

HOW TO BE GOOD

Screenplay  
by  
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Based on the book  
by  
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Writer's Draft  
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EXT. LOS ANGELES, 405 FREEWAY - DAY

A CAR RADIO PLAYS as we open on a typical Southern California day: sunshine, big blue sky and bumper-to-bumper, beyond-explanation-because-it's-not-even-rush-hour traffic.

KATIE (V.O.)

Sometimes a marriage is like a car in traffic. You can't move forward. You can't move back. You start to wonder what would happen if you just left...

INT. KATIE'S PRIUS - DAY

CLOSE ON a woman's hand turning off the ignition. The radio stops. The digital clock, which reads 3:46pm, goes black.

KATIE (V.O.)

...Just turned off the engine, opened the door and got out. Let the damn car be someone else's problem for a while.

EXT. 405 SOUTH - DAY

KATIE CARR, 38, beautiful (though not told so often enough), emerges in SLO-MO like a modern-day messiah and walks gracefully between cars and onto the shoulder of the 405. HEADS TURN to watch her as she passes. Her dress and hair blow in the wind. She looks content and enviably free.

KATIE (V.O.)

You'd have new problems, sure, like how to get home from El Segundo, where home is, what home is. These are the kinds of thoughts that keep you in the car... in the marriage. Usually.

INT. KATIE'S PRIUS - DAY

ANGLE ON Katie, still in her car. She never left. The radio is still playing. The clock still reads 3:46.

KATIE (V.O.)

I am on the 405 when I tell my husband I don't want to be married to him anymore.

Katie looks toward the passenger seat where we might hope to see her husband, but in fact, she's on her cell phone.

KATIE (CONT'D)

(out loud)

How is this out of the blue? You mean because we've been so blissfully happy?

As she listens to his response, her V.O. continues:

KATIE (V.O.) (CONT'D)

I only called to remind him to write a note for Molly's teacher. The other part just sort of... slipped out.

A CAR HONKS behind Katie and startles her. She looks in her rearview, annoyed, and glimpses her backseat: her son's Legos, her daughter's books, juice boxes, guilt. She pulls forward one car length and is stuck in traffic again.

KATIE (V.O.) (CONT'D)

Even though I am, apparently, the kind of person who tells her husband she doesn't want to be married anymore, I didn't think I was the kind to say so in a traffic jam, on a cell phone...

INT. SAN DIEGO HOTEL ROOM - THAT NIGHT

Katie, now unable to sleep because of what she seems to have put in motion, lies in bed, bare shoulders exposed, in the kind of nice but generic hotel where conventions are held.

KATIE (V.O.)

But for most people, marriage-ending conversations happen only once, if at all. If you choose to conduct yours on a cell phone on the 405, you can't really claim that's unrepresentative, just as John Wilkes Booth couldn't claim that shooting presidents wasn't like him at all. Sometimes, you have to be judged by your one-offs.

She pulls the covers up around her, which puts her eye-level with her wedding ring.

KATIE (V.O.) (CONT'D)

I try to remember how we got from Molly's note to the end of a marriage in three minutes.

INT. KATIE'S PRIUS - DAY

Katie is on her cell phone as before, but the clock on her dash shows it's three minutes earlier: 3:43pm.

KATIE

Hi.

INT. CARR KITCHEN - SAME TIME (INTERCUT)

A typical day in the Carr household in Santa Monica. DAVID CARR, 41, clearly handsome in his prime, now with a little paunch, dishevelled, unshaven, in sweats and a t-shirt, is supporting his chronic bad back and surveying the contents of a plastic trick-or-treating pumpkin. (It's one of two kept on top of the frig, the last of the kids' Halloween candy.)

DAVID

Hey. How's it going?

KATIE

Fine. Kids all right?

DAVID

Yeah. Molly's watching TV. Tom's over at Blake's.

KATIE

I just called to say you have to write a note for Molly to take to school tomorrow. About the dermatologist's?

A long pause. She waits for him to speak.

KATIE (V.O.) (CONT'D)

See? It can't be done. You can't get there from here. But somehow we did.

KATIE (CONT'D)

What?

DAVID

Forget it.

KATIE

How can I forget what I never heard?

DAVID

What you said. About just calling to remind me about Molly's note.

KATIE

What's wrong with that?

DAVID

It might be nice, especially when you're off to San Diego for two days, if you'd, you know, call for some other reason. To say hello. To see how your husband and kids are.

KATIE

That was the first thing I asked: "How are the kids?"

DAVID

Yeah. Not "How are you?"

Katie looks out of her car window, weary of this. Her view is of car dealerships and one of those flailing, long-armed balloon people, which pretty much mirrors her exasperation.

KATIE (V.O.)

You don't have conversations like this when things are going well. You have them after years of perfecting the sport of spousal button pushing.

DAVID

Do you care how I am?

KATIE

I can hear how you are: upset, probably due to your back, which you refuse to do anything about, or maybe something new.

DAVID

What makes you think I'm upset?

KATIE

You're the definition of upset. You make your living being upset.

INT. DAVID'S HOME OFFICE/RADIO STUDIO - DAWN

A very rudimentary home radio studio. David, in t-shirt, boxers and headphones, lies on the floor (his solution to his bad back problem) and rants into a mic.

KATIE (V.O.)

This is true, partly. Every morning, at an ungodly early hour, David does a radio segment from our house called The Angriest Man in Santa Monica.

DAVID

It's fall here in Southern California... which means three leaves fell, and twenty illegal lawn guys were dispatched from the Home Depot parking lot to pick 'em up and stick 'em in Hefty bags before the dirty little secret got out that this strip mall of a city had something resembling a season!

INT. CARR KITCHEN - DAY

David is now eating a "fun-size" candy bar. He seems to enjoy this verbal sparring. Katie, not so much.

DAVID

I'm surprised you noticed since you never bother to fucking tune in.

KATIE

(re: his language)  
Where's Molly?

DAVID

Watching TV in the other room.  
(with gusto, just to annoy her)  
Fuck fuck fuck shit.

KATIE

Very mature. And I don't tune in because your rants only air in New York.

DAVID

You can download the podcasts, and FYI, my "editorials" are ironic.

KATIE

Ah. Well, please excuse the residents of 329 Euclid Street if the humor is lost on us. We wake up to the angriest man in Santa Monica every day of our lives.

DAVID

What's the point of all this?

KATIE

(honestly not sure)  
I don't know. You got mad I didn't ask how you were.

DAVID

Yeah.

KATIE

How are you.

DAVID

Go to hell.

KATIE

I'm so tired of this, David.

DAVID

Of what?

KATIE

This. Fighting all the time. The silences. Do you really want to live the rest of your life like this?

DAVID

I'd rather be starting shortstop for the New York Yankees, but-- Why? Are you suggesting an alternative?

KATIE

I suppose I am.

DAVID

Care to tell me what it is?

KATIE

You know what it is.

DAVID

Of course I do, but I want you to be the first one to say it.

KATIE

(difficult to say aloud)  
Do you want a divorce?

DAVID

I want it on record that I wasn't the one who asked.

KATIE

Fine.

DAVID

You, not me.

KATIE

David, I'm trying to talk about a sad, grown-up thing and you're keeping score?

DAVID

So I can tell everyone you asked for a divorce out of the blue.

KATIE

How is this out of the blue? You mean, because we've been so blissfully happy?

SFX: DING! like an egg timer. The car clock reads 3:46.

STEPHEN (V.O.)  
Everything okay there?

INT. SAN DIEGO HOTEL ROOM - NIGHT

REVEAL that Katie has been asked this question by the very handsome man in bed next to her, STEPHEN, 38. He is muscular, clean-cut, groggy and naked.

KATIE  
What? Oh, yeah. Just a little restless.

KATIE (V.O.) (CONT'D)  
Right. I guess I have to explain him as well. His name is Stephen... something.

KATIE (CONT'D)  
(a beat)  
I'm gonna get some ice.

STEPHEN  
Hurry back.

Stephen kisses her neck. Katie, frozen in place, waits for him to finish kissing her, then gets up.

INT. HOTEL HALLWAY - NIGHT

Gently closing the door behind her, Katie emerges in a hotel robe carrying the ice bucket along with her purse, heels and dress from earlier, and her rolling bag.

KATIE  
(to herself)  
Shit.

KATIE (V.O.) (CONT'D)  
This is not looking good for me, I know.

She tosses the ice bucket, but is coming undone, literally, and has to hold her robe closed as she hurries down the hall.

KATIE (V.O.) (CONT'D)  
But you have to understand, in ten years of marriage -- many of which, not so happy -- I never once cheated on David. I mean... until now.

Finally at the elevator, Katie presses the button, then catches her reflection in the doors. She's a mess.

KATIE (V.O.) (CONT'D)  
 It's not like I wanted to end my marriage because there was someone else. I wanted to end my marriage, and I told my husband that, and then I met someone else.

Katie presses the button again repeatedly.

KATIE (V.O.) (CONT'D)  
 So it's almost like we were separated. Or, at least, in the process of separating. Therefore, is it cheating?  
 (a beat, deflated)  
 Yes. Probably.

KATIE (CONT'D)  
 (to herself, echoing David)  
 Fuck fuck fuck shit.

INT. HOTEL ELEVATOR - NIGHT

As the elevator doors close she pulls on her underwear, then:

KATIE  
 (to herself)  
 Bra... bra... I left my bra with Stephen something. Pull it together, Katie.

She shimmies out of her robe; throws her dress over her head, but it's sleeveless and her arm is where her head should be.

KATIE (CONT'D)  
 (to herself, re: dress)  
 This can't be right.

The doors open, exposing her to the late-night DESK CLERK, who tries to look away, but she's too much of a train wreck.

EXT. HOTEL PARKING LOT - NIGHT

Katie fishes around in her purse, finally finds her keys.

KATIE (V.O.)  
 I definitely didn't go to that medical convention with any intention of meeting someone.

EXT. 405 NORTH - PRE-DAWN

Katie's Prius zooms past, heading back to Los Angeles. There's no traffic because it's 4:30am.

## INT. KATIE'S PRIUS - CONTINUOUS

She's now talking to herself as one might when one is unraveling, rationalizing and rehearsing one's lame defense.

KATIE

This is completely unlike me. I'm a good person. I'm a doctor! I just had one too many mojitos at the welcome cocktail hour, and I was vulnerable since my marriage was breaking up.

## EXT. CARR HOUSE - EARLY MORNING

Katie pulls up in front of her modest but nice two-story house in the less pretentious part of Santa Monica. The lights are out except in David's home/office.

KATIE

Or rather, since I was breaking up my marriage.

She puts the car in park and just sits there a moment.

KATIE (CONT'D)

Yup. Not looking good for me.

She looks down, notices she's still wearing her name tag: "Dr. Katie Carr, Los Angeles People's Community Clinic." She quickly takes it off.

## INT. DAVID'S HOME OFFICE/RADIO STUDIO - MINUTES LATER

David is doing his morning rant, lying on his back.

DAVID

This is a town where keeping up with the Jones' means your kids have a therapist, your pet has a psychic, and your wife has a feng shui expert...

## INT. HALLWAY/MOLLY'S ROOM - SAME TIME

Katie (holding her heels in her hand so as not to wake the children) can hear David downstairs as she quietly opens a door and looks in on her angelic, sleeping 8-year-old, MOLLY. She's suddenly very aware of what she stands to disrupt -- this home and family, the security of her children.

DAVID (O.S.)

I'd never heard of feng shui when I lived in New York.

(MORE)

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

I'm sure some of you are into that, just like some of you are into three-ways. My point is, I didn't have to hear about it.

As David continues, we follow Katie into another bedroom...

INT. TOM'S ROOM - CONTINUOUS

...where her adorable 6-year-old son, TOM, sleeps. Katie is almost overcome with worry now, and curls up next to him, gently kissing the back of his head. She lies there, holding her son tightly, listening to her husband:

DAVID (O.S.)

I'd like to hear about three-ways, by the way. The phone lines are open. I would not like to hear from one more Angeleno, unsolicited, that I might need to rearrange my living room to unblock the chi. Here's an idea. Why don't you get out? I think you're blocking the chi!

Katie cracks the tiniest of smiles at this. Every so often she still finds David amusing, although she's reluctant to show it. And now she feels like she already misses him, too.

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

I'm David Carr, and you've been listening to the Angriest Man in Santa Monica.

Katie closes her eyes...

INT. TOM'S ROOM - AN HOUR OR SO LATER

...and wakes to see David standing over her, arms folded.

DAVID

I thought you were gone until Wednesday. And there was something else... what was it? What... oh, yeah. You wanted to leave me.

KATIE

(covering Tom's ears)  
Can we please--

Tom stirs, rubbing his eyes, then opening them.

KATIE (CONT'D)

Morning, sweetie.

TOM

Why are you here?

KATIE  
I live here.

TOM  
But you went to a convent.

MOLLY  
(correcting him)  
Convention.

Molly, in her pajamas, enters and hugs her dad's leg.

KATIE  
And I missed you guys too much.

DAVID  
Okay, people. Time to get dressed for school.

KATIE  
Especially if anybody wants pancakes...

MOLLY/TOM  
Yay!/I want chocolate chips in mine!

The kids race off to get dressed. David looks at Katie.

DAVID  
Last week I was giving them too much sugar, now you're making pancake cookies? You don't care what happens to any of us anymore, do you?

INT. CARR LIVING ROOM - CONTINUOUS

David follows Katie downstairs.

KATIE  
Are you going to be glib about this?

DAVID  
I haven't decided how I'm going to be. It's still kinda new.

Katie notices David supporting his bad back.

KATIE  
I'm calling Dan Silverman today.

DAVID  
Who's that? Your lawyer?

KATIE

The osteopath you refuse to see.

DAVID

Aw. You do still care.

KATIE

(quietly because of the kids)  
David, I'm sorry. This is so upsetting to even contemplate, and that was definitely not the way to have that discussion, and this isn't either, but...  
(trying to keep her resolve)  
It's a discussion we need to have. At some point. I'm not proud of how I said what I said, but--

DAVID

(torturing her a little)  
What did you say again?

KATIE

(aware he's torturing her)  
That I wanted a divorce.

DAVID

Gosh. That's not a very nice thing for a wife to say to her husband.

KATIE

David, please don't do this.

DAVID

What do you want me to do?

KATIE

Talk to me. Like a person.

DAVID

Okay. You want a divorce. I don't. So unless you can prove that I've been cruel or neglectful, or that I've been sleeping with someone else, you should be the one to move out. And then, after five years of living on your own, you can have your divorce.

(off her look)

I'd get going if I were you. Five years is a long time, don't want to put it off.

Katie considers whether to go on; decides she should try.

KATIE

What about if I... you know.

DAVID

No, I don't know.

KATIE

Adultery.

DAVID

You? Goodie Two Shoes?

(laughs)

First, you'll have to find someone who wants to adulter you, then you'll have to stop being Katie Carr, M.D., mother of two, and adulter him back. And even then it wouldn't matter, because I still wouldn't divorce you.

KATIE (V.O.)

I am torn between being relieved and insulted.

KATIE (CONT'D)

So you're just going to ignore what I said yesterday?

DAVID

Yep. Unless it's advantageous to bring up in an argument, which I imagine it will be. Thank you for that.

David smiles. Katie, not really surprised by any of this, continues into the kitchen, David behind her.

INT. CARR KITCHEN - CONTINUOUS

It's a mess, dirty dishes from last night, the recycling in with the regular trash. Katie starts to say something then thinks better of it, moves some bottles into the proper receptacle, then starts gathering ingredients for pancakes. David takes an INVITATION off the counter.

DAVID

Hey, given that you want to divorce me, do I still have to go to this dinner?

ANGLE ON the invitation, which says: "Los Angeles Woman Magazine honors our Woman of the Year, Dr. Katie Carr." Katie stops what she's doing. She looks sick.

DAVID (CONT'D)  
 (genuinely amused)  
 What? You forgot about the dinner?

She doesn't say anything. She did forget. Katie cracks an egg into a bowl, and the shell breaks into tiny pieces.

DAVID (CONT'D)  
 Don't worry, I'll still go with you. I want to give a rebuttal.

She looks at him. Is he actually enjoying this? David takes a swig of milk directly from the carton.

DAVID (CONT'D)  
 You know what else? Since you're home on a week day, you can finally take the kids to school.

He grins and exits.

EXT. SANTA MONICA STREET - LATER THAT MORNING

Katie's Prius passes ST. STEPHEN'S CHURCH, which looms a little large as Katie makes this confession.

KATIE (V.O.)  
 I'm a working mother, and like all working mothers, I complain about the price I have to pay, the things I'm missing, the everyday pleasures, like taking my children to school...

INT. KATIE'S PRIUS - SAME TIME

In the back seat: utter chaos. Molly and Tom are fighting.

MOLLY  
 Tom farted!

TOM  
 Because Molly punched me!

KATIE  
 (into the rearview mirror)  
 No farting, no punching, no YELLING!!!

Katie's miserable, just as David knew she would be.

EXT. LOS ANGELES PEOPLE'S COMMUNITY CLINIC - DAY

This is where Katie works: a welcoming community clinic where, according to signs in English, Spanish and Russian, "No patient is turned away."

KATIE (V.O.)

The truth is, I like being at work. I feel appreciated here.

