

The Two of Us

By

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Double Yellow Line Films

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INT. THEATER - NIGHT

A workshop in progress.

On stage, two actors deliver the last few lines of dialogue from a film script. The Narrator describes the action.

The audience is filled with writers, directors and actors who are here to give feedback.

HIM is shouting his line in every direction and to nobody in particular.

HIM

Wake up! This isn't real life! If you want life, go stand on a street corner, climb a mountain or fall in love but don't come to a dark theater and watch actors pretend to be other people.

HER

Are you breaking up with me?

HIM

This is our problem. You think your alive and I know we are just two characters in a movie.

HER

That sounds an awful lot like crazy.

HIM

I know what I really am! Somebody out there is writing my life. I can't stay here.

HER

How do you know that somebody out there, who is writing your life, isn't making you say your going to leave?

NARRATOR

He begins to answer with pointed finger in the air, however, he stops. Looks around cautiously and suspicious.

HIM

I guess I don't.

(CONTINUED)

HER

Personally, I think it's liberating. I don't have to think of everything myself, someone else has already done it for me.

HIM

Well that's just stupid.

HER

Well I think your stupid so we're even.

NARRATOR

She picks up her coat and gloves. She has had enough of this and is ready to leave.

HIM

Hey. I'm sorry. Listen, I know what this sounds like, but until I know for sure, I can't stay. I have to go.

HER

I know. Which is why I'm leaving first. I can't stand to be the one who got dumped.

HIM

Wait, you're dumping me?

HER

Well, I certainly wont chase you. In fact, I'll make it even easier for you.

NARRATOR

She puts out her hand.

HER

Friends.

HIM

Friends?

NARRATOR

He hesitates. But then takes her hand and they shake.

HER

Lets be the first people in the history of the world to say it and actually mean it.

(CONTINUED)

HIM

You always know exactly the right thing to say.

HER

It's because I have a better writer than you do.

NARRATOR

She crosses to the door. Turns back for one last look. Then opens the door and exits. Lights out. The end.

There is a light applause from the audience.

The two actors take a bow then scurry off to their seats.

NARRATOR

Now we would like to invite the author of this piece up to the stage for feedback.

SCOTT (mid 40s) approaches with a notebook in hand.

Scott sits in a chair and the Narrator sits next to him.

The Narrator is now the MODERATOR and will host the feedback portion of the evening.

MODERATOR

For those of you who are new, when giving feedback... Try to lead the writer towards their own ideas and realizations because part of the process of becoming a better writer is learning to problem solve yourself. Okay lets get started.

The Moderator turns to the audience, Scott readies his pen over his notebook.

MODERATOR

Any feedback for our writer?

A hand goes up in the back row.

MODERATOR

Yes, in the back.

A woman stand up. This is VALERIE (Late 30s)

VALERIE

You say this is a movie?

SCOTT

Yes, a feature screenplay. Looking for investors. I have a budget which is...

VALERIE

I don't need to know your budget. My comment is simply this: I don't think this is a movie. It's a play.

SCOTT

What do you mean?

VALERIE

There's no action. Nothing happens. You have great characters but they just talk. A lot. About ideas and feelings. But that's it. So to me it's not a movie at all but a play.

In his notebook he writes "Great Characters". Then looks up.

SCOTT CON'T

Thank you.

She sits down. Couple other hands go up. But almost immediately Valerie pops back up.

VALERIE

Oh! And there's no magic. You talk about magic and set us up for some kind of magical payoff but it's never there. Even a happy ending would be magic, but you don't even have them end up together.

SCOTT

Not every relationship ends happy.

VALERIE

Tell me about it. But that's not really my point, I'm just saying that in your play you talk an awful lot about magic. It's everywhere. And it's beautiful, I love it. But that's all it is. An idea. It's just talk. You never show your characters experiencing the magic. And if you really want to get us excited about your play, to get us

(MORE)

(CONTINUED)

VALERIE (cont'd)
invested, I think you need to not
just philosophize about magic but
you need to show us... in your
play.

SCOTT
It's not a play it's a movie.

VALERIE
Dude, fine, whatever. Show us the
magic.

Valerie lingers waiting for Scott to respond.

VALERIE CON'T
You should write that down.

Scott looks down at his notebook. Doesn't write anything.

VALERIE CON'T
Or not. Whatever.

She sits back down. Immediately bounces back up.

VALERIE
Oh, That last line, It's from the
movie Singles. Campbell Scott says
it to Kyra Sedgwick when they break
up. You stole that. It's
plagiarized.

She hesitates saying more. Bites her lip, sits down.

MODERATOR
Okay. Anybody else?

The audience looks to Valerie to see if she's done. She
gives them a nodding approval to continue.

A few more hands go into the air.

INT. THEATER - LATER

Scott hovers over a table of snack food pouring himself a
glass of wine.

Valerie approaches, holds out an empty glass.

VALERIE
Pour me one of those?

Without looking up he re-fills her cup, only half full, then glances up to see Valerie. Winces a gross look on his face, then quickly replaces it with a polite smile.

Valerie notices his awkward face and burps up a laugh.

VALERIE

Good recovery.

Awkward moment...

VALERIE CON'T

You been to this workshop before?

SCOTT

No, First time. You?

VALERIE

I'm here almost every week. It's a good group. Mostly. A few duds. Like that guy over there. And that one. And those two woman. And.. *(she stops herself)* So How did you find out about it.

SCOTT

Nikki D'Lyn.

He points to a woman, NIKKI (mid 40s) who looks back at Scott, a little protective.

Scott gives a small wave to Nikki. She waves back.

Valerie waves back at Nikki with a big fake smile.

VALERIE

Nikki knows everybody.

SCOTT

She really does.

VALERIE

And I mean everybody. In every way. You follow? So watch out.

SCOTT

Thank you, I will.

VALERIE

I mean, I don't care, I'm not judgey.

SCOTT
No, that wasn't judgey at all.

VALERIE
For what it's worth, I know a lot
of people too.

SCOTT
I'm sure you do.

VALERIE
Not as many as Nikki, I'm sure.
That's all I'm saying.

SCOTT
I get it.

VALERIE
So how do you know her?

SCOTT
She's my girlfriend.

Valerie closes her eyes and grits her teeth, fuck!

VALERIE
Oh my GOD! I can't believe I just
said that. How fucked up am I?

Scott laughs.

SCOTT
No, no... I'm sorry that's not
true. She's not my girlfriend,
we're not dating.

VALERIE
You're a dick.

SCOTT
However, we used to date. A long
time ago.

VALERIE
Such a dick.

SCOTT
Like twenty years ago.

VALERIE
And your still friends?

SCOTT
Sometimes I think she's my only
friend.

He drinks his wine and pours another, only half full.

Valerie quickly downs her wine and holds it up for a
re-fill. Scott fills it up, halfway.

They click cups.

Cheers. VALERIE

Cheers. SCOTT

VALERIE
Are you from LA?

SCOTT
Orange County, but I live here now.
I moved to be closer, you know, to
the movie industry.

VALERIE
Little tip. Nobody says "the movie
industry" We just say "the
industry' as if there's no other
industry in the world except
movies. That's Hollywood. The
'Industry'.

SCOTT
Do you not like Hollywood?

VALERIE
Nope. But I've earned it. I'm a
native. Born and raised in North
Hollywood, went to North Hollywood
High. Go Huskies! You just a
writer? or a multi-hyphanated
writer, actor, producer, content
creator, influencer, blah blah
blah...

SCOTT
Nope, just a writer. Also a
teacher.

VALERIE
What do you teach?

SCOTT
Ceramics.

VALERIE
Ceramics? There's a detour.

She finished her wine and holds her cup up for another.

VALERIE CON'T
Come on Scott Pilgram pour me a
deep Dionysian size glass no more
of this half empty bullshit.

Scott picks up the bottle and pours to the rim of the glass.

Then she takes the bottle out of his hand, motions for him
to put up his glass and she fills it to the rim.

VALERIE
Cheers!

SCOTT
Cheers.

They toast and drink.

VALERIE
Where does someone teach ceramics?

SCOTT
College.

She's impressed and purposefully bats her eyes, curls her
hair and overly indicates how attractive that is...

VALERIE
College? Wow. Are you a University
professor?

SCOTT
Junior college. Which translates to
a bunch of burnout dirt-bag
students who are totally
unmotivated.

VALERIE
I went to junior college.

SCOTT
(bite your tongue!)
Fuck! Of course you did. I'm sorry.

VALERIE

What does that mean, "of course you did!?"

SCOTT

No, that's not you, that's me. I've been working there too long.

VALERIE

Whatever. So judgey.

SCOTT

I'm sorry, just burned out from the job.

VALERIE

It's okay, I lied. I'm a compulsive liar. You should know that. I'm not. Or am I? I'm kidding. Or am I? I'll stop. I'll come clean. I didn't go to a junior college. I went to Brandeis.

SCOTT

You are such a dick!

VALERIE

I know! Theater major, so you know, 35 years old and work many jobs to pay rent. Welcome to LA theater. Oh, by the way, I'm Valerie.

She extends her hand.

SCOTT

Scott.

They shake.

VALERIE

So listen, I really like your play.

SCOTT

It's a movie.

VALERIE

Well right now it's just words on a page.

SCOTT

Did I run over your dog with my car or something?

(CONTINUED)

VALERIE

I have a theater company down the street. I'm a theater director, so I see everything as theater. I hear a song and I think about how I can turn it into a play. So me seeing your movie as a play is not about you, I promise, that's just how I operate.

SCOTT

Gotcha. Well then maybe I should take it as a compliment.

VALERIE

You should! Listen, I'm just going to say this and then I'll leave it alone. I'd like to produce your script in my theater as a play. I will direct and you can come to the occasional rehearsal and help me, help you, turn your script into a great theatrical experience.

Scott isn't sure about this.

VALERIE CON'T

Think about it.

She pulls out her phone.

VALERIE

What's your number?

SCOTT

Ummm...?

VALERIE

Hey, weirdo, I'm not gonna send you dick pics, I wanna give you my number so you can send me dick pics!

No, sorry, I want to give you my number so you can call me when you change your mind.

Scott takes the phone and types in his number.

VALERIE

Great.

She types a quick text and sends it.

(CONTINUED)

Scott's phone 'pings'.

VALERIE

Call me tomorrow and say yes.

She hesitates, before walking away, sort of taking one last look. Scott does the same. Are they flirting?

VALERIE

So Scott, it's been nice chatting with you?

SCOTT

Has it? Valerie?

She smiles and walks away.

Scott looks at his phone and opens her text. "IT'S A PLAY"

EXT. THEATER - LATER

Scott is now outside, smoking a cigarette. Valerie approaches.

VALERIE

Oh my God, are you a smoker?

SCOTT

Only on special occasions.

VALERIE

That is so gross.

She rummages through her purse for her pack of cigs, slips one between her lips.

VALERIE

Got a light for the lady?

Like a stud, Scott flicks a silver Zippo and a glowy orange flame lights up their faces.

Valerie leans in with her cigarette and takes a drag.

She steps back under the glow of the streetlamp and they watch each other smoke.

VALERIE

What part of the city you live in Scott?

(CONTINUED)

SCOTT
Studio City. You?

VALERIE
Sherman Oaks. How'd you get here
tonight?

SCOTT
Nikki drove me.

They take a few more drags of their cigarettes.

VALERIE CON'T
Wanna share an Uber for the ride
home?

Scott takes one more drag off his cigarette.

INT. UBER CAR - MOMENTS LATER

In the backseat of the car, Valerie and Scott have locked lips and feverishly make out as the Uber driver steals a few looks in the rear view mirror.

EXT. VALERIE'S APARTMENT

They stumble their way to her door, unable to keep their hands off each other. Valerie barely manages to get her keys out, open the door and fall inside.

INT. VALERIE'S BEDROOM - LATER

We see pictures on the wall. Books on the shelf. Dirty dishes in the sink. Clothes on the floor.

On the bedside table, knick-knacks, a clock radio, Buddha statue, half glass of water, aspirin, phone, etc. Everything is shaking, like a little earthquake, from the progressive slamming of the bed against the wall.

INT. VALERIE'S BEDROOM - LATER

Two satisfied customers.

VALERIE
Whoa...

SCOTT
Yeah.

