

THE LAST KISS

Screenplay by

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Adapted from the motion picture

“L’Ultimo Bacio”

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FADE IN:

EXT. WEALTHY SUBURB OF MADISON, WISCONSIN -- DUSK *

A polished black Toyota Prius skims the wet street.

MICHAEL (V.O.)

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

INT. MICHAEL'S PRIUS - DRIVING -- DUSK *

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

MICHAEL (V.O.)

When I was twelve, I closed my eyes
and pictured what it would be like
to be thirty, and this is exactly
what I saw. Great job, great
apartment, beautiful girlfriend
and great friends. Everything that
I hoped for has pretty much come
true. I should also mention that in
that same fantasy Hulk Hogan was my
live-in bodyguard... but I was
twelve. *

JENNA

What are you thinking about? *

MICHAEL *

I was just thinking how convenient
it is for me that it's considered
hip to drive a twenty thousand
dollar electric car. *

(off her look)

And how lucky I am that you love
me. *

She beams. He turns to see a RIDICULOUSLY SEXY MODEL in a
Calvin Klein-style ad on the side of a bus. She almost seems
to be staring directly at him. Michael returns his eyes to
the road and drives on. *

EXT. JENNA'S PARENTS' HOUSE -- NIGHT

Push in on the backyard toward the dining room window.

MICHAEL (V.O.)

Jenna and I met three years ago and
moved in together soon after that.
She's smart, she's beautiful, she
makes me laugh, the sex is amazing,
even her parents are entertaining.

*
*
*
*

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

*

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

JENNA

We have something to tell you.

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

ANNA

(anticipating)

You're getting--

JENNA

--A baby.

ANNA

(takes a quick turn)

--a baby!

(to Stephen)

You're getting a baby.

(to Jenna & Michael)

They're getting a baby.

*

*

JENNA

I'm six weeks pregnant!

*

ANNA

This is fabulous! Yay!

(jumping up)

Champagne! We have to make a toast!

Where's all our champagne?

*

Anna's in shock.

*

STEPHEN

In the bar under the sink.

ANNA

(realizes to Jenna)

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

(calling back)

Don't say anything till I get back.

*

JENNA

What do you think, Daddy?

STEPHEN

I think it's a big thing.

(with a smile)

Traditionally not the first big
moment in your adult life....

*

JENNA

We've talked about getting married
before, but Michael's been working
so much and I'm the middle of my
dissertation and, well, now it's a
little weird. I mean, we don't want
it to look like we're getting
married because we have to, because
that's not why we would, and--

*

ANNA

(returning with bottle)

No one will think that.

JENNA

Remember Lucy's wedding?

ANNA

Oh please, the girl's a slut; she
completely trapped that poor man.

(Jenna & Stephen smirk)

What?? She's a whore. No one's
going to say that about you.

(hands bottle to Stephen)

Here, open this.

*

*

STEPHEN

It's warm.

ANNA

Because we never drink it. We have
five hundred bottles of warm
champagne in this house. Why does
everyone give us champagne? Who
drinks champagne? I mean for this
it's great, but...

*

*

*

STEPHEN

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

*

ANNA

Live on the edge, Stephen. Open
the bottle.

*

ANNA (CONT'D)

Oh my God. I'm going to be a grandmother.

BANG! The bottle explodes and they snatch up mugs and water glasses and stuff them under, trying to catch it. *

STEPHEN *

To my little girl, to her little boy--

JENNA

--or girl--

STEPHEN

Or girl...

(to Michael)

And to the man responsible for it all. *

MICHAEL

Who is feeling more responsible by the minute.

ALL

Cheers. *

SLOW PUSH-IN ON MICHAEL'S SMILING FACE. THE SOUND OF THEIR CELEBRATING FADES UNDER MICHAEL'S VOICE. *

MICHAEL (V.O.)

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

(beat)

Right?

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

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

CHRIS

The problems won't start until you get home from the hospital.

CHRIS (cont'd)
 So, depending on the length of her
 stay, you'll have somewhere between
 twelve hours and two days when you
 are a good father and husband.

*

MICHAEL
 That long?

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

MICHAEL
 Yeah, but Lisa hates you.

*

CHRIS
 Not when we got married.

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

An attractive female co-worker passes by.

CO-WORKER
 Hey, guys. Congratulations, Daddy!

*

MICHAEL
 Thanks, Amy!

*

CHRIS
 Amy Martin has never even looked at
 you before.

*

MICHAEL
 Of course she has.

CHRIS
 Being a father is like an
 aphrodisiac to hot women. It's one
 of nature's cruelest jokes.

*

*

*

*

*

(beat)
 Anyway, yesterday I'm lying on the
 floor making faces at Matty. He's
 laughing, grabbing my nose, having
 a great time. I go:
 (makes a face)
 --booga-wooga-wooga--

MICHAEL
 As you so often do.

*

CHRIS

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

*
*
*
*

MICHAEL

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

CHRIS

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

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

Jenna lays on the bed working on her computer. She is
surrounded by open books and papers. Michael is getting
dressed to go out.

JENNA

Your cousin stayed fat.

MICHAEL

Yeah, but she was a fat ass before
she was pregnant, she got parade-
balloon size during the pregnancy,
and then she went back to just
being a regular fat ass.

*
*
*
*
*

JENNA

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

*

MICHAEL

She talks about dieting, but if you
looked in her purse you'd think she
just went "trick or treating."

*
*
*

JENNA

You are so mean.
(almost cries)
I'm gonna be fat and ugly.

*
*
*

MICHAEL

No, baby, you could never be ugly.
No matter how fat you get.

*
*

She throws a book at him. He climbs on the bed.

*



MICHAEL (CONT'D)

Ow! As long as I can still find
those perfect breasts somewhere
amidst all the rolls.

*
*
*

She laughs and play punches him.

*

MICHAEL (CONT'D)

And your ass! You have the greatest
ass in the world, so it'll just be
ten times greater.

*
*
*

He tickles her.

*

JENNA

(through laughter)

No! Stop, stop, stop! No tickling.
No tickling.

*
*
*
*

He does. They kiss.

*

JENNA

What did I ever do to deserve you?

*

MICHAEL

You're just an incredibly lucky
girl.

As she snuggles up to him.

JENNA

Yeah I am. Will you start eating
with me?

*

MICHAEL

We'll go pickle for pickle.

*

JENNA

You promise?

MICHAEL

I'll pick-up a gallon of ice cream
on my way home.

She kisses him. The doorbell rings.

MICHAEL (CONT'D)

That's Izzy.

JENNA

Are you going to be really late?

*

MICHAEL

No, 'cause I have plans for you
later.

*
*

They kiss.

JENNA

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

MICHAEL

No. Are you kidding? It's gonna be
great.

*

JENNA

...Really?

MICHAEL

Really.

JENNA

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

*

MICHAEL

Strippers plural or singular?

JENNA

...You didn't.

MICHAEL

Baby, you know I'm not into that
stuff. I love you.

*
*

He kisses her again and exits.

*

INT. HOTEL SUITE -- NIGHT

TWO YOUNG, HOT, NAKED WOMEN make out with enthusiasm on an
expensive carpet, grinding, moaning, etc. An impressive
array of SEX TOYS litters the ground around them.

*
*

Pull back to reveal Michael in observance with his friends:
MARK, KENNY, CHRIS and IZZY. Alcohol is in plentiful supply.
The boys pass a joint and stare dumbly at the women.

MARK

(whispers to Kenny)
Where did you find them?

KENNY

(sans whisper)

It's your wedding, dude. Your
brothers were not about to let you
down.

*

Kenny passes the joint to Izzy.

IZZY

(taking a hit)

They're so beautiful.

IZZY BEGINS TO CRY. The other guys are too focused on the
action to notice. Michael is the first to realize that
something is up.

MICHAEL

Izzy. You okay, man?

Izzy's starting to really lose it. Kenny puts his arm around
him, as does Chris.

KENNY

It's cool, Iz. Just let it out.

And he does. Loudly. The girls stop what they're doing.

*

GIRL#1

Is he okay?

MICHAEL

Yeah, he's fine.

*

KENNY

He's fine.

CHRIS

He does this a lot.

KENNY

This is hard for him. His mother
was a lesbian; she just died. Just
keep going. What you girls are
doing is beautiful.

*
*
*
*
*

MICHAEL

I'll just--

Michael helps a weeping Izzy up and takes him toward the
balcony doors.

MICHAEL (CONT'D)
 (gesturing to the girls)
 Please. Carry on. If you need some
 extra D-cells for that thing, I'm
 sure there's some in the gift shop.

*
 *
 *

And he takes Izzy into the bathroom.

*

INT. BATHROOM -- CONTINUOUS

*

Izzy sits on the toilet.

*

IZZY
 Fuck. I'm sorry, man. I don't
 want to ruin Mark's night. It's
 just that she totally reminded me
 of Ari.

*
 *

MICHAEL
 Which one?

IZZY
 The dark one.

MICHAEL
 (doesn't see it)
 Really? How?

*

IZZY
 Her teeth. Ari has the same
 veneers.
 (beat)
 He's so lucky; that should be me.

*
 *
 *
 *

INT. HOTEL SUITE -- NIGHT -- CONTINUOUS

*

Mark is on his knees licking whipped cream off of one of the
 strippers breasts. He appears extremely uncomfortable.
 There's whipped cream all over his face.

*
 *
 *

MARK
 So... you went to La Follette High?

GIRL #2
 For a while, yeah.

*

MARK
 Oh, cool. When did you graduate?

*

GIRL #2
 Last year.

MARK
 (startled)
 Last--? Oh.
 (pause)
 Did you know Sally Dennis?

*

GIRL#2
 I don't think so.

MARK
 Oh, 'cause my, um, fiance used to
 baby-sit for her.

*

*

GIRL #2
 Wow. Sounds like you picked a real
 winner.

*

*

Girl #2 wraps her hands around Mark's ass.

*

On the other side of the room Chris shows Girl #1 BABY
 PICTURES as she dry humps his lap. Kenny does a line of coke
 at a nearby table.

*

*

GIRL#1
 Oh, my God. He's beautiful.
 What's his name?

CHRIS
 Matthew. Matty. Yeah, he's pretty
 awesome.

*

INT. BATHROOM - CONTINUOUS

*

Izzy smokes a cigarette.

*

IZZY
 I just loved knowing, you know? I
 saw it all. My whole life laid out
 in front of me; perfect. And
 then... that bitch just yanked it
 all away from me. You know what
 I'm saying?

*

*

*

*

MICHAEL
 (somehow hesitant)
 Yeah. I guess.

IZZY
 Of course you know. You and Jenna
 are like -- the same person. And
 now you're having a fuckin' baby.
 How intense is that?

*

MICHAEL
Pretty intense.

IZZY
I envy you, you prick.

Michael says nothing.

IZZY (CONT'D)
I quit the cheese company last week.

MICHAEL
What? With your Dad in the hospital? Why?

*

IZZY
I just can't do it anymore, man. I gave my Uncle Gary notice on Friday. He lost his shit on me.

*

*

*

MICHAEL
I'll bet.

*

IZZY
I told him I'm taking a road trip.

MICHAEL
A "road trip?" Where, Six Flags?

*

IZZY
Tierra del Fuego. On a motorcycle.

MICHAEL
That's like 5,000 miles. And you don't even know how to ride a motorcycle.

IZZY
They have classes.

*

MICHAEL
You get nauseous when you leave the zip code.

*

*

IZZY
Exactly.

We hear a commotion from inside.

MARK (O.S.)

No! I'm okay. Noooo... I mean I
really appreciate it but I can't.
Really--

INT. HOTEL SUITE -- NIGHT -- CONTINUOUS

Michael and Izzy enter the suite to find Girl #2 dragging Mark into the bedroom, undoing his pants as she goes. Chris looks on as Kenny makes out with Girl #1. Mark is doing his best to keep her hands out of his underwear.

GIRL #2

(laughing)

Stop being a pussy! I'm not gonna hurt you.

(to the others)

This pussy won't fuck me!

GIRL#1

Oh, leave him alone. He's in love with his wife. I think it's sweet.

And with that Girl #1 grabs Kenny by the belt buckle and HAULS HIM INTO THE BEDROOM. Girl #2 releases Mark and follows her friend and Kenny into the bedroom. Mark, Chris, Izzy and Michael stare after them.

MICHAEL

I hope he wears eleven condoms.

They all laugh.

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

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

The family stands at the head table, toasting Mark and his bride, EVA. Nearby sit Michael, Jenna, Kenny, Izzy, Chris, and his wife LISA. Chris holds their six month-old child, MATTY, who's SCREAMING HIS HEAD OFF.

Lisa says something to Chris who shakes his head, "No." Annoyed, Lisa takes the crying baby, gets up and removes him from the festivities.

MARK'S FATHER raises his glass:

MARK'S FATHER

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

*

His wife and friends laugh with his obvious joke. The wife's
smile appears a bit strained.

MARK'S FATHER (CONT'D)

*

To Eva and Mark!

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

*

ALL

Eva and Mark!

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

MARK

I'm overwhelmed.

IZZY

*

You're hung over!!

Laughter.

MARK

No, I am truly overwhelmed...by the
sight of my family...

(re: other tables)

-and my family and my family and my
family...

(laughter)

...and by my friends, who are
dwarfed by comparison---

IZZY

And hung over!

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

MARK

...many who have been with me since
high school and before.

Michael, Kenny and Chris clap. Izzy hoots.

MARK (CONT'D)
That's the "before" contingent.

A few more laughs.

MARK (CONT'D)
Thank you all for being here and sharing this with me. But what I'm truly overwhelmed about is this miracle that has happened to me.

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

MARK (CONT'D)
Somehow I convinced this incredible woman to marry me. And I'll never know how, because I don't understand how a girl like her could fall for a guy like me.

*
*

More "Awwws".