We follow a PATIENT through the doors and into...

INT. LOS ANGELES PEOPLE'S COMMUNITY CLINIC - DAY

...a family-friendly waiting room, a melting pot, mostly IMMIGRANTS and WORKING POOR, many with CHILDREN in tow, waiting patiently for attention.

KATIE (V.O.)

I rarely feel appreciated at home, especially by David. He's so critical. I'm always doing something wrong. Of course, I have done something wrong now, I'm a liar and a cheater. But here, I'm a doctor.

INT. COMMUNITY CLINIC - EXAM ROOM - CONTINUOUS

Katie, in her doctor's coat, has just removed a leg cast for MR. KATSEL, a non-English speaking middle-aged Russian man.

KATIE

(to Mr. Katsel)  
Good as new.

The nurse, Katie's friend BECCA MARTIN, 35 and single but tirelessly looking, is cleaning Mr. Katsel's leg.

BECCA

(to Katie)  
Did you see America's Next Top Model last night?

KATIE

(wishing that's all she did)  
No. I was at that medical convention, but I decided not to stay...  
(checking movement in his foot)  
Want to put some weight on it, Mr. Katsel? Stand?

He doesn't understand, so Katie helps him to his feet. He leans on her as they walk. He looks pleased.

KATIE (CONT'D)  
That should feel better, huh?

MR. KATSEL  
Yes. Spasiba.

KATIE  
You're welcome. But no more ladders for  
a while, okay?  
(pantomimes "no" and "ladder")  
No more ladders?

He gets it, nods and laughs.

KATIE (CONT'D)  
(patting him on the back)  
Okay. Do svidaniya.

MR. KATSEL  
(happy she's using Russian)  
Very good! Do svidaniya!

INT. COMMUNITY CLINIC - HALLWAY - CONTINUOUS

Katie writes in Mr. Katsel's chart as she and Becca walk down the hall. Katie, normally a good listener, is too full of guilt to follow Becca's story today.

BECCA  
It was a good episode. I watched it with  
this guy I met online, and he said I was  
hot enough to be on the show. That's  
total bullshit, but I love that he said  
it. Unfortunately, he's four-foot-nine.

DAWN, the African-American receptionist, passes them.

DAWN  
(to Katie)  
Couldn't stay away, huh?

Katie nods, as if guilty as charged. She's clearly well-respected and well-liked.

BECCA  
I thought I'd never do online dating, but  
everyone does it. And everyone hates it.  
Except the handful of couples who met  
online, and even those people are  
reluctant to admit that's how they met.  
(MORE)

BECCA (CONT'D)

But because of them, the rest of us who are single and over 30 have to go through the motions, or "e-motions" as it were, just to prove to our parents and friends and the universe that we're trying everything possible to meet someone! Katie, be so glad you're married.

KATIE

(finally blurts out)  
Becca, I met a man... a doctor... at that medical convention, and--

BECCA

You gave him my number?

KATIE

What? No.

BECCA

But you thought of me?

KATIE

No. I--

BECCA

What about your brother? He's single, right?

KATIE

My brother is a semi-employed depressive.

BECCA

Is that a genetic thing, the depression? Because if so, that would be a risk. Not for a while though. You don't see many depressed kids. It's more of a late-onset deal. And I'm so old already, I won't be around when our kids become depressed adults. So I'm game if he is.

KATIE

To meet for coffee or have his children?

BECCA

Either.

EXT. SELF-STORAGE FACILITY - LATER THAT DAY

A mechanical gate opens painfully slowly as Katie, who just punched in her security code, waits to drive onto the lot.

KATIE (V.O.)

I remember thinking I had problems when I was single -- and it can be awful and lonely, I know -- but what are the stakes? If it doesn't work out, you cry in your ceasar salad and move on.

INT. SELF-STORAGE FACILITY - MINUTES LATER

Katie walks down a long hall of storage units under motion-sensitive florescent LIGHTS that FLICKER ON as she passes.

KATIE (V.O.)

But once you get married -- the gold ring, literally -- once you have the kids, the house, the bulk toilet paper... then where do you go with your problems?

INT. SELF-STORAGE UNIT - CONTINUOUS

As Katie enters, reveal that she has this metal box of a place organized into a little room of her own. It's the one place where nobody can find her, where she can escape.

KATIE (V.O.)

There's no room for doubt after you have a family.

She sits at the bench of a 1930s vanity, surrounded by stuff she had before she was married, then stuff she didn't want/need once she had kids... boxes marked "record albums" "Katie's travel journals," "framed photos," "breakables".

KATIE (V.O.) (CONT'D)

There's no room for a lot of things that you hang onto, then learn to live without. Like your personal space. And your childish notions of love.

INT. MOLLY'S ROOM - NIGHT

KATIE (V.O.)

But then you have these "snapshot" moments...

Katie looks in on a sweet scene: David is reading a bedtime story to Molly and Tom, who are in their pajamas snuggled up beside him, laughing at their father's dramatic reading.

KATIE (V.O.) (CONT'D)

They don't give you the whole picture. That earlier, Tom was in a mood because he didn't get to choose the book.

(MORE)

KATIE (V.O.) (CONT'D)

That later, David's back will get worse  
and he'll spend the evening barking  
orders from the floor like an angry area  
rug.

David makes room for Katie. When she joins them, Molly leans  
against her. They look, for the moment, like a happy family.

KATIE (V.O.) (CONT'D)

But how can you demand more for yourself,  
given the havoc it would cause, while  
happy moments are possible.

INT. SOCIAL HOLLYWOOD - NIGHT

A big charity benefit sponsored by Los Angeles Woman magazine  
and some fancy vodka. Katie, looking beautiful, greets  
FRIENDS and COLLEAGUES. David, looking sharp in his suit, is  
at her side. Katie's stylish friend, AVA, approaches.

AVA

Katie! Congratulations!

KATIE

Thank you, Ava. You look amazing.

Ava kisses both of Katie's cheeks.

AVA

It's the herbs. You have to see my guy  
in Chinatown.

DAVID

Your "guy in Chinatown?"

AVA

Michelle Pfeiffer's publicist got me in.  
How are you, darling?

Ava kisses both of David's cheeks.

DAVID

What's with the kiss-kiss? You're from  
Ohio.

AVA

(loving this)  
Is this all going in your radio show?

DAVID

It's not even going in my food diary.

AVA

I keep a food diary!

DAVID  
Of course you do, darling!

AVA  
(laughs, then)  
Aren't you proud of our girl? L.A.  
Woman's Woman of the Year?

DAVID  
Eh.

Ava laughs even harder. Katie watches her.

KATIE (V.O.)  
It's fascinating to realize that other  
people still see your spouse the way you  
used to see your spouse.

INT. SOCIAL HOLLYWOOD - LATER

Becca looks over silent auction items as Katie approaches.

KATIE  
Hey, Becca--

BECCA  
(looking at a bidding sheet)  
Some asshole keeps bidding one dollar  
more than me.

KATIE  
That's the charitable spirit. Anyhow...  
(embracing her role as cupid)  
This is my brother, Mark...

Reveal Katie is with her brother MARK KELLOGG, 36. Mark is uncomfortable at these things, doesn't wear a suit much.

MARK  
(extending his hand to shake)  
Mark Kellogg. Hi.

Becca looks up at Mark. Katie smiles encouragingly.

BECCA  
You're the asshole!

MARK  
Wow. Usually takes women months to  
figure that out.

Katie, blindsided by this exchange, is unable to stop it.

BECCA

Why do you want a walk-on part on Grey's Anatomy?

MARK

Nice to meet you, too.

BECCA

Seriously. That's weird for a guy.

MARK

I thought it might be fun? Are you this agro to all the men you meet, because maybe that's why you're still single.

BECCA

I'm still single because most men are assholes who call me things like "agro" after we've only known each other two minutes!

KATIE

Okay, hey! We're all sitting together, so... save some hostility for dinner.

Katie leaves them and runs into David, who is enjoying his second martini.

KATIE (CONT'D)

That was a total disaster.

DAVID

I thought we weren't talking about our marriage tonight.

KATIE

I introduced Becca to my brother.

DAVID

Why? So they could have what we have?

KATIE

I think they do have what we have.

INT. SOCIAL HOLLYWOOD - BALLROOM - LATER

The EDITOR of Los Angeles Woman Magazine stands at a podium and presents Katie's award as everyone watches a SLIDE SHOW of Katie's accomplishments... pictures of the clinic, smiling patients, Katie and Becca and the rest of the staff...

## EDITOR

The Los Angeles People's Community Clinic opened its doors five years ago because Dr. Katie Carr, a successful private physician at the time, saw a flawed system that was turning away more people than it was serving.

ANGLE ON Katie at her table. Despite everything happening in her personal life, she is touched by this tribute, and looks around at the people who are there to support her:

Her parents, FRED AND BURT KELLOGG, are beaming.

Becca is happy to be associated with the clinic, and not so happy to be associated with Mark, who's seated next to her.

Ava's husband RON, a good-looking entertainment lawyer, puts his arm around Ava as they listen, proud of their friend.

David, exuding boredom, plays with his spun sugar garnish.

Katie, trying not to let David ruin her night, looks back at the slide show, where she see more pictures of the clinic...

## EDITOR (CONT'D)

Katie still works at the clinic five days a week, rarely if ever taking time off. Not only is she a devoted wife--

...then a picture of Katie NAKED, Stephen pressing her up against a wall in the San Diego hotel room. Katie panics and looks around, but nobody else saw it. It was in her head.

## EDITOR (CONT'D)

--and mother, she's a completely devoted doctor. We all talk about trying to be good, but here is a woman who is good.

Katie grimaces.

## EDITOR (CONT'D)

That's why all of us at Los Angeles Woman Magazine are proud to name Dr. Katie Carr "Woman of the Year!"

The editor holds up a glass award, which Katie accepts as everyone APPLAUDS.

## KATIE

(into the mic)

I'm not that good. Really, it's just such a pleasure to do who you want.

(MORE)

KATIE (CONT'D)

(horrified)

I mean what you want! What you love.  
That's, of course, its own reward. But  
it's nice to get validation... for  
something other than your parking.

(off their laughter)

My husband gave me that line. Anyhow,  
thank you. Thank you so much.

Everyone LAUGHS and CLAPS and congratulates Katie (especially  
at her table) as she takes her seat. David smiles at her.

DAVID

It got laughs.

KATIE

Yes. Congratulations on your joke.

She sets her award down, wishing he could be happy for her.

DAVID

You have a roomful of people telling you  
how great you are. You don't need me to  
do it.

Katie just looks at David. What a sad, weird thing to say.  
They're definitely in a cold war.

Meanwhile, the EVENT CO-CHAIR, still healing a little from  
her last face lift, takes the podium.

EVENT CO-CHAIR

And now, one last item of business. The  
raffle winner who gets a second honeymoon  
at the Four Seasons Hualalai!

BECCA

(to Mark)

I love how they assume everybody already  
had a first honeymoon.

Mark turns to hear what she said.

FREDA

Markus! Your tie!

Mark looks down and sees that his tie is in his sorbet.

MARK

See? This is why I don't wear ties.

Freda tries to get the attention of a passing WAITER.

FREDA  
 Can we get a club soda, please? Sir?  
 (to Burt)  
 He just ignored me.

BURT  
 Because he's not a waiter. Freda, just--

The "waiter" (he is dressed like one) sits at a nearby table.

FREDA  
 Our son's tie is in his sorbet!

MARK  
 While their daughter is being honored.  
 Welcome to my childhood in a nutshell.

Everyone laughs, especially David, who understands how Mark feels. Becca softens a little toward Mark. As Katie wonders whether this is all a compliment or an insult...

EVENT CO-CHAIR  
 And the winner is... Oh, this is funny.  
 It's our honoree's husband, David!

Katie and David look up. People CLAP and LAUGH.

KATIE  
 No, no, no! We don't need a second  
 honeymoon!

DAVID  
 Speak for yourself!

EVENT CO-CHAIR  
 This woman refuses to take a vacation!

LAUGHS from the crowd. David stands to collect his prize.

KATIE  
 (grabbing David's hand)  
 No, really. We can't accept this. I've  
 been given enough tonight.

DAVID  
 You don't have to go!  
 (turning to Ava's husband)  
 Ron? Hawaii?

RON  
 Mai tais on me!

Ava, Ron and the crowd LAUGH some more. Katie finally lets go of David's hand.

INT. KATIE AND DAVID'S BEDROOM - LATER THAT NIGHT

David, slightly drunk, is sitting on the bed looking through his goodie bag as Katie gets undressed.

DAVID

(dumps out goodie bag contents)  
How is this charity? Some company buys your seat at the table, you put on the monkey suit, have a five-course dinner, then there's the auction, which is really just shopping, and then you go home with fucking self-bronzer.

He starts putting bronzer on his face. Katie looks at the second honeymoon brochure and gift certificate they won.

KATIE

Remember our honeymoon?

DAVID

You're nostalgic now?

David continues with his bronzing.

KATIE

We were backpacking, and I got that bug?

DAVID

A bug is putting it mildly. I waited outside every bathroom in South America.  
(a beat)  
Good times!

KATIE

I remember thinking that was the test of a marriage. If we could get through that...

DAVID

Yeah. We had no clue the shit we'd have to deal with.

Katie tucks the brochure away in her jewelry box, then looks at her husband (who now has a bronze face).

KATIE

David, are you happy?

DAVID  
What's that got to do with anything?

KATIE  
I said what I said the other day because I wasn't happy. And I don't think you are either.

DAVID  
Of course I'm not.

KATIE  
Okay, why not?

DAVID  
Well, for starters, my wife just asked me for a divorce.

KATIE  
The purpose of my question was to help you understand why your wife asked you for a divorce.

DAVID  
You want a divorce because I'm not happy?

KATIE  
That was part of it.

DAVID  
How very magnanimous of you.

KATIE  
I'm not trying to be magnanimous. I hate living with someone who's so unhappy.

DAVID  
Hey, I went to couple's therapy. What else do you want from me?

KATIE  
You went for a month.

DAVID  
But I got a year's worth of material!

KATIE  
See, this is the problem. It's all funny to you. Even the fighting. I feel like you somehow enjoy this. I don't.

DAVID  
Katie... do whatever the hell you want.

INT. CARR KITCHEN - LATER THAT NIGHT

Katie is in a dark kitchen, illuminated by the refrigerator.

KATIE (V.O.)

The problem, of course, is that I don't know what I want. I don't even know what I want to eat.

She closes the door. It's covered by her children's art.

KATIE (V.O.) (CONT'D)

I know what I don't want. I don't want to break up my family. I don't even want to break up my marriage. I just want David... not to be David anymore.

EXT. CARR HOUSE - DUSK

Katie, home from work, is unloading groceries from her trunk, trying to carry everything in one trip. Her cell phone emits a terrible DISCO RING. She struggles, finds and answers it.

DAVID (V.O.)

(from phone)

When are you coming home?

KATIE

I'm home now, David. Can you-- Hello?

David almost skips out of the house to greet her.

KATIE (CONT'D)

You have to help me change my ring. I have a Ph.D. and I can't find that stupid list of rings that's somewhere in this phone--

David bows quickly and repeatedly as if she were royalty.

KATIE (CONT'D)

What are you-- why are you doing that?

DAVID

My back! It's fixed!

KATIE

You finally saw Dan Silverman?

DAVID

Nope. Saw a guy in Chinatown.

He helps her with the groceries, proud he can.

KATIE

Ava's guy?

DAVID

My guy. DJ GoodNews. Capital G, capital N. Bad name, good doctor. Although, technically, he's not a doctor.

KATIE

What is he? An acupuncturist?

DAVID

More like a healer.

KATIE

How did you find this person?

DAVID

I saw his flier at the car wash.

David lifts the bags like weights, showing off.

KATIE

You're doing this to spite me.

DAVID

What?

KATIE

Because I'm a doctor. You're thumbing your nose at my profession.

DAVID

Okay, I admit that held some of the initial appeal, but it turns out this guy knows his stuff.

KATIE

What is "his stuff" exactly?

DAVID

He sort of... lays his hands on you... And there's a cream he uses.

KATIE

Nobody can cure a bad back in one session.

DAVID

GoodNews can. I'm telling you, he's a miracle worker.

KATIE

And what does he charge per miracle?

DAVID

Six hundred dollars. But you can go back as much as you want for free.

KATIE

If you're cured, why would you need to go back? Wouldn't that be the "miracle" part of it?

DAVID

Katie, who cares what it costs? Who cares how it works? I feel great for the first time in years. God, why do you have to be so cynical?

INT. CARR KITCHEN - THE NEXT MORNING

David is pouring Molly cereal when Katie enters, dressed for work. Katie kisses Tom on the head; pours herself coffee.

MOLLY

I didn't get any raisins.

DAVID

You got some.

MOLLY

I got three. That's more like none than some.

Molly reaches into the cereal box and fishes for raisins.

KATIE

Molly, that's not what we do.

MOLLY

It's what Daddy does.

Katie gives David a look. He shrugs. Then shrugs some more.

DAVID

(pleased)

It doesn't hurt to shrug anymore.

He shrugs repeatedly, like he just learned how. Katie doesn't know how to react to this person. Then she notices Tom just staring at her. Then at David. Then back to her.

KATIE

What's the matter with you?

