

Sex and the City: The Movie

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FADE IN:

A1 EXT. 5TH AVENUE -- NEW YORK CITY -- DAY -- SUMMER A1

Glistening city buildings reflect onto the WINDOW of an upscale clothing boutique. In the window -- a MANNEQUIN is wearing -- the best of everything. A PRETTY TWENTY-SOMETHING girl looks in at the display: dreaming of the day.

CARRIE (V.O.)
Year after year, twenty-something
women come to New York City in
search of the two "L's": labels and
love.

B1 S-C-E-N-E--O-M-I-T-T-E-D B1

1 EXT. 5TH AVENUE/TIFFANY -- DAY -- SUMMER 1

Four TWENTY-SOMETHING WOMEN walk away from us -- arms linked
LAUGHING -- They make their way down the busy street --
shopping bags and designer purses swinging.

The young women reveal:

CARRIE BRADSHAW (41) and fabulous -- walking towards us. She
watches them as they pass, a SMILE grows on her face.

CARRIE (V.O.)
Twenty years ago... I was one of
them.

She walks along, her shopping bag -- swinging.

2 INT. CARRIE'S APARTMENT/CLOSET -- NIGHT -- SUMMER 2

Carrie on step ladder, barefoot. Her finger moves along a
series of DESIGNER shoe boxes...

CARRIE (V.O.)
Having gotten the knack for labels
early... I concentrated on my
search for love.

3 EXT. CLUB -- NIGHT -- FALL 3

Summer night. Couples everywhere. Carrie walks along.

CARRIE (V.O.)

Turns out, a "knock-off" is not as
easy to spot when comes to love...

She passes a twenty-something girl and guy huddled very close
together. Suddenly, the girl SLAPS HIM across the face.

CARRIE (V.O.) (CONT'D)

Until it is.

CARRIE reacts, and trots along.

4 EXT. STREET -- DAY -- SPRING 4

CARRIE and preppy perfect CHARLOTTE walk along, talking.

CARRIE (V.O.)
That is why you need help to spot
them...

JUMP CUT TO: Carrie, Charlotte and MIRANDA walk along
talking.

CARRIE (CONT'D)
... Lots of help.

JUMP CUT TO: Carrie, Charlotte, Miranda and SAMANTHA walk
along; LAUGHING -- their shopping bags and designer purses
swinging.

5 EXT. CARRIE'S APARTMENT -- NIGHT -- WINTER 5

The front of Carrie's building. She is typing in her window.

5A INT. CARRIE'S BUILDING -- CONTINUOUS 5A

Carrie at her desk - typing. CLOSE ON the computer screen --
Written on it: "Charlotte, Miranda and Samantha..."

CARRIE (V.O.)
Year after year, my single
girlfriends were my salvation. And,
as it turns out...

6 INT. CARRIE'S APARTMENT -- DAY -- SPRING 6

CLOSE ON: A colorful CHICK LIT book cover: "A Single Life" by
Carrie Bradshaw.

CARRIE (V.O.)
... My meal ticket.

CARRIE -- standing on her bed placing it next to her TWO
other books: "Sex and The City" and "Menhattan"

A framed photo of four girls (circa 1999) is also on the
shelf.

She picks it up -- Touches it sweetly.

CARRIE (V.O.) (CONT'D)
We still are those four single
girls...

7 EXT. UPPER FIFTH -- DAY -- SUMMER 7

CARRIE in a sexy, summer dress, spots someone -- waves --

CARRIE (V.O.)
Even though, technically... we're
not.

She hurries across the street to meet that SOMEONE...

8 INT. MIRANDA'S BROOKLYN HOUSE/BACKYARD -- DAY -- SUMMER 8

MIRANDA (41) and BRADY (5) are filling an inflatable pool with water from a hose. As STEVE approaches with Popsicles, they squirt him with the hose. He grabs them; laughing.

CARRIE (V.O.)
One of us is married...

9 EXT. CENTRAL PARK CAROUSEL -- DAY -- SUMMER 9

Charlotte (40) and HARRY and their beautiful Asian daughter LILY (3) go around. Lily giggles, they kvell.

CARRIE (V.O.)
One of us... married, divorced and
re-married...

10 EXT. BEACHOUSE -- DAY -- SUMMER 10

The deck of fabulous Malibu beachouse. Samantha (49) sits near the pool wearing a white bikini and huge white sunglasses making deals on the phone as SMITH lays nearby in a bathing suit -- reading a script.

CARRIE (V.O.)
One of us... relocated.

11 EXT. UPPER FIFTH AVE -- SAME -- SUMMER 11

Carrie walks over and into the arms of that SOMEONE -- it's MR. BIG -- waiting for her in front of an apartment building.

CARRIE (V.O.)
And... one of us stayed exactly
where she was.

They kiss. A good kiss.

CARRIE (V.O.) (CONT'D)
In love.

A kiss worth waiting four years to see.

They turn and start into the classic apartment building. The doorman tips his hat and opens the door.

12 INT. FIFTH AVENUE BUILDING/LOBBY -- CONTINUOUS 12

Carrie and Big walk through the beautiful lobby and over to the elevator... holding hands.

BIG
I got a good feeling about this one, kid.

CARRIE
I've always loved this block.

CARRIE (V.O.) (CONT'D)
Finding the perfect apartment in New York City is like finding the perfect partner. It can take years.

They push the elevator button. Doors open. They step on.

BIG
How many does this make?

CARRIE
This is thirty-three.

BIG
Lucky thirty-three!

They laugh a little as the doors close on the elevator.

13 INT. FIFTH AVE BUILDING - BAD APARTMENT/HALL -- MOMENTS LATER

A door is opened up by CAROL (55) their real estate agent.

CAROL
The worst. I just left you a message.

Carrie and Big look in. The apartment is dark, claustrophobic -- awful. A male BUILDING AGENT (40) stands here. The smiles leave Carrie and Big's faces.

CARRIE
(to Big)
Thirty-four. Lucky thirty-four?

Big looks over at her. She shrugs.

14 INT. FIFTH AVE BUILDING/HALLWAY -- MOMENTS LATER 14

The Building Agent holds the elevator doors open for Carrie, Big and Carol as they get on.

CARRIE
If anything else opens up let us
know. We're very interested in
this building.

AGENT
I do have another apartment that's
not even on the market yet. Care to
take a look?

CARRIE/BIG
Sure.

AGENT
It's more than you were looking to
pay.

CAROL
How much more?

AGENT
More.

The Agent reaches over and presses the "PH" button on the control panel. Carrie and Big react.

15 INT. PENTHOUSE -- MOMENTS LATER -- SUMMER 15

A gorgeous pre-war penthouse apartment. Empty except for the beautiful light. Old-world New York City style. Elevator doors open into the penthouse foyer. Carrie and Big step in.

BIG
Oh, so this is where they keep the
light.

CARRIE

Oh my God. I've died and gone to
real estate heaven. Look at this
place.

She swirls around to Big -- very grand dame; with accent.

CARRIE (CONT'D)

Hellooo, I live here.

Carrie starts giggling. Big looks over to the agents.

BIG

Must be the altitude.

Big smiles. Carrie laughs as the Agent walks on.

AGENT

And across the rooftop terrace ---

CARRIE

What -- Nirvana?

AGENT

Your wife has quite a sense of
humor.

CAROL

(Cool/quick)

They're not married.

CARRIE

No, he's my boyfriend.

AGENT

This way.

The agent and Carol start out across the terrace. Big and
Carrie follow lagging a little behind.

BIG

Aren't I a little old to be
introduced as your boyfriend?

CARRIE

Point taken. From now on... you'll
be my man friend.

BIG

Sounds like a dog.

CARRIE

Well, if the shoe fits.

She gives him a look. He swats her ass, gently as they go.

16

INT. PENTHOUSE/BEDROOM -- MOMENTS LATER

16

Carrie and Big lead the way into the bedroom. Big windows, high ceilings. Beautiful light as well.

AGENT

And this is the master bedroom.

CARRIE

Hideous. Hate it. Hurts my eyes.

Big laughs, Carrie walks around taking it in.

CARRIE (CONT'D)

How is this place even available?

AGENT

Nasty divorce.

CARRIE

If you live here what is there to fight about?

Carrie opens the closet door. It is very small.

CARRIE (CONT'D)

This is the master closet? No.

AGENT

Yes. Small for a room this size. I know.

CARRIE

Hmmm. Hmmm. Now, I understand the divorce.

BIG

I can build you a better closet.

Carrie looks at him; aghast. He smiles.

BIG (CONT'D)

Welcome home, baby.

CARRIE

Can we afford this?

BIG

I got it.

Carrie screams with joy and shock. He laughs, thrilled.

17 EXT. NYC STREET/CHRISTIE'S AUCTION HOUSE -- DAY -- SUMMER 17

Carrie, Miranda and Charlotte walk down the street.

CARRIE

"I got it." Just like that. "I got it" -- like he was picking up the check for coffee or something.

CHARLOTTE

It sounds perfect.

CARRIE

Except for the closet which Big says he can redo -- also he says the kitchen needs work but I don't know about that 'cause I keep sweaters in my stove.

Carrie and Charlotte laugh.

MIRANDA

So, he bought it -- and you're going to live there with him?

CARRIE

Yes, together. That's right.

MIRANDA

But he'll own it. So. You are keeping your own place, right?

CARRIE

Oh, Miranda, please, I haven't figured out all the details yet, but I'm a smart girl and I'm sure I'll figure out something I'm comfortable with.

MIRANDA

I just want to make sure you're being smart here --

CARRIE

And I love you for it -- but for now can't you stop worrying for me and just go ahead and feel what I want you to feel. Jealous.

Miranda smiles. Carrie puts her arm around her.

CARRIE (CONT'D)
Jealous of me living in this
gorgeous penthouse in Manhattan.

MIRANDA
Fine. I'm jealous. You're in real
estate heaven and I'm in Brooklyn.

CHARLOTTE
New York magazine said Brooklyn is
the new Manhattan.

MIRANDA
Whoever wrote that - lives in
Brooklyn.

CARRIE
There she is. Hey Hollywood!

Samantha is standing out in front of Christies. She waves to
them -- as she finishes a call.

SAMANTHA
(on phone)
Samantha Jones... Smith Jerrod's
manager -- I'm in New York 'till
Monday.

She hangs up; as they reach her.

CARRIE (CONT'D)
How was your flight?

SAMANTHA
Fabulous. Let's go in -- I am so
excited!

18 INT. CHRISTIE'S AUCTION HOUSE/LOBBY -- DAY -- MOMENTS LATER 18

A lobby bustling with NEW YORK WOMEN. All types. Carrie,
Samantha, Charlotte and Miranda make their way through them.

CARRIE (V.O.)
It was a rare occasion that brought
all types of women together. The
socialites, the trendies the
yuppies, the yentas.

The girls gently move past by an elderly YENTA, who reacts.

YENTA
Why the pushing?

18A

INT. CHRISTIE'S AUCTION HOUSE -- LATER

18A

Carrie and the girls enter a room filled with dramatically lit jewelry cases that display amazing jewelry. On the walls around the gallery are large photos of a BEAUTIFUL RAVEN HAIRED WOMAN (45). She is captured in candid poses "out and about" New York city at various social events wearing the jewelry on display.

CARRIE (V.O.) (CONT'D)
Blair ElKenn was a waitress turned
model turned actress turned
billionaire's girlfriend who came
home one night to find herself
unceremoniously turned out on the
street.

Samantha, Carrie and Charlotte page through the catalogues as
they walk. Miranda types on her Blackberry.

CARRIE (V.O.) (CONT'D)
And now she was getting the
ultimate break-up revenge. An
embarrassing and very public
auction of all the jewelry he had
given her when they were happy.

The girls stop. Floating in a case at their eye level is a
unique, "two finger" FLOWER RING made out of diamonds.

SAMANTHA
There it is. My baby.

CARRIE/BIG
And she's a beauty.

SAMANTHA
When I saw this in the catalogue I
said to Smith: This flower ring is
the essence of me. One of a kind,
filled with fire...

CARRIE
And a little too much.

SAMANTHA
Exactly. Come on. Let's go spend
some of my hard-earned Hollywood
money.

They make their way to the auction room.

MIRANDA
Hey -- what's coming up on Smith's
series? Is he going to sleep with
that new blonde neurosurgeon?

SAMANTHA
He sleeps with every hot woman
doctor in that hospital.

MIRANDA

Great. Can't wait.

CHARLOTTE

Don't you ever get weirded out by seeing Smith in bed with all those other women?

SAMANTHA

No, I think it's hot. Sometimes, when I'm alone, I masturbate right along with them.

CARRIE

And people say the golden age of television is over.

SAMANTHA

Besides, it's fake sex. When they're doing it -- no one's actually turned on.

MIRANDA

Kinda like Steve and I.

Miranda laughs. Everyone looks.

MIRANDA (CONT'D)

I'm kidding.

(Beat; then)

But come one-- it's been seven years. He does that, I do this... It's not like a new plot twist is going to turn up.

19

INT. CHRISTIE'S AUCTION HOUSE/AUCTION ROOM -- LATER

19

A DISTINGUISHED WOMAN AUCTIONEER is at a podium.

AUCTIONEER

Next item. The flower ring.

Samantha sits up, ready. An electric buzz moves through the crowd.

CARRIE (V.O.)

If Schadenfreude is the word for feeling pleasure at someone else misfortune -- This was "jewelryfreude."

AUCTIONEER

Let's start the bidding at ten thousand.

Samantha raises her number. The Auctioneer nods.

AUCTIONEER (CONT'D)

Thank you madame. Do I hear fifteen?

A WOMAN IN A BUSINESS SUIT (40) on a phone, raises her number. Samantha looks over at her.

SAMANTHA

Bitch.

CARRIE

And the gloves are off.

AUCTIONEER

Do I hear twenty?

Samantha raises her number.

AUCTIONEER (CONT'D)

Twenty. Do I hear twenty-five?

The Woman raises her number.

AUCTIONEER (CONT'D)

Twenty-five. Thirty?

Samantha raises her number. Carrie's eyes widen.

AUCTIONEER (CONT'D)

Thirty-five?

The Woman is talking with someone on the phone.

MIRANDA

She's bidding for someone on the phone.

CHARLOTTE

That's not fair.

The Woman raises her hand. Charlotte gives her a look.

AUCTIONEER

Thirty-five. Forty?

SAMANTHA

I deserve this. I work hard.

AUCTIONEER
Do I hear forty?

Samantha raises her hand.

AUCTIONEER (CONT'D)
Do I hear forty fi--

The Woman quickly raises her hand. Auctioneer nods.

AUCTIONEER (CONT'D)
Fifty?

SAMANTHA
Sex with only one man for I don't
know how long.

AUCTIONEER
Do I hear fifty thousand?

SAMANTHA
(Beat; loud)
Fifty fucking thousand!

A LAUGH ripples through the room. Samantha glares at the rival woman, almost daring her. Carrie looks afraid.

AUCTIONEER
Fifty-five?

The Woman raises her hand. Samantha reacts disappointed. The Auctioneer looks at Samantha.

AUCTIONEER (CONT'D)
Sixty? Sixty to our colorful
bidder?

SAMANTHA
(to Carrie)
I draw the line at fifty.

Samantha shakes her head no. Carrie rubs her arm.

20

INT. CHRISTIE'S AUCTION HOUSE/LADIES ROOM -- LATER

20

Carrie, Samantha, Miranda and Charlotte are primping in front of the mirror.

CHARLOTTE
I thought this auction would be
more fun... but it's kinda sad.

A BABY VOICED WOMAN (45) next to Charlotte overhears.

BABY VOICED WOMAN

Isn't it?

They look over at her.

BABY VOICED WOMAN (CONT'D)

I thought it was just sad for me
'cause I know her. But it's really
sad, huh? And it's funny cause they
were so happy.

SAMANTHA

... Till they weren't

BABY VOICED WOMAN

I know, right? We all told her to
get married -- but she didn't want
to push him. He'd been married
three other times. So, she let it
ride and then she came home one
night and he had locked her out.
She didn't even have anywhere to
live. After ten years. Such a
shame. She was a smart girl till
she fell in love.

Carrie catches Miranda's eye in the mirror, looks away.

21

INT. BIG'S SUBLET/KITCHEN -- NIGHT -- SUMMER

21

Big takes a bright red lobster out of a pot of hot water with
tongs. He places it next to another cooked lobster. He walks
to the cooking island where Carrie sits; sipping wine.

BIG

The creatures are ready. Just gonna
sit there?

CARRIE

I'm not sitting, I'm thinking.

BIG

Here. Husk and think.

He winks -- puts two ears of corn in front of her, then starts chopping tomatoes.

CARRIE

I'm thinking I'm going to sell my apartment and put the money towards heaven on Fifth.

BIG

Why? You love your place.

CARRIE

I know but --

BIG

But what?

CARRIE

We're together ever night -- so I'm basically paying a mortgage on a glorified closet.

BIG

You write there. It's your office.

CARRIE

There's plenty of room at the new place and -- besides.. I want to make us -- a life there. I want it to be ours.

BIG

It is ours. I bought it for us.

CARRIE

And that's so amazing --but you bought it, so it's really your place. And -- if anything were to happen...

BIG

What's going to happen?

CARRIE

I have to be smart here. I mean, we're not married and I'd have no legal rights to... this home that I built... with you.

Silence. He thinks. Chops. She husks.

BIG

Did you want to get married?

CARRIE

I didn't think it was an option.

BIG

Well, Mr. Bradshaw, what if it was an option?

She hits him with a husk. He smiles.

CARRIE

Well, people are always assuming we are.

BIG

And you know what happens when people assume. They make an ass out of who?

CARRIE

You and me.

He smiles. She smiles. Chop. Chop.

BIG

What do you think, kid?

CARRIE

Why -- Do you want to get married?

BIG

Well, I wouldn't mind be married to you. Would you mind being married to me?

CARRIE

No, if that's what you want. Is that what you want?

BIG

I want you. So. Okay.

CARRIE

Okay. Really? We're getting married.

BIG

We're getting married.

(Beat)

Should we get you a diamond?

CARRIE

No, please, don't get me a diamond.

(Beat; then)

Get me a really big closet.

BIG

Deal.

He puts out his hand. She takes it and they shake.

BIG (CONT'D)

But... You gotta do better on that
corn. Look at all the stuff left on
there.

She looks down at her corn, he's right. She nods.

22

INT. MODERN RESTAURANT -- DAY -- SUMMER

22

Crowded; serious lunch crowd. Carrie sits across from Charlotte and Miranda. Miranda is in a work suit.

CARRIE

So, the other night, Big and I were talking about, you know, moving in together and our future...

Charlotte's eyes are getting wider and wider.

CARRIE (CONT'D)

... And about what makes sense as we move forward. And, well... we decided to get married.

Charlottes SCREAMS at the top of her lungs. Carrie and Miranda and the ENTIRE RESTAURANT REACT.

MIRANDA

... and I'm deaf.

CARRIE

Everyone's looking

Charlotte looks around at the DISGRUNTLED FACES. She half-stands and address the DINERS looking at her.

CHARLOTTE

Sorry! I'm sorry... but my friend here, just got engaged and she's been going out with the man for ten years.

The DINERS bursts into APPLAUSE. Carrie slumps in her chair, pulls up her sweater collar, turns to Miranda.

CARRIE

I am mortified.

MIRANDA

There is literally a ringing in my ear.

23

INT. SAMANTHA JONES MANAGEMENT -- DAY

23

A large PHOTO of Smith. Samantha walks past it and up a sleek, modern office building stairway. Her cell rings.

SAMANTHA
Samantha Jones--

24 INT. FENDI -- LATER -- SUMMER

24

Intercut with Carrie walking through the upscale boutique talking on her pink Swarovski crystal-covered cell phone.

CARRIE
Well... I made a little decision
that I hope you'll be happy about.

SAMANTHA
Oh, honey... you finally got Botox.

CARRIE
No. I did not get Botox

SAMANTHA
I'm telling you, Carrie -- you'll
love it.

CARRIE
I did not call to talk about Botox.

SAMANTHA
I'm just saying.

Samantha reaches the top of the stairs. Blow-ups of Smith on various magazine covers line the walls of the chic, small office space.

CARRIE
So... Last week, after the auction,
I started thinking about my
options.

SAMANTHA
Right.

CARRIE
Right, and... well, Big and I
decided to get married.

SAMANTHA
Really?

CARRIE
Yes.

SAMANTHA
That's great.

CARRIE

You sounded more excited about the
botox.

SAMANTHA

Well, honey -- I am excited for you
but -- you know me... I don't
really believe in marriage....
Botox on the other hand -- That
works every time.

A RECEPTIONIST (23) hands her some messages.

SAMANTHA (CONT'D)

Honey, I've got to go. The People
magazine person is on hold. Smith's
on the short list to be their
"Sexiest Man Alive." We can catch
up when I'm in town next week.

Samantha hangs up. Carrie looks at her phone: dismissed and
disappointed. She closes it and walks on.

25 INT. FENDI -- A LITTLE LATER 25

Carrie rounds a corner. Her phone rings.

CARRIE

Hello?

26 INT. SAMANTHA JONES MANAGEMENT -- CONTINUOUS 26

Intercut with Samantha standing in her office.

SAMANTHA

I think I was in shock. I mean,
it's you getting married. This is
not some random person -- it's you.

CARRIE

I hear ya.

SAMANTHA

And I guess, I thought that after
that big mess with Aidan -- you'd
never want to get married.

CARRIE

I know.

SAMANTHA

So, I put you in my "we're never getting married" file. Now, I've got to take you out of that file.

CARRIE

Sorry about the extra paper work.

SAMANTHA

You'll get my bill.

CARRIE

Samantha, it feels so different this time. No cliché romantic kneeling down on one knee. Just you know, two grown-ups -- making a decision about spending their lives together.

SAMANTHA

Well, I'm happy for you.

CARRIE

And one more thing... I want you to be maid of honor. How do you feel about that?

SAMANTHA

The same way you feel about Botox. Painful and unnecessary.

Carrie laughs. Samantha shrugs.

27

INT. CARRIE'S APARTMENT -- DAY -- SUMMER

27

Carrie and Charlotte sit on her bed looking through a list of names. ANTHONY sits at her makeup vanity. He has a large notebook open in front of him.

CHARLOTTE

74, 75, 76.... Seventy-six guests.

ANTHONY

Seventy five sounds better. "A small, wedding of seventy five guests."

Carrie looks at the list.

CARRIE (V.O.)

As a wedding gift, Charlotte had given me Anthony Marantino -- friend and wedding planner.

Carrie crosses someone off. Charlotte reacts, shocked.

CARRIE (CONT'D)

What? She was borderline anyway.

ANTHONY

Cut throat -- I love it. I hope you're that decisive when it comes to the location and the dress.

CARRIE

Oh. I found the dress.

CHARLOTTE

What?! When?

CARRIE

The other day. I have it here.

Carrie gets up and goes into the closet. Anthony hurries over and sits next to Charlotte.

ANTHONY

This is going to be good!

CHARLOTTE

I'm so excited!

CARRIE (V.O.)

Here it is.

Anthony and Charlotte grab hands in anticipation as Carrie comes out of her closet. She holds up a simple OFF-WHITE VINTAGE SUIT. Charlotte and Anthony deflate.

CARRIE (CONT'D)

Well... that was the exact reaction I was aiming for.

CHARLOTTE

No, it's pretty but it's so -- simple.

CARRIE

Simple and classic. When I saw it I just thought: That is what I should marry Big in.

ANTHONY

Well, who's it by? The label?

CARRIE

No one. I found it in a vintage shop.

ANTHONY

"The bride wore a dress by no one."

She turns and heads back into the closet.

CARRIE
(As she goes)
Don't worry, I'll style it up with shoes.

Anthony turns to Charlotte and says in a low voice.

ANTHONY
The invitation is fancier than the dress.

CARRIE (O.C.)
I heard that.