VALERIE
Wow...

SCOTT
Yeah.

VALERIE
You?

SCOTT
Yeah. You?

VALERIE
Yeah.

Valerie rolls over and turns on a STAR LIGHT display that projects millions of tiny stars all over the room.

They gaze up at the constellations, lost in their bliss.

A shooting star flies across the ceiling.

EXT. VALERIE'S APARTMENT BUILDING - NIGHT

Time Lapse - The night sky rapidly changes to morning.

INT. VALERIE'S APARTMENT - MORNING - LATER

Toast Pops out of a toaster.

Valerie grabs both slices, puts them on a plate and brings them over to her tiny kitchen table where Scott is seated.

VALERIE
Breakfast is served.

She is dressed in his shirt from the night before and he is dressed in her terrycloth bath robe.

SCOTT
Thank you.

VALERIE
Butter, jelly, honey, whatever.. in
the frig.

Scott pulls himself up and opens the refrigerator.

Valerie spins round to the coffee pot and pours two cups.

(CONTINUED)

VALERIE
Cream and sugar?

SCOTT
Nope.

VALERIE
Perfect.

She plops down across from him and takes her first sip of coffee. Mmmm.. the best.

Scott watches her.

She glances up and sees him.

VALERIE
What?

SCOTT
I don't know. You look...

VALERIE
Do I have something on my face.

SCOTT
No. No.. you.. Nothing.

She smiles. Then remembers...

VALERIE
Oh!

She pops up and goes to her door, goes out for a moment, then back inside with a newspaper.

SCOTT
You have a newspaper subscription?

VALERIE
Seven days a week. I read it every morning over toast and coffee.
Which section you want?

SCOTT
Cartoons.

VALERIE
Predictable.

She fishes out the funnies and hands it to him.

They both open their paper and read.

(CONTINUED)

Valerie crunches through her toast and sips her coffee.

Scott folds the newspaper back and reads.

The second bedroom door opens and out walks...

ALEX (30s) Valerie's roommate.

Valerie doesn't flinch, but Scott is surprised.

ALEX walks though the living room and into the kitchen, half asleep, wearing a long red silk Kimono robe, sleep mask on his forehead and big ass headphones around his neck.

He heads directly to the coffee and pours himself a cup.

VALERIE

My roommate Alex. Alex this is Scott.

ALEX

What up sex machine. You guys really rocked the Casbah last night. Well done. Thank god for these noise canceling headphones that don't even work!

He's already on his way back to his room.

SCOTT

Umm.. nice to meet you.

ALEX

Same.

Alex shuts his door.

SCOTT

You have a roommate?

VALERIE

Self conscious?

She smiles, then back to her paper. And almost as quickly, puts it down.

VALERIE

So are you gonna let me direct your play or what?

SCOTT

I haven't decided yet.

(CONTINUED)

VALERIE

Come on.

SCOTT

Well, I got tons of great notes last night from an incredibly obnoxious woman and because I slept with her I find myself in an awkward position where it's going to be impossible to say no.

VALERIE

Is that a yes?

SCOTT

Yes.

She stands up.

VALERIE CON'T

(sarcastic and playful)

What a relief. This whole seduction, sex, coffee and pretending to like you... Yuck!

She heads towards her bedroom.

VALERIE CON'T

Now if you would, please get dressed and get out.

Slips inside her bedroom and closes the door.

A moment later, she opens it, completely naked.

VALERIE CON'T

On second thought, stay a little longer, take a shower, see where the day takes us.

Scott walks to the bedroom, slipping off the robe as he walks. When he reaches the door he's completely naked.

INT. NIKKI'S APARTMENT - LATER

We are looking at a poster of NIKKI dressed like a barbarian Greek Goddess from the hit '90s TV show Xena Princess Warrior (or similar).

Scott, in her living room, admires her TV/Film memorabilia. Lots of framed B-movie posters, 8X10 autographed photos, and even a small action figure of Nikki.

(CONTINUED)

Nikki steps out of her bedroom, dressed to impress and ready to hike in full on LA hiking attire.

NIKKI

Okay, I'm ready, lets go!

EXT. RUNYON CANYON - LATER

Nikki and Scott move at a steady pace, led entirely by Nikki.

NIKKI

I can't believe you went home with her. I really wish you would've talked to me first.

SCOTT

Was I supposed to get your permission? I like her. I don't get any of the red flags you're talking about.

NIKKI

Scott, her whole life is a red flag. She's completely neurotic. Which makes sense I guess why you like her.

SCOTT

What's that supposed to mean?

NIKKI

All the women you find attractive are chaos, you just bounce from one crazy woman to another.

SCOTT

I don't think you can say 'crazy woman' anymore.

NIKKI

Fine, you bounce from one crazy *relationship* to another.

SCOTT

You and I dated.

NIKKI

In our 20s. And I was crazy then.

(CONTINUED)

SCOTT

I don't think that's Valerie. I mean how well do you even know her?

NIKKI

The question is how well do YOU know her?

SCOTT

Not very much I guess.

NIKKI

The last guy she dated was a former rock-n-roller turn actor. Alcoholic, drug addict. Spent time in jail.

SCOTT

We all make mistakes. Maybe we are exactly alike and all we're looking for in each other is just a little bit of normalcy, you know?

NIKKI

Wishful thinking.

SCOTT

Besides, it's not like we're dating or anything. It might turn out to be nothing.

NIKKI

Do you want it to be more?

SCOTT

I don't know. I finally feel like I'm emotionally available.

NIKKI

You're gonna make me barf, such a fucking girl. 'Emotionally available?' really?

SCOTT

You are relentless today.

VALERIE

I'm sorry, I started a new cleanse. I've been super cranky, I'm not eating sugar, carbs, flour, wheat, gluten, bread, dairy, meat or fish.

(CONTINUED)

SCOTT

What do you eat?

NIKKI

I don't know, they send me pre-cooked meals and all I do is heat them up and eat. So far I think all I've had is fruit and Cabbage.

SCOTT

How much does it cost to have them send you pre-made food?

NIKKI

You don't want to know. It's a lot. So when are you going to see her again?

SCOTT

Probably when we have auditions.

NIKKI

(sarcastic)
How exciting!

SCOTT

You should audition.

NIKKI

Are you crazy, I don't do theater. Besides I wouldn't do anything directed by your new girlfriend.

SCOTT

Valerie is not my girlfriend.

INT. VALERIE AND ALEX APARTMENT - SAME DAY

Valerie and Alex are bringing a new couch into their apartment. They are re-arranging furniture to accommodate.

VALERIE

Boyfriend? No. Do you think that's what he thinks? I mean, I don't want to say absolutely no. He's got potential. I could see it for sure, but come on, we're both adults, we don't get caught up in these stupid labels anymore, so I'm not even thinking about it. And if he is, well... what if he is? Do you think

(MORE)

(CONTINUED)

VALERIE (cont'd)
he thinks that we are now dating?
No way. Right? I should ask him.
No, I'll let him come to me. I'll
just play it cool. Do we kiss when
we see each other? We wouldn't kiss
in front of other people even if we
were dating. I mean, I like public
displays of affection and think
it's weird if you don't show at
least some affection, I'm not crazy
for saying that right. But no. I
mean, I don't know.. if we are
dating. If that was your question.
What was your question?

ALEX
Where do you want to put the couch?

VALERIE
Oh. Right. Ummm... I guess in the
corner, that's fine.

INT. SCOTT'S APARTMENT - LATER

Valerie gets to check out Scott's place for the first time.

Valerie wears Scott's shirt from earlier that night. And
Scott has sweat pants and a t-shirt.

He brings her tea.

SCOTT
Careful it's hot.

VALERIE
Thanks.

She sips.

Valerie looks at all his stuff. Family photos, books,
knick-knacks, etc.

She picks out an album from his record collection - PAUL
SIMON - GRACELAND.

VALERIE CON'T
Can we?

INT. SCOTT'S APARTMENT - MOMENTS LATER

Record Player spins Diamonds on the Soles of her Shoes.

Scott and Valerie lay on the floor, staring up at the ceiling, listening to the music, singing along.

On the ceiling, lights flicker, shapes begin to form and next thing you know we are...

EXT. ANIMATION MAGIC MONTAGE

Two animation characters take form. This is Scott and Valerie. They fall from the sky into a field, running hand in hand.

They walk along a narrow tree grown path that leads to a tall beautiful waterfall.

Valerie's animated character jumps into the pool of water, followed closely by Scott.

They swim towards each other and meet in the middle of the pool, embracing.

We quickly rise up out of the water, above the pool, above the waterfall, above the clouds, above the stars and finally disappear into the night sky.

INT. THEATER LOBBY - LATER

Auditions.

Alex works the sign-in table. A few actors wait in the lobby.

Scott wanders in, approaches Alex.

ALEX

Scott.

SCOTT

Yes.

ALEX

Alex. We met. I'm Valerie's room mate.

SCOTT

Oh right, sorry.

(CONTINUED)

ALEX

It's okay, I'm wearing clothes.

He extends his hand to re-introduce himself. They shake.

ALEX CON'T

I'm sure she didn't mention it but we run this theater together and I might end up being your stage manager.

SCOTT

That'll be great. What's a stage manager?

ALEX

Your cute. Basically I do everything. Valerie is in the theater.

He points to the stage door.

SCOTT

Thank you.

INT. THEATER STAGE - CONTINUOUS

Scott walks up on stage and looks out onto the seats.

From up in the booth, on the other side of the theater, Valerie appears.

She is shuffling through paper and collecting material for the audition and doesn't see him at first.

He watches her until she looks up from her work.

VALERIE

Oh, hey.

SCOTT

Hey.

She comes down out of the booth and stands just a couple feet away from him.

VALERIE

Hi.

SCOTT

Hi.

(CONTINUED)

They embrace in a big wet, slippery kiss, the kind that might last for three days.

Finally they stop when...

ALEX

Am I going to have to separate you two?

Valerie pulls herself away and Scott composes himself.

ALEX CON'T

Should I get my headphones?

VALERIE

Nope. We got this.

SCOTT

I'm just gonna sit in the back row, wont say a word.

VALERIE

Great. Lets get started.

ALEX

I've paired them up, gonna send them in two at a time.

VALERIE

Okey doke.

INT. THEATER - LATER

Two actors on stage, scripts in hand, auditioning.

AUDITIONER ONE (FEMALE)

I'm not exactly sure what you're talking about.

AUDITIONER TWO (MALE)

I'm talking about us. Our relationship. Who we are, together.

JUMP CUT: TWO NEW ACTORS NOW READING.

AUDITIONER THREE (FEMALE)

There is no us. There never has been an us.

AUDITIONER FOUR (MALE)

God you are an angry drunk.

JUMP CUT: TWO NEW ACTORS...

(CONTINUED)

AUDITIONER FIVE (FEMALE)
I'm not drunk, you asshole I'm
upset.

AUDITIONER SIX (MALE)
You had three martinis at dinner
and the minute we get home, you
pour yourself a glass of wine.
Believe me I know when you're
drunk.

EXT. THEATER - LATER

A few last actors are shuffling out of the theater.

Scott stands outside smoking a cigarette.

Alex and Valerie lock the theater door behind them.

Valerie approaches Scott.

VALERIE
Okay, so what we like to do is go
back to our place, drink a bottle
of wine, pour over everybody's
head-shot and figure out who is
gonna be our cast. You wanna come?

INT. VALERIE'S APARTMENT - LATER

On a nearby table, head-shots of all the actors who
auditioned. Valerie and Alex ceremoniously trash talk each
one.

Valerie holds up a headshot.

VALERIE
This guy was bad.

Alex holds up a head-shot.

ALEX
You know when somebody says, "I
could listen to you read the phone
book" Well this chick was the
opposite of that.

SCOTT
You guys are ruthless.

(CONTINUED)

ALEX

What happens here stays here.
That's the rule. We would never say
any of these things in in the real
world.

VALERIE

You're lucky you're here, so be
cool, no judgment on us, only on
the actors.

SCOTT

Got it.

ALEX

Okay, lets get serious. Here's my
top two picks to play the guy.

Alex picks up two head-shots, pins them on the cork-board.

ALEX

And here are two to play the woman.

He pins two head-shots of women.

ALEX

Now you go.

