

The Trouble with Love

by

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FADE IN:

EXT. SUBURBAN STREET - MORNING

A stunning BLONDE exits a delicatessen with a bag of take-out and sashays across the street to an apartment building.

INT. APARTMENT BUILDING. STAIRS - CONTINUING

She rounds the second floor landing to the SOUND of BLARING televisions and people YELLING from behind closed doors.

INT. APARTMENT. VARIOUS ROOMS - CONTINUING

She enters her apartment and starts down a hallway, stopping briefly to listen at the door of one of the rooms.

When she doesn't hear anything, she smiles, and goes to the...

KITCHEN

...where she removes coffee and bagels from the take-out bag, then reaches for a tray and KNOCKS a sugar bowl to the floor.

She grabs a salt shaker from the counter, starts to throw some over her shoulder to ward off bad luck, then stops when she can't remember which shoulder to throw it over.

Finally, she just throws it over both shoulders as...

BEDROOM

...JAKE KNIGHT stretches himself awake and looks around the room with no hint of recognition on his handsome face.

When he hears the SOUND of FOOTSTEPS, he starts to get out of bed, then realizes he's naked and jumps back under the covers as the blonde enters with the coffee and bagels on a tray.

BLONDE

Good. You're awake.

As she hands him one of the coffees:

BLONDE (cont'd)

Careful, it's hot.

JAKE

Thanks....

He looks at her expectantly as he takes the coffee and promptly burns his fingers on the cardboard container.

BLONDE

Carrie. We met last night at the bachelor party. You do remember the bachelor party?

JAKE  
Of course, I remember --

BLONDE  
(off his look)  
Don't tell me! You're the bachelor!  
(BEAT) This always happens to me.

JAKE  
Last night, did we....?

She shakes her head 'no,' clearly disappointed.

JAKE (cont'd)  
And I bet you always look this good in  
the morning, too.

EXT. APARTMENT BUILDING. PARKING LOT - MORNING

Jake speeds away from the blonde's apartment building in a sporty red convertible.

EXT. JAKE'S BEACH HOUSE - DAY

Jake is showered and wearing a tuxedo now as he runs out of his beach house to his car and speeds away again.

INT. JAKE'S CAR (MOVING) - DAY

Jake checks his watch and breathes a big sigh of relief while confidently maneuvering in and out of traffic as....

INT. CHURCH - CONTINUING

GEORGIE CHANDLER, looking like she's just stepped off the cover of Bride Magazine, walks down the aisle to the SOUND of The Wedding March playing on the organ.

As she reaches the altar, she smiles at the GROOM, then turns to look at the guests, sees his side of the church is filled with women who look just like her, and realizes suddenly that he's marrying a type rather than a person and that the women are past and possibly even present girlfriends.

GEORGIE  
(to groom)  
Would you excuse me for a moment? All  
of a sudden I have to pee.  
(BEAT) I know, I should've gone before  
I put the dress on, but I won't be  
long, I promise.

Georgie AD-LIBS apologies to the surprised guests as she calmly goes to a side door and exits.

INT. CHURCH. HALLWAY - CONTINUING

Panic quickly takes over as Georgie hurries down the hall, passes a bathroom, then doubles-back, and enters.

INT. CHURCH. BATHROOM - CONTINUING

She opens the small window, gulps fresh air into her lungs, then slowly looks from the window to her big flouncy dress, then back to the window again.

EXT. STREET - MOMENTS LATER

Jake can't help but notice Georgie -- a vision in white -- as she appears around the corner of the church as he drives past.

He slows his car down to a crawl as she charges along the sidewalk.

JAKE

You're in an awful hurry.

Without even looking at him:

GEORGIE

I'm having a Big Mac attack. Do you mind?

JAKE

Not if you don't. Perhaps you'd like a ride?

GEORGIE

I'm fine. Thanks.

Jake turns and sees the groom and groomsmen exit the church.

JAKE

Are you sure? 'Cause I really think you should get in.

She stops and looks at him finally.

GEORGIE

You look more like a waiter than a thinking man.

Indicating the DRIVERS HONKING their horns behind him now:

JAKE

They think you should get in, too.

He stops the car, opens the passenger door, then indicates the approaching groom and groomsmen with a turn of his head.

JAKE (cont'd)

I can pretty much guess what they're thinking so I'd recommend the drive-thru if avoiding them's a consideration.

EXT. MCDONALD'S. PARKING LOT - DAY

Jake watches Georgie scarf down a Big Mac, amused by the sight of her dress billowing around her in the small car.

JAKE

So what happened?

GEORGIE

Not that it's any of your business, but I changed my mind.

JAKE

I'm beginning to think we should have gone to Burger King for our first date!

As she finishes eating and struggles to get out of the car:

GEORGIE

This is not a date. Now if you'll excuse me, I have to go throw up.

JAKE

I knew it! We should've gone to Wendy's.

GEORGIE

I don't know who writes your material --

JAKE

I don't like to brag --

GEORGIE

Good. Small talk bores me.

She throws her garbage perfunctorily into a trash can and starts to walk out of the parking lot and, seemingly, out of his life.

JAKE

Tell me one thing. How can you just leave someone at the altar like that?

GEORGIE

You've obviously never been in love with a man.

JAKE

No. I never have. Aren't you going to at least tell me your name?

GEORGIE

You said one thing.

Jake watches Georgie disappear, then looks at his watch and, with a resigned look, speeds away in the opposite direction.

INT. CAR (PARKED) - DAY

SARAH KNIGHT, a winning combination of sexy wholesome, sits in her car, parked outside a church, with her daughter, NICKY KNIGHT, 16-going-on-40, seated next to her.

NICKY

I think we should go in.

SARAH

In a minute.

NICKY

Maybe it won't be as bad as you think.

SARAH

Maybe. It's probably the best thing that could happen....I'm just not sure I need to see it.

Sarah inserts the key in the ignition and starts the car.

NICKY

If you were the one getting married, you'd want him there.  
(BEAT) Okay, maybe not, but he wants you there and so do I.

INT. CHURCH - DAY

An USHER approaches Sarah and Nicky as they enter the church.

USHER

Friends of the bride or groom?

SARAH

I knew this wouldn't be easy.  
(to usher)  
Why don't we flip a coin?

NICKY

The groom.

He leads them to a pew and points to seats in the middle.

NICKY (cont'd)

Take a deep breath. It'll be over before you know it.

Sarah inhales as they go to the middle of the pew, then continues holding her breath until Nicky notices finally.

NICKY (cont'd)  
LET IT OUT!

Sarah exhales as the usher appears again and motions for her to follow him to the Chancel, then when she does, he points to a door down a hallway.

She proceeds alone as...

INT. CHURCH. OFFICE - CONTINUING

...FATHER RILEY watches Jake pace nervously around the room.

JAKE  
What you say makes a lot of sense,  
Father.

FATHER RILEY  
It's mostly just common sense.

JAKE  
Common sense, huh? Maybe there's a book  
I could read?

Sarah KNOCKS and enters to the obvious relief of both men.

JAKE (cont'd)  
Sarah! You know Father Riley.

SARAH  
Of course. How are you, Father?

JAKE  
He's been giving me some tips, Sarah.  
After all, he is the expert, having  
managed to stay single all these years.  
Isn't that right, Father?

FATHER RILEY  
We're all married to a higher power, my  
son. Now if you'll excuse me, I'll  
just go make sure everything's ready.

JAKE  
Of course, Father. The sooner we get  
this show on the road, the better.

Father Riley and Sarah share a knowing look as he exits.

JAKE (cont'd)  
He's been a real rock, Sarah.

SARAH

Really, Jake! I've never known you to take solace in religion before. And, except for our honeymoon, I've never known you to think marriage was the answer to anything either.

JAKE

You don't think I'm doing the right thing, Sarah?

SARAH

Except for Nicky, have I ever thought you did anything right? Is this what you asked me in here for?

(off his look)

How much?

JAKE

I think fifty should do it.

SARAH

I thought it was a free bar, courtesy of Cynthia's parents.

JAKE

It's for Father Riley. He's been a --

SARAH

-- rock, I know.

Sarah pulls fifty dollars from her purse and hands it to Jake.

JAKE

You're the best, Sarah.

Jake moves in for a kiss...just as CYNTHIA BARNES enters in her wedding dress and looks suspiciously at Sarah.

CYNTHIA

What's going on?

(to Sarah)

Who are you? Who is she, Jake?

SARAH

I'm Sarah.

CYNTHIA

The ex-wife?

SARAH

Good, you've heard of me. You're going to have your hands full as it is without secrets from the past cropping up.



CYNTHIA

She's trying to talk you out of marrying me, isn't she, Jake?

JAKE

Now, honey, do you think that would even be possible? Sarah just dropped by to wish me -- to wish us both well. Isn't that right, Sarah?

SARAH

And now that I have....

(to Cynthia)

You do realize it's bad luck for the bride and groom to see one another before the wedding, don't you? I'd hate to see you get off on the wrong foot.

INT. CHURCH. HALLWAY - CONTINUING

Sarah starts down the hallway as Cynthia runs to catch up.

SARAH

I wouldn't run in that dress if I were you.

CYNTHIA

I wouldn't have to if you'd slow down.

Sarah stops and faces Cynthia.

SARAH

Sorry. I didn't realize it was me you were chasing.

CYNTHIA

I'm not a gold-digger, you know.

SARAH

No, you're an actress.

CYNTHIA

I am. I've done summer stock and --

SARAH

Producers, directors....I'm sorry. I'm sure you're a very good actress. And you'll have to be to put a happy face on every time Jake is anywhere but at your side --

CYNTHIA

This is supposed to be the happiest day of my life.

As she starts to CRY:

SARAH

Then stop crying. Your mascara's running and the last thing you want is to look like Tammy Faye on the happiest day of your life. Besides, if you're going to marry Jake, you may as well get used to things not working out. ...Sorry, there I go again.

CYNTHIA

So you think this is a mistake?

SARAH

It shouldn't matter what I think.

CYNTHIA

But you know him better than anyone.

SARAH

We share a kid, that's all. What I can tell you is a little soda will take those tear stains out and -- about the other -- just follow your heart.

INT. CHURCH - MOMENTS LATER

Sarah motions for Nicky to join her in the aisle.

NICKY

What's wrong?

SARAH

This. My being here. You can stay if you want, but I'm leaving.

The usher approaches them as The Wedding March begins to play.

USHER

If you could take your seats, the ceremony's about to begin.

SARAH

Well?

NICKY

I'm sure there'll be other chances to see Daddy get married.

INT. SARAH'S HOUSE. KITCHEN/DINING ROOM/LIVING ROOM - DAY

Nicky is sitting on the kitchen counter as she and Sarah watch the clock while eating ice cream out of the cartons.

CLINKING the cartons as the clock reaches 4 PM:

NICKY

To Daddy.

SARAH

And freedom.

NICKY

You think he'll be mad?

SARAH

Your father? But he'll get an idea for a new play or TV show out of it and we'll just be left with guilt.

Sarah finishes her ice cream and goes to the fridge for more.

NICKY

You know what's good for guilt? Scream therapy.

SARAH

We're out of Rocky Road.

Sarah SCREAMS, then Nicky SCREAMS, then they SCREAM together as Jake enters through the back door, still wearing his tux.

JAKE

Need I remind you this is an earthquake zone?

NICKY

We're getting rid of our toxins. Wanna try it?

JAKE

Thanks, but I like my toxins where they are.

SARAH

Aren't you supposed to be somewhere, Jake? Like your wedding?

JAKE

It didn't happen, okay? You'd know that if you'd stayed.

SARAH

I wanted to, Jake, really. But then I remembered one of your shows was on TV.

JAKE

It was a rerun.

As Sarah motions for Nicky to leave them alone:

SARAH

Technically, so was the wedding and I even stood through the first one.

NICKY

Okay, but can I borrow your car?

SARAH

The keys are in my purse.

NICKY

Don't worry, Daddy, these things have a way of working out for the best.

Nicky jumps off the counter, kisses Jake's cheek, and exits.

JAKE

She's driving? Our little girl?

SARAH

Okay, Jake, what happened?

JAKE

Everything was fine, right up to the 'I do's.' Instead, she said "Maybe we should see a marriage counsellor?" so I said, "Shouldn't we get married first?" You know, maybe there's a rule.

SARAH

At least you found out before it was too late. Better to have loved and --

JAKE

Drive up the coast with me, Sarah. We can have dinner at Demetres. We've always had good times there.

SARAH

No, Jake, I'm trying to have a new life and I can't do that if you keep living the old one.

Jake follows Sarah through the dining room to the living room and reacts to a bowl of condoms sitting on the coffee table.

JAKE

On the coffee table, Sarah!

SARAH

Nicky's getting to that age. I want her to feel comfortable around them.

JAKE

I'm not even comfortable around them.  
Please, Sarah. A drive? Dinner? I  
don't feel like being alone right now.

SARAH

No, Jake. I have a show to get ready  
for. Contractors coming with  
estimates. In case you haven't  
noticed, this place is starting to fall  
apart.

EXT. COASTAL HIGHWAY - EVENING

Jake is happily driving with Sarah, looking anything but  
happy in the passenger seat of his sports car.

JAKE

You can't tell me this isn't fun, Sarah!

SARAH

I said I'd have dinner, Jake. I didn't  
say anything about fun.

LATER

Streaked with grime, Sarah finishes changing a flat tire.

SARAH (cont'd)

There, it's done.

JAKE

You're sure you tightened the bolts?

SARAH

Yes, Jake. If you're so concerned, you  
could have done it yourself.

JAKE

The tux, Sarah. It's a rental.

EXT. DEMETRES RESTAURANT/ROAD - EVENING

Jake waits with bated breath for Sarah's reaction as they  
stare at the burnt-out remains of Demetres.

