

Take This Waltz

by

Sarah Polley

Draft Dated: May 26, 2009
SARAH POLLEY © 2009

Tangled Incorporated
Accent Entertainment Corporation
c/o 114 Manning Ave
Toronto, ON M6J 2K5
416-867-8700

Nouvelle Vague's Loungey version of "This is Not A Love Song" plays on the stereo as Margot, 28, mixes muffin batter. It's sweltering hot. She wipes sweat from her forehead. She pours the batter into a muffin tin, very carefully. She puts the tin in the oven.

Margot switches on the oven light. She bends down to look at the muffins rising. The shadow of a man passes her. He walks to the window at the back of the kitchen and stands there. We see only his outline, out of focus in the back of the frame. Margot sits down on the floor beside the oven. Leans her head, and rests it on the oven door, lit by the warm glow of the light. The muffins rise. She watches them, the expression on her face a curious mixture of peace, yearning, contentment, and longing. The man puts his hand on the window. Shafts of light fall on the floor.

The song plays over this and the next scene.

"This is not a love song. This is not a love song.

I'm adaptable and I like my new role, I'm getting better and better, I have a new goal, I'm changing my ways, where money applies, this is not a love song.

This is not a love song. This is not a love song."

Well choreographed, familiar sex. We watch Margot and her husband Lou make love. There's a certain routine about it. Occasionally Margot seems distracted. Seems to be thinking too much about the movements. Lou is on top of her. She tries to manoeuvre him onto his back. He isn't picking up on her intention.

MARGOT
Maybe we could-

LOU
What?

MARGOT
Let me get on top.

LOU
Oh. Okay.

They awkwardly roll into position. She starts fucking him energetically. He looks weirdly uncomfortable. She becomes self conscious. They both do. She slows down.

He moves her back onto her back. Goes back to what he was doing. It's enjoyable, but slightly self conscious for both of them.

3 INT MARGOT'S BEDROOM - LATE AFTERNOON

3

Margot lies on her side, naked. We see the blurry shape of Lou behind her. She is sweaty. Lou rolls onto his back.

MARGOT

This morning when I was lying on the deck. I looked up and there were about twenty seagulls circling above me.

LOU

We're close to the lake.

MARGOT

Not that close. I looked around and there weren't any others in the sky. Maybe something was dead.

LOU

You would have smelled it wouldn't you?

MARGOT

There weren't any others in the sky.

LOU

Maybe they thought you were dead.

MARGOT

Yeah.

He gets up and goes to the bathroom. She listens to the sound of him peeing.

MARGOT (CONT'D)

I should check on the muffins.

4 EXT TORONTO STREETS - MAGIC HOUR

4

Credits over this sequence:

"Fire" by Jason Collett plays as Margot leaves her house and walks along College St. She walks through Little Portugal, Little Italy, up to Little Korea. She looks in many windows, stares at many passing faces. She seems to be looking for something. Or nothing in particular.

(CONTINUED)

3.

4 CONTINUED:

4

"I know you just want to be on fire"

"I know you just want to be on fire"

"Jam radio Jam down to the pilot station"

"Broadcast enough through the flowered cracks in the pavement."

"I know you just wanna be on fire."

"Good Morning comes like a hit and run with a marmalade sun for everyone Good Morning comes like a hit and run with a marmalade sun for everyone."

"I know you just wanna be on fire."

5 INT MARGOT'S BEDROOM - NIGHT

5

Margot lies in Lou's arms at the end of the day.

6 INT MARGOT'S BEDROOM - DAWN

6

Margot is fully dressed. A suitcase ready to go beside her. She puts her hand on Lou's side. He smiles as he slowly opens his eyes. Strokes her hair paternally. She uses a strange "baby voice" with him here. As though she's two or three years old. He seems unperturbed. Responds in kind with a very paternal voice.

MARGOT

No one's even making me bwekfast. I
mad at you.

LOU

Okay stinky. I'm coming.

7 INT BATHROOM - EARLY MORNING

7

Margot is taking a shower. Suddenly a spurt of cold water hits her. She yelps.

MARGOT

Lou! We have to get this looked at!
I keep getting these spurts of cold
water!

8 EXT MARGOT'S PORCH - EARLY MORNING

8

An airport limo waits at the curb. Lou hugs Margot warmly.

(CONTINUED)

MARGOT
I'll see you soon. I'm nervous.

LOU
Don't be nervous. Just remember.
Even stupid people figure out
airports.

MARGOT
That just means I'm even worse than
I thought.

LOU
I love you so much I'm going to
mash your head in with a potato
masher.

MARGOT
I love you so much I want to put
your spleen through a meat grinder.

LOU
Um. Um... I love you so much I'd
like to inject your face with a
curious combination of ebola and
swine flu.

Margot laughs.

MARGOT
You've won this round my friend...

He kisses her head sweetly.

LOU
You're fine. You're good. Call me
when you get there.

MARGOT
Bye.

They kiss. He kisses her forehead and puts her suitcase into
the trunk of the waiting airport limo. She gets in and it
drives off. She waves until it is completely out of sight.

Margot enters the airport and begins to walk towards the
check -in desk with a pronounced limp. (We haven't noticed
this before.) She goes to wait in line. Only one person in
front of her. She looks incredibly anxious. Her turn to go to
the counter. She approaches with the limp.

CHECK-IN ATTENDENT
Passport please.

MARGOT
Oh. Sorry. Here.

She fumbles around.

CHECK-IN ATTENDENT
Destination today?

MARGOT
Halifax. Not Halifax. Changing in
Halifax. Cape Breton. Canada.
Right. You know that.

CHECK-IN ATTENDENT
Flight 1362 to Sydney, Cape Breton.

MARGOT
Right.

CHECK-IN ATTENDENT
Alright.

MARGOT
Right. But. Changing in Halifax.

CHECK-IN ATTENDENT
Yes.

MARGOT
Do my bags go all the way through?

CHECK-IN ATTENDENT
I'm not...sure. I can't get that
information here for some reason
because it's not an Air Canada
flight.. You might want to check
when you get to Halifax.

MARGOT
Oh. Really. Really? Wow. With who?

CHECK-IN ATTENDENT
With... With an airline rep.

MARGOT
Where are they?

The check-in attendant regards her curiously.

CHECK-IN ATTENDENT
They'll be in the airport.

MARGOT
Oh. Is it a big airport?

CHECK-IN ATTENDENT
It's not small. Not huge either.

MARGOT
And where do I? How do I get from
one place to another?

CHECK-IN ATTENDENT
Excuse me?

MARGOT
Do you have, like, a diagram or
something? Of the airport?

CHECK-IN ATTENDENT
No. But you can ask when you get
there. Someone will be able to
point you in the right direction.

MARGOT
Hmm. I hope so.

CHECK-IN ATTENDENT
Here are your boarding passes. Seat
12F. Will it make you nervous to
have a window seat?

MARGOT
Nervous?

CHECK-IN ATTENDENT
You seem anxious.

MARGOT
No. Not of flying. Um... I have
a...leg injury. And I think I'm
going to need someone to take me
from one terminal to the other.

CHECK-IN ATTENDENT
Oh. Do you need...crutches?

MARGOT
No. I would say a wheelchair. In
Halifax. Someone to, you know,
wheel me to my next flight.

CHECK-IN ATTENDENT

Oh. Oh yes, here. It says right on your booking. There will be someone to meet the flight. Sorry about that.

MARGOT

No problem.

CHECK-IN ATTENDENT

And...how about now. Do you need someone to take you to your gate?

MARGOT

Uh. No. I should be fine. Thank you.

Margot puts her bag on the conveyor belt.

10 INT HALIFAX AIRPORT - AFTERNOON

10

Margot is wheeled off the plane and arrives in the hallway with the other passengers, pushed along by an Air Canada rep in a wheelchair. Margot Looks anxiously around. Looks at her watch. Looks terrified. She checks the board.

MARGOT

Terminal 3. Terminal 3.

AIR CANADA REP

That's right Ma'am. I'm taking you to terminal 3. You can just relax.

MARGOT

Okay. Thanks.

11 INT TERMINAL 3 - AFTERNOON

11

Margot arrives at her gate. There is no one else there. She sits and waits. Slowly, in a series of dissolves, we see people begin to arrive and she boards the plane.

12 EXT CAPE BRETON AIRPORT - SUNSET

12

A Plane touches down at sunset.

13 EXT CAPE BRETON ROAD - SUNSET

13

Margot drives a rental car through the landscape. She is calmer now, staring out at the stunning landscape of cliffs and ocean.

14 INT BED AND BREAKFAST - NIGHT

14

Margot talks on the phone to Lou.

MARGOT

It was weelly weelly hard. Cause I had to go in a big scary airport.

She suddenly shifts again back into adult talk.

MARGOT (CONT'D)

Yeah. I think I'm going to nap a little bit. The fortress isn't open til tomorrow. Good planning eh?

MARGOT (CONT'D)

I wuv you too. You're soooo nice.

Back to adult voice.

MARGOT (CONT'D)

'Kay. Love you too. Yup. Bye.

Margot leans back on the headboard. Sighs. A certain emptiness coming over her.

15 EXT LOUISBOURG ROAD

15

Margot walks with her back pack through the town of Louisbourg. It's a small, fog trapped fishing town. She walks down a road with a sign that reads Louisbourg Fortress.

16 INT LOUISBOURG FORTRESS INFO CENTRE.

16

Margot buys a ticket to the fortress.

TICKETLADY

That will be 17 dollars.

Margot pulls out a badge and some paperwork.

MARGOT

I'm with Heritage Canada - here to rewrite the official literature? I'll be here for the day.

TICKETLADY

Literature?

MARGOT

Pamphlets.

TICKETLADY

Oh. You write the official pamphlets?

MARGOT

I do.

TICKETLADY

Well I guess you just won yourself a free ticket on the bus then didn't you?

MARGOT

Here's hoping.

A Bus transports Margot from the info centre to the fortress, winding through lush fields with wildflowers and a view of the ocean. Margot stares at the other tourists, mostly older couples with cameras around their necks. A calm, soothing female narrator plays over the ride through the bus speaker. The landscape is breathtakingly beautiful.

WOMAN'S VOICE

The Fortress of Louisbourg National Historic Site was once a busy fortified seaport. From its founding by the French in 1713 to its abandonment by the British in 1768, Louisbourg was a place of profound significance in the Franco-British struggle for empire. During its heyday, Louisbourg was the administrative capital of French holdings in Atlantic Canada, a military stronghold and naval base to protect French interests in the region, and an Anglo-French battleground in both 1745 and 1758. Each summer the Fortress springs to life as dozens of costumed animators become the town's residents of the summer of 1744. You'll see engineers, musicians, soldiers, merchants, street vendors, bakers, servants and fisherman. Watch demonstrations of dance, music, cooking, gardening, musketry and more.

10.

17

CONTINUED:

17

We hear the same thing read in French. The bus arrives at it's destination and the passengers line up to get out.

As the bus driver lets the passengers out he calmly announces:

BUS DRIVER

The public punishment is at 3pm.

18

EXT LOUISBOURG FORTRESS

18

Margot watches as a woman in a costume from the 1800's makes lace and describes to a tour group how she is doing it.

19

EXT LOUISBOURG FORTRESS

19

Margot watches as cannons are fired by reinactors.

20

EXT LOUISBOURG FORTRESS

20

Margot is walking in the little replicated village, making notes when a man in garb from the 1700's walks by yelling.

REINACTOR#1

Public Punishment! Public
Punishment! Everyone gather in the
square for the public punishment!

Margot's curiouosity is piqued. She hurriedly follows the man through the winding streets, alongside other bloodthirsty tourists.

21

EXT LOUISBOURG FORTRESS - PUBLIC SQUARE

21

Margot and other tourists while a "criminal" is jostled back and forth between "soldiers".

SOLDIER

This here cretin stole a loaf of bread from the Smith household! He shall be subjected to a lashing the likes of which he's never experienced in all his days!!!

The weird tourists cheer. The soldier begins lashing him. The Criminal cries out in mock pain. It goes on a while. Longer than is comfortable. Margot shifts uncomfortably.

SOLDIER (CONT'D)

Ah. I see a lady who would like to try her hand at a thrashing do I not?

(CONTINUED)

Margot looks behind her. Shit. He's looking at her.

SOLDIER (CONT'D)

Why I'm sure this cretin wouldn't
mind a thrashing from a lovely lady
now would he?

The Criminal looks pleadingly at Margot. She is mortally embarrassed. An older male tourist turns to her.

TOURIST

Go for it darlin. I'd do it if
they'd give me half a chance.

She looks at him like he's insane. She turns to the soldier.

MARGOT

I think this gentleman here seems
interested.

A man in the crowd, SETH, in his early 30's calls out.

SETH

No! Make the woman do it! She wants
to! You can tell!

Margot turns around to glare at him. Mortified. He smiles at her. She reluctantly takes the whip. Gives the criminal a couple of half hearted lashings.

SETH (CONT'D)

Well done. But put your back into
it more!

Margot laughs.

SOLDIER

Right! And now we'll put him in the
stocks!

The soldier forces the man into the stocks. Margot slinks back into the crowd. Her face bright red. Seth passes her.

SETH

Well done.

MARGOT

(smiling)

You've got a lot of nerve sir.

12.

21 CONTINUED: (2)

21

She walks away, resuming her tour.

LATER:

22 EXT LOUISBOURG CLIFFS

22

Margot sits looking out at the ocean. SETH, the man from earlier approaches from behind. He is in his late twenties. Dark, tousled hair. Strange and attractive. He is looking out at the ocean too, lost in his own thoughts.

SETH

What are you thinking about?

