How Do You Know?

by

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White Draft
5/29/09

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FADE IN:

1 EXT. STREET - SUMMER NIGHT 1

Romantic night - and now moving into camera the couple to prove it. LISA, a really pretty 27 year old woman who has made every sacrifice of mind, body and spirit in order not to feel the way she does at this moment: self-conscious and threatened by a vague set of ordinary emotions which, worst of all to her, serve no constructive purpose whatsoever. Still, here she is, after a lifetime unafraid of anything, with fear poking secretly away at her while her date, Matty, (a "hunk" who is frequently mistaken for a "catch") is in the background causing a small flurry of excitement signing an autograph..He looks and sees her failing to make the turn to his building..

MATTY
(calling out)
Left!

Lisa bobbles with distraction and then makes the turn. She is quickly ensnared by her persistent troubling thoughts.

ON Matty..

As he looks at her and grins with impulse and a veteran's sense of mischief based on deep appreciation of the night, her swirling skirt and the promise of simple pleasures. He comes up behind her ear and responds to her yelp with the absolute truth.

MATTY
Night's so great. You look so good. Just need to grab you.

LISA
Huh..Sorry I didn't..

But that quick he has lifted and swirled her. Then, maybe as she was just getting into the ride, drops her.

MATTY
We're here..

He gestures with his head to a nearby apartment building, the best apartment building in town.

2 EXT. APT. BLDG. - NIGHT 2

He walks toward the front door - the doorman greets him by name..Lisa hesitates, ambivalent..not her usual decisive self.

LISA
Hey..Matty..I may have to go back on what I said about finally seeing your place tonight..there's a lot on my mind right now and..

Matty, unaccustomed to even minor adversity, has a flash of well, not depression..a flash of not feeling fantastic.

MATTY
You sure?

LISA
(light..half laughing..honest)
Well, no.

MATTY
(cowboy justice)
No pressure here. It should feel right.

His John Wayne moral center impresses Lisa..but then he takes several steps back..

LISA
That's nice. Thanks. Why are you moving away?

MATTY
Give you room to think and decide.

The doorman also backs off a few spaces. Lisa looks at the two men staring at her.

MATTY
Take your time. I get a kick out of watching you make up your mind.

He means it. He is having a good time giving her space and enjoying the mystery. She moves forward toward the door.

LISA
You have all the signs of a handful.

MATTY
Hope so.

She takes a swing at him, a solid fist and perfectly balanced arc to his stomach...she is surprised by her own action....

3 INT. ELEVATOR - NIGHT 3

LISA
I'm sorry did I hurt you?

MATTY
Just got me more interested.

He kisses her.

4 INT. MATTY'S APT. - BEDROOM - MORNING 4

This is a truly expensive apartment -- we are now in the bedroom where there are a great many trophies in evidence besides our Lisa, who now lies next to her spanking new lover having more than held up her end of the just concluded lengthy and athletic night of love making. She can't, however, quite match his grin. Matty's in a state of some wonder - celebrating the fact that his expectations have been exceeded.

MATTY
Amazing..Female jocks are amazing.

LISA
(a level look)
Could you personalize it a little?

Matty cracks up..

MATTY
(enthusiastically)
Right, right, right..I meant it as tribute to you, Lisa Jorgenson. Come on, it was amazing, huh? That was unbelievable.

LISA
Fishing for a compliment?

MATTY
(exuberant)
I'm fishing for a celebration.

LISA
I have to get going.

She scoops up her clothes and groans over how wrinkled her dress is as she moves toward the bathroom. We move with her -- perhaps noting perfect long smooth muscles in her arms and legs.

MATTY
(o.c.)
There's a fresh toothbrush in the right hand drawer.

5 INT. MATTY'S APT. - BATHROOM - DAY 5

She stands in front of the sink now and opens the right hand drawer.

ANGLE ON DRAWER

Two dozen unused toothbrushes lined up -- all in unbroken glass containers. She takes this in then breaks open the container and is brushing her teeth when there is a.. knock on the door..She opens it..

MATTY
You don't have to wear that dress home.

He moves past her and opens a cabinet where there is a stack of unopened women's sweats.

MATTY
Medium?

He hands her a package. She reacts with extreme distaste..

MATTY
What?

LISA
The stack is a little --- repulsively unromantic.

MATTY
No it's not. It's classy. I'm being a good host here.

LISA
It's like I'm on an assembly line spitting out girls.

MATTY
That's just negative. Aren't we all on an assembly line - going through each other's lives until one day we close down the factory, take home a product and use it monogamously for the rest of our lives?

She starts putting on her dress.

LISA
Matty, my mistake..forget about it.

MATTY
If I hid the rest and gave you one I'd be a great guy..but because I am open with you...

She moves past him heading for the front door.

LISA
Just forget it!

MATTY (CONT'D)
Too bad.

CAMERA MOVES AHEAD OF THEM

6 INT. MATTY'S APT. - HALLWAY/BEDROOM 6

This is purposefully a traditional romantic vignette of hurt woman, with a backbone, about to express herself with forceful exit..it's why doors were made to slam.

And then that quick she catches herself - holding the door in pre-slam wind-up then turns toward him, genuinely apologetic.

LISA
Hey Matty...What am I doing? I know better.. "Don't judge anybody before you check yourself out. You're lucky when it's your fault because then you can correct the situation."
(working it out as if with a friend)

LISA(cont'd)
I'm nervous over something and a little worried so I ended up with an attractive guy who you'd have to be an idiot to mistake for serious material..for anything but a fun friendship -- and rather than accept the evening as a chance to hide out from myself with some really amazing sex, I start to give him a hard time for just being who he is. I really apologize. Please, forgive me.

MATTY
You may be my "dream girl."

She grabs her panties and exits.

LISA
You take care.

MATTY
What are you worried about, anyways?

LISA
(forcefully)
Nothing! I can't believe I'm whining about it. Crap!

As she turns away.

7 EXT. STREET - DAY 7

Lisa -- wrinkled dress -- stops -- takes running shoes from her purse and puts them on..She then moves purposefully..her walk arresting in its precision and power...passing people...she is in a hurry..

8 INT. SUBWAY - DAY 8

Lisa standing -- her face tight

9 EXT. MIDDLE CLASS STREET - NEAR LISA'S APT. - DAY 9

As Lisa moves down a lower middle class block to her apt.

10 INT. APARTMENT HOUSE - DAY 10

As she stops at the foot of the stairs to open a compartment and withdraw a weighted vest which she puts on..and then begins to hop up the stairs two at a time..It's a hell of a stunt..as hard as it looks and this image, of athlete straining, while wearing a hopelessly wrinkled party dress is strangely a very appropriate image for what awaits her.

11 INT. LISA'S APT. - DAY. 11

Easily as many trophies as Matty (including two Olympic gold medals)..inevitable rows of team pictures, she cares about team. (Note: how they are displayed is a project for us.) Furniture is very basic..one of those L shaped rooms with the bend of the "L" considered the bedroom -- pullout sofa..She walks directly to a desk on which sits her computer.

CLOSE ON COMPUTER

Lisa pauses over the keys. She sniffs the air, oxygen her long time elixir. She does not touch the keys; instead moving off and leaving the scene. We hear the shower start.

12 INT. LISA'S APT. - CLOSE ON LISA - A BIT LATER 12

As she sits again at the computer. Here's the thing about this moment. In the truest sense of the word we are witnessing an act of private bravery. Lisa's life, as she knows it and has lived it, is on the line. Yet, the signs are small as she weighs her dicey options for survival.

CLOSE ON COMPUTER

As Lisa hits the site of the "UNITED STATES NATIONAL SOFTBALL ASSOCIATION." She clicks on "NEW ROSTER OF PLAYERS"..And then reads: "THIS YEAR'S ROSTER IS DELAYED."

ON LISA

She is struck by foreboding and simultaneously beats the feeling back. Her fingers take action..she clicks her way to on-line ticketing and confirms "least expensive" trip to Phoenix. A cute tone confirms she has scored for a ticket.

13 EXT. NATIONAL TEAM ATHLETIC COMPLEX - TRACKING WITH LISA 13

It is off-season but there are college athletes and national players working on some drills which look enormously hard to do. When the players spot Lisa they stop immediately..a subtle flurry of hero worship ensues.. She exchanges a deep hug with one or two of her teammates..

14 INT. ATHLETIC DEPARTMENT - WOMEN'S WING - EDIT BAY - DAY 14

This is the home of champions. Olympic memorabilia in evidence. NCAA Champion cups, etc. She is drawn to one crowded editing bin cubicle where coaches and a few athletic tech support persons watch a television set in a darkened area. As she passes SALLY, an assistant coach (late 30's-early 40's -- clearly athletic looking) calls to her.

SALLY
Hey..my fave. What are you doing here? I didn't think I'd see you till the Jersey clinic. We're just editing the promotional video.
(to student editor)
Show her part..

Lisa indicates she'd rather not..Sally gestures forcefully that she should see it.

LISA
Just for a minute.

Before the student editor scrolls the images, Lisa is there sticking out her hand.

LISA
Lisa Jorgenson.

The student is flattered and gives her name, Jane.

LISA
Good to meet you.

Lisa retreats to the background. We alternate between THE MONITOR and Lisa, who is a little self-conscious being eyed by others as she witnesses her own past glories.

ON MONITOR

ANNOUNCER
Co-captain and second baseman Lisa Jorgenson - ended Australia's rally..and secures the cup..The United States wins its 7th world championship.

We see a montage of Lisa's steller play in this game ending with a backdoor slide, scoring the winning run, after which she roars in competitive exultation at the opposing catcher.

ANNOUNCER
(horribly fake chuckle)
Captain Jorgenson is the mother hen of the celebration.

VARIOUS SHOTS..Lisa making sure everyone is taken care of..she stops one of the players from taking off her shirt ala Brandy Chastain ..she is also trying to gather her teammates to shake hands with the Australian team..she herself providing spirited consolation to the Australian girls, simultaneously fighting off her own teammates who are trying to lift her on their shoulders and somehow getting them to lift the coach instead..we additionally see her lifting Sally--a tearful moment for each.

ON LISA

Strangely turned shy by the feelings evoked. Enough.

LISA
Enough..

On the video, the stars and stripes are raised..She successfully fights off emotion but comment is required.

LISA
Whew.

As Lisa prepares to leave the room.

SALLY
Did coach call you here?

LISA
Nope. Just thought I should speak to him while it could still maybe do some good.

15 INT. ATHLETIC DEPT. HALLWAY/COACH'S OFFICE - DAY 15

Sally follows her into the hallway.

SALLY
Wow...The roster's never been this late..but no..you can't be on any bubble..

LISA
I was in the top box of his triangle of success chart in 17 of the 19 categories.

SALLY
Well, oh my God then, so why? You think 'cause Cam is on the college team here he could go with her? No. she's not there yet..Just honestly.

LISA
It's just the last couple of days an alarm's gone off and it feels more like..truth than nervous crap.

SALLY
Well, hell -- go in. Find out for sure you're okay and we'll grab a beer.

Lisa nods...and walks toward the office. The nameplate next to the door reads "WILLIAM SMITH Head Coach." Sally can't resist getting in her ear to render last minute coaching when she sees Lisa tense.

SALLY
(sotto)
Confident, confident, relaxed, confident.. You are the best.

Sally peals off and Lisa pauses a beat. It's game face time.

16 INT. COACH SMITH'S OFFICE - DAY 16

She enters the coach's office overplaying her sense of security and confidence by a mile or so.

LISA
Hey, coach. How's it going?

WILLIAM SMITH is a good looking guy who excels at pushing and manipulating others. He is surprised to see Lisa.

COACH SMITH
Hey, you. What's doing?

LISA
You have a minute?

COACH SMITH
Sure.

LISA
I've been following the training guide you sent but doing two a days and I have shaved my time where you wanted by point 8.

COACH SMITH
Really good...but two a days can create different kinds of problems.

LISA
Okay, I'll stop. Good seeing you. Thanks for the time.

COACH SMITH
Sure.

She exits.

17 INT. AIRPLANE - DAY 17

As she sits in a full plane returning to Washington D.C...opens an old play book -- she is "acting" as if she were untroubled even though no one is watching.

18 EXT. ATHLETIC FIELD - DAY - VERY CLOSE ON LISA 18

Lisa working out with several girls from the national team..She is fielding hot fungoes in a circle with teammates..little grunts..small off-camera utterances, as they encourage each other..Lisa's phone starts to ring -- she hears the distinctive music, turns, and, not seeing the ball coming at her, takes one hard on the face. She has a bloody lip..The injury is close to an absolute non-event for her. She spits some blood with enviable expertise as she walks to her bag on the sidelines.

LISA
It better be worth it.
(she answers her phone)
Hello.

Intercut with:

19 INT. OFFICE - DAY 19

GEORGE MADISON, in his mid 30's. If anyone faults him as colorless it is because they have never paused on a foggy morning to consider the vibrancy of grey.. He is solid: solidly educated, solid in thought and deed and carry through. And, of course, so many mentions of the word "solid" portends that he will soon break apart from the intensity of some serial misfortunes which will make it forever impossible (as a character will soon remark) to ever again be the person he is at this moment.

GEORGE
Hi.
(checks a piece of paper)
Lisa... This is George Madison. Did Riva tell you that she gave me your number?

LISA
No.

GEORGE
She said it might be a good idea for us to have dinner together.

LISA
Oh..well, let me call her...when did you have in mind?

GEORGE
No. I wasn't calling to set a time. She didn't know I was seeing someone -- well, she didn't know that it had escalated a bit, at least on my part -- it just added up for me suddenly and...
(catching himself at giving too much information)
Well, anyway...

Lisa seizes on the fun of his oddness..she grins, blood from the hit on her lip covering her front teeth.

LISA
...so you're calling me to break up.

Her teammates gather around on hearing this -- she grins a bloody grin and gestures that the call is off the charts goofy. So much so she is enjoying herself.

GEORGE
I just didn't think...

A woman enters his office with George's secretary, ANNIE, a few steps behind trying to stop her..they are briefly out of focus, as we remain concentrated on the phone call as George attempts to do the same.

WOMAN
George Madison?

He nods - but indicates he has a call to complete. Annie gives a short hand whispered message.

ANNIE
She just..the rudeness..

George nods, pats the distraught Annie on the back.

GEORGE
(into phone)
I'm sorry..I got distracted. What was I saying?

LISA
"You just didn't think.."

GEORGE
Right..thank you.
(to Annie)
Thank you.

The woman is surprised, unaccustomed to being thanked.

WOMAN
(ironically)
You're welcome.

She exits.

GEORGE
(into phone)
Thank you for holding..I just didn't think it was right not to phone you once I took your number in case she had talked to you and you were expecting my call.

LISA
Uh-huh. Okay, then...It was nice of you to call in a way I guess.

GEORGE
Right. Sorry for interrupting your day.

LISA
Yeah.

GEORGE
Goodbye.

He hangs up and mutters to himself..unconscious to the fact that he is doing so..

GEORGE
CouldIhavesoundedstranger?

He looks down at the folder for the first time.

GEORGE
Oh my God.

20 INT. UNIVERSITY HALLWAY - LATE AFTERNOON 20

As a class breaks the students..(grad students) flow out...signs, blackboard, etc. indicate that it is a PHYSICS CLASSROOM...George is off to the side sending a text message...We read it.

GEORGE'S TEXT MESSAGE
Dad? It's important that we talk. I need some guidance and maybe Ron should be folded in as well. I'll be in early - Okay - be well.

He finishes and looks off into space and shudders suddenly and unexpectedly..registers surprise. It's a first. He has never shuddered before. Now the Physics professor comes into view. This is TERRY DREISER, she is in the argument for the smartest woman alive - a physicist whose mind holds the promise of one day explaining it all to us. She is surprised to see him..

TERRY
George, am I wrong, didn't I tell you I'm crashing on the book tonight?

She holds up the portable data plug which contains all her work...

GEORGE
Yeah, you did..I just..I'm not going to stay around.

21 INT. CRAMPED ACADEMIC OFFICE - DAY 21

As they enter --- her work is all laid out for her.. A waiting work cocoon of perfect reading light..books..two computers and many, many stacks of research..She must move sideways to get into the cramped work area where she puts HER DATA PLUG into its computer port and the screen comes alive with physics..words and computations.

TERRY
Maybe that's better for tonight. I don't know why I agreed to this delivery date..damn me and my need for approval..Sorry.

She slides into the cocoon -- no small feat.

GEORGE
Sure. It was nice seeing your face for a minute. Settles me down.

TERRY
Anyway, I think I know what it is that's bothering you..

George is puzzled by this.

TERRY
(crossing to him.)
If you're concerned about us now that we've intensified..we're okay. I am busy so I can't demonstrate to you that we're okay in all the little ways like paying attention to you..but if you could just take my word for it until the work lets up that would really help me... and us.
(beguiling)
I think I like that word better. Us.

GEORGE
Ok.

TERRY
Thanks. Kiss.

She slides out with some difficulty..He kisses her.

TERRY
Hot kiss.

He hot kisses her. She moans, pulls him closer with a long leg..Terry has the ability to get instantly hot... and when her very plump brain cells get that blood flow, insights result.

TERRY
(hot and free)
Don't let me get away with too much - that will never work for me - don't be too low maintenance that's a ticking bomb.. but thanks for understanding this one.

George is getting aroused... but not for long. She breaks off.

TERRY
See. We're good.

He nods and exits as she turns back to her work, then turns realizing a beat late that her turn-on and sudden turn-off was sort of funny/strange..she flashes a good guy smile and shrugs.

22 EXT. GREAT CAMPUS - DAY 22

As George walks off -- he moves past an outdoor job fair where dozens of corporations are interviewing soon to be MBA's potential employees..an assembly line where the biggest start to package the best.