When she gets out of the car finally and starts walking down  
the road, he drives beside her.

JAKE

There's no way I could've known, Sarah.

SARAH

Nothing's ever your fault, is it Jake?

JAKE  
Where are you going?

SARAH  
Home.

JAKE  
It's the other way.

SARAH  
I'm going to eat first.

JAKE  
Want a ride?

SARAH  
Only if you're going to walk.

JAKE  
I would, Sarah. But I'm afraid you'd  
try to run me over.

Sarah looks at Jake...just as his car BACKFIRES and dies.

EXT. SARAH'S HOUSE - EVENING

Jake and Sarah are seated in Jake's car, now attached to a  
tow truck which pulls to a stop in front of Sarah's house.

JAKE  
You're a real trooper, Sarah. I've  
always loved that about --

Sarah opens the car door and jumps to the ground.

JAKE (cont'd)  
Please, don't slam --

Sarah SLAMS the car door and storms off to the house.

JAKE (cont'd)  
-- the door.

She enters the house and SLAMS that door as well.

INT. SARAH'S HOUSE. BASEMENT STUDIO - EVENING

Sarah enters her basement studio where several completed and  
partially-completed canvases are scattered around the room,  
grabs one of Jake, and starts furiously painting over it.

INT. RESTAURANT - DAY

Jake and his agent, LARRY MORTON, are eating lunch.

LARRY

You're not a small country, Jake.  
Normal people can't live their lives on  
credit without it eventually catching  
up to them.

JAKE

Abnormal people can?

LARRY

I'm glad you find this funny. Put it  
on paper and maybe I can sell it, but  
I can't sell what you don't write.

JAKE

Maybe if you'd sold what I did write --

INTERCUT Georgie having lunch with her agent, STANLEY FIELDS,  
on the other side of the restaurant with Jake's and Georgie's  
views of one another always blocked by menus, waiters, one of  
them picking a napkin up off the floor, etc.

GEORGIE

But I don't want to leave ALL MY  
TOMORROWS, Stanley.

STANLEY

You're not going to leave ALL MY  
TOMORROWS, Georgie. We're just going  
to make them think you're going to.  
That's how the game works.

GEORGIE

Why does it have to be a game?

STANLEY

I don't know. I don't make the rules,  
I just follow them.

Georgie looks around the room, acutely aware she's being  
scrutinized by several DINERS, including one WOMAN in the  
midst of placing her order with a waiter.

DINER

I'll have whatever Georgie's having.

Larry pours the last of the wine into their glasses.

LARRY

Do you even have a plan, Jake?

JAKE

You mean besides asking you for an  
advance?

LARRY

An advance on what?

JAKE

On me, Larry. I thought agents were supposed to believe in their clients.

LARRY

I do believe in you, Jake. And I believe every time you ask for money, you really need it, but I only make money when you do.

JAKE

You can't sell what I don't write, I get it. You're broke, too?

LARRY

I buy day-old bread, Jake. But there is a solution, I just need you to say the word.

JAKE

It's a soap, Larry.

LARRY

So is your life so who better to write it? And they prefer the term 'daytime.'

JAKE

There's nothing else?

LARRY

Sure there is. There's two-day-old bread, there's Spam, there's macaroni and fucking cheese.

JAKE

I like macaroni and cheese.

LARRY

So do most kids. But you're not a kid, Jake. And you haven't written a word in two years which in this town is an eternity.

(reaching for check)

I take it this one's on me.

Larry motions to their waiter as a loud GROUP of FANS cause a commotion as they surround Georgie's table.

JAKE

(to waiter)

What's going on?



WAITER  
Georgie Chandler.

LARRY  
All My Tomorrows, Jake. She's the hottest thing on it. And if we play our cards right, she could be your ticket back.

INT. ART GALLERY - EVENING

People are eating hors d'oeuvres and sipping wine as they admire Sarah's artwork at the opening of her exhibition, including two WOMEN and a MAN standing in front of a canvas filled with particularly violent images.

WOMAN #1  
I'd love to know where she gets her inspiration.

WOMAN #2  
Obviously, it's a man.

WOMAN #1  
You think so?

MAN  
I bet she's dynamite in the sack.

The women look at the man with disgust as Nicky approaches Sarah, quietly watching the proceedings from one corner.

NICKY  
It's going great, Mom. I think that guy over there is going to buy the big one with the white thing in the middle.

SARAH  
Do you mind? I'd like the critics to think up their own descriptions.

NICKY  
You know I like your work. It's just filled with so much...angst.

SARAH  
That angst is paying for your education, one clearly lacking in symbolism.

Jake appears suddenly with a glass of wine in his hand.

JAKE  
Well, if it isn't my two favorite women!

NICKY

Hi, Daddy. Bye, Daddy.

Nicky kisses Jake on the cheek, then exits.

SARAH

What are you doing here, Jake?

JAKE

So my invitation didn't get lost in the mail!

(surveying the room)

I see you were able to pull everything together in time.

SARAH

I had a little help.

GLENN NELSON, 23, approaches Sarah and kisses her.

GLENN

Way to go, hon. You're a hit.

SARAH

Glenn, I'd like you to meet...well, I wouldn't actually like you to meet, but since you're both here, I'm forced to introduce you to Jake, my ex-husband.

Glenn pumps Jake's hand energetically.

GLENN

I'm a big fan of your TV work, Mr. Knight, especially GREENER PASTURES. I practically grew up on it.

JAKE

That would make you --

GLENN

Twenty-three.

(to Sarah)

Are we on for later?

Sarah nods and Glenn leaves.

JAKE

He called me Mr.

SARAH

Don't start, Jake. And no, the sex isn't necessarily better with Glenn than it was with you, just different. Try not to drink too much.

As Sarah walks away, Jake gulps down his wine, then grabs another glass from a passing waiter.

LATER

Jake drunkenly grabs another glass of wine as MARK STEVENS, the gallery owner, CLINKS a glass to get everyone's attention.

MARK

Thank you and good evening. I'm proud to welcome Sarah Knight back to this space tonight. Her first show was here six years ago and I can honestly say she just keeps getting better --

JAKE

She's good, alright.

MARK

So without any further ado --

JAKE

Ado! Everyone says it, but does anyone really know what it means?

MARK

Please help me welcome Sarah Knight.

People APPLAUD as Sarah begins to speak.

SARAH

Public speaking really isn't my thing. Painting's my thing --

JAKE

It isn't her only thing. Have you met our daughter, Nicky?

SARAH

That's my ex-husband. I started painting in the first place because he wouldn't let me get a word in edgewise.

JAKE

That's another one. Edgewise. Who thinks up these words?

Sarah starts to panic when she sees Glenn approach Jake.

GLENN

You can leave anytime, you know.

JAKE

What happened to being a fan?

Glenn starts to grab Jake's arm, but before he even touches him Jake loses his balance and falls to the floor.

SARAH

Thank you all for coming tonight and feel free to buy something. As you can imagine, the therapy bills add up after awhile.

Sarah hurries to Jake and Glenn.

GLENN

I never even touched him --

SARAH

I know. Just help me get him up.

Thinking he was sucker-punched, Jake rubs his jaw as Sarah and Glenn help him to his feet.

JAKE

I suppose you learned that on television.

NICKY

Are you alright, Daddy?

JAKE

I'm fine. Everyone just go back to oohing and ahing over the paintings. I inspired some of them.

INT. SKATING RINK - DAY

Jake is watching Nicky and her figure skating partner, ERIC, 16, practice a figure skating lift, but his timing is off and she falls out of the it.

ERIC

I really am trying, you know.

NICKY

I know. If I give you one, you promise to concentrate harder.

When Eric nods, Nicky gives him a quick kiss on the lips, then they try the lift again and it's perfect.

EXT. SKATING RINK. PARKING LOT - DAY

Jake carries Nicky's skating gear to his car.

JAKE

So what was that all about?

NICKY

He thinks he's in love with me.

JAKE

He thinks?

NICKY

He's 16. He'd be in love with anyone  
he can get close enough to touch....  
Not all male skaters are gay, you know.

JAKE

Apparently.

INT. CAR (MOVING) - CONTINUING

Jake looks preoccupied as he drives Nicky home.

JAKE

Is it safe for him to be lifting you  
like that? Given his...condition.

NICKY

A kiss now and then settles him down.

JAKE

In my day it was the other way around.

NICKY

He's still too scared for that.

JAKE

Sounds like you have him all figured  
out.

NICKY

We spend a lot of time together.

JAKE

That works, huh?

EXT. SARAH'S HOUSE - DAY

Jake pulls into Sarah's driveway, then checks his watch.

JAKE

What d'ya know? It's dinner time.

NICKY

I don't think that's a good idea,  
Daddy.

Nicky kisses Jake good-bye, then gets out of the car, grabs  
her bag, and starts for the house.

JAKE  
She's still mad, huh?

NICKY  
More like ballistic. Thanks for coming  
to practice.

Jake waits for Nicky to enter the house, then drives away.

INT. SARAH'S HOUSE. BEDROOM - DAY

Nicky enters Sarah's bedroom where Sarah, still in bed in her pyjamas, is watching Georgie's soap, All My Tomorrows, on TV.

NICKY  
What'd I miss?

SARAH  
Chad just threatened to swallow a  
bottle of sleeping pills unless Raven  
agrees to take him back.

NICKY  
What's she doing?

SARAH  
She's getting him a glass of water.

Clearly impressed, Nicky sits down on the bed to watch as...

INSERT TV

Raven (played by Georgie) enters a living room where Chad is nervously pacing and hands him a glass of water.

BACK TO SCENE

NICKY  
Daddy wanted to stay for dinner.

As she exits to the ensuite bathroom:

SARAH  
What else is new?

EXT. JAKE'S BEACH HOUSE - EVENING

Jake parks in front of his beach house and collects his mail.

INT. JAKE'S BEACH HOUSE - EVENING

Jake flips through the mail -- all bills -- and adds them to an already existing pile, then goes to the fridge where he finds the power turned off and the food starting to spoil.

He goes to the phone, discovers that it's been disconnected, looks back at the pile of bills, then tries his cell phone and finds the battery is dead.

INT. SARAH'S HOUSE. BEDROOM - EVENING

The phone RINGS as Sarah and Nicky watch an old B&W movie on TV while eating ice cream from cartons again.

SARAH

Let the machine get it.

NICKY

What if it's Daddy?

SARAH

You want to see the end of the movie, don't you?

Sarah's answering machine engages as she and Nicky watch the emotional climax of the movie with tears in their eyes.

EXT. STREET - CONTINUING

Jake hangs up a payphone in frustration, then pulls another quarter from his pocket and dials another number.

JAKE

If you're broke, Larry, you can't afford to be out and if you're not broke I may be forced to reconsider our friendship.

(as the phone RINGS)

Come on, Larry, I happen to know you even have a phone in the bathroom.

Jake SLAMS down the receiver, even more frustrated now.

EXT. AUTOMATIC TELLER MACHINE - EVENING

Jake reacts to not being able to get any money from an ATM while two TEENS scope out his car parked on the street.

TEEN #1

You think you can hot wire it?

TEEN #2

Doesn't matter. The asshole left the keys in the ignition. Get in.

The teens drive away as Jake turns and sees it disappear.

JAKE

Not my car. I love that car.

EXT. STREET - EVENING

Jake tries, albeit unsuccessfully, to hitch a ride.

LATER

Jake checks the coin return slots of a bank of payphones, finds a quarter in the last one and starts to dial Sarah's number, then stops suddenly.

JAKE  
(muttering to himself)  
She's not answering anyway.

He sees the flashing neon sign of a pizza joint out of the corner of his eye, gets an idea, and dials the number.

JAKE (cont'd)  
Yes, I'd like to order for delivery.

EXT. SARAH'S HOUSE - EVENING

A pizza delivery car pulls into Sarah's driveway and parks, then as the DELIVERY BOY goes to the door with a pizza, Jake appears from the backseat of the car and runs around to the back of the house.

INT. SARAH'S HOUSE. FRONT DOOR - CONTINUING

The doorbell RINGS and Sarah goes to the door, surprised to see a delivery boy holding a pizza.

DRIVER  
Sarah Knight?

SARAH  
Yes, but I didn't order a pizza.

DRIVER  
Could someone else in the house have ordered it?

SARAH  
I don't think so.

DRIVER  
There must be someone new on the order desk. Sorry I bothered you.

SARAH  
What kind is it?

DRIVER  
Deluxe with extra sausage.



SARAH  
I'll get my purse.

INT. SARAH'S HOUSE. KITCHEN - EVENING

Jake is listening at the door to the dining room when it opens and hits him in the face as Sarah enters with the pizza.

SARAH  
What are you doing here, Jake?

JAKE  
Bleeding profusely. Aren't you even going to ask if I'm hurt?

SARAH  
Are you hurt?

JAKE  
Yes.

SARAH  
Good. I'm assuming you have something to do with this pizza.

Nicky enters as Sarah removes plates from the cupboard.

NICKY  
What happened to you, Daddy?

JAKE  
I forgot your mother doesn't like anchovies.

SARAH  
Your father could use some ice.

JAKE  
And some Scotch.

LATER

Jake winces in pain as Sarah applies antiseptic to his nose.

JAKE (cont'd)  
Do you know our little girl's been kissing sixteen-year-old boys, Sarah?

SARAH  
That's what sixteen-year-olds do, Jake.

JAKE  
Need I remind you that sixteen-year-old boys grow up to be men?

SARAH  
Not always.

Sarah applies more antiseptic and Jake winces again.

JAKE  
You're enjoying this, I can tell.

SARAH  
I never could fool you. So why are you here this time?

JAKE  
I thought I'd do some of those repairs you've been talking about.

SARAH  
It's the middle of the night.

JAKE  
I know how you like workmen to be on time.