SCOTT

Me?

ALEX

Yeah, we pick our favorites then
Valerie, as director, makes the
final choice. It's her boat so she
gets to sink it.

Scott goes to the head-shot table and riffles through.

SCOTT

Okay. Well I like this guy.

Alex and Valerie roll their eyes.

ALEX

Phillip!

SCOTT

What? He was good.

ALEX

Valerie's ex-boyfriend.

Scott takes the head-shot down.

(CONTINUED)

SCOTT
But completely wrong for this play.

VALERIE
Not true. We never dated.

ALEX
Okay, They didn't technically date.
They just.. (*finger in the hole*)

VALERIE
Thank you Alex.

Scott turns back to the table with head shots. When his back is turned, Alex mimes "Sorry" to Valerie for mentioning Phillip.

Valerie waves it off, 'no big deal'. And she means it.

Scott picks a new head shot and pins it up.

Scott returns to his seat.

Valerie crosses to the head shot table and looks.

VALERIE
I think you guys picked the best
already.

She stares at the head-shots of men and women.

Finally, she takes a few down, leaving two smiling faces.

Under the word "CAST" are her two picks.

INT. VALERIE'S BEDROOM

Scott and Valerie lie in bed together.

SCOTT
When do you start?

VALERIE
Week after next.

SCOTT
How long do you rehearse?

VALERIE
Four days a week for six weeks.

(CONTINUED)

SCOTT
Is that a lot?

VALERIE
More than average. I broke your
script into two acts.

SCOTT
You did?

VALERIE
With an intermission, but I won't
really know how long it is until we
finish the re-writes. Which reminds
me there are still notes I need to
give you.

She pops out of bed.

VALERIE CON'T
I'll give you what I got so far.

She crosses to her desk and takes a very, well worn, script
off the desk and brings it back to bed.

SCOTT
When did you do this?

VALERIE
What do you mean when? It's all
I've been doing.

She hands it to him and he is impressed. There are a lot of
red pen marks up and down each page.

SCOTT
You've really done your homework.

VALERIE
Of course I did, that's what I do.

She kisses him then pulls the covers up and bounces her way
into the fetal position.

SCOTT
Are you going to sleep?

She nods her head, happily.

SCOTT CON'T
You can't hand me this and expect
me to not to read it.

(CONTINUED)

VALERIE

Go for it.

SCOTT

You're not gonna stay up with me?

VALERIE

Nope.

She rolls over with her back to him, curls up even tighter.

INT. VALERIE'S APARTMENT - MORNING

Valerie wakes up and rolls over, but Scott is not in bed anymore. She looks at her clock. 7AM.

She gets up and goes into the kitchen.

Scott is at his computer, typing.

VALERIE

Morning.

She drags herself to the coffee maker, which already has coffee in it, pours herself a cup and re-fills Scott's cup.

VALERIE

Did you get any sleep?

He waves his hand side to side, 'sorta'.

SCOTT

I re-wrote the whole thing with your notes.. most of your notes... the notes I liked.

VALERIE

Smart.

SCOTT

I have to go to work. I emailed you the new script. We can talk about the end another day.

Scott jumps up, running late, puts on his shoes.

SCOTT CON'T

I wish I could stay.

Valerie grabs a To-Go mug and fills it with the coffee that was already in Scott's coffee mug and tops it off.

(CONTINUED)

She crosses to him.

VALERIE

This is my favorite To-Go Coffee mug. It means a lot that I'm letting you borrow it.

He smiles and takes the mug.

She leans in and kisses him madly.

Then, at arms reach, she finds a feather duster and begins fake dusting, on her tip-toes for flare, bats her eyelashes and in her best 50's housewife impression.

VALERIE CON'T

Have a great day at work sweetheart.

She flips her hair back and returns to the kitchen table and sits down, very proper.

SCOTT

So hot.

She leans up on one of her butt cheeks and farts.

VALERIE

How bout now?

Scott slowly turns and pretends it didn't happen.

He leaves, quietly shuts the door behind him.

After a moment, she leans up and lets out another toot!

INT. THEATER - LATER

Our two actors, ERIC (30s) and LISA (30s) are in the middle of rehearsing a scene.

Alex and Valerie are in the audience.

Scott is tucked away in the far corner of the audience.

ERIC

Are you okay?

LISA

Why does everybody keep asking me that?

Eric reacts in force, with anger.

(CONTINUED)

ERIC

Well when your dad dies suddenly
and you're not sleeping and showing
signs of depression. The people who
love you...

Valerie gets up, crosses to the stage.

VALERIE

Okay great, lets stop for a second.
Eric you need to have some
business. All of your attention is
on her, following her around. You
don't need to look at her all the
time, do something else in this
scene.

ERIC

Like what?

VALERIE

I don't know... look for your keys.
Or your jacket.

Valerie picks up his jacket and hands it to him.

VALERIE CON'T

Hide it but don't find it right
away.

ERIC

Okay, yeah, yeah, okay, I get it.

He goes to hide his Jacket.

Valerie turns to LISA, crosses to her and whispers.

VALERIE

How's it going?

Lisa is a little flustered.

LISA

I don't know, I'm not off book and
it's holding me back from really
being present.

VALERIE

Yeah, off book would be good. What
else? Come on, tell me.

(CONTINUED)

LISA

He says, "Are you okay?" and I say "Why does everybody keep asking me that?" - But she knows *why* everybody keeps asking. Because her dad died. I mean, duh. I think what I want her to say is "I wish people would stop asking me that"

VALERIE

Scott, what do you think?

SCOTT

I like it.

LISA

Thank you.

Valerie looks to Alex to get back on track.

ALEX

Okay, lets pick it up again on page thirty five. Eric you got that Jacket sorted out?

ERIC

Yes.

Eric and Lisa take there spots.

Eric enters, immediately begins searching for his jacket.

ERIC

I have to go into work.

LISA

On a Sunday?

ERIC

I left the mid-terms on my desk.

LISA

That doesn't sound very likely.

ERIC

I know, completely absent minded.

LISA

You're running off to meet up with another woman.

(CONTINUED)

ERIC
Are you serious?

LISA
I know when your lying.

ERIC
I'm not lying. Why are you
interrogating me? Are you okay?

LISA
Why does everybody keep asking me
that? No fuck.. sorry, we changes
that line. Ask me again.

ERIC
Are you okay?

LISA
I wish people would stop asking me
that.

VALRIE
Good.

ERIC
Why don't you come with me.

LISA
I have to finish this.

ERIC
Please.

She shakes her head.

He heads for the door and exits.

VALERIE
Okay, great. Lets move on.

EXT. THEATER

Closing up after rehearsal. Alex locks the door. Valerie and
Scott say goodbye to Lisa and Eric.

VALERIE
Goodnight, great work tonight.

ERIC
You too.

(CONTINUED)

LISA

Goodnight.

Eric and Lisa walk off together. Valerie leans in to Scott.

VALERIE

They actually make a really cute couple don't they.

SCOTT

You don't think they are.. in real life?

VALERIE

No, she has a boyfriend.

ALEX

As if that matters.

VALERIE

True. This is the theater.

ALEX

I would not be surprised if they end up together by opening night.

SCOTT

Would that be a problem?

ALEX

Getting together wouldn't be a problem.

VALERIE

If they break up during the run of the show, that's a problem.

ALEX

Okay, I'm tired, goodnight.

And Alex walks off.

VALERIE

Goodnight

SCOTT

My place or yours?

She feigns insult.

VALERIE

How presumptuous of you.

He leans in and she backs away playfully. He steps forward and before we know it we are playfully chasing

SCOTT
Get back here wench!

VALERIE
I'm no wench you rank compound of
villainous smell that ever offended
a nostril!

SCOTT
Come hither, stop running, thou
poisonous bunch back'd toad!

She stops and turns to him ready to strike. And he stops, holds up his hands to protect himself.

Then she collapses. And pouts.

VALERIE
Out of my sight! Thou dost infect
mine eyes.

SCOTT
And thou has infected mine. And my
heart.

She livens up again and throws her arms around him.

INT. NIKKI'S APARTMENT

Nikki has an audition and Scott is helping with a self tape.

SCOTT
I need to talk to agent Walker.

NIKKI
I'm sorry that's just not possible.

SCOTT
Make it possible.

NIKKI
You know protocol. This is a dark
extraction. Holland has been
compromised. I can't get hold of
agent Walker even if I wanted to.
Look, you're just going to have to
trust that Agent Walker has the
situation under control. Now I'm
sorry Me. Rollins, but there's
nothing more I can do.

(CONTINUED)

Dramatic pause....

SCOTT

And Cut.

NIKKI

Nothing more I can do except stick my tongue down your throat you sexy beeaacchh! That's Kelli Giddish. Amanda Rollins. Kelli Giddish plays Amanda Rollins who my scene is gonna be with when I book this shhhiiittt.

SCOTT

Where does it film?

NIKKI

Law and Order? New York dude, 24 seasons. I'm shocked I haven't worked on it before.

SCOTT

I think we got it that time.

NIKKI

Are you sure cause I got at least one or two more in me.

SCOTT

I'll do it again if you want but after 15 takes, I think you got it.

Scott's phone vibrates.

SCOTT

Hold on.

He answers.

SCOTT CON'T

Hey what's up. What? Okay. No. Yes. Of course. Okay, I'm on my way.

Scott hangs up, obviously something is wrong.

NIKKI

Who was that?

SCOTT

Valerie.

(CONTINUED)

NIKKI
Is there trouble in River City?

SCOTT
I'm sorry but I gotta go.

NIKKI
One more take please?

SCOTT
Nikki, I promise you already got
it. Pick one and send it in.

He grabs his coat and is out the door.

INT. VALERIE'S APARTMENT - LATER

Valerie nervously eating a bowl of cereal.

VALERIE
I'm late.

SCOTT
Okay, Um.. okay. How late.

VALERIE
Very late. I've never been this
late before. I'm thirty... eight
years old, I didn't think it was
possible anymore.

SCOTT
Lets not jump to conclusions, I'll
run down to the store and get a
pregnancy test.

VALERIE
Already thought of that Ding-Dong!

INT BATHROOM - MOMENTS LATER

On the counter are seven home pregnancy tests. Valerie picks
them up one by one.

VALERIE
This one is blue, positive. This
one has two little lines, positive.
This one has a plus sign, positive.
Smiley face, positive.

(CONTINUED)

SCOTT
Okay I get it.

He takes a seat on the toilet.

VALERIE
Are you okay?

SCOTT
Just a little dizzy.

VALERIE
I'm freaking out, what do we do next?

SCOTT
I don't know, maybe a professional opinion?

VALERIE
What like a doctor?

INT. DOCTOR'S OFFICE

Valerie and Scott sit across from DOCTOR CUNNINGHAM.

DOCTOR
You are pregnant. In fact you are about five weeks pregnant and I'm going to need you to come back to the office for some more blood tests and a vaginal ultrasound, then I'll send you two home with an entire library of new information. Congratulations.

As the good doctor speaks, Valerie and Scott have been starring off into space, bewildered. The Doctor's words drowned out due to the static filling their heads.

However, during this moment their hands find each other, hold tight, squeezing.

EXT. PARK BENCH

Scott and Valerie sit in silence until...

VALERIE
You wanna go for a walk?

(CONTINUED)

SCOTT

Okay.

She stands up, Scott rushes to help her up as if she is already 8 months along, she smacks his hands away!

EXT. PARK - LATER

Scott and Valerie move at a brisk pace.

VALERIE

Okay lets talk this out. I wanna know what your thinking. You excited? Scared? You want me to have it? Should I get an abortion? I'm not opposed to that. Maybe that would be best? God, I wish you would have worn a condom! I'm not mad. Maybe mad at myself cause I didn't make you wear one. Anyway, thoughts. Any and all of them. Go.

SCOTT

Okay, yeah, Um. Scared? Totally. I think maybe I'm too old to have a kid. I'm forty-eight.

VALERIE

That's not too old. I'm thirty nine, that's old!

SCOTT

Give me your driver's license.

VALERIE

What? Why?

SCOTT

Every time you say your age it's always something different. I don't think you remember what the lie was you tell everybody.

VALERIE

That's not very gentlemanly.

SCOTT

Give it.