28

INT. BROOKLYN RESTAURANT -- NIGHT -- SUMMER

28

A "family style" Italian restaurant. Miranda, in business clothes, sits with Steve, Brady and MAGDA. Brady's face is covered in spaghetti sauce.

CARRIE (V.O.)
And from Anthony Marantino to spaghetti marinara.

MIRANDA
Where is he with the check?

STEVE
Geese, Miranda -- relax. Magda's not even finished yet.

MIRANDA
I still have a legal brief to work on when I get home.

BRADY
I have to go to the bathroom.

MAGDA
I'll take him. Wash that beautiful face too, yes?

Brady nods. Magda walks away with Brady. Miranda is packing up Brady's action figures. Steve gives her a look.

MIRANDA
What? I'm sorry. I'm exhausted. Brady woke me up at five AM.

STEVE

He woke me up too.

Silence. She sips her cappuccino. Foam covers her top lip. He looks over at her and smiles.

STEVE (CONT'D)

You got milk on your top lip.

She licks it off, not pleased.

STEVE (CONT'D)

What now?

MIRANDA

It's like you're always criticizing me.

STEVE

I am not.

(Beat; then, cute)

You want to go through life with foam on your lip and no one telling you?

Silence. He reaches down and picks up her coffee cup and sips... putting lots of foam on his lip. He looks over.

STEVE (CONT'D)

Anything you want to tell me?

She shakes her head: No. He puts his face in front of hers. She laughs. He licks his lip.

29

INT. MIRANDA AND STEVE'S BEDROOM -- LATER

29

Steve is in bed with Miranda, they are making love. She is wearing a T-shirt.

MIRANDA

Yeah. Yeah.

STEVE

Wait --- wait -- Don't come already...

MIRANDA

Yeah. Yeah.

STEVE

Wait, wait -- get on top. Get on --

MIRANDA

It's late... let's just get it over with.

Steve looks at her. She can't believe what she's said.

MIRANDA (CONT'D)

I mean -- We have to get up in four and half hours.

STEVE

We never have sex and you want to get it over with?

MIRANDA

Steve... We have sex.

STEVE

When was the last time we had sex?

Miranda can't remember. He moves to his side of the bed.

STEVE (CONT'D)

(As he turns away)

There was snow on the ground.

He gets out of the bed and walks away. She watches him go.

30

INT. COFFEE SHOP -- DAY -- SUMMER

30

The girls are having breakfast. Lily sits at the table in a booster seat coloring in a Cinderella coloring book. Carrie is helping her. CLOSE ON: Cinderella's shoe. Carrie is filling it in with a BLUE CRAYON.

MIRANDA

How often do you guys have sex?

CHARLOTTE

Miranda -- please.

MIRANDA

What?

She indicates that Lily is sitting with Carrie. Carrie continues to color, not looking up.

CARRIE

It's okay, I know all about sex.

SAMANTHA

If I knew the girl talk was going
to be on "lock down," I wouldn't
have flown two thousand miles.

CHARLOTTE

No, we can talk, let's just not use that word.

MIRANDA

She's three, she doesn't know what it means. I'm forty-two and I still don't know what it means.

CHARLOTTE

I know, but she's repeating everything.

MIRANDA

Fine. How often do you guys...

CARRIE

... "Color"?

CHARLOTTE

Thank-you.

SAMANTHA

Well, I can't color enough. I would color all day -- every day if I had my way. I'd use every crayon in my box.

CARRIE

We get it. You love to color.
(To Miranda)
Why are you asking?

MIRANDA

Steve and I were "coloring" last night and just as I was about to --

Miranda is searching for a word she can use.

SAMANTHA

Come?
(beat; to Charlotte)
Sorry -- there is no crayon equivalent.

MIRANDA

He wanted to change positions and I said... "Let's just get it over with."

The ladies react, three different shades of shocked.

MIRANDA (CONT'D)

Well, he kept trying to make it
last longer.

SAMANTHA

And this is bad?

MIRANDA

It is when you have a full-time job.

SAMANTHA

I have a full-time job.

MIRANDA

Well, you don't also have a five year old and play groups and PTA and a mother-in-law in a rest home with advancing Alzheimer's. I'm telling you, at the end of the day all I want to do is sleep. The most exciting thing in bed now -- is the bed.

CARRIE

So... Sleep is the new sex?

LILY

Sex.

CHARLOTTE

See.

CARRIE

-- I meant coloring.

MIRANDA

We're just going through a no coloring phase -- it comes and goes, right?

CHARLOTTE

Every couple is different. Harry and I --

Carrie and Samantha look over; interested.

CHARLOTTE (CONT'D)

... Make love two or three times a week.

MIRANDA

Great. Now I feel worse.

SAMANTHA

Well, when was the last time for you?

MIRANDA

Six months ago.

CARRIE

Oh my.

Miranda looks at her. She -- continues to color.

MIRANDA

But that's a dry spell.

SAMANTHA

I bet it is.

CHARLOTTE

What about you and Big, Carrie?

(Off her look)

Come on, I told.

CARRIE

Never. But, I will tell you this.

When Big colors --

(Beat; sexy)

He rarely stays inside the lines.

Samantha whoops. Carrie resumes coloring.

MIRANDA

Well, this was very helpful.

30A INT. BEACHOUSE/BATHROOM -- SUNSET -- SUMMER

30A

A freshly-showered Samantha sits on a chaise lounge in a robe -- talking on the phone.

SAMANTHA

Send it to Smith Jerrod at the office address.

Smith walks up to Samantha wearing only underwear. There is a huge bulge in the front. Samantha takes the bulge in.

SAMANTHA (CONT'D)

(into phone)

I've got to go. Something just came up.

She hangs up. He smiles, looks down at her.

SMITH

I've got a gift for you.

SAMANTHA

So far, I like it.

He smiles as she reaches INTO his underwear basket and removes a long black velvet jewelry case. She opens it. It's the petal ring from the auction.

SAMANTHA (CONT'D)

How did -- Wait -- that was you on the phone at the auction?

SMITH

I knew how much you wanted it.

SAMANTHA

But I was going to buy it for myself.

SMITH

I wanted to give it to you... for our anniversary. We met five years ago today.

SAMANTHA

(beat; had no idea)
Right.

He smiles, sits down on the bed.

SMITH

Do you like it?

SAMANTHA

To be clear -- This is a ring with diamonds -- not a diamond ring, right?

(Off his nod)

In that case... I love it.

(Re; underwear)

It's my second favorite thing I've ever found in there.

She kisses him, touched -- then reaches in his underwear.

SAMANTHA (CONT'D)

Now, my gift's a little bit more... oral.

SMITH

Babe -- I've got to go to bed.

SAMANTHA

Bed? It's seven-thirty.

SMITH

I have to be at the studio by six
A.M. and I need to get a workout
before that.

SAMANTHA

This is how it starts. Next thing
you know... we're only having sex
three or four times a week.

SMITH

Most people consider that normal.

SAMANTHA

I am not most people.

SMITH

No - you most certainly are not.

He smiles, leans in and gives her a hot -- hot kiss. The kiss
leads -- to reaching into underwear... as they start.

30B INT. BEACHOUSE/ BEDROOM -- NIGHT

30B

Smith is laying in bed. Sound asleep. The clock on the bed
table reads: 9:01.

30C EXT. BEACHOUSE/JACUZZI -- CONTINUOUS

30C

Night. Samantha sits in the jacuzzi wearing her ring --
sipping a glass of wine -- bored.

CARRIE (V.O.)

One glass of Merlot and two orgasms
later.

Samantha hears MOANING. The sounds of someone having SEX in
the house right next door. She looks -- from the hot tub she
can see her neighbor DANTE -- hot, dark -- "sex on a stick"
in his living room making wild love to a RED HAIRED WOMAN.
They are naked. Samantha watches and sips -- not so bored.

CARRIE (CONT'D)

And that is how Samantha learned
she had a new neighbor.

31 INT. BIG'S SUBLET -- NIGHT -- SUMMER

31

Carrie enters the apartment. It is dark-ish. A candle or two
is lit.

CARRIE
(soft)
John?

The terrace doors are open. The curtains blow, gently. She walks out onto it.

31A EXT. BIG'S SUBLET -- CONTINUOUS 31A

As she steps out onto the terrace. Big comes up behind her. He -- leans her against the door jamb and kisses her. It's hot. He kisses her -- sliding down the front of her body.

32 INT. BIG'S SUBLET/BEDROOM-- LATER -- SUMMER 32

Big is in bed wearing "half glasses," reading The Wall Street Journal. Carrie enters from the bathroom and hops into bed. She grabs a LIBRARY BOOK from the night stand and looks over.

CARRIE
Lean?

He nods and lifts up one of his arms. She slides over and nestles in, leaning up against him. She opens her book. He looks down at it.

BIG
Are you the last person in New York
still taking out library books?

CARRIE
I love the smell.

She smells the book, then holds it up to him. He smells.

BIG
That's an old one.

CARRIE
"The Love Letters of Great Men."
Volume one.

BIG
Am I in there?

CARRIE
No, but some of your classmates
are. Voltaire, Napoleon...

Big smiles. She takes the glasses off his face and puts them
on, looks at book.

BIG
You need to get glasses.

CARRIE
No, I don't -- you have them.
(then; off book)
Here's Napoleon...
(Reads)
"My dearest Josephine, I wake
consumed with thoughts of you --"

BIG
Typical short guy. Gives it all
away up front.

She punches him a little, continues to read.

BIG (CONT'D)
Why are you reading this?

CARRIE
Research for my new book.

BIG
What's it about?

CARRIE
Love. I use to write about finding
love-- now I want to write about
what happens after you've found it.

Sex and the City: The Movie - Cherry Revs. 11/04/07 28A.

BIG

Interesting. What happens?

CARRIE

Stay tuned.

He smiles. She looks at the book again.

CARRIE (CONT'D)
Listen... Here's Beethoven.

BIG
Bring it, Ludwig.

CARRIE
(Reading)
"My thoughts go out to you today my
immortal beloved. I can live only
wholly with you or not at all."

BIG
Good stuff.

CARRIE
(Reading)
"Be calm my life, my all. Only by
calm consideration of our existence
can we achieve our purpose to live
together. Oh continue to love me,
never misjudge the most faithful
heart of your beloved. Ever thine --
ever mine -- ever ours.

Silence. The beautiful sentiment hangs in the air. She closes
the book and looks up at him.

CARRIE (CONT'D)
Have you ever written me a love
letter?

BIG
Does a love fax count?

CARRIE
When have I ever gotten a love fax?

BIG
I'm pretty sure my secretary sent
one at some point.

Carrie looks at him, mock disappointed.

BIG (CONT'D)
What can I say, baby? Not my
style.
(Beat)
Besides, these guys had to write--
they were separated from their
loves by wars and hundreds of
miles. I'm right here.
(MORE)

BIG (CONT'D)

(Beat)

Hi.

She smiles. He kisses her on the forehead. Sincere.

BIG (CONT'D)

You make me very happy.

CARRIE

Yeah, yeah.... Put it in writing.

He laughs, she looks at her book, turns a page and reads.
After a beat, he puts down his paper.

BIG

Alright. Here's a love letter from
me to you.

She looks up at him, excited. He speaks romantically.

BIG (CONT'D)

Loving you. Is easy... 'cause your
beautiful...

Big continues -- now SINGING the Minnie Ripperton classic.

BIG (CONT'D)

EVERY DAY OF MY LIFE
IS FILLED WITH LOVING YOU. LA LA LA
LA LA LA LA OOOOOOOOOOOOOOOO.

Carrie LAUGHS as he continues to massacre the high notes.

33 EXT. NEW YORK PUBLIC LIBRARY - DAY -- SUMMER 33

Carrie runs past the stone lions and up the grand stairs
holding three LIBRARY BOOKS in her hand.

34 INT. NEW YORK PUBLIC LIBRARY/LOBBY -- LATER -- SUMMER 34

Carrie stands at the entrance while a FEMALE GUARD (60)
checks the contents of her purse. A FLORAL DELIVERY MAN comes
in carrying a GORGEOUS ARRANGEMENT OF WHITE FLOWERS. He calls
to the Guard.

DELIVERY MAN

Which way's the wedding?

The Guard points, bored. Carrie looks, interested.

35 INT. NEW YORK PUBLIC LIBRARY/WEDDING SPACE -- MOMENTS LATER 35

A beautiful space. The tables are being set up as MORE
FLOWERS arrive. Carrie tip-toes in and looks around. A SMILE
grows on her face.

36

INT. RESTAURANT -- NIGHT -- SUMMER

36

Carrie and Big sit at the bar -- having dinner.

CARRIE
I've been thinking.

BIG
Again?

CARRIE
How about we get married at The New
York Public Library?
(Gushy and silly)
Think how perfect. You and I and
our love story surrounded by all
the other lesser love stories.

BIG
Do we have to make that big of a
deal?

CARRIE
It's not that big a deal. It's
seventy-five people in a room
that's partitioned in half.

BIG
It's just -- I've already had two
big weddings.

Carrie winces -- stung. After a beat, she goes on.

CARRIE
Well, what did you have in mind?

BIG
I don't know -- a judge, couple
friends and then we go for ham and
eggs after.

A bucket of cold water.

CARRIE
Interesting.

Big looks over at her. She looks upset, hurt, sad. Silence.

BIG
Would we have to whisper? In the
library?

Carrie looks over at him, softens a little.

BIG (CONT'D)
"Do you, Carrie" -- Shhhh. "Take
this man" -- SHHHH!

He raises his eyebrow. She laughs. ELAINE (40) Zaftig, Jewish
-- spots Carrie.

ELAINE
Carrie, hi!

CARRIE
Elaine, hi. Do you know John?

ELAINE
No, hi. Nice to meet you.

CARRIE
Elaine writes a single gal column
for The New York Post.

ELAINE
Please -- I'd rather you reveal my
weight.

Carrie and Big laugh.

ELAINE (CONT'D)V.O.)
So, what's new?

CARRIE
Well. We're getting married.

BIG
Yep -- At the New York Public
Library.

Carrie looks at Big, touched. Elaine is delighted, TEARFUL.

ELAINE
Oh, my God! This gives me such
hope.

She hugs Carrie, then hugs Big. Then hugs Big again.

ELAINE (CONT'D)
Thank-you. Thank-you for marrying
someone our age.

37 INT. CHARLOTTE'S APARTMENT/DINING ROOM -- DAY -- SUMMER 37

Charlotte, Harry and Lily are having breakfast. A KING CHARLES SPANIEL and TWO MUTTS sit on the floor looking up at them. Charlotte pages through the New York Post -- She notices something. CLOSE ON: NEWSPAPER; A small PHOTO: of Carrie on "PAGE SIX" above a mention of the wedding. Charlotte SCREAMS. Harry and Lily JUMP. She grabs the cordless phone from the table.

38 INT. BIG'S SUBLET -- MOMENTS LATER 38

Intercut with Carrie on the phone as Big sips coffee.

CHARLOTTE
(reading paper)
"The ultimate single gal Carrie
Bradshaw will be married in Manolos
to New York financier John James
Preston come fall."

CARRIE
(to Big)
Our wedding's on Page Six.

BIG
(not pleased)
Who would put that in there?

Carrie shrugs, Charlotte continues reading.

CHARLOTTE
"Proving to single gals everywhere
that there can be a happy ending
over forty."

CARRIE
Oh, I know who.

39 EXT. NYC STREET -- DAY -- LATER -- SUMMER 39

Carrie is walking down the street with STANFORD.

CARRIE (V.O.)
Later that day, I met my friend
Stanford for our weekly quick lunch
and gossip session... Also known
as "dish then dash."

STANFORD

According to a certain trashy tome,
you are marrying John James
Preston.

CARRIE

Rumor has it.

STANFORD

Just one question: Does Big know?

CARRIE

(laughs; then)
Where are we eating?

STANFORD

Anywhere you like... and you know
the rule -- the person on Page Six
pays for lunch.

Carrie laughs. TWO WOMEN spot her and scream. She and
Stanford REACT as the women GUSH.

40 INT. RESTAURANT -- LATER -- SUMMER

40

Carrie and Stanford are mid-meal. Three GAY MALE friends (30-40) stand at their table and gush.

CARRIE (V.O.)
It seemed everywhere I went...
people I knew were excited and
available to come to the wedding.

A WAITRESS (23) places a check on the table. Stanford looks at it, then leans in to waitress.

STANFORD
You forgot to charge us for the
gaggle of gays.

41 EXT. STREET -- LATER -- SUMMER

41

Carrie and Stanford are walking by a nail salon as BITSY VON MUFFLING, socialite, comes running out -- Mid-pedicure. She is barefoot with foam pads stuck between her painted toes.

BITSY
Carrie Bradshaw Preston! Carrie
Bradshaw Preston!

Carrie and Stanford stop -- turn around. Bitsy gushes.

BITSY (CONT'D)
Mazel tov! Saw you on Page Six!
September? October? When?
(beat; realizes feet)
Look! Will you look! I got so
excited -- no shoes. I'm standing
barefoot on a New York sidewalk
probably getting trichinoses.

She hurries away, turning back to CALL as she goes.

BITSY (CONT'D)
We're at the same address --
different floor. Just send it --
they'll get us the invite.

She waves, goes back inside. Carrie looks stunned.

CARRIE (V.O.)
The shocking thing was not the
plethora of empty autumn social
calenders but knowledge that
everyone does indeed read Page Six.

41A INT. VOGUE OFFICES/RECEPTION AREA -- DAY -- SUMMER 41A

Carrie opens the glass door and walks into the Vogue offices.

CARRIE (V.O.)
Even people you didn't expect, like
my Vogue editor, Enid.

42 INT. VOGUE OFFICES/ENID'S OFFICE -- LATER 42

Carrie is with ENID (60) her stunning, icy Vogue editor.

ENID
We're putting together our annual
"Age" issue -- and we'd like you to
do forty.

CARRIE
Great. Who am I interviewing?

ENID
No. You. You are forty. I want you
to be featured in the magazine as
the forty year old -- and here's
the brilliant twist -- bride.

CARRIE
Wait -- I would be in the magazine?

ENID

In bridal couture. It's a once in a lifetime opportunity - so spare me a week of faux soul-searching and just say yes.

CARRIE

Enid -- I'm so very flattered but--

ENID

Carrie. Vogue designers, Vogue photographers, Vogue airbrushing.

(Beat)

Nod your head: yes.

Carrie smiles and nods.

ENID (CONT'D)

Thank-you. It will be a sensation. We're calling it: "The Last Single Girl."

CARRIE

Well, I'm hardly the last single girl.

ENID

No, but forty is the last age you can see a woman photographed in a wedding gown without the unintended Diane Arbus subtext.

CARRIE

I thought the issue was "great style at every age."

ENID

Style yes... bride no.

CARRIE

(smiles; then)

Enid -- I have no idea -- were you ever married?

ENID

Briefly. In 1975. I wore Halston. Creme. One shoulder Grecian with a low-cut bodice to the waistline for a dramatic flair. The fabric in the sleeves formed oval draping on the sides. Stunning. My future husband and I saw it on a trip to Paris and he fell in love with it.

(MORE)

ENID (CONT'D)

Insisted I be married in it. So I was. We had quite a beautiful party.

CARRIE

(smiles; then delicately)
Why didn't the marriage work out?

ENID

Did you not hear me say my husband fell in love with my gown?
(beat; off Carrie's nod)
Has your fiancée expressed any interest in what you'll be wearing?

CARRIE

None at all.

ENID

Then you may have a shot.

43

INT. VOGUE PHOTO SHOOT SET -- DAY -- SUMMER

43

Carrie stands on the set of a Vogue photo shoot wearing a GORGEOUS VERA WANG GOWN. Hair, make-up: stunning. She is surrounded by VOGUE STYLISTS and CREW. Carrie looks over to Samantha, Stanford and Charlotte standing on the side-lines, watching. They signal their approval. Carrie smiles... tentative -- but excited.

SAMANTHA

She's looking quite at home for someone who didn't think she had the bride gene.

CHARLOTTE

Well, I guess with the right man...

STANFORD

... And the right dress.

Charlotte and Samantha smile.

STANFORD (CONT'D)

When I get married, I'm wearing something like that. But bigger.

Samantha and Charlotte laugh. The PHOTOGRAPHER starts working. FLASH! Carrie poses. FLASH!

CARRIE (V.O.)

Just your typical Wednesday.
Breakfast with... Vera Wang.

FLASH! Carrie in another GORGEOUS WEDDING wedding gown.

CARRIE (V.O.) (CONT'D)

Mid-morning coffee with....
Carolina Herrera.

FLASH! Carrie in another FAMOUS DESIGNER wedding gown.

Samantha holds up her iPhone and takes a photograph of Carrie. Charlotte looks at it, smiles, then presses -- "send."

43A

INT. MIRANDA'S OFFICE -- CONTINUOUS

43A

Miranda is at her desk, working -- her phone -- "beeps." She picks it up -- CLOSE ON: PHONE announcing a photo arrival. She opens the photo - it's Carrie in the wedding dress. Miranda smiles.

43B INT. VOGUE PHOTO SHOOT SET -- CONTINUOUS

43B

FLASH! Carrie in another FAMOUS DESIGNER wedding gown.

CARRIE (V.O.) (CONT'D)
Appetizers with Oscar de la Renta.

FLASH: **JUMP CUT TO:** Carrie in another FAMOUS DESIGNER wedding gown.

CARRIE (V.O.) (CONT'D)
Lunch with Lanvin...

FLASH: **JUMP CUT TO:** Carrie in another FAMOUS DESIGNER wedding gown.

CARRIE (V.O.)
... And Lacroix.

FLASH: **JUMP CUT TO:** Carrie in another FAMOUS DESIGNER wedding gown.

CARRIE (V.O.)
... And Dior.

FLASH: Carrie in the final FAMOUS DESIGNER wedding gown. This is the most sensational topper. She looks "beyond, beyond" beautiful in it.

CARRIE (CONT'D)
And for dessert -- Vivienne Westwood.

Charlotte and Stanford are looking at Carrie, moved.

CARRIE (CONT'D)
A confection so special...

Samantha reaches up and wipes away a tear.

CARRIE (CONT'D)
... It could wring a wedding tear
from even the most unbelieving of
women.

44 INT. CARRIE'S APARTMENT -- DAY -- SUMMER 44

Carrie opens the door to find a DELIVERY MAN standing there
with a very large dress box tied by a lush RIBBON.

CARRIE (V.O.)
And then the impossible happened.

JUMP CUT TO: Carrie pulling back the tissue paper to reveal:
her favorite wedding gown. Carrie picks up a hand-written
note on an engraved note card from VIVIENNE WESTWOOD. It
reads: "I saw the photos from the shoot. This dress belongs
to you. Cheers!"

45 INT. CARRIE'S APARTMENT/CLOSET -- LATER -- SUMMER 45

Carrie peeks around the closet and looks in. The gown is
hanging next to the white suit, dwarfing it.

CARRIE (V.O.)
And just like that, Vivienne
Westwood kicked my sweet little
suit's ass.

46 S-C-E-N-E--O-M-I-T-T-E-D 46

47-48 S-C-E-N-E--O-M-I-T-T-E-D 47-48

49

INT. PENTHOUSE/BEDROOM -- DAY -- LATE SUMMER

49

Big leads Carrie into their new bedroom by the hand. Her eyes are closed and she has a DESIGNER shopping bag slung over her one arm. He moves her around the construction debris, stopping in front of the new closet's double doors.

BIG

Okay. Open them.

Carrie opens her eyes.

CARRIE

Double door. So far so good.

She opens the closet doors, revealing a beautiful oversized, walk-in closet with shelves and more shelves and places for shoes and more shoes.

CARRIE (CONT'D)
Well. You did me proud, Mister.

BIG
Like it?

CARRIE
Like it? It's love at first sight.