SARAH  
Why do I even bother? Okay, you can stay one night. You know where the sheets and blankets are. Breakfast is whenever you make it. Oh, and don't forget to put the toilet seat down. Any questions?  
(off his look)  
Good.

INT. SARAH'S HOUSE. BEDROOM - MORNING

Sarah wakes to the SOUND of HAMMERING and covers her head with a pillow to drown it out as...

INT. SARAH'S HOUSE. HALLWAY/BATHROOM - CONTINUING

...Nicky surveys Jake's mess as he works under the vanity.

NICKY  
Mom's going to kill you, you know.

JAKE  
If there's one thing I know about your mother it's her bark is worse than her bite.

Nicky shrugs, starts to leave, then doubles-back.

NICKY  
Did you turn the water off?

JAKE

Of course, I turned the water off.

NICKY

I'll do it on my way out.

JAKE

Thanks.

INT. SARAH'S HOUSE. BEDROOM - MORNING

Sarah tosses and turns in bed, unable to block out the NOISE.

INT. SARAH'S HOUSE. VARIOUS ROOMS - LATER

Sarah exits her bedroom to the...

HALLWAY

...where she shields her eyes with her hand to keep from seeing the mess on her way to the...

KITCHEN

...where she goes to pour a cup of coffee, only to find the coffee-maker empty, but still turned on.

She goes to the fridge, finds an empty carton of juice, then goes to the table for the newspaper and finds just the Sports section.

SARAH (O.S.)

Oh, Jake?

BATHROOM

Jake bumps his head on the vanity as Sarah appears in the doorway with the juice carton and the section of newspaper.

SARAH

I found this in the fridge.

JAKE

Isn't it supposed to be refrigerated?

SARAH

Not when it's empty.

JAKE

I'll go to the store for more...just as soon as I get this nut off.

SARAH

Have you seen the rest of the paper?

They both look to the floor where the other sections of the paper lay covered in grease.

JAKE

I'll get another one. Oh, and we're out of coffee.

SARAH

We?

Sarah returns to her bedroom in a huff.

LATER

Sarah exits to the kitchen again, prompting Jake to run into her bedroom, then her ensuite bathroom where we HEAR the SOUND of someone PISSING who's been holding it awhile.

Finally, he returns to working on the bathroom in the hall as Sarah returns to her bedroom.

When he HEARS her go into her bathroom, he realizes he forgot to put the toilet seat down as...

...Sarah races down the hall to the bathroom.

SARAH (cont'd)

I want you out of my house, Jake. I'll hire someone to do the bathroom.

JAKE

Think, Sarah. Do you really want a stranger in your house?

SARAH

That's exactly what I want, Jake. Besides, you have a perfectly good house of your own just going to waste.

As Sarah returns to her bedroom and SLAMS the door, Jake follows and talks to her through it.

JAKE

I can't go home, Sarah....They cut off my power.

INTERCUT

Sarah as she turns on ALL MY TOMORROWS and cranks up the volume.

SARAH

Then sell your car and get it turned back on. You drive too fast anyway.

JAKE

I can't sell my car, Sarah.

SARAH

I can't hear you....

JAKE

I SAID I CAN'T SELL MY CAR. IT WAS  
CARJACKED LAST NIGHT.

Sarah cracks the door an inch.

SARAH

Insurance?

JAKE

Residuals aren't what they used to be.

Sarah exits her bedroom finally and goes to the...

LIVING ROOM

...where she turns on ALL MY TOMORROWS there, too, as Jake enters and looks from the TV to Sarah, then back again.

SARAH

Neither are ex-husbands. It used to be if you married the wrong person, you'd get a divorce and move on. Now you're expected to be friends for the rest of your life. Well, I'm sorry, Jake, I can't do that anymore.

JAKE

What do you suggest, Sarah?

SARAH

Maybe you could rob a bank! You wouldn't have to take much, just enough to get back on your feet. Or maybe Nicky could quit school and get a job! She's always been fond of you, Jake, I'm sure she'd be happy to help out.

JAKE

It hurts to think this is nothing but a joke to you, Sarah. You don't really watch these shows!

SARAH

It helps to know there are people in the world with more complicated lives than mine.

(more)

SARAH (cont'd)

And let's not forget none of your work has ever appeared on Masterpiece Theatre.

JAKE

But you have to wait forever for something to happen....Which one is this? General Horrible? The Bold and the Boring? The Hung and the Useless?

SARAH

All My Tomorrows.

Jake sees Georgie as Raven and perks up.

JAKE

That's her.

SARAH

Raven. She's involved with Cyrano at the moment and Chad wants her back, but Todd's the only one she really loves.

JAKE

Are you sure --

SARAH

Yes. He's the only man she's ever been able to have an orgasm with --

JAKE

Are you sure this is All My Tomorrows?

SARAH

Yes, Jake, it's All My Tomorrows.

JAKE

I have to see Larry, Sarah. And you're right. You've been right all along. You do need to move on with your life and I need to move on with mine and I'm going to, Sarah, just as soon as I see Larry.

Jake exits, then enters again.

JAKE (cont'd)

Can I borrow your car, Sarah?

INT. TELEVISION STUDIO. ALL MY TOMORROWS SET/BEDROOM - DAY

PAUL, the director, prepares to shoot a love scene between Georgie as Raven and MICHAEL as Cyrano.

Already in bed, Michael passes the time by reading a comic book while Georgie looks at her breasts under the covers.

GEORGIE

Will we be starting anytime soon? I have icicles forming on my tits.

PAUL

We're almost ready, Georgie.

GEORGIE

(to Michael)

And you, watch your tongue this time.

All comes to a halt, however, when SIDNEY BARROWS, the show's executive producer, enters with Jake, producer NEIL KINCAID, and various other 'SUITS' in tow.

SIDNEY

I'm sorry for the interruption, Paul, but I have some wonderful news, news I think everyone will want to hear.

PAUL

Attention, everybody.

GEORGIE

Now what would be wonderful news to a producer like Sidney Barrows? I know. He's discovered he can save money by hiring an actor with a multiple personality disorder to play the entire cast.

SIDNEY

Thank you, Paul. As everyone knows, we've been looking for a head writer to take All My Tomorrows in a new direction and I'm happy to say we've found that man in Jake Knight. And since this is his first foray into daytime, I want everyone to make him feel welcome....Okay, then, we'll let you get back to work now.

APPLAUSE and MURMURING fill the studio as Sidney, Jake, Neil and the others head for the exit...just as Georgie looks up finally and sees Jake.

GEORGIE

Oh, no! It can't be!

MICHAEL

(absently)

What?

GEORGIE  
Nothing. In every sense of the word.

PAUL  
Okay, guys, let's pick it up where  
Cyrano tells Raven about his prison  
record.

Michael immediately moves into position and embraces Georgie.

EXT. STUDIO - DAY

Georgie exits and brushes past Jake, laying in wait for her.

JAKE  
Georgie Chandler.

GEORGIE  
Stop. You're giving me goosebumps.

JAKE  
I thought maybe we could get to know  
one another over drinks...for the good  
of the show, of course.

GEORGIE  
There you go, thinking again.

JAKE  
You could make this a lot easier.

GEORGIE  
You don't know me very well.

JAKE  
That's right. We haven't been formally  
introduced. I'm Jake Knight.

Jake shakes Georgie's hand.

GEORGIE  
Ooh, more goosebumps.

JAKE  
Has it occurred to you that I might  
actually be able to help?

GEORGIE  
Really! Can you do hair?

Jake shakes his head 'no.'

GEORGIE (cont'd)  
Fix a car?



He shakes his head again.

GEORGIE (cont'd)

Then I don't see how you can help me  
and if you write the way you talk, I'm  
not so sure about the show either.

Georgie gets into her car and drives away.

INT. STUDIO. WRITERS' BUNGALOW. CONFERENCE ROOM - DAY

Jake is seated opposite his writing staff -- GILLIAN,  
MARYBETH, and MARVIN -- all of whom eye him suspiciously.

JAKE

There's no question we have our work  
cut out for us, but before I tell you  
what I have in mind for All My  
Tomorrows, I'd like to hear from you.

GILLIAN

You want to know what we think?

JAKE

I'm just one guy. Together we're a  
team.

MARYBETH

A team. Is this a trick?

JAKE

You sound as if no one's ever asked  
your opinion before.

MARVIN

No one has.

GILLIAN

You're wrong, Marvin. There was that  
one time.

MARYBETH

Oh, right. Everyone got the flu at the  
same time and they wanted to know if we  
had any surefire cures.

JAKE

The last head writer --

MARVIN

Took credit for everything that went  
right and blamed us for everything that  
went wrong. Mostly, we were glorified  
typists.

JAKE

Well, then, we'll just start from scratch and see where it takes us. Anyone have a problem with that?

(off their looks)

Good. Now, Gillian, I thought you could do Jack and Diane, Marvin... Brittany and Roger, and Marybeth... Victor and Vanessa. What d'ya think?

GILLIAN

We think we're dreaming. Who's going to do Raven?

JAKE

I thought I would.

MARYBETH

You? Georgie Chandler isn't the easiest actress to write for.

MARVIN

Imagine if you had to live with her!

A collective shiver runs up their spines.

JAKE

Let me worry about Georgie Chandler.

MARYBETH

What d'ya know? Maybe they hired the right person after all.

MARVIN

Maybe we'll even kick butt at the Emmy's this year. Anything's possible, right? Now that Susan Lucci's losing streak's been broken.

JAKE

Who's Susan Lucci?

GILLIAN

Get him?

Thinking he's joking, they LAUGH as they exit.

INT. STUDIO. WRITERS' BUNGALOW. CONFERENCE ROOM - LATER

Jake watches a series of love scenes between Georgie and various actors from the show on a bank of TV sets.

As she kisses each actor, in turn, he turns the set off with a remote.

EXT. CAR DEALERSHIP - DAY

A car SALESMAN hands Jake the keys to a brand new convertible.

EXT. CAR (MOVING) - DAY

Jake opens the car up, clearly pleased with it and himself.

EXT. SARAH'S HOUSE - DAY

Sarah is watering the flower beds when Jake pulls up in front of the house.

SARAH

Don't tell me! You've taken up car-jacking now?

JAKE

What are you and Nicky doing for dinner? I feel like celebrating.

SARAH

You said you were going to move on, Jake!

JAKE

Have a little faith, Sarah. Now are you and Nicky free for dinner tonight or not?

INT. RESTAURANT - EVENING

Jake peruses his menu as Sarah and Nicky look around in awe.

JAKE

So what looks good?

SARAH

Are you sure you can afford this, Jake?

JAKE

I told you, Sarah, I have a new job.

NICKY

What is your new job, Daddy?

Before he can answer, a perceptible BUZZ goes through the room as Georgie enters on the arm of a good-looking MAN.

NICKY (cont'd)

Oh, my God, isn't that Georgie Chandler?

Jake takes a quick look, then nervously grabs a breadstick and bites into it as he returns to his menu.

SARAH

She's even more beautiful in person.

On the way to her table, Georgie sees Jake, then indicates for her date to go on without her and starts toward Sarah, Nicky, and him.

NICKY

And she's coming this way!

Jake begins choking on his bread stick, imperceptibly at first, then more noticeably as Georgie reaches their table.

GEORGIE

Well, if the world doesn't just get smaller and smaller! Hello, Jake.

NICKY

Miss Chandler, we watch you on All My Tomorrows all the time.

GEORGIE

Please, call me Georgie.

SARAH

Your character's the best one on the show.

GEORGIE

That's sweet, thank you.

Nicky notices finally that Jake is choking and panics.

NICKY

Oh, my God! Daddy's choking!

GEORGIE

He's your father?

SARAH

We should call 911! Does anyone have a phone?

As several diners pull out cell phones, including Jake:

GEORGIE

If he can make a sound, it means he's not really choking.

NICKY

Can you make a sound, Daddy?

Jake tries to make a sound, then shakes his head 'no.'

GEORGIE

I guess he's really choking then.

(to diners)

You can all put your phones away, he'll be fine.

Georgie calmly pulls Jake to his feet, applies the Heimlich Manoeuvre on him, and the bread flies out of his mouth.

GEORGIE (cont'd)

See?

SARAH

We can't thank you enough, Miss Chandler.

GEORGIE

Georgie, please.

SARAH

I'm Sarah and this is our daughter, Nicky.

(off her look)

We're divorced.

(to Jake)

Aren't you going to thank Georgie for saving your life, Jake?

JAKE

Thank you.

GEORGIE

I wish I could say it was for the good of the show but...I'd be lying.

(to Nicky and Sarah)

It was nice meeting you both.

Sarah and Nicky watch Georgie go to her table.

NICKY

I knew she'd be nice. Sometimes you can just tell about people.

SARAH

How come you didn't tell us you knew Georgie Chandler, Jake?

JAKE

You didn't give me a chance. In fact, guess who's the new head writer for All My Tomorrows?

SARAH

But you hate the soaps, Jake.

JAKE

They prefer the term 'daytime,' Sarah.

INT. GEORGIE'S HOUSE - EVENING

Dressed like Marilyn Monroe, Georgie mouths the dialogue along with her while watching Some Like It Hot on television.

INT. JAKE'S BEACH HOUSE - EVENING

Jake is typing on his laptop when he has a momentary lapse, then gets a sudden burst of inspiration and resumes typing.

INT. STUDIO. GEORGIE'S DRESSING ROOM - DAY

Georgie is typing on a laptop, too, when she hears a KNOCK.

PAGE (O.S.)

New pages, Miss Chandler....Please,  
just take them this time.

GEORGIE

Go back and tell the writers I could  
write better dialogue in my sleep.

PAGE (O.S.)

I can't do that, Miss Chandler.

GEORGIE

No, of course not. You're on the fast  
track.

Several sheets of paper appear under the door, followed by another KNOCK on the door.

GEORGIE (cont'd)

What now?