23 EXT. RUNNING AREA - NATIONAL MALL - EARLY MORNING 23

A foot race in progress...Lisa pounding the composite surface alongside a girl, RIVA, maybe eight years younger. Lisa, even while running remembers something suddenly..

LISA
(gasping)
Gotta talk to you after.

RIVA
(gasping less)
I'll wait for you at the finish.

LISA
Sense of humor.

She turns it on and it is fiercely competitive -- "full out" as few experience the term. Riva wins barely. CAMERA REMAINS LOOKING STRAIGHT UP THE TRACK as each of the women goes to a different side of frame to heave. It is a common occurrence.

24 EXT. OUTDOOR AREA - DAY 24

The two women have just ordered breakfast.

LISA
So... You gave my number to a guy?

RIVA
Yeah. I hardly know him..he went to business school with my brother..

LISA
How come you gave him my number anyway?

RIVA
You don't remember Wednesday night-- you said you had never dated a non-athlete and maybe you should try one..

LISA
I did?

RIVA
Yeah.

LISA
Don't listen to me when I'm drinking Guiness.

RIVA
It's the only time you really say stuff.

LISA
(briefly worried)
I hope that's not true.

25 INT. GEORGE'S OFFICE - DAY 25

George is seated at a side chair.. Annie opens the door and is quickly shoved aside by George's father CHARLES, vibrant with an energy which leaves no doubt he came up through sales and RON, the company's legal counsel, who seems to squirt Protestant genes as he walks with perfect posture.

GEORGE
Good morning, Dad...

CHARLES
You said, bring the company lawyer..

George hands his father the subpoena..Ron reads over Charles' shoulder. They each react instantly -- simultaneously shaken...Charles doesn't trust himself to speak..he hands the paper to Ron and paces off.

RON
(to Charles)
They are apparently investigating us for possible misstatement of receivables to inflate earnings.

CHARLES
What do you know about this?

GEORGE
Nothing. But I'm responsible.

CHARLES
What are you being noble..?

GEORGE
I'm telling you what all recent legislation says. If it's true and I didn't know, I should have.

CHARLES
The goddamn government's become like this horrible, punishing Mommy.

RON
Could you ask your assistant to come in -- we're going to have to respond immediately.

GEORGE
Excuse me, Annie...could you please come on in and bring your laptop?

Annie enters and looks at George -- worried about him..She has worked for him for some time. She adores him. Ron is clearly grave.

RON
All these items mentioned -- you must have checked whether we had actual receipt of funds before we talked to the analysts..

GEORGE
No..most of them came from Dad's office so I assumed..

His father makes a strangled half-bark of a noise and George glances at him.

CHARLES
You don't assume or trust anyone.. not him..certainly not me..

RON
Good guidelines I'm afraid.

GEORGE
(continuing)
..with everyone working creatively on the new line I thought I'd wait until..

Another noise from Dad. Annie stands just behind him -- she is unable to conceal the concerns and emotions born of her ferocious loyalty to George.

GEORGE
Just a second, Dad... There's an overall involved here. My approach is different than yours was, which I tried to make clear when I took over. And it's to get finance and legal out of the way of the creative.

Charles makes a disparaging noise then:

CHARLES
(about to take over)
Okay, now...

GEORGE
(softly but firm)
Let me finish, please.

CHARLES
No. Drivel doesn't get to finish. Drivel gets interrupted.

George continues nonetheless. His earnestness is palpable and, given his audience, ill advised.

GEORGE
So...shaping the corporate culture may not bring results as quickly on the income statement as just eliminating jobs and wacking expenses. But, with patience it will work and, when it does, you've built something.

CHARLES
(shouting)
You are a fucking moron.
(catching himself)
Too rough..

RON
Much too rough.

GEORGE
Don't use that language in front of Annie.

CHARLES
Okay. I caught myself. Now may I get back to the fucking, sorry Annie, the fucking, sorry again Annie...point!
(to George)
You talk "creativity" to me? You M.B.A./C.P.A. You are a numbers man. You have one job you are suited for and that's to be practical pig and make sure we build with bricks here. You are supposed to know the temper of these times -- in particular....the one SPIRIT DRAINING FACT of our lives:
(resuming)

CHARLES(cont'd)
We are potential raw material for the blame industry..all it takes is for one of us to stumble on any of the trip wires our government has planted.. and the booby trap is sprung... How many former major men must shuffle past you into ruin before you realize our lives depend on never forgetting that any executive stupid enough...
(having committed to anger he taps into a well of genuine rage)
...to sell his product with too much enthusiasm or optimism...
(parenthetical thought)
...and God forbid cause anyone to expect that his firm may make an extra penny or two in whatever quarter is about to sucker punch us with more competition from an UNREGULATED foreign country..

Charles stumbles with near miraculous smoothness to his original thought.

CHARLES
(continued)
...will be buried alive..

CAMERA MOVES to feature Annie who is having an out-of-body experience hearing the favorite boss of her life so raked over the coals.

CHARLES
(continued)
I've overlooked every limitation I know you to have because you are my son. And you're a good guy, as every prick with half a brain who ever took advantage of you knows absolutely. But there is a bottom line which, because of your notions of trust and...
(none have said the next word with such sarcasm)
"creativity," we may inevitably be forced to crawl on by some assistant U.S.

CHARLES(cont'd)
Attorney who at this moment is answering a roommate wanted ad in Brighton and, as his first professional act, will slay us for his 80 thousand a year, as he migrates to a future of defending us for millions a year..and if this almost-made-the-law review creature pins me between a choice of saving you or the company I founded and you preside over I think you should know that I will choose the company even though doing so may break my life forever...which is finally my fault for handing you a job where your assumptions or notions of trust can cause such calamity!

Suddenly, in a visceral reflex, Annie takes a swing at Charles.. George grabs her hand stopping her just in time. She is shocked by her own action.

ANNIE
(sotto to George)
My god, sorry.

Charles hasn't noticed..Ron, who witnessed the episode, is about to confront Annie but George moves quickly, addressing his father and thereby forces a change of focus.

GEORGE
That might have been better in private.. To my knowledge I did nothing wrong but, even if I did, I don't want anyone saving me. Ron, why don't you have Annie take down what you need?
(pointedly)
Okay?

He is clearly asking Ron to overlook Annie's swing.

RON
(a beat then)
Alright..You should go home now and think about interviewing attorneys. I don't know whether circumstances will allow the company to pay...

CHARLES
The company will pay!

Charles crosses to George as Ron begins dictating to Annie whose fingers fly across the keys with world class speed, even while trying to get the upper hand on her emotions. A legalize preamble begins in the background..NOTE RESEARCH FOR EXACT COPY.

George begins to feel his life slipping on its foundations. His father interrupts his dismal reverie.

CHARLES
George, don't take what I just said personally.

Charles' lips pucker and he moves in for a kiss on George's cheek. As George moves his head out of range.

GEORGE
(incredulous)
Don't take it personally?

CHARLES
(anguished)
I was out of body. Non-specific anger. It was strange. I care about two things: you and this place. So I went off.. But, no matter what, I love you.

Charles' lips pucker again. George decides to accept this, nonetheless he has found his own bottom line.

GEORGE
I'd rather you didn't kiss me right now.

CHARLES
Understood.

As George prepares to exit, Annie, even as she continues to type, feels the need to call out to him.

ANNIE
George, everything will be fine.

GEORGE
Thank you.

Ron gives Annie an admonishing look.

ANNIE
(decisively to Ron)
It will!

RON
To the Justice Department..the individual's name is on here....All documents relating to loan applications..All financial statements, including but not limited to general ledgers, journals, balance sheets and income statements of George Madison, Chief Executive Officer...

Ron has paced the the window and looks out as he continues

RON
(continuing)
All documents relating to corporate travel...

RON'S POV

26 EXT. OFFICE BUILDING/INT. GEORGE'S OFFICE:INTERCUT - DAY 26

George has exited the building and stands momentarily dazed before moving on.

RON
Just a minute..
(he speed dials his phone)

Following is intercut between Ron at the second floor window and George who stops in the street, others flowing by.

GEORGE
Hello?

RON
I've been through things like this and I'd like to give you some difficult advice..if you'd like to hear it.

George pauses..actively considering whether he does..finally:

GEORGE
(into phone)
Okay.

RON
Accept the enormity. Give up illusions of containment.

RON(cont'd)
The hardest fact of all is that, no matter what the outcome, it is unlikely that you can ever again be the person you've been until now.

GEORGE
Okay, thanks. Look, let me call you later.

RON
Sorry. Any other contact now would be inappropriate. Good luck, George.

He hangs up and as Ron continues in the bg George continues his walk toward his be-clouded future as we lose him in the crowd.

RON'S VOICE
All documents relating to business expenses including but not limited to consultant salaries, petty cash and temporary employees. All personal records of George Madison C.E.O., including but not limited to general ledgers, journals, balance sheets and income statements. The term "document" includes but is not limited to all personal files, telephone messages and logs, including but not limited to e-mails, schedules, work sheets, books pamphlets, summaries, proposals, photographs, work data, graphs, research material, prospectuses...all document requests expressed as "herein" shall also be taken to mean related to, concerning...

The voice trails off as we leave the scene.

27 EXT. GREAT APT. BLDG. - NIGHT 27

We recognize Matty's neighborhood...the doorman.

28 INT. MATTY'S BEDROOM - NIGHT 28

Total darkness..

MATTY'S VOICE
Now?

LISA'S VOICE
No..wait.

MATTY'S VOICE
(straining)
Now?

LISA'S VOICE
(passionate yet strangely polite)
Well, I'd rather you waited.

MATTY'S VOICE
(attempting confidence)
No problem.....Now?!?

LISA'S VOICE
Could you please stop asking that?

MATTY'S VOICE
Sorry....but...well..n..soon, eventually, sometime?

LISA'S VOICE
Now.....
(visceral orgasmic comment)
Thank you.

MATTY'S VOICE
(equally impassioned and earnest)
You're welcome..

Great mutual expressions of pleasure in a jumble..i.e. "Ladies and Gentlemen, a ten.." "You're good..." "You're Good..." leading to:

LISA'S VOICE
It takes two.

MATTY
At least.

In the dark we hear Lisa laugh despite herself.

LISA
Creep..I'm glad I came over. I was just getting so, what's the word? Anxious.... because...

MATTY
Sure thing..

He claps his hands simply and quickly, the lights come on. Lisa shields her eyes and yelps...

LISA
You clap your hands to bring on the lights the minute we finish?!?

MATTY
Why? What's wrong?

LISA
Clapping your hands and those dumb lights makes me feel like.....

MATTY
Wait no..don't tell me...I think I get it. Like I'm not thinking about you .. Sorry. What should I do?

LISA
Turn them off.

MATTY
You wanna turn them off yourself?
(holding programmer)
It's kind of..

LISA
Grow up.

MATTY
(earnestly)
No...

She swats him..the lights go off.

MATTY'S VOICE
It is a little fun to do, isn't it?

She laughs despite herself. Matty, pleased that he has disarmed her, presses the point, broadly reading her mind.

29 INT. TERRY'S APT. - NIGHT 29

Terry is sitting at her work space..looking uncomfortable. George is sitting -- working his phone and his psyche.

GEORGE
(as he dials)
Hi. This is George. Is he there?
(incredulous)
He still hasn't checked in?!? Well, tell him I need to talk to him..thank you..have a good day.
(after hanging up)
Where is everybody? Anyway, the basics are all in my favor.. I wrote them down.
(reading from list)
One..I didn't do anything. One "b"- I don't agree with my father.. The legal system, though overloaded, is about finding the truth. Two..."
You haven't said a word..

TERRY
I'm sorry..just thinking.

A beat as she gnaws at her lip..glances at him then away. He tries another speed dial.

GEORGE
Hi, is Bryant there yet? This is George. I need to speak with him..reach him as soon as you can.
(then to Terry)
Well tell me. You must have some reaction.

TERRY
I have one. I'm just not proud of it. It's just me being analytical.
(realizing she must offer more)
I was thinking of my work and how weak gravity is ...
(on his confused reaction)
Let me explain the thought.. We build these elaborate machines- these giant colliders to amplify gravity just to get something measurable.

GEORGE
(mumbling)
IsitmeorisitherIbetitsme.

TERRY
(making her point)
While you were talking, I related the weakness of gravity to your capacity for feeling good right now and how I would fail if I tried to be one of those machines for you. Using all my energy to produce a drop of well being in you. That's what I thought.

George doesn't follow at all.

GEORGE
Since I'd really like to understand what you just said, could you do me a favor and talk down to me?

She smiles, truly enjoying his remark, takes a breath (something like an athlete getting ready for exertion) and then whispers a final intimacy to him before concluding.

TERRY
This is for us. I swear it.

She kneels before his chair, looking up at him. Okay, maybe that's not love light in her eyes but it sure contains some kindness and affection as it get to the core truth.

TERRY
We are not well matched for this interval in your life. Not with me against this deadline. And you -- being investigated. We would not survive. I don't want our relationship to become cannon fodder for this apparition in your working life. I'll be there for you at the end. You can count on that.

George has to maneuver past some disbelief before he gets it.

GEORGE
You want to split up until I'm problem free..?

TERRY
No.

GEORGE
You're breaking up ...

TERRY
(correcting him)
...Hitting the pause button..Us on hold so we don't waste precious energies on...stuff. You think I'm being horrible. I think I'm being smart..for us.

George has an adrenaline rush which cracks his composure..maybe even a slight stutter as he says:

GEORGE
Okay. Just explain to me..Would you mind telling me.. 'cause this part seems to be bothering the hell out of me..how can you be so perfectly composed right now?

TERRY
No, you're misreading me. I'm rattled.
(on his reaction)
Yes..This is me rattled.

GEORGE
Well, I disagree.

TERRY
I think I'm the best source for my own feelings.

Calmly, studiously even, George goes to her desk and grabs HER DATA PORT from the computer...she screams and shouts as a mother would for an endangered child..

GEORGE
THAT is you rattled!

He puts the port on her desk and exits. She calls after him.

TERRY
Cheap parlor trick. I mean it! I'll be here at the end. I do love you.

He exits.

30 INT. STAIRWELL - NIGHT 30

George, barrelling down the stairs and then, quite suddenly, he stops - stark still and shouts to the heavens. (alt. sudden quiet realization..)

GEORGE
I have terrible taste in women.

31 INT. GEORGE'S APARTMENT - NIGHT 31

A decorated upscale apartment. George just sitting there, propelled by a gust of anxiety, he goes to the refrigerator.

OTHER ANGLE

As he makes himself a Bloody Mary: vodka, mix, tabasco, and, since we're civilized here, a stalk of celery in glass..

32 INT. GEORGE'S APARTMENT - NIGHT 32

TIME PASSAGE..FOCUSING ON THE DRINK

We note the time passage by watching the celery stalk wither from the frequent sprayings of alcohol, mix and tabasco, then the last of the mix -- then straight vodka and celery stalk alone at last..

33 INT. GEORGE'S APARTMENT - NIGHT 33

ON GEORGE

He is looped. It helps his perspective...He is even able to go for another round with his phone.

GEORGE
Hi, this is George..you still haven't gotten back to me...
(new number)
Hi, George..I've left four messages with you which said they were "urgent"..and you know I tend to underplay, so I can't understand your failure to call back.
(new number and horrible imitation of a game host)
"Hi, George here..you may have just won thousands of dollars" - will you call back now..
(he cracks up)
You still haven't lost your sense of humor, have you, pal?

He hangs up. Stillness then the phone rings. He does a broad, "things are looking up take" then answers.

GEORGE
Hello..

34 INT. ANNIE'S APT/INT. GEORGE'S APT: INTERCUT - NIGHT 34

Annie is wearing jammies.

ANNIE
Hi, Boss..How you doing? It's not too late?

GEORGE
No, fine and thanks for the call.

ANNIE
I can't sleep. I don't know what got into me this morning..I never took a swat at anyone but..well, I do know. I'm almost seven months pregnant and I'm sure it's a girl because it's this hormonal mushroom cloud inside me.

GEORGE
Hey, you're pregnant?..So good..huh? That guy who picks you up sometimes..Al?..
(a little emotional)
He lights up every time he sees you.

ANNIE
Yeah..we really..thanks.. He's great but out of work and we've just been marathon worrying, so I'm not me lately.. so this morning when your father...

GEORGE
Don't worry about it.

ANNIE
Did you tell Terry about what happened to you?

GEORGE
I'd rather not go into that.

ANNIE
She bailed? She is such a cun... What's wrong with me? I never said that word in my life. I'm nuts.

GEORGE
Well, to be honest..I appreciate the sentiment.

They have a small, self-conscious laugh together..hers marked by abiding affection which leads quickly to a misstep.

ANNIE
You're a great boss. You go call another girl...forward motion; distract yourself..they can't stop outside girls from talking to you.

GEORGE
Is that it? They're directing people not to talk to me?

ANNIE
...the lawyers had me sign a confidentiality statement where I'm liable financially if I..and with this new situation...Oh, the hell with everything -- what do you want to know? So I lose a job -- wait no, I can't... the medical would lapse.. and I've got to take care of my baby..Al hasn't proposed yet and even if he does we can't afford to..

She starts to cry.

GEORGE
You will not lose your job. I promise.. that is not going to happen. Don't tell me anything. Good night, Annie.

ANNIE
Good night boss. I'm just dying for you.

GEORGE
(what does he do with that one)
Well..I.. thanks.

He hangs up..now too drunk to be scared he does something approximating thinking....then goes to "calls dialed" on his cell..find's Lisa's name and hits the button. We HEAR HER ANSWER.

GEORGE
Hello..
(checks name he dialed)
Lisa....George.....George Madison.
Well, I'm not sure how to identify myself further.

35 INT. BUS/INT. GEORGE'S APARTMENT: INTERCUT - NIGHT 35

Lisa on her phone on the way home. She is wearing one of Matty's sweat shirts. The following is INTERCUT.