*

MARK (CONT'D)
But I want her to know how grateful I am that she said yes. And as happy as I am to see all of you at my wedding, I'm happiest to see her.

*

*
*
*

(to her)
Thank you, Eva.

Eva cries and Mark kisses her to applause. Izzy gets up and heads to the bar.

BACK WITH MICHAEL AND JENNA

Michael throws a look back toward the young BRUNETTE, who is laughing and talking to a girlfriend. She looks back; Michael looks quickly away.

*
*

JENNA
Isn't she beautiful?

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

MICHAEL
She's nothing compared to you.

*

JENNA
Awww.

*
*

MICHAEL

I got my own "Awww"?

*
*

Jenna smiles and takes his hand beneath the table.

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

MICHAEL (CONT'D)

(to Jenna)

Be right back.

He nods for Chris to follow. Chris rises.

ANGLE ON KENNY

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

CHRIS

What's up?

MICHAEL

Arianna's here.

CHRIS

Oh, fuck. Has Izzy seen her yet?

*

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

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

MARK'S UNCLE

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

IZZY

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

Mark's Uncle tries to fashion a response.

*

BACK WITH MICHAEL, CHRIS AND KENNY

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

APRIL

Kenny?!

Kenny turns back as Michael and Chris keep going.

KENNY
Hey, you!

APRIL
How are you?

He gives her a big hug.

KENNY
A lot better now.

*

Michael and Chris wait impatiently a short distance off.

*

APRIL
Insane, meeting here. I've been
thinking about you.

KENNY
Yeah?

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

*

KENNY
Definitely. Listen, I've got to
deal with a situation. Call me?

She nods. Kenny catches up with his friends.

CHRIS
Who's she?

KENNY
Haven't got a clue.

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

*

MICHAEL
Hey, Ari, can we talk to you for a
sec?

*

ARIANNA
All of you?

CHRIS
(gently)
Arianna, what are you doing here?
You know he's gonna go crazy.

*

ARIANNA

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

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

ARIANNA (CONT'D)

What am I supposed to do, Chris,
hide in my apartment? *

CHRIS

No, but a little sensitivity might
be nice. *

MICHAEL

Ari, he's a wreck. *

CHRIS

We're asking you, don't do this.

ARIANNA

Do what? I'm not doing anything!

MICHAEL

(sees Izzy approaching)
Oh, shit. *

IZZY

What are you doing here? *

ARIANNA

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

IZZY

Ari....Ari! *

The boys follow at a safe distance.

ANGLE ON JENNA - AT THE FAR SIDE OF THE RECEPTION

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

BACK WITH IZZY AND ARIANNA

ARIANNA

There are like, five hundred people
here. If you can't stand the sight
of me just ignore me. *

She moves, he follows.

IZZY

Can't stand the-- I'm trying to start over, okay? How am I supposed to do that when you keep popping up everywhere?

*

ARIANNA

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

Jenna joins the boys in the background, concerned.

IZZY

It's only been six weeks!

ARIANNA

It's been the same six weeks for me and I'm sick of walking on eggshells around all of our friends! I am moving on with my life. You should do the same.

*

*

MICHAEL

(to Izzy)

Come on.

IZZY

How fucking blind can you be, Ari? Look at all this. This should have been us! This is what you wanted. Since we were 16 years old. This is what you always wanted with me!

*

ARIANNA

(to Michael)

You'd better get him out of here.

She turns and walks off.

*

IZZY

(yelling now)

I took you to your fucking prom! I took this bitch to our fucking prom!

*

*

*

MICHAEL

Whoa-whoa-whoa! Dude, relax; you look like an asshole!

*

*

KENNY

She's not worth it.

*

IZZY

I know, I know. I am so over that
fucking girl.

*
*

JENNA

Come on, Izzy.

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

*

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

Michael, Jenna, Kenny, Chris and Izzy dance together under one of the huge sprawling oaks a little ways off from the crowded dance floor. They are all laughing, obviously having gotten Izzy's mind off of Arianna.

Chris dances with baby Matty, swinging him round and round, up and down. Matty is eating it up, squealing with laughter. That is until he sees...

LISA appear out of nowhere. At the sight of his mother, Matty bursts into elaborate tears.

LISA

What did you do?

CHRIS

Nothing. He was loving it until--
He's fine.

*

She wrenches the baby out of his grasp.

LISA

He's not fine, he's scared. It's
okay, sweetheart. Did Daddy scare
you?

CHRIS

He's not scared!

*

LISA

Yeah, that's why he's screaming.
(to baby)
It's okay, yes it's okay.

*

Lisa's face scrunches up a bit. She puts her nose to Matty's diaper. A knowing look crosses her face.

LISA (CONT'D)
 (sarcastic)
 No, that's fine, Chris. Why don't
 you just relax. I'll change him.

*
 *
 *

And she exits with the screaming baby, Jenna follows her.

CHRIS
 (staring after Lisa)
 How much longer am I supposed to
 put up with this?

*
 *

He glances back to the boys, who have no answer for him.

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

Lisa expertly changes the baby's diaper. Matty coos at his mother in adoration. Jenna sits on the window sill watching, enraptured.

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

JENNA
 It's gotta be hard for him, too.

*

LISA
 It's hard for everyone. We're not
 kids anymore.

JENNA
 There's a lot of new
 responsibilities....

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

(to baby)
 Isn't that right? Yes, it is.
 (to Jenna)

Chris doesn't see him all day, then
 he grabs him by his heels and
 throws him upside down. The baby
 shrieks and Chris is like "look,
 he's laughing!" He isn't laughing,
 he's fighting for his life.

*

LISA (cont'd)
I'd like to hire some like huge
bouncer to grab him by his ankles
and fling him upside down, see how
much he "laughs." Why are men so
stupid?

*
*
*
*

Jenna moves closer, entranced by the baby.

JENNA
You're such a handsome boy.
(to Lisa)
It must be amazing.

LISA
(suddenly sweet)
It's the best thing in the world.

*

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

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

*

KIM
What are you drinking?

MICHAEL
I'm trying to decide how drunk I
wanna be.
(beat)
Have we met before?

*
*

KIM
Do I look familiar?

MICHAEL
No.

KIM
(laughs)
I'm Kim.

MICHAEL
Michael.

KIM
Are you a friend of the groom?

MICHAEL
Since pre-school.

KIM
Ah.

Her cell phone rings.

KIM (CONT'D)
Excuse me a second.

*

She searches her bag for her ringing cell phone.

KIM (CONT'D)
(into phone)
Hello.
(beat)
Yeah, I'm coming....I'm coming.
(hangs up)
I'm with three friends who've
wanted to leave since we got here.
(frustrated)
Wait, I'll be back.

She starts away from the bar, smiles back at Michael, then keeps walking. Michael looks around, now very self-conscious.

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

Jenna cuddles Matty and looks out the window as Lisa packs up her diaper bag.

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

JENNA
I haven't really thought about it
yet.

*
*

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

*

JENNA
That I'd like.

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

*

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

Michael has moved from the bar. He looks back at the crowd but doesn't see Kim. He gazes at the house. He sees Jenna looking toward him from the lit window. He stares for a moment at the sight of her holding the baby, then awkwardly waves. She doesn't respond. Michael is confused at first and then realizes that it's gotten too dark for her to actually see him.

In a corner of the backyard, Michael sees TWO CHILDREN jump down from a tree. They run away. *

Curious, Michael walks to the oak. A tree house is built inside. He tests the tree house ladder. It's strong. *

INT./EXT. TREE HOUSE PLATFORM -- SECONDS LATER

Reaching the tree house platform, Michael braces himself against the wood structure, surprised at how firm it is. He can see the party, but the tree branches give him privacy. *

KIM (O.S.)

Isn't this awesome? *

Michael looks down to see Kim standing below. She passes a bottle up to him. He doesn't grab it right away, so she waves it. C'mon. He takes it, and she climbs up the ladder.

MICHAEL

I know. It's absurd -- it's like a friggin' condominium or something. *

KIM

(gazing as she climbs)
This is so cool. We can see everyone, and no one can see us. *

She sits on the platform and throws her legs over the edge. She smiles an irresistible smile.

KIM (CONT'D)

So do you have a girlfriend? *

Michael glances at the people in the distance, mostly hidden by leaves. He's afraid of being seen.

MICHAEL

...Yeah. But uh...

KIM

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

*

MICHAEL

What do you mean?

KIM

You know exactly what I mean.

MICHAEL

(smiles)

Do I look like I'm having a crisis?

KIM

Everyone I know is having a crisis. You're not supposed to have them until mid-life, but I think something's happened to our metabolisms.

MICHAEL

(smiles)

Our metabolisms?

KIM

The world moves so fast now. We're all chasing something so fast that we're freaking out a lot earlier than our parents ever did. Feel my heart.

*

*

*

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

KIM (CONT'D)

See how fast that is? It's cause we don't ever stop to breath anymore.

*

*

*

(he smiles at her)

*

--you gotta remember to breath or you'll die.

*

*

MICHAEL

I think you're right; breathing is definitely one of the more underrated means of life support.

*

*

*

KIM

See? You know. And it's not just us, it's our whole society. Everyone's freaking out. And then people start freaking out that they can't stop freaking out.

*

*

*

*

*

KIM (cont'd)
I wanna be like, "Just stop talking
and breath."

*
*

Michael takes a deep breath.

*

MICHAEL
I feel better already.

*

KIM
Good. And don't worry, crises...
crisesese?

*
*

She laughs.

*

MICHAEL
I thinks it crises.

*
*

KIM
Right: crises, yeah. Well anyway;
they come and go.

*
*
*

MICHAEL
Sometimes. But sometimes they
don't seem like they're going
anywhere.

*
*

KIM
Oh, so you're having a permanent
crisis?

*

MICHAEL
I think maybe.
(shrugs)
I don't know. It's like when I
think about my future, it all seems
pretty planned out. It's like I
know everything that's gonna
happen; there's no more surprises.

*
*
*
*
*
*

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

KIM
That's so boring.

MICHAEL
I know.

*

KIM
What do you do?

MICHAEL
Complain I guess.

*
*

KIM
 (with a laugh)
 No, I mean what do you do?

*
 *
 *

MICHAEL
 Oh, you mean like "what do I do"
 what do I do? I uh... I'm an
 architect. You?

*
 *
 *

KIM
 I'm a musician...a flautist. I mean
 I'm studying other things too; I'm
 not an idiot. But if I could pick
 anything, that's what I'd love to
 be able to do when I finish school.

*
 *
 *
 *
 *

MICHAEL
 Cool. Graduating this year?

*

Kim holds up two fingers.

MICHAEL (CONT'D)
 Two more years? Wow. Two more
 years, look at you. Well, don't
 rush it. College was the best time
 of my life.

*
 *

KIM
 Reminiscing already, huh? You must
 be pretty old.

*

MICHAEL
 Twenty-nine.

KIM
 Ooo, just about dead.

MICHAEL
 Yeah, well once you hit thirty it's
 like you might as well be forty and
 then...

*
 *
 *

KIM
 Seventy's right around the corner.

MICHAEL
 Yeah, I should start looking for
 comfortable places to nap.

*
 *
 *

They laugh. Then they just stare at each other. Her glance
 flickers from his eyes to his lips.

*



KIM

*

(soft peddling)
...Well, if you work through your
crisis maybe we could go out
sometime.

Kim looks him straight in the eyes. Michael meets her eyes
for a fraction of a second, then turns awkwardly.

Michael leans back a few inches.

MICHAEL

I should get back.

*

KIM

To your crisis?

MICHAEL

Yes, my crisis awaits.

*

*

Michael smiles, the moment over. She looks at the ladder.

KIM

*

Shall we?

She stands and heads down the first step. Michael waits for
just a second, trying to gather his wits. Nothing happened,
but he is uncomfortable.

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

At the far side of the party, largely hidden from view, Kenny
and a striking girl named DANIELLE lean against a tree.

*

DANIELLE

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

KENNY

I'm Kenny.

*

DANIELLE

Danielle.

Arianna and a guy who looks like a MALE MODEL walk past, deep
in conversation. We FOLLOW THEM.

He smiles at her, she turns and smiles at him --and in so doing misses MICHAEL who does a BIZARRE DETOUR upon seeing Arianna, then bananas back to KIM. Michael looks over his shoulder, wondering if he's been spotted.

KIM
(amused)
You okay?

MICHAEL
Yeah. Great.

Kim points off toward the house.

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

MICHAEL
Yeah, cool. *

KIM
Did you...want my phone number? *

MICHAEL
Uh, yeah, sure, great. *

He checks over his shoulder again.

KIM
Do you have a pen?

MICHAEL
No. *

KIM
Then come by campus some day. I'm done at five, Mondays, Wednesdays and Fridays. I meet my friends at the Terrace. *

MICHAEL
Great. *

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

A long CONGA line made up of the WEDDING PARTY and other revellers crosses her path, lead by Calypso steel drummers. WE FOLLOW the happy couple and jubilant guests across the lawn until they pass JENNA, returning from the house. *

She smiles at the bride and moves on, swinging her handbag, in search of Michael - and we notice her walk - the same spring, the same ease; she is heart stopping.

Jenna stumbles upon Kenny and Danielle, now MAKING OUT with abandon against their tree.

JENNA

Oh! Sorry.

Kenny and Danielle freeze for a moment, looking at Jenna.

JENNA (CONT'D)

Have you seen Michael?

KENNY

No.

JENNA

Okay. Thanks.

And she moves on. Kenny doesn't skip a beat, he slips his hand underneath Danielle's skirt as he kisses her neck.

DANIELLE

(undoing his belt)

You don't waste any time. *

KENNY

I don't wanna miss the Macarena. *

On the far side of the tree we spot Chris and Izzy walking toward the dance floor.

IZZY

Look at her. Six weeks and she's already screwing somebody else! *

ANGLE ON ARIANNA WHO IS NOW DANCING WITH HER MALE MODEL.

