

TWO LOVERS

by
James Gray and Richard Menello

8/22/07

*Love is a haunting melody
That I have never mastered
And I fear I never will.*

--William S. Burroughs

TWO LOVERS

EXT. SHEEPSHEAD BAY - BRIDGE - DAY

A quiet afternoon in Sheepshead Bay, Brooklyn. A small bridge connects the two sides of the water.

WIDE ANGLE of the area. We SEE: A LONE FIGURE walking across the bridge. The FIGURE is carrying several suits in clear plastic covers across his shoulder. He seems to have just come from the dry cleaners.

He PUTS the SUITS in a nearby garbage can and CLIMBS OVER the bridge railing.

The FIGURE steps off the edge and PLUNGES INTO THE BAY.

INT. UNDER THE WATER

The FIGURE, now a SILHOUETTE underwater, SINKS downward, then slows... A beat... Another beat...

Then, with LIGHTNING SPEED, the FIGURE rises to the surface.

EXT. SHEEPSHEAD BAY - WATER

The Figure, whose face we cannot yet see clearly, is at the surface now, flailing about, the water SPLASHING ALL AROUND HIM. He is making grunts and coughs and gestures of desperation...

EXT. OUTSIDE STORES AND RESTAURANTS

There are a number of men, women, and kids who saw this person jump into the water or, now, struggle to stay afloat. One BYSTANDER YELLS to ANOTHER, with SOME KID looking on:

BYSTANDER

Hey--that guy just jump?

ANOTHER BYSTANDER

Yeah! Yeah, I think so!

Another Bystander takes off his coat. Jumps into the water.

EXT. SURFACE OF THE BAY

The Another Bystander helps pull the Figure to the side.

EXT. SIDEWALK

A CROWD surrounds the Figure, who is coughing up water and being slapped on the back and poked and pushed by bystanders, trying to revive him. When a couple of people separate, we SEE the Figure sit up. The CAMERA MOVES INTO a CLOSE SHOT:

LEONARD KRADITOR, 30. Handsome in an imperfect way, placid and yet conflicted. Many girls might think him attractive-- but he would never believe it. He's coughing up a storm.

BYSTANDER

Watch out--he swallowed a lotta water... Sit him up... Hit his back...

(to Leonard)

Hey guy, you all right? What happened there?

LEONARD KRADITOR

...I fell in...

Some Kid speaks to the crowd, with a grin on his face:

SOME KID

No he didn't! I saw him--he jumped!

LEONARD KRADITOR

(head clearing)

I didn't jump! Watch out...

As Leonard tries to get up, Some Kid tells the onlookers:

SOME KID

I saw him, I swear! He jumped!

Leonard is still trying to stand.

BYSTANDER

Hey buddy--you gonna thank the guy who just saved your life?

LEONARD KRADITOR

What...?

BYSTANDER

(pointing to Another
Bystander; frustrated)

This guy, here! He just saved your life! Jesus...

LEONARD KRADITOR

Oh...yeah...thanks a lot. I gotta go...

Then he gets to his feet. Looks at the shocked people standing around him and walks away. Grabs the dry-cleaned clothes out of the garbage. A BYSTANDER #4 turns to another:

BYSTANDER #4

Hey, ain't that the guy from the dry cleaner's, over on Neptune Avenue?

BYSTANDER

Maybe--but he don't look too dry to me now!

EVERYONE LAUGHS as Leonard walks off...

INT. APARTMENT - DINING ROOM - NIGHT

The space is decently appointed, but it should be evident that, despite the care taken with presentation, this is the home of working-class folk.

The dining room table is handsomely appointed. The place-settings are all here, and we can SEE that a small dinner party is about to happen.

A short and thin and lively woman, RUTH KRADITOR, 55, places a large platter of food carefully in the middle of the table.

INT. FOYER

THE FRONT DOOR OPENS. In walks LEONARD, all wet and dirty.

RUTH KRADITOR (O.S.)

Hello?

LEONARD KRADITOR

It's me!

Leonard moves to hang up his coat.

RUTH KRADITOR (O.S.)

Hello "me"! I was beginning to think you weren't gonna make it! We got guests coming for dinner--

Ruth enters the foyer to kiss him. Upon seeing him:

RUTH KRADITOR

What happened? You're soaking wet!
What happened to you?

LEONARD KRADITOR

I'm arright, Ma. I just fell into
the Bay.

RUTH KRADITOR

You what?!?

LEONARD KRADITOR

I fell into the Bay, I slipped.
I'm okay.

Ruth is speechless, obviously not believing him. As Leonard walks off, to his BEDROOM:

LEONARD KRADITOR

It won't happen again. Don't
worry.

Leonard closes his bedroom door. Troubled, Ruth walks to:

INT. HALLWAY

Where REUBEN KRADITOR, 60, enters from the kitchen. Vital demeanor, unsentimental, deep-voiced. Senses something's up, mouths a "what?" Ruth gestures to the door. Whispers:

RUTH KRADITOR

I think he tried again...

A beat as Reuben ponders. Doesn't know what to say. Knocks:

REUBEN KRADITOR

Leonard? You all right in there?

INT. LEONARD'S ROOM

Leonard is taking clothes out of a suitcase, putting them on his bed. The room itself is cluttered. Suitcases, barely unpacked and yet still making a mess.

LEONARD KRADITOR

Yeah, Pop. I'll be out in a minute!

REUBEN KRADITOR (O.S.)

Leonard, listen--uh, my new
business partner's coming over
tonight, with his family. And it
would be nice if you joined us!

(MORE)

REUBEN KRADITOR (O.S.) (cont'd)
 Okay? 'Cause we want you to join
 us!

Leonard walks to his window, closes the blinds. Pauses for a moment, feeling his wet clothes. Sees water dripping from his wet shirt onto his desk. Then, aloud but to himself, he closes his eyes and speaks softly:

LEONARD KRADITOR
 Stupid...

Leonard starts to undress. The CAMERA DOLLIES past Leonard and to a FRAMED PHOTO on his DESK. A PRETTY YOUNG GIRL...

PRELAP: sound of a doorbell: DING DONG.

INT. LIVING ROOM - LATER

Reuben opens the front door.

REUBEN KRADITOR
 Hello! Come in, come in!

A family of FOUR enters the apartment with great cheer. Hands are full with gifts, wine, etc. A mother and father, both around mid-fifties, and a son (overweight and imperious-looking at 12) and a lovely daughter. They are the COHENS. The parents are SHARON and MICHAEL, the son DAVID, and the daughter is SANDRA, 22. AD-LIB some GREETINGS.

MICHAEL COHEN
 Hiya, Reuben? How you feeling?

REUBEN KRADITOR
 Good--pretty good this week.

MICHAEL COHEN
 That's terrific... This is my wife
 Sharon, my son David, and my
 daughter Sandra.

AD-LIB HELLOS.

INT. HALLWAY - SIMULTANEOUS

RUTH IS CROUCHING DOWN, on the floor, rear end up in the air. She looks through the bottom crack of Leonard's door, trying to see what's going on. Just then, THE DOOR OPENS. She stands, silly embarrassed grin on her face and all. It's Leonard, of course, fully showered and re-dressed. Stares at her for a beat, she stares back with that grin...

He shakes his head, walks toward:

INT. LIVING ROOM

LEONARD enters the scene. Reuben's thrilled:

REUBEN KRADITOR
Everybody, this is my son Leonard.
My wife is in the kitchen, getting
dinner ready--she'll be out in a
second.

Michael seems driven, and moves straight to Leonard. He
shakes his hand vigorously.

MICHAEL COHEN
How you doin', Leonard.

LEONARD KRADITOR
Hello.

MICHAEL COHEN
This is my daughter Sandra.

*Michael's daughter Sandra steps forward. And there's
absolutely nothing wrong with her at all--she's truly lovely.
She seems the sweet and caring type, rather than dangerous
and raw. When Leonard turns to look at her:*

SANDRA COHEN
Nice to meet you.

Leonard nods, mutters a "hey". Then:

REUBEN KRADITOR
Well, come, come inside! Sit down!
Lemme get your coats--

Reuben takes the coats and gestures forcefully for Leonard to
help Sandra off with hers.

EXT. DINING ROOM - LATER

A plate of brisket is passed down with a carving knife stuck
in the meat. The camera SETTLES on LEONARD. We greet the
conversation *in medias res*:

REUBEN KRADITOR (O.C.)
The EPA comes after me every month--
Board of Health, too... Why they
inspect dry cleaners, I don't
know...

SIMULTANEOUS: Ruth lunges for the carving knife in the brisket as Leonard is about to take it. She eyes him, then cuts and serves him his meat...

MICHAEL COHEN

Look, my places get cleared, no problem. The bigger you are, the less they bother you.

Leonard TURNS TO David, the fat boy, stuffing his face with a sweet potato. His mother sees him using his hands and gives him a slight slap as the men continue:

REUBEN KRADITOR (CONT'D)

No problems? Maybe you should talk to my accountant then!

LAUGHTER.

MICHAEL COHEN

Ah, we'll take care of him, too!
How 'bout that?

MORE LAUGHTER.

REUBEN KRADITOR

You know, my son's been working with me a little, since he's been back.

(to Leonard)

I don't know how much he likes it, but...

(back to Michael)

He's a wonderful photographer though, I'll tell you that. I gave him my old camera, and now all he does is takes pictures--all over the place.

MICHAEL COHEN

Oh yeah? You know, we got a photographer for my son's Bar Mitzvah next month. But my wife wants some black and whites, too.

SHARON COHEN

Yes we do.

MICHAEL COHEN

You interested?

LEONARD KRADITOR
I haven't done anything like that
before--

REUBEN KRADITOR
It's a good opportunity.

MICHAEL COHEN
We can talk about it if you want.

Leonard nods, then turns back to the fat little boy David, who is eating like a pig. He PINGS a pea on his pantleg (out of sight of others at the table) right at the boy's face. The young boy is startled and baffled about where it came from.

REUBEN KRADITOR
Leonard, why don't you go show
Sandra your collection of
photographs?

LEONARD KRADITOR
Because I don't think she cares
about that stuff, Pop--

SANDRA COHEN
No--I'd like to see them.

LEONARD KRADITOR
You asked for it...

Leonard is about to get up when:

RUTH KRADITOR
Before we let the young people go
off--can we have a toast first?

REUBEN KRADITOR
Yes, absolutely.
(stands up)
I wanna make a toast...everybody...
It's great to have everybody here.
To some new friends we're making...
To my new partner Michael Cohen--
may our venture together
be...successful, and happy...and
prosperous in the years to come.
The doctor says I might not be here
to see it, but--maybe you can talk
to him, Mike?

LAUGHTER. ANGLE ON RUTH KRADITOR as she seems momentarily
bothered by her husband's joke. Then:

MICHAEL COHEN

Don't worry, we'll go straighten
him out, too!

STILL MORE LAUGHTER. As the laughter continues, Leonard does not wait, instead getting up from the table. Caught unaware, Sandra gets up and follows him.

INT. LEONARD'S ROOM

Sandra sits at the edge of the bed. A television and VCR and DVD player, surrounded by an array of books and other objects and half-unpacked suitcases. As Leonard looks through large black books on one of the poorly packed bookshelves:

SANDRA COHEN

Wow. You don't have a lotta room
to move around in here...

LEONARD KRADITOR

Yeah...I'm only gonna be here a
little while so I haven't really
unpacked.

SANDRA COHEN

When'd you come back?

LEONARD KRADITOR

(calculates; then)
'Bout...four months ago.

Leonard holds up a cigarette:

LEONARD KRADITOR

You mind?

SANDRA COHEN

No... 'S okay...

Leonard lights up the cigarette.

LEONARD KRADITOR

It's mostly my photography stuff.
And a lotta DVDs...

SANDRA COHEN

Oh... I really love movies.

LEONARD KRADITOR

Yeah?

(exhales smoke)
What do you like?

SANDRA COHEN

My favorite movie is probably...
"Sound of Music." My whole family
always watches it when it's on.
You probably think that's stupid.

LEONARD KRADITOR

No, 's a good movie. 'S
underrated.

Leonard hands Sandra a LARGE BLACK ALBUM BOOK.

LEONARD KRADITOR

These are some of my pictures.

(beat)

I was gonna get a set of lenses and
lights. Start doing it
professionally.

She sits down on the edge of the bed and as she takes the
book. She opens it, looks at the pictures. They are not
bad, but they're all LANDSCAPES. No people.

SANDRA COHEN

They're nice...there's no people in
them.

LEONARD KRADITOR

People look at the pictures--they
don't have to be in 'em, too. Do
they?

Then she sees that PHOTOGRAPH on his desk. The one of the
attractive young girl:

SANDRA COHEN

Who's that?

LEONARD KRADITOR

(a beat; frozen)

That--was my fiancée.

SANDRA COHEN

You were engaged?

LEONARD KRADITOR

Yeah. Coupla years ago. She's
gone now, she moved away.

SANDRA COHEN

What happened?

Leonard sits down next to her. Shrugs. Then:

LEONARD KRADITOR

We got these genetic tests, and we were both positive for Tay-Sachs disease. Means, if we ever had kids, they'd die like after a year. She wouldn't adopt, so...that was it.

SANDRA COHEN

I'm sorry...

LEONARD KRADITOR

'S okay. It's for the best, probably.

Leonard extinguishes his cigarette.

SANDRA COHEN

I'm pretty lucky, I guess. I'm negative for all the genetic diseases--my father had me tested two years ago.

LEONARD KRADITOR

Yeah... We're Jews, we gotta watch out for all that.

Sandra points to the picture again.

SANDRA COHEN

She why you left school and came back home? My Dad said you were in law school.

LEONARD KRADITOR

Ever try to sit through a class in law school?

SANDRA COHEN

(laughs; then:)

No.

He nods; stands up, puts the photo face down on the desk.

LEONARD KRADITOR

I been meaning to get rid of the picture. I just got nothing else for the frame right now.

RUTH KRADITOR (O.S.)

(from the other room)

Dessert!

SANDRA COHEN

You know, our parents wanted us to meet.

LEONARD KRADITOR

They did...?

RUTH KRADITOR'S VOICE (O.S.)

Leonard? Sandra! Dessert's on the table!

She closes the book.

SANDRA COHEN

Actually, I kinda asked to meet you. I saw you in your father's store and I wanted to meet you.

LEONARD KRADITOR

Well, here I am, in the flesh...

(beat)

Wanna...wanna go out this weekend or something?

SANDRA COHEN

Okay.

LEONARD KRADITOR

Cool... We should get dessert, 'fore my mother has a heart attack.

She nods, with a laugh, and gets up. She leaves the room with Leonard right behind. After she exits, Leonard turns back, walks straight to the photo of his old flame. THROWS THE PHOTO INTO A DRAWER...

EXT. BRIGHTON BEACH STREETS - DAY

The neighborhood is ALIVE, BUSTLING. The CAMERA PANS OVER to REVEAL REUBEN KRADITOR'S DRY CLEANING STORE...

INT. REUBEN KRADITOR'S DRY CLEANING STORE

It's a small business, Reuben and Ruth working behind the counter. Reuben tends to his revolving tree machines, Ruth operates the register and computer. A COUPLE OF YOUNG LATINO WOMEN work the place, too, mounting dress shirts on presses. They laugh at and with Leonard as he jokes with them. They speak no English, but he pantomimes just enough...

Reuben approaches Leonard, hands him a piece of paper with addresses:

REUBEN KRADITOR
 C'mon. Stop. Three deliveries--
 one right near here, the other two
 are a little further, out closer to
 Sheepshead Bay.

LEONARD KRADITOR
 Arrright...

As Leonard walks out the door:

REUBEN KRADITOR
 And don't dawdle for once. Your
 mother and I need you back here for
 some odds and ends!

LEONARD KRADITOR
 Odds and ends, you got it!

Leonard backs out of the place, pointing in a Vegas-y way to
 both of the Young Latino Women. They laugh...

CUT TO:

SERIES OF SHOTS

Of PEOPLE WALKING THE STREETS. Fat people, skinny people,
 all types. Old people, young people. They pass us by,
 sometimes looking into the camera, sometimes not. It's all
 LEONARD'S P.O.V.

He carries THE CLOTHING, but he's more intent on being the
 voyeur than on doing his job. He does a kind of DANCE around
 his fellow pedestrians, SLINKING AND SLIDING. They are
 alternately amused and disturbed by his movements...

