

**HONEYMOON WITH HARRY**

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**Based on the Manuscript by  
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1 INT. AMERICAN LEGION HALL - CHICAGO -- NIGHT 1

Crowded. HARRY EVERETT sits alone at the bar wearing a dark, ill-fitting suit. He loosens his tie. The bartender pours him a scotch.

HARRY

Thanks.

He rolls it around in the glass but doesn't drink. A FRIEND his age steps up beside him.

FRIEND

She looked beautiful, Harry.

HARRY

Yeah. Yeah, she did.

The man claps Harry on the back and moves on. Harry turns and looks to the open door. Through it he sees a younger MAN sitting on the curb, his back to the door.

2 EXT. AMERICAN LEGION HALL-- CONTINUOUS 2

The street is practically deserted. The Legion Hall sits in the distance, waiting on the corner for one honest fire marshal to close it down forever. A WOMAN steps out of the open door in silhouette, takes a seat on the curb and offers the MAN a beer.

WOMAN

You okay?

MAN

Just thinking about when we met. I guess it's kind of amazing we even made it this far.

WOMAN

I remember hating how cute you were.

MAN

That would be hard not to notice.

She laughs at his feigned arrogance.

WOMAN

What was that awful line of yours?

3 INT. LUTHER'S BAR - THREE MONTHS AGO -- NIGHT 3

Saturday night, young crowd, the place is packed. TODD CARTWRIGHT, thirties, tall, handsome in a barely-holding-it-together sort of way, stands, drink in hand, addressing the

(CONTINUED)

3 CONTINUED:

3

unseen occupants of a back booth with a self-effacing smile that only barely masks complete confidence.

TODD

You see, my problem is that I only have sixty minutes of actual charm, and I've already used up a good two-three minutes standing here, so if you don't ask me to join you very soon I'm likely to run out just when you start to find me incredibly interesting. And that would be a real shame.

We angle to see the booth -- three very attractive women, HALEY, ALEX and AMY, stare up at him in stunned disbelief. Silence. Finally:

TODD (CONT'D)

So...you see my problem.

AMY

Clearly.

Todd's eyes remain locked on Haley's. Haley looks back down at the salt shaker that she rolls around and around on the table. Todd notices the ring on her finger, a soft blue stone that sparkles in the light.

TODD

That's one beautiful ring.

HALEY

Thank you.

Alex and Amy share a look at this incredibly lame attempt to make conversation.

TODD

I'm hoping that the guy who gave it to you died in some tragic way and you're wearing it to remember him. Not that I'd wish for someone's death.  
(nothing, no response)  
Though, I'm starting to understand how it must feel.

Though she doesn't look up, it elicits a small smile.

HALEY

Birthday present, from my father.

(CONTINUED)

TODD

Ah, see I knew we had stuff in common,  
what with having fathers and all.

ALEX

Two things: first, we can't just  
take your word that you had parents  
when all present evidence points to  
you having split off from another  
single celled organism. Secondly,  
we're not interested. Especially  
not her.

TODD

...Right. Okay. Nice meeting you.

He turns and walks back to the bar as the three girlfriends  
laugh.

AMY

(to Alex)

That was impressive.

ALEX

Never let your high school education  
go to waste.

ANGLE ON THE BAR

As Todd returns to his stool, BRAD, his co-worker and drinking  
buddy, is reenacting a scene from a war movie, wherein a  
flaming Spitfire is diving toward a watery grave. The  
Spitfire is being played by a cigarette stuck into a flaming  
pack of matches; the watery grave is Todd's draft beer.  
JOSH, even more intoxicated, watches through glassy eyes.

BRAD

(sound effects of a nose  
dive)

Neeeeeeooooow...BUKU0000!!!

The beer sloshes on impact.

PASSING BARTENDER

No smoking, asshole.

TODD

God, I hate educated women.

JOSH

Word, bro.

(CONTINUED)

BRAD

Did I warn you? Four minutes ago, when they walked in, did I not point them out as examples of women who would rather die than sleep with you?

Todd looks back at their booth, catching glimpses of Haley through the parting crowd.

TODD

Did you see her eyes? They're amazing.

BRAD

Eyes? No, missed the eyes. Which is odd for me, as it's always the first thing I notice.

(now the truth)

What the hell are you looking at her eyes for?! You were only gonna get that close to her once; be a man, stare at her tits.

JOSH

(clinking bottles)

Word.

As Todd watches the booth he notices that Haley isn't joining into the laughter, she just keeps playing with that salt shaker. Todd talks to Brad while keeping his eyes on her.

TODD

See, this is where your lack of experience with what we call "women" really shows. That was a tactical withdrawal.

BRAD

Yeah, I recognized the maneuver. It reminded me of the last helicopter leaving Vietnam.

JOSH

(laughing too loud)

You guys kill me.

TODD

By moving away I created a vacuum. First law of the universe: women abhor a vacuum.

(CONTINUED)

3 CONTINUED: (4)

3

JOSH

That's "nature."

TODD

No, it's women. Just watch. Gimme  
one look, come on, one--

(Haley briefly glances)

There it is. See that?

BRAD

She's gauging the distance in case  
she has to hurl something. Come on,  
don't waste our time.

(nods up the bar)

The two up the bar have knocked back  
a gallon of mojitos since we said  
hi; their standards had to have  
dropped like a rock.

TODD

They're both for you, buddy.

Todd is up and moving towards the booth.

THE GIRLS

see him coming and react pretty much as you'd expect.

ALEX

Did I mention my brother's a cop?

TODD

Obviously our initial meeting didn't  
go as well as I'd hoped.

(she smiles)

The truth is I saw you walk in and I  
haven't been able to take my eyes  
off you. And I really wanted to  
meet you.

ALEX

Not us?

TODD

Surprisingly, no.

(turns to Haley)

And...

Todd meets Haley's eyes and suddenly just forgets to breath.  
He is definitely caught off his game. A first for him. And  
she notices.

(CONTINUED)

3 CONTINUED: (5)

3

TODD (CONT'D)

And I'd really like to buy you a drink.

(an afterthought)

You guys, too.

HALEY

Thanks, but I'm making it an early night, and one's my limit.

ALEX

Glenlivet, neat.

AMY

Cosmo with Grey Goose.

ALEX

But don't think you're sitting here.

He nods, almost defeated. As a last ditch effort he pulls out a pen and writes his number on her napkin.

TODD

I know it's a shot, but this is my number and my name is Todd. I'd really like it if you called.

ALEX

(staring at napkin)

Did you seriously just write "555-Todd?"

Todd shrugs, embarrassed.

TODD

I'll have the drinks sent over. It was nice meeting you.

Todd walks back toward the bar. The girls watch as his buddies fall off their stools, stabbing their chests and choking themselves, finally writhing on the floor.

TODD (CONT'D)

(to buddies)

Thank you. Thank you for your kind attention.

Haley smiles to herself. Alex balls up the napkin and tosses it. In the background Todd orders their drinks, hands the bartender some cash then says good-night to his buddies and heads for the door.

(CONTINUED)

3 CONTINUED: (6)

TODD V.O.

You know how weird it is to walk  
away from a person and suddenly feel  
empty?

Todd looks back from the door, catches a last glimpse of  
her.

TODD V.O. (CONT'D)

Like you just left something behind  
that you didn't even know you needed.  
For someone like me, that's really  
weird.

4 EXT. LUTHER'S BAR -- CONTINUOUS

He steps out and turns up his collar. An attractive young  
woman stands nearby trying to light a cigarette. Call her  
ELLIE.

TODD V.O.

And realizing something like that  
changes a person.

ELLIE

Do you have a light?

Todd nods and digs into his jeans' pocket. Their eyes meet.

5 INT. TODD'S APARTMENT - BEDROOM -- EARLY MORNING

Todd sits at the foot of his bed, troubled, staring at the  
football video game on his TV, a game controller in his lap.

TODD V.O.

It just does it slowly.

Todd presses the reset button, but then does nothing else,  
and so his motionless quarterback is quickly sacked.

The sheets stir behind him and Ellie slips out from under,  
curling her arms around Todd's shoulders. She kisses his  
neck.

ELLIE

You okay?

TODD

Yeah.

ELLIE

What's wrong?... Huh?

(CONTINUED)



5 CONTINUED:

5

TODD

I uh...this is really stupid but...  
I think I'm in love.

ELLIE

(melts)

Ohhh, that is so sweet; we just met.

TODD

No, I'm sorry, I didn't mean with  
you.

(tries to dig his way out)

See, I met this girl last night.  
And I can't seem to stop thinking of  
her. I mean not while we were having  
sex. Well, that's not true.

The bathroom door slams behind her.

6 EXT. FINANCIAL DISTRICT TOWER -- MORNING

6

Todd tries to get his coffee down, his rumpled shirt and  
suit thrown on like he doesn't give a shit what anyone thinks.  
Dressed for success, Brad dogs his step.

BRAD

You scored between the door and the  
curb??

TODD

Just shut up. I feel like crap.

7 INT. BECSEY, HARRIS AND DEKOM - COFFEE ROOM -- MORNING

7

Todd pours more coffee into his take-out cup. Now Josh has  
joined them.

BRAD

The only superior score would be  
banging the cab driver on the trip  
home.

JOSH

Word, bro!

TODD

Josh, just curious, but when did you  
turn into Suge Knight?

BRAD

(recalls / following)

Wait; you did bang a cab driver.

8 INT. "BOILER ROOM" - BECSEY, HARRIS AND DEKOM -- MORNING 8

Todd takes a seat at his desk among a sea of identical desks. He flips on his headset, opens his cold-call list and tries to dial before Brad takes his seat at the desk opposite.

BRAD

She was like from Portugal or Latvia.

TODD

(into phone)

Mr. Lifson? My name is Todd Cartwright, from Becsey, Harris and Dekom. Your dentist suggested I call...

BRAD

She kept the meter running and you refused to pay. This not ringing a bell?

TODD

(makes note/into phone)

Dr. Gertner, right. He said you might be interested in exploring the commodities market.

Todd looks up again and realizes that Brad is talking to him, but he can't hear a word. As Todd speaks into the phone no sound comes out of his mouth.

DISSOLVE TO:

9 INT. "BOILER ROOM" -- NEXT DAY 9

Same Todd, same suit, different crumpled shirt, different phone call. Across the desk Brad is acting out some sexual exploit, probably Todd's. Still no sound.

10 INT. LUTHER'S BAR -- NIGHT 10

Todd sits in his same seat at the bar, beer in hand. He glances at the back booth; no Haley. He throws a look to the door.

11 EXT. LUTHER'S BAR -- NIGHT 11

Todd exits. Two beautiful young women stand smoking. One of them offers him a smile. Todd nods and walks off alone down the sidewalk.

- 12 INT. "BOILER ROOM" -- DAY 12  
Another day, another shirt, same routine. Todd checks his cell phone; no messages.
- 13 INT. LUTHER'S BAR -- NIGHT 13  
Same stool, Todd nurses a beer. He checks out the room -- it's chocked full of beautiful, single woman, but no Haley. He checks his watch and heads for the door, beer half drunk.
- 14 INT. TODD'S APARTMENT - BEDROOM -- NIGHT 14  
Todd lies awake in a bed that hasn't been made in months. He pulls his arm out from under his pillow and checks the cell phone in his hand. No messages. He closes his eyes, and opens them again a couple seconds later. His phone is VIBRATING.

TODD

Hello?

WOMAN'S VOICE

Todd? Hi. It's Anita, you fucked me a couple of weeks ago?

TODD

(winces)

Hi, Anita.

ANITA'S VOICE

Don't say Anita like you actually remember who I am; you don't.

TODD

It would be bad if I started guessing, right?

ANITA'S VOICE

We had sex on my front porch and then you wouldn't come in for a coffee.

TODD

Right. Anita.

ANITA'S VOICE

I was just lying here thinking that maybe I hadn't clearly expressed at the time what an asshole you are.

TODD

That was kinda rude, wasn't it?

(CONTINUED)

14 CONTINUED:

14

ANITA'S VOICE

"Kinda" rude?

TODD

Very rude. Anita, I'm sort of expecting an important call.

ANITA'S VOICE

Oh, I'm so sorry. I wouldn't want to tie up your line.

The sound of a phone slamming into its cradle. Todd hits end and puts his phone hand back under the pillow and closes his eyes. A moment later the phone vibrates. He puts it to his ear.

ANITA'S VOICE (CONT'D)

Todd?

TODD

Hello, Anita.

15 EXT. FINANCIAL DISTRICT TOWER -- MORNING

15

Todd drags himself out of a cab and stumbles toward work, coffee cup in hand. Brad appears out of nowhere and falls in step.

BRAD

Missed you at the Hula Lounge last night. What happen, you score between your apartment and the elevator?

(realizes)

You did, didn't you. Holy Christ.

Todd looks at Brad through puffy, sleepless eyes and tunes him out -- although Brad keeps talking we no longer hear him.

16 INT. BECSEY, HARRIS AND DEKOM - STAFF CONFERENCE ROOM - DAY

16

Staff meeting in progress. Their boss, GEORGE O'NEIL, 32-ish, is showing them charts and is not pleased. George is getting the same treatment from Todd -- we can see George's lips move but no sound makes it out. This reverie is shattered by a LOUD ELECTRONIC MELODY -- the theme song to the "WWF Smackdown." Todd, Brad and Josh all search frantically for their cell phones.

BRAD/JOSH

Hello. / Hello.

(CONTINUED)

16 CONTINUED:

16

TODD  
Hello?

Brad and Josh realize it isn't for them. O'Neil, annoyed,  
speaks louder.

O'NEIL  
--with a four percent decline over  
this period last year.

TODD  
(shushing him)  
SHHHH!

O'NEIL  
I'm sorry??

TODD  
That's okay, I'll take it outside.  
O'Neil watches in amazement as Todd exits, speaking into his  
phone.

TODD (CONT'D)  
(shouts into phone)  
Just hold for a second, I can't hear  
you.  
(to O'Neil)  
Not your fault; reception.

And he's gone.

17 INT. "BOILER ROOM" -- CONTINUOUS

17

Todd finds a window where he can get two full bars.

TODD  
Try again. Who's calling?

HALEY  
Haley.

Stunned silence. Todd recognizes her voice.

HALEY (CONT'D)  
We met at Luther's on Saturday night.  
I was...

TODD  
...I know who you are.  
Intercut with:

18 INT. AD AGENCY -- DAY

18

Haley easily multi-tasks, handing off a layout to a colleague as she speaks on the phone.

HALEY

That's a relief, I was just figuring out how to describe myself and my mind naturally ran to my worst features. Like "I'm the girl with the really long toes."

TODD

Oh shit, you're that girl? I caught a glimpse of your feet; that is really unfortunate.

HALEY

I can pick things up off the carpet with them.

TODD

You're being modest, I bet you can pull the nails out of floor boards with those doggies. I can't believe I gave you my phone number.

HALEY

To be honest, I can't quite believe I'm calling.

Todd sinks down the wall and tries to squat on the floor.

TODD

I can't quite believe you are either.

HALEY

Oh, I bet you're pretty used to women calling you.

TODD

Yeah, I am. But this is.... This is great, that you called.

HALEY

Yeah?

TODD

Yeah. And I'm feeling the need to say something clever to impress you, and I'm falling flat on my face.

(CONTINUED)

18 CONTINUED:

18

HALEY

You know in Playboy Interviews with Playmates they talk about turn-ons and turn-offs?

TODD

God, you read Playboy?

HALEY

Biggest turn-on to me? Honesty.

Todd's boss, O'Neill, steps around the corner and glowers at him.

TODD

Me, too.

HALEY

And that would be...

TODD

Lying. See? Can't be more honest than that.

Haley smiles to herself. Todd notices O'Neill standing there.

TODD (CONT'D)

(whispers to O'Neill)

You keep going; really.

O'Neill turns and walks off.

19 EXT. FINANCIAL DISTRICT TOWER -- EVENING

19

Todd exits the building, his mood inexplicably black. If this wasn't Todd, one would think this was brought on by some serious self-examination.

BRAD

You are so gonna get fired. You dress like shit, sleep through his meetings -- I mean, I really admire that, but you are so gonna get fired.

TODD

(a sad truth)

Brad, I can pick up the phone and within seven minutes convince someone I've never met to spend thousands on something they know nothing about. You don't fire someone like that, you let them do whatever they want.

(CONTINUED)

19 CONTINUED:

19

Brad sees something is eating at Todd, wants to ask, but then he's a guy.

BRAD

You coming to The Forge?

TODD

Nah, gonna fall into a coma.

Brad watches Todd walk away, concerned.

20 EXT. PANE FRESCO TRATTORIA -- NIGHT

20

Rain slides off rooftops in sheets and floods the gutters. A cab pulls up to the corner.

INSIDE THE CAB - TODD

gauges his chances of making it to the door without getting soaked. His first step finds him ankle deep in runoff.

21 INT. PANE FRESCO -- CONTINUOUS

21

Todd steps through the door, drenched. The attractive HOSTESS offers an understanding smile, noticing the single rose he holds awkwardly.

TODD

Hi, I'm meeting someone here; she actually made the reservations.

HOSTESS

(re: rose)

Lucky girl. What's her name?

TODD

Haley.

HOSTESS

Her last name.

TODD

...She won't tell me. The whole stalker thing. Not me, other stalkers. Could we get a booth, possibly? In the back. Only not too close to the bar, because when I get nervous I drink and sometimes hit people. Guys. Big guys; don't hit women.

HOSTESS

Right this way.

(CONTINUED)



21 CONTINUED:

21

He follows her, tossing the rose from hand to hand as if it's a basketball.

TODD

Her name was in the register, right?

HOSTESS

Mm-hm.

TODD

You wanna tell me what it is?

HOSTESS

No.

(re; booth)

Here you go.

TODD

Perfect. Except I can't see the door and she could just step in, look around once and bail. Don't want to take that chance.

HOSTESS

How about this one?

TODD

(sits facing door)

Great, thanks.

HOSTESS

Can I get you something to drink?

TODD

Absolutely not. Sorry. Coke.

She smiles and walks off.

TODD'S POV - THE HOSTESS STATION AND FRONT DOOR

Time passes with a series of jump cuts; customers coming and going. Four glasses of coke are placed and empties retrieved in jump cuts.

BACK TO THE DOOR: It opens and this time it is finally her. Haley shakes the rain off her coat and approaches the hostess. Todd watches as the hostess nods toward the back booth. Haley spots him and waves. Then the Hostess says something else to her -- girl talk, from the looks of it. Haley drops her face so he can't see that little smile and she heads for the back booth.

Todd stands to greet her with the rose.

(CONTINUED)

TODD (CONT'D)

Hey, how ya doing? This is for you.

HALEY

That's very sweet.

