

Mrs. Shakespeare  
by  
Langille MacGregor

223 Craven Road  
Toronto, ON M4L 2Z5

416-778-7748

[langillemacgregor@yahoo.com](mailto:langillemacgregor@yahoo.com)

FADE IN:

INT. DAY CARE CENTER. PLAYROOM - DAY

PATTY MORRISON, 20's, leads a group of preschoolers in the 'Winnie-the-Pooh' dance as KAREN BENNETT and MARK KELLEY, also 20's, look on.

As the dance ends, the kids look at Patty with rapt attention, a testament to her obvious appeal.

PATTY

Okay, everybody, today is...

KIDS

Friday!

PATTY

That's right. So we won't see you again until...

KIDS

Tuesday!

PATTY

Right again. It's a long weekend so I want everyone to have fun. But I don't want you watching TV all weekend, okay?

The kids AD-LIB 'okays' as they hug Patty, then disperse to the outer room where various parents and nannies are waiting.

LATER

Karen watches the last child disappear out the door as Patty and Mark straighten the mess in the playroom.

KAREN

I'd be happy never to see another rug rat for as long as I live.

PATTY

C'mon, you think they're as cute as I do. I know you do.

KAREN

The only cute thing I want to see this weekend is my boyfriend's butt in bed.

Karen glares at Mark as he opens his mouth to speak.

KAREN (cont'd)

I'm shallow, okay? Deal with it.

PATTY

Why don't you two go home? I'll finish up here.

Karen grabs her jacket as Mark continues straightening up.

KAREN

I suppose you're doing your usual  
this weekend?

(off her look)

It's your life.

PATTY

Thank you. Maybe you could tell  
my mother that.

Patty turns to Mark as he continues straightening.

PATTY (cont'd)

And thank you.

MARK

I don't have a cute boyfriend.

EXT. DAY CARE CENTER - DAY

Patty locks the door to the center, then Mark double-checks  
it behind her.

MARK

You're welcome to come to this  
party I've been invited to. It  
would help kill the nasty rumor  
that I can't get a date.

PATTY

You shouldn't let what people say  
bother you.

MARK

Even when they're right?

INT. PATTY'S APARTMENT BUILDING. HALLWAY - DAY

Patty exits the elevator with two bags of groceries and  
KNOCKS on an apartment door.

PATTY

It's Patty, Martha. I have your  
groceries.

INT. MARTHA'S APARTMENT. LIVING ROOM/KITCHEN - DAY

MARTHA, 70's, returns from putting the groceries in the  
kitchen as Patty looks at various photographs of Martha with  
her four late husbands.

MARTHA

Thank you, dear. I don't know  
what I'd do without you.

Patty runs her finger wistfully over one of the photographs.

PATTY

You've rearranged them again.

MARTHA

It helps me feel they're still here with me. Of course, I have to keep Robert away from David. They'd never get along. But Sydney and Max, I can put them anywhere. Some men are just like that. But I'm sure you'll find that out for yourself someday.

PATTY

I don't know if I want to get married. It'd be just one more thing to dust. And to think you did it four times and outlived them all.

MARTHA

Things happen that we don't plan for, dear.

INT. PATTY'S APARTMENT. LIVING ROOM - EVENING

Curled up on the sofa in her nightgown, Patty watches an old B&W video, the remnants of a TV dinner on the coffee table in front of her.

As the movie ends in a passionate embrace, she reaches for a Kleenex, only to find the box empty.

She hits rewind on the remote, then SNIFFLES her way to the bathroom.

MOMENTS LATER

Patty reappears, BLOWING her nose into a wad of toilet paper, and begins picking up the used Kleenex, TV dinner tray, etc.

The phone RINGS and she answers it begrudgingly.

PATTY

Hi, Mom.

PATTY'S MOTHER (O.S.)

Hello, sweetheart. You always know when it's me. You must have one of those sixth senses --

PATTY

Yeah, well....

PATTY'S MOTHER (O.S.)

I'm just calling to remind you about dinner on Sunday. You sound like you're getting a cold. Are you getting a cold?

PATTY

No, I'm fine, Mom. But I've gotta go so I'll see you on Sunday, okay?

Patty hangs up, puts her coat on, and exits with the video.

INT. PATTY'S APARTMENT BUILDING. HALLWAY - EVENING

Patty pushes the button for the elevator, notices her nightgown trailing below her coat, and hikes it up.

INT. VIDEO STORE - EVENING

Patty studies a rack of screwball comedies as RICK BARTON, 20's, a man with an easy manner and an even easier smile, helps various customers behind her choose videos.

Patty is trying to decide between two when Rick appears suddenly at her side.

RICK

I always have trouble choosing too. What mood are you in? Light and whimsical? Dark and gloomy? Personally, I would choose...

He takes the videos from her, holds them to his forehead like he's Carnac the Magnificent, then suddenly grabs a third one from the shelf.

RICK (cont'd)

This one. You'll laugh till you cry. See? It even says so on the box.

PATTY

Are you always so sure of yourself?

RICK

I don't have it to be. I'm sure of Preston Sturges. For the record, I'm also sure of Ernst Lubitsch and Howard Hawks.

PATTY

Not Billy Wilder?

RICK

Billy Wilder especially, but I was saving him till I knew you better.

Patty turns and perfunctorily walks away.

Rick puts the videos back on the shelf and follows.

RICK (cont'd)  
You don't believe me, huh?

PATTY  
I ran out of Kleenex. Do you work here? I thought I knew all the staff.

RICK  
I'm passing through on my way to a cup of coffee. Care to join me?

PATTY  
I don't think so.

INT. COFFEE SHOP - EVENING

Patty takes a seat in the coffee shop as Rick sets two cups of coffee on the table and takes a seat too.

She starts to remove her coat, realizes she's wearing her nightgown, and wraps her coat even more tightly around her.

RICK  
You sure you wouldn't like a donut or a muffin?...How 'bout an éclair?

PATTY  
The coffee's fine, thanks.

RICK  
Maybe you'd prefer tea?

Patty tries hard not to smile, but does finally.

RICK (cont'd)  
What?

PATTY  
It's nothing.

RICK  
A smile is never nothing.

A beat.

PATTY  
It's...you...your type.

RICK  
I'm a type? What type?

PATTY

If I tell you what type, you'd just try to be a different type which would only prove you're the first type.

RICK

I wouldn't do that.

Patty smiles again, then looks at her watch and stands as a PANHANDLER enters the coffee shop.

PATTY

It's late. I should be getting home.

RICK

Okay. I'd like to see where you live. I'm guessing a lot of chintz.

PATTY

Look, if you thought this was anything but coffee....

PANHANDLER

Hey! Wanna buy an autograph?

Rick looks at Patty, trying to gauge her reaction.

RICK

Sure. How much?

PANHANDLER

A dollar?

PATTY

(to Rick)

Thanks for the coffee.

Patty exits as the panhandler scribbles a name on a slip of paper, then hands it to Rick.

Rick hands him a five dollar bill.

PANHANDLER

Five dollars. Gee, I don't think I have change.

RICK

That's okay...

(reading paper)

...Henry. You can keep the change.

PANHANDLER

One for the lady?

EXT. STREET - EVENING

Rick rushes to catch Patty as she hurries along the street.

RICK

Wait! I got you an autograph too.

Patty keeps walking as she reads the paper Rick hands her.

PATTY

Billy Wilder? I'm beginning to think you're crazy.

RICK

But harmless.

PATTY

I'm not so sure. Good-night.

RICK

But it's early still.

PATTY

Maybe where you live. Here on earth it's considered late.

RICK

But I don't know anything about you. And I want to, I want to know everything.

Patty stops and stares at Rick.

PATTY

You expect a lot for a cup of coffee.

EXT. BOARDWALK - JUST BEFORE SUNRISE

Patty and Rick are seated on a bench, facing the lake.

RICK

I bet you're a doctor.

PATTY

No.

RICK

Plumber.

PATTY

Do I look like a plumber?



RICK

Actually, you look like you have something to do with kids. I bet you're a teacher!

PATTY

What makes you say that?

RICK

When two souls are aligned, they can just read one another. I'm right, aren't I?

PATTY

Half-right. I work at a day care. Happy now?

RICK

As a matter-of-fact, I am.

PATTY

Good. Can I go home now?

Patty stands, turning her back to the lake.

RICK

But it's early.

PATTY

That's because we stayed up all night. Did I mention I've never stayed up all night? Not even in college. You know my favorite color, favorite childhood toy --

RICK

Favorite breakfast food. I don't know that.

PATTY

Eggs sunny side up, yolks slightly runny, but not broken.

RICK

I know where we can get that. And you must be hungry by now.

(off her look)

Okay, okay! What if I can take your breath away with just two words? Will you have breakfast with me then?

PATTY

Two words?

RICK

Turn around.

Patty turns to see the sun rising over the water, a sight which does, indeed, take her breath away.

INT. AIRPORT. TICKET COUNTER - MORNING

Patty and Rick stand in line to buy airline tickets.

PATTY

You didn't mention this breakfast was in Las Vegas!

RICK

Didn't I?

PATTY

No.

RICK

Oh, well! Long weekends were made for people like us to do things like go to Vegas for breakfast.

PATTY

People like you, maybe.

RICK

I read your soul, remember? Besides, I know you don't have a child at home or you wouldn't be here in the first place. Same with a husband or boyfriend because you don't strike me as the cheating type. Not that this is a cheating situation, just eggs sunny side up, yolks slightly runny, but not broken. And you have my word, I'll be a perfect gentleman....Oh, what about pets that need feeding or plants that need watering?

PATTY

I've never been a plant or animal person....But I have a mother and I'm supposed to go to dinner on Sunday.

RICK

So we'll call her from the plane. Anything else?

PATTY

I'm not exactly dressed for it.

RICK  
We'll buy whatever you need.

As they reach the counter, Rick looks expectantly at Patty.

PATTY  
I give up.

RICK  
Good.  
(to ticket agent)  
Two tickets to Vegas, please.  
First class.

INT. AIRPORT. CUSTOMS - DAY

Patty and Rick run toward the departure gate, LAUGHING like a couple of school kids.

On the way, Rick double-takes on a man who looks familiar, triggering a blinding headache.

EXT. CLIFF - DAY - FLASHBACK

A red sports car speeds off a cliff into thin air.

BACK TO SCENE

Rick recovers before Patty notices that anything's wrong.

EXT. AIRPORT - DAY

A plane climbs into the morning sky.

INT. AIRPLANE - DAY

Patty pulls the skyphone from the back of the seat in front of her and punches her mother's phone number into it.

PATTY  
I've never called anyone from a  
plane before.  
(into phone)  
Hi, Mom, You're not going to  
believe this but, about Sunday,  
something's come up...about 30,000  
feet up.

LATER

Patty and Rick CLINK their champagne glasses together.

PATTY (cont'd)  
I've read about people who live  
like this. I always assumed they  
were lying.

RICK  
It's time you knew the truth.

PATTY  
I think I could get used to this.

The plane hits an air pocket, spilling her drink.

PATTY (cont'd)  
Maybe not that part.

EXT. LAS VEGAS. AIRPORT - DAY

The plane touches down on the tarmac of the Las Vegas airport.

EXT. THE MAIN DRAG OF LAS VEGAS - DAY

Rick confidently manoeuvres a rented convertible along Las Vegas' main drag as Patty marvels at the hotel marquees.

PATTY  
So do you do this a lot? Go to Vegas on a whim.

RICK  
I try to live everyday like it's my last. I figure one day it will be.

INT. CASINO - DAY

Patty and Rick enter a casino abuzz with the SOUNDS of gamblers at play.

PATTY  
Pinch me. No, don't, I might wake up.

RICK  
Okay, Vegas rule #1: Have fun at all costs. So where should we start?

PATTY  
You're asking me? I've never exactly been what you'd call lucky.

RICK  
If you think you're not lucky, you won't be. What about the slots?

PATTY  
I guess one machine couldn't hurt.

RICK  
Slots it is. Here, this should  
get you started.

Rick hands her five twenty dollar bills.

PATTY  
Who are you? I mean, you know  
everything about me and I don't  
even know your last name.

Rick hands her a business card with his name and address.

RICK  
Rick Barton, at your service.

PATTY  
What do you do, Rick Barton, when  
you're not buying women coffee and  
whisking them off to Vegas?

RICK  
I do some writing so I guess that  
makes me a writer.

PATTY  
Have you written anything I might  
have read?

RICK  
I wrote that card. Will you be  
alright if I check out the crap  
tables?

AT A SLOT MACHINE

Patty stands tentatively in front of a slot machine.

PATTY  
Have fun, huh?

Patty slides one of the bills into the machine, closes her  
eyes, crosses her fingers, and pulls the handle.

A pile of quarters immediately SPLASH into the tray.

PATTY (cont'd)  
Ooh, this is fun!

CRAP TABLE

Rick holds out his dice for Patty to blow on for luck, then  
shoots.

DEALER  
The gentleman wins again.

As Patty exudes delight, Rick thinks he sees the man from the airport again, triggering another blinding headache.

EXT. CLIFF - DAY - FLASHBACK

The sports car seen previously speeds off a cliff and bounces off the rocks below.

BACK TO SCENE

Once again, Rick recovers quickly, abruptly collects his chips, then leads Patty toward the cashier's booth.

RICK

It's time we bought you some clothes.

PATTY

Are you sure you should leave when you're winning like that?

RICK

Vegas rule #2: Quit while you're ahead.

CASHIER'S BOOTH

The cashier hands Rick a wad of cash which he, in turn, hands to Patty.

PATTY

I'd hardly call it quitting. More like laughing all the way to the bank.

INT. CLOTHING STORE - DAY - MONTAGE

Patty models various dresses for Rick until they find one they both agree on.

INT. STORE. PERFUME COUNTER - DAY

Patty sprays perfume on her wrist, then holds it up to Rick.

PATTY

What about this one?

RICK

It's nice, but it's not this one.

Rick sprays her with a different perfume.

When she smells it and smiles, he turns to the sales clerk.

RICK (cont'd)

We'll take this one.

PATTY  
Something tells me you've done  
this before.

INT. HOTEL SUITE - EVENING

Seated at a dressing table in her new dress, Patty applies her new perfume to strategic locations on her body.