CHRIS

I think that's Eva's cousin from the east coast. They probably just met. *

IZZY

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

CHRIS

(leading him off)

Dude, ease up. He's obviously gay.

IZZY

What?

CHRIS

Look at him! No straight guy looks that good.

Comforted by the thought, Izzy lets Chris yank him off.

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

JENNA

Caught you!

He almost has a stroke.

JENNA (CONT'D)

You've been hiding, haven't you?

MICHAEL

(defensive)

I've been right here the whole time.

*
*
*

JENNA

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

MICHAEL

Stunning.

JENNA

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

Michael pulls her close to him. Looks her in the eye.

MICHAEL

A girl.

JENNA

Me, too.

WEDDING PHOTOGRAPHER (O.S.)

This way.

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

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

Stephen lays in bed reading an absurdly thick book. After a few beats he glances up to see

ANNA sitting at her vanity, staring at him blankly in the mirror. He focuses back on his reading. Eventually, he can't take it anymore. *

STEPHEN

Okay, why are you staring at me?

ANNA

What would you do if I died?

STEPHEN

Iron my dark suit. *

ANNA

Would you even notice I wasn't here?

STEPHEN

Trust me, I'd notice.

ANNA

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

STEPHEN

Do you have somebody in mind?

ANNA

(after a beat)

You know that yesterday I was actually jealous of my own daughter? You know why?

STEPHEN

I have a feeling you're going to tell me.

ANNA

Did you see the way Michael looked at her? Did you?

STEPHEN

Anna...



ANNA

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

STEPHEN

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

*
*

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

ANNA

Come on, crack another joke!

STEPHEN

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

INT. IZZY'S PARENTS' HOME -- NIGHT

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

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

IZZY'S MOTHER

Where have you been?

IZZY

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

IZZY'S MOTHER

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

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

IZZY

Hey, Dad.

IZZY'S MOTHER

Get closer, he can't hear you.

(to her husband, lovingly)

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

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

IZZY'S MOTHER (CONT'D)

(whispers to Izzy)

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

IZZY

(loudly)

I've been to the warehouse, Dad. Everything's fine.

IZZY'S MOTHER

(whispers)

How can you lie to him like that?

IZZY

(standing/whispering)

You just told me to. Will you please just stop making things worse?!

Izzy heads out.

IZZY'S MOTHER

Me? I'm not the one who's running away.

IZZY

I'm not running away!

IZZY'S MOTHER

Keep your voice down!

Now in the hall again:

IZZY

I'm leaving because I have to, Mom! My life is over. And I can't start a new one here.

IZZY'S MOTHER

The life we gave you is so terrible?

IZZY
Believe it or not, Mom, this isn't
about you.

*
*

IZZY'S MOTHER
All I can say is that your life was
just fine before you lost that
beautiful girl.

*

IZZY
(overly sarcastic)
Well that helps. Thanks, Ma.

*
*

Izzy slams his bedroom door behind him.

We hear the sound of a PHONE RING.

CLOSE ON A RINGING PHONE

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

ARIANNA
Hello?

IZZY (O.S.)
It's me.

Arianna reacts. INTERCUT WITH:

INT. IZZY'S BEDROOM - CONTINUOUS

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

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

ARIANNA
(with some sympathy)
Izzy, I really don't want to hear
it.

IZZY
Can I come over?

ARIANNA
No!!

IZZY
Why? Are you with someone?

*

WITH ARIANNA

ARIANNA

Is that what you wanna hear? Is
that what'll do it?

*

IZZY

--You are, aren't you?

ARIANNA

Yes!

IZZY

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

She hangs up.

INT. IZZY'S BEDROOM -- CONTINUOUS

Izzy slams down the phone and runs out.

*

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

Chris leans against the sink, ignoring the running water and
the pounding on the door.

*

LISA (O.S.)

You've been in there for 20
minutes, Chris? What are you doing?

*

CHRIS

Just give me a minute.

*

LISA (O.S.)

I've given you twenty. Now get out
here and help me! Matthew's
screaming, he just peed all over me
and I can't find any binkies..

*

*

*

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

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

Chris enters with the diapered child, still wailing. Chris
SINGS to Matty at the top of his lungs, trying to get him to
take a bottle.

*

CHRIS

"The eensy-weensy spider crawled up
the... other thing. He hates the
friggin rain so he knows his day's
gonna suck..."

*
*
*
*

LISA

Have you lost your mind?
(grabbing the bottle)
Come to Mommy, she'll feed you.

CHRIS

I can do it. Give me the bottle.

*

LISA

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

CHRIS

Fine.

*

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

CHRIS (CONT'D)

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

Chris opens the fridge, trying to calm down.

LISA

(now pissed)

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

CHRIS

I will!

LISA

Right. When I finally pry you out
of bed.

CHRIS

I'm not a light sleeper!

LISA

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

CHRIS

Who the hell are you? Since Matty was born I don't even recognize you?

*
*

LISA

Oh, I'm easy to spot. I'm the one doing all the work!

CHRIS

Okay. I'm out of here.

LISA

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

CHRIS

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

Chris flies out and slams the door.

LISA

(to baby)
Your father's an asshole.

EXT. RESIDENTIAL STREETS - NIGHT

Izzy runs through the night.

*

EXT. ARIANNA'S APARTMENT BUILDING -- NIGHT

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

MAN'S VOICE

Who is it?

IZZY

Marvin from 12B, the elevator's on fire.

The Male Model type opens the door in his boxers. Izzy jams a palm into his chest and knocks him back over the sofa and onto his ass. Izzy's down the hall in a flash and finds Arianna pulling on her best post-coital t-shirt.

*

IZZY (CONT'D) (CONT'D)

Don't say anything.

ARIANNA

Get out!

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

IZZY

I'm going crazy without you!

He kisses her before she rips away.

IZZY (CONT'D)

Please! I love you!

(notices she's in a t-shirt and underwear)

God, you are so beautiful!

*
*
*

He reaches for her as the Male Model type steps up behind him and grabs Izzy's shoulder. Izzy pivots and clocks him smack on his ass.

ARIANNA

Stop hitting him! I'm calling the police!

*

She goes for the phone. Izzy snatches it away from her.

IZZY

No matter what you say, Ari, you know in your heart that nothing will ever come close to what we had. To what we still have.

ARIANNA

Izzy, Jesus!

*

IZZY

Look me in the eye and tell me that I'm wrong!

ARIANNA

You're wrong.

IZZY

Tell me you don't love me any more.

ARIANNA

I don't love you any more.

IZZY

I refuse to accept that!

*

ARIANNA
Izzy, go home.

*

IZZY
No one will ever love you like I
do. I love everything about you. I
mean, Christ, I love that you snore
like your grandmother! I love--

*

*

ARIANNA
Goddammit, Izzy! GO HOME!

IZZY
You really want me to leave??
That's what you're saying?

ARIANNA
(exhausted)
Yes, that's what I'm saying.

*

IZZY
Okay. But this might be the last
time you ever see me.

ARIANNA
Deal.

Izzy stares at her for a long moment with tears in his eyes.

IZZY
I love you forever.

With that, he turns and stalks out of the apartment, knocking
the Model down with a parting shot as he goes. Arianna stands
there looking down at her date.

ARIANNA
(yells at male model)
How could you let him hit you like
that?! You're such a pussy.

*

INT. KENNY'S APARTMENT - BEDROOM -- NIGHT

Kenny is having wild sex with Danielle, from the wedding.
Someone rings his doorbell.

KENNY
It's nothing.

He keeps pumping away. Now someone starts POUNDING.

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

*

Harder pounding: BAM BAM BAM!

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

*

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

KENNY
GO HOME!

Kenny pumps harder.

DANIELLE
Who is it?

KENNY
A friend, he'll go away.

Izzy pounds. Kenny keeps pumping.

DANIELLE
You think this is working for me?

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

IZZY
You have to come with me.

KENNY
Where?

IZZY
To South America. I'm not going to
make it alone. I need you to be my
wingman.

*
*
*

KENNY
Sure.

*

IZZY
Really??

Kenny heads back toward the bedroom.

IZZY (CONT'D)
I mighta broke my hand. Do you have
any ice?

KENNY
You're not gonna believe this, but
I keep it in the freezer.

*
*

And he closes the bedroom door. Izzy calls after him.

IZZY
You're really coming with me?

*

KENNY (O.S.)
No talking!!

*
*

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

*

Michael and Jenna sit tangled together on the couch. Jenna
reads a parenting magazine. Michael flips channels on a MUTED
TV.

*
*
*

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

MICHAEL
--That's true.

She tickles his ribs.

MICHAEL (CONT'D)
Ah!

JENNA
"In isolation, one's anxiety
becomes disproportionate. Talking
things out with your partner is a
way of exorcising fears on both
sides, or at least not allowing
them to become overwhelming." You
getting all this?

MICHAEL
It says you can't hold everything
inside.

JENNA
Right. Okay. So, what about you?

MICHAEL

What?

JENNA

What are you holding inside that
you need to let out?

Michael looks at her for a moment. Then FARTS loudly.

*

JENNA (CONT'D)

(laughing)

Michael!

MICHAEL

What? You asked. I've been holding
that in all day.

*

*

JENNA

I'm serious. Turn off the TV. I
want to know what you're feeling.

*

He turns it off. They sit there in silence.

*

JENNA (CONT'D)

Hello?

MICHAEL

I feel-- I'm feeling like someone
who... My feelings are...

*

*

He's totally stuck.

JENNA

(smiles)

You're such a loser. Do you know
that?

*

MICHAEL

Well then you're in love with a
loser and only a loser would love a
loser.

*

*

*

JENNA

Are you nine?

(beat)

Okay, I'll go. I'm feeling like...
I feel like we should buy a house.

*

*

*

*

*

*

Off Michael's frozen look...

INT. KENNY'S APARTMENT - BEDROOM - NIGHT

Kenny and Danielle drive toward climax. The doorbell rings.

KENNY
You gotta be fucking kidding me.

*
*

IZZY (O.S.)
(calling)
I'll get it.

Kenny stops, gives up.

INT. KENNY'S APARTMENT - LIVING ROOM - CONTINUOUS

Izzy opens the door to Chris.

CHRIS
What are you doing here?

IZZY
Kenny's gonna come with me to South America.

*

CHRIS
You're really serious about that?

IZZY
Hell yes.

*
*

CHRIS
Well then I'm coming too.

*
*

IZZY
Shut up.

*

CHRIS
Lisa's driving me outta my fucking mind. I can't take it anymore. Where's Kenny?

*
*
*

IZZY
Soiling somebody's daughter.

*

Chris cracks open a beer and drinks it straight down.

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

Michael and Jenna argue as Michael brushes his teeth.

JENNA

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

MICHAEL

I just don't think it's such a good
idea. *

JENNA

Come on, their parents did it for
them. And a mortgage probably
wouldn't be that much more than our
rent. *

MICHAEL

It's not really about the money,
Jenna. *

JENNA

Then what is it? I'm not asking you
to get married; I know how that
conversation totally freaks you
out. *

MICHAEL

I told you I'd marry you when you
could name three couples you know
personally who've lasted more than
five years. *

JENNA

I know and I've still only got my
parents and that cute couple from
the pond. *

MICHAEL

Ducks don't count. *

JENNA

They mate for life! *

They both smile. She turns him to her. *

JENNA

(softly) *

What is it? *

(beat) *

What are you afraid of? *

MICHAEL

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

JENNA

Final?

(beat)

We're about to become a family.

*
*

MICHAEL

I know. I didn't mean it like that. I just--

JENNA

Jesus, Michael. If you aren't up for this you'd better tell me soon because--

MICHAEL

Would you stop? Of course I'm up for this. I'm excited.

*
*

JENNA

No one's forcing you into this.

MICHAEL

I know, Jenna. Look at you; calm down. Your hormones are, like, freaking out on you.

*
*

JENNA

Do NOT blame this on my hormones!

*

MICHAEL

I'm just saying... what your magazine said. You're blowing this out of proportion. And look, we're doing it!

JENNA

What?

MICHAEL

We're talking about how we feel.

*

JENNA

(beat)

You're right.

MICHAEL

Oh, my God. Did those words actually come out of your mouth? Say it again, please? Come on, "Yooouuu're riiight."

JENNA
(laughing)
Shut up.

He kisses her, getting toothpaste all over her mouth.

JENNA (CONT'D)
You do want to make a home with me,
right? *

MICHAEL
Yes, of course I do. I love you. *

JENNA
It's okay if you don't.

MICHAEL
I DO.

JENNA
Good. Because if you didn't, I'm
afraid I'd have to cut your balls
off. *

MICHAEL
You're so fucking sexy when you
threaten castration. *

JENNA
It's only because I love you. *

INT. KENNY'S APARTMENT - LIVING ROOM - NIGHT

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

CHRIS
She just makes everything
impossible. It's like if I do
anything at all it lessens her grip
on the baby or something.

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

CHRIS (CONT'D)
What's up?

KENNY
Nothing at the moment.

CHRIS
So, you're going with Izzy?

KENNY
Where?

CHRIS
To South America.

KENNY
(clueless)
Hell no.

*

IZZY
What? But you just--

KENNY
My life is perfect here. Why would
I ever leave?

*

Danielle enters in a "wife-beater" and panties and leans up
against the kitchen counter behind them.

*

DANIELLE
Hi, I'm Danielle.

KENNY
See?

IZZY & CHRIS
Hi./ Yeah, hi, we met at the
wedding.

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

IZZY
How is your life so perfect? When
we graduated you were gonna go do
"Save the Africans."

*

*

*

KENNY
"Save the Children."

*

*

IZZY
Whatever; you were gonna save them.
And now you're tending bar and
screwing a different girl every
other day?

*

*

*

*

*

KENNY

You're in that bar more than I am.
And I don't screw someone new every
other day.

*
*

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

IZZY

You're right. I'm sorry. It's
everyday.

*
*

(to Danielle)

It's better you know now.

