

**HE'S JUST NOT THAT INTO YOU**

Written by

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**EXT. PARK - DAY**

We float down through a serene, leafy park to the children's play area. There, in the sandbox, a  
BEAUTIFUL  
FIVE YEAR OLD GIRL plays among a group of kids.

**GIGI (V.O.)**

I have a theory about how this all  
started...

A SIX YEAR OLD BOY approaches. He watches the little  
girl for a moment as she gently shapes her sand  
castle.

And then - out of nowhere - THE LITTLE BOY PUSHES THE  
**LITTLE GIRL DOWN.**

**LITTLE GIRL**

Why did you do that?

**LITTLE BOY**

Because you smell like dog poo.

Some of the other kids SNICKER at this brilliant one-liner. Our little girl's face turns red.

**LITTLE BOY (CONT'D)**

You're so stupid just like dog poo!  
You're made of poo!

And then, just to punctuate, he JUMPS ON THE  
SANDCASTLE,  
smashing it. Finally, our little girl starts to CRY.

**INT. KITCHEN - DAY**

Our beautiful girl sits at a kitchen table with her  
MOM.  
She can only get out one syllable between big, wet  
sobs.

**LITTLE GIRL**

Made. (SOB) Of. (SOB) Dog. (SOB) Poo.

**MOM**

Honey, do you know why that little boy  
did those things? And said those things?

The little girl shakes her head no.

**MOM (CONT'D)**  
Because he LIKES YOU.

**FREEZE FRAME ON OUR LITTLE GIRL'S FACE - TRYING TO  
PROCESS THIS.**

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**GIGI (V.O.)**  
Uh - excuse me -- but what - the - HELL?  
Where did that rumor start? Because moms  
have been spreading it for years.

**BACK TO THE SCENE - THE MOM CONTINUES...**

**MOM**  
That little boy is doing those terrible  
things because he HAS A CRUSH ON YOU.

now

We see our little girl take this in, like she is just beginning to understand the ways of the world.

**GIGI (V.O.)**

Do you understand what this means? We are all encouraged to believe that if a guy acts like a total jerk -- that means he likes you. Sure, that's a lesson that might serve us as five year olds, but many of us keep believing this advice well into adulthood.

**INT. DORM ROOM - NIGHT**

A CUTE COLLEGE GIRL sits CRYING in front of her ANSWERING MACHINE, as her ROOMMATE looks on.

**GIGI (V.O.)**

Then, as we get older, we carry on this tradition of misreading the signals men send by encouraging our friends to do the same...

The machine evilly flashes 0 in the NEW MESSAGES window.

**ROOMMATE #1**

That Phi Delt so obviously liked you. I'm sure he just lost your number.

**INT. HIGH RISE OFFICE - DAY**

give  
A HOT EXECUTIVE WOMAN stands in the office hallway,  
watching a SEXY MALE COLLEAGUE walk by. He does not  
her a second glance. Her FEMALE SECRETARY looks on.

**SECRETARY**

He's not asking you out because he's  
intimidated by your professional success  
and emotional maturity.

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**INT. BAR - NIGHT**

A BUNCH OF TWENTY-SOMETHINGS sipping cocktails. One of  
them is CRYING - smeared mascara, puffy eyes, etc.

**CUTE TWENTYSOMETHING #1**

Here's the problem. He likes you TOO  
much. You're TOO pretty and awesome.

He

can't handle it.

**INT. BURGER KING - DAY**

**TWO FEMALE CASHIERS WORK SIDE BY SIDE.**

**CASHIER #1**

Trust me. It's because he's just getting  
out of a serious relationship.

**INT. GYM - DAY**

**TWO MIDDLE AGED WOMEN work out on ellipticals.**

**MIDDLE AGED WOMAN #1**

Trust me. It's because he's never had a  
serious relationship.

**INT. JAPANESE DEPARTMENT STORE - DAY**

**TWO HIPSTER JAPANESE GIRLS making their way through a  
crowded Tokyo department store.**

**TOKYO GIRL #1 (SUBTITLE)**

Shigeru's inability to commit clearly stems from his failure to properly imprint on his mother during breast feeding.

**EXT. FRENCH POLYNESIA - DAY**

A PRETTY YOUNG WOMAN weaves BANANA LEAVES with a FRIEND.

**FRIEND (SUBTITLE)**

I'm sure he forgot your hut number. Or  
didn't get enough approval from his  
father. Or was eaten by a giraffe.

This last part seems to cheer up the pretty woman.

**GIGI (V.O.)**

Why do we say this stuff to each other?  
Why do we tell each other these lies?

**(MORE)**

**GIGI (V.O.) (CONT'D)**

Is it possible that it's because we're too scared, and it's too hard, to say the one obvious truth that's staring everyone in the face?

**THE SCREEN GOES BLACK. AND THEN THE TITLE FADES UP:**

**HE'S JUST NOT THAT INTO YOU...**

**INT. BREWER'S ART - NIGHT**

hip  
GIGI, pretty and approachable, sits in a booth at a  
Mt. Vernon date spot with CONOR, cute but holding onto  
his frat boy roots. They sip their near empty  
cocktails.

**GIGI**

So, Janine told me you're a real estate agent.

**CONOR**

Yeah. But don't worry - not one of the cheesy ones who puts his headshot on bus benches and grocery carts.

**GIGI**

So just like on frisbees and notepads?

Conor laughs. Gigi smiles -- she's doing well.

**CONOR**

You got it.

**GIGI**

Much classier.

**CONOR**

My thoughts exactly.

Gigi sips her drink, and looks at Conor.

**GIGI**

I wonder why Janine never thought of introducing us before?

**CONOR**

Yeah, I don't know, I ummm -

Their WAITRESS appears, cutting him off.

**WAITRESS**

You guys ready for another round?

Conor looks to Gigi.

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**CONOR**

You want one more?

**GIGI**

Only if you do. But I mean, if you have to get going I totally ...

MOMENT.

We can see on Gigi's face that she knows that the outcome of this date hangs in the balance. It's an eternity.

**CONOR**

Umm. OK. Sure. One more.

Gigi breathes a SIGH of relief.

**CONOR (CONT'D)**

You had Ketel and soda, right?

him. Gigi NODS and SMILES, clearly flattered that Conor remembered her order. She scoots a little closer to

**EXT. BREWER'S ART - NIGHT**

Gigi and Conor HUG outside the restaurant.

**GIGI**

Well, Conor, I had a really nice time.

**CONOR**

Yeah. It was really nice meeting you.

**GIGI**

B-bye.

Gigi waves flirtatiously and walks away, smiling.

She turns around to look, and sees Conor TAKE HIS CELL PHONE OUT OF HIS POCKET.

Gigi TAKES HER CELL OUT OF HER PURSE and dials.

**GIGI (CONT'D)**

Hey, it's me. He's cute. I think it went well.

She sneaks another look over her shoulder to see  
Conor.

**GIGI (CONT'D)**

And I think he might me leaving me a  
message at home as - we - speak.

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We FREEZE FRAME ON GIGI, mid-step. Then, THE IMAGE

**SLIDES OVER TO FIND:**

we  
CONOR - also in FREEZE FRAME. The image UNFREEZES and  
continue with Conor as he DIALS HIS CELL PHONE.

**CONOR**

Hey, it's me...I just wanted you to know  
that I was thinking about you.

**INT. EDDIE'S OF ROLAND PARK GROCERY - SAME**

aisle. ANNA, hot in an earthy sort of way, heads down the

She holds her cell phone in one hand - a BOTTLED WATER and a BAG OF SOY NUTS in the other.

**ANNA**

Conor, that's so nice. Thank you.

of As Anna gets to the checkout, there's one person ahead

her. He looks back to see her - he's BEN, good looking and supremely likeable. They share a smile.

**BEN**

Do you want to go ahead?

**ANNA**

Hmm?

**BEN**

Go ahead? You've only got two things.

**ANNA**

(into phone)

Hold on.

NEVADA. She looks at what he's got - a SIX PACK OF SIERRA

**ANNA (CONT'D)**

You've only got one thing.

**BEN**

Well, technically it's six. And I'm  
still mulling over a gum purchase. So...

He steps aside to let her go. She smiles.

**ANNA**

(into phone)

Hey, let me call you right back.

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7.

She hangs up the phone and moves past Ben, hands her  
things to the EMOTIONLESS CASHIER. As he rings them up

-  
she looks back at Ben - they SHARE ANOTHER LOOK.

She hands the cashier her ATM card - he swipes it.

**EMOTIONLESS CASHIER**

Oh my word.

**ANNA**

Come on. Seriously. I just deposited money today. There's no way -

**EMOTIONLESS CASHIER**

It's not that. Let me check something.

He turns and rifles through a stack of papers, finally finding what he was looking for.

**EMOTIONLESS CASHIER**

**(CONT'D)**

Congratulations. You won.

**ANNA**

What?

**EMOTIONLESS CASHIER**

Our "Sizzlin' Summer" promotion. You're our 1000th customer in June.

an

The cashier reaches under the register and pulls out IGLOO COOLER and hands it to Anna. She BEAMS.

**ANNA**

Are you kidding?

**EMOTIONLESS CASHIER**

Do I have that kind of manner? A joking manner?

Anna looks to Ben. She looks like she's about to burst.

**ANNA**

I swear to god, this is the most exciting thing that's ever happened to me.

Ben can't tell if she's kidding.

**BEN**

Really?

**ANNA**

Is that sad?

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8.

**BEN**

No, it's - charming.            Congratulations.

Anna smiles wide, admiring her cooler.    Then -

**ANNA**

Wait, no. I can't accept this. You were here first. I didn't win at all.

**BEN**

Yes, you did. Trust me - it's fate.            You were meant to have that cooler.

Anna throws her arms around him and hugs him.

**ANNA**

Thank you SO MUCH.

Ben can't help but laugh.

**INT. NATIONAL BREWERY LOFTS - NIGHT**

Conor enters his apartment.            ALEX sits on the couch watching TV.

**ALEX**

Hey.            How was the date?

**CONOR**

Fine. You know.

Conor heads for the kitchen, and turns back.

**CONOR (CONT'D)**

Why are you here?

**ALEX**

My cable's out.

Conor returns from the kitchen with a beer.

**CONOR**

You didn't hear the phone ring, did you?

**ALEX**

Nope.

**CONOR**

Shit. Anna gave me the "I'll call you right back."

**ALEX**

How long ago?

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**CONOR**

22 minutes.

Alex winces.

**ALEX**

Sorry, dude.

**CONOR**

Do I call back?

Alex shrugs.

**CONOR (CONT'D)**

I know. I'll call back and say that I'm going to bed.

**ALEX**

At 9:30 PM? Genius.

**CONOR**

It is genius. Because then I can say:  
"In case you were going to call me back -  
don't - 'cause I'll be sleeping."

**ALEX**

Sounds foolproof.

-  
Conor pulls off his jacket and tosses it next to a box  
which contains about 50 FRISBEES. On each frisbee:

**THE**  
**A LARGE PICTURE OF CONOR, WITH HIS PHONE NUMBER AND**  
**TITLE: CONOR BARRY REAL ESTATE AGENT**

Conor dials his cell phone as he heads back to his  
room.

**CUT TO:**

**CLOSE ON: A CELL PHONE. IT READS "CONOR CALLING"**

**EXT. EDDIE'S OF ROLAND PARK - SAME**

We TILT up to find Anna and Ben. Anna looks at her  
phone, presses IGNORE and stashes it in her purse.

**ANNA**

Sorry. What was I saying?

**BEN**

I think you were telling me how you don't want to be like your mom and wake up and realize you didn't pursue your dreams.

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Ben opens his GUM and offers Anna a piece. She takes one and laughs, a bit embarrassed.

**ANNA**

Was I? Little intense for grocery store chatter. Sorry.

**BEN**

It's OK. I might even be able to help you out. There's a guy at my firm who has exclusively music clients.

**ANNA**

That would be - amazing.           What are you -  
like my savior?

Anna digs through her purse to find a piece of paper.  
She writes down her number, and holds it out to him.

He

looks at it, contemplating. He doesn't take it.

**BEN**

OK. Look.           I'm married.    I don't do  
this.

**ANNA**

Don't do what? Help struggling singers?

**BEN**

Help hot Pilates instructing singers who  
happen to be very charming.

Anna takes the slip of paper and puts it away.

**ANNA**

Do you want to give me your card? That's  
legit. I bet you're allowed to do that.

Ben considers this.

**BEN**

Right.   OK.    I guess that would be OK.

**FROM INSIDE A CAR PARKED AT THE STORE:**

We see Anna and Ben talking. They shake hands  
awkwardly  
and Ben HEADS TOWARDS US.

**INT. CAR - CONTINUOUS**

Ben gets in the car, bag in hand, and joins NEIL, 40,  
arty and kind looking, who's behind the wheel.

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11.

**NEIL**

So, who was that?

**BEN**

A prospective client.

**NEIL**

Yeah right.

**BEN**

doesn't I can talk to a woman Neil. It  
have to be like that.

Neil looks at him, smirk growing.

**BEN (CONT'D)**

Just drive.

Neil starts the car and they pull away.

**INT. WESTSIDE LOFT - NIGHT**

Neil walks into a vast space. Nice art, a cozy yet architectural look - a cool place to live.

**NEIL**

Hey, babe. You here?

throw We PAN over to a couch - where BETH is wrapped in a  
bun. blanket, watching TV. She's got her hair in a messy

**BETH**

Hey honey.

is off. He joins her on the couch. And sees that the TV

**NEIL**  
Everything OK?

**BETH**  
Yeah. Just got off the phone.

Neil gets up again.

**NEIL**  
You want some tea or something?

**BETH**  
It was my baby sister. She's getting  
married.

**NEIL**

That's great. I've always liked that  
Devon guy. That's really great.

Beth looks at him. She doesn't look that happy.

**BETH**

Do you think it's great?

**NEIL**

Yeah.

**BETH**

So, you think it's great that they're  
getting married, but you never feel like  
we're going against nature or something  
by not getting married?

**NEIL**

No, babe.

He sits back down, puts his arms around her.

**NEIL (CONT'D)**

Going against nature is like that cat who  
started nursing that monkey. We're just  
two people who aren't married.

Beth manages a weak smile.

**BETH**

Right.

**NEIL**

I actually think the odds of having a successful relationship increase by not getting married. Look at my parents - all marriage got them was thirty two years of misery and joint checking.

**BETH**

Yeah, I know. I get that.

**NEIL**

Like I've always told you - I love you - and we don't need a marriage certificate to legitimize our relationship.

**BETH**

Yeah.

**NEIL**

Lemme get you some tea.

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He exits. Beth starts to CRY, but quickly dries her tears, and forces herself to pull it together.

**EXT. HIGHLANDTOWN HOUSE - MORNING**

A brick row house in an up and coming neighborhood - clearly under massive renovation.

**INT. HIGHLANDTOWN HOUSE - SAME**

We make our way through rooms with plastic covering  
the  
doorways - until we find JANINE stepping into the  
hallway. She checks herself in a vintage mirror,  
straightens it a tad, then heads down the stairs to  
find  
GIGI, on her cell phone. Gigi slams it closed.

**JANINE**

OK, so clearly he hasn't called.

Gigi shakes her head.

**JANINE (CONT'D)**

Maybe he's away on business.

**GIGI**

He sells real estate. In Baltimore.  
Staying in town is his business.

**JANINE**

Right.

Janine ponders this.

**JANINE (CONT'D)**

Look, let me tell you - after the first  
time I went out with Ben, he didn't call  
me for eleven days. ELEVEN DAYS. And  
now he's like the world's best husband.  
That happens all the time.

**GIGI**

Really?

**JANINE**

Yes, really.

Gigi manages a small smile.

**GIGI**

This is all your fault.

**JANINE**

What? Why?

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**GIGI**

You set me up with him.

**JANINE**

No - you asked if I knew any guys and I gave Conor your number. That's not a set up. When I do a set up - I weigh pros and cons. I do my due diligence. All I know about Conor is he sold us this house.

Gigi peers out the window.

**GIGI**

He sold you a house in the ghetto.

**JANINE**

It's a neighborhood "in transition."

Gigi makes a move for the phone, Janine stops her.

**JANINE (CONT'D)**

Seriously, stop.

**GIGI**

He said he always hangs at Red Maple after work. Maybe I should do a little drive-by?

**JANINE**

Please, don't. He'll call.

Off Gigi - panic seeping in.

**FADE TO CHAPTER CARD: ...IF HE'S NOT CALLING YOU**

AMBER, pretty if a little thick in the middle, sits in the courtyard of an office park in her work clothes.

**AMBER**

Caller ID was the worst thing that's ever happened to me. Total invasion of my personal freedom. When a guy doesn't call me, it is my right - my duty even - to call him and hang up several thousand times. Or at least until his mother shouts at me in Albanian and blows a police whistle into the phone. I mean, calling and hanging up is an age old expression of love and frustration and too many wine coolers - and who is AT& f'ing T to take that away from me?

**(MORE)**

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**AMBER (CONT'D)**

Next thing you know, someone is going to ban me from sitting in my car in front of a guy's house, blaring "Where Is Your Heart" by Kelly Clarkson until his new stupid girlfriend comes outside and threatens to scratch my eyes out with her acrylics. I mean, a girl deserves freedom of expression, right?