He smiles, proud. She takes the DESIGNER shoe box out of her shopping bag and hands it to him. She opens the lid, takes out a pair of COLORFUL/FUN HEELS and places them on the shelf. She turns back to him.

CARRIE (CONT'D)
Now, I believe this is all really happening.

50 INT. CARRIE'S APARTMENT -- DAY -- LATE SUMMER

50

Miranda, Charlotte and Carrie are standing in Carrie's apartment. Empty boxes are everywhere. Lily is coloring quietly nearby.

MIRANDA
I can't believe it sold so fast.

CHARLOTTE
It's a sign.

CARRIE
Yeah, a sign I priced it too low.

The door buzzes. Carrie pushes the intercom button.

CARRIE (CONT'D)
That's the food -- money on the table.
(Beat)
I'll get started in the closet... I should be done in seventeen years.

Carrie starts into the bathroom. Charlotte calls:

CHARLOTTE
Pink Post-it -- take. Purple -- toss. Yellow: Storage.

CARRIE (O.C)
(Calling out)
You're good friends.

There is a knock on the door. Miranda opens it. Samantha stands there with her carry-on luggage.

CHARLOTTE
Samantha! Oh my God!

Carrie re-enters from the bathroom... stunned.

CARRIE
What are you doing here?!

SAMANTHA
I lot of shit went down in this
place. Attention must be payed!

She reaches into her bag and pulls out a bottle of champagne. They all CHEER. She reaches in again and pulls out another bottle. More cheering.

51 INT. CARRIE'S APARTMENT/BEDROOM -- LATER 51

Samantha is packing Carrie's collection of CD's, tapes and albums. She puts on a "Best of the 80's" CD.

MUSIC START: Run DMC & Aerosmith: "WALK THIS WAY."

Carrie comes out of her closet wearing an outfit that screams "80's." Lily looks up from her coloring. Miranda, Charlotte and Samantha sit on the bed drinking champagne. Carrie poses. They hold up hand-written signs: "Take" or "Toss."

JUMP CUT TO: Carrie comes out of the closet wearing another "80's" outfit. The girls vote: "Take, Take, Toss." Carrie nods.

JUMP CUT TO: Carrie comes out of the closet wearing a tight pink top and a tutu. The girls LAUGH; then all hold up: "Toss." Carrie reacts.

JUMP CUT TO: Carrie comes out wearing a late "90's" outfit. The girls vote: "Take, Take, Take." Carrie is thrilled - she keeps it.

JUMP CUT TO: Miranda wearing something from Carrie's closet.

JUMP CUT TO: Charlotte wearing something from Carrie's closet.

JUMP CUT TO: Samantha wearing something from Carrie's closet.

JUMP CUT TO: Carrie, Miranda, Charlotte and Samantha LAUGHING -- at something. **REVEAL:** Lily standing in the closet, naked except for her training underpants. Her arms are outstretched and draped with Carrie's small purses and bags.

52 INT. CARRIE'S APARTMENT -- NIGHT -- LATE SUMMER 52

The girls in the apartment are surrounded by many, boxes.

CARRIE (V.O.)

It took four friends, three days to
put twenty years into twenty-eight
boxes.

53 INT. CARRIE'S APARTMENT -- DAY -- LATE SUMMER 53

Carrie walks through her now, empty apartment. She takes one last long look and leaves. END MUSIC.

54 INT. REST HOME -- DAY -- LATE SUMMER 54

Steve sits in a chair as Miranda hands a cup of tea to his mother MARY. She looks up at Miranda, lost.

MARY

Who are you again?

MIRANDA

Oh, you know me -- I'm your
daughter-in-law.

(beat; then)

I'm Miranda.

MARY

That's right.

Miranda nods and smiles. Steve watches, touched.

55 INT. MIRANDA AND STEVE'S HOUSE/KITCHEN -- NIGHT -- LT. SUMMER 55

Miranda is putting away groceries. Steve is sitting at the kitchen table.

MIRANDA

While I run over to see your mother
tomorrow maybe you can take him to
the first birthday party alone.
Then -- I'll meet you at the twins'
party and you can leave and be at
the bar by six.

She looks over at him. He looks strange.

MIRANDA (CONT'D)

What's the matter? Steve.

He starts crying.

STEVE

-- I had sex with someone else.

Miranda can't believe her ears.

STEVE (CONT'D)

-- And you are so amazing with Ma
and everything... everything you do
and I can't believe I would do that
to you.

Miranda just sits -- looking at him.

STEVE (CONT'D)

You and I hadn't had sex in a
really long time and I --

Miranda shakes her head, turns and walks out of the kitchen.
He gets up and follows her.

STEVE (CONT'D)

It didn't mean anything -- It was
just once... and it's been killing
me.

She stops and turns around. He stops.

MIRANDA

It's killing you?!

She starts down the hall again. He's on her heels.

STEVE (CONT'D)

It just happened... I wasn't
thinking.

MIRANDA

Do not follow me.

She starts up the stairs. He stops at the bottom and watches
her go. Lost as to what to do next.

56

INT. BIG SUBLET -- A LITTLE LATER -- LATE SUMMER

56

Carrie opens the door. Miranda stands there with Brady. She
looks like she is about to burst into tears. Big stands in
the hall behind Carrie. Unsure.

CARRIE

Hi.

MIRANDA

Surprise -- Here we are!

CARRIE

(To Brady)

Well, I'm so excited you are here
for a sleepover.

MIRANDA

We are too. Aren't we B-boy?

Brady nods. Miranda gives Brady's hand to Carrie.

MIRANDA (CONT'D)

Here. Mommy has to go to the
bathroom.

Miranda hurries away. Carrie looks after her, concerned.

CARRIE

Brady, do you want to go have some
peanut butter?

He nods. Carrie give his hand to Big and hurries away. Big
looks at Brady. Brady looks up at him.

BIG

Peanut butter it is.

They walk into the kitchen.

57

INT. BIG SUBLET/POWDER ROOM -- A LITTLE LATER

57

Miranda is sitting on the toilet, seat down. Carrie at the
sink.

MIRANDA

Apparently you don't have sex for
six months he runs out and has it
with some girl at his bar.

CARRIE

Steve. I can't believe it. Steve.

MIRANDA

Steve. When I think of everything
I've done for him. And this is how
he repays me. Man, if I didn't have
Brady, I would never go back there.

Miranda looks furious. Carrie nods, in shock.

58 INT. MIRANDA AND STEVE'S BEDROOM -- NIGHT -- LATE SUMMER 58

Steve is in bed. Miranda comes in, dressed for bed.

CARRIE (V.O.)

The next night, for the sake of
Brady, Miranda went against her
instincts and went home.

He throws back the covers. She looks at him.

STEVE

Miranda, it's still me.

MIRANDA

Is it?

She stands there and looks at him. Shakes her head, exits.

59 INT. MERCER HOTEL/LOBBY -- NIGHT -- LATE SUMMER 59

Miranda walks into the chic hotel lobby holding Brady's hand.
She pulls a piece of luggage behind her.

CARRIE (V.O.)

So Miranda left Brooklyn and came
home... to Manhattan.

60 INT. MERCER HOTEL LOBBY/RESTAURANT -- DAY -- LATE SUMMER 60

Brady sits on a couch in the lobby playing with his action
figures. A HOODED MOVIE ACTOR TYPE (25) sits slumped next him
texting on a phone. Carrie, Miranda, Charlotte and Samantha
are having brunch at a table nearby.

MIRANDA

Yes, it's sad, but I'm not going to
make it any sadder by staying at a
bad hotel while I look for a place.
Pass the salt.

Charlotte passes the salt.

MIRANDA (CONT'D)

Plus, I have to be downtown and
close to Brooklyn. We're going to
keep things as normal for Brady as
we can. I'll pick him up on my
days... take him over on Steve's.

CARRIE

I don't know if this question is allowed -- but how is Steve handling this?

MIRANDA

Says he's devastated -- begs me to forgive him.

(beat)

Not going to happen. I can barely even look at him.

CHARLOTTE

Steve -- I can't believe it.

CARRIE

That's what I said.

SAMANTHA

Miranda, honey -- are you sure you want to do this? It's just one time. Anyone can have a slip.

MIRANDA

Well, even if I could get my head around that justification -- it's the cheating part -- the behind my back part... the violation of the trust -- that's the thing that's killing me.

Samantha nods, taking it in.

MIRANDA (CONT'D)

Besides... women who stay with men who cheat are women who are afraid to be on their own. And that's not me -- I can handle it. Always could.

Brady walks over holding an action figure.

BRADY

Mommy, I want to go home.

Miranda nods; keeping a brave face. Charlotte looks upset.

61 INT. CHARLOTTE'S APARTMENT/BEDROOM -- NIGHT -- LATE SUMMER 61

Charlotte and Harry are making love, gently. She looks into his eyes -- speaks softly.

CHARLOTTE

Thank-you for being you.

He smiles, touched. She smiles -- he kisses her.

CARRIE (V.O.)

Charlotte made love to Harry five times that week.

61aA INT. SAMANTHA'S BEACH HOUSE -- NIGHT -- FALL

61aA

Smith and Samantha are sitting at the dining table. ANAKA, (45) a Zen, low-key chef lays down plates in front of them.

SAMANTHA

It's a little quick to move out, don't you think?

SMITH

Her reaction is her reaction. Thanks Anaka.

Anaka nods and walks away.

SAMANTHA

He had sex once. Not even an affair.

SMITH

Maybe it's not the sex. Maybe, it's the cheating. For me... that would be the thing. That it happened behind my back.

SAMANTHA

That's what she said.

He nods. Samantha eats. Thinks.

SMITH

Look. I know we're not married but -
- if you were going to have sex with someone else...

Long pause. He looks at her.

SAMANTHA

Are you waiting for me to get out my datebook?

SMITH
(beat; then)
But... seriously, I'd rather know
first.

She gets up from the table and moves over to him.

SAMANTHA
You want me to tell you if I'm
going to have sex? Fine. I'm about
to have sex.

She sits on the table directly in front of him and opens her
legs. Anaka enters -- sees her position, spins on his heels
and walks back out.

SMITH
(as he goes)
Thanks Anaka.

61A INT. REST HOME -- DAY -- SUMMER

61A

Mary sits in a chair eating dinner from a tray. Miranda sits
on the edge of the bed near her.

MIRANDA
I don't know if Steve's mentioned
anything to you yet -- about us.
Has he?

Mary shakes her head: No -- concerned. Miranda nods.

MIRANDA (CONT'D)
Well -- we've had some marriage
problems -- it's not necessary to
go into the details but -- I just
wanted you to know that we won't be
coming to see you together anymore.
I'll be here Monday, Wednesday and
Sunday -- the other days will be
Steve.

MARY
Who's Steve?

CARRIE (V.O.)
Miranda was starting to see the
upside of Alzheimer's.

62

INT. BIG'S SUBLET/DEN -- NIGHT -- LATE SUMMER

62

The room is crowded with Carrie's boxes waiting to be moved.
Big is sitting at a computer reading his emails.

Close on screen: We see his email address is John@JJPny.com. He clicks open a file as Carrie enters.

CARRIE

Wedding crunch time. We need to really get serious here.

BIG

Not now -- I just got an email from the the contractor -- they pushed our move-in date again -- and I have to --

CARRIE

Nope. Wedding before contractor. Unless you're planning to invite him -- which would make the guest list two hundred and one.

BIG

Two hundred? Jesus, Carrie -- it's gone up again?

CARRIE

Blame the New York Post and Vogue. Two publications that have never before been uttered in the same sentence.

BIG

You said: seventy-five people in a partitioned-off room.

CARRIE

It's the dress. How can I explain this? It's like poker -- The dress upped the ante.

BIG

Change the dress.

CARRIE

No, no, no -- you haven't seen this dress. This dress may be the whole reason to get married. Well, you and the dress.

She sits in his lap. He adjusts, uncomfortable.

CARRIE(CONT'D)

How are you coming with your vows? Just a reminder -- you are going to be saying these in front of a lot of people, so the pressure is on.

BIG
(He's had it)
Up, up. I have to finish this. Up.

He sort of "helps her" out of his lap.

CARRIE
Hey...

BIG
I don't have time for this.

CARRIE
This is our wedding and you're not taking it seriously.

BIG
No, I'm not -- It's a circus! Two hundred people -- Page Six -- This is my third marriage -- how do you think it makes me look?

Carrie looks at him, stunned by this new information.

CARRIE
I didn't know that was even an issue.
(beat)
Why didn't you say anything sooner?

BIG
You wanted all this.

CARRIE
But -- don't you want --

BIG
I want you, Carrie. That's what I want. I would have just gone down to city hall.

Tension. He starts out of the room, moving a wardrobe box out of his way as he goes. She stands there. Upset.

63 INT. BIG'S SUBLET/BATHROOM -- LATER

63

Big is brushing his teeth. There's a knock. The door opens. Carrie comes in, vulnerable.

CARRIE
I think it's too late for city hall now.

BIG

Well, no. I wasn't suggesting -- I was just saying.

He looks at her. She looks -- devastated.

BIG (CONT'D)

See. That is the face I've been trying to avoid. Come here.

She stands there. He goes to her, hugs her.

CARRIE

You're a great man friend.

She buries her head in his chest; relieved. He exhales.

64 INT. BUDDAKAN RESTAURANT -- NIGHT -- FALL

64

Miranda, Charlotte, Harry, Samantha, Smith, Stanford, Anthony, Bitsy and other GUESTS are gathered around a long beautifully-set table. Carrie and Big ARRIVE at the top of the stairs. Everyone looks up and applauds.

64A INT. BUDDAKAN RESTAURANT -- LATER

64A

The desserts are being served. Samantha stands and prepares to speak. Harry hits a glass with a spoon... people quiet down.

SAMANTHA

Now, I know it's tradition at the rehearsal dinner for the maid of honor to reveal embarrassing things about the bride. But in our group --

She looks at Carrie, Charlotte and Miranda

SAMANTHA (CONT'D)

... We never kiss and tell.

Carrie, Miranda and Charlotte WHOOP. Laughter.

SAMANTHA (CONT'D)

So, I'd like to make a toast to the groom.

From somewhere down the table, KARL (50) a Preppy Businessman CALLS OUT; joking.

KARL

There's a word he's heard before!

The room LAUGHS. Big smiles; tight. Carrie leans in.

CARRIE
Who is that again?

BIG
Karl... a partner at the firm.

CARRIE
Karl's kind of a jerk.

KARL
(Calling)
You know what they say -- three
times a charm!

SAMANTHA
(Calling to Karl)
Hey "dick wad"... I'm speaking.

CARRIE
Whooo!

SAMANTHA
Now. There were times when we had
our doubt about this gorgeous man.
But after careful observation over
the last hundred years, my doubts
are over.
(Lifts glass high)
So... here's to the groom. A man
who finally got "Carrie-d" away.

Big is touched. Then Karl feels the need to add:

KARL
Here's hopin', John!

Big smiles, he has no choice. He raises his glass.

CARRIE
(Soft)
Jackass.

65 EXT. BUDDAKAN RESTAURANT -- LATER

65

Samantha is out front with Big, Harry and Smith. They are
smoking cigars.

BIG
Quite a toast, Samantha.

SAMANTHA

Well, you're quite a guy.

They chuckle, then -- Samantha's smile fades.

SAMANTHA (CONT'D)

Steve.

The men turn as Steve approaches. He has a look of real pain and guilt and embarrassment on his face.

STEVE

I don't want to bother you all --

BIG

You're not bothering us.

STEVE

But --- I need to talk to Miranda.
Samantha, could you -- ask her to
come out. I don't want to go in.
It's a party and all.

Samantha is trapped... trapped and touched.

66 INT. BUDDAKAN RESTAURANT -- MOMENTS LATER

66

Miranda comes out of the ladies room. Samantha spots her.

MIRANDA

Hi. I haven't talked to you all
night.

SAMANTHA

Steve's here.

The blood drains from Miranda's face. Samantha nods.

67 EXT. BUDDAKAN RESTAURANT -- MOMENTS LATER

67

Steve is standing with Smith, Big and Harry as Miranda comes out of the restaurant -- Samantha looks out from inside.

MIRANDA

Could you give us --

The guys go inside. Samantha gives Miranda a look and leads them away. Miranda turns. She glares at Steve.

STEVE

You didn't leave me any choice. You won't return my calls -- You only talk to me in front of the baby when you know I can't say anything.

MIRANDA

What could you possibly have to say that could make it better?

STEVE

Miranda, please... It was just that one time. Please -- I love you --

MIRANDA

You broke us! You broke us. What we had is broken!

Three YOUNG SINGLE GIRLS (25) walk past them into the club. They look back at the scene. Miranda looks down at the ground. Steve is paralyzed. Miranda turns to leave -- looks back at him with daggers and hurt.

MIRANDA (CONT'D)

I changed who I was for you.

Miranda goes inside. Steve is a stone.

68 INT. BUDDAKAN RESTAURANT -- LATER

68

Miranda makes her way through the crowded bar. She looks very rattled. Big spots her and follows, gently.

BIG

Hey. Are you alright?

MIRANDA

No, I'm not alright. You two are crazy to get married. Marriage ruins everything.

Miranda walks away, upset. He stands there; shaken.

69 INT. BUDDAKAN RESTAURANT -- LATER

69

Big is at the bar having a scotch. Carrie hurries over to him. She leans in and puts her arm on his back.

CARRIE

There you are. I thought you skipped out on me.

She smiles, kisses him. He smiles, sips his scotch.

CARRIE (CONT'D)
Well, the all-gal sleepover is
about to commence. You gonna miss
me?

BIG
Don't go. Spend the night with me.

CARRIE
Oh... One night won't kill you. And
tomorrow you get to have me for the
rest of your life.

He sips his scotch. She looks at him, sees a glimmer of
something. Something that scares her.

CARRIE (CONT'D)
Is everything okay?

He looks over -- sees her face. Scared.

BIG
I'm just tired -- I guess.

Carrie reaches up and fixes Big's hair.

CARRIE
Go home and sleep.
(beat)
Now, give me a kiss good night.
Make it good -- it's the last
single girl kiss.

He looks at her as if to say something, then kisses her.

70

INT. CHARLOTTE'S APARTMENT/BEDROOM -- LATER -- FALL

70

Carrie sits on the bed surrounded by Charlotte, Samantha, and
Miranda all wearing matching robes. Laying on the floor near
the bed -- three open gift boxes and ribbons. Lily sits in
Carrie's lap playing with Carrie's cell phone -- in her PJ's.

CARRIE (V.O.)
There we sat... like a scene out of
Louisa May Alcott's: "Not-so Little
Women."

CHARLOTTE
I always knew she would marry Big.

SAMANTHA/MIRANDA

You did not!

CHARLOTTE

Yes I did! After every break-up I secretly thought: Nope. They belong together.

SAMANTHA

You thought that after the second break-up?

CHARLOTTE

Yep.

MIRANDA

After the fifteenth?

CARRIE

Ha ha -- hilarious -- we broke up a lot.

SAMANTHA

Yes, but... after the break-ups -- comes the hot make-up sex.

Charlotte pokes Samantha; indicates Lily. Samantha rolls her eyes. Carrie's cell phone RINGS. Lily wants to answer it.

CARRIE

You want to answer? Go ahead, sweetie... Open it up...

Lily opens it and holds it up to her face, silent.

CARRIE (CONT'D)

Say something.

LILY

Sex.

They are all shocked; then: LAUGHTER, even Charlotte.

CARRIE

Sweetie, that was your first bootie call.

SAMANTHA

Are you sure she's not my child?

Carrie, still laughing, wipes a tear away as she takes the phone from Lily and answers it.

CARRIE
Hello?

71 INT. BIG'S SUBLET -- CONTINUOUS -- FALL 71

Big is sitting at the desk, a piece of paper on it.

BIG
It's me.

CARRIE
Oh my God -- did you just hear
Lily?

BIG
Hey -- I need to talk.

Carrie puts her hand to her ear, blocking the laughter.

BIG (CONT'D)
I'm sitting here trying to write
these vows and...
(beat; then)
Is this something we really want to
do?

Carrie gets out of bed; playing it "casual" to the girls.

CARRIE
It's Big. I'm gonna take it in the--

She points to the study. Charlotte calls to the phone.

CHARLOTTE
(calling; silly)
Get some sleep, groomie!

Carrie goes into the study and closes the door.

72 INT. CHARLOTTE'S APARTMENT/STUDY -- CONTINUOUS -- FALL 72

Carrie leans against the door, her face now concerned.

CARRIE
What's the matter?

BIG
It's just -- everything is great as
it is.
(beat)
I don't want to screw it up.

CARRIE

You won't.

BIG

I screwed it up twice before.

Big is silent. Carrie is thinking, thinking, thinking.

CARRIE

Here's the thing. This is me that
you're marrying tomorrow. Me.
Nobody else.

BIG

Yeah.

CARRIE

And I'm marrying you. It's me and
you. And you want to know the good
news there?

BIG

Yeah.

CARRIE

We've already both done everything
we can to screw it up.

He smiles. She is very alert -- thinking, thinking.

CARRIE (CONT'D)

Is that a smile I'm hearing?

BIG

Yeah.

CARRIE

Now, it sounds to me like you've
got a bit of writer's block on the
vow front.

BIG

Yeah.

CARRIE

And I find - you know - as a
professional writer- it's best to
just, you know, stop thinking about
it so much -- and go to bed. And in
the morning...

BIG

You know what to do?

CARRIE

Exactly. And if not -- Just write this: "I will love you." Simple and to-the-point. And I swear I won't even try to take credit for it.

Silence. Deep silence.

CARRIE (CONT'D)

You're going to bed now, right?

BIG

Okay. Good night.

CARRIE

I'll see you tomorrow. Hey. Me and you.

He hangs up. She looks terrified.

73 INT. CHARLOTTE'S APARTMENT/BEDROOM -- LATER 73

Dark. Charlotte and Carrie are sharing the bed. Carrie is wide awake. Her eyes focused across the room on her gorgeous wedding gown: ready and waiting.

74 INT. CHARLOTTE'S APARTMENT/HALLWAY -- NEXT DAY -- FALL 74

Miranda is standing in the hall putting on her earrings. The bedroom door opens -- Carrie stands there in the wedding gown. Carrie and Miranda catch eyes for a brief moment. There are no words.

Lily steps around from behind Carrie. She is wearing a long white dress and holding a LITTLE PURSE. She looks adorable.

CARRIE

There you are! Almost lost you under all that. Got your purse?

Charlotte takes Lily's hand as Anthony comes out of the dining room and spots Carrie for the first time.

ANTHONY

Now there's a bride! Flowers!

75 INT. CHARLOTTE'S APARTMENT/DINING ROOM -- LATER 75

A flurry of activity -- attaching the veil on Carrie. Stanford stands near Carrie ready to assist if needed.

Sex and the City: The Movie - Cherry Revs. 11/04/07 57A.

Harry stands in the pantry doorway watching -- eating a
toasted bagel. Charlotte takes a bite -- carefully.

CARRIE
Whose got a mirror?

CHARLOTTE
Behind you.

Carrie turns to move to the mirror. She is JERKED BACK.

CARRIE
Stanford, you're on my dress.

ANTHONY
Get off the dress!

MIRANDA
Is that a rip?

CARRIE/ANTHONY
Where?!

Carrie's CELL PHONE RINGS. Anthony reaches over and picks it up, distracted by the dress situation.

ANTHONY
(sharp; into phone)
What?

76 INT. BIG'S SUBLET -- CONTINUOUS -- FALL

76

Intercut with Big... pacing. He doesn't look rested.

BIG
Can you put Carrie on, please?

ANTHONY
Not now... dress emergency.

Anthony hangs up, tosses her phone onto the dining table.

ANTHONY (CONT'D)
Damage? What's the damage?

SAMANTHA
There's so much fabric I can't see.

ANTHONY
Can't see anything behind this
friggin' table. Go, go -- everyone
out into the hall.

As the girls start out -- Anthony addresses Stanford.