TODD

(re: hostess)

What did she say?

HALEY

Oh, nothing.

TODD

Uh-huh.

HALEY

She said... you look like a goof but you're actually very sweet so I should probably give you a shot.

TODD

I like this restaurant.

HALEY

Yeah, I think if you strike out with me you have a real fan there.

TODD

Yeah, well, she wouldn't like me once she got to know me.

HALEY

Really? Why's that?

TODD

You want to eat and catch a movie or something?

HALEY

No, I promised my dad I'd be home by eleven.

TODD

You live with your dad?

HALEY

Yeah, I know. And I told him I was meeting someone. My dad is...how to describe him? He thinks men are all lying, cheating bastards.

(CONTINUED)

21 CONTINUED: (3)

21

TODD

All men?

HALEY

No, just the ones I date. You changed the subject: why wouldn't she like you when she got to know you?

TODD

...Honesty is a real turn-on, right?

HALEY

And lying gets you the ax.

TODD

Ah. Well. I...uh... sort of have a bad history with women.

Alex drops down in the booth, flicking rain off her jacket.

ALEX

What did I miss?

TODD

Uhhhh....

HALEY

She wouldn't let me come alone.

ALEX

But I didn't actually use the words serial rapist or sociopathic killer.  
(re: menu)

What's good here?

HALEY

Just be quiet and order.  
(to Todd)

You were saying you had a bad history with women.

ALEX

(putting down menu)  
Oh, this is top good. We're all ears.

Todd looks from Alex to Haley and back again a couple times.

TODD

Um. Well...

(half-joking)

You're not going to make this easy, are you?

(CONTINUED)

21 CONTINUED: (4)

21

HALEY

I think you've had easy.

TODD

...That's true.

(beat)

Truth? My history with women is pretty disgraceful.

ALEX

Shocked! Stunned! Who knew??

HALEY

(to Alex)

You want to sit at another booth?

(to Todd)

Go ahead.

TODD

(with a glance to Alex)

Um...I've tried to have actual relationships, but I usually get bored and start screwing around on them. And I've had so many one night stands that I can't count them all. Your dad doesn't even know me and he has me pegged, cause hearing myself now, I can't think of one reason you'd want to go out with me.

HALEY

Look at your hands.

He turns them over, they are all cut from the thorns. She touches them.

TODD

Oh, Christ, the thorns, I didn't notice. Sorry.

She wets her napkin and pats his hand.

TODD (CONT'D)

I was just so... worried about what you'd think of me.

HALEY

...You were?

Silence. Haley looks at him, taken by this. Alex notices the change.

(CONTINUED)

21 CONTINUED: (5)

21

ALEX

Oh God.

Amy drops onto the opposite bench, beside Haley, soaking wet.

AMY

Did I miss anything good?

ALEX

She's going to go out with him.

AMY

Get the fuck outta here!

ALEX

Look at her!

22 INT. TODD'S APARTMENT - BEDROOM -- NIGHT

22

Todd lies in bed talking on the phone.

TODD

Her mother died when she was nine,  
her father raised her.

ANITA'S VOICE

Back up: you've had like twelve dates  
with this woman and no sex of any  
kind?

TODD

We actually haven't even kissed.

INTERCUT WITH:

23 ANITA - IN BED AT HER APARTMENT

23

ANITA

That I can believe; you had your  
hand down my pants before our lips  
ever met.

TODD

It's not that I don't want to, I  
just don't want to screw this one  
up.

ANITA

So, we were all like practice sessions  
and she is the real deal.

(CONTINUED)

23 CONTINUED:

23

TODD  
(laughs with her)  
Yeah.

ANITA  
See, if you'd just said that I  
wouldn't have been upset.

TODD  
Anita? Why are you being so nice to  
me?

ANITA  
Because you changed.

TODD  
You only knew me for about three  
hours.

ANITA  
Still, I could tell. You could've  
hung up on me; I would have. You  
let me rant...and you listened. And  
watching what's happening to  
you...with her...it's really romantic.

24 INT. ZEBRA LOUNGE -- NIGHT

24

This time it's just Todd and Haley in this swanky State Street  
bar. Haley is so comfortable she almost melts into the booth.  
She stirs her cocktail; Todd sticks to cola.

HALEY  
St. Carlos.

TODD  
(confirming)  
Favorite place in the entire world.

HALEY  
Yup. It's a tiny island in the  
Caribbean. If I'm struck by lightning  
tonight I want you to scoop me up  
and scatter me there.

TODD  
You want to be incinerated first or  
should I just toss body parts around  
the pool?

HALEY  
I'll leave that up to you.  
(MORE)

(CONTINUED)

HALEY (CONT'D)

My mom's mom had a little house there, and there was this beach behind it that you had to walk through the jungle to get to. Actually it was more of a swamp.

TODD

It sounds very special.

HALEY

Shut up. My mom and I went every year till I was nine. My dad's idea of a vacation was staying home while he sent us on one; hates the beach. And my mom loved to swim. She looked so beautiful in the water.

TODD

(beat)

You been back?

HALEY

Just once, after high school. They'd torn Gram's house down by then.

TODD

Hate that.

HALEY

Yeah, it was hard to see. But...I've always thought I'd want to go there on my honeymoon.

TODD

I suppose it's too early to ask you to marry me.

HALEY

You should be careful saying things like that.

TODD

Cause I'll scare you off and you'll stop returning my calls.

HALEY

...No.

(beat)

My turn. Tell me something you don't want me to know.

(CONTINUED)

TODD

That's not a fair question.

HALEY

(shrugs)

Then don't answer it.

She stirs her drinks, smiles, knowing she has him.

TODD

(reluctantly)

Fine.

(to himself)

Ummm....

HALEY

That.

TODD

That what?

HALEY

What you were just thinking.

TODD

How do you know I was thinking something?

She just gives him an "oh please" look.

TODD (CONT'D)

God, that's annoying. Okay... it's dumb, it's not even a big thing.

HALEY

Uh-huh.

TODD

I sorta get nervous in small places.

HALEY

You're claustrophobic.

TODD

No, I just don't like small places. Or when things are too close to me.

HALEY

Like women?

TODD

That's low.

(CONTINUED)



24 CONTINUED:-(3)

24

She leans across the table.

HALEY

So, this would make you uncomfortable.

TODD

You want your nose bitten, don't you?

HALEY

(leans much closer)

How about this? Getting nervous?

(very close now)

Sweaty palms, feel like running, anything like that?

TODD

(lost in her eyes)

...No.

And she closes her eyes and kisses him. No hands, he barely moves, and it is spectacular. She sits back down, not expecting it to have been that great.

HALEY

Huh.

TODD

Huh.

25 EXT. STATE STREET -- NIGHT

25

Haley and Todd walk holding hands toward a cab stand. There's an open record store en route and we hear the distant music.

HALEY

Do you want to pick me up Friday night?

TODD

At your house and everything? Wow.

(realizes)

That would mean--

HALEY

(sorry)

Meeting my dad.

TODD

I'd love to.

HALEY

I bet.

(CONTINUED)

25 CONTINUED:

25

TODD

I'm sure he's a heck of a guy.

HALEY

You're thinking he's like grouchy-protective, cute and funny. He's not. I love him, and he's great to me, but he can be really mean.

TODD

I've been around mean. I think I can handle him.

HALEY

Can I give you one piece of advice? Don't try and "handle" him. Just be yourself. And he'll see what I do.

As Todd takes this in, the song wafting from the store changes. Jackie De Shannon sings "What The World Needs Now."

HALEY (CONT'D)

Oh, I love this song!

TODD

This song?

HALEY

Yeah.

TODD

You're frightening me.

Haley sings as they walk. Loudly.

HALEY

"It's the only thing, that there's just too little of."

Passers-by look. Todd hides his face with his hand. She sees this and really belts it out.

HALEY (CONT'D)

"What the world needs now, is love, sweet love..."

26 INT. "BOILER ROOM" - BECSEY, HARRIS AND DEKOM -- DAY

26

"What the World Needs Now" plays over this next sequence. Todd hurries to finish some work, checks his watch. 3PM. He grabs his jacket and heads out. His boss, O'Neil, spots him heading for the door.

(CONTINUED)

26 CONTINUED:

26

O'NEIL

Cartwright, work half a day why don't ya?

TODD

You're the best, George!

And he's gone.

27 INT. MARSHALL FIELD'S - MEN'S DEPARTMENT -- DAY

27

Todd drops a conservative blue blazer onto the counter. On top of it he piles a blue Oxford shirt, a blue tie and black socks.

As an afterthought, he dashes off and returns with conservative white Jockeys.

28 INT. TODD'S APARTMENT - KITCHEN -- DAY

28

Todd clears his messy kitchen with a swoop of his arm, places his badly creased khaki pants on the counter, dips his hand into one of the pans soaking in the sink, flicks water onto the pants and runs a ridiculously small travel iron along the leg.

29 INT. TODD'S BATHROOM -- DAY

29

Todd trims his sideburns -- yanks out hairs on the bridge of his nose -- plucks hairs out of his ears.

30 INT. TODD'S BEDROOM -- DAY

30

He pulls on his neatly creased pants, looks in the mirror and realizes he has pressed square tile marks into them.

31 INT. MARSHALL FIELD'S - MEN'S DEPARTMENT -- DAY

31

Todd slaps a pair of khakis onto the counter.

32 INT. TODD'S APARTMENT - KITCHEN -- DAY

32

He sits on a kitchen chair, fresh flowers on his lap, and checks his digital watch. 5:45 PM.

33 EXT. SELF-CAR WASH -- EVENING

33

Todd vacuums the interior of his car.

34 EXT. OAK PARK -- EVENING

34

Todd's car pulls around a corner and heads down the street. He suddenly pulls to the curb. When we are close enough to see his face we realize that he's in a moment of crisis; his eyes darting, he's breathing too hard.

(CONTINUED)

34 CONTINUED:

34

TODD

Christ. Christ.

He picks up his cell phone and dials.

ANITA'S VOICE

Hello?

TODD

She told me to just be who I am. I don't know who that is.

ANITA'S VOICE

I'll give you a hint; it's not the guy I met.

(beat)

You'll be fine.

Todd nods, lost, searching for an answer.

35 EXT. EVERETT HOME - OAK PARK -- NIGHT

35

Todd's car drifts around the corner and cruises slowly past the house. He checks his watch and keeps going. 'JUMP CUT: He circles the block two more times before drifting toward the curb.

CLOSE ON TODD'S WATCH

It changes from 6:59 to 7:00 PM.

TODD

steps out, straightening his jacket as he weaves up the sidewalk that curves through the pruned landscape of this immaculate middle-class bungalow. The door opens as he reaches the porch, revealing HARRY - shaggy hair, short pants, bare feet -- not at all what Todd had pictured. Harry offers a smile and a warm handshake.

HARRY

You must be Tom.

TODD

(taking his hand)

Todd. Todd Cartwright. Nice to meet you, sir.

HARRY

Harry, please. Come in-come in, she's still getting ready -- big surprise there, takes after her mother.

(MORE)

(CONTINUED)

HARRY (CONT'D)

(calling)

Honey, your friend is here!

(to Todd)

Can I offer you a drink?

Harry crosses to the bar.

TODD

No, thanks, I'm driving.

HARRY

That was what we fathers call "a test."

TODD

Yeah, spotted that one.

HARRY

Figured you did.

Todd spots the urn on the bookshelf, a photo of Haley's mother beside it -- she looks about 40.

TODD

Haley looks a lot like her.

HARRY

She sure does.

(re: barstool)

Sit-sit. Cola?

TODD

That'd be great.

Harry comes up with a frozen glass and fills it just like they do in a bar.

HARRY

Haley says you guys have been seeing each other for a couple of weeks now.

TODD

It'll be a month on the 28th.

HARRY

(with a smile)

You know the date.

TODD

I don't think I'm ever going to forget it.

(CONTINUED)

35 CONTINUED: (2)

35

HARRY

Huh. You're good at this.

TODD

What's that?

HARRY

People. You work them well; you must get just about everything you want.

TODD

(now cautious)

Well...uh...

HARRY

It was a compliment. You're in commodities, right?

TODD

I'm just a salesman. I sell futures.

HARRY

You sell futures. I bet people line up to buy them.

(beat)

So, you guys met at a bar?

TODD

...Yeah.

HARRY

Bet that happens to you a lot. Good looking guy like you, you'd have no trouble picking up a piece of ass any time you want.

TODD

(game's over)

I don't think of your daughter that way.

HARRY

Bullshit. She's beautiful, sexy, vulnerable, and what a body, huh?

TODD

I haven't seen it.

HARRY

Yeah, well maybe tonight is the night, right, sport?

(CONTINUED)

TODD

...No.

HARRY

Tom, we're both men, don't treat me like I keep my balls in a jar.

TODD

It's Todd.

HARRY

And there's that whole "I wanna be the first to pop a virgin" thing.

TODD

(just heard that)

Oh, Christ.

HARRY

Yeah. You know, generally I don't like the guys my daughter dates.

TODD

Really?

HARRY

(laughs)

Yeah. Spineless creatures most of them, one step away from faggots; you bark at them and they slither out the door.

(studying him)

But you're different, aren't you? You're a real heartbreaker. Well, listen up, heartbreaker, my daughter is not a piece of ass. And since that's the only way you'll ever look at a woman, I suggest you move on to easier pastures. Cause if I find out that you've touched my daughter, in let's say "an inappropriate way," I will come to your apartment at night, slip the lock with the slim-jim I keep in the car and stab you in the throat while you sleep. And if you doubt that, if you think that's some kind of an exaggeration, I suggest you take another look in my eyes. You looking, heartbreaker?

TODD

Go fuck yourself.

(CONTINUED)

35 CONTINUED: (4)

35

Which is Haley's cue to skip down the stairs into the foyer.

HALEY

(calling)

Hello?

HARRY

In here, Sweetie. Your friend here just told me to go fuck myself.

HALEY

(entering)

You said that?

TODD

Yeah.

HARRY

In under two minutes. You sure can pick 'em. This one's even better than Hog Boy.

HALEY

(to Harry)

What did you say to him?

HARRY

What did I say??

HALEY

(to Todd)

What did he say?!

TODD

He just gave me a little advice.

HARRY

Maybe it's Tourette's. Do you find yourself cursing a lot?

TODD

(to Haley)

Listen, I'm sorry, I'm not really feeling myself. I just came to say I wanted to take a rain check on tonight.

HALEY

You drove here to tell me you weren't coming??

(CONTINUED)



35 CONTINUED: (5)

35

TODD

I wanted to meet your dad. Anyway  
I'll call you later, okay?

Todd heads for the door. Haley throws a look to her father,  
who just shrugs, then catches up with Todd in the foyer.

HALEY

Why are you lying to me?

TODD

If I stayed, if we went out, I would  
say things I would really regret. I  
don't want to do that. I'll call  
you tonight.

Haley watches him walk away down the path. She closes the  
door and marches back in to confront her father.

HALEY

What did you do, dad?!

36 INT. TODD'S APARTMENT - BEDROOM -- NIGHT

36

Todd in bed, on the phone.

TODD

Who the hell is this guy? To say  
that kind of shit about his own  
daughter just to bait me.

INTERCUT WITH:

37 INT. ANITA - IN HER BEDROOM -- AT THAT MOMENT

37

Dressed for a date, Anita applies mascara as she listens on  
her cell phone.

TODD

I mean, how does she survive living  
with him?

ANITA

My father couldn't wait to get me  
out of the house; I could have used  
a little Harry.

TODD

No, I don't think so. Harry is like  
syphilis; getting a little bit is  
more than enough.

Anita checks her watch.

(CONTINUED)

ANITA

Shit, I'm late. Gotta run.

TODD

So where did you meet this guy?

ANITA

I work with him. And I don't want to hear a word about it.

TODD

Understood. I was just going to give you a little first date advice. Try to get him all the way through the front door.

ANITA

(fuck you)

Appreciate it.

TODD

I just don't want to see you catching a cold.

ANITA

Todd?

TODD

Yeah.

ANITA

If she's really a daddy's girl you're not gonna have to worry about it, cause between the two of you she is gonna choose him; end of story.

TODD

See, I don't believe that. She's so completely her own person. It's like with me... she doesn't see me like everybody else, she sees me as somebody better than I am. And that makes me want to become that better person. I really want that.

ANITA

So, why are you talking to me? Tell her.

(CONTINUED)

37 CONTINUED:...(2)

37

TODD  
(checks clock)  
I'm going to; I just wanted to wait  
till after eleven. Catch ya later.

He hangs up, dials.

38 INT. EVERETT HOME - HARRY'S BEDROOM -- NIGHT

38

Harry wakes with a start and grabs the ringing phone.

HARRY  
What?? What's wrong?

TODD (O.S.)  
Harry? It's Todd, I'm sorry, did I  
wake you?

39 WITH TODD

39

HARRY (O.S.)  
Do you know what time it is?

TODD  
Hold on, let me check. 11:03. Is  
Haley available?

40 WITH HARRY

40

HARRY (O.S.)  
No, she is not!

He slams down the phone, turns off his lamp and buries his  
head in the pillow. He closes his eyes when the phone rings  
again. He snatches it up.

HARRY (CONT'D)  
This better not be you.

41 WITH TODD

41

TODD  
Sorry, but when you say she isn't  
available, do you mean she's asleep  
or dating someone else already?

HARRY (O.S.)  
You want to get smart? You little  
sack of--

HALEY (O.S.)  
It's okay, Dad, I've got it.

(CONTINUED)

41 CONTINUED:---

41

Todd smiles, really enjoying this.

HARRY (O.S.)

It's not okay! It's the middle of the night and this moron thinks he--

HALEY (O.S.)

Dad! Is he calling for you? Then I suggest you hang up the phone.

HARRY (O.S.)

I pay this phone bill and you're telling me to hang it up?

HALEY (O.S.)

Yes!

Harry slams it down. Todd's so happy he could sing.

42 INTERCUT WITH HALEY

42

HALEY

(can't help but smile)  
You purposely waited until he was sleeping, didn't you?

TODD

I don't know how you could think such a thing.

HALEY

Uh-huh.

TODD

I was actually calling to ask you and your dad out to dinner tomorrow night.

HALEY

...The three of us.

TODD

I know he's just being protective; if I had a daughter like you and she brought home a guy like me, I'd probably react the same way. I mean, I hope I wouldn't, but I might. So, we should cut him some slack, right? Cause he's in your life, and I'm not going anywhere.

Haley loves this.

(CONTINUED)

42 CONTINUED:-----

42

HALEY

Not going to disappear again?

TODD

I didn't so much disappear as run off screaming.

HALEY

Okay. But I'll cook. Be here at seven.

TODD

Okay.