Valerie opens her purse, takes out her wallet, glances at her license, hesitates, then gives it to him.

Scott looks at it. Reads the Date of Birth.

(CONTINUED)

SCOTT

I love this picture of you.

We see Valerie's photo. It's from 20 years ago. She blushes, grabs her license out of his hand.

VALERIE

Answer the question.

SCOTT

What do I wanna do?

VALERIE

Yes. You're dodging it. Tell me.

SCOTT

I don't know. I mean at the end of the day, I'm going to support whatever decision you make. Either way. And it's crazy timing because, well..

VALERIE

We don't even really know each other.

SCOTT

I have the rest of my life to find out.

VALERIE

Oh that's so sweet. What movie?

SCOTT

Big Fish. But it's true. We're getting to know each other. A little bit more everyday. What do you want to do?

VALERIE

Nope. I asked you first. You didn't answer.

SCOTT

I said I'll do what ever you want to do.

VALERIE

No that's bullshit. I want to know what you want. Have you ever wanted kids? Do you want a family?

(CONTINUED)

SCOTT

In past relationships I said things like, 'I'd be open to the possibility if something happened" But because of my job or lack of having a job sometimes, it has always left me thinking maybe kids are not for me.

VALERIE

Well then there's your answer.

SCOTT

However, my job has changed. I teach, I have more money and I'm older. So maybe a family is the next chapter. With the right woman? Maybe. So I'm sorry that's not much of an answer. What about you?

VALERIE

Everybody in my family has kids except for me. I'm the cool aunt. I introduce them to cool shit like when my niece Lucy turned 13 I bought her a record player and three albums. Sticky Fingers, Abby Road and The Clash, London Calling. I thought maybe I would show them there are alternative lifestyles, not every body has to hang hopes and dreams on meeting somebody to make life complete. Or to have kids to make me feel complete. Blah blah blah.. it's all just ideas. I mean, I've never been in this position before. I got sloppy. WE got sloppy.

SCOTT

Yeah, I guess we did.

INT. CAR. DRIVING - LATER

Scott drives as Valerie stares out the window, daydreaming.

VALERIE

Wouldn't it be wild, having a kid.

SCOTT

I watch my friends have kids and I don't mean to judge but my god,

(MORE)

(CONTINUED)

SCOTT (cont'd)
could we fuck it up any more than
them?

VALERIE
Yes, we could.

SCOTT
Probably right.

VALERIE
However, I'm always shocked when
parents don't want to hear any
advice from people who aren't
parents. I've tried. I like to
think single people have a unique
perspective right?

SCOTT
Sure.

VALERIE
Parents can be so stupid sometimes.

SCOTT
So stupid.

VALERIE
It's inherited. They get it from
their kids.

INT. VALERIE'S BEDROOM - NIGHT

Valerie and Scott wide awake. Stars bounce off the ceiling
as they talk.

VALERIE
What if all my smoking damages the
baby.

SCOTT
You don't smoke that much.

VALERIE
Of course, but I used to smoke
nearly a pack a week. That's a lot.

SCOTT
My mom was a pack a day. She quit
when she was pregnant. I think.

(CONTINUED)

VALERIE
I'm never smoking again.

SCOTT
Would you want a boy or a girl?

VALERIE
A boy. Girls are so much more work.
Although, a girl...

SCOTT
A girl would be so sweet.

VALERIE
Right!

SCOTT
Would you want to know the sex
before it's born?

VALERIE
Of course and we would throw a huge
gender reveal party.

SCOTT
Seriously, do we have to?

VALERIE
I've given so much money to so many
god damn gender reveal
parties... it's payback.

SCOTT
So strictly a money maker?

VALERIE
Yes.

SCOTT
Okay, I'm in. Side note: Twins run
in my family.

VALERIE
Really?

SCOTT
My grandmother is a twin on my
mom's side.

VALERIE
Are you close with your parents?

SCOTT

Yeah. They've been married for a little over 50 years. We had a big fifty year anniversary party for them. I actually can't wait for you to meet them. I think you'd really like them. Are you close with your parents?

VALERIE

Yes and no. They divorced when I was twelve. Mom got married again just a few years later and my dad, well, my dad is gay.

SCOTT

Oh.

VALERIE

Yeah, so we get along great. He comes to all my plays, lives in Venice with his partner. But mom, well, she's a handful and we have never really been that close. I don't want to talk about her right now cause its kind of a bummer.

SCOTT

Okay.

They lay in silence for awhile.

Valerie rolls her head towards Scott and he looks over.

She smiles.

SCOTT CON'T

What?

She curls up on her side, facing him.

VALERIE

No matter what happens, whatever we decide... I really like you. Perhaps even love you. You don't have to say it back-

SCOTT

I love you too.

They gently kiss. Then again, not so gently.

INT. THEATER - NEXT DAY

Eric and Lisa are on stage.

Valerie and Alex are in the audience.

Scott in the far corner.

Valerie approaches Eric and Lisa with some new pages of dialogue.

VALERIE

I've made a few, additions to the top of act two. Can you read these please.

Scott perks up. This is new to him.

SCOTT

Valerie?

VALERIE

(to the actors)

Read those over, I'll be right back.

She goes through the audience and up to Scott.

SCOTT

Did you say those are new pages?

VALERIE

Yeah, something I wrote last night

SCOTT

You weren't going to show me?

VALERIE

I figured, you'd see them now. I'm showing you now. Better to see them up on their feet.

SCOTT

Okay. Sure.

She nods, that's settled. And goes to Alex.

She hands a copy of the pages to Alex who looks over them and then opens her Three Ring Binder to add the pages to the Stage manager's MASTER SCRIPT.

Valerie goes back to the stage.

(CONTINUED)

VALERIE
You guys ready?

Lisa holds up the pages, questioningly to Valerie.

LISA
Umm.. this seems abrupt.

VALERIE
Yeah, we might have to switch some things around in act one to accommodate, but lets give it a read and see what happens.

Lisa looks to Eric, who also looks a little confused. But they both agree and get on stage to begin.

Valerie glances back to Scott, who is curious as is Alex.

LISA
Okay lets talk this out. I wanna know what your thinking right now. Are you excited about this? Scared? Do you want me to have this baby?

ERIC
Am I Scared? Yes. Absolutely. Do I want you to have the baby? I don't know. I mean at the end of the day, I'm going to support whatever decision you make. What do you want to do?

LISA
Nope. I asked you first. You didn't answer.

ERIC
I'll do what ever you want.

LISA
That's not an answer, I want to know what you want.

ERIC
Fine. I'm older now. There's more stability in my life. So yes. If it were up to me, I'd say yes.

Scott stands up in the back of the room.

(CONTINUED)

SCOTT
Cut! Stop.

Eric and Lisa stop performing.

Scott approaches Valerie.

SCOTT
Can I talk to you.

Valerie turns to everybody else.

VALERIE
Be right back.

EXT. THEATER - CONTINUOUS

Scott waits for Valerie to join him and when she comes out.

SCOTT
What's going on?

VALERIE
I know it looks weird.

SCOTT
That's us. You wrote about us. You wrote us into the script.

VALERIE
Yes. Well sort of. I'm just taking what is happening to us and putting it on these characters.

SCOTT
Why?

VALERIE
I don't know. I feel like it's so much more important than doing a play about your last relationship.

SCOTT
It's not completely about...

VALERIE
Oh, come on..

SCOTT
It's loosely based.

(CONTINUED)

VALERIE

And some of that will stay..

SCOTT

Some of it?

VALERIE

Yes, of course, because there are aspects about every relationship that are similar, that have commonalities everybody relates to. But this thing between us. Our relationship. And this thing that is happening.. that is growing.. it's bigger than both of us and I just think we should explore it in the art that we are creating together.

SCOTT

So you're just gonna write about everything that happens between us? Is this conversation we're having right now going to end up on stage?

VALERIE

Maybe.

SCOTT

What about my play? My story? The one you liked so much you wanted to produce it?

VALERIE

It'll still be there. Some of it. Most of it! I'm just adding to it. And instead of dealing with something in the past, that is old and over. We will be writing about something new and immediate and unfolding now.

SCOTT

It just seems like maybe you could have let me in on what you were doing before you did it.

VALERIE

I didn't know what I was doing before I did it. And I still don't. This is uncharted territory.

(CONTINUED)

SCOTT
For both of us.

Scott nods, resigns and goes along with it.

Valerie leans in and kisses him.

VALERIE
Come on, lets get back in there.

SCOTT
I'll be right behind you.

He takes out a pack of cigarettes.

VALERIE
Smoke one for me.

She goes back inside the theater.

INT. SCOTT'S APPARTMENT - LATER

Scott and Valerie on on the couch. TV is on and they flip channels between Rosemary's Baby and Look Who's Talking.

SCOTT
What if we move in together? Or you
move here, would you want to live
here?

VALERIE
What?

SCOTT
I'm just thinking out loud. Lets
pretend like you decide the answer
to having this baby is yes. Should
we move in together?

VALERIE
I don't know. I don't even want to
think about it. We don't have to
decide now.

SCOTT
But maybe we should think what we
might do if you decide yes is the
answer.

VALERIE
If I decide?

(CONTINUED)

SCOTT
If we decide.

VALERIE
I like where I live. I like my
place. I couldn't just leave Alex.

SCOTT
He could find another roommate.

VALERIE
Well I wouldn't live here, this
place is a dump. No offense. And
it's nowhere near big enough.

SCOTT
Then we get a new place. One big
enough for all three of us.

VALERIE
All three of us?

SCOTT
Yeah. You. Me. And...

He indicates the baby.

VALERIE
Yeah, I know what three of us means
dummy, I just don't want to talk
about it.

SCOTT
Fine.

VALERIE
Fine.

She grabs the remote, flips through the channels.

VALERIE CON'T
If anything you would move into my
place. It's bigger. And it would be
the four of us. Alex would babysit
whenever we wanted to go out and
get drunk. That makes more sense
than your stupid plan.

Scott nods. Yeah, that would be a better plan.

After a moment, Scott starts singing.

SCOTT

I see the crystal raindrops fall.
And the beauty of it all. Is when
the sun comes shining through.

To make those rainbows in my mind.
When I think of you sometime And I
wanna spend some time with you.

Just the three of us.. We can make
it if we try Just the three of us..

He points to her and waits for her to sing.

VALERIE

Just the three of us.

SCOTT

Just the three of us Building
castles in the sky Just the three
of us. You and I..

Valerie point to her tummy.

VALERIE

And this little guy.

The Brilliant music of Grover Washington Jr. (Just the Two
of Us) begins to play and Scott continues to sing. '

SCOTT

We look for love, no time for tears
Wasted water's all that is And it
don't make no flowers grow.

VALERIE

How the hell do you know these
lyrics?

SCOTT

Good things might come to those who
wait Not for those who wait too
late We gotta go for all we know.

Just the three of us We can make it
if we try Just the three of us

VALERIE

Just the three of us

SCOTT

Just the three of us Building
castles in the sky, just the three
of us. You and I.

(CONTINUED)

She point to her tummy.

VALERIE
And this little guy.

SCOTT
Do you wanna get married?

Record scratch!

Valerie waits for the punchline.

VALERIE
What?

SCOTT
I just think...

She immediately stands up, holds her hand up in his face, she needs him to stop talking.

She doesn't want to have this conversation, leaves the room and out the front door.

Scott is left alone.

SCOTT
(sings to himself)
"Just the three of us.. we can make
it if we try just the three of us."

The music swells as we montage into...

INT. VALERIE'S APARTMENT - LATER

Scott is carrying boxes from his place. Alex is helping. Valerie is directing traffic.

Scott is moving in.

The music of Grover Washington Jr. - Just the Two of Us - re-written and performed by someone else, now singing "Just the Three of Us"

EXT. PARK - LATER

Nikki is dumbfounded. She has a glass of wine in one hand, and the bottle in the other.

(CONTINUED)

NIKKI

You got her pregnant? You're moving in with her? Are you two in love?

SCOTT

Honestly I can't believe it myself.

NIKKI

It's fucking bullshit. It's like your a completely different person.

SCOTT

(excited)

I know, right!

NIKKI

You really think you got what it takes to be a father?

SCOTT

I don't know. I'm gonna try.

NIKKI

Try? Okay, dial that back a bit super hero. Listen, I'm serious, I know you better than anybody. You? A father?