ANTHONY (CONT'D)

You're a queen -- you should know
how to step around a gown.

STANFORD

Don't call me a queen.

ANTHONY

Go -- Out in the hall, your
highness.

Everyone except for Lily moves out into the hall.

Carrie's cell RINGS AGAIN. Lily picks it up, opens it and holds it up to her face -- She says nothing.

77 INT. BIG'S SUBLET -- CONTINUOUS -- FALL 77

Big is standing there. He hears only Lily breathing.

BIG

Hello?

Lily closes the cell phone. Big reacts, puzzled. She opens her little purse, drops the phone in and walks out.

78 EXT. CHARLOTTE'S APARTMENT -- LATER -- FALL 78

Carries and company leave the building, JADE NEW YORKERS passing by react with awe at the beautiful sight.

CHARLOTTE leads Lily over to HARRY who is waiting by the Sedan. He makes a fuss over how cute she looks.

79 EXT. BIG'S SUBLET -- CONTINUOUS -- FALL 79

Big's driver RAOUL (55) is waiting out front next to his car, smoking. Big leaves his building talking on his phone.

CARRIE (V.O.)

It's Carrie... leave me a message.

BIG

Why aren't you calling me back? I really need to talk to you. Call me back as soon as you get this.

He closes phone. Raoul opens the back door.

80 INT. LIBRARY -- LATER -- FALL 80

WEDDING GUESTS arrive. Bitsy comes up to Stanford. A DRIVER follows her carrying a LARGE box from TIFFANY.

STANFORD

Looks like someone had breakfast at Tiffany.

BITSY

Sweetheart, look at the size... it's breakfast, lunch and dinner at Tiffany.

(MORE)

BITSY (CONT'D)

(beat)

Gifts?

Stanford chuckles as he points. She points to the DRIVER and they walk away. Anthony comes over to Stanford.

ANTHONY

We have a problem.

STANFORD

I know, but for Carrie's sake I've decided to ignore your attitude.

ANTHONY

No, a real problem. They're not here.

STANFORD

They're probably stuck in traffic.

ANTHONY

Both of them?

Stanford gives a look of concern. Anthony nods.

81 EXT. LIBRARY -- LATER -- FALL 81

Big's car is parked in front of the library. Raoul is leaning against it looking at his watch.

82 INT. BIG'S CAR - CONTINUOUS -- FALL 82

Big is on the phone, smoking one of Raoul's cigarettes.

CARRIE (V.O.)
This is Carrie, leave a message.

BIG
I'm out front -- waiting. I can't go in without you.

He takes a drag on the cigarette. Exhales.

BIG (CONT'D)
Baby, this whole bride and groom thing has really thrown me. I need to know that it's still us. Just like you said. Me and you.

Raoul KNOCKS on the window. Big looks out. The girls are in the process of climbing out of the limo. Big closes the phone and looks. Carrie gets out of the limo, her back to him.

BIG (CONT'D)
Turn around baby, let me see you.

Just as he's about to see her face -- Charlotte pulls the veil over it. Carrie is gone -- all Big can see is a bride. He sinks back into his seat and away from the window as the girls hurry up the library stairs.

83 INT. LIBRARY/WEDDING AREA -- MOMENTS LATER -- FALL 83

Anthony and Stanford are waiting, as are Harry with Lily and Magda with Brady, who is wearing a little tux with shorts and knee socks holding a ring pillow.

A FLURRY OF HIGH HEELS CLICKING on a marble floor is heard as Carrie and the girls arrive around a corner. Magda GASPS, overjoyed when she sees Carrie in her dress.

MIRANDA
Traffic was the worst --

Miranda kneels to hug Brady. Samantha fluffs Carrie.

SAMANTHA
Ready. We're ready.

Samantha looks over. Anthony has a weird look on his face.

STANFORD
He's not here yet.

SAMANTHA
Who's not?

ANTHONY
The groom.

Carrie lifts up her veil with ONE arm and looks out from under it. She is on super high-alert.

CARRIE
What's happening?

SAMANTHA
Big's not here.

CHARLOTTE
But we're twenty-five minutes late.

CARRIE
Did anyone call him?
(beat; nothing)
Give me a phone. Someone give me a phone.

Samantha hands her the iPhone. Carrie looks at it.

CARRIE (CONT'D)
(tight/controlled)
I don't know how to work this.

Stanford hands her a phone. As she dials she catches a WORRIED LOOK on Charlotte's face. Carrie turns away and holds the phone to her ear, waits. Waits. Then --

CARRIE (CONT'D)
(into phone)
Are you okay?

Big is sitting in the car as it MOVES down a side street.

BIG

I've been calling you for an hour.
Why haven't you been answering your
phone?

CARRIE
(anxiety escaping)
I don't know where my phone is!
(beat)
What is going on? Where are you?

BIG
(beat; then)
I was out front --but I just left.
I can't do this.

CARRIE
(in pain)
Oh my God --

Carrie drops the phone from her ear -- She's heard the words.
The words on some level she was expecting.

CARRIE (CONT'D)
He's not coming. Oh my God.

The phone slips out of her hand and lands on the floor.
Charlotte, Miranda, and Samantha don't know what to do.

SAMANTHA
What do you mean he's not coming?

CARRIE
Get me out of here.
(beat; a plea)
-- Get me out of here!

SAMANTHA
Go, go. You take her. I'll stay
here and deal with this --

She gestures to the wedding area. Miranda and Charlotte take
Carrie's arms and quickly start moving her away. Horror on
all of their faces. Brady CALLS after them, his voice ECHOES
off the marble.

BRADY
Where you going, Mommy?!

Samantha looks at Stanford and Anthony -- speechless.

The LIMO DRIVER slams the limo door. Carrie is seen through
the window, sitting in back -- stunned. Miranda and Charlotte
are in the back next to her -- stunned.

86 INT. BIG'S CAR -- CONTINUOUS -- FALL 86

Big sits, pale, staring off as the car drives away.

BIG
(sudden realization)
What the fuck am I doing? What the
fuck am I doing?
(to Raoul)
Turn around and go back.

RAOUL
It's a one way street. I have to go
around the block.

BIG
By the time we go around the block
she'll be gone. No one's behind us -
- Turn around!

87 EXT. 41ST STREET -- CONTINUOUS -- FALL 87

Big's car makes a QUICK three-point turn and starts back up
the one-way street as Carrie's limo turns onto it.

88 INT. BIG'S CAR -- CONTINUOUS -- FALL 88

Raoul sees the limo -- coming.

RAOUL
I think this is them.

BIG
Pull over. Pull over.

Big's car pulls over, as the limo approaches. Big powers down
his window -- as the limo passes, he sees Carrie in the
window --resting her head against the glass, listless.

BIG (CONT'D)
Carrie!

Carrie looks up, and see's Big. He smiles an apologetically
smile. Her limo keeps on moving. Big watches it go. Until...

89 EXT. 41ST STREET -- CONTINUOUS -- FALL 89

The limo SCREECHES to a halt. The back door flies open and
Carrie almost leaps out. Big sees her, he looks relieved.

She hurries up the street to Big's car holding her bouquet. Big gets out of his car just as Carrie reaches him.

BIG
I freaked out for a minute -- but --
I'm ready now --

Carrie HITS him with her bouquet. It's a violent direct hit on his face. He recoils. She hits him again, hard... a wounded sound escaping her throat.

BIG (CONT'D)
Carrie!

She hits him again. He ducks back into the car for protection. She hits the bouquet on the roof of the car -- the flowers start breaking apart and flying everywhere.

CARRIE
I knew you would do this -- I knew
it!

Miranda reaches Carrie and holds her back by her waist. Big gets back out of the car and starts over to her.

BIG
I'm sorry -- I just --

With all she has left, she throws the broken bouquet at him.

CARRIE
You left! I am humiliated!

Carrie starts crying. Charlotte has arrived. Carrie turns and falls into her arms. Miranda and Charlotte lead her away. Big starts over to follow.

BIG
Carrie, wait --

Charlotte whips her head around and stares him down.

CHARLOTTE
No!

He stops in his tracks. A WAITRESS (20's) at the Brant Park Cafe nearby "over-pours" water into a CUSTOMER'S glass -- riveted by the scene. Miranda and Charlotte move Carrie back into the limo. A CAB comes down the street and HONKS at Big standing in the road; dazed.

90 INT. CHARLOTTE'S APARTMENT/STUDY -- LATER -- FALL 90

Carrie sits in a chair. She is holding a glass and has an
Hermes blanket wrapped around her.

Miranda sits nearby holding a bottle of vodka. Samantha paces, working on her iPhone.

CARRIE
I thought I would still be in
extreme pain but I'm feeling
nothing.

Carrie reaches over and holds out her glass.

CARRIE (CONT'D)
I'd like a little more nothing.

Miranda nods and pours some more vodka into it...

CARRIE (V.O.) (CONT'D)
I had gone from Little Women to
Little Drunk Women.

Charlotte enters and looks over at Carrie, soulfully.

CARRIE (CONT'D)
Yes, I'm still jilted.

SAMANTHA
What the hell got into him? He was
perfectly fine at the dinner.

Miranda sips her vodka -- should she say anything?

CARRIE
I knew it when he called last
night. I could tell.

SAMANTHA
Why didn't you say anything?

She shrugs and sips.

CARRIE
Didn't want to believe it. Didn't
even want to say it out loud.
(beat)
And now I have nowhere to love --
(beat; then)
I meant live. I have nowhere to
live.

CHARLOTTE
You'll stay here.

CARRIE
Forever.

Sex and the City: The Movie - Cherry Revs. 11/04/07 65A.

She sips. Charlotte looks at her, concerned.

CHARLOTTE

Maybe you should eat something.

She shakes her head. Charlotte looks at the others.

CHARLOTTE (CONT'D)

Anyone hungry?

They shake their heads; no.

CARRIE

Well, if you change your minds, I know where we can get one hundred beef, seventy-five fish and twenty-five vegetarian meals.

She sips. Charlotte rubs her back. She sips.

CARRIE (CONT'D)

And my clothes. All my clothes. I can never go over there again. How am I going to get my clothes?

SAMANTHA

Oh, honey -- I can hire people to do all that. Anything you need.

CARRIE

A hit man?

(beat)

I have nothing to wear but a wedding gown.

CHARLOTTE

You have your honeymoon stuff here.

CARRIE

There's the silver lining. A honeymoon to a romantic Mexican resort that's pre-paid on my credit card because I wanted to surprise the man who jilted me.

SAMANTHA

I can get you out of that. Worse comes to worse -- I'll say there was a death or something.

CARRIE

Wasn't there?

She sips, looking sad.

90A INT. CHARLOTTE'S APARTMENT/LILY'S ROOM -- LATER 90A

Charlotte leans down and tucks in the sleeping Lily. She picks up a "Chinese baby doll" and nestles it under Lily's arm, then turns and starts out.

91

INT. CHARLOTTE'S APARTMENT/HALLWAY -- CONTINUOUS

91

Miranda is standing in the hall as Charlotte enters from Lily's room.

MIRANDA

I did something really bad -- I think.

Charlotte looks at her.

MIRANDA (CONT'D)

I said something to Big. At the rehearsal dinner.

CHARLOTTE

What do you mean?

MIRANDA

It was right after Steve showed up. I was upset... Big came up to me -- and I said something like: You're crazy to get married.
(off her look)
It just came out.

Charlotte nods trying to understand.

MIRANDA (CONT'D)

Do you think it was totally the reason?

CHARLOTTE

(cutting her a break)
No, no, no. Big has been weird about marriage for years.

MIRANDA

I keep thinking I should tell Carrie.

CHARLOTTE

No, no. This is a really bad time to even mention it - no, no, no. Find another time. Later.

Samantha comes down the hall. She is energized.

SAMANTHA

Well, turns out, I couldn't get her out of the honeymoon -- but I got us in.

MIRANDA

What?

SAMANTHA

I just booked us three seats on the flight. Mexico here we come.

Charlotte and Miranda react; completely thrown.

MIRANDA

I can't go to Mexico. I have a job.

Samantha indicates Carrie -- sitting in the den staring off to nowhere, deeply sad -- Devastated.

92 EXT. MEXICAN RESORT/ROAD -- SUNSET

92

A lush tropical road with a view of the sun setting on the ocean. A large open air GOLF CART comes around the bend holding the girls. Carrie's hair blows in the breeze, her sunglasses firmly in place.

93 EXT. MEXICAN RESORT/HOUSE -- A LITTLE LATER

93

A gorgeous romantic private house surrounded by tropical splendor. The cart arrives in front. The DOORS are open and PAULO (38) the BUTLER stands there holding a tray with two beautiful tropical drinks. He is surprised when he sees the four women, but he covers, effortlessly.

PAULO

Welcome to Mexico.

SAMANTHA

Buenos dias.

Carrie gets out of the cart and goes into the house -- followed by Charlotte and Miranda. Samantha arrives and picks up a drink off the tray.

PAULO

I'm sorry. I am confused. I am waiting for a Mr. And Mrs. Preston.

SAMANTHA

Honey, you'll be waiting for a long time.

She sips the drink, then looks at him, "familiar."

SAMANTHA (CONT'D)
We'll talk.

94 INT. MEXICAN RESORT HOUSE/MAIN ROOM -- CONTINUOUS 94

Charlotte and Miranda stand looking at the gorgeous, romantic private Mexican bungalow. Samantha enters; looks.

SAMANTHA
This... will kill her.
(beat)
Where is she?

CHARLOTTE
In the powder room.

95 INT. MEXICAN RESORT HOUSE/POWDER ROOM -- CONTINUOUS 95

Carrie stands looking in the mirror. She takes off her sunglasses. Her eyes are red, red, red. She splashes water on her face and looks at herself in the beautiful Mexican mirror.

96 INT. MEXICAN RESORT HOUSE/MASTER BEDROOM -- MOMENTS LATER 96

Paulo leads Miranda, Charlotte, and Samantha into the romantic bedroom suite. On the bed -- rose petals are scattered in the shape of a large heart.

MIRANDA
Oh My God!

Miranda and Charlotte quickly grab the bed cover and jerk it up -- throwing all the rose petals off. Paulo watches. Miranda addresses him in a very intense WHISPER.

MIRANDA (CONT'D)
No more honeymoon stuff. This is
very important. Have I made myself
clear?

97 INT. MEXICAN RESORT HOUSE -- CONTINUOUS 97

Carrie exits the powder room, her sunglasses in her hand. She stands in the entry way; alone. She looks out at the main room; the beautiful view, the romance. Her eyes start to water. A PORTER enters with the bags. Carrie hides her face, acknowledging him with a nod.

98 INT. MEXICAN RESORT HOUSE/MASTER BEDROOM -- CONTINUOUS 98

Carrie enters and moves directly to the bed, past Charlotte where Miranda is sitting talking on her cell.

MIRANDA

Magda -- I'll talk to you tomorrow

Miranda hangs up as Carrie crawls onto the bed and lays down. The pink sunset light floods across her face.

SAMANTHA

Well, it's a gorgeous sunset.

CARRIE

Close the shutters.

Paulo moves over to the window and starts closing the shutters. The sun is slowly shuttered out.

CARRIE (CONT'D)

All of them.

Carrie closes her eyes. DARKNESS falls across her face.

99 INT. MEXICAN RESORT HOUSE/MASTER BEDROOM -- MORNING 99

The room is dark except for the bright sunlight straining to get in between the cracks of the closed shutters. Carrie is asleep. Miranda sits on the bed. Carrie stirs, half waking... Miranda smiles.

MIRANDA

Morning.

CARRIE

Did I dream it?

Miranda shakes her head, no. Carrie closes her eyes, falls back asleep.

100 INT. MEXICAN RESORT HOUSE/MASTER BEDROOM -- DUSK 100

Dark. Carrie is still asleep. Charlotte sits on the bed. She gently shakes Carrie. Carrie opens her eyes.

CHARLOTTE

Carrie, it's dinner time. You slept the whole day.

CARRIE

So?

Carrie closes her eyes. Charlotte exhales, concerned.

101 INT. MEXICAN RESORT HOUSE/MASTER BEDROOM -- MORNING 101

A "tingling of glass" sound wakes Carrie. She opens her eyes and looks. Samantha is just sitting on the bed with a breakfast tray.

SAMANTHA

Honey, you have to eat a little breakfast.

CARRIE

I'm tired.

SAMANTHA

Eat something and you can go back to sleep.

Samantha holds up a bowl of yogurt. Carrie adjusts on her pillows a little. Samantha feeds Carrie a spoonful of yogurt. Carrie looks at her. Samantha nods.

102 EXT. MEXICAN RESORT HOUSE/PATIO -- LATER 102

Samantha, Miranda and Charlotte are sitting having lunch. Charlotte opens a pre-packaged "snack pack" chocolate pudding. She peels the lid off, takes a spoon and starts eating.

SAMANTHA

With all this gorgeous fresh food you're just going to eat that pudding crap the entire trip?

CHARLOTTE

It's the only thing in the pantry that's totally safe.

(holding up lid)

See. Made in Poughkeepsie. I don't want to chance it.

MIRANDA

It's a five-star resort.

CHARLOTTE

It's Mexico.

The bedroom door opens. Carrie walks out. The sun hits her eyes. She squints.

CHARLOTTE (CONT'D)

Carrie!

CARRIE

Is there coffee?

103 EXT. MEXICAN RESORT HOUSE/PATIO -- LATER

103

All four girls are laying in the sun in bathing suits reading magazines. Miranda re-adjusts her body, stretching out on her beach chair.

MIRANDA

The sun feels nice.

Samantha looks over at her and notices something.

SAMANTHA

Jesus, honey. Wax much?

Miranda looks up at Samantha. Samantha indicates her swimsuit crotch area...which is badly in need of a wax. Miranda grabs her towel and covers her crotch area.

MIRANDA

-- What? I didn't know I was going to be in a swimsuit.

Carrie and Charlotte look up from their magazines.

CHARLOTTE

What are you talking about?

MIRANDA

I forgot to get a wax.

SAMANTHA

Since when -- 1998?

Carrie looks away, resumes reading.

MIRANDA

I've had other things on my mind.

SAMANTHA

I could be on death row and not have that situation.

MIRANDA

Well, when you're married, Samantha -- you have a different set of priorities.

SAMANTHA

Honey don't blame marriage --
(re: Charlotte)

This one's married -- and she's not growing a national forest. How do you even cross your legs?

(beat)

Let me make you a spa appointment -- Any thicker and you won't be able to find it.

Miranda gets up from the chair and looks at her, mad.

MIRANDA

So what -- It's my fault?! I let the sex go out of our marriage! I deserve what I got. Thanks for understanding.

She walks away. Samantha calls after her.

SAMANTHA

Honey, I'm sorry. That's not what --

MIRANDA

I'm fine!

Miranda goes inside. Carrie throws her magazine down.

CARRIE

Let's go down to the hotel for dinner on the beach tonight.

CHARLOTTE

Really?

CARRIE

Yeah. I've got to do something to pull me out of my Mexicoma.

SAMANTHA

Oh, honey... you made a little joke. Good for you.

Samantha nods. Charlotte smiles; encouraged.

104

EXT. MEXICAN RESORT/HOTEL RESTAURANT -- LATER

104

A romantic open-air restaurant on the beach. A MARIACHI BAND is serenading HONEYMOON COUPLES. A MALE HOST leads the girls across the small dance floor to their table. As they walk Miranda notices a slow dancing TWENTY-SOMETHING HONEYMOON COUPLE kissing -- very much in love.

MIRANDA

(to Carrie)

Don't look to your --

CARRIE

Too late.

They arrive at their table and the host places down MENUS. FELIX, (40) the waiter comes up to them.

MAITRE' D

Buenos notches. My name is Felix,
I'll be your server.

SAMANTHA

(to Felix)

Felix -- We'll start with quatro
margaritas.

CHARLOTTE

No, I'm not drinking. Just bottled
water.

CARRIE

(to waiter)

I'll drink hers.

FELIX

May I have your room numbers?

CARRIE

We're staying in one of the private
houses. Number three.

He looks down onto a list he is holding, then up to Carrie.

MAITRE' D

Very good, Mrs. Preston.

The waiter smiles and walks away.

CARRIE

That was like taking a bullet.

Miranda, Samantha, and Carrie look at the menu. Charlotte reaches into her purse and pulls out a little pudding and places it on the table. They all look at her.

MIRANDA

Charlotte had pudding in her Prada.

Samantha laughs. Miranda smiles. Carrie looks.

CARRIE

Will I ever laugh again?

(beat; then)

I'm serious.

MIRANDA

Yes.

CARRIE

When?

MIRANDA

When something is really, really funny.

The Mariachi band strolls by playing.

CARRIE

Thank god for that Mariachi band or I'd be able to hear my own thoughts.

Felix re-enters with the drinks.

SAMANTHA

Fabulous -- and keep them coming.

104A EXT. MEXICAN RESORT/HOTEL RESTAURANT -- LATER

104A

Food is on the table -- but Carrie, Miranda and Samantha are mostly drinking. Charlotte is eating her pudding.

CARRIE

After everything I know... After twenty years of everything we've learned -- I threw it all away for the thrill of putting his name on the honeymoon suite.

(beat)

If I met me now -- I wouldn't know me.

SAMANTHA

Well, as long as we're going down this road.

They look at her -- she sips her cocktail.

SAMANTHA (CONT'D)

I can't believe my life revolves around a man. On what planet did I allow that to happen?

CHARLOTTE

You love him.

SAMANTHA

Does that mean saying his name fifty times more a day than I say my own? Does it mean worrying about him and his needs before me and mine? Is it all about the other person? Is that love?

MIRANDA

No, that's marriage.

CARRIE

So, you're saying marriage is a bad thing? Good to know right about now.

Samantha looks down at her gardenia ring.

SAMANTHA

Even this ring. I wanted to buy this for myself. That meant something to me. To be able to do that. Then, he buys it for me.

CHARLOTTE

Because he knew how much you loved it.

SAMANTHA

Yes. But now, every time I look down at it... I see him. Not me.

CHARLOTTE

You could look at it and see a man who loves you and wants you to be happy.

SAMANTHA

No, you could look at it and see that. I'm Samantha.

The Waiter walks over --

SAMANTHA (CONT'D)
We'll take another round.

CHARLOTTE
Another?

SAMANTHA
Relax -- we're on vacation.

CARRIE
Technically -- we're on my
honeymoon.

MIRANDA
No-- I think we're on their
honeymoon.

She points to the TWENTY-SOMETHING COUPLE at a nearby table--
who have progressed to graphic French kissing.

MIRANDA (CONT'D)
(call to them)
It's all so hot -- three days in.

104B EXT. MEXICAN RESORT/HOTEL RESTAURANT -- LATER

104B

The GIRLS are pretty much the only ones left in the
restaurant. Empty drink glasses.

CARRIE
He couldn't get out of the car.
After everything he'd already put
me through -- he couldn't make the
effort and get out of the car? I
made the effort -- I put a bird on
my head.

MIRANDA
Was that what that was?

CARRIE
Yes.

MIRANDA
I thought it was just feathers.

CARRIE
No. It was a bird.

CHARLOTTE
It was beautiful.

CARRIE

He's a bad guy. Always was. Bad guys do bad things.

MIRANDA

And good guys do bad things. The good guys screw you and the bad guys screw you.

SAMANTHA

And the rest of them don't know how to screw you. Trust me-- I've done the leg work.

MIRANDA

And that was all Steve had -- didn't have money -- didn't have a career. He was the good guy bartender with a big dick.

The all look over at her and react.

SAMANTHA

How big?

CHARLOTTE

I don't want to know this.

SAMANTHA

Eat your pudding.

MIRANDA

Nine. Like -- nine and change.

CARRIE

That's nice. Kinda balances off the one ball.

SAMANTHA

You can't forgive a man with a dick over nine inches?

(off Miranda's "no")

Well, honey, if you can't -- some other woman will.

Felix comes up to the table.