HALEY

He's scared, Todd. He's gotten used to it being just us, and he's scared.

TODD

I know. Good night.

HALEY

Night.

They hang up. Todd waits a moment then dials again.

43 INT. EVERETT HOME - HARRY'S BEDROOM

43

Harry snaps on the lamp, leaps for the phone and grabs it.

HARRY

What?!

TODD

I just wanted to apologize for waking you. Night, Harry.

44 WITH TODD

44

He hangs up and cackles like a madman as he walks off to the bathroom.

45 INT. BRAD'S APARTMENT -- DAY (SATURDAY)

45

Todd searches the pile of clothes that masquerade as Brad's closet.

BRAD

I'd be careful; if her dad's that much of a psycho, he could do anything. He could find some woman you screwed and invite her to dinner.

(MORE)

(CONTINUED)

45 CONTINUED:

45

BRAD (CONT'D)

Or some guy whose face you stomped  
into a floor.

TODD

I don't think he's that subtle.

Todd finds a crumpled pair of navy blue Dockers.

TODD (CONT'D)

I knew you had my pants!

Todd heads out with them; Brad calls after him:

BRAD

You come over, drink all my beer,  
have sex with my sister, then leave  
in your boxers. Forgive me for not  
keeping better track of your pants!

46 INT. EVERETT HOME - KITCHEN -- EVENING

46

Haley cooks as if she knows the answers to all her problems  
are in one of these saucepans. She hears a noise, looks out  
the window and sees Todd get out of his car, polo shirt and  
pressed blue dockers, bottle of wine and lilies in hand.

47 EXT. EVERETT HOME

47

Todd rings the bell. Haley throws open the door, beaming,  
the sheen of sweat making her face glow. Todd is overcome  
by the sight.

TODD

Do you have any idea how sexy you  
look?

HALEY

It's the apron.

TODD

I beg to differ.

She takes his hand and leads him into

48 THE KITCHEN

48

Where he sees the full extent of her creations. Steaming  
pots and pans abound.

TODD

Wow. A lot of pots. Anything I can  
do?

(CONTINUED)

48 CONTINUED:-----

48

She gives him a playful kiss.

HALEY

Just stand there and look pretty.

She goes back to stirring as Todd stands there, not sure if he is comfortable with being pretty.

TODD

...Okay.

Harry enters the room looking like he's off to a business meeting; dress pants, crisp white shirt, red tie.

HARRY

(ice/to Todd)

Hello.

(to Haley)

Smells delicious, honey.

HALEY

...You put on a tie?

HARRY

We have a "guest." I always wear a tie for guests.

She hands him Todd's bottle of wine.

HALEY

Uh-huh. Why don't you pour the wine, dad?

HARRY

French.

(exiting with it)

Trying a bit hard, aren't we?

Haley gives Todd a warning look.

HALEY

He's my father. Be good.

TODD

You got it.

HARRY (O.S.)

(from dining room)

Todd, come have a seat in the "guest" chair.

## 49 INT. DINING ROOM

49

Harry stands on one side of the small but beautifully laid table, motioning for Todd to sit opposite. Todd reluctantly takes his seat, as does Harry -- who fixes him in his sights. A beat later Haley places a vase of lilies center table, right between them. Harry smiles for her until she exits, then moves them just slightly so he can stare at Todd.

TODD

(calling after her)  
You sure I can't--

HALEY (O.S.)

Very sure.

Todd offers Harry a smile then busies himself endlessly unfolding his napkin. Jump cut to:

## 50 INT. DINING ROOM -- LATER

50

Haley places salad plates and joins them at the table. Todd and Harry wait for her to lift her fork before doing so themselves. Todd tastes his.

TODD

Mmm. This is terrific.

HARRY

Terrific? It's sensational.

Haley sees where this is going. Jump cut to:

## 51 INT. DINING ROOM -- LATER

51

Haley clears the salad plates. Harry offers her a big smile until she's gone, then fixes his eyes on Todd again.

## 52 INT. DINING ROOM -- LATER

52

Haley returns with their dinner plates and sits. Todd samples his veal.

TODD

Wow. Delicious.

HARRY

MMMM! Without question the best  
veal parmigiana I've ever had in my  
life.

Jump cut to:



53 INT. DINING ROOM -- LATER

53

Todd finishes everything on his plate.

HALEY

Would you like a little more?

TODD

I'd love some.

She serves him another slice from the huge plate of veal.

HARRY

I will as well, please, honey.

She serves her dad. Harry catches Todd's eye as he digs into his meat. Jump cut to:

54 INT. DINING ROOM -- LATER

54

Harry finishes his just before Todd.

HARRY

May I?

She offers him another.

TODD

Me, too please.

55 INT. DINING ROOM -- LATER

55

Harry wolfs his down.

TODD

You know, that was so good--

She plunks a piece onto his plate. Harry holds up his.

HARRY

(still chewing)

I just can't seem to resist.

The two are obviously bursting and in pain.

56 INT. DINING ROOM -- LATER

56

One slice left on the serving plate. Both men realize it at the same time.

HARRY

Would you mind passing--

TODD

If no one's going to eat--

HALEY

Fight over it.

(CONTINUED)

56 CONTINUED:

56

She stands and walks out of the room. Harry and Todd take a beat then both take a mad stab at it. Todd wins and folds the piece of veal whole into his mouth, grinning ear to ear as he chews.

TODD

MMMMMMMMMMMMMMMM.

Haley returns with a beautiful homemade three-layer chocolate cake. She drops it in the middle of the table and bits go flying across the table cloth. She jabs two forks in it.

HALEY

Eat up, boys.

(as she stacks dishes)

If it isn't gone by the time I'm done with the dishes I'm not speaking to either one of you.

Haley marches out with the dishes, leaving the two men to stare at the cake -- each knowing they couldn't so much as taste it without losing everything they've eaten. They hear Haley turn the kitchen taps on full throttle.

HARRY

You had to do it, didn't you? She cooked all day and you had to make this into some petty competition.

TODD

Me?

HARRY

You couldn't just sit there like a man, you had to prove what a big shot you were.

TODD

You're right, Harry, this is all my fault.

HARRY

Don't use your goddamn sarcasm on me, you punk. You got something to say to me, say it.

TODD

You want to hear it?

Todd sucks in all his anger and speaks sincerely, quietly.

TODD (CONT'D)

I'm sorry for acting like an ass.

(MORE)

(CONTINUED)

TODD (CONT'D)

I'm in love with your daughter, and  
I've been giving a lot of thought  
about asking her to marry me.

All malice gone, Harry laughs like it's the funniest thing  
he ever heard, rocking back in his chair and holding his  
stomach it hurts so much. Then without warning he lunges  
for Todd. Caught off balance, Todd trips and the two men  
topple to the floor.

HARRY

You son-of-a-bitch! I told you to  
keep your hands off her!

Harry makes a grab for him and Todd throws him off, sending  
the chairs scattering, just as Haley walks in.

HALEY

What are you doing?!

Harry and Todd scramble to their feet, under:

HARRY

Get out of my house!! Get the hell  
out of my house!!

TODD

You're acting like I knocked her up!  
We haven't even had sex! Ask her!

HALEY

(outraged)  
What?!

HARRY

If you've slept with this piece of  
filth so help me God--

HALEY

(to Harry)  
How do you think you can talk to me  
that way?!

HARRY

What could you see in this thug?  
You know what I see? A cheating,  
lying, selfish goon! Look at him  
smirk. There are boys out there who  
deserve someone like you, he isn't  
one of them; he isn't even close.

(MORE)

(CONTINUED)

56 CONTINUED:--(3)

56

HARRY (CONT'D)

(to Todd)

I want you out of my house this second. And don't think of coming back, because you aren't welcome.

Haley stands there in shock, looking from one to the other. Todd tries to read her face, can't. He nods, walks to the door, waits for her to say something. She doesn't. He opens the door and exits.

HARRY (CONT'D)

(to Haley)

You know, I love you, but the guys you pick--

HALEY

Not one more word! Understand? Not one more goddamn word!

And she flings open the front door and exits, leaving Harry stunned, never having heard her speak that way to him.

57 EXT. EVERETT HOME -- CONTINUOUS

57

Todd cuts across the grass toward his car. The door flies open and Haley steps out, furious...

HALEY

This is what I get? You walk away?

TODD

You think this is healthy, do you? You got some thing that makes you like living in a cage? This is sick. He is a sick man, Haley.

HALEY

I know who he is! He's my father! And now I know who you are. You're a guy who takes a walk when things get tough!

TODD

It's not my house! If you want me to stay, you have to say so!

HALEY

What the hell did you say to him? When I was in the kitchen, what did you say that made him crazy?

(CONTINUED)

57 CONTINUED:—

57

TODD

I told him I loved you and wanted to  
ask you to marry me.

HALEY

(half laughs)

Yeah, that would do it.

(beat)

So, ask me.

TODD

In the middle of fighting?

HALEY

Fighting was over several seconds  
ago.

TODD

(beat, then)

Will you marry me? Please.

Haley looks back at the house, walks to Todd. Finally.

HALEY

You have to promise to do everything  
in your power to get along with Harry.

TODD

Don't ask me that.

(off her look, finally)

Yeah, I promise.

HALEY

Then...Yes. God help me, but...you're  
the only thing in this world I want.

Todd grabs her and they kiss passionately.

58 INT. EVERETT HOME -- CONTINUOUS

58

Harry watches, turns away.

HARRY

Shit.

59 INT. JEWELRY STORE -- DAY

59

Amy and Alex watch Todd try and pick out a ring in the case.  
He points out one to the saleswoman...

TODD

Can I see...that one?

(CONTINUED)

59 CONTINUED:-----

59

He looks back to Alex, who shakes her head; he points to another, she shakes her head. A third, Alex rolls her eyes. He shares a smile with the saleswoman.

60 INT. EVERETT HOME -- DAY

60

Haley and Harry talk.

HARRY

I don't know how you can even ask me that!

HALEY

Because I've dreamed about my wedding since I was a little girl and I want it to be beautiful. Not big, but beautiful.

HARRY

So let Mr. Moneybags pay for it.

HALEY

He offered to. I refused.

HARRY

So, if you won't let him pay, and I refuse to pay, you won't get married?

HALEY

We'll elope.

HARRY

You'd just run off, the two of you.

HALEY

I love him, Dad. I know that turns your stomach, but I love him and I'm going to marry him. You have to decide if you want to be there.

61 INT. TODD'S APARTMENT -- NIGHT

61

The apartment door opens and Todd and Haley enter.

TODD

Because if you'd told me you wanted to see it I could have cleaned up.

Haley walks in, reacting to the mess.

HALEY

Do you just back up a dumpster?  
(MORE)

(CONTINUED)

61 CONTINUED:

61

HALEY (CONT'D)  
(looks in kitchen)  
Oh, my God.

TODD  
It's not always this bad.

HALEY  
(re: furniture)  
Do you have anything that isn't  
leather?

TODD  
The speakers. Poker table. No,  
that's leather.

Haley stops at his bedroom door, dumfounded by the sight.  
The room is immaculate:

HALEY  
You made the bed.

TODD  
(almost embarrassed)  
Yeah.

HALEY  
Change the sheets?

TODD  
Every day.

HALEY  
...Do I want to know why?

TODD  
I was just sort of hoping someday  
you might come by and...

HALEY  
Oh, you are so getting lucky tonight.

She drags him into the bedroom and closes the door behind  
them.

62 INT. TODD'S APARTMENT - BEDROOM -- LATER

62

They lie together naked, her head on his chest.

TODD  
So, that was your first time?

(CONTINUED)

HALEY

First time what?

TODD

Well, just...your dad said...something about....

She looks at him with a "don't be dumb" smile.

TODD (CONT'D)

Oh.

She puts her head down again. He notices her thinking.

TODD (CONT'D)

What?

HALEY

What?

TODD

What were you thinking?

HALEY

Just that this is nice.

TODD

Uh-huh. Not that, the other thought.

HALEY

That? That was nothing.

TODD

(not believing her)

Right. Give.

HALEY

(relents)

I was just thinking about my mom.

TODD

(disappointed)

Oh.

(beat)

Is that a little weird?

HALEY

That time I went back by myself?...  
I was sitting on the beach, just  
staring at the ocean. And I saw  
this woman, way out, almost a speck.  
But the way she swam... I could  
have sworn it was my mom.

(CONTINUED)



62 CONTINUED: (2)

62

Haley doesn't look at him, embarrassed by the bitter-sweet memory. Todd turns her face to his and kisses it sweetly. And she smiles, appreciating it. Then they kiss again, a little more passionately.

HALEY (CONT'D)  
(a new thought)

Mm.

And she kisses him more passionately and they are off again.

TODD  
See, now I'm thinking about your  
mom.

She slaps him and kisses him again.

63 INT. BRIDAL SHOP -- DAY

63

Harry sits on the type of chair made to make men feel powerless. Haley steps out of the dressing room wearing a stunningly simple wedding dress. She twirls for him.

HALEY  
What do you think?...Daddy?

HARRY  
A brief wave of nausea, it'll pass.

HALEY  
Oh, thank you very much.

HARRY  
Come here, come here.

She approaches.

HARRY (CONT'D)  
(to saleswoman)  
Give us a moment, will you?

The saleswoman moves off. Harry motions for Haley to sit on his lap. She does.

HARRY (CONT'D)  
You look beautiful. The dress is  
perfect.

HALEY  
(melts)  
Thanks you.

HARRY  
But you can't marry this guy.

(CONTINUED)

63 CONTINUED:

63

HALEY

Daddy.

HARRY

(quietly)

No, just listen to me, please.

She senses something in her father, something deep and vulnerable.

HARRY (CONT'D)

I don't know how to say this. It's not about Todd, it's about me. See...Jesus. I loved your mother so, so much.

HALEY

I know, Daddy.

HARRY

And a long time ago, I did something very bad. I cheated on her. Just once, we'd been fighting, I was out of town. And afterwards, I felt... It was horrible. I came home, I made up with her, about the fight...but I never told her. And it never happened again. But somehow she knew. She knew. And it broke her heart, I could see it on her face. I could see it every day. And she died like that. When I look at Todd, I see me. I see a man who is going to break your heart. I am begging you...to not make the same mistake your mother did... in marrying me.

A moment. Haley hugs him tight and kisses the top of his head. Whispers:

HALEY

It'll be okay, Daddy. It'll be okay. I promise.

He hugs her tight, doesn't let her see the tear in his eye.

64 INT. PHARMACEUTICAL COMPANY OFFICES -- DAY

64

Harry stands with a group of co-workers, many of them singularly unattractive people, who form a loose circle, plastic cups in hand. They listen to DOUG, their boss, talk about JOHN, the man in his late 50s standing beside him.

(CONTINUED)

64 CONTINUED:

64

He looks a couple years younger than Harry. Harry's far away, his thoughts still with his daughter.

DOUG

...and we wish him well in his retirement, and their trip around the world. You aren't going around the world just to get away from us, right?

JOHN

(bashful)

No, no.

DOUG

Well, 30 years, you've earned it. Now if we can just get Harry to retire we might actually get this company into the black.

All laugh at his little joke. Harry pretends to.

65 INT. HARRY'S CUBICLE -- MOMENTS LATER

65

Harry returns to his desk in his grim, bare office. As he takes his seat and checks his contact list Doug steps into the doorway.

DOUG

Hope you didn't take that crack the wrong way.

HARRY

No, no, of course not.

Doug is going to leave but can't help himself, has to say what's on his mind.

DOUG

You should really think about it, Harry. Some of these kids, they're doing double your quota, week in and out. You've been here longer than John, I'm not going to fire you. But, Christ Harry, if you're going to stay, you got to get your ass in gear.

HARRY

(eats it)

Yes, sir.

(CONTINUED)

65 CONTINUED:

65

Doug hesitates in the doorway, then nods and leaves. Harry sits, stares at the phone as if trying to make a decision. He makes it, picks it up, dials.

HARRY (CONT'D)  
(his best sales voice)  
Dr. Galitizia? Harry Everett from  
Pharma Labs.

66 INT. TODD'S APARTMENT - BEDROOM -- NIGHT

66

Todd lies in bed, rolling over to turn out the light when his cell phone rings. He checks the number and sees who it is.

TODD  
I just pictured taking you from behind  
in the kitchen.  
The sound of the phone dropping on the other end.

TODD (CONT'D)  
Hello?

HALEY (O.S.)  
What did you say?

TODD  
...Why?

67 INT. EVERETT HOME -- NIGHT

67

Haley on the kitchen phone, Harry walking away CURSING in the background.

HALEY  
I just convinced him to call you to  
tell you he'd booked our honeymoon.

HARRY  
(in deep background)  
--slimy, over-sexed, shitbag, no-  
respect, loudmouth, over my goddamn  
dead body...

A door slams but the muffled curses continue.

68 INT. ST. MATTHEW'S CHURCH -- DAY

68

Todd surveys the pews with the parish priest, FATHER KIM.

FATHER KIM  
No one from your side? Not even  
your parents?

(CONTINUED)

68 CONTINUED:

68

TODD

No. Well one person, I'm going to invite a girl friend. I mean a woman friend. We're not involved romantically. I mean, we had sex, once, but that was before she was my friend. I want Haley to meet her. I think they'll like each other. As friends.

FATHER KIM

So, then there's the matter of your confession. Shall we?

Todd looks at his watch, wonders if he has near enough time.

69 INT. TODD'S APARTMENT -- NIGHT

69

Phone to his ear, Todd sits on a new, tasteful plastic wrapped sofa, watching two burly movers leave with his leather sofa. The rest of the new furniture is packed into the room, squeezed awkwardly around the big screen TV -- the last remnant of Todd's bachelor life. Wrapped wedding gifts are piled everywhere. Haley finally picks up on the other end.

HALEY (O.S.)

Hey. Did they get there?

TODD

Yeah, and everything is going to fit perfectly.

He picks wrapped gifts and envelopes off the floor and puts them on the sofa as he speaks.

HALEY

(knowing the truth)

Uh-huh. Even with the TV?

TODD

Perfect. You just have to admit I have a better sense of space than you do.

INTERCUT WITH:

70 EXT. DANCE CLUB -- NIGHT

70

Haley, Amy and a gaggle of girlfriends stand on line to get in.

(CONTINUED)

70 CONTINUED:

70

HALEY

(into cell phone)

So when they leave you should come out with us.

TODD (O.S.)

To a bachelorette party? No, I have a limit of how many women I allow to trash me at any one time. I think it's six.

HALEY

You know, you really could have had a bachelor party; I feel like you're missing out.

TODD (O.S.)

Already had one; it lasted ten years; it's time you started catching up. Just remember if you start comparing, those guys are surgically enhanced.

Alex runs up from the door and waves for Haley and others to join her.