EXT. FAN FAN CHINESE KITCHEN - LATER

It's a take-out Chinese place, with a couple of tables in
 front and a big counter from which to order. Leonard exits,
 holding a bag of food, and begins to walk down the street.
 He takes something out, starts eating...

EXT. ALLEY - DAY

Leonard meets JOSE CORDERO, 30 and bald-headed, who's leaning
 up against a wall and smoking. Holds a DAILY NEWS in his
 hand. Leonard is still eating his egg roll. Sitting on a
 box nearby is Jose's assistant, ALEJANDRO, 22. Stays silent
 for the most part, though occasionally he repeats a Jose line
 for emphasis...

JOSE CORDERO

That pork you're eating?!? I
 didn't know you could do that.
 Ain't your family religious?

LEONARD KRADITOR

Fuck that. This stuff's too good.
 Maybe God'll strike me down now or
 something, I don't care.

Jose laughs. Leonard takes another taste. With a full mouth:

LEONARD KRADITOR

My mother cooked up her usual
 bucket of shit last night.
 Brisket. Was like leather.
 (beat)
 They're trying to fix me up with
 some girl they know.

Jose puts down his newspaper.

JOSE CORDERO

Oh, looks like Leonard's gonna get
 himself a little kosher trim!

Jose hits Leonard gently in the shoulder.

ALEJANDRO

(under his breath)
 Kosher trim...

LEONARD KRADITOR

She was cute, actually. I'm gonna
 see her this weekend.

JOSE CORDERO

Hey, [if] she's cute, maybe I get
 myself a little kosher trim!

LEONARD KRADITOR

She wouldn't go for you. She's got
 standards.

JOSE CORDERO

(laughing)
 Yeah, like you? Mr. Mental Patient?

LEONARD KRADITOR

Least I got help. What's your
 excuse?

JOSE CORDERO
Don't need one, man. I'm so wild,
I'm off the charts!

ALEJANDRO
Off the charts...

Jose takes out a little black book and a pen:

JOSE CORDERO
So what's business for tonight,
smart boy? Who you like?

LEONARD KRADITOR
I dunno, the Mavs're pretty good,
right? Put me down for a hundred.

JOSE CORDERO
You got it.

Jose nods to Alejandro, who walks off. Jose then continues:

JOSE CORDERO
You know, you got the best track
record of all my people? What's
that method of yours?

LEONARD KRADITOR
I don't have a method. I just read
about the teams and all the stats.

JOSE CORDERO
Well, you sure got plenty of time
on your hands--you don't hardly
never leave that room of yours
since you got outta the hospital...
Why doncha go bigger?

LEONARD KRADITOR
No way, man--I know you. I'm just
trying to get enough for some
photography stuff, that's all.

JOSE CORDERO
Oh, you're gonna be like taking
pictures of all the stars and shit
now? Mr. Paparazzi?

LEONARD KRADITOR
Maybe. We'll see.

Jose motions for food, so Leonard hands Jose a dumpling.

JOSE CORDERO

Hey--you remember Kevin Epperson,
from school? We used to hang with
him sometimes?

LEONARD KRADITOR

Yeah...?

JOSE CORDERO

He died, man. Over in Iraq, last
week. They blew up his truck or
something.

LEONARD KRADITOR

(stunned; hit hard)

Really...? I didn't know that. I
guess last coupla years, I just
lost touch...

JOSE CORDERO

I don't know what you expect, man.
You don't 'call nobody back.

(beat)

Anyway, he's dead now, in the
ground. He don't care... Okay,
man--I'll see you next week. And
good luck with the kosher chick!

ANGLE ON LEONARD as he waves, walks away.

DISSOLVE TO:

INT. LEONARD'S APARTMENT BUILDING - STAIRWELL - LATER

YELLING. A BARKING DOG. Running down the STAIRS is:
MICHELLE RAUSCH, 32. A MAN'S VOICE, YELLING AFTER HER:

MAN'S VOICE (O.S.)

Come back here!! RIGHT NOW! Come
back up here! I wanna talk to you!

At the SAME TIME: Leonard enters the lobby of his building.
Opens the mailbox to check for mail.

*Michelle Rausch spots him. She is blonde, blue-eyed,
ravishing. She wears a bit of makeup, but not so much that
one would ridicule her for it. She seems to be one of those
rare people who radiates an inner life, a spark, an energy.
But she also has a fragile component to her, and her
vulnerability lends her an entrancing and melancholic air.*

She moves to Leonard. She has a sheepish grin on her face:

MICHELLE RAUSCH

Sorry.

LEONARD KRADITOR

'S okay... For what--?

MAN'S VOICE

Michelle!

MICHELLE RAUSCH

My, my *father*--he's yelling and screaming.

MAN'S VOICE (O.S.)

Do I have to come down there?!?

MICHELLE RAUSCH

(to Leonard)

You live here, right?

LEONARD KRADITOR

My parents do. I'm staying with them for now.

MICHELLE RAUSCH

I'm coming down, Michelle. I swear to God!

Michelle looks past him, as though she wants some kind of invitation, still with a smile. Leonard's somewhat amused:

LEONARD KRADITOR

You, you wanna come up for a minute?

MICHELLE RAUSCH

Maybe just 'til he calms down. I don't want the cops coming.

INT. LEONARD'S APARTMENT - FOYER - CONTINUOUS

Leonard leads Michelle into his apartment. For her, it's like a window into the Old Country--the smell of the food, the mothballs, the wallpaper, the books all over, a Menorah, general clutter.

LEONARD KRADITOR

Ma! We got a guest!

Ruth enters the foyer. Sees her son standing there with a tall blonde woman.

RUTH KRADITOR

Hello.

MICHELLE RAUSCH

Hi. I'm Michelle. Nice to meet you--
-I'm a neighbor.

RUTH KRADITOR

Hello, neighbor.

(to Leonard)

Dinner's gonna be ready in a few
minutes. Your father's home.

Ruth turns and goes into the kitchen.

INT. LIVING ROOM

As Michelle walks around the apartment, she lets out a laugh.

LEONARD KRADITOR

What's so funny?

MICHELLE RAUSCH

Smells like mothballs--

(realizing she might have
offended)

'S okay, I kinda like it--reminds
me of my grandma's house.

LEONARD KRADITOR

Well, my parents're trying to
protect all that designer stuff
they wear. From all the giant
killer moths...

(beat)

You new in the building?

MICHELLE RAUSCH

Yeah. I just moved in, last week.
From Syosset. I'm right across the
way--

Michelle walks over to the window.

MICHELLE RAUSCH

That's my apartment. You can see
into it.

(beat; laughs)

Maybe I shouldn't have told you
that.

Leonard smiles gently. Then:

LEONARD KRADITOR
You live with your father?

MICHELLE RAUSCH
Oh--uh...no, he's just here
visiting. It's just me and Rex.
My dog.

(beat)
You got a lot of books. You're
like one of those really smart
guys, aren't you.

LEONARD KRADITOR
Not really... My father always
says, "smart, smart, stupid."

MICHELLE RAUSCH
Better than me. I can't even
spell. I have ADHD supposedly,
too.

She looks at her watch, makes a "TSK" sound.

LEONARD KRADITOR
You could stay as long as you want.
You don't have to leave.

Then REUBEN and RUTH enter, getting ready for a meal.

MICHELLE RAUSCH
Hello...

REUBEN KRADITOR
(nods; then:)
Hello...

MICHELLE RAUSCH
(back to Leonard)
Anyway... Maybe my father's calmed
down a little by now, so...
(beat)
I should probably go.

She begins to leave. Leonard walks her out.

INT. HALLWAY - CONTINUOUS

She turns right before walking down the noisy hall:

MICHELLE RAUSCH
Thanks for letting me come up.
Your family seemed nice.

LEONARD KRADITOR
They're okay. They got their good
days and their bad...

Aan OLD LADY using a WALKER ambles by, turning to Leonard:

OLD LADY
Did you see my meal?

LEONARD KRADITOR
Excuse me?

OLD LADY
They're supposed to leave my
diabetic meal out here. Someone's
been taking it.

LEONARD KRADITOR
No, I'm sorry...

OLD LADY
They're supposed to leave it!
Goddamnit...

She walks on. The conversation finishes, Michelle amused.

MICHELLE RAUSCH
Wow. I hope she finds it! Anyway,
nice to meet you. I'll see you
around...

LEONARD KRADITOR
'Bye.

Smiles warmly at Leonard. Waves to him on her way off.

INT. APARTMENT - CONTINUOUS

Leonard reenters, joins his parents at the dining room table.
Reuben pours a drink, then:

REUBEN KRADITOR
Leonard, tomorrow before the
doctor, I have a lunch with Cohen
to discuss the merger. He wants
you to take those Bar Mitzvah
pictures. His daughter's gonna be
there too, if you want to see her.

Leonard starts to take food for himself.

REUBEN KRADITOR
Hello?

LEONARD KRADITOR
I heard you, Pop. I'll come.

REUBEN KRADITOR
Arrright. I'm sorry. I was just
wondering.

Reuben gestures for a platter of food. Silence. Then:
Reuben begins to HUM a song as the others pass the food...

FADE OUT.

FADE IN:

INT. LEONARD'S ROOM - MORNING

Leonard is unwilling to wake himself. Ruth enters, creating such a racket that any more slumber is impossible. He is a sleep-ravaged mess, with his hair sticking up absurdly and his eyes glued shut.

RUTH KRADITOR
You gonna sleep all day again, like
a vampire?

She opens the window, hitting Leonard square in the face with bright sunlight:

LEONARD KRADITOR
C'mon, Ma! Don't do that, I'm up!

RUTH KRADITOR
Aren't you going to lunch with your
father and the Cohens? You're
gonna be late!

She picks up a PILL CONTAINER, puts it on Leonard's nighttable:

RUTH KRADITOR
Here.

Leonard takes it, opens it up, swallows one. She picks up Leonard's beaten shoes. Under her breath:

RUTH KRADITOR
God, look at these...

Leonard gets up. Dressed in a t-shirt and boxers.

RUTH KRADITOR
The Cohen girl seemed very nice.

LEONARD KRADITOR
She better not be too nice...

As he goes to the shower:

LEONARD KRADITOR
At least it'd be good for Pop's
business if I go out with her...

INT. BATHROOM

Leonard closes the door on his mother. She opens the door:

RUTH KRADITOR
Stop it--we don't care about that--
you know that.
(beat)
When you finish with the towels,
please hang 'em up! Don't let them
get all moldy on the floor--

LEONARD KRADITOR
Ma, I'm taking a shower now. You
don't leave, in another second I'm
gonna show you the world.

He starts to pull down his boxers, and his mother lets out a playful scream. The door closes, and he starts the shower...

EXT. LEONARD'S APARTMENT BUILDING - DAY

Leonard exits the building, starts to walk down the street. Just then, he SEES: MICHELLE RAUSCH. She is walking to the El Subway line, oblivious to him--and he makes sure it stays that way.

EXT. SUBWAY PLATFORM - CONTINUOUS

Michelle waits for the train to come. Leonard sneaks peeks at her, and every time she seems to turn her head and look in his direction, he darts out of her line of sight.

He hides behind a girder; he plants himself squarely behind another person waiting for the train; he pretends to buy a magazine, and so forth. Then he moves closer to her.

She turns, and he tries to dart away again, this time turning rather goofily (the whole thing should become somewhat funny by now) to look at an advertisement poster. His back is to her, but she can still TELL it's him. She approaches, taps his arm:

MICHELLE RAUSCH

Hey! What're you doing, you don't say hello?

Leonard turns around, trying so hard to act cool that it's completely ridiculous:

LEONARD KRADITOR

Oh hey...how you doing...

MICHELLE RAUSCH

Where you going? You going into the city?

LEONARD KRADITOR

Y--yeah.

The train is coming. Loud, over the roar:

MICHELLE RAUSCH

Great! You can keep me company.

The train arrives with that LOUD, familiar RUSH of THUNDER...

INT. SUBWAY TRAIN

The two charge into the train. It's crowded--and there's only one seat left. Of course Leonard bequeaths her the space, and she sits. Leonard stands several feet away, holding onto a pole, looking at her between two standing passengers. He starts a chat, which is awkward by sheer virtue of their spatial distance.

LEONARD KRADITOR

What d'you do? You work?

MICHELLE RAUSCH

Yeah! Course. I work at a law firm.

LEONARD KRADITOR

You a lawyer?

MICHELLE RAUSCH

I wish. I'm an assistant. Seems like for life.

(beat; sense of humor)

Do you work?

LEONARD KRADITOR

Yeah, a little bit. Here and there...

(MORE)

LEONARD KRADITOR (cont'd)

(beat)

My father's got his own business.

MICHELLE RAUSCH

Well, that's good.

(laughs)

At least you got a good boss.

LEONARD KRADITOR

...It's all right. I mean, it's not what I wanna be doing with my whole life.

MICHELLE RAUSCH

(snorts; then:)

I know what you mean.

We arrive at a STOP. The conductor's voice SQUEALS SOMETHING INCOMPREHENSIBLE. A passenger gets up next to Michelle. She pats the seat. Leonard moves to sit down next to her.

LEONARD KRADITOR

Lately I've been focusing on my photography.

MICHELLE RAUSCH

Oh, you're a photographer?

LEONARD KRADITOR

Yeah.

MICHELLE RAUSCH

I could kind of tell that, actually...you look at things different.

LEONARD KRADITOR

What do you mean?

MICHELLE RAUSCH

Well, I saw all those books in your house, all the pictures on the wall... Was like a museum.

LEONARD KRADITOR

Yeah... My parents are like the main exhibit.

She laughs.

MICHELLE RAUSCH

Come on, I'm serious. It's great... I'm--I'm not creative at all.

(MORE)

MICHELLE RAUSCH (cont'd)

(beat)

Are--are you an Aries? I bet
you're an Aries--they're very
artistic.

LEONARD KRADITOR

No...I don't think so. I was born
on September 19th.

MICHELLE RAUSCH

That's Virgo--it's like the same
thing. I'm a Pisces, we really get
along. Wait--here, type in your
number--we'll text.

She hands him her cellular telephone, and Leonard types in
his number.

MICHELLE RAUSCH

Ooh--here's my stop!

Leonard looks up, upset that her stop's arrived. He looks
panicked for a moment, then:

LEONARD KRADITOR

I'm getting out here too.

MICHELLE RAUSCH

You are?

LEONARD KRADITOR

Well, I'm pretty close. I can walk
the rest of the way.

EXT. NEW YORK CITY STREET - DAY

The two are walking down the street, a few feet from the
subway exit.

MICHELLE RAUSCH

Okay, Leonard--it was really good
talking to you. I guess I'll see
you around the building.

LEONARD KRADITOR

Yeah...and if, if you ever need to
hide again, you know where to come.

MICHELLE RAUSCH

(as she lets out a laugh)

Thanks--I'll remember that!

(she's warmed by him)

You know what?

(MORE)

MICHELLE RAUSCH (cont'd)
I think you and me could become
really good friends. I feel like I
can talk to you.

LEONARD KRADITOR
That's good.

MICHELLE RAUSCH
Definitely! Okay...I'll see you
soon...

Leonard sticks out his hand. Awkwardly, Michelle leans over, kisses him on the cheek. A pleasant surprise for him. She spins around and takes a step across the street. Leonard backs away, starts to walk in the opposite direction. Goes:

AROUND THE CORNER.

Leonard turns, looks back for her. SEES: Michelle get into a big MERCEDES. It drives away.

EXT. CENTRAL PARK - DAY

Leonard walks through the grass by himself. Looks at the beautiful skyscrapers that line the park. His CELLULAR PHONE keeps BUZZING. He looks at it, turns it off...

The wind carries with it the heads of dandelions. Leonard lies down in the grass. Looks up at the puffballs as they move through the air. He sticks his hand up, trying to screen the air for the weeds:

LEONARD KRADITOR
*If I catch the next one, she likes
me...*

He does not catch it.

LEONARD KRADITOR
Two out of three...

He reaches up again. Opens his hand. The pieces of the flower weed are in the palm of his hand. He touches them with his fingers...

INT. LEONARD'S APARTMENT - NIGHT

Leonard enters the apartment carrying a shopping bag. His father and mother are in the living room. They've been talking about something serious. When they see him, their look is filled with worry.

REUBEN KRADITOR

Where were you? We were worried--I tried you on your cell phone.

LEONARD KRADITOR

Uh--yeah--there was uh, there was a terrorist alert. In the subway.

REUBEN KRADITOR

A terrorist alert?!?