As an afterthought, she dabs it self-consciously between her breasts as her eyes fall on Rick's business card propped against the mirror.

INT. RESTAURANT - EVENING

Several couples are dancing to a live BAND as Patty and Rick toast themselves with champagne at their table.

PATTY  
Well, Shakespeare, I'm willing to  
concede there may be something to  
this spontaneous stuff after all.

RICK  
Shakespeare?

PATTY  
That's what I've decided to call  
you. Do you mind?

RICK  
Not if you dance with me. I want  
everyone to see how sensational  
you look in that dress.

Rick leads Patty to the dance floor.

PATTY  
I'm not much of a dancer. Unless  
you count circle dances, but we'd  
look pretty silly doing them here.

RICK  
You weren't much of a gambler  
either and look how that turned  
out. Just follow my lead.

PATTY  
I suppose I have your word on this?

Rick takes Patty into his arms and, as they dance, she's surprised at how good they are together.

PATTY (cont'd)  
Is there anything you can't do?

RICK  
I can't take my eyes off you.

INT. HOTEL SUITE - EVENING

Patty and Rick fall into her hotel room, kissing.  
After a moment, she breaks free from his embrace.

PATTY  
I'm sorry, this is all happening  
a little fast. I don't usually  
act this way.

RICK  
I'm sure you don't.

PATTY  
What's that supposed to mean?

RICK  
Maybe I should go and let you get  
some rest. You're probably tired.

PATTY  
I should be, but I'm not. You  
don't think I could act like this?

RICK  
I do, yes.

PATTY  
But you believe me when I say I  
don't?

RICK  
Yes.

PATTY  
Well, you did say you'd be a  
gentleman.

Patty kisses him chastely on the cheek.

PATTY (cont'd)  
That's for keeping your word.

One kiss leads to another, however, and they start rolling  
around on the bed.

After a moment, Patty breaks free again.

PATTY (cont'd)  
Why can't I do this? I should be  
able to. People do it all the  
time.



RICK  
 Maybe you'd like to get married  
 first?

Patty assumes he's joking and plays along.

PATTY  
 Only if we can buy a big house.  
 With a white picket fence and a  
 yard for the kids and the dog  
 they'll no doubt want.

RICK  
 I wouldn't have it any other way.

PATTY  
 Okay, then, let's do it. Let's  
 get married.

RICK  
 When?

PATTY  
 Tonight. We're already dressed  
 for it and isn't that what long  
 weekends are for? For people like  
 us to do things like get married?

INT. COURT HOUSE. REGISTRATION OFFICE - EVENING

Patty and Rick stand in line as a clerk stamps the marriage  
 license for a couple in front of them.

CLERK  
 Next!

Nervously waiting for the other to speak up, Rick and Patty  
 approach the clerk when neither does.

INT. LAS VEGAS CHAPEL - EVENING

Patty and Rick stand in front of a JUSTICE OF THE PEACE and  
 a witness while tinny ORGAN MUSIC blares from a tape player.

PATTY  
 What are we doing here?

RICK  
 You mean besides getting married?

PATTY  
 But are we getting married because  
 we want to get married or to prove  
 how spontaneous we are? Or because  
 we had too much champagne at  
 dinner?

RICK  
You tell me.

PATTY  
You're the expert.

RICK  
Not about this. All I know is  
it's your face I want to wake up  
to for the rest of my life.

Patty looks at the cassette tape as it's about to run out.

PATTY  
But what if we wake up tomorrow  
and decide this is all a mistake?

RICK  
Then we'll get a divorce.

PATTY  
You'd do that for me?

The tape comes to an end finally and the MUSIC stops.

JUSTICE OF THE PEACE  
We are gathered here in the sight  
of God to join together two people  
in holy matrimony.

RICK  
Well?

JUSTICE OF THE PEACE  
Do you Patricia Ann Morrison take  
Richard Matthew Barton to be your  
lawfully-wedded husband, to have  
and to hold, for richer and  
poorer, in sickness and in health?

PATTY  
Do you have a quarter?

Rick hands her a quarter which she then flips.

PATTY (cont'd)  
Heads we get married, tails we go  
for eggs sunny side up --

RICK  
Yolks slightly runny, but not  
broken.

EXT. LAS VEGAS CHAPEL - EVENING

Patty and Rick exit with relieved expressions on their faces.

PATTY  
Well, that's that.

RICK  
It certainly is.

PATTY  
Are you disappointed?

RICK  
No. Are you?

PATTY  
How could I be?

She flashes a wedding ring on her finger.

PATTY (cont'd)  
I just became Mrs. Shakespeare.

INT. MALL. PHOTO BOOTH - EVENING

Rick and Patty mug for the camera as it snaps their picture.

INT. HOTEL. LOBBY - EVENING

Patty and Rick enter the lobby in a romantic haze.

PATTY  
I guess we just need one room now.

RICK  
Yes, but not just any room.

REGISTRATION DESK

A DESK CLERK hands Rick a key as Patty looks on.

DESK CLERK  
Here you are, Mr. Barton, the key to the honeymoon suite. And Mrs. Barton, just let me know when you're ready and I'll send a porter up to move your bags.

PATTY  
Would you say that again, please?

DESK CLERK  
Just let me know when you're ready and I'll send a porter up to move your --

PATTY  
No --

DESK CLERK  
Mrs. Barton?

PATTY  
Thank you.

BANK OF ELEVATORS

As they wait for an elevator, Rick thinks he sees the man from the airport/casino again, triggering another headache.

EXT. CLIFF - DAY - FLASHBACK

As the flashback continues, the sports car speeds off a cliff and bounces off the rocks below, then explodes and bursts into a fire ball.

BACK TO SCENE

Rick hands Patty the new room key and the key to his room.

RICK  
Here, you go on ahead. I just remembered something I have to take care of.

PATTY  
You have to do it now?

RICK  
You want to start this honeymoon off right, don't you?

PATTY  
Yes, but --

RICK  
I promise, I'll be back by the time you have everything packed. You have my word.

Rick quickly kisses Patty, then ushers her into the elevator as it arrives.

As the doors close, Patty blows him a kiss.

INT. HOTEL. BAR - EVENING

Rick enters the bar and surveys the customers' faces, clearly disappointed that none of them are the man he's looking for.

INT. HOTEL. LOBBY - EVENING

Rick picks up a payphone and punches in a number.

RICK  
Hello, Larry? I need you to do  
something right away.

INT. HOTEL. HALLWAY - EVENING

Patty exits the elevator, still in a romantic haze.

INT. HOTEL. LOBBY - EVENING

Thinking he sees the man exit the hotel, Rick hangs up the phone and exits too.

EXT. HOTEL ROOM - CONTINUOUS

Rick hands his keys to the parking valet as the mystery man gets into a car and drives away.

INT. HOTEL ROOM - EVENING

Patty happily dances around her hotel room as she finishes packing.

She's about to exit when she sees Rick's business card propped against the mirror still and drops it into her purse.

EXT. STREET(S) - EVENING

Rick weaves in and out of traffic as he follows the man.

INT. RICK'S HOTEL ROOM - EVENING

Patty packs up Rick's clothes and personal effects, examining them as she does for clues to the man she's just married.

EXT. STREET(S) - EVENING

Rick continues pursuing the man.

INT. HOTEL. HONEYMOON SUITE - EVENING

Patty follows a porter into the luxurious honeymoon suite.

He sets her bags down as she reacts to the sight of champagne on ice, a huge fruit basket, the over-sized furniture, etc.

PATTY  
I'm beginning to understand why  
people get married.

PORTER  
If you can't be happy in this  
room, you can't be happy.

Patty tips the porter.

PATTY

Thank you.

PORTER

Thank you. And if there's anything else you need --

PATTY

Just my husband.

PORTER

Yes, well....

The porter exits and Patty returns to gawking at the room.

EXT. STREET - EVENING

Rick follows the mystery man's car along a deserted road, switching to the passing lane and accelerating in an effort to move parallel to the other car.

INT. HOTEL. HONEYMOON SUITE. BATHROOM - EVENING

HUMMING happily to herself as she runs a bubble bath, Patty thinks she HEARS a noise and turns the tap off to listen.

PATTY

Rick?

When there's no reply, she starts running the water again.

LATER

Patty exits the bathroom with her hair wrapped in a towel.

PATTY (cont'd)

Rick?

She looks disappointed to see he's not back yet.

EXT. STREET - EVENING

Driving parallel to the mystery man's car, Rick is just about to get a look at his face when a truck appears over a crest in the road.

Unable to stop, the driver leans on his HORN as he barrels toward Rick's car.

Rick swerves at the very last moment, sending his car sailing into the air.

INT. HOTEL. HONEYMOON SUITE - NIGHT

Patty flicks on the over-sized television to a scene from a movie featuring a fiery car crash.

She quickly flicks it off again and goes to the phone and dials the front desk.

PATTY

Hello, this is...the honeymoon suite, that's right....It's great, thank you. I was wondering if Mr. Barton, the man I checked in with...my husband, right. I was wondering if you've seen him?... No? Okay, well, I'm sure he'll be back soon. Thanks.

LATER

Wearing a new negligee, Patty looks from the champagne on ice to the clock, then back to the champagne.

Finally, she opens it and pours herself a glass.

LATER

A little tipsy, Patty gulps down the last of the champagne.

PATTY (cont'd)

Here's to you, Shakespeare, wherever you are. I'm sure we'll look back on this someday and laugh.

INT. HOTEL. HONEYMOON SUITE - NIGHT

Patty wakes up, disappointed that Rick still hasn't returned.

INT. HOTEL. HONEYMOON SUITE - MORNING

Wearing the nightgown she arrived in originally, Patty lays the dress Rick bought her out on the bed.

PATTY

So much for your word! You could have just said you'd changed your mind, you know. I would've understood. I know what it's like to get caught up in the moment. Or maybe the prospect of having sex with me was just too much to take. Men have been known to survive the experience.

Patty puts on the coat she arrived in, surveys the room one last time, then goes to the door and exits.

After a moment, she enters again and grabs the dress.

PATTY (cont'd)

I deserve this.

INT. HOTEL. HALLWAY - DAY

Patty drops the room key perfunctorily down the mail chute.

INT. CASINO - DAY

Patty enters the casino and surveys it one last time too.

As she turns to leave, she reaches into her pocket, finds the quarter Rick gave her in the wedding chapel, puts it into a slot machine, pulls the handle, and loses.

The look on her face suggests she's not at all surprised by her turn in luck.

EXT. CASINO - DAY

Patty exits and goes to a waiting cab as a parking valet holds the door for her.

PARKING VALET

Have a nice day now.

PATTY

When you say that, do you ever think about what you're saying? Do you even really mean it? What if I don't want to have a good day? Did you ever think of that?... Forget it, just like I'm going to forget this weekend ever happened.

Patty gets in the cab and it drives away.

INT. AIRPLANE - DAY

Patty is looking out the window as a FLIGHT ATTENDANT approaches with a tray of champagne.

FLIGHT ATTENDANT

Champagne?

PATTY

Excuse me?

FLIGHT ATTENDANT

Would you like some champagne?

PATTY

No thanks. I don't drink champagne....

Patty resumes looking out the window as the attendant leaves.

PATTY (cont'd)

...anymore.



INT. PATTY'S APARTMENT. LIVING ROOM - DAY

Patty enters her apartment to the SOUND of her phone RINGING.

PATTY

Hi, Mom.

PATTY'S MOTHER (O.S.)

How was your weekend, sweetheart?

PATTY

Nothing special. Sorry about dinner.

Patty notices she's wearing her wedding ring still.

INT. PATTY'S APARTMENT. BEDROOM - DAY

Patty removes the ring, looks around the room for a place to put it, then tucks it into a drawer finally.

INT. PATTY'S APARTMENT. BEDROOM - NIGHT

Patty wakes from a nightmare, in a cold sweat.

INT. DAY CARE CENTER - DAY

Patty reads a picture book to the kids.

PATTY

When Katie sneezes, she doesn't just sneeze once. She doesn't just sneeze twice. She doesn't just sneeze three times. When Katie sneezes, she sneezes TWENTY-SEVEN TIMES!

Mark and Karen watch Patty from across the room.

KAREN

Has she ever mentioned anyone?

Mark shakes his head 'no.'

KAREN (cont'd)

She needs someone special. You wouldn't happen to know anyone special, would you?

MARK

I take it you mean besides me.

KAREN

I didn't think you liked women.

MARK

I'm not immune to the attractions of a woman. In theory, it gives me a fifty per cent better chance of getting a date.

KAREN

And in practice?

MARK

I find myself sympathizing a lot with guests on talk shows.

Patty continues reading to the kids.

PATTY

"Aren't you afraid you'll wear out your nose?" Katie's grandmother asks. But Katie doesn't answer. All she says is...

KIDS

ACHOO!

INT/EXT. DAY CARE CENTER. KITCHEN/PLAYGROUND - DAY

Visible through the window, Mark is playing with the kids in the playground while Patty and Karen prepare their snack.

KAREN

How was your weekend?

PATTY

Okay. Yours?

KAREN

I was almost happy to come to work today.

PATTY

Too much of a good thing, huh!

Karen indicates Mark through the window.

KAREN

Did you know he likes women too?

PATTY

He'll make someone very happy someday.

KAREN

So you do admit it's possible for one person to make another person happy?

PATTY

I never said it wasn't.

KAREN

You know what your problem is?

PATTY

I don't have a problem.

KAREN

Yes you do. It's those movies you watch, the black & white ones. You're so used to looking at dead people you forget that not everyone is. Dead, I mean. I could understand it if you'd had an unhappy childhood or, God forbid, my history with men, but you haven't. Personally, I don't trust movies that aren't in color.

INT. VIDEO STORE - EVENING

Patty scrutinizes the rack of screwball comedies, then moves to the drama section and picks up Fight Club.

She takes it to the CLERK who looks at her with surprise.

INT. PATTY'S APARTMENT. LIVING ROOM - EVENING

Patty watches a few moments of the video with disgust.

INT. VIDEO STORE - EVENING

Patty hands the video back to the same clerk at the counter.

CLERK

You've only been gone half an hour.

PATTY

I guess I wasn't in the mood.

CLERK

Pick another one. On the house.  
(off her look)

A woman doesn't go from Bringing Up Baby to Fight Club with no reason and I don't want you leaving here thinking all men are bastards.