**INT. GYM - DAY**

Gigi's

Pilates class. We pan down the row of mats, STUDENTS obediently doing The Mermaid. We finally land on

mat.

mat: Gigi manages to twist herself into a passable Mermaid - as her CELL PHONE lies in full view on her

**INT. GIGI'S APARTMENT - BATHROOM - NIGHT**

sink.

Shower is on, curtain pulled. A CELL PHONE RINGS. An ARM SHOOTS out of the shower and grabs it from the

**GIGI**

Mom, I gotta call you back.

**INT. GIGI'S APARTMENT - BEDROOM - NIGHT**

Gigi lays in bed, her CELL PHONE right next to her head.  
One eye POPS OPEN, checks the phone, and closes again.

**INT. MCCORMICK SPICES CORPORATE HEADQUARTERS - DAY**

A typical, corporate style office. Walled off cubicles for the junior execs, outer offices for management.

Gigi is in her cubicle. Janine, her friend and, we now learn, co-worker, sits on Gigi's desk.

**JANINE**

So, this was at the end of the date, or at the beginning?

**GIGI**

End. Why - does it matter?

**JANINE**

Yeah. "Nice meeting you" at the beginning of the date is normal. "Nice meeting you" at the end could be a blow off.

**GIGI**

Maybe it was at the beginning.

**JANINE**

Then that's fine. He's gonna call.

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**GIGI**

Or maybe it was at the end. Or maybe it was nice to meet me.

**JANINE**

Wait - was it "nice meeting you" or "nice to meet you"?

**GIGI**

Shit. I can't remember.

**JANINE**

"Nice to meet you" is OK. "Nice meeting you" is like "Do you want your receipt in the bag?"

The girls look up to find BETH standing there,  
listening.

**BETH**

Remember the days when you guys at least  
pretended to be working when I came in?

Beth heads to her office. Janine and Gigi follow.

**BETH (CONT'D)**

Janine, how's the press release?

Janine, clearly organized, flips open her notebook:

**JANINE**

Beckon the baking to begin! McCormick,  
the flavor expert, introduces five fun  
filled flavors that will definitely  
delight dessert divas!

Gigi stifles a laugh.

**BETH**

Maybe a shade heavy on the alliteration -  
but otherwise good.

(to Gigi)

Where are we with the company newsletter?

**GIGI**

I am so almost done with that. It's just  
been a little hard to focus on my article  
about the two sets of twins in market

research, when the guy - who may or may not be the guy of my dreams - refuses to call me.

Beth looks at Gigi, more sympathetic friend than boss.

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17.

**BETH**

Look, after my first date with Neil, I called him. There are no rules anymore. Why should you have to wait for him to get off his ass?

**INT. MCCORMICK SPICES CORPORATE HEADQUARTERS - DAY**

Gigi sits at her desk, Janine standing by her side. She's got a few sheets of paper on her desk.

Gigi takes a deep breath, picks up the office phone  
and  
dials. Janine gives her a thumbs up.

**GIGI**

It's ringing.

**JANINE**

Pretty standard.

**GIGI**

(listening to receiver)

Yes! Voicemail.

**JANINE**

Your notes.

Gigi nods - it's all under control.

**GIGI**

(reading off her paper)

Hey, Conor. It's Gigi. I just thought, I hadn't heard from you and, I mean how stupid is it that a gal has got to wait for a guy's call anyway, right?

Gigi laughs, but as she looks back to the notes, she seems confused. She turns to Janine, panicked, mouthing -

"What does this say?". Janine looks - she's no help.

**GIGI (CONT'D)**

(clearly ad-libbing)

I mean, we're all equal, right? More than equal -- more women are accepted into law school now than men, and we do



**GIGI**

WHAT? How can there be no dial tone?

She frantically jiggles the cord, then hears something.

**GIGI (CONT'D)**

Mom? Is that you? I can't talk now.  
I'll call you back.

She hangs up, stares at the phone again. A look of DETERMINATION crosses her face. She dials.

**GIGI (CONT'D)**

Janine. It's me. Conor never called, so I'm on the precipice of staging a casual run-in at Red Maple. Pick up if you want to stop me.

(beat, then really fast)

**ALRIGHT-I'M-INTERPRETING-YOUR-SILENCE-AS  
tacit-compliance-bye.**

Gigi hurriedly hangs up, and heads out the door.

**INT. RED MAPLE - NIGHT**

A CROWDED, SCENEY restaurant/bar - with a giant red Japanese maple growing behind the bar (thus the name).

We follow a THIN, BLACK CLAD HOSTESS as we wind through the throng of stylish twentysomethings at the bar to:

**INT. RED MAPLE - KITCHEN - SAME**

A busy kitchen. Off the kitchen a door leads to:

**INT. RED MAPLE - OFFICE - SAME**

ALEX sits at a small, cluttered desk, rifling through some papers. Then, from the doorway:

**KELLI ANN**

Knock knock.

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**19.**

Alex looks up to see KELLI ANN - Red Maple's hot hostess, standing in the doorway. She makes her way in.

**ALEX**

Hey.

**KELLI ANN**

So. Here we are. Same shift again.

**ALEX**

I know. I make the schedule.

**KELLI ANN**

**(FLIRTING)**

I figured it was no coincidence.

She leans against the desk. Alex keeps working.

**KELLI ANN (CONT'D)**

I had fun the other night.

**ALEX**

Yeah. It's amazing where 10 shots of Patron will get you.

Kelli Ann laughs, then thinks - wait, was that nice?

**KELLI ANN**

Anyway - I was thinking, maybe tonight after work...we could, you know...

Alex stops what he's doing, looks up at her.

**ALEX**

Look, Kelli Ann - what happened between us the other night was - fun. But we're way understaffed tonight - I even have to man the bar - and that's why I scheduled you. To work. So...

He goes back to work. Kelli Ann stands there, frozen. Alex can feel her eyes on him.

**ALEX (CONT'D)**

Are we good here?

She  
Kelli Ann's face goes flush. She tries to hide it.  
backs up, puts on a smile.

**KELLI ANN**

No. We're good.

She leaves. Alex exhales, goes back to work.

**INT. RED MAPLE - LATER**

In the back doorway leading to the alley, Alex stands chatting with TYRONE, 18, a busboy, who smokes a cigarette he holds just outside the doorway.

Kelli Ann approaches, trying to squeeze through, and

**ACCIDENTALLY (ON PURPOSE) SHOULDER BLOCKS ALEX. HARD.**  
He has to take a step to catch his balance.

He turns around to see what happened, but Kelli Ann  
keeps walking eyes front. He and Tyrone share a look.

**TYRONE**

Dude.

**ALEX**

I know.

Tyrone laughs as Alex shakes his head, not happy.

**INT. RED MAPLE - HOSTESS STAND**

Gigi enters slowly, looking around, searching for  
Conor.

She tries to move toward the bar as she's met by Kelli Ann, who grabs a few menus and slaps on a smile.

**KELLI ANN**

Are you joining us for dinner or -

**GIGI**

I'm meeting someone.            A guy.

**KELLI ANN**

Ugh.      Why?

**GIGI**

Hmmmm?

**KELLI ANN**

Nothing.      Sorry. For dinner?

Gigi continues to scan the place, not paying attention.

**GIGI**

I'm meeting someone.

**KELLI ANN**

I believe you mentioned that.

Gigi finishes her visual tour of the room - no Conor.

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**GIGI**

I'm gonna wait at the bar.

**KELLI ANN**

That's a great idea.

the Gigi walks off. Kelli Ann takes her place behind  
hostess stand.

**AT THE BAR**

Alex, Gigi grabs a stool with a good view of the door.  
now behind the bar, approaches.

**ALEX**

What can I get you?

**GIGI**

Oh, that's OK. I'm meeting someone.

Alex takes her in. She's clearly nervous.

**ALEX**

Oh, yeah? Got a hot date?

**GIGI**

I don't know if you'd call it hot -- I mean this guy Conor and I have only been out the one time so --

**ALEX**

Wait - Conor Barry?

Gigi is busted.

**GIGI**

Oh, uhh, yeah --

**ALEX**

Conor's not coming in tonight. Did he forget he was supposed to meet you?

**GIGI**

See when I said "meeting someone" I guess that was kind of a broad term, kind of a wide interpretation of the word

"meeting"-

**ALEX**

Because I could just call him --

Alex reaches for the phone.

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**GIGI**

NO! I mean, totally unnecessary. I mean, I actually was just - in the area - so I figured I'd just swing by and see if he was around - because - uhhh ---

Alex waits, looking at Gigi, amused. She is panicking.

**GIGI (CONT'D)**

I uhh, had to return his --

Gigi frantically searches her coat pockets - searching for something, anything - and finally fishes out A

PEN.

She looks at it - and decides to go with it.

**GIGI (CONT'D)**

Pen. I had to return this - pen. He  
left this. So, I thought I should really  
return it before he - you know -  
(conspiratorially to Alex)  
-- freaks out.

PEN,  
Alex looks at her skeptically. And then takes the  
and inspects it.

**ALEX**

Dr. Frankel - Adult, Child and Geriatric  
Dentistry.

**GIGI**

Look, I'm not gonna judge about what may  
or may not be important to someone.

**ALEX**

That's not even his dentist.

**GIGI**

Oh, really? Then who's his dentist?

**ALEX**

My dad.

Gigi looks at Alex for a long moment, and finally  
folds.

**GIGI**

I'm Gigi. Conor and I went out last week. And I just...I thought if I ran into him...I don't know. I'm gonna go.

Gigi struggles to get out quickly. Alex looks at her - holding her pen, looking quite frazzled - and softens.

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**ALEX**

Hey. Just - hang out for a second. Lemme buy you a drink.

Gigi SMILES and sits back down.

**INT. RED MAPLE - NIGHT**

It's late. The bar is nearly empty. Alex is totaling receipts - and Gigi is still nursing a drink.

**ALEX**

Look, you seem like a cool girl, so I'm just gonna be honest - Conor is never going to call you.

**GIGI**

Oh really? How do you know?

**ALEX**

Because I'm a guy. It's how we do it.

**GIGI**

**(HOPEFUL)**

He said it was nice meeting me.

**ALEX**

I don't care if he said you were his favorite female since his mommy and Joanie Cunningham. Over a week went by - and he didn't call.

**GIGI**

But maybe he called me and I didn't get the message. Or maybe he lost my number, or was out of town, or was hit by a cab, or his grandma died.

**ALEX**

Or maybe he just didn't call because he has no interest in seeing you again.

**GIGI**

Yeah but my friend Terri once went out with this guy who never called and she totally wrote him off - then like a year later she ran into him --

**ALEX**

Your friend Terri's an idiot. And she's the exception.

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**GIGI**

OK. But what if I'm the exception?

**ALEX**

You're not. You're the rule. And the rule is - if a guy doesn't call you, he doesn't want to call you.

**GIGI**

Really?            Always?

**ALEX**

Yeah. Always. I know what blowing off a woman looks like. I do it early and I do it often. Trust me - if a guy is treating you like he doesn't give a shit - he doesn't. No exceptions.

Gigi thinks this over.

**GIGI**

Why are you telling me all of this? Aren't these man-secrets - like why men need to watch televised golf?

Alex LAUGHS.

**ALEX**

I don't know. You looked like you could really use the help.

**GIGI**

Thank you. You've given me a lot to think about.

Gigi smiles at him.

**INT. MCCORMICK SPICES CORP. HQ - DAY**

with Gigi comes in - carrying a MESSY HANDFUL OF PAPERS,  
crazy hair and wearing the last outfit we saw her in.

**JANINE**

Everything OK?

**GIGI**

I was up all night.

**JANINE**

Please say you were working on the  
newsletter.

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**GIGI**

Sure. It's basically done. But this is  
important.

**JANINE**

What's happening with your hair?

Beth comes out of her office and looks at Gigi.

**BETH**

Please come in my office before the others see that you have mini muffin stuck in your hair.

**INT. MCCORMICK SPICES CORP. HQ - BETH'S OFFICE - DAY**

Gigi paces in front of Beth's desk.

**GIGI**

I think I figured it out. Remember when I went out with that notary public? And he cheated on me? And then Anastasia from upstairs told us that story about how her boyfriend cheated on her at the beginning - but then he totally changed and they're married and crazy in love.

**BETH**

I thought that guy was a process server.

**GIGI**

No, notary. Anyway, the point is - Anastasia is the exception. Not the rule. We have to stop listening to these

stories - because the rule is that most guys who cheat on you up front don't really care about you very much.

**BETH**

Okay...

Gigi consults her crumpled pieces of paper.

**GIGI**

Exhibit A: Chad, the drummer who lived in his storage space. He only used me for rides, yet I continued to stalk him for most of 1998. Then there was Don, who broke up with me every Friday so he could have his weekends free. I was so delusional about our relationship that I referred to him as my husband to random people like my dental hygenist.

**(MORE)**

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**GIGI (CONT'D)**

And all my friends would tell me stories about how things might work out with these dipshits because they knew someone who knew someone who dated a dipshit just like mine, and that girl ended up getting married and living happily ever after. But that's the exception. And we're not

the exception - we're the rule.

Gigi sits down, spent. But Beth has been listening.

**BETH**

OK. So let me see if I understand. What you're saying is that when people tell me about some girl they know who dated a guy for thirteen years, and then he finally married her -- that's the exception. And the rule is that guys - like Neil - who are with girls - like me - for seven years without getting married - are never getting married.

Beth is serious. Gigi freezes, tries to backtrack.

**GIGI**

No. No, no, no. That's not what I'm saying. This has absolutely nothing to do with you. I was just talking, you know, about me. Specifically.

Off Beth, knowing it's about her, too.

**INT. SASSY NAILS - EVENING**

side Anna and MARY, beautiful but doesn't know it, sit in  
by side pedicure chairs. Anna holds a BUSINESS CARD.

**ANNA**

It is impossible not to like this guy.

I'm pretty sure he was heavily flirting with me outside Eddie's, and then he tells me he's married. You'd think I'd be pissed, but I literally could not stop myself from liking him.

**MARY**

But he's married.

**ANNA**

I realize that. I keep trying to force myself to picture him in some church saying vows to some woman, and even that doesn't cool it off. What is my problem?

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**MARY**

OK. There was this guy who worked in my dad's printing business. Married for fifteen years to a nice lady. And then he meets this woman at some church event. And he told my dad he just had never felt anything like it before. I mean, he had finally met the love of his life. So, he

divorced his wife, and he's been with this other woman for 22 years and they are blissfully happy. I mean, what if you meet the love of your life - but you already married someone else? Are you supposed to pass them by?

**ANNA**

You're right. I'm calling him.

a

Anna pulls her feet out of the pedicure bath, goes in private corner, and dials her cell phone.

**ANNA (CONT'D)**

Hey, Ben. This is Anna Marks.

**BEN (O.S.)**

Hey, Anna. What's up?

**ANNA**

Well, I was just taking you up on your offer. You said you might know someone who could help me out and I thought we could discuss it -- over coffee?

Anna waits for a response. On the other end she hears some rustling, some silence, definitely awkwardness.

**BEN (O.S.)**

Look, I just...I can't Anna. You seem great. It's just - I don't know. I should go. Take care.

Anna takes this in - STUNNED. She hangs up. Her eyes sting. She can't face Mary so she just stares at weird,  
bleached out photos of nails and HOLDS BACK THE TEARS.

Finally, she looks at her cell phone and dials again.

**INT. NATIONAL BREWERY LOFTS - NIGHT**

Conor opens the door to find Anna standing there.

**CONOR**

I am so psyched that you called.

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**ANNA**

Cool.

**CONOR**

I had sort of given up on you when you

didn't call me back the other night.

**ANNA**

Well, you know. I was just thinking about you.

Conor buys it, and ushers her inside.

**INT. NATIONAL BREWERY LOFTS - NIGHT**

in Anna is stretched out with a wine glass in hand, feet  
Conor's lap. He rubs her feet as they talk.

**ANNA**

Your turn.

**CONOR**

OK. Give me the categories again.

**ANNA**

There are four. Sexy, smart, funny or cute. And each person can only be two. Like Sarah Jessica Parker is funny and sexy. Or Bill Clinton is sexy and smart.

**CONOR**

I love that you are hot for Clinton.

**ANNA**

So, which am I?

**CONOR**

What was I again?

**ANNA**

Smart and cute.

Conor smiles, happy for any compliment.

**CONOR**

OK. You're sexy. Very sexy. And cute.

She bangs him on the head with a pillow.

**ANNA**

No. Cute and sexy are in the looks column. No one wants to be in all one column.

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**CONOR**

Well, I sound like a jackass if I say you're all four. But you're so obviously all four. Especially sexy.

**ANNA**

You're the best.

Anna sits up, and moves to Conor. She looks at him, pulls him in for a nice, long HUG.

**ANNA (CONT'D)**

I better go.

**CONOR**

Oh. OK. I mean, you could just stay here tonight.

Anna gives him a knowing look.

**CONOR (CONT'D)**

What? It's been a while.

**ANNA**

I know. It's just - I'm fried. Is that alright?

**CONOR**

Sure. Of course.

Anna smiles and gets up. Conor reluctantly follows her to the door. She KISSES HIM ON THE LIPS, smiles, and leaves.

**INT. WESTSIDE LOFT - NIGHT**

couch  
Beth opens the door to find NEIL, standing on the  
in his socks, hanging a PAINTING.

**NEIL**

Hey babe, is this straight?

**BETH**

Why are you hanging that?

**NEIL**

I told you I'd do it weeks ago. You  
don't like it there?

**BETH**

I love it there. But just - stop.