TOM

Nothing.

KATIE

Why do you keep staring at us?

TOM

I want to see if you're getting divorced.

Everything stops. The shrugging, the raisins, all of it.

KATIE

Why would we be getting a divorce?

TOM

Someone at school told me.

DAVID

Who?

David's quick question seems to point to him as the leak.

TOM

Joe Salter.

KATIE

Of course we're not getting divorced.

David looks at Katie, happy to hear this news.

TOM

Then why did Joe Salter say you were?

KATIE

I don't know. But we know more about it than he does, and we're not getting divorced, right, David?

DAVID

If you say so.

MOLLY

Will you ever get divorced?

KATIE

We're not planning to.

MOLLY

Who would we live with if you did?

DAVID

Who would you want to live with?

Katie can't believe he just asked that.

MOLLY  
Daddy! But not Tom.

DAVID  
Tom can go and live with Mommy then.  
That's fair.

Tom looks to his mother, who looks to David, who shrugs.

EXT. BAY CITIES ITALIAN DELI - LATER THAT DAY

Katie and David are sitting on opposite sides of a picnic table in front of a local deli near Katie's clinic. David unwraps his hoagie as Katie lectures him.

KATIE  
My problem is that you alienated brother  
from sister, daughter from mother and  
father from son in the time it took to  
eat a bowl of Raisin Bran.

DAVID  
(proud)  
And I got you to promise not to divorce  
me in front of our kids.

KATIE  
Yeah, I think you might be hard pressed  
to find a parenting manual that  
recommends involving your children in  
these discussions.

DAVID  
I'm not the one who asked for a divorce.

KATIE  
No, but you're the one telling everybody.

DAVID  
I was upset. I told one person.

KATIE  
Well, somehow it got to that big-mouth,  
Joe Salter.

DAVID  
I'm just trying to keep up. First you  
want a divorce, then you tell me we're  
never getting divorced.

KATIE

I told the kids we were never getting divorced.

DAVID

So... what? You lied? To our children? And somehow I'm the bad parent?

KATIE

I think I said we weren't planning to get divorced.

DAVID

Well, nobody plans to get--

KATIE

David! We only have my lunch hour to sort this out, and... and...

Suddenly Katie is overwhelmed.

KATIE (CONT'D)

...I don't see how we're going to get out of this mess.

Katie starts to cry and can't stop. She puts her head down.

DAVID

Well, now you've got hair in your fruit.

She cries even harder. David goes around to her side of the table and puts his arm around her, then both arms. She sobs on his shoulder. It's tender. So tender that she cracks.

KATIE

David...

Katie breaks the hug and looks into David's eyes, where she sees genuine love and concern.

KATIE (CONT'D)

I slept with someone else. But it's over.

A long pause as David takes this in. Katie doesn't breathe.

KATIE (V.O.) (CONT'D)

The thing is, when you confess something like that, it's not over for the other person. It's just beginning.

DAVID

Can you come straight home tonight?

KATIE

Sure. Yes. We'll talk about it then.

DAVID

There's nothing to talk about. But I want to do something about Molly's eczema, and I need you to look after Tom.

INT. TOM'S ROOM - THAT EVENING

Katie sits beside Tom on his bed, holding him tight. Tom, in pajamas, is reading his "I Can Read" Humpty Dumpty book.

TOM

(reading slowly)

All the king's horses and all the king's men... Where did Daddy take Molly?

KATIE

I'm not sure.

TOM

Are they getting a house?

KATIE

Oh, no. No, honey. They're just running an errand or something.

Tom turns the page, still concerned, as is Katie.

TOM

...couldn't put Humpty... to get...  
(sounding out the word)  
...together again.

KATIE

Perfect.

She closes the book and puts it aside.

TOM

Why couldn't they?

KATIE

What?

TOM

Put him together again?

KATIE

Oh. I don't know. I guess he was broken into too many pieces.

Katie and Tom both look beyond depressed.

KATIE (V.O.) (CONT'D)

It occurs to me that Humpty Dumpty is not a nursery rhyme. It's a cautionary tale about affairs. All that humping and dumping, no way to put things right.

Molly can be heard coming up the stairs, excited.

MOLLY (O.S.)

Mommy, Mommy, guess what?

TOM

(resigned)

They found a house.

Before Katie can respond, Molly bursts into the room.

MOLLY

DJ GoodNews cured my eczema!

KATIE

That's where Daddy took you? To this GoodNews person?

MOLLY

He's magic. He can fix anything. He fixed Daddy's headache, too.

TOM

Could he fix Humpty Dumpty?

DAVID

(entering)

I bet he could.

David gives Tom a big hug, during which Katie looks at David, hopeful he's feeling forgiving, but his cold look says it all. Nobody can put this marriage back together again.

INT. KATIE AND DAVID'S BATHROOM - LATER THAT NIGHT

Katie and David are both brushing their teeth. David spits.

DAVID

I'm presuming you'll be moving out over the next couple of days.

KATIE

But... it was just the one time. And it's over.

DAVID

I don't know about that. But I do know that no one asks Elvis Presley to play for nothing.

David rinses his toothbrush and brings it into the bedroom.

KATIE

What?

INT. KATIE AND DAVID'S BEDROOM - CONTINUOUS

Katie follows David into the bedroom.

DAVID

Nixon's people called Colonel Tom Parker and asked if Elvis would play for the President, and Parker said, "Fine, but how much will we be getting?"

Katie struggles to understand how this affects her as David continues, pulling things out of drawers as he speaks.

DAVID (CONT'D)

And Nixon's aide said, "Colonel Parker, nobody asks for money for a private performance for the President," and Colonel Parker said, "I don't know about that, but nobody asks Elvis Presley to play for nothing."

KATIE

David, please stop this. It's important.

DAVID

It's just... I was reminded of that story, and I guess it's my way of saying what you do, or what you want... doesn't really count for anything anymore. You're the President, but I'm the King. Off you go.

(as Elvis)

Thank you, thank you very much.

KATIE

You don't mean that.

DAVID

(taking shirts from his closet)  
We discussed this, remember?

KATIE

Yes. We established, as most married couples do, that we wouldn't tolerate infidelity, and that if it happened, it would most likely mean a lot of other things were wrong, and that's as far as we got. There was nothing about Elvis.

DAVID

(pulling out a duffle bag)  
I'm going away for a couple of nights.

Katie finally realizes that David's been packing.

KATIE

To where?

DAVID

Doesn't matter. While I'm gone, I'd like you to tell the kids what's going on, and pack and leave.

KATIE

But why am I the one who has to move out?

David just looks at her, and it's a look of such contempt, she wants to run away from everything and never come back.

INT./EXT. KATIE AND DAVID'S BEDROOM WINDOW - A LITTLE LATER

The REV of David's car starting. Katie watches from the window, sad and remorseful, as her husband drives away.

INT. CARR KITCHEN - THE NEXT MORNING

Tom, dressed but barefoot, is finishing his cereal. Molly is doing the Jumble in the newspaper. Katie loads up their backpacks for school.

TOM

Daddy usually does that.

KATIE

(trying to be upbeat)  
Well, Mommy's doing it today.

MOLLY

Where is Daddy?

KATIE

He's away on business.

TOM  
He hasn't got any business.

MOLLY  
(sweetly and loyally)  
Yes, he does. He yells on the radio.

TOM  
That's a job?

MOLLY  
What did you think it was?

TOM  
I thought he just was angry all the time.

Molly heads upstairs, shaking her head as if this is the dumbest thing she's ever heard. Katie, on the other hand, feels a little validated by Tom's observation, until:

TOM (CONT'D)  
Where is he really?

KATIE  
(caught offguard)  
He's gone to stay with a friend.

TOM  
Because you're getting divorced?

KATIE  
We're not getting divorced.

TOM  
So why has he gone to stay with a friend?

KATIE  
You go to stay with friends. Doesn't mean you're getting divorced.

TOM  
I'm not married. And when I go to stay with a friend, I tell you where I'm going and I say goodbye.

KATIE  
Is that what's bothering you? That he didn't say goodbye?

TOM  
I just know something's wrong.

KATIE

Nothing is wrong, okay?! Now where are your shoes?!

Tom defiantly stands and heads out. Katie feels terrible.

EXT. PUBLIC GOLF COURSE - DRIVING RANGE - LATER

MEN WHACK GOLF BALLS on the driving range. Katie, looking lost and out of place, spots someone who looks like he works there, PACO, a young kid, carrying a bucket of balls.

KATIE

Excuse me, I'm looking for my brother. He works here. I think. Mark Kellogg?

PACO

(points to the driving range)  
He's pushing the picker.

Katie follows Paco's finger and sees... in the distance, a lone figure wearing astroturf on his chest and back for protection as balls whiz past him like bullets. It's Mark, in what looks to Katie like the world's worst job, picking up golf balls with a rolling basket.

EXT. PUBLIC GOLF COURSE - DRIVING RANGE - A SHORT TIME LATER

Katie and Mark walk just outside of the driving range.

KATIE

Do people aim for you?

MARK

Some, but, you know, it's not personal.

KATIE

And this is what you left law for?

MARK

I love golf. I've always loved golf. And I get to play anytime I want. No greens fees.

KATIE

Do you get to keep the astroturf suit? Because that's a good look for you.

She's smiling. He's not.

MARK

Did you drive across town just to tell me what a fuck-up I am?

KATIE

No, I drove across town to tell you what a fuck-up I am.

MARK

Well, let's move on to that part of the conversation, shall we?

KATIE

Okay.

(trying to hold it together)

I sort of... slept with someone else, and now David wants me to move out.

MARK

You're out of your mind.

KATIE

I know that's what it must look like, but see... I've been so depressed.

MARK

So write yourself a prescription! Go talk to someone! I don't see how an affair's going to help, and divorce certainly won't!

KATIE

Alright, then. Thanks for the pep talk.

MARK

What did you expect me to say?

KATIE

I don't know: Want to sleep on my couch? I'm sorry this is happening to you?

MARK

A) I don't have a couch and B) it's not happening to you. You made it happen.

KATIE

I know! So how do I fix it?

MARK

You don't sleep with someone else.

KATIE

You should really be a therapist. You're so good at this.

MARK

I'm not going to make you feel better.

KATIE

Clearly.

(a beat)

Look, I know I screwed up. I just don't see why I have to be the one to move out. Isn't it usually the man who moves out? Then again, isn't it usually the man who's the primary breadwinner? And who gets depressed and has an affair just so he can feel alive again?

MARK

And you don't understand why I want to work on a golf course and stay single for the rest of my life?

KATIE

Seriously, Mark, this just occurred to me. In my relationship, do you see me as the man?

MARK

No. I see you as the asshole.

Katie nods. Fair enough, she deserved that.

INT. COMMUNITY CLINIC - EXAM ROOM - DAY

Katie is examining a patient's knees (MRS. CORTEZ) and asking what hurts. It seems everything does. Mrs. Cortez is 73, Guatemalan, moves very slowly and wears all black.

KATIE (V.O.)

At the clinic we have some patients, like Mrs. Cortez, who we call "chronics," because no matter what you do for them, they never get better. Sometimes I wish they'd stop coming, not because I don't want to help them -- I ache to help them -- but because trying and failing repeatedly makes me feel like a fraud who should advertise at the car wash.

INT. COMMUNITY CLINIC - RECEPTION DESK - LATER THAT DAY

Katie surveys the crowded waiting area.

KATIE (V.O.)

But today I want to fill my day with chronics. Chronics who have anal warts. Only a good person could treat chronics with anal warts, and I desperately need to feel like a good person again.

Suddenly she spots someone familiar. It's Stephen with his arm in a homemade sling. He's smiling, as if this will be a great and fun surprise for her.

STEPHEN

Hi ya, doc.

KATIE

(strictly business)

Can I help you?

STEPHEN

Yeah. It's about your bedside manner.

KATIE

Okay, um, this is not the place--

STEPHEN

(playfully)

What's the deal? You use me, then don't return my calls? I got charged for a robe, by the way.

KATIE

I really can't see you now. Here.

STEPHEN

The sign says nobody is turned away from the People's Community Clinic.

KATIE

That's our general policy, but--

STEPHEN

'Cause something's wrong with my arm.

She sees that his sling is clearly homemade.

KATIE

Are those tube socks?

STEPHEN

I used clean ones. Anyhow, I think it might be broken. In several places. Can you take a look? Over a drink?

KATIE

I really can't, Stephen. I'm sorry.

STEPHEN

Kate...

KATIE

Katie...

STEPHEN

Katie, we had something special. It wasn't just a hook-up.

KATIE

It wrecked my marriage.

STEPHEN

Your marriage was already wrecked. You said the dude doesn't make you feel loved.

KATIE

I don't think I used the word dude.

STEPHEN

(taking her hands, proving his arm is fine)

I can make you feel loved.

She pulls away and starts to usher him out.

KATIE

(loudly, for appearances)  
Just keep it iced.

STEPHEN

Casa del Mar. 7pm?

KATIE

No, now please... take two aspirin.  
Every four hours.

STEPHEN

I'll be waiting. Later, gator.

He smiles and goes. Katie turns around and runs into Becca, who was watching this exchange and is now completely intrigued and concerned.

BECCA

(whispering)  
Are you having an affair?!

KATIE

What?! No.

BECCA

You are! That's what you were trying to tell me the other day.

(MORE)

BECCA (CONT'D)  
 (impressed, but also concerned)  
 He's hot.

KATIE  
 I have patients, so--

BECCA  
 What about David? And the kids? And  
 your brother? Has Mark asked about me?  
 (focusing)  
 Doesn't matter. How long has this been  
 going on?

KATIE  
 Look, it was a one-time thing. A  
 mistake. The man says "Later, gator."  
 I'm not going to see him again.

BECCA  
 Does David know?

KATIE  
 Yes. I told him. That was my second  
 mistake.

Katie looks like she might cry, and Becca now gets how  
 serious this is, that Katie might lose everything.

BECCA  
 (worried for her friend)  
 Oh, Katie. Why would you do this?

INT. KATIE'S OFFICE AT THE CLINIC - THAT AFTERNOON

Katie sits at her desk in a small, cluttered office.

KATIE (V.O.)  
 It's a fair question.

INT. SAN DIEGO HOTEL BAR - NIGHT - FLASHBACK

Katie and Stephen are having drinks at the "welcome cocktail  
 hour." Everyone has name tags. He says "Dr. Stephen  
 Something" because this is Katie's flashback and she still  
 can't recall his name. She is telling a story and he is  
 hanging on her every word, finding her hilarious.

KATIE  
 So it's my first day of medical school at  
 U.S.C., and we're getting our cadaver,  
 which has me anxious already...

STEPHEN  
 You never forget your first dead body.

KATIE

(laughing)

Right. So we pull back the sheet and I know the guy. He lived four houses down when I was growing up! Mr. Henkel.

STEPHEN

No!

KATIE

Yes! The last time I saw him I was 12 and he was mowing his lawn, and now...

STEPHEN

How did he look?

KATIE

Not so good.

Stephen laughs as Katie smiles and sips her drink.

KATIE (V.O.) (CONT'D)

I'm sure most people have affairs for the sex, but for me, the best part was being with someone who wanted to hear my stories. I almost forgot I had stories. My kids certainly don't want to hear my stories, and David stopped listening years ago.

INT. SAN DIEGO HOTEL ROOM - LATER - FLASHBACK

Katie and Stephen are in the throes of "movie sex": lots of positions, lots of heavy breathing.

KATIE (V.O.)

The thing about sex with someone who's not your husband... it's all very exploratory and exciting, but it's not so efficient.

Katie is twisted into a position that's not really working for her.

KATIE (V.O.) (CONT'D)

A husband, even a bitter, angry one, knows what works for you. He knows if he presses a certain button, the elevator will go to the right floor. There's something to be said for that.

A beat as Katie and Stephen continue having vigorous sex.

KATIE (V.O.) (CONT'D)  
But this wasn't the time to say it.

INT. KATIE'S OFFICE AT THE CLINIC - BACK TO PRESENT

Katie looks at the framed pictures of her kids on her desk.

KATIE (V.O.)  
In truth, I guess I've been unhappy for a while. Unhappy enough to suggest counseling, which just provided David with material. Unhappy enough to say I wanted out, which I never really had the guts to do. Unhappy enough to have an affair, which didn't solve anything. So maybe this is the right course of action. Not just for me and David, but for our kids. Two happy parents in two houses has to be better than two miserable parents in one.

EXT. CARR HOUSE - THAT NIGHT

Katie approaches her house, carrying a pizza.

KATIE (V.O.)  
And that's what I plan to tell my kids tonight. Somehow. Of course, they'll never be able to enjoy pizza again.

Katie, full of dread, puts her key into the lock.

KATIE (V.O.) (CONT'D)  
But then, everything changes.

INT. CARR LIVING ROOM - CONTINUOUS

DAVID  
Nice day at the clinic?

Katie is startled to find David waiting for her. It seems entirely feasible that he might pull out a gun and shoot her.

KATIE  
Yes, thank you. I... I might not have enough pizza.

DAVID  
Actually, I asked your parents to take the kids out for dinner. Listen, I haven't loved you enough.

Katie's not sure if he's being serious, but he is.

DAVID (CONT'D)

I haven't. I'm sorry. I do love you,  
and I haven't communicated that properly.

