going into the hospital.

TODD
God that was great.

Harry appears with a towel.

HARRY
Sit down, we'll dry your feet, you don't want to slip.

TODD
You have a thing for my feet, don't you? Give me the towel.

HARRY
You try and bend over you're going to fall and break something, sit your ass down and I'll dry your feet.

TODD
Get out of the bathroom, Harry.

HARRY
Oh, Christ, there's still shampoo in your hair. Sit on the tub.

(CONTINUED)

165 CONTINUED: 165

TODD
Harry, get the fuck out of here or I will kill you.

HARRY
That I would like to see. Sit down.

TODD
LEAVE ME ALONE, HARRY! GET THE HELL OUT OF HERE! GET OUT OF THE HOTEL ROOM! YOU TOUCH ME WITH THOSE LITTLE RAT HANDS ONE MORE TIME AND I'M GONNA BITE OFF A FINGER! AND I CAN DO IT. HARRY! I BIT THAT LAST GUY, NOW I'VE GOT THE TASTE FOR IT! GET THE FUCK OUT!!!!

166 EXT. BEACH - HIGH ANGLE -- AFTERNOON 166

Harry sulks, strolling on the beach below, kicking the sand as if he's checking for lost change. His legs are still impossibly white, a complete misfit. He occasionally glances back up toward the room.

Todd stands on the balcony, dressed in his ragged t-shirt and shorts, watching him. Todd turns when he hears a knock.

167 INT. HONEYMOON SUITE -- CONTINUOUS 167

Todd opens the door to reveal the constable.

CONSTABLE
Mr. Cartwright, I hope everything is all right.

TODD
Yeah, great thanks; I appreciate you dropping over, it's not something I wanted to discuss on the phone.

CONSTABLE
A delicate matter, then?

TODD
Yeah, I'm looking for a woman. A very special kind of woman.

Todd slips a hundred dollar bill into the constable's hand.

168 INT. TURTLE COVE RESORT - LOBBY -- EVENING 168

Todd limps across the lobby, heading toward the pool bar. Harry keeps pace, his eyes almost bulging out of his head.

(CONTINUED)

168 CONTINUED: 168

HARRY
You're supposed to be resting. Is this resting?

TODD
Go away, Harry.

HARRY
You're gonna burst open all of those stitches, you know that?! Where the hell do you think you're going?

TODD
Away from you, my dear.

HARRY
You've been into the minibar, haven't you?

TODD
I don't know how you could think that of me.

HARRY
You want to die now, is that it? Little Vicoden, little scotch. Give me the pills.

TODD
(now loudly)
Harry, you old fruit! I can't stand you hovering over me! Leave me alone!

HARRY
Fine, who wants to talk to you anyway? Go back to the room, I won't say a word.

TODD
Harry! I'm meeting someone, okay? I'm meeting a woman! And I won't be back in the room tonight. Get it? Now go away. Okay? Just go away.

It finally sinks in. Harry watches Todd walk away.

HARRY
You are never going to heal, you know that?

(CONTINUED)

168 CONTINUED: (2) 168

TODD
(stops)
Yeah, I know that.

Todd walks off. With some difficulty he takes a seat at the pool bar. Harry turns away in disgust.

169 INT. TURTLE COVE RESORT - DINING ROOM -- NIGHT 169

Harry sits alone at a table in this beautiful garden setting, his head buried in a paperback. A passing woman struggles with her tray and the book under her arm. Her tray tips and her salad plate lands on Harry's lap.

PASSING WOMAN
Oh God, I so sorry.

HARRY
(brushing it off)
It's okay, it's nothing.

PASSING WOMAN
I shouldn't have tried to carry all this, I am so sorry.

WAITER
I'll get you a new plate, Mademoiselle.

The waiter calls to a busboy to clean up the mess as Harry stands and brushes it off. We cut to a much...

WIDER VIEW

of the scene, from behind a row of plants at the far end of the garden. From back here we can't hear their conversation. The woman is mid-forties and attractive with an easy manner. She places her tray down on the table next to Harry. When the waiter brings her bottle of wine she insists that Harry take a glass. He reluctantly agrees.

TODD (O.S.)
Oh, she's good.

ANGLE TO REVEAL TODD AND CARL, THE BEACH ATTENDANT

watching from the bushes.

BEACH ATTENDANT
Dardanelle? Nobody even compares.

TODD
You know her?

(CONTINUED)

169 CONTINUED: 169

BEACH ATTENDANT
She's a legend. People say she is the illegitimate daughter of JFK.

TODD
There is something very Kennedyesque about her.