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**NEIL**

It's the image, isn't it? I didn't see it before, but - you're right - it totally looks like a sagging boob.

Beth is silent.

**NEIL (CONT'D)**

You want me to take it down?

**BETH**

No. I want you stop doing anything nice.

**NEIL**

Is this a trick?

**BETH**

No. I need you to stop being nice to me - unless you're gonna marry me after.

Neil laughs.

**BETH (CONT'D)**

Is that funny?

**NEIL**

No. It was just - I was just--

**BETH**

See, you can't keep being nice to me and I can't keep pretending like this is something that it's not. We've been together over seven years. You know me. You either want to marry me or you don't.

**NEIL**

Or there is the possibility that I just don't really believe in the concept of -

**BETH**

BULLSHIT! BULLSHIT! Bullshit for every woman who's been told by some guy that he doesn't believe in marriage just to see him turn around eight months later and marry some twenty four year old girl he met at the gym. Bullshit.

Beth tries to hold back her tears. Neil looks stunned. He hops down off the couch and goes to her.

**NEIL**

Honey, where is all this coming from?

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**BETH**

From the place that I have been hiding from you for the last five years because I didn't want to seem demanding, or clingy or psycho or whatever. So I never ask. But now I'm going to ---

Neil looks at her. She looks at him.

**BETH (CONT'D)**

Are you ever going to marry me?

Beth looks at Neil. There is a long, painful  
SILENCE.

**BETH (CONT'D)**

I can't do this anymore.

She walks out of the room.

**FADE TO CHAPTER CARD: ... IF HE'S NOT MARRYING YOU**

AMY sits with a sleeping baby in her arms.

**AMY**

I was with Damon for six years. He asked me to marry him on the phone, because he's just so different and cool like that. Said he'd eventually get me a ring, which he didn't, but he did buy himself a ring because isn't that so hilarious and cool that the guy is wearing the ring? Then, my favorite part is, I stayed with him even after he took back his proposal, and introduced the idea of a "relation vacation." Isn't that a cute name? Let me explain the concept: it involves dating a girl from the time she's thirty two to the time she's thirty nine, possibly robbing her of the ability to bear children, and then, after all that, wanting to take a year off. And giving it a fun name that you can put on t-shirts.

(looks at the baby, smiles)

I left him.

**INT. HIGHLANDTOWN HOUSE - BEDROOM - DAY**

Ben, our married guy from the grocery store, sits on  
the floor in a barely furnished room, and dials his cell.

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**BEN**

Hey, Anna. This is Ben. Look, I know it's been a little while since you called. I just - it took me by surprise. But I offered to help you with your career, and I don't see why I can't do that, right? So, give me a call. Maybe you can come by the office this week or something. Okay, take care. Bye.

OPENS

Ben hangs up. And STARES INTO SPACE until THE DOOR TO REVEAL: JANINE. Gigi's co-worker. And Ben's WIFE.

**JANINE**

Hey, how --

Ben is CLEARLY STARTLED.

**BEN**

Shit - you scared me.

Janine looks at him.

**JANINE**

Is everything OK?

**BEN**

Yeah. Everything's fine. Why?

She sits down next to him, looks at him intently.

**JANINE**

Are you smoking again?

**BEN**

No, sweetie. Why?

**JANINE**

Well - you get jumpy when you smoke.

Ben puts his arm around Janine, and pulls her close.

**BEN**

I'm not smoking. So, why don't we worry about what color we're gonna paint this room, instead of worrying about things that aren't happening?

Janine contentedly curls up to Ben.

**JANINE**

I don't know - I was thinking maybe - pink?

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**BEN**

Pink? Seriously?

**JANINE**

Well, I mean, at some point.

Janine gives Ben a knowing look. He gets it.

**BEN**

You sure we're ready for this now?

**JANINE**

No. But I mean, we could paint one room pink and one blue just in case.

Ben looks at her and LAUGHS.

**BEN**

You've already created the perfect family in this house, and we don't even have

drywall.

**JANINE**

I'm sorry. I know I promised we'd wait to talk about it -

Ben looks at her, snuggled against him.

**BEN**

I think we're almost ready to start talking about it.

Janine smiles CONTENTEDLY.

**JANINE**

I've always liked the name Gisele.

Ben LAUGHS. She lets him.

**INT. PORTER'S - EVENING**

Packed, Federal Hill happy hour bar scene. Gigi and Janine stand, squeezed in among the after work crowd.

JARRAD, early thirties, chats amiably with Gigi.

**JARRAD**

Well, ladies, I guess I have to get back to the office.

**GIGI**

You go back to the office after happy hour? What's happy about that?

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**JARRAD**

I met you.

Janine and Gigi melt.

**JARRAD (CONT'D)**

So, I'd love to call you sometime. Do you have a card?

**GIGI**

Of course.

Gigi hands him her card with lightning speed.

**JARRAD**

And here's my info.

Jarrad hands Gigi HIS CARD as well.

**JARRAD (CONT'D)**

Look forward to hearing from you, Gigi.

He starts to head over to his BUDDIES. Gigi is confused.

**GIGI**

So, wait -- how are we doing this? Are you hearing from me or am I getting a call?

Jarrad turns back.

**JARRAD**

What?

**GIGI**

You said you'd love to call me, but then you said "look forward to hearing from you." See how that's kinda confusing?

**JARRAD**

Look - we'll talk. We'll get in touch.

He tries to take off again.

**GIGI**

Ooopsie - you did it again. Very vague.  
You know what? Why don't we just say  
that you'll call me, and then we can skip  
all the nonsense.

Jarrad just gives her a blank stare.

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**GIGI (CONT'D)**

Or I guess I could just call you --

**JARRAD**

Goodbye, Gigi.

He takes off. The girls watch him.

**GIGI**

He was cute.

**JANINE**

Please don't cyber-stalk him.

Gigi looks at the name on the card - JARRAD MONTROSE -  
and then - TEARS HIS BUSINESS CARD IN TWO.

**JANINE (CONT'D)**

Wait - what are you doing?

**GIGI**

I'm not calling him. If he wants to see  
me - he'll call.

**JANINE**

Wow, that guy Alex really made an  
impression on you. Was he hot?

**GIGI**

No. He was just -- right.

Off Gigi, sipping her drink, full of optimism.

**INT. BALTIMORE BLADE - DAY**

The offices of Baltimore's gay weekly paper. The  
elevator opens - and in walks Mary, cheerful as  
always.

her We follow her down the hall as she ad-libs hellos to  
co-workers. One thing becomes glaringly clear - SHE IS  
**THE ONLY WOMAN WHO WORKS HERE.**

She gets to her desk and is descended upon by - BRUCE,  
NATHAN, and JOSHUA. All mid-20's. All gay.

**BRUCE**

So?

Mary looks at them, smiling, enjoying their  
impatience.

**MARY**

He asked me out.

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**NATHAN**

Oh my god! He called?

**MARY**

Well -

**JOSHUA**

He emailed?

**MARY**

Umm -

**BRUCE**

What? Did he travel by carriage and leave his calling card with your lady in waiting?

**MARY**

He MySpaced me.

The guys all look skeptical.

**NATHAN**

Ouch.

**JOSHUA**

I don't know. My slutty sister says MySpace is the new booty call.

**MARY**

Well, what am I supposed to do? Things have changed. People don't just meet

organically anymore. If I want to make myself more attractive to the opposite sex, I don't go get a new haircut - I update my profile. That's just how it is.

The guys look at her, starting to understand. Mary's

**PHONE RINGS.**

**MARY (CONT'D)**

Back to work.

She smiles at the guys - they disperse as she picks up.

**MARY (CONT'D)**

Ad sales - this is Mary.

**INTERCUT WITH EXT. LIGHT ST. - DAY**

Conor sits on a bench, NEWSPAPER folded open on his lap.

**CONOR**

Hey, it's Conor. Anna's - uh - friend.  
Or whatever.

**MARY**

Hey. So, did you see it?

**CONOR**

I'm not sure about this.

**MARY**

You gotta trust me. It's a burgeoning  
market. You're gonna make a fortune.

Conor looks at the paper.

**CONOR**

Yeah. I hope so. But, like - did you  
have to put me on the page with the  
massage ads?

**MARY**

It was either that or on the page with  
the personals. I made a call.

**CONOR**

OK. You're right. Hey, have you talked  
to Anna lately?

still  
IN. Conor leaves the paper and gets up. He walks away,  
on the phone, we STAY WITH THE NEWSPAPER AND WE PUSH

LEATHER UNDER VARIOUS 1 INCH ADS FOR MASSEUSES, S&M and

**TITLE:** TYPE SERVICES - THERE'S A HALF PAGE AD UNDER THE

**ESTATE** THE HOME FOR YOUR LIFESTYLE - CONOR BARRY - REAL

of a Under which is a picture of Conor, standing in front  
brick Tudor, a SOLD SIGN proudly displayed. In the  
background - TWO MEN look lovingly at their new home.

**INT. POTOMAC HOUSE - DINING ROOM - DAY**

CATHERINE, PAIGE, blonde and angelic, looks on as LAURA,  
and Beth pull on matching coral dresses.

**CATHERINE**

I do not understand how you got mom to  
sew all of these in two weeks.

**PAIGE**

She wanted to do it.

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**LAURA**

Mom told me she felt like an old Indonesian lady in a sweatshop.

**PAIGE**

No, she didn't.

**BETH**

Why again do you need to get married so fast?

**CATHERINE**

You're so pregnant.

**PAIGE**

I'm not pregnant.

**CATHERINE**

Chug a beer, then. I want to see you  
chug a beer.

**PAIGE**

We're in love, you assholes. That's what  
people do when they're in love - they get  
married.

Everyone FREEZES. And looks at BETH. Big silence.

**PAIGE (CONT'D)**

Bethie, you know I didn't mean --

**BETH**

It's OK. Neil and I are actually - done -  
anyway.

This is clearly news.

**CATHERINE**

Why didn't you tell us? You should have  
told us.

**LAURA**

You have to come over and have dinner  
with me and Steven and the kids tonight,  
OK? You can even stay over if you want.

**CATHERINE**

Why would she want to hang out with us  
and our husbands? Seriously, Beth, isn't

that exactly what you want to avoid right now?

But before Beth can even answer --

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**PAIGE**

You know what - if being in the wedding is too painful-

**BETH**

You guys, it's cool. I'm fine. So I lost a little time. Big deal.

Beth grabs her purse and starts for the door.

**CATHERINE**

So not a big deal. You're still really young.

**PAIGE**

So young.

**LAURA**

Everything you learned in that relationship is just gonna make the next one so much stronger.

**BETH**

Exactly.

Beth exits, still wearing a half-sewn bridesmaid's dress.

**LAURA**

She wasted so much time.

**CATHERINE**

I knew he was never gonna propose.

**PAIGE**

Shit.

The girls nod in agreement.

**INT. LAW OFFICE - DAY**

Ben sits behind his desk, sifting through a pile of papers. We PAN around to Anna sitting across from him.

**BEN**

I know it's here somewhere. I spoke to

George Lane in music, and he gave me this whole list of references for you.

**ANNA**

It's cool. You can call me when you find it.

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**BEN**

I swear I didn't lure you here under false pretenses.

**ANNA**

I know. But a girl can dream.

He looks up at her and smiles.

**ANNA (CONT'D)**

You're obviously too good of a guy.

They share a LONG LOOK.

**ANNA (CONT'D)**

Why are you married, again?

Ben LAUGHS.

**ANNA (CONT'D)**

Seriously. Why? It'll be good for me.  
Tell me how you decided that you could  
not be without this other woman.

**BEN**

We'd been together since college. She  
gave me an ultimatum: we get married or  
we break up. So, we got married.

**ANNA**

Seriously? You just caved?

**BEN**

It's complicated.

**ANNA**

Really?

**BEN**

You're a dick if you date a girl for too  
long, and don't marry her. But you marry

her, and then you're an asshole for  
marrying her before you're ready. Shit -  
I don't know.

He looks at her.

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**BEN (CONT'D)**

You're really hot and I'm obviously  
attracted to you, but I guess the best I  
can do is eventually find this piece of  
paper, and call you, and hope I help in  
some small way with your career, and be  
happy about that.

Anna takes this in.

**INT. HIGHLANDTOWN HOUSE - DAY**

home.  
CHERRY  
Janine walks in from work to her construction site  
She peeks into the dining room, where she sees her  
WOOD DINING TABLE covered in a THICK LAYER OF DUST.

**JANINE**

**JAVIER!**

brush  
She waits for a response. Nothing. She starts to  
the dust off with her hands.

**JANINE (CONT'D)**

**JAVIER. I THOUGHT WE TALKED ABOUT  
TARPING THE FURNITURE.**

AREA.  
Still nothing. So Janine drops her work things, and  
heads out the side door of the house to a STORAGE

**EXT. STORAGE AREA - DAY**

There are cans of paint, bags of cement, some tarps.  
Janine grabs a TARP, when she sees, on a window ledge,  
next to a folding chair - AN ALUMINUM FOIL ASHTRAY.

**CIGARETTE BUTTS. AN EMPTY PACK OF AMERICAN SPIRITS.**

inside.  
She stares at them for a moment, then heads back

**INT. GIGI'S APARTMENT - DAY**

CLOSE ON: A TORN BUSINESS CARD, TAPED BACK TOGETHER.  
The name on the card is JARRAD MONTROSE. Gigi sits,  
staring at the card. She reaches for the phone, and then  
thinks the better of it. And again.

Finally, she grabs the receiver, picks it up, and  
dials.

**GIGI**

Hi, this is Gigi.

**INTERCUT WITH: INT. RED MAPLE - OFFICE - DAY**

Alex sits in his office. He talks into his CELL.

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**ALEX**

Gigi?

**GIGI**

Gigi Phillips. I had the - umm - dentist pen.

**ALEX**

Right.

**GIGI**

I'm really sorry to bug you. I just - I thought you had some really good insights the other night and -- I had a question.

**ALEX**

Okay, maybe I need to be harsh -- Conor is never going to be interested in you.

**GIGI**

No, I know. This is about -  
(she looks at the card)  
- Jarrad. You have a sec?

**ALEX**

Okay...

**GIGI**

So I meet him at happy hour and he was completely charming --

**ALEX**

Lemme guess - he said the only thing  
happy about this hour is you.

**GIGI**

He may have used some derivative of that.  
So, he says he's going to call, but then  
gave me his card and --

**ALEX**

He's not interested.

**GIGI**

You don't even know if he called --

**ALEX**

Did he?

**GIGI**

No. But the thing is, I honestly think  
he's expecting my call.

**(MORE)**

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**GIGI (CONT'D)**

He said "Look forward to hearing from you" and not "Look forward to talking to you." I mean, do you hear the connotations?

**ALEX**

He. Is. Not. Interested.

Tyrone appears in Alex's doorway.

**TYRONE**

Alex - this is jacked. The hostess is giving me shit for not wearing a white shirt -- this shirt is WHITE!

Tyrone points to a VERY SMALL WHITE INSIGNIA on an otherwise BLACK SHIRT. Alex shuts the door on him.

**TYRONE (O.S.) (CONT'D)**

This shit is white.

**ALEX**

If a guy gives you his phone number, instead of taking yours, he's not interested.

**GIGI**

He took mine first, but then he --

**ALEX**

And, if a guy wants to see you, he will see you. I once called 55 Lauren Bell's until I got the right one.

**GIGI**

That's cute. What happened?

**ALEX**

As it turned out, her ass looked really huge in daylight.

**GIGI**

Is it your sensitivity that makes you so popular with women?

**ALEX**

Don't call him. He doesn't like you.

**GIGI**

Again with the sensitivity.

**ALEX**

Just trying to help.

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**GIGI**

I know. Thanks.

Gigi hangs up, re-tears up Jarrad's card.

**EXT. DUNDALK HOME - BACKYARD - DAY**

CLOSE ON: HAPPY BIRTHDAY MOM written across a CAKE.

As the candles are blown out, we widen to reveal: Anna and Conor sitting at a cheap picnic table in a tiny backyard, across from MAYA - Anna's mom.

As Maya refills her glass from a BOTTLE OF WINE, Anna grabs a GIFT from her bag - hands it to her mom.

**MAYA**

Oh sweetie - you didn't have to get me anything.

**ANNA**

Mom - you always say that and I always

get you something.

tears  
Maya takes a BIG SIP OF WINE (not her first) as she  
open the gift, which is clearly a RECORD ALBUM.

**MAYA**

You didn't.

**ANNA**

It's no big deal.

**CONOR**

What is it?

Maya shows him the album - TIM BUCKLEY'S STARSAILOR.

**CONOR (CONT'D)**

Tim Buckley. Nice.

**MAYA**

Here - put on my favorite.

door.  
Anna takes the album and heads through the screen

**MAYA (CONT'D)**

Did Anna ever tell you I knew Tim  
Buckley?

**CONOR**

No. She did not.

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"Song to the Siren" plays as Anna returns to the table.

**MAYA**

We met at a coffee shop in 1971. Hell's Kitchen. I had no idea who he was. But he had this big mop of hair and these eyes that just looked past you and through you and into you all at the same time. Complete interest and disinterest. It was amazing.

Maya pulls out a cigarette and lights it.

**MAYA (CONT'D)**

Of course, I was with Anna's father at the time, so, you know...another opportunity missed.

**ANNA**

Mom, please -

**MAYA**

It's the truth. I knew them all. Robert Plant, Harry Nilsson, Graham Parsons...

(to Conor)

Have you seen the pictures of me from when I was Anna's age?