HALEY

Gotta go, Alex just got us in.

TODD (O.S.)

I love you.

HALEY

I'll call you before I go to sleep.

She hangs up and follows her girlfriends into the club, past the nodding doorman.

71 TODD

71

looks around at the impossibly crowded room, ending with the big screen, and considers the inevitable.

72 INT. TODD'S APARTMENT - BEDROOM -- MORNING

72

Todd wakes in a tangle of covers. His bleary eyes eventually find the alarm clock: 9:32. Odd, he thinks. He picks up the phone and dials.

73 INT. EVERETT HOME -- CONTINUOUS

73

The camera drifts from room to room as the phone rings. The answering machine finally picks up.

74 INT. TODD'S APARTMENT -- CONTINUOUS 74

Todd hangs up, thinks about this, then throws back his sheet. He slides on his jeans and slips bare feet into loafers.

75 EXT. EVERETT HOME -- MORNING 75

Todd pulls to the curb. No cars in the drive. As he steps onto the path he notices deep tire ruts in the otherwise immaculate lawn, as if Harry backed onto the grass and spun his tires. Now concerned, Todd hurries to the front door and rings the bell. No answer. He cups his hands and looks through the window, then starts banging.

76 EXT. REAR OF EVERETT HOME -- MOMENTS LATER 76

Todd pulls the screen off Haley's bedroom window and pulls himself in.

77 INT. EVERETT HOME -- CONTINUOUS 77

Shoving aside the heavy curtains, Todd tumbles onto Haley's floor. Subtle distress signals pulse through his body as he notices the neatly made bed, several outfits and a scattering of rejected accessories strewn atop it. As he rises his eyes find Haley's wedding dress hanging on the back of her door, enshrined in plastic. Todd steps into the hall, calls:

TODD  
...Hello?

He makes it to the doorway of Harry's bedroom and stops dead. The bed is a rumpled mess, as if someone exploded out of it. Todd turns and storms into the living room, calling:

TODD (CONT'D)  
Haley! Harry!

The phone shrieks. Todd snatches it up.

TODD (CONT'D)  
Hello, who is this?

ALEX (O.S.)  
Oh my God, is it really true?

TODD  
What? What are you talking about?!

78 INT. ALEX'S APARTMENT -- CONTINUOUS 78

Alex stands in the t-shirt she slept in, her eyes red and swollen.

(CONTINUED)

78 CONTINUED:.....

78

ALEX

Amy called; she said Haley was in an  
accident after she left my place.

79 INT. EVERETT HOME -- CONTINUOUS

79

As the walls of the room topple in on him:

TODD

Where is she?

ALEX (O.S.)

St. Joe's.

He drops the phone and runs.

80 EXT. CHICAGO STREETS -- MORNING

80

As viewed through Todd's windshield, the streets blur before  
us, slowing in bursts of real time as the car swerves into  
oncoming traffic, runs red lights and narrowly averts one  
collision after the next until....

81 EXT. ST. JOSEPH'S HOSPITAL -- MORNING

81

Todd climbs the curb and screeches to a halt in the red zone.  
He leaps out without bothering to turn off the ignition.

82 INT. EMERGENCY WARD -- CONTINUOUS

82

Busy as usual. Todd pushes his way to the front of the line  
and demands the attention of the battle-hardened DUTY NURSE.

TODD

Haley Everett.

DUTY NURSE

There's a line for a reason.

TODD

Haley...Everett!

DUTY NURSE

Security!

Without giving up an inch of real estate, Todd whips his  
head around to see the linebacker-sized security guard  
lumbering toward them.

TODD

You want to go, fat boy? You want  
to go right now?

(CONTINUED)



82 CONTINUED: \_\_\_\_\_

82

There isn't even a question who is going to hit the floor bleeding. The standoff has given the Duty Nurse enough time to glance at the hot list on her desk. Her face has changed when she looks up.

DUTY NURSE

Are you family?

TODD

(wheeling on her)

What?!

DUTY NURSE

Are you family?!

TODD

...Fiancee. We're getting married the day after tomorrow.

She just forgot to breathe.

DUTY NURSE

Come with me.

She steps out from behind the desk and sets a brisk pace down the hall. She doesn't wait or look back at him; she can't.

TODD

Will you stop two seconds and talk to me?!

DUTY NURSE

The doctor will be in as soon as he can.

TODD

What happened-where is she?!

DUTY NURSE

She's in surgery. Just wait in the chapel, okay? It's that last door on the left. I'm sorry.

And she turns and leaves him, hurrying back down the hall to the relative safety of her desk. Todd means to stop her, demand answers, but his entire system just shut down. He turns in a daze and somehow manages to walk...but not in the direction of the chapel. He pushes open a set of double doors.

On the other side nurses and doctors move with purpose, too busy trying to save lives to notice the man drifting past

(CONTINUED)

82 CONTINUED: (2)

82

them. Todd watches them weave in and out of Emergency operating rooms. An attendant scrubs down the first; nurses prep a terrified stabbing victim in the second; a resident sets a little girl's broken arm in the third. The fourth is something entirely different -- an intense swarm of activity, an endless plethora of tubes pushed into a body. A nurse moves and the patient's hand is unveiled. On the hand is Haley's engagement ring. Todd is pulled forward toward her. A nurse finally spots him and steps into his path.

ER NURSE

Sir, you can't be here.

TODD

Is that Haley Everett?

ER NURSE

Sir, you can go to the waiting room or the chapel but you can not be here.

Todd steps backwards. The nurse yanks the drapes shut. Todd turns and stumbles toward the far door on the left. At the other end of the hall AMY spots him before he disappears into the chapel.

83 INT. ST. JOSEPH'S HOSPITAL - CHAPEL -- CONTINUOUS

83

Comparatively dark, Todd sees a kneeling figure in the front pew. He knows it's Harry before he approaches.

TODD

...Harry?

Harry turns, his face bloodless and hardened, his eyes as sharp as a blade.

HARRY

(a deadly whisper)

Leave me alone.

TODD

Just tell me what happened.

HARRY

I'm praying for her life. Leave me alone or I'll kill you.

AMY calls from the back of the room, averting bloodshed.

AMY

Todd.

Todd turns to her, blinks and finds himself...

84 INT. ER WAITING ROOM -- MOMENTS LATER

84

Somehow he and Amy have moved to the noisy waiting room. Todd focuses on Amy's moving lips but most of her words seem to be swallowed up but by the NOISE of the crowd and the BUZZ of the florescent lamps. Still, he gropes for understanding.

AMY

...accident...drunk driver...trapped  
...fireman...brain hemorrhage...  
ruptured...loves you. Are you okay?

TODD

Yeah, I'm okay. You?

AMY

I'm going back to the chapel to sit  
with her dad. Will you watch for  
Alex?

TODD

Sure. You need anything?

AMY

No, thanks.

Amy moves off. Todd looks around, sees a door with an Exit sign atop it just down the corridor. He opens it and steps into the stairwell, closing the door behind himself. He clenches his eyes and sees....

85 HALEY

85

driving, singing along to the radio, smiling, turning to look out her driver's side window. Her face blanches in the wash of rushing headlights. An Escalade hits her with such force that it buckles the car into a U.

86 BACK IN THE STAIRWELL

86

Todd's legs fail him and he tumbles down the flight of stairs to the landing below. When he regains consciousness...

87 ALEX AND AN ER NURSE

87

squat over him, the nurse checking his vitals.

NURSE

Sir, I need you not to move. Do you  
feel anything broken?

(CONTINUED)

87 CONTINUED:

87

TODD  
(to Alex)  
How's she doing?

Alex can't keep it together; the tears burst from her eyes and Todd knows Haley's dead. He clutches Alex to his chest and tries to hold himself upright, as his panting gives way to bone-shaking sobs.

88 INT. ST. JOSEPH'S - ICU -- MOMENTS LATER

88

Todd pushes aside the curtain to see Haley, lying lifeless on the table where he last saw her. Harry kneels beside her bed, pressing her hand to his stooped forehead, his lips moving in prayer. Todd steps up beside Haley, touches her face, her lips, and tries to fathom the unthinkable.

89 EXT. ST. JOSEPH'S HOSPITAL - ER -- CONTINUOUS

89

The automatic doors open and Todd steps out, seeing nothing, feeling nothing. He finds himself in the middle of the street, cars swerving to avoid him, horns blaring, drivers shouting. But we don't hear any of it, because the world has gone silent.

90 INT. CHURCH RECTORY -- DAY

90

Todd sits against the wall, his dark suit hanging off his frame. Alex waits beside him in silence, she takes his hand. Behind them the church fills up. And then the organ plays. "Raindrops Keep Falling On My Head."

TODD  
You've got to be kidding me.

ALEX  
She had two loves; you and Burt Bacharach.

Todd smiles, barely able to keep himself from breaking down.

91 INT. ST. MATTHEW'S CHURCH -- DAY

91

The song continues over shots of family members and friends arriving; the priest serving communion -- Harry receiving it; Haley's Aunt folding up her speech and taking her seat. Alex replaces her at the podium.

ALEX  
I'm going to tell you what happened  
when my ex-boyfriend cheated on me.

Harry and the crowd become instantly uncomfortable. All but Todd, who appreciates the cynical tone.

(CONTINUED)

## ALEX (CONT'D)

Haley always had a thing for Rick, so she asks him out.

(re: the crowds reaction)

"Yeah." He suggests they meet in the bar at the Radisson Hotel, where they get hammered on Mai Tais. And Haley produces a room key. Within seconds they are tumbling toward the bed and she's pulling off his clothes. At which point Rick may have noticed there were four other girls in the room, but the poor asshole is so drunk that he probably thinks this is a good thing. He may have become slightly more suspicious when we duck-taped his nude body to the mattress and stood it up, pressing him flesh first into the floor to ceiling window. For the next three hours he was on display to every passing pedestrian and motorist on Michigan Avenue. That was my Haley; you didn't mess with her friends.

She looks to Harry, whose face is still awash in horror. And she winks.

## ALEX (CONT'D)

You didn't know everything about her, Mr. Everett.

She returns to her seat, squeezing Todd's shoulder as she passes. He rises uncertainly and approaches the podium.

## TODD

I know a lot of you flew in thinking this was going to be a wedding. And if Haley were here...she'd want to say thanks for coming.

(beat)

Being a good lapsed Catholic I naturally look for divine meaning in everything bad. So, when Haley died at St. Joseph's I went on-line and checked out St. Joe -- see if he was the patron saint of anything significant; something that might mean something, something I could hang on to. Turns out he's the patron saint of a happy death. A happy death.

(MORE)

(CONTINUED)

91 CONTINUED: (2)

91

TODD (CONT'D)

You'd think they'd tell you something like that before you delivered the person you loved most in the entire world into their care. Cause if that's what they're shooting for, we had different fucking ideas. Sorry father.

(tries to pull it together)

She was a really special girl, and we were uh...we were fortunate to know her.

(can't go on. to Alex & Amy)

Sorry.

He steps away and walks off down the aisle.

92 EXT. ST. MATTHEW'S CHURCH -- DAY

92

Todd slams his car door, turns on the car and cranks the stereo to max: *System of a Down*: Chop Suey, or something equally nasty and devastating. The guitars scream and distort and carry Todd on their backs as he speeds toward hell.

Outside, mourners spill out of the church and walk past, pretending not to notice the car that sits shaking itself to bits.

Amy opens the passenger door and she and Alex slide in. Todd stares at them.

AMY

Nice speech.

TODD

You liked it?

AMY

Really fit the fuckin' mood. You buying?

Todd drops the car into gear.

93 EXT. AMERICAN LEGION HALL -- NIGHT

93

Todd's car finds a spot just down the street. The wailing guitars die out with the ignition. As they step out they spot the Legion on the corner, its open doors already accepting thirsty mourners. The illuminated Budweiser sign above the door reads "Goodbye Haley" in mismatched type.

ALEX

That's Harry; nothing but class.

(CONTINUED)

93 CONTINUED:

93

Todd makes an excuse and turns back to the car.

TODD

You go ahead, I'll be right in.

Alex and Amy aren't fooled for a second but they keep walking. Todd sits on his rear bumper and tries to catch his breath.

94 INT. AMERICAN LEGION HALL -- NIGHT

94

The wake is well attended, if a tad sedate. Todd finds the bar with ease.

TODD

Cutty, neat.

The bartender pours, Todd knocks it back, the bartender pours another. Mourners spot him and converge.

MOURNER

I'm so sorry, two days before you got married. Such a tragedy.

TODD

Yeah, thanks.

MOURNER #2

She was such a beautiful, beautiful girl.

TODD

Yeah, she was.

They move off and Todd turns back to the bar, where the sympathetic bartender has lined up three shot glasses. He pours them to the brim and Todd smiles.

TODD (CONT'D)

Just like old friends.

ANGLE ON THE DOOR

Harry enters with the urn, removing his gloves and accepting condolences from those standing nearby. He looks around and spots Todd downing a shot.

HARRY

Oh, Christ.

He weaves his way through the crowd until he's standing next to Todd.

HARRY (CONT'D)

I took her to the funeral home.

(MORE)

(CONTINUED)

HARRY (CONT'D)

I thought you would have come.

TODD

Sorry. I...I couldn't.

Todd notices the canister. Harry notices the drinks.

HARRY

How many of those have you had?

TODD

(offering him the last)  
I saved this one for you.

HARRY

You're really gonna do this. You're  
really gonna make an ass out of  
yourself in front of all these people.

TODD

Actually, Harry, I'm going to have  
this drink and leave.

HARRY

Yeah, you would.

TODD

(laughs)  
There is just no winning with you,  
is there?  
(re: urn)  
So, where are you going to keep her?

HARRY

(barring his teeth)  
Beside her mother.

TODD

So, you can dust her every day. You  
knew absolutely nothing about her,  
did you?

HARRY

You aren't the only one who's  
grieving, asshole.

TODD

Lighten up, Harry. You got your  
wish, she'll never be married. And  
after today you never have to see me  
again.

(CONTINUED)



94 CONTINUED: (2)

94

HARRY  
(moving off)  
Lucky me.

TODD  
You wished too hard, Harry. You  
wished her right into a fucking tin  
can.

Harry wheels, red-faced and charges. He grabs Todd and the  
two men fall to the floor. Todd can't help but laugh at the  
ridiculousness of this.

TODD (CONT'D)  
Keep swinging, you might hit  
something. Come on, you can do it.

The stunned guests finally pull Harry off.

HARRY  
You know what I'm glad of? I'm glad  
my daughter was spared the heartbreak  
you had in store for her.

TODD  
She wasn't a daughter to you, Harry.  
She was a dress-up doll.  
(as he exits, to a guest)  
Thanks for coming.

Harry shakes off those restraining him. Amy approaches Harry.

AMY  
You okay, Mr. Everett?

HARRY  
Yeah, thank you, Amy. Are you having  
a good time?

She knows he meant that well.

AMY  
Yeah; it's nice. She would have  
liked it.

Harry nods awkwardly and walks off toward the end of the  
bar, secretly embarrassed by his actions. He takes a seat  
at the bar, where we first saw him. He sees Alex exit.

95 EXT. AMERICAN LEGION HALL - TIME CUT -- NIGHT

95

As we glimpsed from a distance in the beginning, two figures  
sit on the curb drinking beer. Now we know it to be Todd  
and Alex.

(CONTINUED)

95 CONTINUED:

95.

TODD

How you doing?

ALEX

To be honest, it's been a pretty  
crappy few days.

Alex fights to keep the tears away.

ALEX (CONT'D)

You know we'd been friends since  
eighth grade? How do you replace  
something like that? That's typical;  
she's dead and I'm the one feeling  
sorry for myself.

(beat, now the tears come)  
I should have driven her home.

Todd puts an arm around her and pulls her close.

TODD

Yeah, you were the one drinking but  
you should've driven her home. See,  
now that's smart.

ALEX

(affectionately)

You're a jerk, you know that?

Todd smiles. Seeing she's okay, he takes his arm away.

ALEX (CONT'D)

So, what are you going to do? How  
are you going to get through this?

TODD

You don't want to know.

ALEX

Yeah, I do.

Todd considers whether he can tell her the truth.

TODD

Truth? I'm going to get drunk, stay  
drunk, and have sex with every woman  
I see.

ALEX

Huh.

(a moment)

....Do you, see me?

(CONTINUED)

95 CONTINUED: (2)

95

Todd looks at her, and that terrible moment hangs there long enough for us to really fear what could happen next.

96 INT. ALEX'S APARTMENT -- NIGHT

96

Alex and Todd fall onto her bed, hands clawing, clothes tearing, mouths searching ferociously.

97 INT. EVERETT HOME -- NIGHT

97

Harry puts Haley's urn on the shelf beside her mother. Todd's words ring in his ear.

98 INT. ALEX'S APARTMENT -- NIGHT

98

Todd atop Alex, building to a terrible climax that should obliterate any other feelings.

99 INT. EVERETT HOME - HALEY'S ROOM -- NIGHT

99

Harry places the urn on her bureau, puts her Teddy bear beside it. He sits on the bed and stares at it, in terrible pain. Then he takes the urn, lies on her bed and clutches it tightly to his chest, weeping deeply enough to shake the room.

100 INT. ALEX'S APARTMENT -- NIGHT

100

They lie naked, awake but silent, her back to his, tears running down Alex's face.

101 INT. EVERETT HOME - HALEY'S ROOM --- DAWN

101

Harry's hand slips under Haley's pillow, feels something, retrieves a small journal. His expression tells us that he didn't know she even kept one. He opens it and reads.

102 INT. ALEX'S APARTMENT -- DAWN

102

Hung over, Todd searches for his shoe, trying to get out before Alex wakes. He comes up from under the bed to see her staring at him, mascara caked in rivers down her face.

ALEX

You complete ASSHOLE! How could you do this?

TODD

Me?

ALEX

I'm her best friend, for Christ's sake, I was vulnerable and needy and you had to take advantage of that? To get your rocks off??

(MORE)

(CONTINUED)

102 CONTINUED:

102

ALEX (CONT'D)

On the night of her funeral?? Have  
you no shame?? That is so completely  
disgusting!

Todd sees no sense in trying to point out that two people  
were involved here. He grabs his clothes and exits.

103 INT. TODD'S APARTMENT -- MORNING

103

Todd sits slumped on the plastic wrapped sofa surrounded by  
wrapped wedding presents, ignoring his ringing phone. It  
stops and a moment later rings again. He picks it up.

TODD

Yeah.

AMY (O.S.)

You filthy son-of-a-bitch! You  
miserable scum-sucking wad of shit!

Todd gets the gist and hangs up. A beat later it rings again.

104 INT. TODD'S BATHROOM

104

He tips a handful of Excedrin into his mouth. The phone  
never stops ringing.