SCOTT

Why don't you like Valerie?

NIKKI

Jesus Scott this isn't about Valerie. Hooray for Valerie, she's amazing. Good for her. She got knocked up before it's too late and she got you. And you.. I mean, you are.. fuck.. don't make me say it.

SCOTT

I'm not making you say anything.

NIKKI

Fine, I'll say it. She's lucky. She got you to put your penis inside of her and boom. You blew it. Blam, blam, jizz, jizz, all up INSIDE HER! And you are a great guy. Well, a good guy. A decent guy. With a job! And you're not in jail! Fuck.

(CONTINUED)

SCOTT

Oh, I see this is about..

NIKKI

Me... being alone and the only close friend I have that is still single is YOU. You and I are supposed to grow old together as single people who like being single. We are supposed to love it til the day we die. Don't you feel any obligation to live the rest of your life as my single best friend?

SCOTT

As a life goal?

NIKKI

Yes. We come home to a quiet apartment, feed the cat who hates everybody in the world except you. Watch old episodes of FRIENDS, drink wine, eat ice cream, make cookies, put on a facial mask, fart, take a shit and talk to your plants. How many times have I stayed up late at night listening to Adele with the lights out, cry to myself, thankful nobody else is around to ask 'are you okay?' Cause you know that crying while dancing round your apartment drunk on sangria, is totally fucking normal. Being sad is good. It's healthy. It's good for the soul. It's complicated, yes okay I see that, but It's not pretending everything is okay. Because nobody who is single for all of their life wishes they were anything but exactly where they are because feeling bad about it would just be playing victim to the old fucking idea that we are all supposed to pair up and be with that one special someone who you love for the rest of your life. So We work with what we got. Ourselves. Our love for self. It's all we got and we adapt. We grow. We are proud. We are strong. Fuck, this is fucking fuck fuck fuck... This is... exhausting.

She finally collapses on the couch.

(CONTINUED)

NIKKI CON'T
I'm happy for you.

SCOTT
Thank you.

NIKKI
You are my best friend and I will
always love you.

SCOTT
I love you too, which is why I want
you to be in our wedding.

She stares blankly at him, no words.

SCOTT CON'T
I'll just let that sink in for a
second.

NIKKI
Married.

SCOTT
Married.

NIKKI
Got a baby on the way and now
you're gonna get hitched. I don't
know if I have the energy anymore
to save you from your own stupid
self.

SCOTT
Can you please be happy for me.
Even if it's just for this moment.
Let me make the mistakes of my
life. I accept that you might not
like them, but they are mine.

Exasperated she lets out a deep sigh,

NIKKI
Fine!

SCOTT
Thank you.

She drinks her wine.

NIKKI
I might need a cigarette.

He digs out a pack, takes out one and throws her the rest.

(CONTINUED)

SCOTT

You can keep it, this is gonna be my last cigarette. I've agreed to quit along with Valerie as a sort of, I don't know, solidarity, I guess.

He lights his then lights Nikki's. They both take a long inhale of dirty delicious smoke.

NIKKI

So what, you want me to be a bridesmaid?

SCOTT

No. I want you to be my best man.

Nikki lets that sink in.. and she likes it.

INT. VALERIE AND ALEX APARTMENT - LATER

Alex and Nikki are sitting on the couch as Valerie and Scott hold court, explaining the details of their wedding plans.

VALERIE

So the plan is, a very small ceremony, with only a few people. Our best friends. Probably on the beach. And before the baby gets here, like way before so I'm not.. you know...

She indicates having a big belly.

NIKKI

Fat.

Alex raises his hand.

VALERIE

Yes.

ALEX

Who is the priest? Or Minister or Judge or whatever.

Scott and Valerie look at each other.

SCOTT

Well...

(CONTINUED)

ALEX
Because I have my license to marry
people from the Universal Life
Church, and if you would let me it
would be my honor...

Scott and Valerie look at each other, shrugging...

VALERIE
You got the job.

Alex bounces up, very excited.

ALEX
YES! I've only married one other
couple.

VALERIE
Who?

ALEX
Burnadette Grossman and Billy
Booder.

VALERIE
They aren't married.

ALEX
Anymore. But they were, for like a
day. It was exactly like this. Fast
and *necessary*.

He also indicates the baby bump.

SCOTT
Any other questions?

Nikki raises her hand.

NIKKI
When is this nightmare happening?

SCOTT
Well...

EXT. BEACH - SUNSET

A small gathering of friends and family. Everybody is
dressed comfortably. Nobody wears shoes.

Alex, as the Priestess, stands at the front of the group.
Scott and Nikki stand close waiting for the ceremony to
begin.

(CONTINUED)

A three piece string band plays music as the guests split down the middle to reveal Valerie in a beautiful, yet simple, wedding dress.

She is escorted down the aisle by her father.

In a quick montage of images over the music, Alex pronounces them husband and wife, they kiss, flowers thrown into the air, the bouquet is thrown and Nikki cries.

EXT. BEACH - NIGHT

Tiki torches light up the night, wedding guests dance as the band plays on.

EXT. BEACH - LATER

Musicians have left with only a few last party guests laze around, enjoying the night. The sound of waves gently roll in and wind breezing along the shore.

Valerie and Scott hold hands and walk down to the waterline to catch a moment for themselves.

It's not long before she pulls him close to her and their noses touch, smiling, drifting in and out of reality, a little drunk with wonder and the world ahead.

VALERIE

Just the three of us...

SCOTT

We can make it if we try..
just the three of us.. you
and I.

VALERIE

We can make it if we try..
just the three of us.. you
and I. And this little guy.

INT. VALERIE AND ALEX APARTMENT -BEDROOM- MORNING

Still dressed in wedding clothes, they lay spread out, sound asleep on top of their covers.

Scott slowly wakes up. His eyes adjust to the light.

He pulls himself up and looks round the room, landing on Valerie still asleep.

He watches her for a long while, then schooches down the bed, kissing her foot before getting out of bed.

He goes into...

INT - KITCHEN - CONTINUOUS

Drops two slices of bread in the toaster. Puts the jelly and butter on the table.

He goes out for the newspaper, brings it back.

Meanwhile, Valerie has pulled herself awake.

They meet in the kitchen and give a morning kiss before she plops down on the chair just in time for the two slices of toast to pop from the toaster.

Scott pours a glass of juice for Valerie. Then cuts a grapefruit and places it in front of her.

VALERIE

What is this?

SCOTT

Grapefruits are rich in vitamins and minerals and good because they contain folic acid, calcium, vitamin B complex and potassium, essential for the proper development of the fetus.

VALERIE

Where did you learn that?

He produces a book, titled "You're Knocked Up. Now What?"

SCOTT

Found this at the library. And all of those too.

He points to a stack of books on a nearby table. She reaches over and picks one up.

SCOTT CON'T

Apparently there are two schools of parenting. Those who read books about it and those who just wing it.

VALERIE

I vote to just wing it.

She goes to the coffee maker, pours herself a cup but stops short to drink it when she sees Scott starring at her.

(CONTINUED)

VALERIE

Don't tell me I can't have coffee.

SCOTT

The American College of
Obstetricians and Gynecologists say
it's safe to consume up to 200
milligrams of caffeine a day.
That's only one cup.

She holds the mug like a warm hug and whispers to it.

VALERIE

I'm going to sip you very slowly.

Alex enters, sleeping mask, earphones around his neck.

VALERIE

Our lovely beautiful priestess.

ALEX

Mazel Tov.

He pours a cup and drinks. Then spends a long moment
starring at Valerie and Scott.

ALEX CON'T

Holy fucking shit. You guys are
married.

Just then Nikki comes out of Alex's bedroom and walks
straight to the coffee. She pours herself a cup. After her
first sip, she looks around the room.

NIKKI

You guys realize this is no place
for a kid. You are gonna have to
redecorate and baby proof
everything. But first you need to
vacuum and throw out that rug over
there, it's gross and the walls
need to be painted. You're lucky
I'm here. I'm gonna transform this
entire place into the best little
baby house in LA. You're welcome.
Oh! Can I have some grapefruit?

Valerie gladly pushes it over and Nikki takes a bite.

INT. THEATER - LATER

Lisa and Eric are on stage working through another scene as Valerie, Scott and Alex are in the audience.

LISA
Married?

ERIC
We could get married right here.

LISA
(sarcastic)
Right here? In your apartment? Very tempting.

ERIC
Or I don't know, lets go to Vegas.

LISA
Every girls dream.

ERIC
I want you in my life. I want to have this kid. Lets get married.

LISA
I don't want to get married to you. I don't even know you.

ERIC
Our first night together you said you felt that you knew me your whole life.

LISA
That was just to get you in bed.

ERIC
You said it after. Now you're just forgetting what that was like, you're pushing it out of your head like it never existed. But it's true and it's real and we we're both a part of it.

LISA
It's fleeting, it's fake, it's a rush of blood to the head... it doesn't last.

(CONTINUED)

ERIC

What we got is real and true and you know it.

LISA

Getting knocked up and getting married are two different things.

ERIC

Look, I know there's not a rule that we gotta get married just cause your pregnant. But that's not why I wanna do it. I wanna get married cause I love you.

LISA

What's a matter with you?

ERIC

What are you scared of?

LISA

There is this little thing growing inside of me that scares me. I've done so much shit to my body. The fact that you can barely pay your rent and I have nothing saved. And it makes me slightly nervous that I can't even take care of a fucking plant.. yeah.. let alone a baby.

Scott jumps up.

SCOTT

Stop! Stop.. Stop.

He walks down past Valerie and says...

SCOTT CON'T

A word please.

EXT. THEATER - CONTINUOUS

Scott and Valerie stand opposite each other.

SCOTT

How much have you re-written?

VALERIE

Not a lot.

(CONTINUED)

SCOTT

It's not even the same story.

VALERIE

Yes it is. Well no it's not. Not at all. But the universal story of love it there.

SCOTT

You've completely hijacked the play.

VALERIE

I know it looks that way. But no. Okay yes. You're right, but it's our story. You and Me. That means something right? I thought you'd like it.

SCOTT

Well, it's hard, you know, I mean.. this is not what I wrote. At all.

VALERIE

Think of it like this, we get to work though life and art at the same time.

He points to the theater, the stage, what they just watched.

SCOTT

But that.. That's not what happened.

VALERIE

Yes it is.

SCOTT

There are details you left out. Important ones.

VALERIE

Then we will put them back in. This is a rare opportunity. We get to tell our story, live vicariously through these characters. We get to say stuff on stage that we might not have the courage to say in real life.

SCOTT

Like what? Is there something you're not telling me?

(CONTINUED)

VALERIE

Of course! There's always something I'm not telling you. I'm terrified! I have so many random thoughts. I want to eat a ton of ice cream, run away to Canada or Mexico or buy an RV and travel the country, raise our kid in a commune, eat food we grow ourselves and sell home made soap and candles on the side of the road.

SCOTT

That's a lot of detail for random thoughts.

VALERIE

I know! But I can't express all those emotions to you all the time, every hour of every day. But we can do it on stage. Right?

SCOTT

Of course but all those things. You can tell me. I want you to know that you can tell me.

VALERIE

My point is I don't want to tell you everything. Some of my crazy has to stay with me, in my head. Understand?

SCOTT

I think so.

VALERIE

You have crazy too and you don't always share it with me.

SCOTT

I tell you everything.

VALERIE

No you don't. You always play the good guy, you never blow your shit and get nuts. You gotta go nuts.

SCOTT

I go nuts plenty.

(CONTINUED)

VALERIE
Oh please, you're too nice. Yell at
that wall.

SCOTT
What?

VALERIE
It's like the oldest acting
exercise on the planet. Yell at
that wall.

SCOTT
I'm not going to...

Valerie turns to the wall and yells..

VALERIE
FUCK YOU FUCKING WALL I AM SO
FUCKING FUCK YOU!!!

SCOTT
Jesus.

VALERIE
Yell at the wall!

Scott is scared. Valerie goes back to yelling.

VALERIE
I JUST WANT TO BE ABLE TO DRINK
MORE THAN ONE FUCKING CUP OF COFFEE
EVERY DAY.

SCOTT
Fuck you wall!

VALERIE
Louder!