She turns and sees him.

MARGOT

Oh. I don't know. What I want I guess.

SETH

You're lucky.

She laughs.

MARGOT

Am I?

SETH

Sure. Most people are just trying to figure out what they need.

She smiles. He keeps walking. Down the coast. She watches him for a moment and goes back to her thoughts. Suddenly a huge breakwave crashes over her. She yelps and jumps back. Seth looks back. She is drenched. They both laugh. Margot shrugs, embarrassed. Tries to shake some of the water off. They walk in opposite directions.

23 INT HALIFAX AIRPORT - DAY

23

Margot gets off the plane for her connection in Halifax. She is, again, met by an Air Canada Rep with a wheelchair. As she is wheeled off, another person we recognize gets off the plane. This is Seth, the man we saw in Louisbourg. He looks after her, puzzled.

24 INT HALIFAX AIRPORT - TORONTO GATE - DAY

24

Passengers are boarding the flight to Toronto. Seth watches as Margot is "helped" out of her wheelchair and limps down the corridor to the plane. He furrows his brow, thinking.

25

INT PLANE - DAY

25

Margot is seated comfortably in the window seat. Relaxed, reading a book of Daphne Merkin essays. Seth, checking his seat number, sits next to her. She looks up. Does a double take.

MARGOT

Hi.

SETH

Hi. I think I'm...sitting here.

MARGOT

It would appear that way.

She looks at him, trying to place him.

MARGOT (CONT'D)

I know you from...

SETH

Public Punishment. Surprise
breakwave.

MARGOT

Right. But not before that?

SETH

Not that I know of. You look
familiar though.

They sit in silence.

SETH (CONT'D)

You had an accident in Louisbourg?

MARGOT

Sorry?

SETH

Your leg. Your limp. Something
happened?

MARGOT

Oh. No. I just have a ... constant
issue with it. I can't walk on it
for more than four minutes without
some help.

SETH

Oh.

(CONTINUED)

They order some drinks from the stewardess. Margot orders a milk. Seth takes out a book and starts reading.

SETH (CONT'D)
You make it to the Cabot Trail?

MARGOT
No. I didn't have time. You?

SETH
No.

Seth is thinking very hard about something.

26 INT PLANE - DAY LATER

26

Seth is sleeping. Margot looks over from her book. Watches him for just a split second too long. He slowly opens his eyes. She looks away.

SETH
No you don't.

MARGOT
Excuse me?

SETH
No you don't.

MARGOT
No I don't?

SETH
You don't have a "constant problem"
with your leg.

MARGOT
Okay... What?

SETH
You were walking...for more than
four minutes around the coast. And
then you *jumped* back when the wave
splashed over the wall. And
laughed.

MARGOT
Right. I'm just reading this.

SETH
Okay.

She goes back to reading.

SETH (CONT'D)
No you're not.

Margot looks at him, exasperated.

MARGOT
What?

SETH
You're not reading that. You were
watching me sleep.

MARGOT
Is this going to be the first time
I tell a stranger to fuck off?

He shrugs. Smiles a bit. She shakes her head. She takes a sip of her milk. Lets out a little laugh by accident. Results in milk all over her. He laughs back. She tries to clean herself up.

MARGOT (CONT'D)
(laughing)
Fuck off.

He laughs harder. She is going bright red.

SETH
Too bad about the blushing eh? Kind of too much. A bit on the obvious side. Jesus. Clean yourself up. Milk? Who orders milk on a plane? It's Tomato juice asshole. That's what you order on a plane.

She hits him hard with her book. He tries to look at the cover.

SETH (CONT'D)
What the...?

He reaches for it, trying to read it.

SETH (CONT'D)
"Dreaming of Hitler?" That's what you're reading? "Includes the essay
"Spanking: A Romance?" You alright there?

Margot is laughing uncontrollably now. Her face is fuschia.

MARGOT
FUCK OFF.

SETH
What are you reading?

MARGOT
I'm scared of airports.

SETH
That's why you're reading about
Hitler spanking you?

MARGOT
No. I'm going back to your first
attack.

SETH
Oh. It's less awkward to answer why
you're faking a leg injury than why
you need a little butt thwacking by
the SS.

MARGOT
It's Daphne Merkin. She used to
write for the New Yorker?

SETH
Oh. Sophisticated.

MARGOT
You want me to answer or not?

SETH
More than anything in the world.

They look at each other for a moment. A brief acknowledgement
of the odd chemistry.

MARGOT
I'm scared of connections.

He raises his eyebrows.

MARGOT (CONT'D)
In airports.

SETH
You're afraid of flying?

MARGOT

No fear at all of actually being in a plane. Just getting from one plane to another. Running. Rushing. Trying to figure it out. The not knowing. Wondering if I'll make it.

SETH

What do you think will happen to you if you don't make it?

MARGOT

I think... I may get lost. And that I may rot and die in some forgotten, empty terminal that nobody even knows exists.

SETH

And you'll miss your plane.

MARGOT

That's not really the fear.

SETH

So what are you afraid of?

MARGOT

I'm afraid of wondering if I'll miss it. I don't like being in between things. I'm afraid of...being afraid.

He looks at her a long time.

SETH

That sounds like the most dangerous thing in the world.

She looks up at him. Right into his eyes.

MARGOT

Hm.

The moment is broken by the pilot announcing that the flight is about to land.

28 INT PEARSON AIRPORT - DAY

28

24fps.

"Close Your Eyes" by Micah P. Hinson plays over:

Margot and Seth walk out of the corridor and into the terminal. As they walk towards customs, they pass a large group of passengers waiting for their flight. They are behind glass so it is totally silent, but they watch as the passengers talk, flirt, play with and scold children, eat alone, etc. They walk, not looking at each other, freaked by their conversation, each other, being beside each other. They are both in their own worlds, and irreparably aware of the body next to them.

29 EXT PEARSON AIRPORT TAXI STAND - DAY

29

Margot and Seth wait in line for a taxi. There is an awkward silence between them. He looks down at her. She slowly steps away. 2 taxis pull up. The business guy standing in front of them gets in. Seth motions for Margot to take the other taxi.

MARGOT

No. It's okay. Go ahead.

SETH

No it's alright.

Margot makes for the taxi.

MARGOT

'Kay. Well. Bye then.

SETH

Bye, It was nice-

MARGOT

You don't happen to live in the West end do you?

SETH

Uh.. Yeah actually. I do.

MARGOT

You wanna share -

SETH

Yes I do.

He puts his bag in the trunk and gets in.

30

INT TAXI - DAY

30

There's a bit of a pause.

MARGOT
Hi. Going to 208 Beaconsfield.

Seth stares at her.

SETH
Really?

MARGOT
Yeah. Where do you live.

SETH
Uh. Pretty close actually. I'll walk from your place.

Margot's a bit disturbed by this information.

MARGOT
Really?

SETH
Yeah.

Seth looks out the window and smiles.

MARGOT
Where do you live?

SETH
Pretty close.

Margot takes off her jacket, feeling hot. She's wearing a graphic t-shirt that says "Goldigger." Seth shakes his head.

SETH (CONT'D)
Wish I had seen that before all this.

MARGOT
Before all this?

SETH
Might have scared me off a bit.

MARGOT
Before all this?

(CONTINUED)

20.

30

CONTINUED:

30

SETH

Oh yeah. As though we didn't just
fall in love.

Margot stares at him. Then away. They ride in silence. Margot
looking very flustered. Seth looking pretty content.

31 EXT MARGOT'S HOUSE - LATE AFTERNOON

31

The Taxi pulls up with them both in it. Margot looks out the
window to see if Lou is looking out the window. Seth pays the
driver.

MARGOT

I'm married.

SETH

Oh. That's too bad.

Margot gets out and takes her bag. So does Seth. She walks
without another word up onto her porch. She's almost at her
door when she hears behind her,

SETH (CONT'D)

That's too bad because I
live...here.

She looks to see Seth opening the door to the basement
apartment, directly across the street.

MARGOT

Shit.

They look at each other for a while. Both stunned. Margot
turns away and opens the door to her house and without
looking back goes in. Seth shakes his head. Takes out a pack
of cigarettes and sits on his front stoop, smoking, and
glancing up at Margot's house.

FADE OUT.

32 INT MARGOT'S BEDROOM - MORNING

32

Margot and Lou lie asleep in bed. The alarm goes off. Lou
rolls over and spoons Margot.

LOU

Hi little baby.

Margot hesitates. Decides not to use the baby voice.

(CONTINUED)

MARGOT

Hi.

Lou notices this.

LOU

Everything okay little baby?

MARGOT

Yup. What time are they coming over?

LOU

You know, whenever they can get the kids packed into the car. Maybe a million o'clock.

Margot laughs.

MARGOT

Yeah. I'm excited to see little Tony.

She quickly and without warning switches gears into the baby voice.

MARGOT (CONT'D)

She's weally weally nice and I'm gonna play with her.

LOU

Are you monkey? That's nice.

He cuddles her. She settles into his arms.

The house is full of Lou's family. There seem to be six or seven brothers and sisters. A lot of kids running around. Margot holds a three year old girl named Tony on her lap, playing a raucous game of swinging and bumping her on her knee. Lou glances over and catches Margot's eye. They smile at each other. He watches her play with Tony with tenderness. Margot wanders through, talking and joking with Lou's family, Tony on her hip. There's a lot of warmth here, and Margot fits right in. She goes into the kitchen and we follow her.

Margot gets Tony some juice.

TONY
Auntie Margot you're a happy lady.

Margot looks down at her and smiles.

MARGOT
Yes I am. Are you a happy lady
Tony?

TONY
A lot of the time. Uh-huh.

Margot looks out at the livingroom, at the chaos of this huge family. She looks comforted. Happy.

MARGOT
Yeah. I am a lot of the time too.

35 INT MARGOT'S LIVINGROOM - MORNING

35

Margot hands Tony off to GERALDINE, her mother, Lou's sister.

MARGOT
How's it goin?

Geraldine smiles. Wants to talk more. Turns into the room.

GERALDINE
Who wants to play with Tony?!

CUT TO:

36 EXT MARGOT'S PORCH - MORNING

36

Geraldine has a smoke and talks to Margot.

GERALDINE
I'll tell you what doesn't help me.
Every book you read about it
involves people falling off the
wagon like, eight times. So it's
good. I mean, it's really good. but
there's this sense of just kind
of...waiting to fail.

Margot listens compassionately.

MARGOT
You look so well.

GERALDINE

You don't need to tell me twice. I look in the mirror I wanna fuck myself. I think I look better than I did before Tony.

Pause.

GERALDINE (CONT'D)

Thoughts?

Margot laughs.

MARGOT

You look amazing.

GERALDINE

Yeah. That's the kind of moment where you should, you know, chime in quick.

MARGOT

I don't think you're going to fail.

GERALDINE

Don't look at me like that. All earnest like. Next time I wake up in a pile of my own vomit I'll have to feel guilty about you too.

Margot laughs.

MARGOT

Don't then.

Geraldine looks at her questioningly.

MARGOT (CONT'D)

Wake up in a pile of your own vomit.

GERALDINE

I'm doing my best.

She takes a deep breath.

GERALDINE (CONT'D)

It's 10 months on Tuesday.

MARGOT

It's great. You're going to be fine.

Margot gives her a hug.

GERALDINE
(jokingly)
Oh get off me. Nobody's died.

She looks at her sincerely.

GERALDINE (CONT'D)
You're good news. You know that?

37 INT MARGOT'S HALLWAY - DAY

37

Lou's family packs up to go. Geraldine picks up Tony, gives her a kiss. Margot kisses Tony and Geraldine goodbye. As they exit, Lou and Margot watch them go from the doorway and wave.

38 INT MARGOT'S BEDROOM - NIGHT

38

Margot and Lou crawl into bed, exhausted.

LOU
Dear God that's a lot of work.

MARGOT
You love it.

LOU
Yeah. With you I love it. It's easier to handle than it used to be that's for sure.

She smiles.

LOU (CONT'D)
The kids love you so bad.

He cuddles up to her.

LOU (CONT'D)
I love you so bad too. Stupid.

MARGOT
You're stupid.

LOU
No it is you who is stupid.

MARGOT
I want to bite your nipples off and make you eat them.

LOU

I want to forcefeed you other
people's toe jam.

MARGOT

Gross.

LOU

Don't mind if I do.

Margot smiles. He holds her from behind, nuzzles into her neck and closes his eyes. Margot holds his hand around her waist. Clutches it just a little too urgently.

LOU (CONT'D)

How you doin'?

MARGOT

I'm good. I'm really good. You're
lovely.

LOU

Are you going to make the deadline?

MARGOT

Yeah. The photographer's there now
so I should be able to finish it by
the weekend. Then maybe I can start
on the novel.

He strokes her head as she goes to sleep.

LOU

Try to get some sleep. Try not to
put pressure on yourself.

She closes her eyes, holding his arm around her.

MARGOT

I love you badder than bad, stupid.

LOU

You're stupid.

MARGOT

I know.

She drifts off. He watches her a moment. Then turns out the light.

39

EXT SETH'S BASEMENT APARTMENT.

39

Seth smokes a cigarette on his front stoop. He sees the light go out in Margot's room. He stubs out his cigarette and goes inside.

40

EXT COLLEGE ST. STREETCAR STOP - DAY

40

Margo waits for the streetcar in Little Italy. Cars whiz past, old men sit smoking in outdoor cafes. The colour of the city is vibrant and gorgeous. We see Margot from across the street as a car whizzes past her. When it leaves frame we see that Seth has appeared beside her, a rickshaw on his back, but she hasn't noticed him yet. They stand beside each other in silence for a bit. Margot feels a presence beside her and slowly turns to face him. She is startled.