LISA
Your voice sounds a little familiar.

GEORGE
I made this incredibly stupid phone call to you a couple of days ago?

LISA
Oh, sure..How you doing, George?

GEORGE
Sorry to be calling so late. Not right.

LISA
It's okay. What's up?

GEORGE
Would you have dinner with me?

LISA
But aren't you..?

GEORGE
No, no..I'm not..No...I am not. I was mistaken to think that. It seems very clear that I am not. You see...

LISA
You don't have to explain. We can have a meal. When?

GEORGE
Anytime.

LISA
Well, tomorrow's clear. Yeah, okay..I can find it..I'll meet you there. But it has to be early.. 6:00. I'm in training.

GEORGE
(delighted)
Okay..It's a date.
(pleased with himself)
I made a date. Goodnight.

He hangs up, leaving Lisa to react.

36 INT. LISA'S APT. - MORNING 36

She is fast asleep on her pull-out sofa as she is awakened by a phone ringing in the b.g...She has slept so fitfully that it takes her a bit of time to free herself from the sheets and blankets; which she does with great energy..by the time she gets to her cell phone, which is attached to its charger, it has stopped...She looks at the name of the person who has called, "Sally." She clenches..She goes to her computer and starts it...under her e-mail is an unopened correspondence from "The United States Softball Federation....Subject: U.S.A NATIONAL TEAM ROSTER." She goes for the moment of clicking it open, almost as a weight lifter summoning all strength for the lift..but, at the last minute, foreboding stops her cold and she doesn't hit the key. The phone rings again..in retreat from the decisive event of her life she exits to:

37 INT. BATHROOM - MORNING 37

She takes a toothbrush and starts to cry so suddenly that it comes as a shock to her...she begins to vigorously brush her teeth, all the while the phone ringing in the bg..stopping and ringing again..a great many people are calling her. She looks in the mirror giving herself a ferocious, get a grip, look. She exhales with power and reenters the living room.

38 INT. LIVING ROOM - MORNING 38

She sits down and writes a note to herself. It steadies her. She picks up the phone. Scrolls past the names of the teammates who have called her...She shuts off her phone -- and with enormous suddenness hits the computer key and engages the document and whatever it states..

LISA AND THE ROSTER

It takes considerably longer to catch on when your name isn't there than when it is..And her's is nowhere to be found. Her gaze pauses over the name Cam Austin, 2nd base. There is no way to exaggerate the scale and heft of this trauma. Even the word "rape" is no exaggeration - a sudden and perverted intimacy with the core of your identity. So the moment is odd... out of body..She goes to the phone..hits a speed dial.

LISA
Daddy? Hey. I just hate to have to tell you this..They took Cam over me. No..I'm sure. They did. I have really double checked..trust me.
(life long habits have her respond to his urging despite her own feelings)
Okay, Once more.

(MORE)

And so she looks at the list again. She is starting to feel the upset of it all --

LISA
Well, it still isn't there..well, I don't think it makes sense either but they made their choice. No, I don't want to get mad. That's not going to help. Daddy, I called because you had to hear it from me and to ask that you do me a favor and not get too ----
(tries to find the word and when she does it's a tough one)
"Sad"..over this..sure..Okay..maybe I'm a little angry. ..maybe.
(a dutiful daughter she is beginning to feel rage)
Because I want to take this in without being a jerk about it. Can we please drop it? PLEASE!! I don't want to be angry right now.

She throws the phone suddenly and violently across the room where it shatters something.. A beat..she walks over and picks up the phone.

LISA (CONT'D)
Daddy? Yeah, hi..the phone slipped. Look..would you mind if I got off now..just don't be sad..I don't know what I'm going to do..I have a goal Treat it like an injury...
(reads from her note)

LISA(cont'd)
"Which requires more toughness than the game itself and is the ultimate test of character." Love you.

39 EXT. GEORGE'S OFFICE BUILDING - DAY 39

About to enter. His father intercepts him.

CHARLES
I needed to catch you before you went in. I was with the board all night. I almost quit..but they said that would make things worse. They have cut you loose. You have to lawyer up immediately.

GEORGE
We don't have to do this on the street. Let's go to my office and...

CHARLES
There is no office.

40 INT. GEORGE'S OFFICE BUILD. - OUTSIDE GEORGE'S OFFICE - DAY 40

CLOSE ON DOOR LOCK

As a locksmith punches it out leaving a neat hole and takes out the new lock he is about to install. George looks on with four security officers and Ron, the company lawyer.

RON
Your copies of the subpoenoed documents requests are filed meanwhile you can only remove absolutely personal items not paid for in full or part by the company or having any connection to the....
(on George's look)
I'm not the bad guy, George.

George, standing with a large cardboard box, looks over his desk for anything fitting the lawyer's description. Finally he takes from atop his desk a BARTENDER'S GUIDE, a ZAGAT'S GUIDE and a CAN OF PLAY DOH.

GEORGE
I didn't do anything.

RON
That may help your chances a little.

George takes this in and exits to the outer offices.

41 INT. GEORGE'S OFFICE BLDG. - OUTER OFFICES - DAY 41

Annie sits at the first desk -- but the outer office is a large one with many desks stretching out as far as we can see. Annie takes one look at George and stands at her desk where she calls out.

ANNIE
Hip...hip..

Absolute silence..Finally Annie stares down one very young intern so that he says, "Hooray" faintly and with great uncertainty..

42 INT. LISA'S APT. BLDG. - STAIRWELL - DAY 42

As Sally walks the stairs to a distant sound which becomes clear as women crying..As Sally opens the door.

43 INT. LISA'S APARTMENT - DAY 43

SALLY'S POV

Lisa surrounded by teammates who are stricken in her behalf. Very much like a funeral with weeping of all sorts as Sally works her way to Lisa, who is gamely trying to improve the atmosphere.

LISA
A little grip, okay?

She spots Sally and gestures her helplessness.

SALLY
Worst decision he ever made. I hate the creep.

They hug.

SALLY
How come you called everyone but me to come over?

LISA
I didn't call anyone..They came down from Jersey on their own. Who would want this?

A particularly emotional power hitter grabs Lisa.

PARTICULARLY EMOTIONAL GIRL
We're not a team without you and everyone knows it. He just wanted Cam because she plays for his school..we should protest and I don't care that it wouldn't do any good..a futile act which may do nothing but destroy all our careers could be just the thing we need to bring us together.

Lisa disengages herself and immediately sees...

LISA'S POV

Three of her teammates on the sofa looking at her with extremely intense empathy.

LISA
(broadly sharp..joking)
Stop staring at me!?!

There is a knock at the door...someone nearby opens it...an exquisitely beautiful female athlete of 18 enters. There is an immediate effect...the room stills creating the aura of hostility..Lisa, however, feels differently.

LISA
Aw, Cam, honey..you didn't have to come.

She almost runs to her..As Lisa hugs her, there is the following whispered, intimate conversation between them:

LISA
But really something that you did..congratulations.

CAM
You're so much better than me.

One girl on the sofa turns to her seatmate.

GIRL
What'd she say? What'd she say?

SEATMATE
They don't want us to hear.

BACK TO LISA AND CAM.

Still hushed intimacies..

CAM
He just picked me because I'm on his college team.

LISA
Nope. Don't you buy into that one...he gets three positions with you which allows him more room to coach..and you are young, baby.. That counted for me when I started..let it count for you..
(turns to room)
Hey everyone, how about Cam coming here...
(shouts and whistles)
Cam...Cam...Cam..

Reluctantly and half heartedly others join the chant, gathering steam, making Cam feel more welcomed than outcast..Lisa has stepped back and finds herself next to Sally.

SALLY
The way you're acting gives class a bad name..

Lisa puts her arm around the older woman..

SALLY
You know you're allowed to cry.

LISA
I just wish everyone would stop giving me instructions on how I should handle this..I gotta go.

SALLY
No you don't -

LISA
Yes I do. I have a blind date.

SALLY
What are you talking about? We're here to take care of you. This was brutal. Stop acting tough.

LISA
(loudly)
Look at the time. Hey, everyone..

SALLY
(a reprimand)
Lisa!

LISA
I have to leave. I have a date.

Everyone is bemused..Lisa has grabbed her purse...does some trick with her clothes to look more datey. And then, out of respect for her teammates, she stops working so hard at false energy and faces them for an open moment.

LISA (MORE)
Thanks for coming everyone...

But the need to go out like a champion is complex...so she says some words (albeit broadly) joking the heaviness of the absolute key fact..

LISA
(broadly)
I looooove you all.

And then, because she is a champion, she gets real and says it simple and true.

LISA
I do.

Various teammates ad lib similar sentiments...including Riva, (the girl who fixed Lisa up.)

RIVA
What can we do for you?

LISA
Oh, please..I've been through a lot worse..when they dropped softball from the Olympics, when we lost the Gold to Japan ..it's not about me.
(on their reaction)
Okay...there's one thing..
(enormously self-conscious)
When I come to the training camp while you guys are getting ready...please don't feel funny talking to me..don't feel.....
(finds the word)

LISA(cont'd)
..sad for me..my biggest fear is that you won't be yourselves around me..because I've seen that happen and if that happened with me it would mean I didn't really know you anymore..and I want to..need to..
(feeling awkward..changing the mood)
Say, "okay Lisa."

Though some chorus "okay, Lisa" granting her the light moment..there are other ad libbed words of earnest and serious support.

LISA
Gotta run.. love you.

(MORE)

44 EXT. GEORGE'S APT. BUILDING - DAY 44

George exits..dressed differently for the evening. As he starts down the street he is stopped by:

CHARLES
(calling)
George.

He moves to his son's side.

CHARLES
Can we go someplace?

George is having a hard time breathing though he is working to conceal that fact more from himself than others.

GEORGE
I'm late now.

CHARLES
It's urgent. I was afraid to use the phone..

George continues to drift in the direction he was heading...his father following.

GEORGE
Because?..No, you know something - don't tell me right now. I figured out how to handle everything..
(with some pride and excitement equalling hope)
I'm going to treat myself like a company in trouble.

GEORGE(cont'd)
Depersonalize everything, use what I learned in business school.. start with absolute basics.. First step, identify the problem. For example, I'm aware I'm talking too fast right now but, as yet, I don't have the solution to that problem..but what's my take-away in the meantime?

CHARLES
I think you're just indulging a lot of neurosis.

GEORGE
Business textbook..you start taking on too much before you're ready and the game becomes how much you can handle instead of how well you handle it. That applies right now.

George is backing up pretty quickly now.

CHARLES
You don't have the luxury of not hearing this.

GEORGE
Are you going to make me literally run from bad news?

CHARLES
The Board has...

But George has broken into a run...pretty good one too..

CHARLES
(calling back)
I'm very disappointed in our interaction here..very!

WIDE SHOT

George fleeing his father who has stopped in his tracks before going off in the opposite direction..

ON GEORGE

As he breaks into a walk..smooths himself..looks around self-consciously to other pedestrians..they clearly see him as weird. Maybe they're right.

45 EXT. WIDE SHOT - OTHER CITY STREET - LISA 45

She is heading, as well, toward the rendezvous..She looks especially pretty...the stride powerful, graceful...the face soft..CAMERA BEGINS TO MOVE TO..

OTHER ANGLE

Now following Lisa from behind..and, after a beat, we begin to notice people looking at Lisa before the camera moves past them..and now as she turns toward us to cross the street..we see that some tears are flowing down her face..then her jaw sets with resolve..she flicks the tears away..and continues..

46 INT. RESTAURANT - DAY 46

Lisa enters and approaches the Maitre'd

MAITRE'D
Name please?

LISA
(helplessly)
I'm meeting George..ummmm

MAITRE'D
Madison?

LISA
I'm not sure..

MAITRE'D
Could that be him?

He points to the restaurant floor below.

THEIR POV - ELEVATED SHOT

George slumped at a table his head in both hands in abject worry.

LISA
I'll bet that is him..I'm having that sort of day.

The maitre'd starts off to lead her to the table..she makes a gesture to stop him, not sure she wants to go through with the evening...then the maitre'd turns toward her, leaving no choice. She crosses to the table.

LISA
George? Are you George? I'm Lisa..

He stands up.

GEORGE
It's nice of you to join me.

Small thing: he takes half a step to help her with her chair and she is already in it.

LISA
So, how ya doing?

GEORGE
How are you doing?

LISA
I'm great.

GEORGE
Well, treasure it.

His head goes into his hand again.

LISA
You okay?

GEORGE
(realizing)
Sorry..I wasn't even aware.. I have to apologize this might not be a great first impression. I've had a really...
(small laugh)
"unusual" 24 hours.

LISA
(not wanting to get into it)
Okay. Don't worry about it. Is this an Italian restaurant?

GEORGE
Yes.. A really good one.
29..26..30.
(seeing her confusion)
The Zagats rating.
(seeing her confusion)
Let's get some drinks.

He gestures for the waiter.

LISA
Not for me.

GEORGE
I probably shouldn't have anything either.

LISA
Well, don't let me..

GEORGE
No. Drinking too much two nights in a row could be a real mistake.

LISA
(now REALLY not wanting to draw him out)
Uh-huh. I have not eaten since lunch yesterday..

She picks up the menu.

GEORGE
You don't drink at all?

LISA
I follow my father's rule on drinking.
(to waiter)
Could I start out with one of those little pizzas and, oh look at that, you have spaghetti and meat balls..

WAITER
Kobe beef meatballs..it's a signature dish.

LISA
(cheering)
Outstanding!
(a glance at George who seems to have momentarily plunged into an emotional abyss)
Plenty of garlic, please..and that tomato and onion salad.

The waiter looks at George -- who cannot focus on ordering.

GEORGE
Oh..I'll..wait.
(to Lisa)
Which is?

She doesn't know what he's talking about.

GEORGE
Your father's rule on drinking?

LISA
Never drink to feel better. Only drink to feel EVEN better.

GEORGE
Pretty great.

LISA
(cutting him off)
Yeah, it's a good one.

GEORGE
But you know sometimes one drink can give you a better perspective.

LISA
Well, I don't think so but maybe it depends on the person. Look, have a drink if you want.

GEORGE
(snapping)
I wasn't looking for permission. If I want to drink I know I can just...

LISA
(an exclamation)
Jesus! You know I don't know you.

GEORGE
(getting it)
Yeah..I'm not good tonight. I'm sorry. If you want I can explain it. Maybe it's good to talk about it. I haven't really done that yet.

LISA
(like a shot over him)
No! I don't think that's a good idea. Maybe what you need..I know I do..is to somehow take the strain out of this dinner. When you feel yourself trying too hard at something that should be simple you know you're in trouble. You have to wait till it's natural.

GEORGE
Yes. Yes. Yes. Exactly..

He starts to vigorously rub his forehead.

LISA
What's wrong?

GEORGE
I'm just trying to figure out.. Is everything you say that smart or am I that desperate?

Her pizza comes.

LISA
Well, I've had a lifetime of great coaches..

Even that small thought about her athletic life gives her a flash of the creeps. She takes a quick cleansing breath.

LISA
So what I'm suggesting is that we eat. Order something yourself which, all by itself,will make me more comfortable, and that we don't work at conversation. We cut ourselves a break here and give ourselves permission to be quiet...for the whole dinner...completely quiet.

He takes this in for a beat then:

GEORGE
Can I talk to the waiter?

George indicates he's kidding, she smiles back half-heartedly.

LISA
As long as you don't tell him about your day.

He laughs..For a few seconds anyway he has enjoyed life.

47

47 INT. RESTAURANT - DAY

SMALL MONTAGE..

The two of them silently eating..every once in a while catching each other's awareness and making a gesture to disengage that contact with a smile or little wave. But make no mistake, even though one person is eating while the other falls in love...there is no flirtation or charming subtext going on. There is no subtext when two people are in this kind of trouble, so Lisa's rules suit them both for this hour of their lives..hell, it may even be some solution to dating in general, where someone warms your space while you are knee deep in your own troubled thoughts; it may be some flawed kin of early intimacy, though Lisa becomes so lost in her own thoughts that she almost forgets George is there.

48 EXT. RESTAURANT - TWILIGHT (REMEMBER THEY ATE EARLY) 48

They each take a breath about to go back to their lives.

GEORGE
Thanks. In a strange way it was relaxing.

LISA
Yeah. This could have been the worst and it wasn't. Thanks for dinner.

GEORGE
Thanks too. It feels great meeting you.

Little nods. She pats his arm or some such and walks off. He digs hands in pockets and walks in the other direction.

49 EXT. STREET - NIGHT - GEORGE WALKING 49

Passing a really good hotel George makes a sudden decision and enters.

50 INT. HOTEL LOBBY - NIGHT 50

George moves to a lobby sofa and hits a button on his phone.

MECHANINCAL VOICE
Say a command.

GEORGE
Father.

51 EXT. MATTY'S APARTMENT BLDG. - NIGHT 51

Charles, well dressed, is leaving the building. The same doorman greets him. We thereby know Charles and Matty live in the same apartment building.

DOORMAN
Good evening, Mr. Madison. Taxi?

CHARLES
Thanks, Tom..

They stand curbside as Charles' cell phone rings. He answers.

52 INT. LUXURY LOBBY - NIGHT 52

GEORGE
Okay, Dad. I'm ready. What happened?

53 EXT.MATTY&CHARLES APT BLDG/INT.LUXURY LOBBY:INTERCUT-NIGHT 53

CHARLES
I'm just leaving my place to go to dinner. What if I come by your place later - the phone isn't...

GEORGE
Just tell me. I'd rather use the rest of the night processing the information.

CHARLES
(to doorman)
I'm sorry..this is private.

The doorman is puzzled...usually his spot is in front of the door...but he moves off. The coast is clear.

CHARLES
(into phone)
The board, under extraordinary, let's-get-drunk-and-fuck-the-constitution pressure from the government, is refusing to pay your legal bills. Do you have a million dollars?