SCOTT
FUCK YOU WALL!

VALERIE
Atta boy!

SCOTT
I WANT A CIGARETTE! I WANT MORE
MONEY. I'M NOT FINANCIALLY PREPARED
TO BE A FATHER.

VALERIE
I'M NOT EMOTIONALLY PREPARED TO BE
A MOTHER!

SCOTT
I'M SO FUCKING SCARED!

VALERIE
I'M SO FUCKING SCARED!

Alex, who has been watching from the door...

ALEX
Hey Loony Tunes! We have a
rehearsal happening inside?

VALERIE
We're just having a production
meeting. Are we good?

Scott nods.

VALERIE CON'T
Great. I love you.

She kisses him on the cheek and goes inside.

After a moment. Scott stares back at the wall.

SCOTT
I didn't mean that. Just showing
off for the lady, you know, gotta
act tough. Are we cool?

He fist bumps the wall.

SCOTT CON'T
Cool.

EXT. STREET - LATER

Valerie and Scott walk aimlessly holding hands and
nearly dancing as they meander with a lovely smooth
abandon.

In this moment, everything feels perfect.

INT. VALERIE AND ALEX APARTMENT - LATER

It's late at night.

Scott, sound asleep hears a noise and wakes up.

He looks around but Valerie isn't there.

The bathroom door is cracked open, light peeking out.

Scott gets up.

INT. BATHROOM - CONTINUOUS

Scott pushes open the bathroom door.

Valerie, curled up in the corner of the bathroom floor, blood on the toilet seat and the floor beneath her.

VALERIE
Something's wrong.

INT. HOSPITAL - LATER

Valerie in a hospital bed, dozes in an out of being awake.

Scott is half asleep, sits by her side.

Alex walks in the room with two cups of coffee, gives one to Scott and takes a seat.

They have both been there all night.

INT. HOSPITAL ROOM - NEXT DAY.

A Doctor now stands at the foot of the bed. She holds Valerie's chart. Alex and Scott are also in the room.

DOCTOR
This is not uncommon. You were seven weeks and still in your first trimester. Eighty percent of miscarriages happen in the first trimester.

VALERIE
Was there something we didn't do?
What did I do wrong?

(CONTINUED)

DOCTOR

It's important to know this is nobody's fault. And crucial that you hear me when I say that. Nobody is to blame. This was a natural way of your body eliminating what might have been a bad pregnancy. You are going to be fine. You are still very healthy. I'm very sorry.

The doctor exits.

Valerie is numb.

INT. VALERIE AND ALEX APARTMENT - LATER

Valerie on the couch, wearing pajamas and watching TV.

An open pizza box, ice cream and cigarettes on the coffee table. Carol King Tapestry plays in the background.

INT. THEATER - LATER

Alex, alone with Lisa and Eric, talks to the actors.

ALEX

So what we need to do is postpone the opening of the show just a couple weeks. Valerie needs a little time to get back on her feet. Okay?

Eric and Lisa, nod. They completely understand.

ALEX CON'T

In the meantime, lets run it from the top.

Eric and Lisa move into positions.

EXT. APARTMENT BUILDING - CONTINUOUS

Scott steps outside of the building.

Takes out a cigarette and light up.

NIKKI

I thought you quit?

Scott turns to see her walk up, rolling a suitcase. An UBER drives away.

(CONTINUED)

SCOTT
How was New York?

NIKKI
Lonely.

SCOTT
Alex call you?

She nods. Takes a beat.

NIKKI CON'T
You need anything?

He looks around, caught up with the fact his best friend is standing opposite him.

SCOTT
I don't know.

She sees he is hurting, so just opens her arms and he easily falls in for a hug.

INT. VALERIE AND ALEX APARTMENT - LATER

Scott enters with Nikki close behind.

She sees Valerie on the couch. And when Valerie sees Nikki, she erupts in emotion, stands up as Nikki rushes over.

The two women hug it out like they were life long friends.

Scott rolls Nikki's bag to a spot in the living room, then crosses to the kitchen.

SCOTT
Can I get you something?

NIKKI
A drink.

VALERIE
Me too.

INT. VALERIE AND ALEX APARTMENT - LATER

A half hour later, we are on our second or third drink.

Nikki and Valerie on the couch, but Scott has distanced a bit. Isolating himself, wandering the kitchen.

Music plays in the background.

(CONTINUED)

Nikki flipping through Valerie's CD collection.

NIKKI

Yaz! Upstairs at Eric's. I love this album.

VALERIE

I've had that since high school.

NIKKI

Can you believe I don't have any CD's anymore. None.

NIKKI

Scott, remember this one?

She passes him Counting Crows August and Everything After.

NIKKI

Scott used to listen to that and ball his eyes out. We'd be driving his old VW bug, tears streaming down his face, 'Step out the front door like a Ghost into a fog, where no one notices the contrast of white on white"

VALERIE

"And in between the moon and you
The angels get a better view Of the
crumbling difference between wrong
and right"

Scott, not in the mood, hands the CD back to Nikki and turns away. Nikki looks to Valerie and shrugs.

VALERIE

I was looking at colors to paint the wall today.

NIKKI

Really?

VALERIE

Yeah. I thought we could still paint in here and the bedroom.

NIKKI

Yeah, why not. Scott what do you think?

He looks around.

(CONTINUED)

SCOTT

Yeah.

Not as enthused as Valerie might like.

VALERIE

Or not. We don't have to.

SCOTT

Um. Okay, whatever.

VALERIE

You know out of everybody here, I should be the one who feels the shittiest.

SCOTT

What is that supposed to mean?

VALERIE

You're stealing my thunder, man.

SCOTT

I'm sorry if I'm not enthusiastic about painting the walls anymore.

VALERIE

Why, cause I'm not pregnant anymore?

Nikki glances up... awkward

SCOTT

Oh my God, no.

VALERIE

Are you sure about that?

SCOTT

Yes.

VALERIE

Would you have asked me to marry you if I wasn't pregnant?

Scott doesn't want to answer... He looks to Nikki for help.

VALERIE CON'T

Come on, lets cut through the bullshit. I'm not pregnant anymore. And every decision we made was based on that one thing. So since that one thing is gone, doesn't it

(MORE)

(CONTINUED)

VALERIE CON'T (cont'd)
make sense to at least be a tiny
bit curious about all the choices
we made?

Scott doesn't respond.

VALERIE
I'll take that as a yes. Would you
have asked me to marry you if I
wasn't pregnant?

Scott still doesn't want to answer.

VALERIE CON'T
I'll take that as a no. So as a way
to help move past this, would you
still like to paint the walls even
though I'm not pregnant?

SCOTT
Okay.

VALERIE
Good. After all I think painting
might be a nice way to try and
start again, fresh, leave all this
behind.

SCOTT
You want to leave it behind?
Pretend it never happened?

VALERIE
That's not what I said.

SCOTT
You literally said, 'leave all this
behind'.

VALERIE
That doesn't mean 'pretend it never
happened' God, don't do that. Don't
try to make me feel crazy because I
want to paint the walls.

SCOTT
This isn't about painting the
walls.

VALERIE
Of course its not. You are angry at
me for something and you're not
telling me what it is.

(CONTINUED)

SCOTT

Me!? I'm not the one who's angry.

VALERIE

Yes, you are, you don't talk to me. You sulk around all day and you say nothing.

SCOTT

I don't sulk. I'm dealing with this my own way. I'm fine.

VALERIE

Fine.

SCOTT

Fine.

VALERIE

Fine.

A long pause as they both seek refuse on opposite sides of the room. Then Nikki chimes in..

NIKKI

You know what FINE stands for? Fucked up. Insecure. Neurotic and Emotional. That's a quote from Aerosmith.

They both look to Nikki.

NIKKI CON'T

Come on you guys, don't fight. Listen, you were all excited about having a baby and a family, but now you have the chance to start over and be excited for each other.

SCOTT

(to Valerie)

I would understand if you don't want to do this anymore.

NIKKI

Wait. No, that's not what I mean.

Scott takes a moment then asks again.

SCOTT

Do you still want to do this?

Valerie takes a deep breath, shrugs. She really doesn't know.

(CONTINUED)

VALERIE

Do you?

He takes a deep breath, steps away. He wants to say yes but it's safer to retreat to what he knows best.

SCOTT

I don't know.

Valerie nods her head. Of course he doesn't.

NIKKI

Wait.. what's happening?

INT. NIKKI'S APARTMENT - LATER

Scott and Nikki enter her apartment. Nikki still has her suitcase and Scott has an overnight bag.

Nikki flips on some lights.

Scott kicks off his shoes and lays down on her couch.

Valerie goes to her closet, pulls out a blanket and a couple pillows, takes them to Scott.

NIKKI

Sit up.

Scott does and she stuffs a pillows under his head then fluffs out the blanket over him.

She sits next to him, looks at him with empathy, smiles.

NIKKI

You can stay as long as you want.

SCOTT

You're being too nice to me right now when all I know you really want to say is...

NIKKI

I told you so. Yeah. I do. But I can't because it's not true. Valerie isn't what I thought. I was wrong. You'll figure it out, I have hope.

INT. VALERIE AND ALEX APARTMENT - LATER

Alex comes home from rehearsal and finds Valerie at the kitchen table. She has her computer open and a bunch of notes open, next to a three ring binder of the script.

ALEX

Hey.

Valerie barely looks up,

VALERIE

Hey, how'd it go?

ALEX

It went. They agree'd to push back opening night.

VALERIE

I don't want to do that anymore, I'm working on new pages and I'll be done tomorrow.

ALEX

Okay, well, we don't have to rush, they agree'd. It's been changed.

VALERIE

Then change it back.

Alex knows better than to start an argument. Instead he goes to the frig, pours two glasses of water and returns to the couch, hands one to Valerie.

ALEX

Where's Scott?

Valerie takes the water, but doesn't look up from her work.

VALERIE

Went to Nikki's for the night.

Alex watches her for a moment, realizes there is not going to be a conversation about it. He kisses her on the cheek.

ALEX CON'T

I love you.

Valerie glances up, gives an accepting nod, which says, I love you too.. but can't let the emotion stop her now.

INT. NIKKI'S APARTMENT - LATER

Scott can't sleep. He gets up, goes to Nikki's frig, opens it and stares into it for a long time.

He finds a jar of jelly.

Goes to the cabinet, finds bread.

Plops the bread in the toaster.

Toast pops out!

Butters it.

Jellies it.

And just before he puts it in his mouth...

He stops and stares at the buttered, jellied toast.

EXT. THEATER - NEXT DAY

Scott stands outside the door as Alex approaches.

ALEX

Hey, missed you last night.

SCOTT

Yeah, it was best I think, you know, give her some space.

ALEX

Her?

SCOTT

Us. Give us some space.

Tucked under Scott's arm are a bunch of scripts.

ALEX

Whatcha got there?

SCOTT

The ending of the play, I wrote it last night.

ALEX

You wrote an ending?

He nods.

(CONTINUED)

ALEX CON'T
Great, well this outta be
interesting.

Alex unlocks the theater door and they enter.

INT. THEATER - MOMENTS LATER

Scott shuffles into the dark theater as Alex runs up to the booth to turn on the lights.

Scott grabs a couple chairs, and begins to set up the stage for a run of the play.

Eric and Lisa file into the theater.

SCOTT
I have a surprise for you.

Scott picks up the scripts and hands them to Eric and Lisa.

SCOTT CON'T
Long overdue, here is the ending of
the play.

LISA
Oh, Thank god.

She immediately pulls out a highlighter for her lines.

ERIC
To be honest, I wasn't convinced
this was going to happen.

ERIC
(to Lisa)
Can I borrow your highlighter when
your done?

LISA
I have an extra.

She passes it over.

SCOTT
Cool, give it a quick read and then
we can hear it out loud.

He turns to Alex.

SCOTT CON'T
Is that okay Alex?

ALEX
I have a feeling that whatever
happens tonight in this rehearsal
is not going to be up to me.

SCOTT
Great, thank you.

Alex nods her head, patiently waiting for the storm.

EXT. THEATER - LATER

Valerie rushes up to the theater, swings open the door and goes inside.

INT. THEATER - CONTINUOUS

Valerie comes inside and puts down her stuff. Scott, worried about her, rushes to her.