MARGOT

Hey.

SETH

So you never made it to the Cabot Trail.

MARGOT

Sorry?

SETH

In Cape Breton.

MARGOT

Oh no. I didn't make it.

SETH

Your bum leg prevent you?

She laughs.

MARGOT

No. Why didn't you get there?

SETH

I don't know. I wish I had.

MARGOT

Yeah.

The streetcar pulls up.

MARGOT (CONT'D)

Well. This is me here.

(CONTINUED)

He motions to his rickshaw with his head.

SETH

And this is me so... where are you
going?

MARGOT

To work.

SETH

Where?

MARGOT

Parliament and Wellesley.

SETH

Hop in.

Margot hesitates. Then gets in tentatively. He begins to run with her down the city streets. She smiles, closes her eyes. The wind beats into her face. We see a montage of their ride through the city. Seth expertly manouvers through traffic, we see the colours of the city whiz by. We hear little snippets of their conversation.

SETH (CONT'D)

Do you like your job?

MARGOT

It's a job.

SETH

Bad answer.

TIME CUT:

MARGOT

Do you like your job?

SETH

It's a job.

Margot laughs.

TIME CUT:

MARGOT

Do you believe in god?

SETH

Only when he's nice.

TIME CUT:

MARGOT

What are your three biggest regrets
in life?

Seth thinks as he zooms through the traffic.

SETH

Um. Not watching the playoffs when
the Leafs finally made it to the
semi-finals. Out of resentment for
all the years they sucked. Um.
Making fun of Jacob Weinstein, the
retarded kid in elementary school.

Margot laughs.

MARGOT

You're still calling him retarded.

SETH

See? I'm a bad person.

MARGOT

One more.

SETH

When my parents were killed in a
car crash I'd moved out of the
house already and I didn't really
help take care of my little sister.

MARGOT

What happened to her?

SETH

She moved in with my aunt.

MARGOT

How old were you?

SETH

Twenty.

Margot smiles tenderly.

MARGOT

I think you're allowed to let
yourself off the hook on that one.

TIMECUT:

MARGOT (CONT'D)

This is great. I guess it's more fun for me.

SETH

You'd be surprised.

TIME CUT:

MARGOT

Top three memories of your childhood.

SETH

Um. Eating bacon and tomato sandwiches in the sun on my uncle's motor boat with my parents. Uh...Eating smores on a canoe trip when I was twelve, and... eating ice cream with chocolate sauce with my little sister when she was two.

MARGOT

Those are all food memories.

SETH

How embarrassing.

They arrive at Margot's workplace. She gets out.

MARGOT

See you later.

SETH

Uh huh. If you ever want to borrow some sugar neighbour...

Margot looks at him fondly.

MARGOT

See ya. Thanks a lot.

He salutes her. Disappears again into the traffic.

Margot is sitting in a cubicle, writing. Her boss, Patrick comes by.

PATRICK

Hey. So the notes on the Louisbourg
thing should be coming through
today.

MARGOT

Okay.

PATRICK

And we want to renew your contract.

MARGOT

Would I still get the winter off?

PATRICK

That's the catch.

Margot looks upset.

PATRICK (CONT'D)

I'll leave you with it.

Margot sits at the kitchen table while Lou prepares an elaborate chicken recipe. It's comfortable, easy, they chatter contentedly about their separate days.

LOU

So are you going to make the
changes?

MARGOT

Yeah. I don't know. I shouldn't get
so attached to the wording anyway.
It's just a stupid pamphlet. Maybe
if I spin my wheels for a bit they
won't even notice.

LOU

You can't get away with that in
cookbooks.

MARGOT

Why, cause people are smarter?

LOU

Maybe just less distracted. If you
take out the chicken. People notice
you're not making chicken.

MARGOT

That's possible. Did you get a lot done today?

LOU

Not as much as I should have. I'm getting kind of restless. It's too much being alone with chicken all day.

MARGOT

Yeah. Chicken is weird. Maybe you should do something else as well.

LOU

Like what?

MARGOT

Like something you enjoy?

LOU

Like what?

Margot shrugs. He smiles at her. She laughs.

LOU (CONT'D)

You're projecting. What's the big deal? So you keep the job, which you don't hate, and then you have more money to eventually take the time to write your novel.

MARGOT

Can you give me an ETA on "eventually?"

Lou snuggles up behind her.

LOU

You are an impatient person.

MARGOT

I just want to make sure I'm still breathing in a few years.

LOU

I'll give you CPR if you're not.

He jumps on her. She squeals. He pretends to give her CPR.

44

INT MARGOT'S TV ROOM - NIGHT

44

Lou and Margot eat dinner in front of the TV. They watch the news.

LOU

What do you think?

MARGOT

It's better.

Margot isn't really paying attention. Lou picks up on this.

LOU

Why?

MARGOT

I don't know. How should I know?

LOU

Well take a sec. See if you can isolate the flavours.

MARGOT

(trying to pay attention)

Rosemary?

Lou kind of sighs a bit.

LOU

No. Never mind. Can I turn back now?

MARGOT

Sure.

He turns it to a cooking show. The host is making chicken.

LOU

Well. What do you know.

Margot sighs.

They eat in silence, the TV flicker on their faces.

45

EXT SETH'S BASEMENT APARTMENT - NIGHT

45

Seth is smoking on his front stoop. Notices the TV flicker from the window.

46

INT SETH'S BASEMENT APARTMENT - NIGHT

46

Seth's apartment is littered with photographs, art projects. In the foreground there are several huge black and white landscapes from Iceland. Seth paints a portrait of Margot. It's odd, impressionistic. Two very different faces meeting in one. One side is full of hope and vitality, the other deadened and bored. He plays "Close Your Eyes," by Micah P. Hinson on his stereo.

47

INT MARGOT'S BEDROOM - DAWN

47

Margot stirs awake. She tenderly watches Lou sleep. Stretches and looks at the ceiling.

48

EXT MARGOT'S HOUSE - DAWN

48

Margot pulls her blue robe around her as she walks out on the porch. She sits on the porch chair and stares at Seth's door. The light changes from dawn to morning. She sits still, full of her thoughts.

Seth comes out of his apartment. Doesn't see Margot watching him. He disappears into the alley, rigs up his rickshaw, makes his way down the street. Margot watches him, transfixed. As he disappears out of view Lou comes out in his bathrobe.

LOU

Hey.

He nuzzles in behind her, kisses her ear.

MARGOT

(baby voice)

Hey. I don't even know what you're making me for breakfast.

Lou smiles.

LOU

I don't even know what you're making ME for breakfast.

She turns her head into his chest. Begins to kiss him. He kisses back, casual and innocent. She begins another kiss, trying to enter sexual territory. He seems unwilling to go there. She pushes harder. He doesn't really respond.

MARGOT

What?

LOU
What...what?

She turns away, looks out at the street.

MARGOT
Nothing.

49 INT KITCHEN - MORNING

49

Lou is making breakfast. "Secret Heart" by Feist plays on the stereo. Margot makes coffee. Lou watches her for a moment. Smiles.

MARGOT
What?

LOU
Just...glad you're here.

MARGOT
Yeah?

She goes over to him, tackles him to the ground playfully. Kisses him, hard.

MARGOT (CONT'D)
Asshole.

LOU
Bigger asshole.

MARGOT
Oh. Touche.

LOU
Don't be a bad little baby.

MARGOT
(baby voice)
I already AM a bad wittle baby.

Lou goes to kiss her.

MARGOT (CONT'D)
(back to normal voice)
'Kay. Don't.

LOU
Don't what?

MARGOT

Don't do the baby thing. Or don't
kiss me or something. Not both
together.

Lou sighs, rolls out from underneath her.

LOU

Okay.

He goes back to cooking.

MARGOT

What?

LOU

I'll keep making breakfast while
you come up with your demands on
how it should all go.

MARGOT

I didn't mean to...

Lou sighs, loud. Margot gathers herself up and leaves the kitchen.

Lou and Margot watch TV while they eat their dinner in silence. They both look a little numb.

Margot slowly stirs awake. Watches Lou for a moment. Checks the time. Let's her head fall back onto the pillow heavily. Stares at the ceiling. Seems to be weighing something. Suddenly she gets out of bed. Pulls on some clothes.

Margot opens the door in time to see Seth rigging up his rickshaw. She does her best to avoid eye contact as she walks up the street. Seth notices her and pulls up beside her as she walks.

MARGOT

(affected nonchalance)

Hey.

SETH

Hey there.

They keep going in silence a little longer.

SETH (CONT'D)
Where ya going?

She keeps looking ahead.

MARGOT
Grocery store.

SETH
Big breakfast?

MARGOT
Hmmm?

SETH
Big breakfast. Early start?

MARGOT
What? Oh, you mean why so early to
the grocery store. I don't know. I
woke up.

SETH
You sure did.

MARGOT
What's that supposed to mean?

SETH
Jumpy. Jumpy lady.

Margot smiles a bit.

MARGOT
Who needs a rickshaw at 5:30am
asshole.

SETH
I go down to the lake for a bit
before the day starts. Then I go
straight to work. Doesn't really
make sense. No one takes a ride
until evening.

MARGOT
You go down to the lake.

SETH
Yeah.

MARGOT
What, to think things over?

SETH
Yeah.

MARGOT
That's so gay.

SETH
Gay?

MARGOT
Gaylord. You're a gaylord.

SETH
What are you, like 12 years old in 1982? Who says Gaylord?

MARGOT
Who goes down to the lake every morning?

SETH
I do.

MARGOT
Gaylords do.

SETH
I think you woke up early to abuse me.

MARGOT
What of it?

She goes to part ways.

MARGOT (CONT'D (CONT'D)
Well. Good to see you. We should get a coffee sometime.

Seth pauses.

SETH
Shouldvitation?

MARGOT
Pardon?

SETH

Is that an invitation? Or a "shouldvitation." As in, "I should ask him if he wants to get a coffee sometime but I have no intention of actually doing that." Markedly different from an invitation.

MARGOT

No it's not a "should" vitation.

SETH

Okay how bout now then?

Margot is stopped short. Recovers quickly.

MARGOT

Wow.

SETH

What.

MARGOT

You're abandoning your gaylord duties for me.

SETH

Shut up.

MARGOT

(under her breath)

Gay.

Margot stirs her coffee.

SETH

So. Now what are you going to do with me.

MARGOT

Say what now?

SETH

You got me this time. What are you gonna do?

MARGOT

Got you this time?

SETH

Yes. Yesterday you woke up early and watched me leave and didn't get me. And today you got me. Now what are you going to do with me?

Margot looks down into her coffee, ashamed at being caught.

MARGOT

Nothing. Just maybe it's good we just talk to each other normally. So things aren't so...

SETH

Loaded.

MARGOT

I didn't say loaded.

SETH

Okay.

MARGOT

Never said loaded.

SETH

Gotcha.

Silence. They steal glances at each other.

SETH (CONT'D)

Well this is really doing the trick.

He watches her stir her coffee.

SETH (CONT'D)

Why is it that you seem so happy and so sad.?

MARGOT

I don't know. The whole being alive thing maybe?

SETH

Don't be cavalier.

MARGOT

I'm not...I'm happy. And I'm sad. Not that's not true. I'm not sad. I have a very good life. I'm lucky in every way.

(MORE)

MARGOT (CONT'D)
 It's a kind of longing for
 something. A kind of idiotic,
 marvelous, ridiculous longing.

SETH
 Well. That's a bit gorgeous.

MARGOT
 Richard Burton said it. He was a
 bit gorgeous too.

Silence.

SETH
 Can I show you something?

Margot looks up, uncertain.

Seth leads the way into his apartment. Margot follows him down the stairs, looking very wary. Seth digs around and finds the portrait of Margot.

SETH
 Okay. This is stalkerish and
 everything, but... You know, you're
 the one who woke up at 5:30 to
 follow me so...

He turns the portrait around. Margot stares at it.

MARGOT
 That's really... Disturbing
 actually.

She smiles. Eyes him. Takes it from him.

MARGOT (CONT'D)
 Wow. I guess my response is... Fuck
 you.

He takes it back.

SETH
 What? One side is full of hope.

MARGOT
 And the other is a junkie about to
 throw herself off a bridge!

SETH

You're being melodramatic. One side
is just...not living up to it's
full potential maybe.

MARGOT

One side of me or one side of the
picture?

Seth shrugs.

SETH

So. That wasn't a good idea.
Clearly. Would you like something
to drink? Another coffee?

MARGOT

No. I should go.

She stands there, rocking back and forth in the doorway. He takes a seat.

SETH

So why don't you.

She looks at him. Smiles. Shakes her head. Paces. Seth watches her. This goes on awhile.

SETH (CONT'D)

Why don't you sit down?

Margot gets nervous. Changes the subject.

MARGOT

So you're an artist?

SETH

No. I paint.

MARGOT

What does that mean?

SETH

It means I paint for myself and I pay my rent through the hauling of a rickshaw on city streets like a modern day hobo.

MARGOT

Do you show your stuff anywhere?

SETH

Oh. I should add to that. "I paint for myself and I pay my rent through my hauling of a rickshaw on city streets like a modern day hobo. And I am a coward and don't show anyone my work." Ever. And if your reaction to it is anything to gage it by - I have great instincts.

MARGOT

No.

SETH

No?

MARGOT

I'm not sitting down.

SETH

Okay. What about you? What do you do?

MARGOT

I want to write.

SETH

So... do you?

MARGOT

Not now. Not yet. Well - sort of. Not what I want to write. But yes.

SETH

So why don't you just... What's the hold up?

He lights a cigarette. Watches her continue to pace. Amused. She paces some more. Sits down across from him.