KATIE

No. Well. Thank you.

DAVID

And I'm sorry I said I wanted you to move  
out. I don't.

KATIE

But... David, I think maybe you were  
right. I think we might need to do this.  
You've been unhappy, and I've been  
unhappy, and it's like a Band-Aid, it's  
going to hurt, so we should just--

DAVID

Give me until the end of the year.

KATIE

What?

DAVID

I need a chance to be better. Six weeks.  
After ten years of marriage, that's not  
so much to ask.

He looks completely sincere and even a little desperate. And  
given what she's put him through, how can she refuse?

KATIE

Okay. Until the end of the year.

DAVID

Good. And now, Katie...

(as she braces herself)

Will you go to the Hollywood Bowl with me  
tomorrow? They added some winter  
concerts... fringe benefit of global  
warming, I guess. And I know you like  
this kind of thing, so what do you say?

KATIE (V.O.)

This invitation is even more confusing  
than David saying he loves me. He's  
always maintained that this town's idea  
of art is a signed headshot.

Katie, unable to even speak, shrugs and nods "yes."

DAVID

Great. Then tonight I'd like us to sleep in separate rooms, and wake up in the morning and try to rebuild our lives.

David approaches Katie (which still makes her nervous), then kisses her on the cheek and hugs her.

DAVID (CONT'D)

I'll take the spare bedroom.

Katie nods, completely confused. PRE-LAP MUSIC...

EXT. HOLLYWOOD BOWL - NIGHT

The PHILHARMONIC PLAYS under a perfect starry sky.

David watches and listens, smiling. Meanwhile, Katie keeps stealing looks at him. He finally looks back.

DAVID

Are you warmer now?

Katie nods, as if communicating with a foreigner.

KATIE (V.O.)

I can't help but feel that I am on something like a date with someone very unlike my husband. This polite man not only loaned me his jacket, he said I looked "adorable" in it. The whole experience has been very unsettling.

EXT. HOLLYWOOD BOWL PARKING LOT - NIGHT

Katie and David join a DISORGANIZED CROWD waiting for buses.

DAVID

It's a nice night. Should we walk to our car?

KATIE

Walk four blocks? In L.A.?

DAVID

I know! It's so crazy it just might work.

EXT. HIGHLAND AVENUE - NIGHT

Katie and David follow other CONCERTGOERS down the street. They're actually having a nice time together.

KATIE  
So, did you enjoy the concert?

DAVID  
I did. Very much.

KATIE  
But you've always hated classical music.

DAVID  
I think... I think I thought I hated  
classical music. It was a prejudice I  
hadn't examined properly.

They pass a HOMELESS WOMAN huddled in a sleeping bag. David  
feels in his pockets, pulls out his wallet, looks inside.

DAVID (CONT'D)  
I forgot to get cash. Do you have your  
wallet with you?

KATIE  
Yeah.

Katie pulls her wallet out of her purse and David takes it,  
removes all the cash, and hands it to the woman.

HOMELESS WOMAN  
Thank you. God bless you.

David hands Katie back her empty wallet.

KATIE  
What did you do?

DAVID  
Gave her some money.

KATIE  
You gave her all of my money.

DAVID  
Not all of your money. You have a  
checking account.

KATIE  
But that was almost two hundred dollars.  
I just went to the ATM.

Katie, getting nowhere with David, appeals to the woman, who  
is still holding the stack of twenties.

KATIE (CONT'D)

I'm sorry, this is awkward, but I think he didn't mean to give you all of that.

DAVID

Yes, I did.

Katie gives David a "Please let me handle this" look.

KATIE

(to the woman)

The thing is, we need gas and we have to pay our babysitter and we're late already -- not your problems -- but could we just have a little back?

Katie reaches out her hand.

HOMELESS WOMAN

(pressing the bills to her chest)

DON'T TAKE MY MONEY!

A COUPLE OF CONCERTGOERS stop and stare. It looks like Katie is trying to take money from a homeless woman.

KATIE

But--

(off their looks)

It was my--

(defensive)

I'm a doctor. I save lives.

INT. DAVID'S SUV - LATER THAT NIGHT

Katie is mortified. David is driving them home in silence.

DAVID

Should we stop at an ATM?

KATIE

Unless you want to give the babysitter our house.

DAVID

(explaining)

I just wanted to see how that would feel.

KATIE

And how did it feel?

DAVID

Good. Definitely better than walking by, pretending not to see. I don't want to walk by anymore.

Katie looks over at David. He's smiling, pleased.

KATIE

What's happening to you? What happened when you went away? Where did you go?

DAVID

I'm sorry. I'm sure it's confusing. I'm not sure I can explain it, though.

A long beat.

KATIE

We should stop. We're running on fumes.

DAVID

You said until the end of the year.

He drives past a gas station.

KATIE

The car. Is on empty.

DAVID

Oh.

As he makes a U-turn...

INT. KATIE AND DAVID'S BATHROOM - THAT NIGHT

Katie washes her face. She's wearing a comfy t-shirt.

KATIE (V.O.)

As if the evening wasn't eventful enough, David said he wanted me to sleep with him tonight in our bedroom, "no pressure."

(drying her face)

I wanted David to be different. I didn't want that voice, that tone, that scowl.

I wanted him to like me, and now he does.

INT. KATIE AND DAVID'S BEDROOM - CONTINUOUS

Katie peeks into the bedroom, where her husband is lighting a candle and playing PAOLO NUTINI'S "LAST REQUEST" on CD.

KATIE (V.O.)

I made my bed, I guess I have to have sex  
in it.

David walks over and greets her with a kiss. A long,  
romantic kiss. Then he holds her face in his hands.

KATIE (CONT'D)

What are you doing?

DAVID

I want to make love to you.

KATIE

Okay, fine. But does there have to be  
all this fuss?

DAVID

I want to make love, not just have sex.

KATIE

Well, what does that involve?

DAVID

Communication. Intensity. I don't know.

KATIE

But I thought the advantage of being  
almost 40 was that I no longer have to  
drink beer from a can, stay out past one,  
or be "intense."

DAVID

Please try it my way.

INT. KATIE AND DAVID'S BEDROOM - LATER

Katie and David are engaged in passionate "lovemaking."

KATIE (V.O.)

That's how it happened that my husband  
and I actually made love for the first  
time in years, and as promised, it was  
intense, and soulful, and passionate...

KATIE (CONT'D)

Ohhhhhh!!!!

Katie collapses on top of David.

KATIE (V.O.) (CONT'D)

I'm just not sure it was my husband.

INT. CARR KITCHEN - AFTERNOON

CLOSE on a CHUTES AND LADDERS game that David and the kids are playing. The PHONE IS RINGING AND RINGING. Katie, just home from work, reaches for the phone.

KATIE  
Why is no one--

TOM/MOLLY/DAVID  
Don't answer that!

TOM  
(loving this)  
We're not answering the phone!

KATIE  
Why not?

MOLLY  
Daddy quit his job, and his boss in New York is very upset.

KATIE  
You quit your radio show?

DAVID  
I don't want to be the Angriest Man in Santa Monica. I don't want to be angry, period.

TOM  
Want to play Chutes and Ladders, Mommy?

DAVID  
Oh, yeah. Mommy should get in on this!

INT. WHOLE FOODS CAFE - DAY

Katie and Becca wait to pay for their salads.

KATIE  
And then we played Chutes and Ladders like we were the perfect nuclear family.  
(beat)  
Do you think they call it a nuclear family because it could explode and kill everyone involved?

BECCA  
I can't believe he quit his job.

KATIE

And this is after begging me for six weeks to prove he could be "better." How is being jobless better?

BECCA

Why does he have to prove anything? You had the affair.

Katie is taken aback by this, and also wishes Becca hadn't said that so loudly since they are, in fact, in public.

BECCA (CONT'D)

(suddenly)

I know what it is.

KATIE

He's punishing me?

BECCA

No. He has a brain tumor.

KATIE

He doesn't have a brain tumor.

BECCA

It might not be a brain tumor.

(gravely)

But he only has six weeks to live.

As Katie thinks about this, not quite on board yet...

INT. CARR LIVING ROOM - THAT EVENING

Katie opens the door and Tom and Molly rush to her, crying.

TOM

(clinging to her leg)

Daddy gave away my computer!

MOLLY

He said Tom has to share mine! I don't want to share my computer!

David appears in the doorway from the kitchen. Katie looks to him for an explanation.

DAVID

We took it to a women's shelter. They were very appreciative.

INT. KATIE AND DAVID'S BEDROOM - A LITTLE LATER

David and Katie are mid-discussion. Katie is actually concerned about David now.

DAVID  
Why would you think I have brain tumor?

KATIE  
Why would you give away a perfectly good computer?

DAVID  
Just last Christmas you were worried we were spoiling them by giving them each their own. And now they can't share?

KATIE  
It's not just that. You quit your job. And you're being so... nice.

DAVID  
(sighs, then)  
I guess we need to talk about this.

David sits on the bed. Katie sits next to him and puts a supportive arm around him.

DAVID (CONT'D)  
I don't have a brain tumor!

KATIE  
(gently)  
Some other kind of disease then?

DAVID  
No! I just want to lead a better life. And the fact that you'd think I'd have to be dying to be "nice" shows how bad a life I've been leading.

KATIE  
But why now? Is this all because of--  
(*"the affair," she thinks*)

DAVID  
--DJ GoodNews.

KATIE  
What does he have to do with it?

DAVID

Everything. That's where I went when I was away, and it changed my life. Katie, he doesn't use a cream.

KATIE

For \$600 I hope he uses something.

DAVID

Please don't make jokes. I need you to understand this: He cured my back just by laying his hands on me. And he cured my headache by touching my temples. And he cured a lot of other things, too.

KATIE

(feeling a little sick)  
By touching you other places?

DAVID

Not inappropriately if that's what you're implying!

KATIE

You spent the night with this man! I don't know what to think anymore.

DAVID

I'm not gay, and I'm not dying. I'd just like to--

KATIE

--lead a better life. You said.

DAVID

And I'd like us to lead a better life. That's what I meditated on.

INT. CARR KITCHEN - DAY

KATIE

Frankly, it was easier to imagine him gay than meditating.

It's Thanksgiving. Katie is basting the turkey while talking to Mark.

MARK

Just be thankful you're still together.

KATIE

Mom and Dad are still together. Is that love or inertia?

MARK

At this point, I think they're just in it  
for the rockin' sex.

KATIE

(laughing)  
Okay, that was not necessary.

INT. CARR DINING ROOM - AFTERNOON

Katie presents the perfect turkey. Burt stands, waiting to carve it. Freda, Mark, David and the kids are seated at the table, which is lavishly set and teeming with food.

BURT

Look at that bird!

FREDA

And as usual, there's enough food to feed  
a small country.

KATIE

Please don't give David any ideas.

Katie laughs a little, but David is getting ideas.

DAVID

She's right.

Katie gets nervous; the rest don't know what's coming.

DAVID (CONT'D)

Venice Beach.

FREDA

What about it, dear?

KATIE

David, it's a nice thought, but--

DAVID

It's Thanksgiving.

KATIE

Yes, and this is our Thanksgiving dinner.  
(an order)  
Dad, start carving.

Burt is about to carve, but David stops him.

DAVID

No, Burt, wait--

KATIE

(to David)

We have a frozen lasagna in the freezer. After dinner we'll heat that up and you can give it to whoever you want.

EXT. VENICE BEACH - LATER

TOM

I don't want lasagna. I want turkey.

KATIE

I know, honey. Me, too.

Tom whimpers softly as Katie, Burt, Mark and Freda sit in David's SUV and watch helplessly as David and Molly distribute their Thanksgiving dinner to a motley assortment of VENICE BEACH FOLKS. Molly smiles as she serves.

KATIE (V.O.) (CONT'D)

Molly has now embraced the role of assistant do-gooder. I fear she is destined to become the type of woman who chairs guilds and gives unwanted pashminas to her dula.

FREDA

I think some of those people are just tourists.

BURT

What do you want to do, Freda? Ask them for proof of not having a residence?

FREDA

I'm just saying if he's going to give away our turkey dinner, I want to make sure he gives it to people who are more deserving.

MARK

I've been living on Ramen noodles. I'm pretty deserving.

BURT

You have a law degree. If you choose not to use it, enjoy your Ramen noodles.

MARK

Now it feels like Thanksgiving. I've been insulted.

Tom starts giggling.

KATIE  
What's so funny, Tom?

TOM  
That man over there is peeing!

KATIE  
(getting impatient)  
David, Molly, can we go now?

MOLLY  
(calling back)  
We still have food left.

KATIE  
Then let's, I don't know, eat it  
ourselves?!

DAVID  
We can't. It's the principle of the  
thing.

KATIE  
David, fuck your principals! Fuck the  
homeless!

Her children, her family, and everyone else stares at Katie.

KATIE (CONT'D)  
(explaining)  
I didn't mean to say that. I'm certainly  
not anti-... I mean, come on, I work  
with... I...  
(calling out)  
Who needs seconds?

Katie gets out of the car, picks up a serving spoon and  
starts helping.

INT. KATIE AND DAVID'S BEDROOM - THAT EVENING

Katie is lying on her bed holding her Woman of the Year award  
(which is mocking her) as if she's been buried with it.

KATIE (V.O.)  
It's hard to imagine a worse  
Thanksgiving.

DAVID (O.S.)  
(calling from downstairs)  
Katie, you have a visitor!

INT. CARR LIVING ROOM - MOMENTS LATER

Katie's knees almost buckle when she sees that her "visitor" is Stephen. He is waiting by the front door, standing next to David. The kids are watching TV much too close by.

KATIE  
(unsure about the etiquette)  
Um, David, this is...

DAVID  
(calmly)  
I know who it is. Stephen introduced himself.

KATIE  
Oh. Okay.

STEPHEN  
I wanted to talk to you.  
(off Katie's incredulous look)  
Both of you.

David nods and ushers Stephen into the kitchen. Katie, seeing no other option, heads downstairs.

INT. CARR KITCHEN - CONTINUOUS

When Katie enters Stephen is standing at the kitchen island.

DAVID  
Bottled or tap?

STEPHEN  
Tap is perfect.

DAVID  
Katie?

KATIE  
(quickly)  
Yeah. I'm here.

DAVID  
Did you want water?

KATIE  
No, no. I'm good.

DAVID  
I could make a pot of coffee...

KATIE  
No! Please, let's just--

DAVID  
Right.

David brings Stephen the water and they all gather around the island. David and Katie look at each other. A beat.

DAVID (CONT'D)  
Who should start, then?

STEPHEN  
Maybe I should. Seeing as I'm the one who called the meeting, as it were.

The two men smile. Katie is confused by the niceness.

STEPHEN (CONT'D)  
I'm sorry to drop by like this, on Thanksgiving no less, but I left a couple of messages for Katie and she didn't return them, so I thought, hey, why don't we just talk about this like adult--

DAVID  
--erers.

STEPHEN  
Did you-- say something?

DAVID  
Adulterers. Stupid joke. Sorry.

STEPHEN  
No, it's fine. It's funny.

DAVID  
Thank you.

STEPHEN  
I just didn't hear you.

KATIE  
If I can interrupt, move things along: Stephen, what the hell are you doing here?!

STEPHEN  
Right. The big question. Okay. Deep breath.

(MORE)

STEPHEN (CONT'D)

David, I'm sorry if this comes as a shock, you seem like a decent guy, but I've reached the conclusion that Katie doesn't want to be with you. She'd be better off with me. I'm sorry, but those are the facts.

Katie is incredulous. "The facts?"

KATIE

That's ridiculous. Stephen, you should go, before you make an idiot of yourself.

STEPHEN

I knew she'd say that.

He sighs and gives Katie an "I know you so well" smile.

STEPHEN (CONT'D)

David, maybe you and I should talk privately.

KATIE

Sure, okay. I'll leave the room and once you two sort this out, just tell me who I should be with.

Stephen seems open to this idea.

DAVID

I think she's joking.

KATIE

Yes, I'm joking.

STEPHEN

Alright. Well, David, I know from talking to Katie that some things aren't great between you two.

DAVID

Katie and I have discussed that. We're working on it.

STEPHEN

There are some things you can't work out.

DAVID

Like?

STEPHEN

Like that Katie doesn't love you.

David looks to Katie. She shakes her head and rolls her eyes, then realizes he needs more of a response than that.

KATIE

I never said that.

STEPHEN

You didn't have to. And then there's the sex.

KATIE

I definitely never said anything about--

STEPHEN

You did. You said something about the difference between art and science, and that you preferred art.

KATIE

I never said I preferred art.

STEPHEN

You said you were a scientist by profession, and you preferred art in bed.

DAVID

I'm afraid you've lost me.

KATIE

(to Stephen)

I might have said that, but if you must know, I was trying to be nice. It was an explanation for why I didn't come.

Silence all around.

KATIE (V.O.) (CONT'D)

I only admitted that to make David feel better, but apparently bringing up sex with someone other than your husband to your husband, even if only to explain that the sex was less than satisfying... very dicey territory.

STEPHEN

That's what you're saying now. That's not what you were saying when you were lying on top of me in San Diego.

David walks away, stung.

KATIE

No, we know what I said then -- the thing about art versus science. What we're doing now is interpreting the words we agree I used. Please try to keep up.