Leonard mutters a "yeah" and makes a beeline for his bedroom.

INT. BEDROOM

Leonard TAKES FLASHBULBS out of a large BAG. Ruth KNOCKS, enters, sits on the edge of his bed.

RUTH KRADITOR

Leonard, you don't have to do this Bar Mitzvah job if you don't want.

LEONARD KRADITOR

What're you talking about? I want to--that's why I got these.

Leonard holds up his FLASHES, then puts them on the desk.

RUTH KRADITOR

If you don't like this girl--

LEONARD KRADITOR

No, Ma. She's nice--she's cool, I just got held up. Come on.

RUTH KRADITOR

Okay... I know sometimes with all the talk about the business, and your father's health, too--maybe you think we're pushing you a little. We just wanna start seeing you happy again, that's all.

LEONARD KRADITOR

I know. I'm getting there.

RUTH KRADITOR

Can I just say one more thing?

LEONARD KRADITOR

Go 'head.

RUTH KRADITOR
You shouldn't stand people up.

LEONARD KRADITOR
I didn't mean to. I'll call her.

Ruth kisses him, then stands, starts to move to the door:

LEONARD KRADITOR
Ma, Pop go to the hematologist
today?

RUTH KRADITOR
Yes. His cell count went up and
they're gonna maybe have to start
giving him some chemo.

LEONARD KRADITOR
(a beat; stunned)
Chemo?

RUTH KRADITOR
Yeah. Never a dull moment in this
house... He'll be all right.

Ruth exits the room. ANGLE ON LEONARD.

INT. KITCHEN

Reuben is washing dishes, loading the dishwasher. Leonard
enters, looks at his father for a beat. Then:

LEONARD KRADITOR
Pop?

REUBEN KRADITOR
Yeah?

LEONARD KRADITOR
I heard about your blood counts.
Mom says you're gonna start chemo?

REUBEN KRADITOR
Maybe. We'll see what the
oncologist says.

Leonard gets emotional, moves to embrace his father. Into
his father's ear:

LEONARD KRADITOR
Sorry, Pop. About today. I'll
make it up to you.

REUBEN KRADITOR
It's all right, don't worry about
it. It's not for me, anyway--it's
for you...

Leonard moves to hug him. Reuben laughs.

REUBEN KRADITOR
Okay, stop. Go on.

INT. LEONARD'S ROOM

Leonard looks for a slip of paper. Sandra's number. He
dials it. A GIRL'S VOICE answers. It is SANDRA COHEN.

SANDRA COHEN (PHONE FILTER)
Hello?

LEONARD KRADITOR
Hey. This is Leonard. Kraditor.

SANDRA COHEN (PHONE FILTER)
Oh hi!

LEONARD KRADITOR
Listen--I'm sorry I missed you
today. My schedule got a little
screwed up.

SANDRA COHEN (PHONE FILTER)
That's arrright--I was just hoping
to see you, that's all.

LEONARD KRADITOR
Yeah, me too... You know, I was
thinking--maybe we could get
together tomorrow, go to the
movies. I mean, "Sound of Music"
isn't playing, but I'm sure we
could find something.

SANDRA COHEN (PHONE FILTER)
(laughs)
You're not gonna let me hear the
end of that, are you...

As he SPEAKS on the phone, Leonard gets up off the bed, walks
to the window with the phone in his hand. He peers into
MICHELLE'S APARTMENT. MICHELLE is HOME. IN THE KITCHEN.
Looking very dressed up. He gets excited.

LEONARD KRADITOR
 (to Sandra, on the phone)
 I have to go, but--I'll call you
 tomorrow...

SANDRA COHEN (PHONE FILTER)
 Okay. 'Bye...

Leonard hangs up. Finds his CAMERA with the NEW LARGE FLASH on it. RUNS BACK TO THE WINDOW, and takes a couple of FLASH PICTURES of her.

MICHELLE notices the flashes right away and opens the window.

INT. ALLEY

Leonard and Michelle speak across the courtyard of their building, each of their heads sticking out of their respective windows. The volume level of the conversation is absurdly loud:

MICHELLE RAUSCH
 (not creeped out)
 Hey! You taking my picture?

LEONARD KRADITOR
 Yeah! I was tryin' to get you to
 look over!

He raises the camera to his eye again. She takes the opportunity to POSE. He snaps another one.

LEONARD KRADITOR
 How you doin'? You're getting all
 dressed up!

MICHELLE RAUSCH
 Yeah--I'm going out. With my
 girlfriends!

LEONARD KRADITOR
 Where you gonna go?

MICHELLE RAUSCH
 We're goin' dancing. Wanna come?
 You should come!

LEONARD KRADITOR
 (turns his head back
 inside, then out again)
 I think I got some stuff to do
 here--

MICHELLE RAUSCH
Come on! It'll be fun! I'll have
someone to dance with!

Leonard hesitates. Looks at the phone, then: SOME GUY leans
his head out of another APARTMENT WINDOW:

SOME GUY (O.S.)
Hey! Can't the two of you buy a
goddamned phone?!? Christ
Almighty!

Leonard and Michelle ignore the Guy completely:

LEONARD KRADITOR
Maybe I will...

MICHELLE RAUSCH
Great! Come downstairs in like,
half an hour! Okay?

LEONARD KRADITOR
Arrright!

Leonard charges to his closet...

INT. HALLWAY

Reuben is watching television, Ruth is on the phone,
laughing. Leonard sneaks by them and out of the apartment.

EXT. APARTMENT BUILDING

A car, a Lexus, is waiting. Three women are inside. DAYNA,
31, is driving and slightly overweight. Michelle is in the
front passenger's seat, and, in the back, STEPHANIE, also 31.
Stephanie is maybe a bit too thin, and the winner in the car
is obviously Michelle. But there's a rollicking feel to all
of them together; the car shakes with an energetic pop song.

Out comes Leonard, to the car. Michelle calls out to him
through the window:

MICHELLE RAUSCH
Look at you--you look fucking hot!

Leonard gets in, and the car pulls away.

INT. CAR

Leonard's in the back seat, next to Stephanie.

MICHELLE RAUSCH
Everybody, this is Leonard. He's
my new best friend, so be nice!

BOTH GIRLS
Hi, Leonard! He's cute!

Stephanie takes out a cigarette, lights it.

MICHELLE RAUSCH
Is Deeran at the door tonight?

DAYNA
Yeah--him and Chris.

MICHELLE RAUSCH
Good. Long as I get out by
midnight.
(to Stephanie)
God--you're fucking stinking up the
car!

Michelle then reaches into her purse, pulls out something.
We can't quite see what it is, but it looks like she's taking
a pill. She SWALLOWS it with water, throwing her head back.

DAYNA
Michelle! You still doin' E!??

MICHELLE RAUSCH
It's just for tonight--it's all
right.
(turns back to Leonard)
Ever been to Lotus, Lenny? In the
city?

LEONARD KRADITOR
Yeah, all the time.

The girls LAUGH. He smiles back.

EXT. LOTUS NIGHTCLUB

The place is bustling. The girls lead the way into the club,
going past the bouncers. The bouncer, DEERAN, stops Leonard:

DEERAN
(hostile)
Hey buddy--you got some I.D. on ya?

LEONARD KRADITOR
Wha...?

DEERAN

I'm just kiddin'--go on in...

(to the girls)

I'll be in in a minute, ladies--I'm off at ten...

INT. LOTUS NIGHTCLUB

Huge and hip. Loud and surreal to Leonard. The club is teeming with humanity. Michelle turns back to him:

MICHELLE RAUSCH

Leonard, you know that thing in the car I did? I don't hardly ever do it. It's just for tonight--I needed a little something.

LEONARD KRADITOR

It's okay--I mean, everybody takes *something*...

MICHELLE RAUSCH

(smiles; he understands)

You are so right... Go sit down--I'll get us drinks!

Leonard nods, follows the two girls to a corner table.

INT. TABLE

They squeeze into the booth. Dayna sits down, frowns immediately:

DAYNA

Fuck! What am I sitting on? It's all sticky--God!

Leonard is looking around the club for Michelle. Deeran the bouncer comes up to Dayna, starts talking to her.

STEPHANIE

Michelle knows where we are, don't worry...

(beat)

Y'know, 'fore you came down, she was talking about you. She says you're nice.

LEONARD KRADITOR

Yeah--we get along good. She's my first cool neighbor.

Deeran the bouncer walks away, and Dayna's attention is back:

DAYNA

You're a nice guy? That'd be a real change for her. What do you do?

LEONARD KRADITOR

I'm working for my father right now. He has a dry cleaner's.

DAYNA

(snorts; then)

Too bad. The prom queen usually likes to trade up... So--her "daddy" giving her a hard time again?

LEONARD KRADITOR

I think so. Probably.

STEPHANIE

(to Dayna)

Why doncha shut up for once? You got a big mouth.

DAYNA

Why? He's a fucking jerk. She needs to get her own place, in the city.

STEPHANIE

How's she gonna do *that*, Dayn? She could afford that? Shh...

JUST THEN: MICHELLE COMES TO THE TABLE WITH DRINKS.

MICHELLE RAUSCH

Move over--I'm sitting next to Leonard.

(to Leonard)

Lenny, you better dance with us later or we'll be mad!

LEONARD KRADITOR

I don't really dance too much--

MICHELLE RAUSCH

So what! It's good to get outta the house and let yourself go!

LEONARD KRADITOR

I'll try!

Just then, A CELLULAR PHONE RINGS. She looks EXCITED:

MICHELLE RAUSCH

That mine?

STEPHANIE

(rolls her eyes)

No, it's the other table. Would you relax? No wonder nobody can stand you anymore.

MICHELLE RAUSCH

I'm relaxed. I just gotta be outta here by midnight, that's all.

(then)

Okay--let's drink to tonight... Leonard, I want you drinking all of yours--it's a Brandy Alexander, it's good.

LEONARD KRADITOR

Down the hatch!

Leonard downs a huge portion of his drink. Then after he drops the virtually empty glass away from his face, he gags from the alcohol.

MICHELLE RAUSCH

Not all at once, you idiot!

Michelle laughs, and we GO TO...

THE DANCE FLOOR

The four move through the crowd to the middle of the dance floor. Leonard is loose-limbed. Michelle is also slightly flushed, in a fine mood. The girls push Leonard toward each other. The energy is exuberant, thrilling. Leonard is having the time of his life, and Michelle seems entirely comfortable.

Leonard takes turns dancing with the three girls. First, it's Stephanie, and though he's physically awkward, it doesn't much matter; his comfort on the dance floor is both surprising and infectious. She then pushes him to Dayna, who immediately pushes him to Michelle.

Michelle looks into his eyes and she is warmed. She touches his face with both of her hands as she moves, and the two are physically closer than anyone else on the dance floor. She is laughing, moving sensually.

She then puts her arms on his shoulders. After several moves, Michelle stops gyrating. She pulls her vibrating CELLULAR PHONE out of her pocket--

MICHELLE RAUSCH
Shit--Leonard, I'll be right back--

And Michelle, opening the flip phone with one hand and covering her exposed ear with the other, charges to the corner...

Leonard watches her as he dances. Through the mass of people, he can SEE Michelle. And she is getting progressively more upset. Finally, she seems to BREAK DOWN COMPLETELY.

She STORMS OUT OF THE CLUB. Leonard breaks free of the dancing mass, bolts out after her.

EXT. STREET - OUTSIDE THE CLUB

Leonard exits the nightclub. Makes his way through the crowd. Looks around for Michelle. Sees her, across the street, pacing back and forth, still talking on that mobile phone. She's calmed down a little, but tears have been streaking down her face. Her mascara is running.

When Leonard approaches, she closes the flip phone. She takes a look at Leonard, her eyes wet.

LEONARD KRADITOR
You all right?

MICHELLE RAUSCH
(nods; then)
You can go back inside.
(beat)
I'll be okay.

LEONARD KRADITOR
You know, you could talk to me if you want. You could tell me what's wrong.

He moves closer to her:

LEONARD KRADITOR
I keep secrets really good. You could tell me anything.

MICHELLE RAUSCH
I'm sure I can...

LEONARD KRADITOR
Was that your father?

She shakes her head. Leonard comes to the inevitable, terrible conclusion:

LEONARD KRADITOR
A guy you're with...?

She nods. Leonard is profoundly disappointed that she's got someone. But he keeps listening, anxious to hear dissent:

MICHELLE RAUSCH
We were supposed to get together
tonight... He says he can't make
it now.
(beat)
He had to stay with his wife.
(beat)
He's married. He has a son.

She is close to him, looking down at the floor:

MICHELLE RAUSCH
I'm so fucking stupid.

LEONARD KRADITOR
Don't say that. You're not stupid.

MICHELLE RAUSCH
He keeps promising me he's gonna
leave them for me. And here I am
again, standing out here in the
cold, waiting. Same fucking thing,
every time.

LEONARD KRADITOR
Well, I don't really know him,
so...I can't really say anything.
(beat)
I'm sorry.

MICHELLE RAUSCH
No--I know... I know...

She BREAKS DOWN in TEARS.

LEONARD KRADITOR
You wanna...you wanna go home? I
could take you...

A beat. Then she nods.

MICHELLE RAUSCH
I'm just gonna go back in for a
second, say goodbye. I'll be right
out.

LEONARD KRADITOR
Okay, I'll be out here...

Michelle disappears into the club. Leonard stands there...

CUT TO:

LATER.

Leonard is standing outside the club, peering in, looking at his watch.

CUT TO:

STILL LATER.

We PAN OVER to SEE that Leonard's now sitting on the curb. Different music is playing. POUNDING MUSIC. He approaches a new BOUNCER, tries to move past him and into the club.

BOUNCER
Hey--'scuse me, you on the list?

LEONARD KRADITOR
No, I was inside already. I came with some girls.

BOUNCER
Yeah, you and everybody else.

LEONARD KRADITOR
I was inside already!

BOUNCER
Sorry, man! If you ain't on the list, I can't let you in! Move.

The Bouncer lets in a couple of attractive women. Leonard looks at him with utter contempt. Backs away from the Bouncer and the crowd, moves into the street. Cursing to himself. Almost near tears, humiliated...

LEONARD KRADITOR
Taxi!
(then to himself, aloud)
What am I doing, I can't afford a taxi... Goddamnit...

He turns, walks away, down the street, toward the subway...

INT. LEONARD'S ROOM - NIGHT

CLOSE SHOT on an ALARM CLOCK. It says: "5:12". In the morning. We PAN OVER to REVEAL LEONARD, drifting off to sleep. Staring up at the ceiling as his eyelids become heavy... At that moment:

LIGHT

Reflects on the ceiling. In a pattern. Movement. His eyes widen. He gets up, moves to the window:

EXT. APARTMENT BUILDING

MICHELLE IS COMING HOME.

She has turned on the lights. Seems to be staggering just a bit, as though drunk or stoned. She removes her shoes, walks to the

INT. MICHELLE'S BEDROOM

Partially obscured by a curtain, we see her lie down. Just her arm. A beat. Then:

BUZZZZZZZZZ...

Leonard's cellular phone VIBRATES. A message. Leonard looks:

THE TEXT MESSAGE READS: "YOU UP?"

Leonard reaches over to his phone, dials her number. She answers the phone.

INT. LEONARD'S ROOM/MICHELLE'S ROOM - INTERCUT

The following conversation has a PHONE FILTER EFFECT as Michelle goes to the window and makes herself visible. They're both whispering:

MICHELLE RAUSCH

Are you looking at me right now? I
can't see you.

LEONARD KRADITOR

Me either...

(He can.) Michelle lies on her bed, hits the back wall gently. A beat, and then:

MICHELLE RAUSCH

Leonard, I'm really sorry. I meant to come back out but I kept getting sidetracked...

LEONARD KRADITOR

I just thought maybe you wanted to be alone.

MICHELLE RAUSCH

You're not mad, are you...?

LEONARD KRADITOR

(beat)

No...

MICHELLE RAUSCH

Good... Thanks for listening to me tonight--I really 'preciate it. You're a nice guy...

LEONARD KRADITOR

I wish there was something I could do to help you...

MICHELLE RAUSCH

Yeah, I know... It's really fucked up. He's a partner at my law firm--I work right next to him. He even pays for this stupid apartment. It's right near his mother's, so it gives him an excuse to come out here.

LEONARD KRADITOR

Was he the one that was yelling at you the other day?

MICHELLE RAUSCH

Yeah... But he's not usually like that. He can be really sweet.