105 INT. TODD'S BEDROOM

105

The answering machine picks up and rolls to "23 messages" as  
Todd empties his pockets onto the desk: wallet, keys, change.  
Then he notices the airline tickets lying there, folded inside  
the itinerary. He picks it up, considers, checks his watch.

ANGLE ON HIS CLOSET

Todd ignores the new vacation clothes hanging in the closet  
and snatches a handful of rumpled t-shirts and dirty shorts  
piled on the floor. He jams them into a duffel bag.

106 IN THE LIVING ROOM

106

Todd searches through the wedding presents for envelopes,  
rips them open, tosses the cards and pockets the cash.

107 INT. O'HARE AIRPORT - AMERICAN AIRLINES TERMINAL

107

Todd gets out of the cab, trots inside and gets into line.  
The business traveler in front of him turns to see what smells  
like a bar rag. Todd stares him down and shoves his  
sunglasses onto his nose. And then he hears the voice:

HARRY (O.S.)

Why is this so hard to understand?

(MORE)

(CONTINUED)

HARRY (O.S.) (CONT'D)

I paid for the tickets; I have the receipt. See my signature here?

Todd leans out of line to see Harry at the counter, haranguing an incredibly patient TICKET AGENT.

HARRY (CONT'D)

Now I'm willing to pay for another one, which means I'll be paying for three seats just to use one!

Todd does his best to hide, but there are only two people in front of him in line now.

TICKET AGENT

Sir, as I've explained, any empty seats will be assigned to standby passengers on a first-come basis.

Now Todd is second in line. He prays to God Harry doesn't see him.

HARRY

So, I pay three times the full-fare price but I have to line up behind some schmuck who bought a discount ticket on the internet? How many standby seats are you going to have?!

TICKET AGENT

We haven't closed out yet, but it looks like it will be just the two.

Now at the front of the line, Todd keeps his back to Harry.

HARRY

Exactly! Those are my seats! And I only want one of them!

TICKET AGENT

Sir, the seats are not under your name--

The man at the ticket window right next to Harry finishes and the agent waves Todd to approach. Todd stalls.

HARRY

They're not using the seats! That's why I'm here; I want to use the seat!

The agent waves impatiently. Todd reluctantly approaches.

(CONTINUED)

TICKET AGENT

Mr. Everett, I have you on the standby list and we will call your name if a seat is available.

HARRY

If I wanted to be on standby I would have asked to be on standby!

TODD

(can't resist)

Jesus Christ, asshole, leave the poor woman alone.

Harry turns, shocked and then angered to see Todd. Todd holds his tickets up for Harry's ticket agent to see:

TODD (CONT'D)

I'm the guy not showing up.

Todd slips the ticket and his passport to Harry's agent. The woman types in his info, barely hiding her smile.

HARRY

(to Todd)

I don't believe you have the nerve to do this.

TODD

How many people are waiting for seats on this flight?

TICKET AGENT

Nine, including Mr. Everett.

TODD

Any chance he'll get on?

TICKET AGENT

I'm afraid it's doubtful.

Todd grins at Harry like a fat dog who had just figured out how to open the pantry.

HARRY

He's got the other ticket! It's right in his hand! It was my daughter's but she's not going!

The agent hands Todd his documents and boarding pass.

TICKET AGENT

Gate 26, your connection is in Miami.

(CONTINUED)

107 CONTINUED: (3)

107

Harry makes a grab for it.

HARRY

Give me the god damn ticket!

TICKET AGENT

(into phone)  
I need security.

TODD

Pull it together, Harry,  
you're going to be arrested.

HARRY

You aren't going to use it; don't be  
a selfish prick!

TODD

Nice seeing ya, old man.

Todd slings his bag over his shoulder and heads off -- as  
Harry opens his carry-on and pulls out a brass canister.

HARRY

I have her ashes!

Todd turns, sees the canister and freezes.

HARRY (CONT'D)

She wanted them spread there. You  
want her to end up on my mantle?  
Then keep walking, asshole.

Checkmate.

108 INT. O'HARE AIRPORT - SECURITY CHECKPOINT -- MOMENTS LATER 108

Todd stomps toward the waiting guards, Harry scurrying behind.

TODD

I don't care what the ticket says, I  
don't want you sitting next to me.

HARRY

That's sad, 'cause I was so looking  
forward to you napping on my shoulder.

109 INT. 767 - FIRST CLASS COMPARTMENT -- MOMENTS LATER 109

The plane was packed, the last few passengers forcing  
overstuffed carry-ons into overhead bins. The flight-  
attendant stands near the door, studying Todd's boarding  
pass. Harry pushes past them and into the first class cabin.

FLIGHT ATTENDANT

There's nothing I can do until after  
take-off, then perhaps one of the  
passengers will switch with you.

(CONTINUED)

109 CONTINUED:

109

TODD

With him.

FLIGHT ATTENDANT

I'm sorry?

TODD

I have my seat, I want him to move.

But Harry is already settling in and spreading out. He keeps the bag with the canister on his lap.

FLIGHT ATTENDANT

We'll see what we can do.

TODD

Can I at least get a drink.

FLIGHT ATTENDANT

As soon as we're in the air, you really need to take your seat.

Todd steps over Harry as the PILOT asks everyone to take their seat so they can start their taxi.

Harry puts on his reading glasses and inspects the airline magazine. He immediately starts clucking and tsking in disagreement with almost everything he reads. Todd stares at him in disbelief, then turns to the window.

110 EXT. O'HARE AIRPORT - RUNWAY -- DAY

110

The 767 lifts into the sky. Hear the 'ding' of the 'seatbelts off' indicator.

111 INT. 767 - FIRST CLASS COMPARTMENT

111

Passengers stand and stretch. Follow the flight attendant with two mini-bottles of scotch. She passes them to Todd, who empties his first glass.

TODD

Seats?

FLIGHT ATTENDANT

I'm afraid no one in first class wants to move.

TODD

How about economy?

FLIGHT ATTENDANT

You want to switch with someone in economy?

(CONTINUED)



111 CONTINUED:

111

TODD

Not me, remember? Him.

HARRY

Forget about it, Frodo.

TODD

(to attendant)

You see these were my tickets--

HARRY

--your tickets??

TODD

--and I let him use one under the condition he wouldn't sit with me.

HARRY

You think I paid for these seats,  
but I'm gonna sit in steerage with  
some fat lady rolling her third belly  
onto my lap? Not going to happen.

(dismissing attendant)

Thank you, dear.

TODD

(to departing attendant)

Miss?

But she has had enough of them and isn't coming back.

HARRY

You don't like it? Blow me.

Todd stares at him, realizes there's no sense fighting this,  
grabs a pillow and stuffs his head into the window. Harry  
goes back to tsking and clucking as he reads.

112 EXT. 767 - IN THE SKIES OVER AMERICA -- DAY

112

The sun hangs in place as the plane cuts through the clouds.

113 INT. 767 - FIRST CLASS COMPARTMENT -- CONTINUOUS

113

Todd rolls from the window, prying open his eyes as he feels  
for the miniature bottle of Cutty on his tray; it's empty.  
He looks toward the aisle, but instead he sees HARRY staring  
right at him. Todd almost jumps out of his skin.

TODD

Jesus Christ!

(CONTINUED)

HARRY

Do you know where this beach of hers is?

TODD

(realizes)

You don't know, do you?

HARRY

It's near her grandmother's house.

TODD

(taking delight in this)

Which isn't there anymore. She didn't tell you, did she?

HARRY

Of course she told me, asshole.

TODD

How'd you find out, Harry?

HARRY

Forget it, I should know better than ask you anything.

TODD

(gets it)

You read her journal. Oh, you poor, sad son of a bitch. The only way you could find out anything about your daughter was by sneaking into her diaries. What did she write about me? Anything juicy?

Todd flags the attendant with his empty mini bottles and indicates two more.

HARRY

You don't want to help? Don't. I'll find a beach. Water is water.

TODD

Yeah, if you go to the john you could just flush her right here. It'll hit the ocean somewhere.

HARRY

You could say something like that.

TODD

You know why I just woke up, Harry?

(MORE)

(CONTINUED)

113 CONTINUED: (2)

113

TODD (CONT'D)

Because I had this terrible feeling  
that maybe Haley never loved me.

(before Harry can speak)

She was marrying me just to get away  
from you. I think this now, because  
I've been with you less than an hour  
and I already want to ram my head  
into the side of the plane until  
there is a hole big enough to crawl  
out. Wake me when the drinks get  
here.

He turns and stuffs his head into the fuselage. A moment  
later the attendant returns with Todd's mini bottles. Harry  
takes them, and as she walks away he slips the two mini  
bottles into his shirt pocket. Hearing something, Todd looks  
at his tray, empty; he eyes Harry, who just keeps flipping  
through the magazine. Todd returns to his pillow.

114 EXT. MIAMI INTERNATIONAL AIRPORT -- AFTERNOON

114

Todd mimics Harry's clucking and tscking as they lug their  
carry-ons across the tarmac toward the waiting puddle-jumper.

115 INT. 40 SEAT PUDDLE JUMPER -- AFTERNOON

115

Low ceiling, very tight quarters. Todd squeezes into his  
narrow window seat next to an obese man, who takes up his  
seat and half of the next.

TODD

You got enough room there, Jimbo?

Harry, sitting across the aisle, next to a whisper-thin woman,  
watches and enjoys every moment. The flight attendant closes  
the door. Todd tries the vent -- nothing comes out.

TODD (CONT'D)

No air.

(to obese man)

You wouldn't trade, would you?

He doesn't even look at Todd.

TODD (CONT'D)

Cause I'm a little....

Todd gives up, touches the seat in front of him, willing it  
to move forward a foot or two. He takes a few shallow  
breaths, trying to control his claustrophobia. Harry notices  
the sweat creeping down from Todd's hairline. The thin woman  
notices Harry watching and snickering.

(CONTINUED)

115 CONTINUED:

115

THIN WOMAN

Are you sure you don't want to sit together?

HARRY

No, this is much better, thanks.

He catches Todd's eye, gives him a thumbs up. Todd gives him the finger.

116 EXT. ST. CARLOS AIRPORT -- EVENING

116

The departing passengers head toward the taxi stand, sneaking looks at the odd couple in their midst. Todd is green faced, sweat-soaked and hyperventilating. Harry beams.

HARRY

No, a very pleasant flight, but I like small planes. Never had any problem with tight, enclosed spaces. Of course, you never know what will get to someone. Wow, look at the size of the cabs here.

TODD

Fuck off, Harry.

HARRY

I guess they have to be smaller, the island being so tiny itself. And humid. Guess that adds to the feeling of closeness.

Todd flings his bag into the cab and jumps in and rolls down the window. Harry climbs in beside him.

TODD

Turtle Cove Resort.

CABBIE

You have a good flight?

HARRY

Excellent flight. Are they usually that crowded?

CABBIE

Oh yeah, every day, in and out.

Driving off.

HARRY

In and out?

(MORE)

(CONTINUED)

116 CONTINUED:

116

HARRY (CONT'D)

Well, that gives us something to  
look forward to, doesn't it, Todd?

117 EXT. TURTLE COVE RESORT -- NIGHT

117

A drop-dead gorgeous retreat. Cabs pull up and drop off the  
newly arriving guests, including Harry and Todd. Todd steps  
out and gets his first good look at it, snarls and heads in.

118 INT. TURTLE COVE RESORT - LOBBY -- NIGHT

118

Harry browses through the hotel's brochure. Todd finally  
makes it to the registration desk. Several couples are still  
in line behind him. He shows his passport to the  
receptionist.

RECEPTIONIST

Welcome to Turtle Cove, Mr.  
Cartwright.. We have the Honeymoon  
Suite waiting for you.

TODD

Thanks, but I'm going to need an  
extra room.

RECEPTIONIST

An extra room?

TODD

Yeah, for...

She follows his glance to Harry.

TODD (CONT'D)

It's kind of hard to explain.

RECEPTIONIST

I'm sorry, sir, we're completely  
full.

TODD

It doesn't have to be a big room.  
Anything, a luggage closet.

RECEPTIONIST

It's the high season. There are two  
other hotels on the island, if you'd  
like me to check.

TODD

Yeah, please.

(CONTINUED)

118 CONTINUED:

118

She picks up the phone.

119 INT. SECOND FLOOR CORRIDOR -- NIGHT

119

Todd is first off the elevator; Harry at his heels. Behind them come a BOTTLE-BLONDE and her boyfriend.

TODD

I don't fucking believe this.

HARRY

You couldn't have at least switched for a room with two beds?

TODD

I could have, Harry, but then we wouldn't be able to spoon, would we?

Todd slips the card key into the door marked Honeymoon Suite.

HARRY

There better be a goddamn rollaway.

He pushes it open and enters. Harry drags his bag in.

TODD

They don't have rollaways; Harry.  
No children allowed, so no rollaways.  
You get the couch.

HARRY

With my back? Forget it.

The bottle-blondé sneaks a look into the room as the door closes. She shares a look with her beau and keeps walking.

120 INT. HONEYMOON SUITE

120

TODD

You sleep on the couch or you sleep on the sand, but you are not sleeping with me.

Todd stops and takes in the suite. Double doors from the sitting room lead to an expansive bedroom, and another set lead out to the patio that overlooks the pool and the bay beyond, which shimmers under the full moon. Spectacular. And that somehow makes this much more painful.

Todd pushes away the images of what might have been, drops his bag on the bed and rips open the minibar. He pockets the key and pours two tiny bottles of scotch into a glass as he heads for the bathroom.

(CONTINUED)

120 CONTINUED:

120

TODD (CONT'D)

The bed and the minibar are mine,  
help yourself to anything else. You  
do your ashes thing in the morning  
then you get your ass on a plane.

Todd chugs all four ounces of scotch and closes the bathroom door behind him.

121 INT. HONEYMOON SUITE - BATHROOM -- MOMENTS LATER

121

Todd stands in the shower, hoping to lose himself in it. He fails completely -- this is just torture.

122 INT. HONEYMOON SUITE -- MOMENTS LATER

122

Todd comes out dripping wet to see his bag on the couch and Harry tucking himself into the bed. Todd grabs a shirt and shorts from his bag and heads for the door.

TODD

Enjoy your little nap because when I  
get back you're hitting the floor.

123 INT. TURTLE COVE RESORT -- NIGHT

123

Todd strolls through the resort. It seems even more spectacular than at first view, which does not brighten his mood. Off of one side of the pool deck lies a glassed-front night club. Music pounds from inside, figures gyrate in the collage of lights.

124 INT. RESORT CLUB

124

The backbeat bashes Todd in the chest as he moves through the crowd of partying couples. He finds a seat at the "quiet" end of the bar and orders a double scotch, then turns to watch the dance floor, where 30ish women in skimpy outfits twirl around boyfriends who can barely find the beat. Todd downs his scotch in one shot and orders another. His eyes fall on:

THE BOTTLE BLONDE

who sits with a group of friends at a nearby table. She whispers something to her friend, who pretends not to look at Todd. Todd knocks back his second scotch and checks out the table again -- this time catching them all looking. And almost in unison they all turn away. The bottle blonde laughs at the sight, they are obviously busted. She squeezes out from the table and slinks over to Todd. She leans in close to be heard over the din.

(CONTINUED)

BOTTLE BLONDE

Sorry about that.

TODD

Not a problem. Buy you a drink?

BOTTLE BLONDE

No, we're good, thanks. I just wanted to say...This is awkward.

Todd glances over at the table, they're all watching.

BOTTLE BLONDE (CONT'D)

I just wanted to tell you that...it'll be okay.

Todd nods, trying to fathom what she is saying.

TODD

Yeah?

The girl giggles and touches his hand with an easy familiarity.

BOTTLE BLONDE

Just, you know...my husband and I fought on our wedding night, too. A lot of couples do. It doesn't mean anything.

TODD

(to bartender)

Another please. Missy, you want to tell me what the fuck you're talking about?

BOTTLE BLONDE

We saw you two arguing, when you checked in?

(doesn't get it yet)

To the Honeymoon Suite?

Stunned speechless, Todd glances over at her table. Her friends give him a nod, smile or encouraging thumbs-up.

TODD

Oh Christ.

BOTTLE BLONDE

And we know a lot of people are against gay marriage, but we think it's great, especially being so open  
(MORE)

(CONTINUED)



124 CONTINUED: (2)

124

BOTTLE BLONDE (CONT'D)  
about it, coming to a place like  
this. It's very brave.

TODD  
You think that worm is what, "my  
wife"??

BOTTLE BLONDE  
Listen, I'm sorry, I'm saying this  
all wrong.

TODD  
No, no, your powers of observation  
are amazing. We were fighting, but  
we were fighting over you.

BOTTLE BLONDE  
Me?

TODD  
Yeah, we saw you in the lobby and,  
no offense, but I thought you were  
transvestite. Harry says no, you're  
just big boned. So I suggest I come  
down here, stick my hand down your  
pants and find out, and he gets all  
jealous and starts sulking. You  
know what girls can be like.

BOTTLE BLONDE  
Screw you, I was just trying to be  
nice.

And she wheels and stomps off to report all this to her  
friends. Todd flashes a hundred dollar bill at the bartender,  
who approaches with the bottle of scotch.

TODD  
(re: bottle)  
You mind if I leave with your friend?

The bartender takes the bill and slips him the bottle. Todd  
snatches it and exits.

125 EXT. RESORT -- NIGHT

125

Todd kicks off his shoes on the pool deck, grabs a lounge  
chair and hauls it down to the water's edge. The club's  
strobe lights illuminate the white caps in flashes. Todd

(CONTINUED)

125 CONTINUED:

125

falls onto the chair, takes a slug from his bottle and stares out into an oblivion he wishes would envelope him.

DISSOLVE TO:

126 EXT. RESORT -- LATER THAT NIGHT

126

Eyelids flutter uncertainly as he surfaces from his self-induced coma. The beach is dark, most of the lights in the resort are off. He tries to figure out what's woken him. And then it comes to him -- it's the sound of distant music. Tom Jones singing one of Burt's best: "Always Something There to Remind Me." Todd looks back toward the resort.

TODD

Fuck.

He finds his Cutty bottle lying in the surf, the scotch diluted by salt water. He considers, then tries a swig anyway. He spits it out and tosses the bottle.

127 INT. TURTLE COVE RESORT - LOBBY -- NIGHT

127

Todd bangs on the glass bar door. Inside he sees a janitor mopping the floor and singing along to Tom. The man finally looks up. Todd holds up the empty Cutty bottle and a hundred dollar bill, miming his request. The janitor smiles broadly, shakes his head and returns to his mopping.

128 INT. HONEYMOON SUITE -- NIGHT

128

Todd unlocks the door, stomps through to the bedroom, where Harry lies snoring. He drops the empty bottle in the trash.