STEPHEN

Sorry if I'm not quick enough for you.

Katie and Stephen glower at each other. David lobs this in:

DAVID

I might be speaking out of turn here, but to be honest, Stephen, Katie doesn't seem to like you very much. And she should at this stage, right? First blush and all? She certainly doesn't seem eager to rush off with you.

KATIE

No, I'm not. I'm not sixteen, Stephen. I can't just jump on the back of your bike. I've got a husband and two kids. I made a mistake. I've got to live with it, and so does David. Now please go.

INT. CARR KITCHEN - MOMENTS LATER

The front door SLAMS. Katie looks at David.

KATIE

Thank you. Thank you, thank you.

DAVID

For what?

KATIE

Everything. I'm so sorry I put you in that situation.

DAVID

I put myself in it, too, I guess. It wouldn't have happened if I'd been making you happy. So I'm sorry, too.

David pours the remains of Stephen's water into the sink, then drops the glass into the trash, letting it BREAK. He's hurt. This is hard for him, but he's doing his best.

INT. KATIE AND DAVID'S BEDROOM - LATER THAT NIGHT

Katie snuggles up on David's chest.

KATIE (V.O.)

I can't help but love David at this moment. He stayed calm when he had every right to be angry at everything and everyone, and as a result I feel, for the first time in a long time, that we are a unit, a couple, a marriage. I feel like I would do anything for this man.

DAVID

Katie, there's a favor I wanted to ask.

KATIE

Name it.

DAVID

I spoke to GoodNews yesterday, and he's got nowhere to live. His landlord just gave him notice. I was wondering if he could come here for a couple of nights.

On Katie, knowing she must agree to this...

INT. CARR LIVING ROOM - THE NEXT AFTERNOON

DJ GOODNEWS, with two Hefty bags of his belongings, is at the door being greeted by the Carrs. He is thirtyish with bright-blue eyes, lots of tattoos, and an unsuccessful attempt at a goatee. Both his eyebrows are pierced and he's wearing what appears to be brooches over each eye, which fascinates Tom.

TOM

(re: the brooches)  
Are those tortoises?

GOODNEWS

Nah.

MOLLY

(she's discussed this already)  
They're turtles.

TOM

What's the difference?

DAVID

Turtles can swim, right?

TOM

Why did you want turtles and not tortoises?

GOODNEWS

You won't laugh if I tell you?

Katie laughs before he tells them. She can't help herself. This is all so absurd. GoodNews looks hurt.

KATIE

I'm sorry.

GOODNEWS

That was a bit rude. I'm surprised at you.

KATIE

Do you know me?

GOODNEWS

I feel like I do. David's talked about you. He loves you a lot, and I know you've had a rough time lately, yeah?

Katie starts to agree, then realizes his "yeah" is a verbal tic, not a question.

GOODNEWS (CONT'D)

Anyway, the turtles. It was weird, yeah? 'Cause I had a dream about blue turtles, and then Sting, the singer-- I don't like him much. My sister got me hooked on the Police when I was a kid, but if you ask me, his solo stuff? Crap. Anyway, Sting came out with an album called "The Dream of the Blue Turtles." So...

He shrugs.

KATIE (V.O.)

Apparently, the rest -- the part about eyebrow piercing and becoming a healer and advertising at car washes -- was self-explanatory.

GOODNEWS

And I've always had this thing about blue turtles. I've always thought they could see stuff we can't, yeah?

The children stare at their father, clearly baffled.

MOLLY

What can they see?

GOODNEWS

Good question, Molly. You're sharp. I'm going to have to watch you.

Molly beams, but Tom notes that GoodNews never answered.

TOM

He doesn't know.

GOODNEWS

Oh, I know alright. But maybe now is not the time.

DAVID

(to the kids)

Do you want to show GoodNews his room?

MOLLY

Sure.

(off Tom's hesitation)

Come on, Tom. He's our guest.

KATIE

(re: his Hefty bags)

Need help with your... bags... DJ?

GOODNEWS

Nah. I only keep what I can carry.

KATIE

Do you go by DJ or--

GOODNEWS

Just GoodNews. I'm not a DJ anymore.

DAVID

(off Katie's confused look)

He used to DJ in clubs.

GOODNEWS

Before I got the healing gig.

KATIE

Oh. Uh huh. Cool.

Once GoodNews and the kids are gone, David turns to Katie.

DAVID

I know what you're thinking, but try not to get bogged down in the superficial stuff.

KATIE  
What does that leave?

DAVID  
You don't pick up a vibe?

KATIE  
I pick up a scent. Does he shower?

DAVID  
It's interesting Molly and I can feel it,  
and you and Tom can't.

KATIE  
How do you know Tom can't? How do you  
know Molly can?

DAVID  
Tom was rude to him. If you pick up the  
vibe, you wouldn't be rude. Molly isn't  
rude. She got it the first time she saw  
him.

KATIE  
And I was rude.

DAVID  
Not rude, but... skeptical.

KATIE  
And that's wrong? Given that he's  
staying in our house? Given that for all  
we know, he has body parts in those bags,  
and we're now accomplices to some heinous  
crimes where the scene bears the sign of  
the blue turtle?

DAVID  
You can almost see it, what he has, if  
you know how to look.

KATIE  
But you don't think I do?

DAVID  
It doesn't make you a bad person.

David smiles kindly (the worst affront of all), and goes to  
join the others.

INT. CARR KITCHEN - A LITTLE LATER

Katie, trying to be a good sport, is marinating five chicken breasts when GoodNews enters with David and the kids, almost as if they're his entourage.

DAVID

There are a few things GoodNews has a problem with.

KATIE

I'm sorry to hear that.

GOODNEWS

I don't really agree with beds.

KATIE

Oh. Okay. Do you mind if we sleep in them?

GOODNEWS

What other people do is their business. But I think they make you soft. Take you further away from how things really are.

KATIE

And how are things?

David shoots Katie a look worse than hatred: disappointment.

GOODNEWS

That's the big question, Katie. And I'm not sure if you're ready for the big answer.

TOM

(loyally)

You are, aren't you, Mommy?

DAVID

Anyhow, GoodNews would like the bed taken out of the spare room, because there isn't really room for him to sleep on the floor if it stays there.

MOLLY

Can I take my bed out? I don't like it.

KATIE

(to David, whose fault this is)  
What's wrong with your bed?

MOLLY

I don't agree with it.

GOODNEWS

I'm causing trouble, aren't I? Forget it. It's groovy. I can cope with a bed.

DAVID

No, that's okay, because the other thing that GoodNews was -- well, that we both were -- worried about was where he was going to heal people.

KATIE

Oh. I thought he was just staying a couple of nights.

DAVID

Probably he will be. But he needs to work. And he has commitments--

KATIE

And the spare bedroom's no good for healing?

David looks at GoodNews, who shrugs.

GOODNEWS

Not ideal. Because of the bed. But if there's nothing else...

KATIE

Wouldn't you know it? We had to choose between David's home radio studio and a healing room, and clearly we made the wrong choice.

DAVID

I'm afraid sarcasm is one of Katie's vices.

KATIE

I've got lots of others. Millions.

KATIE (V.O.) (CONT'D)

I suddenly remember I do have other vices, one of whom came to visit last night, so maybe I should shut up.

KATIE (CONT'D)

Sorry. We'll make the spare bedroom work. We can put the bed in storage.

GOODNEWS

You've definitely got too much stuff if you need a storage unit.

DAVID

Katie saves everything.

KATIE

And David saves nothing.

GOODNEWS

Except maybe... the world!

Katie doesn't even know where to begin with that.

DAVID

We're working on a project... a way to address the homeless problem.

Katie nods, doing her best to avoid sarcasm.

DAVID (CONT'D)

And the last thing, Katie: GoodNews is a vegetarian.

KATIE

(looking at the chicken)

Fine.

GOODNEWS

A vegan, actually.

KATIE

Even better. Very sensible. Healthier, right?

INT. CARR DINING ROOM - LATER THAT NIGHT

CLOSE ON a fork picking at a piece of chicken. The fork belongs to Molly, and Katie is watching Molly's thought-process as Molly eyes GoodNews' vegetable plate.

MOLLY

Mommy, maybe I'm a--

KATIE

You're a meat eater and that's that.

A moment as the family and GoodNews eat in silence.

GOODNEWS

So Katie, David says you're a healer too.

KATIE

Well, I'm... I'm a doctor.

GOODNEWS

Ergo, you heal people.

MOLLY

(trying to help)

But she can't magically fix people like you can.

KATIE

Well, yes. I am... constrained by the laws of science.

DAVID

(to GoodNews)

I don't know if it's magic, but if you knew the number of doctors we dragged Molly to. And my back -- Katie thought I needed surgery!

KATIE

Well, you still might.

DAVID

(re: Katie)

DJ BadNews over here.

GoodNews and the kids find this hysterical. Katie just smiles and nods, allowing them to laugh at her expense.

GOODNEWS

Hey, I'm happy to help. I believe in help. I think God is angry with us because we don't help each other enough.

MOLLY

Tom didn't help set the table. Maybe God is angry at Tom.

GOODNEWS

God is angry at Tom.

A moment as Tom and family absorb this assertion. Katie puts her arm around Tom. He doesn't like GoodNews at all now.

GOODNEWS (CONT'D)

He's angry at all of us, and if we don't start helping each other, something dire is going to happen.

TOM

Like what?

KATIE (V.O.)

Like having to let a man with turtles for eyebrows stay with you indefinitely because you cheated on your husband?

GOODNEWS

Like a do-over. A cosmic do-over. Something big enough to wipe this town off the map so we can start fresh.

Molly, who believes in GoodNews, is sufficiently scared.

KATIE

Who wants to help do the dishes then?

Tom and Molly raise their hands. Katie smiles at GoodNews. Maybe he will be helpful to have around after all.

EXT. COMMUNITY CLINIC - THE NEXT MORNING

As Katie is entering the clinic, she sees a figure in black, Mrs. Cortez, slowly and painfully approaching. Katie holds the door open for her.

KATIE

Morning, Mrs. Cortez. How are you?

MRS. CORTEZ

(out of breath)

Knees, very much pain.

KATIE

The pain medication isn't helping?

MRS. CORTEZ

No, and houses I clean, many stairs.

Katie nods, sympathetic, as Mrs. Cortez enters. This hurts Katie's heart. She waits outside a moment and thinks.

INT. COMMUNITY CLINIC - EXAM ROOM - LATER

Mrs. Cortez eyes GoodNews and his turtles very skeptically.

GOODNEWS

Hello! You're a heartbreaker, aren't you? What's your name?

Mrs. Cortez continues to stare at him.

KATIE

This is Mrs. Cortez.

GOODNEWS

No, her real name. Her first name.

Katie is embarrassed to realize that after years of seeing this woman, she has no clue. She quickly scans her chart.

KATIE

Um... Maria.

GOODNEWS

(to Mrs. Cortez)

Maria! What are we going to do about Maria? You know that song? West Side Story?

KATIE

I think that's the Sound of Music one. The West Side Story one is different.

GOODNEWS

(to Mrs. Cortez)

You've had two songs written about you. Not surprising. Pretty girl like you.

Mrs. Cortez smiles shyly.

GOODNEWS (CONT'D)

So what needs doing here? How can we get Maria dancing again?

KATIE

She's got chronic inflammation around most of her joints. Hips, knees, a lot of back pain.

GOODNEWS

Is she sad?

KATIE

Wouldn't you be? With all of that?

GOODNEWS

No, I mean like, mentally.

KATIE

Is she mentally sad? You mean sad in her mind as opposed to sad in her knees?

GOODNEWS

Yeah, all right, I'm not as good at talking as you, Dr. Smartypants, but let's see which one of us can do something for her.

KATIE

I just didn't... Does she have to be unhappy before you can treat her?

GOODNEWS

It helps if I can key into that stuff, yeah.

Katie moves in closer to Mrs. Cortez.

KATIE

Mrs. Cortez, are you sad?

MRS. CORTEZ

Sad? Sadness?

KATIE

Yes. Sadness.

MRS. CORTEZ

Oh, yes. Very, very sad.

GOODNEWS

Why?

MRS. CORTEZ

Too many things.

(gestures at her black clothes,  
eyes filling with tears)

My husband.

(then)

My sister. My mother. My father. Too many things...

KATIE (V.O.)

I noticed she always wore black, but I never asked why.

MRS. CORTEZ

My son...

KATIE

Your son's dead?

MRS. CORTEZ

No, no. Not dead. Very bad. He moved to New Jersey. Never call me.

Katie looks at GoodNews.

KATIE  
Is that enough sadness?

GOODNEWS  
That all makes sense. I can feel most of that. Explain to her that I will need to touch her shoulders, neck and head.

MRS. CORTEZ  
(somewhat affronted)  
I understand.

KATIE  
Is that okay?

MRS. CORTEZ  
Okay. Yes.

Katie gets out of the way. GoodNews sits on a rolling stool opposite Mrs. Cortez and closes his eyes for a while, then he gets up and massages her scalp. After a moment...

MRS. CORTEZ (CONT'D)  
Very hot!

GOODNEWS  
That's good. The hotter the better.  
Things are happening.

Katie wants to remain cynical, but she can't help but notice that things are happening. The room feels a little warmer. The LIGHT in the ceiling GETS BRIGHTER. Then Mrs. Cortez hops up, startling Katie, and stretches.

MRS. CORTEZ  
Thank you. Is much better now. Much,  
much better.

And with that she walks out at five times her usual speed. Katie looks at GoodNews, waiting for him to gloat.

KATIE  
So... you can cure old age.

GOODNEWS  
She's not cured. Of course she's not cured. Her body's fucked. But life will be much better for her.

He's pleased, not for himself, but for Mrs. Cortez, and Katie feels small and petty and hopeless.

INT. KIDS' BATHROOM - THAT NIGHT

Katie sits on the edge of the tub, helping Molly bathe. As she washes Molly's arms, she searches for eczema.

MOLLY  
It's still gone.  
(off Katie's innocent look)  
My eczema.

KATIE  
Huh. So it is. Hey... when you went to see GoodNews, do you remember what he said to you? Did he ask you anything?

MOLLY  
Like what?

KATIE  
What you were feeling?

MOLLY  
Oh, yes. He asked if I was feeling sad.

KATIE  
And what did you say?

MOLLY  
That I felt a little sad sometimes.

KATIE  
What about?

MOLLY  
Grandma Parrot.

EXT. BROOKLYN BROWNSTONE - DAY - FLASHBACK - LAST YEAR

Katie and David carry boxes of belongings out of an old brownstone, past a STONE PARROT.

KATIE (V.O.)  
David's mother who died last year, so called because she had a stone parrot on her porch.

INT. KIDS' BATHROOM - BACK TO PRESENT

Katie has stopped bathing Molly for the moment.

KATIE  
Yes. That was very sad.

MOLLY  
And Poppy.

Katie nods sympathetically.

KATIE (V.O.)  
The family cat. Died shortly after  
Grandma Parrot.

EXT. CARR HOUSE - NIGHT - FLASHBACK - ONE YEAR AGO

In the glow of the FLASHING RED LIGHT from an ambulance, a chaotic scene. GRANDMA PARROT is being whisked away on a stretcher. David runs behind the PARAMEDICS, nervous. Katie stands in the doorway, holding a crying Tom, as Molly tugs on her blouse, trying to tell her the cat is missing.

KATIE (V.O.)  
In fact, Molly's proximity to both of those deaths was not ideal. Grandma Parrot was visiting when she collapsed, and in our hurry to the hospital we lost track of the cat. So when we got home, sans Grandma, we organized a Poppy search party thinking it would make the kids feel better...

EXT. SANTA MONICA STREET - LATER THAT NIGHT - FLASHBACK

Molly sees Poppy in the road ahead and runs to her, calling her name, then starts to scream as Katie rushes to her side.

KATIE (V.O.)  
...but it definitely did not, because Molly and I found Poppy up -- and in and all over -- the road.

INT. KID'S BATHROOM - BACK TO PRESENT

Katie is now washing Molly's hair.

KATIE  
That was sad, too.

MOLLY  
And your baby.

KATIE  
My baby?

MOLLY  
The baby that died?

KATIE  
Oh. That baby.

KATIE (V.O.) (CONT'D)  
I had a miscarriage, two years after I  
had Tom.

INT. HOSPITAL EXAM ROOM - NIGHT - FLASHBACK - FOUR YEARS AGO

Katie sits on the edge of an exam table in a bathrobe, crestfallen. David has pajamas on under his coat. He takes Katie's hand. She has tears in her eyes, and although he's trying to be strong for her, he's fighting tears, too.

KATIE (V.O.)  
I guess we stopped trying after that. In  
more ways than one.

INT. KIDS' BATHROOM - BACK TO PRESENT

Katie is now rinsing Molly's hair.

KATIE (V.O.)  
I can't for the life of me remember  
telling Molly about it, but we must have,  
and she must have mourned it in her own  
way.

KATIE (CONT'D)  
Did that make you sad?

MOLLY  
Of course it did. That was my brother or  
sister.

KATIE  
Well, kind of.

KATIE (V.O.) (CONT'D)  
I want to make her feel better, but eight  
seems too young for the fetuses and souls  
talk. We only just did Santa Claus.

KATIE (CONT'D)  
Anything else?