**CONOR**

Umm - I don't think so -

**MAYA**

Sweetie go get that picture - you know the one -

Anna just looks at her - pleadingly.

**MAYA (CONT'D)**

Go. Your mother's asking you to do something for her on her birthday.

Anna goes inside. Maya looks to Conor, takes a sip.

**MAYA (CONT'D)**

You'll see - we look strikingly similar. My lips may be a bit fuller, but...

She leans back, puts out her cigarette as Anna returns with A PICTURE. She hands it to Conor.

INSERT: MAYA, in her early twenties. Black and white -  
somewhere in New York. The resemblance to Anna is  
scary.

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**CONOR**

Wow. That's - unbelievable.

**MAYA**

So that's what we're dealing with here,  
for reference. Imagine meeting someone  
who looks like that in a coffee shop.

Conor looks down at the picture, then back up to Anna.

**CONOR**

That's funny, because, I mean, I guess I  
kinda did. Anna and I met at a  
restaurant. That serves coffee. So, not  
a coffee shop, but...still -

He looks from Maya to Anna.        Maya stands up.

**MAYA**

That's sweet. But if we're comparing  
stories -  
                  (indicating with her glass)  
She's no me - and you're no Tim Buckley.

With that, Maya heads inside.

**MAYA (CONT'D)**

Anyone need a refill?

Anna looks to Conor apologetically.        He just smiles.

**EXT. ANNA'S APARTMENT BUILDING - NIGHT**

Anna and Conor walk to the front door of her  
apartment.

**ANNA**

Thanks again for coming with me.        You  
make it so much easier.

**CONOR**

She's  
Are you kidding? I like your mom.  
cool.

**ANNA**

Yeah, well - cool's not always what  
you're looking for in a mom.

Conor smiles, understanding.

**CONOR**

So, you want another -- foot rub?

He's trying. But it's awkward.

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**ANNA**

Ugh. I'm just beat. I wanna put on  
sweats and get in bed.

**CONOR**

I'd be into that.

Anna gives him a smile, opens her front door.

**ANNA**

I'll call you tomorrow, OK?

She gives him a KISS, and goes inside.

**FADE TO CHAPTER CARD: ...IF HE/SHE'S NOT SLEEPING WITH  
YOU**

TRENT, early 30s, talks to the camera as he drives his  
Ford Explorer. He's cute - but trying a smidge too  
hard -  
etc.  
- goatee, leather cord necklace he bought in Cancun,

**TRENT**

If a girl is into you, she's sleeping with you. And if after a month - two months at the very outside - she's not sleeping with you, she does not like you. I guess the trick is, how to spot this girl early - so you don't waste the one to seven weeks waiting to find out that it's never gonna happen. So, I've got some signs about how to spot this girl - gleaned from my own experience, of course. A girl will never sleep with you if: she calls you cuddly or dependable, she pops a zit in front of you, her name is Amber or Christine, she takes a dump in your bathroom or she takes home leftovers in dates 1-3. I know it's not scientific - but I'm just saying - you were warned.

**INT. NATIONAL BREWERY LOFTS - NIGHT**

Alex knocks and opens the door in one motion.

**ALEX**

Hey dude - you here?

**CONOR (O.S.)**

Yep.

Alex heads to the fridge, opens it and looks in.

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**ALEX**

Wanna beer?

He pulls TWO BEERS out, shuts the fridge and turns to find Conor standing there. He's wearing a REALLY TIGHT, SHINY SHIRT and EVEN TIGHTER, VERY BLUE JEANS.

**ALEX (CONT'D)**

Or an apple martini?

**CONOR**

Funny.

Conor grabs the beer and opens it.

**ALEX**

Need I ask?

**CONOR**

It's for work. I'm trying to expand my client base.

**ALEX**

By pretending you're gay?

**CONOR**

No. By being more gay friendly.

**ALEX**

Or, in real estate terms, by becoming "gay adjacent".

**CONOR**

Nice. I may have to use that.

Conor heads back toward his room.

**CONOR (CONT'D)**

I'm gonna try something else. This may be too much.

**ALEX**

I don't know. You dress like that - and you're already seeing a girl who won't sleep with you - I think maybe you can pull it off.

**CONOR (O.S.)**

It's not that she won't sleep with me douchebag...I have slept with her. It's just, you know, she...um...

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**ALEX**

Won't sleep with you anymore.

Conor reappears, now wearing A FRENCH CONNECTION TYPE  
**TIGHT T-SHIRT AND BLACK JEANS.**

**CONOR**  
Pretty much, yeah.  
(re: his new outfit)  
So, what do you think?

Alex gives him the once over.

**ALEX**  
I think you're gonna have to beat 'em  
away with a stick - you hot, sexy man.

Alex  
Conor rolls his eyes and heads back into his room.  
laughs to himself and takes another sip of beer.

**INT. FELL'S POINT CONDO - NIGHT**

bachelor  
Leather couch, framed Orioles jersey - typical  
pad. Gigi is making out with GREGORY, 30s.

**GIGI**  
Who would have thought that a random girl  
from Pilates would fix me up with such a  
good kisser?

**GREGORY**

Back at you sister.

Gigi beams. They make out some more.

**GIGI**

I can't wait to kiss you again.

**GREGORY**

Umm. We're kissing right now.

**GIGI**

I know. But next time. The second date  
kiss is way more intimate.

As they start kissing again -

**GREGORY**

Well, I'm going out of town tomorrow - so  
I'll be out of touch for a bit.

Gregory starts pulling off Gigi's top. Gigi pulls  
away  
deftly.

**GIGI**

Would you excuse me a quick second? Too  
many diet cokes...

Gigi makes a beeline down the hall.

**INT. FELS POINT CONDO - BATHROOM - NIGHT**

Gigi dials her CELL as she goes through Gregory's  
bathroom cabinets.

**INTERCUT WITH: INT. ALEX'S APARTMENT - NIGHT**

HOT Alex is also mid-makeout on his leather couch with a  
WOMAN. The PHONE RINGS. Alex grabs it.

**ALEX**

Yup.

**GIGI**

Hey, sorry to bug you again. Quick  
question.

**ALEX**

(to his hot lady)  
Would you excuse me a second, babe?

Alex walks into the hallway.

**GIGI**

I'm making out with a guy - PG stuff -  
and then he mentions he's going out of  
town, so he's gonna be out of touch.

**ALEX**

Run.

**GIGI**

But maybe he is going out of town.

**ALEX**

To where? The Arab Emirates? Where is  
he going that he has to be out of touch?

Gigi opens the bathroom door and SHOUTS down the hall.

**GIGI**

Where are you going out of town to again?

**GREGORY (O.S.)**

Pittsburgh.

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**GIGI**  
Pittsburgh.

**ALEX**  
Run.

**GIGI**  
So, now what? I'm just supposed to run  
from every guy who doesn't like me?

**ALEX**  
Uhh - yeah.

**GIGI**  
There's not going to be anyone left.

Alex LAUGHS.

**ALEX**

OK, I don't know why I'm saying this -  
but I actually think I know a nice guy  
who you might like.

**GIGI**

Yeah?

**ALEX**

Yeah. He's a friend of my brother's.  
Bill. We'll all meet for a drink - it'll  
be good.

Gigi smiles.

**GIGI**

So, I'm in his bathroom right now. What  
do I now?

**ALEX**

You gotta come out eventually. But I'd  
really take my time. Let him sweat.

He hangs up. Gigi finds some Crest Whitestrips and -  
with determination - decides to APPLY THEM.

**INT. GYM - EVENING**

Anna's rolling up mats, etc. as a sweaty Ben  
approaches.

**BEN**

So, we ran into each other.

**ANNA**

You came to my class.

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**BEN**

I didn't know it was your class.

**ANNA**

You called and asked me.

**BEN**

But you didn't call me back.

**ANNA**

Because you said not to call back if it was my class. Which it was.

Ben recommits.

**BEN**

We ran into each other.

Anna LAUGHS.

**ANNA**

Totally. A couple of innocent folks - by happenstance - doing their daily workout near one another.

**BEN**

Exactly. Thank you.

As Anna picks up her bag and walks past him -

**ANNA**

Wanna swim?

Ben watches her go, not sure she's serious.

**INT. GYM POOL - NIGHT**

Big indoor pool. Clearly closed, lights off. Anna  
opens the door with a KEY, Ben follows.

**BEN**

I was just thinking - why can't we be friends? Am I not allowed to make friends anymore? Am I not allowed to be friends with hot people? What kind of reverse prejudice is that?

**ANNA**

I hear you. Am I supposed to not be friends with a guy just because he's married, and happens to have this insane smile and this ass that makes me want to dry hump?

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**BEN**

I think I just fell in love. A girl who talks about a dry hump.

**ANNA**

Classy, right?

**BEN**

Classy is lame.

Anna sits at the edge of the pool.

**ANNA**

So, friends, right?

**BEN**

Totally.

And with that, Anna pulls off her top. And then her  
sweats. And, totally naked, slides into the pool.

**ANNA**

You wanna come in?

**BEN**

I'm sorry. I don't trust myself.

**ANNA**

OK. You can just watch.

He does.

**BEN**

You may be the best friend I've ever had.

Anna LAUGHS, and then dunks her head under the water.

**INT. HIGHLANDTOWN HOUSE - KITCHEN - NIGHT**

leans Ben comes in the front door, drops his gym bag. Janine sits on the couch flipping through a magazine. He in to kiss her on the cheek. She does not look happy.

**JANINE**

Honey - you smell different.

Ben pulls back smoothly.

**BEN**

Different how?

**JANINE**

I don't know.

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**BEN**

Well that's an odd thing to say.

She looks at him. He tries to coolly meet her gaze.

**JANINE**

Maybe it's the ashtray and cigarettes I found. In the side yard. What part of "my dad died of lung cancer" is hard for you to wrap your brain around?

**BEN**

What?

**JANINE**

Do not lie to me, Ben. Please.

**BEN**

Are you serious? We have like eight thousand undocumented workers in this house daily. You find cigarettes, and you automatically assume they're mine?

**JANINE**

Well, yes.

**BEN**

Honey, I'm not lying. And you are really freaking out. I think the renovation is getting to you because nothing is going on. Just please - relax.

Ben walks away. Off Janine, wanting to believe him.

**EXT. BALTIMORE YACHT CLUB - DOCK - DAY**

Ben walks to a boat at the end of the dock. He stands, unsure, before deciding to KNOCK on the side of the boat.

NEIL emerges - unshaven, possibly unshowered.

**NEIL**

Ah. My first visitor.

**BEN**

This boat is sick. How come you never invited me out before?

**NEIL**

Well, this was supposed to be just for Beth and I - for our retirement. Leave our jobs. Sell the house. Take off.

**54**

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**55.**

Neil is clearly having a tough time. Ben doesn't know what to say. They're silent for a second.

**NEIL (CONT'D)**

Sorry. Where are my manners? Permission to board granted. I'll show you around.

Ben smiles, steps on to the boat.

**EXT. INNER HARBOR - DAY**

CLOSE ON: A cigarette being lit. WIDEN to reveal Neil smoking on the upper deck of his boat, steering it out into the bay. Ben stands across from him, looking

on.

**NEIL**

(re: cigarette)

Sorry.

**BEN**

It's OK.

Neil switches to his left hand, away from Ben.

**NEIL**

So Janine sent you to check on me?

**BEN**

Yeah. Pretty much.

**NEIL**

Any message from Beth?

Ben shakes his head no. Neil seems disappointed.

**BEN**

I think she's been busy getting ready for her sister's funeral though, so...

**NEIL**

Her sister's what?

**BEN**

Wedding. Her sister's wedding. What did I say?

Neil is now LAUGHING HARD.

**NEIL**

You said funeral.

**BEN**

No, I didn't. Shit, did I?

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Neil LAUGHS HARDER. Even Ben sees the humor.

**NEIL**

The marriage thing is weird, man. I never thought Beth would give me an ultimatum.

**BEN**

Really? Why not? That's what women do.

**NEIL**

Right. I forgot. That's how Janine got you to bite the bullet.

**BEN**

Yup.

Neil looks at Ben, curious.

**NEIL**

Do you regret it?

**BEN**

No.

**NEIL**

So you're happy? You'd say you're happily married?

Ben looks at Neil as if he's crazy.

**BEN**

I love Janine.

Neil takes a drag and looks out over the harbor.

**INT. BO BROOKS CRAB HOUSE - NIGHT**

We PAN down one of the long tables to find Beth,  
SMACKING  
a crab with a mallet. HARD. AND LOUD. The others at  
the table turn to look at her, annoyed. And that's  
when  
we see - there seems to be a party and SPEECH  
underway.

**COUSIN**

Now, I know when my cousin Paige says those vows tomorrow, there are going to be hearts breaking all over the world.

Beth's sister, Paige, smiles.

**COUSIN (CONT'D)**

So, keep in mind, her sister Beth is still on the market.

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The cousin WINKS at Beth. Beth goes white.

**COUSIN (CONT'D)**

Sure, she's an older model, but she's still got a lot of miles left in her. But don't stay on the lot too long, Bethie, or next year's models will --

mic. KEN MURPHY, 60s, nearly tramples guests to grab the

**KEN**

OK - that's enough of the speeches. Time to eat. So enjoy the crab. And the yellow stuff is not hot mustard, it's the crab's hepatopancreas.

down. Mixed reaction from the crowd as Ken puts the mic

He starts to return to his table - when he sees Beth

trying to make a sneaky exit. He catches up to her.

**KEN (CONT'D)**

Bethie, your cousin Jay has always been a jackass.

**BETH**

I know. And even he's married.

**KEN**

So, you'll get married a little bit later than some people. Big deal. You never did anything the way every one else did it, and that's what I've always thought was so great about you.

**BETH**

I'm your oldest daughter, and I'm the only one not married. If this was Fiddler on the Roof you'd have to sacrifice me or something.

Ken laughs and puts his arm around Beth.

**KEN**

Honey, look. When everyone else was just going to camp at the Y, you borrowed my New York Times, found some arts camp in the Berkshires, wrote away for information, then got accepted on your own. You were nine. You never did things the way everyone else did.

**BETH**

Why not?

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**KEN**

Because that's you. That's why you're my favorite daughter.

Beth's eyes go WIDE.

**BETH**

I don't think you're supposed to say that.

**KEN**

Well, I don't give a shit. I'm retired, and I'll say what I want. I'll say it into the mic if you want --

**BETH**

That's OK.

**KEN**

It's true, though.

**BETH**

I know.

They HUG.

**INT. FRAZIER'S ON THE AVENUE - NIGHT**

the Gigi sits sipping a drink, alone, when Alex comes in door and goes directly to her table.

**ALEX**

Sorry I'm late.

**GIGI**

That's OK. I like a little time before a blind date - prepare myself mentally, remind myself not to tell the story about my molars --

**ALEX**

He's not coming.

Alex motions to the WAITRESS to bring them another round.

**ALEX (CONT'D)**

Can't wait to hear that story about the molars, though.

**GIGI**

How can he already not like me?

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**59.**

**ALEX**

I screwed up. I told Bill it was Thursday, but I meant Tuesday.

Gigi is disappointed. The waitress drops off their drinks. They toast - then observe the SCENE AT THE

BAR.

**GIGI**

Awesome. I'm stuck here with a guy who can't distinguish Tuesday from Thursday - and meanwhile this girl -  
(motions to GIRL at the bar)

- she's probably meeting her soul mate  
as we speak.

The GIRL is standing between TWO GUYS.

**ALEX**

Nope.

**GIGI**

How do you know?

**ALEX**

See the guy trying to work the Tom Cruise  
thing. She's interested. He's not.

**GIGI**

You cannot tell from a cursory glance  
that he's not interested.

**ALEX**

Actually, I can. I manage a restaurant.  
I see this stuff go down every night.  
Watch --

As if on cue, Tom Cruise Guy BANGS his elbow into the  
GIRL, hard, causing her to spill her drink. Tom Cruise  
Guy sees, but doesn't acknowledge. Alex looks smug.

**GIGI**

Man, you have a gift.

**ALEX**

And check out droopy dawg on her other side. He can buy her drinks all night, and she'll insist there's no "spark."

**GIGI**

Maybe there isn't. You need a spark.

**ALEX**

The "spark" thing is bullshit.

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**GIGI**

Really? Enlighten me.

**ALEX**

Guys invented the "spark" so they could not call and treat you kind of bad and keep you guessing, and then convince you that the anxiety and fear that it creates in you is actually a "spark." And you all buy it. You love it. You all thrive on it because you all love drama.

**GIGI**

I don't.

**ALEX**

Really? So you don't wait until the last minute on deadlines, or on phone bills, because you love the drama of not knowing whether you'll make it?

She's busted.

**GIGI**

Maybe.

**ALEX**

And let me guess - when you were stalking Conor that night - were you obsessing about him calling for days, even though the date was just kind of mediocre?

**GIGI**

OK. Yeah.

**ALEX**

See, you thrive on drama. You gotta be more like me - if a girl likes me great, if not, there are plenty more like her - probably with smaller pores and bigger implants.

**GIGI**

That's beautiful.

**ALEX**

Thanks.

They continue drinking and observing the scene.

**GIGI**

Why are you sharing all this inside  
dating information with me again?

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**ALEX**

I dunno. I like you.

**GIGI**

You do?

**ALEX**

Don't start doodling my name on your

binder. I just mean, I like you, like I like basset hounds. They're kinda pathetic - so you want to cheer them up.