BEACH ATTENDANT
She is top drawer. Look, look--she already has him moving to her table.

TODD
Yeah, that's three feet. Getting him upstairs is gonna be the trick. She could strip naked and throw her legs around him and he'd think she was having a seizure. The man hasn't dipped his wick since Reagan was in office.

BEACH ATTENDANT
I don't believe that. No sex at all?

TODD
Not with another human being.

BEACH ATTENDANT
Perhaps he is not capable of it.

TODD
In which case I just wasted a lot of money.
(sees someone coming)
You keep watch, let me know if there are any developments.

Todd moves off toward the darkened beach. He finds his beach chair by the water's edge and drops into it with more than a little pain. He glances down the beach; no one in sight. He tips a Vicoden into his mouth, chases it with a mini bottle of scotch and closes his eyes. And out of the black he sees:

170 HALEY 170

steps out of the surf in her bikini, her skin tanned and glistening.

She smiles, reaches down and kisses him deeply. She whispers something in his ear and he smiles. In his dream, Todd looks like he did last week, no scars, bruises or shaved head.

(CONTINUED)

170 CONTINUED: 170

And when she runs back into the water it is daytime. He watches her dive into a crashing wave, flip on her back and paddle. He's about to get up to join her when he hears...

BEACH ATTENDANT
They aren't there.

171 TODD 171

wakes from a deep sleep, sees the attendant, checks his watch.

BEACH ATTENDANT
They've gone.

TODD
Shit, my watch has rusted.

BEACH ATTENDANT
It's after ten.

TODD
Ten? Did they leave together?

BEACH ATTENDANT
I don't know, I had to step away. I came back they were gone.

Todd looks up at his room just as THE BEDROOM LIGHT comes on.

TODD
Harry, you saggy-assed son-of-a-bitch, you better not be there alone.

Harry steps out on the balcony, looks out at the blackness that is the beach. Todd and Carl are obviously disappointed.

TODD (CONT'D)
Hopeless.

And then she appears beside him, glass of wine in hand. She feigns a chill and he slips an arm around her, offering her a casual smile.

TODD (CONT'D)
Oh, you dog; look at that Cary Grant move.

And she looks in his eyes, leans toward him, hovers an inch from his lips and lets him come the rest of the way.

TODD (CONT'D)
Yes! Yes! Yes!

(CONTINUED)

171 CONTINUED: 171

Harry looks their way; they hit the sand. Dardanelle seizes this as an excuse to lead him back into the bedroom.

BEACH ATTENDANT
I think that calls for a drink, sir.

TODD
On me.

Todd pulls two mini-bottles from his pocket and cracks them open.

TODD (CONT'D)
To Harry and Dardanelle.

They drink them straight down.

BEACH ATTENDANT
Now if you are all right, I must be going home. My wife is finished work and expecting me.

TODD
What's her name?

BEACH ATTENDANT
Charlene.

TODD
My love to Charlene.

BEACH ATTENDANT
I'll see you tomorrow. I want a full report.

TODD
You got it.

Carl takes off. Todd turns his attention back to the sea and empties another mini-bottle down his throat. Pain playing over his face, Todd closes his eyes hard and wishes.

TODD (CONT'D)
Come on, baby, come on. Where are you? Come back to me. Come back to me. Come back to me.

He opens his eyes and....

HIS POV

out of the darkness of the surf steps a slim, backlit figure. As she gets closer we recognize Haley...

(CONTINUED)

171 CONTINUED: (2) 171

though she looks seven or eight years older.

She waves her arms and calls to someone just beside him...and as Todd looks, two young children, a boy and a girl, go tearing out into the shallow water and leap into her arms. And then she motions for Todd to come, too.

And he gets up and walks to them and puts his arms around them, and the girl jumps into his arms and the four of them walk down the beach. And the sun glints in their hair and the sand is impossibly white and the sea incredibly blue and they laugh and enjoy the end of the day.

And then Todd realizes, even in his dream, that this is just a peek at what could have been will never be...and a tear rolls down his cheek.

And Haley sees it and puts the kids down, and as they run off she puts her arms around Todd and holds him, and whispers in his ear.

HALEY
I'm so sorry, baby.

And she kisses him and turns and walks off, following the kids. And Todd drops to his knees, in absolute agony, watching them go.

ANGLE ON TODD -- IN THE PRESENT

opening his eyes. It's dawn and he hears a voice...

HARRY (O.S.)
You are the stupidest fucking man on this island.

Todd wipes his face before Harry gets there.

HARRY (CONT'D)
Did you want to catch pneumonia, is that it? Oh well, you're not my problem.