SETH (CONT'D)

What's the matter with you. Generally? You seem restless. Not just now. In a kind of permanent way.

She sits down. Takes a breath. Looks at him.

MARGOT

I remember when Tony, my niece was a newborn.

(MORE)

(CONTINUED)

MARGOT (CONT'D)

And when I'd babysit sometimes she'd cry - like babies do, and I'd do everything I could to identify the source of the problem. Was she hungry? Was she tired? Did she have a rash? 9 times out of 10 I could solve the problem and figure it out. But sometimes...I don't know. Sometimes I'm walking along the street and a shaft of sunlight falls a certain way across the pavement, and I just want to cry. And a second later it's over. I decide, since I'm an adult, to not succumb to this...momentary melancholy. Sometimes I thought with Tony, that she just had a moment like this. A moment of not knowing why or how, and she let herself go into it. And there was nothing anyone could do to make it better. It was just her, and the fact of being alive, colliding.

Seth thinks about this for a bit.

SETH

Or maybe you just didn't figure out what it was.

Margot nods to herself, a bit deflated.

MARGOT

Yeah. I suppose that's possible.

She gets up to leave.

MARGOT (CONT'D)

Well. I guess I'll run into you again.

SETH

Seems inevitable.

She leaves. Seth sits for a while thinking.

10 mm lens. ECU Lou's face, his tongue hanging out - so close we've lost focus. We hear him say,

LOU

There's something in your eye.

10 mm lens again. ECU Margot's face - her tongue hanging out, also way too close and fisheyed.

MARGOT

No there's something in your eye.

From above them we now see that their faces are a millimeter away from each other - they take turns talking right into the others eyes, making each other laugh.

LOU

(putting his mouth at her eye level again.)
No. I'm pretty sure there's something in your eye.

MARGOT

Make me coffee.

LOU

Okay.

And it's all business, the game left behind. Lou leaves the bedroom to go make the coffee, Margot watches him go, smiling.

Margot takes a shower, closing her eyes, letting the hot water pour over her. We see what she doesn't - Lou sneaks up and throws a cup of cold water over her. Margot yelps.

MARGOT

AH! Lou! The shower is driving me crazy!

Lou hightails it out of the bathroom down to the kitchen.

MARGOT

(OC)
LOU!!!

Lou tries to catch his breath before answering.

LOU

What happened?!!

MARGOT

The fucking shower! These fucking spurts of freezing cold water!

45.

57

CONTINUED:

57

LOU
(nonchalant)
Oh. I'll take a look at it later!
I'll call someone!

58 INT MARGOT'S SHOWER

58

MARGOT
(mumbling to herself)
You always say that.

59 INT MARGOT'S BEDROOM - MORNING

59

Margot sits with her coffee at her desk. Her desk overlooks the street. She is rewriting the pamphlet on Louisbourg. We see what she is writing. Something on the street catches her eye. It's Seth, walking down the street. He glances towards her house. She starts out of her chair, about to run outside. She stops herself. Turns back toward the desk. Back towards the stairs. Back towards the desk. Sits down and watches him leave, wistfully. He disappears from view.

MARGOT
Lou!

Lou calls up from downstairs.

LOU
I'm writing the Kiev recipe!

MARGOT
I know. Can we have your family over on Saturday?!

LOU
I'm writing. Again?!

MARGOT
Yeah! Again!

60 INT MARGOT'S LIVINGROOM - AFTERNOON

60

The livingroom is once again packed with Lou's family. There are a huge myriad of chicken dishes on the dining room table. Margot passes around tea and coffee.

GERALDINE
This is like some kind of weekly brunch you guys are having now?

(CONTINUED)

LOU

It's not me, It's Margot. I can't stand the lot of you.

MARGOT

I like this. I like having you over.

Lou's mother HARRIETT gives Margot a squeeze.

HARRIETT

You'll make a fine matriarch when I'm gone love. Lou I love the Kiev.

She takes a big bite out of the piece of chicken on her plate.

TONY

Auntie Margot I want to play pictures.

Margot smiles at her warmly.

MARGOT

Me too. Let's go.

Margot swings her onto her hip and they go upstairs.

Margot and Tony look at all the family photos on the wall. Margot quizzes her.

MARGOT

And this is...

TONY

Uncle Lou when he was a baby.

MARGOT

Yes. And this is...

TONY

Mommy and Uncle Lou when they were in kindergarten.

MARGOT

And this is...

TONY

Gamma and Gampa.

MARGOT
And this?

TONY
Auntie Margot's wedding and she was
SOOOO happy.

MARGOT
Yes. And these people here -

TONY
Auntie Margot's strange and elusive
family.

MARGOT
Nice. You get extra points for
remembering that one.

She gives Tony a big kiss on her chubby cheek.

Lou is having a smoke on the porch. Margot comes out to join him, checking first to make sure that Seth isn't around. She comes up behind him and kisses his neck.

MARGOT
I'm glad we did this.

He squeezes her arms which are around his waist.

MARGOT (CONT'D)
I want to kick the snot out of you
until you're dead and sell you for
glue.

LOU
I want to rape you with a pair of
scissors until you bleed to death.

Margot laughs, shocked.

MARGOT
Too far. Jesus. Too far.

Lou laughs.

LOU
There's a too far?

MARGOT

I'm going to skin you alive with a potato peeler.

Lou does a mock shudder.

LOU

Oooo. Scary.

MARGOT

Damn. When did you start winning this game?

LOU

Maybe it means I love you more now.

Margot is unsettled by this. Does the baby voice.

MARGOT

I wuv you.

Lou kisses the top of her head paternally.

Margot leaves the house in her gym clothes. She checks to make sure Seth isn't there, walks briskly up the street. A few moments later Seth appears, watches her go. Follows in the same direction.

Margot takes part in an absurdly embarrassing "Muscleworks" class in the gym. Around the top of the gym there is a running track where joggers run around overhead. An overzealous Jamaican woman leads the class as they make asses of themselves. Twirling hoolahoops, doing sad little aerobic dance routines. Margot is quite self conscious - but thank god no one is watching - until of course she looks up and sees Seth, in his street clothes, walking the length of the jogging track overhead, watching her. He looks down at her almost analytically, pondering her idiocy. She looks up - humiliated beyond belief and sputters a laugh. He just shakes his head. She continues on with the class, the instructor getting more and more energetic and demanding. She can't help stealing glances up to him though as he passes her overhead going around and around her overhead, gaining speed, he begins doing an impression of an overzealous jogger. From Margot's POV, We pan around as he circles us. She begins to laugh crazily, getting looks from the other participants in the class. At some point she actually becomes hysterical and makes her way, in gales of laughter, out of the class.

He watches her go. Stays there, and waits for her to come back, watching the gym from the track. She appears behind him, up on the track screaming and laughing.

MARGOT
Asshole!!!

She runs at him. He gives chase and they run around the track together, her chasing him, both laughing their heads off. The Muscleworks class watches in astonishment, hoolahoops dropped around their ankles.

65 EXT STREET - AFTERNOON

65

Margot walks ahead of Seth. She's still bright red, laughing.

SETH
You're misinterpreting. I was admiring your form.

MARGOT
My form. You were admiring my form.

SETH
Yes. Particularly with the hoolahoop. It was awe inspiring.

She whacks him with her back.

MARGOT
I fucking hate you more than anyone else I've ever met in my fucking life.

SETH
Well - while i hate the cussing - I concur - that I hate you pretty thouroughly as well.

They look at each other, smiling. It lingers.

MARGOT
I need a drink.

SETH
It's two in the afternoon.

MARGOT
Beer a clock.

SETH
Are you okay to be in a public place?
(MORE)

50.

65

CONTINUED:

65

SETH (CONT'D)

I think you might have peed
yourself in there. I'm not sure if
you still reek of urine.

MARGOT

You're infinitely hateable.

SETH

Let's get martinis.

MARGOT

Okay. Good idea.

66

INT CAFE/BAR - AFTERNOON

66

They sit facing each other - untouched martinis in front of
them.

SETH

Drink.

MARGOT

You drink.

SETH

You first.

MARGOT

I don't want to get drunk with you.

SETH

I'm impressed by your consistency.

MARGOT

I want.

SETH

You want.

MARGOT

I want to know...

She looks up, bright red.

MARGOT (CONT'D)

I want to know what you'd do to me.

SETH

Wow.

MARGOT

Wow.

(CONTINUED)

They both look down. Smiling. Seth looks up at Margot, looking down. She looks adorable.

MARGOT (CONT'D)
I just said that.

SETH
You just said that.

He takes a deep breath.

SETH (CONT'D)
I just kissed the top of your head, ever so gently.

She looks up, meets his gaze.

MARGOT
You did?

SETH
Yes. And then I kissed your eyelids. And they fluttered underneath my lips. Just a little.

MARGOT
A little.

SETH
And slowly, very, very slowly I just grazed your lips with mine. But because you're married I didn't dare kiss them.

MARGOT
No?

SETH
No. Instead I worked my way slowly down your neck, and I kissed every inch of it, and I lingered over your birthmark on your left shoulder.

Margot glances at her birthmark.

SETH (CONT'D)
Yes. That one. And I kissed every inch of your neck and your shoulders and I smelled you. I really inhaled and I smelled you.

MARGOT

What did I smell like?

SETH

You smelled like you do. The way you smelled on the plane. The way you smell right now. A mixture of sweetness and fuck.

MARGOT

Hmm.

SETH

And I kissed your breasts, ever so gently. And I licked your nipples. And I spent about an hour there, and I was gentle at first, but I found out how they worked, and you weren't all that interested in me being gentle.

MARGOT

No.

SETH

No?

MARGOT

No.

SETH

So then I thought to myself, I need to find out how she works. How every part of her works. And I spent about a week and a half with your body, and I began to learn and know it. Every detail of it. I played with you and figured out how you worked before I entered you. Before I spread your legs and fucked you hard and loved you.

MARGOT

Right.

SETH

Right. I fucked you harder than I wanted to, but I couldn't help myself, and I pulled your hair gently while I rocked inside you, and I fucked your mouth and every part of you until we were both so intensely fevered we couldn't see straight and I filled you with my cum and I told you again and again that I love you. I love you.

They stare at each other, shocked. For a long time. And then Margot begins to laugh. Very hard. And so does Seth.

MARGOT

So these martinis?

SETH

Redundant I think.

MARGOT

Okay. Well. I'm going to leave some money. And then I'm going to leave. And I'm going home to clean myself up.

SETH

Okay.

He lights a smoke and watches her while she pulls some money out of her wallet, very fumbly, and plunks it down on the table.

MARGOT

One thing.

SETH

Yes?

MARGOT

Because none of this is actually going to happen - can I make an appointment with you?

SETH

What kind of appointment?

MARGOT

I'd like to make a date to kiss you.

SETH

Well my schedule is fairly
flexible.

MARGOT

Is it flexible in 20 years?

SETH

20 years?

MARGOT

Yes. I would like to meet you, in
Cape Breton. At the entrance to the
Cabot Trail since neither of us
made it there. I would like to see
you there. I'll be 48. I don't know
how old you'll be.

SETH

I'll be 49.

MARGOT

Well - I would like to see you, on
this date - there - at...

She checks her watch.

MARGOT (CONT'D)

12:00pm eastern standard time. And
I'd like to kiss you.

Seth is silent. Slowly nods.

MARGOT (CONT'D)

Until then....I'm married. After 25
years of being faithful to my
husband I think I'll have earned
one kiss from you. Now I have to go
clean myself up.

She grabs her purse, dropping it on the floor. She picks it
up, bright red with embarrassment. He watches her go.

Margot bursts into the bathroom, sits on the toilet and pees.
She lets out a long exhale. Lou comes in. There is no
awkwardness about this.

LOU

Hey.

MARGOT

Hey.

Lou brushes his teeth. Margot watches him. Turns on the shower. Lou comes up to her, gives her a peck on the cheek. Margot flinches a bit.

MARGOT (CONT'D)

Don't. I'm gross from the gym. I need a shower.

LOU

You didn't take a shower there?

MARGOT

No. I think I'm going to accept the offer to stay on a year.

LOU

Okay.

She undresses and gets into the shower. Lou leaves the room. Margot lets the water pour over her face. A spurt of cold water hits her. She yelps.

Lou giggles to himself as he exits the bathroom with a cup in his hand.

Lou makes a business call. Margot comes in in her bathrobe. She tries to distract him. Doing absurd faces, weird little dances. He smiles occasionally, but this is something she does often - he's not particularly distracted by it one way or another. She gets bored and leaves the room.

Margot is curled in front of the TV. Lou comes in and cuddles up next to her. She buries her face in his sweater.

MARGOT

Hmmm.

LOU

Scooch over a bit.

She does. They settle in cosily and watch TV.

MARGOT

I love you.

He distractedly pats her head, a bit paternally.

LOU
I love you too.

MARGOT
I should probably...I have a pamphlet on Fort York to write.

LOU
Sounds interesting.

MARGOT
Really?

70 INT FORT YORK

70

Margot goes on a tour of the Armoury of Fort York. A tour guide drones on. Margot makes notes distractedly.

TOUR GUIDE
Fort York was build by the British Army and Canadian troops in the late 1700's and early 1800's to defend the settlement and the new capital of the Upper Canada region from the threat of military attack, principally from the newly independent United States. During the war of 1812, on April 27, 1813 combined U.S. Army and naval forces attacked York from Lake Ontario, overrunning Fort York. As the British abandoned the fort, they set the powder magazine to blow up, killing and wounding several hundred U.S. soldiers.

Margot wanders off. We follow her as she makes her way out of the Fort, over a green field, and into, surprisingly - city traffic. She looks through the traffic confused and thinking.