INT. PATTY'S APARTMENT. LIVING ROOM - EVENING

Patty enters and sets a video down on the coffee table, then starts to remove her coat as the doorbell RINGS.

She opens the door, surprised to see Karen in the hallway.

PATTY

Karen! What are you doing here?

KAREN

Taking you out for an evening of shallow fun and I won't take no for an answer. You have a lot to offer someone, Patty, but who's going to know it if you don't put yourself out there.

PATTY

Had a fight with your boyfriend, huh?

KAREN

This isn't about me. Now go change.

INT. NIGHTCLUB - EVENING

Karen kisses a man she's dancing with on the dance floor, then joins Patty at the bar when the song ends.

KAREN

Are we having fun yet?

PATTY

Don't I look like I'm having fun?

KAREN

You're too picky. And picky people end up alone and lonely.

PATTY

I'm not lonely.

KAREN

Oh right, you have your videos.

PATTY

I could have one of these guys if I wanted. Now can we please go?

KAREN

Not until you have another drink. And kiss a guy. On the mouth.

PATTY

(to bartender)

Another round, please.

(to Karen)

Okay, one down, one to go.

Patty and Karen turn around in their seats and survey the men in the nightclub.

Karen points to one.

KAREN

What about him? He's cute, reasonably well-dressed. God knows I wouldn't kick him out of bed for eating crackers.

PATTY

Who eats crackers in bed?

KAREN

It's just an expression.

PATTY

Well, it's a dumb one.

Karen points to another man.

KAREN

I bet you and he have a lot in common.

PATTY

And you can tell that how? Just by looking? Appearances can be deceiving, you know. Just choose one.

KAREN

Really?

PATTY

If it'll get me out of here.

Karen points to a third man.

KAREN

Okay, I choose him. God knows I wouldn't --

PATTY

Kick him out of bed for eating crackers. I got it.

Patty gulps down her drink and approaches the man.

PATTY (cont'd)

Excuse me for what I'm about to do.

Patty kisses the man on the mouth, then returns to the bar and hands the bartender some money.

PATTY (cont'd)  
 Would you please send a drink to  
 the man whose mouth's hanging open?  
 (to Karen)  
 I'm outta here.

EXT. STREET - EVENING

Shocked, Karen follows Patty out of the nightclub.

KAREN  
 You were all over him like a cheap  
 suit.

PATTY  
 Isn't that what you wanted?

KAREN  
 Yes, but I didn't think you'd  
 actually do it. I'm beginning to  
 think I don't know you.

PATTY  
 You don't.

INT. RESTAURANT - EVENING

Patty and Karen share a piece of pie.

KAREN  
 Has it occurred to you that what  
 you're looking for doesn't exist?

PATTY  
 I thought it did...for a moment.  
 Almost a weekend actually.  
 (off her look)  
 I went to Vegas with this guy for  
 the weekend. We gambled, got  
 married...then he just disappeared.

KAREN  
 Okay, don't tell me.

PATTY  
 Does it make sense to miss someone  
 you only knew for a few hours?

KAREN  
 You're serious! Still waters  
 really do run deep. And you  
 married him?  
 (off her look)  
 So what are you going to do?

PATTY

Get an annulment, I guess.

KAREN

Whenever I break up with a guy I spend twenty-four hours mourning for what could have been, then I go on with my life. Fortunately, I look good in black.

PATTY

Twenty-four hours, huh?

INT. PATTY'S APARTMENT. LIVING ROOM - DAY

Dressed all in black, Patty sips a glass of champagne and stares at the things that link her to Rick: The dress and perfume he bought her; his business card; their instant photos; and finally, the wedding ring.

PATTY

We'll never have Paris, not that I really understand how you can have a city. We'll never have a favorite song, or know what the other's thinking just because we know each other so well. We'll never....

Patty suddenly remembers the keys Rick gave her and retrieves them from her purse.

Slowly, she makes the connection between them and the address on Rick's business card.

EXT. RICK'S HOUSE - DAY

Holding Rick's keys in one hand and his business card in the other hand, Patty stares at a large house in Rosedale, an upscale neighborhood.

She goes to the front door and KNOCKS.

When there's no answer, she unlocks the door and enters.

INT. RICK'S HOUSE. VARIOUS ROOMS - DAY - MONTAGE

Patty wanders through Rick's sparsely, yet tastefully-furnished house:

-- she stares at the contents of the fridge in the kitchen;

-- she sniff his cologne in the bathroom;

-- she looks at his clothes in the bedroom closet.

BACK TO SCENE

Patty appears startled when she HEARS the front door open.

At the SOUND of FOOTSTEPS downstairs, she panics.

PATTY

I wonder if it's breaking and  
entering when you have a key.

INT. RICK'S HOUSE. LANDING/FOYER - DAY

Patty peers over the railing as a man in a suit disappears  
into the kitchen.

She tiptoes quietly down the stairs and heads for the door  
when he suddenly appears behind her.

LARRY

I'm sorry, if I'd known there was  
anyone in the house I would've  
knocked. I was about to leave you  
a note.

Patty swings around and comes face-to-face with LARRY HART.

PATTY

You were leaving me a note?

LARRY

I had no way of reaching you, but  
I thought at some point you'd show  
up here. You are Patty, aren't  
you?

(off her look)

I'm Larry Hart, Rick's lawyer. He  
called me from Vegas after the  
wedding so I could get started on  
the paperwork.

PATTY

Paperwork?

LARRY

There's always paperwork when two  
people decide to share their lives.

PATTY

We never really got around to the  
sharing part.

LARRY

You look pale. Why don't you sit  
down and I'll get you some water?



INT. RICK'S HOUSE. LIVING ROOM - DAY

Patty is seated on the sofa as Larry hands her some water.

PATTY

Thank you.

LARRY

If it's any consolation, Rick was very excited at the prospect of spending his life with you.

PATTY

He has a funny way of showing it. Wait! You said was.

LARRY

I'm sorry, I assumed you knew. There was an accident. Rick's --

MOMENTS LATER

Larry hands Patty a glass of Scotch.

PATTY

Dead! I thought he got cold feet.

LARRY

Obviously you'll need some time to decide what to do.

PATTY

What's there to decide? I'll just go back to my old life --

LARRY

About the house. It's yours now.

MOMENTS LATER

Larry hands Patty another glass of Scotch.

LARRY (cont'd)

He wanted to surprise you.

PATTY

He did. What d'ya know? You spend a weekend with a guy, you get a house.

LARRY

There's also some cars, stocks and bonds --

PATTY

Rick said he was a writer. He must have been very successful.

LARRY

He liked to think of himself as a writer, but he never actually published anything. What he was was a very shrewd investor.

PATTY

Too bad he wasn't a better driver.

LATER

Patty follows Larry to the door as they get ready to leave.

PATTY (cont'd)

What about family?

LARRY

As far as I know, he didn't have any.

PATTY

Friends? A man like Rick must have had a lot of friends.

LARRY

He never really stayed in one place long enough.

PATTY

That explains why the house doesn't look lived in.

LARRY

I wish there was more I could tell you. You're sure you want to sell?

PATTY

Yes. This just isn't me.

LARRY

Well, I'm sure we'll be able to get you a good price. Just give me a couple of days to make the arrangements....Oh, speaking of arrangements....

Larry takes a small urn from his briefcase and hands it to Patty.

PATTY

What's this?

LARRY  
Rick's ashes. I thought you might  
like to dispose of them.

Patty almost drops the urn.

PATTY  
His what?

INT. PATTY'S APARTMENT. LIVING ROOM - EVENING

Patty moves the urn to various spots around the room.

INT. PATTY'S APARTMENT. BEDROOM - EVENING

Patty lies in bed and stares at the urn on the bedside table.

LATER

Patty removes several boxes from the closet, puts the urn at  
the back, then replaces the boxes.

LATER

Patty tosses and turns in bed, unable to sleep.

INT. GROCERY STORE - DAY

A cashier rings up Patty's order when Patty sees a man who  
looks like Rick disappear down one of the aisles.

PATTY  
Excuse me, I'll be right back.

CASHIER  
This is the express line. You  
can't just leave.

PATTY  
I'll just be a second. I forgot  
baby food.

Patty AD-LIBS apologies to those in line behind her, then  
goes in search of the man.

She sees him finally from behind.

PATTY (cont'd)  
Rick?

JOHN MACINTYRE, a genial-looking man, turns to face Patty.

PATTY (cont'd)  
I'm sorry, I thought you were  
someone else.

Patty quickly grabs a can of cat food and returns to the check-out where she AD-LIBS more apologies to those in line as she sets it on the conveyor belt.

CASHIER

I thought you said you had a baby?

PATTY

I do, a baby cat. I mean a kitten.

Patty pays for her groceries, acutely aware people are staring at her.

She starts to leave, then turns back to face them.

PATTY (cont'd)

I'm sorry, I lied about having a baby. I don't have a cat either. It's just that I thought I saw someone, someone I knew, someone I thought I loved once. Someone I married who then died and even though I didn't know him very long, a part of me died too so when I saw him....I'm sorry for making everyone wait.

Patty exits, leaving the cashier, John, and several of the customers with tears in their eyes.

EXT. GROCERY STORE. PARKING LOT - DAY

John MacIntyre follows Patty out of the store.

JOHN

Excuse me, but I heard what you said in there. I know what it's like to lose someone. I lost my wife to cancer just over a year ago and there isn't a day that goes by that I don't wish it could have been me instead.

PATTY

I'm sorry.

JOHN

Would you maybe consider going out sometime? I haven't been out since....It doesn't have to be a date date, just coffee maybe. Or dinner. Everyone has to eat, right?

PATTY

It sounds like a date.

JOHN  
It does, doesn't it? I'm sorry.

John enters the store, then reappears a moment later.

JOHN (cont'd)  
What about theatre? Do you like  
theatre?

INT. THEATRE - EVENING

Patty and John are at a community theatre production of A Midsummer's Night Dream.

It's Act 2, Scene 2 and HERMIA and LYSANDER are about to go to sleep in the woods, much to the delight of everyone in the audience except for Patty who is CRYING softly and John who shifts uncomfortably in his seat.

HERMIA  
Lysander riddles very prettily.  
Now much beshrew my manners and  
my pride, if Hermia meant to say  
Lysander lied. But, gentle  
friend, for love and courtesy,  
Lie further off, in human modesty:  
Such separation as may well be  
said Becomes a virtuous bachelor  
and a maid, so far be distant;  
and, good night, sweet friend.  
Thy love ne'er alter till thy  
sweet life end!

LYSANDER  
Amen, amen to that fair prayer say  
I; And then end life when I end  
loyalty! Here is my bed: sleep  
give thee all his rest.

HERMIA  
With half that wish the wisher's  
eyes be press'd.

PUCK enters as they go to sleep.

PUCK  
Through the forest have I gone,  
But Athenian found I none on whose  
eyes I might approve this flower's  
force in stirring love. Night and  
silence! Who is here?  
(more)

PUCK (cont'd)  
 Weeds of Athens he doth wear:  
 This is he my master said despised  
 the Athenian maid; and here the  
 maiden, sleeping sound on the dank  
 and dirty ground. Pretty soul!  
 She durst not lie near this lack-  
 love, this kill-courtesy.

Puck squeezes a flower on Lysander's eyelids.

PUCK (cont'd)  
 Churl, upon thy eyes I throw all  
 the power this charm doth owe.  
 When thou wak'st, let love forbid  
 sleep his seat on the eyelid: So  
 awake when I am gone, for I must  
 now to Oberon.

PATTY  
 (whispering; to John)  
 I'm sorry, I have to go.

As Puck exits the stage, Patty stands and starts to exit too,  
 followed closely by John.

As they come onstage, HELENA and DEMETRIUS react to the  
 interruption, almost delivering their lines to Patty as she  
 heads for the door.

HELENA  
 Stay, though thou kill me, sweet  
 Demetrius!

DEMETRIUS  
 I charge thee hence, and do not  
 haunt me thus.

HELENA  
 O wilt thou darkling leave me? Do  
 not so.

DEMETRIUS  
 Stay, on thy peril: I alone will  
 go.

EXT. THEATRE - EVENING

GASPING for breath, Patty exits the theatre, followed by John.

JOHN  
 I don't know what to say. A  
 friend of mine saw it and said it  
 was pretty good.

EXT. PATTY'S APARTMENT BUILDING - EVENING

John pulls his car to a stop in front of Patty's building.

INT/EXT. JOHN'S CAR/STREET - EVENING

Patty and John sit and stare straight ahead for a moment.

PATTY/JOHN

I'm sorry --

JOHN

You go first.

PATTY

No, please. You go.

JOHN

I really wanted tonight to work.  
I thought, how can you go wrong  
with Shakespeare?

PATTY

You had no way of knowing.

JOHN

If you don't mind my saying, I  
don't think you're ready yet.

PATTY

I'm not.

JOHN

I know. And I know it doesn't  
have anything to do with me.

PATTY

It doesn't.

JOHN

I know. I've been through it,  
remember? The sleepless nights,  
the nightmares when you finally do  
manage to sleep.

PATTY

The screaming in your sleep.

JOHN

Really?

PATTY

I did have a nice time though.

JOHN

No, you didn't.

PATTY

No. I didn't. Good-night.

Patty gets out of the car and watches John drive away.

INT. PATTY'S APARTMENT. BATHROOM - EVENING

Patty prepares to flush Rick's ashes down the toilet.

Unable to do it, she sits on the floor in exasperation.

EXT. RICK'S HOUSE - DAY

A real estate agent plants a 'FOR SALE' sign on the lawn.

INT. RICK'S HOUSE - DAY - MONTAGE

Patty packs Rick's belongings into boxes as she flashes on images of their brief relationship:

-- their meeting in the video store;

-- drinking coffee in the coffee shop, then Rick running after her with Billy Wilder's autograph;

-- watching the sun rise over the water;

-- Patty blowing on Rick's dice as he plays craps;

-- Patty and Rick dancing, then kissing in her hotel room;

-- Patty and Rick getting married.

BACK TO SCENE

Patty hits 'PLAY' on the CD player, reacts to the SOUND of OPERA blaring out of it, then quickly turns it off.

LATER

Patty softly CRIES while packing up Rick's clothes.