MOLLY  
I think I was sad about you and Daddy,  
too.

KATIE  
Why were you sad about us?

MOLLY  
Because you might get divorced. And you  
will definitely die.

KATIE  
Oh, Molly.

Katie is unsure how to console her daughter.

MOLLY  
(brightly, as if consoling her  
mother instead)  
But I don't worry about any of that now.  
GoodNews made it all go away.

INT. MOLLY'S ROOM - LATER THAT NIGHT

Katie tucks Molly in, kissing her forehead, and watches her  
drift off to sleep. Molly's room seems sweet and safe.

KATIE (V.O.)  
What has happened to Molly in her first  
eight years? More or less nothing. We  
have protected her from the world as best  
we can. She has two loving parents. She  
has never been hungry. She's getting an  
education that will prepare her for the  
rest of her life, and yet she's sad.

INT. SELF-STORAGE UNIT - THE NEXT DAY

KATIE (V.O.)  
And that sadness is not, when you think  
about it, inappropriate.

Katie is sitting in her storage unit, looking through Molly's  
baby things -- receiving blankets, booties, her rattle, pink  
sleep suits -- things possibly saved for the baby that was  
not to be. And Katie is despondent, in part because it's a  
little more crowded in there due to the recent addition of  
the bed from their spare bedroom.

KATIE (V.O.) (CONT'D)  
The state of the relationship between her  
parents makes her anxious. She has lost  
a loved one. And a cat. And she has  
realized that such losses are going to be  
an unavoidable part of her life in the  
future.

(a beat)  
Apparently, you don't have to lead a  
tragic existence to experience sadness.

(MORE)

KATIE (V.O.) (CONT'D)  
 You just have to love someone.

As this possibly profound thought sinks in, BAD, LIVE ROCK MUSIC shakes the walls and startles Katie, who hits her head on the headboard of the spare bed.

INT. SELF-STORAGE FACILITY - MOMENTS LATER

Rubbing her head, Katie follows the music to a nearby unit where three teenage boys: a LEAD GUITARIST, DRUMMER and BASS PLAYER, rehearse for a gig that will probably never happen.

KATIE  
 Excuse me? Excuse me!

Their music slowly grinds to a messy stop.

LEAD GUITARIST  
 Hey! How'd we sound?

KATIE  
 Loud. Can you keep it down? Please?

DRUMMER  
 Um... no.

LEAD GUITARIST  
 Why do you think we got a storage unit?

KATIE  
 Not for storage, I'm gathering.

LEAD GUITARIST  
 This is the one place where no grown-ups can tell us to keep it down.

BASS PLAYER  
 Word!

KATIE  
 But this is the one place where... I come here... I...

As they look at her, not understanding or caring:

KATIE (CONT'D)  
 Sorry.  
 (fist up lamely)  
 Rock on.

As the band STRIKES UP again...

INT. CARR LIVING ROOM - NIGHT

KATIE (V.O.)

I am a grown-up, which means I should be able to do what I want in my house. The thing is, it doesn't feel like my house anymore.

Katie sits with Molly and Tom on the couch, almost like one of the kids now. Molly watches television. Tom plays with a GameBoy. Katie reads a magazine. Suddenly David appears in front of the TV and turns it off.

DAVID

That's enough TV for today.

KATIE

But they were just about to say who's getting kicked off.

DAVID

We are ready to tell you about our project!

David nods to GoodNews, allowing him the honor.

GOODNEWS

Homeless for the holidays!

KATIE

I am not living on the streets.

DAVID

(to GoodNews)

See, that's what I thought might happen with that title. It sounds like you'll be the homeless one.

GOODNEWS

Alright, we'll work on that, but the idea is to take in a homeless person for the holidays, yeah?

KATIE

And this is an ad campaign?

DAVID

It's more grassroots than that. We want everyone on our street to invite a homeless person into their house for a year.

MOLLY  
Will we get a homeless person?

KATIE  
(delicately)  
Haven't we got ours already?

MOLLY  
Who else gets one?

DAVID  
Anyone who wants one.

This makes Katie laugh.

DAVID (CONT'D)  
Why is that funny?

KATIE  
Um... it's not. Sorry.

DAVID  
No, why don't you share the joke.

KATIE  
--with the class?

Tom and Katie both laugh now.

DAVID  
(to Tom)  
Why are you laughing?

TOM  
(through giggles)  
Because. It's like Mommy is being naughty, and you're the teacher.

DAVID  
Well, I'm trying to talk about something important, and she finds it hysterical.

KATIE  
It's just... you made it sounds like it's this year's Harry Potter book. Like everyone will be scrambling for a homeless person.

DAVID  
Hopefully they will.

Katie and Tom see that he's serious and act accordingly.

DAVID (CONT'D)

(showing Katie the list)

Now the way we see it, there are about forty spare bedrooms on this street. Isn't that incredible? Forty bedrooms, and thousands of people without a bed.

Katie looks at David's list. It has house numbers and sketchy corresponding information like "Not known," "Simon and Richard," "Old lady (old man also?) Makes no difference if sharing a bed," "Nice Asian family (4?)," "For Sale," "Wendy and Ed," "Not-nice Asian Family (6)," "Amy and Pete?"

GOODNEWS

We should shoot to fill ten of them. I'd be happy with ten.

DAVID

This is pretty hard to say no to, if we pitch it right.

KATIE

You think?

GOODNEWS

Yeah. Some people just won't get it.

KATIE

Some people might need their spare rooms for other things.

DAVID

Like what?

KATIE

Working. You used to work in one of our spare rooms, for example.

GOODNEWS

That's not a great office. The feng shui is all wrong.

Katie can't wait for David to respond, but all he says is:

DAVID

Exactly. But okay, let's say five out of the forty are used as offices.

KATIE

David, you have no idea about our neighbors lives.

(re: list)

You don't even know half their names.

DAVID  
I know more than you do.

KATIE  
I know Pete is a dog, not a husband.

DAVID  
I had that as a question mark.  
(to GoodNews)  
I'll fix that.

KATIE  
Honestly, what gives you the right to  
tell people how to use their spare rooms?

DAVID  
What gives them the right to leave rooms  
empty when people are sleeping in  
cardboard boxes?

KATIE  
Their mortgages! These are homes we're  
talking about! And not huge homes.

DAVID  
You're just afraid of the embarrassment.

KATIE  
That's not true.

KATIE (V.O.) (CONT'D)  
It is, though. I wish they were doing  
something more socially acceptable, like  
opening a Pinkberry.

KATIE (CONT'D)  
How do you plan to go about this?

GOODNEWS  
We'll have a party, here at the house.  
And David will speak, and it'll be great.

KATIE  
Awesome!

Katie returns to her magazine. Tom returns to his GameBoy.

EXT. COMMUNITY CLINIC - MORNING

Katie arrives at the clinic, happy to be out of the house.

KATIE (V.O.)

The good news about GoodNews, I no longer feel like the man of the family. I don't even feel like one of the adults. Which is why I look forward to going to work. Or, at least, I did...

INT. COMMUNITY CLINIC - RECEPTION DESK - DAY

A bunch of OLDER GUATEMALAN WOMEN, all dressed in black, crowd the reception desk waving their hands and saying:

OLDER GUATEMALAN WOMEN

Hot! Very hot!

Then they mime sudden sprightliness, which, since they are not sprightly, is mostly suggested with their eyes and gestures. They also make faces to show they are sad.

REVERSE ANGLE on Katie, Becca and Dawn (the receptionist), who stare politely as if watching a bad play.

DAWN

(to Katie)

What did you do?

KATIE

Nothing. Well, I had this guy in. A masseur. For Mrs. Cortez's back.

DAWN

Is he really hot or something?

KATIE

No, no. He... uses some kind of cream... that makes you feel... some kind of heat.

The PHONE RINGS. Dawn fields calls as Becca confronts Katie.

BECCA

The rumor is that he has hot hands and he's a friend of yours.

(sotto)

Who was it? The Mistake?

KATIE

The Mistake is gone. This is Spiritual Healer Guy, the one who gave David the brain tumor. He's moved in with us.

BECCA

But you're not sleeping with him?

KATIE

No! I thought you might be more interested in his apparent ability to heal the sick by touching them than who he's sleeping with.

BECCA

Not really. I just figured... hot hands.

KATIE

And also, just because I had one affair, that does not mean I'll be making a career of it.

BECCA

Well, you're gonna need a new career with this guy around. We all will.

Becca leaves to attend to a patient. Dawn taps Katie on the shoulder.

DAWN

Dr. Carr, you have a call on Line One.

KATIE

Who is it?

DAWN

The principal's office.

KATIE

(wincing)

Did they say what it's regarding?

DAWN

(delicately)

Apparently Tom was caught stealing.

KATIE

(disbelieving)

Tom? My Tom?

DAWN

Dr. Carr, I've got a roomful of Guatemalan grannies to deal with, so--

KATIE

Right. I'll take it in my office.

Katie starts to leave.

DAWN  
 (stopping her)  
 No, no, wait! What do I tell them?

KATIE  
 Oh. What. Yes. Well... at the drug store, you can get, you know, those rubs, like Icy Hot. That might achieve the same thing. Maybe you could write the name down on a piece of paper for them: I-C-Y...  
 (to the women, brightly)  
 Alright? Good.

Katie hurries off to take the call, trying to appear in control.

INT. PRINCIPAL'S OFFICE - DAY

CLOSE on the GameBoy that Tom had earlier.

KATIE (V.O.)  
 Tom doesn't own a GameBoy. I knew this, and so did David. And yet, we both saw him playing with one last night and didn't give it a second thought.

The GameBoy sits on the desk between David, Katie, Tom and the principal, JEANIE FIELD, a kind woman, who up until now enjoyed the fact that Tom and Molly weren't problem children.

JEANIE  
 There's more.

She dumps a bag out on the desk, revealing some DVDs (games and music), some Pokemon stuff, an LA Dodgers t-shirt, a half-eaten bag of gummy worms and an envelope of photos from someone else's family trip to Disneyland.

KATIE  
 (looking through the photos)  
 We never went to... Who are... What did you want these for?

Tom just shrugs. He's hunched up in his chair, hugging himself. He won't make eye contact with anyone in the room.

JEANIE  
 He's basically been taking anything that's not nailed down. Have his home circumstances changed in any way?

As Katie considers how to answer this...

DAVID

Yes. We've had some difficulties. To begin with--

KATIE

(quickly)

Tom, will you wait outside, please?

Tom doesn't move, so Katie takes his hand and marches him out of the room.

KATIE (V.O.) (CONT'D)

My newest problem: David doesn't get embarrassed anymore. About anything.

INT. PRINCIPAL'S OUTER OFFICE - CONTINUOUS

Katie plants Tom in a chair outside the office.

KATIE (V.O.)

He views shame as just another bourgeois hang-up we're better off without.

INT. PRINCIPAL'S OFFICE - CONTINUOUS

Katie returns just in time to hear this:

DAVID

I'm sure Katie won't mind me saying that she had an affair.

KATIE

I do mind you saying that, actually.

DAVID

(genuinely baffled)

Oh.

(explaining to Jeanie)

It was my fault. I was inattentive and angry, generally a pain-in-the-ass to live with. I didn't love her enough, or appreciate her. But I... my shortcomings were revealed to me when I met a spiritual healer, and I'm trying to change. Wouldn't you say I've changed, Katie?

KATIE

Oh, you've changed.

DAVID

And the spiritual healer is currently staying with us, and we're...

(MORE)

DAVID (CONT'D)  
...examining some of our lifestyle choices... and I'm just thinking out loud here, but maybe some of this has unsettled Tom?

JEANIE  
I'd say that was a possibility, yes.

There's a knock on the door and Tom returns.

TOM  
Have you finished? I mean, with the stuff I can't hear, like about Mom's boyfriend and everything?

Katie looks at her feet. She didn't realize Tom knew.

JEANIE  
Sit down, Tom.

Tom sits in a chair in the corner so they all have to turn and face him.

JEANIE (CONT'D)  
We've been talking about what might have made you do this. Whether there's anything you're unhappy about at school, or at home...

TOM  
(suddenly and angrily)  
I haven't got anything!

JEANIE  
What do you mean?

TOM  
I haven't got anything at home. He keeps giving it away.  
(nods toward his dad)

DAVID  
Tom, that's silly. You've got so much. That's why we decided together to lose some of it.

KATIE  
Wait. Tom, are you telling me there are things other than the computer?

TOM  
Yeah. Tons of stuff.

DAVID  
(impatient)  
It wasn't tons.

KATIE  
When did this happen?

TOM  
Last week. He made us go through our  
toys and get rid of half of them.

KATIE  
Why didn't you tell me?

KATIE (V.O.) (CONT'D)  
I address this question to Tom rather  
than David, which is indicative of  
something.

TOM  
He told us not to.

KATIE  
Why did you listen to him? You know he's  
a loonie tune lately.

Jeanie stands.

JEANIE  
Some matters, I think, are better worked  
out at home. But thanks for coming in.

The Carrs get the hint and start to gather their things.

JEANIE (CONT'D)  
And Tom? My cards?

Tom, caught, puts her business cards back in their holder.

EXT. SCHOOL - DAY

As Katie and David walk together to their cars, Tom isn't  
talking to his parents, and Katie isn't talking to David.

KATIE (V.O.)  
David explained that the toys went to the  
children's hospital.

EXT. CHILDREN'S HOSPITAL - DAY - FLASHBACK

David, Molly and Tom enter with re-usable burlap grocery bags  
full of toys. The doors close behind them.

KATIE (V.O.)

Tom was on board initially, but Molly raised the stakes, saying it needed to be toys they actually liked for it to mean something, and Tom complied, but, according to David, "might have regretted it."

David, Molly and Tom exit empty-handed, but this time David has to drag Tom away, a la Sophie's Choice.

TOM

(wailing)

I want my remote-controlled helicopter!

EXT. SCHOOL - BACK TO PRESENT

They arrive at David's SUV first, and Tom gets in and closes the door. David and Katie linger outside for a moment.

KATIE

I'm getting lost. I'm not sure what any of this is supposed to achieve anymore.

DAVID

Any of what?

KATIE

You're turning our kids into weirdos.

DAVID

Is it weird to worry about what's happening in the world?

KATIE

No. You can worry all you want. You just can't try to fix everything.

DAVID

I can try. You try. Your clinic serves people who can't get help elsewhere.

KATIE

Right. Exactly. So... I've got us covered. You can stop.

DAVID

It doesn't work that way. You don't get into heaven as a plus one.

KATIE

This is about heaven? You're the one who said, "Heaven is a marketing hoax, the ultimate VIP room. It's not about getting in, it's about keeping people out. Peter's not a saint, he's a bouncer!"

DAVID

(surprised and touched)  
You've been listening to my podcasts.

KATIE

Sometimes. When I miss you.

DAVID

(tenderly)  
I'm right here.

KATIE

No, the other guy! My husband, who was sarcastic and funny and would have hated you! I don't know what to tell people anymore. Ava and Ron want to see us for dinner, and I keep making up excuses.

DAVID

Why don't you invite them to the party?

KATIE

(not sure what he's talking about, then remembering)  
Oh, David, please don't have that party.

DAVID

It's too late. Invitations went out.

KATIE

(a beat, small)  
I have a headache.

David looks at her and grins. He has another helpful idea.

INT. SPARE BEDROOM - THAT NIGHT

Katie sits, unhappily, in the "healing room" with GoodNews' hands on her head as David watches. Nothing seems to be happening, which makes Katie feel vindicated.

KATIE

Nothing. I don't feel anything.

GOODNEWS

That's the problem, yeah?

KATIE

(amused)

Oh, so it's my fault it's not working?

GOODNEWS

It's not your fault, but you've got no juice, spiritually speaking. You're like a dead battery.

David nods, as if to say, "See what I've been dealing with?" Katie is offended, and also worried it might be true.

GOODNEWS (CONT'D)

It's sad.

KATIE

Sad like we can use it, or just sad?

GOODNEWS

Just sad.

Katie nods. That's what she figured.

INT. CARR LIVING ROOM - NIGHT

The house is now decorated for Christmas, the party is underway, and much to Katie's dismay, David is standing on a chair about to speak to a decent number of NEIGHBORS who are there, seemingly enjoying themselves.

DAVID

Good evening, everyone!

MALCOLM

Good evening!

KATIE (V.O.)

This man, Malcolm, formerly known to David as Pete the dog, appears to be A Character. Every party needs one.

Molly and GoodNews are serving appetizers. Tom, not supportive of this whole idea, sulks and eats them.

DAVID

When our invitation arrived in your mailbox you probably thought, "What's the catch? Why is this guy we don't know from Adam inviting us to a party?"

MALCOLM

I'm only here for the free booze!

OLD LADY

(to David)

Can you speak up, please?

MALCOLM

I SAID I'M ONLY HERE FOR THE FREE BOOZE!

This prompts some laughter, which prompts a 45-ish woman, AMY, to say to the crowd:

AMY

Please. Don't encourage him.

KATIE (V.O.)

Amy, Malcolm's wife. Seems sweet. Brought cookies, asked what this was all about. I told her it was hard to explain, but that I was sorry.

David clears his throat and speaks up.

DAVID

I'd love to tell you there isn't a catch, but there is. A big one. Tonight I'm going to ask you to change people's lives. And your own life, too.