**GIGI**

Again with the sensitivity.

Alex smiles at her. Gigi can't help but smile back.

**INT. HIGHLANDTOWN HOUSE - MORNING**

Janine walks down the hallway, with JAVIER (40, stocky), her contractor. She's inspecting the crown molding.

**JANINE**

It looks good.

**JAVIER**

Yes.

**JANINE**

He does good work.

**JAVIER**

He's very good.

Janine stops and looks at Javier. He looks back at her.

**JANINE**

Javier.

**JAVIER**

Yes.

**JANINE**

Javier, if I asked you an honest question, do you think you could give me an honest answer?

**JAVIER**

I think so.

**JANINE**

Good. Because I think some of your guys have been - smoking.

**61**

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**62.**

Janine looks at Javier. It's awkwardly silent.

**JANINE (CONT'D)**

Javier?

**JAVIER**

Is that the question?

**JANINE**

Yes.

**JAVIER**

Oh. It seemed like a statement.

**JANINE**

The question part was implied -

**JAVIER**

I didn't really hear it in the inflection-

**JANINE**

Javier - have your guys been smoking or not?

**JAVIER**

No, ma'am. My guys don't smoke on the job site. They're all good guys.

**JANINE**

Are you sure your guys aren't sneaking

around here? And smoking? And lying to me? And -- smoking?

She's starting to freak Javier out.

**JAVIER**

I'm pretty sure.

**JANINE**

I need you to be honest with me, Javier. Because I can't have someone lying to me. To my face. Under my roof. On my time.

**JAVIER**

(very softly)

That's a lot of prepositions...

Janine does not hear him, and barrels on -

**JANINE**

I mean, there is no reason for that kind of dishonesty, is there? IS THERE? I mean, we made promises to one another --

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63.

Javier looks at her - what the hell is she talking about?

**JANINE (CONT'D)**

What I mean is, we had a contract. Which is like making promises to each other, right?

**JAVIER**

Maybe I should just get back to work.

**JANINE**

Yes. Fine. Good idea.

Javier starts to leave.

**JANINE (CONT'D)**

But, we're good here, right? Me and you?

Blank stare from Javier. Janine slaps on a smile.

**JANINE (CONT'D)**

Okay, great. The molding really does look great.

Javier gives a forced smile, and heads back to work.

**INT. MT. VERNON ROW HOUSE - DAY**

TWO WELL BUILT MEN (SKIP and LARRY) sip from bottles  
of  
Volvic water as they wander through a kitchen,  
inspecting  
the cabinetry. Conor comes into to frame, wearing a  
toned down version of his "gay friendly" clothes.

**CONOR**

Hello, my name is Conor. Please sign in  
whenever you get a chance.

He gestures to a guest book on the kitchen island -  
next  
to which Anna stands. Conor joins her.

**ANNA**

This is insane. You're like the Liza  
Minelli of real estate.

**CONOR**

I know. Your friend Mary's a genius.

The house is TEEMING WITH GAY COUPLES - opening  
closets,  
admiring floors, munching on complimentary cookies.

**ANNA**

Alright. Gotta run.

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**CONOR**

You got a class?

**ANNA**

Uh, no. Just some stuff. See you later?

**CONOR**

Sure.

so  
leaves,  
Conor goes in for a HUG, but Anna's not ready for it -  
he just ends up grabbing her. It's awkward. She  
Conor tries to play it off, looks around the room.

Skip and Larry look at him sympathetically.

**CONOR (CONT'D)**

What?

**SKIP**

She's holding out on you, isn't she?

**CONOR**

I'm not sure I get your meaning.

**LARRY**

It's obvious. She won't sleep with you.  
It's written all over your puppy dog  
face.

Conor looks at them, decides not to fight it.

**CONOR**

It's killing me. Literally. I'm dying.

Skip and Larry move closer, Larry grabs a plate.

**LARRY**

Here, have a cookie.

**CONOR**

I just - I have no idea what she's doing.  
I cannot read her signals - at all. We  
used to sleep together - all the time.  
Well, that's not true, I don't know why I  
said that, it wasn't all the time. But  
it did happen - I know I'm not making  
this up. And then, out of nowhere, it  
stops. But she still calls, she stops  
by, she sleeps on my couch, she wants a  
massage, she leaves cute messages - but  
it never goes ANYWHERE. I mean, what is  
she doing?

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**LARRY**

Honestly - we may not have the best insight. Gay signals have nothing to do with straight signals.

**SKIP**

He's right. Like - here's "I want to sleep with you".

He looks at Larry. Larry looks back at him. They  
don't break their gaze.

**LARRY**

One, two, three - that's it. Three seconds or more - it's on.

**SKIP**

Here's "I don't want to sleep with you."

Skip look at Larry again. Larry meets his gaze.

**LARRY**

One, two -

(he looks away)

No. Thanks for playing. Move along.

**SKIP**

It's that simple.

**CONOR**

You're right. That's no help at all.

**LARRY**

But listen - I can tell you this. Gay or straight, you're not going to get anywhere by being inactive. She clearly likes you - maybe she just wants you to be a man and do something. So the next time you're in the position - don't take no for an answer.

Skip looks at Larry, concerned.

**SKIP**

That sounds like felonious advice.

**LARRY**

You're right. Let me rephrase. Don't take maybe for an answer.

Conor takes this in - that's not a bad idea.

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**INT. ANNA'S APARTMENT - NIGHT**

Cute studio apartment. And Ben is in the bed. Anna walks in from the bathroom, in a robe. Ben watches her.

**BEN**

Wait. Stop.

**ANNA**

What?

**BEN**

Shit. This is bad.

**ANNA**

What?

**BEN**

I am so into you.

Anna BEAMS. She joins him in bed.

**BEN (CONT'D)**

I'm lying here watching you and I seriously have never felt this way before. I have to forcibly make my brain stop thinking about you. I mean, all the time.

**ANNA**

Why stop?

She looks at Ben. He's not smiling.

**BEN**

Because I don't do stuff like this.

**ANNA**

Stuff like what?

**BEN**

Like having sex with women who are not my wife.

**ANNA**

First of all, I'm not women. I'm just one.

He waits.

**BEN**

What's second of all?

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**ANNA**

I didn't have a second of all.

**BEN**

I thought second of all was going to make me feel better.

Anna thinks.

**ANNA**

Second of all - I can't stop thinking  
about you, either.

They look at each other for a LONG MOMENT.

**BEN**

I have to tell her.

**ANNA**

What?

**BEN**

I have to tell her.

Anna's eyes light up, but she tries to cover.

**ANNA**

I don't want to push you to --

**BEN**

I want to be with you. And I can't do  
that if I'm lying to her.

**ANNA**

You know what's best.

As Ben pulls her to him, she lets a smile take hold.

**FADE TO CHAPTER CARD: ...IF HE'S MARRIED**

the  
of  
LOUIS, 60's, with a kind but very wise face, talks to  
camera in his FORMAL DOORMAN attire, standing in front  
a posh Upper East Side building.

**LOUIS**

Here's the thing - my daughter is happily  
married with kids and running a tanning  
salon on Staten Island. But if she  
wasn't, I'd tell her the same thing I'd  
like to tell a lot of the girls that come  
in and out of this building on the arm of  
a married guy.

**(MORE)**

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**LOUIS (CONT'D)**

And here is that advice --- get stocks,  
cash, annuities, a deed in your name.  
Don't settle for flowers and a shopping  
spree at Bendel's. Think to the future.  
We all know that none of these guys is  
gonna leave his society wife and let her  
keep half the money and the classic eight  
on Park Avenue. So, I wanna tell these

young ladies, as long as you only have the guy for a finite period of time -- get something that can last. Because I guarantee you - he won't. And that's the best fatherly advice I can give.

**INT. RITE AID - DAY**

Mary and Anna, in sweats and Ugg boots and dirty hair, both load their carts with cheap beauty products.

**ANNA**

I'm not picking out china patterns or anything - but I've never felt anything like this before.

**MARY**

This is crazy. I can't believe he's gonna leave his wife for you.

**ANNA**

No, he's not leaving his wife for me. He's just - he's a good guy. And he can't really explore what we could be if he's lying to her.

Mary looks at her.

**ANNA (CONT'D)**

He's kind of leaving his wife for me. Is this crazy? This is totally crazy. We barely know each other.

**MARY**

I don't know. Remember Becca, my sister's friend. Some guy waits on her at Bennigan's - by the end of the night they both knew they had found the one.

**ANNA**

You're totally right. It can happen.

**MARY**

Not for me.

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**ANNA**

Well, what about texter?

**MARY**

Texter has yet to make any verbal

contact. I mean, this guy could have had surgery that left him without a voice box, breathing through a stoma, and I'd never know because I never actually hear his voice.

**ANNA**

I doubt he has a stoma -

**MARY**

That's not the point. The point is - I can't text. I'm not charming via text. My sarcasm doesn't come through, I can't type fast enough on the little phone keyboard --

**ANNA**

So don't text.

**MARY**

It's not just texting. It's email and voicemail and snail mail -

**ANNA**

That's just mail -

**MARY**

Whatever. None of it's working. I've had a guy leave a voicemail for me at work, and then I call him back at home, and he emails me to my Blackberry, and then I text him to his cell and then he emails me to my home account from the plane phone -- and it just totally gets

out of hand. I miss the days where you had one phone number with one answering machine that housed one cassette tape and either the cassette tape had a message from the guy or it didn't. That's it. Now you have to go around checking all your portals and get rejected by seven different technologies. It's exhausting.

on Anna, who is trying a different shade of nail polish each finger, calmly looks up at Mary.

**ANNA**

So what about the singer guy?

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**MARY**

Jude. Yeah, I like him.

**ANNA**

That's great.

**MARY**

Totally. I felt like we connected.

**INT. GIGI'S APARTMENT - NIGHT**

Gigi sits on the couch, wrapped in a blanket, eating graham crackers and watching SOME KIND OF WONDERFUL on TV. The phone RINGS.

**GIGI**

Hello.

**INTERCUT WITH: INT. RED MAPLE - OFFICE - NIGHT**

Even in the office we can hear the din of the bar scene.

**ALEX**

Oh, hey. You're home.

**GIGI**

Where am I supposed to be?

**ALEX**

Out. It's Saturday night.

**GIGI**

You won't let me go out with guys who

don't like me. It's kind of limiting.

**ALEX**

I was just calling to let you know - I'm having a party at my place next weekend. You should come.

Gigi considers this.

**GIGI**

I don't know. Won't Conor be there? Might be kinda awkward.

**ALEX**

He's in DC for the weekend at some real estate conference. But there's gonna be a bunch of single guys.

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**GIGI**

So I will have plenty of chances to be awkward. Thank god.

**ALEX**

Don't worry. I'll be there. I'll talk you through it.

Gigi smiles.

**GIGI**

So, the party - is it like a big party, more of a mellow hang or --

A CRASH outside Alex's office.

**ALEX**

Yeah, OK. Gotta go - I think someone just dropped 84 wine glasses.

Gigi hangs up, and goes back to watching her movie.

CLOSE ON: The TV screen as Mary Stuart Masterson (as WATTS) and Eric Stoltz (as KEITH) hang out in a garage.

**WATTS**

Amanda Jones is no minor leaguer who'll be swept off her feet at the touch of your amateur lips.

**KEITH**

I think I can handle it.

**WATTS**

It's cool. I was just gonna work on it with you but - if you're comfortable...great.

**KEITH**

Wait. How do you work on it?

**WATTS**

Pretend I'm a girl, OK? I mean, pretend I'm her...Amanda.

Gigi sits up. A light bulb has gone off. As she watches Keith and Watts kiss on screen, a smile crosses her face.

**INT. MCCORMICK SPICES CORPORATE HEADQUARTERS - DAY**

Gigi blows in, dumps her things and turns to Janine:

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**GIGI**

He's into me.

**JANINE**

Awesome. I knew it.

(she hugs Gigi)

Who's this now?

**GIGI**

Alex. It's totally clear to me now.  
He's Watts.

**JANINE**

What?

**GIGI**

From Some Kind of Wonderful.

**JANINE**

Wait, isn't Mary Stuart Masterson Watts?

**GIGI**

Yes.

**JANINE**

So, why aren't you Watts?

**GIGI**

I'm Eric Stoltz.

**JANINE**

What?

**GIGI**

Alex is Watts because Watts helps Eric Stoltz go on a date with Amanda Jones, but really she's in love with Eric Stoltz herself.

**JANINE**

Wait - so who's Amanda Jones?

**GIGI**

I guess Conor at first. Now men in general. But that's not the point. The point is -- he's into me.

**JANINE**

You know, I knew there had to be a reason he was spending all that time with you.

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**GIGI**

I know! It's so obvious now -- there are so many signs.

**JANINE**

Oooh, gimme the signs. I love to hear about the signs.

Janine rolls her chair closer to Gigi's desk.

**GIGI**

At first they were small - like when I first called he said "Good to hear from you" -

**JANINE**

Totally good sign.

**GIGI**

Right? And then the next time I called he was with a woman - but he still took the call. And talked to me for a while.

**JANINE**

You know it was a woman?

**GIGI**

He called her "babe."

**JANINE**

A guy does not leave a woman - to talk to another woman - unless there's something going on.

**GIGI**

I know! And it gets more obvious. I mean, please - there was no guy he was going to fix me up with. The fix up was him.

**JANINE**

Wait - really?

**GIGI**

He shows up - without this fictitious Bill character - and the two of us basically have a date. And then he calls me to invite me to a party at his place.

**JANINE**

You're right. He so likes you.

Janine rolls her chair up to Gigi's computer screen.

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**JANINE (CONT'D)**

Let's look up places for your destination wedding. Would you guys wanna do Napa Valley - I've always wanted to go there.

Gigi laughs but doesn't fight as Janine starts searching.

**INT. BALTIMORE BLADE OFFICES - DAY**

Mary sits at her desk, surrounded by her gays. They are all looking at her computer screen.

**CLOSE ON: A MYSPACE PAGE. NAME:"YOUR SOUL-UTION"**

**SEX: MALE AGE: 29 FROM: FUNKYTOWN FRIENDS : 1282**

**MARY**

There's no way he's already called - we only met for coffee last night. I mean

we video iChatted. While holding coffee.  
Kinda like having coffee.

Nathan hands her the phone.

**NATHAN**

Just call your voice mail.

**MARY**

And he told me he had a gig last night,  
so he probably got in real late. Did I  
tell you he was singer?

**BRUCE**

Just call.

Mary cradles the receiver with her shoulder and dials.

**JOSHUA**

On speaker.

Mary hits the SPEAKERPHONE button.

**YOUR SOUL-UTION (O.S.)**

(SINGING, in a sexy voice)

Maaaary. Mary, Mary, Mary, Maaaary. Oh  
my Maaary.

Mary is clearly charmed. The gays all SWOON.

**NATHAN**

I just got hard.

The other guys shush him.

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**YOUR SOUL-UTION (O.S.)**

Hey Mary, it's Jude. Just wanted to tell  
you again how special it was to meet you.  
So, call me back. Bye.

BEEP. Mary BEAMS.

**BRUCE**

Amazing. He'll sing to your babies.

Mary basks in the attention. Then, ANOTHER BEEP.

**YOUR SOUL-UTION (O.S.)**

(SINGING, from speakerphone)

Jeeeeny. Jenny, Jenny, Jenny, Jeeeeny.

All heads whip around at stare at the SPEAKER PHONE.

**YOUR SOUL-UTION (CONT'D)**

Hey Jenny, it's Jude. Just wanted to --  
oh shit, - what number did I call?

dial SOME RUSTLING NOISES, and a HANG UP, followed by a  
tone. Mary stares at the phone - then pushes a BUTTON.

**AUTOMATED VOICE**

**ALL MESSAGES DELETED.**

They all head wordlessly back to work.

**INT. HOME DEPOT - DAY**

of CLOSE ON: TWO SEEMINGLY IDENTICAL PLANKS OF WOOD. We  
pull back to reveal Ben and Janine, in the wide aisle

Home Depot, as Janine really studies the two pieces of  
wood. Finally, she POINTS to one of them.

**JANINE**

That one.

**BEN**

No. That's the laminate.

**JANINE**

That one isn't real hardwood floor?

**BEN**

No. But it looks exactly the same - at  
like one one hundredth of the cost.

Janine considers this.

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**JANINE**

I still wanna go with the real wood.

**BEN**

But you can't even tell the difference.

**JANINE**

That's not the point.

**BEN**

Then what's the point?

**JANINE**

I just don't like the way it's pretending to be wood. If you're not wood, then don't try to look like wood.

**BEN**

I don't think it's pretending --

Ben is making light. But Janine is all business.

**JANINE**

It's a lie. Just be up front - tell people what you really are.

Ben takes this in. His cheeks start to burn.

**BEN**

You're right. I'm sorry. You're totally right.

**JANINE**

It's OK. Maybe we should look at the grills and come back.

As she starts to steer their giant cart away, Ben just stands there, fused to the ground. Finally:

**BEN**

I slept with someone.

Janine stops, doesn't say anything.

**BEN (CONT'D)**

I --

**JANINE**

I heard you.

She doesn't turn to face him. Total silence.

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**JANINE (CONT'D)**

You tell me this in Home Depot because

you know how I hate a public scene.

**BEN**

That is not why I -

**JANINE**

I knew it. I KNEW IT. You asshole.

**BEN**

I'm sorry. I'm so sorry.

**JANINE**

And it's you that's been smoking, too,  
isn't it?