71 EXT MARGOT'S HOUSE - LATE AFTERNOON

71

Margot walks past Seth's door. Stops. Turns around and purposefully knocks on it. Seth answers.

MARGOT
Why do I write pamphlets on Fortress?

SETH

When you have a novel that needs writing.

MARGOT

Do you know this country has a very strange history?

SETH

Would you like to come in and give me a history lesson?

MARGOT

I'm not... I'm just wanting to tell you that I'm going to the Y right now.

SETH

Oooh. Selling tickets?

MARGOT

No. No I'm not selling tickets.

SETH

Cause in my experience that's pretty entertaining.

MARGOT

Yes. Yes I'm well aware of how entertaining it is. I'm going with my best friend and my sister-in-law, and I wanted to be sure you weren't going to be there. I suppose, more accurately, I'd like to request that you not be there.

SETH

Oh. You're putting in a request.

MARGOT

Yes.

Seth starts laughing.

SETH

You fucked this up so very badly.

MARGOT

What?

SETH

What are you doing there? Are you
doing a class?

MARGOT

That's none of your business.

SETH

Oh my god. It's a class. Some kind
of humiliating group activity.
You're desperate for me to come!

MARGOT

Please. Please, please please don't
come.

SETH

Why are you knocking on my door and
asking me not to come? It's a
metaphor for something.

MARGOT

Please. I know it's weird. I
just... I'm petrified I'll run into
you. And Geraldine, Lou's sister
will be there and...

Seth smiles at her. Begins to close the door.

SETH

Have a good class.

She tries to hold the door open.

MARGOT

Please. I'm begging you.

As he closes the door in her face.

SETH

We shall see you later. I hope
there's hoolahoops involved. God I
hope there's hoolahoops.

The door shuts. She stands there staring at it amazed at the
mistake she just made.

Geraldine, Margot and Karen all get changed into their
bathing suits. Margot is nervous.

MARGOT
Is it embarrassing?

GERALDINE
Of course it's embarrassing. It's aquafit.

KAREN
It shouldn't even feel like a workout until you're in your mid seventies. And none of us will be able to walk in the morning.

MARGOT
God. It's embarrassing isn't it?

GERALDINE
It's only old women seeing you. And whoever walks by the glass.

MARGOT
There's glass? What glass?

CUT TO:

73 INT POOL - MORNING

73

There is a large panel of glass where people entering the YMCA can look directly into the aquafit class. Margot, in the pool with Geraldine and Karen, stares at it with a sense of forboding. And the music begins, and it's the worst music in the world, and the fabulously queenie aquafit instructor begins barking very enthusiastic instructions.

AQUAFIT INSTRUCTOR
Okay people!!! Are we ready!!!
We're going to rock!!! Start walking! That's right! Start walking in a circle!!!

The class moves through the water at a snails pace, making big walking motions underwater.

AQUAFIT INSTRUCTOR (CONT'D)
And get your arms into it!!! Say YEAH!

CLASS
Yeah!

AQUAFIT INSTRUCTOR
Say YEAH!

(CONTINUED)

CLASS

YEAH!

AQUAFIT INSTRUCTOR

I can't hear you!

CLASS

YEAH!!!

The older ladies giggle. Margot can't believe what's happening, and the walking circle is taking her away from the glass, so she keeps anxiously turning to make sure Seth isn't there. The aquafit instructor gets more and more animated, the motions more and more ridiculous. Margot makes a face at Geraldine and Karen who shrug back at her.

AQUAFIT INSTRUCTOR

Okay stop where you are now!!! Lean
against the wall!! And KICK KICK
KICK!!!

The class wildly kick their legs, creating a shower of spray. Margot can barely see now - though she is facing the glass at this point. Through the spray, she makes out the unmistakable figure of Seth, staring in at her, trying not to laugh and not succeeding at all.

AQUAFIT INSTRUCTOR (CONT'D)

And arms in circles arms in
circles!!!

Margot half heartedly does the motion, glances at Geraldine and Karen who are not looking in the direction of Seth. As the aquafit instructor gets more and more intense and animated, Margot begins to laugh, and seeing Seth laugh, becomes uncontrollable. She's beginning to attract attention, as she desperately tries to continue the exercises despite the shrieking laughter that keeps escaping from her. This starts to make Geraldine and Karen laugh also. Geraldine briefly follows Margot's gaze to see Seth there, and then looks back to see Margot blushing wildly in the middle of her laughter. She clocks this. By this point Margot has made a scene. Karen is now laughing her head off too.

AQUAFIT INSTRUCTOR (CONT'D)

Okay honey, try to focus.

Margot sidles up to Geraldine.

MARGOT

Oh God. Oh God. I think I'm going
to pee.

GERALDINE

Don't! Don't! They put the stuff in
the water here - it turns colour.

MARGOT

Oh no.

A cloud of purple ripples it's way around Margot indicating the generous dispersal of her urine. The older ladies shake their heads, a few get out of the pool. Karen and Geraldine help Margot out, the three of them laughing insanely. Margot looks back to catch Seth's eyes. He shakes his head disapprovingly. She gives him the finger. Geraldine clocks this once again.

Karen, Margot and Geraldine take showers.

KAREN

Well it was worth a try.

MARGOT

I'm so sorry. Oh my god. I'm so
fucking sorry.

GERALDINE

It will be extremely difficult for
me to refrain from sending a mass e-
mail about this.

MARGOT

Fuck you.

KAREN

Well at least we got a good workout
for our stomach muscles.

MARGOT

You guys didn't have to come with
me. You could have finished the
class.

GERALDINE

Margot - I love you. Not enough to
bathe in your urine.

They laugh. For a few moments they are silent as they go about the business of female grooming. Shaving, washing, exfoliating. We get a good peek around the rest of the shower area where women of all shapes and sizes enter into their own private world of washing themselves.

GERALDINE (CONT'D)

I sometimes wonder if there's any point to shaving my legs. I'm pretty certain James wouldn't notice either way. I sometimes wonder who I'm doing it for?

KAREN

Married life.

GERALDINE

Yeah. It's kind of depressing. But sometimes I think to myself - after 10 years, no man would probably take a really active interest in whether I shaved my legs or not. And at least, after all this time I still really like James. So would it be worth trading that in for something exciting with someone I might not like in 10 years? I don't know.

Margot looks up at Geraldine. Geraldine looks right back at her, knowingly. Margot looks down, feeling she's been caught. An OLDER WOMAN in her 60's who is showering next to them listens in.

KAREN

Sometimes I'd just like something new though. New things are shiny.

OLDER WOMAN

New things get old.

GERALDINE

Yeah. That's right. New things get old. Just like the old things did.

A group of older women enter the shower area naked, and begin washing and gossiping. The younger women steal glances at them, at their bodies.

Karen, Geraldine and Margot leave the Y and walk down the street. Karen and Geraldine are heavily immersed in conversation. Margot is looking around anxiously to see if Seth is around.

GERALDINE

Holy God though. What freaks we are. Women are freaks. Did you see that? That's what's going to happen to us?

KAREN

Tits down to our ankles.

GERALDINE

Fuck tits. Vaginas down to our ankles. My Aunt Rita told me "kid - kill yourself before you reach 65. Terrible things happen to women's bodies. She goes - "honestly - right now, as I'm standing here talking to you, my uterus is literally falling out of my cunt."

KAREN

Holy God. It's amazing though isn't it? I love the Y for that. I love seeing women of all ages. What I'm going to look like.

GERALDINE

I hate it. Scares the crap out of me. Makes me want to drink.

KAREN

Don't say that. It's not funny.

GERALDINE

You're telling me.

Margot is not paying attention. She's anxiously looking to see if Seth is there. When she finds that the coast is definitely clear she feels oddly disappointed. She joins into the conversation with Karen and Geraldine.

Margot is about to enter her house. She pauses, looks back towards Seth's apartment. She sees a light is on. She takes a moment, trying to make herself go into her own house, but unable to. She begins a slow, painful walk of shame across the street, every part of her knowing better. She arrives at his door and inhales. Knocks. The door opens - painfully slowly. Seth appears. Tries to keep a straight face. They both begin laughing so hard they're crying.

SETH

Thank you. Thank you. I've never seen a woman pee so early in a relationship.

She smacks him and he backs into the apartment.

INT SETH'S BASEMENT APARTMENT - MORNING

Seth stands in the middle of the livingroom, Margot has beat him back into the middle of the room. Teddy Thompson's Shine So Bright plays on Seth's stereo.

SETH

Excellent. I got you into my apartment. All it took was a healthy beating. So. Tell me the history of my country. Starting with the fortresses.

MARGOT

You are. By far. The worst person I have ever known.

Seth looks right at her. So tenderly. As though she's just told him she loves him. He sits on one end of the couch. She watches him for a long beat. She sits at the far end, away from him. They are silent.

MARGOT (CONT'D)

So.

SETH

So.

MARGOT

There's this then.

SETH

Absolutely. There is this. Find me a man to deny it.

They are silent again. Margot lifts the white blanket off the back of the couch and throws it over them. She stays at her end of the couch and throws her feet up. So does he. They stare at each other under the blanket, far apart, not touching. The light is soft and gorgeous as it pours through the white fabric.

MARGOT

I made a fort.

SETH
So you did.

Margot slowly, ever so slowly reaches out her fingers into the space between them. He watches them, then slowly, ever so slowly, reaches out his fingers to slowly meet hers in the space. He doesn't quite touch them. His fingers are a millimeter away from hers. She looks at him. He raises his eyebrows as if to say he won't do anything more. She touches the tips of his fingers. It's an explosion. They stare at each other, breathing hard. They ever so tentatively explore each others hands. They run their fingers along each others, turn their hands over, etc. There is never the threat of it going further than this. Just a thorough, almost unbearably explosive exploration of each other's fingers. They are lit by the sunlight filtered through the thin white blanket which shrouds them.

Margot takes a long breath.

MARGOT
I should go.

SETH
Yeah.

MARGOT
Bye.

SETH
Bye.

They stare at each other for ages. Finally Seth whips the blanket off them. Margot, startled by the return to the real light, the real room, steals her hand back quickly. She wipes it on her jeans, leaves the apartment.

Margot enters her house, breathless. She pauses at the door.

LOU (O.S.)
Hey! It's Cacciatore!

MARGOT
(flustered)
Again?

LOU

(O.S.)

I'm writing a chapter on
 Cacciatore! Gotta make a whole
 lotta Cacciatore!

Margot sighs.

Lou cooks up a storm. There's a lot of vigour in him when he's cooking. Margot enters the kitchen and watches him for a while. Full of guilt, but also very stimulated from her encounter with Seth. She comes up behind him, kisses the back of his neck as he stirs.

LOU

I put hot peppers in it this time.
 What do you think it'll be like
 with hot peppers?

She keeps kissing him.

MARGOT

I don't care.

He's a bit miffed by this.

LOU

Thanks.

She begins kissing his arms, his biceps. He's not sure what to do with this.

LOU (CONT'D)

Kay careful though. I'll splatter
 tomato sauce all over.

Margot takes a moment. Hearing his evasive tone. She is stung. Starts to walk out of the room.

LOU (CONT'D)

Where are you going? What?

She turns back to face him, her face full of tears.

MARGOT

Do you know - it takes courage to
 do that.

LOU

To what?

MARGOT

To seduce you. It takes all my courage. And you're teaching me to be completely and utterly without bravery.

LOU

It takes courage to seduce your husband?

MARGOT

Yes. It takes all the courage in the world.

LOU

That's ridiculous.

MARGOT

Is it? Then why do you always prove that I was right - when I feel I'm taking a great risk - you consistently prove to me that I was right. And that it was a bigger risk than I could manage.

He looks at her, dumbfounded.

LOU

What. The fuck. Are you talking about.

They stare at each other.

LOU (CONT'D)

I'm just making chicken.

Margot cries.

MARGOT

You're always just making chicken.

She walks out of the room. He throws down his cooking utensil and stares helplessly at the cacciatore.

Margot lies on her bed staring at the ceiling. We see her in profile as the light changes from day to dusk - the light moving across her face.

81

EXT MARGOT'S HOUSE - NIGHT

81

Margot goes out onto the porch. Stares at Seth's house. She yells back into the house.

MARGOT

I'm going for a swim!

Seth appears in his doorway. Watches her walk down the street. He follows her, maintaining a distance. They walk through the city streets this way, she is aware of him following her, he never tries to catch up.

82

INT STREETCAR -NIGHT

82

Margot and Seth ride in silence, Seth behind her in the streetcar. It's night, and College St. is alive and well, patios crowded, music drifting by. They watch the street pass by them, charged by this silent game.

SETH

I've never gone swimming this late.

MARGOT

It's good and empty.

83

INT POOL - NIGHT

83

Margot goes to the end of the very empty pool area. Seth appears and stays at the closer end. The Y is empty at this time of night, the pool room is a stunning royal blue in the darkness. They stare at each other from opposite sides. Then dive in. Underwater they swim past each other, snake around each other, but never quite touch. It's magical, their eyes are wide underneath the water, staring at each other, trying to contain big laughter. Seth dives deep and grabs Margot's ankle playfully. She panics, and quickly surfaces.

MARGOT

I have to get out.

Margot climbs out of the pool. Seth stays in the water, treading water.

SETH

Afraid of being afraid.

She dries herself off. Looks back at him.

MARGOT

Sorry. It was a bad idea.

SETH

It was a great idea. It was a bad ending.

She shrugs. Mad at herself. She leaves. Seth dives under the water. He pushes himself off from the shallow end, and glides through the water, watching the bottom fall away from him as he enters the deep end.