SCOTT
Valerie? Are you okay?

VALERIE
What are you doing here?

More concerned about her.

SCOTT
I'm here for rehearsal, but should
you be on your feet, are you okay?

VALERIE
Thank you I'm fine. I'm also here
for rehearsal.

Moving in again, a little to concerned.

SCOTT
Are you sure?

VALERIE
Back off, I said I'm fine.

He backs off.

SCOTT CON'T

We were just reading over the last few pages of the script. And then we are gonna get it on it's feet.

VALERIE

What do you mean the last few pages?

SCOTT

The ending.

VALERIE

The ending?

SCOTT

Yeah.

VALERIE

Of the play?

SCOTT

Yes, the ending of the play. I wrote it last night.

VALERIE

I don't think so.

SCOTT

I'm sorry?

VALERIE

How can they be reading the end of the play that you wrote last night, when right here in my hand is the actual ending of the play that I wrote last night.

SCOTT

You wrote an ending of the play?

VALERIE

No, I wrote THE ending of the play.

She gets up, reveals a stack of scripts, and hands out her version to everybody in the room.

SCOTT

Whoa, whoa.. wait a minute. You're doing it again, you are completely hijacking my play.

(CONTINUED)

VALERIE
Director's prerogative.

SCOTT
That's not a thing. Alex is that a
thing?

ALEX
Switzerland.

VALERIE
I don't care if it's a thing, we do
my version.

She holds up her script.

SCOTT
No, we do my version.

He holds up his script.

VALERIE
Mine!

SCOTT
Mine!

LISA
Hold on. Who is the therapist?

ERIC
Yeah and the doctor?

LISA
And there is a character named
Nikolina? Who is that?

VALERIE
Yes, I have added new characters to
the play.

SCOTT
You've added characters?

VALERIE
Yes.

SCOTT
How?

Valerie indicates how someone might type on a typewriter.

(CONTINUED)

VALERIE

Like this. With a keyboard and a computer.

SCOTT

This is a two person play. Two actors. Two characters. That's it.

VALERIE

Well now we have a third actor and she is going to play all the other characters.

SCOTT

She?

Perfectly on cue, Nikki enters the room.

NIKKI

Sorry I'm late!

Throws off her jacket, bounces on stage. Takes a deep breath, lets it out bending over at the hips, touching her toes, stretching.

NIKKI

Red leather, yellow leather, red leather yellow leather. Toy boat, toy boat, toy boat, toy boat.

Wiggles all the ripples out of her body at once.

NIKKI

Okay I'm good to go.

Scott looks at Valerie.

SCOTT

She?

VALERIE

I called her last night and asked and she said yes.

Valerie gives Nikki a copy of the script.

SCOTT

You said yes?

NIKKI

I would have told you this morning but you were gone before I woke up.

(CONTINUED)

SCOTT
You never do theater.

NIKKI
That's because I didn't know it had
the power to save my best friend's
life, but now I know it can.

Nikki goes over to Eric and Lisa.

NIKKI CON'T
Hi, I'm Nikki.

LISA
Lisa. Nice to meet you.

NIKKI
You too.

ERIC
I know who you are, you were on
Xena Princess Warrior. I'm Eric.
Big fan.

Valerie takes over the room.

VALERIE
Thank you all for being here
tonight. I'm very grateful for your
patience, it's obviously been a
difficult few days.

Lisa, realizes she hasn't been able to express anything to
Valerie, runs and throws her arms around her.

An awkward but sincere squeeze.

LISA
I'm so sorry.

VALERIE
It's okay.

She wont let go.

VALERIE CON'T
Really, it's okay.

Lisa releases, pulls back but still holding Valerie's arms.

The two women look at each other. It could be weird but it's
not. Instead it's a very powerful tiny moment between them.

(CONTINUED)

VALERIE CON'T
 (sincerely)
 Thank you.

Lisa lets go and slowly walks backwards away from Valerie.

VALERIE
 We will give you a few minutes to
 read the new pages with Nikki then
 lets see it on it's feet.

Eric, Lisa and Nikki all nod and we see them switch from
 Scott's script to Valerie's and begin reading.

Valerie goes to her director's chair and Alex goes to her
 stage managers booth.

Valerie glances up at Scott who looks back disappointed.

VALERIE
 Wait. No. First we have Lisa and
 Eric perform Scott's ending to the
 play. Then we will watch Lisa, Eric
 and Nikki perform my ending. Okay?

They all look to Scott politely waiting for approval.

Scott smiles a 'thank you' to Valerie. He agrees.

VALERIE CON'T
 Good.

EXT. THEATER - LATER

Time has passed.

LISA VO
 "And in between the moon and you..."

INT. THEATER - CONTINUOUS

LISA
 "... the angels get a better view
 Of the crumbling difference between
 wrong and right"

Eric holds a CD of Counting Crows.

ERIC
 I love it when you sing.

(CONTINUED)

LISA

Do you?

Eric kisses Lisa and hands the CD back to her.

LISA CON'T

I was looking at colors to paint the walls today.

ERIC

Great idea.

LISA

Yeah. I thought we could still paint this room and the bedroom. You know, put everything behind us.

He's supportive, upbeat.

ERIC

Okay, whatever you want.

LISA

Or not. We don't have to.

ERIC

I think it's a good idea. If you're ready. If you're not ready, I understand that too. But I don't want you to feel like you have to paint the walls if it's just to put a band-aide over what happened.

LISA

Because I'm not pregnant anymore?

ERIC

That's not what I said.

LISA

It's not what you said, but it's what you meant.

ERIC

Not true. I'm trying to be supportive.

LISA

I don't want you to be supportive, I want you to tell me what you really want.

(CONTINUED)

ERIC

I want you.

LISA

Would you have asked me to marry you if I wasn't pregnant?

ERIC

Yes.

LISA

I don't believe you. And every decision we made was based on the fact that I was pregnant. So since that one thing is gone, doesn't it make sense to at least be a tiny bit curious about all the choices we made?

ERIC

Of course it does.

LISA

So would you have asked me to marry you if I wasn't pregnant?

ERIC

Yes.

LISA

I still don't believe you.

ERIC

What do you want me to say?

LISA

The truth!

ERIC

Yes. I would have come to the same conclusion. Last night I couldn't sleep and I made toast. At three in the morning I made toast with butter and jelly. I never ate that before, not until I met you. Now I crave it at three in the morning. I like what you've done to me. I like who I am when I'm with you. I want to be the butter on your toast.

LISA

That's weird.

(CONTINUED)

ERIC

I love you. And I when you discover the person you want to spend the rest of your life with, you want the rest of your life to start as soon as possible.

LISA

When Harry Met Sally.

ERIC

Yes.

LISA

You can't do that. You can't just walk in here, quote a movie line and expect everything to be okay.

ERIC

Then what do you want?

LISA

I don't know.

ERIC

Do you want to be with me?

LISA

I don't know.

ERIC

Okay. I understand. I understand if this is not something you want to do anymore. But just so you know. I do.

He puts on his jacket.

ERIC

You're really gonna let me leave?

LISA

No. I'm leaving you.

She puts on her jacket and goes to the door, opens it and about to walk out.

ERIC

You know the song is still pretty good even if it's just you and me.

(CONTINUED)

LISA
What song?

ERIC
"Just the two of us. We can make it
if we try, just the two of us...."

He waits for her to finish the song but she doesn't. Instead she walks out.

Lights out.

INT. STAGE - CONTINUOUS

LIGHTS UP -

Lisa walks back on stage.

LISA
They don't end up together?

VALERIE
Of course not. None of the
characters in his scripts end up
together. Ain't that right Sweetie?

SCOTT
I thought it was an accurate
account of everything up until now.

VALERIE
I'd say you left out some stuff.

She throws a glance up towards Alex in the booth.

VALERIE CON'T
Lets switch it up and see how it
really happened.

EXT. THEATER - LATER

LISA VO
"And in between the moon and
you..."

INT. THEATER LATER -

Valerie's version. With Nikki.

LISA

"... the angels get a better view
Of the crumbling difference between
wrong and right"

NIKKI

He used to cry like a little baby
when listening to this album.
Didn't you Scott.

ERIC

I don't remember.

NIKKI

You used to be so in touch with
your emotions, what happened?

ERIC

I grew up.

LISA

I was thinking about still painting
the walls.

ERIC

Why?

LISA

It would be a nice change.

NIKKI

I think it's a great idea.

ERIC

What's the point?

LISA

To liven up this place, to help you
get out of this funky mood you're
in.

ERIC

So I'm not allowed to feel shitty
about this?

LISA

Quite frankly, no. Unless you
regret asking me to marry you.

(CONTINUED)

ERIC

What?

LISA

Would you have asked me to marry you if I wasn't pregnant?

Eric doesn't respond.

LISA CON'T

Well there you go. No answer is an answer.

ERIC

It's not a fare question.

LISA

Everything we decided to do was based on one single thing, so of course it's a fare question. Would you have asked me to marry you if I wasn't pregnant?

ERIC

I don't know.

LISA

Thank you. I rest my case.

NIKKI

Come on you guys, don't fight. Listen, you were all excited about having a baby and a family, but now you have the chance to start over and be excited for each other. (*she breaks character for a moment, turns to Valerie*) You actually heard me say that? Sorry, keep going Nikki.

LISA

I want to paint the walls. I want to move on with my life and I want you to be a part of it. So I'm asking you now. Do you want to paint the walls with me?

ERIC

I don't know.

LISA

When will you know?

(CONTINUED)

ERIC
I don't know.

LISA
God you drive me crazy!

ERIC
This isn't about painting the walls.

LISA
Of course not, you are angry at me for something and you're not telling me what it is.

ERIC
Me!?

LISA
Yes. You don't talk to me. You sulk around all day and you say nothing.

ERIC
I don't sulk. I'm dealing with this my own way. I'm fine.

LISA
Fine.

ERIC
Fine.

LISA
Fine.

NIKKI
You know what FINE stands for?
Fucked up. Insecure. Neurotic and Emotional. Aerosmith.

ERIC
I know I'm not perfect. I know I could learn so much from being with you. I'm half a man unless I'm with you. You complete me. You make me want to be a better man.

LISA
As Good as it Gets?

ERIC
If you can be patient with me, I will come round, I promise.

(CONTINUED)

LISA
But in the meantime?

ERIC
I think perhaps we start with a
beautiful mustard yellow in the
living room.

She runs to him, throws her arms around him and they kiss.

LIGHTS OUT

INT. THEATER - CONTINUOUS

LIGHTS UP

Eric and Lisa break from their hug.

LISA
That's what I'm talking about, they
end up together!

ERIC
Totally unrealistic.

LISA
Why is a happy ending unrealistic?

ERIC
He says, "I'm not perfect. I could
learn so much from you. I'm half
without you. You complete me." This
guy is way too stubborn to say that
crap. (to Valerie) no offense. (to
Scott) No offense.

VALERIE
None taken.

NIKKI
But don't you guys see between the
lines? They both really want to be
together.

SCOTT
(to Valerie)
Can I please have a word with you?

VALERIE
Here we go again.

Scott goes backstage, Valerie follows.

INT. BACKSTAGE - CONTINUOUS

Scott flips on a light, waits for Valerie to get in there. They talk in hushed tones.

SCOTT
It's that really how you feel?

VALERIE
What part?

SCOTT
That you are waiting for me to make up my mind?

VALERIE
Yes, of course.

SCOTT
Did you not see my version?

VALERIE
You don't really expect me to believe that do you? You wrote it that way cause you want people to believe you are the good guy in all this.

SCOTT
I don't give a shit what other people think.

VALERIE
Everybody cares what other people think!

SCOTT
When it comes to how I feel about you, I only care what you think.

VALERIE
You left last night.

SCOTT
We agreed I should go stay at Nikki's.

VALERIE
I agree'd because it was what you wanted.

(CONTINUED)

SCOTT
You said you wanted space.

VALERIE
That doesn't mean leave me alone
for the night.

SCOTT
It was only one night!

VALERIE
So far it's only been one night.

SCOTT
Okay stop. Just wait. Our
communications skills really suck
right now so can we please just
take a moment.

They take a breath and step away from each other.

Scott glances over to catch Alex, Eric, Nikki and Lisa
watching them.