Michelle turns over on the bed, looks at Leonard (and us):

MICHELLE RAUSCH

My friends think he won't ever leave his wife. What do you think?

LEONARD KRADITOR

I don't know. I've never met him.

MICHELLE RAUSCH

You should--you'd like him. All my other friends think he's a jerk.

LEONARD KRADITOR

Maybe they're jealous.

MICHELLE RAUSCH

I bet you're right... You know, you should come to dinner with us next week--it'd be fun.

(beat; silence, so:)

Hello?

LEONARD KRADITOR

I'm kinda tired. I'm gonna go back to bed.

MICHELLE RAUSCH

No, wait--don't go yet--

(beat; then)

Would you come to dinner with us next week?

LEONARD KRADITOR

I--I'd have to see if I'm free--

MICHELLE RAUSCH

It's just that you're smart, you're a guy--you could tell if he's being honest with me.

(beat)

Please?

LEONARD KRADITOR

(beat)

... 'kay...

MICHELLE RAUSCH

Great. We'll go to San Domenico's and everything--you'll love it. Arrright, I'll shut up now. I'll call you tomorrow...

LEONARD KRADITOR

'Bye.

Leonard hangs up, climbs back into bed...

EXT. CONEY ISLAND - IN FRONT OF NATHAN'S - DAY

Eating a hot dog is Jose Cordero. Up steps Leonard.

JOSE CORDERO

Hey! The winner and *still* champion! What up, boy? Your Mavs pulled it out for you!

LEONARD KRADITOR

Yeah, I know. C'mon, I need my money.

Jose looks around, sees a couple of uniformed cops.

JOSE CORDERO

Whoa--step into my office.

The two walk about ten feet, toward one of the outside tables. They sit. Sotto:

JOSE CORDERO

A cop sees a P.R. paying off a white guy, man--right away he come calling.

LEONARD KRADITOR

Sorry. I just need the money, Jose--I got something going on.

JOSE CORDERO

Arrright, Mr. Friendly... Man, you in a hurry...

Jose takes out his cash, starts counting off bills. Slips a wad to Leonard:

JOSE CORDERO

So like I said, you wanna go bigger on the next one, you just say the word. 'Cause you can't lose, guru!

Leonard shakes his head.

LEONARD KRADITOR

I just need some cash--I gotta go out tonight, to an expensive restaurant.

JOSE CORDERO

And you're payin'?

LEONARD KRADITOR

I don't know--maybe. Fucking hope not.

JOSE CORDERO
 You goin' out with that girl, from
 your parents? The kosher chick?

LEONARD KRADITOR
 No. It's somebody else.

JOSE CORDERO
 (nods; then:)
 Well, I'd come with you, but I
 come, she don't even *remember* you.
 (beat)
 Arright, here you go, my brother.

LEONARD KRADITOR
 Thanks.

Leonard gets up from the table. Jose shouts after him:

JOSE CORDERO
 And if you really like this new
 girl, you better burn that shit
 you're wearing. Man, you look like
 you're out of a time warp!

Jose starts to write something down on a matchbook.

LEONARD KRADITOR
 What're you writing?

Jose gives him the matchbook:

JOSE CORDERO
 Here. Tell the manager I said to
 fix you up.
 (beat)
 He owes me large, he'll really hook
 you up.

PRELAP: we HEAR a SPORTS RADIO playing, on a crummy CD box.
 WIDEN to REVEAL:

INT. LEONARD'S ROOM - NIGHT

Leonard looks in the mirror. Wearing his new suit. He cuts
 the label off the sleeve and combs his hair. After several
 sweeps of the comb, he pats the top of his head to place his
 cowlicks in precisely the right spots. His mother appears in
 the doorway:

RUTH KRADITOR
 Where you going, Mr. Fancy? Is
 that a new suit?

LEONARD KRADITOR
I'm goin' out to eat with some
friends. I'll be back early.

Ruth touches her son's hair as well:

RUTH KRADITOR
You look very handsome.
(beat)
You know, we're going out tonight,
too--

Ruth does a little jig, with a smile, as if to say that
they're going to go party.

RUTH KRADITOR
With the *Cohens*. If you wanna stop
by their house later, you're
welcome, I'm sure.

He doesn't respond, moves away from the dresser and slips on
a sportcoat.

LEONARD KRADITOR
Maybe I will, Ma. Have a good time--
-I'll see you later...

INT. SUBWAY TRAIN

Leonard sits in the train, by himself. He sneaks a peek at
his reflection in the window, keeps retouching his hair.

A NUZZLING COUPLE is in the corner. Leonard looks at them
for a beat; the man stares back at Leonard between kisses,
and feeling tension, Leonard turns away...

INT. SAN DOMENICO RESTAURANT - NIGHT

The restaurant is just beautiful. A different world
entirely. Elegant and expensive. Leonard looks around at
the gold colors, the magnificently appointed men and
extraordinarily coiffed women, all of whom eat the most
delicate foods. Leonard approaches the MAITRE D'.

MAITRE D'
Good evening, sir. Do you have a
reservation?

LEONARD KRADITOR
I don't know. I mean, it wouldn't
be under my name--

MAITRE D'
Do you know when it's for?

LEONARD KRADITOR
Um, six-thirty.

The man looks down at his book. Then:

MAITRE D'
Ah, yes--they called. You're with
the Blatt party, Mr.... Kreandator?

LEONARD KRADITOR
Kraditor.

MAITRE D'
Yes. You're the first to arrive--
would you like to wait at the bar
or go to the table?

LEONARD KRADITOR
I'll just go to the table.

MAITRE D'
Very good. Jeffrey?

The Maitre D' signals to a young man.

INT. DINING AREA - THE TABLE

Leonard sits down at the table. JEFFREY:

JEFFREY
Would you like a drink while you're
waiting, sir?

LEONARD KRADITOR
Yeah. I'll have...a Brandy
Alexander.

The camera DOLLIES INTO a CLOSE SHOT on LEONARD as he looks around the room again. He could not be more out of place. Everyone is happily in conversation, entirely comfortable in these surroundings. Occasionally, he feels stared at...

THE TABLE - A BEAT LATER.

The drink is delivered. Leonard takes the small red stirrer and sips his drink through the tiny holes. A WAITER:

WAITER
Sir, would you like a straw?
(beat)
(MORE)

WAITER (cont'd)
I can get you a real straw, if
you'd like--

LEONARD KRADITOR
No, no. It's okay. I like this
one. This one's better for me,
thank you.

The Waiter leaves him alone. Leonard opens the enormous book
of a menu. Looks up, past the menu book. And across the
room, he SEES, talking to the Maitre D':

MICHELLE, looking ravishing. And right next to her, with his
hand around her waist, RONALD BLATT, 53. A slight paunch,
but handsome in a distinguished sort of way. He radiates
power and charisma. They come toward Leonard, and Michelle
waves to him with a huge, excited smile...

They arrive at the table, and Leonard stands with difficulty
(the table's in the way):

MICHELLE RAUSCH
Hi, Leonard!

LEONARD KRADITOR
Hey!

MICHELLE RAUSCH
Ron, this is my good friend
Leonard.

RONALD BLATT
Nice to meet you, Leonard.

LEONARD KRADITOR
You too.

Everyone sits. Michelle EYES Leonard for every reaction he
might have to Ronald. The Waiter comes over, and before he
can speak, Ronald orders the drinks with assertiveness:

RONALD BLATT
She'll have--
 (looks at Leonard's drink;
 with a smile)
I see you got one, too--
 (back to the waiter)
A Brandy Alexander, and I'll have a
Maker's Mark on the rocks.

WAITER
Right away, Sir.

The Waiter leaves. Michelle's attention shifts back to watching Ronald and Leonard interact:

RONALD BLATT
So Michelle tells me you're neighbors?

LEONARD KRADITOR
Yeah. We live across the way from each other.

RONALD BLATT
'S good--you can keep an eye on each other... What do you do?

LEONARD KRADITOR
I'm working at my father's company.

Michelle jumps in:

MICHELLE RAUSCH
He's a photographer.

RONALD BLATT
Really? What kind of photography do you do? Fashion?

LEONARD KRADITOR
No, kinda landscapes right now.

RONALD BLATT
Oh... All right... Listen, we better get menus or else we'll be late.

Blatt waves to a waiter, nods to him. Back to Leonard:

RONALD BLATT
We've got opera tickets tonight, I don't know if Michelle told you.

LEONARD KRADITOR
No she didn't.

RONALD BLATT
We try to go as often as we can.
(re: Michelle)
She loves it.

MICHELLE RAUSCH
You don't?

RONALD BLATT

Course I do, honey. I just know
it's something you really care
about.

MICHELLE RAUSCH

I do. It's amazing...

RONALD BLATT

You know what's great about it for
me--it just makes you feel *special*
when you go there. I'm lucky, my
company gives me a box... I'm
telling you, you've got somebody
you really love, you take 'em to
the opera.

Leonard eyes Michelle, sits up straight and tries to impress:

LEONARD KRADITOR

Yeah. Maybe I'll take my
girlfriend.

Michelle is surprised by this news:

MICHELLE RAUSCH

Leonard, you never told me you had
a girlfriend.

LEONARD KRADITOR

We haven't been really going out
that long. I was going to.

RONALD BLATT

A man's gotta have his secrets,
honey--leave him alone!

Ronald smiles at Leonard. Michelle rummages through her
purse.

MICHELLE RAUSCH

Shit--I think I left my compact in
my coat. I'll be right back.

As she gets up, she eyes Leonard yet again. She leaves the
two alone, looking back at them as she moves to the front.

RONALD BLATT

Listen Leonard, I want you to do me
a favor: I want you to keep an eye
on her, look after her a little bit
if you can.

LEONARD KRADITOR
 Okay. Is--is she in trouble?

RONALD BLATT
 I don't know... I think she's
 using again. I shouldn't say that,
 I don't know. I just don't want
 her going backwards. So do me a
 favor and try and keep an eye on
 her. All right?

LEONARD KRADITOR
 Yeah... I wanna help her, all I
 can.

RONALD BLATT
 I appreciate that... You know, I
 can tell you're a good guy. Tell
 you the truth, you kind of remind
 me of my son a little bit. [He]
 Has a good heart...

Michelle comes back to the table, and as she sits, she
 tussles Leonard's hair:

MICHELLE RAUSCH
 Hey, handsome!

Michelle opens her compact, and the Waiter's here:

RONALD BLATT
 Arrright, let's order. What are the
 specials tonight?

As Ronald begins to listen to the waiter, CLOSE ANGLE ON
 LEONARD; he stares at: MICHELLE. CLOSE ANGLE ON MICHELLE.
 The two exchange a LOOK...

EXT. METROPOLITAN OPERA HOUSE - LATER

A TOWN CAR stops in front of the Met. The three get out.

RONALD BLATT
 Well Leonard, this is where we get
 off. Nice to meet you.

LEONARD KRADITOR
 You too. Have a good time...

MICHELLE RAUSCH
 'Bye, Leonard...I'll call you
 tomorrow...

She kisses Leonard on the cheek. As she pulls back from him, she stares him in the eye for a portentous beat.

LEONARD KRADITOR

Okay. Bye...

The two walk into the opera house. Leonard turns and looks at a poster for the opera: "TURANDOT."

EXT. RECORD STORE

We SEE: Leonard inside the store, leafing through a CD bin...

INT. LEONARD'S APARTMENT - LATER

He enters the space, holding a bag. It's dark.

LEONARD KRADITOR

Hello?

Turns the light on in the LIVING ROOM. No one is home.

INT. LEONARD'S ROOM - BEATS LATER

CLOSE SHOT ON: Leonard opening a TURANDOT CD. He puts it in his little player. The glorious music begins. He stands at his dresser, listening, when the DOORBELL RINGS.

INT. FOYER

Leonard opens the door. It's SANDRA COHEN. He's surprised:

SANDRA COHEN

Hi, Leonard. Could I come in?

LEONARD KRADITOR

Yeah. I was just in my room...

Leonard backs up, walks into:

INT. LEONARD'S ROOM

As they enter Leonard's room:

SANDRA COHEN

Your parents are having dinner at my house--your mother said you might be here. I thought I'd come over, say hello.

LEONARD KRADITOR

Cool.

SANDRA COHEN

I heard you're gonna be taking
pictures at my brother's Bar
Mitzvah next month.

LEONARD KRADITOR

Yeah. I'm taking the "art" shots,
I guess. The black and whites.

Beat. Sandra takes a look around, then:

SANDRA COHEN

What are you listening to?

LEONARD KRADITOR

An opera. You ever been?

SANDRA COHEN

My parents made me go when I was
little. I don't really remember
it, tell you the truth. Sounds
beautiful though, what you're
playing.

(beat; she looks around;
then:)

Sounds better than our parents
talking all night. I had to leave
my apartment they were so loud.

LEONARD KRADITOR

Yeah, they can be that way
sometimes. Not much we can do
about it--I think it's in our
blood.

SANDRA COHEN

(laughs)

I hope not! You're not like that!

LEONARD KRADITOR

I was adopted. I was in line to be
King of Denmark.

Sandra laughs again, then grows serious.

SANDRA COHEN

Leonard?

LEONARD KRADITOR

Yeah?

SANDRA COHEN

I just want you to know, it's okay
you haven't called me. We don't
have to go out. I mean, there're a
lotta guys that ask me--

LEONARD KRADITOR

No, I wanted to. I just didn't get
a chance. I been busy with my
dad's business and all that.

Sandra looks at him for a beat. Sizing him up. Then:

SANDRA COHEN

Okay...

LEONARD KRADITOR

I do like you.

He moves to her, leans down and kisses her briefly on the
lips. She does not resist. The music continues.

They begin to make out. Then she backs up, starts to
disrobe. She is lovely.

She comes back to Leonard, whose mind begins to be flooded
with images of Sandra and...Michelle and other sexual
fantasies:

SERIES OF SHOTS:

1. Sandra, in an erotic pose that Leonard has created in his
mind.

2. CLOSE UP of a NIPPLE.

3. Michelle, LOOKING INTO THE CAMERA, with a bare back, being
kissed on the back of the neck by Ronald Blatt.

4. Leonard as a little boy, watching TELEVISION. He's
watching reruns of LYNDY CARTER on "Wonder Woman"...

CUT BACK TO:

INT. LEONARD'S ROOM

Leonard and Sandra are making love. She is on top of him.
After a few moments, Leonard orgasms and they are done. She
smiles at him in the bed, touches his lip:

SANDRA COHEN

I love the way you look...

Leonard lets out a slight laugh.

LEONARD KRADITOR
So you're the one.

SANDRA COHEN
Shut up! You're so handsome...

Leonard SEES a small SCAR right above her LEFT HIP, towards the ABDOMEN.

LEONARD KRADITOR
What's that from?

Sandra reaches down, touches the mark with her finger.

SANDRA COHEN
Oh... I had an operation, long time ago...

She lets out a slight nervous laugh.

SANDRA COHEN
--they found a tumor. But it's good now. It doesn't even hurt anymore.
(beat)
D'you think it looks bad?

LEONARD KRADITOR
No. Not at all.

Leonard reaches TENDERLY for her hair. He strokes her head gently, with tremendous sympathy.

SANDRA COHEN
Y'know Leonard, I knew about you... About what happened with that girl you were going to marry. She left and you tried to hurt yourself.

LEONARD KRADITOR
I'm better now...

SANDRA COHEN
You must have loved her so much. Most people, they don't ever feel that way about anyone... It's really beautiful...

Then the MUSIC ENDS; the CD stops playing. SILENCE for a beat, then:

SANDRA COHEN
 I guess I should go, 'fore your
 parents come home.
 (with humor)
 I don't know what they'd say if
 they saw us like this.

LEONARD KRADITOR
 (laughs; then)
 They'd be happy. They'd probably
 be picking out baby names...

Sandra smiles, starts getting dressed; Leonard stays in bed.

SANDRA COHEN
 (smiles; then:)
 I should go...

She comes back over to him. Kisses him. Looks into his eyes
 for a moment...

And then she leaves. Leonard gets up, goes to his WINDOW.
 LOOKS AT Michelle's APARTMENT. The LIGHTS ARE OFF.

INT. LEONARD'S ROOM - MORNING

The BRIGHT LIGHT SHINES IN LEONARD'S EYES. The PHONE is
 RINGING. He picks it up, groggy:

LEONARD KRADITOR
 Hello?