FELIX

Ladies -- the bar is closing.

CHARLOTTE

Thank God.

CARRIE
(to Felix)
Mrs. Preston will take the check.

SAMANTHA
And a bottle of tequila.

Charlotte's eyes widen. Felix nods.

104C EXT. MEXICAN RESORT/HOTEL RESTAURANT -- LATER 104C

The STAFF are stacking chairs -- The Mariachi band plays.
Carrie, Miranda and Samantha are on the beach wading into the
water. Charlotte is just off the dance floor -- holding their
shoes.

CHARLOTTE
(calling)
Don't go all the way in -- there
may be sharks!

106

EXT. MEXICAN RESORT HOUSE/PATIO -- DAY

106

Carrie, Miranda and Samantha are laying in the shade. Miranda is working on her laptop. Carrie is cautiously studying her cell phone. She reads the message "window".

CARRIE

"Mail box full."

SAMANTHA

No time like the present.

CARRIE

Not ready to face it all yet.

Carrie puts down the phone. Charlotte walks out of the house wearing a workout outfit.

CHARLOTTE

I'm going for a run and then to the gym for pilates. Anyone want to --

They all shake their heads: no. Charlotte trots away.

MIRANDA

Good news. Just got an e mail from your buyer's attorney -- they have agreed to sell you back your old apartment at that escalated price.

(reading)

And "are willing to vacate by the time you return -- pending an additional financial offer."

CARRIE

Well, apparently you can go home again -- but it'll cost you.

SAMANTHA

Now -- lets work on getting your things there.

Samantha picks up her iPhone and starts working as Miranda types an e mail response. Carrie watches them; touched.

CARRIE

You two could rule the world.

107 INT. RESORT/GYM CHANGING ROOM-- CONTINUOUS

107

Charlotte is showering after her workout.

CARRIE (V.O.)

After her workout Charlotte couldn't help but think about how truly blessed she was. This week had made her feel more grateful than ever for her happy marriage.

Charlotte closes her eyes, lets the water flow over her.

CARRIE (V.O.) (CONT'D)

And while picturing her loved ones at home in New York, she forgot where she was...

Charlotte opens her mouth, shower water goes in.

CARRIE (V.O.) (CONT'D)

And opened her mouth.

Charlotte suddenly realizes what she's done. She spits the water out. A panicked look on her face.

108 EXT. MEXICAN RESORT/PATH -- LATER 108

Charlotte walks along, looking refreshed. There's a GURGLING sound in her stomach. Her eyes WIDEN. She walks quickly.

109 EXT. MEXICAN RESORT/PATH -- MOMENTS LATER 109

Charlotte is moving oddly. Walking on the balls of her feet. She passes a WORKER who is pruning the bushes.

WORKER
Hello Miss.

Charlotte shakes her head; not now. He looks at her.

110 EXT. MEXICAN RESORT HOUSE/PATIO -- MOMENTS LATER 110

Carrie and Samantha sit reading. Charlotte hurries across the patio -- a CRAZED LOOK on her face.

CARRIE
Sweetie -- what's --

She shakes her head: NO and moves quickly to a door. She tries the handle -- it's LOCKED. NO!

SAMANTHA
That's locked -- Use the other--

Charlotte starts - but stops, cold. She has the look of a trapped animal on her face. Then - BAM, BAM, BAM, BAM. Charlotte's eyes WIDEN. They watch -- stunned.

CARRIE (V.O.)
And just like that, Charlotte
Pookeepsed in her pants.

Miranda opens the door and stands there. Takes in the scene.

MIRANDA
Did you --

CHARLOTTE
Shut up, shut up, shut up.

Charlotte duck waddles across the patio to the open door. Carrie, Samantha and Miranda look at each other. Carrie BURSTS out laughing. She laughs till her eyes water.

CARRIE (V.O.)
Miranda was right -- when something
was really, really funny -- I
laughed.

111 EXT. MEXICAN CLIFFS -- LATER 111

Carrie sits overlooking a magnificent view of the ocean. She has her cell phone in her hand. She pushes a button and listens to the first message.

VOICEMAIL (V.O.)
First message. Received: Saturday,
September twentieth; twelve-thirty
P.M.

BIG (V.O.)
Hey babe -- I need to talk to you
before you leave for the -- .

Carrie impulsively THROWS her phone off the cliff. It sails through the air. The sun glistens off the pink crystals as it falls to the ocean below.

112 EXT. CARRIE'S BUILDING -- DAY -- FALL 112

Raining. A MANHATTAN STORAGE TRUCK drives away from the front of Carrie's building revealing... Carrie - standing in her front doorway. She exhales, turns and walks back inside.

113 INT. CARRIE'S APARTMENT -- MOMENTS LATER 113

CARRIE swings open the front door -- her living room is filled with boxes of her clothes, a few of her furniture pieces -- many, beautifully wrapped wedding gifts -- and her wedding gown.

CARRIE (V.O.)
There was no better time I could
think of to hire an assistant.

114 INT. STARBUCKS -- DAY -- FALL 114

Carrie sits across from A SPOILED LABEL QUEEN (22) wearing expensive clothes.

SPOILED LABEL QUEEN

Ummm, no. I don't lift boxes. Yeah,
definitely - No.

115 INT. STARBUCKS -- LATER -- FALL

115

A LARGE PARTY GIRL (34) Low cut blouse; very relaxed.

PARTY GIRL

I love your books. You're shit's
brilliant.

CARRIE

Um, Cathy... You seem drunk.

PARTY GIRL

Little bit. Never got to bed last
night.

(beat)

But I type like a motherfucker.

116 INT. STARBUCKS -- LATER -- FALL

116

A mousey BUSINESS GUY (23) in a tweed suit and tie.

BUSINESS GUY

I have a degree in finance from
Princeton and for the last two
years I have been assistant to a
V.P. at Merrill Lynch.

CARRIE

(polite/lost)

And why do you think you're right
for this job?

He glances at his feet. Carrie looks down. He is wearing high
heels.

117 INT. STARBUCKS -- LATER -- FALL

117

Louise (22) African-American -- she holds a LOUIS VUITTON
DENIM PURSE.

CARRIE

So, you're from St. Louis?

LOUISE

That's right. Louise from St.
Louis.

Carrie smiles, looks down at her resume.

CARRIE

Have you ever been a personal assistant?

LOUISE

No, but I'm the oldest of six kids, so I can pretty much handle anything you got.

CARRIE

Six kids? What was that like?

LOUISE

Crowded. I had to move to New York just to get some room. And where'd I wind up? A one bedroom apartment with three roommates.

CARRIE

(laughs; then)

Aside from the space issue... why'd you move to New York?

LOUISE

To fall in love.

Carrie is taken aback.

LOUISE (CONT'D)

What? That's corny, right?

CARRIE

No, it's just -- so -- honest. I don't think I've ever heard anyone say that in a long time.

Louise looks at her, owns it. Carrie smiles, sold.

CARRIE (CONT'D)

Well... Louise from St. Louis... I have just one more question.

(beat)

How does an unemployed girl with three roommates afford the Patchwork Denim Bowley Louis Vuitton bag?

LOUISE

It's rented. "Bag, Borrow or Steal." It's like Netflix for purses.

CARRIE

No! How can I not know about this?

LOUISE

Girl, stick with me, I'll hook you up.

118 INT. CARRIE'S APARTMENT-- DAY -- FALL 118

The room is now half-empty of the presents. Louise sits in the middle of the clutter -- busy writing out note cards.

CARRIE (V.O.)

And she did hook me up.

119 INT. CARRIE'S APARTMENT -- DAY -- FALL 119

The space is much more orderly. Louise is kneeling on the floor taking books out of boxes and placing them on in piles on the floor. Carrie enters -- amazed at the progress. Her phone rings. Louise answers it instantly.

LOUISE

Carrie Bradshaw... This is Louise.

(listens; then repeats)

Anne From the New York Observer...

She looks over at Carrie, who shakes her head: No.

LOUISE (CONT'D)

I'll let her know you called.

She hangs up and continues working. Carrie watches her.

120 INT. CARRIE'S APARTMENT -- DAY -- FALL 120

Louise directs two DELIVERY MEN who are carrying a NEW MATTRESS into the bedroom. Carrie watches from her closet surrounded by boxes.

CARRIE (V.O.)

After only three days -- I began to think of her as Saint Louise from St. Louis.

121 INT. MIRANDA'S OFFICE -- DAY 121

Miranda is sitting at her desk, eating a take-out salad while talking on the phone.

MIRANDA

(into phone)

No, I can't be more patient. Your
agency has had three weeks to find
me an apartment.

The office door opens -- A TWENTY-SOMETHING ASSISTANT enters
and places some documents on the desk in front of her.
Miranda signs as she chews and talks.

MIRANDA (CONT'D)

No -- I told you... It has to be in
Manhattan. Because it does.

(MORE)

MIRANDA (CONT'D)
How hard could it be to find
something just on the other side of
the Brooklyn Bridge?

The assistant takes the documents and starts away.

MIRANDA (CONT'D)
(into phone pissed)
On second thought -- Forget it. I
could do a better job myself.

Miranda hangs up, exhales. Bites her salad. Determined.

122 EXT. LOWER EAST SIDE -- LATER

122

An ethnically diverse neighborhood with ethnically diverse
PEOPLE. Miranda walks with Brady. A WIDE EYED Magda walks
next to her.

MIRANDA
According to New York Magazine,
this is the new up-and-coming
neighborhood.

A CAUCASIAN YUPPIE DAD (32) with a BABY in a snugly comes out
of bodega. Miranda turns to Magda.

MIRANDA (CONT'D)
See! Wherever he's going is where
we need to be.

Miranda, excited about the hunt --picks up the pace following
after the dad. Magda hurries as best as she can.

123 EXT. LOWER EAST SIDE STREET -- LATER

123

Miranda, Brady and Magda walk around a corner.

MAGDA
I've been here before -- This was
all Ukrainian area.

Miranda spots a U-HAUL truck parked in front of a building.

MIRANDA
Coming or going?

TWO NYU-TYPE KIDS come out of a building carrying boxes.

MIRANDA (CONT'D)
Going. Oh boy. Lets go.

She starts down the street with a clip.

124 EXT. LOWER EAST SIDE -- LATER 124

Magda is standing out in front of the apartment building with Brady. She looks -- A HOT LOOKING LATIN GUY (29) with tattoos is sitting on the stoop with a pitbull.

125 INT. LOWER EAST SIDE APARTMENT -- MOMENTS LATER 125

Miranda peeks into the empty apartment. Nice size, brick wall, big windows with a view of a colorful jungle gym on a play ground across the street. Her heart starts racing.

126 EXT. LOWER EAST SIDE APARTMENT -- MOMENTS LATER 126

Miranda comes out of the building out of breath as the NYU kids are going back in.

MIRANDA
Hi. I'm interested in the apartment.

NYU KID
Get in line.

MIRANDA
I understand but -- who would I talk to about it?

NYU KID
The super.

He points to a SIGN in LOBBY. The name: Lovro Klujcik and a telephone number. Miranda writes it down.

MIRANDA
Lovro... -- and I have no idea.
(attempting to pronounce)
Ku...

MAGDA
(amazed)
Kljuic. Lovro Klujcik. I know him.

MIRANDA

No way.

MAGDA

We were couple -- long time ago.

MIRANDA

(can't believe her luck)

No way -- You dated?

MAGDA

Haven't seen him since his wife died.

MIRANDA

He's single?

Magda shrugs as if to say: So what? Miranda smiles.

127 INT. SPANISH HAIR SALON -- LATER -- FALL

127

Spanish music plays. Two female HAIRDRESSERS work on two Dominican WOMEN CUSTOMERS. Magda sits under a hair dryer -- her top lip white with cream bleach. Miranda is next to her, dialing on her cell. Brady plays nearby with two Dominican KIDS (5,6).

128 EXT. APARTMENT BUILDING -- LATER -- FALL

128

Miranda stands at a gate and pushes the buzzer marked "Klujcik." A door under the stoop opens revealing LOVRO KLUJCIK, a Croatian man about Magda's age.

LOVRO

No, no... I told you on phone...
the apartment is --

He looks past Miranda and sees Magda -- standing there with brown hair and wearing make-up. His face lights up when he sees her.

LOVRO (CONT'D)

Magda? Is this you?

She smiles. Shy. He beams at her. He opens the gate, saying something to her in his native tongue. Magda smiles.

CARRIE (V.O.)

As much as Miranda wanted to pat herself on the back for finding her new apartment in just one afternoon... in the end, she knew --

Miranda watches, thrilled as they converse.

CARRIE (V.O.) (CONT'D)
It was a Lovro connection.

129 INT. BEACHOUSE/BEDROOM -- NIGHT

129

SAMANTHA and SMITH have just finished making love. They are face to face.

SAMANTHA
That was really hot.

SMITH
Hmmm. You were kind of distant.

SAMANTHA

Distant? You're still in me.

He gently moves off her and reclines next to her.

SMITH

You want to talk about it?

SAMANTHA

When have I ever wanted to talk about it?

SMITH

Okay. I'll talk about it. Your best friends get screwed over by their guys -- how can you not get distant?

SAMANTHA

It's more than that -- lately, I haven't been feeling a connection to --

SMITH

What? Me?

SAMANTHA

No -- to -- it -- here. I have no real connection to our life here.

SMITH

What life here? Seriously -- all I do is work -- and you run off to New York every chance you get.

SAMANTHA

Not every chance I get. Only for the A-list things.

(beat; then)

And my managing you -- it's all too much. I'm starting to resent it. For the last two years it's been all about you.

SMITH

Well, for the first three years it was all about you.

SAMANTHA

I know. That was so much more fun.

SMITH

Maybe we need to make an effort to
reconnect -- spend more time
together -- away from the business.
Less me, less you -- More us.

130 INT. BEACHOUSE -- DAY -- FALL

130

Samantha is on the phone, looking out at the ocean.

SAMANTHA

So, I won't be coming to New York for a while. We're going to spend some time reconnecting on the weekends... do the "LA couple thing."

131 EXT. NYC STREETS -- CONTINUOUS -- FALL

131

Intercut with Carrie at a public pay phone.

CARRIE

Yeah, hi, can you put on Samantha?

SAMANTHA

Really. At first I was all: "You can't tell me what I can do" -- but then, I had to admit he had a point.

CARRIE

You people and your relationships.

OPERATOR (V.O.)

Please deposit another eighty-five cents.

SAMANTHA

Honey, a pay phone? Where's your cell?

CARRIE

At the bottom of the ocean in Mexico.

SAMANTHA

Want me to hook you up with a new one?

CARRIE

No, not yet. No phone -- no calls, no calls-- no questions, no questions-- no explaining no wedding.

Carrie puts coins into phone. She is wearing gloves.

CARRIE (CONT'D)

Plus, It's an excuse to break out the gloves.

132 EXT. BEACH -- DAY -- FALL 132

Samantha and Smith run into the surf in their wetsuits with surfboards.

CARRIE (V.O.)
When Samantha Jones decides to do something...

133 EXT. BEACH -- LATER -- FALL 133

Samantha and Smith are starting to make love on the beach as the waves crash on them.

CARRIE (V.O.)
... She does it all the way.

A BEACHCOMBER with a metal detector, watches nearby.

134 INT. COOKING CLASS -- DAY -- FALL 134

A cooking class with other COUPLES. A CHEF watches as Samantha and Smith roll sushi.

CARRIE (V.O.)
She and Smith did all the upscale L.A. couple things. Sushi...

135 INT. UPSCALE TANNING SALON -- DAY -- FALL 135

Samantha and Smith stand next to each other wearing paper underwear. Two technicians spray tan them.

CARRIE (V.O.)
... Spray tanning.

136 EXT. HOLLYWOOD BENEFIT -- NIGHT -- FALL 136

The Red carpet backdrop reads: HOLLYWOOD SAVES AFRICA

Smith and Samantha are being photographed. She is wearing a full-on African-inspired over the top fashion statement.

CARRIE (V.O.)
... And saving Somalia... Samantha-style.

137

INT. CARRIE'S APARTMENT -- DAY -- FALL

137

Carrie sips a latté while sorting through a stack of papers.
Louise is working on Carrie's computer.

LOUISE

Carrie Bradshaw's web page is a
mess.

CARRIE

-- Interesting -- so is Carrie
Bradshaw.

Louise laughs. Carrie sips her latte.

CARRIE (CONT'D)

Come on -- When are we going to get
to the really important things like
unpacking my closet?

LOUISE

One thing at a time. Are you ever
going to answer these emails?

CARRIE

Yes.

LOUISE

When?

CARRIE

Now?

LOUISE

Okay -- I'll read -- you tell me
what to do.(beat) Vitaminsforless.
Delete. Right?

CARRIE

So right.

Louise deletes it -- Looks at next e mail.

LOUISE

Who's John@jjpny.com.?

Carrie freezes -- Louise looks up.

LOUISE (CONT'D)

Oh, shit -- that's him, right?

Carrie turns the lap-top around to face her and looks.

JOHN@JJPNY.COM: "I'M SORRY."

She clicks the email open; breathless. One sentence:

"I don't know what to say."

She swings the laptop back around to Louise.

CARRIE

Delete.

Louise looks at her, unsure... then deletes.

CARRIE (CONT'D)

And -- isn't there some cyberspace
place that you can send those so
that I never have to see an email
from him ever again?

(off her nod)

Do that please.

LOUISE

You sure you want to end all
communication with him?

Carrie nods. Louise nods.

138 INT. CHARLOTTE'S APARTMENT/LILY'S ROOM -- DAY -- FALL 138

Carrie is reading Cinderella to Lily who sits in her lap.
They are on Lily's bed - surrounded by her dolls.

CARRIE

(reading)

"And Cinderella and Prince Charming
lived happily ever after."

(beat; looks at her)

This is a fairy tall sweetheart.
Things don't always happen like
this in real life -- you should
know that now.

LILY

Again!

Carrie flips back to the front. Lily is all smiles.

CARRIE

And another one bites the dust.

Charlotte walks into the den with her coat on. She smiles.

LILY
Mommie home!

139 INT. CHARLOTTE'S APARTMENT/HALL -- A LITTLE LATER 139

Charlotte walks Carrie to the front door.

CHARLOTTE
Thanks for watching her while I
went to the doctor.

CARRIE
(pulling on coat)
Sure. Everything okay?

CHARLOTTE
I'm pregnant.

Carrie looks at her. Charlotte smiles.

CARRIE
How?

CHARLOTTE
My doctor said sometimes when women
stop trying -- it can happen. She
knows other couples that adopt and
then get pregnant.

CARRIE
Sweetie.

CHARLOTTE
Carrie -- I'm pregnant!

Happy, happy tears. Carrie hugs her.

CARRIE (V.O.)
I guess, in certain houses, fairy
tales do come true.

140 INT. DUANE READE DRUG STORE -- DAY -- FALL 140

Halloween costume aisle. Carrie and Miranda browse.

CARRIE
I can't believe you're even
dressing up.

MIRANDA

All the parents at Brady's school
dress up -- it's fun! Fun thought
up by a group of non-working
mothers with nothing else to do all
day.

Miranda stops, looks at the costumes hanging there.

MIRANDA (CONT'D)

Witch and -- "sexy kitten". That's
it? The only two choices for women.
Witch and Sexy kitten.

CARRIE

You said a mouthful there, sister.

Miranda holds up a mask of a ghoul screaming in horror.

MIRANDA

Maybe I should just wear this and a
business suit and go as myself.

CARRIE

(re; mask)

Speaking of monsters -- I got an
email from Big.

Miranda looks over at her.

CARRIE (CONT'D)

"I don't know what to say."

(beat)

Ah... then don't send an email.

MIRANDA

What were you expecting?

No idea. Miranda grabs a witch hat. They start walking away.
They round a corner, CHILD wearing a mask pops up.

CHILD

Boo!

Carrie smiles. The child walks away.

CARRIE

Gonna take a little more than that
to scare me after what I have been
through.

They start walking toward the check-out counter.

CARRIE (CONT'D)

And in the subject box: two words:
I'm sorry.

MIRANDA

Steve is all about "I'm sorry." I'm
sorry emails -- I'm sorry voice
mails -- I'm sorry flowers -- I'm
sorry cards. How about: don't do
anything to be: " I'm sorry" for.

CARRIE

Maybe he's sorry.

MIRANDA

Maybe Big is too.

CARRIE

Point taken.

(beat)

I still can't believe this happened
to me. I know it happened, but I
can't believe it happened. I lay
awake at night going over every
detail of the last week in my head.

MIRANDA

Carrie -- There's a detail I've
been meaning to tell you about --

Carrie spots something; GRABS Miranda's arm with horror.

CARRIE (V.O.)

And then I saw it...the only thing
scary enough to scare me after the
experience I'd been through.

On the rack in the front register -- Vogue!

141

INT. DUANE READE DRUG STORE -- MOMENTS LATER -- FALL

141

Carrie and Miranda stand looking at an open Vogue:

"The Last Single Girl: Carrie Bradshaw Gets Married."

MIRANDA

You look great, you look amazing.
So. That's the worst of it.

Carrie flips a page. She noticed something.

CARRIE

Wait -- what's that say? In the box
at the end?

MIRANDA

(reading)

"Editor's note: The wedding of
Carrie Bradshaw and John James
Preston was cancelled as this issue
went to press. Carrie Bradshaw
is...

Miranda stops reading. Carrie looks at her.

CARRIE

Is what?

Miranda doesn't want to respond. Carrie pushes the magazine
further away so she can read it.

CARRIE (CONT'D)

(reads)

"Carrie Bradshaw is still single
and living in Manhattan."

142 EXT. MANHATTAN STREETS -- LATER -- FALL

142

A wind kicks up, autumn leaves blow. Carrie walks down the
street, the Vogue under her arm, angry.

CARRIE (V.O.)

I didn't want to buy it - but I
figured it was one less Vogue in
New York.

143 INT. CARRIE'S APARTMENT -- LATER -- FALL

143

Carrie's door opens. Charlotte stands in the hall with Lily.

CHARLOTTE

I saw it. The pictures are
gorgeous.

CARRIE

Yes -- I'm a beautiful bride. Come
in.

They walk in, Carrie closes the door.

CHARLOTTE

Look, the people who don't know --
will only see the beautiful
pictures. The people who do know
will only see what an asshole he
is.

(beat; to Lily)

Mommy said a bad word.

CARRIE

(looks down to Lily)

Hi, honey.

Lily holds up a little baby pumpkin to Carrie.

CARRIE (CONT'D)

For me?

Lily nods. Carrie has to lighten up. She kneels to Lily.

CARRIE (CONT'D)

And what are you going to be for
Halloween?

LILY

Cinderella.

CHARLOTTE

Or -- we also brought Mulan.

Lily shakes her head: NO. Carrie smiles.

CHARLOTTE (CONT'D)

Would you like to go trick or
treating with us?

LILY

Yea!

CHARLOTTE

Just in our building -- if you feel
up to it.

LILY

Yea!

CARRIE

(How can I not?)

Yea!

144 INT. CHARLOTTE'S APARTMENT/HALL -- NIGHT -- FALL 144

Carrie knocks on Charlotte's front door. It opens. Charlotte stands there -- dressed as a cute cow. With udders on her belly. Harry is Uncle Fester. Lily is Cinderella in a MASK.

HARRY

No costume?

CARRIE

Look closer. I'm the scariest thing
in New York. Jilted at Forty-one.
Boo.

Harry Laughs. So does Charlotte...even Carrie smiles.

145 INT. CHARLOTTE'S BUILDING/HALL -- LATER -- FALL 145

They walk down the hall. Carrie is holding Lily's hand.

CARRIE

You know you have to give me some
of your loot, right?

Lily nods Carrie smiles. Harry knocks on a door. It opens. A
PARK AVE WOMAN (40), stylish - stands there with treats.

CHARLOTTE/HARRY/LILY

Trick or treat!

The woman smiles -- then suddenly, her smile fades.