*

DANIELLE

He does what he wants and I do what
I want.

KENNY

I love this girl!

(to her)

Do you have friends for these guys?

*
*
*

IZZY

I'm very happy for both of you.
But I'm offering you a chance to
look beyond the length of your own
dick. When will we get another
chance to do this? When we're
fifty on a Norwegian Cruise?
You're twenty-nine years old,
Kenny.

KENNY

Twenty-eight.

CHRIS

You're twenty-nine.

KENNY

Shit, I am.

IZZY

Believe me, you'll be sitting in
that same chair in twenty years
wondering why you never did
anything more exciting than go ice
fishing on Lake Superior.

*
*

KENNY

I like ice-fishing; it makes me
happy.

*
*
*

KENNY (cont'd)
 Don't start editing my life just
 'cause you're unhappy with yours.

*
 *

He moves to his bedroom.

*

IZZY
 Where are you going?

KENNY
 To put my blue-balls to sleep.

*

He closes the bedroom door behind him. Danielle sits there
 with Izzy and Chris staring at her.

*

DANIELLE
 What? He already came twice; I'm
 tired.

*
 *
 *

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

Stephen has just finished re-making the bed. He climbs under
 the covers and turns off his bedside lamp.

STEPHEN
 Good-night.

*

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

INT. IZZY'S PARENTS' HOME -- NIGHT

From the top of the stairs in the darkened house we hear the
 front door open and close, then see Izzy make his way
 upstairs and down the hall toward his room. He stops at the
 open door of his parents room.

ANGLE ON

Izzy's father laying in bed asleep, oxygen mask in place
 aiding the soft rhythm of his labored breathing, his sleeping
 wife by his side. Izzy looks at his parents.

IZZY
 (almost to himself)
 Good-night.

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

A sliver of moonlight cuts across the bed where Lisa sleeps on one edge of the mattress with Matty sprawled across the rest. Chris tiptoes into the room in his underwear. He is stopped by the sight of his sleeping wife and child. After a beat, he moves to them and slips quietly under the covers.

*
*
*
*

CHRIS
(whispers)
Good-night.

She rolls over, giving him her back.

*

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

Jenna turns out the lamp and rolls into a tight embrace with Michael.

*

JENNA
Good-night.

MICHAEL
Good-night.

JENNA
I love you.

MICHAEL
Me too you.

ON MICHAEL'S PENSIVE EYES...

*

FADE TO BLACK.

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

Michael is making a presentation around a model of a ten-story building to a PARTNER in the firm. TWO other YOUNG ARCHITECTS listen alongside Chris who stares out the window.

*
*
*

MICHAEL
So I was just thinking that if we move the parking structure from where it currently sits, there's no reason why the glass atrium couldn't be pulled up the whole height of the building.

*
*
*
*
*
*

MICHAEL (cont'd)
In the dead of winter people could
look out their windows and see
green. Maybe even birds.

YOUNG ARCHITECT
(fake gay voice)
Oooh, what sort of birds?

MICHAEL
Shut-up, Ryan.

YOUNG ARCHITECT
(fake gay voice)
What species?

PARTNER
Shut-up, Ryan. That's really
interesting, Michael. I'm just a
little concerned about cost. What
do you think, Chris?

CHRIS
I think I'm gonna leave my wife and
child.

All four turn to stare at him. He takes a sip of his coffee.

EXT./INT. LOADING DOCK -- WISBEST CHEESE WHOLESALERS --DAY

Izzy enters the warehouse through the loading dock spots his
UNCLE GARY going over inventory with a couple of workers.

IZZY
Hey.

UNCLE GARY
Izzy, good to see you. Any more
time you need off? Because I'm
loving doing everything by myself.

IZZY
I'm not coming back, Uncle Gary.

UNCLE GARY
Yeah, you mentioned that.

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

UNCLE GARY

What else am I supposed to do? My brother's dying, his son's walking away from him, what do you expect me to do? Or maybe you're not the best person to answer that.

IZZY

It's just not me. I'm sorry, I just can't have my whole life be about shipping cheese. I gotta be honest with you, Uncle Gary, I fucking hate cheese.

UNCLE GARY

You think I wanna be here? I sold propane for thirty years; what do I know about cheese? But you don't get to choose everything that happens to you in life, Izzy. Some choices are made for you.

IZZY

You're right; I didn't choose to get dumped on my ass by the love of my life. But I can choose to get the fuck out of Madison.

UNCLE GARY

You told that to your dad yet?

IZZY

I'm afraid it'll kill him.

UNCLE GARY

Yeah, well lemme know when you're ready to tell'm; I'll warn Father Downing not to go on vacation.

Gary turns back to his work, ignoring Izzy. After a beat, Izzy leaves.

INT. CHRIS & MICHAEL'S OFFICE -- DAY

MICHAEL

Have you told her?

CHRIS

No, not yet. Don't know how I'm gonna pull that one off. I just know I'm tired of being told how much I suck;

CHRIS (cont'd)
I'm starting to believe it.

*

(beat)
I think there's a moment when
something snaps in a marriage. You
can stretch it so far but then it
just... snaps. And then all of a
sudden it's like you can't even
look at each other anymore.

*

*

*

(Chris starts to tear-up)
I thought this baby was gonna bring
us closer, not make us want to kill
each other. I'm fucking trapped,
Mikey.

*

*

*

*

Michael can't help but think about he and Jenna.

*

INT. MICHAEL'S PRIUS -- DAY

Michael sits behind the wheel, intently focussed on
something.

EXT. UNIVERSITY OF WISCONSIN CAMPUS -- DAY

Michael's Prius sits in a handicapped spot adjacent to the
Student Union. Students move in and out of the building.
His eyes scan the crowd of faces. The door opens and an
animated group of girls spills out. Huddled in the pack, KIM
stands out like a bright-burning beacon.

*

*

Michael watches her, unseen, entranced. Then he jerks the
car into gear and zips forward... he tries to act like he's
randomly running into her. She approaches with a smile and
leans in the window.

*

*

KIM

Hey!

*

MICHAEL

That's crazy, I was just driving by
and I saw you.

*

*

KIM

(teasing)

You drive past here a lot?

MICHAEL

(smiles back)

I'm thinking of becoming a
flautist.

*

*

KIM

So, you weren't coming to see me?

MICHAEL

Sorry, I'm just on my way to a meeting. You want a ride?

*
*

KIM

I live really close.

MICHAEL

It's okay, I'll take you.

KIM

Honestly, it's very close.

MICHAEL

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

She smiles and climbs into the car.

KIM

It's good to see you.

MICHAEL

Good to see you.

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

MICHAEL (CONT'D)

Where am I going?

KIM

Straight ahead.

(beat)

What did you do after I left the wedding?

MICHAEL

Just hung out with my friends.

KIM

Don't you love weddings?

MICHAEL

No, actually they make me pretty depressed.

*

KIM

Why?

*
*

MICHAEL

Because I'm forced to stare at a couple who a year earlier were madly in love with each other.

*
*
*
*

MICHAEL (cont'd)

Now they're bickering their way
through this giant pageant, just so
they can collect pictures for a
photo album that'll prove how much
they love each other. Two years
later they're in court arguing over
who gets the crate and who gets the
barrel.

KIM

Wow, how do you really feel?
(beat, he smiles)
Did you know that when the
institution of marriage was
created, human beings only lived to
be thirty years old.

MICHAEL

I'd be dying next year.

KIM

Oooh, I would wear the hottest
dress to your funeral.

They both laugh.

KIM

I live here.

MICHAEL

Here? Wow, you do live close.

KIM

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

MICHAEL

It wasn't all awful.

KIM

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

MICHAEL

Just hanging around.

KIM

You wanna come to a party with me
tomorrow night?

MICHAEL

...Why not?

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

KIM

And don't even think about standing me up.

She kisses him on the cheek and pushes open the door. She disappears through the front door of a great old brownstone converted to a Co-Ed Dorm. *

Michael's CELL PHONE RINGS. He checks the readout: JENNA. *

MICHAEL

Hi.

JENNA (O.S.)

Where are you? I called the office, you weren't there.

Michael looks down the street filled with students.

MICHAEL

I'm on my way home. What's up?

JENNA (O.S.)

We have a sonogram, did you forget?

MICHAEL

Oh, God, I totally did. When?

JENNA (O.S.)

5:45. If you get here soon we can still make it.

MICHAEL

I'll be there in ten.

Michael hangs up and tosses the cell on the seat.

MICHAEL (CONT'D)

(to himself)

Oh my God! What the fuck are you doing? *

(louder)

What the fuck are you doing?! *

(yells)

WHAT THE FUCK ARE YOU DOING?! *

He hammers the steering wheel, then speeds away.

EXT. CITY STREETS -- DAY

Michael runs an amber light and disappears. WE HOLD on an aging MERCEDES that brakes in the foreground. ANNA drives, anxious, lost in her thoughts.... *

INT. MICHAEL AND JENNA'S CONDO -- DAY

Michael bursts through the front door and calls out:

MICHAEL
I'm here-let's go!

Jenna grabs her purse and they dash out.

JENNA
We're really late.

INT. MERCEDES -- DAY

Anna spots where she's going.

ANNA
(to herself)
You can do this.

INT. KENNY'S APARTMENT - BEDROOM -- AFTERNOON

Kenny and Danielle are hard at it. They climax together and collapse in a heap. *

KENNY
Holy Shit! You are unbelievable.

DANIELLE
(kissing/biting him)
There's more where that came from.

KENNY
Where did I find you and how do I
make more of you?

She extricates herself from the tangle of their bodies.

DANIELLE
I have to get back to work. What
are you doing later?

KENNY

You, I hope.

DANIELLE

(laughs)

Be at my house at eight. Stay hungry.

Kenny grins. Smitten.

*

EXT. UNIVERSITY OF WISCONSIN CAMPUS -- DAY

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

ANNA

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

STUDENT

Second floor.

ANNA

Thanks.

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

INT. OBSTETRICIAN'S OFFICE -- AFTERNOON

START CLOSE on a monitor -- the sonogram image of a fetus growing in the womb... we hear the sound of the BABY'S HEARTBEAT over the speaker. Then there's the doctor's face.

*
*
*

OBSTETRICIAN

Ninety percent chance it's a girl.

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

JENNA

....A girl?

She turns to Michael, her eyes welling up.

JENNA (CONT'D)

A girl.

Michael embraces her, the doctor smiles and...

INT. CO-ED DORM -- DAY

*

Kim's roommate, LIZ, is at her computer. Kim lays on her bed doing homework.

LIZ

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

KIM

I know, it's weird, huh? But it was like... I saw him, and he looked at me, and something in me started. Something I haven't felt before.

*

*

*

LIZ

He can't be that cute.

KIM

He's perfect.

INT. MEDICAL BUILDING - ELEVATOR DOORS -- DAY

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

INT. HUMANITIES CLASSROOM - U.W. -- DAY

*

Students clear out of an amphitheater style classroom to reveal Anna staring at Professor BOWLER; handsome, fiftyish...he spots her and stops collecting his papers. The two slowly approach. They stop, inches from each other, still no words spoken. And then....a cell phone rings.

*

*

*

ANNA

Sorry, that's mine.

She digs for it, answers.

ANNA (CONT'D)

*

Hello?

EXT. MICHAEL'S PRIUS -- AT THAT MOMENT

Jenna shouts in her cell phone.

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

MICHAEL
 She's perfect. *

INT. HUMANITIES CLASSROOM - U.W. -- CONTINUOUS *

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

BOWLER
 Jenna?

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

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

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

ANNA
 I love you, too. Congratulations!
 They both hang up.

BOWLER
 Congratulations.

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

BOWLER
 But a beautiful one.

Anna melts; exactly what she needed to hear. *

EXT. CAFE - OUTSIDE TABLE -- LATER

Anna puts her hand on top of his.

ANNA

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

BOWLER

I thought about you, too.

ANNA

Really?

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

ANNA (CONT'D)

But did you really miss me?

*

BOWLER

Yeah.

ANNA

Oh, I'm so happy to see you.

*

BOWLER

So, why did you disappear?

ANNA

Do we have to talk about that right away?

*

*

BOWLER

You haven't called me in three and a half years. Yeah, I'd say we should talk about it.

*

*

*

ANNA

You know why.

(off his prompting look)

I always thought... I couldn't control my feelings for you and I thought that if we just stopped cold, I might find a way to save my marriage.

*

*

BOWLER

Did you? Save it?

ANNA

No.

BOWLER

I'm sorry.

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

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

*

Anna can't speak.

BOWLER (CONT'D)
I waited for you a long time.

*

ANNA
Oh God, don't tell me that.

BOWLER
But I knew you'd never leave him.
(beat)
I'm sorry.
(beat)
I guess I just decided that what
you really wanted was an escape; a
refuge. I wanted to be your
husband, not your vacation.

*

*

*

*

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

ANNA
Be happy.

She bolts out of the cafe.

BOWLER
(calling after her)
Anna!

*

INT. PSYCHOLOGISTS' OFFICES -- CONTINUOUS

Anna enters and passes the secretary's desk.

ANNA
Is he in with someone?

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

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

ANNA
Hello, dear.

STEPHEN
What's wrong?

ANNA
According to you, nothing.

STEPHEN
Come back in 40 minutes and we'll talk.

Stephen rises and ushers Anna toward the door.

ANNA
It's okay, I just wanted to let you
know that fucked another man.
(to patient)
Nice meeting you.

*

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

*

*

ANNA (CONT'D)
Oh, now you react. If you'd have
only dragged me into a closet
before this probably wouldn't have
happened.

*

*

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

*

ANNA
It happened three years ago; I saw
him today and he was so happy that
I came running back to him that
he's leaving his wife and running
away with me; that's pretty much
all there is for you to know.

*

*

*

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

ANNA
 FOR GOD'S SAKE SHUT UP! I DO NOT
 WANT TO "TALK THIS OUT!" I DO NOT
 WANT YOUR FUCKING "UNDERSTANDING!"
 I WANT SOMEONE WHO IS FLESH AND
 BLOOD -- AND SINCE YOU DON'T
 QUALIFY ON EITHER COUNT, I DON'T
 WANT YOU!

*

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

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

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

JENNA
 Hello?

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

JENNA
 What happened?

EXT. CITY STREET -- CONTINUOUS

Anna gets into her car as she speaks on her cell phone.

*

ANNA
 Nothing happened. That's why I'm
 leaving.

JENNA (O.S.)
 --Mom?

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

*

She hangs up and starts the engine.

INT. MICHAEL AND JENNA'S CONDO -- CONTINUOUS

JENNA
 Mom?

Dial tone. Jenna dials a number.

INT. STEPHEN'S OFFICE -- DAY

FEMALE PATIENT

Then the mattress transforms into a
giant Bundt cake and tries to
smother me. So I jump out the
window, only to find my husband
dressed as a cruller yelling
"Whore!"...

*
*
*
*
*
*

A KNOCK on the door. His secretary pokes her head in.

*

SECRETARY

I'm so sorry to interrupt but your
daughter's on the phone. She says
it's urgent.

STEPHEN

(to his patient)
Excuse me just a minute.

*

FEMALE PATIENT

Why do so many pastries hate me,
Doctor?

*
*
*

STEPHEN

I'll be back in one minute.

*
*

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

Jenna's on the phone.

JENNA

She told me she's moving out. What
the hell is going on?

INTERCUT WITH:

INT. PSYCHOLOGISTS' OFFICES -- DAY

Stephen sits at his secretary's desk.

STEPHEN

Sweetheart, your mother's going
through a tough time.

JENNA

Don't make excuses for her, Daddy.

STEPHEN

I'm not.

JENNA

I'm coming over there.

STEPHEN

(firm)

Jenna, I'm fine. This is between your mother and me. We'll work it out, we always do. Right now, I want you to look after yourself. Okay?

JENNA

Okay. You're sure you don't just want some company?

STEPHEN

Trust me, my current patient is company enough.

JENNA

Okay.

STEPHEN

I have to get back to work, baby.

JENNA

Daddy?

STEPHEN

Yes?

JENNA

It's a girl.

(beat)

I'm having a baby girl.

Stephen's eyes well with tears; his hand trembles. The emotional extremes of the last ten minutes have crushed him.

JENNA

Daddy? Say something.

STEPHEN

I'm so happy.

ON STEPHEN; devastated and elated at the same time.

INT. DANIELLE'S APARTMENT -- NIGHT

Danielle opens the door to reveal Kenny, holding a bottle of wine. Kenny grabs her and starts to make love to her. *
 Danielle goes with it for a minute then pulls back.

DANIELLE

Hold that thought. Your timing's *
 perfect, my dad just dropped by.
 Come in, I want you to meet him. *

Kenny stands frozen in the doorway, looking at her.

DANIELLE

What?

INT. NEIGHBORHOOD BAR -- NIGHT

Izzy sits at a booth drinking a beer and looking at a map. *
 Kenny enters and ducks behind the bar to replace the wine in
 the refrigerator. He nods to the BARTENDER.

KENNY

Hey, Joey.

BARTENDER

What's up Ken?

Kenny moves to Izzy.

IZZY

Hey.

KENNY

I'm going with you.

IZZY

You're full of shit.

KENNY

I'm serious. When do we leave?

IZZY

Don't fuck with me, dude.

KENNY

I'm not, you were right. If we *
 don't get out of Wisconsin now, we
 never will. Besides, without me *
 you'll never get laid.

IZZY

Do you have any cash?

KENNY

Yeah. About five grand. You? *

IZZY

Seven hundred bucks and a fuckload
of cheese. *

The two look at each other. Smiles grow on their faces.

INT. JENNA'S PARENTS' HOUSE -- NIGHT

Anna grabs her luggage and heads out the door. *

CHRIS & MICHAEL'S OFFICE -- NIGHT

Chris works alone at his desk. His phone rings.

CHRIS

Yeah?

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

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

LISA

Are you going to be late?

INTERCUT WITH:

CHRIS

Uh, probably not. No. *

LISA

Can you come home now? Please, I
just need a few minutes to myself.
Matthew's been fussy all day, I
think it's his stomach. And I need
some goat's milk. *

Chris is silent. After a moment,

CHRIS

...I'll be there soon.

LISA
...Thanks.

INT. CHRIS & LISA'S APARTMENT -- NIGHT

Chris enters with a gallon of milk. Lisa spots him heading for the kitchen and runs for him. She throws her arms around his neck and hugs him tight. *

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

She holds his face in her hands. Chris places his hands lovingly over hers and looks at her for a long moment.

CHRIS
(softly)
I can't.

LISA
What?

CHRIS
It's no good, Lise. Not for him.
Not for us.

LISA
What are you talking about?

CHRIS
One of us has to admit it. This
isn't working; it's destroying us. *
And it's going to destroy Matty. *

Lisa stares at him in stunned silence for a moment.

LISA
Who is it?

CHRIS
What?

LISA
What's her name?

CHRIS
Who...what? No. That's not what
I'm talking about. *

LISA
(very calm)
What exactly are you talking about
Chris?

CHRIS
I'm talking about... trying to do
this apart. For a while, at least.

LISA
Uh-huh. To do what? Raise a
child? Build a family?

CHRIS
Lisa--

LISA
No. Please tell me because I'm
trying to understand what the fuck
you're suggesting. Or haven't you
really thought about it?

CHRIS
Of course I've thought about it.
It's all I think about! *

LISA
Have you? Or have you just thought
about how to free yourself? This
isn't junior high, Chris! You can't
just walk away when things get
hard. You're somebody's father now. *

CHRIS
That kid is gonna hate us both if
he has to grow up listening to us
yell at each other all day long. *

LISA
(softly)
So that's it? You think we yell at
each other all day long and you
can't wait to get away from me. Am
I that easy to walk away from? *

CHRIS
No, Lisa. I love you. *

LISA
DON'T YOU SAY THAT TO ME! YOU HAVE
NO IDEA WHAT LOVE IS! *

(beat, soft, through
tears) *

LISA (cont'd)
I don't think you realize how hard
this is for me.

*
*

CHRIS
Lisa, there's a giant, pink
elephant in the room and I think
it's time we talked about it.

*
*
*

She goes to the door and opens it.

LISA
Well, then let's let him out, what
do you say? GET THE FUCK OUT, YOU
FUCKING ELEPHANT!

Chris can't help himself. He starts to laugh.

CHRIS
I'm sorry. Come on. Just calm down
and let's talk like adults.

*
*

LISA
This is funny?? You think this is
funny??

CHRIS
No, of course not. I just--

LISA
You want to go? Go! Be free! I
release you. But don't ever expect
to see me or your child ever again.
EVER!

We hear the baby start to howl in the other room.

CHRIS
Lisa. Stop it! Jesus!

Now Lisa just starts to cry. Really hard.

LISA
Please, Chris. Just go. Please.
GO.

Chris stands there. After a moment he walks past her into the
baby's room. We hear the child's crying subside. *

INT. CAFE -- DAY

Anna and Jenna sit at a window table.

JENNA

The Marriot? You're staying at a motel??

*

ANNA

It's a hotel and it's very nice. They have a gym.

*

*

JENNA

That's it. You're moving in with Michael and me.

ANNA

No! I am not dumping this in your lap. I chose to do this. I'll find a place soon.

JENNA

You really think you can start over?

ANNA

You mean "at my age?"

JENNA

Yes.

ANNA

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

JENNA

It was a long time ago. Daddy will understand.

ANNA

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

JENNA

You've been together since college!

ANNA

And I've been miserable most of that time.

JENNA

I don't think that's true.

ANNA

I just didn't let you see it.

JENNA

Trust me, you're not that good at
hiding your emotions.

ANNA

(sarcastically)

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

JENNA

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

ANNA

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

JENNA

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

ANNA

--You've been with Michael three
years!

JENNA

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

*
*

ANNA

Don't you dare judge me! You want
to take his side, fine. You want
to vilify me for betraying my
marriage, fine. But don't presume
to understand what goes on inside a
thirty-year relationship because
you have no Goddamned idea!

*

Anna gets up and leaves the cafe.

INT. DORM - KIM'S ROOM -- AFTERNOON

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

KIM
Hello.

INTERCUT WITH:

INT. MICHAEL & CHRIS'S OFFICE -- DAY

MICHAEL
Hey, it's Michael.

*

KIM
Hey. I've been thinking about you.

MICHAEL
Really? What kind of thoughts?

*

KIM
You know exactly what kind of
thoughts.

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

KIM (CONT'D)
What are you doing?

MICHAEL
I'm at work.

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

MICHAEL
Zander-Cohen, it's a pretty big
architecture firm.

*
*

KIM
Impressive. Do you have a view?

MICHAEL
Nice view.

KIM
(teases)
Can you see what I'm doing?

Mouth agape, Liz tosses a pillow at her.

MICHAEL
No. It's not that nice.

KIM

So, am I going to see you tonight?

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

MICHAEL

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

KIM

Eight o'clock. I'll be waiting.

MICHAEL

Cool.

*
*

Michael hangs up.

CHRIS

Who was that?

MICHAEL

Just a friend.

CHRIS

You have a friend I don't know?

MICHAEL

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

CHRIS

Oh.

MICHAEL

....Can I ask you a favor?

CHRIS

What?

MICHAEL

I was thinking of going out with him tonight, but Jenna really hates him, so I was just gonna tell her I was goin' out with you.

*
*

CHRIS

(getting it)

You're fucking around on her.

*

MICHAEL

I'm just seeing this friend of mine.

CHRIS

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

*

MICHAEL

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

CHRIS

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

*

MICHAEL

(exiting)

I have faith in you.

*

CHRIS

Michael!

EXT. CAMPER SALES LOT - AFTERNOON

*

Kenny and Izzy stand with a CAR SALESMAN that's their age looking at a small RV.

*

*

SALESMAN

I'm supposed to tell you that there's a guy who really wants to buy this thing coming by tomorrow. The truth is I've been here for three years and you're the first people I've ever showed it to. I've smoked a lot of weed in there though. It's good for that.

*

*

*

*

*

*

*

*

*

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

*

IZZY

Hello?

Izzy's face changes.

IZZY (CONT'D)

*

Okay.

(to Kenny)

I gotta go.

He takes off.

INT. IZZY'S PARENTS' HOME -- AFTERNOON

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

IZZY'S MOTHER
You're going to be okay.
Everything's okay.

Izzy slips in and takes his father's hand.

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

His father stops breathing.

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

Michael ties his shoes as Jenna sits by his side.

JENNA
Chris is moving into Kenny's?

MICHAEL
Yeah. Until they can figure things out.

JENNA
I don't get it; he has a child. *

MICHAEL
You've seen them. She's out of control.

JENNA
This is her fault?

MICHAEL
It's nobody's fault. It's just...
I don't know.
(stands)
He just needs to talk to someone. *
I won't be late.

JENNA
Okay. I'll be with my Dad 'til
about eleven. God, what is
happening? Everyone around us is
falling apart. *

MICHAEL

(beat)

Yeah. I know.

He kisses her forehead.

JENNA

Have fun.

And he's gone.

EXT. CO-ED DORM -- NIGHT

POURING RAIN. Michael pulls up in front and runs for the front door of the building, rings the buzzer. The door opens. It's Kim, looking beautiful in a tiny summer dress. *

KIM

Hi.

MICHAEL

Hi.

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

INT. MICHAEL'S PRIUS -- CONTINUOUS

She jumps into the passenger seat, LAUGHING as she brushes water off of her arms. Michael climbs in and just looks at her. Her dress has become see-through in the rain. *

KIM

My dress is clinging, you can see everything.

MICHAEL

I won't look.

KIM

Then I'll be insulted.

MICHAEL

Well I don't wanna hurt your feelings... *

He just stares at her. The seconds hang like hours between them. Finally: *

MICHAEL (CONT'D) *

Where are we going?

KIM
Straight and turn left.

INT. FRAT HOUSE -- NIGHT

Kim leads Michael by the hand through the active crowd of college students. The music is loud, Michael looks like he feels a little out of place.

*
*

MICHAEL
(nodding to strangers)
Hi. How ya doing?

KIM
(teasing)
Your kind of party, huh?

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

KIM
(laughs)
I'll bet you were 29 even when you were 19.

*
*

MICHAEL
Put it this way, if I had to do it over I'd do it knowing that after you graduate no one ever gives a fuck what your GPA was.
(looks around)
Let's get a drink.

*
*
*
*
*

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

KIM
This is Sara. That's Bridgitte and John.

They ad lib hellos and move on.

*

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

Jenna is on the phone. Stephen sits with her.

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

JENNA

(into phone)

Chris, you and Michael both have
your cell phones off. Mark called
from St. Thomas; Izzy's father just
died. Everyone's headed over. I
guess I'll see you guys there.

*
*
*

She hangs up and looks to her father.

STEPHEN

Go ahead. I'll be okay.

JENNA

Daddy, I want things to be okay.

*

STEPHEN

I know. Go and take care of your
friend. I'm fine. I really am.

*
*

Jenna gives her father a kiss and leaves.

INT. FRAT HOUSE -- NIGHT

Michael waits in the crowded dining room, talking with one of
Kim's male friends. The MUSIC is louder in this room. Kim
returns with two keg cups.

*
*

KIM

Do you like keg beer?

*

MICHAEL

I think it tastes like the urine of
a large bear; but I'll drink it.

*
*

She laughs. Suddenly the song changes and...

*

KIM

AHHH! I LOVE THIS SONG!

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

*

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

Their faces are very close. They stay locked on each others'
eyes as their bodies move together.

INT. JENNA'S JEEP -- NIGHT

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

INT. FRAT HOUSE -- NIGHT

Kim leads Michael away from the dancing and up the stairs. She opens a door and pulls him in. *

MICHAEL
Who's room is this?