EXT. STREET - INTERCUT

Michelle outside the apartment, on her mobile phone. It's
 just past dawn. Michelle hasn't been to sleep.

MICHELLE RAUSCH
 Leonard, could you meet me
 downstairs?

LEONARD KRADITOR
 What time is it?

MICHELLE RAUSCH
 It's early--it's six-thirty. Could
 you come down?

EXT. BRIGHTON BEACH STREET - MORNING

Leonard comes down:

MICHELLE RAUSCH
I've been with him all night...
You have to tell me what you
thought.

LEONARD KRADITOR
I don't know. I couldn't tell
anything.

MICHELLE RAUSCH
Tell me the truth Leonard, please--
I *have* to know.

Leonard averts her gaze.

MICHELLE RAUSCH
You're not gonna answer me?

LEONARD KRADITOR
I--I don't know what you want. I
don't know what to say.

Michelle starts to tear up:

MICHELLE RAUSCH
Is he gonna leave them? For me...?

Leonard looks at her for a beat, then, as he averts her gaze
again:

LEONARD KRADITOR
I don't think so. Those kinda guys--
-they hardly ever do that. Their
reputation is probably so important--
-they got a whole life.

Michelle bursts into tears. He moves to comfort her:

LEONARD KRADITOR
I'm sorry--I'm sorry, I, I didn't
mean it. Maybe he *will* leave his
wife for you--I know, if I was him,
I would.

He moves to comfort her. Then:

LEONARD KRADITOR
I would leave everything for you.

MICHELLE RAUSCH
That's very sweet. Thank you.

LEONARD KRADITOR
No--it's not sweet. Don't say
that. 'Cause I'd be a lot better
for you than him.

MICHELLE RAUSCH
What are you talking about? And
aren't you with someone?!

LEONARD KRADITOR
She's a girl. You're a grown
woman.

MICHELLE RAUSCH
There's a lot you don't know about
me.

LEONARD KRADITOR
I don't care! You and me'd be
great together, it would be
excellent!

MICHELLE RAUSCH
Leonard, we could be best friends
for a long time. We could have
that *forever*.

Leonard gives off a "TSK," closes his eyes. She continues:

MICHELLE RAUSCH
Listen to me--I feel you could be
like my brother. I mean, we
haven't even known each other for
very long, but I could tell you
anything, I already know that.

Leonard darkens.

LEONARD KRADITOR
I have to go.

He starts to walk away.

MICHELLE RAUSCH
Wait--where you going? It's true!
Don't leave me here--Leonard--

LEONARD KRADITOR
I don't think we should see each
other anymore.

MICHELLE RAUSCH

No! Leonard! Please--come back!
Come back!

Leonard runs away from her and into his building. Away from her as she calls out to him...

Then we HEAR the sound of DRY CLEANING MACHINES.

INT. REUBEN KRADITOR'S DRY CLEANERS - DAY

Reuben stands by a computer, smoking yet another cigarette. Seems to be agitated, trying to figure something out.

Leonard sits in a chair nearby, leaning back on two legs of the chair, looking straight at the floor. In walks RUTH KRADITOR, her hands full with laundry bags.

REUBEN KRADITOR

I can't figure out this goddamned computer. I need to bring up the orders.

She approaches the computer:

RUTH KRADITOR

Get outta the way.

REUBEN KRADITOR

(to Leonard)

Your mother's the computer whiz.

Reuben waltzes to the back. As Ruth works on the computer:

RUTH KRADITOR

That blonde girl came by the house this morning. Looking for you.

LEONARD KRADITOR

She did...? What'd you tell her?

RUTH KRADITOR

I told her you weren't home.

LEONARD KRADITOR

Why?

RUTH KRADITOR

You weren't home. What did you want me to say?

Leonard is silenced. Ruth sits next to him. A beat, then:

RUTH KRADITOR
I heard you had a nice time with
Sandra last night.

LEONARD KRADITOR
She's nice...
(yells to Reuben)
Could you gimme the shirts already,
Pop--lemme take 'em out?

REUBEN KRADITOR
All right, all right...

Reuben hands the shirts to Leonard. And Leonard walks out
with his delivery package.

INT. LEONARD'S APARTMENT BUILDING - STAIRWELL

Leonard walks down the hall to the DOOR of MICHELLE'S
APARTMENT. HE RINGS THE BELL. A beat.

The DOOR OPENS. It is DAYNA, Michelle's friend whom we met
going to the nightclub. A DOG barks in the background:

DAYNA
Hey, Leonard!
(turns to the barking dog)
Rex! Shut up! Get away from the
door!

The dog is going nuts. It is a bulldog.

LEONARD KRADITOR
Is Michelle home?

DAYNA
No--I'm housesitting--
(back to the dog)
Rex! Goddamnit!

The dog is going nuts, almost exits into the stairwell.
Dayna grabs the animal by its collar, tugs it backwards.

DAYNA
Come on in for a sec--

Leonard steps inside; as Dayna pulls the bulldog back inside
and into a room:

DAYNA
Michelle went away. I don't know
where, exactly--she doesn't tell me
a lotta stuff anymore.
(MORE)

DAYNA (cont'd)
Probably because I told her she was
with a jerk...

As Dayna closes the door on the dog, Leonard surveys the apartment. The living room is spare, with many of the possessions still in cardboard boxes. Near the lamp closest to us, however, stands a photograph of Michelle as a girl and a younger boy (presumably her brother?). Also here is an old photograph of a groom and bride--Michelle's father and mother, perhaps. Also: a framed PURPLE HEART and MANY photos of Michelle at various stages of life.

DAYNA
I'm just here taking care of Rex
'til she comes back, whenever that
is.
(silent beat)
I heard you met *him*.

LEONARD KRADITOR
You mean her boyfriend? Yeah...we
went to dinner.

DAYNA
She won't let us hang with him--she
thinks we'll screw it all up for
her.
(mockingly)
'Cause her friends are beneath him.

LEONARD KRADITOR
I should probably go.

DAYNA
If I talk to her, I'll tell her you
stopped by.

LEONARD KRADITOR
No no, it's all right. Forget it.

DAYNA
Arrright. See you later, Leonard!

And Leonard waves, walking down the hall.

FADE OUT.

We HEAR:

A MAN'S VOICE
Good afternoon, ladies and
gentlemen.

FADE IN:

INT. MODERN JEWISH TEMPLE - DAY

A large group of people, all decked up. They sit on benches, looking toward a young man seated near the podium. LEONARD is here, RUNNING AROUND AND SWEATING AND TAKING PHOTOS. RUTH AND REUBEN are seated. So is SANDRA, with her parents, MICHAEL AND SHARON. DAVID, Sandra's brother, is the one near the podium. He has a shit-eating grin on his face, and he seems too self-possessed--almost like a YOUNG ANDREW GIULIANI. Next to him is a RABBI, who makes a speech at the podium:

RABBI

I would like to say, personally,
just how proud I am of David Cohen.
Today, David, you've become a *man*.
I've known David his whole life.
This was a boy who could always be
counted on to do the right thing
for his family and for his
community.

OVER THIS, we SEE: LEONARD, TAKING PHOTOGRAPHS. HIS CAMERA PANS OVER to SEE SANDRA, who's turning back to look at him. She motions with her head to the rabbi, then, with a mischievous smile, she shakes her head--as if to say, "what bullshit." Leonard smiles gently back at her.

ANGLE ON: DAVID COHEN, undignified. Still with an imperious grin, he wipes his nose with the back of his hand...

RABBI (O.C.) (CONT'D)

I remember how David teamed up with
his friends in the congregation to
collect clothes and toys for the
underprivileged. I remember all the
work he did around the temple,
helping to fix things after the
fire.

ANGLE ON LEONARD as he PHOTOGRAPHS an ANCIENT MAN, barely conscious, staring straight ahead toward the Bar Mitzvah boy; a line of thin liquid strings down from his nose to his lip.

RABBI (O.C.) (CONT'D)

And as most of you know by now,
he's going to go to Israel next
week, to continue his studies.
David, I know all of us in this
room love you very much, and we
support you forever in all of your
future endeavors.

The Rabbi kisses David on the top of his head.

Leonard looks over to his parents. They eye him back, ECSTATIC. In fact, after they stare at Leonard, they turn back to the Rabbi and hold hands with each other.

INT. DARK BANQUET HALL - LATER

A large CAKE is here, in the center of the hall. SPOTLIGHT ON: the young boy, David, as he lights a tall candle in the center of the cake. The crowd OOHS AND AHHS, then APPLAUDS. Leonard takes more photos. His father approaches as a busy Leonard is preoccupied:

REUBEN KRADITOR

I love watching you work, running around... You say hello to Sandra yet?

LEONARD KRADITOR

No Pop--I been busy. But I'm seeing her next week, we're going to lunch at Lundy's. Watch out--

REUBEN KRADITOR

The two of you've been getting closer last few weeks, huh? You been seeing a lot of each other...

Turns toward the cake, almost to himself:

REUBEN KRADITOR

'S very nice...

The father to the Bar Mitzvah boy, Sandra's father too, Michael Cohen, takes the microphone:

MICHAEL COHEN

Arrright, David. Next is myself and my beautiful wife Sharon...

Michael and Sharon light another candle. LEONARD PHOTOGRAPHS THE MOMENT. (Sharon lights it on her own because her husband's got the mic.) Sandra stands nearby.

BACK TO MICHAEL COHEN, at the MIC:

MICHAEL COHEN

Thank you honey... And now, my daughter Sandra--and Leonard, why don't you come up here too--come on up, both of you, light a candle for David!

Sandra moves to light the candle on the cake. The crowd APPLAUDS and CHEERS. Leonard is completely awkward. Michael pulls Leonard over. David grabs the mic from his father:

DAVID COHEN

My father wants to know when you're gonna pop the question!

The crowd erupts, and Leonard is frozen. Sandra looks over to him, MORTIFIED.

SANDRA COHEN

I'm sorry...

They LIGHT THE CANDLE TOGETHER. Just then, LEONARD'S CELLULAR PHONE starts to RING.

MICHAEL COHEN

He's very popular!

The WHOLE CROWD LAUGHS.

EXT. JEWISH TEMPLE - RAINY DAY

Leonard walks outside the temple, hiding under an awning. He looks like he's ready to have a panic attack, covered with sweat. His PHONE is RINGING AGAIN. He hides behind the corner, opens the phone.

LEONARD KRADITOR

Hello?

INT. BROOKLYN COFFEE SHOP - SIMULTANEOUS - INTERCUT

Michelle is sitting by the window in a booth. She's obviously been through some kind of ordeal. The rain falls gently on the windows, making a soothing sound...

MICHELLE RAUSCH

It's Michelle. I had to talk to you--it's important.

(beat)

Is it alright that I called?

Leonard closes his eyes, resets himself:

LEONARD KRADITOR

I'm glad you did. I was wondering where you've been...

MICHELLE RAUSCH

I was in the Hamptons. With Ron.
He told his wife he had to go to
Europe...

LEONARD KRADITOR

Listen, I'm really sorry about
everything. I shouldn't have said
what I said--

MICHELLE RAUSCH

It's okay. I just need to see you.
Can you meet me back at the
apartment, in the lobby?

LEONARD KRADITOR

Yeah. I'll be there, soon as I
can.

MICHELLE RAUSCH

Thanks, Leonard. It's really
important.

LEONARD KRADITOR

I'll be there. I, I missed you.

Upset, she closes her phone. Leonard hangs up.

EXT. TEMPLE

He TURNS AROUND to SEE: HIS MOTHER. RUTH KRADITOR. She is
right behind him and has presumably heard his side of the
conversation.

RUTH KRADITOR

Shouldn't you be back inside,
working?

LEONARD KRADITOR

I was taking a break. They got
enough pictures of that fat kid
anyway.

Leonard turns to walk away. She stops him:

RUTH KRADITOR

Leonard, you're not sixteen
anymore.

No answer from Leonard.

RUTH KRADITOR
You gotta think about your future
now--

She reaches for his arm, he yanks it away. She's startled.

LEONARD KRADITOR
Don't fuckin' give me a hard time!
Here, take my goddamned camera, YOU
take the rest of the pictures. I
gotta go...

Leonard then bolts away from the temple and into the rain...

INT. LEONARD'S APARTMENT BUILDING - LOBBY

Leonard enters. Michelle is there, waiting. Devastated.
Her face is all red. They are both soaking WET.

LEONARD KRADITOR
Hey... What happened? Did he do
something to you?

She shakes her head. A beat. Then:

MICHELLE RAUSCH
I have to go to the doctor's
office.

LEONARD KRADITOR
The doctor?

MICHELLE RAUSCH
(beat)
I need to get something done--
something minor.
(beat)
I was just hoping you'd come with
me.

LEONARD KRADITOR
Are you all right?

Michelle begins to fall apart, despite her saying otherwise.
Nods, then:

MICHELLE RAUSCH
It's not a big deal. It's nothing
to get worried about.
(beat)
I just, I didn't know who else to
ask right now.

She is on the verge of tears, trembling. Leonard moves to her.

MICHELLE RAUSCH
I just need someone--

LEONARD KRADITOR
Okay, all right.
(beat)
I'll call a car...I'll go with
you...

INT. DOCTOR'S DESK OFFICE - WAITING ROOM

An antiseptic space. A couple of couches, a television playing a soap opera, a small window with a nurse behind it: the check-in counter. Michelle and Leonard enter. Michelle speaks to a NURSE:

MICHELLE RAUSCH
Hi, I'm Michelle Rausch. I have an
appointment with Dr. Surana.

NURSE
Fill this out, please.

The Nurse hands Michelle a clipboard. Michelle scribbles some things. Leonard steps back, discreet. The Nurse, to Michelle:

NURSE
You can come in.

The Nurse buzzes a door. Michelle turns to Leonard, her voice cracking:

MICHELLE RAUSCH
I'll be out in a little while.

LEONARD KRADITOR
I'll be here.

Michelle smiles, then DISAPPEARS INTO THE UNSEEN EXAMINATION ROOM AREA. Leonard sits on one of the sofas. There are several other young women here, only some with their men.

A NURSE opens the door from the examination room hallway:

NURSE
Leonard Kraditor?

LEONARD KRADITOR
(turning to her)
Yes?

The Nurse opens the door wide for him. He gets up, moves to:

INT. EXAMINATION ROOM HALLWAY

Leonard, in the hall. Many examination rooms, on both sides. Doors closed. The Nurse hands him a form.

NURSE
You have to co-sign this before we
can do anything. It says you'll
accompany your partner home.

Leonard's about to sign when he stops himself:

LEONARD KRADITOR
Um, is it okay if I talk to her for
a minute?

NURSE
Of course. Room Four.

INT. EXAMINATION ROOM

Leonard enters. Michelle is lying down, dressed in a medical gown. She sees Leonard and is embarrassed.

LEONARD KRADITOR
They needed me to sign something.

Michelle turns her head away from him, does not say anything. Leonard steps closer.

LEONARD KRADITOR
You can tell me what's wrong.

Not facing him, she at last speaks in a subdued fashion.

MICHELLE RAUSCH
I'm pregnant. It's Ron's.
(beat)
There's something wrong with it.
(beat)
He probably didn't want it anyway,
so I guess it's all gonna work
out...

Leonard is hit by this. He says nothing. For a beat, the two are still; then A MEDICAL PROFESSIONAL, a woman of about 40, enters.

MEDICAL PROFESSIONAL
Good afternoon...

The Medical Professional pulls the roll of wax paper over the bench.

MEDICAL PROFESSIONAL
Have you ever undergone this procedure before, and if so, were there any complications, do you remember?

MICHELLE RAUSCH
No.

MEDICAL PROFESSIONAL
Okay. This is the consent form.

Michelle signs the form.

MEDICAL PROFESSIONAL
The doctor will be in in a minute.

She leaves. Michelle hands Leonard her cellular phone:

MICHELLE RAUSCH
Ron said he'd call me after it was over. Could you take the phone and tell him I'm all right if I'm not awake?

LEONARD KRADITOR
Sure.

Leonard takes the phone, and ANOTHER NURSE enters.

LEONARD KRADITOR
I'll go outside.

MICHELLE RAUSCH
No--stay. Please.

The Nurse then places a small table next to Michelle's legs. The table has SURGICAL TOOLS on it.

She moves to Michelle's right arm, and proceeds to pound her forearm with her two largest fingers. She is looking for a vein. Swabs the area with alcohol. Michelle takes Leonard's hand. Her eyes begin to water again.