WOMAN

Oh, Carrie, I saw Vogue -- I'm so
sorry.

Carrie reacts, mortified.

146 INT. CHARLOTTE'S BUILDING/HALL -- LATER -- FALL 146

Another door opens. A PREPPY WOMAN (36) is there.

CHARLOTTE/HARRY/LILY

Trick or treat!

REVEAL: Carrie's face -- hidden behind the Cinderella mask.

147 INT. HAIR SALON -- DAY -- FALL 147

A STYLIST is blowing out a woman with dark chestnut brown
hair. Reveal the woman's face: It's Carrie --

148 INT. STARBUCKS -- LATER THAT DAY -- FALL 148

Raining outside. Louise walks in, looks around.

CARRIE

Louise!

Double-take. Carrie is waving to her from a table.

LOUISE

Oh my Lord. I did not even
recognize you.

CARRIE

That's the point. My head is the
witness protection program.

LOUISE
I'm really feeling that look on
you.

Louise reaches into her purse to get something --

CARRIE
And I am feeling that Balenciaga on
you.

LOUISE
Mine till Tuesday.

Louise pulls out a cell phone and holds it out to her.

LOUISE (CONT'D)
Here -- time to re-join the world.

CARRIE
Already?

Louise nods. Carrie takes the phone.

LOUISE
Your new number... area code: 347 --

CARRIE
Hold, Hold, Hold. 347? No, no. I'm
a 917 gal. Always have been.

LOUISE
No longer available. Now, you're
347.

CARRIE
Great. Now even I don't recognize
me.

149 EXT. BEACHOUSE/DECK -- DAY -- FALL

149

Samantha sits on her deck. Her phone rings.

SAMANTHA
Samantha Jones.

CARRIE (V.O.)
Carrie Bradshaw --

150 EXT. NYC STREET -- CONTINUOUS -- FALL

150

Intercut with Carrie walking along.

CARRIE

-- Or I used to be.

SAMANTHA

Talk to me.

CARRIE

I'm a 347 area code. How tacky is that?

SAMANTHA

347 is the new New York.

CARRIE

I want the old New York with the old 917 and my old will to live.

SAMANTHA

Old New York, new New York -- honey -- at least it's New York.

She looks -- Dante is coming out of the surf in his wetsuit.

SAMANTHA (CONT'D)

Another hard thing about being in L.A? My "sex on a stick" next door neighbor. I can't stop looking at him.

CARRIE

Looking?

SAMANTHA

Just looking. After I saw Steve's face at the rehearsal dinner, I could never ---

Dante notices her on the deck. He gives her a sexy smile. She doesn't acknowledge it -- turns away and walks inside.

SAMANTHA (CONT'D)

But you should see this guy. Every night sex with a different partner. He's like --

(searching then realizing)

--Me. Five years ago.

CARRIE

Yes. When I was a 212.

Samantha strolls along Rodeo Drive.

CARRIE (V.O.)

And in an effort to stay out of her
house and out of trouble --
Samantha went shopping.

She notices a sidewalk "dog rescue station." Cute puppies
frolic and play in a wire pen.

In the back of the pen sits a tattered tiny DOG. Alone.
Samantha can't help but look at it.

CARRIE (V.O.) (CONT'D)
It certainly wasn't the cutest dog
in the pen - but there was
something about it --

The dog looks up at her -- Dark marks under its eyes. The
Rescue Woman (40) notices Samantha looking.

RESCUE WOMAN
She needs a good a home.
Interested?

Samantha shakes her head; "no."

CARRIE (V.O.)
And just as Samantha convinced
herself that the dog wasn't for
her.

The dog starts humping a stuffed animal.

RESCUE WOMAN
She's been fixed, but she hasn't
lost the urge.

152 INT. DOG GROOMER'S -- LATER -- FALL

152

Samantha holds the dog while talking to two GROOMERS.

SAMANTHA
And she needs a little eye work.
Anything you can do about these
stains?

The dog looks up at her. She looks down at it.

SAMANTHA (CONT'D)
(to dog)
Honey, I don't mince words.

153 EXT. RODEO DRIVE -- LATER -- FALL

153

Samantha and the dog walk out of Gucci in matching outfits...
looking fabulous. Three GUCCI SALESMEN follow them holding
large Gucci bags. They walk to her sleek Mercedes SUV --
parked at the curb.

Sex and the City: The Movie - Cherry Revs. 11/04/07 99A.

JUMP CUT TO: The back of the Mercedes SUV filled with shopping bags: Gucci, Prada, Dior -- the SUV hatch is closed, revealing Samantha's licence plate: I HEART NY. Samantha pulls away, the dog in her lap -- fur blowing.

154 INT. CARRIE'S APARTMENT -- NIGHT

154

Carrie and Louise are in the closet unloading clothes from the boxes. Carrie opens a wardrobe box -- It's the WEDDING GOWN. They both look at it - not knowing what to do.

LOUISE

Do you want me to get rid of it?

CARRIE

No, it's too beautiful. I'll just bury it deep in the back -- like I did my feelings.

Carrie closes the box back up. Louise watches; then.

LOUISE

Do you miss him?

CARRIE

(beat; then)

Every day. You know, it's weird -- I haven't cried very much at all. Maybe you're only allotted a certain amount of tears per man -- and I used mine up.

Carrie gently pushes the box away. Opens another.

LOUISE

Yeah. I know how you feel 'cause, my college boyfriend broke up with me last year. And I miss him all the time.

CARRIE (V.O.)

Suddenly, it dawned on me -- there were two broken hearts in my-walk in.

CARRIE (CONT'D)

Louise -- we need a cocktail. Grab your rental.

Carrie starts out. Louise grabs her purse and follows.

155 INT. THE CARLYLE HOTEL/BAR -- A LITTLE LATER -- FALL

155

Carrie and Louise are having cocktails.

LOUISE

And it threw me so hard 'cause, you know, I thought Will -- that's his name... was the love of my life.

CARRIE

What happened?

LOUISE

He said he loved me and all -- but didn't think I was "the one".

Carrie looks at her, nods.

LOUISE (CONT'D)

And that hurt. But -- you know -- whatever. I'm not going to give up on love.

CARRIE

Good.

LOUISE

Love is the thing, you know.

She holds up her key chain. The word "Love" in gold.

LOUISE (CONT'D)

See that. I'm bringing it to me all day long.

Louise gets a "text". She reaches over and looks. She smiles as she reads it. Carrie raises her eyebrow.

CARRIE

Oh, I remember that smile. Who's the guy?

LOUISE

Someone I just met. He wants me to meet him for a drink.

CARRIE

At 11:30? That's a bootie call.

LOUISE

No, it's not like that... he just got off work -- he's a waiter.

CARRIE

Louise, I may not get texts and I may not send texts -- but trust me: The sub-text of that text: Bootie.

Louise nods, then starts texting him.

LOUISE

But it's not a booty call if he
meets me.... right?

CARRIE

All right, then. You kids enjoy.
That's what your twenties are for.
Your thirties are to learn the
lessons.

Carrie stands up, throws some money on the bar.

CARRIE (CONT'D)

And your forties are to pay for
drinks.

155A S-C-E-N-E--O-M-I-T-T-E-D

155A

156 INT. CHARLOTTE'S APARTMENT -- DAY -- FALL

156

Charlotte sits on the couch, reading a magazine. The three
dogs near her. Harry enters.

HARRY

You going for your run?

CHARLOTTE

Um... no.

HARRY

You didn't go yesterday either.

CHARLOTTE

I know.

HARRY
Why is that?

CHARLOTTE
(snapping)
I don't feel like running!

HARRY
(as he goes)
Okay. Welcome to the house of
hormones.

157 INT. UPSCALE FURNITURE STORE -- DAY -- FALL

157

Carrie and Charlotte walk looking at furniture.

CARRIE
It's all about the desk. If I find
the desk, the writing will come.
And it better 'cause I'm using my
new book advance to pay the fancy
decorator.

CHARLOTTE
I think it's so great that you are
re-doing your entire apartment.

CARRIE
Out with the old --
(looks at price tag)
-- In with the overpriced.

Charlotte smiles. Carrie links arms with her.

CARRIE (CONT'D)
Hey, Harry called me and mentioned
you're not running.

CHARLOTTE
Why'd he do that?

CARRIE
'Cause he loves you... and he's
concerned.

CHARLOTTE
There is nothing to be concerned
about.

CARRIE
Did the doctor say it wasn't safe
or something?

CHARLOTTE

No, she said because I'm already a runner -- it's fine.

CARRIE

So, why are you not --

CHARLOTTE

I'm afraid something bad will happen. It's a miracle that I'm even pregnant.

CARRIE

But if the doctor said --

CHARLOTTE

It's not rational, Carrie... it's irrational. I know that.

CARRIE

Okay.

CHARLOTTE

I've got everything I ever wanted. I'm so happy -- I'm terrified.

(beat)

No one gets everything they want. Look at you. Look at Miranda. You're such good people and look what happened to you. Of course, something bad is going to happen to me.

CARRIE

Sweetie, you shit your pants this year. Maybe you're done.

Charlotte laughs a little. Carrie moves her along.

CARRIE (CONT'D)

You run every day -- that's what you do. You can't stop being who you are -- just because you're afraid. Right?

Charlotte nods, they walk on, linked together.

CARRIE (CONT'D)

Now let's get down to business. I've got to have my apartment done in time for that baby shower.

158 EXT. CENTRAL PARK/RESERVOIR -- DAY -- FALL 158

AUTUMN LEAVES fall as Charlotte walks onto the running track with the three dogs on leashes. She starts to run -- tentative -- slowly. They trot along with her.

158A EXT. CENTRAL PARK/RESERVOIR -- DAY -- LATE FALL 158A

Charlotte runs faster - more confident. The dogs run along with her -- they are wearing Burberry pet sweaters.

CARRIE (V.O.)
And as the last of the autumn
leaves fell away -- so did
Charlotte's fear.

158B EXT. CENTRAL PARK/RESERVOIR -- DAY -- WINTER 158B

SNOWFLAKES float down. Charlotte, dressed for winter runs in form -- alone. A smile on her face.

159 INT. CARRIE'S APARTMENT -- DAY -- WINTER 159

Carrie sits at her card table "temp" desk. Louise is sorting through a stack of mail.

LOUISE
You sure you don't want me to RSVP
to some of these holiday parties?

CARRIE
Yep. I'm perfectly happy spending
time home alone.
(beat)
And speaking of home -- you're
going to miss your plane.

Louise takes a gift wrapped present out of her purse

LOUISE
Merry Christmas. It's just
something silly.

Carrie opens it. A DVD of "MEET ME IN ST. LOUIS."

CARRIE
Oh... Louise from St. Louis.

LOUISE
You said you never saw it -- so.

CARRIE

Now, I feel bad. If I had known we
were going to exchange gifts --

Carrie gets up and RUNS to her closet.

CARRIE (O.C.) (CONT'D)
I would have bought you one two
weeks ago and hidden it in here.

She comes back out with a large circular BOX tied with satin
ribbons. It says: Louis Vuitton.

LOUISE
No! That is not what I think it is.

CARRIE
Open it.

LOUISE
Oh my Lord. Oh my --

She opens it and SCREAMS as she pulls out a gorgeous purse.

CARRIE
No more rent girl for you.

Louise throws it over her shoulder and walks "runway."

LOUISE
Look who's home from the big city!

CARRIE (V.O.)
It was the best money I'd ever
spent.

159A INT. CARRIE'S APARTMENT -- NIGHT -- WINTER 159A

Carrie comes out of her kitchen, holding a Cup O'Soup. She is
wearing pajamas and socks.

CARRIE (V.O.)
New Year's Eve... and a Cup O'Soup.

She plops in a chair in front of the TV. She picks up the
"Meet Me in St. Louis" DVD and looks at it.

159AA INT. MIRANDA'S APARTMENTS -- CONTINUOUS -- WINTER 159AA

Steve is standing in the open doorway -- with his coat and
hat on. Miranda is kneeling -- putting a winter coat on
Brady. A Christmas tree glows behind them.

MIRANDA
And what are you gonna say at
midnight?

BRADY
Happy New Year.

MIRANDA
That's right -- but you gotta say
it more excited than that --
(then; excited)
"Happy New Year!"

BRADY
Happy New Year!

MIRANDA
You say that and then... you kiss.

She gives him a big kiss. He laughs. She stands.

STEVE
You all ready to go, B-boy?

MIRANDA
Did you pack the new Batman Santa
brought you?

Brady shakes his head: NO.

STEVE
Aw man -- Gotta have the new
Batman.

MIRANDA
It's there near the tree.

Brady leaves to get it. Steve looks over at Miranda.

STEVE
You got plans with the girls?

MIRANDA
We're all kinda staying in tonight.

STEVE
Would you like to come and eat with
us? We can go somewhere over here
on your side.

MIRANDA
No, thank you.

STEVE
Miranda -- I never meant to hurt
you.

She looks away. Brady comes up back to them with Batman.

MIRANDA
There he is. Batman.

STEVE
Put your hat on. It's snowing out.

Brady nods and takes Steve's hand. Steve looks over at Miranda.

STEVE (CONT'D)
Happy New Year.

MIRANDA
Happy New Year.

BRADY
Kiss.

Silence... then, Miranda bends down and gives Brady a big sloppy kiss.

MIRANDA
See you tomorrow.

She stands up and closes the door. As it closes, Steve looks at her. Finally; it is closed -- she leans against it.

159AB INT. CARRIE'S APARTMENT -- CONTINUOUS -- WINTER 159AB

Carrie sips soup watching a "deliriously in love" Judy Garland sing "The Trolley Song."

JUDY GARLAND
ZING ZING ZING WENT MY HEARTSTRINGS
THE MOMENT I MET HIM -- I FELL

Carrie, not in the mood, picks up the remote -- clicks. The TV goes off. She looks around: Now what?

159AC INT. CARRIE'S APARTMENT -- LATER -- WINTER 159AC

Carrie sits at her makeshift desk as snow falls outside her window. She looks down at the computer; motionless. CLOSE ON SCREEN: The only thing written on it is the word: "Love." After a beat Carrie types three dots. She thinks, then deletes two of the dots. Her phone rings. She answers it.

CARRIE
Hello?

159B INT. BUDDAKAN/RED ROOM -- CONTINUOUS -- WINTER 159B

Stanford sits in a festive booth with festive FRIENDS.

STANFORD

Happy New Year -- We're having a
fabulous time. The only thing
missing is you. Come.

CARRIE

That's sweet but I can't, I'm
writing.

STANFORD

Oh... Okay.
(beat; then)
You're not really writing are you?

CARRIE

No. You're not really having a
fabulous time are you?

STANFORD

No. Rescue me. It's very forced
festive.

CARRIE

Oh yes, that's just what every New
Year's Eve party needs: a visit
from the lost Bronte sister.

STANFORD

Well... Better a Bronte sister than
a Hilton sister.

CARRIE

(laughs; then)
Thanks but -- by ten PM I'll be in
bed asleep and blissfully unaware
of how fabulous this night is
supposed to be.

159C INT. CARRIE'S APARTMENT -- LATER -- WINTER 159C

Carrie is sound asleep. Her phone rings. She grabs it.

CARRIE

Hello.

159D INT. MIRANDA'S APARTMENTS -- CONTINUOUS -- WINTER 159D

Intercut with Miranda -- sitting on her couch watching the New Year's Eve coverage on television. Chinese take-out is on the table in front of her.

MIRANDA

I thought one of the perks of having a family is you don't have to spend New Year's Eve alone with Chinese food.

(beat)

I'm alone with Chinese food.

CARRIE

I was sleeping.

MIRANDA

Oh, shit -- I'm sorry.

CARRIE

That's okay. Where's Brady?

MIRANDA

It's Steve's night.

CARRIE

Right.

MIRANDA

Go back to sleep -- don't wake up.

CARRIE

It's okay. Are you alright?

MIRANDA

I'm fine -- I was just getting a little choked-up watching the stupid New Year's Eve stuff on TV alone.

CARRIE

Want me to come over?

MIRANDA

I'm all the way downtown --

CARRIE

I can grab a cab --

MIRANDA

On New Year's Eve? No way. I'm fine... really.

(MORE)

MIRANDA (CONT'D)

I just wanted to talk a little. Go
back to sleep. Good night.

Miranda hangs up. Carrie lays there -- holding the phone.
She looks over at her bedside table clock: 11:12. She thinks
then -- throws back the covers and gets out of bed. START
MUSIC.

159E EXT. CARRIE'S BUILDING -- NIGHT -- WINTER 159E

Snowing. Carrie hurries out of her front door -- a coat
thrown over her pajamas. She comes down the stairs to the
street looking for a cab. Nothing. No traffic. She starts
RUNNING up the block -- passing TWO FESTIVE COUPLES; walking.

159F INT. CHARLOTTE'S APARTMENT -- NIGHT -- WINTER 159F

Lily, in her PJ's, is marching around the den wearing a
"Happy New Year" party crown and blowing into a party favor
horn. Harry and Charlotte -- wearing New Year's Eve party
hats -- sit on the couch -- laughing. Charlotte and Harry
kiss. His hand moves sensuously down Charlotte's body and
rests on her pregnant belly.

160-164 S-C-E-N-E-S--O-M-I-T-T-E-D

160-164

165 INT. BEACHOUSE/DEN -- CONTINUOUS -- WINTER 165

Samantha and Smith recline on the couch. They are wearing sexy black robes and having caviar and champagne. The Dog sits nearby... a fire roars in the fireplace behind them. Samantha and Smith kiss on the couch. The Dog humps a pillow nearby.

166 INT. RESTAURANT -- CONTINUOUS -- WINTER 166

Magda and Lovro sit in a booth, they toast with sherry.

166A INT. BUDDAKAN RESTAURANT/RED ROOM --CONTINUOUS-- WINTER 166A

Anthony stands talking to FRIENDS. Someone taps him on the shoulder. He looks over -- it's Stanford -- holding two glasses of champagne. Stanford and Anthony look at each other as everyone around them kisses. Stanford presents his cheek. Anthony kisses it.

166B EXT. LOWER EAST SIDE STREET -- CONTINUOUS -- WINTER 166B

Snowing. Carrie runs up the stairs of the Lower East Side subway stop. She looks around to get her bearings -- then starts running again. She passes a GROUP OF TWENTY-SOMETHING PEOPLE blowing party horns and LAUGHING.

167 S-C-E-N-E--O-M-I-T-T-E-D 167

168 INT. ST. LOUIS APARTMENT -- CONTINUOUS -- WINTER 168

Louise is talking to a group of St. Louis FRIENDS. She looks up as WILL (22) her handsome African-American ex-boyfriend enters. Their eyes meet. Her heart stops. He smiles. She smiles. He starts over to her. They stand talking -- she smiles. He smiles.

168A INT. BABBO/BAR -- CONTINUOUS -- WINTER 168A

A festive, crowded restaurant. Sitting at the bar, next to a small Christmas tree... is Mr. Big, eating alone. Big looks up from the bar -- watching couples kiss all around him.

168B INT. MIRANDA'S BROOKLYN HOUSE -- NIGHT -- WINTER 168B

Steve and Brady are in bed... asleep.

168C EXT. LOWER EAST APARTMENT DAY -- NIGHT -- WINTER 168C

Miranda opens a fortune cookie -- and reads it. Tosses it down. Picks up another -- cracks it open. Reads it. Tosses it down. She looks like she might cry.

168D EXT. LOWER EAST SIDE APARTMENT BUILDING -- LATER -- WINTER 168D

Carrie rounds the corner of Miranda's street and runs up to her building.

168E INT. LOWER EAST SIDE APARTMENT -- MOMENTS LATER -- WINTER 168E

Miranda opens the door -- Carrie is standing there -- out of breath.

CARRIE
You're not alone.

Times Square is seen on the television in the background.

TELEVISION ANNOUNCER (V.O.)
5-4-3-2-1. Happy New Year!

Carrie and Miranda look at each other. They hug.

168F S-C-E-N-E--O-M-I-T-T-E-D 168F

168G S-C-E-N-E--O-M-I-T-T-E-D 168G

168H S-C-E-N-E--O-M-I-T-T-E-D 168H

168I S-C-E-N-E--O-M-I-T-T-E-D 168I

168J S-C-E-N-E--O-M-I-T-T-E-D 168J

168K S-C-E-N-E--O-M-I-T-T-E-D 168K

168L INT. LOWER EAST SIDE APARTMENT -- LATER -- WINTER 168L

Miranda and Carrie sit on the couch -- eating -- they are LAUGHING.

END MUSIC.

169-174 S-C-E-N-E-S--O-M-I-T-T-E-D

169-174

175 EXT. BRYANT PARK/FASHION TENT -- DAY -- WINTER

175

Snow on the ground -- COLD. CROWDS gathered in front of the large fashion tent. Carrie, Miranda, Charlotte and Samantha trudge through the snow to the stairs. Samantha is wearing lots of fur. She SLIPS on some ice -- Carrie catches her.

CARRIE

Easy girl.

SAMANTHA

Thanks -- Three months driving in L.A. and I forgot how to use my fucking legs.

CARRIE (V.O.)

Every year the women of New York leave the past behind and look forward to the future... this is known as Fashion Week.

They make their way up the stairs to the tent entrance.

176 INT. LOBBY TENT -- CONTINUOUS -- WINTER

176

The lobby is buzzing with PRESS and CROWDS OF FASHIONISTAS. The GIRLS enter and make their way through the crowd.

CARRIE

This way. I hear the couture calling my name.

SAMANTHA

See this -- this is what I miss. Last night Smith and I cuddled in front of the TV with "take out" Mexican.

*

MIRANDA

-- In your four billion dollar beach house.

*

*

*

The girls LAUGH.

SAMANTHA

Still -- I don't think I'm cut out for the one-on-one relationship thing.

*

*

CHARLOTTE

You've been doing it for five
years.

SAMANTHA

No, see -- I've always had
girlfriends on the side.

They smile. Miranda spots MAYOR MICHAEL BLOOMBERG across the
room.

MIRANDA

There's Mayor Bloomberg.

SAMANTHA

New Yorkers are so damn attractive -
- Even the Mayor is hot.

MIRANDA

I believe that was his last
campaign slogan.

The girls walk on.

*

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177 S-C-E-N-E--O-M-I-T-T-E-D 177

178 INT. FASHION TENT -- A LITTLE LATER -- WINTER 178

The room is filling up and buzzing with FASHIONISTAS as the girls make their way. Samantha spots her name on four chairs in the front row and leads the way.

SAMANTHA

There we are.

CHARLOTTE

We're in the front row?!

SAMANTHA

I pulled some strings.

CARRIE

Very nice.

SAMANTHA

I should go thank them --

Samantha throws her coat on her chair back.

CHARLOTTE

Decide where we want to go for lunch -- I'll make the call.

(beat; excited)

It's like old times.

Samantha hurries off, excited. Carrie, Miranda and Charlotte settle into their seats.

MIRANDA

So, this is how you all spent your Saturdays while I was with Brady and Steve at the Brooklyn Aquarium.

CARRIE

Well... Not every Saturday.

MIRANDA

Just so you know -- We always had front row at the mammal show.

(beat; then)

Steve does the funniest dolphin impression. Actually, it's more -- Steve as a dolphin --

A smile escapes her -- they look at her. Her smile fades.

CHARLOTTE

You really can't forgive him?

MIRANDA

Are you suggesting something?

CHARLOTTE

I like Steve. I've always liked Steve -- He's apologized a hundred times -- he's not seeing anyone else. What's it going to take?

MIRANDA

And are you also suggesting that she forgive Big?

CHARLOTTE

No. I could kill Big. Sometimes when I'm running -- I imagine what I'd say if I ever saw him again. I have the perfect opening sentence. Want to hear it?

CARRIE

(duh?)

Ah.... yes.

CHARLOTTE

I curse the day you were born.

CARRIE

Impressive. Better work up a hand gesture to go with it.