She sits down on the floor and just cries for a moment, then notices a box at the back of the closet.

She opens it, takes out the manuscript for a novel, and starts to read.

LATER

Patty continues to read, clearly engrossed.

INT. PATTY'S APARTMENT. BATHROOM - EVENING

Patty finishes reading the manuscript in a bubble bath.



INT. DAY CARE CENTER - DAY

Patty approaches Karen with the manuscript as Mark does an arts'n'crafts project with the kids.

PATTY

Would you read this and tell me  
what you think?

Karen takes the manuscript and reacts to its weight.

KAREN

All of it?

EXT. DAY CARE CENTER - DAY

Patty sneaks glances at Karen reading the manuscript as she and Mark play with the kids.

INT. RESTAURANT - DAY

Patty and Karen eat dinner with the manuscript on the table.

KAREN

And here I thought all you did was  
watch movies. How long did it  
take you to write this?

PATTY

Just tell me if you think it's any  
good.

KAREN

I'm no expert, but I loved it.  
It's kind of an unusual book for  
a woman to write though.

PATTY

I didn't write it. I found it  
while I was packing up the house.

KAREN

House? What house?

PATTY

My house. It seems Rick -- the  
man I married in Vegas -- was  
killed in a car accident and left  
me everything he owned. Cars,  
stocks, a house in Rosedale....

KAREN

Rosedale? I think in my next life  
I want to be you.

PATTY

No, you don't. You like sex too much. I thought I might try to get it published, you know as a kind of tribute. What do you think?

EXT. STREET - EVENING

Patty and Karen exit the restaurant.

KAREN

So what's a house in Rosedale look like?

INT. RICK'S HOUSE. VARIOUS ROOMS - EVENING

Patty and Karen play tag in the now-empty house.

KAREN

Are you sure you want to sell it? God knows you'd never be able to play tag in your apartment.

PATTY

I'm sure. This isn't me and, besides, I like my apartment.

KAREN

It's your life.

PATTY

Thank you.

KAREN

So what kind of man marries a woman on their first date? The men I date get scared if I so much as ask them their middle name.

PATTY

I don't know. I didn't know him long enough to find out.

INT. PATTY'S APARTMENT. KITCHEN - EVENING

The trio prepare publisher submissions in assembly-line fashion: Patty puts them in envelopes; Mark puts address labels on them; and Karen licks the envelopes closed.

After licking a few, Karen reacts to getting a paper cut.

KAREN

Ouch! My kissing days may be over.

She rubs her lips as Mark SIGHS heavily.

MARK

That was the world heaving a collective sigh of relief.

PATTY

I want to thank you guys. I could never have done this without you.

MARK

You think it'll work?

Patty shrugs.

EXT. STREET. MAILBOX - EVENING

Patty, Karen and Mark stand around a mailbox with their hands clasped and their heads bowed in prayer.

PATTY

Amen.

They put the envelopes into the box in assembly-line fashion.

INT. PATTY'S APARTMENT. KITCHEN - EVENING

A half-eaten pizza sits on the kitchen table as Karen and Mark watch Patty stick rejection letters to the wall.

KAREN

How can they say it doesn't meet their needs? What about our needs? How do we know they even read it?

MARK

They read it. They just think the market's already saturated for books like this.

KAREN

I bet they'd publish it if they thought it was written by a woman.

(to Patty)

I mean, when I thought you'd written it....

Patty and Mark get the same look at the same time.

MARK

It just might work.

KAREN

What?

LATER

Patty, Mark, and Karen prepare more publisher submissions.

EXT. PARK - DAY

Patty and Karen stretch as they prepare to go jogging.

KAREN

Is this really necessary?

PATTY

We're trying to keep Mother Nature at bay, remember?

KAREN

With all the money you're going to make from the book, you could just have Mother Nature rubbed out.

PATTY

Even if someone agrees to publish it, that doesn't mean anyone's going to buy it.

KAREN

So we could be doing all this for nothing?

PATTY

No. We'll be able to say we tried. Now, first one to the tower gets to pick tonight's video.

Patty jogs off toward a water tower in the distance.

KAREN

She has that look. It's gonna be Cary Grant again, I just know it.

INT. PATTY'S APARTMENT. LIVING ROOM - EVENING

Patty and Karen watch the end of Philadelphia Story on video.

Patty SNIFFLES openly while Karen tries to hide the fact she's moved.

PATTY

I don't know why you can't admit this stuff gets to you.

KAREN

You must have dust mites.

Karen picks up a CD case from the end table.

KAREN (cont'd)

What's this?

PATTY  
The Marriage of Figaro.

KAREN  
 Figawho?

PATTY  
 Ro. It's an opera by --

KAREN  
 Mozart. I can see that. When did you start listening to opera? Oh, wait! I bet it has something to do with Rick, like everything else in your life. Do you even like opera?

PATTY  
 I'm trying. I'm up to forty-three minutes.  
 (off her look)  
 That's how long I can listen before I have to turn it off.

KAREN  
 He must have been incredible in bed.

PATTY  
 I wouldn't know.

KAREN  
 You're kidding! You two never....?

PATTY  
 Haven't you ever had someone touch a part of you you didn't even know existed?

KAREN  
 Only once.

Patty indicates the CD.

PATTY  
 Want to listen to it?

KAREN  
 Okay, but I'll need more wine.

LATER

Karen makes faces while sipping wine and listening to The Marriage of Figaro.

Finally, she raises her glass in a toast.

KAREN (cont'd)  
To hopeless romantics everywhere:  
May you all find the help you need.

INT. PATTY'S APARTMENT. KITCHEN - DAY

One-by-one, Patty pins letters to a bulletin board, glancing perfunctorily at them as she does.

PATTY  
Rejection. Rejection. Reject....

Patty double-takes on the last letter.

INT. DAY CARE CENTER - DAY

Mark reads the letter aloud over Karen's shoulder.

MARK  
(reading)  
We think this is an unusual book  
for a woman to write and we would  
like to offer you a contract --

KAREN  
They like us. They really like us.

To Mark's surprise, Karen hugs, then kisses him.

INT. PATTY'S APARTMENT. LIVING ROOM - EVENING

CRYING softly, Patty watches a hilarious scene from a screwball comedy play itself out on TV.

PATTY  
Damn you, Rick, damn you for dying.

EXT. PARK - DAY - MONTAGE

Patty jogs through the park through three seasons: Fall; Winter; and Spring.

EXT. STREET - DAY

It's summer now and Patty is jogging along a city street when she stops dead in her tracks at the sight of a display of Crash and Burn by Mrs. Shakespeare in a book store window.

INT. BOOKSTORE - CONTINUING

Patty enters the store and watches various customers buying the book, including KATHRYN COLANGELO, 40's, well-dressed.

INT. CHINESE RESTAURANT - EVENING

Mark pours Chinese tea for Patty, Karen, and himself and they CLINK their cups in celebration.

MARK

To the new Stephen King.

PATTY

No way. I just want things to go back to the way they were now.

KAREN

You mean before you met Rick?

PATTY

Before I even knew what a Rick was.

KAREN

It's your life. But if you ask me --

MARK

We didn't.

KAREN

Well, I'm going to tell you anyway. I'm sorry, but once you've had one, a man I mean, I don't know how you can just go back to life without one. Sure, there are alternatives, but you have to remember to buy batteries and even if you get the rechargeable ones you still have to remember to plug them in and you certainly can't send them out for coffee and bagels in the morning.

Karen checks her watch.

KAREN (cont'd)

I've gotta go. Unlike you guys, I have a social life. You know, I don't understand either of you.

(to Patty)

You're happy if it happens.

(to Mark)

You're happy when it happens. You have to get out there and make it happen.

Karen exits finally.

MARK

She may have a point this time.

INT. COLANGELO'S HOUSE. BEDROOM - EVENING

Kathryn reads Crash and Burn in bed while her husband, FRANK, 40's, reads business reports next to her.

She looks at the clock on the bedside table finally, then expectantly at Frank who doesn't even look up from his papers.

FRANK

Five more minutes.

KATHRYN

That's what you said ten minutes ago.

FRANK

Two minutes.

Kathryn exits to the ensuite bathroom as Frank puts down his reports and absently picks up Kathryn's book.

He starts to read, continuing even when she returns and CLEARS her throat to get his attention.

FRANK (cont'd)

Just let me finish this page.

He finishes the page and starts the next one.

KATHRYN

I thought we had an appointment.

FRANK

We do.

KATHRYN

Maybe I should start without you and you can just catch up when you're ready? Or maybe I should have married Eddie Melo? I'm sure he'd make love to his wife on their anniversary.

Kathryn exits to the bathroom, SLAMMING the door this time.

As Frank keeps reading, his demeanor runs the gamut from mere interest to disbelief to shock to anger.

EXT. STREET - EVENING

Mark walks Patty home after dinner.

PATTY

Things are complicated enough just being attracted to one gender.

(more)



PATTY (cont'd)  
I can't imagine being attracted to both.

MARK  
It's not like I planned it this way.

PATTY  
That's what Martha, one of my neighbors, says. And she's been married four times. Not at the same time, of course.

MARK  
It takes courage to hold out for what you want.

PATTY  
I just know what I don't want.

They reach Patty's building finally.

MARK  
You want what most of us want. Magic. Good-night.

Patty watches Mark leave, then enters her building.

MOMENTS LATER

Patty reappears and hails a passing cab.

EXT. HOUSE - EVENING

The cab sits idling in front of Rick's house in Rosedale.

INT. CAB - EVENING - CONTINUING

From the backseat, Patty watches a man and woman slowdancing in the living room of the house, surrounded by unpacked boxes.

CABBIE  
Ex-husband?

PATTY  
No.

CABBIE  
Old boyfriend, huh?

PATTY  
No. I don't know who they are.

A romantic at heart, the cabbie discreetly turns the meter off and settles in to watch the couple dancing.

INT. COLANGELO'S HOUSE. DINING ROOM - MORNING

Frank is reading Crash and Burn still as Kathryn places a plate of food in front of him.

He looks agitated and she looks annoyed.

KATHRYN

I suppose you were up reading all night? I remember a time when other things kept you up at night. Are you having an affair, Frank?

Frank doesn't reply.

KATHRYN (cont'd)

Frank! Are you having an affair?

FRANK

No.

KATHRYN

Would you tell me if you were?

Frank finishes the last page of the book and checks his watch.

FRANK

Shit! I'm late. I've gotta go.

Frank quickly grabs his briefcase and starts for the door.

KATHRYN

There was a time we used to 'do it' in the morning. You didn't mind being late then. Maybe we should go away for a few days, Frank. See if there's anything worth salvaging in this marriage. I even know where I'd like to go.

Frank exits as Kathryn calls after him.

KATHRYN (cont'd)

Did you hear a word I said, Frank?

Shrugging, Kathryn sits down at the table, picks up the book, and starts reading as she eats Frank's breakfast.

EXT. FREEWAY - DAY

Frank's car speeds along the highway.

INT. FRANK'S MOVING CAR - DAY

Frank continues to look agitated as he drives.

FRANK

Why am I worried? It's a book, for Christ's sake. Nobody reads books anymore. Wait a minute! I don't read books and I read it. Shit.

Frank passes a billboard advertising Crash and Burn and becomes even more agitated.

As the traffic slows to a crawl, four black sedans with darkened windows surround Frank's car, boxing it in.

When the traffic comes to a complete stop, three men emerge from one of the cars and get into Frank's car.

SASAN, 20's, a burly bodyguard dressed all in black, sits beside him in the front seat, opening his jacket slightly to reveal a gun.

VINCENT, 20's, also a bodyguard, sits in the back along with their boss, MICKEY JENKINS, 50's, a fair-to-middling size crook who's carrying a copy of Crash and Burn.

MICKEY

Hello, Frank.

FRANK

Mickey! This is a surprise.

MICKEY

Is it Frank? Is it a surprise?

The traffic starts moving around the parked sedans while Frank's car remains trapped in the middle.

MICKEY (cont'd)

I guess it's true what they say, Frank. It's not your enemies you have to worry about, it's your friends. With your enemies, you're always on guard.

FRANK

I don't think I have any enemies, Mickey.

MICKEY

Good, Frank. I hope it stays that way. So how are things?

FRANK

Oh, you know.

MICKEY

No, I don't know, Frank. Tell me.

FRANK  
Things are fine, Mickey.

MICKEY  
Kathryn?

FRANK  
Fine.

MICKEY  
Jimmy?

FRANK  
Fine.

MICKEY  
Tell me, Frank, do you like to read?

FRANK  
A little. Not much. You know, the funnies, TV Guide.

Mickey holds up his copy of Crash and Burn.

MICKEY  
You should read this book, Frank.

Frank takes a quick look at the cover.

FRANK  
Mrs. Shakespeare. I don't think I've heard of her.

MICKEY  
Something tells me you will. Do you believe in coincidence, Frank?

FRANK  
You know what they say, Mickey. It's God's way of remaining anonymous.

MICKEY  
Is that what they say, Frank?

FRANK  
That's what I've heard, Mickey.

MICKEY  
Well, if that's what you've heard. You really should read this book, Frank. It reads just like real life.

(more)

MICKEY (cont'd)  
 Of course, real life has a way of  
 getting pretty messy at times.  
 Well, maybe not so pretty, huh,  
 Frank?

Mickey drops the book onto the front seat, next to Frank.

MICKEY (cont'd)  
 Take care of yourself, Frank.

FRANK  
 You too, Mickey.

MICKEY  
 I always do.

Mickey, Sasan, and Vincent get out of Frank's car and return to their sedan.

As they drive away in their cars, Frank, shaking now, does the same.

He takes the first turnoff he comes to as he dials his home phone number on his cell phone.

FRANK  
 Hello, Kathryn? You're right, we  
 should go away for a few days. It  
 could be like a second honeymoon.  
 Anywhere you'd like....No, don't  
 tell me where, surprise me. In  
 fact, let's not tell anyone.  
 Okay? And let's leave today....By  
 the way, is Jimmy working?...Okay,  
 I'll be home soon.

INT. COLANGELO'S HOUSE. BEDROOM - DAY

As Kathryn hangs up the phone, we PULL BACK TO SEE she's seated on a bed, holding Crash and Burn.

We PULL BACK FURTHER TO SEE the bedroom obviously belongs to a young man.