GEORGE
No.

CHARLES
Then you have to let me help. Do you hear me, you have to!

GEORGE
(simply)
I sure do...

Charles is taken aback.

CHARLES
Well, start your processing..

GEORGE
I think I just met a GREAT girl..

CHARLES
As you pointed out, you can't trust your emotions right now.

GEORGE
Ah, Dad.

54 INT. LISA'S APT. BLDG. - STAIRWELL - NIGHT 54

As Lisa decides there will be no stair hopping tonight. She moves slowly up the stairs to her apartment..then catches herself wearing her oppression physically and picks up the pace a bit.

55 INT. LISA'S APARTMENT - NIGHT 55

She arrives at her door and opens it. Sally looks up..Then Lisa spots something which alarms all her senses.

LISA'S POV

On the computer table is a bouquet of flowers and 20 little handwritten notes stuck to the side of the table..little drawings on some of them, some in color.

SALLY
The girls needed to tell you how they felt. Something, isn't it?

LISA
The last time I saw anything like this is when a kid in another high school died and they left this stuff at the scene of the accident.

SALLY
No. Don't do the negative take! Pull out the positive.

LISA
(this actually helps her)
Yeah. Okay. They care. They respect what I've done. The flowers are pretty..good...thanks..

SALLY
Come on - head up. Do the right body language and the spirit might follow..How about some straight talk?

LISA
Sally...right now...

SALLY
Right now you have taken the blow of your life. Very few people take a hit like this at your age where the thing they love most, that they have given every possible moment to from very early childhood, that contains all the identity they ever had or needed is suddenly gone..I'm very sensitive to what you're going through..

Sally's straight talk, usually balm for her fighting spirit, is experienced by Lisa as daggers to the heart..she reacts with tight horror to hearing the truth said out loud.

SALLY
(continued)
I have been through this myself and with others. So we're going to have a little pajama party where you get to talk it all out..this is a fragile time. When it happened to me I was lucky enough to have someone with the ***sensitivity*** to help me deal with this. Do you know what you need most right now?

LISA
Yes.

SALLY
What?

LISA
Insensitivity..

56 INT. MATTY'S APT. FRONT DOOR - CLOSE ON MATTY - NIGHT 56

He is scrolling through some text messages. There is an urgent knock at the door.

MATTY
Who is it?

LISA
(muffled)
Lisa!

MATTY
(a beat then sincerely)
Could you narrow it down?

LISA
No kidding right now.

He realizes it's her and quickly opens the door.

LISA
You're alone, right?

MATTY
Yeah. I was just working up the night.

LISA
You want me to be here?

MATTY
Yes, I do.

LISA
Ok. This is what I need. If in the middle of the night I start crying or shaking or get enormously upset I don't want you asking, "what's wrong?" I want you to just ignore it. Is that okay with you?

MATTY
Actually, it's my preference.

And so she can finally relax. As they walk toward the bedroom Matty repeats his budding conviction.

MATTY
You may be my dream girl.

57 INT. LARGE OFFICE BUILDING - DAY 57

To show George and his dad walking past a massive directory -- ALL law offices. Something a bit surreal in this shot.. indicating George has entered a process.

58 INT. LAW OFFICE RECEPTION ROOM - DAY 58

A tall grey haired man, TOWER ENDMAN, enters with his hand extended..very expensive suit.

TOWER
Hi. I'm Tower Endman. Hello, Charles.

CHARLES
This is my son, George. Good to be in your hands.

TOWER
That's my favorite compliment. Thank you. Why don't you two come in?

Charles starts to get up. George is thrown..the other two walk several paces away so that George has to raise his voice to be heard.

GEORGE
I think I should do this on my own.

Tower nods. Charles nonplussed as the other two move off.

59 INT. LAW OFFICE - TOWER'S OFFICE - DAY 59

Pictures of Tower with Presidents, etc...

TOWER
There's a change of venue I'm involved in so, no promises

GEORGE
(mumbling)
Boythisdoesn'tfeelgood.

Tower doesn't notice as he rolls along.

TOWER
But I think I can maneuver the trial date so I can take your case. First there's a little talk I have to give so you'll understand my requirements as to..

GEORGE
Excuse me. I did the due diligence on you and there were just a few facts not listed. Would it be okay if I asked a few questions?

Tower, though uncomfortable losing absolute control, nods.

GEORGE
What was your class standing in law school, as an undergraduate and then again for the bar exam?

TOWER
(disbelief)
You want to know how I did in college?

GEORGE
Yes. Please. I have everything from the time you were a U.S. Attorney on but not those.

TOWER
That's an inane question.

GEORGE
I don't think so. I mean this is the most important hire of my career so naturally...

TOWER
(insulted/diminished/ defensive)
Hire?

GEORGE
(honestly)
I'm just trying to be thorough. I mean, really, don't I have to find out if your pomposity is justified?

TOWER
I don't wish to be your lawyer.

60 INT. LAW OFFICE - WAITING ROOM - DAY 60

His father caught off guard at how quickly George has arrived. As they walk to the elevator bank.

GEORGE
He's not right.

CHARLES
He was the U.S. Attorney in Baltimore. He is connected.

The elevator arrives.

61 INT. LAW OFFICE - ELEVATOR - DAY 61

There are seven or so men and women on board all evidently lawyers.

CHARLES
Don't I get a little say in the choice when I'm willing to pay anything.

This stops all the laywer's conversation.

GEORGE
You were going to "help" not pay..and is it right for a lawyer to interview a potential defendant and allow you, someone else involved in the issues, to be present at the first interview?

The other lawyers - some nod "no"..some mumble "no" One older lawyer reacts viscerally and shouts it.

OLDER LAWYER
SHIT NO!

GEORGE
Are you a litigator?

OLDER LAWYER
Yes.

GEORGE
Can we get together sometime?

OLDER LAWYER
Would now do?

GEORGE
Sure.

CHARLES
No.

The door opens and George and the lawyer each step out..leaving Charles inside. The doors close.

62 INT. LAW OFFICE - DYLAN LAURIE'S OFFICE - DAY 62

This is the law office of DYLAN LAURIE (the older lawyer.) Dylan is Irish... Juries and people in general love him.

DYLAN (MORE)
I recall there was only one "B" and that had to do with being drunk in class.
(George likes the answer)
I have an important question of my own.

George treats his answer to the obvious unstated question as if it were an oath uttered to Saint Peter.

GEORGE
I did nothing to exaggerate earnings. To my knowledge, I did not engage in any wrongdoings involving payouts to falsify income..nor anything else illegal or even questionable.

DYLAN
No not that...Can you afford me?

GEORGE
The firm refuses to pay legal bills But my father is willing to help.

DYLAN
You can't take money from your father because of his position on the board. It would look terrible.

This is a blow..though George attempts to cover it.

GEORGE
Oh..That makes sense. But the company has frozen my options and the stock itself has broken down..

GEORGE(cont'd)
so my net worth is... What would the amount of your retainer be...

DYLAN
Well, young man, unfortunately we stand at the gates of hell's toll booth. Three hundred thousand as a retainer and another three in escrow in the event the government heads toward trial.

GEORGE
I'm afraid I only have a bit more than 80 thousand liquid.

They look at each other for many beats..Finally...

DYLAN
This is not a silence I break.

GEORGE
Alright. Maybe I can sell...

DYLAN
(with genuine sympathy)
Everything you can.

GEORGE
(accepting his fate)
Alright.

63 EXT. RUNNING AREA - NATIONAL MALL - DAY 63

Lisa and Riva racing..with two other girls..Lisa wins by a discernible gap..Riva second..the win, though, has taken it's toll on Lisa...she is breathing heavily....she is furious about something but cannot speak yet...she glares at Riva.

RIVA
What's wrong?

LISA
You let me win!!

RIVA
I did not.

Lisa actually advances pugnaciously on Riva while the others the others seek to cool things..ie.."Hey, guys..come on..nothing's wrong.."

LISA
(in Riva's face)
The one thing I ask is don't treat me differently and you do this..

RIVA
(firmly and loudly)
Hey, I did not!!!

LISA
I'm not faster than you..how could I win if you didn't hold back..you're always point four better..point four better..always, always...

RIVA
I don't know. Maybe just because this is just practice. I guess this meant more to you.

The ring of truth is unmistakable. Lisa knows exactly what she has just done and it is without precedent. She says her sin aloud, almost unconsciously...

LISA
I embarrassed myself..
(then to Riva)
Sorry..So sorry, hon. Really..

A helpless gesture as she begins to walk away..The others have seen her only as a champion of great class; so they find her confession heart breaking..they go after her..she tries to wave them off but they hang in..embracing Lisa as they walk away from camera.

64 EXT. PARTY TERRACE - DRIZZLY NIGHT 64

Lisa, dressed for a night out, stands alone, underneath an awning steadily beating with rain, as a large party takes place inside. She looks sad, isolated and introspective..all brand new elements in her life. Behind her we see...

THE PARTY

There are about 15 of Matty's teammates here with their gals and would be gals; all of the players making well over a million dollars a year. Matty is on the food line. The player next to him has his hand underneath his girl's shirt and is rubbing her breast. She is turned on and rubs his crotch some. Impressively they manage to continue loading their plates.

Matty considers this poor manners. He catches Lisa's eye as she turns his way and forces the player to stop groping the girl. The indignant player puts his hand back on her breast. Matty takes it away and gestures toward Lisa. The girl now puts the hand back on her breast. Matty accepts defeat.

65 EXT. PARTY TERRACE - NIGHT 65

As Matty, bearing two plates, joins Lisa.

MATTY
(to Lisa)
I apologize. I thought some of them were bringing their wives and that changes the behavior considerably. Ramino had this maybe the best barbecue anywhere flown in from Houston special..I mean he bought an extra first class seat so a friend could fly it up...wait till you taste it...

LISA
No hard feelings. You stay. I just can't do this now.

MATTY
Come on, there's Christian athletes in the game room..we'll eat with them.

LISA
Are you interested at all in what is going on in my life? You never ask.
(catching her attitude)
Why am I being pissy? What I mean, I guess, is that I think you should finally know what's going on with me.

He gestures she should go ahead. She does..first time she's said it and it doesn't feel good.

LISA
(her voice catching)
I got cut.

66 EXT. STREET - RAINY NIGHT 66

As Matty and Lisa walk under a huge umbrella..well, not quite under because Matty is trying to hold the umbrella to shelter the massive plate of food he holds -- Lisa yanks the umbrella to shelter her..Matty realizes..makes the tough decision and tosses the meal.

67 INT. MATTY'S APARTMENT - NIGHT 67

As he finishes stacking some firewood and then presses a hand remote control which lights the gas starter underneath.

LISA
I'm going to go to graduate school at night..and, of course I have to work a few jobs. I've got that lined up. But, I've got this problem with my attitude..and what I have to do is just get to the place where I appreciate what the game gave me and accept and even embrace the obvious..that the time comes for every athlete where...

MATTY
It won't come for me.

LISA
Your career will never end?

MATTY
(proud secret)
I'm working on a knuckleball.

LISA
Okay. Thanks. Going home, Matty.

MATTY
Okay, this will help. I knew a real good player once and the coach cut him and he just felt impotent...you are probably feeling whatever the female version of that word is..

His strange remark snaps Lisa out of it...

LISA
It's the same word.

MATTY
Don't let what's going on with you make you give me a hard time. That's not productive.

LISA
I'm not giving you a hard time. It's the same word for women.

He stares at her - wondering whether she's messing with him and then decides to let it slide.

MATTY
Okay. The tie goes to the pretty one..so it's the same word and he was feeling impotent just like you may be feeling..so...

LISA
I don't think that's what I'm feeling.

MATTY
Can I just finish my thought here? Maybe it will help, maybe it won't but I'm trying.

LISA
I'm sorry.

MATTY
It's okay. So his girl had a cat..and he started to save all the cat's shit.
(on her reaction)
A little trust...And every few days or so he took a huge amount and wrapped it in a different package -- like a gift or a magazine roll..or something you ordered on line. Every few days, for eight months, he sent these cat turds to the guy who cut him.

Lisa makes a gesture of appealing to the heavens for help.

MATTY
File it away. It worked for this guy..

LISA
And he stopped when his anger went away?

MATTY
Well, the cat died.
(she laughs briefly)
You feel better?
(she nods)
Great. I hated seeing you touching bottom.

Lisa looks up with a jolt..shocked.

LISA
That was sweet.

MATTY
(weirded out)
Yeah, you're right.

68 INT. GEORGE'S NEW SECOND FLOOR APT - NIGHT 68

This is a humble abode..very small one bedroom where George is surrounded by boxes filled with copies of all documents subpoenaed by the government..just a few key pieces of furniture. On some built in book shelves are his possessions: sheets, towels, some silverware and glasses..The place does have one real feature.. overly large windows which give us a small view of a low middle income neighborhood.. George has his laptop open working on evidentiary spread sheets.

CLOSE ON GEORGE

As anxiety grips him. He scratches at himself..gets up..the key is to keep moving but where and for what? He eyes packed liquor bottles on the floor..actually goes to the frig for a celery stalk..but he stops himself with a suddenly powerful voice.

GEORGE
No..NOPE..Settled.

He reluctantly heeds the voice from nowhere and not drink. He bites on the celery stalk. There is a knock on the door..

ANNIE'S VOICE
It's me, boss.

He opens the door to Annie. She is carrying some wrapped home-made food. As she walks toward the kitchen.

GEORGE
Ah, Annie.

ANNIE
Did you call that girl?

GEORGE
No. You've got to stop cooking for me. It was enough you found this place.

ANNIE
That was selfish. You dress up my neighborhood.

She has put her packages on the counter and now goes to the outer hall to pick up a few more packages. On his reaction:

ANNIE
Cooking relaxes me when I can't sleep. Why don't you just call her?

GEORGE
Honestly? Because my first impression wasn't great. I'd rather be more myself when I see her next...

ANNIE
What if someone beats you to her?

He's stunned. The thought had never occurred to him..but he has something of a strategy and he's sticking to it.

GEORGE
Optimism is sanity for me right now.

She marches over to his refrigerator and begins loading the stuff in..Then she turns...her demeanor changing.

ANNIE
Look...I'm in such a funny position but I need to tell you something.. Just so I don't feel creepy. I know stuff about what happened at work.. I can't tell you what because of the thing I signed but if you start guessing..I can't help it if my face is an open book....and maybe I can give you one hint which..

George goes out of body -- almost jumping across the room -- this is a visceral, instinctive, reflexive, urgent action to save what he holds dear.

GEORGE
Stop! You can get in genuine trouble..And just listening could be serious wrongdoing on my part.

ANNIE
I haven't slept..it's killing me -- this information. It's like someone's going to shoot you and I can't scream...
(she screams)
"WATCH OUT!"
(still screaming)
PLEASE PLAY THIS GAME WITH ME. Or else I'll just tell you. I have to.

GEORGE
No!

ANNIE
For god's sake let me unburden.

GEORGE
You've got to understand what it's like for me right now.
(he takes a shot)
Annie, picture a very angry ocean storm and I'm on this very little boat..

ANNIE
(touched by the image)
Ohhhh..

GEORGE
And miraculously this little boat is still afloat and that boat is that I haven't done anything wrong. Like allowing you to tell me something you are legally constrained from revealing. Not doing anything wrong is keeping me afloat..If I lose that..I'm gone. Don't rock the boat!

ANNIE
But I know something about the boat.

GEORGE
Please, stop.

ANNIE
It's a terrible boat. You have to get out of the boat.

GEORGE
You have to respect me on this..And, for what it's worth, it doesn't matter. I think I've guessed the same stuff you know.. I think I know what you do.

This slows her. Then...

ANNIE
Nope..You couldn't be functioning if you knew the stuff I'm talking about.

GEORGE
I think I could. I think I am. We're going to leave it there. Don't make me leave my own apartment?

He puts his hand on the doorknob. He wins.

ANNIE
Okay..Eat something...

He walks back to her..starts helping load the refrigerator..

GEORGE
This is great of you..

69 EXT. BASEBALL STADIUM - DAY - ESTABLISHING SHOT 69

70 EXT. BULLPEN - DAY 70

We see Matty on the bench...a game in progress on the other side of the bullpen gate. The bullpen coach is focused on a relief pitcher warming up...on the bench with Matty, who is deep in thought, is a cute Japanese pitcher, TORI, and a pitcher in his 30's - DOUG. Tori is eyeing the bullpen coach and the girls in the stands alternately...he points to one very pretty girl..and gestures to Doug..the girl looks over..Tori makes eyes at the girl who smiles. He makes a hand gesture indicating she should phone him..she is confused...how could she know the number? He looks over -- acting involved in the warm up as the coach looks his way..and then, the coast clear again, reaches under a towel.

INSERT

There is a long printout of his phone number again and again on a perforated sheet and a sling shot..he tears off one of the numbers..balls it, loads it and shoots it at the girl -- it goes down her blouse. Doug reacts to the shot.

DOUG
Legendary...
(noticing Matty's preoccupation)
You didn't see it

MATTY
(shakes his head)
Hey, let me ask this, how do you know when you're in love?

DOUG
Intriguing.

The coach eyes the field on a noise from the crowd.

COACH
Got him out...You can sit.

As the pitcher who had been warming up, RYAN, puts on his jacket and joins the others on the bench.

RYAN
Well, I've got a way..whenever this one thing happens I know I'm gone.. I'll tell you but it's personal and I don't want anyone making fun of me for it.

This is a historically "getting down" bullpen moment as Matty's demeanor reflects.

MATTY
Go.

RYAN
Okay. I figure I'm in love with someone when I wear condoms with the other girls.

DOUG
Massive!

They take this in. Then:

MATTY
(struck)
Holy shit, I'm in love.....
(almost to himself)
What do I do?

TORI
Make a move.