TODD
I'm not?

HARRY
You're a grown man, you want to kill yourself, kill yourself.

TODD
Harry, that is so sweet. And it shows such remarkable growth.

(CONTINUED)

171 CONTINUED: (3) 171

HARRY
So, what did you have to do with what happened last night?

TODD
(covering)
You'd think a few bruises and cuts would be sexy, am I wrong? This woman looks at me like I'm Frankenstein's monster.

HARRY
I have no interest in hearing about your latest piece of tail, you disgust me; I'm talking about the woman in the restaurant. Give.

TODD
Harry, you dog, what happened?

HARRY
Nothing, shut up.

TODD
You met somebody, didn't you?

HARRY
You should mind your own business.

TODD
I should?? Harry, if you don't tell me this instant I'm going to start a rumor that the guy who beat me up was your jealous ex-lover.

HARRY
You are filth, you know that?

TODD
We are what we are; give.

HARRY
I just met this woman. Who is here from Florida. Just going through a very tough divorce.
(confesses)
She hadn't any sort of physical relations in a very long time. It wasn't like that and you can stop grinning right now, you fucking pervert.

(CONTINUED)

171 CONTINUED: (4) 171

TODD
Sorry, sorry, tell me. I'm sorry.

HARRY
Anyways. I hadn't... to be honest I haven't really seen anyone since... well since Haley's mom passed.

TODD
A stud like you?

HARRY
One more crack--

TODD
Sorry, sorry. Please.

HARRY
Anyway...one thing lead to another...and this woman... oh my god in heaven, it was...how to describe it...she practically consumed me. She was voracious, three, four, five times...at my age?? I gotta tell you, it opened my eyes.
(re: passing waiter)
You want a drink?
(to waiter)
Two things with umbrellas.
(to Todd)
It wasn't the sex, though. I mean it was, but it was the connection. It was like...when she touched me, she could actually feel who I was.
(beat)
I had no idea it could be like that. Did you?
(realizes what he asked)
Christ, don't tell me.

TODD
Haley and I only made love a couple times.

HARRY
Just shut up, okay? You would tell me something like that?

TODD
Harry, it was like nothing I had ever experienced in my life, or ever will again.
(MORE)

(CONTINUED)

171 CONTINUED: (5) 171

TODD (CONT'D)
I don't mean to blaspheme, you being an usher of your church and all, but lying with her was the closest I think I will ever come to touching God.

And Harry understands. And the two men turn their attention to the waves and sit there. Finally:

HARRY
How far you think you can walk?

172 INT. HONEYMOON SUITE -- DAY 172

Dressed in his jungle trek garb, Harry reaches into his carry-on bag, unwraps the canister and stares at it, uncertain if he can do this. Todd limps out of the bathroom, identically dressed.

TODD
If you get me out there again and we don't do this, one of us isn't coming back.

Harry nods, puts the canister in a plastic laundry bag and heads for the door.

173 EXT. HALEY'S BEACH -- AFTERNOON 173

Todd and Harry sit on the beach, feet in the water, staring across the waves toward the sun, hanging just above the horizon. Todd reaches over and squeezes Harry's shoulder. Harry nods, opens the canister and lets the wind take them out to sea. And then he dissolves into tears. Todd tightens his grip on Harry's shoulder and watches as Haley's ashes disappear into the wind and waves.

174 INT. TURTLE COVE RESORT - BAR -- NIGHT 174

Dressed in the best clothes they brought -- a pathetic picture at that -- Harry and Todd sit at the bar. The bartender pops a bottle of champagne and pours them each a glass.

TODD
To your daughter. The only woman I will ever love.

HARRY
(stops his arm)
Don't say that. I know what I'm talking about; don't say that.
(MORE)

(CONTINUED)

174 CONTINUED: 174

HARRY (CONT'D)
It might take a long time, but there will be someone.
(half smiles)
Look at me.
(confesses)
I've spent the last two hours with a operator searching every directory within 100 miles of Miami. I mean, talk about incompetent, how hard can it be to find someone named Dardanelle Lubois?

TODD
Maybe she's still using her married name.

HARRY
Yeah.
(beat)
Which means I might never find her. But at least...
(abandons that thought)
I never thought, after Haley's mom, then Haley... oh God, I miss them so much.

Todd puts an arm around him and tries not to cry.

TODD
Me, too.

Harry notices people watching from across the bar.

HARRY
Can't two men express a little honest emotion without people thinking they're gay?

TODD
It's a homophobic world we live in, Harry.