129 INT. HONEYMOON SUITE - BATHROOM

129

Todd empties his shaving kit into the sink, finds his large bottle of Excedrin and shovels a handful into his mouth.

130 INT. HONEYMOON SUITE

130

Todd pulls the minibar key from his pocket, unlocks the fridge and stares inside. It's empty.

TODD

Harry!

Todd storms to the bed, screams at the sleeping man.

TODD (CONT'D)

Harry!!

But nothing can rouse him. Todd kicks the mattress and storms out of the room. Harry opens his eyes with a satisfied snort. We hear the sound of distant knocking.

131 INT. TURTLE COVE RESORT - HALLWAY -- NIGHT

131

Todd stands in the hall waiting until the guest room door is opened by a bleary-eyed man. Todd holds up a handful of cash.

TODD

I'll give you five hundred dollars for the contents of your minibar.

132 EXT. RESORT -- NIGHT

132

EMPTY MINI BOTTLES wash back and forth in the waves. Rise up to find Todd on his hands and knees vomiting on the sand.

ANGLE ON THEIR BALCONY

Harry turns away, disgusted by the spectacle.

TODD

falls back onto his lounge chair and closes his eyes, praying for unconsciousness as

FADE TO BLACK.

VOICE

Excuse me, sir, are you a guest of the resort?

FADE UP:

133 EXT. BEACH -- MORNING

133

Todd pries open his eyes to see CARL, an ebony-skinned BEACH ATTENDANT staring into his face. He smiles. Todd doesn't. He wonders why he feels wet; slowly discovers the tide has come in and his chair is under two feet of water.

TODD

Yeah.

The man offers Todd a hand. Todd pulls himself up, looking around for something.

TODD (CONT'D)

What's your name?

BEACH ATTENDANT

Carl, sir.

TODD

Carl, you see any little bottles floating around anywhere?

(CONTINUED)

133 CONTINUED:

133

BEACH ATTENDANT

No, sir.

Todd tips him and staggers back to the resort under the gaze of early rising hotel guests. Overhears someone whispering:

FEMALE GUEST

...huge fight with his lover last night.

Todd stops, stares at the woman, decides he hasn't the mental faculty to rebut the statement and keeps walking.

134 INT. HONEYMOON SUITE -- MORNING

134

Todd manages to get the door open; and sees Harry sitting fully-dressed on the neatly made bed, the canister beside him.

HARRY

You coming?

TODD

I told you to stay out of the mini-bar.

Todd picks up the phone and dials the operator.

HARRY

(exiting)

Great, I'd rather do it without you.

TODD

Yeah, we need our minibar restocked....What time is that?

Harry reenters the bedroom.

HARRY

Listen asshole, I couldn't give a shit either way. I'm only asking again because we both know she would have wanted you there.

Off Todd, hating that this is true....

135 INT. RESORT LOBBY -- MORNING

135

Todd shuffles toward the front door in last night's shirt and shorts, his sunglasses failing to hide his hang-over. Behind him trudges Harry, cradling the canister in a plastic bag, looking paler than ever in his shorts and Birkenstocks.

136 EXT. TURTLE COVE RESORT -- CONTINUOUS

136

Todd looks down the line of taxis, spots TOMAS, the cabbie that brought them here.

TODD

Excuse me, I don't remember your name.

TOMAS

Tomas, sir. How are you this morning?

TODD

Fuckin' excellent. Tomas, you born on the island?

TOMAS

Certainly was, sir.

TODD

There was a woman who lived here, died about fifteen years ago, had a house somewhere near a beach, hold on a second.

(stomps back to Harry)

What was your wife's maiden name?

HARRY

What kind of question is that?

TODD

The kind I'd like you to answer without a lot of argument.

HARRY

Why do you want to know?

TODD

You get to the count of three. One-two-three-bye Harry.

Todd starts for the lobby.

HARRY

Metcalf.

Todd shakes his head, and walks back to Tomas.

TODD

Her name was Metcalf.

(CONTINUED)

136 CONTINUED:

136

TOMAS

Sure, Mrs. Gertie Metcalf, very nice lady, she live over by my great-auntie's house.

Todd whistles for Harry to join him and jumps into the cab.

137 EXT. ISLAND ROAD -- MORNING

137

Tomas' taxi cruises along the two-lane blacktop that skirts the island, heading into territory most tourists never see.

138 INT. TOMAS' TAXI -- CONTINUOUS

138

Todd rides in the front with Tomas.

TOMAS

Mrs. Metcalf was a fine woman. She would give me a nickel to help her carry home her groceries.

TODD

A nickel, that's some generous woman; what were you then, about 35 years-old?

TOMAS

(laughs)

You are a very funny man.

139 EXT. ISLAND ROAD -- MORNING

139

Further along, the cab turns off onto a dirt road, lined with dense vegetation and ramshackle buildings and shacks.

140 INT. TOMAS' TAXI -- CONTINUOUS

140

TOMAS

Everybody love the island. The Spanish came, then the French, then the Americans. Big slave business. Beautiful calm bay, and if slaves run away it's just jungle. So they hunt them down easy, kill them and let the animals eat their bones.

TODD

Give a lot of tours, do you, Tomas?

TOMAS

Oh yes, I am very popular. That's where Gertie Metcalf live.

141 EXT. ISLAND ROAD -- MORNING

141

Tomas pulls to a stop beside an overgrown vacant lot. Todd steps out first, leaving Harry to dig for his wallet.

HARRY

So, where's the beach from here?

TOMAS

(laughs)

You want to go to the beach, from here?

HARRY

Yeah.

TOMAS

(laughing)

Beautiful beach. Right that way.

HARRY

There a reason you're laughing, Tomas?

TOMAS

(opening trunk)

The way you're dressed, it's funny.

(hands him machete)

Here you go.

HARRY

...Thanks. This way?

TOMAS

That way.

Tomas leans against the trunk, grinning, watching them head toward the jungle.

TODD

There's snakes and shit in there, right?

TOMAS

Oh yes, many snakes. Shit like that. I be here.

Todd and Harry stare at him, decide...

142 INT. GENERAL STORE -- MORNING

142

It's a store for locals, not a lot of rack space devoted to clothing.

(CONTINUED)

142 CONTINUED:

142

Tomas waits with the owner as Todd, dressed in Khaki shirt, pants, boots and safari hat, pours a bottle of rum into his new canteen.

HARRY (O.S.)

You don't have these in any other color?

TODD

(calling back)

I asked, Harry.

Harry steps out of the toilet wearing the identical outfit, cramming the oversized hat onto his head.

HARRY

I hope to God no one sees us.

143 EXT. JUNGLE -- DAY

143

Todd pushes along an overgrown path, hacking occasionally. Harry never takes his eyes off his compass.

HARRY

We're going the wrong way again.

TODD

We're on a trail, Harry! It doesn't go exactly where your compass points.

HARRY

This isn't a trail. A trail has markings and a path. Do you see a path?

TODD

I don't have to kill you, you know that? I could just hack off a foot and let the animals do the rest.

HARRY

Keep making jokes, asshole.

TODD

Snake!

HARRY

(jumps)

Where?!

Todd cackles and takes a swig from his canteen. We rise above the canopy, jungle everywhere, no sign of water. THE SUN gets higher in the sky.



144 EXT. DEEPER IN THE JUNGLE -- DAY

144

Todd hacks his way into what passes for a small, marshy clearing. Around it just a solid wall of jungle.

TODD

Fuck.

HARRY

Beautiful. You know, I'm starting to understand what Haley saw in you; it's that big brain of yours.

Todd sits on a fallen tree and drinks from his canteen, coughs out a mouthful.

HARRY (CONT'D)

Oh, that's good; she'll like that -- you puking on the beach while I spread her ashes.

TODD

Sorry, I don't mean to mar the beautiful memories you have of the island. Swimming, playing with your daughter in the sand. Oh, that's right, you don't have any memories, do you? You don't know how to get to the one place she loved the best in the entire world because you were never here. Gosh, Harry, why was that?

HARRY

Some of us have to work for a living. I worked so that they could take vacations. I loved them both more than you could ever love anything.

TODD

Yeah, I saw how you loved things, Harry. Loved them right to death.

Todd stands and hacks his way into the underbrush. Harry sits there a moment, uncharacteristically lost for words. Finally checks his compass, can't resist:

HARRY

I think that's the wrong way.

TODD

(returning)  
Really? Let me see?

(CONTINUED)

144 CONTINUED:

144

Harry hands him the compass. Todd hurls it into the jungle and heads off again.

145 EXT. EDGE OF THE JUNGLE -- DAY

145

Face scratched by needle-sharp plants, Todd pushes out of the jungle and stops in his tracks. Harry stops behind him, equally awed by what he sees.

## THE PERFECT BEACH

a secluded cove, surrounded by palms, waves breaking on what must be a coral reef and then lapping over the shallow waters and caressing the pink, untouched sand. Todd steps forward and sits, overwhelmed by the sight. Harry takes a seat a few yards away and looks up the beach, squinting as if trying to picture a small blonde girl, laughing and chasing the waves in and out.

He turns away, not wanting Todd to see the tears running down his cheeks. He takes the canister out of the plastic bag and cradles it in his lap, strokes it, stops himself and wipes away his tears. Todd is equally overcome, and not liking it one bit.

TODD

Okay. Let's do this.

HARRY

You think we should wade out a ways?

TODD

Yeah, that'd be good.

Todd kicks off his boots and rolls up his pants. He looks to see Harry, who hasn't moved.

TODD (CONT'D)

You want a minute?

HARRY

...Yeah.

Todd walks to the water's edge, picks up a stone, skips it. He glances back at Harry, who is clearly destroyed by this, and actually feels something for the poor guy. Rather than rushing him, Todd turns and strolls up the beach.

146 EXT. HALEY'S BEACH -- LATER

146

Todd returns along the shore, his pants rolled up and his shirt tied around his waist. Harry sits as he left him.

(CONTINUED)

TODD

(gently)

Okay, Harry. We have to make it back through that mess before it gets dark. It's time.

HARRY

You think she would have brought me here? I mean, if you'd had kids or something--God what a thought--but do you think she would have brought me here with them?

TODD

I don't know.

HARRY

...Neither do I. Maybe...maybe she was so happy here because I wasn't with her.

It's the first moment of human frailty Todd's ever witnessed in the man. It's not easy to watch. Softly:

TODD

Come on, roll up your pants, let's let her go.

HARRY

Just give me another minute, okay?

TODD

Harry, you've been sitting here an hour and a half. Another minute is not going to make it any easier.

HARRY

What's your rush, you got a date lined up back at the bar?

TODD

Harry, I'm asking you, stop thinking about yourself for two seconds. This isn't about you or me, this is what Haley wanted. So, let's give it to her and get out of here.

HARRY

You didn't love her at all, did you?

(CONTINUED)

146 CONTINUED: (2)

146

TODD

Fine, you can't do it, give it to me.

HARRY

Go to hell, she's my daughter!

TODD

Not anymore, Harry! She's fucking dust! Give me the can!... Give me the can, Harry!

Todd makes a grab for the canister, but Harry clutches it to his chest and rolls over onto his stomach. Todd keeps after it but Harry fights back fiercely, cursing and rolling in the sand and suddenly...

## THE CANISTER

slips from Harry's grip and tips open, a small handful of ashes spilling onto the sand. Both men freeze at the sight. Todd pushes himself up and stands as Harry screams:

HARRY

Look what you did! Look what you did to her! You son of a bitch, look what you did to her!

Harry pulls himself up on his knees and desperately scoops the ashes back into the canister. Todd watches the pathetic sight -- Harry trying to find every single ash.

TODD

You want to hang on to her forever, Harry, you do that. Why should I have thought it would be any different?

Todd grabs his shoes and hat and walks off, disgusted, and secretly ashamed of his own behavior. Harry stays behind, making sure that every precious ash returns to its safe holding.

Todd hits the jungle "path" and runs, ignoring the sharp branches and thorns that snap at his face. He runs faster and faster, deeper into the jungle until he finally trips and falls hard. He shoves himself up and on his hands and knees...and wretches.

147 INT. TOMAS' TAXI -- LATE AFTERNOON

147

Tomas reads as Todd waits in the back seat, draining the canteen. Harry gets in, cradling the canister.

(CONTINUED)

147 CONTINUED:

147

HARRY

I'm taking her home with me today.

TODD

Excellent.

The cab pulls out.

148 INT. TURTLE COVE RESORT - LOBBY -- EVENING

148

The sun is setting as the front doors slide open and Todd and Harry enter. The fact they look like Tweedle Dee and Tweedle Dum in their matching outfits doesn't go unnoticed. Both try and ignore the stares and smirks. Harry cuts off for the elevator. Todd heads straight for...

149 EXT. THE POOL BAR

149

...and orders a double Cutty before his ass hits the stool. An attractive woman sitting nearby sneaks looks as Todd downs his drink. Call her BRENDA. Finally:

TODD

You enjoying the show?

BRENDA

Sorry.

TODD

It's okay. Go ahead and ask.

BRENDA

It's just that... you really don't strike me as gay.

TODD

Stereotypes, right?

BRENDA

Right.

TODD

Look at my friend Harry. The way he dresses, the way he walks like he has a shell on his back....

BRENDA

I would never have thought.

TODD

Not only that, man is a multimillionaire.

(CONTINUED)

BRENDA

No.

TODD

Yep. Invented the toilet plunger.

BRENDA

Now you're putting me on.

TODD

God's truth, holds the patent. He meets me at a bar, falls in love with me, offers me five thousand a day to come away with him.

BRENDA

No!

TODD

Who can say no to that?

BRENDA

I sure as hell couldn't.

TODD

Problem is, I'm not gay. He says he just wants companionship. But we get here, I won't put out and he's sulking like a baby.

(to bartender)

We'll have two more.

BRENDA

(calling off)

Cheryl! Cheryl come here!

Todd spots Harry heading for the front door with his carry-on bag.

150 INT. HONEYMOON SUITE - BATHROOM -- EVENING

150

Todd stands in the shower, tips a glass to his lips.

151 INT. HONEYMOON SUITE -- EVENING

151

Todd falls onto the bed, alone at last. A moment later the door opens and Harry enters with his bag.

HARRY

God damn two-bit airline.

TODD

No. No, no, no, no.

(CONTINUED)

HARRY

You think I wanted to come back here?  
Two flights a day and there isn't  
one god damn seat until next week!

TODD

Then turn around and sleep at the  
airport, because you're not staying  
here.

HARRY

(unpacking)

Oh go screw yourself.

TODD

Not myself, Harry, but I will  
definitely be testing this mattress  
tonight. So just turn around and  
go.

HARRY

Haley is barely dead and you can't  
wait to sling your dick out of your  
pants.

TODD

She isn't "barely dead," Harry,  
you're carrying her around in a  
goddamn coffee can! That says pretty  
much completely fucking dead to me!

HARRY

You're unbelievable. She deserved  
so much better than this.

TODD

Yeah, she did, Harry. But she got  
me. And for three months I was  
someone else. To be honest, I don't  
even remember who the hell he was.  
But this is who I was before her,  
and this who I am again. And you  
are most welcome to feel superior as  
all hell; but you are not welcome to  
tell me what to do or not do with my  
life.

Harry opens his mouth to rebut this.

TODD (CONT'D)

And if you try, if you say one more  
word, I will describe to you, in  
(MORE)

(CONTINUED)

151 CONTINUED: (2)

151

TODD (CONT'D)

detail, what sex was like with your daughter.

HARRY

She wouldn't have touched--

TODD

Oh yeah, she would have, and she did. People have sex, Harry, and they actually enjoy it. Come on, think back, when was the last time you got some? My guess is, oooo, before your wife died? Since then you would have had to sacrifice all that for your daughter, right? You had to give up everything for Haley, didn't you? And every single day of her life you had to make sure she knew that. She died trying to get away from you, Harry. That's just a fact.

(nods toward canister)

Laugh's on her, huh?

Harry is cut so deep blood should be gushing out. He bolts from the suite, letting the door close behind him.

Todd stands there. Winning should feel good. So, why does he hate himself for what he just did?

152 INT. RESORT CLUB -- NIGHT

152

Todd sits at the bar, swirling his scotch in his glass, feeling less than pleased with himself. Yet another attractive female guest, this one early forties, steps up next to him and orders a drink; call her ANGELA.

ANGELA

So....

(smiles)

How long have you been in this line of work?

(off his look)

We overheard a couple talking. Slow news day. Sorry.

TODD

It's okay.

A beat. Todd is not really in the mood for conversation.

(CONTINUED)



152 CONTINUED:

152

ANGELA

Do you dive?

TODD

No.

ANGELA

My husband is out night diving.

(beat)

Out of curiosity, how much do you charge?

A twinkle finally returns to Todd's eye -- a beautiful woman wants to pay him for sex.

TODD

Out of curiosity?

ANGELA

In case anyone was to ask.

TODD

Well, technically I'm already paid for. I couldn't ethically charge twice for something I haven't done once.

A moment of silence, then:

153 INT. HOTEL ROOM -- NIGHT

153

Angela slams Todd into the wall beside the door and tears at his shirt. Todd twirls her around, strips off her blouse and presses her into the far wall.

154 INT. HOTEL ROOM -- LATER

154

Angela sleeps, contented. A man leans in and kisses her on the cheek -- her overweight husband. As he moves off to dump his scuba gear the camera drifts to the window and spots a lone figure dragging a lounge chair over the sand, toward the waves, bottle of scotch in his free hand.

ON THE BALCONY - SEVERAL ROOMS AWAY

Harry watches.

155 EXT. BEACH -- EARLY MORNING

155

Todd wakes as a wave hits his face. He comes up for air, stands and shakes himself off as he notices:

(CONTINUED)

155 CONTINUED:

155

## THE SAME FRIENDLY BEACH ATTENDANT

scampering after a bottle that rolls in and out with the waves. He snatches and holds it up.

TODD

Thanks, but I think it's empty.

Todd pulls a soggy twenty from his wallet, hands it to him and struggles back toward the resort. He drops into a deck chair by the pool. A POOL WAITRESS steps up.

POOL WAITRESS

Can I get you some breakfast, sir?

TODD

Read my mind. Double Cutty rocks.  
Make it two.

And she moves off. Todd closes his eyes. A pair of unbelievably white legs appear beside him.

HARRY

Who's sitting next to you?

Todd reluctantly looks up to see Harry, his face hidden under a hat that has "Lake Michigan" embroidered across the front.

TODD

Go back to the room, Harry.

HARRY

What? I'm supposed to sit in there day and night?

TODD

Yes. That's the new deal. You get the room, I get everything else. Right now, where you're standing is mine.