RICHARD

This isn't about The Secret, is it? Because Simon already made me watch the video.

Simon punches Richard playfully in the arm.

KATIE (V.O.)

Simon and Richard, a gay couple who just moved to our street. They were pleased to be invited. Said they were worried this neighborhood was homophobic. Oh, how they will long for homophobia.

DAVID

How many of you have got a spare bedroom?

MALCOLM

It's where I'm sleeping tonight, I think.

AMY

You got that right.

A little more laughter from the group.

KATIE (V.O.)

David and I used to tease each other like this. I used to think it was unseemly to have our problems leaking out in public, but maybe it was healthy, because now nobody's in on the joke. Not even us.

DAVID

Okay, that's one spare bedroom. Any more?

Most people look into their wine glasses.

GOODNEWS

(sotto to Katie)

It's going well, yeah?

Katie turns and finds herself face to face with GoodNews. She nods vigorously and takes a cheese puff from his tray.

DAVID

Here's the deal. I'm 41 years old, and I've spent half my life regretting that I missed the Sixties. I imagine the energy; what the music would have sounded like if you hadn't heard it a thousand times before, back when it actually meant something. I've always been sad that the world is different now. But then again, what have I ever protested? Other than a parking ticket?

A few laughs and nods from the crowd.

DAVID (CONT'D)

The thing is, the problems... they're too big. And they're never going away. We can't change the world. But we can change our street. And maybe if we change our street, other people will change theirs, too.

Katie is nervous to look around, but she steals a look, and David seems to have everyone's attention.

DAVID (CONT'D)

We have handpicked ten kids who have it pretty rough, and need some help. They're good kids. They're not junkies or violent or mentally unstable.

(MORE)

DAVID (CONT'D)

They're just people who got off track through no fault of their own. Maybe a stepfather was abusive, maybe a parent died and they couldn't cope, maybe life on the street seemed better than the life they knew... But we can vouch for them.

(with purpose)

Now, if I can find ten spare bedrooms for these kids, I'd feel it was the greatest thing I'd ever done.

MALCOLM

Are you taking one?

DAVID

Of course we are.

This is news to Katie: We are?

DAVID (CONT'D)

How could I ask you to do this if I wasn't prepared to? Now, is anyone else interested?

To Katie's amazement, four hands go up: Amy (daring Malcolm to protest), WENDY and ED (in their 50s, standing next to Katie), Simon and Richard (who seem completely in sync on this), and an ASIAN COUPLE who have TWO YOUNG KIDS there.

DAVID (CONT'D)

Four's no good to me. I need more.

Katie can't believe David's pushing it, but one more hand goes up. The old lady.

DAVID (CONT'D)

Okay... Half now. Half later.

And with that, the room breaks into SPONTANEOUS APPLAUSE and Katie, despite everything, feels like she could cry the kind of tears you cry at the end of a sappy film.

WENDY

You must be very proud of him.

Katie smiles politely and says nothing.

INT. KATIE AND DAVID'S BEDROOM - THAT NIGHT

Katie and David are in bed. David is concerned.

DAVID

Is five enough?

KATIE

Are you kidding? I didn't think we'd get five people to the party.

(a beat)

That's what you're concerned about?

DAVID

Yeah, why? What are you concerned about?

KATIE

Um, a few things. Like what if that old woman who was hard of hearing thought she was joining a book club? Or... what if one of these kids gets desperate and robs a neighbor blind? Did you think about that?

DAVID

No.

KATIE

Are you going to think about it?

DAVID

No.

KATIE

Why not?

DAVID

Because I want to change the way people think. And I can't change the way people think if I think like everybody else. I want to believe the best of everybody. Otherwise, what's the point?

David kisses her on the forehead, turns out the light, and closes his eyes. Katie studies him a moment.

KATIE (V.O.)

Here's a disturbing thought: What if David is not insane? What if he and GoodNews are like Jesus and Ghandi, visionaries we all say we'd love to have dinner with? And now I get to have dinner with them every night... and all I want to do is talk about which celebrities have eating disorders like everybody else.

EXT. EUCLID STREET - DAY

An inspiring SONG FROM THE 60s PLAYS (maybe Magic Bus, The Weight, Shelter from the Storm or I'll Take You There).

A mini-van rolls up the street, bringing the FIVE TEENS (three boys, two girls) who are moving into the neighborhood.

Some neighbors who didn't "adopt" are still out on their porches, waving and welcoming the kids.

Katie, standing with Molly and Tom, begins to feel like their street is, in fact, special, and David might have done something rather significant here.

David and GoodNews greet each kid as they get off the bus, and make introductions and point out their new homes.

Simon and Richard greet CRYSTAL, a young girl who looks a like she could be anywhere from 12 to 18. Wendy and Ed meet ROBBIE, 17, who looks like he might be a little scared but hides it with swagger, and as other introductions are made, MONKEY, 18, tall and thin, steps off the bus and David greets him and points to Katie.

INT. CARR KITCHEN - DAY

Katie is making a pot of tea. Monkey rolls a cigarette at the table as Tom and Molly watch.

KATIE

So... Monkey? That's what we should call you?

MONKEY

Monkey works.

KATIE

Is that a nickname or...

Monkey shrugs and keeps rolling his cigarette.

MOLLY

What are you doing, Monkey?

MONKEY

Rolling a cigarette.

MOLLY

Do you smoke?

TOM

Duh?

Molly looks at her mother.

MOLLY

Are you gonna let him smoke in the house?

INT. CARR LIVING ROOM - ANOTHER NIGHT

Monkey, SMOKING, home for the night, enters the empty living room and dumps change into the bowl that holds the mail.

KATIE (V.O.)

One thing I will say for Monkey. I don't know what he does all day, but sometimes he leaves me large amounts of change to cover food and whatnot. And I accept this from him, not just because I want him to feel like a contributing member of the family, but because he is the only other contributing member of the family.

EXT. CARR HOUSE - MORNING

A SMALL CAMERA CREW from the local news affiliate is there filming. A pretty reporter, ADRIANA ALVAREZ, stands next to David and GoodNews. Katie and Monkey are there, along with some of the other teens and neighbors who took them in.

ADRIANA

They say charity begins at home, and in this Santa Monica neighborhood that's certainly true. "Homeless for the Holidays" was the brainchild of these two men, David Carr and DJ GoodNews.

David and GoodNews nod to the camera, a little awkwardly.

ADRIANA (CONT'D)

With Christmas less than three weeks away, these good Samaritans decided--

ED

David!

Ed pushes his way through the crowd. A CAMERA MAN gives Ed the signal to please be quiet.

SIMON

(whispering)  
Ed, this is live.

GOODNEWS

C'mere, Ed.  
(welcoming Ed into shot)  
(MORE)

GOODNEWS (CONT'D)

Ed is one of the people making it all happen. He and his wife took in a young man named Robbie--

ED

--and he stole our plasma TV!

ADRIANA

You... your TV is gone?

ED

(to David, accusatory)

Yes. And so is our microwave, our Tivo and God knows what else.

The crowd, especially those who took in kids, gasp.

DAVID

Let's not jump to conclusions. We don't know that Robbie did it.

KATIE

Who do you think did it?

Everyone turns to look at Katie.

KATIE (CONT'D)

Sorry. Are we still filming?

DAVID

(for Katie's benefit as much as for the cameras)

The point is, we don't want to stereotype. These are not bad kids. They've had a rough time, and they're doing the best they can. Like Monkey here. He's doing great. So let's give Robbie the benefit of the doubt.

MONKEY

Yeah. I think Robbie did it.

DAVID

But-- Okay-- But, it's not that simple. The question becomes... why would a kid like Robbie do something like that?

MONKEY

'Cause he's a lying, thieving piece of shit.

ADRIANA

(quickly into the camera)

This is Adriana Alvarez and...

(MORE)

ADRIANA (CONT'D)  
 (not sure how to wrap up)  
 This is Adriana Alvarez.

INT. DAVID'S HOME OFFICE/RADIO STUDIO - DAY

David is in his office, head in his hands, when Katie enters holding the cordless phone. She just got off a call. David's office has been rearranged since we saw it last.

KATIE  
 My mom saw us on the news.

DAVID  
 (in need of good news)  
 And? What did she say about it?

KATIE  
 Just... that she saw us.  
 (off David's disappointed nod)  
 You rearranged in here.

DAVID  
 Better chi.

GOODNEWS (O.S.)  
 (calling)  
 Monkey's back. And he's got Robbie with him!

David breathes a big sigh of relief, and they head into the living room to see...

INT. CARR LIVING ROOM - CONTINUOUS

GoodNews is holding the front door open for Monkey (who carries a Tivo) and a bruised and slightly bloodied Robbie (who carries a microwave).

MONKEY  
 He sold the plasma, but he'll give 'em the money.

KATIE  
 What happened to him? Is he okay?

MONKEY  
 There was a problem. I took care of it.

DAVID  
 (not sure what to say)  
 Well... thank you, Monkey.

INT. KATIE AND DAVID'S BEDROOM - THAT NIGHT

David sits on the bed as Katie turns down the covers.

DAVID  
I'm just so disappointed in them.

KATIE  
I know.

DAVID  
He paid for the TV. They can't give him a second chance?

KATIE  
You're disappointed in Wendy and Ed?

DAVID  
Yeah. And the rest of them. They all want out now. I thought they were made of tougher stuff than that.

Katie doesn't know what to say. She's just about had it.

PRE-LAP the BAD BAND PLAYING loudly and badly.

INT. STORAGE UNIT - MORNING

CLOSE ON Katie's jewelry box, sitting on the vanity in the storage unit. The bad band is playing down the hall, maybe a cover of Foo Fighter's "The Best of You."

KATIE (V.O.)  
I'm not proud of the fact that I put my jewelry in storage while Monkey was with us, but eventually he moved out. I guess life on the street was preferable to life in our house. I get that.

Katie sees something tucked in the back of the jewelry box...

KATIE (V.O.) (CONT'D)  
But I didn't want to move out. I wanted my old life back. And not the one in storage. The one on Euclid Street.

It's the CERTIFICATE and BROCHURE for a second honeymoon. Katie knows what she needs to do.

INT. CARR LIVING ROOM - AFTERNOON

Katie enters, brochure in hand, feeling energized.

KATIE  
 (calling)  
 David?

She's greeted by a large, crying 6-year-old, CHRISTOPHER.

CHRISTOPHER  
 Tom punched me!

Tom, playing with his Legos, refuses to look up.

KATIE  
 I'm sorry, who are you?

CHRISTOPHER  
 (whimpering)  
 Christopher.

Christopher stands behind Katie as if Tom is a monster who could lunge at him at any second.

GOODNEWS  
 (proudly)  
 Christopher is Tom's reversal.

Katie looks to GoodNews, then to David. They both stand in the doorway to David's office, where they often work now.

KATIE  
 Tom's what?

GOODNEWS  
 (to David)  
 You didn't tell her about reversals?

DAVID  
 She can be so negative.

KATIE  
 I'm right here!

GOODNEWS  
 (jazzed to explain)  
 Okay, reversals are about righting a wrong... undoing something you regret. For example, Tom hit Christopher, yeah?

CHRISTOPHER  
 Yeah.

DAVID

No, the other day, at school, Tom hit Christopher at recess, so Tom invited Christopher to the house to--

KATIE

Hit him again?

GOODNEWS

(still selling the idea)  
No, to play. To make up for hitting him.

DAVID

This most recent hitting was not part of the reversal.

KATIE

Right, 'cause that would be more of a repetition than a reversal.

GOODNEWS

It's true.  
(to David)  
She is a bit negative.

INT. CARR KITCHEN - THAT EVENING

Katie is making dinner, taking out her frustration on a carrot she's chopping when David enters.

DAVID

Christopher's mom was very understanding.

KATIE

He probably gets punched a lot. Seems like that kind of kid.  
(still chopping)  
So now what? How does Tom reverse the reversal? Invite Christopher to a movie, then kick him in the balls?

DAVID

You used to be such a nice person.

KATIE

(nostalgic)  
I know! I came home today to do something nice!

DAVID

What?

KATIE  
I don't think I can do it now.

DAVID  
Try.

Katie stops chopping and tries to regain her will to save this marriage.

KATIE  
Okay. It's about what I think we should do for Christmas.

DAVID  
(as if on the same page)  
Soup kitchen?

KATIE  
(she just looks at him, then)  
You know how I never take time off from work? Well, I'm thinking it's time. I found a flight. There's a room available. The kids can stay with my parents...  
(showing him the brochure)  
Let's do this trip now.

DAVID  
Why now?

KATIE  
Because we need it. Desperately.

DAVID  
We don't need it. There are many people needier--

KATIE  
Not for a second honeymoon! Not for a final chance to save our marriage! David, we are in crisis!

DAVID  
Crisis? You want to talk about a crisis--

KATIE  
No! Not if you're going to bring up Darfur, or New Orleans, or anyplace two feet outside of this kitchen. Look, I care about everything you care about, but I also care about us.

DAVID  
I care about us.

KATIE  
Then go to Hawaii with me.

DAVID  
But shouldn't we be with our kids for the holidays?

KATIE  
We'll be back before Christmas Eve, and by the way, this is all they want for Christmas: two parents who love each other. We owe it to them. And to ourselves.

DAVID  
Okay. It's a very nice idea.

Katie feels hopeful finally.

DAVID (CONT'D)  
But what about my work?

KATIE  
What work?!

DAVID  
The work GoodNews and I are doing. We just started this reversal thing and I'm halfway through a book proposal, nonfiction, called "How to Be Good"--

Katie just looks at him, disappointed.

DAVID (CONT'D)  
You don't like the title?

KATIE  
David, you wanted until the end of the year. The year is ending. I'm going to Hawaii to save our marriage. I hope you'll go with me.

INT. KATIE'S PRIUS - DAY

Katie and Molly are returning from Target. Molly is in the passenger seat. There are shopping bags in the back. Katie is looking out the window as she drives.

KATIE (V.O.)

In an effort to remain hopeful, I have purchased every level of sunscreen plus new swimsuits for myself and David... but nothing seems to be doing the trick.

Katie passes a sign that says, "LET GOD RECHARGE YOUR BATTERIES." She pulls over to the curb.

MOLLY

Why are we stopping here?

Molly follows Katie's gaze up the steps of St. Stephen's...

EXT. ST. STEPHEN'S CHURCH - CONTINUOUS

...where CHURCHGOERS are going in. It's mostly older folks.

KATIE (V.O.)

Most people don't expect a "sign from God" to be an actual sign, but I guess in my case, God wasn't taking any chances.

INT. ST. STEPHEN'S CHURCH - DAY

A pretty, little neighborhood church. Katie and Molly, definitely underdressed, sit in a back pew while an OLDER PARISHIONER reads from Corinthians.

OLDER PARISHIONER

And though I have all faith, so that I could remove mountains, and have not charity, I am nothing...

KATIE (V.O.)

Most people don't go to church looking for a way to bolster an argument with a spouse, but sometimes you get lucky.

OLDER PARISHIONER

Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up...

KATIE (V.O.)

I've heard this passage a hundred times, but I never "understoodeth" it until now. David is puffed up. He's been vaunting and puffing all over the place. That's why he needs to go to Hawaii, and as soon as I get home, I will explain this to him.

Katie looks around, feeling very happy with herself. She spots someone familiar... her brother, Mark. He senses someone looking, sees her as well.

MARK (V.O.)  
It's like meeting in a brothel.

EXT. ST. STEPHEN'S CHURCH - DAY

Katie laughs and nods. She and Mark are talking outside the church. Molly plays with another LITTLE GIRL nearby.

KATIE  
How long have you been going here?

MARK  
Since I didn't want a second date with this woman at St. Vincent's. Be so glad you're married.

KATIE  
Yeah, everyone says that. Until they're married.

MARK  
How is the marriage?

KATIE  
Well, tomorrow I might be going on our second honeymoon alone, so, you know, terrific.

Katie tries to play this off as a joke, but saying it aloud puts her on the verge of tears.

KATIE (CONT'D)  
Want to go to Hawaii? You could pass as David, borrow his driver's license...

MARK  
As tempting as it sounds to possibly get arrested, I can't take time off.

KATIE  
Nobody else can pick up golf balls?

MARK  
I got promoted. I'm the new Kiddie Pro.

KATIE  
Not to be confused with kiddie porn.

MARK

Yeah, ha ha, everybody makes that joke.

KATIE

Sorry. What's a--

MARK

Kiddie pro. I teach kids to play golf.  
(sincere)

It's pretty great, actually... to see them, you know, "get it" for the first time. The look on their face when they hear that THWACK. We have to get Tom and Molly out there.

KATIE

(off his ear-to-ear smile)  
You seem -- what's the word? -- happy.

MARK

Yeah. We got to get you some of that.

She nods, and leans on his shoulder.

INT. DAVID'S HOME OFFICE/RADIO STUDIO - LATER THAT DAY

David is working on his book proposal when Katie looks in on him, home from church.

KATIE

You're puffed up.

DAVID

Excuse me?

KATIE

Charity vaunteth not itself, is not puffed up. I can move mountains, but--

DAVID

--if I lack love, then I am nothing.  
That's that Lauryn Hill song.

KATIE

It's Corinthians.

DAVID

It's also Lauryn Hill.