84 INT MARGOT'S KITCHEN - NIGHT 84

Margot enters the kitchen, her hair wet. She sits down at the table. The stereo is blasting Mazzy Star. She watches the many pots of chicken boiling on the stove. She puts her head in her hands, looks up to see Lou outside on the back stoop smoking. She watches him, sways a bit to the music, sings softly to herself. Lou finally looks up and sees her. From his point of view the scene is totally silent. Her lips moving silently, her head swaying to an unheard tune. He smiles at her. She smiles back. She goes to the glass and kisses it. He opens the door, takes her in his arms. They make love on the kitchen floor.

LATER:

85 INT KITCHEN - NIGHT 85

Lou turns down the burner, pours out some cacciatore onto a big plate of rice. He hands it to Margot who is still on the floor, naked and wrapped in a blanket.

LOU

I'm going to cover you in chicken juices and feed you to the dogs.

MARGOT

Gross.

She takes a bite of the chicken.

MARGOT (CONT'D)

It's delicious.

LOU

You weren't gone long.

MARGOT

I got in the water and didn't feel like swimming.

He holds her while she eats. She looks endlessly relieved.

86

EXT STREET - EVENING

86

Margot is leaving the house. She walks down the street. Glances casually towards Seth's apartment. To her relief, and her disappointment, he isn't there. She keeps walking. As she rounds the corner she sees him coming home with his rickshaw.

MARGOT

Hi.

SETH

Hi.

MARGOT

Sorry about the pool.

SETH

No need to apologize. I had a good swim. How is your writing coming along?

MARGOT

Oh. I'm still... there's a lot more fortresses in this country. How bout you? Ever going to show anyone your work?

SETH

No. But I've been doing it.

MARGOT

It's beautiful work. I don't know why you wouldn't want to show it somewhere.

SETH

Well. My best work comes from my cowardice. So it's a bit of a catch 22.

MARGOT

I um... I have to go.

Seth looks a little hurt.

SETH

Okay.

MARGOT

(blurting it out)

Today's our anniversary.

(CONTINUED)

SETH

Okay. I mean, we've only known each other about five weeks but if you want to start celebrating anniversaries... My birthstone is a 17 inch MacBook.

Margot laughs. Seth smiles.

SETH (CONT'D)

How long have you been married?

This is awkward. The first time they've talked about Lou.

MARGOT

Um. About five years now.

SETH

And what does your...

He does quote signs.

SETH (CONT'D)

"husband" do for a living.

MARGOT

Why the quotes?

SETH

Because the word husband is hilarious.

MARGOT

He writes cookbooks.

SETH

Cookbooks.

MARGOT

Well. Chicken books. Chicken cookbooks. Books on how to cook chicken.

Seth is speechless.

SETH

Just chicken.

Margot shrugs.

MARGOT

Just chicken.

SETH
So do you eat a lot of chicken?

MARGOT
You have no idea.

She smiles. Then feels ashamed.

MARGOT (CONT'D)
He's a great cook.

SETH
If you like chicken. Do you like chicken?

MARGOT
Yeah. When it's in food form.

Seth looks at her questioningly.

MARGOT (CONT'D)
The house always smells good and comforting when it's cooking. But the smell of chicken garbage is pretty gross.

A cab pulls up from the opposite direction. It stops. Lou waves out the window as he pays the driver.

LOU
Hey! Wait there. I'll get out.

Margot looks caught. Seth does too. It's too awkward for him to leave suddenly now. Lou gives Seth a friendly smile as he gets out of the cab.

LOU (CONT'D)
Hi there.

SETH
Hi.

MARGOT
Hey Lou this is Seth. He's our neighbour.

LOU
Oh yeah. Crazy how we never say hello in the winter to anyone eh? All of a sudden spring comes and you actually see your neighbours. How are you?

SETH

I'm pretty good. How are you.

LOU

Good.

He turns to Margot.

LOU (CONT'D)

We should go now. We'll make it
just in time if we walk.

SETH

Where are you going?

LOU

Oh. It's our anniversary. Every
year we go to a screening at the
cinematheque.

He squeezes Margot.

SETH

Nice.

He checks his watch.

SETH (CONT'D)

Unless you run you won't make the
7:30 show. Hop in.

Margot looks stunned. Lou smiles.

LOU

Really? That would be great. Never
rode in one of these things.

Margot looks at him horrified.

MARGOT

I think we'll make it if we walk.

Lou is already climbing in. Seth turns to her.

SETH

You won't. Get in. It's your
anniversary.

Margot reluctantly gets in the back with Lou. Seth begins running with them down the street. Margot can't help but watch his body as it pulls the weight of the rickshaw.

87

EXT STREETS - EVENING

87

Seth has picked up the pace. Lou grabs Margot's hand, kisses her cheek. Margot tries to return but it feels so strange with Seth right there. Seth occasionally steals a glance back at them. He begins doing tricks, jumping in the air, so the whole thing tilts backwards. Margot gasps, Lou laughs. Seth looks back and smiles. Margot starts to feel really nervous. He is going faster and faster.

88

EXT CINEMATHEQUE - EVENING

88

Finally they reach the Cinematheque. He stops the rickshaw.

SETH
Here we are.

LOU
Thanks so much. What do we owe you?

SETH
On the house. Maybe you can make me some chicken one day.

Lou smiles.

LOU
Oh. Margot told you about... of course. We'd love to have you over. I need a new audience. I think Margot's od'ed on poultry. Thanks a lot.

MARGOT
Bye.

SETH
Bye.

Seth walks away. Lou and Margot walk towards the line up.

LOU
Nice guy.

MARGOT
Yeah.

LOU
You seem unsure.

MARGOT
No he's fine.

LOU

What?

MARGOT

Well. He drives a rickshaw. Like a hobo or something.

Lou laughs but clocks this harshness. Brushes it away. Puts his arm around Margot.

89 INT RESTAURANT - NIGHT

89

Margot and Lou are at a nice, romantic restaurant. They eat in silence.

MARGOT

So...

LOU

Yeah?

Margot shakes her head.

MARGOT

So how's everything?

LOU

Fine. What? What do you mean?

MARGOT

I mean. I don't know. Say something.

LOU

Why?

MARGOT

So we can have a conversation.

LOU

I don't have anything to say.

MARGOT

Great. That's a good sign.

LOU

I'm not just going to say something for the sake of us feeling like we're having a conversation.

MARGOT

Why don't you ask me how I'm doing?

LOU

I know how you're doing. Don't I?

MARGOT

Yeah. I guess. Don't you think it's a bit weird that we've just kind of been sitting here without talking?

LOU

What are we going to talk about? We live together. We know everything already.

MARGOT

Then what is the point of going out to dinner.

LOU

To eat good food. To be somewhere nice. It's not to "catch up."

Margot puts her head in her hands. Lou feels badly, reaches out.

LOU (CONT'D)

Hey. I love you. It's our anniversary. I love you.

Margot and Lou make love. It is much the same as we saw at the beginning of the film. Tender, but somehow awkward. They are both self conscious. Not quite in the moment. They lie there for a while afterwards. We hear the sound of the washing machine downstairs.

LOU

I love you.

MARGOT

I love you too.

LOU

I can't believe we've been married for five years.

MARGOT

Yeah.

She curls into him.

MARGOT (CONT'D)

Yeah.

LOU

Shit. I left the stock on.

He leaves the bed. Margot watches him go sadly.

91 INT STREETCAR - DAY

91

Margot rides the streetcar along Queen St. with Geraldine. We see it pass by outside the windows. It is vibrant, grungy, trendy, we pass a huge range of people and storefronts. They hold some shopping bags.

GERALDINE

Everything going okay at home?

MARGOT

Yeah. Why?

GERALDINE

I don't know. Just wanted to ask that.

MARGOT

Yeah. It's amazing.

GERALDINE

(she raises her eyebrows)
Amazing seems a bit much. You've been married for years. I'll buy content. I won't buy amazing.

MARGOT

It is though. It's... he's the sweetest guy in the world.

GERALDINE

Of course he is. But it gets hard to separate things when you live with someone for so long.

Margot thinks for a bit.

MARGOT

It's just... you know that thing
that happens I guess...this
incredible man that I
met...Lou...who was so magical, who
IS so magical...somehow his voice
is now inextricably linked to the
sound of the washing machine.

Geraldine smiles.

GERALDINE (CONT'D)

It's nothing to be ashamed of. It's
just life. It doesn't mean there's
anything wrong with either of you.
It happens in relationships. People
take it so personally.

Margot lets out a wry laugh.

MARGOT

I don't take it personally. But
yeah, sometimes I miss the way he
looked at me when we first met.

GERALDINE

How did he look at you.

MARGOT

He just...never didn't look at me.

GERALDINE

Yeah.

MARGOT

I really love him though. I'm not
saying...

GERALDINE

I know what you're saying.

They ride in silence for a bit. Margot feels as though her
mind is being read.

Margot walks out the door to her house. Walks down the
street.

93

EXT LAKESHORE - DAWN

93

Margot walks down the boardwalk. Looking to see if she can find Seth. Doesn't see him. Sits down and hugs her knees into her chest. Looks at the water. In the distance, she sees a guy with a rickshaw heading her way. The sun glares behind his figure as he gets closer.

SETH

Hey. Now who's the stalker.

MARGOT

So you met my husband.

SETH

I did. How was your anniversary.

MARGOT

It was okay.

SETH

"Okay?"

MARGOT

Yeah.

She puts her head down.

MARGOT (CONT'D)

He's the kindest, gentlest person in the world.

SETH

He seemed sweet. He seems to love you very much.

MARGOT

He does. And I love him.

A long pause.

SETH

Is that what you came here to tell me? That you love your husband and your anniversary was "okay." Why was it "okay?"

Margot sighs.

(CONTINUED)

MARGOT

Because I'm terrified to go out to dinner with him.

SETH

More or less terrified of dinner than changing planes.

MARGOT

Same. It's the same fear. I'm terrified we won't have anything to say to each other. And then because I'm so terrified there's no way to have a normal conversation. Everything just gets so incredibly silent inside me.

She looks up at him.

MARGOT (CONT'D)

I feel there is no greater betrayal than complaining about your husband to your...

Seth raises his eyebrows.

SETH

To your what?

Margot quickly changes direction.

MARGOT

So you know a bit about my life now. What about you? I want to know something about you.

SETH

Ask away.

MARGOT

What was your last relationship?

SETH

A long time ago.

MARGOT

When?

SETH

A very, very long time ago.

Margot looks at him for a beat.

MARGOT
And the last time you had sex?

SETH
Not so long ago.

MARGOT
Slut.

Seth laughs

MARGOT (CONT'D)
I Got it.

SETH
Got what?

MARGOT
You don't like commitment. You just
like fucking people.

Seth looks pissed off.

SETH
What elegant insight.

MARGOT
Well isn't that the truth?

SETH
I just said that I only had one
relationship and it was a long time
ago.

Margot looks surprised.

MARGOT
You didn't say "one." There was
only one?

SETH
Yeah.

He looks directly at her. It causes him pain to talk about
this.

SETH (CONT'D)
Okay. You want the sob story? I was
in love once. It was up north in
Cobalt where I grew up. And I loved
her since we were six years old.
(MORE)

SETH (CONT'D)

And we were going to spend the rest of our lives together. For my whole childhood, all of highschool, everything, I can't ever remember not holding her hand. There was never a second when we imagined a future that wasn't built around the two of us. And then one day, she just stopped talking to me. Just stopped. I'd loved her for my whole life and one day she just...went silent.

He breaks his tone.

SETH (CONT'D)

And I've been milking that sucker of a story ever since.

MARGOT

Why?

SETH

Attention - Good attention, Bad attention. I like attention.

MARGOT

No. Why did she stop talking to you?

Seth shrugs. Smiles.

SETH

I. Don't. Know.

MARGOT

Well you must have some sense.

SETH

You'd think so wouldn't you?

Margot furrows her brow.

MARGOT

She just stopped talking to you altogether? With no explanation? Did you ask her? Did you even try to find out?

SETH

What do you think? I phoned her five times a day.

(MORE)

SETH (CONT'D)

I followed her everywhere, begging her, pleading her to tell me what I had done to hurt her so terribly. I mean, I must have hurt her terribly. I wrote letter after letter. And then one day I just left. And I never went back. And I never put myself in that position again.

MARGOT

What position? You mean falling in love? You never put yourself in the position of falling in love?

SETH

Why would I? I'd have to be insane after that.

MARGOT

Why? It was just one person.

SETH

No it was... if I loved someone so much, and I hurt them so badly...and I still don't know why...How could I trust myself again after that? So yes. Now I am afraid of "commitment" as you so elegantly put it. What insight.

MARGOT

I'm sorry.

They sit in silence.

MARGOT (CONT'D)

Why...why are you this way with me then? You're so... forward. You don't seem like you don't trust yourself.

SETH

Because something in your face just made me want to start speaking to someone again. I suddenly wasn't terrified of what would come out of my mouth. And it feels easy. And it feels impossibly beautiful. And I do.

MARGOT

You do what?

SETH
I trust myself with you.

Margot smiles. Seth stands up suddenly.

SETH (CONT'D)
Let's go for a walk. I want to be out in the world with you. Can we do that? Can we spend the day together? Please.

Margot takes a long look at him.

MARGOT
Okay. Yeah. Let's do that.

94 EXT TRINITY BELLWOODS PARK -DAY

94

Margot and Seth sit and eat fish and chips at a bench in the park.

MARGOT
It feels weird. To be out in the open like this. It feels careless.

SETH
White squirrel.

MARGOT
What?

He gestures behind her. A white squirrel eats a french fry behind her.