71 INT. LISA'S APARTMENT - DAY 71

Lisa is on the phone..

LISA
Yeah.. Well, I don't want to hold you. Have a great season, Riva. I'll be following things on-line.. And find somebody to do my job of telling you not to press. You're great..Trust the talent - trust the training..don't press. Ok..hug everybody for me..Enjoy Tokyo. Get even for the Olympics. Okay, I'll let you go....I'm great. Yeah. Stop..I'm fine.

She picks up a big piece of cardboard which she has color coded. It is titled "To Call Before Team Leaves." There are close to 40 names..in columns with boxes marked. Each name has a thought of what to say. Riva is the last name. This is not a good moment....Her phone rings.

INTERCUT BETWEEN

72 INT. NATIONALS TRAINING ROOM - DAY 72

Matty going upstream in the pool treadmill..

MATTY
Hey you up for a crazy idea?

LISA
(oh so fast)
Yes.

73 INT. LISA'S APARTMENT - FOUR DAYS LATER 73

Sally sits with her as Lisa closes a third suitcase and packs a fourth..Sally is shaking her head.

SALLY
This is such a mistake.

LISA
(through her teeth)
Overstepping alert.

SALLY
Nope. You don't make important life decisions when you are mush. It's too dangerous. You fight low self-esteem you don't give it the wheel.

Lisa is raw, passionate and emotional..game face extremis. She actually pounds at herself during the following:

LISA
I get him. He gets me.

SALLY
He does not get you.

LISA
Yessss. He gets that I get him which is, in fact, getting me. I'm actually doing what you drilled into me. "I am committing to the win." "Don't wait for your ship to dock, swim out to meet it."

Sally remains enormously worried.

SALLY
But, every cute story you tell about him has to do with his selfishness. That is not going to stay cute.
(quoting the advice she often gave)
"Date up - not down..."

LISA
Matty is every guy I've ever known...teammates, dormmates, boy friends. I am packed here. So either back the hell off coach or do what you have always done for me and help me pull out some damn positives because I'm..

Lisa suddenly pauses. She has suffered some sort of emotional hiccup; losing her full head of steam to a sudden and surging vulnerability.

LISA
(softly/naked truth)
It feels weird fighting with you.

Sally moves quickly to embrace her.

SALLY
I'm sorry, honey. Positives! Hell, the guy has a 94 mile an hour fast ball and a 40 million dollar contract. So go get him. I hope he has some idea of how lucky he is.

Lisa takes this as an endorsement. She is moved and relieved.

LISA
Thanks.

But, as they break the coach looks around.

SALLY
But why are you taking this much luggage?

Lisa feeling defensive, begins to lift her five pieces of luggage..She points at Sally as she quotes her.

LISA
The best thing you taught me, "Don't do anything half-way unless you're willing to be half-happy."

SALLY
Okay, but what does that mean in this context?

LISA
I sublet my apartment.

SALLY
(genuinely alarmed)
NO! You have no plan B. This is hysteria.

Lisa gathers her many cases, opens the door, shifts the cases to the hallway and stands there. She is pugnacious in an attempt to conceal her own insecurities from herself.

LISA
I am sorry that you lack confidence in me. But I still appreciate that you have trained me to go full out.

It's her exit line but she can't help adding a p.s.

LISA
The tenants don't move in 'till after the weekend so you don't have to pay for a hotel room tonight. Love you.

She closes the door.

74 INT. MATTY'S APARTMENT - DAY 74

As Lisa is embracing Matty.

MATTY
I cleared some space for you.

He then, over her shoulder, eyes the five bags. They break and she picks up some of the bags and exits to...

75 INT. MATTY'S APARTMENT - WALK IN CLOSET - DAY 75

As they stare at the one small drawer he has cleared for her.

DISSOLVE TO:

76 EXT. STREET - DAY - THREE WEEKS LATER 76

George walking. His cell phone buzzes.

GEORGE
Hi, Dad.

CHARLES
Are you coming to my place?

GEORGE
Almost there.

CHARLES
Good. I have some disturbing news.

GEORGE
What?

CHARLES
I'll wait till you get here.

And now we see our familiar doorman in the immediate background.

77 EXT. MATTY & CHARLES' APARTMENT BUILDING - DAY 77

GEORGE
Tell me.. It would be nice to get one piece of bad news without anyone studying my face to see how I'm taking it.

CHARLES
Anger can be useful. Watch out for the bitterness.

GEORGE
What is the news, Dad?

CHARLES
There are strong indications that they are going to indict you. I've cancelled everything I've got. I'm dedicating myself to this.

GEORGE
Um...

That's all he can manage. He makes a helpless gesture then pockets the phone and enters the building, going past the doorman who, seeing him so stricken, smiles encouragement.

78 INT. MATTY AND CHARLES' APT. BLDG. - ELEVATOR - DAY 78

George enters..and stands there..a beat and Lisa enters. She is carrying several bags of groceries. George is looking down and doesn't see her. She leans forward...then:

LISA
George?

George looks up to see literally the girl of his dreams.

GEORGE
(mumbling)
Godpleasedon'tkidme.

LISA
How are you?

GEORGE
Uh, Really Good to see you...

79 INT. MATTY'S APARTMENT - DAY 79

As George helps her carry in the bags of groceries.. She takes them and walks off-screen into the kitchen. He is so stunned to have run into her that he doesn't note the surroundings or respond to verbal stimuli.

LISA'S VOICE
You don't live in this building, do you? Hello?...Did you leave?...are you still here?

GEORGE
(coming around)
Yes. Absolutely. Here I am.

She appears wearing a quizzical expression. He tries smiling. It comes off a bit weird.

LISA
Look, sorry if I can't be hospitable right now but I have to...

GEORGE
Can I go first?

LISA
Huh?

GEORGE
I want to explain why I haven't called.

LISA
(actively confused)
I don't understand.

GEORGE
I think I've made a really bad assumption that we've been on the same wave length..Well, I didn't mean to quite say that either. Did you ever want to delete every sentence you were saying even as you were saying them?

LISA
No. Look, sorry I'm rushed but I'm glad to have bumped into you because I bit your head off when we had dinner and I have a thing about rudeness so I'm glad I get to...

The door opens and Matty enters.

MATTY
Lisa?

LISA
Hey. George, this is my boyfriend, Matty.

George takes in the news. And damned if some protestant gene pool doesn't have him treat the moment with some class.

GEORGE
Nice to meet you...

MATTY
(as if George is not standing there)
Who is he?

LISA
You didn't say, "hello."

MATTY
Well, I think you should check with me before you invite a guy over so I'm a little too pissed off to say, "hello."
(on her ferocious look)
Just **a <u>little</u>**.

Lisa heads for the bedroom and summons Matty to follow.

LISA
Please.

He gives George a territorial look and then follows her.

ON GEORGE

As he overhears the brief conversation in the kitchen.

LISA'S VOICE
Why would I have to check with you?

MATTY'S VOICE
You just want me to state the obvious so you can act mad.

80 INT. MATTY'S APT. - BEDROOM - DAY 80

Where Lisa and Matty maneuver on the precipice of fatal disagreement. Lisa forthright, Matty, a veteran of skirmishes with women who feel wronged, doing the dance.

LISA
(puzzled)
There's an "obvious" reason why I should check with you before inviting someone who offered to help carry our groceries?

MATTY
I didn't know about the groceries..maybe that changes things. Yeah, I think it does. Okay, good talk.

LISA
(simply)
No. I want to know the obvious thing I'm missing.

MATTY
Okay..You want my foot in the trap? I'll put it there.

LISA
There is no trap. Let's just show up here. What obvious thing am I missing?

MATTY
Okay. That this is my place!

Lisa did not see this coming. It takes the wind out of her. They look at each other for several beats..as the moment sinks in.

LISA
Oh, boy. So long, Matty.

She opens the closet door where we see she has been living out of her suitcases..She empties her one small drawer.

LISA
Congratulations. You get your sock drawer back.

MATTY
Okay..you can have somebody up without asking..it's not like you're going to abuse the privilege..

She moves past him...

81 INT. MATTY'S APT. - LIVING ROOM - DAY 81

As she moves past George..

LISA
Sorry. Could you get the door?

GEORGE
You bet.

He opens it.. She moves past George briefly leaving Matty and George alone together.

MATTY
I think I screwed up.

GEORGE
Not from my perspective.

MATTY
Thanks, pal.

George nods and exits the apartment.

82 INT. MATTY'S APARTMENT BLDG. - HALLWAY - DAY 82

As George sees he missed the elevator and takes to the stairs full speed.

83 EXT. MATTY'S APARTMENT BUILDING - DAY 83

As the doorman holds the door open for Lisa who is quickly followed by George.

ON LISA..

At a loss..dazed

DOORMAN
Taxi?

LISA
No, thanks, Tom..I have to figure out where I'm going first.

She takes out her cell phone..It beeps "low battery." Her back to the wall of life, Lisa suddenly turns to George.

LISA
(continued)
Do you live near here?.I have to recharge... my phone.
(MORE)

GEORGE
Not that far.
(sudden confession)
Well, an hour..by bus. I don't want to mislead you. Okay?

He lifts some of her bags..

LISA
Yeah, I guess.

As they begin to walk off, the apartment's intercom phone rings and the doorman steps inside to answer it as we overhear a last word from George.

GEORGE
An hour ten maybe.

84 INT./EXT. MATTY'S APT. - VESTIBULE - DAY 84

DOORMAN
Oh, hello sir..Yes, she just came down. Okay, I'll try.

He puts the phone down and scurries back to the street..He sees George is carrying the luggage. George catches the doorman's eye and breaks into a grin,then turns back to Lisa to indicate the bus stop.. They stand at the bus stop not 10 yards away from the doorman.

DOORMAN
(calling in a whisper)
Lisa, there's a phone call for you.

DOORMAN(cont'd)
(he cups his hand into a megaphone but still whispers at the same low volume)
Lisa..

He goes back to the phone and picks it up.

DOORMAN
Sorry, sir..I just wasn't able to catch her for you.

He hangs up and looks on as the bus arrives.

85 INT. GEORGE'S SECOND APT. - DAY 85

As they enter. Lisa digs in one of her bags to find her charger, looks around then goes directly to an outlet to plug in her phone. As she looks at the phone...

LISA
Boy, so dead.

GEORGE
This is a new place. I'm not totally moved in yet. Hey, you hungry?

LISA
Lately, always. Why you asking, you have nibbles?

He opens the refrigerator where we see some 30 containers showing great home made ziti, chicken pot pie..puddings..

GEORGE
Yes.

George's cell vibrates. He reads "Dad" then turns it off..

LISA
I'm not going to be great company...

GEORGE
Are you kidding? Even right now this is the best conversation I've had since the night we didn't say a word to each other.

Lisa has a delayed amusement..a half laugh.

LISA
Well, that's sort of funny.

GEORGE
Flying start.

86 INT. GEORGE'S SECOND APT. - SMALL KITCHEN AREA - DAY 86

As he sets the oven and Lisa enters...

LISA
What can I do?
(startled)
You make your own chicken pot pie?

GEORGE
A friend. All the plates and silverware are over there..

She goes past him and grabs some silverware and paper napkins..it feels "datey" to him..yup, "flying start." Then her phone rings, she crosses to where it lies on the floor, unplugs it, checks whose calling, brightens despite herself and answers.

LISA
Hey..
(listens then)
It doesn't matter where I am.
(disbelief)
You're going to yell at me? That's it? That's why you called? Well..I think..

There is a low battery beep. She looks down.

LISA
Wait a minute..you're going to lose me..

In the background George reacts to "you're going to lose me" with a small fun "take" to himself. His mood has lightened for the first time in months. Meanwhile, Lisa's phone goes dead. She stares at it.

LISA
Just as well..it wasn't going to go well from there. I think we need some time to think..

A pause and then reluctantly she turns off the phone.

LISA
Do you have Guinness?

GEORGE
I will get Guinness. And I make a great drink, if you want to try it. It's not an idle remark. Really, I do.

LISA
Okay.. I'll try something..Just not strong...
(to herself)
Oh, what am I doing? "Stay honest with yourself when you know you're making a mistake and at least there may be a takeaway."
(to George)
I am going to get drunk because I am too lame to stand the way I feel.

GEORGE
Great choice.

He starts moving away.

LISA
But, could you do me a favor?

He stops.

GEORGE
Yes, absolutely....and thanks for the opportunity.

LISA
Could you not...I have a boyfriend...could we just..

GEORGE
Yes..

LISA
Really?

GEORGE
Yes.

LISA
I have a teammate..ex-teammate who said the only time I say anything is when I drink Guiness..so watch out.

George is "up"... Uncensored words spill out.

GEORGE
Well, I think you have been saying a lot without drinking. You are truly something.
(getting briefly excited)
Which means my thinking about you wasn't just an aspect of the trouble I'm in.

LISA
I've gotta tell you..I don't follow you.. You are in trouble?

GEORGE
First things..Be back in a second..make yourself at home.

He exits the apartment. Now alone, Lisa sinks rapidly.. briefly forlorn..in mid-fall she attempts to summon her will..She paces actively then she goes to the window.

HER POV

As George dangerously challenges traffic..Lisa is just about to shout a warning when he stops of his own volition. Sees her looking and gestures that he's anxious to get back.

87 EXT. GEORGE'S SECOND APT BLDG-GEORGE MOVES TOWARD CAMERA 87

As he enters the door of his building, flushed, we see a cab pull curbside in the background. The person in the back of the cab calls to him. He turns to see Annie paying the driver. He reacts viscerally.

GEORGE
Don't get out!

ANNIE
Your father sent me to find you..

GEORGE
"She's" up there.

Annie takes his measure.

ANNIE
Aw...you're like a person...what do I tell your father?

GEORGE
Tell him the truth...that against all the laws of God and Science I am having a great day! And I refuse to talk about it because it's private and personal and everybody must keep the hell away.

ANNIE
If I say that he'll be right over. I'll tell him you're clinically depressed -- and you haven't slept - so you took a pill.

GEORGE
Much better.

88 INT. MATTY'S APT. DAY/NIGHT..MONTAGE 88

He is no longer a stranger to sadness. Some latent abandonment issue has hit like an unexploded bomb from a past war...we see him sliding into increased anxiety and sadness through the eyes of those who serve him.

SHOT. A Mexican maid sees him acting out over another unanswered call to Lisa as she irons one of his expensive shirts on a pro pressing machine.

Shot. The man working with the terrace plants looks up from his crouch and see a forlorn Matty hit his head against the inside of the glass terrace door right above him, unmindful of the gardener's presence.

Shot. Matty standing still..another man in the shot..he is concerned for Matty..we then reveal that the man is from Major League Baseball when Matty hands him a urine sample and he take it and gives Matty's back an encouraging rub.

89 INT. GEORGE'S SECOND APT. - LISA AND GEORGE - NIGHT 89

Lisa sits comfortably on the floor, leaning back against a bed pillow. She has two empty Guinness bottles alongside her but is now drinking, as is George, from a pitcher of a unique vodka based drink which features red grapes. George sits in a low slung canvas chair. Lisa crunches on her drink. Nobody is bad drunk here...rather just right..speech is clear -- maybe imperceptibly slow...it could pass for thoughtfulness..

GEORGE
My father is..would rather..that I was more...dynamic. Pause for the mob of fans to chant, "Oh, you're dynamic, George."

George had hopes for his beau geste. Lisa simply stares at him. This pattern continues throughout the following.

GEORGE
(cont'd)
It bothers him that I'm not as.... "vibrant" as he is. He raised me alone since I was seven because, and wait 'till you hear this.. People go nuts over it. Be prepared to see me with new eyes. I become very appealing. My mother left us after seeing "Kramer vs. Kramer" at the movies one afternoon.

LISA
Oh.

GEORGE
Do you know the picture?

LISA
No.

GEORGE
It's a movie about a woman who leaves Dustin Hoffman and her son because she had to find who she was.

LISA
That's strange.

GEORGE
This is early feminism. She comes back.... In the movie.

LISA
Oh.

90 INT. GEORGE'S SECOND APT. - 90 MINUTES LATER 90

Lisa has been talking for some time.

LISA
I've got to make those old lessons work for me now. Like when we lost the NCAA final by one run and coach made us smile and sign autographs for hundreds of young girl fans..and we all just sucked it in and instead of some self-indulgent, self pitying kleenex party we did a little good for the girls and the game..are you bored?

GEORGE
Transfixed.

LISA
Cut it out. I honestly don't (MORE)
understand what you're doing. These can't be moves..
(before George can answer..alarmed)
Do I sound like I'm feeling sorry for myself because I'm really just trying to size things up..get the ambition right, figure the challenge. And then..
(self derision)
Yak yak yak. Right?

GEORGE
Sometimes you have to hear what you say so you know what you think.

LISA
Huh? Yeah..maybe so. Okay..so the real thing is with most girls I know..their plan B is meeting someone..love..have a baby..maybe work..or more school..I'm doing both of those but..okay..I'll say it..my problem..challenge..
(suddenly)
SHUT ME UP SHUT ME UP SHUT ME UP.

GEORGE
No. I think what you're doing now is exactly what you..

LISA
(shutting him off)
You shut up too. What the hell do you know except looking at me like Bambi. Did you see THAT movie?

LISA(cont'd)
Gee whiz..sorry..I'll bet you're really glad you fed me some drinks...

GEORGE
(quietly)
Your problem?

LISA
(gets a breath then vulnerable/earnest)
I don't know if I have what it takes for that regular Plan B. I don't ever..have never felt that love like the guy is the whole deal, or to be honest, the baby thing..not that either. I'm just good at this one thing..When girls talk about how much in love they are or how a baby is everything..
(a shamed, scared whisper)
I think they're pretending....And now a little event I was worried would never get here..I am going to stop talking about myself. ..What trouble are you in, George?