**BEN**

What? Why does that matter?

Janine turns to Ben. She is IRATE.

**JANINE**

**HAVE - YOU - BEEN - SMOKING?**

**BEN**

No. No. I haven't.

Janine just STARES AT HIM, FUMING.

**BEN (CONT'D)**

Look, I talked to Neil, and he said I  
could stay on his boat for a while if --

Now Janine's eyes go wide with disbelief.

**JANINE**

EXCUSE ME? And now you want to move out?  
You're like - what - leaving me?

Ben looks confused, but is trying to roll with it.

**BEN**

No. NO. I just assumed that you  
wouldn't want me to --

**JANINE**

We're not going to deal with this? We're  
not going to figure out a way to work  
through this?

**BEN**

I just assumed that once I told you, you would want me -- out.

**JANINE**

Is that what you want?

**BEN**

(almost a whisper)

No.

**JANINE**

**OK.**

She heads down the aisle with the cart. Ben follows, confused - that didn't go how he thought it would.

**EXT. GRAMERCY MANSION - DAY**

The lush grounds surrounding a beautiful turn-of-the-century mansion. The procession of a wedding has just begun. TWO ADORABLE FLOWER GIRLS start things off.

with Then Beth's sister, Laura, processes down the aisle her husband, STEVEN. Beth's sister Catherine and her husband GEORGE are next. Big smiles all around.

escort  
bow

Then Beth appears at the end of the aisle with her  
- BUDDY, a 12 year old CHOCOLATE LAB, wearing a coral  
tie. Beth forces a smile as she processes with Buddy -  
who stops to piss on a chair leg. Beth is not happy.

**INT. GRAMERCY MANSION - DAY**

A lavish reception. Beth takes her seat next to DAN,  
40s. Dan looks over at Beth's place card.

**DAN**  
You must be Beth.

**BETH**  
Yep.

**DAN**  
I've heard a lot about you from Paige.  
I'd been lobbying for weeks to be seated  
next to her single sister.

**BETH**  
Oh, yeah? So you are -  
(looks at his placecard)  
Dan.

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**DAN**

Uh, sort of.

**BETH**

Hmmm?

**DAN**

Well, I'm actually a wiccan. So I have a magickal name.

**BETH**

Really?

**DAN**

It's Brother Phoenix East-Horse. But I didn't know if that would fit on a card.

Beth slaps on a fake smile, and grabs for the wine.

**INT. ALEX'S APARTMENT - NIGHT**

in A PARTY is in full swing. Typical affair for someone  
their late 20's - mediocre food but decent alcohol.

Mix. Gigi stands, somewhat uncomfortably, near the Chex  
Mix. She tries smiling at a TALL GIRL, who ignores her. So  
handfuls Gigi continues absently and compulsively shoving  
of Chex Mix into her mouth.

**NATHAN**

It makes your breath stink.

**GIGI**

Pardon?

Gigi looks up to see Nathan and Bruce - Mary's gay  
coworkers who are now decked out in full-on Saturday  
night gay mode - standing next to her.

**NATHAN**

Chex Mix. I learned the hard way. I  
made out with a guy after eating like a  
bag of the stuff. He said my breath  
smelled like trout.

Gigi puts her handful of Chex Mix back.

**GIGI**

Thanks for the tip.

**NATHAN**

I'm sorry. That was rude. And that guy  
I made out with was a total asshole.

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**BRUCE**

You want me to smell you? I'm sure you  
don't smell like trout.

Gigi LAUGHS.

**GIGI**

Thanks. I'm good.

She cups her hand and surreptitiously checks her  
breath.

**NATHAN**

I'm Nathan. This is Bruce.

**GIGI**

Gigi. How do you guys know Alex?

**BRUCE**

We don't. Our friend Mary heard about it from some guy named Conor.

Gigi smiles in recognition.

**NATHAN**

How do you know Alex?

**GIGI**

I hope - I mean I'm pretty sure - something is about to happen between us.

**NATHAN**

So, you're here as like a guest, or like his date?

**BRUCE**

I hate that - when you don't know if you're a date - so you don't know if you should bring a friend, or if you're like co-hosting or if you should stay til the end to have alone time --

Suddenly, a look of DOUBT sweeps across Gigi's face.

**GIGI**

He didn't really say.

gorging She reflexively GRABS FOR THE CHEX MIX and starts  
on it again. Nathan stops her.

**GIGI (CONT'D)**

But I'm sure I'm more than just a guest.  
I mean - there have been signs.

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**NATHAN**

Cool.

**BRUCE**

I did get a slight waft of trout, though.  
Take a mint.

He reaches in his pocket. Gigi looks at him  
gratefully.

**GIGI**

Thank you.

**INT. GRAMERCY MANSION - NIGHT**

Dinner is over. The dance floor is crowded. The bride, Paige, is out there. Beth's dad is dancing with her mom.

Beth's dad gives Beth a wink as she heads onto to the dance floor with DOMINIC, 50s and fat.

**DOMINIC**

So, where's Neil?

**BETH**

We actually broke up.

**DOMINIC**

No way. You guys were together for like ten years.

**BETH**

Seven. But yes, a long time.

They continue to dance.

**DOMINIC**

Too bad cousins can't marry, huh? Cuz then we could maybe --

**BETH**

Eew Dominic, gross.

Beth swats Dominic on the arm, and he laughs. And then they are distracted by a COMMOTION ON THE DANCE FLOOR.

Everyone has stopped dancing. They are looking to the floor, near the band. Beth pushes her way through to

see-

**HER DAD. HE HAS FALLEN TO HIS KNEES. HE'S CLUTCHING  
HIS  
CHEST. AND HIS FACE IS TURNING AN ASHY, TERRIFYING  
GRAY.**

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**INT. ALEX'S APARTMENT - NIGHT**

The place is packed. Gigi is smashed into a hallway, trying to look relaxed. Alex comes up behind her.

**ALEX**

I had no idea it would be such a madhouse.

Gigi turns to him and smiles.

**GIGI**

Hey. Great party.

**ALEX**

Are any guys hitting on you? Do you need me to evaluate their level of interest?

**GIGI**

They were gay. Even I know that their level of interest was probably low.

**ALEX**

Well - too bad Bill couldn't make it. I still think you guys would hit it off.

Gigi smiles knowingly - on to Alex's scam.

**GIGI**

Oh OK. Right.  
(air quotes)  
"Bill".

Alex doesn't know how to take that.

**ALEX**

Anyway - I'm on my way to put out some more liquor. But it looks like the food could use some refreshing --

He looks at the FOOD TABLE.      Everything is empty.

**ALEX (CONT'D)**

Would you mind helping? I mean, just refill the chips and stuff?

**GIGI**

You mean, kind of like --- co-hosting?

Gigi LOOKS ELATED.      Alex looks CONFUSED.

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**ALEX**

Uhh, OK. The chips are on top of the fridge.

He walks away. Gigi smiles BIG.

**INT. ALEX'S APARTMENT - A LITTLE LATER**

The party is now even more crowded. Gigi weaves her way through the crowd. She's deftly holding SIX DRINKS, passing them off to various people as she walks.

She stops at the food table, rearranges a few bowls.

She CATCHES ALEX'S EYE across the room, he's talking to friends. She smiles and gives a THUMBS UP. He gives an awkward thumbs up back and returns to his conversation.

**INT. ALEX'S APARTMENT - KITCHEN - A LITTLE LATER**

Gigi is in the kitchen, mixing up some DIP. She chats with a couple of PARTY-GOERS, very much at home.

**PARTY-GOER #1**

Really great party.

**GIGI**

Thanks. When Alex said he wanted to have a party, I was like "Let's do it."

**PARTY-GOER #2**

Thanks so much for having us.

**GIGI**

No problem. Anytime.

An attractive TALL GIRL enters the kitchen, and starts LOOKING IN THE CUPBOARDS. Gigi watches with interest.

**GIGI (CONT'D)**

Can I help you find something?

The Tall Girl finds a BOWL in the cabinet, and grabs it.

**TALL GIRL**

No, that's OK. I got it.

She brings the bowl over to the counter, and starts emptying Gigi's dip into the bowl. Gigi is THROWN.

**TALL GIRL (CONT'D)**

Thanks for mixing that up.

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**GIGI**

What?

**TALL GIRL**

Alex asked me to get the dip together.  
Thanks for getting it started.

Gigi's face grows red. The Tall Girl tastes the dip.

**TALL GIRL (CONT'D)**

Hmmm - could use a little more dill.

and  
confused  
Then the Tall Girl deftly grabs the dip, and chips,  
heads back out to the party. Gigi looks to the  
party-goers, not pleased.

**INT. ALEX'S APARTMENT - LATER**

are  
Bruce and Nathan wave to Gigi as they leave. People  
getting coats - the crowd is definitely thinning.

Gigi spots Alex in the kitchen and makes a beeline.

**GIGI**

When someone's underwear ends up in your toaster oven - it's been a good party.

Alex looks at the toaster oven and laughs.

**ALEX**

I guess people had fun.

Then, the TALL GIRL emerges.

**TALL GIRL**

Alex, you want me to start cleaning up?

Gigi STARES DAGGERS AT HER.

**GIGI**

That's sweet of you. But I thought I'd stick around, so I'll take care of it.

**TALL GIRL**

No. I got it.

The tall girl shoots Gigi a dirty look as she grabs a trash bag. Gigi grabs one, too. Alex looks mystified.

**ALEX**

Knock yourselves out.

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**INT. ALEX'S APARTMENT - STILL LATER**

It is really late. Everyone's gone - except the TALL GIRL and ALEX, who sit on the couch playing a NBA LIVE  
on the XBOX. Gigi enters from the kitchen.

**GIGI**

I think I've rounded up the last of the beer bottles.

The tall girl and Alex do not look up from the game. Gigi stands there awkwardly.

**GIGI (CONT'D)**

So, umm - what game is this?

They ignore her. She looks around. It's awkward.

**GIGI (CONT'D)**

Well, maybe I should just -- you know --  
I mean it's past three and --

**TALL GIRL**

YES!! Suck it!

Alex tosses down his controller.

**ALEX**

You are sensational.

The tall girl beams. Gigi flinches.

**TALL GIRL**

Did you say it's past three? Man, I  
gotta go.

hug,  
next  
Gigi suppresses a SMILE. The Tall Girl gives Alex a  
and heads out. Gigi, finally alone with Alex, sits  
to him on the couch. They're silent for a moment.

**ALEX**

Thanks for staying and helping clean up  
- but I really gotta get to bed.

**GIGI**

Is that an invitation?

**ALEX**

What?

**GIGI**

I'm sorry. That was cheesy. I'm not  
good at this.

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is But then -- before Alex knows what's happening, Gigi  
LUNGING at him. She puts his face in her hands, and  
starts to KISS HIM. REALLY KISS HIM. Finally, Gigi  
pulls away. She looks breathless.

**GIGI (CONT'D)**

Yes!

Alex looks a little afraid.

**GIGI (CONT'D)**

I knew it. I knew it. The best  
relationships grow out of friendships.

her. She goes in to kiss him again. This time he stops

**ALEX**

Wait - what?

**GIGI**

Ummmm....

**ALEX**

Now you and I are in a relationship?

**GIGI**

Well, I'd say if we're not at  
relationship station--ship, we're at  
least on the track.

Alex gets up off the couch.

**ALEX**

And why would you think that, exactly?

**GIGI**

Because there were - you know - signs.

**ALEX**

Really? Like what?

**GIGI**

Ummm - it was good to hear from me. You talked to me even when you were with a girl. I felt something...

She trails off. Alex is not pleased.

**ALEX**

What are you talking about? What have I been saying since I met you? If a guy wants to date you HE WILL MAKE IT HAPPEN.

**HE WILL ASK YOU OUT. DID I ASK YOU OUT?**

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**GIGI**

**(SOFTLY)**

No.

**ALEX**

Why would you do this?

**GIGI**

I thought you were Watts.

Alex doesn't even hear her.

**ALEX**

Why do women do this? Why do they build this stuff up in their minds, take each little thing a guy does and twist it into something else --

Gigi stands there, embarrassed, taking Alex's berating.

**GIGI**

I'd rather be like that - than like you.

**ALEX**

Excuse me?

**GIGI**

Maybe I dissect each little thing, and put myself out there too much, and maybe I even thrive on the drama of it all-- but at least that means I still care. You think you've won because women are expendable to you? Sure, you don't get hurt or make an ass of yourself that way, but you don't fall in love that way, either. You haven't won, Alex. You're

alone.

Gigi grabs her bag.

**GIGI (CONT'D)**

I may do a lot of stupid shit - but I  
know I'm a lot closer to finding someone  
than you are.

Gigi turns and heads out the door.

**INT. GIGI'S APARTMENT - BEDROOM - NIGHT**

Gigi looks at the phone, and then finally DIALS.

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88.

**GIGI**

Hey Janine, I'm sorry it's so late, but I

just - don't start picking out your  
bridesmaid dress, OK? I know this isn't  
the first time this has happened, it's  
just - this one wasn't about whether he  
liked me. I just really liked him.

Gigi hangs up, lays on the bed, snaps off the light.

**INT. POTOMAC HOUSE - DAY**

Ken Murphy, Beth's dad, lies in bed, in a Notre Dame  
sweatshirt, with papers, and books surrounding him.

Beth

clears his breakfast dishes off of the bed.

**BETH**

You want anything else?

**KEN**

Yeah. Less of that cardboardy brown  
stuff. More regular people food.

**BETH**

The cardboardy brown stuff is called  
whole grain bread.

**KEN**

Maybe you could just fry me up a couple  
sausage links?

**BETH**

People who have just had heart attacks generally are not advised to eat animal fat, stuffed in synthetic casings.

Ken looks at her, with a wry smile.

**KEN**

Did I tell you that you're not only my favorite daughter, but you're also the prettiest? So much better looking than those other dogs. Seriously.

**BETH**

It's not gonna work this time. But I appreciate the effort.

Beth takes his dirty dishes and heads for the door.

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**89.**

**INT. POTOMAC HOUSE - DEN - SAME**

intently Beth hauls the dishes downstairs and through the den where Steven, Laura's husband, is on the couch, watching the golf channel.

**STEVEN**

Hey, Beth. Grab me a beer if you're going that way?

Beth rolls her eyes.

**STEVEN (CONT'D)**

And a little plate of cold cuts if there are any left?

Beth just keeps on walking.

**INT. POTOMAC HOUSE - LIVING ROOM - SAME**

new Beth walks by Paige, on the couch, and DEVON, Paige's husband, on the floor, surrounded by a mess of VINYL RECORDS. He has an old BOBBY DARIN tune BLARING.

**BETH**

You might wanna kill the volume just a smidge. My mom is finally taking a nap.

**DEVON**

You think your dad really wants to hang on to all this vinyl? My collection could use a bunch of these.

**BETH**

Turn it the fuck down.

Both Devon and Paige look at her, stunned.

**INT. POTOMAC HOUSE - KITCHEN - SAME**

The kitchen is a total MESS. Beth sets the dishes down in a precarious pile of other dishes, and sees her sisters Laura and Catherine at the kitchen table.

**BETH**

I finally got mom to lay down in the spare room. All we have left to eat is some old jelly and ramen noodles, so after I tackle some of these dishes, maybe we can go to the store. Our new brother is trying to co-opt dad's property before he's even dead.

**(MORE)**

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**90.**

**BETH (CONT'D)**

And Laura, your husband would really like a beer to go with his fifth consecutive hour of the golf channel.

Beth looks up. Laura is pointing to Catherine, who has her head in her hands. She's CRYING SOFTLY.

**BETH (CONT'D)**

It's OK. It's all gonna be OK.

**CATHERINE**

What am I gonna do without dad?

**BETH**

First of all, he's upstairs watching 'Oprah After The Show'.

**LAURA**

And second of all - you have us.

**CATHERINE**

But he's always been - the one who's there for me.

**BETH**

What about your husband? Where the hell is he?

**CATHERINE**

Playing ultimate frisbee. His team may  
make the quarterfinals.

Beth rolls her eyes. The DISHES crash in the sink.

**INT. MCCORMICK SPICES CORPORATE HEADQUARTERS - DAY**

Janine sits at Beth's desk, across from Gigi, who  
stares  
at her in disbelief. Janine fiddles with a TILE  
SAMPLE.

**GIGI**

Do you know who it is?

**JANINE**

(shaking her head "no")  
It doesn't matter.

**GIGI**

So are you going to - leave - him?

**JANINE**

Gigi, he's my husband. He's not just  
some guy that didn't call me back. And  
he did admit it to me. He didn't wait to  
get caught. That takes courage.

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91.

Gigi is clearly STUNG.

**JANINE (CONT'D)**

I'm sorry. I didn't mean that. I know  
Alex was not just some guy.

**GIGI**

It's OK.

**JANINE**

It's my fault, you know.

**GIGI**

What?

**JANINE**

I'm willing to accept my responsibility  
in this. I forced him into getting  
married. He wasn't ready.

**GIGI**

Janine - this is not your fault.

**JANINE**

It is. I've - changed. I used to be fun. I was fun when we met.

**GIGI**

You're still fun.

A BEAT. Janine looks at Gigi, the tears come.

**JANINE**

We never have sex anymore.

**GIGI**

Lots of couples got through lulls.

**JANINE**

No. We never have sex. Realistically, what did I expect him to do?

**GIGI**

I don't think that's really --

She looks down at the TILE in her hand.