They break up immediately and pretend like they were not
eavesdropping, but it's too late.

SCOTT
Great, as if our life wasn't
already everybody's business.

Valerie gets an idea.

VALERIE
Come on.

She grabs Scott by the hand and leads him back to the stage.

INT. STAGE - CONTINUOUS

Valerie gets out on stage and re-sets the scene.

SCOTT
What are you doing?

VALERIE CON'T
Nikki, we're gonna need you.

Nikki comes out on stage with her script.

(CONTINUED)

NIKKI

Okay what are we doing?

Valerie takes the script away from Nikki and throws it in the audience.

VALERIE

We are going to re-write the ending. Right here, right now.

She grabs the Counting Crows CD and passes it to Nikki.

VALERIE CON'T

Nikki take us back to the moment you showed Scott this CD.

She hesitates, but takes the CD.

NIKKI

Umm.. Okay.

SCOTT

I don't want to do this.

VALERIE

Yes you do. Here is the chance you can tell me everything you want to say, no matter how bad it is. All that anger you're carrying round with you.

SCOTT

I'm not angry.

ALEX

Excuse me, as someone who has been in therapy for a long time, I actually don't think this is the healthiest way...

VALERIE

I don't give a shit what you think.

ALEX

Okay, I'm a voice of reason, but feel free to carry on, I do love a good car crash.

NIKKI

So you just want us to improvise?

(CONTINUED)

VALERIE

Yeah, lets try and re-create what happened before but..

She turns to Scott.

VALERIE CON'T

You can't leave. That's the only rule. You have to stay and work this out with me, right here and now.

SCOTT

I told you, I don't want to do this.

Beat.

VALERIE

And that is why you've never had one single successful relationship. You never want to work it out. You take all the good stuff, but as soon as it gets rocky, you run away.

She's right and Scott knows it. He looks around the room, everybody is waiting for him to respond.

SCOTT

Fine.

Alex runs up to the booth, to reset lights. As she passes Lisa and Eric...

ALEX

I think we better take notes.

Lisa and Eric take out pens and paper.

Nikki, Valerie and Scott all take their places on stage.

ALEX

Going dark.

The lights go out.

- **LIGHTS UP** -

NIKKI

Scott, remember this one?

She passes him Counting Crows August and Everything After.

(CONTINUED)

NIKKI

Scott used to listen to it and ball his eyes out. We'd be driving his old VW bug, tears streaming down his face, 'Step out the front door like a Ghost into a fog, where no one notices the contrast of white on white"

VALERIE

"And in between the moon and you
The angels get a better view Of the
crumbling difference between wrong
and right"

Scott stares blankly at them. *'This is stupid'*

They wait for him to respond.

He hands the CD back to Nikki and turns away.

Nikki looks to Valerie and shrugs.

VALERIE

I was looking at colors to paint
the wall today.

NIKKI

Really?

VALERIE

Yeah. I thought we could still
paint. This room and the bedroom.

NIKKI

Yeah, why not. Scott what do you
think?

He looks around.

SCOTT

(sarcastically)

I love it, great idea.

VALERIE

Or not. We don't have to.

SCOTT

Good.

VALERIE

You know out of everybody here, I
should be the one who feels the
shittiest.

(CONTINUED)

SCOTT

What is that supposed to mean?

VALERIE

You're stealing my thunder, man.

SCOTT

God forbid, we pull the spotlight away from Valerie. I'm sorry if I'm not enthusiastic about painting the walls, your highness.

VALERIE

Why, cause I'm not pregnant?

SCOTT

No.

VALERIE

Are you sure about that? Would you have asked me to marry you if I wasn't pregnant?

SCOTT

Yes. Maybe not as soon but yes. We would have had more time to get to know each other. More time to fall in love. More time to talk about a family. And more time to eat toast, drink coffee and smoke cigarettes. But eventually, yes.

VALERIE

(breaking character)

That doesn't count. You didn't say that on the day we had this conversation.

SCOTT

Who cares. It took me a day to think about my feelings, does that not count in your world? Besides, it's true.

VALERIE

I don't believe you.

SCOTT

Well fuck Valerie, what do you want from me?

(CONTINUED)

VALERIE

I want you to be honest with me. I don't want you to try and fix everything.

SCOTT

What's wrong with trying to fix everything? Isn't that the point of communicating?

NIKKI

If I may, Scott. I think what she is saying is that you are afraid of confrontation.

SCOTT

I am not.

NIKKI

Well, kinda you are. You're a peacemaker, and that's wonderful and beautiful, but you tend to skip right over the ugly stuff.

SCOTT

How the fuck did this suddenly become about me?

VALERIE

Because you are the one who isn't excited about painting the walls.

SCOTT

What? I feel like I'm going fucking nuts, we're talking in circles. This is not about painting the walls.

VALERIE

Of course its not. You are angry at me for something and you're not telling me what it is...

SCOTT

I'm not angry at you, I'm angry at the situation, there's a difference.

VALERIE

You don't talk to me. You sulk around all day and you say nothing.

(CONTINUED)

SCOTT

I'm dealing with this my own way.
I'm fine.

NIKKI

You know what FINE stands for?
Fucked up. Insecure. Neurotic and
Emotional. Aerosmith.

The point is you were all excited
about having a baby and a family,
but now you have the chance to
start over and be excited for each
other.

VALERIE

He won't talk to me.

SCOTT

What do you want me to say?

NIKKI

Tell her how you feel.

SCOTT

How do you think I feel?

VALERIE

I don't know, that's the point!

SCOTT

Isn't it obvious?

NIKKI

No. You have to open your mouth and
say the words.

SCOTT

(to Nikki)

I'm upset.

NIKKI

Tell her.

SCOTT

(to Valerie)

I'm upset.

Long beat.

VALERIE

That's it?

(CONTINUED)

SCOOT
I'm trying!

NIKKI
It's okay, take your time.

SCOTT
I'm sad.

VALERIE
Okay.

NIKKI
Usually when people are sad, they don't do anything. They just cry over their condition.

SCOTT
(angry)
Well that's how I feel! I'm sad. You told me to say how I feel and I said it, what else do you want from me?

NIKKI
Ah, but when they get angry, they bring about change.

SCOTT
I don't think I like you right now.

NIKKI
Good. Continue.

He turns to Valerie.

SCOTT
I did ask you to marry me because you were pregnant. I thought it was the right thing to do. I was excited about having a child with you but I have to admit, and this kills me to say, but the first thing that came to mind was you got the abortion you originally wanted.

VALERIE
Oh my god...

SCOTT
Believe me, I know that's a horrible thing to say, I know it is, it's hurtful and I hate myself
(MORE)

(CONTINUED)

SCOTT (cont'd)
for blaming you, but it was the first thing that came into my head and I couldn't stop myself from thinking it.

VALERIE
Do you see what I'm talking about? Some things you keep to yourself. This is why I don't tell you everything.

SCOTT
What the fuck? I didn't want to tell you that, you're forcing me to tell you right now when I was perfectly fine not saying anything.

VALERIE
You gotta find the middle ground. Some things you say and some you don't. That was something you don't say.

SCOTT
This is fucking insane! I need a wall, I need a wall right now...

He walks over to one of the theater walls.

SCOTT
FUCK YOU YOU FUCKING WALL!!

He takes a breath, fist bumps the wall.

Then comes back on stage. Gently...

SCOTT
I think what I'm trying to say is I just felt helpless. I couldn't do anything about it. It wasn't something I could fix. And rather than let go and accept that, I held on to my anger and I blamed you. If I had the chance to take it back I would but I can't. All I can do is say I'm sorry and hope that you can forgive me.

VALERIE
For the record, I never said I wanted to get rid of the baby. I put it out there as an option but

(MORE)

(CONTINUED)

VALERIE (cont'd)

it was not what I wanted. That was an assumption made by you. I was scared. I needed you to be strong for both of us. And you were. And I love that you could do that for us. But I don't regret having second thoughts because it should be okay for me to have doubts or be scared or think I'm not able to be a mother. But look where we started and where we are now. We've been through so much and come so far and I actually feel good. I mean, I feel bad, I just wanna lay in bed all day and cry, and that's okay too, but I have this insane need to feel good. Really good. Like if we can make it through this then love wont be something somebody told me about or I heard about in a movie or read about in a book, but it'll be right in front of us, we can point to it and say we know what love is because we got through this. Does that make sense? It's not a mystery to me anymore. It's real. Look at us. It's right here between you and me.

Scott takes a little step closer.

Valerie also takes a little step.

SCOTT

What's that from? The Notebook?

She shakes her head.

VALERIE

No.

He takes another step..

SCOTT

Roman Holiday? My Best Friend's Wedding? Say Anything? Jerry McQuire? Brokeback Mountain?

She takes another step closer...

(CONTINUED)

VALERIE

It's not a movie. It's a play.

They are now standing right in front of each other.

SCOTT

Can you forgive me?

She nods.

VALERIE

You forgive me?

He nods, holds her face in his hands and kisses her.

INT. THEATER - LATER

MATCH CUT:

Lisa and Eric embraced in the exact same kiss as Valerie and Scott. They hold the kiss for a long time as we reveal they are standing on a completely decorated stage in front of a live audience. This is Opening Night!

They break from their kiss.

LISA

I would understand if this is not something you want anymore.

ERIC

Are you kidding? After that kiss, this is absolutely something I want. Do you?

LISA

I do.

ERIC

Good.

LISA

Whew, I was a little worried you were not going to say that.

ERIC

Listen, I know I'm not perfect. I know I can learn so, so, sooo much from you. I'm half a man without you. You complete me. You make me want to be a better man.

(CONTINUED)

LISA
As Good as it Gets.

ERIC
Whatever happens we can figure it
out together.

LISA
Together.

He kisses her one more time.

LISA
And in the meantime?

ERIC
I think perhaps a beautiful mustard
yellow in the living room.

Lights out.

The audience applauds.

Lights come back up.

Lisa, Eric and Nikki hold hands and take a bow.

EXT. THEATER - LATER

The sound of the audience applause fades away.

INT. THEATER - DRESSING ROOM - CONTINUOUS

Together, Valerie and Scott knock on the dressing room door
to find Lisa and Eric.

VALERIE
Congratulations you two.

Valerie and Scott presents Lisa, Eric and Nikki with their
own bouquet of roses.

LISA
Thank you!

ERIC
Thank you!

NIKKI
Only ONE dozen?

SCOTT
We also got you each a little
something extra.

Scott hands over two thank you cards to both of them.

VALERIE
It's not much but we had some left
over wedding gifts we aren't going
to need anymore.

They open the cards to reveal GIFT CARDS to "BABIES R US"

ERIC
Wow..?

LISA
Thanks?

Just then a knock on the door.

ALEX
We have a few admiring fans waiting
in the lobby.

LISA
Will be right there.

Lisa and Eric turn to go out. Nikki is about to follow when
Scott stops her.

SCOTT
Hey. You were really gorgeous
tonight. Stellar.

NIKKI
I know.

She kisses him on the cheek, then darts off to the lobby.

VALERIE
Alex, we got you this.

She hands him an envelope.

ALEX
Another gift card for diapers?

VALERIE
Not quite.

Valerie glances up at Scott, who smiles back. They both
watch as Alex opens the card.

As he reads and sees what's inside, can't help but get a little teary eyed.

ALEX

Oh you guys.

Alex holds his arms up for a group hug.

Scott and Valerie fall in and the three hug it out.

When they hug we can see the thank you card in Alex's hand and what's inside "**SOMETHING REALLY COOL**"

Alex breaks away and quickly darts out of the room, wiping the tears away.

Scott and Valerie are left with each other.

INT. THEATER - MOMENTS LATER

The stage is empty, except for the set.

Scott and Valerie emerge from backstage and wander into the room, pleasantly taking in the room, the performance that just happened and their story.

VALERIE

We did it.

SCOTT

Yes we did.

A long moment passes before Scott takes a step forward, puts his hand around Valerie's waist, takes her hand in his and they begin to dance.

SCOTT

Just the two of us, We can make it
if we try, Just the two of us.

VALERIE

Just the two of us.

SCOTT

Just the two of us,
Building castles in the
sky, Just the two of us.

VALERIE

Just the two of us,
Building castles in the
sky, Just the two of
us. You and I.

Fade out

The End