JEREMY, an actor on the show, pokes his head through the door.

JEREMY

It's just me. Have you decided on  
lunch yet? I thought we should  
synchronize our garlic intake for our  
scenes this afternoon.

GEORGIE

Fettucine.

JEREMY

Soup or salad?

GEORGIE

Salad.

JEREMY  
 Chef or Caesar?

GEORGIE  
 You choose.

He moves into the room and reads what she's typing.

JEREMY  
 The sick brown fox jumps over the lazy  
 dog?

GEORGIE  
 I like to keep my keyboarding skills up  
 in case I ever need a real job again.

INT. TELEVISION STUDIO. ALL MY TOMORROWS SET/BEDROOM - DAY

Paul hands Georgie and Jeremy more script changes.

PAUL  
 Read these, then we'll get started.

GEORGIE  
 More changes? Don't these so-called  
 writers have any respect for trees?

PAUL  
 Time is money, Georgie!

Jeremy starts to tear up while he reads his pages.

GEORGIE  
 What's wrong?

JEREMY  
 I have a tumor. I mean, Todd does.  
 He's going in for surgery tomorrow.

Quickly, Georgie starts reading her pages, too.

GEORGIE  
 People recover from tumors.

JEREMY  
 My cycle's up and they haven't even  
 initiated talks about renewing.

GEORGIE  
 There are other shows. And pilot  
 season's coming up. You'll do one,  
 it'll go to series. In a couple years  
 you'll jump to features and forget you  
 ever did daytime.

JEREMY

You think so?

GEORGIE

Sure. This could be a good thing.

EXT. STUDIO. WRITERS' BUNGALOW - DAY

Georgie strides purposefully toward the writers' bungalow, past an elderly SECURITY GUARD posted outside.

SECURITY GUARD

I'm sorry, Miss Chandler, but I'm not supposed to let anyone disturb the writers while they're working.

GEORGIE

I wouldn't be here if one of them wasn't already disturbed.

SECURITY GUARD

Who is it you'd like to see?

GEORGIE

Jake Nightmare.

SECURITY GUARD

You mean Mr. Knight?

GEORGIE

People are always changing their names in this business. Why do you think that is? Do you think he has something to hide?

SECURITY GUARD

I wouldn't know about that, Miss Chandler.

GEORGIE

No, of course not. Still, I'd be careful if I were you. You never know when a man like him might snap.

Georgie SNAPS her fingers in his face and turns to walk away.

SECURITY GUARD

Don't you want to make an appointment?

GEORGIE

Just tell him his cat's up a tree and he can't get down.

Georgie exits, leaving the Security Guard shaking his head.



INT. STUDIO. CONTROL ROOM/HOSPITAL ROOM SET - DAY

From the control room above the set, Jake watches a taping of a scene in which Raven wishes Todd luck before his operation.

RAVEN

Everything's going to be fine, Todd.  
You'll see.

TODD

We have to talk about if it isn't.

RAVEN

No, we don't. Not for another fifty or  
sixty years.

TODD

Please, Raven, I need to say this  
before the sedative kicks in.

RAVEN

No, Todd, no.

TODD

Yes, Georgie. I've never loved anyone  
the way I love you. Before you, I  
didn't even know what love was --

Two HEALTH CARE AIDES enter the hospital room.

HEALTH CARE AIDE #1

I'm sorry, but it's time.

RAVEN

I love you, Todd. And don't worry,  
I'll be right here when you wake up.

Raven struggles to control her emotions as the aides wheel Todd away while, in the control room, Jake looks on, quite pleased with himself again.

INT. SARAH'S HOUSE. LIVING ROOM - DAY

Sarah and Nicky are watching All My Tomorrows on TV and a scene in the hospital waiting room where Raven waits for news.

When a DOCTOR in surgical dress enters, she knows just from the look on his face that Todd is dead.

RAVEN (on TV)

No!

DOCTOR (on TV)

I'm sorry, we did everything we could.

NICKY

He was the only one she ever really loved.

SARAH

You can't take anything for granted. Life can go so quickly.

RAVEN (on TV)

You can't take anything for granted, can you, Doctor? Life can go so quickly.

SARAH

See?

INT. SARAH'S HOUSE. BEDROOM - EVENING

Sarah is eating ice cream in bed again when Nicky enters.

NICKY

You okay?

SARAH

A little bloated.

NICKY

I thought you might be feeling... nostalgic.

SARAH

No. Just bloated. Why?

NICKY

It happens sometimes when we find out we don't really want what we think we want.

SARAH

I'm assuming this has something to do with your father.

NICKY

Daddy's in love.

SARAH

Oh! You mean with someone other than himself?

NICKY

With Georgie. You saw how they were at the restaurant the other night.

SARAH

They barely said two words.

NICKY

Exactly. And why else would he have taken a job at All My Tomorrows?

SARAH

How do you feel about it?

NICKY

Nothing would make me happier than to see you and Daddy together...happily... but I know that's not going to happen. (BEAT) You know that's not going to happen, don't you? 'Cause I know you still love Daddy.

SARAH

You never stop loving a man like your father....Wait! Shouldn't I be trying to make you feel better? And what if Georgie doesn't feel the same way about him as he feels about her?

NICKY

She might if she spent some time with him. You know how he grows on people.

SARAH

But if she spends too much time with him before that happens she might be scared away. If she hasn't been already, in which case he'll just end up back here....I think this calls for more ice cream.

INT. STUDIO. WRITERS' BUNGALOW. JAKE'S OFFICE - DAY

Jake tries unsuccessfully to fly paper airplanes through a hoop as his SECRETARY pokes her head into the room.

SECRETARY

I told you, they're not heavy enough. Casting just called. The actors are here to audition for Raven's new love interest.

JAKE

Okay, thanks.

As she exits, Jake shoots his last plane and it, too, misses.

EXT. STUDIO - DAY

Jake drives across the lot in a motorized golf cart, zig-zagging back and forth like a kid with a new toy.

EXT. STUDIO. BACK OF WRITERS' BUNGALOW - DAY

Georgie peeks through the window into Jake's office to make sure the coast is clear, then opens the window and climbs in.

INT. STUDIO. WRITERS' BUNGALOW. JAKE'S OFFICE - DAY

Georgie shakes her head at the paper airplanes scattered over the floor, then begins routing through Jake's desk.

She tries accessing his laptop by typing in possible passwords -- Jake, All My Tomorrows, scumbag, etc.

As a last resort, she types 'Georgie' and it works.

GEORGIE

He's one sick puppy.

She opens a file called 'Raven,' reads it with a growing look of anger, then deletes it and exits the same way she entered.

INT. STUDIO. PRODUCER'S OUTER OFFICE - DAY

Good-looking ACTORS are doing facial exercises, sit-ups, going over their sides, etc., as Jake enters and quickly sizes them up as he proceeds to the inner office.

They size him up as well, putting on their best fake smiles in case he's someone important.

INT. STUDIO. PRODUCER'S OFFICE - DAY

Neil Kincaid, a producer on the show, confers with Jake.

NEIL

At least take a look at them, Jake.

JAKE

Okay, but I'm telling you, none of them are right.

INT. STUDIO. OUTER OFFICE/INNER OFFICE - DAY - MONTAGE

INTERCUT the actors waiting impatiently in the outer office WITH those auditioning in the inner office for Neil and Jake.

In each case, the actor removes his shirt to show off his requisite soap 'hunk' chest; and, in each case, Jake shakes his head, having already decided they're all too good-looking.

INT. STUDIO. HALLWAYS - DAY

Georgie follows Jake from a safe distance as a PRODUCTION ASSISTANT approaches from behind.

PRODUCTION ASSISTANT  
Have you seen Jake Knight?

Georgie shakes her head 'no.'

PRODUCTION ASSISTANT (cont'd)  
If you do, could you tell him Sidney's  
looking for him?

Georgie nods, then continues to follow Jake as the PA leaves  
in the opposite direction.

When she sees Jake enter a Men's washroom, she looks both  
ways, and follows him inside.

INT. STUDIO. MEN'S WASHROOM - CONTINUING

Jake is peeing at the urinal when he HEARS Georgie behind him.

GEORGIE (O.S.)  
Jake, Jake, Jake.

JAKE  
Do you mind? I'm a little busy.

GEORGIE  
You mean there's actually something  
about you that's bashful? Here, let me  
help.

She turns on the hot water tap and lets it run.

JAKE  
What would help is if we did this  
later, possibly over dinner! Drive-  
thru. Dining Room. The choice is  
yours.

GEORGIE  
Raven was just a description, a couple  
of lines on a page before I gave her  
life and if you think I'm going to let  
some pencil-pushing hack destroy her --

JAKE  
Hack or not, my contract gives me  
complete storyline control. But to  
show you my intentions are honorable,  
why don't you put your concerns in a  
memo and I'll give them the considera-  
tion they deserve.

As Jake zips up and turns around, Georgie smiles at the wet  
spot that has formed on his pants, prompting him to look, too.

GEORGIE

I see you don't aim any better than you write. Oh, and Sidney wants to see you.

Georgie exits as Jake grabs a paper towel and goes to wet it under the hot water tap she'd turned on earlier.

EXT. STUDIO. HALLWAY - CONTINUING

Georgie HEARS Jake's SCREAM...and smiles.

INT. STUDIO. SIDNEY BARROW'S OFFICE - DAY

Seated opposite Sidney, Jake braces himself for bad news.

SIDNEY

I thought we should have a talk, Jake. Although you probably know what I'm feeling right now.

JAKE

Not really. But I want you to know that I take full responsibility --

SIDNEY

Full responsibility. That's good, I like a man who knows his worth.

JAKE

Excuse me?

SIDNEY

We're up a full point in the ratings, Jake. That's a million houses tuned to All My Tomorrows that weren't before. By the way, how are you and Georgie getting along?

JAKE

Like we've been married for years.

SIDNEY

You're a better man than me. And since I didn't get rich on my ability I'll just let you keep doing what you're doing since it's obviously working.

INT. STUDIO. WRITERS' BUNGALOW. CONFERENCE ROOM - DAY

Jake turns off the laptop from which he's been reading and looks at the stunned faces of Gillian, Marybeth and Marvin.

JAKE

Okay, that's what I have.

MARYBETH

I'd watch even if I didn't get paid to.

Marvin indicates Jake's laptop.

MARVIN

You don't leave that lying around, do you?

JAKE

No, I did what you suggested and created a dummy file. I keep the real one with me at all times, but I can't believe people try to steal this stuff.

GILLIAN

You'd be surprised.

JAKE

So tell me how we're playing in Peoria.

MONTAGE - GEORGIE WITH HER FANS AS WRITERS READ FAN LETTERS.

Georgie dresses and applies her make-up to go out.

GILLIAN (V.O.)

Thank you for killing Todd. Raven was too good for him, especially after he lied about sleeping with her best friend.

As Georgie shops, she obliges her FANS with autographs.

MARYBETH (V.O.)

I'll never watch your show again after what you did to Todd. He didn't deserve to die like that. If anyone deserves to die, it's Raven.

Georgie reads a picture book to terminally-ill PATIENTS.

MARVIN (V.O.)

Raven isn't bad, just misunderstood. She reminds me of me before the nuns set me straight at convent school.

BACK TO SCENE

GILLIAN

Can you imagine Raven at convent school?

MARVIN

Can you imagine her as a nun?

All the writers CHUCKLE derisively, all, that is, but Jake who clearly likes the idea.

EXT. STUDIO. WRITERS' BUNGALOW/PARKING LOT - DAY

Jake walks to his car with a bounce in his step...until he sees a pen-knife stuck in one of his now-flat tires with a memo attached to it that reads: YOUR CAT IS STILL UP A TREE.

INT. RETIREMENT HOME. WALTER'S ROOM - DAY

WALTER O'BRIEN, Georgie's father, is in bed watching All My Tomorrows on TV as Georgie straightens his pillows for him.

As a scene with Raven, her character on the show, plays out on the screen, she notices him look at her suspiciously.

GEORGIE

Why don't we just turn this off?

She starts to turn it off, but he grabs her arm to stop her.

GEORGIE (cont'd)

Have it your way, Pop. Just so you know, that's not me on the TV. I'm an actress, Raven's a character. There was a time when she was even a good character.

INT. SARAH'S HOUSE. KITCHEN - EVENING

Nicky is washing the dishes when Jake enters without knocking.

NICKY

Hi, Daddy.

JAKE

You should keep this door locked, you know. You never know who might walk in.

(off her look)

Excuse me if I worry about you and your mother being here alone all the time.

NICKY

We're not alone. Glenn's here.

(off his look now)

He's taking a look at the bathroom since you don't really have time to do the work now that you have a job and...  
(BEAT) You don't mind, do you?

JAKE

Your mother will be happy to have it finished.



INT. SARAH'S HOUSE. HALLWAY/BATHROOM - EVENING

Sarah looks on as Glenn examines the state of the bathroom.

GLENN

It's not a big job. My guess is two,  
three days at most.

SARAH

Three days. That's great.

Nicky appears in the hallway, followed by Jake.

NICKY

Look who's here!

SARAH

Jake! You remember Glenn?

JAKE

Of course. Nicky says you're going to  
finish the bathroom.

GLENN

If it's alright with you --

JAKE

Hey, whatever Sarah wants.  
(to Nicky)  
You ready to go?

NICKY

We're going to a movie.

SARAH

Have fun.

NICKY

You, too.

Jake follows Nicky out.

GLENN

You think he means it?

SARAH

Who knows?. But even if he doesn't, we  
still have the house to ourselves.

They race down the hall to the bedroom, LAUGHING as they go.

INT. DARKENED MOVIE THEATRE - EVENING

Jake talks to Nicky over the opening credits of the movie.

JAKE

You think she's serious about him?

NICKY

I think she could be.

JAKE

Do you like him?

NICKY

Honestly?

JAKE

Of course not.

ANGRY MOVIEGOER

Hey, buddy, it may surprise you, but  
some of us came for the movie.

EXT. STREET - EVENING

Jake and Nicky walk along the street eating ice cream cones.

JAKE

People are so sensitive these days.

NICKY

So how are things with you and Georgie?

JAKE

There is no me and Georgie. There's me  
and there's Georgie. That's it.  
(BEAT) How would you feel if there was  
a me and Georgie?

NICKY

I want you to be happy so if you think  
you could be happy with Georgie --

JAKE

Like anybody could be happy with  
Georgie Chandler! But that doesn't mean  
I don't love your mother still --

NICKY

I know.

JAKE

And it has nothing to do with you and  
me.

NICKY

I know. It's not me you have to  
convince.

INT. SARAH'S HOUSE. BEDROOM - EVENING

Entwined in one another's arms after sex, Sarah notices Glenn has something on his mind.

SARAH

Okay, what's wrong?

GLENN

I was never very good at geometry, Sarah, but I know one thing. I know I don't want to be part of a triangle.

SARAH

A triangle! What are you saying?

GLENN

I'm not sure. I just know your ex-husband makes me feel like one of those lobsters people pick out of a tank for dinner. I don't want to be anyone's lobster, Sarah. Can you honestly tell me you don't have residual feelings for him?

SARAH

Residual feelings. For Jake?

GLENN

Unless you have other ex-husbands you haven't told me about.

SARAH

No. Just the one.

INT. SARAH'S HOUSE. BASEMENT STUDIO - LATER

Sarah is working out her anger on a canvas when Nicky appears in the doorway.

NICKY

Look at the bright side. You'll soon have enough work for another show.

SARAH

How's your father?

NICKY

He's fine, but your ex-husband a little confused.

SARAH

What's love without confusion! Do we know how Georgie feels yet?

INT. GEORGIE'S HOUSE. DINING ROOM - EVENING

Dressed like Rita Hayworth now, with arguably her most famous movie, *Gilda*, playing on a television set, Georgie mouths the dialogue along with her while practicing her keyboarding at the dining room table.

When the phone RINGS, she stops typing, mutes the sound, and listens to the incoming message.

STANLEY'S VOICE (O.S.)

Georgie, it's Stanley. Your agent? The one whose calls you haven't returned in over a week. Call me so we can work out the details of your new contract. Hey, we might even be able to get you your own dressing room and some extra days off. Anyway, call me. Please?  
(BEAT) Did I mention it's Stanley?

INT. STUDIO. SIDNEY BARROW'S OFFICE - DAY

Georgie is seated opposite Sidney in his office.

GEORGIE

No one knows Raven like I do, Sidney. Least of all Jake Knight.

SIDNEY

That's to be expected, Georgie. Especially since he's only been here a little while. But who are we to argue with success? And it's not like we're curing cancer here, just brightening a few lives. More than a few actually, thanks to Jake.

GEORGIE

So you're saying you aren't going to do anything?

SIDNEY

There's nothing I can do. Head writers like to put their stamp on things and his contract gives him that right.

GEORGIE

And my contract --

SIDNEY

Gives you a job. I'm sorry if that sounds harsh, but that's the way it is.

Without nothing left to say, Georgie goes to the door.

SIDNEY (cont'd)

We all have to pull together for the good of the show, Georgie. But why don't you have your agent call me? Maybe we can get you a Jacuzzi for your dressing room? You'd like a Jacuzzi, wouldn't you?

As Georgie exits, Sidney looks like he's dodged a bullet.

INT. STUDIO. HALLWAY - DAY

Georgie walks down the hall, becoming angrier with each step.

INT. STUDIO. DRESSING ROOM - DAY

ANGIE, the actress who plays Brittany on All My Tomorrows, is rearranging photos on the wall of stars who have jumped from soaps to features -- Leonardo DiCaprio, Brad Pitt, Meg Ryan, Alec Baldwin, etc. -- when Georgie enters and SLAMS the door.

ANGIE

I take it your meeting with Sidney didn't exactly go as planned? But at least you have a front-burner story. I'm stuck recapping.

GEORGIE

There must be something I can do. I mean, what kind of actor would I be if I didn't stand up for my character?

ANGIE

An employed one? Speaking of actors, check this out.

Angie holds up a copy of Playgirl with Jeremy on the cover.

GEORGIE

Looks like he landed on his feet after all.

ANGIE

More like his back.

She opens it to the centerfold as there's a KNOCK at the door.

GEORGIE

Come in.

When a WARDROBE ASSISTANT enters with a garment bag, a PAGE slips in behind her, adds more script pages to a box Georgie has set up with a tree on it and a sign that reads: SAVE TREES...FIRE WRITERS!, then quickly slips out again.

WARDROBE ASSISTANT

I have your costume change, Georgie.

GEORGIE

Leave it on the chair and I'll try it on later.

WARDROBE ASSISTANT

I was told to stay and make sure it fits.

GEORGIE

Fine. I'll try it on.

Georgie steps behind a screen with the garment bag as Angie grabs the copy of Playgirl.

ANGIE

Have you seen this?

WARDROBE ASSISTANT

It should come with a warning label: Objects may appear larger than they actually are.

(BEAT) I was his dresser.

They GIGGLE as Georgie SCREAMS, then appears from behind the screen in a nun's habit.

GEORGIE

Do you know anything about this?

WARDROBE ASSISTANT

Just that I'm supposed to make sure it fits.

GEORGIE

I've got news for you. It will never fit.

Georgie checks her latest script changes in shock.

EXT. STUDIO - DAY

People wandering the lot barely notice Georgie in the nun's habit as she hurries to the Writers' Bungalow.

INT. STUDIO. WRITERS' BUNGALOW. CONFERENCE ROOM - DAY

The writers are in the middle of a story meeting when Georgie storms into the room, followed by Jake's flustered SECRETARY.

GEORGIE

EVERYONE GET OUT. NOW!

SECRETARY

I'm sorry, Mr. Knight. I tried to stop her --

Gillian, Marybeth, and Marvin look to Jake for guidance.

JAKE

It's okay.

Looking worried, they exit, along with Jake's secretary, as he turns his attention to Georgie.

JAKE (cont'd)

I see it fits.

GEORGIE

A fucking nun?

JAKE

That would be pushing the envelope.

GEORGIE

This soap is my job. I don't need my life to be one, too.

JAKE

I thought you people preferred the term 'daytime?'

GEORGIE

Since when have you shown any consideration for what I prefer?

JAKE

Point taken.

She starts removing the nun's habit until she's standing in front of him in just her bra and panties.

GEORGIE

Why don't we just get this over with? I don't usually fuck writers, but if it helps you realize you're not the kind of writer we need on All My Tomorrows it'll be worth it. And don't feel you have to do anything fancy because I'll just be acting anyway.

JAKE

This isn't exactly how I imagined our second date --

GEORGIE

This is not a date.

JAKE

You don't like dating, do you?

Jake grabs a coat and wraps it around Georgie.

JAKE (cont'd)

And I know you don't exactly have a very high opinion of me, but believe it or not, I don't fuck -- your words, not mine -- women who have no interest in fucking me. Now if you'll excuse me, we both have a job to do.

Jake waits for her to exit, but instead, she lowers her head and starts to CRY so he does the same.

Clearly faking, she stops crying...as does he.

JAKE (cont'd)

I never know what to do when a woman cries so I just cry, too.

Exasperated, Georgie picks up the nun's habit and exits.

INT. SARAH'S HOUSE. HALLWAY/BATHROOM - DAY

Glenn is workings on the bathroom -- neatly, quietly, and efficiently -- as Sarah walks by, clearly pleased.

INT. SARAH'S HOUSE. BEDROOM - DAY

Sarah and Glenn are in bed, making love.

SARAH

What time is it, Glenn?

GLENN

You're timing us now?

SARAH

No. I just need to know the time.

Glenn steadies his wrist by holding it with his other hand to counteract the motion of his thrusting and looks at the time.

GLENN

It's...three o'clock.

With Glenn still thrusting, she feels around for the remote.

SARAH

I don't want you to take this personally, because I know how fragile male egos can be, but....



She locates the remote, flicks on the TV, and the screen fills with All My Tomorrows and Georgie dressed as a nun.

GLENN

I thought you said you were over him.

SARAH

I am. I just need to watch this.

GLENN

Can't you tape it?

SARAH

Good idea. Nicky will want to see it, too.

Sarah starts taping, but continues to watch a scene between Georgie as Sister Mary Margaret now and COREY as Chad.

CHAD (on TV)

And when exactly did you come to this decision, Raven?

SISTER MARY MARGARET (on TV)

I told you, there is no more Raven. I'm Sister Mary Margaret now.

CHAD (on TV)

But I thought after Todd's death, there'd finally be a chance for us. Does this mean we can never be together?

SISTER MARY MARGARET (on TV)

Please, don't make this harder than it has to be. It has nothing to do with you.

INT. SARAH'S HOUSE. LIVING ROOM - EVENING

Watching the tape of the show with Sarah, Nicky rewinds the last speech and plays it again. She looks shocked.

CHAD (on TV)

But I thought after Todd's death, there'd finally be a chance for us. Does this mean we can never be together?

SISTER MARY MARGARET (on TV)

Please, don't make this harder than it has to be. It has nothing to do with you.

SARAH

We may have under-estimated your father.

NICKY  
Or over-estimated him.

INT. STUDIO. COMMISSARY - DAY

Nicky looks for Georgie as inconspicuously as possible while having lunch with Jake in the studio commissary.

JAKE  
To what do I owe the pleasure of your company today?

NICKY  
I just thought it'd be nice to have lunch together. Does everyone from the show eat here?

JAKE  
No.

NICKY  
(disappointed)  
They don't?

JAKE  
No. Some like to eat off the lot. Why?

NICKY  
I was just wondering, that's all.

JAKE  
(suspiciously)  
About anyone in particular?

NICKY  
No, not really.

JAKE  
What'd you think of yesterday's show?

NICKY  
People watch shows like All My Tomorrows to have their expectations met, Daddy. And because they mirror real life...sort of....Not a lot of women today identify with nuns.

JAKE  
Maybe they should.

NICKY  
Besides which Raven -- Sister Mary Margaret -- is Episcopalian and as far as I know Episcopalians don't have nuns.

JAKE

Who besides you is going to know that?

Nicky picks up Jake's cell phone from the table.

NICKY

Pick a number.

JAKE

Why?

NICKY

Just pick one.

JAKE

Five-five-five...six-two-four-three.

Nicky dials the number and waits for someone to answer.

NICKY

(into phone)

Hello? Who is this, please?...Mrs. Sanchez, hi....No, I'm not selling anything. I was just wondering if you watch All My Tomorrows?...You do? Can you tell me what religion Raven ...that's right, she's Sister Mary Margaret now. Can you tell me what religion she was before her sudden conversion?

Nicky holds the phone out so Jake can hear the answer.

MRS. SANCHEZ'S VOICE (O.S.)

Episcopalian.

NICKY

(into phone again)

Thank you, Mrs. Sanchez....I agree, her becoming a nun did come as a surprise, but I hope you keep watching anyway.

Nicky hangs up the phone and looks at Jake.

JAKE

It's a coincidence.

NICKY

Okay, pick another number.

JAKE

No more numbers. What's this about?

Nicky sees Georgie enter the room with Corey and take a seat.

NICKY

It's her.

JAKE

No one in particular, huh?

NICKY

When I tell you to, I want you to yawn.

JAKE

What?

NICKY

I want you to yawn. I don't ask for much, Daddy, but I'm asking you to do this. Please, just yawn when I ask you, too.

Nicky waits for Georgie to look in Jake's direction.

NICKY (cont'd)

Okay...now yawn.

Jake yawns begrudgingly...and so does Georgie.

NICKY (cont'd)

I knew it. She likes you, she really likes you.

JAKE

And you know this how?

NICKY

People tend to yawn when they're looking at someone who yawns and she wouldn't be looking at you if she wasn't at least a little interested. You haven't changed your mind, have you?

INT. SARAH'S HOUSE. STUDIO - DAY

Sarah is busily painting again when Nicky appears at the door.

NICKY

Well, it's settled. Georgie likes Daddy. She yawned when he did.

SARAH

This is what you're basing my future happiness on?

NICKY

And Daddy's. And hopefully Georgie's. ...Maybe even Glenn's.

SARAH

So what do we do now?

INT. GEORGIE'S HOUSE. LIVING ROOM - EVENING

Georgie hits 'message retrieval' on her answering machine.

AUTOMATED VOICE (O.S.)

You have twenty-three new messages.

Georgie hits a button to hear the first message.

STANLEY'S VOICE (O.S.)

It's Stanley, Georgie. Why haven't you called me? If I didn't know better, I'd think you didn't want to renew your contract.

Georgie fast-forwards to the next message, also from Stanley, then continues fast-forwarding until she hears a different voice -- one that belongs to a hot young actor in features.

HOT YOUNG ACTOR'S VOICE

Hi, Georgie, it's \_\_\_\_\_ calling. You don't know me but I was wondering if you could give me a call at 555-5456.

As Georgie picks up the phone and dials:

GEORGIE

Could I call you? I can so call you.

HOT YOUNG ACTOR'S VOICE

Hello?

GEORGIE

Hi, this is Georgie Chandler returning your call. Unless, of course, one of your friends is playing a joke on you in which case --

HOT YOUNG ACTOR'S VOICE

No, it was me who called.

GEORGIE

It was?...I mean, you did?

HOT YOUNG ACTOR'S VOICE

Yeah! Have you seen this week's Enquirer?

GEORGIE

Just a sec, I think I have it here somewhere.

Georgie sets the phone down and retrieves it from her bag.