As we PAN pictures of the young man on the dresser, we see it's Rick.

INT. DANCE STUDIO - DAY

JIMMY COLANGELO, early 20's, is in the middle of a private dance lesson with PHYLLIS, 50's.

As he holds her in his arms, she stumbles over her feet.

PHYLLIS  
I'm sorry. I'll never get this.

JIMMY  
Yes, you will. Just look into my eyes and concentrate.

PHYLLIS  
I'm not sure I can do both.

JIMMY  
Just listen for the music...feel it and....

Jimmy maneuvers Phyllis confidently around the room.

JIMMY (cont'd)  
...before you know it, you're dancing.

PHYLLIS  
Will you marry me?

JIMMY  
I don't think your husband would like it.

PHYLLIS  
So we won't tell him....I suppose all your students behave this way.

JIMMY  
Mostly just the women. But it isn't me, it's the dancing.

Frank enters as a BUZZER SOUNDS, signalling the end of the session.

Phyllis glances at her expensive-looking watch.

JIMMY (cont'd)  
Time's up. For some reason, the hour just flies by with you.

Phyllis looks at Frank with a hint of jealousy.

PHYLLIS  
Is he your next appointment?

JIMMY  
He taught me everything I know.  
(BEAT) He's my father.  
(to Frank)  
Hi, Pop. What are you doing here?

FRANK  
I need your help.

JIMMY  
We're booked solid and Brian's out sick today.

FRANK  
So tell them you're coming down with something too.

JIMMY  
I can't. I'm still on probation.

Frank follows Phyllis and helps her on with her coat.

FRANK  
You look good out there on the dance floor.

PHYLLIS  
Only because I've got a good teacher.  
(to Jimmy)  
See you next week?

Jimmy nods as he goes through a stack of CD'S.

FRANK  
We're very proud of him.  
Especially since the trouble.

PHYLLIS  
Trouble?

FRANK  
Possession mostly.

PHYLLIS  
Drugs?

FRANK  
Stolen property. Jewelry especially.

PHYLLIS  
Kids today. You never know.

FRANK  
Why don't I walk you out? I wanted Jimmy's help with something but he says he's too busy.

As Phyllis starts for the door, Frank looks at Phyllis' watch which he's now holding in his hand.

He surreptitiously drops it into Jimmy's jacket pocket, then starts for the door too.

FRANK (cont'd)  
Too busy to help his own Pop. Can you believe that?

EXT. DANCE STUDIO - DAY

Frank and Phyllis exit the studio together, then go to their respective cars.

Just as she's about to get in hers, Phyllis realizes her watch is missing and storms back into the studio.

LATER

Frank lingers by his car as Jimmy exits the studio angrily.

JIMMY  
I got fired, Pop. I hope you're happy.

FRANK  
I can explain. Okay, maybe explain isn't quite the right word, but I really do need your help.

INT. DAY CARE CENTER - DAY

Patty, dressed as a giant egg, and Mark, dressed as chicken, both try to stand in the same spot at the same time to the delight of the children.

MARK  
You're standing in my spot.

PATTY  
Your spot? You're standing in my spot.

PATTY/MARK  
(singing)  
Which came first, the chicken or the egg, the egg or the chicken?

As the kids YELL AD-LIBBED answers, Patty moves to the side and Karen, dressed as a duck, appears next to Mark.

MARK  
You're standing in my spot.

KAREN  
Your spot? You're standing in my spot.



MARK/KAREN  
(singing)  
Which came first, the egg or the  
duck, the duck or the egg?

INT. BOOKSTORE - DAY

Frank holds up a copy of Crash and Burn to a store clerk.

FRANK  
Hi! We'd like to buy all the  
copies you have of this book.

JIMMY  
What are you doing, Pop?

FRANK  
Some early Christmas shopping.

JIMMY  
This is crazy.  
(to clerk)  
Thank you, but we won't be buying  
anything today.

EXT. STREET - CONTINUING

Jimmy drags Frank out of the store.

JIMMY  
Would you please tell me what's  
going on here?

FRANK  
I think it's better if we work on  
a need-to-know basis.

JIMMY  
Fine. I need to know what's going  
on before I cart you off to the  
Emergency room at Bellevue. Are  
you and Mom fighting again?

LATER

Jimmy carries a box of books to Frank's already overflowing  
car as Frank tries to make more room.

JIMMY (cont'd)  
Let me say this again. This is  
crazy, Pop. You can't buy every  
copy of the book. And even if you  
could, why would you?

INT. FRANK'S PARKED CAR - DAY

Frank sits behind the wheel of the car as Jimmy holds a copy of Crash and Burn in the passenger seat.

JIMMY

Maybe you do need a vacation, Pop,  
because Tony's dead.

FRANK

Somebody's dead.

JIMMY

Tony's dead.

FRANK

Maybe somebody named Tony, but not  
our Tony.

JIMMY

You expect me to believe that Tony  
who, for the record is dead, wrote  
this book?

FRANK

Read it. See if you don't think  
it's an unusual book for a woman  
to write.

JIMMY

I'm not even going to go into how  
offensive that is, Pop. But it  
doesn't mean Tony's alive.

FRANK

They never found a body.

JIMMY

No one could have survived that  
crash. Let alone the fire.

FRANK

Crash and burn. Get it?

Jimmy turns the book over and stares with obvious interest at the picture of Patty on the back cover.

JIMMY

Look, Pop, Mrs. Shakespeare's a  
woman. What a radical concept!

INT. DAY CARE CENTER - DAY

Patty and Mark are now dressed as a giant cat and dog.

PATTY/MARK  
 (singing)  
 Which came first, the cat or the  
 dog, the dog or the cat?

The kids continue YELLING their answers as Patty moves off to the side and Karen appears, dressed as a tree.

MARK  
 You're standing in my spot.

KAREN  
 Your spot? You're standing in my  
 spot.

MARK/KAREN  
 (singing)  
 Which came first, the dog or the  
 tree, the tree or the dog? I don't  
 know, do you?

The kids go wild as Mark mimes peeing on the tree.

INT. FRANK'S PARKED CAR - DAY

Frank and Jimmy continue to sit in Frank's car as Jimmy continues to stare at the book.

JIMMY  
 You still haven't told me what's  
 so important about this book!

FRANK  
 Just promise you'll check her out.

JIMMY  
 I will, I'll check her out. But  
 you've gotta clear my name at the  
 studio. I don't want people  
 thinking I'm a jewel thief.

FRANK  
 As soon as we get back.

JIMMY  
 Where are you going?

FRANK  
 I don't know. Your mother's  
 making the arrangements.

JIMMY  
 Is this what I'm going to be like  
 at your age, Pop?

FRANK  
I'm not crazy.

JIMMY  
Crazy is as crazy does.

INT. AIRPORT - DAY

Dressed like tourists, Frank rushes through the airport as Kathryn tries to keep up.

KATHRYN  
I know you said we could go  
anywhere, Frank --

FRANK  
No, don't tell me. I don't want  
to know where we're going till we  
get there. You haven't told  
anyone else, have you?

KATHRYN  
You told me not to. What's got  
into you, Frank? I haven't seen  
you this fired up since....I've  
never seen you this fired up.

FRANK  
I'm just in a hurry to get started  
on that second honeymoon. That's  
all.

They pass a newsstand with a display of Crash and Burn.

FRANK (cont'd)  
I hope you packed plenty of  
antacids.

INT. COLANGELO'S HOUSE. LIVING ROOM - DAY

Jimmy is channel surfing while eating a TV dinner when a picture of Mrs. Shakespeare appears on the screen.

KATE (on TV)  
We've been hearing about the  
demise of the written word in this  
age of the information super  
highway, but a local author is  
proving it to be very much alive.  
Her book, Crash and Burn, sold out  
at several book stores today and  
Sarah Armstrong is with her live.

Patty appears on TV with SARAH, a reporter.

SARAH (on TV)

That's right, Kate. I'm here with Mrs. Shakespeare outside the day care where she may not have to work much longer if book sales continue the way they're going.

(to Patty)

Isn't this kind of an unusual book for a woman to write?

Jimmy notices the name of the day care is partially visible on the TV screen and grabs a phone book.

PATTY (on TV)

Not really, no. Women have a long history of writing tough fiction.

SARAH (on TV)

Why write under a pseudonym? Why not use your own name?

PATTY (on TV)

I wanted to honor someone who changed my life.

SARAH (on TV)

Well, I predict this book is going to change your life even more.

Jimmy finds the day care's name listed in the phone book.

JIMMY

Bingo.

INT. MICKEY'S HOUSE. LIVING ROOM - CONTINUING

SARAH (on TV)

There you have it, Kate. It's nice to know that a man who's been dead for almost four hundred years is still making a difference in people's lives. Now back to you --

Mickey turns off the TV, then turns to Sasan and Vincent who look out of place amid the opulence of Mickey's home.

MICKEY

Well?

SASAN

We followed him to the airport, boss.

MICKEY

He's running scared. Isn't that typical? Domestic or international?

SASAN  
Domestic.

MICKEY  
Was he with anyone?

VINCENT  
His wife.

MICKEY  
I'll never know what Kathryn sees  
in him. Okay, check his house.  
I want to know if there's a sequel  
in the works.

SASAN  
And the girl?

VINCENT  
(to Sasan)  
I don't think you should call her  
a girl. She's a young woman.

MICKEY  
She's certainly not running  
scared. My guess is she's a ruse.

Sasan and Vincent wait for further instructions.

MICKEY (cont'd)  
That's it. Go.

Sasan and Vincent turn and start for the door.

SASAN  
"I don't think you should call her  
a girl?" What the fuck's that?

VINCENT  
It's disrespectful.

SASAN  
Disrespectful!

EXT. DAY CARE CENTER - DAY

Jimmy watches Patty and Mark exit the day care and go through  
their usual lock-up routine, then stop to say good-bye.

PATTY  
See you tomorrow.

MARK  
Don't do anything I wouldn't do.  
(BEAT) I guess it's a little late  
for that.

When they exit in opposite directions, Jimmy follows Patty.

EXT. STREET(S) - DAY

Jimmy reacts with frustration when he loses Patty in a crowd, spots her, then loses her again.

INT. CAB - DAY

A cab carrying Frank and Kathryn drives along a country road.

FRANK

Is it just me, or is there  
something different about the air  
here? I feel better already.

As the cab approaches a sign that reads: THE CENTER FOR  
ADVANCED GENDER STUDIES, Kathryn distracts Frank by pointing  
to a deer running across a field.

The cab then turns into a long driveway at the end of which  
stands a sprawling compound.

FRANK (cont'd)

So what is this place? It's not  
what I expected.

INT. MICKEY'S HOUSE. DANCE STUDIO - EVENING

A TAPPING SOUND breaks the silence.

Mickey flicks a switch, bathing a state-of-the-art dance  
studio in light, then walks to a sound system and pushes a  
button.

As the studio fills with MUSIC, he begins to dance and the  
strain drains from his face.

INT. CENTER FOR ADVANCED GENDER STUDIES. LOBBY - EVENING

Kathryn tentatively follows Frank to the registration desk.

FRANK

(to clerk)

Hi, there. We're Frank and  
Kathryn Colangelo.

The clerk hands Frank a form.

CLERK

Great! If you'll just fill out  
this form, I'll get you the keys  
to your rooms.

FRANK

Rooms? I'm not sure you understand. We're on a second honeymoon. One room will be fine.

CLERK

I'm not sure you understand. Couples aren't allowed to stay in the same room.

FRANK

There must be some mistake.

The clerk punches their names into his computer.

CLERK

Frank and Kathryn Colangelo, 1224 Spark Street.

FRANK

That's right.

CLERK

There's no mistake.

FRANK

Look, we're just here for some R&R. You know, Club Med in the country.

CLERK

Once again, I don't think you understand. This is the Center For Advanced Gender Studies.

FRANK

It isn't Club Med in the country?

CLERK

No, it's the Center For Advanced --

FRANK

Gender Studies. I get it. I'm not stupid, you know.

CLERK

Of course not. You're smart enough to come to us before it's too late. Now let's get you into your rooms so you can start dealing with those issues.

INT. PATTY'S APARTMENT. LIVING ROOM - EVENING

Patty checks her watch as an opera PLAYS on her CD Player, clearly impressed.



PATTY  
Seventy minutes.

INT. COLANGELO'S HOUSE. JIMMY'S BEDROOM - CONTINUING

Jimmy reads Crash and Burn in bed.

EXT. COLANGELO'S HOUSE - CONTINUING

Sasan and Vincent watch the house from their car.

INT. CENTER FOR ADVANCED GENDER STUDIES. HALLWAY - EVENING

Frank and Kathryn carry their suitcases towards their rooms.

FRANK  
A couples workshop?

KATHRYN  
Not exactly.

Kathryn stops in front of her room and hands him a pamphlet.

He looks at it as she unlocks her room and enters.

FRANK  
Boot camp for married couples? Are  
you crazy, Kathryn?

Kathryn reappears, takes Frank's room key out of his hand,  
and unlocks the door across the hall.

KATHRYN  
You said anywhere, Frank.

FRANK  
Yes, but I didn't mean here.

KATHRYN  
Then you should have said  
'anywhere but here.'

Kathryn takes Frank's suitcases into his room, then reappears.

FRANK  
Is this because we didn't make  
love on our anniversary, Kathryn?  
If it is, we could just get it out  
of the way right here and now.

KATHRYN  
It wouldn't kill you to try,  
Frank. When you said we could go  
away, I thought it meant you  
wanted to try to make this  
marriage work.

FRANK

We've been married for twenty-five years, Kathryn. It's not supposed to work.

KATHRYN

Then it's a big success.

Kathryn enters her room and SLAMS the door in his face.

INT. PATTY'S APARTMENT. KITCHEN - MORNING

Patty continues listening to the OPERA as she eats breakfast.

INT. COLANGELO'S HOUSE. JIMMY'S BEDROOM - CONTINUING

Jimmy wakes to the SOUND of his alarm going off, still holding Crash and Burn from the night before.

INT. CENTER FOR ADVANCED GENDER STUDIES. HALLWAY/LOBBY - DAY

Kathryn exits her room, KNOCKS perfunctorily on Frank's door, then heads for the lobby.

Frank appears, stumbling into his clothes, and follows.