SETH
The albino squirrels of Trinity Bellwoods park.

MARGOT
Oh my god. I always thought they were an urban legend!

SETH
I still do.

Margot smiles.

MARGOT
So since highschool you've just been having... trysts?

SETH

Um. I guess if this were 1800 I would say yes. Trysts?

MARGOT

Sex. Affairs. Exploits.

SETH

Oh exploits is a better choice of words for sure.

Margot is embarrassed. Changes direction.

MARGOT

These fries are so amazing.

SETH

I know. I want to have non consentual sex with them.

Margot laughs.

MARGOT

I think I just...I'm curious about it.

SETH

The fries or the squirrel?

MARGOT

Sex.

SETH

You're curious about it?

MARGOT

I guess. I've been with Lou for a long time. There's so much I haven't done.

SETH

Like what?

MARGOT

Like...Have you ever had a threesome?

SETH

Yeah.

MARGOT

Wow.

Margot is fascinated. There is an awkward silence. Seth smiles at her.

MARGOT (CONT'D)
How'd that work out for ya?

SETH
Pretty well actually. I'd have a threesome with you. I'd rather make love to you first just the two of us, but I'd try anything you wanted. Exploits, trysts, etc. And maybe a few other things as well. You feel... a bit like you haven't tried enough?

MARGOT
Yeah. I guess so. I feel like...maybe a bit shut down. Like I never figured it out in time.

SETH
In time for what?

Two beautiful teenage girls walk by. Margot watches them.

MARGOT
It's such an injustice you know. You walk around at that age, with the most superficial sense of your sexuality. You think you get it. You do get it enough to play games. But you don't really get it at all. And then, finally you begin to get a sense of what it means, you start to feel what it means to be inside your body, and suddenly you're not forbidden fruit anymore.

SETH
So?

MARGOT
So that's unjust.

SETH
I guess ... if you want to be forbidden fruit. If that's the end goal. I don't find that all that interesting.

MARGOT
Yeah right.

SETH
I find you interesting. I find you
really interesting.

Margot blushes. She is so attracted to him she could scream.
An endless pause.

MARGOT
It's hard not to...Have you ever
been on the scrambler at centre
island?

Seth tilts his head.

SETH
No.

MARGOT
It's in the dark and they play
music and it goes way too fast to
do anything stupid.

SETH
Okay.

Margot and Seth get buckled into a car in the scrambler. It is dark, there are strobe lights. We hear the opening, deceptively soft strains of "Video Killed the Radio Star." The ride starts, deceptively slowly. Margot and Seth stare at each other from opposite sides of the car. As it speeds up, Margot is whipped over to Seth's side of the car. It gets extremely fast. Because of the dark and the intermittent strobe lights, other people's faces are lit up just when it looks like you're about to crash into their cart. Margot screams with elation, puts her arms out. They laugh hysterically, seeing kids faces flash by them. Another couple makes out passionately, one guy rides alone, a huge grin on his face. They steal glances at each other, but mostly just yell with joy as the ride whips them maniacally around.

Seth and Margot head back to the city. We see the Toronto skyline at sunset in front of them.

SETH
So where have you been all day?

Margot looks at him quizzically.

SETH (CONT'D)
I mean what will your story be?

MARGOT
(defensive)
I don't need a "story". I'm not having an affair or anything.

SETH
Oh really.

MARGOT
What's that supposed to mean?

SETH
You're not having an affair?

MARGOT
I don't remember your dick slipping into me on the scrambler unless I'm mistaken?

SETH
Is that what having an affair is?

Margot looks out at the skyline. Ponders this.

MARGOT
I'll say I went to the island to go on the scrambler.

SETH
By yourself?

MARGOT
I won't specify.

SETH
Wouldn't the idea of you going alone to go on a kids ride be a little unbelievable?

MARGOT
No. I do that whenever I'm sad.

SETH
Are you sad?

MARGOT
Maybe a little bit. Yeah. How about you?

SETH
Maybe a little bit. Maybe a little bit happier than ever as well.

She looks at him. Exposing, for a moment, everything.

MARGOT
This is sadlarious.

Seth smiles. He reaches out to touch Margot's hand. She pulls it away. Stands slightly apart from him. He looks out at the water. Frustrated.

97 EXT MARGOT'S STREET - NIGHT

97

Seth and Margot walk together silently towards their homes. As they reach Seth's apartment, Margot turns to him to say goodbye.

MARGOT
See you.

SETH
Sometime.

MARGOT
Soon.

SETH
I guess.

They look at each other for a while. Seth moves towards his door. Margot follows him.

98 INT SETH'S BASEMENT APARTMENT.

98

Margot goes and lies down on his bed, gets under the covers. He watches her.

MARGOT
Hi.

SETH
Hi.

MARGOT
What are you going to do now?

SETH
Nothing.

Margot is disappointed.

MARGOT
Oh.

SETH
It's for you to do something. Not
me.

MARGOT
I don't have to tell you I'm in
love with you again do I?

Seth smiles.

SETH
You never did.

MARGOT
Oh. In that case.

Silence.

SETH
Nothing.

Margot begins to cry.

MARGOT
I can't hurt him. I can't hurt him.

Seth helps her to sit up.

SETH
I think you need to go home now
Margot.

He helps her to stand as she sobs. He sees her to the door. As she crosses the street, crying, Seth watches her go. As she enters her house he takes a sharp inhale. Closes his door. Lies down on his bed, thinking.

Margot and Lou set up the house for a party. They light candles, set up glasses and booze.

They work in silence but also in a kind of tandem. As they pass each other Lou kisses her forehead, or squeezes her hand.

CUT TO:

100 INT MARGOT'S HOUSE - NIGHT

100

A large, boistrous crowd is packed into Margot's house. Geraldine makes a speech from the stairs.

GERALDINE

So the great thing about not getting totally absorbed into the AA community is that you still have friends and family who will throw you a huge drunken party to celebrate your sobriety. It's totally inappropriate and it's really awesome. So I raise my glass of Perrier to all of you who can still get shitfaced without guilt, to my amazing brother and sister-in-law for getting me more than just a piece of sober cake, and to my amazing kids who aren't here tonight, for putting up with the worst years. And to my amazing husband for trusting me enough to be around you drunken idiots.

Drunken hooting and hollering from the crowd. Lots of clapping. The music turns on and people go back to dancing. Margot dances with a bunch of friends to Leonard Cohen's "Closing Time."

101 EXT MARGOT'S HOUSE - NIGHT

101

Lou greets a new guest on the porch. He notices Seth, sitting on his stoop across the street having a smoke and watching the party.

LOU
(to Seth)
Hey!

Seth gives a weak wave.

LOU (CONT'D)
(to Seth)
Hey come have a drink with us!

SETH
S'okay. I'm just...

LOU
No come on! Be a neighbour!

SETH
I actually just have some work to do.

LOU
It's Saturday night! Come on. Just one drink.

Seth shrugs, reluctantly comes over to the house.

Margot dances with a partner to Closing Time. There are a lot of good dancers here. "I swear it happened just like this, a sigh, a cry, a hungry kiss..." Seth watches her as she disappears and reappears between people. For a moment her hands become free as she twirls around. Seth walks towards her and grabs her hands and spins her around. She is extremely thrown. She gives him a look of "what are you doing here?" He shrugs. They continue to dance, becoming less self conscious as the song goes on. Transfixed by each others movements, the physical proximity, and the ease with which they move together. "But the boss don't like these dizzy heights, we're busted in the blinding lights." Margot looks around self consciously. No one seems to have noticed.

MARGOT
Um. Can I get you a drink?

SETH
Yup.

They pass Lou.

MARGOT
Oh. Did you say hi to Lou?

LOU
Yeah. You can't imagine what it took to get him over here.

He holds up a tray of chicken skewers.

LOU (CONT'D)
Would you like a tandoori kebab?

SETH
Oh. Yes. For your book.

He takes a bite.

SETH (CONT'D)
Delicious.

MARGOT
I was just going to get Seth a
drink.

Lou gets caught up in a conversation with another party guest.

103 EXT BACKYARD - NIGHT

103

Margot roots around in a bin for a beer for Seth. He lights up a cigarette.

MARGOT
Interesting choice.

SETH
I tried not to come. He was pretty persistent.

MARGOT
Something tells me you could have found a way.

Seth sits down on the deck, sighs.

SETH
I've been thinking about that airport fear of yours. Of being in between things. I think I kind of hate it too. I know it's kind of the nature of being alive. But I'd like to avoid it wherever possible. I don't think I want to be in between things.

He looks at her directly. Margot has a moment of fear at what he might be saying. She brushes it off.

MARGOT
I should get back to the party.
Feel free to stay as long as you like.

103

CONTINUED:

103

SETH

What a hostess. I don't think I
should be staying too long.

Margot turns on her heel.

104

INT MARGOT'S LIVINGROOM - NIGHT

104

Margot dances with Lou and her friends. Seth makes his way
through the crowd to the door. She glances at him, and then
turns away. Lou calls out to Seth.

LOU

You leaving already?

SETH

Good luck with the chicken dude.

Seth goes out the door. Margot tries to ignore his exit but
throws a glance to the door which Lou catches. And then
decides to ignore.

105

INT MARGOT'S FRONT HALLWAY - DAWN

105

A postcard comes through the mailslot.

106

INT MARGOT'S BEDROOM - DAWN

106

Margot wakes up groggily as she hears the sound. Gets up,
stretches. Goes downstairs.

107

INT MARGOT'S FRONT HALLWAY - DAWN

107

Margot picks up the postcard. It is a postcard of the
entrance to the Cabot Trail. She stares at it. Turns it over.
It reads "September 2nd. 2029. 3pm."

She looks out the window. She is shocked by what she sees.

108

EXT MARGOT'S HOUSE - DAWN

108

There is a moving truck in front of Seth's house. Seth loads
in the last of his possessions.

109

EXT SETH'S BASEMENT APARTMENT - DAWN

109

Margot approaches the truck in her nightie.

MARGOT

What's... what's going on?

He looks at her tenderly.

SETH

There must be some kind of main entrance to the Cabot Trail right? You promised.

MARGOT

I'm good at keeping promises.

SETH

Yes you are. So don't forget...

He puts his finger on her lips.

SETH (CONT'D)

I got an appointment with these puppies.

Margot is shocked.

MARGOT

You're just...going?

SETH

Yeah. And you're just staying. So we're even.

MARGOT

Where?

SETH

Somewhere where I don't have to stare at your house of matrimony. Not too far. Far enough. And I'll do my best not to wait too long.

He takes one last look at her. Tears roll down both of their faces. Then he gets in the van and drives away, leaving her staring after him. Staggered. We see Lou in the bedroom window, watching her.

Lou is in bed staring at the ceiling. He closes his eyes as he hears her climb the stairs. He pretends to be asleep. Margot climbs into bed next to him. She puts the postcard on her bulletin board. She watches Lou for a while. Strokes his face tenderly. She stares at the postcard on the wall, She closes her eyes. In pain.

CUT TO:

111 INT CAPE BRETON BED AND BREAKFAST - AFTERNOON 111

We hear the song "Don't Forget About Me," by Micah P. Hinson, play over the next several scenes.

We see the back of the head of a woman in her forties. Streaks of grey in her hair. She sits at a mirror, brushing her hair carefully. We don't see her face. She slowly rises, and we follow her, always staying behind her. We know this is Margot, but she walks as though she is older, and years have passed. We follow her out of the small hotel, down a long road. We begin to recognize the image from the post card. We see her figure grow smaller as we stay in position and she keeps walking towards the entrance to the Cabot Trail. We see the shape of a man, who we recognize as Seth, moving slowly towards her. We watch them slowly cross the stunningly beautiful landscape towards each other. As they approach each other, their pace slows. When they reach each other they take a long moment, taking the other in. It's been a long time. They slowly move towards each other and their lips meet.

112 INT MARGOT'S BEDROOM 112

Margot's eyes snap open. She breathes hard, shaken by the dream. Stares at the postcard. We continue to hear "Don't Forget About Me" over:

CUT TO:

113 INT MARGOT'S BEDROOM 113

Margot has clearly just told Lou about Seth. They sit bolt upright on opposite sides of the bed. Looking off into space. In their own worlds. Lou looking shocked, trying to puzzle it through, Margot looking guilt ridden and sad.

114 INT MARGOT'S KITCHEN 114

Lou sits at the table. The music swells over his face, as he watches Margot, off camera. His face registers shock, sadness, anger. We see his response to her telling him she is in love with Seth in a series of jump cuts. In these scenes we should get the sense that hours are passing, the light changing. We are hearing snippets from an endless conversation. An emotional disaster. We only hear the occasional word or sentence.

Lou looks at us stunned, shakes his head.

TIME CUT:

Lou looks down, fuming with anger.

TIME CUT:

Lou looks up at her as if to ask if he has failed her.

LOU
When did... When?

TIME CUT:

Lou buries his face on the table. Scratches the wood..

LOU (CONT'D)
You don't even want to try.

TIME CUT:

LOU (CONT'D)
I want to plead with you. Should I
plead with you? I don't know what
I'm supposed to be doing here.

TIME CUT:

Lou stares at Margot's face. Realizing something.

LOU (CONT'D)
I'd just be humiliating myself. If
I begged you to stay. It's true
isn't it?

He can see by the look on her face that she has made up her mind.

TIME CUT:

Lou laughs.

TIME CUT:

Lou sobs uncontrollably. Margot's hand comes into frame to touch him, he slaps it away.

TIME CUT:

Lou sits in silence.

TIME CUT:

Lou looks up at Margot.

LOU (CONT'D)
 Take a shower. It'll make you feel
 better.