Elaine comes up to Carrie, squats down in front of her.

ELAINE

Thank god you're here. They have me covering this Mercedes-Benz fashion week and I'm desperate for a Carrie Bradshaw-esque quote.

CARRIE

Well, I'll do my best. We'll talk after?

ELAINE

Great. And -- ooh -- my back --

She gets up -- sits in Samantha's empty chair next to Carrie.

ELAINE (CONT'D)
(very sincere)
-- Can I just say that I'm so sorry
about what happened with your
wedding.

Carrie smiles -- what else can she do?

ELAINE (CONT'D)
I don't know how you survived it.
I, personally, was so devastated I
took myself off JDate -- but you
survived and you're here and you
look amazing and I just think
that's so great. Everyone in my row
does -- we can't stop talking about
it. Okay -- Meet you in the lobby
after.

Elaine smiles and leaves. Carrie sits -- stunned; numb. She
looks to the chairs across the runway -- FASHIONABLE WOMEN
are looking back at her -- one or two smile sympathetically.
She grabs her things and then turns to Charlotte.

CARRIE
I've gotta go.

Carrie slips silently away. Charlotte gets up and starts away
after her. Miranda looks --

MIRANDA
Should I --

Charlotte shakes her head: "not sure"... and continues
away...

178A INT. FASHION SHOW TENT/ENTRANCE AREA -- MOMENTS LATER 178A

Charlotte catches up with Carrie as she is about to exit.
Fashionistas stream by them on their way in.

CHARLOTTE
Carrie, wait.

Carrie stops -- turns around -- putting on her wrap.

CARRIE
This was a mistake -- it's too soon
-- I'm not ready. I'll go get a
coffee and you guys call me after --
and I'll meet you for lunch.

CHARLOTTE

Are you sure? I know how much you were looking forward to this.

CARRIE

Yeah, I really was... until I became the poster child for wounded women everywhere.

CHARLOTTE

You're not.

CARRIE

Is this thing going to effect everything I do for the rest of my life?

CHARLOTTE

No -- but if you leave right now -- it will effect the rest of your day.

Carrie looks at her -- takes this in.

CHARLOTTE (CONT'D)

(softly)

It's Fashion Week. We're in the front row.

CARRIE

Where everyone can see me.

CHARLOTTE

Who cares about them -- You only came for the clothes.

Carrie smiles... a little.

CHARLOTTE (CONT'D)

I know it's hard but -- It's like you said: You can't stop being who you are.

178B INT. FASHION SHOW TENT -- MOMENTS LATER

178B

Samantha and Miranda have just gathered their things and are leaving their chairs as Charlotte and Carrie return.

SAMANTHA

We thought we were leaving.

Charlotte shakes her head: NO. Samantha and Miranda turn around and start back to their seats as -- MUSIC STARTS...

LIGHTS CHANGE. The girls settle in just as a MODEL starts down the RUNWAY in gorgeous clothes. Carrie, Miranda, Charlotte and Samantha watch --

DISSOLVE TO: the girls watching another model; another outfit. They point and discuss what they see -- loving it.

DISSOLVE TO: the girls watching another model; another outfit. With each outfit Carrie seems to lighten and brighten.

DISSOLVE TO: the girls watching another model; another outfit. Carrie smiles as she watches -- now, truly enjoying herself.

DISSOLVE TO:

178C INT. LOBBY TENT -- MOMENTS LATER -- WINTER

178C

Carrie is being interviewed by Elaine holding a TAPE RECORDER. Miranda, Samantha and Charlotte watch nearby.

CARRIE (V.O.)

I didn't know if it was the fashion
or the fact that the four of us
were together again -- but for the
first time in a long time -- I felt
like myself.

Sex and the City: The Movie - Cherry Revs. 11/04/07 110-112.

179-182 S-C-E-N-E-S--O-M-I-T-T-E-D

179-182

183 EXT. BRYANT PARK -- MOMENTS LATER -- WINTER 183

The girls leave the tent and start down the stairs.

SAMANTHA

Let's get a cab -- I am starv --

SPLAT. Her fur coat is hit with SPLASH of red paint. They REACT: SHOCKED. AN ACTIVIST WOMAN stands there holding a paint cup. Next to her -- another ACTIVIST is holding a PUG dog.

ACTIVIST #1

Fur is murder!

ACTIVIST #2

MUR-DER. MUR-DER.

SAMANTHA

(beat)

God, I miss New York.

184 EXT. NYC STREET -- DAY -- WINTER 184

Carrie hurries across the street --

CARRIE (V.O.)

And a couple of weeks later -- I met St. Louise's St. Louis boyfriend, Will.

She arrives at the front of a restaurant. Through the window, she can see Louise sitting next to Will. Louise spots Carrie and waves. Carrie waves back and starts in.

CARRIE (V.O.) (CONT'D)

Over Christmas they realized how much they loved each other. Just in time for Valentine's day.

185 INT. CARRIE'S BUILDING/FOYER -- LATER -- WINTER 185

Carrie turns the key in her mail box. A little pink envelope sits there. She takes it out and opens it. It's a "kid's style" Valentine card of Cinderella. She turns it over. Lily's crayon mark mixes with Charlotte's handwriting: To Aunt Carrie... Love, Lily.

186 INT. CARRIE'S APARTMENT -- A LITTLE LATER -- WINTER 186

Carrie opens the door, holding the valentine. Her phone is ringing. She answers it.

CARRIE

Hello?

187 INT. BEACHOUSE/KITCHEN -- LATER -- WINTER 187

Intercut with Samantha in her kitchen attempting to make sushi. Her hands covered in rice. The DOG, wearing a sweater with a "heart" on it sits on the floor watching.

SAMANTHA

I'm just calling to make sure you aren't hanging from your shower rod.

CARRIE

You called an hour too early.

SAMANTHA

So, what's the V-day plan?

CARRIE

Miranda and I are going to dinner and then a really violent slasher movie.

SAMANTHA

Perfect.

CARRIE

And you?

SAMANTHA

I am making Smith sushi. Pause for reaction.

CARRIE

Wow. Do you make sushi?

SAMANTHA

We took a class a while back -- and when he walks in the door at seventy, I am going to surprise him by laying on the dining room table -- covered with homemade sushi.

CARRIE

Boy, you do have time on your hands.

188 INT. CARRIE'S APARTMENT -- MOMENTS LATER -- WINTER 188

Carrie walks over to the book shelf and places the Cinderella valentine on it. She looks down at the bottom shelf. The Vogue magazine is looking up at her -- She picks it up.

189 INT. VILLAGE RESTAURANT -- LATER -- WINTER 189

A small, village restaurant festively decorated for Valentine's Day. Pink balloons float on the ceiling, their red ribbon strings hang at eye level. Carrie and Miranda sit at a table. At all the other tables -- Couples!

MIRANDA

Is it me or is Valentine's Day this year on steroids?

CARRIE

I think it was like this last year but we played for the other team.

A WAITRESS (23) approaches them with pink menus.

WAITRESS

Good evening. Here's our special Valentine night menu. All the selections are romantic in theme and designed to be split for two. Are you having wine?

CARRIE/MIRANDA

Yes.

WAITRESS

A glass or a bot --

CARRIE/MIRANDA

Bottle.

WAITRESS

I'll be right back to take you and
your girlfriends order.

The waitress leaves. Miranda looks at Carrie.

MIRANDA

I could do a lot worse.

190

INT. VILLAGE RESTAURANT -- LATER -- WINTER

190

The wine bottle is now empty. Carrie and Miranda eat.

MIRANDA

Why would you look at the Vogue
today of all days?

CARRIE

'Cause -- I'm an emotional cutter.

(Beat;then)

I deserve what I got. Running all
over New York believing that I'm
finally getting my happy ending.
"See everyone, love does conquer
all. Look at me in my one of a kind
wedding gown marrying the love of
my life."

Waitress stops at the table. She picks up the bottle.

WAITRESS

Would you like another bot --

CARRIE/MIRANDA

Yes.

She leaves.

CARRIE

And Miranda... in that article -- I
did not say "we" once. It was all:
"I" want and "I" think.

MIRANDA

It was from your point of view.

CARRIE

My point of view... Exactly. The
whole wedding was my point of view.
I let the wedding get bigger than
Big. I am the reason he didn't get
out of that car.

MIRANDA

You can't put this all on yourself.

(beat; then)

Okay. I said something I shouldn't
have said to Big at the rehearsal
dinner.

CARRIE

What do you mean?

MIRANDA

I was really upset after Steve showed up and I bumped into Big and -- I said that you two were crazy to get married.

Carrie is stunned. The waitress arrives with the new bottle of wine.

WAITRESS

Here we go. Your Shiraz.

She is opening the bottle. Tension. She pops the cork -- starts to pour.

MIRANDA

Stop -- It's fine -- Thanks.

The Waitress puts the bottle down and walks away.

MIRANDA (CONT'D)

I'm sorry, I was upset-- Steve had--

CARRIE

I have been going over this and over this in my mind for five months -- and -- for five months you kept a secret like that?

MIRANDA

I tried to tell you once but the Vogue article came out --

CARRIE

Once? You tried to tell me once? You should have tried to tell me every single day!

MIRANDA

I know, I was looking for the right time.

CARRIE

There is no right time to tell me you ruined my marriage!

The Room is now at "attention."

MIRANDA

It just happened -- I wasn't thinking.

Carrie grabs her purse -- to leave.

MIRANDA (CONT'D)

Carrie, please -- Don't go -- I --

Carrie stands up -- the festive balloon strings bob in front of her face. She pushes them away.

CARRIE

And I think what hurts the most is that you kept a secret from me. I have never ever kept a secret from you. Ever!

She starts out. Stops, comes back -- through the ribbons.

CARRIE (CONT'D)

No, I'm lying. For the last five months I've been thinking that it's a huge mistake that you left Steve.

(beat)

There. How does it feel?

She turns and pushes balloons out of her way as she starts out. A KISSING COUPLE (20's) is BLOCKING her way.

CARRIE (CONT'D)

Excuse me!

They stop -- She squeezes by them. Miranda is devastated.

191 INT. BEACHOUSE/DINING ROOM -- NIGHT -- CONTINUOUS -- WINTER 191

Candles are lit. Samantha enters wearing a sexy sheer robe and carrying a giant tray of homemade sushi. The phone rings. The machine picks up. Smith leaves a message.

SMITH (V.O.)

Babe -- we're way behind on set. I still haven't been released. I'll get there as soon as I can.

She SIGHS -- places the tray on the table. Looks at the wall clock: Seven-thirty.

192 INT. BEACHOUSE/DINING ROOM -- LATER -- WINTER 192

Eight o'clock. Samantha is sitting in the robe near the table. Not pleased.

193 INT. BEACHOUSE/DINING ROOM -- LATER -- WINTER 193

Eight-thirty -- Samantha is pacing. She takes a piece of sushi -- pops it in her mouth and chews -- pissed. A WOMAN MOANING is heard. She walks over and glances out the window into Dante's living room. Candles are everywhere -- he is naked and GIVING HEAD to naked BLONDE WOMAN. She is writhing in pleasure. Samantha watches -- even more pissed.

CARRIE (V.O.)

It was the same Valentine night
Samantha had planned -- minus the
sushi.

194 INT. BEACHOUSE/KITCHEN -- LATER

194

Samantha now wearing sweat clothes, sits with her arms crossed -- waiting. The door opens and Smith enters.

SMITH

I'm home!

He see's Samantha sitting there. He smiles.

SMITH (CONT'D) (CONT'D)

Man, that was a long day -- the crew went into double overtime.

SAMANTHA

You are three hours late.

SMITH

Bummer. I know. Did you eat?

SAMANTHA

Yes, I ate. I ate the sushi that I hand made for you. The sushi that I planned to lay all over my naked body as a Valentines surprise for you.

SMITH

Why are you so upset? I called.

SAMANTHA

I slaved away in a kitchen all day to make this meal for you.

SMITH

You made some sushi -- it's not a big deal!

SAMANTHA

Not a big deal?

She stands up. She picks up some pieces of sushi.

SAMANTHA (CONT'D)

You see this -- This took me five fucking hours!

She throws sushi at him. He dodges them.

SAMANTHA (CONT'D)

I am not the type of woman who sits home all day waiting for a man!

(beat)

You love California so much -- enjoy your hand-made California roll!

She throws more sushi and storms out. Smith looks at the subzero fridge. A sushi piece slides down the front.

195	S-C-E-N-E--O-M-I-T-T-E-D	195
196	S-C-E-N-E--O-M-I-T-T-E-D	196
196A	S-C-E-N-E--O-M-I-T-T-E-D	196A
196B	INT. CARRIE'S APARTMENT -- DAY -- WINTER	196B

A FLORAL ARRANGEMENT sits on the hall table next to the answering machine. A card reading: "I'm sorry -- Miranda" is nearby. The answering machine is recording an incoming call from Miranda.

MIRANDA (V.O.)

It's me. Pick up. Are you there?

Carrie is standing in the bathroom; looking out at the answering machine, brushing her teeth.

CARRIE (V.O.)

Three days of "I'm sorry" calls and e-mails and flowers -- and I still wasn't ready. It was the longest we'd even gone without speaking.

196C EXT. CARRIE'S APARTMENT -- DAY -- WINTER 196C

Rain. Carrie walks up to her stoop. A CAB idling in front.
The cab window goes down. Miranda is sitting there.

MIRANDA

Carrie.

Carrie looks. Stops.

MIRANDA (CONT'D)

Hi. I need to talk to you.

CARRIE

How long have you been waiting
here?

Miranda looks to the meter, then back to her.

MIRANDA

Seventeen dollars long.

(beat)

Please get in. It just turned to
eighteen.

Carrie looks at her, hesitates, starts over to the cab.

196D INT. CAB -- A LITTLE LATER 196D

Rain pours down the windows. Carrie and Miranda sit in
silence. A MIDDLE EASTERN DRIVER sits behind the wheel.
CLOSE ON: THE METER. It reads 22.00.

This is weird not talking.

CARRIE

I'm upset.

MIRANDA

Carrie, I understand -- but it just happened -- I never meant to hurt you.

(beat)

You have to forgive me.

Carrie looks over at her.

CARRIE

You know --

MIRANDA

What?

CARRIE

No.

MIRANDA

Please. What were you going to say?

CARRIE

You badger me to forgive you in three days -- and you won't even consider forgiving Steve for something he did six months ago.

MIRANDA

It's not the same thing.

CARRIE

It's forgiveness.

Miranda thinks -- Carrie looks at her.

CARRIE (CONT'D)

And -- I know you're not the reason my marriage fell apart. I was just - desperate to have someone else to blame.

Miranda thinks. The METER clicks.

197	S-C-E-N-E--O-M-I-T-T-E-D	197
198	S-C-E-N-E--O-M-I-T-T-E-D	198
199	S-C-E-N-E--O-M-I-T-T-E-D	199
200	S-C-E-N-E--O-M-I-T-T-E-D	200
200A	S-C-E-N-E--O-M-I-T-T-E-D	200A
201	INT. THERAPIST'S OFFICE -- DAY -- WINTER	201
	Steve and Miranda are sitting in front of a THERAPIST.	

MIRANDA

I don't know if I can trust that it won't happen again.

THERAPIST

Steve - you're very quiet today.

STEVE

Miranda, I know I made it hard for
you to trust me. But -- You made it
hard for me to trust you.

MIRANDA

Me?!

STEVE

The way you treated me and cut me out of your life like that? I mean, yeah -- I broke a vow. But what about the other vows? Like promising to love someone for better or for worse? What about that?

Miranda looks down at her hands. Steve looks at the therapist.

STEVE (CONT'D)

How do I know she won't punish me for the rest of my life?

THERAPIST

You don't. And she doesn't know for sure that you won't have another indiscretion.

(beat)

All you can know... is that you want to move forward and risk that you love for each other won't allow that to happen.

Silence.

THERAPIST (CONT'D)

And that's what we'll discover here.

Steve looks over at Miranda. Miranda looks at Steve.

202 EXT. CENTRAL PARK -- DAY -- SPRING

202

Forsythia bushes are in bloom. Carrie and Miranda walk. They carry sandwiches.

MIRANDA

So, we're done with our last session and we're not allowed to talk for two weeks while we figure out if being together again is something we really want. And then -- we had to pick a place to meet -- and if we both show up on that day -- the past no longer exists. Showing up is the promise we make to each other that we're willing to let it all go and move forward.

CARRIE

Can you do that?

MIRANDA

I don't know. I have a lot of thinking to do.

CARRIE

Thinking -- or feeling?

MIRANDA

What do you mean?

CARRIE

Miranda -- you're a lawyer. You can argue both sides of any case -- but, why we feel what we feel -- isn't logical. It's emotional. Sorry, Harvard -- I'm afraid you're going to have to make this decision based on your emotions.

MIRANDA

Well, then -- I'm screwed. I don't know what I feel.

CARRIE

You will. There will come a moment when you'll know. And if it's: yes -- all that brilliant logic will go out the window... with the past.

MIRANDA

And I thought picking the place to meet was a challenge.

CARRIE

Where is it?

MIRANDA

The Brooklyn Bridge. Halfway between both our places.

CARRIE

Very logical. And yet poetic.

MIRANDA

Poetic -- if we both show up. Otherwise -- you're on a bridge -- rejected. Not a good plan.

203 INT. CARRIE'S APARTMENT -- LATER -- SPRING 203

Carrie walks in carrying a Starbucks cardboard caddy with two coffee. Louise is sitting at her desk, working.

LOUISE
I have two pieces of good news.

CARRIE
And I have two coffees.

LOUISE
I just got a heads-up from your
realtor. The apartment on Fifth
finally sold.

Carrie sips coffee. Nods.

LOUISE (CONT'D)
You have sixty days before the new
owner takes possession and you are
out of there.

CARRIE
What's the other news?

Louise holds up her hand. There is a diamond ring on it.

CARRIE (CONT'D)
Oh my God --

LOUISE
I'm moving back to St. Louis -- we
are getting married in the fall.

Louise beams. Carrie hugs her.

204 EXT. BEACH -- DAY -- SPRING 204

Grey day. Samantha is sitting on the beach reading "The Secret."

CARRIE (V.O.)
Meanwhile, back in Lost Angeles...

She rolls her eyes, and tosses it down in the sand.

204A EXT. BEACH -- A LITTLE LATER 204A

Samantha walks on the beach. The dog is walking with her.

CARRIE (V.O.)

... Samantha had money, a career
and a man who loved her... Still,
she couldn't shake the feeling that
something was missing from her
life.

The dog runs up onto the neighbor's deck.

SAMANTHA
No! Come back here.

205 EXT. NEIGHBORS'S DECK -- MOMENTS LATER -- SPRING 205

Samantha is on the neighbor's deck looking for the dog.

SAMANTHA
Where are you, baby?

She rounds a corner -- and comes face to face with Dante -- showering in the outdoor shower. Water runs over his NAKED and PERFECT BODY. He sees her and smiles a hot smile. She is thrown -- overwhelmed.

SAMANTHA (CONT'D)
Sorry -- I'm your neighbor and my
dog ran up on your dick--
(catching herself)
--Deck!

There is a GROWL sound. She looks -- the dog is humping a towel on the deck floor. She looks back at Dante.

DANTE
Want to join me?

Speechless -- She shakes her head: No -- she scoops up the dog and hurries away. He calls after her.

DANTE (CONT'D)
I'm Dante. Stop by -- anytime.

Samantha takes a peek back and continues on her way.

206 EXT. BEACHOUSE/BEDROOM -- DAY -- SPRING 206

Samantha is having lunch outside while on the phone.

SAMANTHA
Smith is interested - but the dates
will have to work with the series.

Dante appears on the deck next store in a wet suit. He unzips it while looking at Samantha. SAMANTHA dips a chip in guacamole and eats it. He pulls his wet-suit down and smiles at her. She dips another chip. He steps out of it and looks at her -- almost torturing her. She looks the other way, dips another chip in guacamole and eats it. Then another.

207 INT. BEACHOUSE/KITCHEN -- DAY -- SPRING 207

Samantha is in the kitchen on the phone. She picks up a slice of messy pizza from a delivery box on the table.

SAMANTHA

We agreed that no one else from the show but Smith was going to be on the cover.

She walks to the window and looks out. Dante is on his deck putting on sun screen. He glistens. She chews.

208 INT. BEACHOUSE/DECK -- NIGHT -- SPRING 208

Samantha is in the jacuzzi -- she is looking up at Dante who is on his deck smoking a joint. He indicates for her to come over. She shakes her head: No. He walks away. She presses a button on the control panel. The jacuzzi jets start. She repositions herself "on" them, then... She reaches over and grabs a giant hot fudge sundae and... starts eating it.

209 INT. LOWER EAST SIDE RESTAURANT -- DAY -- SPRING 209

Miranda sits in the window -- having a cappuccino, alone. On the table a legal pad with a list of PROS and CONS.

CARRIE (V.O.)

With her two weeks just about up, Miranda's list of pros and cons were equal.

She throws some money down on the table and takes a final sip on her cappuccino. As she stands up, she catches sight of herself in the mirrored wall. Cappuccino foam covers her top lip. She remembers. She knows.

210 EXT. BROOKLYN BRIDGE -- LATER THAT DAY 210

Miranda stands on the bridge. Alone. She looks at her watch.

CARRIE (V.O.)

It suddenly dawned on Miranda that Steve's list might have had more cons than pros.

Just as this reality hits -- the CROWD parts and Steve is seen RUNNING up the bridge... towards her.

211 EXT. BROOKLYN BRIDGE -- MOMENTS LATER 211

Miranda and Steve walk along the bridge towards Brooklyn.

CARRIE (V.O.)
And Miranda never looked back...

212 INT. STEVE AND MIRANDA'S HOUSE -- NIGHT -- SPRING 212

Steve and Miranda are making love -- it is passionate.

CARRIE (V.O.)
Well, almost never.

Miranda turns her head back to look at Steve.

MIRANDA
Kiss me.

213 INT. CARRIE'S APARTMENT -- DAY -- SPRING 213

Carrie's apartment is transformed. It is sleeker, polished, more grown-up, with a warm, modern feel.

CARRIE (V.O.)
And at home -- everything felt and
looked different -- and yet still
very much me.

Carrie -- BLONDE again -- walks out of the kitchen with
Lilacs in a large vase. The door bell buzzes.

214 INT. CARRIE'S APARTMENT -- MOMENTS LATER -- SPRING 214

Carrie opens the door. Miranda stands there with a very
pregnant Charlotte.

CARRIE
Sorry. This is a very exclusive
party.

MIRANDA
We're on the list. Miranda Hobbes
plus one...and a half.

215 INT. CARRIE'S APARTMENT -- LATER -- SPRING 215

WOMEN FRIENDS chatting and having fun. The front door is open
and a coat rack is visible in the hall. A couple of WAITERS
(20's) move around. ANTHONY comes up to Carrie.

ANTHONY

A woman just put a glass down on your new desk without a coaster. I told her if she did it again I'd break her arm.

CARRIE

Thanks.

He walks on. Miranda wanders up to Carrie.

MIRANDA

Where's Samantha? Her plane landed two hours ago.

CARRIE

You know her, probably ran to the hotel gym for a quick work-out.

Samantha appears in the doorway wearing a summer coat -- the dog is in her purse.

SAMANTHA

There's no place like home.

CARRIE

Sweetie!

They kiss -- She goes to Miranda; they kiss.

MIRANDA

There's a rat in your purse.

CARRIE

And that rat better be house trained.

A CATER WAITER walks over to her.

CATER WAITER

Can I take your coat?

Samantha nods and takes off her coat. Revealing: She has a belly. A very non-Samantha big fat gut.

Carrie looks at it. Miranda looks at it. Carrie and Miranda exchange looks. Charlotte comes running down the hall.

CHARLOTTE

Samantha!

Samantha raises her arms to greet her. Her blouse rides up, the gut peeks out. Charlotte reacts; shocked.