Harry sits none-the-less, drawing smirks from those watching from the pool bar. Awkwardly:

HARRY

I wanted to talk to you about what you said.

TODD

I really wish you wouldn't.

HARRY

You don't think I know I made mistakes?

(CONTINUED)

TODD

Harry, write me a letter, I don't  
want you sitting here talking to me.

HARRY

(louder)

I'm telling you I think I want to  
try again.

Todd sees the reactions from those who heard that. He sits  
up and looks Harry in the eye.

TODD

Harry, look around you, what do you  
see?

HARRY

I'm not going to play your games;  
you don't want to go with me, don't.

TODD

Harry, unscrew your face, open your  
little rat eyes and look at the people  
around us. What do you notice?

Harry scans the pool area. Most of the chairs are pulled  
together in couples.

HARRY

People on vacation!

TODD

What kind of people?

HARRY

You want to get slapped, don't you?  
Men and women for Christ's sake!

TODD

Exactly!

(pointing out)

Man, woman; husband, wife; girlfriend,  
boyfriend, honeymooners, what does  
that tell you?

(nothing from Harry)

They are couples, Harry. Twos; like  
Noah's ark.

HARRY

(still not getting it)

Ohhh.

(CONTINUED)

TODD

Harry, this is a COUPLES resort.  
And here we are, you and I...

Harry still doesn't grasp the big picture.

TODD (CONT'D)

Me and you.

(still nothing)

You're as thick as a brick.

(points to bar)

Harry, see those people pretending  
not to look at us? That woman right  
there, she's turning to her boyfriend,  
see that face she's making?

(zip)

They're talking about us.

HARRY

Why?

TODD

They think we're a couple, Harry.  
They think we're lovers.

HARRY

(leaping up)

Oh CHRIST! Oh God!

Which of course draws more looks.

TODD

(sotto)

Harry, sit down! Sit the fuck down!

HARRY

(sitting)

Oh Mother of God. Oh God Almighty!

TODD

Pretty much my initial reaction.

Harry glances over his sunglasses at the people around them.

HARRY

They are looking. Are they nuts?  
They think we're a couple?

TODD

Well, not really a couple. They  
think you're an old, rich guy, and  
I'm the male stud you hired as an  
escort.

(MORE)

(CONTINUED)

TODD (CONT'D)

I'm not sure they're buying the "rich" part.

Harry may or may not be having a coronary.

TODD (CONT'D)

In any case, probably best to keep a decent distance. I'll leave first.

Todd walks off, passing the waitress returning with his drinks.

TODD (CONT'D)

Give em to "big daddy" there.

She smiles and Todd walks on to the beach, CACKLING to himself. The beach attendant waves.

BEACH ATTENDANT

Have your chair right here, sir.

TODD

Thank you, Carl.

BEACH ATTENDANT

Cutty rocks, sir?

TODD

You're working toward a huge tip.

The attendant scoots off to the bar as Todd drops onto his lounge and stares out at the incredible vista. Looking down the beach he spots a girl in the distance who one could mistake for Haley. He almost calls to her before catching himself. And then he suddenly remembers she's dead; and laughs at his stupidity. The vista suddenly lost its beauty.

Todd digs into his pocket, shakes off his cell phone and turns it on: 47 messages await. He listens to the first.

ALEX (O.S.)

You'd better run, you shithead, because--

He deletes it and decides he's had enough of messages. He dials. It rings.

ANITA (O.S.)

So, where the hell did you go?

TODD

My honeymoon.

(CONTINUED)

ANITA (O.S.)

Oh, that's too sick a joke even for you.

TODD

No, I really am here.

ANITA (O.S.)

Get the hell out of here.

Todd stares out at the water; watches birds dive and surface. Every moment of discovery hurts that much more.

TODD

It's this beautiful little island in the Caribbean, place she used to come when she was a kid.

ANITA

...You okay?

TODD

It's great; fabulous suite, great bar, incredible beach. I'm here with her father.

ANITA

(really concerned)

Todd, when traumatic things happen and we try to force them out of our minds...

But Todd's attention is drawn back to the pool bar. Someone is shouting. Todd spots Harry just as he shoves his bony finger into a brickwall of a guy in his early twenties.

TODD

Oh Christ.

ANITA

What?

TODD

I'm just trying to make a decision.

ANITA

(now panicking)

About what? Todd, don't make any decisions when you're--

TODD

Shit. Talk to you later, Neet.

(CONTINUED)

ANITA

Todd!!

TODD

(hangs up, calling:)

Harry!

Todd reluctantly charges across the sand. As he gets closer:

HARRY

You keep your filthy thoughts to yourself!

Harry drives his finger into the young buff guy's chest, which is his signal to give Harry a good hard shove back. Harry surprises everyone by countering with a right to Brickwall's nose. Enraged, Brickwall slams Harry hard on the jaw and sends him flying into the pool. Brickwall, his shapely wife and their hip friends laugh at the sight of Harry splashing about.

Brickwall spots Todd approaching and opens his mouth to snarl a warning. The words never come out. Todd grabs the muscle man's throat and squeezes. Brickwall grabs for Todd's hand, leaving Todd's right fist free to slam into his face. Three quick jabs and Brickwall's nose will never be the same. Brickwall's wife, HEATHER, shrieks obscenities and pounds her fists into Todd's back. Todd tosses Brickwall to the deck and kicks him into the pool.

HEATHER

Leave him alone! Stay the fuck away from my husband.

Todd turns to watch her hit him in the chest.

TODD

Maybe your husband shouldn't be punching men old enough to be his grandfather.

Todd glances at her friends; one of the guy's is giving thought to getting into this with Todd.

TODD (CONT'D)

(to guy)

It's up to you. Drag her off or come and get it.

MALE FRIEND

Come on, Heather.

Todd smiles, knowing that would be his choice.

(CONTINUED)

155 CONTINUED: (7)

155

HEATHER

Touch him again and I'll have you  
arrested, you pervert!

Heather goes to help her bloody beau out of the shallow end.  
Todd finds Harry stumbling up the pool steps.

BRICKWALL

I didn't do shit! That freak of  
yours is crazy!

TODD

Oh there's a shock. Come on, Harry.

Todd puts a hand on Harry's shoulder and walks him, drenched,  
holding his swollen mouth, into the lobby. Off the looks  
they are drawing:

HARRY

What are you looking at? I don't  
even like him! I go to church for  
Christ's sake! I'm an usher!

They disappear into the elevators.

156 INT. HONEYMOON SUITE - BATHROOM -- DAY

156

Blood runs onto Harry's bare chest from the cut over his  
eye. Todd pours a mini-bottle of vodka onto the cut.

HARRY

JESUS! YOU TRYING TO BLIND ME?!

TODD

I left you alone for two seconds,  
how many drinks did you have?

HARRY

Just the two.  
(putting on band-aid)  
I used to drink. God, I'm a wuss.

TODD

I don't know, you popped that man-  
mountain pretty good.

This could be the first nice exchange between the two.

HARRY

Lotta good it did.

TODD

Take a shower, have a nap.  
(MORE)

(CONTINUED)



156 CONTINUED:

156

TODD (CONT'D)

When you get up we'll take Haley's  
ashes and spread them.

HARRY

I should never have come.

There was a lot of pain in that sentence; more than he meant  
to share. Todd exits, leaving the door open. Harry strips  
off his shorts and steps in the shower. But he doesn't turn  
it on, he leans against the glass and cries.

IN THE BEDROOM MIRROR

Todd watches. Anger replaces pity. Todd refuses to be sucked  
in, to feel pity for this guy, as Haley did. He exits.

157 INT. HONEYMOON SUITE -- EVENING

157

Lying in bed, Harry opens a swollen eye in time to see the  
sun set over the ocean. He closes it again.

158 INT. RESORT CLUB -- NIGHT

158

Todd sits at the end of the bar, rolling the rocks around in  
his glass. If it's possible, his eyes look redder and face  
puffier than when we last saw him. This is a man anxious to  
get to the bottom. He doesn't turn to see the tightly-packed  
dress that slips in beside him to order a drink. A beat:

HEATHER

How ya doing?

Even after drinking all day, Todd recognizes Brickwall's  
shapely young wife. He just looks at her.

HEATHER (CONT'D)

I think I owe you a drink. Actually  
my husband does, but he's been putting  
them back since this morning, so  
he's sleeping it off. Looks like  
you should be, too.

TODD

I smack your husband around and he  
owes me a drink?

(to bartender)

On the lady.

(back to her)

I'll take it, even if I don't quite  
believe it.

HEATHER.

You were sorta right.

(MORE)

(CONTINUED)

158 CONTINUED:

158

HEATHER (CONT'D)

He's an old guy. Chuck should've just walked away. You don't hit women or senior citizens.

Todd notices something Heather is trying to hide. He turns her cheek, wipes off a little makeup with his thumb and sees the purple bruise underneath.

TODD

No, you don't.

HEATHER

(fights welling tears)

And if you do...if you do you should be taught a lesson, don't you think?

TODD

Some guys need more than one.

HEATHER

You uh...you feel like going for a walk on the beach?

159 EXT. BEACH -- NIGHT

159

The lights from the hotel and the shard of moonlight make the waves glow blue-black as they explode onto the rocks. The sand kicked up by Todd and Heather's strolling feet holds a slight shimmer. The only other light comes from the pulsing lighthouse on the far point.

TODD

Chicago, you?

HEATHER

Ann Arbor. We got married at nineteen. What can you do, we were in love, you know what that's like.

TODD

No, 'fraid I don't.

HEATHER

(stops)

That's a real shame.

She takes a step backwards and pulls her top off. Todd marvels at her breasts. She reaches for his shirt and tugs it up over his face.

Todd doesn't see the swinging branch, aimed at the back of his head. He buckles at the knees.

(CONTINUED)

159 CONTINUED:

159

The second bat hits him over the eye. The third hits him in the gut and takes him down. He hits the sand face first, and through the torn shirt sees Brickwall and two of his friends standing over him. The first kick catches him in the face. From there on the attack is too vicious to describe. These fuckers intend to kill him.

Todd sucks in air, his lungs are on fire. He grabs somebody's leg and bites hard, taking off a chunk of flesh. The bitten man howls and falls. Todd scrambles to his knees -- but he's met by the glint of a shiny metal pipe that catches him on the side of the head...and all goes BLACK.

Then there are just GLIMPSES of consciousness....

- being dragged toward the water's edge...
- kicking, guts twisting, spewing...
- rolling in the surf, swallowing water...gasping for air..
- laughter...dragged deeper into water...
- gulping...no air...silence...
- sinking into darkness...
- Haley, twirling around him, her wedding dress flowing, she locks her mouth onto his.
- breaking the surface of the water, entwined in each other's arms, Haley whispers in his ear...

HALEY

I thought you loved me.

Frightened, Todd slips under the surface of the water, gulping in water. A hand guides him back up, spitting out water. She whispers in his ear again.

HALEY (CONT'D)

I thought you loved me.

He can't speak, tries to make her understand. She traces the open wounds on his face.

She cradles his head so he can't slip under again and pulls him toward the beach.

They lie in the surf, holding each other tight, Todd in torment, convulsing and coughing up salt water.

TODD

Don't leave me. Don't leave me.  
I'll be good. Don't leave me.

His eyes close.

(CONTINUED)

159 CONTINUED: (2)

159

HARRY (V.O.)

I won't.

Todd opens his eyes to see HARRY and SCREAMS at the sight. It is DAY and Todd's on a gurney being rushed down the corridor of a hospital. A nurse works to get a shot in his arm, Harry half-runs beside him, holding his hand.

TODD

Ah fuck!! Oh fuck, oh fuck!

(now weeping)

Oh God, no. Oh God, oh god no. I was with her Harry, she was there, let me go back, let me go back, let me go back....

But the morphine kicks in and Todd drifts off. BLACK. Fade up to find he's...

160 INT. ISLAND HOSPITAL -- DAY

160

Todd is strapped to a table, his head immobilized, as he is eased into the darkness of an MRI chamber. He sees the darkness coming and suddenly panics and tries to pull his way out.

TODD

No! No! Let me out! Not in there, no!

Harry's voice comes from outside the room as he enters.

HARRY

Get out of my way! Did I tell you? Did I tell you, you friggin' idiots?!

Now Harry is beside him, stroking Todd's head, soothing him.

HARRY (CONT'D)

It's okay. It's just an MRI. They're worried you might have brain damage.

TODD

(fighting tears)  
How could you tell?

HARRY

That's what I said. They're gonna slide you into this thing, it's tight in there but it's not that bad, and I'm right here. I can't hold your hand, but I'll hold your foot, okay?

(CONTINUED)

160 CONTINUED:

160

TODD

(weak, panicked voice)

Harry...that is so sick, don't hold  
my foot.

Harry nods to the doctors to slide him in now.

HARRY

I'm gonna hold your foot.

TODD

No, please.

HARRY

I won't let go.

TODD

You're really scaring me, Harry.

HARRY

I got your pinky right here. Just  
breath.

Todd looks around at the walls of the MRI, feeling a little  
less panicked. He breathes, closes his eyes. FADE TO BLACK.

HARRY (V.O.) (CONT'D)

We got em.

161 INT. HOSPITAL WARD -- NIGHT

161

Todd opens his eyes, or as much of them as he can. His head  
is shaved, a row of stitches in the back to repair the  
fracture. His nose is broken, with three more stitches across  
the bridge. His eyes are swollen black and purple, and there  
is a gash on his forehead that has been stitched closed.

TODD

Got who?

HARRY

The three pricks that did this to  
you. Four, counting that shrieking  
blonde, Christ is she loud. They  
were at the airport, waiting on  
standby.

(laughs)

Morons. One of them has a bloody  
rag tied around his leg, covering a  
bite mark. If you didn't wake up we  
were gonna take a cast of your mouth.  
How ya feeling?

(CONTINUED)

161 CONTINUED:

161

TODD

I'd kill for a Cutty rocks.  
(looks to IV)  
That morphine drip?

HARRY

You've been drifting in and out for three days. You were lucky that woman was jogging on the beach or you would have drowned.

TODD

It was Haley. I know you think that's the head injury, but I swear to God, Harry...she pulled me out of the water, she saved me.

Harry nods, touches his arm, can't tell him it was the jogger who pulled him to shore. Todd drifts off into a morphine induced sleep.

CONSTABLE (O.S.)

Could you look at these photos?

162 TODD

162

..wakes. It's the next day. A Caribbean CONSTABLE stands over him with photos, Harry hovers near the door.

TODD

Oh, sorry.

CONSTABLE

No problem, take your time.

TODD

Yeah, that's them.

CONSTABLE

Thank you. They come up before the judge today; your father-in-law has suggested they meant to kill you, what do you think?

TODD

I'd say that's a pretty fair assessment.

CONSTABLE

Then I doubt they will be leaving the island for some time.

(as he exits)

Good seeing you again, Mr. Everett.

(CONTINUED)

162 CONTINUED:

162

Todd notes Harry slip a roll of large bills into the constable's hand.

HARRY

Good seeing you, Constable.

The constable leaves.

HARRY (CONT'D)

Horrible little jail they have here, built almost two hundred years ago. Dank, uncomfortable, insects the size of your hand, shit in a hole in the floor. Poor sons of bitches.

TODD

Harry, what did you have planned for me? If I, you know, broke Haley's heart.

HARRY

We're getting along well now, right? You don't want to know.

Harry smiles.

HARRY (CONT'D)

Doc says I can take you back to the resort in a couple of days, but they don't want you moving around too much. Think you can stay put?

TODD

Find me a beach chair and I will stray no further.

HARRY

(re: spoonful of food)  
Here, open up.

TODD

You really think you're going to feed me.

HARRY

You need to eat and you aren't doing it, so open your goddamn mouth.

Todd does; Harry inserts the plastic spoonful of jello. Todd crunches down onto the spoon and bites it off.

HARRY (CONT'D)

Oh, that's smart.

(CONTINUED)

162 CONTINUED: (2)

162

Todd chews it and swallows, to try and prove a point.

HARRY (CONT'D)

Now I'm going to have to tell the doctors, they're going to pump your stomach....

Harry heads off in search of one.

TODD

Harry!... Harry!

163 INT. HOSPITAL CORRIDOR -- DAY

163

Harry wheels Todd out. His DOCTOR, walking beside him, hands him a bottle of pills.

DOCTOR

This is Vicoden. Don't take more than it says on the bottle and never with alcohol, you understand?

TODD

Wouldn't dream of it.

Todd reaches for it, Harry snatches it.

HARRY

Don't you worry, Doc, he'll be just fine.

Todd grumbles to himself.

164 INT. TAXI -- DAY

164

Tomas waits in front of a general store, Todd in the back seat. Harry returns with a wide brim hat and a pair of sunglasses.

HARRY

Put these on. Doc says you're supposed to keep those scars out of the sun.

TODD

Sorry. Never really been a sombrero person.

HARRY

Fine, then we're not leaving the room.

(CONTINUED)



164 CONTINUED:

164

TODD

Well, we are on our honeymoon, that's what people will expect.

HARRY

Just put the damn hat on.

TODD

Can't Harry, I'd feel silly being the only person wearing one.

Harry storms back toward the general store.

TODD (CONT'D)

And Harry? I could use a new shirt.

165 INT. TURTLE COVE RESORT - LOBBY -- DAY

165

Harry pushes Todd through the lobby in his wheelchair, both are wearing identical glasses, sun hats and similar island-style shirts. Todd waves to all.

TODD

Hello, Jenny, thanks for the flowers! Beverly, look at your fabulous self all tanned! Harry dear, let's stop and chat.

HARRY

(muttering)

You really are a complete asshole.

The crowd, overjoyed to see them, bursts into applause, making Harry fume even more, as they disappear into the elevator.

166 EXT. BEACH -- DUSK

166

The sun is low on the horizon as Todd's favorite beach attendant drags a beach chair down to the water's edge then returns to help Todd. Each step is painful. The attendant lowers Todd onto the chair with some difficulty and spreads a blanket over his legs.

BEACH ATTENDANT

Can I get you your regular, sir?

TODD

You most certainly can, Carl.

The attendant scurries off to the bar as Todd turns his attention to the deserted stretch of beach. He tries not to think of Haley, fails, and the tears push to the surface faster than he thought possible.

(CONTINUED)

166 CONTINUED:

166

Harry steps up and sits in the sand beside him, hands him a bottle of juice with a couple of pills.

HARRY

No wonder they think we're fairies,  
with you crying all the time.  
Antibiotics; swallow them.

TODD

I don't know how to live without  
her, Harry. I don't know who I am  
anymore.

HARRY

Yeah. Welcome to the club.

The attendant returns with Todd's drink. Harry takes it.