**JANINE**

This is too small. I gotta tell Javier.

**GIGI**

What?

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**92.**

**JANINE**

This tile. I gotta go. Tell Beth I took  
a personal day.

Janine grabs her purse, heads out as Gigi looks on.

**FADE TO CARD: ...IF HE'S SLEEPING WITH SOMEONE ELSE**

on  
MARIEL (50's, highly manicured, upper class type) sits  
a yacht in what looks to be the French Riviera.

**MARIEL**

My first husband was unimpressive. I  
found him in bed with his big breasted  
secretary when I came home early from the  
Maldives. So unoriginal, it made me feel  
sorry for him. My second husband was a

pinch more creative. Cheated on me with my sister - but made me believe that I was insane for being suspicious. At last - some intrigue, some mind games - though my sister's two year old eventually gave them up. But my last husband -- he was a gem. A veritable master at covering his tracks. I poured over his phone records, intercepted his credit card bills, had him followed on countless occasions - and never found a single shred of evidence. It wasn't until he died that I found out about the property he owned with his Austrian mistress. But the real master, I have to say -- is me. Three husbands -- countless boyfriends, and I haven't been caught yet.

**INT. LAW OFFICES - HALLWAY - EVENING**

Anna SQUEEZES Ben's hand as they stride down the hallway to his office. Anna is trying to suppress a smile.

**ANNA**

Oh my god, oh my god, oh my god...

Ben smoothly EXTRICATES his hand from Anna's. He nods to COWORKERS as they pass.

**BEN**

It was all you, babe.

**ANNA**

Oh my god, oh my god, oh my god.

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Ben smiles at Anna, as they round the corner of the corridor to his office. He goes in, and she follows.

**INT. BEN'S OFFICE - EVENING**

Ben deftly shuts and locks the door behind them.

**ANNA**

**OH. MY. GOD.**

**BEN**

This is really good news.

**ANNA**

I cannot believe this. He liked my demo.  
Did you hear what he said? When he said  
it was hauntingly beautiful? Did you  
hear that part?

**BEN**

Yep. I was sitting right there.

Ben smiles, and pulls Anna to him.

**ANNA**

Thank you. Thank you so much.

With that, they start to KISS. It gets heated. CLOTHES  
START TO COME OFF. MOSTLY ANNA'S. They make their way  
over to the LEATHER SOFA.

**BEN**

How is it that every time I see your  
body, I'm shocked at how beautiful it is?

Anna smiles at the compliment. She starts to work on  
his shirt when: SOMEONE TRIES TO OPEN THE LOCKED DOOR.

**BEN (CONT'D)**

Dana, I need to go over the offering  
statement. Can I get a few minutes?

Ben continues to remove his shirt as he talks.

**JANINE (O.S.)**

It's not Dana.

**BEN FREEZES.** Literally freezes on top of Anna.

**ANNA**

Is -

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**94.**

Ben **FRANTICALLY** puts his hands over Anna's mouth.  
Then,  
working with speed and precision, he **GATHERS ALL OF**  
**ANNA'S THINGS** and shoves her - **NAKED** - into the  
**CLOSET.**  
There isn't enough room to stand, so she has to sit.  
She  
looks up at Ben, he closes the closet door.  
  
He goes to the door of the office.

**BEN**

Shit. I told Dana to get this lock fixed. One sec.

**JANINE**

Why do you even lock it?

Ben re-buttons his shirt, gives the office a once over.

**BEN**

I'd never get anything done if I didn't.

Finally, Ben opens the door, and Janine is standing there, smiling.

**JANINE**

Can I come in?

**BEN**

Of course.

She makes a show of CLOSING AND LOCKING THE DOOR.

**BEN (CONT'D)**

What are you doing?

**JANINE**

Sit down.

Ben goes to sit behind his desk, confused.

**BEN**

**OK.**

at Janine, clearly a little nervous, goes to straddle Ben  
so his desk chair. Her skirt is way too long to do this,  
she has to regroup, and hike up the skirt. Ben glances  
over at the closet.

**BEN (CONT'D)**

Janine, what are you doing?

**JANINE**

I don't know. I just thought - maybe we  
could, you know, relight the fire.

**94**

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**95.**

**BEN**

Honey, did you hear what I just said? I  
gotta get this offering statement out.

Ben picks up some papers, but Janine is not giving up.

**JANINE**

Look, I am trying here. Do you want to  
save our marriage or don't you?

Janine looks at Ben. Ben is SILENT.

**INT. BEN'S OFFICE - CLOSET - SAME**

Anna sits, holding back tears, as she listens closely.

**BEN (O.S.)**

Of course I do.

**JANINE (O.S.)**

Then you'll let me do this.

Then a ZIPPER OPENING, a chair CREAKING -

**JANINE (O.S.) (CONT'D)**

Yeah, just like that, yeah...

We HOLD ON Anna as she sits there, stonefaced.

**INT. RED MAPLE - BAR - EARLY EVENING**

pre- Alex has the staff (of about 10) assembled for the shift meeting. He consults a clipboard as he talks.

**ALEX**

OK - Tyrone you bus 4 through 6 - and pitch in with the servers when you -

**TYRONE**

No...I'm on 8 thru 10. I'm always on 8 through 10. Been working here 18 months doing 8 through 10.

**ALEX**

Right. Luis you take 4 through 6.

The staff looks at each other - perplexed.

**TYRONE**

Dude. Luis quit like 10 months ago.

Alex rifles through his papers, not sure what he's looking for. He slams his clipboard on the bar.

**ALEX**

Do we even need to have this meeting?  
Seriously? Does this serve any purpose?

The group voice their opinions - a resounding "NO".

**ALEX (CONT'D)**

Good. Great. Get to work.

sees The group disperses, Alex heads around the bar. He  
Kelli Ann walking away and calls after her.

**ALEX (CONT'D)**

Hey, Kelli Ann - any calls for me?

**KELLI ANN**

Since you asked me 11 minutes ago? No,  
not a lot of phone traffic.

his Kelli Ann starts to turn away as she sees Alex grab  
cell phone, look at it, then put it down. He grabs a  
beer, takes a swig - then grabs his cell phone again -  
staring at it, willing it to ring. He puts it down  
again. A HUGE SMILE grows on Kelli Ann's face.

**KELLI ANN (CONT'D)**

Oh my god.

**ALEX**

What?

**KELLI ANN**

It's happened to you.

**ALEX**

What has happened to me?

**KELLI ANN**

What's her name?

**ALEX**

Who?

**KELLI ANN**

The girl, Alex.

**ALEX**

There's no girl.

Alex takes his beer and heads down the bar.

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**KELLI ANN**

You can't hide it man. I know strung out  
and you are strung - out.

**ALEX**

Please -

**KELLI ANN**

This is amazing. Can't focus, right?  
Jumping every time your phone rings,  
checking your email 100 times a day.  
Wishing you could write songs. Feeling  
the need to bring up her name in random  
conversations...

Alex stops at the office door.

**KELLI ANN (CONT'D)**

It's always the same. And it has  
happened to you, my friend. Trust me.

Alex looks at Kelli Ann, her words settling in.

**ALEX**

Shit.

Kelli Ann smiles, and as she walks away -

**KELLI ANN**

Welcome to my world asshole.

Alex takes this in, KNOWING SHE'S RIGHT.

**INT. BEN'S OFFICE - EVENING**

Janine, now fully dressed, hovers by the door.  
Ben is  
back at his desk, eyes on his computer.

**JANINE**

You sure I can't interest you in a little  
beef and broccoli? I'm treating.

**BEN**

I really gotta get this stuff done.

Janine is clearly flailing. She starts to go.

**JANINE**

OK. I'll see you at home. I love you.

She looks at Ben. He has no choice.

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**BEN**

(covering his anger)

I love you too.

shuts  
door  
Janine leaves. As soon as she's gone, Ben gets up,  
the office door - and goes to the closet - when the  
door

**FLIES OPEN IN HIS FACE - NEARLY SMASHING HIM.**

**BEN (CONT'D)**

I had no choice. What was I supposed to  
do when she -

**ANNA**

You make me sick to my stomach. You are  
a disgusting excuse for a man -

Anna pulls her clothes back on in a FURY.

**BEN**

I didn't want to do it, Anna. You know that it's you I want to be with -

He puts out a hand to try to touch her. She  
RECOILS.

**ANNA**

Are you kidding me? You will never lay a hand on me again. I may just be a piss poor girl from Dundalk who works at a gym - but I am so too good for you.

Anna storms out.

**INT. GIGI'S APARTMENT - NIGHT**

most  
Gigi sits on her couch, a pile of BILLS in her lap -  
of which say LATE, OVERDUE, etc. She's on the PHONE.

**GIGI**

Dino, thank you again for letting me pay over the phone. I assure you this late payment thing will never happen again. Yep -- just trying to trim some of the drama out of my life.

**A CALL WAITING BEEP.**

**GIGI (CONT'D)**

That's my other line. OK. B-bye.

Gigi CLICKS OVER.

**GIGI (CONT'D)**

Hello?

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**MANS' VOICE**

Hi, Gigi. This is Bill.

**GIGI**

Ummm -

**BILL**

Alex's friend. We were supposed to meet up - but Alex told me the wrong day.

Gigi lets this sink in.

**GIGI**

Bill. So you do exist.

**BILL**

I do. And I'd love to buy you dinner  
sometime if you're game.

**GIGI**

Yes. Sure. Why not?

She puts on a smile.

**INT. DUNDALK HOUSE - DAY**

Anna stands in the cluttered kitchen of her mom's  
house.  
She writes out a CHECK, leaves it on the counter. She  
looks to the living room, where Maya sleeps on the  
couch.  
She watches her for a second, struggling with a  
blanket,  
before heading over to her. She crouches next to the  
couch, helps her adjust the blanket.

**ANNA**

I'm gonna go. I left the check on the  
counter. It should at least get you  
through this month.

Maya opens her eyes and looks up at her, smiling.

**MAYA**

Thanks sweetie. I don't know what I  
would do without you.

Maya closes her eyes again. Anna sits there, watching  
her. Anna's eyes start to fill with tears - quietly,  
she begins crying. Maya finally notices.

**MAYA (CONT'D)**

Baby - what's the matter?

Maya struggles to sit up and hug her. Anna sits next  
to her on the couch, still trying to get it together.

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**MAYA (CONT'D)**

Is it money? Because you can take back  
the check if -

**ANNA**

No, it's not that. I mean - yes, I'm broke - but it's not that. It's just -  
(tearing up again)

I'm just so lost mom. I've been seeing this guy - who is exciting and amazing and thoroughly unavailable. I thought he was - the one - but he turned out to be such an asshole.

Maya nods, almost smiling.

**ANNA (CONT'D)**

And then there's -

**MAYA**

Conor -

**ANNA**

Yeah. Who I'm so horrible to. But he takes it. And he's - there. Waiting. But I just don't want to - I don't know -

**MAYA**

Settle? Like you think I did?

Anna looks at her mother, guilty.

**MAYA (CONT'D)**

Well, your father and I had a glorious life together.

**ANNA**

Are you kidding? All you talk about are the things you didn't do, the people you wish you could have been with, the Tim Buckleys - anything but the life you actually had.

Maya looks at her daughter.

**MAYA**

Those are just dreams Anna.

Anna tries to process this.

**MAYA (CONT'D)**

Now true - I did not like your father at all when we met.

**(MORE)**

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**MAYA (CONT'D)**

Or after we got married for that matter. But let me tell you this - life with him was a hell of a lot better than life is without him.

Maya stands, walks slowly toward the kitchen.

**MAYA (CONT'D)**

There are worse things in life than settling.

**ANNA**

Like what?

**MAYA**

Like wishing you had.

Anna considers this.

**INT. ANNA'S APARTMENT - NIGHT**

Anna lays on her bed, staring at the ceiling.

The doorbell RINGS, Anna gets up to answer it. Almost  
as soon as she turns the knob, Conor is standing in the  
middle of her studio apartment. He is all amped up.

**ANNA**

Hey, sweetie.

She reaches up to give him a hug, he doesn't go for  
it.

**CONOR**

See, why did you call me sweetie?

Anna looks confused.

**ANNA**

Because we always call each other that.

**CONOR**

Why?

Anna doesn't have an answer for that.

**CONOR (CONT'D)**

I want to say something, OK? I mean, we call each other sweetie, and we fall asleep on the phone after talking for hours and I washed your hair for you after you had that shoulder surgery and everything - it's like we're together.

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**ANNA**

I know that I -

**CONOR**

Let me finish. Maybe it's my fault. Maybe I haven't been clear about what I want. So let me be clear. I love hanging out, but I am so attracted to you, and I just - I want both. I want to make love to you. I know that sounds kind of embarrassing coming out of my mouth - I just freaked myself out, too - but it's true. And I'm not sure what happened, or why we stopped - but I don't really care. I just --

**ANNA**

**OK.**

Conor is STUNNED.

**CONOR**

What?

**ANNA**

**OK.**

**CONOR**

I'm talking about really doing this. Like a full-on relationship.

**ANNA**

Right.

**CONOR**

With me.

She LAUGHS.

**ANNA**

Yes.

**CONOR**

Did a bunch of gay people put you up to this?

**ANNA**

Please stop talking.

He does. They KISS.

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**INT. ANNA'S APARTMENT - BEDROOM - LATER**

AT

Conor sleeps peacefully with his limbs wrapped around Anna. Anna lays on her back, eyes wide open, STARING THE CEILING. She's clearly not at peace.

**INT. POTOMAC HOUSE - DEN - DAY**

George

All of Beth's sister's spouses - Steven, Devon and - sit on the couch watching basketball.

**DEVON**

Shit! Take him out. He's done.

**GEORGE**

Jesus. This isn't some exhibition game.

dishes,  
annoyed

Beth comes downstairs, with another set of dirty dishes, and walks past them to the kitchen. The guys are annoyed that she blocks their view.

**STEVEN**

Could you --

**BETH**

Did anyone have time to run to the store?

**GEORGE**

Nah, we're good. We just got drive through.

**BETH**

I didn't mean for you.

the Beth, annoyed, goes into the kitchen. She puts down dishes in shock. The kitchen is SPOTLESS.

doing She looks to the sink and sees the back of a man, the last of the dishes. He turns around. It's NEIL.

**NEIL**

The dishes are all put away. There's a load of laundry still drying, but the other one is folded on top of the washer.

He goes to the fridge, and OPENS it. It's STOCKED.

**NEIL (CONT'D)**

I remembered what your dad likes, but I tried to get healthy stuff, too.

Beth just looks at Neil, stunned.

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**NEIL (CONT'D)**

help. Ben told me. I just - I wanted to

Neil With that, TEARS start to roll out of Beth's eyes.  
goes to her, and puts his arms around her.

**NEIL (CONT'D)**

it's I know how much you love him. But  
gonna be OK.

**EXT. HIGHLANDTOWN HOUSE - LATE AFTERNOON**

she Janine pulls up in her Land Rover and gets out. As

approaches the house, she stops in her tracks. ALL  
THE  
SCAFFOLDING IS GONE. THE HOUSE LOOKS BEAUTIFUL. She  
whips out her cell phone and dials.

**JANINE**

Javier - does this mean what I think it means? So when you say "done" - you don't mean "we still need plumbing in the upstairs bathrooms done" - you mean "done done"?...Wow - you're amazing...OK...I'll call when I see it...Bye.

She hangs up the phone, steels herself, and walks  
inside.

**INT. HIGHLANDTOWN HOUSE - SAME**

As Janine enters - she can't believe her eyes.

VARIOUS SHOTS as Janine walks from room to room -  
amazed.

Where there once were plastic sheets there are now  
walls  
with vintage wall paper. All the floors are  
immaculate,  
the chandeliers sparkle - it's all perfect.

She walks down halls and up staircases, past end  
tables  
and mantles - ALL COVERED WITH PICTURES OF HER AND  
BEN.  
Nice and tasteful.

She ends her tour in the master suite - it's HUGE.  
And

though full of furniture, the longer she stands  
there,  
the more empty it begins to seem. Her face  
transitions,  
from delight to loneliness, within a matter of  
seconds.

She takes out her cell phone, hesitates, then  
dials...

**EXT. MEADOW MILL ATHLETIC CLUB - SAME**

**CLOSE ON: A LIT CIGARETTE. A LONG DRAG IS  
TAKEN.**

**104**

**105. 7/20/7**

**CUT WIDE TO REVEAL:** Ben sitting on a ledge in front  
of  
the gym, smoking a cigarette, watching the passersby.  
He's clearly waiting for Anna to arrive.

His PHONE RINGS. He looks at it - JANINE CALLING. He IGNORES the call, takes another drag of his cigarette.

**INT. HIGHLANDTOWN HOUSE - BEDROOM - SAME**

With Janine as the call goes to voice mail. She hangs up, confused. She sits on the edge of the bed, looking around the room, not sure what to do with herself.

She notices a pair of pants and jacket thrown over a chair - goes to tidy it up. She picks up the jacket, checks the pockets, they're empty. She grabs the pants, takes them both to the walk-in closet. She hangs up the jacket. And as she folds the pants over - she HEARS SOMETHING HIT THE GROUND. She looks down to find -

A PACK OF CIGARETTES. Her face pales. She stares at it - immobile. Her face tightens, her eyes well up.

**JANINE**

**YOU LYING SACK OF SHIT!**

- as she grabs two armfuls of his clothes off the racks and flies out of the closet.