Offscreen, she gives him a quizzical look which he responds to.

LOU (CONT'D)
 Just... Do me a favour.

115 INT MARGOT'S BATHROOM

115

Margot takes a shower, crying, the water running down her face. A spurt of cold water hits her in the face. She squeals. The shower curtain opens slowly. Lou stands there facing her, glass of water in his hand. She looks at him, looks at the glass. Puts it together.

MARGOT
 You...

LOU
 Yeah.

MARGOT
 Every...

LOU
 Every day.

She lets out an incredulous laugh. Looks at him questioningly.

MARGOT
 There's no...

LOU
 There's no problem with the water.
 Nothing to get fixed. I
 thought...when we're eighty I'll
 tell Margot I've been doing this
 for her whole life and it'll make
 her laugh. It was kind of a long
 term joke.

Margot laughs. And cries a bit. Lou leaves the room.

116 INT MARGOT'S KITCHEN

116

LATER:

Margot sits at the kitchen table. She watches Lou through the glass outside, smoking. It is an exact replica of the scene we saw earlier where she bobbed her head to the music, except the music is sadder and all domestic bliss is gone now. He doesn't look at her. She watches him smoke. He turns towards the glass. She can read his lips as he says.

LOU

Go.

Margot shakes her head vigourously. Crying. Lou nods. Suddenly full of resolve and strength. But also with a surprising gentleness he says:

LOU (CONT'D)

Go on. Go.

Margot rises, trembling from the table. She walks slowly out of the house, past the family photos on the wall, out the door.

117 EXT MARGOT'S HOUSE

117

Margot walk speeds gradually up and she begins to run. And run. And run. The music gets louder and louder, more frantic.

118 EXT CITY STREETS

118

Margot runs down College St, through Trinity Bellwoods Park, down to the lakeshore.

119 EXT LAKESHORE

119

There is no one here. Margot sits down. Catches her breath. Stares at the horizon. She hears a voice behind her.

SETH

There you are.

120 INT MARGOT AND SETH'S LOFT

120

We hear the song "Take This Waltz," by Leonard Cohen over the following

MONTAGE - In one, long tracking shot, we see Seth and Margot making love over the course of a year together.

Margot and Seth stand in the middle of a large, unfurnished space. The walls are white, it is untouched. It is washed in sunlight. In a wide shot, we slowly dolly in a circle around them. They begin to kiss, to slowly undress each other, we wipe past a wall. Another day.

100.

120

CONTINUED:

120

As we see them again, we see them making love on the floor. We continue our circle around the room. Another day. They lie naked in each others arms, staring at each other, there are now a few pieces of furniture in the room. We wipe past the wall again and when we find them again, (another day,) there is another woman with them. The three of them kiss, and take off each others clothes. We wipe past the wall again.

CUT TO:

121

INT MARGOT AND SETH'S LOFT

121

Another day. Two feet pop up into frame. They are each grabbed by two male hands that begin massaging them. We swing up to the ceiling now to look down. We see that Seth and Margot are now having a threesome with another guy. They both stroke and kiss Margot and we continue our circle around them. Our view obscured once again by a wall. We see them again as we wipe past the wall. Another day. When we see them this time, they are alone again, making love, this time without the same urgency. The apartment is now fully furnished. We slowly circle them. We wipe past the wall again. When we find them again, they are sleeping, Margot with her head on Seth's chest. Another wall, another day, another reveal: Margot and Seth watch TV. Margot snuggles into him.

MARGOT
(in baby voice)
I wuv you.

Seth looks at her quizzically. Smiles.

MARGOT (CONT'D)
(baby voice)
I said I wuv you.

Seth brushes it off by leaning in for a grown up kiss.

122

INT MARGOT AND SETH'S LOFT

122

Seth brushes his teeth. Margot comes into the bathroom, sits on the toilet and pees. Seth begins flossing, leaves the room. Margot watches him go.

123

EXT DOWNTOWN STREET

123

Margot walks along the street with a grocery bag. She stops suddenly. Aware of something. She sniffs the air. Something familiar. She smiles faintly. Turns towards the direction it is coming from. She sees that she is outside a cookbook store. Inside the window there is a book launch, with many different chicken dishes being served to the guests.

(CONTINUED)

101.

123

CONTINUED:

123

She sees Lou in their midst. Smiling, talking to people. She watches him through the window, and the throng of people inside. She waits there for a few moments, wistful. Then decides to keep walking.

124

EXT TORONTO ISLAND FERRY

124

Margot rides the ferry alone to the island. She looks pensive as she looks out at the water. A man beside her notices her.

MAN

What are you thinking about?

Margot looks at him. Smiles to herself.

MARGOT

Nothing. Really.

He feels rebuffed and walks away. Margot breathes deeply.

125

INT SCRAMBLER

125

Margot is whipped around by herself in the darkness. We hear once again "Video Killed The Radio Star." She closes her eyes, sad.

126

INT MARGOT AND SETH'S LOFT

126

The place has now been lived in for some time. Margot is lying on the couch, looking up at the skylight. She is chewing on a candy. She takes the pink candy wrapper and holds it up to the skylight. Watches the light glow through the wrapper. Seth is painting.

MARGOT

We haven't been to the Cabot Trail yet.

Seth looks up. Smiles.

SETH

No we haven't.

A pause.

MARGOT

Do you want me to organize it?

SETH

Sure.

(CONTINUED)

126

CONTINUED:

102.

126

Margot lets out a barely perceptible sigh. She gets up and starts looking for flights on the computer.

127

EXT CABOT TRAIL

127

We see the same image as we did in Margot's dream. The same picture postcard image of the entrance to the Cabot Trail. Except this time Seth and Margot walk together down the path. They reach the edge of the cliff, take in their surroundings. Then kiss.

SETH

I'm glad we didn't wait.

Margot smiles. There is a silence. They aren't sure what to do next. They look around a little longer. Then head back down the path.

128

INT MARGOT AND SETH'S LOFT

128

Margot lies on the couch staring at nothing. Seth busies himself, getting ready to go to work. He comes over and kisses her lightly on the head.

SETH

See you tonight.

Margot speaks to him in the baby voice.

MARGOT

I'm going to make dinner!

SETH

I can pick something up.

He strokes her head a bit paternally.

MARGOT

No. Just get me garlic. I want garlic for dinner!

SETH

Sure little baby.

He packs up the last of his things.

SETH (CONT'D)

See ya later.

She looks a bit deflated by his leaving, his dropping of the game.

(CONTINUED)

MARGOT
Bye. Is there still coffee?

SETH
Yup.

MARGOT
Bye.

SETH
Bye.

The door closes. Margot stares out at nothing. The phone rings. Margot picks it up.

MARGOT
Hello?

She listens, jolted.

MARGOT (CONT'D)
(softly)
Yeah of course. I'll be right
there.

Lou and most of his family wait on the porch. Geraldine is noticeably absent. His mother holds Tony on her hip. There are two cops with them. There is a silence about them. Margot approaches the house.

HARRIETT
Hi there Margot.

MARGOT
Hi.

Lou comes out, gives her an awkward hug. He talks to her quietly out of earshot of his family.

LOU
She just kind of disappeared. Tony got left alone for hours. James called the cops. I guess he's had it.

MARGOT
Jesus. What's everyone doing out here?

LOU

She called James on her cell and said she was coming over here.

MARGOT

What are they going to do? Arrest her?

LOU

James has had it. Doesn't want to pick her up off the floor anymore.

They walk up to the porch. Margot awkwardly says hello and embraces the family. Lou's mother is quite reserved with her. Tony reaches out for Margot and snuggles into her neck.

Geraldine's car careens to a screeching halt in front of the house. She stumbles out of the car, drunk. The cops calmly approach her. She looks at them.

GERALDINE

Oh god. Oh well. Just a sec. Just a sec.

She opens the back door.

POLICE OFFICER

Ma'am. Miss O'Connor. We'd like you to come with us.

GERALDINE

Yeah. Just a sec. Just a sec.

She pulls a box out of the back seat. It's full of baby chicks.

GERALDINE (CONT'D)

Here. James. I got chicks.

She hands them to her husband.

GERALDINE (CONT'D)

They need. They need milk. I think.

JAMES

What?

GERALDINE

I got them at the pet store. They're for Tony. Hey Margot. You back? I missed you.

She looks at the cops.

GERALDINE (CONT'D)
Can I have a second? I want to talk
to this lady.

The cop nods. She pulls Margot to the corner of the house out
of earshot of the others.

GERALDINE (CONT'D)
So how ya been?

MARGOT
Okay. What happened Geraldine?

GERALDINE
I'm an alcoholic you moron. Nothing
happened to me. This is my natural
state. Wait a second. What happened
to ME? Really? Why wouldn't I ask
that of you? You just disappeared
Margot. You just went away. What a
fuckin obvious move. You think that
everything can be worked out if you
just make the right move? Must be
thrilling. I think it's thrilling.
I don't agree.

Margot looks away.

GERALDINE (CONT'D)
Don't give me that. I'M the
embarrassment? Me? We're both just
doing the same fucking thing you
know.

Margot tries to remain calm. Speaks slowly.

MARGOT
I don't understand what you're
trying to say.

GERALDINE
I do it with alcohol. You did it
with love. You're an even bigger
idiot than I am. I think you really
fucked up Margot. In the big
picture. Life has a gap in it
Margot. It just does. You don't go
fucking crazy and try to fill it
like some lunatic. Speaking of
fucking up...

She holds out her wrists to the officers.

GERALDINE (CONT'D)

Okay let's go. That was kind of fun. Harder to talk honestly with people when sober as I'm sure you can imagine officer. Hey you guys fuck any prostitutes lately? Smash any vegan faces in? Ha. See? So fun.

The police lead her away towards their cruiser. The cop pulls his car keys out.

GERALDINE (CONT'D)

Whew! Can I drive?

The cops help her into the cruiser. Margot watches with tears in her eyes. Harriett takes Tony inside.

TONY

Are those baby chicks for me Grandma?

The family disperses. Lou sits, his head in his hands on the steps. Margot comes and sits beside him.

LOU

Sorry. I thought it might help if you were here. She's missed you.

MARGOT

It was fine. I should have called. I just didn't know what to say...

LOU

Yeah. Hard to know I guess.

MARGOT

How are you?

LOU

Okay actually. Shockingly. Finally okay.

MARGOT

Your book did really well.

LOU

Yeah. Who knew so many people like chicken so much?

MARGOT
And in so many different ways.

LOU
Yeah. We'll see how "Chicken: The Sequel" does.

MARGOT
You're writing a sequel?

LOU
No. Don't be ridiculous.

Margot smiles. Lou smiles back at her.

LOU (CONT'D)
It's on guinea hens and pheasants.

MARGOT
Seriously?

LOU
Of course not you moron.

Margot laughs.

MARGOT
The house looks good.

LOU
You mean from the outside? Yeah. I guess.

Margot looks up at it nostalgically. It hurts.

MARGOT
How is your life?

Lou breathes in. Takes stock of the question.

LOU
You mean am I seeing anyone?

MARGOT
No. Yeah.

LOU
Sometimes. Not really.

Margot looks away.

MARGOT

Hm.

A pause.

MARGOT (CONT'D)

Do you think...

Lou looks at her. A little shocked by the look in her eye.

LOU

No I don't. I don't think so.

MARGOT

But...you're not really seeing
anyone you said.

Lou sighs.

LOU

Some things you do in life. They
stick.

Margot nods to herself. Can't look at him.

MARGOT

I'm so... If I had changed my mind,
like a week, or a month later. Do
you think you would have...

Lou looks at her. A bit upset. Of course he would have.

LOU

What do you think?

MARGOT

I'm really...I'm so...

LOU

No reason to be. You can't be sorry
for doing what you had to do.

MARGOT

But I-

LOU

Margot, we didn't have this
conversation then. I'm really not
interested in having it now.

MARGOT
Yeah of course. Got it. So sorry
Lou.

She gets up to go.

MARGOT (CONT'D)
Will you call me if I can do
anything? For Tony or Gerry? Or
you?

LOU
Yeah. I think we'll be okay.

They're not sure how to say goodbye. Lou makes a move to hug
her. It's friendly and not at all intimate. It breaks
Margot's heart.

MARGOT
Bye.

LOU
Bye Margot.

She walks away down the street, humbled and ashamed. He calls
out to her.

LOU (CONT'D)
Hey!

Margot turns around.

LOU (CONT'D)
I just got a melon baller and I'd
like to gouge your eyeballs out
with it.

He smiles tenderly. She smiles back, tears in her eyes.

MARGOT
Yeah. Me too.

She takes a deep, sharp inhale.

MARGOT (CONT'D)
Bye Lou.

LOU
Bye.

She keeps walking, tears streaming down her face.

130

INT MARGOT AND SETH'S LOFT

130

Margot stirs muffin batter. The kitchen is very similar in design to the one in her house with Lou.

Nouvelle Vague's Loungey version of "This is Not A Love Song" plays on the stereo. It's sweltering hot. She wipes sweat from her forehead. She pours the batter into a muffin tin, very carefully. She puts the tin in the oven. We realize we've seen this scene before.

Margot switches on the oven light. She bends down to look at the muffins rising. The shadow of a man passes her. He walks to the window at the back of the kitchen and stands there. As before, we see only his outline, out of focus in the back of the frame. But this time we realize that the man is, in fact, Seth. Not Lou. Margot sits down on the floor beside the oven. Leans her head, and rests it on the oven door, lit by the warm glow of the light. The muffins rise. She watches them, the expression on her face a curious mixture of peace, yearning, contentment, and longing. In the background, Seth puts his hand on the window. Shafts of light fall on the floor.

The End.