ANOTHER NURSE
The doctor will be right in.

Michelle looks up at him, SQUEEZES HIS HAND. The NURSE leaves for one brief moment. Michelle squeezes Leonard's hand yet again. Sotto:

MICHELLE RAUSCH
Leonard?

LEONARD KRADITOR
Yeah?

MICHELLE RAUSCH
I, I lied just now.

LEONARD KRADITOR
About what?

MICHELLE RAUSCH
I had this done before. When I was
in high school... That one was
normal... I never told anyone else
about it.
(beat)
Do you think I'm terrible now?

LEONARD KRADITOR
No... Never...

Just then, the DOCTOR ENTERS. He is no Dr. Kildare. The Nurse follows, and promptly, a needle is put into Michelle's arm. Michelle gets hooked up to an I.V.

DOCTOR
We're going to administer you a
general anesthesia now...
(beat)
You can just count backwards from
100...

MICHELLE does not, merely continuing to look at Leonard. There is TERROR in her eyes. Slowly, she loses consciousness. The Nurse stays and the Doctor puts on gloves. To Leonard:

DOCTOR
You can wait right outside--
somebody will come let you know
when you can see her...

Leonard backs out of the room...

INT. HALLWAY - LATER

Leonard sits, slumped.

NURSE

Sir--your partner's in the recovery room--you can go in now.

LEONARD KRADITOR

Thank you.

Leonard stands.

NURSE

The doctor's gonna wanna see her in a couple of weeks, to check on her. So she needs to make a follow-up appointment.

LEONARD KRADITOR

I'll tell her.

The nurse walks away. Leonard looks at the CELLULAR PHONE. It hasn't rung.

INT. RECOVERY ROOM

It's almost like an assembly line for patients, with each bed separated by those visqueen curtains. Leonard looks at Michelle, who's barely conscious. Her eyes are shut, her head moves back and forth slowly. ANOTHER DOCTOR:

ANOTHER DOCTOR

She can hear you. Talk into her ear.

LEONARD KRADITOR

Michelle? I'm here.

Michelle's eyes open for a second, then close again. Leonard takes her hand. Michelle opens her eyes. Under her breath:

MICHELLE RAUSCH

Did he call?

LEONARD KRADITOR

No. Not yet.

Michelle's face wrinkles in anguish.

LEONARD KRADITOR

But you're okay, though. That's what's important...

Michelle is too distraught to answer, and Leonard doesn't press the issue...

INT. TAXI

Leonard and Michelle, in the back. His arms are around her.

MICHELLE RAUSCH

(beat)

How could he not call...

LEONARD KRADITOR

I'm sure he will.

MICHELLE RAUSCH

He doesn't care...

Leonard speaks to the driver:

LEONARD KRADITOR

You could make a left at the next light!

MICHELLE RAUSCH

You know Leonard, part of me wishes I could've kept it... I feel like I have so much love to give... I mean, all I wanted was to get married, have a family of my own... That's all I ever really wanted.

LEONARD KRADITOR

You could still have that--you're gonna have that.

(to the driver)

This light!

MICHELLE RAUSCH

I need to end it, Leonard. I need to end it, don't you think?

Leonard is privately ecstatic; outwardly:

LEONARD KRADITOR

If that's what you want.

MICHELLE RAUSCH

Yeah... It's time.

LEONARD KRADITOR

(to the driver)

Third building on the left!

(back to Michelle)

We're home.

The car stops. He reaches for the door.

INT. MICHELLE'S APARTMENT - FOYER

When the door opens, the bulldog Rex starts barking.

MICHELLE RAUSCH
Rex--stop it.

The bulldog walks back and forth in a path, sniffing Leonard.

INT. MICHELLE'S ROOM

Michelle gets into bed. Leonard covers her. She looks up at him with tremendous tenderness as he gently strokes her forehead.

LEONARD KRADITOR
Everything's gonna get better.
You're home now...

She nods. Then:

MICHELLE RAUSCH
I had a lotta weird dreams while I
was out. Nightmares.

LEONARD KRADITOR
There's no more nightmares. I'm
here to protect you.

He smiles, poses his fists for a moment. Michelle laughs.

MICHELLE RAUSCH
You'll protect me...?

LEONARD KRADITOR
Yeah--I got a black belt.

All of a sudden, the SOUND of the front door opening:

MICHELLE RAUSCH
Oh my God!

Leonard jumps up, hides behind the door. IT'S RONALD BLATT.
KNOCKS on her door--which is already open a touch--then
pushes it open some more. Leonard backs up to avoid
discovery.

RONALD BLATT
Honey?

MICHELLE RAUSCH
You didn't call.

RONALD BLATT

I swear, I couldn't. My wife was
with me all day. I'm sorry. I
came as soon as I could.

(beat)

I swear to God.

He takes a step forward. Leonard slips deeper into the door
crack. All we SEE now ARE MICHELLE'S AND RONALD'S SHADOWS ON
THE WALL.

MICHELLE RAUSCH

I'm not feeling good right now.
Can you please leave?

RONALD BLATT

You're not going to let me stay
with you--even for a few minutes?

MICHELLE RAUSCH

What did you tell her?

RONALD BLATT

Please don't be like that. I'm
telling you the truth. I gotta go
to London tomorrow, you know that.
You won't see me for two weeks--

MICHELLE RAUSCH

I just wanna be alone right now,
can you just do that for me?
Please?

Ronald stands there for a beat. Leans over, kisses her
temple. Finally, he purses his lips in frustration and as he
turns to exit. Beat, then:

RONALD BLATT

I love you more than anything.

No answer. He leaves. Leonard comes back to her bedside.
Perceiving a heaviness in her:

LEONARD KRADITOR

I should probably get going...
I'll call you, I'll make sure
you're doing arrright.

She nods; Leonard turns to leave when:

MICHELLE RAUSCH

Leonard--could you stay 'til I fall
asleep?

LEONARD KRADITOR

Okay...

Leonard sits on the edge of the bed. After a few beats, she closes her eyes. He leans over. His LIPS are no more than an INCH from hers. TWO CHARGED BEATS. Then Leonard sits up again, and after a moment in which he stares at her delicate and peaceful visage, he leaves...

FADE OUT.

FADE IN:

EXT. NEAR THE CONEY ISLAND PARACHUTE JUMP - DAY

Jose Cordero is waiting here. Leonard approaches. Others that Jose seems to know are here, TWO WOMEN sitting on motorcycles and THREE MEN, including loyal assistant ALEJANDRO, in t-shirts and thick coats perched on the kerb. They are smoking DOPE and DRINKING...

JOSE CORDERO

Yo man, sorry we gotta meet way the the fuck out here--but the cops are all over. They're all at Nathan's now, eating free.

LEONARD KRADITOR

It's arrright. Long as you got my money.

JOSE CORDERO

What're you talking about?
Money?!? You lost.

LEONARD KRADITOR

(stunned)
What do you mean?

ALEJANDRO

You lost, brother!

A YOUNG WOMAN perched on a motorcycle lets out a LOUD LAUGH.

JOSE CORDERO

Ain't you lookin' in the paper?

LEONARD KRADITOR

No--I just assumed... What happened?!?

JOSE CORDERO

Your boys went down, man. They
lost--by TWENTY.

(beat)

You took a big hit. You owe me.

LEONARD KRADITOR

(looks terrified)

I, I don't have any money with me.

ALEJANDRO, YOUNG WOMEN, AND YOUNG MEN

Uh oh! Oh shit!

Jose darkens, in a way we've never seen before.

JOSE CORDERO

Man, listen: I pay out when you
win. You and me, we get along
good. But you start slippin' and
you can't pay, I will not hesitate
to hurt you.

Leonard's STUNNED by the swift and dramatic turn. Then:

LEONARD KRADITOR

I, I understand. I'll bring you
the money tomorrow.

JOSE CORDERO

Ah--ha ha--I got you! I played
you, man! You shoulda seen your
face!

Everyone laughs loudly. Reaches into his pocket:

JOSE CORDERO

Here you go--one! Two! Three
hundred long green!

Gives it to Leonard, who, relieved, quickly checks it.

JOSE CORDERO

You amazing, man.
(beat)
So what's the next move?

LEONARD KRADITOR

Nothing. I'm done.

JOSE CORDERO

No way!

LEONARD KRADITOR

I got enough now. I'm getting a lighting kit, I tol' you. I did that Bar Mitzvah couple weeks ago and I'm gonna get serious.

JOSE CORDERO

C'mon, man--you don't walk out on a lucky streak like this! You could, you could wind up filming the President!

LEONARD KRADITOR

I gotta go--I got a lunch. Going to see the kosher chick.

JOSE CORDERO

Oh, you're gonna be getting--

Just then, we HEAR A POLICE SIREN. A POLICE CAR heads TOWARD THE GROUP. EVERYONE PANICS (AD-LIB TERRIFIED UTTERANCES). Leonard bolts, as do the others, all in opposite directions. Jose and Leonard seem joined at the hip, however, and they both run toward a low hedge. HIDING OUT OF SIGHT, they watch as POLICE LIGHTS pass by... Jose readies himself to climb into the open again when he turns back, however briefly, to Leonard. Whispered:

JOSE CORDERO

I'm crashin' your big shows, my brother... See you on Broadway...

He gives Leonard a fist bump and scampers away. CAMERA MOVES IN on LEONARD...

DISSOLVE TO:

EXT. SHEEPSHEAD BAY - LUNDY'S RESTAURANT - DAY

Leonard and Sandra sit at a table outside the fish restaurant. By the Bay. A waiter is delivering food.

SANDRA COHEN

My mom loves the photos that you did...

(beat)

She says they're really artistic.

LEONARD KRADITOR

That's good... I was just sorry I had to leave like that. 'S a stomach thing--just came outta nowhere...

SANDRA COHEN

I know, it's okay... I'm glad
you're better, that's all.

(beat)

Maybe it was because you were
running around so much. I mean,
you were really working.

LEONARD KRADITOR

(shrugs; then)

I didn't wanna miss anything. I
wanted to make sure I got
everybody...

Beat. Sandra reaches out, touches his hand.

SANDRA COHEN

You know, you have beautiful
hands...

(beat)

They're really gentle.

She SEES a SCAR on Leonard's wrist. She continues:

SANDRA COHEN

Leonard, I, I want to take care of
you. I feel like I understand
you...

Leonard looks up at her. She's obviously sincere.

LEONARD KRADITOR

You're a very caring person.

SANDRA COHEN

With you I am. Not my brother.

Leonard smiles. He spots Sandra's watch, which reads:
"1:05". He reacts. Sandra looks at his plate, which is
untouched:

SANDRA COHEN

You're not hungry?

LEONARD KRADITOR

Nah, it's good. I just--would you
excuse me for a second? I just
gotta go to the bathroom.

She nods. Leonard retreats to:

INT. RESTAURANT - IN THE BACK

Leonard moves to the back of the place. Near the MEN'S ROOM. Takes out his cellular phone, dials a number.

INT. MICHELLE'S ROOM - INTERCUT

Michelle answers her phone. She's in bed with plate of carrots. Her television is on in the background. The sound is off.

MICHELLE RAUSCH

Hello?

LEONARD KRADITOR

Hey. It's Leonard.

MICHELLE RAUSCH

I was gonna call you later!

LEONARD KRADITOR

How you doing? I know you had your two-week appointment today.

MICHELLE RAUSCH

Everything's good. The doctor said I'm good.

LEONARD KRADITOR

I'm glad... I been thinking about you...

MICHELLE RAUSCH

I'm okay--I just came home and got back into bed. Lazy girl.

LEONARD KRADITOR

You want company?

MICHELLE RAUSCH

(laughs; then)

You don't want to see me like this... Hey...Leonard--

LEONARD KRADITOR

What?

MICHELLE RAUSCH

I think I'm gonna go see Ron tonight. I'm gonna tell him--he has to leave his wife or it's over.

Leonard closes his eyes, cheering silently.

LEONARD KRADITOR

If that's what you think's best.

MICHELLE RAUSCH

I think it is. It's, it's just too hard, it's not right... Anyway, he got us a suite, at the Pierre, so-- this is definitely it.

LEONARD KRADITOR

I'll come with you, if you want. To the hotel. I'll wait for you outside--

MICHELLE RAUSCH

No, you don't have to do that. I'll be fine. Just wish me luck.

LEONARD KRADITOR

Okay. Good luck.

MICHELLE RAUSCH

Arrright--I'll call you after, honey... 'Bye!

She hangs up. Leonard returns to Sandra:

EXT. SHEEPSHEAD BAY - OUTSIDE THE RESTAURANT

Leonard sits back down. Starts eating.

SANDRA COHEN

You know what might be fun? You wanna go see the tree tonight, in Rockefeller Center?

LEONARD KRADITOR

I can't. I gotta go to a game, with a friend of mine. But we'll go soon... I promise...

He leans over, kisses her.

EXT. PIERRE HOTEL - NIGHT

The camera TILTS DOWN from an establishing shot of the magnificent hotel. SEVERAL ELEGANTLY DRESSED NEW YORKERS are in front, cheerful, in furs, in suits, etc. A BLACK MERCEDES PULLS UP to the front. A DOORMAN opens its door. Out steps MICHELLE RAUSCH and RONALD BLATT.

We PAN OVER to SEE: LEONARD KRADITOR, across the street. He's been waiting for their arrival, watching for them. He follows them inside, at a sizeable distance.

INT. PIERRE HOTEL - LOBBY

Leonard is overwhelmed at first glance by the opulence of the establishment. Almost like a shot to the solar plexus...

He LOOKS AROUND for MICHELLE and RONALD. Sees them entering an ELEVATOR.

INT. LOBBY - NEAR THE ELEVATORS

Leonard looks up, SEES the ELEVATOR stop on the 8th floor.

INT. HALLWAY - 8TH FLOOR

Leonard arrives on the 8th floor. Where's the room? The hallway is vast--they could be anywhere... He walks over to the house phone, on a small table near the elevator. DIALS the general number into his CELLULAR PHONE.

He walks several steps down one end of the hall. The phone is RINGING. A woman picks up:

WOMAN (PHONE FILTER)
Good evening, front desk--Justine speaking.

LEONARD KRADITOR
Ronald Blatt, please.

WOMAN (PHONE FILTER)
One moment...

Leonard takes the cellular phone and puts it to his chest, muting the noise. Listens for a phone RINGING in any of the rooms. NOTHING. He hangs up after Blatt answers.

Leonard turns and moves to the other end of the hall. He does the same thing:

WOMAN (PHONE FILTER)
Good morning, front desk--Justine speaking?

Leonard holds his nose to make a different voice. He sounds quite silly:

LEONARD KRADITOR
Ronald Blatt, please.

WOMAN (PHONE FILTER)

One moment....

The PHONE RINGS AGAIN. This time, LEONARD CAN HEAR the faint RINGING. He CHARGES CLOSE to the area. Ronald answers, Leonard hangs up again.

But no matter. He has accomplished his goal, and finds himself standing right near the HONEYMOON SUITE.

Room 814. Leonard moves to the door. A "DO NOT DISTURB" sign is on the handle. He listens at the door. Some murmuring, then nothing.

LEONARD MOVES to the PEEPHOLE. LOOKS IN. SEES ABSOLUTELY NOTHING. Just distortion, maybe a touch of light and shadow.

Listens at the door. MURMURING.

ALL OF A SUDDEN, he HEARS a DING. The elevator. From around the corner comes a BELLMAN pushing a ROOM SERVICE CART with CHAMPAGNE and FOOD. HEADING STRAIGHT FOR THE ROOM. Leonard starts to walk away from the door. As he passes the Bellman:

BELLMAN

Good evening, sir.

LEONARD KRADITOR

Good evening.

The Bellman stops at the Honeymoon Suite, knocks on the door.

BELLMAN

Room service!

The DOOR OPENS, and LEONARD panics. He can't be seen. He hides behind the corner where the elevators are. He watches the Bellman. The door opens, and he catches sight of Ronald Blatt in a bathrobe--for only a split second:

RONALD BLATT

That's arright--I'll take it in.

As Ronald signs the bill: Leonard looks into an ORNATE MIRROR which is mounted on the opposite wall to the SUITE. He SEES:

MICHELLE, SEATED on a CHAIR. DRESSED. TENSE, PENSIVE...

BELLMAN (O.C.)

Okay, sir. Just call when you want the table picked up.

RONALD BLATT (O.C.)

Yeah...