GEORGIE (cont'd)

I can't believe I have \_\_\_\_\_ on  
hold. What a great country this is!

She reads the headline -- \_\_\_\_\_ AND GEORGIE CHANDLER IN  
SECRET LOVE TRYST! -- as she returns to the phone.

GEORGIE (cont'd)

Hey, we're having a love tryst. And  
we've never even met!

HOT YOUNG ACTOR'S VOICE

It's crazy, isn't it? The article has  
us practically getting married. Not  
that it's crazy someone would want to  
marry you, just crazy someone you don't  
know would want to marry you! Look, the  
reason I called is I was hoping you  
could tell my girlfriend --

GEORGIE

You have a girlfriend?

RISING YOUNG ACTOR'S VOICE

Yeah. And we're both big fans of yours  
by the way. Anyway, she's a nonpro so  
I was hoping you could tell her this is  
just how the business is.

Clearly disappointed:

GEORGIE

Sure. I'd be happy to talk to her.

RISING YOUNG ACTOR'S VOICE

Great. I'll put her on.

INT. STUDIO TOUR - DAY

Sarah and Nicky are touring the set of All My Tomorrows along  
with various tourists when the tour GUIDE leads them towards  
a glass-enclosed conference room.

GUIDE

And this is where the writers meet for  
last-minute rewrites during shooting.

They see Jake and the other writers playing nerf basketball  
like a bunch of little kids.

GUIDE (cont'd)

I guess the meeting hasn't started yet.

SARAH  
 (to Nicky)  
 No more sympathy when he tells us what  
 a bad day he's had.

BACKSTAGE

The tour continues as the actors go about their business in various stages of undress.

GUIDE  
 These are the dressing rooms. As you  
 can imagine, there's a lot of  
 competition for the better ones.

Two ACTORS exit one of the dressing rooms in mid-conversation.

ACTOR #1  
 I'd move my scene up for you if you had  
 an audition, especially if it was a  
 callback. You think I want to spend  
 the rest of my life on a fuckin' soap?

The actors notice the tour finally and hastily exit.

GUIDE  
 Actors on daytime have so many pages of  
 dialogue to learn, they have to  
 rehearse all the time.

The tour approaches the open door of Georgie's dressing room as a Page quickly runs in with more script pages, then out again as Georgie herself appears in the doorway.

GEORGIE  
 Where'd he go?

The group looks excited to see Georgie, then surprised when she approaches the group and hands the script pages to Sarah.

GEORGIE (cont'd)  
 You must watch All My Tomorrows or you  
 wouldn't be here. Read these, tell me  
 if they're the product of a sane mind.

Sarah begrudgingly reads the pages as one of the tourists pulls out a slip of paper and hands it to Georgie.

TOURIST #1  
 Could I have an autograph, Miss  
 Chandler?

When others AD-LIB 'me too,' Georgie happily gives them all autographs as she double-takes on Nicky and Sarah.

SARAH

I know Jake can be a little difficult to understand at first --

GEORGIE

You're the daughter and ex-wife! We need to talk.

Georgie grabs Sarah's arm and leads her to her dressing room.

INT. GEORGIE'S DRESSING ROOM - CONTINUING

Sarah sits uncomfortably on a chair as Georgie grills her.

GEORGIE

So what's his problem? Tiny genitals? Not enough oxygen at birth? What?

SARAH

Jake means well. It's just....Why does everyone expect me to be able to explain Jake. I can't explain him.

INT. BAR - DAY

Georgie gulps her drink down, then motions to the FEMALE BARTENDER for another round.

GEORGIE

Another round, please.

(to Sarah)

Okay, I know there's no such thing as the perfect man, I know that.

As the bartender sets another round of drinks on the bar:

BARTENDER

You mean a man who could make love for hours, then turn into a pizza at 4 AM?

SARAH

How about a man who could make love for hours and not think you behave that way with everyone?

GEORGIE

I'd settle for a human being. Is that asking for too much?

SARAH

Jake's....Well, he's different once you get to know him. Well, maybe not so different, really, but....It helps to just go with the flow.



GEORGIE

I bet a lot of people end up drowning.  
How come you didn't end up drowning?

SARAH

I don't know. I guess because Nicky  
makes a good life preserver.

GEORGIE

I almost got married once, you know.

SARAH

Jake said that's when you met. How  
come you didn't?

GEORGIE

He invited his past, present, and maybe  
even future girlfriends to the wedding.  
And they all looked like me. What kind  
of man does that?

BARTENDER

A man who wants a trophy, not a wife.  
A free ride, not a marriage.

As she sets another round of drinks down in front of them:

BARTENDER (cont'd)

On the house.

GEORGIE

How long did it take for him to grow on  
you?

SARAH

Does that mean you're interested?

GEORGIE

If wanting to kill someone is a sign of  
interest. I don't know.

SARAH

That's the trouble with love. You  
don't choose it, it chooses you.

INT. CAR (PARKED) - DAY

Seated in the driver's seat of the car, Nicky looks at Sarah  
expectantly as she gets into the passenger seat.

SARAH

She's agreed to let Jake spend tomorrow  
with her.

NICKY  
The whole day?

INT. CAR (MOVING) - DAY

Sarah looks at Nicky as they drive past Baskin-Robbins.

SARAH  
We should stock up!

EXT. BASKIN-ROBBINS - DAY

Sarah and Nicky exit with several cartons of ice cream.

SARAH  
You're not attracted to boys who will  
never grow up, are you?

NICKY  
I don't know yet. Was Daddy your first?

SARAH  
That would be Scott Gianetti. He was  
my whole life in high school, for three  
months anyway.

NICKY  
What happened?

SARAH  
Michael Armstrong.

EXT. SARAH'S HOUSE - CONTINUING

Nicky parks in the driveway and they get out of the car.

SARAH  
After Matthew, there was Jason. And  
then there was your....

Sarah sees Jake waiting for them on the porch.

SARAH (cont'd)  
...father.

Sarah and Nicky get out of the car.

NICKY  
Hi, Daddy.

JAKE  
Hi, pumpkin.  
(to Sarah)  
I happened to be in the neighborhood.

SARAH

At dinner time. How convenient!

INT. SARAH'S HOUSE. DINING ROOM - EVENING

Jake, Sarah, and Nicky are eating dinner.

SARAH

I'm not kidding, Jake. She's agreed to spend the whole day with you. Or rather she's agreed to let you spend it with her.

JAKE

It sounds fishy, Sarah. What's the catch?

SARAH

No catch. You just have to be there at six o'clock.

JAKE

In the morning?

EXT. GEORGIE'S HOUSE - THE NEXT MORNING

Jake checks his watch, then KNOCKS on Georgie's door; she opens it wearing sweats and jogging in place already.

GEORGIE

Good. You're right on time.

JAKE

For what?

GEORGIE

I always start the day with a little run. Just five miles, give or take. You do run, don't you?

JAKE

Not usually in the morning.

GEORGIE

Well, if you'd rather not --

JAKE

No. I can run.

GEORGIE

Good.

Georgie starts to jog away, then turns to see Jake still standing and watching her.

GEORGIE (cont'd)  
Is something wrong?

JAKE  
No. Nothing's wrong.

Begrudgingly, he starts to jog, too.

EXT. STREET - MORNING

Laboring behind Georgie as she jogs, Jake puts on his best game face when she turns to check on his progress.

EXT. GEORGIE'S HOUSE - MORNING

Georgie jogs up to her front door and unlocks it.

INT. GEORGIE'S HOUSE. VARIOUS ROOMS - CONTINUING

Georgie jogs into the kitchen, goes to the refrigerator and pours two glasses of juice, then sets one down and starts to drink the other as Jake appears finally, GASPING for breath.

JAKE  
You start every morning like this?

GEORGIE  
That, and the gym three times a week.  
An actress has to keep in shape, you know.

JAKE  
You're good. You could just act thin.

GEORGIE  
Good for daytime, you mean.

JAKE  
Good for anytime.

GEORGIE  
You want the shower first?

JAKE  
You go. I'm just going to breathe for a bit.

INT. SARAH'S HOUSE. BEDROOM - DAY

Nicky enters Sarah's bedroom and hands her a cup of coffee.

SARAH  
Thank you. Did your father get away on time?

NICKY

Uh-huh.

SARAH

Good.

(off her look)

Not good?

NICKY

I don't want to see him get hurt again.

SARAH

He's Jake. It's what he does best.

NICKY

What do you think they're doing?

INT. CAR (MOVING) - DAY

Georgie hits the freeway and begins maneuvering wildly in and out of traffic as Jake looks on, horrified.

JAKE

Maybe you should let me drive?

GEORGIE

And what experience do you have getting rid of them?

JAKE

Getting rid of who?

GEORGIE

Them.

Jake looks behind them to see they're being chased by several PAPERAZZI doing their best to keep up.

JAKE

They always follow you like this?

GEORGIE

Me? I thought they were following you. Oh, that's right, you're just a writer.

JAKE

And, if you don't mind, I'm hoping I still have a few things left to write.

GEORGIE

Relax. My driving record's spotless.

Georgie speeds up to pass a car, narrowly missing a car driving in the opposite direction.

JAKE

It's true. Your life really does flash in front of your face.

GEORGIE

I would think a man like you'd be used to that.

JAKE

So where are we going in such a hurry?

GEORGIE

A personal appearance. Our fans like to see us up close and personal.

JAKE

I was hoping maybe we could spend some time alone.

GEORGIE

Sorry. The fans come first.

INT. SHOPPING MALL - DAY

Georgie is behind a makeshift stage with other actors from All My Tomorrows as Jake waits out front with the mostly female fans while a burly PHOTOGRAPHER looks at him curiously.

PHOTOGRAPHER

Are you anybody?

JAKE

My mother thinks so.

The fans SHOUT as BETH, a PR agent, steps up to the mike.

BETH

I want you to know the stars of All My Tomorrows are just as excited to see you as you are to see them.

She waits, milking both the audience and the moment.

BETH (cont'd)

Because, after all, it's the fans of daytime who make everything possible. So without any further ado....

JAKE

Much ado about nothing if you ask me.

PHOTOGRAPHER

Nobody did ask you. Why are you even here if you don't like the show?

JAKE

Don't tell me you watch All My Tomorrows?

PHOTOGRAPHER

You got a problem with that?

JAKE

No, no problem. I'm just surprised.

PHOTOGRAPHER

So what if Georgie's storyline sucks.

JAKE

You think her storyline sucks?

PHOTOGRAPHER

Sssh! They're starting.

BETH

I'd like to introduce you to the break-out star of the show. You knew her first as Raven. Now, of course, you know her as Sister Mary Margaret. I know her as Georgie Chandler. Please, help me welcome her to the stage.

Georgie takes the stage, steps to the mike, and indicates, in particular, the fans SHOUTING 'Raven.'

GEORGIE

Thank you. I miss her, too. And thank you all for coming today. The fans of All My Tomorrows are the best fans in the world. You cheer us on when we get it right and, more importantly, you forgive us on those hopefully rare occasions when we don't.

FAN IN AUDIENCE

Like Sister Mary Margaret.

GEORGIE

Exactly. Like Sister Mary Margaret.

Georgie makes a point of looking directly at Jake.

ANOTHER FAN IN AUDIENCE

Why don't you go back to being Raven?

GEORGIE

That's a very good question and thank you for asking it.

(more)

GEORGIE (cont'd)

The writers, in their infinite wisdom, have decided to go in a different direction....I know, a lot of you think we just make up the dialogue as we go, but we actually have writers. We also have an executive producer so if you'd like to see Raven come back, I suggest you write to him because he really cares what the fans think.

Again, Georgie locks eyes with Jake.

EXT. SHOPPING MALL. PARKING LOT - DAY

Jake angrily follows Georgie to the car.

JAKE

I knew there had to be a catch. I suppose I should be flattered you went to all this trouble.

GEORGIE

Trust me, it was nothing. Especially since I didn't set you up today. The fans were simply speaking their minds.

JAKE

Well, I'm sorry, but it's difficult to please everyone. I would think a woman like you would know something about that. Besides, it's just a TV show.

GEORGIE

You mean it's just a soap?

Georgie gets behind the wheel as Jake gets in the car on the passenger side and quickly puts on his seatbelt.

GEORGIE (cont'd)

It takes a pretty big ego to think you can just waltz into All My Tomorrows --

JAKE

You've obviously never seen me dance. Look, there's not a whole lotta security in the head writer business. The ratings are up, Sidney's happy. Isn't that what's important?

GEORGIE

What about what the character deserves? Did you even check Raven's backstory? Do you know anything about her?



JAKE

She looks good in a whipple?

GEORGIE

Raven's mother gave her up for adoption when she was just a baby --

JAKE

So she became a nun to find the serenity she longed for, but could never find as a child. That works.

GEORGIE

Her mother gave her up for adoption after having been raped by a priest.

JAKE

The revenge factor. Even better.

GEORGIE

Is everything a joke to you?

JAKE

No. I take dating very seriously. Is this one over?

GEORGIE

This is not a date and, unfortunately, we have a party at Sidney's tonight. But first I have to visit my father.

JAKE

You have a father?

GEORGIE

What do you think? My mother's dead now, but I even had one of those.

JAKE

Of course, you did. And you have a father. I'd like to meet him.

INT. SARAH'S HOUSE. HALLWAY/BATHROOM - DAY

With her eyes closed, Glenn leads Sarah down the hall to the new bathroom.

GLENN

Okay, you can open them now.

Sarah does, sees it's finished, and that it's beautiful.

SARAH

It's lovely, Glenn. Thank you.

GLENN  
That's it? It's lovely, Glenn?

SARAH  
Isn't it?

GLENN  
It's beautiful, Sarah. Just like you.

SARAH  
I'm sorry. I'm a little...preoccupied.

GLENN  
What'd he do this time?

SARAH  
He's spending the day with Georgie.