STAIRCASE - She hurtles down the stairs, throwing armfuls

scene of clothes into the foyer. Then, she surveys the  
and, not satisfied, rushes back up the stairs.

sees HALLWAY - As she flies back into the bedroom, she  
herself in the ANTIQUE MIRROR hanging in the hallway.

breathing Without even thinking she grabs it from the wall and  
SMASHES IT on the ground. She stands over it,  
heavily, looking at the shattered glass.

the She EXITS FRAME and we hear her walk down the stairs,  
camera HOLDING ON THE EMPTY WALL.

she After a beat we hear her walking back up the stairs -  
ENTERS FRAME AGAIN holding a DUSTPAN AND BROOM. She  
kneels over and begins sweeping up her mess.

**INT. BOAT - DAY**

messy - Neil lies on the bed, reading. The room is pretty  
the a lot of clothes strewn around. There is a KNOCK at  
door. Neil gets up to answer it. It's Beth.

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**NEIL**

Hey.

**BETH**

It's been a while since I've been here.  
Turns out - that boat in the next  
mooring, looks like yours -- not yours.

**NEIL**

Oh no.

**BETH**

No, it's no problem. Nice guy. Invited  
me in for a white wine spritzer. Not  
sure he gets a lot of visitors.

Neil laughs.

**BETH (CONT'D)**

Can I come in?

Neil ushers her in, shuts the door.      Beth looks  
around.

**BETH (CONT'D)**

I wanted to thank you. For coming by my folks' house.

**NEIL**

Of course. I really care about your dad. And I really love you. Even if I can't give you what you want.

**BETH**

You're what I want.

Neil looks at her - unsure of her meaning.

**BETH (CONT'D)**

Our life together is what I want. Your love is what I want. Did you see those guys my sisters are married to? You are a better husband to me - without being married - than any of those real husbands will ever be. And that's enough for me.

**NEIL**

And you'd really be OK if we take the marriage thing off the table?

**BETH**

If you promise to love me and be committed to me -

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**NEIL**

I always have -

**BETH**

Wait, I'm not done. And snake the shower drain when my hair clogs it, and let me eat Wheat Thins in bed.

**NEIL**

I do.

Beth smiles. They KISS.

**NEIL (CONT'D)**

So, I get to move back in?

**BETH**

I guess. But, you cannot bring those.

She points to his pants - a RAGGEDY pair of CARGO PANTS.

**NEIL**

What? You're just mad at me, and you're taking it out on the pants.

**BETH**

Look, I gotta win something. I let you win the big battle, so throw me a bone.

**NEIL**

OK. We're not getting married, but I'm chucking the pants.

**BETH**

Great. We both win.

They kiss AGAIN.

**INT. GIGI'S APARTMENT - LATE AFTERNOON**

drying  
Gigi sits on her bed, head flung upside down, blow  
her hair. The phone RINGS but Gigi doesn't hear it.

**INT. RED MAPLE - OFFICE - SAME**

phone.  
Alex, in his office, paces as he talks into the

**ALEX**

Hey, Gigi. It's Alex. I was just wondering how you were doing. It's been a little while since we've talked -- and I was wondering how you were doing.

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head. Alex looks up. Tyrone is watching him, shaking his

Alex motions for Tyrone to leave. He doesn't.

**ALEX (CONT'D)**

Anyway, I was hoping to talk to you. Obviously. But you're out. So, call me. Sometime. Or tonight. I'm around. OK. That's enough now. It's Alex.

He hangs up. Tyrone is unimpressed.

**TYRONE**

Dude.

**ALEX**

I know. I know.

**INT. GIGI'S APARTMENT - SAME**

call -  
Gigi flips her head back - oblivious to the phone  
and checks her hair. She heads out of the bedroom.

**EXT. ROWHOUSE - LATE AFTERNOON**

Conor and Anna climb the stairs of a three story row  
house. A "FOR SALE" sign is outside.

**ANNA**

You seriously get a ton of people bidding  
on this?

**CONOR**

I know it's crazy. But it's a  
neighborhood "in transition."

**ANNA**

So that means what - that hip gay people  
want to live out here?

**CONOR**

Yeah. Hip gay people, young couples,

young families.

Conor smiles as Anna heads into the house.

**INT. ROWHOUSE - CONTINUOUS**

**ANNA**

Weird - it totally reminds me of the house I grew up in. I bet there is a -

And Anna goes into a little nook off of the kitchen.  
pulls down a BUILT IN IRONING BOARD.

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**ANNA (CONT'D)**

We totally had this same thing. My mom would use this as her 'desk'. Isn't that bizarre? It was always covered with her little coupons and stuff.

Anna looks up to Conor, who is just watching her.

**ANNA (CONT'D)**

So, when do all the fabulous homosexual couples start arriving?

**CONOR**

Well, the open house is tomorrow. But I have this one buyer. I mean, I want to see if his girlfriend likes it first -

**ANNA**

His girlfriend?

**CONOR**

I mean, I had this idea -

Conor looks - all of a sudden - to be sweating.

**ANNA**

An idea for the open house?

**CONOR**

No, an idea. For this house. For - me. To buy. And hopefully, if you like it and things continue to - you know...

Anna turns to face Conor, trying to put this together.

**CONOR (CONT'D)**

Anna, look. I have a plan. I know where my life is going. And I want you to go with me. I mean - I'm not saying you have to move in now or anything - I just - I don't want to buy a place that you couldn't - at some point - see yourself moving into.

Conor takes her hands in his. Anna starts to PANIC.

**CONOR (CONT'D)**

So what do you think? I mean gut reaction. I always go with my gut when it comes to real estate or ---

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Anna looks at him. And at the PULL DOWN IRONING BOARD.

She looks at the ironing board a long time, before turning back to Conor, holding back tears.

**ANNA**

I can't do this Conor.

**CONOR**

OK. If it's too fast -

**ANNA**

No. I mean this. Any of this. What you're saying - what you're offering - is what every girl wants. It's what I've always wanted. It's just -

say  
sees  
Anna looks at him for a long time, not knowing how to  
this. Conor looks at her, struggling, and suddenly  
it in her face. The answer he's been looking for. It  
all dawns on him in an instant.

**CONOR**

You don't want it with me.

BEAT.  
Anna NODS sadly. Conor takes this in. A LONG

**CONOR (CONT'D)**

So, I have a question.

**ANNA**

Okay.

**CONOR**

Is it too late to dial it back to before -

and just keep sleeping together?

Anna LAUGHS, and it breaks the tension.    Conor  
smiles.

**CONOR (CONT'D)**

Because I thought that really -    you know  
- gelled.

Anna goes to Conor and HUGS him.

**EXT. PHILLIPS - NIGHT**

Your standard waterfront seafood restaurant. Gigi  
sits  
across from BILL, nice looking, if a bit  
conservative.

**GIGI**

So, Alex told me you work in finance.

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**BILL**

Yes. Yes, I do. Finance.

**A LONG PAUSE.**

**GIGI**

This is nice.

**BILL**

It is.

**GIGI**

A nice evening. And you planned it. And called me when you said you would. And showed up on time. Thank you, Bill.

**BILL**

You're very welcome.

**ANOTHER AWKWARD LONG SILENCE.** Gigi smiles.

**INT. ALEX'S APARTMENT - NIGHT**

Alex now seems pretty agitated. He's shirtless, his hair's a disaster. He's holding his phone handset.

Staring at it. He can't stop himself. He dials.

**GIGI (V.O.)**

Hey it's Gigi. You've reached my cell.  
I'm either having a very good time or in  
a meeting - either way just leave a  
message and --

Alex hangs up. He stands there for a second,  
thinking.  
Then he runs into his bedroom like a madman.

**INT. GIGI'S APARTMENT HALLWAY - NIGHT**

Gigi and Bill stand awkwardly outside her door.

**GIGI**

It was nice meeting you.

**BILL**

Thank you for a lovely evening.

**GIGI**

You, too.

Bill reaches out for an ill timed hug. It's  
awkward.

**GIGI (CONT'D)**

Goodnight.

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**INT. GIGI'S APARTMENT - NIGHT**

She comes inside, drops her stuff and sits on the couch.  
Then, A KNOCK on the door. Gigi reluctantly gets up.

**GIGI**

Did you forget something?

She opens the DOOR. It's not Bill. It's ALEX.

**ALEX**

Yeah. I did.

**GIGI**

Really? What did you forget?

**ALEX**

This.

Alex reaches into his pocket and pulls out a PEN. THE  
**SAME PEN THAT GIGI PRETENDED TO BE RETURNING TO**  
**CONOR.**  
Gigi tries, without success, to suppress a SMILE.

**FADE OUT.**

**INT. THE OWL BAR - NIGHT**

A  
then -  
front  
A speakeasy from the 1900s that hasn't changed much.  
PIANO starts to play on a tiny stage - empty. And  
a terrified but determined Anna takes her place in  
of the mic. And begins to SING.

she  
It's a "THE LAST GOODBYE" by JEFF BUCKLEY - barely  
recognizable - more of a torch song. As she sings,  
begins to gain confidence. We hear the song over:

**INT. WESTSIDE LOFT - DAY**

Beth and Neil's place. Neil comes in holding a few  
MESSILY PACKED BOXES. He is clearly moving back in.

**NEIL**

How did all this stuff fit in here fine  
before?

Beth comes in after him, holding some of his clothes.

**BETH**

I don't know. It expanded.

Neil collapses on the couch. Beth sits next to him, a  
pile of clothes on her lap. She looks down and  
laughs.

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**BETH (CONT'D)**

No you are not trying to bring these back  
in here -

Beth holds the CARGO PANTS that she protested before.

**NEIL**

What? I have no idea what you're -

**BETH**

We had a deal. These are not staying.

**NEIL**

That's really gonna free up a lot of space.

**BETH**

They're going. I have a bag I'm taking to the Goodwill.

Neil watches her, smiling, as she walks across the room.

**NEIL**

Okay, okay. You win. Just check to make sure there's nothing in the pockets before we give them away.

then  
she  
she  
it,  
and when she looks up - Neil's down ON ONE KNEE.

**NEIL (CONT'D)**

I love you so much. So much. I want to make you happy. I need to make you happy for me to even have a shot at being happy, too.

the box, Tears stream down Beth's face. Neil pops open  
revealing an ENGAGEMENT RING.

**NEIL (CONT'D)**

Will you marry me?

Neil gets up and KISSES HER. They kiss, passionately,  
for a long moment. And then:

**BETH**

Yes. Of course, yes.

**INT. GIGI'S APARTMENT - NIGHT**

PEN. Gigi and Alex stand in her entry. She holds the

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**GIGI**

You came all the way here - at 11 at night - to give me back a promotional pen?

**ALEX**

I thought I better come up with some excuse to get over here. Isn't that how it's done?

**GIGI**

Sometimes.

Alex looks at Gigi for a long moment. He looks nervous.

**ALEX**

Look, I can't stop thinking about you. I drive by your place. I call and hang up. I'm turning into -

**GIGI**

Me.

He LAUGHS.

**ALEX**

Yeah.

**GIGI**

Well, a wise person once told me that if a guy wants to be with a girl, he will

make it happen. No matter what.

**ALEX**

True.

**GIGI**

Hmmm. Because when I was hurling my body onto yours - you did not seem to want to "make it happen."

**ALEX**

Here's the thing about that. You were right. I've gotten so used to keeping myself at a safe distance from these women, having the power - that I didn't know what it felt like when I actually - fell - for one of them.

Gigi considers this.

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**GIGI**

Look, I've just been out with your friend Bill. And it just might be exactly what I need. No drama. He calls. He does what he says.

**ALEX**

I could do that stuff too.

**GIGI**

But you didn't. And that same wise person told me that I am the rule. That I have to stop thinking that every guy will change - stop thinking that I will be the --

HER. But before she can finish her sentence, Alex KISSES

**A LONG, SLOW, PASSIONATE KISS.**

**GIGI (CONT'D)**

- that I will be the exception.

Alex looks at her.

**ALEX**

You are my exception.

They continue to KISS.

**EXT. GAY PRIDE PARADE - NIGHT**

A staple of summer in Baltimore.

very  
to  
The rickety Baltimore Blade float comes by. It's a  
phallic "blade" with a A BUNCH OF YOUNG SHIRTLESS MEN  
dancing and waving. Mary rides the float, too, waving  
the crowd with Nathan, Joshua and Bruce.

the  
Conor, with a NATTILY DRESSED GAY COUPLE, stands on  
street watching. Nathan calls down from the float.

**NATHAN**

Jonathan?

**NATTILY DRESSED GAY**

What are you guys doing up there?

**NATHAN**

Dancing. Get your asses up here.

and  
With that, the two Nattily Dressed Gays grab Conor,  
climb up onto the float. They SHOUT over the music.

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**NATTILY DRESSED GAY**

This is Conor. He just sold us on the most amazing duplex in Mt. Vernon.

**MARY**

Hey, Conor. I'm Mary.

Conor looks at Mary and SMILES. All of the gay men around them start to DANCE. LIKE REALLY, REALLY

DANCE.

**MARY (CONT'D)**

It's so great to finally meet you in person.

**CONOR**

You, too.

They look at each other. Is there a connection?

**CONOR (CONT'D)**

Would you like to dance?

**MARY**

I'd love to.

Conor takes her hand - and the two of them do an old fashioned slow dance on the float. As everyone freaks around them, they smile and dance in each others' arms.

**EXT. HIGHLANDTOWN HOUSE - NIGHT**

Ben walks into the house and looks around - no Janine.

As he heads to the stairs, he stops in his tracks. At the bottom of the stairs - ALL OF HIS CLOTHES are stacked, neatly folded into piles. He approaches, then sees a CARTON OF CIGARETTES on top of one pile -

**BEN**

Shit...

- and a NOTE taped onto the carton: BEN - KNOCK YOURSELF

**OUT. - JANINE P.S. I WANT A DIVORCE.**  
Ben slumps down, devastated.

**DISSOLVE TO:**

**EXT. HARBOR - DAY**

fades  
A beautiful sunny day on the harbor. Anna's song  
out, and the sound of Gigi's voice fades up.

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**GIGI (V.O.)**

Girls are taught a lot of stuff growing  
up. If a guy punches you, he likes you.  
Never try to trim your own bangs.

**EXT. BOAT - DAY**

Even  
boat -  
waiting  
Out on the sparkling water, Neil's boat. As we get  
closer, we see garlands on the rails, on the bough.  
closer and we see - Beth on the arm of her father. He  
escorts her down a mini aisle. On the bough of the  
is a TINY WEDDING. About six guests. And Neil,  
for Beth at the altar.

**GIGI (V.O.)**

And someday you will meet a wonderful guy  
and get your very own happy ending.

**INT. MARY'S APARTMENT - DAY**

Mary sits at her desk, typing on her laptop. ON THE

**SCREEN: MARY'S MYSPACE PROFILE.**

**GIGI (V.O.)**

Every movie we see, every story we're  
told, implores us to wait for it. The  
third act twist...the man who couldn't  
get it together finally figuring it  
out...the unexpected declaration of  
love...

Mary hits a button and a box comes up, which reads:

ARE

YOU SURE YOU WANT TO DELETE THIS MYSPACE PROFILE?

Mary

clicks "YES". MYSPACE PROFILE DELETED appears.

Then, a KNOCK ON THE DOOR. Mary gets up, grabs her  
little purse, and opens the door. IT'S CONOR. Mary  
smiles, her face barely able to contain her  
happiness.

**INT. GIGI'S APARTMENT - DAY**

Gigi and Alex sit close on her couch, watching a  
movie.

**GIGI (V.O.)**

...the exception to the rule.

We PAN over to the TV to find that they are watching:  
SOME KIND OF WONDERFUL. Watts and Keith finally KISS.  
Gigi can't suppress her smile as Alex pulls her  
close.

**GIGI (V.O.) (CONT'D)**

What we're not taught is how to read the  
signs.

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**INT. EDDIE'S OF ROLAND PARK - DAY**

Ben heads to the checkout line - holding a six pack  
of  
beer and a bag of chips. As he's about to put his  
stuff  
down, a PRETTY GIRL gets in line behind him.

**GIGI (V.O.)**

How to tell the ones who want us from the ones who don't. The one's who'll stay from the one's who'll leave.

on He lets her go ahead of him. She smiles, takes him up  
it. The cashier rings her up, she pays for her stuff, without giving Ben so much as a look. Ben gives his stuff to the cashier, along with a weak smile.

**EXT. BUTCHER'S HILL BROWNSTONE - EVENING**

we From the outside looking in a ground floor window -  
can see the living room of the lower apartment. Boxes fill the room - clearly a new tenant moving in.

Janine enters, carrying two boxes. She opens one, and pulls out the ANTIQUE MIRROR (now with new glass).

**GIGI (V.O.)**

And ultimately, we're not taught the one thing that could save ourselves, our friends, our families countless hours of confusion, despair, and speculation.

walk She hangs the mirror, straightening it slightly. She steps back, seems pleased. Then, IN FRONT OF CAMERA  
sidewalk. two people - the CAMERA FOLLOWS THEM down the

an

We see it's Anna, walking with a NEW GUY - it's clear it's a first date. They stop at the corner, exchange awkward hug. As they turn to go their separate ways -

**NEW GUY**

It was nice meeting you.

us.

Anna smiles - the New Guy turns and heads off. Anna watches him go, and then turns and walks away from

**GIGI (V.O.)**

That sometimes the happy ending...is just moving on.

Anna walks down the hill, the skyline of Baltimore in front of her.

**THE END**