KATIE

I don't know that song, but--

DAVID

Yes, you do. We heard her sing it in concert at the Bowery Ballroom.

KATIE

That was some other tomato.

David starts looking through his drawers, opening folders...

KATIE (CONT'D)

Anyhow, I was thinking about the meaning of-- Are you even listening to me?

David finds what he's looking for and hands Katie TWO TICKET STUBS for Lauryn Hill at the Bowery Ballroom, September 1997.

KATIE (CONT'D)

Fine. Okay. We saw Lauryn Hill.

DAVID

It was our third date. You were wearing a blue...

(indicating a top he can't describe, but he can see)

...thing with a thing. We got a fresh cannoli in Little Italy after. You were just starting your residency at N.Y.U., but you said you wanted to go back to L.A. to practice. And I knew one day--

KATIE

You'd hate me?

DAVID

(tenderly)

I don't hate you.

KATIE

I don't hate you, too.

A moment. This is as good as it gets for them right now. Katie looks at the tickets, amazed David saved something, amazed he was sentimental.

KATIE (CONT'D)

So... will you come to Hawaii with me?

DAVID

Can't it wait?

KATIE

Can't your work wait?

DAVID  
 (frustrated she doesn't see it)  
 Katie, what I'm doing right now... it's important.

KATIE  
 That's puffed up. That's what I came home to tell you. Charity is not supposed to be... vaunted... because without love... I'm paraphrasing, but the point is, Hawaii is more important. At least it is to me.

Flustered, she drops the stubs on his desk and leaves.

INT. KATIE AND DAVID'S BEDROOM - MORNING

As Katie finishes packing, she takes a framed WEDDING PHOTO off the night stand and looks at it. In the picture, she and David are looking lovingly into each other's eyes.

KATIE (V.O.)  
 Look at these idiots. We were completely unprepared. What nobody tells you is...

INT. CHURCH - DAY - FLASHBACK/FANTASY, TEN YEARS AGO

A younger Katie and David, just as they were in the photo, listen intently as the PRIEST tells them the truth:

PRIEST  
 Some days you will despise your spouse. You will look at him and regret ever exchanging a word with him, let alone a ring and bodily fluids.

The younger Katie and David struggle to remain optimistic as the priest continues:

PRIEST (CONT'D)  
 And although you can't imagine having affairs... when you get to that stage in life -- and everyone gets there sooner or later -- you won't think about the sick feeling you get in your stomach when you're conducting them, their inherent unhappiness...

INT. SAN DIEGO HOTEL BAR - NIGHT - FLASHBACK/FANTASY

Katie and Stephen, wearing name tags, the night they met.

STEPHEN

(takes her hands in his)  
I can make you feel loved. I can also  
make you feel ashamed, guilty, dirty,  
dishonest, diseased... like a hooker,  
except you won't be getting paid.

INT. CHURCH - DAY - FLASHBACK/FANTASY (SAME AS BEFORE)

The Priest is still talking. He's on a roll.

PRIEST

...nor do you think about your husband  
waking up in the morning and being  
someone you don't recognize. If anyone  
thought about any of these things, no one  
would ever get married. In fact, the  
impulse to marry would come from the same  
place as the impulse to drink a bottle of  
bleach, something we should ignore rather  
than celebrate.

Burt, seated next to Freda, nods thoughtfully, as if moved by  
a good sermon. PAN the WEDDING GUESTS, including Mark, all  
getting increasingly depressed.

PRIEST (CONT'D)

So what do we do? We kid ourselves that  
it's possible to enter these partnerships  
and be faced only with "cute" problems --  
she always burns the cookies, he leaves  
socks on the floor -- then eventually we  
become unhappy and take Prozac and get  
divorced and die alone.

Katie and David are now overwhelmed with concerns.

PRIEST (CONT'D)

You may kiss the bride.

INT. KATIE AND DAVID'S BEDROOM - AS BEFORE

Katie sets the photo down. She zips up her suitcase as  
LAURYN HILL'S "TELL HIM" STARTS TO PLAY.

LAURYN HILL

LET ME BE PATIENT, LET ME BE KIND, MAKE  
ME UNSELFISH, WITHOUT BEING BLIND...

Katie leaves David an e-ticket and the hotel brochure with a  
note: "Save the world, but first save our marriage."

The SONG CONTINUES over the following montage.

INT. AIRPLANE - DAY

A full plane. A STEWARDESS asks Katie if the seat next to her is taken. Katie hesitates, looks toward the front of the plane, hopeful, believing...

KATIE (V.O.)  
I just had a feeling he'd show.

Suddenly a man rushes on board, the LAST PASSENGER before the doors close! Katie stands. But it's not David.

Katie indicates to the stewardess that the seat is open, and a VERY LARGE MAN sits down next to her and smiles.

LAURYN HILL  
THOUGH I MAY SUFFER, I'LL ENVY IT NOT,  
AND ENDURE WHAT COMES, CAUSE HE'S ALL  
THAT I GOT...

EXT. FOUR SEASONS HUALALAI - LOBBY - LATE AFTERNOON

One of the most beautiful, romantic places on earth. Katie steps out of a limo and is greeted by two smiling HAWAIIAN WOMEN, each with a LEI. She explains she's alone. They look sad for her, then give her both leis.

LAURYN HILL (CONT'D)  
AND TELL HIM... TELL HIM I NEED HIM, TELL  
HIM I LOVE HIM... AND IT'LL BE ALRIGHT...

INT. FOUR SEASONS HUALALAI - SUITE - SUNSET

Katie tips the BELLHOP and is alone in her gorgeous room. Maybe it will be alright. Who doesn't love a nice hotel?

She opens the shuttered windows. What a view! Palm trees. Ocean. And a WEDDING. On the lawn. Right outside her room.

She closes the shutters.

LAURYN HILL  
NOW I MAY HAVE FAITH TO MAKE MOUNTAINS  
FALL, BUT IF I LACK LOVE, THEN I AM  
NOTHING AT ALL...

INT. FOUR SEASONS HUALALAI - LAWN - DAY

Katie tries a hula class. It's mostly YOUNG GIRLS and her. The HULA INSTRUCTOR moves her hips at an impossibly fast speed. Katie tries it, and is sort of enjoying it, but misses having somebody to laugh with.

LAURYN HILL  
 I KNOW I'M IMPERFECT, AND NOT WITHOUT  
 SIN, AND NOW THAT I'M OLDER, ALL CHILDISH  
 THINGS END...

EXT. FOUR SEASONS HUALALAI - RESTAURANT - NIGHT

Katie sits at an outdoor table, trying to be okay with being alone. A WAITER brings her some delicious-looking food. Around her, COUPLES in love, laughing, kissing. Katie asks for her food to go.

LAURYN HILL  
 I CAN GIVE AWAY EVERYTHING I POSSESS, BUT  
 WITHOUT LOVE, THEN I HAVE NO HAPPINESS.

EXT. BEACH - DAY

Katie walks on an empty strip of beach, carrying her camera, enjoying her time away from all the couples.

Up ahead she sees a SURFER GUY giving something to his BIKINI-CLAD GIRLFRIEND, who SCREAMS. It's a ring. They kiss.

Katie starts to turn the other way, but the guy spots her; gestures if she would be willing to take their picture.

LAURYN HILL  
 I'LL NEVER BE JEALOUS AND I WON'T BE TOO  
 PROUD, 'CAUSE LOVE IS NOT BOASTFUL, AND  
 LOVE IS NOT LOUD...

INT. FOUR SEASONS HUALALAI - SUITE - EVENING

Katie looks at the pictures on her digital camera, her room service dinner beside her.

Pictures of that couple's engagement... then pictures from Halloween of the kids, Tom dressed as Spiderman, Molly as a princess... pictures David took of Katie where she looks annoyed... a sweet picture of David and the kids... snapshot moments of a happy family...

LAURYN HILL (CONT'D)  
 AND TELL HIM... TELL HIM I NEED HIM, TELL  
 HIM I LOVE HIM... AND IT'LL BE ALRIGHT...

Katie starts packing her things. She's going home.

INT. AIRPORT TICKET COUNTER - NIGHT

Katie tries to find an earlier flight back to Los Angeles. Everything is booked.

INT. AIRPORT CONCOURSE - NIGHT

Katie sleeps with her head on her suitcase next to a sad Hawaiian-themed Christmas tree.

INT. AIRPLANE - LATE AFTERNOON

Katie is in the back of a crowded flight. Below she sees: Freeways... the inviting SMOG of sprawling Los Angeles. Katie smiles, happy to be home.

EXT. CARR HOUSE - NIGHT

Katie finally arrives at her house. There are two cars in her driveway (one nice, one not), so she parks on the street.

As she approaches, she can see through the dining room window lots of people having Chinese take-out: David, GoodNews, the kids, Monkey and a few more she doesn't recognize.

It's a motley crew, but it's her crew, and Katie no longer wants to be on the outside looking in.

David sees her and breaks into a big smile. She smiles back. The kids see her and run to the door to meet her. THE MUSIC ENDS.

INT. CARR DINING ROOM - NIGHT

Katie and David catch up as this odd group finishes their take-out dinner. Tom sits on Katie's lap.

DAVID

So you missed us?

KATIE

Yes. I didn't want to be in Hawaii with strangers. I wanted to be home with strangers. Who are these people?

TOM

Reversals.

David looks at Katie. Is she going to be critical?

KATIE

Hey, this is the new, relaxed and fully supportive me. This is my reversal.

DAVID

(smiles, then)

Well, it was Molly's idea to invite Monkey.

KATIE  
 (trying to stay positive)  
 To move back in with us, or...

DAVID  
 Just for dinner. She felt badly that she never said goodbye. And GoodNews invited Cantata.

He nods in the direction of a busty, redheaded woman, CANTATA, 35, who is sitting next to GoodNews and finishing a large glass of wine.

TOM  
 His sister.

KATIE  
 Ah, see, he didn't mention that when he introduced her.

DAVID  
 They had a falling out eight years ago, didn't speak that whole time, but we tracked her down, and here she is!

KATIE  
 (trying too hard maybe)  
 Yay! And that couple I met briefly...

She nods toward a couple talking to Monkey and Molly... NIGEL RICHARDS, 41, good looking, expensive clothes, and his young, beautiful Polish girlfriend, BASIA, in a hot party dress.

DAVID  
 Nigel Richards and Basia. He's my reversal.

KATIE  
 What are you reversing?

DAVID  
 I used to beat him up in grade school back in Brooklyn. He was this awkward, chubby kid, sort of my Christopher. I always felt terrible about it, and I'd heard he was here in Los Angeles--

KATIE  
 I love that. Should we go talk to him?

DAVID  
 It's... okay. I talked to him already.

Katie notes something strange in David's tone. But it's too late -- Nigel sees them looking at him and brings Basia over.

NIGEL

David, this was... really nice, but I've got some other holiday parties I better make an appearance at. You know, business stuff.

DAVID

I'm sorry about the misunderstanding.

NIGEL

Hey, a dinner party is still a party.

BASIA

We just thought big bar, big band...

DAVID

Yeah. No.

Katie now understands some of the awkwardness; tries to help.

KATIE

What is your business, Nigel?

NIGEL

I run Yahoo.

KATIE

Oh. So you're doing well.

DAVID

Yes, he's doing well.

MOLLY

And Basia was in Sports Illustrated.

DAVID

Yeah, she's a swimsuit model... so...

Katie smiles. This almost seems like the old David who actually got jealous and had flaws. Then suddenly:

GOODNEWS

I never called the police! That was Mom!

CANTATA

Fuck off.

GOODNEWS

No, you fuck off! YOU fuck off!

Cantata grabs the bottle of wine and leaves. GoodNews goes to his room. Monkey is covering Molly's ears. Nigel smiles at David.

NIGEL  
(sarcastic)  
Again, thanks for the swell party.

David PUNCHES Nigel in the nose. Basia SCREAMS. Monkey and the kids are speechless.

INT. KATIE AND DAVID'S BEDROOM - THAT NIGHT

Katie and David are in bed. David is icing his hand.

DAVID  
You know the worst part about tonight?

KATIE  
Hard to choose, I imagine.

DAVID  
(laughs, then)  
I actually enjoyed punching him.

KATIE  
Some people just need to be punched.  
Tom's words, not mine.

DAVID  
As long as I've taught my son something.

KATIE  
David... that was sarcastic.

DAVID  
Yes.

KATIE  
You don't know how much I've missed your sarcasm. And everything else about you.

DAVID  
You're the reason this all started, you know. I wanted to prove that I could be a better person.

KATIE  
And somehow... the better you were, the worse I was by comparison.

DAVID  
That's how I used to feel all the time.

A moment as Katie realizes she sort of cast him that way.

KATIE

So what will you and GoodNews do next?

DAVID

I don't know. Maybe nothing.

KATIE

You can't fault him for tonight. He's only human. And for some people...

(herself included)

...it's easier to help strangers than family.

DAVID

It's not that. I don't really believe in what we're doing anymore. I haven't for a while.

KATIE

So, you might just... stop?

DAVID

I might still write the book. Or is that crazy?

KATIE

No, I think it's great.

DAVID

(a beat)

I still care. So I guess you keep trying until you believe again.

KATIE

Like a marriage.

DAVID

Yeah.

KATIE

David, I'm sorry I stopped trying. I'm sorry I put you through so much.

DAVID

I've put you through some things, too.

KATIE

But you were trying. I was... a dead battery. Just watching, and judging, and feeling sorry for myself in our Hawaiian hotel suite.

DAVID

How was it? Swanky?

KATIE

Yes. And lonely. Next time we should definitely take a romantic vacation together.

DAVID

But what would we do? Just a lot of this?

He kisses her, sweetly at first, then passionately...

KATIE (V.O.)

For Christmas I told David I wanted my family back. And that's what I got.

INT. STORAGE UNIT - NIGHT

KATIE (V.O.)

GoodNews found another place to live.

GoodNews is sleeping on the floor of the storage unit enjoying the sounds of the BAD BAND PLAYING down the hall. They're actually getting better. As their MUSIC CONTINUES...

INT. ST. STEPHEN'S CHURCH - DAY

KATIE (V.O.)

We stopped trying to fix people's lives. We left that in the hands of God.

Katie and Molly bring Becca to St. Stephen's, where they "run into" Mark. Katie acts like it's a huge coincidence. Mark is happy to see Becca again; invites her to sit by him.

KATIE (V.O.) (CONT'D)

Well, for the most part.

EXT. EUCLID STREET - DAY

Richard and Simon are outside gardening...

KATIE (V.O.)

And some seeds of change that we planted in the winter...

...with Crystal (looking her age, 14) who apparently stayed.

KATIE (V.O.) (CONT'D)  
...were still blooming in the spring. It  
was just the one girl. But that's  
something.

INT. TOM'S ROOM - NIGHT

KATIE (V.O.)  
And our family was back on solid ground.

The light fixtures RATTLE.

KATIE (V.O.) (CONT'D)  
Sort of.

Tom's Humpty Dumpty book FALLS off a shelf, waking Tom.

TOM  
Mommy? Daddy?

Katie rushes in and picks Tom up.

KATIE  
It's okay, honey. I'm right here.

David rushes in, carrying a sleepy Molly.

MOLLY  
What's going on? Is God angry? Is this  
the do-over?!

KATIE  
No, no, no. It's just an earthquake.

As Molly and Tom react, scared...

DAVID  
Under the mattress. Let's go.

David pulls Tom's mattress on top of them as toys CRASH down.

TOM  
All my stuff is breaking!

DAVID  
Not all of it. Most of it I gave away.

David grins at Tom. Tom is still scared, but has to laugh.  
Molly and Katie laugh, too. They huddle together, laughing,  
as things around them break, but the family is not broken.

INT. KATIE'S PRIUS - SUNSET - ANOTHER DAY

And as the sun sets, the Carrs return from Disneyland. David is driving, Katie in the passenger seat. The kids are in the back, wearing mouse ears, fast asleep, bathed in gold light. Katie looks at her husband, who looks handsome and happy.

KATIE (V.O.)

The thing is, when you hate your husband, you can't remember how you could ever love him. And when you love him again, you can't remember how you could ever hate him. Love, whether you're married or single, demands a certain amount of emotional amnesia. Much like the 405.

EXT. 405 FREEWAY ON-RAMP - CONTINUOUS (INTERCUT)

Katie's Prius climbs up the freeway on-ramp, almost like they're getting on a ride.

KATIE (V.O.)

Despite all the pain it's caused you in the past, you are ever hopeful that this time, because it's 7pm on a Saturday, because it's not a holiday weekend, because you're feeling lucky... this time, There Will Be No Traffic.

Katie watches as they reach the top of the ramp, anticipation building, until she sees... GRIDLOCK for miles.

KATIE (CONT'D)

Noooooooooo!

Katie is deflated. Almost despondent.

DAVID

It's okay. We're a carpool.

David maneuvers rather magnificently through lane after lane of thick, annoying traffic until they reach their lane. The carpool lane. Which has no traffic at all.

Katie smiles at David. And the kids. Her carpool. She's so happy she's could almost cry.

EXT. 405 NORTH - SUNSET

Katie's Prius ZOOMS along, past those less fortunate, and KEEPS MOVING as MUSIC COMES UP and CREDITS ROLL.

THE END