GLENN  
That does it, Sarah! Get your coat.

INT. CAR (MOVING) - DAY

Sarah looks at Glenn driving like a man on a mission.

SARAH  
The bathroom's beautiful, Glenn.  
Really.

GLENN  
I know.

SARAH  
Did I mention I don't like surprises?  
That's part of what went wrong with Jake and  
me. That, and about a million other  
things, and I'm really not looking for  
another Jake, Glenn.

GLENN  
I couldn't be a Jake if I tried, Sarah.

EXT. FILLET OF SOLE RESTAURANT. PARKING LOT - DAY

From the passenger seat of the car, Sarah watches Glenn exit  
a seafood restaurant with a bucket and put it in the trunk.

INT. CAR - CONTINUING

Without a word, he climbs back into the car and drives away.

INT. RETIREMENT HOME. WALTER'S ROOM - DAY

Jake follows Georgie into her father's room.

GEORGIE  
Hiya, Pop.

Walter looks at both Jake and Georgie suspiciously.

GEORGIE (cont'd)  
Don't worry, he's not a doctor.

JAKE  
That's right. I'm a writer.

GEORGIE  
And not a very good one. How are you  
feeling today, Pop? Okay?

Walter doesn't reply.

GEORGIE (cont'd)  
Was lunch good?

Again, he doesn't reply.

GEORGIE (cont'd)  
Well, I'm sure it was good for you.

INT. RETIREMENT HOME. HALLWAY - DAY

Georgie and Jake exit Walter's room.

JAKE  
Did I miss something in there?

GEORGIE  
Probably.

JAKE  
Doesn't your father talk?

GEORGIE  
Not really. At least not since he  
moved here. And not to me.

INT. CAR (MOVING) - DAY

Georgie is driving with Jake in the passenger seat again.

GEORGIE  
My parents divorced after he came out.

JAKE  
To LA?

GEORGIE  
The closet.

Jake looks surprised.

GEORGIE (cont'd)

I didn't really see him much as a child, then after my mother died, I didn't see him at all. Until he moved to the retirement home and I started visiting. Not that it does much good.

JAKE

Have you tried taking him out?

GEORGIE

For a writer, you've not very observant. We don't exactly have much in common.

A beat.

JAKE

Oh, you mean you and your father!

EXT. BEACH - DAY

Glenn stops the car, retrieves the bucket from the trunk, then carries it to the edge of the water as Sarah follows.

SARAH

Will you please tell me what we're doing here, Glenn?

GLENN

We're setting ourselves free.

Sarah peers into the bucket and sees two live lobsters.

SARAH

Lobsters?

GLENN

They're symbolic representations.

SARAH

Representations of what?

GLENN

Of us, Sarah.

SARAH

Of course.

GLENN

We have to stop being lobsters for other people to eat.

Glenn picks up the lobsters, one in each hand.

SARAH  
Which one am I?

GLENN  
The cute one.

SARAH  
How can you tell?

GLENN  
Here!

He hands her one of the lobsters, then one-by-one, they release them into the water and watch them swim away.

SARAH  
Well, I certainly feel better. And the bathroom really is beautiful, Glenn. Really!

EXT. GEORGIE'S HOUSE - EVENING

Georgie parks her car next to Jake's car in her driveway.

GEORGIE  
I'd invite you in, but we both have to change and....you know how it is.

Disappointed, Jake nods, then gets out of Georgie's car and goes to his car as she goes to the door of the house.

GEORGIE (cont'd)  
See ya!

JAKE  
See ya.

INT. JAKE'S CAR (MOVING) - EVENING

Jake pulls out his cell phone and dials a number as he drives away from Georgie's house.

INT. GEORGIE'S HOUSE - EVENING

Georgie enters to the whirring SOUND of her answering machine, turns up the volume, and HEARS Jake's voice.

JAKE'S VOICE ON MACHINE  
Things are going well, don't you think?

Shaking her head, Georgie turns the volume down again and exits to the bedroom.

EXT. SIDNEY'S HOUSE - EVENING

Both dressed to the nines, Georgie and Jake drive up to the house at the same time, then hand their keys to the parking VALET while acknowledging one another as they go to the door.

JAKE

Georgie.

GEORGIE

Jake.

JAKE

Did you get my message?

GEORGIE

I did. Thank you.

INT. SIDNEY'S HOUSE - EVENING

Sidney rushes to greet Jake and Georgie at the door.

SIDNEY

Jake! And Georgie! I'm glad you both could make it.

GEORGIE

Like we had a choice.

JAKE

You have a great house, Sidney.

SIDNEY

Stick with daytime and you can have one, too. Any man who looks at Georgie Chandler and thinks nun deserves to get what he wants out of life. By the way, Georgie, did you hear we're up another three points in the ratings? We're not the laughing stock of daytime anymore.

A bemused look crosses her face.

SIDNEY (cont'd)

And I'm still waiting for that call from Stanley about your contract. I meant what I said about the Jacuzzi.

GEORGIE

If you'll excuse us, we were just about to dance.

Georgie moves further into the large room where the show's cast and crew are mingling, dancing, etc.

JAKE

I think I've died and gone to heaven.

GEORGIE

Anything's better than having to talk to Sidney. Even dancing with you.

JAKE

I'm beginning to think you hate all men. Do you? Hate us all?

GEORGIE

You'd like that, wouldn't you? It'd get you off the hook.

The music stops as everyone turns their attention to Sidney.

SIDNEY

I'd like to thank everyone for coming tonight to help celebrate All My Tomorrows' recent good fortune. We even have a treat in store for you. A show with a new lease on life deserves a new theme song and I've asked Georgie to unveil it for us tonight.

A smattering of APPLAUSE spreads through the room as Jake looks at Georgie with surprise.

JAKE

(to Georgie)

Is there anything you can't do?

GEORGIE

Be nice to you?

Georgie takes the stage and SINGS the song -- a beautiful love ballad; Jake listens like she's singing it just for him.

She finishes singing to more APPLAUSE, then addresses the crowd.

GEORGIE (cont'd)

Thank you. I know I haven't been on All My Tomorrows very long. When I think that some of you have been with the show since before I was born, I'm in awe. You're like a family and I thought that maybe someday I'd feel a part of that family, too -- I'd hoped I would anyway. But we don't always get what we want in life. More often than not, we don't get what we want....

(more)

GEORGIE (cont'd)

I'm sorry, I'm keeping you from enjoying the party so I'll just get to the point. As you know, my contract for All My Tomorrow is up and I've decided not to renew and I wanted you to hear it from me first....Thanks.

People in the room, most notably Jake and Sidney, react with shock as Georgie tries to contain her emotions as she exits.

EXT. SIDNEY'S HOUSE - EVENING

Jake runs out of the house just in time to see Georgie drive away.

INT. SARAH'S HOUSE. KITCHEN - EVENING

Nicky is getting a glass of milk from the fridge when Jake tries to enter, only to find the door locked.

As Nicky opens it and lets him in:

NICKY

You said to keep it locked.  
(off his look)  
What's wrong?

JAKE

Nothing.

NICKY

You would lie to your only daughter, the apple of your eye? If nothing was wrong, you'd be at the party still.

JAKE

Georgie quit the show.

Sarah enters and immediately senses that something's wrong as well.

SARAH

What's wrong, Jake?

JAKE

Can't I drop by once in awhile without something being wrong?

SARAH

I don't know. Can you?

NICKY

Georgie quit the show.



Sarah nods knowingly.

JAKE

Why do you automatically assume it's my fault?

SARAH

Isn't it? You can stay one night, Jake. You know where the sheets and blankets are and breakfast's whenever...Why do I even bother? You know the drill.

EXT. GEORGIE'S HOUSE - EVENING

Georgie turns into her driveway and parks, then enters the house and closes the door as another car pulls into the driveway behind her.

INT. GEORGIE'S HOUSE. VARIOUS ROOMS - EVENING

Georgie removes her shoes as there's a KNOCK at the door.

GEORGIE

Go away, Stanley.

STANLEY (O.S.)

C'mon, Georgie, I saw you come home and I'm not leaving till I talk to you.

Georgie throws open the door.

GEORGIE

There's nothing to talk about.

STANLEY

There's everything to talk about.

INT. GEORGIE'S HOUSE. LIVING ROOM - CONTINUING

Stanley follows Georgie into the living room.

STANLEY

I just got a call from Sidney. He's actually under the impression you're not going back to All My Tomorrows.

GEORGIE

Gee, that'd make him right for a change.

STANLEY

How can you say that?

GEORGIE

Years of voice training.

STANLEY

Need I remind you you're up-and-coming still? But with the kind of publicity you're getting, there's no limit to what they'll offer and you can't buy publicity like that. You also can't have feelings and survive in this town.

GEORGIE

And I can't act without feelings so where's that leave me?

STANLEY

Waiting tables in Poughkeepsy?

GEORGIE

You'll just have to find me something else.

STANLEY

It's not that easy, Georgie.

GEORGIE

Why? You don't think I'm good enough?

STANLEY

I don't think I'm good enough. You're the only client I've got who's working.

GEORGIE

Was working, Stanley.

Stanley's cell phone RINGS.

STANLEY

That'll be Sidney. He's been calling every five minutes.

GEORGIE

You answer it and you're fired.

INT. SARAH'S HOUSE. GUEST BEDROOM - EVENING

Nicky is tucking Jake into bed.

NICKY

You do this all the time, Daddy. You scare people away when you try too hard. You also spend too much time with Hollyweird wannabees who only think of themselves.

JAKE

Are you finished?

NICKY

You need to stick to what you know.

JAKE

I'd never work.

INT. GEORGIE'S HOUSE. LIVING ROOM - EVENING

Dressed as Katherine Hepburn, Georgie is drinking while mouthing the dialogue from a scene from Philadelphia Story.

INT. STUDIO. SIDNEY BARROW'S OFFICE - DAY

Sidney punches the intercom button on his phone.

SIDNEY

Did you get her yet?

SECRETARY (O.S.)

I'm sorry, Mr. Barrows. She's not answering her phone.

SIDNEY

What about Jake? Have you found Jake?

SECRETARY (O.S.)

Not yet, sir. He's not answering either.

SIDNEY

Does anyone care that I'm dying a slow death here?

SECRETARY (O.S.)

Apparently not, sir.

EXT. JAKE'S BEACH HOUSE - DAY

Jake goes to his car and gets in.

INT. JAKE'S CAR (PARKED) - CONTINUING

He HEARS a MEOW, then looks in the passenger seat and sees a white kitten looking up at him.

INT. BOOKSTORE - DAY

Georgie approaches a CLERK at the counter.

GEORGIE

Hi! Do you have a theatre section? I'm looking for audition pieces.

The clerk points across the room.

CLERK

Over there, behind travel.

GEORGIE

Thank you.

Georgie goes to the theatre section and begins routing through the shelves when she comes across a play written by Jake, then another.

GEORGIE (cont'd)

It couldn't be! Could it?

Georgie turns one of the books over and sees a picture of Jake smiling at her from the back cover.

INT. STUDIO. WRITERS' BUNGALOW. JAKE'S OFFICE - DAY

While the kitten plays on his desk, Jake cleans out his office as Gillian, Marybeth and Marvin file in.

MARVIN

We heard you were here.

GILLIAN

Did they fire you?

JAKE

Not yet, but look at the bright side. Maybe one of you will get to be the new head writer.

MARVIN

I don't think we want to be anymore.

MARYBETH

There are three sure bets in this world: Death, taxes, and Georgie Chandler doesn't do anything Georgie Chandler doesn't want to do.

JAKE

Don't blame her. It was all my fault.

Jake's secretary enters.

SECRETARY

Sidney's office just called. He'd like to see you ASAP.

Jake gives his writers a good-bye hug.

JAKE

I'm going to miss you guys.

INT. STUDIO. SIDNEY BARROW'S OFFICE - DAY

Sidney is at his desk when the intercom BUZZES.

SECRETARY (O.S.)  
Mr. Knight is here, Mr. Barrows.

SIDNEY  
(into intercom)  
Send him in.

Jake enters, carrying his box of belongings with the kitten inside.

SIDNEY (cont'd)  
Come in, Jake. Have a seat. You don't look too good.

JAKE  
I wish I knew what to say, Sidney --

SIDNEY  
We pay you to write, Jake, not talk.

JAKE  
You mean you're not mad?

SIDNEY  
I was, for about twenty minutes. Then I remembered this town is filled with Georgie Chandlers. In fact, I've already found you a new one.  
(into intercom)  
Have the new girl come in.  
(to Jake)  
I think her name's Cynthia.

Jake turns to the door as Cynthia Barnes enters, the same Cynthia Barnes who left him at the altar.

SIDNEY  
Come in, come in. There's someone I'd like you to meet.

CYNTHIA  
Hello, Jake.

JAKE  
Cynthia?

Jake looks at the woman who refused to marry him earlier.

SIDNEY  
You two know each other?

JAKE

Not really, no. Anyway, thank you, Sidney. You'll have my resignation on your desk by the end of the day.

SIDNEY

But I'm not firing you, Jake!

JAKE

I know. That's why I'm quitting.  
(to Cynthia)  
You'll make a wonderful addition to the show.

Jake exits, leaving them both bewildered.

INT. GEORGIE'S HOUSE - DAY

Georgie reads one of Jake's plays with great interest.

INT. RESTAURANT - EVENING

Seated at a restaurant bar, Jake gulps down a drink as Larry slides into a seat next to him.

LARRY

Our table will be ready in five minutes.

JAKE

Good. Lots of time for another drink.

Jake motions to the BARTENDER for another round.

LARRY

Are we celebrating or mourning?

JAKE

We haven't decided yet.

LARRY

A celebration might be in order. I've been fielding calls all day for you, from night-time, no less. I told you Georgie Chandler'd be your ticket back.