When she reaches the lobby, she heads down another hallway to the entrance to two dining rooms where a MAITRE'D is on duty.

FRANK

Please, Kathryn, can't we just go home? Or to a real Club Med? You liked the last Club Med we went to.

KATHRYN

You go if you want to, Frank, but I'm staying here.

(to Maitre'd)

Table for two, please?

(to Frank)

Or will it be for one, Frank?

FRANK

Two.

(to Maitre'd)

We're on a second honeymoon, you know.

MAITRE'D

Of course. Before or after?

FRANK

Before or after what?

MAITRE'D

Treatment. If you're already in treatment, you go to Dining Room A. If you're not in treatment yet, you go to Dining Room B.

FRANK

Dining Room B.

MAITRE'D

Of course. This way, please.

INT. DINING ROOM A - DAY

The Maitre'd leads Frank and Kathryn to a table in a room filled with couples who are either fighting or not speaking at all.

KATHRYN

Look, Frank.

FRANK

At what?

KATHRYN

Everyone's either fighting or not talking at all.

FRANK

Yeah. So?

KATHRYN

So we're them. But I don't want to be them, Frank. I want us to be us. Me with you, but the way we used to be. But if I have to be me with you like them, then I want out, Frank. I want a divorce.

Kathryn storms out of the room, then stops and does a double-take on Dining Room B.

She looks around to make sure the Maitre'd isn't watching, then enters.

INT. DINING ROOM B - CONTINUING

The couples in the room are all TALKING and LAUGHING, clearly enjoying one another's company.

INT. ENTRANCE TO DINING ROOM - CONTINUING

Frank exits Dining Room A and looks around for Kathryn.

When he doesn't see her, he too enters Dining Room B.

INT. DINING ROOM B - CONTINUING

Frank finds Kathryn CRYING softly as she watches the couples.

KATHRYN

This, this is what I want, Frank.

Frank looks around the room, clearly confused.

INT/EXT. PARKED CAR/COLANGELO HOUSE - DAY

From their car, Sasan and Vincent watch Jimmy exit the house with his copy of Crash and Burn and drive away.

SASAN

Let's go.

EXT/INT. COLANGELO HOUSE. VARIOUS ROOMS - DAY

Sasan jimmys the kitchen door, then he and Vincent enter.

SASAN

I'll take the upstairs.

INTERCUT Sasan trashing the master bedroom in search of another manuscript with Vincent quickly searching the downstairs, putting everything back exactly where it belongs.

DINING ROOM

Sasan comes up behind Vincent as he admires a painting.

SASAN (cont'd)

We don't have all day, you know.

VINCENT

I'm finished. The downstairs is clean.

(BEAT) They have some nice pieces.

SASAN

Nice pieces? Did you ever think that maybe you're not cut out for this kind of work?

INT. CENTER FOR ADVANCED GENDER STUDIES. AUDITORIUM - DAY

Frank and Kathryn are seated in an auditorium with several other couples, the men on one side, the women on the other.

DR. BILL, 50's, austere-looking, stands facing them.

DR. BILL

With a show of hands, who actually wants to be here?

All the women raise their hands.

DR. BILL (cont'd)  
Who doesn't want to be here?

Some of the men start to raise their hands, then put them down again when their respective wives glare at them.

DR. BILL (cont'd)  
For anyone who doesn't want to be here, the door's right over there. By the way, there's a divorce lawyer out there who'd only be too happy to get started on splitting up that community property.

Dr. Bill and the women look at the men, none of whom appear to breathe, let alone make a move.

DR. BILL (cont'd)  
That's what I thought. Okay then, my name's Dr. Bill. You can call me Dr. Bill. Not Bill, or Mr. Bill, but Dr. Bill. I didn't spend years and several thousands of dollars becoming a world-renowned psychologist only to be disrespected by the likes of you. Anymore than your wives married you so you could disrespect them. They're not some two-bit whores you picked up on the corner. They're the women you asked to spend the rest of their lives with you, in some cases, the mothers of your children. And if for one second you think you got down on one knee just to have someone cook for you, clean for you, and be an empty vessel for you to jerk off into, metaphorically-speaking, the door's right over there.

The women smile smugly as the men sit without moving a muscle.

DR. BILL (cont'd)  
That's what I thought. I take it you like being married then. And it's no wonder. Married men live longer and are happier than single men. Unfortunately, married women don't live as long or aren't as happy as single women so you might as well just take a gun and shoot 'em. Metaphorically-speaking, of course.

The men sit with a stunned look on their faces.

DR. BILL (cont'd)

If you want a good job, you don't just stand around and wait for it to come to you! Well, maybe some of you do, but that's not gonna get you the job. You've gotta work hard, you've gotta study. But for some reason you expect the rest of your lives to just fall into place. Well, I'm afraid it doesn't work that way and, if you think it does, then there's a village out there that's missing its idiot. Now I want the men to go next door and wait for me.

The men are too stunned to move.

DR. BILL (cont'd)

Well, go on.

They exit as an air of smugness spreads through the women.

DR. BILL (cont'd)

Shut it! You didn't really think you were going to get off scott-free, did you? Newsflash, ladies! Men lie! And you buy into their lies because you want to. You'll do whatever it takes to have a man in your life because the alternative is not having a man in your life and you stupidly think the wrong man is better than no man at all, even though men are clearly detrimental to your health.

The women collectively shrink into their seats.

EXT. STREET - DAY

Jimmy watches Patty shop for groceries at an outdoor market on her way home from work.

LATER

He continues following her as she approaches her apartment building and enters.

He watches her remove her mail from her mailbox, then enter the elevator.

As the door closes, he goes to her mailbox to get her name and apartment number.

INT. MARTHA'S APARTMENT. LIVING ROOM - DAY

Martha hands Patty money for the groceries as Patty looks at the pictures of Martha's late husbands again.

MARTHA

Are you sure you wouldn't like to stay for dinner? My grandson's coming and he's very photogenic.

EXT. PATTY'S APARTMENT BUILDING - DAY

Jimmy studies the apartments in Patty's building from across the street.

When he sees a light go on in one, then sees her profile in one of the windows, he smiles.

LATER

Jimmy continues watching Patty's apartment when a pizza delivery car pulls up and the driver hands him a pizza.

INT. PATTY'S APARTMENT. BATHROOM - EVENING

Patty finishes brushing her teeth, then turns out the light.

EXT. PATTY'S APARTMENT BUILDING - CONTINUING

Jimmy watches the bathroom light go out.

INT. PATTY'S APARTMENT. BEDROOM - CONTINUING

Patty climbs into bed and turns out the bedroom light.

EXT. PATTY'S APARTMENT BUILDING - CONTINUING

Jimmy watches the bedroom light go out, and exits.

INT. VACANT APARTMENT - NEXT MORNING

Jimmy looks out the window of a vacant apartment in the building across the street from Patty's building.

When he sees her getting ready for work, he turns to the super.

JIMMY

I'll take it.

INT. DAY CARE CENTER - DAY

Karen, Mark, and the kids SING Happy Birthday to Patty as Mark sets a cake in front of her.

MARK

Don't forget to make a wish.

Patty closes her eyes, makes a wish, then blows out the candles with the help of some of the kids.

PATTY

Thank you all.

Karen hands her a wrapped gift.

KAREN

We all chipped in.

Patty unwraps the gift to find a pair of opera glasses.

PATTY

Little binoculars?

KAREN

They're opera glasses. They're for when you use these.

Karen hands Patty a pair of opera tickets.

PATTY

Opera tickets!

KAREN

If you don't like them, it was all Mark's idea.

PATTY

I love them. Thank you.

INT. MICKEY'S HOUSE. DANCE STUDIO - DAY

Mickey is tapdancing again as Sasan and Vincent enter.

SASAN

The house is clean, boss.

VINCENT

No thanks to you.

SASAN

There's a way to do these things. People expect a little mess.

VINCENT

You think you know everything. Just look at how you dress.

SASAN

You're going to tell me how to dress now?



VINCENT

You wanna be a bum, you dress like a bum. You wanna be a success, you dress like one.

SASAN

I don't see you running no Fortune 500 company --

MICKEY

Would you two shut the fuck up and tell me if Frank's come back yet!

SASAN

Not yet, boss.

MICKEY

Then find the girl....

(off Vincent's look)

Excuse me, woman. It's time she and I had a little talk. And remember, nothing that happens here leaves this room, or I'll cut your balls off and shove them up your ass. Now leave, you're making me tense.

Mickey resumes dancing as Sasan and Vincent turn for the door.

SASAN

(to Vincent)

I'll have you know that black is always in style. Especially when it's charcoal like this is.

INT. DAY CARE CENTER - DAY

Karen wraps the leftover birthday cake and hands it to Patty.

KAREN

Please tell me you're doing something tonight to celebrate.

PATTY

I'm going to my mother's for dinner.

KAREN

I don't believe you.

PATTY

So you wanna go to the opera with me?

KAREN

Honestly?

EXT. DAY CARE CENTER - DAY

Patty locks the door and Mark double-checks it as usual.

Once again, Jimmy is watching in the distance.

MARK

Have a good one.

PATTY

Thanks. So how do you feel about the opera?

MARK

It's an acquired taste that I've never acquired. You were maybe thinking we all like the opera?

PATTY

No. Of course not.

MARK

It's okay, I used to think I had to like it too. Once I even forced myself to listen to it if you can believe that.

INT. JIMMY'S APARTMENT. LIVING ROOM - DAY

Jimmy enters the apartment, now furnished with a card table, chair and lamp.

He rushes to the window, picks up a pair of binoculars, and looks at Patty's apartment through them.

INT. PATTY'S APARTMENT. LIVING ROOM/KITCHEN - DAY

Patty enters and sets down the video she's carrying, then goes to the kitchen with the leftover cake and sets it on the counter.

When the phone RINGS, she answers it begrudgingly.

PATTY

Hi, Mom.

INT. JIMMY'S APARTMENT. LIVING ROOM - DAY

As Patty talks to her mother, Jimmy surveys the other apartments: A man and woman having a romantic dinner; a mother putting her child to bed; and a man working out.

He becomes suspicious when a car stops in front of Patty's building and Sasan and Vincent get out.

When he sees Vincent holding a copy of Crash and Burn and Sasan holding a gun as they enter the building, he dials 911 on his cell phone.

JIMMY

I'd like to report a carjacking in progress at 16 Jackson Drive. The license plate is HMV 2X1 and I suggest you take Front Street. It's faster this time of day.

A police SIREN BLARES in the distance.

Sasan and Vincent quickly run back to their car and drive away.

A moment later, a police car with its SIREN BLARING and its lights flashing speeds past the building.

INT. PATTY'S APARTMENT. LIVING ROOM - EVENING

Patty settles in to watch her rental video, Atlantic City.

She's obviously surprised by the opening scene in which Susan Sarandon's character washes herself with lemons to remove the fish smell from her body.

INT. JIMMY'S APARTMENT. LIVING ROOM - EVENING

Jimmy stretches, then settles in for a long night of watching Patty.

He perks up again when he sees her go to the kitchen.

INT. PATTY'S APARTMENT. KITCHEN - EVENING

Patty opens the refrigerator to put the leftover cake into it and notices two lemons.

INT. JIMMY'S APARTMENT. LIVING ROOM - EVENING

Jimmy watches Patty re-enact the lemon scene at her kitchen sink.

She soon realizes the procedure's just messy as we realize that Jimmy is totally and helplessly smitten with her.

INT. CENTER FOR ADVANCED GENDER STUDIES. AUDITORIUM - DAY

The room is filled with half the people than the day before as Dr. Bill points to one of the couples.

DR. BILL

I want you two to stand with your backs to each other.

The couple do as they're told.

DR. BILL (cont'd)  
 Okay, what color are your wife's  
 eyes?

The man strains to think.

DR. BILL (cont'd)  
 Do you look into her eyes when  
 you're making love? Is it her  
 you're even thinking of? No, I  
 guess it isn't. You can sit back  
 the hell down now.  
 (to group)  
 It's time you stop thinking with...

Dr. Bill reads out the name tags on some of the men.

DR. BILL (cont'd)  
 ...Little Mike and Little Tommy  
 and Little Matthew and start  
 thinking with this head.

Dr. Bill points to his head.

DR. BILL (cont'd)  
 If you can't do that and you wanna  
 stay married, you might just have  
 to cut one or the other heads off.

The men in the room all cross their legs self-consciously.

EXT. CENTER FOR ADVANCED GENDER STUDIES - DAY

Three cabs are lined up in front of the center as three  
 couples load their luggage into them, then drive away.

INT. MICKEY'S HOUSE. LIVING ROOM - DAY

Mickey, Sasan, and Vincent watch Sarah doing a news report on  
 TV over footage of them exiting a police station.

SARAH (on TV)  
 While it may be true for some that  
 there's no such thing as bad  
 publicity, for Mickey Jenkins, the  
 local mobster doing everything in  
 his power to stay out of jail on  
 extortion, racketeering, and money  
 laundering charges, bad publicity  
 is just bad news. It certainly  
 won't help him in his bid to join  
 the ranks of the more established  
 crime bosses in the area.  
 (more)

SARAH (cont'd; on TV)  
 And incidentally, Kate, there's a rumor going round that Crash and Burn, the book by Mrs. Shakespeare we reported on earlier in the week may, in fact, be based on Mickey's life. We'll keep you posted.

Mickey flicks off the TV, then looks at Sasan and Vincent.

MICKEY  
 What the hell were you doing driving a stolen car?

SASAN  
 I didn't know we'd get pulled over.

VINCENT  
 Seems to me if you drive around in stolen cars you should expect....  
 (mimicking Sasan)  
 ...a little mess. But hey, that's just me.

INT. MICKEY'S HOUSE. DANCE STUDIO - DAY

Mickey is tapdancing with such fervor now that his feet fly out from under him and he ends up in a heap on the floor.

MONTAGE

INTERCUT Jimmy becoming even more smitten as he follows Patty WITH Dr. Bill haranguing more couples WITH more couples putting their bags into cabs and driving away.

INT. SHOPPING MALL. DRESS SHOP - DAY

Patty and Karen sift through various racks of dresses as Jimmy watches from a distance.

KAREN  
 What about this one? It'd be perfect for the opera.

PATTY  
 If I were Elle Macpherson, maybe.

KAREN  
 I see your point.