GEORGE
Simply put. I'm currently unemployed. My girlfriend has recently broken up with me. I will soon be out of money and I'm the target of a federal investigation.

LISA
Boy, you're a real chick magnet, aren't you?

She cracks up..He enjoys the joke and is playfull in return.

GEORGE
Well, we'll see. The thing we have in common is...

Lisa gets up and stands next to him, propelled by a thought.

LISA
(almost simultaneously)
I'll tell you what impresses me about you..Oh, I'm sorry I interrupted.

GEORGE
(strongly)
NO! GO AHEAD!!

LISA
Well, it's that you sure haven't let anything take your spirit.

GEORGE
No. Not tonight. Tonight, you have done me a great turn. You have given me temporary amnesia. Because, right now, you're the only thing on my mind.

LISA
I can't believe you tell me all you just did and then you flirt. Why is the government..

GEORGE
Don't know. Truly.
(a pause then awkwardly)
Um, I'm honest.

Lisa is touched. There's something sweet about earnestness that simple. She puts a hand on his face. Her phone rings. She makes a helpless gesture and answers it.

LISA
Hi, Matty.

INTERCUT BETWEEN

91 INT. MATTY'S APT/INT. GEORGE'S SECOND APT: INTERCUT-NIGHT 91

MATTY
First of all, I'm not going to ask you where you've been..I get points for that, right?

LISA
Well, not after you put it that way.

MATTY
Okay. I screw up. That's why I wrote something out to say to you..this will be good. Okay. Is it bad that I wrote it out?

LISA
Unusual, not bad. Stop asking me things like that. It's weird.

MATTY
Okay. Sorry. I went nuts when you left. I broke a lamp.

LISA
Okay, read me the thing.

MATTY
That was the thing.

Lisa laughs. George, in the background, reacts appropriately.

OTHER ANGLE ON Matty

Showing that he holds a piece of paper which reads: "I went nuts when you left. I broke a lamp."

LISA
(broadly)
Well, then..I'm deeply touched.

MATTY
So what else do I do here? Okay. "Please, come back." You know, that's giant for me to say.
(He works hard to squeeze another good one out)
"I don't know that I'll do great but I know I'll do better." This is breakthrough stuff here.

LISA
Oh, God..Okay. See you soon. Bye

She hangs up.

GEORGE
I'll help you get a cab.

92 EXT. GEORGE'S SECOND APT. BUILDING - NIGHT 92

As he signals for a cab. She feels bad for him.

LISA
George. Thanks for being such a great listener. And, hey, no matter what, I get to have friends.

He has hailed a cab. He thinks - then turns to her.

GEORGE
I'll take you up on that?

LISA
That's why I said it. Slump city can be murder. So call whenever. I feel blessed that we made friends.

The cab driver begins to put her luggage in the trunk. The driver has finished. She touches George's arm and gets in.

GEORGE
Okay..Of every thought I had about you and there were millions...the one that never occurred to me was that my mind wasn't exaggerating.

LISA
(scolding)
Cut it out. I go boyfriend.

The cab pulls away. George, with some effort, decides not to watch it move off in the distance. He turns and heads home.

93 INT. OFFICE WITH CUBBIES - DAY 93

We are in a large room with cubbies filled with men and women primarily in their 20's. We do not know what we are doing here.

94 INT. OFFICE - CUBBY - DAY 94

Where a young attractive (though chunky) man works at his computer. He is about to finish a bit of work when an attractive female intern (whom he secretly pines for) comes in and gives him a take-out lunch. She leaves without taking any notice of him. He looks at his sandwich. Shit..they put mayo on his sandwich. It is really annoying. He leaves frame. Comes back with a kleenex and tries to wipe the mayo off the bread. It is not a good decision..pieces of tissue cling to the bread. He reacts with some good humor to having done something moronic and leaves frame for a second and now comes back with a paper towel..he wipes the bread and it falls apart..He throws that slice of bread away and takes a messy bite of the remaining sandwich..the mayo tastes pretty good. Back to work. He hits his print key while wiping at his mouth..THE CAMERA FOLLOWS A CORD FROM HIS COMPUTER TO A PRINTER SITTING ON THE FLOOR.

ANGLE ON PRINTER

As out comes a UNITED STATES GOVERNMENT CRIMINAL COMPLAINT: THE UNITED STATES GOVERNMENT VS GEORGE MADISON.

95 INT. MATTY'S APARTMENT - TERRACE - NIGHT 95

Another party...lap sitting..beer..long wooden tables on the terrace where men with very good hand eye are smashing hard shelled crabs which are on brown paper..very pretty dresses are getting splattered with each swing, so it becomes a repeated chain reaction..slam, crab juice splatter, dismayed squeal from a girl...Tori, the Japanese pitcher who tossed his phone number into the stands, is in the company of the girl whose bodice received it..He is very nice..noting the splattered dress on his girl, he covers her with a bib..She rewards him with a kiss. Tori loves his crab meat. He tosses a question to a strolling Matty.

TORI
Flown in?

MATTY
Driven..but from the best crab house in Baltimore. That sauce with beer it's...

DOUG
Crazy.

MATTY
Anyone see Lisa?

RYAN
She was inside. By the way, interesting woman. Beautiful guns.

He indicates upper arm muscles.

MATTY
(sincerely)
Thank you.

96 INT. MATTY'S APARTMENT - NIGHT 96

Matty moves inside and sees Lisa on the sofa - next to a couple necking in good taste. She is about to get up and move on when she spies the corner of a sport magazine...She grabs it..instantly in a bit of a state.. Matty arrives.

LISA
Did you see this?

She flips to show him the cover..A headline reading "BEAUTY AND THE BUDGET." And the visual is an arrestingly subtle but brilliantly sexual photo of CAM, the girl who replaced Lisa on the roster, wearing her USA uniform with tags hanging from every garment detailing what amount corporate sponsors had ponied up to be part of U.S.A. Softball. A tag line streamer reads.."IF YOU SHAKE IT THEY WILL COME."

MATTY
Who is she?

LISA
The girl who replaced me. They do only her and she hasn't even played yet. What do you think?

MATTY
Gorgeous.

LISA
Thanks, that helps.

She gets up.

MATTY
Well, they have to market the program.
(sotto)
You can't be pissed about it now, you're the hostess.

LISA
Okay, okay..I am furious but not at you.

She touches his arm, as in no hard feelings, then moves past him to pick up her cell phone from a hall table.

97 INT. MATTY'S APT. - BEDROOM - NIGHT 97

As Lisa enters and sees a male guest sitting on the bed, seriously pitching a girl who is crying. She exits.

98 EXT. MATTY'S APT. - LARGE TERRACE - NIGHT 98

As she finds a lonely windblown corner. She holds her phone..considers..locates a number..

99 EXT. CITY STREET/RESTAURANT - NIGHT 99

As George stands outside an ELEGANT BAR, partially in the shadows as he looks through the window at his father, who drinks at a table for two.

100 INT. ELEGANT RESTAURANT BAR - NIGHT 100

Charles looks at his watch (one of the great watches) impatiently and reacts angrily. He takes out his cell phone and barks a command.

CHARLES
Son!

FILTERED MECHANICAL VOICE
Son!

As it clicks into a ring.

101 EXT. ELEGANT RESTAURANT BAR- NIGHT 101

George is just about to suck up the spirit to join his father when his phone rings. He sees it is his father.

GEORGE
Hi, Dad. I'm just about to..

A call waiting tone and he looks at the face of his phone which says, "LISA."

GEORGE
Sorry. I can't talk right now..

CHARLES
You need my help!

GEORGE
Might have to reschedule - sorry.

He hangs up. And hits another button.

GEORGE
Lisa, how are you?

102 EXT. ELEGANT RESTAURANT BAR - WIDE SHOT 102

As George turns away from the restaurant to continue the conversation while, in the background, his seriously miffed father places a bill down and exits the restaurant and, as he takes a few steps, looks as if he will bump into George but then turns to his parked car.

103 EXT.MATTY'S APT TERRACE/EXT.ELEGNT REST BAR:INTERCUT-NIGHT103

Lisa is into her conversation with George. She is also shivering a bit from the night wind.

LISA
A little crazy...I'm trying to figure something out so, you're smart so see what you....

GEORGE
I'm okay. Not smart smart.

LISA
Good enough. In a nutshell.. I'm tempted to call my old coach and unload on him. I did everything he asked and now I know he bumped me for someone because she is...
(really hard to say)
better looking..some use the word "gorgeous." But I wanted to check with a relatively clear headed person before I..

ON GEORGE

Truly concerned on whether he meets the qualification.

GEORGE
I'm not sure I'm clear headed when it's you.

LISA
Please, stop being so....precise. It's not about me. It's about the damn game. Just tell me what you honestly think. Should I cream him?

GEORGE
Is it okay if I think about it for a minute? Should I call you back?

LISA
No. I'll wait. I can use the breather.

There is a gust of wind and she audibly shivers.

GEORGE
What was that?

LISA
Nothing. I'm cold. I never was cold before I went girlie. Hurry up and think, okay?

104 EXT. NICELY LIGHTED BUS STOP - NIGHT 104

As George ponders the variables present in Lisa's question and considers the best advice.

LONG SHOT

Revealing that George's location is just a short distance from Matty's terrace as is made clear by something architecturally distinctive.

105 EXT. MATTY'S APT/EXT. ELEGANT REST. BAR:INTERCUT - NIGHT 105

ON LISA

Agitated, as she paces in place, not knowing whether it's good or bad for George to be taking time like this. Matty strolls over.

MATTY
Who you talking to?

LISA
George. The guy you met.

MATTY
(carefully)
Uh-huh.....You going to be long?

LISA
I'm on hold sort of..

MATTY
You want privacy?

LISA
Well, I'm on the phone.
(George has resumed talking)
Hi..So what do you think?

She listens as Matty monitors.

GEORGE
I'm not sure it fits you but for me, and maybe it's because my father has always been such a hot head, I don't know. But a lot of the time, I feel like I've really accomplished something when I keep a lid on. The minute you go off on someone you lose all other options. (MORE)
And, the worst thing for me these days is how much is out of my control. You understand?

LISA
Fantastically, yes.

GEORGE
So, I would want to keep all options open.

ON Matty AND LISA

As he watches her hold one ear closed so she can listen hard to George. Matty is about to say something but Lisa straining to catch George's words holds up her hand to stop him.

GEORGE
Well, that's me. I wouldn't call him. But these days, in particular, I'm not a get it off your chest person. Okay?

LISA
Okay..thanks.
(double checking)
So, you're saying, don't call him?

GEORGE
Yeah, I am.

LISA
Thanks. And look anytime I can return the favor...well good, I want you to remember that. It's why I said it.

LISA(cont'd)
(Matty is about to speak)
Got to go.

GEORGE
Nice talking to you.

LISA
Right. So long.

She clicks off..and looks to Matty to say his piece. She is ready for a skirmish. But Matty fakes her out and goes high road.

MATTY
You look cold. Would you like my jacket?

LISA
(disarmed)
Okay, sure.

He puts his beautiful tan cashmere jacket on her shoulders. As they walk back to the party-goers, we notice in the deep shadows of the terrace, where Lisa was just standing, a couple romantically engaged in active foreplay.

106 EXT. STREET - CAFE - DAY 106

Annie and George sitting at a cafe of some sort.

ANNIE
You have to see your father.

GEORGE
Why?

ANNIE
He's one of the few people willing to talk to you.

George is silent.

107 EXT. MATTY AND CHARLES' APARTMENT BUILDING - NIGHT 107

As George approaches. He looks perhaps more troubled than we have seen him.

GEORGE
(to doorman)
How are you?

DOORMAN
Fine thank you...Lisa just came back from her run.

GEORGE
No, I'm here to see my father.
(a little hopefully))
Is he out?

DOORMAN
I'll check.

As he dials the house phone George fidgets.

DOORMAN
Your son is here to see you, Mr. Madison?

The doorman nods and George enters.

108 INT. MATTY AND CHARLES' APT. - ELEVATOR - NIGHT 108

George combatting some enormous tension.

109 INT. MATTY AND CHARLES' APT. BLDG. - HALLWAY - NIGHT 109

As he knocks on his father's door... A housekeeper opens it and, having been told to leave when George gets there, carries her things with her so what follows between father and son will take place in privacy...

110 INT. CHARLES' APARTMENT - NIGHT 110

As he enters George takes a quick and enormous breath. He is vibrant with conflicting emotions which makes even his first word difficult to utter...

GEORGE
Dad.

Charles has a drink in his hand. He is glad to see him.

CHARLES
Finally..... Have you been avoiding me?

GEORGE
Yes. Absolutely.

CHARLES
Why?

GEORGE
(that quick)
Did you do it?

They are now looking at each other. Charles slowly enunciating his words...

CHARLES
Did..I..?

GEORGE
Do it?

Charles half laughs. George is focused, forceful, wound tight so as not to shake.

GEORGE
So?!?

His father takes some stock as he sits down. They are now quite close.

CHARLES
My gosh...you're not asking..

GEORGE
(pressing but calmly so)
Did you do something to fabricate earnings for the analysts and either knowingly or accidentally put me in this spot? Did you do that? And, if you did, are you still looking, even at this moment, for a way to handle it and me without telling me that you committed a criminal act?

CHARLES
Easy..easy. This ground we are on is wall to wall mine fields.

GEORGE
Oh, for God's sakes, you're a goddamned crook..... Am I right?

CHARLES
Well, how about one question of my own. Am I talking to my son or a recording device?

George lifts his father to his feet..and shakes him..Charles in trying to free himself actually slaps his son who doesn't even feel it. He pushes his father away and heads for the door. His father calls out his concession.

CHARLES
Sorry I asked that. Awful.

GEORGE
(turning)
Do you have any idea whatsoever who I am? How could you think...

CHARLES
You're right to be offended.

GEORGE (MORE)
What exactly did you do?

CHARLES
If I did something and if I told you I would be putting you in a seriously, legally compromised position. So will you let me proceed carefully here?

GEORGE
No, I won't. Just...tell Me. Now. What did you do, Dad?

CHARLES
I did what everyone who does business in the Mid-East does..and I mean everyone..as in every...bodddy ...who is not Microsoft or selling something indispensable...You pay a toll in the Mid-East no matter what the country is. If you want to sell in Egypt you go there, rent an office and bribe an Egyptian. That's what I did.... like Every...boddddddy does. I bribed the Egyptian. They put money on our books with an order knowing I would slip the money back to them.

George makes a sound.

CHARLES
(continued)
The stock moved more than I thought. It attracted attention.

CHARLES(cont'd)
I didn't think it would ever touch you..and I wish I could somehow express how what is happening to you is the most wrenching experience of my life. And it's not just emotional.
(telling his truth)
It's physical. It hurts in a profound and deep way..my muscles, my skin..like those side effects I got from Lipitor. I am anguishing in every way because of what you are going th.....

Charles voice cracks..he is about to cry.. A fact which is more than George can take. He wigs out -- moving his face close to his father as he speaks with loud urgency.

GEORGE
(sputtering poetically)
Stop. You damned narcissist..No you don't.. You can't cry. You ethical mutant..

George is breathing a bit heavily never having come close to talking to his father like this. Charles wipes his eyes and meets his son's gaze and gives him some fatherly advice that is delivered with strange calm and intimacy.

CHARLES
Better pace yourself, son. It gets worse.

As George reacts.

DISSOLVE TO:

111 INT. MATTY'S APARTMENT - NIGHT 111

Matty is working his phone with a pleasant frenzy. His bags packed and standing. He is about to leave for a road trip. Lisa calls from the next room.

LISA
(o.c.)
I'm going to miss you.

He smiles at a message he just received and taps out an answer.

MATTY
Echo that. What are you going to do with yourself?

LISA
Coach the rich twins..maybe hang out with George a little. I'm seeing him later.

He sends off his reply.

MATTY
What?!?

LISA
No worries. It's always athletes for me. And, the team is training in town and..I dunno..I was thinking of dropping by. The only thing is...

But Matty is distracted as a tone signals a reply to his reply which makes him laugh a little so that, as he continues to read, he does not sense Lisa's presence when she enters to see him enjoying the text..

LISA
Matty?

He immediately disengages the phone, his attitude very caught in the cookie jar.

LISA
We need to talk for a second.

MATTY
I'll call you from the car.

LISA
Are we monogamous?

MATTY
You're feeling this way because of the road trip. But we don't have the time to do this.

LISA
How much time does it take to answer?

MATTY
The answer is, yes, of course, essentially.
(on her look)
That's the truth. And my rule because I love you, is to always tell you the truth.

LISA
You love me?

MATTY
I've told you that.

LISA
No, you haven't.

MATTY
Well, I told the whole bullpen.

LISA
What's "essentially?"

MATTY
I am not anything like the wild man I used to be. If it bothers you, I will attempt to cut out even the anonymous sex..
(before she can speak)
BECAUSE..I think we may be heading for the biggest result that can happen to a dating couple.

LISA
Oh, Jesus, you stinker.

MATTY
A guy is willing to go one thousand miles for you and you criticize him because he 'ADMITTEDLY' hasn't covered the last yard yet.

Lisa has had the wind knocked out of her. This goes deep..shivering legs, a flash of some prescient terror, the whole deal..She is briefly helpless to do anything but sort of hold herself and take stock. She is stunned by her own sense of internal devastation.

LISA
Um..Whew..does this feel like shit. Boy! So this is what everybody is always talking about.

She takes a breath...her freshly oxygenated brain kicks in.

LISA
You have to get the team bus. You don't miss the team bus no matter what. We'll talk. I'm moving out. But we'll talk.

MATTY
Don't break up with me.

LISA
Well, that's the thing, I don't know if what we have is even anything breakable.

MATTY
Where you gonna go?

LISA
Well, I'm in luck because my tenants hate my place - they've been trying to get out of the deal.
(emphatically)
Don't miss your team bus! We'll talk this out when you get back. You can't miss a team bus!!!