JAKE

Yes, you did. You failed to mention, however, that I'd screw it up.

INT. GEORGIE'S HOUSE - EVENING

Georgie finishes reading one of Jake's plays, picks up another, and begins to read it, too, as...

EXT. JAKE'S BEACH HOUSE - CONTINUING

...Jake walks forlornly along the beach with the kitten in his arms when he gets an idea and turns back toward the house with renewed vigor.

INT. CAR (MOVING) - EVENING

Jake is happily driving along the highway with Walter, Georgie's father, in the passenger seat.

JAKE

I'm glad you were free tonight.

WALTER

I'm free every night. There isn't a whole lot to do at the retirement home.

INT. GAY NIGHTCLUB - EVENING

Jake and Walter enter a gay nightclub and the look on Walter's face immediately goes from surprise to pleasure.

JAKE

We can dance if you like, but just so you know? I'm straight and have two left feet.

INT. BAR - EVENING

Stanley and Larry are having a drink at the bar.

STANLEY

Actors.

LARRY

Writers.

STANLEY

Do you believe she's giving up All My Tomorrows because of a few words on a piece of paper?

LARRY

What about him? He gave up millions of bucks a year for a woman! And not just any woman. Georgie Chandler!

STANLEY

She's not so bad, you know, as women go.

LARRY

You think he really has a chance with her?

Stanley shrugs as he finishes his drink.

STANLEY

Who knows? All I know is this isn't working.

EXT. GOLF CLUB. DRIVING RANGE - EVENING

Stanley and Larry are shooting a bucket of golf balls.

LARRY

How difficult can writing be? There are only twenty-six letters in the alphabet.

STANLEY

And it's not like acting's hard work. It's all about being honest, and once you learn how to fake that, you've got it made. Unless, of course, you're Meryl Streep. Did you see her last movie, the way her eyes changed color in that scene with Schwarzenegger? That you can't fake!

INT. SKATING RINK - EVENING

Sarah, Glenn, and Jake watch a SKATER go through his routine.

Jake and Glenn sneak surreptitious looks at one another as Georgie, clearly in disguise, slips into a nearby seat.

Sarah waves to her, then whispers something to Jake as the skater finishes his routine to a big round of APPLAUSE.

Nicky and Eric take their positions on the ice next, and skate a routine that's romantic, sensuous...and flawless.

As they finish, Jake looks surprised when Nicky and Eric kiss.

EXT. SKATING RINK. PARKING LOT - EVENING

Jake, Sarah, Nicky and Glenn exit the rink and head for their respective cars.

GLENN

(to Nicky)

You were great tonight.

JAKE

I'm just wondering how many kisses that little number cost.

NICKY

Daddy!



SARAH

Jake!

JAKE

Don't get me wrong. I think it was worth it. Still, maybe I should have a little talk with Eric while I'm here.

NICKY

No, Daddy. Everything's under control.  
(kissing his cheek)  
But thank you.

Nicky and Jake both see Georgie exit the arena.

NICKY (cont'd)

(to Jake)

I invited her. I hope you don't mind.

Jake shrugs as Nicky runs up to Georgie.

NICKY (cont'd)

Thank you so much for coming.

GEORGIE

Thank you for inviting me. Someday maybe you'll even teach me to skate.

Jake and Sarah look on as Glenn goes on to the car.

SARAH

You can stay one night, Jake --

JAKE

That's okay, Sarah.

SARAH

Really?

JAKE

When I think of all the ex-wives I could have had....I'm just glad it's you.

(as an afterthought)

What was it that you saw in me? You know, in the beginning.

SARAH

In the beginning? I was young, I didn't know any better. I don't think it really had anything to do with you.

(brushing his hair)

I'm kidding, Jake. And don't worry. It isn't love if it can be explained.

Nicky and Sarah catch up with Glenn as Jake goes to his car.

NICKY  
Is Daddy okay?

SARAH  
I hope so.

They drive away as Georgie approaches Jake.

GEORGIE  
Jake, Jake, Jake.

JAKE  
Stop, you're giving me goosebumps.

GEORGIE  
I never would've taken you for the gay  
bar type.

JAKE  
It's not like I've been having much  
luck with women lately. How's Walter?

GEORGIE  
He wants to know when you're going to  
do it again. But he talks now,  
including to me. How did you know?

JAKE  
Just a hunch.

GEORGIE  
Well, I owe you one.

JAKE  
In that case, how about a drive? As  
long as I get to drive.

EXT. CHURCH - DAY

Jake pulls his car to a stop in front of the church where  
they first met.

GEORGIE  
What are we doing here?

JAKE  
This is where we met.

GEORGIE  
I know, I was there....What is it about  
men that makes them return to the scene  
of the crime all the time?

JAKE

Ever since we met, I feel like I've been the right guy in the right place at the wrong time, all because you left the wrong guy -- probably for the right reasons, I don't know -- at the altar in there. But it's those reasons -- whatever they may be -- that are keeping us from being happy together or that are at least keeping two other people from being unhappy together. And maybe we did get off on the wrong foot, and maybe I did make some mistakes, but you won't stand still long enough for me to make things right which is what I'd like to do and have already started doing by quitting All My Tomorrows which, by the way, is the most money I've ever been paid for anything and I'm pretty sure Nicky would like to go to college someday. But that's not what's important at the moment. What's important is what would have happened if we'd met first. So then, of course, I think all we have to do is start over, from the beginning.

Jake holds out his hand to Georgie, hoping she'll shake it.

JAKE (cont'd)

Hi, I'm Jake Knight and I'm a writer, albeit an unemployed one at the moment.

Georgie looks at Jake in surprise.

GEORGIE

You quit the show?

JAKE

Call Sidney if you don't believe me. I know what I did was wrong and I'm sorry, but I'm hoping in this case that the ends justifies the means.

Georgie continues to leave him hanging for a moment, then finally shakes his hand.

GEORGIE

I'm Georgie Chandler and I'm an actress. Also unemployed.

JAKE

Nice to meet you, Georgie. You wouldn't happen to be free for dinner?

GEORGIE

Are you sure you can afford it, being unemployed and all?

JAKE

I've been taking meetings. For night-time, no less.

GEORGIE

You could always write another play.  
(off his look)

When you can write stories like that, characters who are so rich and alive, why would you even want to write for All My Tomorrows? It's just a soap.

JAKE

Because that's where you were. And whatever happened to the integrity of daytime?...You read one of my plays?

GEORGIE

All of them, actually. And don't get me wrong, soaps are a great training ground. It's just that nobody expects to be there forever.

JAKE

So, McDonald's?

EXT. MCDONALD'S. PARKING LOT - DAY

Jake exits with a big bag of take-out, goes to the car, and hands the bag to Georgie who immediately starts pulling out food and starting to eat.

GEORGIE

You're not eating?

JAKE

Too nervous.

GEORGIE

I think it's going pretty well. In fact, this is the longest civil conversation we've ever had.

JAKE

It's the only civil conversation we've ever had.

LATER

Georgie starts throwing her empty wrappers back into the bag.

JAKE (cont'd)  
Finished?

GEORGIE  
I guess I was hungrier than I thought.

Absently pulling out and looking at the wrappers again:

GEORGIE (cont'd)  
Let's see. I had a Big Mac...fries...  
an apple pie....

As she pulls a ring box from the bottom of the bag:

JAKE  
I wouldn't eat that if I were you.

She opens the box and finds an engagement ring in it.

JAKE (cont'd)  
So what d'ya think?

GEORGIE  
It won't be easy, you know.

JAKE  
I don't want easy. I want you.

GEORGIE  
I was talking about you. You wouldn't  
invite all your ex-girlfriends to the  
wedding, would you?

JAKE  
Just one ex-wife.

GEORGIE  
Sarah thinks this is a good idea?  
(off his look)  
You didn't clear it with her, did you?

JAKE  
Not yet, but she'll think it's a good  
idea. She will. And so will Nicky....  
Do you think it's a good idea?

When Georgie doesn't answer, Jake pulls a play from under his  
seat and hands it to her, too.

JAKE (cont'd)  
This is for you, too.

GEORGIE  
What is it?

JAKE

A play.

GEORGIE

A play?

JAKE

A new play. I wrote it for you.

GEORGIE

Is it any good?

(off his look)

Sorry.

She opens the play and settles in to read it.

JAKE

What are you doing?

GEORGIE

I'm reading it.

JAKE

I didn't mean for you to read it now.

GEORGIE

Ssssh!

She reads a few lines, then turns to Jake.

GEORGIE (cont'd)

Maybe you should go for a walk or something?

He gets out of the car and walks away as she continues to read.

LATER

Jake starts to approach the car, catches Georgie's eye, then turns and leaves again.

LATER

Georgie finishes reading the play and sets it down, then sees Jake's cellphone on the dashboard of the car and picks it up.

Finally, she dials the first number on his speed dial list.

GEORGIE (cont'd)

Hello, Sarah? It's Georgie....The skating exhibition was beautiful. Please, thank Nicky again for inviting me. The other reason I'm calling is....

INT. SARAH'S HOUSE. BEDROOM - MOMENTS LATER

Sarah sits pensively as Nicky passes the bedroom door.

NICKY

Who was on the phone?

SARAH

Georgie. She said to tell you again how much she enjoyed the exhibition.

NICKY

I'll get the ice cream.

EXT. MCDONALD'S. PARKING LOT - CONTINUING

Jake approaches the car and looks expectantly at Georgie.

GEORGIE

We say yes.

JAKE

We?

GEORGIE

Sarah. Nicky. And me.

JAKE

You called Sarah?

GEORGIE

I didn't think you'd mind if I used your phone. You don't, do you?

JAKE

No, but how'd you get the -- ?

GEORGIE

I figured she'd be the first one on your speed dial list and she was.... You'll have to change that, you know.

JAKE

I know. I will. Right now if you --

Jake starts to reach for the phone as she gets out of the car.

GEORGIE

That can wait. Because if I'm not mistaken, isn't it customary to kiss the person who's just agreed to marry you?

She approaches him and, just as they're about to kiss for the very first time, pulls back.

GEORGIE (cont'd)  
There's one more thing.

JAKE  
What?

GEORGIE  
I don't want the paparazzi there.

JAKE  
Okay.

They kiss briefly, then she pulls back again.

GEORGIE  
I mean it.

JAKE  
I believe you. And I'll take care of  
it. Now where were we?

She kisses again...then pulls back again.

GEORGIE  
How will you take care of it?

JAKE  
I don't know, but I will. Now, please,  
I've been waiting a long time to kiss  
you.

Finally, they kiss again, more prolonged this time, as we...

MATCH CUT TO:

INT. CHURCH - DAY

Jake and Georgie are kissing still, respectively dressed now  
in a tuxedo and another big flouncy wedding dress in front of  
family and friends who have gathered for their wedding.

As they break their embrace, Father Riley looks at Jake.

FATHER RILEY  
You're actually supposed to wait till  
I tell you you can kiss the bride.

JAKE  
Sorry, Father.

FATHER RILEY  
Ladies and Gentlemen, may I present to  
you for the first time as husband and  
wife, Mr. and Mrs. Jake Knight.



APPLAUSE greets the announcement as Father Riley turns to Sarah and Glenn, standing next to Jake and Georgie, also wearing a wedding dress and tuxedo respectively.

FATHER RILEY (cont'd)

And may I present as well, Mr. and Mrs.  
Glenn Nelson.

APPLAUSE greets this announcement, too, as Georgie turns to Sarah and Nicky.

GEORGIE

I could never have done this without  
you two.

SARAH

(to Georgie)

And if it weren't for you, I would  
never have been free to marry Glenn.

(to Nicky)

And you, you know we're both counting  
on you to be our --

GEORGIE

Life --

SARAH

Preserver.

NICKY

You don't expect much, do you?

JAKE

Hey! I heard that.

They LAUGH and hug one another, in turn, as Glenn looks on.

Jake notices finally and pulls him into the circle, too.

EXT. CHURCH - LATER

A phalanx of PAPARAZZI lay in wait outside the church for  
signs of life inside.

INT. CAR (PARKED) - LATER

Two PAPARAZZI, in particular, watch from a parked car.

When the church door springs open, they bolt to attention and  
start snapping pictures as Sarah and Glenn, still in their  
wedding clothes, appear on the steps just as...

...a motorcycle with two leather-clad figures on it races  
past the church and the paparazzi.

The paparazzi stop taking their pictures suddenly.

PAPARAZZI #1

Where's Georgie? And who the hell are they?

PAPARAZZI #2

They're nobody, that's who. We've been screwed.

PAPARAZZI #1

They need us to become who they are, then when they do, they don't wanna hear from us.

PAPARAZZI #2

Until they have a movie they want to open big.

PAPARAZZI #1

Exactly. And now they expect us to sign contracts so we don't ask any personal questions. I knew I shoulda become a doctor.

EXT. HIGHWAY - LATER

The motorcycle speeds along the open highway, then pulls a U-turn suddenly and stops on a dime.

Jake -- the passenger -- removes his helmet while Georgie -- the driver -- removes hers.

Jake looks shaken.

GEORGIE

You were right. They didn't even suspect it was us.

When Jake doesn't respond, Georgie turns to look at him.

GEORGIE (cont'd)

You okay?

JAKE

I think I just became impotent.

Georgie pops the kickstand, then without getting off the bike, swivels around on the seat to face Jake.

GEORGIE

Lucky for you I have a cure for that.

Georgie kisses Jake...passionately.

GEORGIE (cont'd)  
Is it working?  
(BEAT) Oooh! It is working.

JAKE  
You think this is safe?

GEORGIE  
I would've thought a man like you would  
know safe relationships are boring  
relationships. You don't want a boring  
relationship, do you?

JAKE  
No. I guess not.

GEORGIE  
Good.

They resume kissing as we

FADE OUT:

THE END