PATTY  
 Thanks a lot.

KAREN  
 You know what I mean. Have you decided who you're taking?

PATTY

I might just sell the extra ticket.

KAREN

And sit next to a stranger?

PATTY

You sleep with them. Why shouldn't I sit next to one?

KAREN

Sometimes you have to kiss a few frogs before you find a prince.

Karen indicates Jimmy hovering in the distance.

KAREN (cont'd)

Have you noticed that guy's been following us ever since we got here?

Patty looks at Jimmy, but doesn't get a clear look at him.

PATTY

No.

KAREN

Well, he has.

PATTY

Don't you ever think of anything else?

INT. SHOPPING MALL. MAGAZINE KIOSK - DAY

Karen entices Patty to take part in a sex quiz in a woman's magazine.

KAREN

Come on, it'll just take a minute. Brad Pitt.

PATTY

Fine. Chocolate.

KAREN

Antonio Banderas.

PATTY

Chocolate.

KAREN

Keannu Reeves.

PATTY

What kind of chocolate?

KAREN  
Belgian with sprinkles.

PATTY  
Chocolate.

KAREN  
According to this, you're destined  
to be alone forever. There's also  
a good chance you're diabetic.

PATTY  
Then let's eat. I'm starving and  
I need to keep my blood sugar  
levels up.

Karen follows Patty to a restaurant...as does Jimmy.

INT. SHOPPING MALL. RESTAURANT - DAY

Jimmy watches Patty and Karen eat lunch from across the room.

KAREN  
You don't think it's odd?

PATTY  
That someone would rather eat than  
shop? No.

KAREN  
What if he's some sort of crazed  
fan? Maybe he read your book and  
now he has a thing for you.

PATTY  
First of all, it isn't really my  
book.

KAREN  
He doesn't know that.

PATTY  
Second of all, if he thinks I  
wrote Crash and Burn, then he's  
the one who'd be frightened.

INT. SHOPPING MALL. ESCALATOR - DAY

Karen indicates Jimmy again as he follows them to the next  
floor, but various shoppers keep Patty from getting a good  
look.

KAREN  
Do you believe me now?

Karen sees a self-defence store as they reach the next floor.

KAREN (cont'd)  
Quick! In here.

LATER

Patty and Karen exit the store, each carrying a bag.

PATTY  
We're just wasting our money on  
all this stuff.

KAREN  
Your money, you mean. Besides,  
what good is it if you're not  
around to spend it?

Karen spots Jimmy seated discreetly on a bench and takes a  
seat on the bench next to him.

Patty follows.

KAREN (cont'd)  
Okay, we've got mace. We've got  
brass knuckles and pepper spray.  
We've got a stun gun. I pity the  
poor soul who tries to mess with  
us.

EXT. SHOPPING MALL - DAY

Patty and Karen exit the mall.

KAREN  
I'm pretty sure we lost him, but  
we didn't get you a dress!

PATTY  
That's okay. Just because I say  
I have nothing to wear doesn't  
mean I don't have anything to wear.

KAREN  
You know, if you really want me to  
come to the opera, I will.

PATTY  
That's okay. I don't even know if  
I'm going to like it and there's  
no point both of us having a bad  
time.

Karen looks at her watch.

KAREN  
Are you gonna be okay?



PATTY

Go. I'm fine. And have fun.

Karen hails a cab and drives away.

Patty looks up at the clear sky, then starts walking.

Jimmy exits the mall, and follows her.

EXT. STREET - DAY

Slowly, Patty becomes aware of Jimmy behind her and nervously picks up the pace.

She relaxes, however, when she sees him stop to help an old lady across the street.

INT. GROCERY STORE - DAY

Jimmy keeps Patty in his sights as she shops for groceries.

She passes the lemons, reaches to pick one up, then stops, smiling to herself.

Jimmy smiles too.

EXT. STREET - DAY

So preoccupied is she with Jimmy following her now, Patty doesn't see a teenage boy appear, seemingly out of nowhere.

He knocks her to the ground, grabs her purse, and takes off.

Jimmy immediately springs into action and chases the boy along the street, weaving between various cars and people.

JIMMY

I can run all day if I have to.

But Jimmy is clearly starting to tire when the boy suddenly runs into a man, making him drop the purse.

He turns to look at Jimmy, still in pursuit, and takes off without it.

MOMENTS LATER

As Patty brushes herself off, Jimmy returns with her purse.

JIMMY (cont'd)

Are you alright?

PATTY

Yes. Thank you. He just came out of nowhere.

Jimmy reaches down to the ground and picks up the mace that fell during the altercation.

JIMMY

I guess you never had a chance to get him with this.

Patty looks embarrassed.

JIMMY (cont'd)

You should hook your purse under your arm when you're walking. Here...

Jimmy shows her how she should carry her purse.

JIMMY (cont'd)

...like this.

PATTY

Thank you. I will.

Patty starts to walk away, then turns back to face Jimmy.

PATTY (cont'd)

Would you let me take you to dinner tonight?

JIMMY

You really don't have to --

PATTY

I'd like to. So would you? Say Prego's at seven?

JIMMY

Okay. I'll meet you there.

Patty and Jimmy both turn and walk away, smiling.

INT. PATTY'S APARTMENT. LIVING ROOM - DAY

Patty removes the opera tickets from her purse and puts them in a drawer for safe-keeping.

INT. PREGO'S RESTAURANT - EVENING

Couples are dancing on a dance floor behind them as Patty and Jimmy wait for their food to arrive.

PATTY

She thinks you're a stalker. You're not, are you?

JIMMY

No.

PATTY

She'll be relieved. As am I.  
Although if I had to choose  
between a stalker and a mugger I'd  
have to choose the mugger because  
hopefully it's a one time thing.

JIMMY

Would you like to dance?

PATTY

I'm not much of a dancer, I'm  
afraid.

(off his look)

But I could try.

Jimmy brightens and leads Patty to the dance floor.

JIMMY

All you have to do is listen to  
the music, feel it...and before  
you know it, you're dancing.

He takes her in his arms and they start to dance.

Patty reacts with surprise at how good they are together,  
just like she did with Rick.

PATTY

I'm beginning to think it's all  
about who you dance with.

LATER

Jimmy pumps Patty for information as they continue dancing.

JIMMY

You're the first person I've ever  
met who's actually written a book.

PATTY

So what made you become a dance  
teacher?

JIMMY

My father. He made us take  
lessons from the moment we could  
walk.

PATTY

We?

JIMMY

My brother and I. He died a  
couple of years ago.

PATTY

I'm sorry.

JIMMY

So how do you know so much about money launderers and drug deal --

Patty deliberately stumbles over her feet.

PATTY

I don't think I'm ready to dance and talk. Maybe we should just dance.

EXT. STREET - EVENING

Patty and Jimmy approach Patty's building after dinner.

JIMMY

You might want to carry just what you need in your purse.

PATTY

I will. I can't expect you to be there every time I get mugged, now can I?

Patty stops in front of her building.

PATTY (cont'd)

I guess this is good-night.

JIMMY

Thank you for dinner.

PATTY

Thanks for the dance lesson.

JIMMY

Anytime.

Patty enters her building as Jimmy crosses the street.

After a moment, she reappears in time to see him enter the building across the street.

She watches until she sees a light go on in his apartment.

INT. PATTY'S APARTMENT. LIVING ROOM - EVENING

Patty enters the living room with the urn containing Rick's ashes and places it on the coffee table.

PATTY

I don't owe you anything so why do I feel I do? You left me.

Patty notices the CD case for The Marriage of Figaro, then slowly looks out her window to the apartment across the street where she saw the light go on.

INT. JIMMY'S APARTMENT. LIVING ROOM - EVENING

Jimmy enters after showering, a towel wrapped around his waist.

He glances out the window and sees Patty crossing the street to his building.

He stands frozen in his tracks as there's a KNOCK at the door.

He opens the door and tries to act nonchalant.

JIMMY

Patty! Is everything okay?

PATTY

You don't happen to like the opera, do you?

JIMMY

I do, yes.

PATTY

You do? Would you like to go with me tomorrow night?

JIMMY

I do. I mean, I would.

PATTY

You would?

INT. CENTER FOR ADVANCED GENDER STUDIES. AUDITORIUM - DAY

Frank and Kathryn are the only couple left in the auditorium.

DR. BILL

What can I say? You're the only couple left. Despite your obvious problems you must want to stay together so there's nothing more I can say or do.

As Dr. Bill exits, Kathryn looks at Frank with disgust.

FRANK

What?

KATHRYN

I thought I knew you, Frank.

FRANK

You do know me, Kathryn. Better than anyone.

KATHRYN

Really, Frank? I didn't know about Mrs. Shakespeare....You're her, aren't you?

FRANK

No, Kathryn. I'm not.

KATHRYN

Fine, keep your secrets. I think I'll just go see if that divorce lawyer's still here.

FRANK

I'm not Mrs. Shakespeare, Kathryn. Not exactly.

KATHRYN

Not exactly. Then what exactly, Frank? Tell me, I'd really like to know.

INT. PATTY'S APARTMENT. BEDROOM - DAY

Patty goes through her closet and finds the dress Rick bought her in Vegas.

She holds it up and smiles.

EXT. CLOTHING STORE - DAY

Jimmy exits with a garment bag slung over his shoulder.

EXT. JEWELRY STORE - DAY

Still carrying the garment bag, Jimmy pats his breast pocket as he exits a jewelry store.

INT. PATTY'S APARTMENT. BEDROOM - EVENING

Wearing the dress now, Patty picks up the perfume Rick bought her in Vegas and sprays herself with it.

INT. JIMMY'S APARTMENT. LIVING ROOM - EVENING

Jimmy nervously paces around his apartment, constantly checking his watch.

EXT. STREET - EVENING

Jimmy crosses the street to Patty's apartment building.

INT. PATTY'S APARTMENT. LIVING ROOM - EVENING

Dressed to the nines, Patty enters the living room and looks at the time just as there's a KNOCK on her door.

As she opens it, Jimmy reacts to how great she looks.

JIMMY

If you give me a moment, I'm sure  
my powers of speech will return.

PATTY

I'll just get my coat.

Patty grabs her coat.

JIMMY

Please. Allow me.

Jimmy helps her put it on, smelling her perfume as he does.

JIMMY (cont'd)

Black Pearl.

PATTY

That's right. Do you like it?

JIMMY

It's my mother's favorite.

PATTY

Maybe I should wash it off then.

JIMMY

Please, don't. Don't change a  
thing. Shall we?

Patty and Jimmy exit.

Moments later, Patty returns and retrieves the opera tickets from the drawer.

As she starts to exit again, she double-takes on the urn with Rick's ashes and puts it in her purse too.

INT. OPERA HOUSE - EVENING

As the lights go down and the OVERTURE begins, Patty removes the opera glasses from her purse, discreetly touching the urn as she does, while Jimmy pats his breast pocket again.

LATER

Patty watches the performers onstage through the opera glasses, then scans the audience as the lights come up at the end of Act One.

LOBBY

Patty admires the skyline as Jimmy approaches and hands her a glass of champagne.

PATTY  
Champagne!

JIMMY  
You don't drink champagne?

PATTY  
No. It's just...thank you.

He holds his glass up in a toast.

JIMMY  
To your first opera.

PATTY  
Thank you for sharing it with me.

Patty kisses Jimmy's cheek.

As she does, she thinks she sees Rick over his shoulder and pulls back suddenly.

JIMMY  
What's wrong?

Patty looks again, but doesn't see him anymore.

PATTY  
It's...nothing. Just the champagne going to my head, that's all.

INT. OPERA HOUSE - EVENING

During Act Two, Patty continues scanning the audience through the opera glasses, stopping finally on Rick.

She double-takes on him, expecting him to disappear or turn out to be someone else.

When she looks again, she realizes it really is him.

She gets up and exits to the

LOBBY

Patty GASPS for breath as Jimmy appears behind her.

JIMMY  
Are you okay? Your first opera can be pretty intense.



PATTY  
It's not that.

JIMMY  
Can I get you anything? A cold  
compress. I'll get you a cold  
compress.

As Jimmy exits to the men's room, Rick appears.

PATTY  
It was...is you.

RICK  
I'm glad to see I can still take  
your breath away. And you still  
look sensational in that dress.

Rick kisses her chivalrously on her cheek, making her flinch.

RICK (cont'd)  
You're wearing the perfume too.

PATTY  
How....

RICK  
I can explain.

PATTY  
No. You can't. There is no  
explanation for this.

Patty quickly turns and runs down the stairs. Rick follows.

EXT. STREET - EVENING

Struggling to run in heels, Patty exits the opera house.

Rick follows.

RICK  
Please, Patty, just let me explain.

PATTY  
Give me one good reason why I  
should.

RICK  
I'm your husband.

PATTY  
I said a good reason.

RICK

I still owe you a breakfast. Eggs  
sunnyside up, yolks slightly  
runny, but not broken.

PATTY

You also owe me a divorce.

RICK

Just hear me out. That's all I  
ask.

PATTY

I'm not going to Vegas this time.

Rick indicates a restaurant across the street.

INT. OPERA HOUSE. LOBBY - EVENING

Jimmy returns from the men's room with a cold compress and  
looks around for Patty as a BELL RINGS to indicate Act Three  
is about to begin.

INT. RESTAURANT - EVENING

Rick moves Patty's purse aside as they take their seats and  
reacts to how heavy it is.

RICK

What have you got in there?

PATTY

Not what. Who.

RICK

Who?

She removes the urn from her purse and sets it on the table.

PATTY

You. That's what Larry told me  
anyway. Serves me right for  
trusting a lawyer. Thanks for the  
house, by the way.

RICK

You're welcome. And he was just  
following instructions.

PATTY

That makes it better? I hope you  
don't mind, but I sold it.

RICK

It was yours to do with whatever  
you wanted.

PATTY

Well, that's what I wanted. I haven't spent any of the money though, so if you want --

RICK

That's yours too.

PATTY

Then, of course, there's the money from the book --

RICK

All yours.

PATTY

You know about the book?

Rick nods.

RICK

Mrs. Shakespeare was a nice touch.

PATTY

Nobody would publish it until they thought it was written by a woman. Not that they didn't think it wasn't good because they did.... Maybe you should talk now because I'm not staying up all night this time.