CHARLOTTE (CONT'D)

You have a -- dog!

SAMANTHA

Did you ever think you'd see the
day -- me with a pooch.

All three shake their heads: No.

216

INT. CARRIE'S APARTMENT/BATHROOM -- LATER -- SPRING

216

Carrie, Miranda, and Charlotte are in the bathroom.

MIRANDA

So, she has a belly. So what?

CARRIE

No, a belly on anyone else is a "so
what?" A belly on Samantha is a:
"So what the hell is going on?"

CHARLOTTE

She never mentioned it on the
phone?

CARRIE

Never. And when has she ever not
talked about every detail regarding
her body?

CHARLOTTE

Should we even bring it up?

MIRANDA

What -- like a fat intervention?
"We love you -- have a salad?" No.
We should let her bring it up.

There is a knock... Samantha opens the door. She's eating a
piece of cake.

SAMANTHA

Ladies, we can talk about my gut
later-- right now, I'm bored to
tears here.

She gives them a look. They smile, relieved.

217

INT. CARRIE'S APARTMENT -- LATER -- SPRING

217

Everyone has left. Samantha is sitting with Charlotte and Miranda and Carrie. They are having coffee.

SAMANTHA

I eat -- so I won't cheat.

MIRANDA

What exactly are you eating?

SAMANTHA

Everything except Dante's dick.

CARRIE

Language, please -- this is a grown-up apartment now.

SAMANTHA

I guess I didn't realize how big I was until I saw it on your faces.

CARRIE

How -- and I say this with love -- How could you not realize it?

SAMANTHA

I've been avoiding mirrors.

CHARLOTTE

I'm proud of you for not cheating.

SAMANTHA

I don't know if there's anything to be proud of. I stuff my face to stop myself from doing something that feels natural to me.

Carrie reaches over and rubs Samantha's back.

CARRIE

Why didn't you say something?

SAMANTHA

I guess I didn't want to admit it. And when you're in denial -- you don't dial.

CARRIE

Now, listen -- this isn't about the weight. You'd be gorgeous at any size. But are you happy?

SAMANTHA

(Silence; then)

Relationships aren't always about
being happy, right?

(beat)

How often do you feel happy in your
relationship?

CARRIE

(to Charlotte)

I'm pretty sure that's to you.

CHARLOTTE

Every day.

SAMANTHA

You feel happy ever day?

CHARLOTTE

Not all day -- everyday -- but
everyday.

MIRANDA

When was the last time you felt
happy?

SAMANTHA

Six months ago.

They react.

SAMANTHA (CONT'D)

What am I going to do?

CARRIE

What does your gut tell you?

SAMANTHA

I know but --

(beat; hard)

Smith stayed with me through chemo.
If he could stay with me through
that, I should be able to stay in
this relationship for him.

CARRIE

Sweetie... You just compared your
relationship to chemo.

Samantha looks at her, then Charlotte, then Miranda.

CARRIE (V.O.) (CONT'D)
There we were...the three mirrors
Samantha couldn't avoid.

CARRIE (CONT'D)
And Samantha?

Samantha looks. Carrie points. The dog is humping a pillow on
Carrie's furniture.

CARRIE (CONT'D)
That pillow cost three hundred
dollars.

218 INT. BEACHHOUSE -- DINING ROOM/SUNSET -- SPRING

218

Samantha is sitting -- waiting. Smith enters.

SMITH
Hey -- You're home! I thought you
were staying the week.

He kisses her. She looks at him. Touches his face.

SAMANTHA
We need to talk.

SMITH
Awww... man. I knew this was
coming.

SAMANTHA
Yeah. This isn't working.
(beat)
I've done my best. I've given it
five years and fifteen pounds.

SMITH
What -- You don't love me any more?

SAMANTHA
Yes, I love you - ah, fuck it --
I'm just gonna say the thing you're
not supposed to say -- I love you
but I love me more. And I've been
in a relationship with myself for
forty-nine years and that's the one
I need to work on.

She stands up and wraps her arms around him, whispers.

SAMANTHA (CONT'D)

You'll find a wonderful woman who
loves being in a relationship.

SMITH

What will you find?

SAMANTHA

I don't know. But that's a risk I'm
willing to take.

She notices the gardenia ring on her finger. She starts to
take it off. Stops. Looks back up at him.

SAMANTHA (CONT'D)

No. I'm keeping this. Every time I
look down at it I want to think of
you.

She kisses him on the lips. GENTLY. SOFTLY.

219 INT. AIRPLANE/FIRST CLASS -- NIGHT -- SPRING

219

Samantha sits in first class. She is crying... while eating a
hot fudge sundae. A STEWARDESS leans down.

STEWARDESS

We're landing in new York. I'm
gonna need to take that now.

Samantha nods, and finishes eating the hot fudge sundae as
fast as she can. Scraping, almost licking the bowl.

CARRIE (V.O.)

As someone returned to my life...

220 INT. CARRIE'S APARTMENT -- DAY -- SPRING

220

Carrie stands at the door with Louise.

CARRIE (V.O.)

... Someone left.

LOUISE

And I put all the unopened mail
from your P.O. Box in the manila
envelopes on the bottom shelf
there.

She points to the shelf in the new bookcase. Carrie looks.

LOUISE (CONT'D)

And please -- please do not make a mess of CarrieBradshaw.com -- it's my masterpiece.

CARRIE

What am I gonna do without you?

LOUISE

You'll find some other girl... but she won't have my style.

CARRIE

St. Louise, you brought me back to life.

Emotion floods Carrie; she chokes up. So does Louise --

LOUISE

And you gave me Louise Vuitton.

Carrie laughs -- they hug.

LOUISE (CONT'D)

Serious. We need to stop cryin'.

Louise breaks the hug and takes her "love" key chain out of her purse -- hands it to Carrie.

LOUISE (CONT'D)

Your keys.

CARRIE

Wait -- don't forget your "love."

LOUISE

No, I found my love. I'm leaving that with you.

Carrie smiles. Louise starts out the door, turns back.

LOUISE (CONT'D)

See you at my wedding.

CARRIE

I'll meet you in St. Louis.

Louise gives one last look, and leaves. Carrie closes the door. Looks down at "love" in her hand.

221 INT. CARRIE'S APARTMENT -- NIGHT -- SPRING 221

Carrie is sitting at her desk... typing.

CARRIE (V.O.)
Now, there were no more
distractions.
(beat)
And as I moved on...

222 EXT. MIRANDA'S APARTMENT BUILDING -- DAY -- SPRING 222

Samantha walks past Lovro and Magda sitting on chairs out front, sipping ice tea, and up to Miranda's lower east side apartment stoop with the dog on the leash.

CARRIE (V.O.)
... Samantha moved in.

The HOT TATTOOED LATIN GUY is still sitting on the stoop out front with the ferocious looking pitbull. She starts up the stairs. He checks her out. She turns.

SAMANTHA
Hi, I'm your new neighbor.

HOT NEIGHBOR
Diego.

SAMANTHA
Samantha.

They smile. There is a connection. Samantha looks down. The dog is humping the pitbull. Diego nods approval.

223 EXT. UPPER EAST SIDE RESTAURANT -- DAY -- SPRING 223

A very, very pregnant Charlotte carrying shopping bags is being seated at a banquette by the HOSTESS (26).

HOSTESS
When are you due?

CHARLOTTE
Next week.

HOSTESS
You look gorgeous.

CHARLOTTE
(touched; embarrassed)
Oh, thank-you.

The Hostess walks away as Charlotte settles in and looks around. Her eyes WIDEN. Big is sitting across the room at a table -- alone. He hasn't seen her. Charlotte starts to panic as the WAITRESS (20's) comes over.

WAITRESS
Hi, can I --

CHARLOTTE
No, I'm sorry -- I can't stay --
Help me -- pull out the table. I
can't --

Charlotte pulls herself up off the banquette. As she tries to slide out, her belly and shopping bags knock things off the table. Crash. DINERS looks. Big spots her -- their eyes meet. She moves away as quickly as she can through the room. He gets up and follows after her.

224 EXT. UPPER EAST SIDE RESTAURANT -- DAY -- SPRING 224

Charlotte exits the restaurant -- visibly upset. Big is quickly on her heels.

BIG
Charlotte. Charlotte wait --

He catches up to her - and gently steps to her.

BIG (CONT'D)
You're pregnant -- don't run.

CHARLOTTE
I don't want to see you.

She starts crying and talking though the tears.

CHARLOTTE (CONT'D)
I'm so mad at you. I was always on
your side and then you did that to
Carrie -- No, no -- I'm not going
to cry -- I'm not going to waste
tears on you --
(strong; stomping foot)
I curse the day you were born!

Charlotte's eyes widen. She stops moving, entirely.

CHARLOTTE (CONT'D)
I think my water just broke.
(beat)
Oh my God -- Taxi!

BIG
My car's right there. Get in my car.

CHARLOTTE
I don't want to get in your car --
I hate your car. Taxi!

BIG
Charlotte -- we need to get you to
the hospital -- Please get in my
car. It's right here and ready.

Charlotte finally nods. Big hurries her to the car.

225 INT. HOSPITAL CORRIDOR -- LATER 225

Carrie hurries down a corridor -- looking for a room. She spots it, knocks and enters.

226 INT. HOSPITAL ROOM -- CONTINUOUS 226

Carrie enters. Harry stands there. Beaming.

CARRIE
Hi. Congratulations... A girl!

HARRY
It's my lot in life to be
surrounded by beautiful women.

She kisses him and walks over to the bed where Charlotte is holding ROSE, a beautiful baby with thick dark hair.

CARRIE
Oh my God. She's gorgeous.

CHARLOTTE
Say hello to Rose.

Carrie kisses Charlotte on the head.

CARRIE
What a beautiful name.

CHARLOTTE
After Harry's "Bubbie."

HARRY
Now, we got a Lily and a Rose.

Carrie sits on the edge of the bed.

CARRIE
Well, I have to say you two are
very cool customers -- just making
the "baby's here" call without all
the "I'm in labor" drama.

HARRY
Oh -- there was plenty of drama.

CHARLOTTE
My water broke in front of a
restaurant.

CARRIE
Very dramatic.

HARRY
Wait -- she's not done.

CHARLOTTE
It broke while I was talking to
Big.

CARRIE
What?

HARRY
See. Drama.

CHARLOTTE
I bumped into him and I got so
upset I started crying and then -
my water broke.

HARRY
He brought her to the hospital.
Stayed until the baby was born.

CHARLOTTE
I think he was hoping to see you.

Silence. Carrie is having a hard time with this.

CARRIE

Well -- today is not about him.
It's about beautiful baby Rose.
(beat; forced up)
So -- we know she has Charlotte's
hair -- what else do we know?

Harry and Charlotte give each other a sad glance.

227 INT. HOSPITAL CORRIDOR -- LATER

227

Carrie walks out of Charlotte's room with Harry.

CARRIE

She's a doll. Mazel tov!

She kisses Harry on the cheek and starts away.

HARRY

He asked me to ask you to call him.

Carrie stops. Turns around. Looks at him.

HARRY (CONT'D)

I know! It's none of my business.
But I felt bad for the poor schmuck
hanging around the hospital waiting
room hoping to see you. I swear
every time he heard someone in
heels coming down the hall -- his
heart stopped.

CARRIE

Harry -- it's so much more
complicated than you can imagine.

HARRY

I know it is -- and you have every
right to never call him -- but I'm
just a big pile of love today --and
I feel bad for the guy. He said
he's been writing you -- but you
never responded.

CARRIE

(beat; then)
He's never written me.

HARRY

He said he wrote because he didn't
have your phone number.

CARRIE

No. He's never written me. Ever.

HARRY

Then, why would he say that he had?

Carrie looks at Harry. Lost. Confused.

228 INT. CARRIE'S APARTMENT -- LATER -- SPRING

228

Carrie enters her apartment. She glances over at her bookcase -- Remembers.

JUMP CUT TO: Carrie opens the bookcase drawer and takes out a Manila envelope marked: P.O. Box.

JUMP CUT TO: Carrie dumps the contents of the envelopes on the desk.

JUMP CUT TO: Carrie quickly sorts through the mail -- looking -- looking for something. A letter -- something. Nothing from him. She leans back in her chair -- more confused. Her eyes drift up to her computer. She wonders if --

JUMP CUT TO: Carrie is logging onto CarrieBradshaw.com. She types in PASSWORD.

JUMP CUT TO: CarrieBradshaw.com's "welcome page." She clicks on EMAIL.

JUMP CUT TO: Carrie scans through emails -- none are from Big. Frustrated she logs off.

229 INT. CARRIE'S APARTMENT -- LATER

229

Carrie is still at her desk, lost in thought.

CARRIE (VO)

Two hours, two manila envelopes and countless emails later, I was just about to give up on the Big riddle when --

She looks back at her computer screen and notices:

"CB-assistant." Carrie sits up. Clicks on it.

CARRIE (V.O.) (CONT'D)

I had told Louise to put Big in a place where I would never have to hear from him again.

She types in her password. Nothing. Picks up her phone. Dials a number.

CARRIE (CONT'D)
Hey, Louise -- it's me. What's the password to get into your assistant file? Call me.

She hangs up and places the phone on a pile of mail -- which causes the mail to fall over onto the floor.

CARRIE (CONT'D)
Shit.

Carrie reaches down to pick-up the mail -- she notices the "LOVE" key chain has fallen as well. She picks it up and looks at it, has a hunch.

CARRIE (CONT'D)
Oh my God.

JUMP CUT TO: Carrie types the password: "L-O-V-E." Yes! The file opens -- her eyes widen. There on the screen are many, many, many emails -- all from JJP@JJP.com.

CARRIE (V.O.) (CONT'D)
As soon as I typed in "love" -- there he was.

She clicks on the first e-mail. It opens:

It's the love letter from Beethoven, retyped.

CARRIE (V.O.) (CONT'D)
And because Big still didn't have the words... he retyped a love letter from Beethoven.

JUMP CUT TO: New Email: A love letter from Lord Byron.

CARRIE (V.O.) (CONT'D)
And Lord Byron.

JUMP CUT TO: New Email: A love letter from James Joyce.

CARRIE (V.O.) (CONT'D)
And James Joyce.

JUMP CUT TO: New Email: A Love letter from Voltaire.

CARRIE (V.O.) (CONT'D)
And Voltaire.

JUMP CUT TO: Carrie sits in the chair. Breathless.
Overwhelmed.

CARRIE (V.O.) (CONT'D)
There they were. "The Love Letters
of Great Men - Volume One." Plus
one more... Written by John James
Preston.

New email -- It reads: "I know I screwed it up -- but I will
love you forever."

Carrie impulsively picks up the phone -- starts to dial.

CARRIE (V.O.) (CONT'D)
I wanted to call him - but our
love... Carrie and Big: volumes
one, two, and three... stopped me.

She puts the phone down and is about to "delete" the e mail --
suddenly; the phone rings.

CARRIE (CONT'D)
Hello.

LOUISE (O.C.)
I didn't hear my phone.

230 INT. BRIDAL SHOP -- CONTINUOUS -- SPRING

230

Intercut with Louise, standing in a wedding gown. Her MOTHER
(45), GRANDMOTHER (65), and SISTERS (20 15, 8) sit watching.

LOUISE
We are shopping for my wedding
gown.

ANGELA, her youngest sister calls out.

ANGELA
That one makes you look weird.

LOUISE
(calls over)
Momma -- can you please -- This is
a work call.

The Mother motions for Angela to sit down. She does.

CARRIE
No, it's okay I figured it out.

LOUISE

Well, I was going to call you
anyway -- today is the final day on
the Fifth Avenue apartment. You
have till six before they change
the locks.

CARRIE

I don't need to go over there.

LOUISE

And do you NOT want those never-
worn shoes?

CARRIE

Oh -- I completely forgot about --

LOUISE

'Cause if you don't -- send them on
to me. I'll squeeze my feet into
them.

CARRIE

It's already five o'clock.

LOUISE

Hello? There are never been worn
four hundred dollar shoes!

CARRIE

Five twenty-five.
(beat; hears herself)
Bye.

Carrie drops the phone and jumps up.

231 EXT. CARRIE'S APARTMENT -- MOMENTS LATER -- SPRING 231

Carrie runs down the stairs... she spots a passing CAB.

CARRIE

Taxi!

It SCREECHES to a halt. She runs to the cab.

232 INT. ELEVATOR -- MOMENTS LATER -- SPRING 232

Carrie steps into the elevator. She presses "PH," steps back.
The doors close.

233 INT. PENTHOUSE APARTMENT -- MOMENTS LATER -- SPRING 233

Key in the lock -- Carrie enters. She looks around.

CARRIE (V.O.)
The light in our pre-war apartment
looked completely different post-
war.

234 INT. PENTHOUSE APARTMENT/BEDROOM -- MOMENTS LATER -- SPRING 234

Carrie walks into the bedroom and over to the closet. She
pushes open the other double door... Revealing --

Mr. Big - standing there holding the Manolos in his hands. He
looks up -- surprised by her.

BIG
I was going to get these to you. I
didn't want it to be a total loss.

CARRIE (V.O.)
It wasn't logic -- it was love.

She walks into the closet and over to him. She throws her
arms around him. He drops the shoes. They kiss. It's
passionate. Very -- very passionate.

235 INT. PENTHOUSE APARTMENT/WALK-IN CLOSET -- LATER -- SPRING 235

Carrie and Big are nestled up next to each other on the
carpeted floor of the empty walk-in closet. His suit jacket
is off. Her shoes are off.

CARRIE
Why did we ever decide to get
married?

BIG
(beat; then)
I guess we were afraid it meant
something if we didn't.

She looks at him and nods. It's true.

BIG (CONT'D)
I'm sorry to have done that to you.

Silence. She touches his lips.

CARRIE

I'm sorry to have done that to you...

(beat)

And you know the funny part?

BIG

Is there a funny part?

CARRIE

We were perfectly happy before we decided to live happily ever after.

BIG

Yep. The jokes on us.

She nods... she looks around.

CARRIE

Good closet.

BIG

Thanks.

CARRIE

Comfortable. Is this what you had in mind when you installed the carpet?

BIG

I'd like to think I was that smooth.

CARRIE

We better get up before the new owner bust in on us.

They start to get up. Carrie rises first. He starts to get up, first -- sitting on his side...

BIG

And the way we decided to get married -- All business... No romance. That's not the way you propose to someone.

He moves further up -- onto one knee -- where he stops.

BIG (CONT'D)

This is.

She looks down at him -- Is this happening? He holds out his hand. She places her hand in his.

BIG (CONT'D)

Carrie Bradshaw -- love of my life -
- will you marry me?

It is everything Carrie Bradshaw had convinced herself would never happen. Could never happen. And here it is.

She nods. Speechless. Overcome. He smiles.

BIG (CONT'D)

See, this is why there's a diamond.
You need to do something to close
the deal.

She laughs. He notices her never-worn Manolo on the floor. He picks it up. Holds it out to her. She lifts her foot and places it in the shoe. Cinderella style.

236 INT. COURTHOUSE/ROOM -- DAY -- SPRING

236

Carrie stands with Big in front of a JUDGE. She is wearing the simple white suit and her never-worn Manolos from the closet.

CARRIE (V.O.)

And in the end... Carrie Bradshaw
married John James Preston in a
label-less dress.

Big Smiles. She smiles. Both calm. Sure.

JUDGE

By the power vested in me, by the
state of New York, I now pronounce
you husband and wife. You may kiss
the bride.

Big and Carrie kiss. Then, he whispers into her ear.

BIG

Ever thine. Ever mine. Ever ours.

237 INT. COURTHOUSE/LOBBY -- LATER

237

Carrie and Big walk through the courthouse lobby toward the front door holding hands.

BIG

You okay that it was just us?

CARRIE

Perfect. You and me -- like I said.

BIG

Still. Would have been nice if you
had the girls here.

He holds the door open for her as they walk outside.

238 EXT. COURTHOUSE -- CONTINUOUS -- SPRING

238

Carrie and Big walk out of the courthouse into the sun.

BIG

Which is why I called them.

Carrie looks. Miranda, Charlotte, and a MORE SLENDER Samantha
are standing there. They SCREAM and throw rice.

MIRANDA/SAMANTHA

Congratulations!

CHARLOTTE

Mazel tov!

As the rice hits... Carrie screams and Big laughs. A GUARD
hurries over to them. Carrie is spitting out rice.

GUARD

Excuse me -- excuse me! You're not
allowed to throw rice anymore.

SAMANTHA

Honey, get over it -- It's New
York!

She winks at the guard. He shrugs and walks away.

239 INT. COFFEE SHOP -- LATER -- SPRING

239

Big, Carrie, Miranda, Steve, Brady, Charlotte, Harry, Lily,
rose, Stanford, Samantha are casually gathered around a
couple of tables that have been pushed together. A WAITRESS
comes over balancing hot plates.

WAITRESS

Who had the ham and eggs?

Big raises his arm. The waitress hands the plate down...
Carrie intercepts it and places it in front of Big.

CARRIE (V.O.)
It wasn't a fancy designer
reception either. Just food and
friends.

The Waitress hands out the other breakfasts. People LAUGH.
Samantha feeds bacon to the dog -- who is wearing a tiny
bridal veil on his head.

239A INT. BARNES AND NOBLE -- DAY -- SUMMER 239A

Carrie's books are displayed on a BOOK KIOSK. Carrie stands
in front of it READING to a crowd from the galleys of her new
book. She is wearing READING GLASSES.

CARRIE
Maybe some labels are best left in
the closet...

240 EXT. VITRA -- NIGHT -- SUMMER 240

Bustling. Carrie, Miranda, Charlotte and Samantha -- back to
her fighting weight -- walk down the busy street dressed for
a night on the town. They laugh as they go -- their designer
purses swinging.

CARRIE (V.O.)
... Maybe when we put a label on
people... bride, groom, husband,
wife, fat, thin, married, single...
we forget to look past the label
and see the person.

They arrive at the club entrance. A line of PEOPLE wait to be
let inside. The DOORMAN (30's) spots Carrie, lifts the red
rope and lets the girls in -- closing it after them.

241 INT. RESTAURANT -- LATER -- SUMMER 241

The four girls sit at a table drinking "Cosmopolitans."

CHARLOTTE
Hmmm. This is delicious.

MIRANDA
Why did we ever stop drinking
these?

CARRIE
Because everyone else started.

SAMANTHA

(sips; then)

Well, that is an oldie but goodie.

CARRIE

And speaking of an oldie but
goodie...

A WAITER brings birthday cake to the table. The number: "50"
stands proud and tall among the glowing candles. He places it
down in front of a proud Samantha.

CARRIE (CONT'D)
Wait -- wait -- a toast.

The girls lift their glasses to Samantha.

CARRIE (CONT'D)
To Samantha... fifty and fabulous!

Samantha smiles, touched -- then blows out her candles.

CARRIE (CONT'D)
To us... and the next fifty!

Miranda, Charlotte and Samantha raise their glasses.

ALL
To the next fifty.

They sip and look at one another.

CARRIE (V.O.)
And there, in the same city where
they met as girls, four New York
women entered the next phase of
their lives... dressed head to toe
in love.

Samantha licks some icing. Charlotte cuts the cake. Miranda helps. Carrie smiles and sips.

CARRIE (V.O.) (CONT'D)
And that's the one label -- that
never goes out of style.

242 EXT. VITRA -- CONTINUOUS

242

From outside we catch just a glimpse of Carrie and the girls at their table inside the busy club. The CAMERA starts to move away -- passing the line of PEOPLE waiting to get in. At the front of the line four TWENTY-SOMETHING WOMEN stand waiting for the red rope to be lifted. As the CAMERA moves past them and UP -- the Doorman lifts the red rope and the twenty-something women SQUEAL with excitement and anticipation as they hurry inside. The CAMERA continues UP and UP and over the busy and exciting city.

FADE TO BLACK.