KIM
Ours now? *

Michael hesitates slightly as Kim falls back onto the bed.

GUY'S VOICE
Hey, what the fuck are you doing? *

A couple emerge from under the coats. Kim jumps up. *

KIM
Oh my God! I'm sorry! *

She and Michael leave the room, laughing.

KIM
They were totally naked. *

INT. JENNA'S JEEP - DRIVING -- NIGHT

Jenna checks her cell phone for messages; nothing. *

INT. MARRIOTT GYM -- NIGHT *

Anna dressed in sweats tries to figure out the treadmill in a large desolate gym. It BEEPS and BEEPS but never starts. She gives up and slides down the wall staring at herself in the mirror on the opposite wall. She begins to cry. *

INT. IZZY'S PARENTS' HOME -- NIGHT

Izzy's Uncle Gary opens the door and Jenna steps in. *

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

UNCLE GARY
 Thank you. Everyone's in the back.

*

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

*

Jenna enters the den, where Izzy and Kenny stand with other family members. Jenna embraces Izzy. They whisper.

*

IZZY
 Thanks for coming.

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

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

JENNA
 He knew you loved him.

IZZY
 Where's Michael?

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

KENNY
 Chris is in the kitchen.

Jenna turns and looks at Kenny, surprised by this.

JENNA
 Oh. Good.

*

Jenna crosses to the kitchen to find Chris pulling on his jacket. They speak in hushed tones.

*

*

JENNA
 Hey.

*

CHRIS
 Michael isn't here.

JENNA

Why not?

CHRIS

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

*

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

INT. MICHAEL AND JENNA'S CONDO -- NIGHT

The PHONE RINGS. The place is dark.

*

INT. IZZY'S PARENTS' HOME -- NIGHT

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

*

*

*

JENNA

He's not there and his cell is still off. Didn't you tell him that you were coming here? Doesn't he know?

*

*

*

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

CHRIS

I can't get in the middle of this.

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

JENNA

The middle of what?

*

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

KENNY

What's wrong?

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

*

JENNA

In the middle of what?

CHRIS

Jenna, please...

*

JENNA

In the middle of what, Chris?

CHRIS

You should just talk to Michael.

*

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

JENNA

What the hell are you talking about?

CHRIS

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

JENNA

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

CHRIS

I don't know!

*

JENNA

Is he seeing somebody? Is he seeing somebody else?

CHRIS

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

JENNA

You don't know??

CHRIS

No! I don't know anything!

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

*

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

*

*

JENNA

Where did he go?!

UNCLE GARY

*

(hushed)

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

She pushes past him.

EXT. IZZY'S PARENTS' HOUSE - FRONT PORCH

Chris paces furiously as he leaves Michael a message.

CHRIS
(into cell phone)
Michael, call me as soon as you
hear this message!

Jenna flies out the door, catching him:

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

CHRIS
No!

JENNA
To tell him what? What the fuck is
this?

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

JENNA
Yes, you do! Do you know her?

CHRIS
No!

JENNA
Do you know her?!

CHRIS
NO! They just met.

JENNA
What?!

CHRIS
Nothing's happening! She's just a
friend!

JENNA
(screams)
I'll kill him!

Jenna heads for her Jeep. Chris calls after her:

*
*
*
*

CHRIS
She's just a friend!

EXT. RESIDENTIAL STREET -- NIGHT

Kim and Michael lean against his car on the dark street. She presses her body into his.

MICHAEL
You make me feel ten years younger. *

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

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

KIM
(very close)
I've already lost mine.

A beat. He kisses her. And again. Okay, once more. *

KIM (CONT'D)
Let's go back to my place. My roommate's gone. I can spend the whole night making love to you.

She slides her hands up his shirt. *

MICHAEL
Oh, God.
(more kissing, then)
I can't. I gotta go, I gotta go. *

KIM
No, you don't.

MICHAEL
Yes I do. This just isn't right. *

KIM
Yeah, it is.

MICHAEL
I can't. Look, I don't know what I thought would happen tonight...I mean I know what I hoped was gonna happen. But I just can't do this. *

MICHAEL (cont'd)
I mean, I really, really, really
want to have sex with you....

*
*

KIM
Yeah, I can tell.

Her hand disappears below his waist.

MICHAEL
You can tell that, huh?

KIM
Subtle signs.

MICHAEL
But I can't.

INT. MICHAEL AND JENNA'S CONDO -- NIGHT

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

*

Jenna sits on the couch, trying to talk herself down.

*

JENNA
She's just a friend. It's a
misunderstanding. Don't freak out.
Don't freak out.

*
*
*

It doesn't work, she bursts into tears.

INT. MICHAEL'S PRIUS -- NIGHT

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

KIM
Do something for me.

MICHAEL
What?

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

MICHAEL
Kim....

KIM

You're an amazing guy. You wouldn't
be with me right now unless you
knew something was missing in your
life. You can't force things.
Relationships either work or they
don't.

(she moves close)

I could be your last chance at
happiness.

(kisses him))

Come inside.

MICHAEL

(tormented)

I gotta go. I should go. I gotta
go, Kim.

KIM

Okay. Night.

He watches her until she gets inside.

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

Jenna lies on the bed waiting, weeping, hoping. She reaches
for the phone, dials.

INT. MICHAEL'S PRIUS - DRIVING

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

MICHAEL

Jenna?

INT. MICHAEL AND JENNA'S CONDO

JENNA

(screams)

Where the fuck are you?!

INT. MICHAEL'S PRIUS

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

MICHAEL

Oh Fuck! Jenna! I just had an
accident!

*

INT. MICHAEL AND JENNA'S CONDO

JENNA

(screams)

You asshole!

*

INT. MICHAEL'S PRIUS

MICHAEL

I had an accident!!

INT. MICHAEL AND JENNA'S CONDO

JENNA

Who the fuck are you with?!

*

She throws the phone and cries, inconsolable.

INT. MICHAEL'S PRIUS

MICHAEL

Shit!

(drops the phone)

Motherfucker!

(pounds the steering
wheel)

Fuck, I knew it!

*

*

He cranks the ignition until the engine catches, slams the
car into drive and swerves off down the wet street. Dragging
his SPARKING front bumper the whole way.

*

*

MICHAEL (CONT'D)

Fuck! Fuck! Fuck!!

EXT. MICHAEL AND JENNA'S CONDO -- NIGHT

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

MICHAEL

I'm here! I'm here!

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

*

JENNA

You motherfucker! Why did you lie
to me?!

*

MICHAEL

Jenna calm down! Calm down! You're
gonna hurt the baby!

*

JENNA

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

*

MICHAEL

I was with Chris!

JENNA

--Liar!

MICHAEL

--I was with Chris! I swear!

*

JENNA

--You lying bastard! You make me
sick!

Michael's CELL PHONE RINGS, he checks the display:

*

MICHAEL

--It's him! You want to ask him?
Ask him!
(into phone)
Chris...

*

*

*

CHRIS (O.S.)

Jenna knows everything! I didn't
tell her!

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

*

JENNA

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

MICHAEL

I didn't do anything wrong.

JENNA

(now calmer)
Who is she?

MICHAEL

What are you talking about?

*

JENNA

I want to know who she is.

MICHAEL

You're blowing this way out of proportion!

*

*

*

JENNA

Who the fuck were you with, Michael?!

*

*

*

MICHAEL

Just this girl I met. It was nothing!

*

*

She slaps him hard, he is genuinely surprised.

*

JENNA

(hushed voice)

Did you have sex with her? Did you fuck her?

*

(shouts)

*

Tell me!

(quiet again)

Did you cheat on me, you asshole?

MICHAEL

I kissed her.

*

Jenna SCREAMS.

MICHAEL (CONT'D)

It was one kiss! I've just been so confused and I did a really stupid thing, but she made me realize that I only want you.

*

*

*

*

*

JENNA

You make me sick! You slut!

MICHAEL

Slut?!

His cell phone RINGS. She grabs it and sees the ID.

*

JENNA

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

*

He grabs the phone back from her and turns it off.

*

MICHAEL
I didn't sleep with her, Jenna!

*

JENNA
But you wanted to, right?!

MICHAEL
No.

JENNA
Bullshit! Is she prettier than me?

MICHAEL
No!

JENNA
Liar! What am I supposed to do now?
You fucking bastard! What am I
supposed to do now?! You've ended
everything.

*
*
*

MICHAEL
Will you listen to me? Nothing
happened!

*

JENNA
Nothing??! You kissed her! You were
out with another woman all night!
I'm fucking pregnant! Is that
nothing to you?!

*
*
*

MICHAEL
Yes.
(confused)
I mean no.

*
*
*
*

JENNA
How many times did you kiss her and
DON'T LIE TO ME.

*
*

MICHAEL
Several times.

*

Jenna SCREAMS.

MICHAEL (CONT'D)
We didn't have sex, I swear! It was
a stupid fucking mistake and I'm so
sorry. You're the only one I wanna
be with and I love you.

*
*
*
*

JENNA

I'm in my third month and you're already out trying to fuck other women! What are you gonna be doing in ten years? How could I ever trust anything you ever say again. Fuck you, it's over!

*
*
*
*
*

MICHAEL

--Jenna.

JENNA

Get out, right now. I'll tell you when you can come back and get your things. Kim can help you pack.

*
*

MICHAEL

Jenna, we're having a baby!

*

JENNA

I'm the one having the baby! I'm the pregnant one, not you! And she's better off with no father than with a lying asshole like you!

*
*
*

MICHAEL

You're overreacting; it was a few kisses after 3 years! Things happen....

*

JENNA

Not to me! You make me so fucking sick! Get out!

*

MICHAEL

And go where?

She grabs a knife.

JENNA

Who cares? Go back to "Kim!"

MICHAEL

What the fuck are you doing, Jenna?
What are you gonna stab me?

*
*

She lunges at him with it, almost gets him.

MICHAEL (CONT'D)

Are you outta your fucking mind?!

*
*

JENNA

Get out!

She swings at him again.

MICHAEL

Okay fine! I'm gone! Bye!

(heading for the door)

You really want me gone, I'm gone!

Look, this is me going! Goodbye!

*

*

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

EXT. MICHAEL AND JENNA'S CONDO -- CONTINUOUS

He drops into the driver's seat and just sits there in shock. He opens his cell phone and hits a number.

*

MICHAEL

(into phone)

Where are you?

He closes the phone, cranks the ignition and screams off the front lawn and down the street.

*

*

EXT. MARRIOTT HOTEL -- NIGHT

Anna runs across the parking lot and hops into her Mercedes. She pulls away.

*

INT. STATE STREET BAR -- NIGHT

The place is empty except for a few stragglers. Kenny and Chris sit at their regular booth.

KENNY

So your plan is to leave Lisa and Matty to come on a road trip with us?

*

*

*

CHRIS

When you put it that way I sound like such a dick.

*

*

KENNY

You have a kid, man. We're gonna be gone for at least six months, maybe longer.

*

*

*

CHRIS

They'll be better off without me right now. She and I need a break.

*

CHRIS (cont'd)
Look, I'm coming whether I'm
invited or not.

*
*

Michael bursts in and charges up to the booth.

*

MICHAEL
What the fuck did you say to her??

CHRIS
I didn't say anything! She just
figured it out. I mean, I told you
this was gonna happen!

*
*

MICHAEL
How the hell could she have figured
it out, Chris? What's the matter
with you?

*
*
*

KENNY
Izzy's Dad died, Mikey.

*

CHRIS
She saw me there.

*
*

MICHAEL
Fuck.

*

Michael sits and puts his head in his hands.

*

CHRIS
I tried to lie, but I'm just not
good at it. You should have said
you were with Kenny; he lies all
day long.

*
*
*
*
*

KENNY
Did you fuck this girl?

*
*

MICHAEL
No. I made out with her for like a
second and then stopped myself.
Which wasn't easy 'cause she's the
hottest little twenty year old
you've ever seen.

*
*
*
*
*
*

KENNY
You're a stronger man than I.

*
*

MICHAEL
But I don't get any points for
walking away do I? I'm in the same
amount of trouble as if I'd just
gone ahead and fucked her.

*
*
*
*
*

CHRIS

She kicked you out?

MICHAEL

She says it's over. Over a kiss,
it's over.

Michael's PHONE RINGS. He looks at it: Kim. He ignores it.

MICHAEL (CONT'D)

And this girl won't stop fucking
calling me!

KENNY

Well I guess it's finally time for
you to be honest with yourself
then.

MICHAEL

What are you talking about?

KENNY

You created this mess for a reason,
dude. You don't wanna end up like
this guy; he's about to leave his
wife and kid and head for South
America.

(beat)

You may get back with Jenna, you
may not. You could also get run
over by a transit bus tomorrow. You
never know. Personally, the way I
see things: eventually we all end
up like Izzy's Dad. And you know
what he was thinking about as he
pulled in his last couple of
breathes tonight? Did I live? Did I
always kiss the pretty girl?

A beat of silence.

CHRIS

That is the worst advice I've ever
heard.

KENNY

Always kiss the pretty girl, dude.
Life's too short.

Beat. His phone rings again. Is it Kim or Jenna? It's Kim.

MICHAEL

It's her again.

KENNY
At least answer it.

MICHAEL
Hello?

INT. KIM'S DORM ROOM-- NIGHT

Kim lies on her bed.

KIM
I promise I won't try and make out
with you, but will you just come
over and talk to me?

INT. STATE STREET BAR - CONTINUOUS

Michael thinks.

MICHAEL
Okay.

He hangs up. Kenny smiles. Chris shakes his head.

MICHAEL
I'm just gonna go talk to her. I'm
not gonna touch her.

CHRIS
I just wanna go on record saying
that I think this is a bad idea.

Michael finishes his beer and heads for the door.

KENNY
(calling after him)
Tell her friends about us!