MATTY
Okay, I decided. I'm going to be monogamous while I'm away. You too?

She nods -- it is the furthest thing from her mind.

MATTY
(continued)
This will be okay.

LISA
Go!

He cups her face..her eyes glisten..He means what he says next but, still, he is also consciously playing his "A" game.

MATTY
Why do women always look best just as they are shifting away from you?

He gives her a light kiss.

LISA
Oh, stop it! Jesus.

She shoves him toward the door.

112 INT. CHARLES APARTMENT - NIGHT 112

George is slumped in a cushy chair, virtually asleep....Charles is on the phone in the next room.

CHARLES
(into phone)
Well, I'm going to possibly go into all the ramifications with my son. Then I can meet with you and the other lawyers..Okay, then.

He hangs up and enters. He nudges George.

GEORGE
Weird. Never felt this tired.

CHARLES
Take my advice. I think you should get away from me. Cut me off. I've just been trying to avoid an inevitable here. Have to give up on that. I tried to steer you to the right lawyer. Your guy was wrong. I could have paid your bills - used money to make the government lose heart in a minor matter. But, no, you picked a shmoe.

GEORGE
I just work better with facts. Just tell me.

CHARLES
George, I worked for a boiler stock operation when I was 19. There was a violation and I got one year probation.

GEORGE
Why are you bringing that up now?

Charles is reluctant to continue.

GEORGE
Go.

CHARLES
Because of that if they find me at all responsible for the current problems I would be a repeat offender and could get 25 years in jail...that's why I didn't come forward.

They look at each other...that fact produces a genuine, though brief, transcendent moment. In a fleeting gesture George touches his father's arm in sympathy.

GEORGE
Wow Dad, what are we going to do here?

CHARLES
Finally and at last not your problem. I need you to go because I am in some wrestling match with myself here. I can't trust myself not to manipulate you - I don't know if I'm doing it now.
(gives it some thought)
I think I am.

GEORGE
Has it occurred to you, as a possibility, that you can just say what happened..without trying to control the outcome?

CHARLES
Honestly, no.

George gestures that it is worth a shot.

CHARLES
If you pled out the sentence would be three years with a chance of getting it down to less than two..

GEORGE
And you'd....

CHARLES
Get off. Maybe. Probably.

George feels a sudden thrust of energy..

GEORGE
That's everything?

Charles nods.

GEORGE
Okay. I think this was a good visit.

113 EXT. TRAINING FACILITY - DAY 113

A practice game has just finished..the U.S.A. beating a solid college team...one of the U.S.A.'s beefier players (who we know as PARTICULARLY EMOTIONAL GIRL) hits a home run and wins the game..some photographers shoves the home run hitter out of the way to take pictures of Cam, who was on base at the time...

LONG SHOT

A figure on a hill taking in the action.

CLOSE ON LISA

Gnawing on her lip in anxiety. She is actually considering leaving before anyone sees her.

BACK TO THE ACTION

As the teams lines up to shake hands..Riva hurries through the line spots Lisa and dashes up the hill...at least half her teammates join her...including the home run hitter.

ON LISA

Even as she shouts an admonishment...

LISA
Did you even finish shaking hands with the other team? Coach'll blame me.

But, here come the hugs and oh, God she loves them -- Even as she experiences the rush of being with them, she is working her ass off to appear light-hearted. She puts her face close to the beefy girl.

LISA
Look at you..Little Miss Home Run to the Opposite Field.

PARTICULARLY EMOTIONAL GIRL
Insane that you were here for it.
(to other teammate)
She worked on opposite field power with me.

114 EXT. FIELD AREA - DUSK 114

As Riva and Lisa sit on the grass together, having a beer. The vibe is clearly intimate. They look down on the well-lit playing field...

RIVA.
You're doing okay. Your making the adjustment. Give it time. Maybe grad school and odd jobs aren't the right thing. Anybody would want you as an assistant coach.

LISA
I have to wait on that one.
(MORE)

RIVA
Till what?

LISA
Till I won't envy my players.

RIVA
Holy shit, Lise.. This isn't you.

LISA
I hope not. Don't tell anyone I'm this bad, or did I show it?
(genuinely alarmed)
Does everybody see it.. Is it leaking out of me? And all of this whining I do serves nothing ...like my mother said to me when she was sick, "you can't cry and fix something at the same time."
(dabs at her eyes)
Now I'm going to feel sorry for myself for losing my mother. Just wallow, wallow, wallow.

Riva moves closer to put her arm around Lisa, who immediately shifts away, waving it off, not feeling deserving of comforting. And then, instead, grabs her friends two hands in an attempt to give instead of take.

LISA
(continued)
Listen to me, Riva, 'cause this is my gift to you for putting up with me tonight. Stay 'till they tear you away, honey.

LISA(cont'd)
Play your heart out and when that's not enough..kiss ass, have sex with a booster, do whatever it takes to hang on..because after what we had...you have.. real life is a killer.

115 EXT. RAILROAD TRACKS - NIGHT 115

To see Lisa in a very underpopulated commuter train car. She simply must find surcease.

116 INT. GEORGE'S APT. - NIGHT 116

As he sits at his computer trying to write a letter. It is a warm night and his large window is open at his elbow. We move in on his computer..but just as we begin to read he hits the delete key sweeping away two paragraphs and leaving just, "Dear Dad." His phone rings. He mishits the phone as he answers.

GEORGE
Hello.

Even though he has yet to engage the phone he vaguely hears Lisa.

LISA'S VOICE
Hello?

He hits the right phone key.

LISA
Hi.

Puzzled now by having seemingly heard Lisa's distant voice without benefit of a phone connection. He leans out his window.

HIS POV

Lisa standing beneath his window..phone in hand. She is working real hard at being the casual, immediate, uncomplicated girl she was so recently. But in this time of distress it is just faux real folk.

LISA
How you doing?

GEORGE
Good. You okay?

LISA
Uh-huh. Sure am. Hope it's not too late to call.

She turns around and looks up at the window..he leans away from the window.

GEORGE
No. What's going on?

LISA
Nothing. Just that we made indefinite plans to hang out and I was trying to nail them down..schedule my week.

GEORGE
Well, anytime, though soon would be advisable.

LISA
(snorting at the preposterous thought)
I guess it's too late for tonight.

GEORGE
No. Not at all. I am waiting for a call from my friend if she has her baby tonight..but we can deal with that if it happens.

LISA
Okay. Well, what the heck. Let's take a shot. I can be there in...less than a half hour.

GEORGE
Good.

LISA
This time of night it could be faster.

GEORGE
Good. I hope so.

LISA
Okay. I'll see you soon and we'll just hang out. I mean, do you feel like hanging out?

GEORGE
Yes.

LISA
Okay, so we'll do it.

117 EXT. GEORGE'S APT. - NIGHT 117

NEW ANGLE ON LISA

20 minutes later as she kills time. She glances at her watch.

118 INT. GEORGE'S APT - NIGHT 118

There is a knock on the door...he opens it and Lisa enters.

LISA
I think I should go.

GEORGE
Huh?

LISA
Because I'm nuts and I seem to be going around dumping this nutty person on every nice person I know. I was downstairs when I called you.

GEORGE
I know.

LISA
And you weren't going to say anything?

GEORGE
No.

LISA
Why not?

GEORGE
I just didn't want to...

LISA
Embarrass me?

GEORGE
Some cousin of that.

LISA
You look good. You look rested. But everyone looks rested to me. George, help me out.

He stands poised to do anything.

GEORGE
With?

LISA
I can't stop griping. You're the one who said it. "Did you ever want to delete everything you said just as you finished saying it?" And I thought that was the strangest thing and lately I hear myself being so weak, and whiny and needy that I wish I could dele...

George quite suddenly clamps a hand over her mouth..She is surprised..feels a little violated, in fact..the observant will note that she actually has made a fist.

CLOSE ON LISA'S EYES

As they appear over George's hand and she tries to make sense of the situation.

GEORGE
I think the answer to what you're talking about is to stop talking. Just deny a voice to the thing that is falling apart. No lip service. That's my advice. Which I think I got from you. Sorry to handle you and the situation like this but it was an impulse. I'm letting go now.
(noticing the fist)
Don't hit me.

ON LISA'S EYES

As they reflect understanding and gratitude just before he releases her...She takes a breath..touches him lightly in gratitude and moves away to sit down. The phone rings.

GEORGE
(into phone)
Hey. Really...how much? How do you feel?...Yeah sure..now..can I bring a friend? See you soon.

He hangs up.

GEORGE
(to Lisa)
She had the baby. I'm going over. You want to come?

LISA
No. I'd be in the way and..
(she stops herself/mock stronger)
Sure. Okay. Thanks.

119 INT. HOSPITAL - NIGHT 119

As George and Lisa sit in Annie's hospital room..Her parents are just leaving. Annie has a sleeping baby in her arms..and is trying to hostess the coming and going..

ANNIE
Hey, boss..Look what I found..
(to Lisa)
And you're?

LISA
Lisa.

ANNIE
(enormously pleased)
Wow. Mom..Dad..that's boss and..

GEORGE
George Madison.

MOM
Good to see you, George.. Lisa.. Annie has told us about you both.

Lisa is mystified. As they turn to wave to Annie..

ANNIE
Thanks guys and remember Dad there are lots of tv shows with single mom heroines.

DAD
I'm fine. It's fine. Everybody's healthy. That's it.
(to Lisa)
That's it, right?

Lisa is mystified.

LISA
Yes, sir.

They exit.

ANNIE
It's killing him..
(to Lisa)
Nice to meet you finally.

Lisa is distracted by the size of the baby.

LISA
Gee whiz.

ANNIE
(proudly)
10 pounds 10. And I'm three days early.

LISA
You exhausted?

ANNIE
Oh..I'm slap happy.

GEORGE
World's luckiest baby.

ANNIE
(pointedly to Lisa)
Leave it to boss to say the great thing.

The phone rings.

ANNIE
(into phone)
Hello..You're here? Fourth floor. Oh well, then just ask for Double Didget's room. That's what we're all calling him for now.
(sheepishly to her baby)
Your dad is here.

George and Lisa smile and start to go. Lisa lingers for a second to peek at the baby..they turn and George turns to see his father enter the room. This Chinatown moment is immediate and visceral --- George speaks in the hushed tone of the broken.

GEORGE
No..NO.

Lisa glances up. George is on the verge of a seizure as Charles is nudged out the room's doorway by a heavyset man carrying flowers and an old model video camera..His name is AL.

GEORGE
(quickly transitioning to Al)
Hi. Congratulations on the birth of your baby.

Al leans forward and hugs Annie, kisses the baby on the head.

ANNIE
(to Charles)
It was very nice for you to come by, Mr. Madison.

CHARLES
Just wanted to drop this off..Tell you not to worry about your job in any way.

ANNIE
Well, that's oh-my-God great to hear.

Charles, having scored his point, looks around.

CHARLES
(to George)
You okay?

GEORGE
Tops.

CHARLES
Thought you might be here. Would you like to talk - go over anything..Any new thoughts?

GEORGE
No. Not yet.

CHARLES
You're thinking things out.

GEORGE
Not at this precise moment. I'm on a break.

CHARLES
There's a time factor that I can no longer shield you from.
(noticing Lisa)
You a relative of Annie's?

LISA
I'm a friend of George. Lisa.

Charles eyes her more closely and extends his hand.

CHARLES
Good to meet you. Call me Charles.

LISA
Okay.

CHARLES
I spoke to George minutes after he met you for the first time.

Lisa is mystified.

LISA
No kidding.

CHARLES
Yes..So I was the first to know.

Lisa is mystified.

LISA
Outstanding.

CHARLES
I'm his father.

LISA
Oh. Good to see you.

CHARLES
That's nice of you to say. Okay, all..I Love you, son. Goodnight everyone.

Charles exits. George is still coming down from what he briefly thought.

ANNIE
(to George)
Boss, when he walked in..You didn't think?

George concedes that he did with a look.

ANNIE
You poor guy.

Al and Lisa exchange greetings. Al is flushed with visceral pleasure. Annie looks over at him...eye contact that contains the d.n.a. of all that is good and produces huge grins.

ON AL

The moment of his life is upon him. He walks over to George and whispers as he hands him his video camera.

AL (MORE)
Hey?! I'm going to do something record it..Red button.
(he sits on the bed facing the mother of his child)
I got to say something..to you. For christ's sake to the two of you. I don't want you to think the reason we aren't married is because I think anyone else is anything. It's because I am 47 and a failure.

ANNIE
I'll kill you - you talk like that.

During this exchange Lisa feels she is somehow violating their privacy and is trying to make her getaway but she can't get George's attention. Nonetheless she decides to exit and walks to the door.

AL
I'll get work I guess..but no seniority anymore or...but don't get me sidetracked. The reason I didn't talk marriage is I couldn't stand to see you -- the princess of worry -- weighted down by me and my limited prospects.

And now he has Lisa's attention. She pauses at the door.

AL
Because I get your worry. And people could think that's the bad thing about you but I get that it's because of your great heart..and I love you for it.

AL(cont'd)
And then I worried about what would happen to you - and now the little hulk - if you ended up with someone who thought your worry was --

ANNIE
Neurotic?

AL
Yes. Someone who didn't get you..who made you feel bad about yourself..who wanted you to be more normal..who wanted you to like yourself more. Who wanted you to change. Who didn't love all of it. Who wouldn't leave great enough alone. And, -- I didn't sleep, man...I thought I can do that for you...and that was a legitimate function for me in your life.

Annie cheers as if at a ballgame.

AL
And that allows me to propose to you that we get married.

Annie blubbers. Al is emotional. Lisa is rapt. Al hugs Annie..Lisa and George applaud as Annie and Al have a brief and intimate exchange.

ANNIE
You're not scared anymore.

AL
I am. But scared is a step up from terror and terror is what I feel about losing you.

Annie gasps. Al holds her in this, their quintessential moment. Al looks at George and says through tear glazed eyes.

AL
Did you get it?

GEORGE
(stricken)
Oh my God..I just got caught up with what you were saying..

AL
(this can't have happened)
You didn't get it?

GEORGE
No.

Annie has missed this exchange due to being blissed out.

AL
He didn't get it.

ANNIE
(stricken)
He didn't get it????

GEORGE
I can't tell you how...

LISA
(driving force)
Come on..right away - let's do it again. Just do it now..go ahead, Al. We'll record it.

Al is willing but there is a problem.

AL
Who knows what I said?

GEORGE
I sure do..

LISA
Let's just think and piece this together right away..

Everyone is wiping tears away as they agree to try. Al gets to his initial position when he said his piece. George, as deliberately as possible, pushes the record switch. What follows is very informal..some improvs called for; people talking on top of one another..this group exercise is marked by great spirit and enormous light heartedness..but still real dedication to the task at hand..recreating the proposal.

ON AL

As he takes his highly self-conscious shot.

AL
I didn't want you to think that the reason I didn't ask to get married was because I ever had a thought of anyone else...

He's stuck.

GEORGE
(to Al)
You said it was because you had no prospects. You used the word "failure."

AL
(to Annie)
It's because I don't want to saddle you with a 47 year old failure.

Lisa comes in quickly.

LISA
Annie.."I'll kill you if.."

ANNIE
(laughing)
Thanks. "I'll kill you if you talk like that."

GEORGE
Then you said that you didn't want her to end up with ..

ANNIE
Someone who wanted her to change what she couldn't change..

Annie's line grounds things. The laughter stops---the import and dignity return -

ANNIE
(cont'd)
Someone who didn't get me.

GEORGE
There was that whole list.

LISA
(primarily to Annie)
He was worried that you'd be with someone who made you feel bad about yourself...who wanted you to like yourself in a different way. Who wanted you to change. Who didn't love all of you.

GEORGE
(primarily to Al)
You said that protecting her from that - appreciating her the way you do..was a legitimate function for you in her life.

AL
Wow. I said that?

ANNIE
I feel like you're all proposing to me.

AL
And then I asked you to marry me.

LISA
No, no, no! What you said was...
(enunciating very carefully)
"I propose to you that we get married."

ANNIE
And you called him, "little hulk," which, I don't know why, is my favorite thing. I love you so much, Al. Thanks everybody.
(to George)
I think we have it.

He stops recording. She holds her arms out and gives him a hug.

ANNIE
I'm so worried about you.

GEORGE
Please don't.

AL
Let her be.

George nods..claps Al on the back. Lisa approaches Annie and has to laugh even as she says the nuclear understatement.

LISA
Well, it was nice meeting you.

They hug. Annie laughs as well.

ANNIE
Nice meeting you too. I love you.

And that cracks them up because, like they say, "it's funny because it's true."

LISA
(helplessly)
Me too.

George is truly digging Lisa. And now the awkwardness as they nod and exit.

120 INT. HOSPITAL CORRIDOR - NIGHT 120

The awful thing is the sharp change in their ethos. A second ago they seemed a couple..and now, that quickly, much like Double Digit so recently experienced, they are thrust from that warm, safe, womb like space into the awkward starkness of the real world. There is considerable culture shock as they walk toward the exit of the hospital self-consciously, the space between them as they walk widening in small increments.

121 EXT. HOSPITAL - BUS STOP - NIGHT 121

As they exit - (some horrible but legit sign about health insurance regulations in the background.) It's a warm night, light breeze blowing, streetlights providing just the right light and each of them still looking for a proper punctuation to the recent experience. A small but persistent shyness has come into their atmosphere.

LISA
Thanks...

She is surprised that the word comes out with difficulty .. She is still a bit choked up. She laughs slightly and gives it another go. There is an unmistakable shyness.

LISA
Thanks for the soul food. I'll just catch my bus over there?

GEORGE
I'll wait with you.

LISA
(softly)
Okay, good. Thanks.