Then Ronald disappears back into the room, and Michelle disappears from Leonard's sight. The Bellman turns back toward the elevator--and toward Leonard.

INT. HALLWAY - NEAR THE ELEVATORS

The Bellman approaches. Sees Leonard, who's loitering.

BELLMAN

Sir? Can I help you?

LEONARD KRADITOR

No, I'm just waiting for someone.

BELLMAN

Oh, okay. Happy holidays, sir.

LEONARD KRADITOR

You too.

Leonard waits until the Bellman disappears into the elevator...

INT. HALLWAY

Leonard returns to the suite door. He can hear more murmuring. A slight hint of the clatter of plates and silverware.

More murmuring. And then the voices get LOUDER. And LOUDER.

An ARGUMENT IS BREWING. He hears YELLING. Even a hint of something being BROKEN.

Then silence. He paces the hall for a few beats. Like a caged animal. Not knowing what to do, he walks head down, into the stairwell.

INT. STAIRWELL

He slides down against the wall, sits near the stairs door. CLOSE SHOT on LEONARD as his eyes get droopy. They close.

INT. STAIRWELL - MORNING

We HEAR a VACUUM CLEANER. Leonard awakens. Looks at his watch, discombobulated. Realizes that he's fallen asleep, he gets up and reenters:

INT. HALLWAY

A few doors are open, with a MAID'S CART in front of one of the open doors. A JANITORIAL STAFF MEMBER is vacuuming the hall rug.

Leonard moves toward the honeymoon suite. The doors are open. The room's empty.

INT. HONEYMOON SUITE - MORNING

Leonard enters. The place is opulent. The rooms huge. And filled with flowers. Coming into the room, a Latino MAID:

MAID

Beautiful... You put all the flowers?

LEONARD KRADITOR

(nods; then)

It was my idea...

MAID

(smiling)

Very nice! 'S romantic!

Leonard looks down at a ROOM SERVICE CART. A bottle of DOM PERIGNON, untouched. One dinner is completely eaten; the other, barely touched. He walks into:

INT. BEDROOM

The bed hasn't been slept on, though the covers have been moved a touch. A VASE of FLOWERS is on the floor, broken. All of a sudden, a HOTEL MANAGER is behind him:

HOTEL MANAGER

Sir? Is this your room?

LEONARD KRADITOR

No. I just wanted to see something.

HOTEL MANAGER

I'm sorry, but if this is not your room, you're not allowed to be in here. What room are you in?

Leonard starts to back out.

LEONARD KRADITOR

I just wanted to see the honeymoon suite.

HOTEL MANAGER

I asked you what room you're in.

Leonard runs out of the room. The Hotel Manager runs after him, if only for a few steps:

HOTEL MANAGER

Hey! Hey, come back here!

INT. LEONARD'S APARTMENT - LATER

It is now midday. Light streams in through small windows. Leonard enters into the foyer.

INT. LIVING ROOM

Leonard passes the living room, where his father sits in an easy chair. The television is on, playing softly. Michael Cohen is here too, sitting on the couch. They've been talking. When they see Leonard:

REUBEN KRADITOR/MICHAEL COHEN

Leonard! Hello!

Leonard stops, comes into the room.

LEONARD KRADITOR

Hey.

REUBEN KRADITOR

Come, sit down!

MICHAEL COHEN

(turns to Reuben)

Reu, I gotta go. We'll talk.

Michael Cohen stands, puts on his coat. To Leonard:

MICHAEL COHEN

I'm glad I caught you--listen, tomorrow, why don't you come by my office, above Sunnybrite Cleaners. I got something I'd like to talk to you about. How's noon?

Leonard looks to his father:

LEONARD KRADITOR

Well...I gotta work.

REUBEN KRADITOR

Go, go meet with Michael! 'S okay!

MICHAEL COHEN

Good. I'll see you then.

(to Reuben)

Reu? Don't get up--I'll bring a good bottle of champagne for the party.

REUBEN KRADITOR

Ah, we got plenty!

MICHAEL COHEN

It's my pleasure.

(to Leonard)

I'll see you at noon.

Leonard nods, and Michael exits the apartment.

LEONARD KRADITOR

Where's Ma?

REUBEN KRADITOR

She's having another one of her famous New Year's parties tomorrow night. She just decided.

(beat)

Anyway, she's out getting stuff.

Leonard nods, turns to go to his bedroom.

REUBEN KRADITOR

Leonard, come back here! I wanna talk to you!

Leonard comes back.

REUBEN KRADITOR

I was just talking to Michael. I wanted to make sure you'll be taken care of with the merger and all this.

(beat)

It's why I'm doing it. So you'll have a future.

LEONARD KRADITOR

I appreciate that, Pop.

(beat)

How you feeling?

REUBEN KRADITOR

I feel fine. Just a little fatigue, that's all.

LEONARD KRADITOR

Well, I know you started your chemo last week and I wanted to make sure everything was all right.

REUBEN KRADITOR

(shrugs)

A little Asian girl comes in, gives me a drip, it's a whole lotta nothing.

Leonard embraces his father. A beat, then:

REUBEN KRADITOR

You happy these days...?

LEONARD KRADITOR

Yeah... I like that girl Sandra. I really wanna try and make that work.

REUBEN KRADITOR

Good...

Reuben touches his son's cheek. Then looks up at the television:

REUBEN KRADITOR

Look at this--Nets lost again.

He turns off the set. Then: Reuben kisses his son on the top of the head. Then:

LEONARD KRADITOR

I love you, Pop.

REUBEN KRADITOR

Of course you do! I love you too...

Leonard's phone BEEPS. A TEXT MESSAGE.

REUBEN KRADITOR

Somebody's sending you something there.

LEONARD KRADITOR

Yeah, I forgot to do something. I'll see you later.

EXT. APARTMENT BUILDING - ROOFTOP - DUSK

Michelle is waiting here. Leonard emerges from the building. A strangely beautiful vista of the whole of Brooklyn. When she sees Leonard:

MICHELLE RAUSCH

I talked to him.

(beat)

It's over. We're not gonna see each other anymore.

She sits down on the brick ledge.

MICHELLE RAUSCH

I told him he had to leave his wife or else we weren't gonna keep it going.

LEONARD KRADITOR

What did he say...?

MICHELLE RAUSCH

He got pissed. He said he didn't like ultimatums. And we started yelling and everything...

She seems resigned to the fact:

MICHELLE RAUSCH

I even threw something at him...

(beat; saddening)

I don't know what to do. I'm so fucking lost...

Leonard moves closer to her. She is leaning up against the brick entrance to the roof. Through tears:

MICHELLE RAUSCH

A girlfriend of mine in San Francisco, she's going away for a few months. So I decided--I'm gonna go out there, stay in her apartment for a little while...figure out what I'm gonna do.

Leonard seems somehow emboldened, and a flood of emotion fills his soul. He gets the courage, and he speaks his mind in a torrent of words:

LEONARD KRADITOR

Michelle... Don't go.

MICHELLE RAUSCH

Wh--wha?

LEONARD KRADITOR

I love you. I do.

MICHELLE RAUSCH

(beat; then, under her
breath)

Oh God...

LEONARD KRADITOR

I know you don't want to hear it,
but it's true.

MICHELLE RAUSCH

What about your *girlfriend*?

LEONARD KRADITOR

I lied. There's nobody else.

MICHELLE RAUSCH

Leonard--you just *think* you love
me. I'm fucked up. I get in
trouble, I always do things, I
never think about what's gonna
happen *later*--

LEONARD KRADITOR

Michelle--*I'm* fucked up too.

MICHELLE RAUSCH

Leonard--

She begins to speak. He cuts her off immediately:

LEONARD KRADITOR

No, listen--three years ago, I was
supposed to get married. But her
parents called it off, 'cause of
this medical thing. And she ran
away. I couldn't find her.

MICHELLE RAUSCH

Why are you telling me all this?

LEONARD KRADITOR

'Cause after that I couldn't talk
to anybody, I couldn't even leave
the house. I, I tried to kill
myself--they had to put me in the
hospital. That's why I moved back
with my parents.

(MORE)

LEONARD KRADITOR (cont'd)
And I thought I'd never be able to
love someone that way again. But I
do now, with you. *That's* how I
know it's real, what I feel.

MICHELLE RAUSCH
Leonard... I'm not right for you.

LEONARD KRADITOR
No--you tol' me, if I really knew
you, I wouldn't love you. But I
know you now--and I love you even
more! 'Cause I *understand* you,
Michelle! And I know there's
nothing I wouldn't do for you--
nothing. Maybe you don't love me
yet, I don't know--but--but--maybe
you could *learn* to love me.

MICHELLE RAUSCH
Leonard--

LEONARD KRADITOR
Could you do that? Could you at
least try?

MICHELLE RAUSCH
I don't know--with everything
that's happened--

LEONARD KRADITOR
Michelle, I know you'll probably
never love me the same way I love
you. But that's okay--as long as
maybe you could LEARN to love me.
Because I'm here for you.

She touches Leonard's face:

MICHELLE RAUSCH
You have such a good heart. You're
so sweet...

LEONARD KRADITOR
I'm never gonna walk away from you.
He walked away from you--I will
never do that. NEVER. If I was
with you, you'd never have to
worry. Please just try--try to
learn to love me...

MICHELLE RAUSCH

I don't know--I don't know...

(beat)

I'm so confused...

Leonard starts kissing her. She pulls away from him for a second. He moves in again.

And now they start kissing passionately. It gets hot and heavy. But it's cold, so they don't disrobe.

It's a tangle. Leonard unzips his pants; she puts her hand down his pants. He is going for it.

He puts his hands up her coat and shirt, fondles her breasts. Michelle is ferociously turned on.

She loosens her pants as well. She guides his penis into her vagina, and Leonard begins to push. Through all of this, Michelle whispers:

MICHELLE RAUSCH

You're so *passionate*...

He moves back and forth, pushing...

LEONARD KRADITOR

I love you... I love you...

MICHELLE RAUSCH

You're so *passionate*... I can't believe it...

He and she go at it, and finally, he climaxes. She grabs his head and hair and squeezes. The two are frozen for a beat, and then they both relax.

MICHELLE RAUSCH

Oh God...

She kisses Leonard on the lips, a deep, passionate kiss. Remarkable for its intensity. Her emotions are in a tailspin. She's been crying and now, here, she is in the throes of spent sexual energy.

A DISTANT CHURCH BELL SOUNDS. This seems to remind Michelle of something...

MICHELLE RAUSCH

Leonard--I have to go feed Rex. He hasn't eaten all day.

LEONARD KRADITOR
Please stay, a few minutes
longer...

MICHELLE RAUSCH
I'll call you. Okay? I promise.
I'll call you right away.

LEONARD KRADITOR
I love you.

She kisses him. Gets up, pulls up her pants, straightens her clothes. She smiles at him, then disappears off the roof... Leonard stands and fixes himself...

INT. LEONARD'S APARTMENT - FOYER

Leonard reenters. His mother calls from down the hall:

RUTH KRADITOR (O.S.)
Leonard? I'm doing laundry
tonight, so give me your whites!

LEONARD KRADITOR
Arright, Ma. In a minute.

Leonard walks into:

INT. LEONARD'S ROOM - NIGHT

Leonard closes the door. He throws himself on the bed, face down, grabs a pillow and squeezes it. It's almost as if he's even got great love for the pillow, he's so happy...

After a beat, he gets up and goes to the window. He looks across the way, into MICHELLE'S APARTMENT.

SEES MICHELLE ENTER the kitchen, then looks out the window and sees Leonard. She smiles. She bends down, feeds something to her dog, then picks up her phone.

Leonard's phone rings. He picks up.

MICHELLE RAUSCH
That was beautiful. That was so
beautiful...

LEONARD KRADITOR
I can still smell you.

MICHELLE RAUSCH
Me too.

She moves to her BEDROOM WINDOW:

MICHELLE RAUSCH
You were wonderful.

LEONARD KRADITOR
You know, I just realized I never
really saw you... I never saw your
breasts, or anything.

She lies down on her bed. Still looking at him.

MICHELLE RAUSCH
I know. It was cold up there. I
never saw you, either. But I felt
you...

A long pause. She is still looking out the window at him.

MICHELLE RAUSCH
Can you still see me?

LEONARD KRADITOR
Yeah...

She then unbuttons her top. Exposing her bra. Leonard
begins to reach into his pants. She unhooks her bra.
Exposing her breasts.

LEONARD KRADITOR
You're the most beautiful woman
ever...

She puts her shirt back on, laughs.

MICHELLE RAUSCH
I hope nobody else was looking out
their window...

LEONARD KRADITOR
Doesn't matter...

MICHELLE RAUSCH
I know that, silly.

LEONARD KRADITOR
When am I gonna see you again?

MICHELLE RAUSCH
Soon... But it's so crazy--I mean,
I was thinking of going to San
Francisco--

LEONARD KRADITOR
You still going?

MICHELLE RAUSCH
I--I think I have to. He's not gonna keep paying for this place. I really wish you could come with me.

LEONARD KRADITOR
I will.

MICHELLE RAUSCH
You what?

LEONARD KRADITOR
We'll go together. I could get a job there. I got money saved, we'll be all right.

MICHELLE RAUSCH
But you have your family, all your stuff--

LEONARD KRADITOR
No, fuck them. I don't need anything--I don't want anything. Just a couple of changes of clothes, but mostly just start out fresh. With you.

MICHELLE RAUSCH
Really? You would do that for me?

LEONARD KRADITOR
I would do *anything* for you, Michelle. I tol' you that. You're the most beautiful, most--gorgeous--amazing woman in the world... I love you...

MICHELLE RAUSCH
You *do* love me, don't you.

LEONARD KRADITOR
Yes. I do.
(looks toward his door,
then back into the phone)
Tomorrow my parents are having a New Years Eve party here and I'm gonna get out. I'll get us tickets to San Francisco, we'll go tomorrow night.

MICHELLE RAUSCH
 Tomorrow? Tomorrow is so soon.
 Isn't it?

LEONARD KRADITOR
 Not for me.

A beat. Michelle contemplates. Then:

MICHELLE RAUSCH
 Maybe you're right. Maybe it's
 time for me, too. Get out of this
 city.

LEONARD KRADITOR
 Michelle, you could trust me--I
 know if you don't take the chance
 when you have it, you might not
 ever get it again.

Beat. Then:

MICHELLE RAUSCH
 Yeah... I wanna go. I'll call my
 friend--I'll tell her we're coming.

Leonard's face lights up. This is wonderful beyond words.

LEONARD KRADITOR
 I'll get the tickets. For tomorrow
 night.

MICHELLE RAUSCH
 Okay...

LEONARD KRADITOR
 Bye. I love you.

She HANGS UP, waves to him, retreats into an unseen part of
 the apartment.

INT. LEONARD'S ROOM - MOMENTS LATER

He PULLS DOWN a SMALL OVERNIGHT BAG from the top of his
 closet. Begins to empty his drawers into it. Puts as much
 into the bag as it will bear. In one of the DRAWERS, he
 FINDS the PHOTOGRAPH of his OLD FIANCEE.

He THROWS IT IN THE GARBAGE. Pauses for a moment--hears his
 mother and father LAUGHING at some television show.
 Continues to pack the bag.

He zips the bag closed--accomplished only by pushing the contents down forcefully.

INT. LEONARD'S APARTMENT - VESTIBULE

Leonard goes to the family computer, which is situated on a small desk near the living room. Reuben is watching T.V. but a few feet away. Ruth is in the living room, standing on a chair and hanging a "HAPPY NEW YEAR" banner. Leonard powers up the computer furtively. He does not sit at the keyboard but rather stands, pushing the mouse and typing with urgency once the machine is ready. After a few beats:

RUTH KRADITOR

What are you up to there, kid?

LEONARD KRADITOR

I'm just checking some stuff
online, Ma.

CLOSE SHOT on LEONARD as he goes to a TRAVEL WEBSITE to book his tickets to San Francisco. After another beat, in which both parents laugh again at the television:

REUBEN KRADITOR

Leonard? Have you ever seen "Mr.
Bean"?

Leonard fervently clicks away, booking his travel.

REUBEN KRADITOR

Leonard?

LEONARD KRADITOR

Yeah--he's good, Pop!

Ruth gets up, starts to walk toward Leonard. Leonard hurriedly finishes the transaction and CLICKS OFF just as Ruth looks over his shoulder.

RUTH KRADITOR

What're you doin'? You need some
help here?

LEONARD KRADITOR

No, thanks--I'm done.

Leonard walks back into his room.

INT. LEONARD'S ROOM

He OPENS THE TOP DRAWER. A ROLL OF HUNDRED-DOLLAR BILLS. Takes the roll, putting some of it in a pocket in the bag and the rest in his hand. CLOSE ANGLE ON THE MONEY IN HIS HAND. He pauses. SEEMS TO THINK OF SOMETHING:

EXT. TIFFANY'S JEWELRY STORE - DAY

The famed establishment.

INT. TIFFANY'S JEWELRY STORE - DAY

A PORCINE JEWELER is behind the counter. He holds a RING inside a small RING BOX, holds it open for the CAMERA.

PORCINE JEWELER
This is the best.

LEONARD KRADITOR
Um, I was kinda hoping for platinum instead of silver.

PORCINE JEWELER
Sir--I assure you, this is a superlative ring.

Leonard picks up the ring, examines it:

LEONARD KRADITOR
I just want something beautiful.
And precious, with a lotta class...

PORCINE JEWELER
Any woman would be proud to wear it. Your fiancée will be very, very happy.

LEONARD KRADITOR
(nods; then)
Okay. I'll take it.

PORCINE JEWELER
Very good, sir. You'll be using a credit card--?

LEONARD KRADITOR
Uh, no--

Leonard takes out the cash. Peels off the money, gives it to the guy. The Porcine Jeweler seems circumspect that cash is being used here, but he relents:

PORCINE JEWELER
I'll get you your receipt.

The Jeweler steps away for a moment, and Leonard admires the ring for a few moments...

EXT. NEW YORK CITY STREET - DAY

Leonard walks down the street, dialing a cellular phone, then puts it to his ear. Michelle answers.

MICHELLE RAUSCH (PHONE FILTER)
Hello?

LEONARD KRADITOR
I got the plane tickets for us.
I'm packed and ready to go. Is everything good with you?

MICHELLE RAUSCH (PHONE FILTER)
Yeah. Everything's fine--I called my girlfriend. I'm excited.

LEONARD KRADITOR
Great. Meet me in the courtyard at eight. I got us a car, to take us to the airport. Okay?

MICHELLE RAUSCH (PHONE FILTER)
Okay.

LEONARD KRADITOR
I can't wait to see you. And one other thing--I got you a surprise.

MICHELLE RAUSCH (PHONE FILTER)
What is it?

LEONARD KRADITOR
I'll show you later.

MICHELLE RAUSCH (PHONE FILTER)
(lets out a laugh; then:)
God, you're so weird... 'Kay,
Leonard--I'll see you later... 'bye.

He hangs up. Looks at his watch, then:

EXT. SUNNYBRITE CLEANERS - DAY

Leonard eyes the outside of the place for a beat, then walks into the cleaners.

INT. SUNNYBRITE CLEANERS - DAY

Leonard goes to see Michael Cohen, seated towards the back and up a small flight of stairs, in an office.

INT. OFFICE

Michael Cohen is seated behind his desk.

MICHAEL COHEN

Hey, Leonard. Sit down.

Leonard does just that, PLACING HIS TIFFANY'S BAG next to his chair on the floor.

MICHAEL COHEN

How you been?

LEONARD KRADITOR

Good.

MICHAEL COHEN

Terrific. Terrific... Listen, uh... I hope you know why I wanted to sit down with you today.

LEONARD KRADITOR

Is it about Sandra?

MICHAEL COHEN

Well...my daughter's got a real thing for you. She has, for a long time now.

LEONARD KRADITOR

She's a wonderful person.

MICHAEL COHEN

(laughs)

We certainly think so. I'll tell you, she's been through some tough stuff, but--that is one strong lady.

Just then a YOUNG MAN comes over:

YOUNG MAN

Mr. Cohen, you want your lunch now?

MICHAEL COHEN

Yeah--thank you...

The Young Man hands him a sandwich on a plate and a can of soda.

MICHAEL COHEN

Leonard, I'm gonna cut out the bullshit--I'm a direct guy. You and Sandra, [if] you get serious, you could come work with me. I know right now you're working for your father, but we're gonna be combining our companies. And then my company will be your company. Do you follow?

LEONARD KRADITOR

I do.

MICHAEL COHEN

Good. I just want you to know this, so you can put your mind at ease. Because this could be a terrific thing for you.

Michael points to the TIFFANY BAG on the floor.

MICHAEL COHEN

That from Tiffany's?

LEONARD KRADITOR

(tense; clears his throat)

Yeah. It's, it's a present. For a friend.

MICHAEL COHEN

Uh-huh... I won't ask anymore about it then...

(beat)

Well, I'm gonna see you tonight, right? My family's stopping by your parents' for New Year's, and you and Sandra can talk more.

LEONARD KRADITOR

Okay...

MICHAEL COHEN

Good...

Michael Cohen goes to his sandwich.

EXT. CONEY ISLAND AMUSEMENT PARK - GO-GO CART TRACK - LATER

Jose is here, smoking, watching the carts. Leonard approaches, holding that Tiffany's bag.

JOSE CORDERO

My man! I *knew* you'd come back!
 (as Leonard approaches)
 I was lookin' for you. I got some
 good odds on the Timberwolves--

LEONARD KRADITOR

I just come to say goodbye, Jose.

JOSE CORDERO

(shocked)
 Goodbye? Where you goin'?

LEONARD KRADITOR

I'm goin' to California. With my
 girlfriend.

JOSE CORDERO

Wow... Oh man, that's cool. I
 never been to California. I went
 to *Florida* once, to see my cousin--
 we went to Epcot.

LEONARD KRADITOR

(gets emotional)
 Anyway... I saved up enough for
 the trip because of you.

JOSE CORDERO

Hey, man--I just laid down the
 bets. And I made a few dollars
 too, riding on your coattails.
 Tell you the truth, I ain't never
 seen anyone as lucky as you.

Leonard shrugs. Then, even more emotional:

LEONARD KRADITOR

You know, I was thinking--you're
 kinda the best friend I got.

JOSE CORDERO

Get away from me with that corny
 shit, man. I'll see you again
 someday. I'll come out there, fly
 first class! Arrright?

LEONARD KRADITOR

Okay...

JOSE CORDERO

Wanna come into the freak show?
Two-headed baby!

LEONARD KRADITOR

Nah, that's arrright. I've seen it
a million times.

JOSE CORDERO

I just figured I would see it one
last time. They're gonna tear all
this down soon...

A silent beat. They look at each other. Each has his hands
in his pockets. Then they both wave to each other. Finally:

JOSE CORDERO

Well, you're gonna miss the good
freaks...

(beat)

Happy Jew Year.

LEONARD KRADITOR

You too.

They nod to each other and go their separate ways...

CLOSE SHOT on a PARTY SIGN: "HAPPY NEW YEAR"

INT. LEONARD'S APARTMENT - LIVING ROOM - EARLY NIGHT

A gathering of neighborhood types. They laugh, drink. Cold
cuts are laid out on the dining room table. It's not
completely raucous--at least not yet--but the place IS
crowded. It's festive. A television in the corner is on in
anticipation of the ball dropping.

Ruth is on the couch, sandwiched between guests, drink in
hand, guffawing at some joke. Then her expression
straightens, and her head peers around, toward Leonard's
room...

Reuben is bringing wine to the table. To a PARTYGOER:

REUBEN KRADITOR

Now if we get this to last until
midnight, we're in good shape!

Ruth is still fixated on Leonard's door. To her husband:

RUTH KRADITOR
Honey, why don't you get Leonard to
help you with all the bottles!

INT. LEONARD'S APARTMENT - OUTSIDE LEONARD'S ROOM

Reuben knocks on the door:

REUBEN KRADITOR
Leonard? Could you help me for a
minute?

INT. LEONARD'S ROOM

Leonard is here, finishing the final touches on his packing.

LEONARD KRADITOR
Be right out!

Leonard looks out his window, across the courtyard to:

MICHELLE'S APARTMENT.

The lights are on, the shades are down. Leonard looks at his
watch. It reads: 7:51.

He takes his overnight bag and opens the window. He drops it
out the window, down two stories to the courtyard.

INT. LEONARD'S APARTMENT - HALLWAY

Leonard emerges from his room. Meets a crowd. They all have
smiles on their faces.

RANDOM PARTYGOERS
Hi, Lenny! Good to see you!

LEONARD KRADITOR
Yeah, hi--happy new year...

INT. DINING ROOM

Leonard pulls some of the bottles out of cardboard boxes and
hurriedly places them on the table. He looks over to his
mother for the last time. He watches her as she cavorts with
the guests. A BUZZ from downstairs. Just then:

REUBEN KRADITOR
The Cohens are on their way up!
Sandra's with them!

LEONARD KRADITOR
Thanks, Pop.

Leonard turns and moves through the crowd.

INT. APARTMENT FOYER

Leonard moves to the front door, and when he's certain no one's looking, he slips out.

INT. APARTMENT - HALLWAY

Leonard moves toward the elevator. He hears a DING! It's the elevator arriving. He DARTS to the nearby stairwell and, in a panic, moves UP the stairs a few feet to hide.

INT. STAIRWELL

He WATCHES as: the COHEN FAMILY, with SANDRA, enters his apartment. After they disappear inside, Leonard comes down the steps and starts down the next flight. We HEAR:

RUTH KRADITOR (O.S.)

Leonard!

Ruth Kraditor appears at the top of the steps. He simply looks at his mother for a beat. Then:

RUTH KRADITOR

Are you...leaving?

LEONARD KRADITOR

Yes.

She gets emotional. Her eyes well up.

RUTH KRADITOR

I saw on the computer, you were searching travel sites last night.

LEONARD KRADITOR

I gotta do it, Ma. You can't change my mind. I promise you I'll be okay, I'll take care of myself.

RUTH KRADITOR

You didn't take enough clothes.

LEONARD KRADITOR

Just tell Pop I'm sorry. I hope it doesn't mess up his business deal.

RUTH KRADITOR

Don't worry, he'll understand.

(beat)

I just hope you love her.

LEONARD KRADITOR
I have to go.

He steps up, HUGS her tightly. In his ear:

RUTH KRADITOR
Take care of yourself.

LEONARD KRADITOR
I will.

As they separate:

RUTH KRADITOR
Remember, no matter what happens,
you'll always be welcome back here.
We love you very much.

He smiles gently, kisses her, and as he leaves:

LEONARD KRADITOR
'Bye, Ma...

Leonard runs down the stairs.

EXT. LEONARD'S APARTMENT BUILDING - NIGHT

A LIVERY CAR is double-parked out in front. The driver pops the trunk and Leonard throws his bag inside the vehicle.

LEONARD KRADITOR
I'll be right back...

EXT. LEONARD'S APARTMENT BUILDING - COURTYARD - NIGHT

Leonard walks into the courtyard of the building. Sits on the edge of the nonworking fountain in the middle. He then gets up and paces. Then sits, smokes a cigarette.

Doesn't know what to do with himself.

Leonard looks at his watch. Five after eight.

Finally, he decides to call her on his cellular phone. Immediately, it goes to voicemail.

He closes the phone. Very nervous now. Looks up at Michelle's apartment. The LIGHTS are still on.

Leonard closes his eyes. To himself, aloud--though just barely, he whispers:

LEONARD KRADITOR
Please come down... Please come...

He opens his eyes. Nothing. He turns away. Then turns back. The camera DOLLIES INTO A CLOSE SHOT of LEONARD:

There she is.

MICHELLE appears through the archway. Leonard is thoroughly moved. He goes to her.

LEONARD KRADITOR
I have the car. It's right out front--we should go.

MICHELLE RAUSCH
Leonard--

Leonard reaches down for his bag, then looks up to SEE that:

Ronald Blatt is here, about 100 feet away. Michelle turns back to Leonard.

Stertorous breaths. Ronald looks toward Leonard, nods to Michelle, and moves close to a nearby LARGE LIMOUSINE. Out of earshot.

MICHELLE RAUSCH
Leonard...
(beat)
He, he left his family. He left them today, for me. He said he told his wife everything and he's gonna get a divorce.
(smiling, but with tears)
He said he wants us to get married.

Leonard doesn't look in her eyes. He nods.

MICHELLE RAUSCH
Leonard, you're...you're such a wonderful person. And if I wasn't with Ronald--maybe we could've been together. I want you to remember that. But he left them for me... I have to go...
(beat)
Leonard?
(beat)
I'm--I'm so sorry... I have to give it a chance... I have to go...
(beat)
(MORE)

MICHELLE RAUSCH (cont'd)

You're such a great person...

(beat)

I'm so sorry... Don't worry about the tickets and everything, he'll pay you back...

(beat)

I'm so sorry...

LEONARD KRADITOR

Please go.

MICHELLE RAUSCH

Leonard--don't--

LEONARD KRADITOR

Please.

Leonard doesn't look at her. She kisses him on the cheek. Emotional as well, she backs up, still facing him. She backpedals, at first slowly, then with greater speed. Finally, she turns and runs to Ronald.

INT. STREET

Ronald and Michelle get into the LIMO. Michelle gives Leonard one more look. Leonard does not wave. The Driver closes the car door and she disappears inside of it. The limousine drives off.

Leonard takes out the ring he bought for her. He closes his eyes. Tears stream down his face. He touches his forehead gently with the small blue Tiffany box.

He walks off, down the street. Past his livery car.

DRIVER

Hey buddy! We goin' or not?

Leonard simply shakes his head. The Driver pops the trunk again, and puts Leonard's bag on the sidewalk. Leonard takes out a wad of cash. Hands cash to the Driver.

DRIVER

Thanks a lot! Happy New Year!

The Driver speeds off.

EXT. BOARDWALK

Leonard walks slowly down the boardwalk, to the railing that overhangs the beach. Looks out at the dark and cold and unforgiving water, which undulates far in the distance. In the foreground is only sand, only the beach.

The RING is still in its box, in his right hand. With his teeth gritting, he rears back, hurls the RING INTO the sand.

Everyone's out tonight--it's New Year's Eve--and they've got those cone-shaped paper hats on and noisemakers in their hands and other party favors. Some people are yelling out the windows from the apartments above. PARTYGOERS see him in his state.

PARTYGOER #1

Cheer up, come on! It's a new year!

PARTYGOER #2

Happy New Year!

Leonard looks at them with a strange mixture of contempt and jealousy. Then, hearing the ruckus from the apartments above, he looks up, toward the noise. Toward the sky. He walks to the dark, cold beach.

EXT. THE BEACH

Leonard walks through the sand. Toward the inky black water, which moves in and out with the tide.

Takes another step forward. And another.

The WATER is NOW SURROUNDING HIS SHOES. He stands there for a beat. Then a GROUP of CHEERFUL TEENS, SINGING AND CAROUSING, are walking along the beach behind him. He turns and watches them for a moment.

Slowly, he turns back around. Begins to walk toward the general area on the beach where he SAW the RING LAND after his THROW. Gets on his hands and knees in the sand, FEVERISHLY LOOKING FOR THE RING...

INT. LEONARD'S APARTMENT

The party is going on, now in full swing. Neighbors and friends are packed into the place, drinking, cavorting.

LEONARD ENTERS, in a state of emotional exhaustion. Places his overnight bag near the foyer entrance. His mother SEES him reenter with the bag. Leonard and she exchange looks. She's confused by his reentrance...

Ruth touches his arm. Leonard does not respond to her but rather looks toward:

INT. LIVING ROOM

LEONARD MOVES into the living room now. SEES THAT: SANDRA COHEN is here, seated on the sofa, in mid-conversation with some guests.

She SPOTS LEONARD through the crowd. Leonard moves to her.

HE EYES HER FOR A BEAT. She smiles tenderly at him. He sits down next to her, takes her hand. He REACHES INTO HIS POCKET. TAKES OUT THE RING.

LEONARD KRADITOR

This is for you.

He hands her the ring, closing her hand around the box. She opens the box, deeply moved. Private:

SANDRA COHEN

Oh my God...

His eyes tear up again. She hugs him for several beats. His arms come up around her. Sandra pulls inches away from Leonard's face. He's been crying.

SANDRA COHEN

You're crying...

Leonard looks in her eyes. Then shakes his head just a bit. A slight, tender smile. After a beat, he whispers to her:

LEONARD KRADITOR

I'm just happy. That's all.

(beat)

I'm just happy.

Then moves to her, KISSING HER ON THE LIPS.

They hug again. His face is covered by her shoulder now--except for his eyes. We can still SEE his eyes.

THE END