INT. KIM'S DORM ROOM HALLWAY- MOMENTS LATER

Michael's about to knock on her door, but it's flung open
before he can reach it. Kim's there. An AWESOME SONG plays.

KIM
I won't touch you; I promise.

Michael looks at her. And with that, they fall into each
other's arms, kissing passionately.

EXT. JENNA'S PARENTS' HOUSE -- NIGHT

Anna approaches the house, drawn toward the only light in the house, spilling out from Stephen's study. She stops in the shadows as soon as she sees him. *

STEPHEN sits in his chair, trying to read, failing. He picks up his tea mug and exits the study. Anna watches him move into the kitchen. Stephen dumps the contents of his mug into the sink and picks up the kettle from the stove but doesn't pour. Finally, he places the kettle back on the stove and begins turning off the lights as he moves to the stairs. *

Anna watches him head up the stairs and then moves to the large OAK TREE in the yard and starts to HOIST HERSELF UP. She manages to get up to the low branch, then up onto the next higher one. She can see Stephen in the bathroom, brushing his teeth. He stands there looking at himself in the mirror. Anna tries to move but suddenly... *

She SLIPS AND FALLS. The boughs of the tree break her fall but she gives a loud SHRIEK as she hits the grass. Stephen comes to the window. Seeing nothing he goes back in. The front door opens and Stephen emerges. He is about twenty feet away from Anna who lies frozen on the lawn. *

STEPHEN
(hopeful, soft)
Anna?

Anna remains silent. Stephen goes back inside, closes the door and shuts off the lights as he heads upstairs, leaving the house in darkness. *

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

Michael and Kim burst into the room, kissing wildly. He slams her into the door, shutting it as she pulls off his shirt. They crash onto her desk. Her shirt comes off. Kim undoes Michael's pants. She's wearing a skirt but she reaches underneath and slips off her black panties and dangles them before tossing them across the room. He lifts her and she wraps her legs around him as they fall to the bed. Michael kisses her neck, her breasts. He pulls back, gazing at her perfect body, making one last attempt to resist. He looks in her eyes. *

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

That's it. He slowly lowers his face to her and, kissing her ever so gently, moves inside of her. Kim gasps. *

We see her bite her lower lip in ecstasy as Michael loses himself in the moment. *

FADE TO BLACK: *

IN BLACK: the sound of MORNING BIRDS CHIRPING. *

INT. KIM'S ROOM -- MORNING *

Michael lies awake, staring at the ceiling. Kim sleeps cuddled up to him like a porcelain angel. Michael crooks his neck and searches the room with his eyes; a Green Day poster, a teddy bear, photos: Kim and her girlfriends at an amusement park. It's a girl's room, not a woman's. Michael catches a look at himself in the mirror. *

INT. MICHAEL AND JENNA'S CONDO -- MORNING

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

INT. KIM'S DORM ROOM -- MORNING *

Michael tucks in his shirt, snags his shoes and slips out while Kim sleeps. *

EXT. KIM'S DORM -- CONTINUOUS *

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

MICHAEL *

Fuck. *

EXT. CAMPER SALES LOT -- MORNING

Kenny pulls up in his ancient, piece-of-shit Jeep Wrangler, looks across the street, and sees... THE CAMPER VAN. *

INT. CO-ED DORM - FOYER -- MORNING

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

MICHAEL

*

Thanks.

She throws her arms around his neck.

KIM

Why'd you leave without saying
goodbye?

*

*

MICHAEL

I'm late for a thing. I gotta go.

*

He slips out of her embrace and runs up the stairs.

*

INT. KIM'S DORM ROOM - CONTINUOUS

*

Kim enters to find Michael frantically searching the room.

*

MICHAEL (CONT'D)

Where the hell are my keys?

*

KIM

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

MICHAEL

*

Please, just help me find my keys.

*

KIM

What did I do?

MICHAEL

Nothing, you were amazing.

KIM

You were amazing. Last night was
perfect. Here.

*

*

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

MICHAEL

Thanks.

She dangles them away from him.

*

KIM

Are you gonna call me?

*

MICHAEL

I'll call you.

He grabs the keys and dashes out of the room.

*

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

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

IZZY'S MOTHER

Izzy, Kenny's here.

(to Kenny)

I'm worried about him.

*

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

IZZY

Hi.

IZZY'S MOTHER

Do you want some breakfast?

IZZY

No. Thanks, Mom.

His mother walks off as Kenny steps into the bedroom.

*

INT. IZZY'S BEDROOM - CONTINUOUS

*

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

KENNY

I drove by the dealership. Someone actually does wanna buy that RV.

(beat)

That guy swore he wasn't bullshitting me.

(beat)

Chris wants to come. Between the three of us we can do it. If you still want to.

(beat)

What do you want to do?

*

*

*

*

*

Izzy takes a deep breath.

*

IZZY

Buy it.

*

Kenny smiles.

*

EXT. JENNA'S PARENTS' HOUSE -- MORNING

Anna lifts her overnight bag out of the trunk of her car and pulls it behind her down the walk. Stephen opens the front door and steps onto the porch. She wheels the bag up to him and stops. He offers a small, sad smile, takes her bag for her and they walk into the house. *

INT. MICHAEL AND JENNA'S CONDO -- MORNING

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

EXT. MICHAEL AND JENNA'S CONDO -- CONTINUOUS

Michael unlocks the door, but the chain holds it fast. Jenna hears the door and reacts. *

MICHAEL (O.S.)

Jenna? Jenna, please open the door. *

Jenna approaches and talks through the chained door. *

JENNA

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

MICHAEL

Just please talk to me for a second. Please. Things can't end this way. *

JENNA

Like I did this! Move your foot.

MICHAEL

I made a terrible mistake. I panicked, I thought my whole life was gonna be over.... *

She jams her heel down on his foot. Michael SHRIEKS in pain. Jenna slams the door and goes back to packing. *

He bangs on the door again. *

MICHAEL (CONT'D)

Jenna, please. JENNA! *

Their neighbor ducks his head out of his front door. *

NEIGHBOR
Is anything wrong?

*

MICHAEL
No, nothing's wrong. I locked
myself out.
(to door)
Jenna, open the door; you're
carrying our baby!

*

*

*

INSIDE

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

*

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

*

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

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

MICHAEL
I'm telling you, Jenna, don't you
ever talk about getting rid of our
baby again or--

*

*

*

JENNA
You're gonna threaten me now?? Why
don't you pound on your chest while
you're doing it? I'm so scared of
how tough you are. You're pathetic!

*

*

MICHAEL
Jenna, it was a mistake.

*

JENNA
It's too late. Move your fucking
foot!

*

*

She kicks him hard in the shin -- he SCREAMS and grabs his
leg and she slams it shut. Realizing he's getting nowhere,
Michael limps off, past the staring neighbors.

*

*

INT. MICHAEL AND JENNA'S CONDO

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

EXT. JENNA'S PARENTS' HOUSE -- AFTERNOON

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

ANNA

What's going on?

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

INT. MICHAEL AND JENNA'S CONDO -- NIGHT

Michael sits on the sofa, staring blankly at the TV. *

INT. KIM'S ROOM -- AFTERNOON

Kim lies on her bed, staring at the phone on her pillow. *

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

Michael lies on the sofa, staring at the ceiling. His cell phone RINGS. He scrambles to answer it. *

MICHAEL

Hello?

INT. KIM'S ROOM -- CONTINUOUS

KIM

Hey, it's me. *

INT. MICHAEL AND JENNA'S CONDO -- CONTINUOUS

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

INT. KIM'S ROOM -- CONTINUOUS

KIM

Michael?

She re-dials. *

INT. ARIANNA'S APARTMENT -- NIGHT

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

ARIANNA

Hello?

EXT. STREET OUTSIDE ARIANNA'S HOUSE -- CONTINUOUS *

IZZY

(on his cell phone)

It's Izzy.

INT. ARIANNA'S HOUSE -- CONTINUOUS

ARIANNA

What time is it?

INTERCUT WITH:

EXT. STREET OUTSIDE ARIANNA'S HOUSE -- CONTINUOUS *

IZZY

Sorry, did I wake you?

ARIANNA

No, but I have to get up early.

IZZY

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

ARIANNA

I'm really sorry about your father. *

IZZY

Ari? I'm really going this time. *

ARIANNA

I think it will be good for you.

IZZY *

Yeah.

ARIANNA

Izzy...

(beat)

ARIANNA (cont'd)
Call me when you get back, okay? So
you can tell me about it.

IZZY
It may be a while.

*

ARIANNA
It will be when it will be.

IZZY
Are you still with that gay guy?

*

ARIANNA
....Yeah.

*

IZZY
If you want I could come over right
now; give you a hug goodbye.

*

*

ARIANNA
No, Izzy. I'll see you when you get
back. Have a good trip. Okay? Good-
night.

*

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

*

*

INT. CAMPER VAN - DRIVING -- CONTINUOUS

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

KENNY
This is gonna be awesome.

*

They don't respond.

INT. MICHAEL AND JENNA'S CONDO -- NIGHT

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

*

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

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

INT. KIM'S ROOM -- MORNING

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

EXT. STREETS -- MORNING

Kim struts down the street, wearing a sexy little outfit, the phone book page in hand. *

INT. MICHAEL & CHRIS'S OFFICE -- MORNING

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

ANNA (O.S.)

Hello?

MICHAEL

Is she there?

ANNA doesn't respond. *

MICHAEL (CONT'D) *

I'm coming over, Anna. Please don't tell her. *

MICHAEL hangs up and dashes out.

INT. ZANDER-COHEN AGENCY - RECEPTION AREA-- CONTINUOUS

Michael flies toward the elevators, past busy workers, receptionists, etc. The elevator doors open and out steps Kim. Michael is stopped dead in his tracks. *

KIM

I know I'm being a pain in the ass,
but I had to come see you. Hi.
You're like, "Get away, this girl's
a freak." *

(she laughs) *

But I have something for you. *

She hands him a beautifully wrapped CD. *

KIM (CONT'D)

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

KIM (CONT'D)

I made you the best mix CD ever.
It's like a ton of stuff: some
really cool Madison bands that I'm
sure you've never heard of, that
song we first danced to... I even
put a track on there of me playing
the flute, which I'm sure you'll
think is like totally awful, but...

*
*
*
*
*
*
*

MICHAEL

Kim, listen to me.

(beat)

I know I never told you this but,
I'm having a baby with a woman who
I'm very much in love with.

*
*
*
*

KIM

(shocked)

....You told me you were confused,
you wanted to leave her; she was a
permanent crisis...

*
*
*

MICHAEL

I was confused. I really was
confused Kim and I'm so sorry that
you got tangled up in this... But
the truth is that I love her. I'm
so sorry if I hurt you.

*
*
*
*
*

EVERYONE in the office is watching, transfixed.

KIM

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

*

MICHAEL

Because I'm a selfish asshole. I
have no excuse. There's nothing I
can say other than I'm really,
really sorry. This isn't your fault
and it's not about you.

*
*
*
*

KIM

Why do people always say that? How
is it not about me if you can sleep
with me one minute and walk away
from me the next?

*
*
*
*

The elevator door DINGS open.

*

MICHAEL

I have to go.

He hurries into the elevator. She follows.

EXT. ZANDER-COHEN AGENCY -- DAY

Michael emerges from the building with Kim on his tail.

KIM

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

He puts the CD on the roof of his car. *

MICHAEL

Nothing is going to change, Kim!
You're a beautiful girl and you
deserve so much better than me. I'm
sorry. *

KIM

No! Don't go! Please. Don't go.

MICHAEL

(pulling her hands away)
Stop. I'm sorry. *

He gets into his car and drives off as she bursts into tears.
The CD slides off the roof onto the street. *

KIM

MICHAEL! PLEASE! *

She picks the CD up off the street and sits down to cry on
the edge of the sidewalk. *

EXT. HIGHWAY OFF-RAMP -- MORNING

The camper van pulls onto the off-ramp and stops. Chris
climbs out with his backpack.

CHRIS

How many miles d'you think you'll
be making fun of me? *

KENNY

Probably most of the way. *

CHRIS

(with a smile)
I'm sorry. Send me a post card. *

Chris and Izzy bump fists and the van drives off. Chris watches it pull onto the highway and head south.

*

EXT. JENNA'S PARENTS' HOUSE -- MORNING

Jenna sits in a t-shirt and sweats, staring off at the garden, as her mother steps out of the house.

*

ANNA

Michael's coming over.

*

JENNA

You told him I was here?!

ANNA

He knew.

Jenna flies into the house.

INT. MICHAEL'S PRIUS -- MORNING

Michael speeds through the streets.

INT. JENNA'S OLD ROOM

Jenna throws her clothes in her bag.

ANNA

Jenna, I know this is a very fresh wound, and it hurts like hell...and I'm sorry, I really am, sweetie. But two days ago you were telling me that these things happen and that your father would forgive me....

*

JENNA

You and daddy have been together for thirty years. We aren't even married yet and he's already cheating on me!

*

*

ANNA

I know.

*

JENNA

And I really don't need you to defend him right now, okay?

*

*

*

ANNA

I'm not. There's nothing to defend.
It's despicable. He did an awful
thing.

*
*
*

JENNA

It's not a "awful" thing, Mom, it's
an unforgivable thing.

*

ANNA

Unforgivable?

JENNA

Yes. I'll never be able to fully
trust him again. Every time he says
he's going out with his friends
I'll always be wondering...

*
*
*
*

The front door INTERCOM RINGS. Jenna snatches up the phone.

*

JENNA

What the fuck do you want?!

MICHAEL

I just want to talk.

JENNA

Go away! It's over.

*

She slams the phone down.

EXT. FRONT DOOR -- CONTINUOUS

Michael bangs his fists on the front door.

INT. LIVING ROOM

Stephen steps in, sees Michael through the front door. Anna
comes down the stairs.

STEPHEN

What are we supposed to do?

*

ANNA

Let him in.