The DJ shifts from one song to the next: "This Guy's In Love With You." Burt Bacharach.

HARRY
(heading off)
I can't stand it, I'm going upstairs.

TODD
No. Don't!

(CONTINUED)

174 CONTINUED: (2) 174

HARRY
What?

TODD
It's Burt. She's talking to us, Harry.

HARRY
You should put that drink down.

TODD
Dance with me, Harry.

HARRY
What are you, nuts??

TODD
Let's show them. Dance with me.

HARRY
Do you know how sick you are?

TODD
You didn't get to dance at her wedding, this is as close as you are ever going to get.

Beat, that does it.

ANGLE

Todd leads Harry onto the dance floor and sweeps him into a waltz. Harry is incredibly uncomfortable and stiff, until he catches the horrified looks on some of the faces in the crowd...that does it. Suddenly he spins Todd around and the two dirty dance their way through the strobing lights. Those not apoplectic begin to clap the beat and cheer them on, and the two men play it to the hilt. Todd twirls Harry into a close embrace. Harry whispers in Todd's ear.

HARRY
I was wrong.

TODD
It's--

Harry grabs him tighter, cuts him off.

HARRY
(whispers)
I was wrong. She loved you so much that even I could see it.
(MORE)

(CONTINUED)

174 CONTINUED: (3) 174

HARRY (CONT'D)
And I would have been proud to have you as my son-in-law.

Tears flow to Todd's eyes...and to Harry's...Which only endears them to the crowd more. Incredibly moved by the sight, a WOMAN in the crowd turns to her husband

WOMAN IN CROWD
I love it when we make up.

She kisses her husband. And Todd and Harry dance on.

175 EXT. ISLAND AIRPORT -- DAY 175

Tomas drops them at the curb. Todd pulls Harry's suitcase out of the trunk and hands it to him.

HARRY
I'll check on your mail.

TODD
Just watch for letter bombs. There are a few women who still want to see me dead.

HARRY
You don't know how long you're going to be?

TODD
Just till I get over her. How long can that take?

Harry nods, reaches into his pocket and pulls out an envelope.

HARRY
Haley had a life insurance policy.

TODD
I can't take that, Harry. That's sick.

HARRY
Sure you can. Go where you need to go, stay as long as you need, so that when you come back... you won't waste fifteen years trying to hold onto something that isn't there.

TODD
A week before the wedding, she was over at my place--

(CONTINUED)

175 CONTINUED: 175

HARRY
If you're gonna talk about sex again--

TODD
Shut up for a second. Anyway, she was all upset, you guys had been arguing about something.

HARRY
Because this is getting so much better.

TODD
Then she stopped, closed her eyes and smiled. She said her whole life she'd pictured walking down the aisle holding onto your arm, you giving her away.
(beat)
I mean, she really did want you to give her away, you drove her crazy. But she completely adored you.

Harry takes this in, then gives Todd a big kiss on the cheek.

HARRY
See ya around, lover.

And he swaggers off to catch his plane. Swagger is something Harry hasn't done in a long time.

176 EXT. HALEY'S GRANDMOTHER'S LOT - MONTHS LATER -- DAY 176

We crane down from the blue sea, over the jungle canopy to find the lot where Haley's grandmother's house once sat...and where a new house is being erected. Todd watches, then takes off down the now well-worn path toward the distant beach.

177 INT. ANITA'S APARTMENT -- MORNING 177

Anita on her phone.

ANITA
Yeah, I'm here.

178 EXT. HALEY'S BEACH -- DAY 178

Todd sits on the sand, staring at the impossibly blue ocean.

TODD
Me, too.

(CONTINUED)

178 CONTINUED: 178

ANITA (O.S.)
Where are you?

TODD
Sitting on the beach.

HIS POV -- A WOMAN SWIMMING IN THE DISTANCE

ANITA (O.S.)
Can you still see her?

TODD
Looking at her right now.

The woman turns and looks back and we realize it's Haley.

BACK WITH TODD

ANITA (O.S.)
You know I feel guilty sharing this delusion of yours.
(beat)
She swimming toward you, or away?

TODD
Away. And every day she swims a little bit further out.

ANITA (O.S.)
You're not going to swim out after her, are you?... Todd?

TODD
I try. She keeps bringing me back.

ANITA (O.S.)
(tearing up)
That's good. You keep dry, okay? I'll call you tomorrow.

TODD
Thanks.

He hangs up and punches a button on the boom box beside him, and Dionne Warwick sings "I Say A Little Prayer." Haley looks back and grins. Todd blows her a kiss and watches her swim away.

FADE OUT.