HARRY (CONT'D)

Thanks. And Carl? This man is on  
powerful pain medication. You bring  
him one drink while he's here and  
your wife will find you at the bottom  
of the pool. Understand?

BEACH ATTENDANT

Yes, sir.

HARRY

Good.  
(to Todd)  
Tip the man.

Todd does. Harry knocks back the drink as they stare out at  
the setting sun.

HARRY (CONT'D)

God that's beautiful. You take those  
pills?

TODD

Harry, do something for me: Fuck  
off.

HARRY

Can you say anything without swearing?

TODD

No, really, I'm saying this with  
love: Fuck off. I can't be your  
next project, Harry. Haley loved  
you, but she couldn't live for you.

(MORE)

(CONTINUED)

166 CONTINUED: (2)

166

TODD (CONT'D)

And I'm only gonna stay busted up  
for so long.

HARRY

(confidentially:)

These painkillers you're taking?  
They're scrambling your brain, you're  
embarrassing yourself. Just try to  
sleep.

167 INT. HONEYMOON SUITE -- DAY

167

His swelling diminished a little, Todd eases himself out of  
the shower, his first since going into the hospital.

TODD

God that was great.

Harry appears with a towel.

HARRY

Sit down, we'll dry your feet, you  
don't want to slip.

TODD

You have a thing for my feet, don't  
you? Give me the towel.

HARRY

You try and bend over you're going  
to fall and break something, sit  
your ass down and I'll dry your feet.

TODD

Get out of the bathroom, Harry.

HARRY

Oh, Christ, there's still shampoo in  
your hair. Sit on the tub.

TODD

Harry, get the fuck out of here or I  
will kill you.

HARRY

That I would like to see. Sit down.

TODD

LEAVE ME ALONE, HARRY! GET THE HELL  
OUT OF HERE! GET OUT OF THE HOTEL  
ROOM!

(MORE)

(CONTINUED)

167 CONTINUED:

167

TODD (CONT'D)

YOU TOUCH ME WITH THOSE LITTLE RAT  
HANDS ONE MORE TIME AND I'M GONNA  
BITE OFF A FINGER! AND I CAN DO IT.  
HARRY! I BIT THAT LAST GUY, NOW  
I'VE GOT THE TASTE FOR IT! GET THE  
FUCK OUT!!!!

168 EXT. BEACH - HIGH ANGLE -- AFTERNOON

168

Harry sulks, strolling on the beach below, kicking the sand  
as if he's checking for lost change. His legs are still  
impossibly white, a complete misfit. He occasionally glances  
back up toward the room.

Todd stands on the balcony, dressed in his ragged t-shirt  
and shorts, watching him. Todd turns when he hears a knock.

169 INT. HONEYMOON SUITE -- CONTINUOUS

169

Todd opens the door to reveal the constable.

CONSTABLE

Mr. Cartwright, I hope everything is  
all right.

TODD

Yeah, great thanks; I appreciate you  
dropping over, it's not something I  
wanted to discuss on the phone.

CONSTABLE

A delicate matter, then?

TODD

Yeah, I'm looking for a woman. A  
very special kind of woman.

Todd slips a hundred dollar bill into the constable's hand.

170 INT. TURTLE COVE RESORT - LOBBY -- EVENING

170

Todd limps across the lobby, heading toward the pool bar.  
Harry keeps pace, his eyes almost bulging out of his head.

HARRY

You're supposed to be resting. Is  
this resting?

TODD

Go away, Harry.

(CONTINUED)

HARRY

You're gonna burst open all of those stitches, you know that?! Where the hell do you think you're going?

TODD

Away from you, my dear.

HARRY

You've been into the minibar, haven't you?

TODD

I don't know how you could think that of me.

HARRY

You want to die now, is that it? Little Vicoden, little scotch. Give me the pills.

TODD

(now loudly)

Harry, you old fruit! I can't stand you hovering over me! Leave me alone!

HARRY

Fine, who wants to talk to you anyway? Go back to the room, I won't say a word.

TODD

Harry! I'm meeting someone, okay? I'm meeting a woman! And I won't be back in the room tonight. Get it? Now go away. Okay? Just go away.

It finally sinks in. Harry watches Todd walk away.

HARRY

You are never going to heal, you know that?

TODD

(stops)

Yeah, I know that.

Todd walks off. With some difficulty he takes a seat at the pool bar. Harry turns away in disgust.

171 INT. TURTLE COVE RESORT - DINING ROOM -- NIGHT

171

Harry sits alone at a table in this beautiful garden setting, his head buried in a paperback. A passing woman struggles with her tray and the book under her arm. Her tray tips and her salad plate lands on Harry's lap.

PASSING WOMAN

Oh God, I so sorry.

HARRY

(brushing it off)  
It's okay, it's nothing.

PASSING WOMAN

I shouldn't have tried to carry all this, I am so sorry.

The waiter calls to a busboy to clean up the mess as Harry stands and brushes it off. We cut to...

WIDER VIEW

of the scene, from behind a row of plants at the far end of the garden. From back here we can't hear their conversation. The woman is mid-forties and attractive with an easy manner. She places her tray down on the table next to Harry. When the waiter brings her bottle of wine she insists that Harry take a glass. He reluctantly agrees.

TODD (O.S.)

Oh, she's good.

ANGLE TO REVEAL TODD AND CARL, THE BEACH ATTENDANT watching from the bushes.

BEACH ATTENDANT

Dardanelle? Nobody even compares.

TODD

You know her?

BEACH ATTENDANT

She's a legend. People say she is the illegitimate daughter of JFK.

TODD

There is something very Kennedyesque about her.

BEACH ATTENDANT

She is top drawer.

(MORE)

(CONTINUED)

171 CONTINUED:

171

BEACH ATTENDANT (CONT'D)

Look, look--she already has him moving to her table.

TODD

Yeah, that's three feet. Getting him upstairs is gonna be the trick. She could strip naked and throw her legs around him and he'd think she was having a seizure. The man hasn't dipped his wick since Reagan was in office.

BEACH ATTENDANT

I don't believe that. No sex at all?

TODD

Not with another human being.

BEACH ATTENDANT

Perhaps he is not capable of it.

TODD

In which case I just wasted a lot of money.

(sees someone coming)

You keep watch, let me know if there are any developments.

Todd moves off toward the darkened beach. He finds his beach chair by the water's edge and drops into it with more than a little pain. He glances down the beach; no one in sight. He tips a Vicoden into his mouth, chases it with a mini bottle of scotch and closes his eyes. And out of the black he sees:

172 HALEY

172

steps out of the surf in her bikini, her skin tanned and glistening.

She smiles, reaches down and kisses him deeply. She whispers something in his ear and he smiles. In his dream, Todd looks like he did last week, no scars, bruises or shaved head. And when she runs back into the water it is daytime. He watches her dive into a crashing wave, flip on her back and paddle. He's about to get up to join her when he hears...

BEACH ATTENDANT (V.O.)

They aren't there.

173 TODD

173

wakes from a deep sleep, sees the attendant, checks his watch.

BEACH ATTENDANT

They've gone.

TODD

Shit, my watch has rusted.

BEACH ATTENDANT

It's after ten.

TODD

Ten? Did they leave together?

BEACH ATTENDANT

I don't know, I had to step away. I came back, they were gone.

Todd looks up at his room just as THE BEDROOM LIGHT comes on.

TODD

Harry, you saggy-assed son-of-a-bitch, you better not be there alone.

Harry steps out on the balcony, looks out at the blackness that is the beach. Todd and Carl are obviously disappointed.

TODD (CONT'D)

Hopeless.

And then she appears beside him, glass of wine in hand. She feigns a chill and he slips an arm around her, offering her a casual smile.

TODD (CONT'D)

Oh, you dog; look at that Cary Grant move.

And she looks in his eyes, leans toward him, hovers an inch from his lips and lets him come the rest of the way.

TODD (CONT'D)

Yes! Yes! Yes!

Harry looks their way; they hit the sand. Dardanelle seizes this as an excuse to lead him back into the bedroom.

BEACH ATTENDANT

I think that calls for a drink, sir.

(CONTINUED)



TODD

On me.

Todd pulls two mini-bottles from his pocket and cracks them open.

TODD (CONT'D)

To Harry and Dardanelle.

They drink them straight down.

BEACH ATTENDANT

Now if you are all right, I must be going home. My wife is finished work and expecting me.

TODD

What's her name?

BEACH ATTENDANT

Charlene.

TODD

My love to Charlene.

BEACH ATTENDANT

I'll see you tomorrow. I want a full report.

TODD

You got it.

Carl takes off. Todd turns his attention back to the sea and empties another mini-bottle down his throat. Pain playing over his face, Todd closes his eyes hard and wishes.

TODD (CONT'D)

Come on, baby, come on. Where are you? Come back to me. Come back to me. Come back to me.

He opens his eyes and....

HIS POV

out of the darkness of the surf steps a slim, backlit figure. As she gets closer we recognize Haley... though she looks seven or eight years older.

She waves her arms and calls to someone just beside him...and as Todd looks, two young children, a boy and a girl, go tearing out into the shallow water and leap into her arms. And then she motions for Todd to come, too.

(CONTINUED)

173 CONTINUED: (2)

173

And he gets up and walks to them and puts his arms around them, and the girl jumps into his arms and the four of them walk down the beach. And the sun glints in their hair and the sand is impossibly white and the sea incredibly blue and they laugh and enjoy the end of the day.

And then Todd realizes, even in his dream, that this is just a peek at what could have been will never be...and a tear rolls down his cheek.

And Haley sees it and puts the kids down, and as they run off she puts her arms around Todd and holds him, and whispers in his ear.

HALEY

I'm so sorry, baby.

And she kisses him and turns and walks off, following the kids. And Todd drops to his knees, in absolute agony, watching them go.

ANGLE ON TODD -- IN THE PRESENT

opening his eyes. It's dawn and he hears a voice...

HARRY (O.S.)

You are the stupidest bloody man on this island.

Todd wipes his face before Harry gets there.

HARRY (CONT'D)

Did you want to catch pneumonia, is that it? Oh well, you're not my problem.

TODD

I'm not?

HARRY

You're a grown man, you want to kill yourself, kill yourself.

TODD

Harry, that is so sweet. And it shows such remarkable growth.

HARRY

So, what did you have to do with what happened last night?

(CONTINUED)

TODD

(covering)

You'd think a few bruises and cuts would be sexy, am I wrong? This woman looks at me like I'm Frankenstein's monster.

HARRY

I have no interest in hearing about your latest piece of tail, you disgust me; I'm talking about the woman in the restaurant. Give.

TODD

Harry, you dog, what happened?

HARRY

Nothing, shut up.

TODD

You met somebody, didn't you?

HARRY

You should mind your own business.

TODD

I should?? Harry, if you don't tell me this instant I'm going to start a rumor that the guy who beat me up was your jealous ex-lover.

HARRY

You are filth, you know that?

TODD

We are what we are; give.

HARRY

I just met this woman. Who is here from Florida. Just going through a very tough divorce.

(confesses)

She hadn't any sort of physical relations in a very long time. It wasn't like that and you can stop grinning right now, you pervert.

TODD

Sorry, sorry, tell me. I'm sorry.

HARRY

Anyways.

(MORE)

(CONTINUED)

173 CONTINUED: (4)

173

HARRY (CONT'D)

I hadn't... to be honest I haven't  
really seen anyone since... well  
since Haley's mom passed.

TODD

A stud like you?

HARRY

One more crack--

TODD

Sorry, sorry. Please.

HARRY

Anyway...one thing lead to  
another...and this woman... oh my  
god in heaven, it was... I'd forgotten  
what it was like to be touched. It  
was like...she could actually feel  
who I was.

TODD

(beat)

Haley and I only made love a couple  
times.

HARRY

Oh Christ. You would tell me  
something like that?

TODD

I don't mean to blaspheme, you being  
an usher of your church and all, but  
lying with her was the closest I  
think I will ever come to touching  
God.

And Harry understands. And the two men turn their attention  
to the waves and sit there. Finally:

HARRY

How far you think you can walk?

174 INT. HONEYMOON SUITE -- DAY

174

Dressed in his jungle trek garb, Harry reaches into his carry-  
on bag, unwraps the canister and stares at it, uncertain if  
he can do this. Todd limps out of the bathroom, identically  
dressed.

(CONTINUED)

174 CONTINUED:

174

TODD

If you get me out there again and we don't do this, one of us isn't coming back.

Harry nods, puts the canister in a plastic laundry bag and heads for the door.

175 EXT. HALEY'S BEACH -- AFTERNOON

175

Todd and Harry sit on the beach, feet in the water, staring across the waves toward the sun, hanging just above the horizon. Todd reaches over and squeezes Harry's shoulder. Harry nods, opens the canister and lets the wind take them out to sea. And then he dissolves into tears. Todd tightens his grip on Harry's shoulder and watches as Haley's ashes disappear into the wind and waves.

176 INT. TURTLE COVE RESORT - BAR -- NIGHT

176

Dressed in the best clothes they brought -- a pathetic picture at that -- Harry and Todd sit at the bar. The bartender pops a bottle of champagne and pours them each a glass.

TODD

To your daughter. The only woman I will ever love.

HARRY

(stops his arm)

Don't say that. I know what I'm talking about; don't say that. It might take a long time, but there will be someone.

(half smiles)

Look at me.

(confesses)

I've spent the last two hours with an operator searching every directory within 100 miles of Miami. I mean, talk about incompetent, how hard can it be to find someone named Dardanelle Lubois?

TODD

Maybe she's still using her married name.

HARRY

Yeah.

(beat)

Which means I might never find her. But at least...

(MORE)

(CONTINUED)

HARRY (CONT'D)

(abandons that thought)

I never thought, after Haley's mom,  
then Haley... oh God, I miss them so  
much.

Todd puts an arm around him and tries not to cry.

TODD

Me, too.

Harry notices people watching from across the bar.

HARRY

Can't two men express a little honest  
emotion without people thinking  
they're gay?

TODD

It's a homophobic world we live in,  
Harry.

The DJ shifts from one song to the next: "This Guy's In Love  
With You." Burt Bacharach.

HARRY

(heading off)

I can't stand it, I'm going upstairs.

TODD

No. Don't!

HARRY

What?

TODD

It's Burt. She's talking to us,  
Harry.

HARRY

You should put that drink down.

TODD

Dance with me, Harry.

HARRY

What are you, nuts??

TODD

Let's show them. Dance with me.

HARRY

Do you know how sick you are?

(CONTINUED)

176 CONTINUED: (2)

176

TODD

For Haley. You didn't get to dance at her wedding, this is as close as you are ever going to get.

Beat, that does it.

ANGLE

Todd leads Harry onto the dance floor and sweeps him into a waltz. Harry is incredibly uncomfortable and stiff, until he catches the horrified looks on some of the faces in the crowd...that does it. Suddenly he spins Todd around and the two dirty dance their way through the strobing lights. Those not apoplectic begin to clap the beat and cheer them on, and the two men play it to the hilt. Todd twirls Harry into a close embrace. Harry whispers in Todd's ear.

HARRY

I was wrong.

TODD

It's--

Harry grabs him tighter, cuts him off.

HARRY

(whispers)

I was wrong. She loved you so much that even I could see it. And I would have been proud to have you as my son-in-law.

Tears flow to Todd's eyes...and to Harry's...Which only endears them to the crowd more. Incredibly moved by the sight, a WOMAN in the crowd turns to her husband

WOMAN IN CROWD

I love it when we make up.

She kisses her husband. And Todd and Harry dance on.

177 EXT. ISLAND AIRPORT -- DAY

177

Tomas drops them at the curb. Todd pulls Harry's suitcase out of the trunk and hands it to him.

HARRY

I'll check on your mail.

TODD

Just watch for letter bombs. There are a few women who still want to see me dead.

(CONTINUED)

HARRY

You don't know how long you're going to be?

TODD

Just till I get over her. How long can that take?

Harry nods, reaches into his pocket and pulls out an envelope.

HARRY

Haley had a life insurance policy.

TODD

I can't take that, Harry. That's sick.

HARRY

Sure you can. Go where you need to go, stay as long as you need, so that when you come back... you won't waste fifteen years trying to hold onto something that isn't there.

TODD

A week before the wedding, she was over at my place--

HARRY

If you're gonna talk about sex again--

TODD

Shut up for a second. Anyway, she was all upset, you guys had been arguing about something..

HARRY

This is getting so much better.

TODD

Then she stopped, closed her eyes and smiled. She said her whole life she'd pictured walking down the aisle holding onto your arm, you giving her away.

(beat)

I mean, she really did want you to give her away, you drove her crazy. But she completely adored you.

Harry takes this in, looks around, as if searching for something.

(CONTINUED)



177 CONTINUED: (2)

177

HARRY

I quit my job. Haley's gone. What  
am I going to do with the rest of my  
life?

Todd stands there, wishing he had an answer for him. Harry  
finally pulls himself together.

HARRY (CONT'D)

What the hell. Maybe I'll take a  
lover.

Harry puts a hand around Todd's neck and pulls him forward  
and kisses him dead on the mouth. Todd is too stunned to  
breathe.

HARRY (CONT'D)

See ya around, pretty boy.

And Harry swaggers off to catch his plane. Swagger is  
something Harry hasn't done in a long time.

178 EXT. HALEY'S GRANDMOTHER'S LOT - MONTHS LATER -- DAY

178

We crane down from the blue sea, over the jungle canopy to  
find the lot where Haley's grandmother's house once sat...and  
where a new house is being erected. Todd watches, then takes  
off down the now well-worn path toward the distant beach.

179 EXT. HALEY'S BEACH -- DAY

179

Todd sits on the sand, staring at the impossibly blue ocean.

ANITA (O.S.)

Where are you?

TODD

Sitting on the beach.

180 INT. ANITA'S APARTMENT

180

ANITA (O.S.)

Can you still see her?

181 EXT. HALEY'S BEACH

181

TODD

Looking at her right now.

ANITA (O.S.)

You know I feel guilty sharing this  
delusion of yours.

(beat)

She swimming toward you, or away?

(CONTINUED)

181 CONTINUED:

181

TODD'S POV -- A WOMAN SWIMMING IN THE DISTANCE

The woman turns and looks back and we realize it's Haley.

TODD (O.S.)

Away. And every day she swims a little bit further out.

BACK WITH TODD

ANITA (O.S.)

You're not going to swim out after her, are you?... Todd?

TODD

I try. She keeps bringing me back.

ANITA (O.S.)

(tearing up)

That's good. You keep dry, okay?  
I'll call you tomorrow.

TODD

Thanks.

He hangs up and punches a button on the boom box beside him, and Dionne Warwick sings "I Say A Little Prayer." Haley looks back and grins. Todd blows her a kiss and watches her swim away.

FADE OUT.