RICK

Okay. Well, I was having these headaches. And flashbacks. Of a car crash.

Patty doesn't look convinced and stands to leave.

RICK (cont'd)

Did I mention I had amnesia?

PATTY

If you don't mind, I left someone waiting so maybe you could just give me the Reader's Digest version.

RICK

I thought I was being followed. I thought you were in danger. Don't you see? I thought if I stayed away, you'd be safe.

PATTY

You did that for me? Gee, thanks.

RICK  
I never expected to see you at the  
opera.

PATTY  
Why? I don't look like the kind of  
girl who'd like the opera?

RICK  
Did you?

PATTY  
I'm not sure yet.

Jimmy enters as Rick absently does sleight-of-hand tricks  
with the salt and pepper shakers.

JIMMY  
There you are.

PATTY  
Jimmy! I'm sorry, this is --

JIMMY  
Tony.

Rick stops his sleight-of-hand tricks with the shakers.

RICK  
Rick.

PATTY  
Who's Tony?

JIMMY  
He is.

PATTY  
You know him?

RICK  
Excuse me, but we're trying to  
have a private conversation here.

PATTY  
How do you know him?

JIMMY  
He's my brother.

LATER

Jimmy does the same sleight-of-hand tricks with the shakers  
that Rick did.

JIMMY (cont'd)  
Now do you believe me? Our father  
taught us these when we were  
little.

PATTY  
And you can both dance.

JIMMY  
And he took us to the opera.

PATTY  
The perfume you bought me, it was  
your mother's favorite.

JIMMY  
So how do you two know each other?

RICK  
She's my wife.

Jimmy looks surprised.

PATTY  
Soon-to-be-ex-wife. Assuming the  
marriage was legal in the first  
place.

RICK  
How do you two know each other?

JIMMY  
Pop asked me to check her out.

PATTY  
He what?

JIMMY  
I'm sorry.

PATTY  
So am I. Sorry I ever met either  
of you. Now if you'll excuse me,  
I'm going home.

Patty picks the urn up from the table.

PATTY (cont'd)  
Right after I get rid of this.

RICK  
I've never seen this side of you.

PATTY  
Don't get used to it. Don't get  
used to anything about me. And  
don't forget my divorce.

Patty exits.

Rick and Jimmy look at one another, then follow.

EXT. BRIDGE - EVENING

Patty dumps the contents of the urn, then the urn itself,  
into the water below as Rick and Jimmy watch.

RICK  
Remind me never to be cremated for  
real.

She turns and walks away.

EXT. STREET - EVENING

Rick and Jimmy continue following Patty along the street.  
Finally, she turns to face them.

PATTY  
Stop!

Rick and Jimmy do as they're told.

As Patty resumes walking, so do they.

After a few steps, she turns to face them again.

PATTY (cont'd)  
Stay!

RICK  
Can't we just start over?

Rick holds out his hand to her.

RICK (cont'd)  
Apparently, I'm Tony....

Rick looks at Jimmy.

JIMMY  
Colangelo.

RICK  
Really?

Jimmy nods.

RICK (cont'd)  
 I guess that's who I am then.  
 (to Patty)  
 What d'ya say?

PATTY  
 (to Rick)  
 No. You can't come into someone's  
 life, change it forever, and then  
 just disappear....  
 (to Jimmy)  
 And you, with your sweet face and  
 your fancy moves. How do I know  
 you're not going to do the same  
 thing? Maybe it's genetic.  
 (to Rick)  
 And you, you turn up again out of  
 the blue with this absurd story.  
 (to Jimmy)  
 And you with the purse --

JIMMY  
 And this.

Jimmy pulls a ring box from the pocket he's been patting  
 throughout the evening, gets down on one knee, and opens it.

JIMMY (cont'd)  
 This isn't exactly how I planned  
 this --

PATTY  
 No. You don't even know me. And  
 more importantly, I don't know  
 you. Now I'm going home...alone.

Patty turns and walks away from them.

RICK  
 Marrying her is the best thing I  
 ever did.

JIMMY  
 And marrying me is the best thing  
 she'll ever do.

RICK  
 You'll have to get her to say yes  
 first.

JIMMY  
 I will.

RICK  
 Not if I have anything to say  
 about it.

Rick and Jimmy start shoving one another as Patty gets further away from them.

Suddenly, a black sedan appears out of the shadows and begins following her.

JIMMY  
Trust me, you're wasting your time.

RICK  
You think so, huh?

JIMMY  
Yes. I do.

INT. MOVING SEDAN - EVENING

Vincent is driving as Sasan looks at the picture of Mrs. Shakespeare on the back of Crash and Burn, then looks at Patty.

SASAN  
It's her. I'm sure of it.

EXT. STREET - CONTINUING

Vincent pulls the car to a stop next to Patty.

Sasan jumps out, grabs her, and shoves her into the backseat of the car.

When Rick and Jimmy HEAR her SCREAM, they stop shoving one another.

RICK  
It's Patty!

Rick and Jimmy chase after the sedan on foot as it speeds away.

EXT. STREET - EVENING

Vincent and Sasan get out of the car, parked by the side of a deserted road.

Sasan points a gun at Patty.

SASAN  
Don't you move.

They go to the back of the car and react to finding one of the tires is flat.

SASAN (cont'd)  
Shit!



Vincent opens the trunk.

VINCENT  
There's no spare.

SASAN  
What d'ya mean there's no spare?

VINCENT  
I mean you stole a car with no  
spare.

EXT. COLANGELO'S HOUSE - EVENING

A cab pulls to a stop in Frank and Kathryn's driveway.

Kathryn gets out, SLAMS the door behind her, and storms off to the house.

INT. CAB - EVENING

Franks pays the CABBIE.

CABBIE  
So you've been on vacation, huh?

INT. COLANGELO'S HOUSE - EVENING

Frank enters the house with their suitcases as Kathryn SCREAMS.

KATHRYN (O.S.)  
FRANK!

INT. COLANGELO'S HOUSE. BEDROOM - EVENING

Kathryn looks with horror at the mess Sasan made previously.

INT. MICKEY'S HOUSE. FOYER - EVENING

The doorbell RINGS.

Mickey crosses the foyer in his tap shoes and opens the door, surprised to see Frank and Kathryn.

MICKEY  
Kathryn! And Frank?

Kathryn and Frank enter.

KATHRYN  
Hello, Mickey. I think you should  
put some coffee on. We may be  
here awhile.

INT. MICKEY'S HOUSE. LIVING ROOM - EVENING

Kathryn looks from Frank to Mickey, clearly the one in charge.

KATHRYN

I want to know who Mrs.  
Shakespeare is and I want to know  
now.

Sasan and Vincent burst into the room with Patty.

Sasan has a gun trained on her.

SASAN

(to Mickey)

We found her like you said, boss.

VINCENT

We would have been here sooner but  
we had a little car trouble.

Vincent glares at Sasan.

MICKEY

Car trouble?

PATTY

Would somebody please tell me  
what's going on?

MICKEY

I thought we should talk.

PATTY

I have a phone. You could have  
just called.

KATHRYN

(to Patty)

Are you Mrs. Shakespeare? Did you  
write Crash and Burn?

Patty looks like the proverbial deer caught in a set of  
headlights.

PATTY

Yes and no.

KATHRYN

Well, which is it?

PATTY

I am Mrs. Shakespeare, but I  
didn't write Crash and Burn.

Rick and Jimmy enter.

RICK

I did.

Rick points a gun at Sasan as Kathryn looks at him in shock.

RICK (cont'd)

(to Sasan)

Now put your gun down.

MICKEY

(to Sasan)

It's okay. Put it down.

KATHRYN

Tony! You're alive.

Kathryn rushes to hug Rick who then looks at Jimmy.

JIMMY

It's okay. She's your mother.

KATHRYN

Of course, I'm his mother.

(to Rick)

Who else would I be?

RICK

I have amnesia. I don't know.

KATHRYN

(to Frank)

Did you know about this, Frank?

FRANK

About the amnesia?

KATHRYN

About his being alive, Frank.

FRANK

I wasn't sure. When I read the book, I suspected something so I had Jimmy check things out.

KATHRYN

(to Patty)

So who are you really?

RICK

She's my wife.

JIMMY

She's going to be my wife.

VINCENT

I'm impressed.

PATTY

I'm confused.

MICKEY

So am I. I want to know how my life made it into a book.

RICK

What are you talking about? Crash and Burn is fiction.

Slowly, everyone in the room looks at Frank.

FRANK

I was your accountant when Tony was little, Mickey. I used to tell him stories at bedtime.

PATTY

You've never heard of picture books?

FRANK

I never thought he'd remember them, let alone put them in a book.

JIMMY

What about me, Pop? Didn't you tell me stories?

FRANK

Of course, I did. But you always fell asleep as soon as your head hit the pillow.

KATHRYN

Now that that's settled --

MICKEY

Nothing's settled. This book has turned me into a laughing stock. I can't walk into a restaurant anymore without people looking at my feet to see if I'm wearing tap shoes.

Everyone immediately looks at Mickey's feet.

INT. DELI - DAY

Three MOBSTERS are seated around a table, eating.

MOBSTER #1

Whoever heard of a tapdancing  
crime boss? Who's gonna respect  
him?

MOBSTER #2

I'm telling you, they're makin' a  
movie out of his life. He don't  
need to be a crime boss no more.  
He can retire.

MOBSTER #3

I bet it'll go straight to video.

MOBSTER #2

I don't know. I heard De Niro's  
playing him.

MOBSTER #1

De Niro! Robert De Niro?

MOBSTER #2

No. Fred De Niro. Of course,  
Robert De Niro.

MOBSTER #3

Maybe we should invite him to  
lunch?

MOBSTER #2

Who? De Niro?

MOBSTER #3

No. Mickey. But if De Niro wants  
to come too, that's okay with me.

INT. PATTY'S APARTMENT. LIVING ROOM - EVENING

Patty is watching the ending of The Philadelphia Story on  
video when the phone RINGS.

She mutes the TV, but continues watching as she answers.

PATTY

Hi, Mom. No, I'm fine....Dinner  
on Sunday?

Patty is taken aback when she sees herself, Rick, and Jimmy  
replace Katharine Hepburn, Cary Grant, and James Stewart  
respectively in the movie.

PATTY (cont'd)

I'm sorry, I have to go, Mom. I  
have something on the stove....

Patty hangs up the phone and turns up the volume on the TV.

She watches herself, Rick, and Jimmy on the screen with disbelief.

INT. BAR - EVENING

A bartender sets two beers down in front of Rick and Jimmy at the bar.

JIMMY

So what have the doctors said?

RICK

They said my memory may come back in time. I just have to wait and see....So have you talked to her?

JIMMY

No. You?

RICK

I call, but she keeps hanging up on me.

JIMMY

Women don't like it when you pretend to be dead on them.

RICK

I suppose that makes you real happy.

JIMMY

If I were happy, would I be sitting here with you?

RICK

Well, I'm sorry, but I knew her first.

JIMMY

Yeah, but I knew her better.

RICK

That's because I knew her first.

JIMMY

I'll settle for knowing her last.

Rick raises his glass in a toast.

RICK

May the best man win.

They CLINK their glasses.

JIMMY

I don't think it's going to make any difference who the best man is.

RICK

We'll see. Now if you'll excuse me, I have a call to make.

Rick goes to a payphone and searches his pockets for a quarter.

JIMMY

So do I.

Jimmy goes to a second payphone and also searches his pockets for a quarter.

They find them at the same time, inserting them into the respective phones simultaneously.

INT. PATTY'S APARTMENT. LIVING ROOM - EVENING

Patty continues to watch the video in disbelief when the phone RINGS.

PATTY

Hello?...I what? Won free dance lessons? Thanks, but I don't dance....

Patty hangs up the phone.

PATTY (cont'd)

...not anymore.

As soon as she hangs up, the phone RINGS again.

PATTY (cont'd)

Hello?...Oh, it's you. No, I don't know how I feel anymore so how could you? But if I ever do, I'll be sure to let you know.

Patty hangs up the phone and it RINGS again.

PATTY (cont'd)

Hello?...I know, I just talked to him....Uh-huh.

Still focussing on the TV, she, Rick, and Jimmy turn back into Katharine Hepburn, Cary Grant, and Jimmy Stewart.

PATTY (cont'd)

I'm sorry, would you say that again?...Yes, I will, I'll marry you.

INT. PATTY'S APARTMENT BUILDING. HALLWAY - EVENING

Patty excitedly KNOCKS on Martha's door.

PATTY  
Martha? It's Patty.

Martha opens the door.

MARTHA  
Is everything alright, dear?

PATTY  
Guess what? I'm getting married.  
For real this time.

INT. CHURCH. ROOM - DAY

Karen fixes Patty's wedding veil as Mark looks on.

KAREN  
I never thought I'd live to see  
this day.  
(indicating Mark)  
Now if only we could find someone  
for him.

MARK  
There wouldn't happen to be a  
third Colangelo brother kicking  
around somewhere, would there?

PATTY  
I hope not. I don't think I could  
go through this again.

INT. CHURCH. ANOTHER ROOM - DAY

Wearing identical tuxedos, Rick and Jimmy straighten each other's ties.

RICK  
Too bad she couldn't just marry us  
both.

JIMMY  
I don't think that'd be very fair  
to her. We just have to be happy  
she chose one of us.

RICK  
I am happy. Are you happy?

JIMMY  
Yes. I'm happy.



RICK

Good. I guess things really do have a way of working out for the best. As long as you're sure. You are sure, aren't you?

JIMMY

Yes, Tony, I'm sure. You're gay.

INT. LAS VEGAS. HOTEL HALLWAY - EVENING

Jimmy unlocks the door to the honeymoon suite, then prepares to carry Patty over the threshold.

PATTY

You're kidding?

JIMMY

Do I look like I'm kidding? This is something I'm going to do only once in my life. I want to do it right.

PATTY

Who am I to argue with that?

Jimmy lifts Patty into his arms.

PATTY (cont'd)

By the way, I have it on good authority that if you can't be happy in this room, you just can't be happy.

Jimmy carries Patty into the honeymoon suite.

They look around the room in awe.

JIMMY

I don't think it's gonna be a problem.

As Jimmy and Patty kiss, she kicks the door shut with her foot and we

FADE OUT:

THE END