They both go to the door. Anna opens it.

MICHAEL

Thank you.

ANNA

No, wait. Let me talk to her again.

*

INT. UPSTAIRS HALL

Anna knocks on Jenna's door.

ANNA

Jenna, open up. Michael's not here,
he's outside with your dad.

*

Jenna unlocks the door.

EXT. FRONT PORCH

Stephen and Michael lean against the front porch's railing.

*

STEPHEN

You have something to say for
yourself?

*

MICHAEL

I don't know. I'm an idiot. I
panicked. I got scared.

*

*

STEPHEN

Very compelling argument -- you'll
have no trouble convincing her with
that.

*

(angered)

I mean, what the fuck were you
thinking? Were you just bored with
her?

*

*

MICHAEL

No, I'm just an idiot.

*

STEPHEN

That much we agree on.

*

*

MICHAEL

I love her, Stephen. I realize now
I love her more than I'll ever love
anyone again.

*

*

*

*

STEPHEN

Stop talking about love; every
asshole in the world says they love
somebody. It means nothing.

*

*

*

MICHAEL

But it's true.

STEPHEN

But it doesn't mean anything. How
you feel really only matters to
you; that's for you to wrestle
with. It's what you do to the
people that you say you love that
matters. That's the only thing that
counts. And you did... do this
thing... right?

*
*
*
*
*
*
*

Silence.

*

MICHAEL

I just saw the rest of my life...
and there were no more surprises.
This was it. It was great, but it
was it. I couldn't help daydreaming
that maybe there was something
more.

*

*
*
*

INT. JENNA'S OLD ROOM

Anna takes a seat on the bed beside Jenna, who is crying.

ANNA

You have to ask yourself if he's a
good man who did a terrible thing
or if he's a terrible man. I think
what the two of you have is real.
And I know how much you love him.

*
*
*

JENNA

I hate his fucking guts.

ANNA

I know.

*

EXT. FRONT PORCH

*

STEPHEN

And you really think this isn't
going to happen again?

MICHAEL

I know it won't.

STEPHEN

Right.

*

MICHAEL

Oh come on! Aren't we supposed to be able to learn from our mistakes? I did something horrible, but I learned from it. I mean I met this young, sexy brunette and I faltered... Are you telling me that throughout your whole marriage you never... faltered?

*
*
*
*
*
*
*

Stephen just looks at him.

MICHAEL (CONT'D)

You haven't?
(he shakes his head)
Never?

*
*
*

STEPHEN

Never.

MICHAEL

Well that makes me feel great.

*
*

STEPHEN

You think that's because I was never tempted? You think this girl's the last brunette that's gonna let you know she wants you? Look at me. I haven't even met my last brunette yet.

*

*

MICHAEL

She's the last one I'm ever gonna kiss.

*

Stephen lets this sit there...slowly becoming convinced of Michael's sincerity.

MICHAEL (CONT'D)

I love her, Stephen. Maybe that doesn't mean anything to you... But you're her father. And I'm sitting here looking you in the eyes and I'm telling you that I'll do anything to get her back.

*
*
*
*
*

STEPHEN

Really? Anything?

MICHAEL

Yeah.

STEPHEN

People say that. They don't mean it.

MICHAEL

I mean it.

STEPHEN

Then it's simple. Just do whatever it takes.

MICHAEL

It's that simple, huh?

STEPHEN

You can't fail if you don't give up.

*

*

*

INT. JENNA'S OLD ROOM

ANNA

I don't know if your father's ever going to be able to fully forgive me or not; maybe I don't deserve it. And maybe neither does Michael. But at least give yourself a chance to hear the truth.

*

*

*

*

*

*

EXT. JENNA'S PARENTS' HOUSE - STEPS -- MOMENTS LATER

Michael and Stephen sit on the step, staring out. Anna comes out and sits down with them.

ANNA

She's waiting in her room.

*

Michael looks to Stephen.

*

STEPHEN

Everybody knows the truth. They may not like it, or want to believe it... but they always know. Lie and you'll lose her.

*

*

Michael nods and heads inside. Anna sits on the steps with Stephen, takes his arm.

*

INT. JENNA'S PARENTS' HOUSE - JENNA'S ROOM -- MOMENTS LATER

Michael slows his pace as he gets to the door. Jenna looks at the floor. He enters and sits on the bed beside her. *

MICHAEL

It will never happen again in my life, I promise.

JENNA

Why did you do something so awful to me?

MICHAEL

I was... scared. *

JENNA

You know what? I don't want to hear it!

MICHAEL

Okay.

JENNA

You said you were okay with having the baby!

MICHAEL

What was I supposed to say to you, Jenna? "I'm terrified that my life is over? I'm terrified 'cause I'm not ready to grow up yet?" A guy can't say that to the woman who's having his baby. You would have never forgiven me! *

JENNA

You're right, and I don't! Get out!

MICHAEL

It doesn't mean I feel that way now!

JENNA

No, now you feel guilty. You're still scared, but now you're just scared of what I'll do to you! *

MICHAEL

Well...that's true.

She looks at him, almost smiles, suppresses it.

JENNA
(quietly)
You were really terrified?

MICHAEL
Completely.

JENNA
So am I, you idiot! I think I'm
going to be a bad mother and you
won't love me and you'll ignore me
and then I won't want you and the
whole thing will fall apart and I
won't know what to do!

MICHAEL
That won't happen.

JENNA
How do you know?

MICHAEL
Because I know.

JENNA
You know now but you didn't before?

MICHAEL
Yes.

Jenna is now very close to him.

JENNA
Were you telling me the truth last
night? You didn't sleep with her?

MICHAEL
I was telling you the truth.

She gently lays her head on his chest, deeply relieved. He
sees a shard of forgiveness in her eyes. *

MICHAEL (CONT'D) *
....But then....I went back....

JENNA *
GET OUT! GET OUT OF HERE RIGHT NOW!
GET OUT!

She shoves him out of the bedroom and slams the door.

MICHAEL

(through the door)

I'm sorry! At least I didn't lie to you, right? I'm trying to be totally honest with you. I could have lied and I'd be inside the door right now, but I didn't! Isn't that what you always said, the truth is more important than anything else?

*
*

The door flies open and Jenna storms out, carrying a bag and pulling on her jacket.

*

JENNA

Not if the truth is that you slept with another woman.

*

MICHAEL

Jenna!

*

She's out the front door.

*

EXT. JENNA'S PARENTS' HOUSE -- CONTINUOUS

Jenna's car flies out the drive. She swerves onto the street and drives off. Stephen and Anna stand in the doorway, watching. Michael runs for his banged-up Prius, hops in and limps off after Jenna.

*
*

EXT. MICHAEL AND JENNA'S CONDO -- MOMENTS LATER

Jenna's car sits parked half on the sidewalk. Michael gets out of his car, runs to their front door and bangs on it.

*
*

INT. MICHAEL AND JENNA'S CONDO -- CONTINUOUS

*

Jenna grabs the first heavy thing she can find (her old high-school track trophy) and storms toward the door.

*
*

JENNA

You try and open that door and--

MICHAEL (O.S.)

I'm not gonna come in!

*

JENNA

Damn right you're not!

OUTSIDE WITH MICHAEL

MICHAEL

But I'm not leaving either. I'm staying right here. And there's only one door, so you're going to have to see me sooner or later.

JENNA

GO AWAY!

MICHAEL

(quietly)

No. I can't. I'm sorry. This is my home and I love you. I don't deserve you, but I'm not leaving you; I can't. You're the mother of my first daughter and I want to spend the rest of my life with you.

*
*
*
*
*
*

Jenna waits, says nothing, just listens, as...

*

Michael slides down the door and sits. The neighbor cranes his head around the bushes. Michael gives him the finger, he quickly hides behind the hedge.

*
*
*

Not exactly sure how to handle this, Jenna walks away into the kitchen, puts down her trophy, sits down and stares at the front door.

*

EXT. CHRIS & LISA'S APARTMENT -- DAY

Baby in her arms, Lisa opens the door to find Chris standing there, his clothes dirty from the long hitch home. He takes a moment before he can formulate the thought.

*

CHRIS

I can't come back. I'm sorry. I'm going to move into Kenny's. But I really want to be a better father.

*
*

Lisa nods, understanding.

LISA

Okay. Good.

(beat)

You can start now.

*
*

She hands the baby to him and walks away.

*

CHRIS
Sorry?....Lisa?

She comes back with the diaper bag and several bottles, dumps
them in his arms. *

LISA
I'm exhausted. Everything's in the
bag. Call if you have to. I'll see
you on Monday. *

And she closes the door. Chris looks at his baby. *

CHRIS
I came back. I came back for you. *

Matty smiles. *

EXT. MICHAEL AND JENNA'S CONDO -- EVENING

Jenna peers out, sees Michael still there, makes a point of
tugging closed the curtains and turning off the lights. The
last one to go off is the porch light. Michael pulls his
jacket around his shoulders.

EXT. MICHAEL AND JENNA'S CONDO -- NIGHT

Michael lies on the doormat trying to get comfortable. *

EXT. MICHAEL AND JENNA'S CONDO -- MORNING

Another set of neighbors peer out around the hedges; see
Michael lying there. Michael pries himself up into a sitting
position and picks the bristles out of his face. *

Jenna sneaks a peek out the window. He stands and stretches. *

MICHAEL
(through the door)
You wouldn't think about getting me
something to eat, would you? Or
some water?
(no response)
No? Okay.

INT. MICHAEL AND JENNA'S CONDO -- LATER THAT DAY

Jenna paces back and forth. She picks up and puts down her
purse a few times. She finally grabs it and opens the door. *

Michael falls in, she steps over him, closes the door and walks off. He watches her drive away.

EXT. MICHAEL AND JENNA'S CONDO -- AFTERNOON

Michael finally sleeps. He doesn't hear Jenna's footsteps approaching, doesn't see her unlock the door and step over him. He only wakes when the door slams. He pulls himself up, groggily looking around. The overweight next door neighbor steps in and offers him a glass of water. *

MICHAEL

Thanks.

NEIGHBOR *

It's sparkling. *

MICHAEL *

Thank you. *

She walks off as he chugs the water. He stares off; broken. *

Jenna sneaks a peek through the curtain, and is actually a little moved.

EXT. MICHAEL AND JENNA'S CONDO -- NIGHT

Michael lies on the doorstep, staring off. The door opens, a threadbare blanket is dropped on his head and the door closes again. Michael pulls it around his shoulders and glances out at the street to see Stephen driving by. He sees Michael on the porch, gives him a sympathetic nod, then drives off. *

EXT. MICHAEL AND JENNA'S CONDO -- MORNING

Michael is sitting up when the door opens. Jenna steps out, dressed, drops a plastic plate and sandwich on his lap and walks off. Michael picks up the pieces of sandwich that bounced all over the sidewalk and puts them back together.

EXT. MICHAEL AND JENNA'S CONDO -- DAY

The Mexican gardener fills his water glass with the hose. *

EXT. MICHAEL AND JENNA'S CONDO -- NIGHT

Michael feels the first drop of RAIN. *

INT. KENNY'S APARTMENT -- NIGHT

Chris lies on Kenny's sofa, staring at his son, nestled happily in the crook of his father's arms.

EXT. MICHAEL AND JENNA'S CONDO -- NIGHT

Michael sits drenched and shivering, but he still refuses to leave. Finally the door opens a crack. Michael looks up to see Jenna looking down at him through the chained door.

She removes the chain and goes upstairs.

Michael stands and steps in through his front door. The screen turns white as the image overexposes. *

MICHAEL (V.O.)

And so this is the story of how I
grew up and found out what I really
wanted out of life.

INT. MICHAEL AND JENNA'S NEW HOUSE - DAY *

Michael lays on the sofa watching a ball game with his ONE
YEAR OLD BABY GIRL sprawled out on his chest, fast asleep. *

MICHAEL (V.O.) *

You see I found out that to be
faithful to one woman, you just
need two of them. And in that,
somehow I found my freedom. *

He reaches for the TV remote on the coffee table, but can
only reach a postcard. *

MICHAEL (V.O.) (CONT'D) *

I don't know if Izzy and Kenny
found exactly what they were
looking for. *

We push in on the postcard to see a photo of a restaurant
called "Kenny y Izzy, Buenos Aires." *

MICHAEL (V.O.) (CONT'D) *

But they certainly found something
new. *

THE IMAGE FILLS THE SCREEN AND COMES TO LIFE. Out of the
cafe door bursts KENNY, carrying a tray of coffee and sets it
down at a table of customers. *

IZZY sits nearby locked in an intense game of chess with a
HEAVYSET LOCAL. The door opens and out comes ARIANNA with a
baby. Izzy takes the baby from her arms and she joins Kenny
at the table. Izzy smiles at her and tries to keep his son
from eating the chess pieces.

MICHAEL (V.O.) (CONT'D)
It's always amazed me how much a
choice you make in a fleeting
instant can change your life
forever.

Michael puts down the postcard and starts to get up but
realizes he'll wake his baby if he moves. Momentarily at a
loss, he simply kisses the top of her head and lays back on
the couch -- stuck -- and happy to be so.

MICHAEL (V.O.)
I'm just feel so lucky that the
choices I've made have led me to
exactly where I am.

EXT. PARK - JOGGING TRAIL -- DAY

Jenna enters the trail along Lake Mendota at a steady jog.

MICHAEL (V.O.)
Somehow Jenna found a way to
forgive me.

A handsome man jogs past and turns to check her out.

MICHAEL (V.O.)
I don't know why I couldn't see
what I had; I don't even think I
could ever tell you what I thought
was missing.
(beat)
But whatever it is... whatever it
is that I longed for... I know I've
found it now.

Jenna jogs. The handsome guy from before catches up with her,
gives her a smile. She gives him a hard, "in your dreams"
look, then picks up her pace, leaving the guy in the dust.
Now by herself, she grins, loving the attention.

FADE OUT.