And then, with such ill timing that they each take it in with a bit of horror, the bus turns the corner. Lisa shrugs. And then, as she boards the bus, notes that George already has his back to her and is walking away. As the bus starts up.

ON GEORGE

So sullen at being cheated out of his moment with Lisa that an outburst escapes him just as Lisa, aboard the bus, passes unnoticed in the background.

GEORGE
(to the heavens)
I can't catch a break!

FULL SHOT - THE STREET

As George continues to walk and sees that Lisa has gotten off the bus at the next street. She jogs his way.

GEORGE
What?

LISA
What? I saw you..shouting and all crazy.

GEORGE
No. Just weird that you were off that fast.

LISA
Well, I can wait for the next bus. You just charged away.

GEORGE
Yeah. Okay.

Looking up the deserted street.

GEORGE
Well, I think we'll have some time now. Won't....

Another bus appears...

LISA
What is this?

GEORGE
I think it's the opposite of a bus strike.

She nods with a half smile -- it was sort of clever. As they let it pass.

GEORGE
(continued)
Won't Matty be worried?

LISA
Ummm. I didn't tell you we're not living together right now? I thought I did.

GEORGE
No. I would have remembered.

The bus stops near them. The driver steps out and lights a cigarette. The bus' sign shows a change of route

DRIVER
You've got till I finish this.

GEORGE
Okay. Thanks.

GEORGE
(to Lisa)
Go ahead..Matty?

LISA
We're still working on it from a different slant..he gets back tomorrow. He's throwing me a belated birthday party tomorrow night. Going all out. Not my choice but when you're in something you've got to give it everything you have.

GEORGE
Makes sense. Am I invited?

LISA
(totally thrown)
Sure..but it's a very testosterony group.

GEORGE
So I am invited?

LISA
Sure. What are you talking about? Of course.

The driver tosses his cigarette and reboards the bus as Lisa starts to follow him.

GEORGE
When is your birthday?

LISA
Tonight...

She leans over and gives him a kiss on the cheek.

122 INT. GEORGE'S APT. - NIGHT 122

As he enters propelled by the confusion flying away from his mind and spirit. One shouted word...

GEORGE
Clarity!

He goes to the table near the ever open window where we briefly see and read bits of the worksheets (reading REASONS FOR AND REASONS AGAINST...The top line on one, "I don't want to go to jail." On the other, "I don't want my father to spend the rest of his life in jail.") He crumples the sheets, tosses them and speed dials his father who answers before one ring is finished.

INTERCUT BETWEEN

123 INT. CHARLES'S APARTMENT - NIGHT 123

CHARLES
George.

GEORGE
I think I figured it out. I don't want to talk right now. I'll come see you tomorrow night.

CHARLES
Well, could you give me some indication.

GEORGE
Tomorrow.

CHARLES
George, I...

GEORGE
I know. You love me. I love you too. Tomorrow.

124 EXT. CHARLES AND MATTY'S APARTMENT BUILDING - NIGHT 124

UPBEAT MUSIC as George approaches...he has worked on his look..best suit, tie etc. He looks great. In front of the building, a card table has been set up manned by two of the ballplayers we have previously seen at the parties. They are in the process of very reluctantly denying admission to two gorgeous girls.

GORGEOUS GIRL
Why text us if you're not going to let us in?

BALL PLAYER
Because I didn't know Matty wasn't going to allow fun.

GORGEOUS GIRL
Well, don't ever invite us again to anything. I feel degraded.

BALL PLAYER
Okay...I'm sorry, I'll give you three hundred dollars and my phone number.

GORGEOUS GIRL
Alright.

George enters in the background.

DOORMAN
Going to the party, George.

GEORGE
Not yet.

125 INT. CHARLES APARTMENT HALLWAY - NIGHT 125

George knocks on his father's door. Charles answers it.

CHARLES
(tense)
Hi, son. Just a minute, my lawyers were just leaving.

And so they begin to file out...endlessly..maybe 20 of them..we don't wait for the last to appear.

126 INT. MATTY'S WALK IN CLOSET - NIGHT 126

We hear him telling Lisa, off-camera, how great it is to see her as he leads her toward us. He is carrying a garbage bag -- some of the following speech is off-camera.

MATTY
I haven't gone without a woman so long since I had mono in high school but it felt -- well you saw the box scores, three one inning stints, three up, three down, top five player of the month talk..

He goes to the tooth brush drawer and dumps them in the bag, he goes to the sweat outfit drawer and begins dumping them.

LISA
You're not going to throw them away?

MATTY
Yeah. It's a statement.

LISA
Give them to a hospital or something.

MANNA
Great idea. The clubhouse guy will take care of it. And no unattached women allowed tonight..One guy is bringing his sister..Now.

He sits her down in his "valet chair." The kind with a mahogany wooden hanger, little wooden dish for cuff links, and little cane seat.

MATTY
I get to give you a gift.

She eyes him -- churning. There is a paper Tiffany bag suddenly in evidence. This is clearly an important moment coming up..some flower strewn crossroads..she is gripped by a tightness which she hopes is excitement but might be terror. There seems to be only one course open to her and she takes it.

LISA
I have to pee.

127 INT. CHARLES APARTMENT - HALLWAY - NIGHT 127

Charles sits and indicates the chair for George.

GEORGE
No, thanks. I have to get someplace.

CHARLES
You look ...

GEORGE
Great? I'm shooting for great tonight. Okay..I know you want the bottom line but do you care about my reasoning?

CHARLES
(wisely lying)
Yes, of course.

GEORGE
First thing..and it was an all nighter to get there..you know, same as in anything the answer starts with asking the right question..And the question here wasn't whether I go to jail or you do?

CHARLES
It wasn't?

GEORGE
No. The question was will I go to jail for three years..or live for 25 years feeling awful because of your being in jail.

CHARLES
(sincerely)
Very good.

GEORGE
I went over different scenarios to get varying perspectives. If I had children I wouldn't consider going to jail.

CHARLES
But you don't.

GEORGE
Right. Or, if I had someone crucial to the life I want for myself; it would be perverse - some denunciation of the experience of life itself, if I gave that up.

Charles prepares to take some very rough medicine.

CHARLES
Well, that's an extreme point of view..Do you have such a person?

GEORGE
I.....don't ..... know.
I am going downstairs and somehow find out. There's a party. She's there. There's another guy.

CHARLES
You mean she may be unavailable?

Just the words kills him. Robs him briefly of his exuberance.

GEORGE
(mumbling)
Icanthinkthatwayrightnowthendon't.

CHARLES
What?

George tries to think of his thought..and does.

GEORGE
I can't think that way right now.
'Cause I'm going down there and take my shot..If I don't have a chance with her I'll go to jail for you, Dad..But if I have any chance at all, I can't..
(takes an excited breath)
Wish me luck.

And so he exits.

CHARLES
(wanly)
Good luck.

128 INT. MATTY'S APT. - WALK IN CLOSET - NIGHT 128

As Matty arranges a small Tiffany's paper bag on the floor near the valet chair. Lisa enters from the toilet. Matty indicates she should sit in the chair again. He picks up the small bag and waves it...then suddenly realizes the impression he is giving; which might have screwed up everything which would make him a moron. He quickly blurts out a key fact to avoid crushing Lisa with disappointment.

MATTY
It's not a ring.
(on her reaction)
Well, you don't have to look so relieved.

She smooches him on the head, patching his ego leak. Now she sits.

MATTY
Okay. Maybe I don't get on a knee for this but...

He bows more like a curtsey. It is sweet. She is touched. Matty takes a breath; scaling a great mountain with great uncertainty as to the purpose. He takes out a box and hands it to her..She starts to unwrap it carefully.

MATTY
Come on, not so slow.

He actually starts to rip at it..She joins him in a shared light moment and looks inside.

LISA
Whoa, whoa, whoa..It's gorgeous. But...it's gorgeous.

MATTY
But what?

LISA
Just thinking about when I would wear it.

MATTY
I'll take you places.

She now removes an eleven thousand dollar watch circled in diamonds.

MATTY
Do you not get the meaning?

LISA
(no idea whatsoever)
Um..that time is..what? That it's our time to have a new kind of time that..

MATTY
(gravely)
It means that we're engaged to be engaged.

Lisa looks on the back of the watch.

MATTY
It doesn't say it. You just know it..my father gave my mother a watch and four years later they were engaged.

LISA
Okay.

MATTY
Don't say,"okay." Ask anyone.

LISA
It's beautiful. Thank you.

Matty looks disappointed.

LISA
Well, I don't know what to say.

MATTY
(coaching)
You're blown away?

LISA
I'm blown away.

Matty grins..suddenly George sticks his head in the door. He sees them.

GEORGE
Oh, sorry.

LISA
Hey. You showed?

GEORGE
Yes. I'll be right out here.

MATTY
Good to see you.

GEORGE
Thanks.

He ducks out.

MATTY
We better get going. Our first party as a couple.

LISA
What were we those other times?

He hugs her.

129 INT. MATTY'S LIVING ROOM - NIGHT 129

All the ball players crowded in as a man with a jump suit and a JET HELICOPTER LOGO on his back carries in two large crates of live lobster to the kitchen. He is moving with considerable speed..some of the ballplayers applaud.

ON GEORGE

As he pauses on the outskirts of the gathering..from his pocket he takes a small jar shaped gift wrapped box.

GEORGE'S POV

As Lisa enters the room and starts to head over, then shrugs helplessly, as Matty intercepts her to show off her new watch.. There are SEVERAL REACTION SHOTS from the players and their women to the watch. George moves to the terrace where a buffet line has already formed for the LOBSTER..

ON LISA

Her arm extended showing her watch while her head cranes looking for George.

LISA
Let me go find George, he doesn't know anybody.

MATTY
(uncomfortable then)
I'll come with you.

As they start for the terrace, Matty is waylaid by Tori (the Japanese pitcher.) He is with the girl whose bodice caught his note. She clearly loves the guy.

ON LISA

As George comes up behind her and forcefully moves her out to the terrace....

130

130 EXT. MATTY'S APT. - TERRACE - NIGHT

GEORGE
I have to talk with you.

LISA
Sure. How you doing?

GEORGE
Pretty good.. heightened awareness, anxious, excited.. I got you a gift.

He hands her the package. She sits at a small metal outdoor table. She opens it elaborately and slowly. He waits patiently. Somehow she becomes aware of a strange rush of appreciation for this small fact - that briefly though enormously touches her. She stops unwrapping to look at him and unconsciously say a mouthful.

LISA
Thanks for not rushing me.

George reacts to the screaming subtext as, finally, she sees the gift. And whatever petals of hers were just opening slam shut. She is puzzled. His stock has clearly fallen.

LISA
Man, you are odd.

We now see the gift. It is the can of Play-Doh George took from his office. We will also have seen it in the background of a few shots in his apartment.

GEORGE
Odd good or odd bad?

LISA
Well, I'm a fan of regular.

GEORGE
That's only half the gift. It's nothing without the story. The story makes it regular.

She is skeptical - he starts selling hard.

GEORGE
(continued)
This stuff was invented by a man in central Ohio as a white goo used to remove soot from wallpaper, which got really filthy from old fashioned heating.

SHOT

Perhaps the world's first look of a woman's wrist circled by a diamond watch while her hand holds a can of Play-Doh.

GEORGE
(continued)
So as gas and electric heating came in there was no more need for this cleaning goo. The guy was going under, everything he based his life on was coming to an end. Then his sister-in-law who was a nursery school teacher...

LISA
(interrupting)
This is a true story?

GEORGE
(triumphantly)
The man's name was Joe McVicker, his sister-in-law was Kay Zoofall.

LISA
Okay, I believe you.

GEORGE
Kay Zoofall discovered that her little kids liked squeezing the goo a lot more than hard modeling clay. She suggested to her brother-in-law Joe that they color the stuff and call it Play-Doh.

Lisa (her life spent on a foundation of motivational thoughts, sentences and stories) is jazzed by the tale.

LISA
Hey..nice.

GEORGE
So I just kept this around..for proof that we're just one small adjustment away from making our lives work. You can see why I thought of this for you.

LISA
Yes.

GEORGE
Take back what you said about me being odd.

LISA
Fair enough.
(she brandishes the gift)
Thanks. I'm going to put it away before anyone asks me what I'm doing with it. I could never tell that story as well as you do.

She exits. George watches her go. So does Matty who now approaches George.

MATTY
Hey, you try the lobster?

GEORGE
Not yet.

MATTY
You should.
(looking at his watch)
One hour and fifty-one minutes ago it was swimming in the ocean.

GEORGE
Way to go.

MATTY
(a beat then)
You messing with me?

GEORGE
(realizing)
Yeah. Unintended and unwarranted but, yeah.... Sorry.

MATTY
Did Lisa show you the watch?

Before George can answer...the bullpen guys approach..Doug (the man of few words), Ryan (who caused Matty to realize that he was in love) and Tori who we have just seen with his gal.

RYAN
We got a big announcement.

Matty ad libs intros to "Lisa's friend, George."

MATTY
So what's the announcement?

TORI (MORE)
I'm in love and I will get married.

DOUG
Serendipity.

MATTY
(to George)
He met his girl when we were all in the bullpen discussing how you know when you're in love.

GEORGE
(sincerely)
Great question.

Lisa approaches. Matty, a little pugnaciously, seeks to put George on the spot.

MATTY
Got an answer? We got an answer.

GEORGE
Let's see.

He concentrates. It is a weirdly long beat.

RYAN
You can get back to us.

The players laugh. But George has a bead on the answer.

GEORGE
You're in this space that hasn't existed before and the only two things you know is that you are in this space, and..

GEORGE(cont'd)
(he sees Lisa)
As "odd" as that is, the only other thing you are just as sure of is that she's in there with you.

MATTY
Yeah, that's close to our thing.

Doug notes Lisa's reaction to George.

DOUG
(to Matty)
Curtains.

He walks to Lisa. She is staggered but hanging onto propriety. She tries to treat it lightly.

LISA
What's with you tonight?

GEORGE
I need to talk to you. Really. And that means I have to get you out of this party. And if that feels out of the question to you; there's probably nothing to talk about.

MATTY
Show him the watch.

GEORGE
I'm going to wait at the bus stop for the next ---SEVEN DAYS..No. I'll hang out there a while.

He leaves.

ON LISA

She goes through the five stages of compliance..what are they again? Amusement, confusion, awkwardness, resistance, decision. With decision she tugs at Matty's sleeve to indicate she needs a moment of privacy with him. They walk to another area..Matty with the airs of confidence...once they find their spot. Before she can speak.

MATTY
Don't dump me.

LISA
Matty, I think you're moving a little too quickly.

MATTY
First time I've been accused of that.

LISA
You can't make important decisions when your head is mush. And tonight is extremely confusing to me.. George never...Maybe I'll just go hang out with him. I don't know what to do at these parties anyway..And this isn't really for my birthday...none of my friends are here.

MATTY
That was my mistake..should have thought of that. Too little, too late and stupid. I can learn from this.

LISA
You're fine, you're sweet, you're fun..

MATTY
All the hot words.

LISA
This is positive. We're not ducking anything..Everything's out in the open.

MATTY
You know what. Go ahead. Hang out. But I want you to take in that I'm the kind of guy who has the confidence to say that. That's key to any decision you make.

LISA
Got it.

She puts the diamond watch on the valet chair tray..She looks at him...this parting not easy for either one..Matty is trying to duck the unique pang which is enveloping him. With utter lack of conviction:

MATTY
I'm confident.

She is touched. She hugs him and exits.

131 EXT. APARTMENT BUILDING LOBBY/STREET - NIGHT 131

As Lisa exits the elevator and her steps quicken a bit. She sees the doorman...

ANGLE ON DOORMAN AND HIS POV

As he looks down the street where George looks disconsolate.. The doorman blows his whistle. George looks up. He sees the doorman point and then Lisa is on the street; the doorman directing her toward George, who has lit up..Lisa moves toward him more somber..

132 EXT. ANGLE ON SMALL TERRACE - NIGHT 132

Charles stand there looking down.

CHARLES POV

As he sees his son standing alone. Bummed. And then a beat, George turns and takes on a new energy. Lisa enters the frame moving toward him.

ON CHARLES

As he reacts and then turns to enter his apartment to begin mounting his defense.

133 EXT. BUS STOP - NIGHT 133

LISA'S POV

George wearing a grin more slap happy than romantic. Lisa more somber.

GEORGE
What should we do? Are you hungry?

LISA
Of course.

GEORGE
I have Annie's stuff.

Lisa nods..she is having a hard time taking in the beaming George..The bus arrives...

134 INT. BUS - NIGHT

Lisa and George sitting together..George continues to look at her but fails to make eye contact..Lisa steels peeks at him... not overjoyed by his seeming deliverance.

GEORGE
You know what's amazing.....do you?

LISA
No.

GEORGE
All the worst things happened to me and if they hadn't we wouldn't be here now. So..really something... Is something wrong?

Lisa reacts by burying her head in her hands and rubbing her hands through her hair.

LISA
Well, yes..

She buries her face in her hands..

GEORGE
Do you have a problem with me?

LISA
Yes.

GEORGE
I'd sure like to know what it is.

She looks at him directly for the first time.

LISA
You're in love with me and I'm on a second date.

GEORGE
(agreeing)
That sums it up.

END CREDITS BEGIN:

135 EXT. GEORGE'S APT - NIGHT 135

As we look in from the street.

The windows open..Lisa at the refrigerator taking out some food. George leans over to help her. Lisa exits to the next room.

We see Lisa enter the living room and place plates on the table by the window; as George puts their dinner in the microwave in the adjoining kitchen window.

Lisa stands still and tall and thinks..she is, at this moment, the poster girl for "private moments." Her thought is as nervous making as it is insistent. She decides, after a long layoff from same, to trust her instincts. She exits frame.

George turns as she enters the kitchen. She kisses him.

FADE OUT: