

"Falling"

Screenplay by
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SHOOTING SCRIPT
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Script No. _____

REGISTERED WGAw No. _____

1 (0:16)
EXT. CALIFORNIA HIGHWAY - EARLY SPRING DAY

From the air we see a late-model family sedan climb Waldo Grade on the northerly approach to San Francisco. The Camera slowly ZOOMS down to the car in traffic.

BEGIN TITLES WITH SOUNDTRACK MUSIC

Inside the car are HARRY and ELAINE FRUMMER, a recently retired couple from Akron, Ohio. We can't see them although we hear their conversation O.C.

HARRY and ELAINE are spending their 40th Wedding Anniversary traveling across country to visit their son, ROBERT, who works on a crew maintaining the Golden Gate Bridge.

ELAINE
(O.C.)
Welcome to California, Harry.

HARRY
(O.C. crossly)
This isn't California, Elaine. This is San Francisco.

ELAINE
(O.C.)
Same thing.

2 (0:06)
INT. CAR ENTERING TUNNEL - DAY

They enter one of the TUNNELS

3 (0:08)
EXT. EXITING TUNNEL - DAY

exit on the other side of the ridge

4 (0:04)
ANOTHER ANGLE GOLDEN GATE BRIDGE - DAY

5 (0:09)
ANOTHER ANGLE BRIDGE - DAY

cross the bridge

6 (0:04)
EXT. CITY STREET - DAY

CLOSE ON CAR:

and stop at a stoplight in San Francisco.

7 (0:10)
INT. CAR - DAY

C.U. ELAINE, an attractive 58-year-old woman.

ELAINE (Cont.)

Can you believe *our* son paints the Golden Gate Bridge?

8 (0:06)
INT. CAR - DAY

C.U. HARRY, a handsome 60-year-old working man, turning to his wife.

HARRY

It's orange.

INT. CAR - DAY

C.U. ELAINE.

Her attention is distracted by something outside HARRY'S window.

10 (0:15)
INT. CAR - DAY

The CAMERA moves through the car and past HARRY to focus on CARL CONNER, running up a cross street, huffing and puffing and out of breath, looking like he's late for something. Conner is 40-something, good looking and well dressed, but overweight, and in lousy physical shape.

ELAINE

(O.C.)

I'm glad we're not in a hurry anymore, Harry.

11 (0:07)
REVERSE EXT. CAR - DAY

C.U. HARRY looks at his watch and then at the traffic light.

HARRY

It's almost 5; he's probably trying to get to one of those stores.

12 (0:08)
INT. CAR - DAY

C.U. ELAINE, concerned.

ELAINE

He looks like he's gonna keel over.

13 (0:05)
INT. CAR - DAY

C.U. HARRY from ELAINE'S POV.

HARRY

Yep.

The light changes, HARRY pulls away and The CAMERA ZOOMS in on CONNER, who has rounded the corner and is banging on the door of Pacific Rim Imports with his fist.

14 (0:15)

EXT. GIFT SHOP DOOR - DAY

ANGLE on CONNER at DOOR.

As he shakes the doorknob, we see a hand come from behind a curtain and change the OPEN sign to CLOSED.

CONNER

Gimme a break, It's not five yet, I owe you money . . !
Damn.

He resigns himself and walks away, frustrated.

15 (0:07)
EXT. BUSY CITY STREET - DAY

CONNER opens the driver's side door of his classic, yellow Porsche convertible with the passenger door that doesn't close properly, but before he can sit down, notices he's being "squeezed in" by another car parking in front of him.

16 (0:06)
EXT. PORSCHE - DAY

ANOTHER ANGLE ON CONNER.

CONNER reacts with anger to the car backing towards him. He walks over to confront the other driver.

17 (0:08)
EXT. CAR ON BUSY CITY STREET - DAY

C.U. JANEEN KIMBALL, in the car in front. Janeen is a beautiful young woman, with a shapely figure and long black hair. She looks back and sees CONNER walking up to her.

18 (0:04)
EXT. BUSY CITY STREET - DAY

CONNER stops at JANEEN'S door, sees her, and freezes.

19 (0:07)
EXT. BUSY CITY STREET - DAY

JANEEN bolts from her car with a BRIEF CASE in one hand and a CAMERA in the other. She seems to recognize CONNER for a moment, then inspects her parking job.

JANEEN

Too close?

20 (0:08)
EXT. BUSY CITY STREET - DAY

C.U. CONNER, dazzled.

CONNER

No, no, not at all. Lots of room

21 (0:12)
EXT. BUSY CITY STREET - DAY

ANOTHER ANGLE ON CONNER AND JANEEN.

JANEEN

I'm late, for a meeting--it was nice meeting you. Bye.

She looks at him momentarily, turns and leaves.

22 (0:10)
EXT. BUSY CITY STREET - DAY

CONNER follows her for a few steps, losing her on the crowded sidewalk.

CONNER

(shouting)

It was nice to meet you, too . . . I'm, ah, I'm Carl, Carl
Conner!

23 (0:06)
EXT. BUSY CITY STREET - DAY

JANEEN looks back once and disappears in the crowd.

24 (0:09)
EXT. BUSY CITY STREET - DAY

C.U. CONNER, still looking for her.

CONNER

(awestruck)

Carmen . . . ?

SONG "SAME OLD GAMES" BEGINS

25 (0:17)
EXT. BUSY CITY STREET - DAY

Frustrated even more, CONNER gives up looking for her and drives away.

26 (0:08)
EXT. BUSY CITY STREET - DAY

In the front window of a close-by office building, under a sign that proclaims: "INTERMEDIA WEST," we see JANEEN, looking out at the street.

27 (0:06)
INT. OFFICE - DAY

Over JANEEN'S shoulder, through the window and the crowd, we see CONNER pull away.

JANEEN

(whispered to herself)

Joe?

28 (0:09)
INT. OFFICE - DAY

ANOTHER ANGLE JANEEN.

JANEEN'S boss, MR. CONALLY, walks into frame, looking concerned.

MR. CONALLY

How'd your meet-and-great with the Policy Department go?

29

(0:06)

INT. OFFICE - DAY

C.U. JANEEN, who turns to him and smiles.

JANEEN

(confidently)

Mr. Madison represents Madison-Farmer very well.

30

(0:07)

INT. OFFICE - DAY BACK TO 28

MR. CONALLY

(shakes her hand, smiling)

Great. I guess that's good, huh? When you get time, Janeen, could we could meet for lunch so that I can get a personal impression from you?

JANEEN

(confidently, OC)

Sure.

31

(0:15)

EXT. MIDDLE OF BUSY STREET – DAY

The bumpers of two cars are locked together. The CAMERA is CLOSE on two pairs of legs, then DOLLIES BACK to reveal CONNER, rubbing his hands in his hair. He has rear-ended a LITTLE OLD LADY in a Rolls Royce, who is staring at him from the other side of the slowly-widening frame.

32

(0:18)

EXT. BUSY STREET - DAY

C.U. L.O.L.

L.O.L.

(sternly)

I was stopped, young man, minding my own damn business. I hope you have a lot of insurance. Are you some kind of terrorist? Well?

33

(0:05)

EXT. BUSY STREET - DAY

C.U. CONNER, with a "What Happened?" look on his face.

CONNER

No, of course not. I'm not a terrorist . . . (to himself) . . . a terrorist? Yeah, that's right.

34 (0:15)
EXT. BUSY STREET - DAY BACK TO 32

L.O.L.
Well, you should be. Let me see your license.

She looks over her shoulder, at a police car pulling up in the B.G., then turns back to CONNER.

L.O.L.
(cont.)
Good. The police are here. I hope you're not holding.

35 (0:04)
EXT. BUSY STREET - DAY

C.U. CONNER.

CONNER
(turning his head to look OC)
Oh my God.

36 (0:10)
EXT. STREET - DAY

Later from the air we see CONNER'S car, twisting up a road in the hills of Presidio Heights, with the Golden Gate Bridge in the background.

37 (0:10)
EXT. STREET - DAY

CONNER gets out of his parked car (now with a dented front bumper) walks up a flight of stairs to a view apartment, stops at the door and fumbles in his pocket for the keys.

SONG "SAME OLD GAMES" ENDS

38 (0:06)
EXT. PORCH - DAY

C.U. CONNER checking different pockets for his keys. We can hear the phone ringing inside. He opens the door and enters.

39 (0:08)
INT. APARTMENT - DAY

CONNER crosses the frame to answer his phone. The CAMERA lingers for a few beats on the inside of his apartment, lavish but unkempt, featuring a large view window.

We look out the window and see the Golden Gate Bridge, resplendent in the afternoon sunshine.

40 (0:25)
INT. APARTMENT - DAY

C.U. CONNER, answering the phone. We notice the message indicator light blinking constantly.

CONNER (Cont.)

Hello? Dave? It's me.

DAVID is a working songwriter and musician, and CONNER'S best friend. Conner starts to rub his hand through his hair, a nervous habit he performs when stressed.

CONNER (Cont.)

No. I had some bad luck, I'll borrow a wok from one of the neighbors. (long pause) Pizza? Yeah, maybe you're right. (pause) Sure, Dave. You mug the cheese and I'll steal the dough! OK. What's her name? Great, I'll be ready, 7 sharp.

41 (0:05)
INT. APARTMENT - DAY

CONNER sets the receiver down, and over his shoulder we see his apartment, a disaster with a LAPTOP in the middle.

42 (0:07)
INT. APARTMENT - DAY

CONNER starts picking up, making his way to his LAPTOP, where he stops, trash in hand, getting an idea.

CONNER (Cont.)

Carmen, the *beautiful* terrorist. Right. Good . . . very good!

43 (0:08)
EXT. BUSY CITY STREET - DAY BACK TO 19

MEMORY: CONNER meeting JANEEN.

44 (0:05)
INT. APARTMENT - DAY

ANOTHER ANGLE CONNER as he sits at his desk and starts keyboarding.

45 (0:09)
EXT. STREET - DAY

DAVID'S 10-year-old sedan climbs the scenic street to Conner's apartment.

46 (0:11)
INT. APARTMENT - DAY

CONNER has a smug expression on his face as he tries to read a page still coming out of his printer. Suddenly he notices something.

47 (0:03)
INT. APARTMENT - DAY

INSERT: CLOCK on the living room wall. It's 6:51.

48 (0:09)
INT. APARTMENT - DAY

CONNER rips the page out of the printer, and stumbles towards his bedroom, picking up trash along the way. We see him exit his room and hurriedly pickup for a minute, then go back into his room.

49 (0:10)
INT. APARTMENT - DAY

ANOTHER ANGLE on CONNER, who trips over his coffee table, falls, and hits his head on a chair which is piled high with writing manuscripts. He gets back up slowly, moaning and holding his chin, and walks into his bedroom.

DISSOLVE TO:

50 (0:10)
EXT. PORCH - DAY

C.U. DAVID, his live-in girlfriend MARCY, (a pretty blond receptionist and aspiring singer and dancer), and CONNER'S blind date, DEBBIE, at the door. Marcy repeatedly pushes the buzzer, and the door finally opens.

51 (0:04)
EXT. PORCH - DAY

C.U. CONNER in a robe, bandage on the side of his head.

52 (0:08)
EXT. PORCH - DAY

ANOTHER ANGLE.

MARCY

Then you *are* home!--I thought you skipped town so you wouldn't have to cook us dinner.

53 (0:04)
EXT. PORCH - DAY

ANOTHER ANGLE. MARCY notices CONNER'S wound.

MARCY (Cont.)

Awww, poor baby!

54 (0:03)
EXT. PORCH - DAY

C.U. MARCY, CONNER, and DAVID. As Marcy reaches toward his bandage, Conner looks at David, who obviously didn't tell the girls they are going out for pizza.

55 (0:04)
EXT. PORCH - DAY

DAVID shrugs his shoulders.

56 (0:10)
EXT. PORCH - DAY

C.U. MARCY.

MARCY (Cont.)

What'd you do to your head?

57 (0:06)
EXT. PORCH - DAY

MARCY looks past CONNER at his messy apartment.

MARCY (Cont.)
What *didn't* you do to your apartment?

58 (0:05)
EXT. PORCH - DAY

ANOTHER ANGLE on CONNER and MARCY.

CONNER
I had an accident.

59 (0:07)
EXT. PORCH - DAY

C.U. DAVID looking into the apartment.

DAVID
You mean a disaster.

DAVID laughs heartily as MARCY smiles knowingly and turns to DEBBIE, then back to CONNER.

MARCY
Conner, this is Debbie.

60 (0:08)
EXT. PORCH - DAY

C.U. DEBBIE'S pretty face as she steps forward hesitantly.

DEBBIE
Hi, . . . I've heard . . . a lot . . .

61 (0:10)
INTO APARTMENT - DAY

The CAMERA follows CONNER back inside as he leers suavely at DEBBIE.

CONNER
(smoothly)
Well it's all lies. Come in, have a seat, I'll be ready in 10 seconds.

CONNER leaves them.

62 (0:12)
INT. APARTMENT - DAY

C.U. DEBBIE, MARCY, and DAVID as they stand in the middle of the mess and look for a place to sit.

DEBBIE

Feel the earthquake?

MARCY

(laughs)

Conner applied for federal disaster funds years ago, but I don't think they'll give him anything, he makes too much money.

DEBBIE doesn't seem to get the joke, or compliment.

63

(0:12)

INT. APARTMENT - DAY

C.U. CONNER, buttoning his shirt, returning from his bedroom already. He looks at DEBBIE.

CONNER

Everybody ready to have a great time? Let's have a drink here and go out for pizza; the wok I ordered didn't arrive.

64

(0:10)

INT. APARTMENT - DAY

C.U. CONNER and DAVID.

DAVID

Where were we gonna eat, anyway?

DEBBIE walks past DAVID, O.C.

65

(0:10)

INT. APARTMENT - DAY

DEBBIE stops at the VIEW WINDOW.

DEBBIE

Wow.

66

(0:15)

EXT. APARTMENT - DAY

FROM OUTSIDE the APARTMENT we see DEBBIE looking at the view. CONNER comes into frame and puts his arm around her.

67

(0:10)

INT. APARTMENT - DAY

C.U. CONNER and DEBBIE.

CONNER

(romantically)

Yeah, you can see everywhere . . . (points) . . . over there's the Farralones.

DEBBIE looks impressed. She stares at the view for a few moments and then appraises CONNER.

68 (0:11)
INT. APARTMENT - DAY

C.U. DAVID looking through cabinets in the kitchen.

DAVID
Got anything to drink, Con? All I can find is a bottle of
Vermouth.

CONNER
(O.C.)
Straight shots for everyone!

DAVID looks unamused.

69 (0:13)
INT. APARTMENT - DAY

C.U. CONNER, smiling. His expression soon changes to frustration and apology.

CONNER (Cont.)
All right, so I'm sorry. I didn't get to the store in time.
I had a lousy day.

70 (0:04)
INT. APARTMENT - DAY

C.U. DAVID.

DAVID
Get any writing done?

71 (0:07)
INT. APARTMENT - DAY

C.U. CONNER.

CONNER
Yeah, I wrote a scene.

72 (0:04)
INT. APARTMENT - DAY

C.U. DAVID.

DAVID
Which one?

73 (0:09)
INT. APARTMENT - DAY

C.U. CONNER.

CONNER
(looks at his feet momentarily, then back to DAVID)

I rewrote the welding scene. It's coming together.

CONNER looks away again, then lights a cigarette, which comes out of nowhere. DEBBIE is wandering back to MARCY and DAVID.

74 (0:10)
INT. APARTMENT - DAY

M.C.U. DAVID.

DAVID

Swell.

DAVID shrugs his shoulders.

DAVID

(cont. sarcastically, to the GIRLS)

That's why we set deadlines, Ladies--so we can tell how far behind we are.

In the B.G. the GIRLS aren't about to take sides, and shrug their shoulders.

75 (0:07)
INT. APARTMENT - DAY

C.U. CONNER.

CONNER

I'll be ready, it's you I'm worried about.

76 (0:14)
INT. APARTMENT - DAY

C.U. DAVID, raising his voice.

DAVID

Right, Carl--just great!

77 (0:03)
INT. APARTMENT - DAY

C.U. MARCY and DEBBIE, looking bored.

MARCY

Why don't you guys settle down, let's go get some pizza—you can write about that.

78 (0:05)
INT. APARTMENT - DAY

ANGLE on CONNER and DAVID. They stare at each other as the GIRLS walk by them and out the door.

79 (0:04)
EXT. STREET - EVENING

DAVID'S car stops at a traffic light. DAVID is driving, CONNER and DEBBIE are sitting in back.

80 (0:03)
EXT. DAVID'S CAR - EVENING

Through the windshield we see past DAVID and MARCY to CONNER smiling at DEBBIE.

81 (0:13)
INT. DAVID'S CAR - EVENING

C.U. CONNER talking to DEBBIE.

CONNER
You'll like Sal's, it's a real personality place. In fact, I
patterned some of the characters in my new mus-
ical after . . .

82 (0:05)
INT. DAVID'S CAR - EVENING

REVERSE ANGLE.

DAVID
(interrupting)
OUR new musical.

83 (0:11)
INT. DAVID'S CAR - EVENING

ANOTHER ANGLE on CONNER and DEBBIE.

CONNER
In OUR new musical, after some of the characters in Sal's.
Great pizza, live music, dancing . . .

84 (0:10)
INT. DAVID'S CAR - EVENING

MARCY looks over her shoulder.

MARCY
(to CONNER and DAVID)
Look, BOYS, if you're gonna argue all night like two-
year-olds, Debbie and I can start looking for some *real*
men.

DAVID
Conner, all I'm saying is I could have used more time
I really wanted to impress Fishwick.

85 (0:23)
INT. DAVID'S CAR - EVENING

ANOTHER ANGLE on CONNER and DEBBIE.

CONNER
Don't worry, we will. I make deadlines all the time.

DEBBIE

(excitedly)

Marcy tells me you write "Husbands and Wives." That's my favorite soap opera, I watch every episode--

CONNER smiles suavely.

DEBBIE

(cont.)

--did you write the one when Phillip had the sex-change operation and got raped leaving the hospital?

CONNER

(pause)

No, the one after that. By the way, you remind me a lot of Sheila.

DEBBIE

Richard's Sheila!?!?

CONNER

(winks)

Yeah . . . and by the way, Richard and I play pool together In L.A. all the time . . .

DEBBIE

Wow.

A quizzical look soon comes to her face.

DEBBIE (Cont.)

So why do you want to make a musical?

86

INT. DAVID'S CAR – EVENING

(0:10)

C.U. CONNER, he thinks for a beat.

CONNER

I don't know, I guess to reach out to people, to touch their hearts--to try to make them forget their troubles for awhile.

87

INT. DAVID'S CAR - EVENING

(0:05)

C.U. MARCY.

MARCY

We haven't made a musical since college.

88

INT. DAVID'S CAR - EVENING

(0:06)

C.U. CONNER and DEBBIE.

CONNER

Yeah, but we used to win all the awards-- best writer,
best director . . .

89 (0:03)
INT. DAVID'S CAR - EVENING

ANOTHER ANGLE.

DAVID

Best score!

90 (0:07)
INT. DAVID'S CAR - EVENING

C.U. CONNER and DEBBIE.

CONNER

I was gonna tell her, David.

DEBBIE

Who's Fishwick?

CONNER

He's my agent. He has a lot of pull in the scene, and some
very substantial friends. Tomorrow morning we're stag-
ing a number for 'em, and if we pull it off, we're on our
way to Broadway.

91 (0:04)
INT. DAVID'S CAR - EVENING

C.U. DAVID.

DAVID

(grinning)

. . . from the West Coast.

92 (0:07)
INT. DAVID'S CAR - EVENING

C.U. MARCY.

MARCY

You can do anything if you believe in yourself.

93 (0:08)
EXT. CLUB - EVENING

DAVID's car pulls into the parking lot at SAL'S. We hear music coming from the band inside.

SONG "YOU'RE MY ANGEL" BEGINS

94 (0:06)
INT. DAVID'S CAR - EVENING

C.U. DAVID and MARCY.

DAVID

Well, we're here to have fun, but remember--we have a show to put on tomorrow, *early*.

95

(0:04)

INT. DAVID'S CAR - EVENING

C.U. CONNER and DEBBIE.

CONNER

(smugly, to DEBBIE)

We have plenty of time.

96

(0:16)

INT. CLUB - EVENING

A WAITRESS leads CONNER'S party to a table. In the background several couples are dancing to a band playing on a small stage. The waitress seats them around a table with a checkered table cloth.

WAITRESS

What can I bring you tonight?

CONNER

Two giant combos, one with anchovies, and two pitchers of beer.

97

(0:08)

INT. CLUB - EVENING

C.U. MARCY and DEBBIE.

MARCY

You guys can eat it all. Debbie and I are going to the salad bar. We're watching our figures.

98

(0:09)

INT. CLUB - EVENING

C.U. CONNER and DAVID.

CONNER

How about David and I watching your figures? That way you can eat anything you want.

CONNER laughs at his joke and takes a bite of french bread. He turns to the WAITRESS while chewing.

DAVID

I'm not that hungry either, Con.

CONNER (Cont.)

One large combo, half anchovies, two salad bars, and a pitcher of beer . . .

CONNER turns back to the GIRLS.

CONNER (Cont.)
 . . . and would you ladies like some wine?

99 (0:07)
 INT. CLUB - EVENING

C.U. THE GIRLS nod.

DEBBIE
 (to CONNER)
 White. Just a little.

100 (0:07)
 INT. CLUB - EVENING

ANGLE on CONNER and the WAITRESS.

CONNER
 And a bottle of chardonnay. The Mondavi will be fine.

The WAITRESS leaves with their order.

101 (0:06)
 INT. CLUB - EVENING

C.U. DAVID and MARCY.

DAVID
 (to MARCY)
 Shall we?

MARCY nods and they get up and head for the dance floor.

102 (0:04)
 INT. CLUB - EVENING

Over CONNER'S and DEBBIE'S shoulders we see DAVID and MARCY negotiating their way through the well attended club to the dance floor.

103 (0:10)
 INT. CLUB - EVENING

C.U. on DAVID and MARCY as they start dancing. They're having a lot of fun, and are both dancing with obvious talent.

104 (0:04)
 INT. CLUB - EVENING

C.U. CONNER and DEBBIE. After watching them dance for a beat, Conner turns to Debbie and smiles.

105 (0:04)
 INT. CLUB - EVENING

C.U. DEBBIE, who turns to face CONNER.

DEBBIE
They're excellent.

106 (0:10)
INT. CLUB - EVENING

REVERSE. Now that they're alone, CONNER pounces.

CONNER
Yeah, they are. So, Marcy tells me you sell real estate?

107 (0:09)
INT. CLUB - EVENING

REVERSE.

DEBBIE
(confidently)
Yes. Wanna buy a home?

108 (0:12)
INT. CLUB - EVENING

REVERSE.

CONNER
(also confidently)
Maybe you can show me some properties tonight.

109 (0:08)
INT. CLUB - EVENING

C.U. DEBBIE, who sort of expected it, but was still disappointed when it came.

DEBBIE
I've got some swampland Carl--I'll give you the map.

110 (0:08)
INT. CLUB - EVENING

REVERSE. CONNER'S smiling.

CONNER
That's not what Sheila would have said.

111 (0:07)
INT. CLUB - EVENING

REVERSE.

DEBBIE
That's where I think you're confused, I'm not Sheila.

112 (0:09)
INT. CLUB - EVENING

C.U. CONNER and DEBBIE. Conner blithely dismisses Deebbie's rejection. He is smiling back suavely and comically.

CONNER
(winking)
Want to dance?

113 (0:10)
INT. CLUB - EVENING

C.U. DEBBIE. It's becoming obvious to that CONNER isn't a "typical" personality.

DEBBIE
(resignedly but amazed, nonetheless?)
Sure.

They get up from the table to dance.

114 (0:03)
INT. CLUB - EVENING

CONNER leads DEBBIE to the dance floor.

115 (0:09)
INT. CLUB - EVENING

C.U. CONNER and DEBBIE dancing next to MARCY and DAVID. Conner is surprisingly proficient for his weight and physical condition.

116 (0:07)
INT. CLUB - EVENING

C.U. MARCY and DAVID, who are boogying.

117 (0:06)
INT. CLUB - EVENING

BACK TO CONNER and DEBBIE, boogying.

118 (0:04)
INT. CLUB - EVENING

C.U. CONNER, starting to sweat.

119 (0:04)
INT. CLUB - EVENING

C.U. DEBBIE, she looks concerned.

120 (0:06)
INT. CLUB - EVENING

C.U. DAVID and MARCY, still dancing.

121 (0:06)

INT. CLUB - EVENING

C.U. CONNER, smiling at DEBBIE but mopping his face with a handkerchief.

122 (0:09)
INT. CLUB - EVENING

C.U. DEBBIE and CONNER.

DEBBIE
(to CONNER)
Want to sit down?

CONNER
That's up to you, I could go on all night.

DEBBIE
(more concerned)
Let's sit down.

SONG "YOU'RE MY ANGEL" ENDS

123 (0:05)
INT. CLUB - EVENING

CONNER and DEBBIE sit down at their table. Debbie is looking at CONNER, who is smiling goofily but sweating profusely.

124 (0:09)
INT. CLUB - EVENING

ANOTHER ANGLE. DAVID and MARCY sit down.

DAVID
Everything all right?

125 (0:08)
INT. CLUB - EVENING

C.U. CONNER, still mopping his forehead with his handkerchief, but starting to look better.

CONNER
Someone should talk to Sal about his fans, this place is like an oven.

126 (0:10)
INT. CLUB - EVENING

C.U. MARCY, who looks at CONNER sagely for a moment before she speaks.

MARCY
I thought you were going to start working out with us.

127 (0:05)
INT. CLUB - EVENING

REVERSE.

CONNER

I don't have the time.

128

(0:07)

INT. CLUB - EVENING

C.U. DAVID and MARCY.

DAVID

(with genuine concern)

Better make time, buddy.

129

(0:08)

INT. CLUB - EVENING

C.U. CONNER and DEBBIE.

DEBBIE

Do you like to jog?

CONNER

Now that you mention it, yes, I do like to jog.

130

(0:16)

INT. CLUB - EVENING

ANGLE on the FOUR as the WAITRESS arrives with the pizza and beer. CONNER reaches for a piece and holds it up for view.

CONNER

(to everyone)

Now this is what I call REAL health food: sausage, cheese, pepperoni, garlic, onion, mushrooms and 'chovies. Help yourselves, ladies.

After a laugh the GIRLS leave with their plates for the salad bar while CONNER takes a giant bite of pizza.

MARCY

No thanks, Carl, salad for us. But you enjoy.

131

(0:29)

INT. CLUB - EVENING

ANOTHER ANGLE on DAVID and CONNER.

DAVID

Everything ready, Con, lights? Set? You're the producer, remember?

CONNER

I don't want to have to wait for you guys.

DAVID

(smiling)

The sound's gonna blow you away. And Jack's dancers are all Russian defectors, you know! Remember, you have to be at the Koffee Kup at 6:30, so we can go over the checklist.

CONNER

Like I say, don't be late.

DAVID

With a little luck, we can convince some people we're still on schedule.

The GIRLS sit down with their salads, partially in frame.

132 (0:07)
INT. CLUB - EVENING

C.U. DEBBIE and MARCY, sitting down.

DEBBIE

Can I come and watch?

133 (0:15)
INT. CLUB - EVENING

C.U. CONNER and DEBBIE. Conner puts his hand on Debbie's.

CONNER

Sure, we can drive in together.

DEBBIE

(after an UNCOMFORTABLE BEAT)

Actually, I just remembered, I have to do my laundry tomorrow.

CONNER

No problem, I'll help you fold.

134 (0:33)
INT. CLUB - EVENING

MIDDLE SHOT THE FOUR. MARCY is giggling. The CAMERA starts a slow DOLLY into CONNER'S FACE as he continues, looking at DEBBIE.

CONNER (Cont.

(profoundly)

Yeah, I told Fishwick we're headed for the big time. We've got a winner, and I'm tired of writing drivel. It's not that the money's bad, because it isn't, and it's not that I don't like TV, because I do. It's just that, a man should do what makes him feel happy and worthwhile, and there's something inside all of us that wants to be let out, it goes beyond money, or fame, or success. And even if you don't succeed, at least you'll know you've tried. (pause) I like TV, but I love theater.

135 (0:04)
INT. CLUB - EVENING

C.U. DEBBIE, dreamily intent on CONNER'S words.

136 (0:08)
INT. CLUB - EVENING

ANOTHER ANGLE on CONNER.

CONNER (Cont.)
And no puke-faced asshole's gonna tell us we can't.

CONNER takes another bite of pizza.

137 (0:06)
INT. CLUB - EVENING

C.U. DEBBIE as her jaw drops slowly and she looks down at her salad, dissappointed.

138 (0:09)
INT. CLUB - EVENING

C.U. MARCY, still giggling.

MARCY
Conner, you have such a way with words.

DISSOLVE TO:

139 (0:13)
INT. CLUB - LATER THAT EVENING

ANGLE on the FOUR finishing DINNER. CONNER is leaning back and rubbing his stomach.

DAVID
(to CONNER)
Why don't we dance with the ladies one more time and cut this night short?

DAVID looks at MARCY, then at CONNER, and then back to MARCY.

DAVID (Cont.)
We want to go over the blast-off number again. At home.

MARCY
(smiling)
We do?

DAVID motions towards dance floor.

DAVID (Cont.)
One more?

MARCY

Lead on, Romeo.

DAVID and MARCY get up to dance.

140 (0:10)
INT. CLUB - EVENING

ANOTHER ANGLE.

CONNER
(to DAVID as he gets up)
We'll sit this one out. Debbie and I have a lot to talk about.

DEBBIE
(smiling sagely)
Yeah, we have some swampland to discuss.

141 (0:04)
INT. CLUB - EVENING

C.U. CONNER, winking at her.

142 (0:16)
EXT. CLUB - NIGHT

CONNER'S PARTY leaves SAL'S and they walk to the car. The BOYS have their arms around the GIRLS.

CONNER
(to DEBBIE)
Wow, what a *perfect* time.

MARCY
We'll all have to come back here soon.

DEBBIE
(sarcastically)
Yeah, *real* soon.

CONNER
I'm busy tomorrow, but the rest of the week's open.

143 (0:09)
EXT. CLUB PARKING LOT - NIGHT

C.U. DEBBIE and CONNER as they reach the car.

DEBBIE
Oh, that's a shame. Tomorrow's the only night I have free for the next two-and-a-half years.

144 (0:39)
EXT. CLUB PARKING LOT - NIGHT

The CAMERA follows CONNER, wearing a serious expression.

CONNER

(to DEBBIE)

I'm sure, like me, that you'll want this night to be one that neither of us will ever forget. David, drop us off at my place, I'll see that Sheil . . . I mean Debbie gets home OK.

DEBBIE

(beginning to laugh)

Conner, thanks just a whole lot, but . . .

CONNER

(interrupting)

Hey, I'm a wonderful driver, I've got a three-year license! Besides, I'll need you to hold the passenger's door shut.

DEBBIE is shaking her head back and forth, amazed.

CONNER (Cont.)

No, I mean yes, really, I have a classic convertible, but don't worry--it drives like a brand new Yugo! Come on, what're you gonna tell our children someday . . .

DEBBIE

Children!?

CONNER

What're you gonna tell our *grandchildren*?
Where's your spirit of adventure?

DEBBIE

I left it at home.

CONNER

Then let's go home and get it! I'll show you a script from "Husbands and Wives." I'll tell you what's gonna happen to Phillip . . .

DEBBIE

(cautiously)

What?

CONNER opens the car door for DEBBIE.

CONNER

(as she gets in)

You know he's gonna have another operation?

DEBBIE

No.

CONNER follows her into the car and closes the door.

CONNER

(in car)

Yeah, he gets changed back into a man, and starts up

an affair with Charlotte.

145

(0:30)

EXT. CLUB PARKING LOT - NIGHT

DAVID'S car pulls away, and The CAMERA watches it grow smaller in the distance as we continue to hear their conversation, while the MUSIC from SALS fades.

DEBBIE

(O.C.)

Why Charlotte?

CONNER

Why not? Remember, Phil is Mark's step brother, and Mark got Charlotte pregnant. And once Phillip's a man again, it's only natural they'll compete--you see, Phillip loved Charlotte first, and look what he has to gain . . .

DEBBIE

(O.C.)

The Winery.

CONNER

(O.C.)

And the cabin in Vail, and the custody of Mark's kids.

DEBBIE

(O.C.)

I should really get home now.

CONNER

(O.C.)

I know. And once he gets the kids, he'll have complete power over Mark--I mean, what would you do? . . .

DEBBIE

(O.C.)

I should really get home now.

SLOW DISSOLVE TO:

146

(0:10)

EXT. PORSCHE - NIGHT

We hear laughter from CONNER and DEBBIE who are parked in CONNER'S car in front of DEBBIE'S apartment house. They are drinking WINE out of a bottle and it is very late. We hear crickets and other night noises in the B.G.

147

(0:18)

INT. PORSCHE - NIGHT

C.U. CONNER and DEBBIE.

CONNER

(drunk)

'Got another one for you--this guy goes into a bar and

sits down and orders five scotches and drinks 'em up. The bartender looks at him and says, "You must be celebrating something," and the guy says, "Yeah, I just got my first head." So the bartender says, "Great, let me buy you another drink." And the guy says, "No, thanks. If five scotches won't get rid of the taste, nothing will!"

More laughter.

DEBBIE

Conner, stop, please! If I don't go to sleep now, I'll be a vegetable tomorrow, and remember, you've got a show to put on.

148 (0:04)
INT. PORSCHE - NIGHT

CONNER rubs his hand in his hair like he can't quite remember what she's talking about.

149 (0:07)
INT. PORSCHE - NIGHT

ANOTHER ANGLE on CONNER and DEBBIE.

DEBBIE (Cont.)

Gotta go.

DEBBIE kisses CONNER on the cheek and bolts out of the car.

CONNER

No, wait, wait!

CONNER gets out on the drivers side and runs after her O.C.

150 (0:08)
INT. APARTMENT HALLWAY - NIGHT

DEBBIE walks up to her apartment door with CONNER a few steps behind. CONNER catches up with her as she opens her door, and bars her way with his arm on the door jam.

151 (0:16)
INT. APARTMENT HALLWAY - NIGHT

ANOTHER ANGLE CONNER and DEBBIE at door.

CONNER (Cont.)

I . . . ah . . . I thought we were gonna get together to-night.

DEBBIE

I had a good time, Conner, talking with you.

CONNER

Talk's cheap.

DEBBIE

But *I'm not*.

DEBBIE brushes by him and SLAMS the door in his face. We hear several bolts lock.

CONNER
(loudly, to closed door)
Debbie, wait! Sorry, I didn't mean it that way. Debbie!?

CONNER sighs and walks O.C.

152 (0:11)
EXT. STREET - NIGHT

CONNER gets into his car and drives away, tires screeching. We watch him weave down the street and disappear in the distance.

DISSOLVE TO:

153 (0:08)
EXT. STREET - NIGHT

C.U. of CONNER'S legs as he walks a crooked line and stumbles.

154 (0:07)
EXT. SIDEWALK - NIGHT

M.C.U. of CONNER trying to negotiate a straight line between two POLICEMEN. One policeman looks knowingly at the other.

FADE TO:

155 (0:18)
EXT. HALL OF JUSTICE - MORNING

We hear street sounds as CONNER walks out of the front door, looking a mess. He glances at his watch.

CONNER (Cont.)
Damn.

CONNER walks O.C. hurriedly.

156 (0:25)
INT. COFFEE SHOP - LATE MORNING

C.U. DAVID, pacing back and forth and shaking his head slowly from side to side. The front door opens in the background and CONNER enters. David looks at his watch.

DAVID
Thanks, thanks a hell of a lot, "Mr. On Time."

CONNER
Had some bad luck, Dave, honest.

DAVID
You look like shit.

CONNER feels his beard. DAVID passes him on the way to the door and sniffs distastefully as he passes by. DAVID turns to face him.

DAVID (Cont.)

You know who's really mad? Jack is. He's PISSED.
And Fishwick's been here for 25 minutes. Now THAT'S
funny. What a comedian!

DAVID goes out the door. CONNER rubs his beard for a moment then follows him.

157

(0:28)

INT. BACKSTAGE LITTLE THEATER - MORNING

The CAMERA DOLLIES back from the stage door as CONNER enters and walks up to JACK, his friend and choreographer. JACK is 32, gay, handsome and athletic and dressed in dance costume. He is handling last-minute preparations.

Before reaching him, CONNER trips on a piece of rigging and grabs part of the set, a piece of it coming off easily in his hands. As CONNER talks to JACK, he occasionally looks at the piece of set in his hands.

CONNER

(trying to joke)

Jack, a funny thing happened to me on the way to the
show . . .

JACK

(angrily)

Think we can laugh our way out of this one?

CONNER

We're ready.

JACK

Some of us are.

CONNER

Thanks, Pal.

CONNER pats JACK on the back. Jack shakes him off.

158

(0:09)

INT. THEATER - MORNING

The CAMERA focuses on the curtain over the shoulders of three men in three-piece suits who are waiting patiently for the show to begin. The three are: LESTER FISHWICK, RON PETERS and BOB HENDERSON.

CONNER arrives, and the three stand.

159

(0:11)

INT. THEATER - MORNING

ANOTHER ANGLE on the FOUR.

CONNER

(cont. holding out his hand)

Gentlemen, a funny thing happened on my way down here--I stopped off for one drink, and ended up in a room full of bars!

CONNER thinks this is funny, but the men aren't amused.

FISHWICK
(obviously perturbed)
Carl, allow me to introduce Harlon Peters, of Phantom Productions and Bob Henderson of Transcal Corporation.

CONNER
Well met, gentlemen, how are you?

CONNER shakes both their hands.

CONNER (Cont.)
Mr. Fishwick tells me you're interested in producing a musical.

160 (0:13)
INT. THEATER - MORNING

ANGLE on PETERS and HENDERSON.

PETERS
Yes, if we can find a project we like, and if we can keep it on schedule.

HENDERSON
We're looking for a serious effort, for something specific.

CONNER
Have *we* got something for *you*.

161 (0:10)
INT. THEATER - MORNING

ANOTHER ANGLE on the FOUR.

FISHWICK
I keep telling Carl to stick to standup. He can be funny, very funny.

CONNER
Watch this.

162 (0:07)
INT. THEATER - MORNING

ANOTHER ANGLE on the four men as they sit down, CONNER in the row in front of them. After a beat DAVID crashes down into the seat next to Conner.

163 (0:35)
INT. THEATER - MORNING

CLOSER on CONNER and DAVID.

DAVID
(in an angry whisper)
Who's Sue Ellen Morbly?

CONNER
(after smiling at FISHWICK)
How the hell should I know?

DAVID
Well, you oughta, she's playing an astronaut.

CONNER
Beverly Nichols is the female astro . . .

DAVID
(interrupting)
Beverly Nichols is at home with a broken ankle. And Beverly sent her best friend, Sue Ellen, to be her understudy. Sue Ellen's *always* wanted to be an actress.

CONNER
(pained expression)
Can she sing?

DAVID
I didn't ask her, but she DID tell me Beverly called you three days ago to tell you about the change. You never answered the phone, so she left a lot of messages. Ever listen to your messages, Conner?

CONNER
Shit.

DAVID
Oh, by the way, the carpenters told me you haven't paid them, so they just TACKED the set together. Let's hope it lasts through the number. (sighs) Well, are we ready to cue OUR little musical?

CONNER
Let's get started.

DAVID leaves as CONNER turns around and winks at the INVESTORS.

164

(0:32)

INT. THEATER - MORNING

SLOW ZOOM into STAGE from audience POV, over CONNER'S shoulders, as he turns back to watch.

SONG "THE SPACE BETWEEN US" BEGINS

The curtain opens to a glittering set from a number in ASTRONAUTS. The stage looks like a scene from outer space, and the male and female LEADS are singing to each other, dressed up as space capsules, as "twinkling star"

DANCERS, (one of them MARCY), cavort in the background. SUE ELLEN'S singing is rough but convincing, and the number starts promisingly.

165 (0:09)
INT. THEATER - MORNING

REVERSE on CONNER and the INVESTORS behind him sitting in the audience. Conner is smiling and the investors look interested.

166 (0:09)
INT. THEATER - MORNING

C.U. on DAVID and JACK in the wings who look at each other and start to smile.

167 (0:10)
INT. THEATER - MORNING

C.U. SUE ELLEN and MALE LEAD, singing their hearts out.

168 (0:15)
INT. THEATER - MORNING

C.U. of STAGE. The impressive number continues until the STAGE lights start to blink on and off.

169 (0:08)
INT. THEATER - MORNING

REVERSE: CONNER and the INVESTORS. Conner sits up in his seat.

170 (0:16)
INT. THEATER - MORNING

C.U. of SUE ELLEN who forgets her words. The number slowly grinds to a halt, with the music continuing in the background. At the same time we hear the wooden set start “creaking.”

171 (0:08)
INT. THEATER - MORNING

ANOTHER ANGLE on DAVID and JACK backstage. David’s jaw drops and Jack hides his eyes with his hand.

172 (0:10)
INT. THEATER - MORNING

C.U. STAGE. The MALE LEAD is trying to prompt SUE ELLEN to remember her lines. Suddenly the “creaking” sounds get louder behind them, and the set starts to shift.

173 (0:03)
INT. THEATER - MORNING

C.U. CONNER and INVESTORS. Conner raises his hands to cover his face and sinks down in his seat as the investors watch, shocked expressions on their faces.

SONG “THE SPACE BETWEEN US” ENDS PREMATURELY

174 (0:12)
INT. THEATER - MORNING

C.U. STAGE. The LEADS and DANCERS run for their lives into the wings.

175 (0:07)
INT. THEATER - MORNING

There is pandemonium backstage--DANCERS are pushing past DAVID and JACK, who are watching, awestruck, as pieces of the set start falling in front of them.

176 (0:19)
INT. THEATER - MORNING

The entire standing set slowly settles down into a heap of curtains and equipment, blinking lights and broken 2x4's. The CAMERA dwells on the shot until the dust starts to clear.

177 (0:12)
INT. THEATER - MORNING

The INVESTORS speak a few words we can't hear and get up to leave.

178 (0:05)
INT. THEATER - MORNING

C.U. CONNER. Both hands are covering his face, and he is peeking through his fingers at the disaster.

179 (0:28)
INT. THEATER - MORNING

ANGLE on the INVESTORS as they pass by CONNER to leave. They are laughing as if it's all a big joke.

PETERS
(to CONNER)
Just beautiful!

HENDERSON
Terrific job, Carl.

PETERS
It'd probably be . . . prohibitive to replace the set every performance. But good luck.

CONNER
(standing)
Ah . . . please gentlemen, don't think that . . . stop, please.

FISHWICK is the last one to walk by. He looks at CONNER angrily for a moment, before speaking.

FISHWICK
I want two episodes of "Tropical Paradise" emailed, 8 a.m., Monday morning. That is, if you still want a job.

FISHWICK leaves.

180 (0:07)
INT. THEATER - MORNING

C.U. CONNER, distressed. He follows FISHWICK with his eyes for a beat, then walks O.C.

181

(0:27)

INT. THEATER - MORNING

CONNER walks on STAGE as the performers are leaving, and up to DAVID and JACK, who are helping clean up the mess.

CONNER
(to DAVID and JACK)
Hey, guys, they're gonna let us know . . .

JACK
(interrupting)
LET YOU KNOW, not me! If you fairies want to produce this kind of crap, feel free

JACK walks O.C.

CONNER
(addressing everyone)
OK, listen up! We're gonna regroup, OK? There's a production meeting tonight at the Koffee Kup, eight o'clock sharp! Be there, or be spare . . .

His voice trails off and he looks crushed as everyone leaves him except DAVID.

CONNER (Cont.)
. . . it's not . . . fair.

182

(0:28)

INT. THEATER - MORNING

C.U. DAVID and CONNER. DAVID looks at his disappointed friend for a long while, then he puts his arm around CONNER'S shoulders.

DAVID
Maybe next time, huh, Carl? Why don't you help me clean this crap up and we'll go to the club. I'm going to go for a jog and then soak in a nice, long, hot tub, and try to forget this "Broadway" shit.

CONNER
OK, David. Thanks.

DAVID and CONNER start picking up.

SLOW FADE TO:

183

(0:10)

EXT. HEALTH CLUB - DAY

DAVID'S car pulls into the parking lot of his HEALTH CLUB. DAVID gets out first and waits for CONNER, dragging behind him.

DAVID
(encouragingly)
Come on.

They walk into the HEALTH CLUB.

184 (0:08
INT. HEALTH CLUB - DAY

DAVID is leading CONNER.

DAVID (Cont.)
Come on, I've got some extra sweats in my locker.

CONNER follows DAVID into the LOCKER ROOM.

185 (0:12
EXT. HEALTH CLUB - DAY

C.U. on outside locker room DOOR. It opens, and DAVID and CONNER exit. CONNER looks hilarious in DAVID'S too-tight sweatsuit. The CAMERA follows them as DAVID leads CONNER onto a nearby jogging path.

DAVID (Cont.)
(encouragingly)
Come on, you'll like this.

CONNER shakes his head from side-to-side, looking unconvinced, but starts jogging down the trail slowly with DAVID.

186 (0:15
EXT. GOLDEN GATE PARK - DAY

L.S. CONNER is trying to keep up with DAVID as they jog through GOLDEN GATE PARK on a beautiful morning.

187 (0:10
EXT. GOLDEN GATE PARK - DAY

M.S. DAVID and CONNER as they are passed by other joggers.

188 (0:10
EXT. GOLDEN GATE PARK - DAY

DAVID and CONNER are jogging out toward the coast with the Pacific Ocean in the background. Conner is falling farther behind David, (who is in terrific shape).

CONNER
Hey, Dave, wait up! . . . David!

DAVID stops ahead of CONNER.

CONNER (Cont.)
(after catching up)
This is too much, Dave, I just don't think I was built for health.

189
EXT. GOLDEN GATE PARK - DAY

(0:14)

ANOTHER ANGLE.

DAVID

It's self-image, Conner, it's attitude. It's about getting what you want out of life.

CONNER

What if you don't *want* to jog?

DAVID

(after a beat)

OK. Let's just quit.

DAVID reverses direction and jogs O.C. CONNER raises his hands with an expression like, "What'd I say?"

190
EXT. HEALTH CLUB - DAY

(0:34)

M.C.U. on CONNER and DAVID as they exit the HEALTH CLUB in street clothes and walk to their car.

CONNER

You know, Dave, I think I am going to try this again.
Thanks, thanks a lot.

DAVID

(joking)

What, next year, two years?

CONNER

No, no . . . I mean, yes, yes. Maybe two years.

DAVID

Well, you want me to book it now? Where's a calendar.
What time? Want me to pick you up?

CONNER

Yeah, let's book it now--tell you what, let's discuss the timing over a brew.

They are almost to the car when CONNER spies JANEEN getting out of her car in the parking lot. DAVID, however, doesn't see her and keeps talking to Conner

DAVID

I'd like nothing better, Con, but I have to get home.
Marcy's waiting for me. I'll see you at the Koffee
Kup, but I don't think . . .

As JANEEN passes them, she smiles at CONNER with a look of recognition. He is so intent on looking at her he crashes into DAVID'S car.

191
EXT. HEALTH CLUB PARKING LOT - DAY

(0:17)

ANOTHER ANGLE on CONNER and DAVID as Conner hits the car.

DAVID

Watch out!

CONNER falls, then gets up slowly, rubbing his head.

CONNER

Dang, not again!

DAVID

What's the matter with you?

CONNER

It's Carmen.

DAVID

Carmen who? What're you talking about?

CONNER

That girl.

DAVID

What girl?

CONNER

Look, I left something in the locker room, I better go back and get it. I'll take a cab home, OK? See you at the Koffee Kup.

DAVID

(bewildered)

Sure.

CONNER hurries back into the HEALTH CLUB after JANEEN.

192

(0:27)

INT. HEALTH CLUB OFFICE – DAY

CONNER is talking to a FITNESS INSTRUCTOR seated at a desk in the OFFICE. We can see JANEEN pedaling an exercise bicycle through the glass partition that separates the office from the gym.

CONNER

(rubbing his head)

Hi, I just had a great workout. I guess the only thing missing from my life is exercise. How much to join?

FITNESS INSTRUCTOR

A regular membership costs \$675. However, a two-year preferred member . . .

CONNER

(interrupting)

That's what I want. A regular membership. Take a check?

FITNESS INSTRUCTOR

Sure.

CONNER quickly scribbles a check as he glances at JANEEN.

CONNER

Well, I guess I'll go work out again, you can't have too much exercise, you know.

FITNESS INSTRUCTOR

Would you like an evaluation first?

CONNER

Naw, I boxed in college.

CONNER starts shadow boxing as he leaves the office. The FITNESS INSTRUCTOR watches him warily, then when he leaves, stares at his check.

193

(0:44)

INT. GYM - DAY

M.C.U. JANEEN, pedaling her bike swiftly, looking hot and healthy, reading a paperback novel. CONNER walks into frame and sits on the bike next to her, and also starts pedaling. After a couple beats, he turns to her. The CAMERA starts a SLOW ZOOM into them.

CONNER (Cont.)

I read that book, everyone dies at the end.

JANEEN

(looks CONNER in the eyes)

Now you've spoiled it for me.

She puts the book on her handlebars. After a moment she turns to CONNER.

JANEEN (Cont.)

Do I know you?

CONNER

We met the other day on Montgomery Street.

JANEEN

Right. The convertible.

CONNER

What's your name?

JANEEN smiles once then stares ahead, not responding to his question. CONNER looks at his watch.

CONNER (Cont.)

Only 45 more minutes to go.

JANEEN looks at his stomach. CONNER watches her as she turns back and barely controls herself from laughing.

CONNER (Cont.)

Some people sculpt their bodies. I sculpt scripts.

JANEEN keeps pedaling.

CONNER (Cont.)
Really, I'm a writer.

JANEEN
(soon after, reluctantly)

What do you write?

CONNER
TV. I write comedy and soap operas. "Tropical Paradise,"
"Husbands and Wives," the Bill Bixley show.

JANEEN stops pedaling.

JANEEN
Who attacked Phillip?

194 (0:15)
INT. GYM - DAY

MATT, A handsome, musclebound man, walks into frame.

MATT
(to JANEEN)
Ready, Babe?

195 (0:09)
INT. GYM - DAY

MATT puts his hand on JANEEN'S back and slides it down slowly. Janeen looks slightly irritated. CONNER notices and looks at Matt.

196 (0:06)
INT. GYM - DAY

MATT stares back at CONNER.

197 (0:05)
INT. GYM - DAY

C.U. JANEEN and MATT.

JANEEN
(to MATT)
Almost done, I'll be right with you.

198 (0:03)
INT. GYM - DAY

MATT looks at CONNER condescendingly, kisses JANEEN on the cheek, and walks away.

199 (0:09)
INT. GYM - DAY

C.U. JANEEN and CONNER

JANEEN (Cont.)

But I still want to find out about Phillip, are you a new member?

CONNER

Just joined, I'll be around

JANEEN

Bye.

JANEEN dismounts and leaves, looking over her shoulder at CONNER. He stops pedaling, watching her, then notices something on the floor.

200 (0:02)
INT. GYM - DAY

INSERT: JANEEN'S BOOK on FLOOR.

201 (0:04)
INT. GYM - DAY

CONNER reaches down and picks up the BOOK, looks for JANEEN who is walking out of the room, then leafs through the opening pages.

202 (0:04)
INT. GYM - DAY

INSERT: SECOND PAGE of BOOK.

We see the name "J. Kimball" and a telephone number.

203 (0:06)
INT. GYM - DAY BACK TO 201

CONNER smiles and starts pedaling faster.

204 (0:06)
INT. KOFFE KUP - EVENING

C.U. DAVID, JACK and MARCY sitting at a table in the KOFFEE KUP. We hear the front door open and close, then David looks at his watch, surprised, as Conner walks into the frame.

205 (0:12)
INT. KOFFEE KUP - EVENING

C.U. CONNER and DAVID

DAVID

(smiling)

What are you doing here?

CONNER

I called the meeting, remember?

DAVID
I mean, on time?

CONNER
(looks around)
Where is everyone?

206 (0:05)
INT. KOFFEE KUP - EVENING

C.U. JACK and MARCY

JACK
I guess they're the only ones with any sense.

MARCY looks at CONNER and pats the SEAT next to her.

MARCY
Sit down, you look tired.

CONNER sits down dejectedly and rubs his hands in his hair.

CONNER
I am, I started working out. (pause) So, why are you
guys here?

207 (0:06)
INT. KOFFEE KUP - EVENING

DAVID, MARCY and JACK look at each other before they answer.

JACK
I was in the neighborhood.

DAVID
(after looking at MARCY)
We wanted to get some coffee.

MARCY
Yeah, we needed some coffee.

208 (0:08)
INT. KOFFEE KUP - EVENING

ANOTHER ANGLE on the three of them.

CONNER
Well, we tried.

JACK
(sarcastically)
Sure.

CONNER
Maybe the next time it'll be different . . .

209 (0:09)
INT. KOFFEE KUP - EVENING

C.U. DAVID and MARCY

DAVID

Not us, Conner, we're taking a vacation, and then I'm gonna put all my energy into my job for awhile. Marcy and I want to buy a house . . .

DAVID looks at MARCY.

DAVID (Cont.)

. . . someday.

210 (0:08)
INT. KOFFEE KUP - EVENING

C.U. JACK.

JACK

I've had enough of this Broadway stuff, too. I'm going to get back into teaching.

211 (0:10)
INT. KOFFEE KUP - EVENING

C.U. MARCY.

MARCY

Do I hear quitters? Look, everything was good--the music, the dancing, the script. We just had some bad luck.

212 (0:05)
INT. KOFFEE KUP - EVENING

C.U. JACK.

JACK

That's the only kind I get anymore.

JACK gets up to leave.

JACK (Cont.)

Later.

MARCY

Jack, come on . . .

DAVID

Jack, sit down, come back here.

213 (0:03)
INT. KOFFEE KUP - EVENING

M.S. of JACK walking out, waving goodbye.

214 (0:13)
INT. KOFFEE KUP - EVENING

C.U. CONNER with MARCY partially in frame. Conner looks crushed, but slowly his expression changes, and a faraway look comes into his eyes. When he speaks he sounds excited.

CONNER
But you know, sometimes when everything seems the darkest, though, a ray of light, of hope, appears.

215 (0:05)
INT. KOFFEE KUP - EVENING

C.U. DAVID and MARCY.

DAVID
I thought things were darkest just before they went completely black. Did you find money?

216 (0:06)
INT. KOFFEE KUP - EVENING BACK TO 214

CONNER
No, something better, I met someone special.

217
INT. KOFFEE KUP - EVENING

C.U. DAVID.

DAVID
A woman?

218 (0:08)
INT. KOFFEE KUP - EVENING BACK TO 216

CONNER
Yeah . . .

CONNER wakes up.

CONNER (Cont.)
. . . yeah!

MARCY giggles in the B.G. She and DAVID have heard it all before.

219 (0:04)
INT. KOFFEE KUP -EVENING BACK TO 217

DAVID
What's her name?

220 (0:05)

INT. KOFFEE KUP - EVENING BACK TO 218

CONNER

It begins with a 'J.'

221 (0:05)

INT. KOFFEE KUP - EVENING BACK TO 215

MARCY

That's . . . *very special*, Conner.

222 (0:09)

INT. KOFFEE KUP - EVENING

C.U. CONNER ANOTHER ANGLE

CONNER

You guys can kid if you want, but she almost fell off of her bicycle when she met me.

223 (0:08)

INT. KOFFEE KUP - EVENING

C.U. DAVID AND MARCY are having trouble following.

MARCY

Are you all right? Do you want a place to stay for awhile?

224 (0:07)

INT. KOFFEE KUP - EVENING

C.U. CONNER rubbing neck.

CONNER

No, yes, I'm fine.

225 (0:11)

INT. KOFFEE KUP - EVENING

C.U. DAVID and MARCY. They get up to leave.

DAVID

We've gotta go, Carl, but remember that invitation, OK?
(to MARCY) Let's go, sweetheart.

MARCY

Yeah. Bye, Con, good luck with your new lady.

226 (0:05)

INT. KOFFEE KUP - EVENING

C.U. CONNER looking dazed.

FADE TO:

227 (0:26)
INT. CONNER'S APARTMENT - NIGHT

The front door opens and CONNER enters, carrying groceries. He switches on lights, sets the bags on the kitchen counter and walks O.C. into his bedroom. Soon he appears in his bedroom doorway, walks over to one of the bags and takes out the book from the health club. He looks over at his telephone.

228 (0:02)
INT. APARTMENT - NIGHT

INSERT: telephone with MESSAGE LIGHT BLINKING

229 (0:15)
INT. APARTMENT - NIGHT

CONNER walks past the telephone and The CAMERA follows him to his view window where he stops, clutching the BOOK. He looks towards the telephone and takes a couple steps towards it.

230 (0:06)
INT. APARTMENT - NIGHT

C.U. CONNER picking up the telephone receiver gingerly, and dialing a number.

231 (1:01)
INT. APARTMENT - NIGHT

ANOTHER ANGLE on CONNER who speaks into the receiver. We cannot hear the other party.

CONNER

Hello? This is Carl Conner, we met on the exercise bicycles today, again. I have your book. So, what does the "J" stand for? Janeen? Janeen . . . Right, I'm new, just started peddling my stuff there. Yeah, JUST getting off an injury, three months, right, you tend to heal a lot slower when you're injured. Where do you live? I'll bring the book over . . . Oh, you're going out? Then why don't I drop it by Saturday night? We can have dinner--yeah! How about Fiori's, a nice little place in North Beach . . . ? Well, tell you what, if you want to go out, we will, otherwise I'll just drop the book off and we can have a bite to eat after that. Great, see you then. Oh, what's your address . . . ? Come on . . . OK . . .

CONNER grabs a pen and notepad and scribbles down JANEEN'S address.

CONNER (Cont.)

. . . fine. 'Bye.

CONNER hangs up, smiling.

SLOW DISSOLVE TO:

232 (0:09)
EXT. GOLDEN GATE PARK - MORNING

LONG SHOT of DAVID and CONNER jogging through Golden Gate Park on a sunny Saturday morning. Conner is huffing and puffing and David stops to wait for him often.

233 (0:39)
EXT. PARK - MORNING

CLOSER: The CAMERA follows DAVID and CONNER jogging.

CONNER
(breathing hard)
This is great, no, really, I like this.

DAVID smiles and shakes his head.

DAVID
This is some change.

CONNER doesn't respond.

DAVID
(smiles)
Be careful, when that halo falls around your neck,
you'll be calling it a noose.

CONNER stops to mull this over as DAVID continues running.

CONNER
Wait, Dave, wait!

CONNER follows DAVID O.C.

234 (0:18)
EXT. PARKING LOT - LATER THAT MORNING

DAVID and CONNER arrive at the PARKING LOT.

DAVID
(breathing hard)
How do you feel?

CONNER
(breathing very hard)
Fine, what time tomorrow?

235 (0:09)
INT. PARKING LOT - LATE MORNING

ANOTHER ANGLE: DAVID and CONNER.

DAVID
Why don't you do this every *other* day for awhile?

CONNER
OK, what time Thursday?

DAVID
Same time. Need a ride?

CONNER
No, thanks, see you later, Dave.

DAVID
Bye, Con.

DAVID walks O.C.

236 (0:07)
INT. CONNER'S APARTMENT - DAY

CONNER'S front door opens and he enters, dressed in his jogging clothes. He passes his LAPTOP and walks to his view window.

237 (0:04)
EXT. APARTMENT WINDOW - DAY

C.U. CONNER looking out of his window. He turns and walks O.C.

238 (0:23)
INT. APARTMENT - DAY

CONNER sits down at his LAPTOP and taps away for a few beat,s then the PHONE on his desk rings. It is FISHWICK.

CONNER
(into receiver)
Oh, hi Fishwick. Yeah, yeah . . . I'm working on it now.
I'll have another one by Friday . . . OK then, two, two
by Friday!

CONNER slams the receiver down and hangs his head in his hands, then looks back at the screen.

239 (0:09)
ANOTHER ANGLE CONNER.

CONNER
(to himself)
Let's see, Carmen is just about to parachute out of . . .

240 (0:08)
INT. GYM - DAY

We hear loud GRUNTS and GROANS and the CAMERA pans the workout benches, where first we see DAVID, then JACK, and then CONNER, pulling on bars on the workout machines. David sits up and looks over at Conner, struggling.

DAVID
If you're not more careful, Con, you're gonna end up
in pretty good shape.

241 (0:09)
INT. GYM - DAY

C.U. CONNER, sweating.

CONNER

Can't help it. An angel appeared to me and told me to lose 25 pounds.

242

(0:06)

INT. GYM - DAY

C.U. JACK working out.

JACK

You sure that wasn't your doctor, and didn't he say 45 pounds?

JACK winks at DAVE.

243

(0:05)

INT. GYM - DAY BACK TO 241

CONNER

She's sure beautiful . . .

244

(0:08)

INT. GYM - DAY

C.U. DAVID and JACK.

JACK

Must've been your doctor--it sounds like you've sustained A blow to the head.

JACK grins at DAVID.

245

(0:09)

INT. GYM - DAY BACK TO 241

CONNER

Yeah . . .

DISSOLVE TO:

246

(0:09)

EXT. HEALTH CLUB PARKING LOT - DAY BACK TO 190

MEMORY: CONNER seeing JANEEN at the health club and crashing into DAVID'S car.

DISSOLVE BACK TO:

247

(0:04)

C.U. CONNER, looking wistful.

248

(0:06)

INT. GYM - DAY

C.U. DAVID and JACK.

JACK
She's after your money.

DAVID
(laughs)
She couldn't be after your body.

CONNER
(O.C.)
She will be.

DAVID and JACK look at each other, amused.

249 (0:05)
INT. GYM - DAY

C.U. CONNER pulling on bar, looking very determined.

250 (0:03)
INT. GYM - DAY

DAVID and JACK look at CONNER.

DISSOLVE TO:

251 (0:08)

INT. APARTMENT - DAY

CONNER is sitting at his desk and writing industrially. There is a glass of orange juice on his desk. The apartment looks more picked up than usual. Conner is typing steadily when the phone rings.

CONNER (Cont.)
Hi, Lester, I'm almost done with 17. It'll be finished tomorrow. Right, express mail. Later . . .

He hangs up and keeps typing.

252 (0:05)
EXT. JANEEN'S APARTMENT - EVENING

C.U. CONNER standing at her door holding flowers. He looks at his watch.

253 (0:02)
INSERT: CONNER'S WATCH. It is exactly 6:00.

254 (0:03)
EXT. JANEEN'S APARTMENT - EVENING

CONNER knocks on JANEEN'S door.

255 (0:10)
EXT. JANEEN'S APARTMENT - EVENING

JANEEN opens her door. She's just a little surprised to see him.

JANEEN
Oh, hi. What beautiful flowers.

She looks at him and seems to consider for a few moments.

JANEEN (Cont.)
I'll just be a moment.

She takes the flowers and leaves the door.

256 (0:06)
INT. JANEEN'S APARTMENT - EVENING

C.U. CONNER, wide eyed, stepping into her apartment. The walls are covered with photographs.

257 (0:07)
EXT. JANEEN'S APARTMENT - EVENING

JANEEN returns to her door with her wrap.

JANEEN (Cont.)
I have to be back by eleven.

258 (0:09)
EXT. JANEEN'S APARTMENT - EVENING

ANOTHER ANGLE: JANEEN and CONNER leaving apartment.

CONNER
You can rely on me. Oh, here's your book.

259 (0:12)
EXT. JANEEN'S APARTMENT HALLWAY - EVENING

CONNER and JANEEN walk down the hallway.

JANEEN
Thanks. Where to, Fiori's?

CONNER
Yeah, then maybe a Wertmuller movie, called "Swept Away."

JANEEN
Does everyone die at the end?

They smile at each other.

SONG "CAN YOU BE REAL?" BEGINS

DISSOLVE TO:

260M1 (2:32)

MONTAGE: showing CONNER and JANEEN'S successful first date. Janeen occasionally looks wistful and tentative.

DISSOLVE BACK TO:

261 (0:13)
INT. JANEEN'S HALLWAY - NIGHT

JANEEN and CONNER return from their date.

SONG "CAN YOU BE REAL?" ENDS

262 (0:09)
INT. HALLWAY at JANEEN'S APARTMENT DOOR - NIGHT

C.U. CONNER and JANEEN at her DOOR. Conner looks at his watch, a little surprised at himself, then looks at Janeen.

CONNER

It's five after, exactly, and I've had a wonderful time.

263 (0:22)
INT. JANEEN'S HALLWAY - NIGHT

ANOTHER ANGLE on JANEEN and CONNER.

JANEEN

That was fun, thank you.

CONNER

How about a picnic next week?

JANEEN

(hesitantly)

I wish I could, but . . .

CONNER

Fresh Dungeness Crab? Straight from the Bay?

JANEEN

Call me.

CONNER smiles broadly at JANEEN, as she smiles back and opens her door.

JANEEN (Cont.)

Good night.

JANEEN stands at her door for a moment, almost as if she is expecting a kiss.

CONNER

(silly smile on his face)

Good night.

JANEEN goes in her door and shuts it. CONNER turns and walks slowly down the hallway.

264 (0:14)

INT. GYM - DAY

C.U. JACK and CONNER working out.

JACK

Conner, you've gone off the deep end this time, you've got to play harder to get. Don't you remember the girl from Guatemala?

CONNER

There's something missing, Jack, something I can't put my finger on.

DISSOLVE TO:

265 (0:10)
AERIAL SHOT: EXT. GOLDEN GATE BRIDGE - DAY

CONNER'S CAR is crossing the Bridge. We see the passenger's door open and close.

266 (0:09)
EXT. SAUSALITO SIDEWALK - DAY

CONNER and JANEEN enter a market.

267 (0:08)
INT. MARKET - DAY

CONNER and JANEEN pick an iced crab out of a counter.

268 (0:06)
EXT. GOLDEN GATE RECREATION AREA - DAY

AERIAL SHOT: CONNER'S car driving up a Marin Headlands road. We see the passenger's door open and close.

269 (0:09)
EXT. PARKING LOT - DAY

CONNER'S CAR pulls into a parking lot at Battery Spencer. Conner walks around the car to open JANEEN'S door, and has difficulty opening a door he usually can't keep shut.

270 (0:10)
EXT. PARKING LOT - DAY

JANEEN gets out of the car carrying a cloth bag, and they enter a trailhead to a picnic site, passing HARRY, ELAINE, ROBERT, and ROBERT'S GIRLFRIEND.

271 (0:05)
EXT. TRAILHEAD - DAY

C.U. ROBERT to rest of his party.

ROBERT

Wasn't that beautiful?

272 (0:07)

EXT. TRAILHEAD - DAY

C.U. HARRY and ELAINE as ROBERT'S GIRLFRIEND smiles.

ELAINE
Very impressive.

HARRY
We got bigger stuff in Ohio.

273 (0:07)
EXT. TRAILHEAD - DAY

CONNER and JANEEN pass them on the trail.

JANEEN
(to HARRY and ELAINE)
Hi, beautiful day.

ELAINE
(smiling, to JANEEN)
Isn't it?

274 (0:08)
EXT. TRAILHEAD - DAY

ELAINE, HARRY, ROBERT and ROBERT'S GIRLFRIEND reach the parking lot.

HARRY
(to ELAINE)
What about the Rock and Roll museum?

ELAINE
I'm not saying we don't live in a beautiful state, Harry,
I'm just saying *that* was breathtaking.

ELAINE slams the door as she gets into the driver's seat.

275 (0:09)
EXT. PICNIC SITE - DAY

JANEEN and CONNER arrive at a beautiful picnic site overlooking the bridge.

CONNER
Hey, over here, huh?

JANEEN is looking at the view.

276 (0:09)
EXT. PICNIC SITE - DAY

CONNER and JANEEN sit down in the grass with the bridge in the background. Janeen is facing The CAMERA, and turns to look at the bridge again, over her shoulder, and then back again to Conner. She finds him staring at her.

277 (0:22)
EXT. PICNIC SITE - DAY

ANGLE on CONNER. He quickly makes himself busy fixing lunch. Reaching in the bag he takes out: whole cooked crab, wine and sourdough bread.

CONNER (Cont.)

You're in for a treat. We've got here the best Dungeness crab that money can buy, and I'm gonna show you how the Old Italians eat it.

278 (0:05)
EXT. PICNIC SITE - DAY

C.U. JANEEN watching CONNER set up.

279 (0:11)
EXT. PICNIC SITE - DAY

CONNER hands JANEEN a giant cloth NAPKIN and a glass of wine. Conner has his napkin stuffed in his shirt like a bib.

CONNER (Cont.)

Now, watch this.

280 (0:06)
EXT. PICNIC SITE - DAY

C.U. JANEEN, who is smiling.

281 (0:10)

CONNER hammers a CRAB LEG on a BREADBOARD he is balancing on his crossed legs. When he hits the crab with the HAMMER, a piece of shell flies up and lands on his nose.

282 (0:09)
EXT. PICNIC SITE - DAY

C.U. JANEEN.

JANEEN

(gigling)

Old Italian method, huh?

JANEEN lifts a NUTCRACKER, dancing it in the air as she waves it in front of CONNER, then deftly cracks a claw, putting the meat into her mouth.

JANEEN (Cont.)

MMMmmmmnnnn!

283 (0:10)
EXT. PICNIC SITE - DAY

ANOTHER ANGLE on JANEEN and CONNER.

CONNER

Show off!. (pause) So, how's the advertising business? You make up advertisements, right?

284 (0:17)
EXT. PICNIC SITE – DAY

C.U. JANEEN.

JANEEN

(jokingly)

No, I sell sell advertising, just like *you* do. But, like I said, my forte is photography. I'm a happy, broke freelancer.

285 (0:09)
EXT. PICNIC SITE - DAY

C.U. CONNER.

CONNER

Where'd you learn photography?

286 (0:15)
EXT. PICNIC SITE - DAY

C.U. JANEEN and CONNER.

JANEEN

A little college in Minnesota. That's where I'm originally from, me and Mom and Dad and my little brother Bobby and Larry, the golden retriever. What about you?

287 (0:14)
EXT. PICNIC SITE - DAY BACK TO 285

CONNER

The Central Valley's where I was born. But I moved here when I was three. My Dad's an actor. He's been on TV a few times and played in a lifetime of small theater. He lives in Sacramento now. He's retired, up there with Mom.

288 (0:04)
EXT. PICNIC SITE - DAY

C.U. JANEEN with her half-smile.

289 (0:09)

EXT. PICNIC SITE - DAY

C.U. CONNER

CONNER (Cont.)

Photography, huh? Sounds like you're doing exactly what you want to do. You must be really happy.

290 (0:08)

EXT. PICNIC SITE - DAY

ANOTHER ANGLE on JANEEN.

JANEEN

I am. Except for a few minor details.

291 (0:03)
EXT. PICNIC SITE - DAY

CONNER has a quizzical look on his face.

292 (0:07)
EXT. PICNIC SITE - DAY

C.U. JANEEN.

JANEEN (Cont.)

For one thing, I have to find a new place to live.

293 (0:07)
EXT. PICNIC SITE – DAY

ANOTHER ANGLE on CONNER and JANEEN.

CONNER

Why? You're apartment's beautiful.

294 (0:11)
EXT. PICNIC SITE – DAY

C.U. JANEEN.

JANEEN

It's not the apartment, it's my landlord. (pause, matter of factly) He wants to be a lot more than my landlord and he thinks he can treat people anyway he wants.

CONNER

There's laws against that! However, you are an attractive woman.

JANEEN

(after an incredulous beat)

What right does that give him?! Some men think they can let their dick lead them around and tell them what to do--is that what you think?

295 (0:19)
EXT. PICNIC SITE - DAY

ANOTHER ANGLE on CONNER, recovering.

CONNER

Whoa! . . . all I'm saying is I can understand. But . . . a . . . you're right, that certainly doesn't give him the

right to bother you. I agree. Totally.

296 (0:17)
EXT. PICNIC SITE - DAY

ANOTHER ANGLE on JANEEN and CONNER.

JANEEN
(embarrassed)
Sorry. (laughs) I guess you can't lump all . . .

JANEEN doesn't finish her sentence. Meanwhile, CONNER jokes with her then starts to get a crazy look on his face.

CONNER
Yeah, you can. You can lump us all together . . .

CONNER (cont.)
Wait a minute--I've got a room I could rent you.
A big bedroom with a view, in Pacific Heights.
I've been looking for a roommate, too. It gets lonely
sometimes living alone. You know?

297 (0:08)
EXT. PICNIC SITE - DAY

JANEEN looks at CONNER appraisingly.

JANEEN
I don't want to live with a man.

298 (0:12)
EXT. PICNIC SITE - DAY

C.U. CONNER and JANEEN.

CONNER
Hey, all I'm looking for is a roommate, OK? I'm never
home, anyway. Why don't you look at the place before
you decide? Will you think about it?

JANEEN
(after a beat)
I'll consider it.

299 (0:13)
EXT. PICNIC SITE - DAY

C.U. CONNER in the middle of the biggest "con" of his life.

CONNER
Want to walk on the Bridge after we're done here?
Have you ever done that?

300 (0:07)
EXT. PICNIC SITE - DAY

C.U. JANEEN with the bridge in the B.G.

JANEEN

Yes, I walk there all the time, when I'm trying to clear my thoughts.

FADE TO:

301

EXT. PICNIC SITE - DAY

(0:17)

CONNER and JANEEN have finished their meal and start picking up picnic supplies.

CONNER

You heard the one about the family of vacationing seagulls that crossed over the Golden Gate Bridge for the first time in years? Well, they stopped them at the toll booth because they only brought four bills!

JANEEN laughs, in spite of herself.

302

EXT. MARIN HEADLANDS ROAD - DAY

(0:12)

LONG SHOT OF CONNER'S CAR driving down the Headlands Road.

CONNER (Cont.)

(O.C.)

And you must have heard about the *very* lonely guy who was in charge of all the cables when they built the Bridge?

JANEEN

(kidding)

Yes, I did.

CONNER

Well, then you knew he had to wait at the top of the Bridge for two weeks until he could get a wire from home.

JANEEN laughs again.

303

EXT. BRIDGE - DAY

(0:09)

AERIAL SHOT of CONNER'S CAR driving across the BRIDGE.

CONNER (Cont.)

(O.C.)

Then there was that little mixup when they sent the original project out to bid.

JANEEN

Yeah? A little mixup?

CONNER

Yeah, the secretary made a mistake and mailed the bid package to one "Joe Strauss" in Oakland . . .

JANEEN

Who was he?

CONNER

Well Joseph Strauss was the original designer of the Golden Gate Bridge . . .

JANEEN

Right. I know that. But Joe Strauss in Oakland was . . .

CONNER

. . . a dentist. He was a dentist. And he came up with an ambitious plan to cap everyone's teeth in the nine-county bay area.

JANEEN

(laughs)

Really?

CONNER

No, not really. I'm making this all up.

JANEEN

It's been really terrible.

CONNER

Just wait.

JANEEN

(laughs again)

Oh, no . . .

304

(0:14)

EXT. OVERLOOK - DAY

CONNER'S CAR pulls into the parking lot at the southern end of the bridge. He gets out and walks over to open JANEEN'S door. He pulls on it mightily but it swings open easily in his hand.

305

(0:13)

EXT. BRIDGE - DAY

CONNER and JANEEN walk toward The CAMERA on the southern part of the bridge. CONNER is reading a GOLDEN GATE BRIDGE BROCHURE as he talks with Janeen and looks occasionally at the view.

CONNER

Wow, what a story. Joseph Strauss died just six months after it was finished--(smiles)—I guess he'd already lived a bigger than normal span.

JANEEN laughs again, in spite of herself.

JANEEN

Conner, no—no more!

306

(0:58)

EXT. BRIDGE - DAY

C.U. CONNER and JANEEN at the railing. As their laughter settles out, CONNER puts his arm around JANEEN and they look at The City.

CONNER (Cont.)

Someday this'll all be ours.

JANEEN smiles but is eerily silent. She seems mysteriously attracted to the structure. She is stroking the railing and staring up at one of the towers.

JANEEN

Isn't this something?

CONNER

(looking at JANEEN)

Sure is.

CONNER looks down at the water.

CONNER (Cont.)

What a long way down, looks like . . . Oh, maybe 210, 220 feet.

JANEEN

Think so?

CONNER

Yep. And I'll bet this thing cost . . .

CONNER looks around at the bridge.

CONNER (Cont.)

about . . . 40 million bucks to build.

JANEEN

(playing the game)

You're on.

JANEEN looks at GOLDEN GATE BRIDGE BROCHURE she is now holding.

JANEEN (Cont.)

Well, if I had been alive in 1928, I would have done it for 37 million, exactly.

She waves the pamphlet at him.

307

(0:29)

EXT. BRIDGE - DAY

ANOTHER ANGLE on JANEEN and CONNER.

CONNER

You'd have done it for 37 million, huh? That sounds pretty expensive. You must be pretty sure of yourself.

JANEEN

I know how much I'm worth.

JANEEN catches CONNER'S eyes.

CONNER

(changing subject abruptly)

Well . . . a . . . can you believe people really jump from here? I guess they have to be pretty pissed off about life. You know, you'd probably die of fright before you even hit the water. God, you'd have time to write your will on the way down. (laughs) Imagine--turning end over end for all that time, and then, splat, nothing left! That'd have to make you depressed. You'd be like one of those cracked crabs . . .

CONNER gets an idea and looks at JANEEN, who isn't laughing.

308

(0:22)

EXT. BRIDGE - DAY

ANOTHER ANGLE CONNER and JANEEN.

CONNER (Cont.)

Cracked crabs . . . cracked crabs-- That's it, I'll write a cabaret show about Bridge Jumpers and call it 'Cracked Crabs!'

309

(0:08)

EXT. BRIDGE - DAY

C.U. JANEEN, who obviously doesn't see any humor in CONNER'S clowning.

JANEEN

I don't think there's anything funny about suicide, Conner.

310

(0:16)

EXT. BRIDGE - DAY

C.U. CONNER laughing heartily.

CONNER

Come on, Janeen, lighten up. Think about it, there wouldn't be enough left to use for bait--and what if you decided you didn't want to do it half-way down? What if you forgot to leave a note, or put out your cat?

CONNER keeps laughing, trying to cheer her up.

JANEEN

(unexpectedly, O.C., as CONNER keeps laughing)
So what's got you so depressed?

CONNER
(stops laughing)
I'm not.

311 (0:09)
EXT. BRIDGE – DAY

JANEEN looks away from CONNER. Her attitude has clouded in the space of a minute. She catches herself quickly, but only gets in deeper, while Conner is alerted to something in her voice, something he didn't know.

JANEEN
I mean, haven't you ever been depressed . . .

312 (0:08)
EXT. BRIDGE - DAY

C.U. CONNER.

CONNER
(interrupting)
Yeah, I've been depressed.

313 (0:04)
EXT. BRIDGE - DAY

CLOSER on JANEEN.

JANEEN
. . . or lonely?

314 (0:05)
EXT. BRIDGE - DAY

CLOSER on CONNER.

CONNER
(warily)
I don't know if I've been lonely.

315 (0:10)
EXT. BRIDGE - DAY

CLOSER on JANEEN, trying to make a point.

JANEEN
What I mean is, can't you imagine someone getting so depressed they'd . . . they'd want to end their life? Don't you think they have the right to? I mean, it's their life, isn't it?

316 (0:10)
EXT. BRIDGE - DAY

CLOSE on JANEEN and CONNER.

CONNER

(after pondering the question)

Yeah, I can imagine someone getting so depressed they'd want to end it all, and maybe they have the right to, too, but . . . (long pause as CONNER struggles with something) . . . but the Golden Gate Bridge isn't the place to do it.

317

(1:12)

EXT. BRIDGE - DAY

C.U. JANEEN and CONNER. Everything becomes very still, like they are the only two people in the world. The busy TRAFFIC sounds fade out and all we can hear is the WIND.

JANEEN

(soon)

Why not?

CONNER

(a long beat)

I'll tell you why not.

He's stalling.

CONNER (Cont.)

I'll tell you why not . . .

Conviction starts to light up his face and he turns to her.

CONNER (Cont., becoming excited)

. . . because . . . because eleven men died making it, men who wanted to live! And because in the middle of the depression the people, not the government, but the people voted 37 million dollars of their own hard-earned money to even get it started. And because the man who built it spent a lifetime on the project, and died six months after it was done. And because 4,000 people worked for four years to build it hundreds of feet in the air over one of the most treacherous channels on earth.

CONNER pauses for effect.

CONNER (Cont.)

But *most of all* because the entire time it was going up, "experts" were telling the world it could never be finished.

CONNER pauses again, and looks her in the eye.

CONNER (Cont.)

And why did so many people work so hard and risk so much in the worst of times to do what couldn't be done?

CONNER reaches out a hand to JANEEN.

CONNER (Cont.)

To reach out to someone else.

318 (0:08)
EXT. BRIDGE - DAY

C.U. JANEEN'S HAND slowly reaching out and grasping CONNER'S.

319 (0:09)
EXT. BRIDGE - DAY

C.U. JANEEN, a smile growing on her face.

JANEEN

(soon)

Come on, hero, it's getting late, let's go home.

320 (0:10)
EXT. BRIDGE - DAY

JANEEN puts her arm in CONNER'S and they turn to leave, walking off while the sun starts to set in the B.G.
Conner has a look on his face like he's pretty impressed with himself.

321 (0:03)
EXT. BRIDGE PARKING LOT – LATE DAY

CONNER and JANEEN approach the car.

322 (0:04)
EXT. BRIDGE PARKING LOT – LATE DAY

CONNER and JANEEN are close to the car. Janeen notices something on the ground.

JANEEN (Cont.)

Awww. Poor thing.

323 (0:25)
EXT. BRIDGE PARKING LOT – LATE DAY

C.U. JANEEN and CONNER. Janeen stoops down to pick up a hurt bird in the parking lot.

CONNER

Looks like a broken wing.

JANEEN

Aawww.

JANEEN cradles the bird in a fold of her coat.

CONNER

They never live.

JANEEN

Don't say never, Matilda's going to be fine.

CONNER

Matilda?

JANEEN

Yeah, as in “waltzing,” got a better name?

CONNER

Actually, she does look like a Matilda. (smiles) I've got a shoebox at home, I'll fix her up a place to stay, and I'll cook *you* dinner.

JANEEN

OK.

324 (0:06)
EXT. BRIDGE PARKING LOT – LATE DAY

CONNER and JANEEN get into Conner’s car.

325 (0:04)
EXT. STREET – LATE DAY

AERIAL SHOT: CONNER'S car driving up a well-kept street in Pacific Heights.

326 (0:04)
EXT. CONNER'S APARTMENT – LATE DAY

C.U. JANEEN and CONNER at Conner’s door as Janeen looks around at the view.

327 (0:44)
INT. APARTMENT – LATE DAY

JANEEN and CONNER enter the apartment, which looks neat and cleaned up.

CONNER

Give me Matilda, I'll get the shoebox. Look around, that's the bedroom that's for rent.

CONNER exits the frame with MATILDA as The CAMERA follows JANEEN, who walks over to the view window.

JANEEN

Nice view.

CONNER

(O.C.)

Yeah, you can see everywhere.

JANEEN

I have to go home right after dinner. I'm working on a big account and everything has to be perfect.

CONNER appears in the background with a SHOEBOX.

CONNER

Which account?

JANEEN watches CONNER set MATILDA in the shoebox.

JANEEN
Dahlgren's Drugs.

CONNER
Wow. They ARE big. What's in it for you?

JANEEN
It's a million dollar account, I get 3 percent.

CONNER
(whistles, after thinking about it for quite some time)
Nice! I should ask more for the room.

JANEEN
I haven't decided yet, Conner, but the apartment's beautiful.

JANEEN looks at MATILDA.

JANEEN (Cont.)
We've gotta get her something to eat, got any bugs?

CONNER
(joking)
Yeah, in the refrigerator . . . I'll get you some.

CONNER turns to start dinner.

CONNER (Cont.)
And we'll find out if Matilda likes my hamburger, too.
How do you like yours, medium? Well done?

JANEEN
Medium. I'll set the table, where do we eat?

CONNER
Over by the window, that way you can get a feeling for
the view . . .

JANEEN smiles sideways at CONNER.

DISSOLVE TO:

328

(0:15)

EXT. APARTMENT - NIGHT

CONNER and JANEEN are sitting at a small TABLE by the VIEW WINDOW finishing dinner. CONNER burps and catches himself.

JANEEN
Living here might me fat.

CONNER
(looking at JANEEN'S figure)

I doubt it.

JANEEN

I should get home soon, Carl. Thanks for dinner and a wonderful day. I'll consider the room.

CONNER

(smiling dreamily as he gazes at her)

Sure. (wakes up) Huh? Oh, yeah, I guess we should be getting you home.

JANEEN

I'll be right back.

JANEEN gets up to go to the bathroom, grabbing her purse. CONNER follows her with his eyes, then The CAMERA follows him as he gets an idea and sits down at his computer.

329 (0:04)
INT. APARTMENT - NIGHT

C.U. CONNER'S face, excited, as he sits at the word processor.

330 (0:08)
INT. APARTMENT - NIGHT

C.U. COMPUTER WORD PROCESSING SCREEN.

CONNER types the title "WALKING ON AIR," then under it, "The Story of a Golden Love."

331 (0:04)
INT. APARTMENT - NIGHT

C.U. CONNER'S FACE. He likes it.

332 (0:09)
INT. APARTMENT - NIGHT

JANEEN returns from the bathroom.

JANEEN

What are you writing?

CONNER

Oh, nothing . . . I think maybe Phil's gonna have Erica's baby.

JANEEN smiles and CONNER gets up to drive her home.

DISSOLVE TO:

333 (0:09)
EXT. JANEEN'S APARTMENT - NIGHT

CONNER and JANEEN arrive at Janeen's door.

CONNER (Cont.)

Want to see a movie tomorrow night?

JANEEN

No, I really am busy, Conner, but I'll see you at the club.
You are going to be there, aren't you?

CONNER

Every day--I'm training for a Triathlon in September.

JANEEN smiles.

JANEEN

You're starting to look pretty good.

334

(0:10)

EXT. JANEEN'S APARTMENT - NIGHT

C.U. CONNER as his jaw drops in shock. It takes him a moment to speak. When he does it's with a big stupid grin on his face.

CONNER

Well, thanks! And good luck on that Dahlgren's account,
Knock 'em dead.

JANEEN

I will, good night.

FADE TO:

335

(0:32)

EXT. GOLDEN GATE PARK - DAY

CONNER and JACK are jogging at a good pace. Conner is "whooping," and out ahead of Jack.

JACK

Slow down, you're gonna have a heart attack.

CONNER

No way, Jack, I feel better than I ever have.
She's moving in--we're gonna be roommates!

JACK

What do you see in this *particular* girl, Conner.

CONNER

I don't know . . . she just makes me feel . . . alive.
And it's time for me to settle down and get serious
About life.

JACK

(concerned about their pace)
Again? (pause) You OK?

CONNER

YES.

JACK

If you need help moving her in, give me a call--I've gotta meet this one. This isn't another girl from Guatemala, is it?

336

(0:24)

EXT. PARKING LOT - DAY

CONNER and JACK stop at their cars. CONNER looks tired but excited.

CONNER

Jack, I've got this idea for a new show.

JACK

Not interested.

CONNER

This one's different.

JACK puts his hand on CONNER'S shoulder.

JACK

Sure it is. If you need some help moving Janeen in, give me a call. I'm late for work, see ya.

CONNER

See you later, Jack.

JACK exits, leaving CONNER behind, looking disappointed.

FADE TO:

337

(0:08)

EXT. CONNER'S APARTMENT - DAY

JACK, DAVID and MATT are helping carry JANEEN'S furniture up the narrow stairs to CONNER'S apartment, with Conner "assisting."

338

(0:52)

INT. APARTMENT BEDROOM - DAY

MARCY is helping JANEEN arrange things in her bedroom as the BOYS enter with Janeen's heavy dresser.

JANEEN

Better put the dresser over here. (aside, to MARCY)
That way I won't have to pass my mirror until I wake up.

MARCY

(smiling)

Good idea.

The CAMERA picks up the BOYS, still carrying the DRESSER. CONNER is directing while the others are doing the physical work.

MARCY (Cont.)

Over here.

CONNER
Yeah, set it down there.

JANEEN
A little closer to the window.

The BOYS set the DRESSER down.

CONNER
(to the GIRLS)
OK What's next?

JANEEN
My desk.

CONNER
One desk, coming up.

The BOYS glower at CONNER.

DAVID
Why don't *you* help carry the desk up?

CONNER
I'm management, David.

DAVID
(getting mad)
You're *managing* to get out of all the work.

CONNER
OK, OK--I'll show you guys how a *man* moves furniture.

JANEEN
It's small, but it's heavy.

339
INT. BEDROOM - DAY

(0:06)

C.U. MATT and CONNER.

MATT
(to CONNER)
Kinda like you, huh Conner?

340
INT. BEDROOM - DAY

(0:08)

CONNER brushes by MATT and leaves the bedroom as the BOYS smile knowingly at each other.

CONNER
(as he leaves)
You guys better make way.

DAVID

This'll be fun to watch.

341

(0:46)

INT. BEDROOM - DAY

C.U. MARCY and JANEEN.

MARCY
(calls after CONNER)
You can do it, Carl!

The BOYS leave the bedroom, laughing and calling after CONNER.

THE BOYS
(mimicking MARCY)
You can do it, Carl. I know you can. You can do it!

JANEEN
(to MARCY)
So, how long have you known Conner?

MARCY
It's been years. I met David and Conner in the theatre department at UCLA when I was in school.

JANEEN
He's a real funny guy.

MARCY
(in a reverie)
Yeah. I met 'em at a cast party after one of the shows we used to put on. I was talking to Conner, but then he turned away and I started talking to David. They were best friends then, and still are.

JANEEN
I hope I'm not making a mistake, I mean, moving in with him.

MARCY
(appraisingly)
You just have to be honest about your feelings. He can understand that.

They exchange looks, then JANEEN reaches into a box and takes out an old, framed photograph of a young man who looks a lot like a younger CONNER. The mystery man is standing next to a classic Porsche, much like Conner's.

JANEEN puts the photograph on a corner of her dresser. MARCY is intrigued, but doesn't say anything.

JANEEN
It's a beautiful room.

MARCY
Yes, I'm envious.

MARCY and JANEEN start taking things out of boxes when they hear the sounds of laughing and shouted directions.

342

(0:16)

INT. BEDROOM - DAY

CONNER is trying to get into the doorway of the bedroom with the desk, followed by the BOYS.

DAVID

Put it over there.

JACK

No, over here, Conner.

MATT

I don't think a little guy like you should be straining so hard, Conner.

CONNER

(struggling, to JANEEN)

Where do you want this?

JANEEN

In front of the other window.

CONNER sets the heavy desk down and stares at the BOYS angrily.

343

(0:08)

INT. BEDROOM - DAY

C.U. MATT and JANEEN.

MATT

Need anything else, sweetie?

JANEEN

No, thanks.

JANEEN looks wooden when MATT embraces her.

344

(0:05)

INT. BEDROOM - DAY

CONNER, DAVID, JACK and MARCY are watching JANEEN and MATT uncomfortably.

CONNER

(breaking the silence)

OK, everyone, let's have a "Janeen's moved in" party.

345

(0:06)

INT. BEDROOM - DAY

C.U. JANEEN.

JANEEN

Thanks Conner, but Matt and I are going out for dinner

tonight. Thanks, all of you. I really appreciate all the help.

346

(0:13)

INT. BEDROOM - DAY

C.U. JANEEN, MARCY and MATT.

MARCY

(to JANEEN)

Let's get together for lunch or something.

JANEEN

I'd like that, thanks Marcy.

MATT

(to JANEEN)

See you at seven, doll.

MATT hugs JANEEN again and kisses her suavely on the forehead.

DAVID, JACK and MARCY

(O.C.)

'Bye, Janeen.

MATT

(looks at CONNER then JANEEN as he leaves)

'Bye Babe.

Everyone leaves except CONNER and JANEEN.

347

(0:18)

INT. BEDROOM - DAY

The CAMERA follows JANEEN as she walks over to her dresser and picks up the photo of the mystery man.

CONNER

(O.C.)

Nice picture, who's he?

JANEEN

Someone I used to know.

CONNER

(O.C.)

Oh, really? Where does he live?

JANEEN

(mysteriously)

Nowhere . . . (slight laugh) . . . everywhere.

348

(0:09)

INT. BEDROOM - DAY

C.U. CONNER (changing subject).

CONNER

Well, I guess you've got to get ready for dinner, and I've got some writing to do, after I feed Matilda.

349

INT. BEDROOM - DAY

(0:08)

C.U. JANEEN.

JANEEN

How's she doing?

CONNER

She'll be waltzing in no time, I guess you were right, "Never say never."

CONNER (Cont.)

(with a wink)

Have a good time tonight.

They look at each other for a moment, then CONNER exits.

DISSOLVE TO:

350

INT. APARTMENT - EVENING

(0:09)

CONNER is keyboarding in the living room. The doorbell rings and JANEEN walks by Conner to open the door for MATT.

MATT

(O.C.)

Ready, babe?

JANEEN

(O.C.)

Just let me get my purse.

351

INT. APARTMENT - EVENING

(0:06)

MATT looks at CONNER from the door.

352

INT. APARTMENT - EVENING

(0:07)

CONNER looks at MATT, then keeps working.

353

INT. APARTMENT - EVENING

(0:07)

C.U. JANEEN at door with MATT.

JANEEN

(to CONNER)

Good night, Carl. If anyone calls for me, would you

take their name and number? My phone should be in
by the end of next week.

354 (0:08)
INT. APARTMENT - EVENING

C.U. CONNER.

CONNER

Sure, you kids have a good time. Hey, Matt? Have
her home by twelve or she's grounded.

355 (0:04)
INT. APARTMENT - EVENING

C.U. JANEEN at door with MATT. BACK to 353. JANEEN smiles and they leave.

356 (0:27)
INT. APARTMENT - EVENING

C.U. CONNER BACK to 354. CONNER smiles and types for a moment then picks up the PHONE and dials.

CONNER (Cont.)

(into phone)

Hello, Lester? It's me. I'm done with 22 and 23. If
you want to schedule a story conference, we can shape
these up . . . what? What do you mean no changes?
Lester, I wrote those in a half-hour apiece. What? An
Emmy? You think so? . . . Well, the reason is, I met
someone special. Yes, a woman! But Lester, don't
you think a *roll top desk*, like you promised, would help
keep the machinery loose, especially since we're gonna
win an Emmy? OK, pal, at your convenience. Oh, how
do you like the character, "Carmen, the beautiful terror-
ist?" You do? Great! Bye, Lester.

CONNER hangs up, smiling. He types for a few beats and then looks toward the VIEW WINDOW.

357 (0:23)
INT. APARTMENT - EVENING

CONNER walks over to the window and stares at the bridge. He walks back to the LAPTOP and drops to the floor
out of frame. We hear Conner do 30 quick pushups, counting them out. He gets up and sits back down at his
LAPTOP and continues working.

FADE TO:

358 (0:09)
INT. APARTMENT - NIGHT

C.U. the front door of the apartment a couple of hours later. We hear CONNER typing in the background when
JANEEN enters, looking like she has been crying. The CAMERA PANS quickly to Conner.

CONNER (Cont.)

Back so soon?

359 (0:04)
INT. APARTMENT - NIGHT

C.U. JANEEN at DOOR.

JANEEN
(angrily)
I have to be up early.

She stands in the doorway and looks at CONNER with a mixture of accusation and loneliness.

360 (0:05)
INT. APARTMENT - NIGHT

C.U. CONNER.

CONNER
Do you mind if I type for awhile out here?

361 (0:08)
INT. APARTMENT - NIGHT

C.U. JANEEN. The CAMERA PANS with her as she walks to her bed room door and turns to face CONNER.

JANEEN
Type all night if you want to. It's your place.

She slams the bedroom door.

362 (0:03)
INT. APARTMENT - NIGHT

ANOTHER ANGLE on CONNER who walks over to the SHOEBOX to check on MATILDA.

363 (0:06)
INT. APARTMENT - NIGHT

CONNER picks up the BIRD.

CONNER
It's OK, baby, everything's gonna be all right. I promise
you.

CONNER kisses MATILDA, then puts her back into the box and returns to his work..

DISSOLVE TO:

364 (0:05)
EXT. RESTAURANT - DAY

CONNER enters the restaurant where DAVID works, a pouch under his arm.

365 (0:11)
INT. RESTAURANT - DAY

He walks up to a small DESK in the FOYER of a PLUSH RESTAURANT, where DAVID takes reservations and seats people.

CONNER (Cont.)
Hi, Dave, what's on special?

DAVID
Moose kidneys. We had to boil the pee out of 'em.

366 (0:09)
INT. RESTAURANT - DAY

ANOTHER ANGLE on CONNER and DAVID.

CONNER puts his arm around his friend.

CONNER
You're a funny guy, Dave.

DAVID
How are you and your roommate getting along?

CONNER
Great, just fine.

DAVID
Marcy's getting together with Janeen tomorrow night to go shopping.

367 (0:03)
INT. RESTAURANT - DAY

C.U. CONNER looking surprised and left out.

CONNER
Oh.

368 (0:08)
INT. RESTAURANT - DAY

C.U. DAVID.

DAVID (Cont.)
While they're shopping, wanta get a beer with me and Jack?

369 (0:06)
INT. RESTAURANT - DAY

C.U. CONNER BACK to 367

CONNER
Sure, as long as it isn't a late night.

370 (0:02)
INT. RESTAURANT - DAY

C.U. DAVID with a humorous look on his face.

371 (0:07)
INT. RESTAURANT - DAY

C.U. CONNER BACK to 367

CONNER (Cont.)

David . . . I . . . I've been working on a new idea. Will you read something?

372 (0:22)
INT. RESTAURANT - DAY

ANOTHER ANGLE on DAVID and CONNER.

DAVID

What?

CONNER

A new script.

DAVID

Sure, when it's done.

CONNER

(hands him the pouch)

Here.

DAVID

(handing it back)

Come on, Conner, Are you going to tell me you wrote a GOOD script in one month, in your spare time?

CONNER looks despondent and turns to leave.

DAVID (Cont.)

Wait, where are you going? I was just kidding, let me see that.

DAVID takes the script from CONNER and starts browsing. He soon looks impressed.

DAVID (Cont.)

OK, I'll read it. Oh, by the way, we're dog sitting for some friends in Mill Valley on Sunday. Why don't you bring Janeen over for a hot tub?

CONNER

Sure, if she wants to. Let me know what you think of the script. See you later.

CONNER exits the frame and DAVID follows him with his eyes. Then he looks down at the script and shakes his head slowly back and forth.

373 (0:10)

EXT. MARIN COUNTY COUNTRYSIDE - DAY

JANEEN and MARCY are jogging with dogs. They stop for a breather.

JANEEN
How you doing?

MARCY
Fine. Give me a second, and I'll be ready for another couple miles.

JANEEN notices MARCY'S earrings and reaches to touch them.

JANEEN
What beautiful earrings.

MARCY
Yeah, they're a gift from David. He bought them for me in Mexico.

JANEEN
Nice. Well, ready?

MARCY
Lead on.

They resume jogging.

374 (0:08)
INT. MILL VALLEY HOUSE - DAY

CONNER and DAVID are squeezing ORANGES for juice and making a mess with a BLENDER.

375 (0:22)
EXT. MILL VALLEY HOUSE HOT TUB - DAY

CONNER and DAVID bring fresh-squeezed orange juice to the girls who are relaxing in the hot tub after their run, then get into the tub with them. The girls look sexy in their string bikinis. Conner can't keep his eyes off of JANEEN.

CONNER
(to DAVID and MARCY)
You guys sure you won't join us at the Exploratorium?

DAVID
Thanks, but we'll just enjoy our situation here. We have to watch the dogs, anyway.

MARCY
You two have fun, you don't need us. (to JANEEN)
Watch out for Conner in the tactile dome.

CONNER
You'll feel *lots* of different surfaces.

JANEEN

(a beat)

Look out for the one that feels like the flat of my hand.

DAVID and MARCY laugh while CONNER and JANEEN look at each other.

376 (0:15)
EXT. MILL VALLEY HOUSE - DAY

CONNER and JANEEN get into his car in front of the house.

MARCY

Have fun, and remember the two of us sitting around here watching dogs, bored out of our minds.

DAVID squeezes his lady.

DAVID

In five minutes I'll have her so bored she'll start *moaning*.

MARCY

That long, huh? You sound awfully confident, Dave.

CONNER and JANEEN get in the car and drive away, laughing and waving.

377 (0:06)
EXT. MILL VALLEY DRIVEWAY - DAY

CONNER'S CAR disappears down the driveway.

378 (0:06)
EXT. MILL VALLEY HOUSE DRIVEWAY - DAY

DAVID and MARCY look at each other and turn and walk back to the house.

379 (0:06)
EXT. EXPLORATORIUM - DAY

CONNER and JANEEN get out of Conner's car in front of the Palace of Fine Arts in San Francisco.

SONG "LEARNING ALL ABOUT YOU" BEGINS

380M2 (2:29)
INT. EXPLORATORIUM - DAY

We see a MONTAGE of happy scenes of JANEEN and CONNER playing with the scientific games and puzzles at the Exploratorium.

381 (0:09)
EXT. PALACE of FINE ARTS - DAY

CONNER and JANEEN exit the Exploratorium and walk to Conner's car.

SONG "LEARNING ALL ABOUT YOU" ENDS

382 (0:15)
EXT. PARKING LOT - DAY

C.U. JANEEN and CONNER at the Porsche.

JANEEN
That's the most fun I've had . . .

CONNER
Really?

JANEEN
I'm starving. Where to for dinner?

CONNER
We have reservations at a great place on the Wharf.
Ever have "Roast Leg of Salmon?"

JANEEN
(laughing)
Sounds scrumptious.

383 (0:05)
EXT. EXPLORATORIUM PARKING LOT - DAY

CONNER opens the car door for JANEEN, then gets in and drives off.

384 (0:25)
INT. WHARF RESTAURANT - EVENING

CONNER and JANEEN are sitting at a table in a restaurant with a view of the wharf when a WAITER serves them their meal.

CONNER
You'll probably get hooked on this fish.

JANEEN
Sounds like a line to me.

CONNER
I was fishing for a compliment.

JANEEN
I SEA.

They laugh, then CONNER stares at JANEEN as she takes a bite of her fish.

JANEEN (Cont.)
This is terrific.

CONNER
(soon)
So. still seeing Matt?

JANEEN
No.

JANEEN avoids CONNER'S eyes.

CONNER
 (changing the subject)
 Our new musical's going really good.

JANEEN
 What new musical?

CONNER
 It's called "Walking on Air." It's about the Golden Gate Bridge, but don't worry, it's a love story.

JANEEN
 Sounds like a great idea.

CONNER
 This time we'll get it produced, wait and see. I'd like you to preview it, I'd like your opinion.

385 (0:05)
 INT. WHARF RESTAURANT - EVENING

C.U. JANEEN and CONNER.

JANEEN
 Sure.

CONNER is looking at JANEEN, but with a mysterious sense of foreboding.

DISSOLVE TO:

386 (0:23)
 INT. CONNER'S APARTMENT - NIGHT

CLOSE: JANEEN'S face. PULL BACK TO REVEAL CONNER talking to JANEEN on his COUCH.

CONNER
 (O.C.)
 . . . it lasted two years, then she decided she wanted kids and a husband who worked from 9 to 5. So we . . . so I left. It felt for a while like I made a big mistake, but I always had my writing. What about you? Ever get married?

JANEEN
 Yes, once.

CONNER
 The man in the picture? What happened?

JANEEN
 He died. Killed himself.

CONNER
 Oh, God . . .

JANEEN

We were on vacation. I thought he was happy, I never knew. (long pause) After the funeral I fell apart. My family helped me pull through. And it took a long, long time. Ever come unglued?

CONNER

I'm not sure what you mean.

387

INT. CONNER'S APARTMENT - NIGHT

(0:10)

ANOTHER ANGLE.

JANEEN

I completely lost control, of everything. Just couldn't get a grip on myself. Like a nightmare when you're falling . . . and there's nothing you can do to stop yourself.

JANEEN shivers, and CONNER puts his arm around her.

JANEEN (Cont.)

It was terrifying . . . I don't ever want to go through that again.

388

INT. CONNER'S APARTMENT - NIGHT

(0:19)

ANOTHER ANGLE.

CONNER

I'm sorry, Janeen.

JANEEN

Well, it's over now. There's no reason to live in the past. And sometimes you have to live in the future. Tomorrow I'm meeting a vice-president of Dahlgren's Drug Stores for lunch, so I'd better get ready for bed.

CONNER

Want a brandy before you hit the sack?

JANEEN

No. Thanks, Carl. (pause) I had a good time today.

JANEEN leans over and kisses CONNER on the cheek.

CONNER

I'm going to stay up for awhile and write. It's nice being here with you. You inspire me.

JANEEN

(smiles)

'night.

JANEEN gets up and walks into the background as The CAMERA follows her.

389 (0:17)
INT. APARTMENT - NIGHT

CONNER sits down at his LAPTOP with JANEEN'S bedroom door in the B.G. and starts writing.

390 (0:08)
INT. APARTMENT - NIGHT

JANEEN leaves her room, dressed only in a sexy man's t-shirt, to go to the bathroom. She smiles at CONNER.

391 (0:23)
INT. APARTMENT - NIGHT

CONNER'S eyes are WIDE and he rubs his hands through his hair. He hears the shower start and he looks over at the bathroom, then gets up and rummages through his desk door, and finds a cigarette. He lights it, sits down and tries to write, but keeps looking over at the bathroom.

392 (0:06)
INT. APARTMENT - NIGHT

INSERT: C.U. the bathroom door, which is open a crack.

393 (0:17)
INT. APARTMENT - NIGHT

CONNER gets up and The CAMERA follows him as he walks slowly past the bathroom door and gets a glass of juice from the refrigerator, then walks back past the bathroom door, looking at it, and sits down at his desk. We hear the shower stop.

394 (0:15)
INT. APARTMENT - NIGHT

JANEEN exits the bathroom dressed in a t- shirt with wet hair. She smiles at CONNER and walks to her bedroom where she stops and turns to look at him.

JANEEN (Cont.)
Goodnight.

395 (0:04)
INT. APARTMENT - NIGHT

C.U. CONNER.

CONNER
Goodnight.

396 (0:05)
INT. APARTMENT - NIGHT

JANEEN smiles one more time and then enters her room, leaving her door ajar.

397 (0:20)
INT. APARTMENT - NIGHT

C.U. CONNER. He tries to type but can't.

SONG "ALL NIGHT LONG" STARTS.

CONNER looks at the words on the screen in front of him and suddenly turns the screen off. He turns it back on and tries to write again, then turns the LAPTOP off completely.

398 (0:04)
INT. APARTMENT - NIGHT

CONNER gets up and walks to the refrigerator.

399 (0:09)
INT. APARTMENT - NIGHT

He rummages through the refrigerator, past the assorted health foods, finds a half-empty six-pack of beer, and opens one.

400 (0:08)
INT. APARTMENT - NIGHT

CONNER takes a long pull on the beer and looks towards JANEEN'S bedroom door.

401 (0:05)
INT. APARTMENT - NIGHT

C.U. JANEEN'S door. Through the crack in the door we can barely see JANEEN sitting on her bed, motionless.

402 (0:11)
INT. APARTMENT - NIGHT

The CAMERA follows CONNER as he walks over to JANEEN'S door, hesitates, then slowly pushes it open. Over his shoulder we see a very surprised Janeen.

403 (0:12)
INT. APARTMENT - NIGHT

C.U. CONNER from JANEEN'S POV.

CONNER
I . . . a . . . didn't mean to bother you. I just wondered
if you remembered to set your alarm. Are you all right?

404 (0:08)
INT. BEDROOM - NIGHT

C.U. JANEEN.

JANEEN
(strongly)
Yes, I was meditating.

405 (0:09)
INT. BEDROOM - NIGHT BACK TO 403

CONNER
Sorry I interrupted you. Won't happen again. Have
a good night.

406 (0:06)
 INT. APARTMENT - NIGHT

CONNER closes the door, latching it.

407 (0:07)
 INT. BEDROOM - NIGHT

C.U. JANEEN, staring at the closed door. Then she sighs.

408 (0:05)
 INT. APARTMENT - NIGHT

C.U. CONNER on outside of JANEEN'S door wearing the expression "I blew it." He turns and exits O.C.

409 (0:06)
 INT. APARTMENT - NIGHT

C.U. CONNER at view window from his POV. Over his shoulder we see the lights of the Golden Gate Bridge in the distance.

410 (0:18)
 INT. APARTMENT - NIGHT

CONNER opens his LAPTOP and makes a half-hearted attempt to write. He looks over at JANEEN'S door and stops.

411 (0:07)
 INT. APARTMENT - NIGHT

C.U. CONNER sitting down on the couch, troubled. He looks over at the clock.

412 (0:03)
 INT. APARTMENT - NIGHT

INSERT: CLOCK. It is 11:45.

413 (0:09)
 INT. APARTMENT - NIGHT

C.U. CONNER on couch. He takes another pull on his beer, settles back and closes his eyes as if to sleep. His eyes open suddenly and he looks over at JANEEN'S door, and then he closes his eyes again.

SLOW FADE TO:

414 (0:14)
 INT. APARTMENT - MORNING

SONG "ALL NIGHT LONG" ENDS.WITH SOUND OF BEDROOM DOOR OPENING

CONNER is in the same position on the couch. It is early morning and he's been startled to wakefulness by the sound of JANEEN'S door opening. He looks like a zombie, and the coffee table is littered with beer cans and cigarette butts.

415 (0:07)

INT. APARTMENT - MORNING

JANEEN leaves her room dressed for work.

416 (0:05)
INT. APARTMENT - MORNING

C.U. CONNER, who sits up.

417 (0:06)
INT. APARTMENT - MORNING

BACK TO JANEEN who is surprised to see CONNER on the couch.

418 (0:05)
INT. APARTMENT - MORNING

BACK TO CONNER rubbing his hands in his hair.

CONNER
Off to work already? Gee, I got so busy writing I lost track of time. I sure got a lot done, though.

419 (0:08)
INT. APARTMENT - MORNING

C.U. JANEEN at the front door. She looks at CONNER, then closes it.

420 (0:20)
INT. APARTMENT - MORNING

BACK TO CONNER.

CONNER (Cont.)
Have a nice day.

CONNER waits a beat and walks over to the telephone and picks up the receiver.

CONNER
(cont. into phone)
Hi, Dave. Good morning. Are we ready? Good. What do you think?

CONNER'S face lights up at DAVID'S reply.

CONNER (Cont.)
I'll be there at 5.

CONNER sets the receiver down and rubs his hands together, grinning.

421 (0:07)
EXT. OFFICE - DAY

JANEEN enters her office.

422 (0:13)

INT. OFFICE - DAY

JANEEN comes in the door and The CAMERA follows her as she walks over to her desk. Her friend and workmate, CONNIE, is sitting at the desk next to Janeen's.

CONNIE
Good morning, Wonder Woman.

JANEEN
Hi.

CONNIE
All set for your big lunch today? I guess you're buying?

423 (0:05)
INT. OFFICE - DAY
C.U. JANEEN.

JANEEN
Thirty'll get you forty thousand . . .

424 (0:07)
INT. OFFICE - DAY
C.U. CONNIE.

CONNIE
Save some of your confidence for the boss--he said he wants to see you A.S.A.P.

425 (0:08)
INT. OFFICE - DAY
C.U. JANEEN.

JANEEN
Oh?

JANEEN takes a mirror from her purse and checks her face.

426 (0:05)
INT. OFFICE - DAY
BACK TO CONNIE.

CONNIE
(winks)
I think he wants to promote you.

427 (0:06)
INT. OFFICE - DAY

BACK TO JANEEN who smiles ear-to-ear and walks O.C.

428 (0:09)

INT. OFFICE - DAY

C.U. JANEEN at MR. CONALLY'S door, where she straightens her suit and knocks.

MR. CONALLY

(O.C.)

Come in.

JANEEN enters MR. CONALLY'S office confidently, carrying a manila folder.

429

(0:07)

INT. MR. CONALLY'S OFFICE - DAY

MR. CONALLY is seated at his clean desk while his assistant, MR. PENDERGRASS, is standing nearby. Both are dressed in 3-piece suits.

MR. CONALLY (Cont.)

Good morning, Janeen, how are you feeling?

430

(0:07)

INT. OFFICE - DAY

C.U. JANEEN.

JANEEN

Good morning, Mr. Conally, Mr. Pendergrass.

431

(0:17)

INT. OFFICE - DAY

ANGLE on MR. CONALLY and MR. PENDERGRASS.

MR. CONALLY

You look terrific.

MR. PENDERGRASS

Just terrific.

MR. PENDERGRASS looks at MR. CONALLY for his approval.

MR. CONALLY

You've got a big day ahead.

MR. PENDERGRASS

Yes.

He looks at MR. CONALLY and back to JANEEN.

MR. PENDERGASS (Cont.)

And we know you'll do everything in your power to win this account.

432

(0:07)

INT. OFFICE - DAY

C.U. JANEEN.

JANEEN
 (confidently)
 I'm ready for him if he's ready for me.

JANEEN holds up her folder.

433 (0:06)
 INT. OFFICE - DAY

C.U. MR. CONALLY. As he talks he gets up from his desk and The CAMERA PANS with him as he walks around it and stands in front of JANEEN.

MR. CONALLY
 Janeen, Hal Jamison has a real reputation in this business,
 he's tough but fair.

434 (0:05)
 INT. OFFICE - DAY

C.U. MR. PENDERGRASS.

MR. PENDERGRASS
 And firm.

435 (0:14)
 INT. OFFICE - DAY

ANGLE on JANEEN and MR. CONALLY.

MR. CONALLY
 He's very firm, Janeen. And when he wants something
 he usually gets it. But he has a reputation for helping the
 people who help him, so let's not blow it.

JANEEN
 I think he'll be fully satisfied with my presentation.

MR. CONALLY
 Good. (smiles) I knew we could count on you.

The CAMERA follows them as MR. CONALLY walks JANEEN to the door with his hand on her back.

MR. CONALLY (Cont.)
 (as he opens it)
 Good luck, Janeen, give it your all.

436 (0:08)
 INT. OFFICE - DAY

REVERSE: we see the bosses door open and JANEEN exits as MR. CONALLY watches her walk away.

437 (0:09)
 INT. OFFICE - DAY

C.U. JANEEN at her desk. She pulls some envelopes out of her purse and her wallet falls out. She picks it up and opens it.

438 (0:06)
INT. OFFICE - DAY

INSERT: JANEEN'S WALLET. It is open to a picture of her dead boyfriend.

439 (0:06)
INT. OFFICE - DAY

C.U. JANEEN with a sad but determined expression on her face.

SONG "GONNA CATCH A RAINBOW" STARTS.

440M3 (2:15)

MONTAGE: JANEEN working very professionally at her job. She appears beautiful, competent and independent, and is well received by her co-workers. The MEN in her office often watch after her when she walks by. The MONTAGE ends CLOSE ON JANEEN at her desk looking again at the picture.

SONG "GONNA CATCH A RAINBOW" ENDS

DISSOLVE TO:

441 (0:13)
INT. RESTAURANT - DAY

JANEEN is sitting across from HAL JAMISON, a suave, well-dressed, handsome executive. JANEEN has her folder on the table in front of her as the WAITER comes into frame to take their order.

442 (0:10)
INT. RESTAURANT - DAY

C.U. WAITER, JANEEN and HAL.

JANEEN
(to WAITER)
I'll have the bay shrimp salad with house dressing and iced tea with lemon.

HAL
Bring me a small steak, rare, and baked potato with sour cream. I'll also have a green salad with blue cheese dressing. And (looks at JANEEN) how about a half-liter of Stoney Point Pinot Noir, '94?

443 (0:04)
INT. RESTAURANT - DAY

C.U. JANEEN.

JANEEN
(smiles)
Good choice. (to WAITER) That'll be it.

The WAITER leaves.

444 (0:06)
INT. RESTAURANT - DAY

C.U. HAL looking at JANEEN.

445 (0:08)
INT. RESTAURANT - DAY

C.U. JANEEN breaking the ice.

JANEEN
You'll be pleased with what I've got for you, Mr. Jamison.

446 (0:09)
INT. RESTAURANT - DAY

C.U. HAL.

HAL
Call me Hal, and I'm already very pleased

447 (0:22)
INT. RESTAURANT - DAY

BACK to JANEEN.

JANEEN
(smiles)
Now, then. On Thursday the fifteenth we start with 30 second spots on KMML, KCIS, and KKFC--all prime time and two-per-day after the morning soaps. As you can appreciate, we're targeting the older audience, Hal, but we're also targeting female young to middle aged married with family demographics, because we . . . because I think, Hal, that we can create product recognition and loyalty much faster with women who are the primary shoppers for live-in seniors. And like them, they are essentially tied to the TV while they take care of people at home who aren't able to buy for themselves. This effort will coincide with the supermarket promotion of DYNOMEAL, TRIACTION, and FITNESS FIFTY . . .

448 (0:19)
INT. RESTAURANT - DAY

C.U. HAL.

HAL
(interrupting)
I've read your proposal, Janeen, and it's perfect. I don't have any arguments with any of your ideas. You shouldn't worry about pleasing me at all. I'm very impressed with the work you've put into this and I think . . . we can wrap this up tonight.

HAL reaches over and puts his hand on JANEEN'S.

HAL (Cont.)

In fact, why don't we go up to my suite right after lunch
and . . . a . . . hammer out the details.

449

(0:28)

INT. RESTAURANT - DAY

ANOTHER ANGLE on JANEEN and HAL. The WAITER appears with Janeen's salad. Janeen is trying to keep her composure. The WAITER leaves and Janeen gamely pursues her presentation.

JANEEN

What do you think of the spots? Post St. Productions has the best reputation in the business--the proposed budgets certainly came in on line, and we'll have a 12 share working for us in prime time . . .

HAL

Janeen, let's cut out the numbers, OK? I like you and your company. We can do business together, very successfully.

HAL stands up to leave.

HAL (Cont.)

I'll tell you what--I don't have to fly back to L.A. until tomorrow. If you want the account come on up, I'd love to see you.

JANEEN

Mr. Jamison, I came here to discuss a business proposal with you.

HAL

I know, but this'll give us time to work out the details.
(confidently) I'll see you soon.

HAL leaves, while JANEEN looks devastated. After a beat she closes her eyes and starts meditating.

450

(0:10)

INT. RESTAURANT - DAY

The WAITER arrives again with HAL'S steak. JANEEN'S eyes open.

JANEEN

Never mind the food, just bring the check.

WAITER

Yes, M'am.

The WAITER writes out the tab and lays it on JANEEN'S useless proposal. Janeen looks down at it, lost.

WIPE TO:

451 (0:27)
INT. BACKSTAGE THEATER – DAY

The CAST and CREW are busily making ready for a show number, ala 'Astronauts', although this time there is not the same sense of worry or desperation. CONNER takes a CELL PHONER out of his pocket. In the background is a set that looks like a mock-up of one of the towers of the Golden Gate Bridge.

452 (0:09)
INT. THEATER - DAY

DAVID leaves several important-looking people in the audience.

453 (0:24)
INT. BACKSTAGE THEATER - DAY

CONNER lifts the phoner to his ear as DAVID and JACK walk up.

JACK
10 minutes, Con.

DAVID
We're almost ready to rock and roll.

CONNER
Thanks, guys. I've got one little phone call to make.
Let's knock their socks off.

CONNER immediately speaks into the phone as DAVID and JACK leave.

CONNER (Cont.)
(into PHONE)
Janeen? Boy am I glad I caught you before you left.
How'd your presentation go? Oh? You can close it
tonight?--Good! Say, could you do me a big favor?
My car won't start and I'm stuck here at the theater.
Will you swing by and pick me up on your way home?
Yeah, I'm ready to go right now. Great! See ya soon.

CONNER hangs up with a big smile on his face.

FADE TO:

454 (0:07)
INT. BACKSTAGE THEATER - DAY

C.U. MARCY, one of the DANCERS, hands on hips, waiting for the number to begin as JACK walks into frame.

MARCY
(to JACK)
We ever going to get this thing started?

JACK looks O.C.

455 (0:05)
INT. BACKSTAGE THEATER - DAY

C.U. CONNER pacing in the wings.

456 (0:06)
INT. BACKSTAGE THEATER - DAY

BACK to JACK and MARCY.

JACK
Hang tight, we're just about ready. I think Carl's trying
to surprise somebody.

We hear the stage door open.

457 (0:05)
INT. BACKSTAGE THEATER - DAY

C.U. JANEEN entering the stage door.

458 (0:07)
INT. BACKSTAGE THEATER - DAY

CONNER sees JANEEN and immediately cues the STAGE CREW with his hand.

459 (0:06)
INT. BACKSTAGE THEATER - DAY

From BACKSTAGE we see the curtains open.

460 (0:10)
INT. THEATER - DAY

From the AUDIENCE POV, we see the curtains finish opening and a slick and wonderful musical number starts: a soft-shoe and singing duet with a man and a woman dressed up like Golden Gate Bridge construction workers.

SONG "WALKING ON AIR" BEGINS

461 (0:09)
INT. BACKSTAGE THEATER - DAY

C.U. JANEEN, who soon realizes the song relates directly to her and CONNER'S relationship.

462 (0:05)
INT. BACKSTAGE THEATER - DAY

CONNER looks back at JANEEN.

463 (0:26)
INT. BACKSTAGE THEATER - DAY

From BACKSTAGE POV we watch the number.

464 (0:12)
INT. THEATER - DAY

The IMPORTANT LOOKING PEOPLE in the audience are smiling and nodding to each other.

465 (0:12)
INT. THEATER - DAY

BACK TO AUDIENCE POV. We watch the number continue

466 (0:06)
INT. BACKSTAGE THEATER - DAY

DAVID smiles at JACK.

467 (0:04)
INT. BACKSTAGE THEATER - DAY

CONNER looks smugly at JANEEN, his arms crossed on his chest.

468 (0:28)
INT. THEATER - DAY

BACK TO AUDIENCE POV. The number (and song) ends flawlessly with the words, ". . . I'm gonna snare your love."

SONG "WALKING ON AIR" ENDS

469 (0:06)
INT. BACKSTAGE THEATER - DAY

C.U. CONNER, clapping enthusiastically.

470 (0:06)
INT. BACKSTAGE THEATER - DAY

C.U. DAVID and JACK applauding and slapping "high fives."

471 (0:09)
INT. BACKSTAGE THEATER - DAY

JANEEN walks into frame to stand in front of CONNER. We hear the sound of APPLAUSE in the background.

472 (0:09)
INT. BACKSTAGE THEATER - DAY

C.U. JANEEN looking like she has been "conned" again.

JANEEN
You can't snare love, Conner, it has to be given.

473 (0:26)
INT. BACKSTAGE THEATER - DAY

C.U. CONNER, who looks bewildered. The CAMERA PANS to JANEEN, who turns to leave.

CONNER
Hey! I wrote that for you.

JANEEN turns to face CONNER.

JANEEN

I don't want it, or need it.

CONNER

Look, just because you didn't close a deal, don't take it out on me.

JANEEN

(angrily)

Who do you think you are?! You don't know anything about me, you couldn't care less--you don't care about anyone except yourself.

JANEEN turns and walks away.

CONNER

Hey, wait. I'm sorry, I didn't mean it. Janeen, stop, I need a ride!

CONNER rushes after her.

474

INT. THEATER - DAY

(0:12)

An INVESTOR walks up to DAVID and JACK.

INVESTOR

Just perfect, we can start anytime you're ready. We're thinking the Orpheum for a two-week trial run?

DAVID

That'll work.

DAVID shakes the INVESTOR'S hand and looks across the stage at CONNER following JANEEN.

475

INT. BACKSTAGE THEATER - DAY

(0:04)

LONG SHOT of CONNER chasing JANEEN across the stage.

476

INT. THEATER - DAY BACK TO 474

(0:09)

DAVID

(to INVESTOR)

I'll call you this evening, we'll set up a date and talk about publicity.

The INVESTOR puts his arms around DAVID and JACKS' shoulders.

INVESTOR

Were gonna have a hit!

477

INT. THEATER - DAY

(0:05)

C.U. MARCY, watching CONNER and JANEEN leave the stage.

FADE TO:

478 (0:08)
EXT. CONNER'S APARTMENT - DAY

JANEEN'S CAR, with CONNER in the passengers seat, pulls up to Conner's apartment. CONNER gets out first to open JANEEN'S door, but she brushes by him and walks up the steps to the apartment.

479 (0:06)
EXT. APARTMENT - DAY

C.U. CONNER following JANEEN up the stairs.

CONNER
What's wrong with you? Everything's been going just fine until now.

JANEEN doesn't answer.

480 (0:28)
INT. APARTMENT - DAY

The door opens and CONNER follows JANEEN into the room.

CONNER (Cont.)
So, who do you think *you* are? I'm trying everything I can think of to be your friend.

JANEEN
You lied to me--you said you just wanted a roommate.

CONNER
Right, a roommate, not some moody bitch!

JANEEN slaps CONNER on the face, hard. CONNER doesn't seem to feel it. He continues, angrily.

CONNER (Cont.)
I stay up late every night working my *ass* off to create something you'll like and what do I get for it? This?

JANEEN
This arrangement isn't working out.

JANEEN walks O.C. and CONNER follows her with his eyes.

CONNER
No arrangement's ever going to work out for you, Janeen, until you bury that guy's picture along with the memories. Talk about living in the past!

481 (0:04)
INT. APARTMENT - DAY

C.U. JANEEN, livid.

JANEEN
You ignorant pig!

482 (0:11)
INT. APARTMENT - DAY

JANEEN turns and goes into her room where we can see her throw a SUITCASE on her bed and start throwing clothes into it.

483 (0:15)
INT. APARTMENT - DAY

CONNER passes by her room and sees her packing, then walks over to the view window, which he looks out of, angrily.

484 (0:09)
INT. APARTMENT - DAY

JANEEN leaves her room with her suitcase. She walks to the front door and turns to CONNER.

485 (0:05)
INT. APARTMENT - DAY

C.U. CONNER looking out the window, his back to JANEEN.

486 (0:11)
INT. APARTMENT - DAY

BACK TO JANEEN at DOOR.

JANEEN (Cont.)
I'm sorry it didn't work out. I'll call you in a day or two
and arrange to pick up my things.

487 (0:04)
INT. APARTMENT - DAY BACK TO 485

CONNER standing at window, his back to JANEEN.

488 (0:07)
C.U. JANEEN looking lost. She turns and exits the apartment, leaving the door open

489 (0:10)
INT. APARTMENT - DAY

CONNER stomps over to the door and slams it.

CONNER
(to closed door)
Don't come back!

CONNER turns around and faces The CAMERA, wiping tears out of his eyes.

490 (0:08)
INT. APARTMENT - DAY

CONNER looks over at MATILDA'S box and The CAMERA follows him as he walks over to it.

491 (0:06)
C.U. CONNER'S hands picking up a dead bird.

492 (0:05)
INT. APARTMENT - DAY

C.U. CONNER'S face.

CONNER (Cont.)
Great. Thanks a lot.

SLOW DISSOLVE TO:

493 (0:09)
EXT. CITY STREET - NEXT DAY

CONNER and JACK are jogging. CONNER is keeping up, he now appears very fit.

494 (0:11)
EXT. CITY STREET - DAY

CLOSER: CONNER and JACK.

JACK
I can't wait for opening night.

495 (0:07)
EXT. CITY STREET - DAY

CONNER and JACK jog in place as they wait at a street corner for the light to change.

496 (0:09)
EXT. CITY STREET - DAY

C.U. CONNER and JACK jogging in place.

CONNER
Looks like it's gonna be a hell of a sunset. Think we can make it out to Land's End before the sun hits the water?

497 (0:06)
EXT. CITY STREET - DAY

ANOTHER ANGLE on CONNER and JACK as the light changes and they resume jogging.

JACK
Sure, lead the way.

498 (0:15)
EXT. GOLDEN GATE PARK - DAY

CONNER and JACK jogging.

CONNER

(soon)

Well, Jack, it's finally over.

JACK

What's over?

CONNER

Me and Janeen. Three months of my best and *nothing*.
I told her not to let the door hit her in the ass on the way
out.

499

(0:14)

EXT. GOLDEN GATE PARK - DAY

M.C.U. JACK and CONNER. Jack stops running and stares at Conner, amazed. Conner stops a few steps beyond Jack and turns to look at him.

CONNER (Cont.)

Hey, the sun's going down, c'mon.

JACK shakes his head in exasperation and resumes running with CONNER as The CAMERA follows them.

CONNER (Cont.)

I just can't believe some people. They take and take and
never give back. What a bitch. Love sucks.

500

(0:08)

EXT. GOLDEN GATE PARK - DAY

JACK stops running again and this time looks at CONNER angrily. Conner stops a few steps beyond Jack and turns to face him.

JACK

Who are you, Mr. Perfect?

501

(0:05)

EXT. GOLDEN GATE PARK - DAY

C.U. CONNER.

CONNER

What's bugging you?

502

(0:07)

EXT. GOLDEN GATE PARK - DAY

JACK walks up to face CONNER.

JACK

You're attitude. You sound like you're the only one
in life who doesn't make mistakes.

503

(0:29)

EXT. GOLDEN GATE PARK - DAY

C.U. CONNER facing JACK.

CONNER

(slowly, confidently)

There's no such thing as mistakes, Jack. There's things you learn in life that help you play the game better--if you call those things mistakes, then your whole life is one.

JACK

Right. And in between rationalizing everything into neat little piles, you get to hurt people.

CONNER

(sarcastically)

You hurt?

JACK

Yeah . . . yeah! You're hurting your friends, Conner, and they're the people you should respect the most.

CONNER

And just who am I hurting besides you?

JACK

(starting to yell)

Janeen, for a start! You tell everybody who'll listen that you're in love with her, but you treat her like a piece of shit. Ever notice she doesn't have a lot of friends? Well she needs one--and she has to run into a turd like you!

CONNER

Who are you calling a turd?

CONNER moves menacingly toward JACK, bumping his shoulder. Jack puts his fingertips on Conner's chest and pushes him backward.

504

(0:07)

EXT. GOLDEN GATE PARK - DAY

CONNER flies through the air, and lands 10 feet away. He picks himself off the ground slowly, surprised at the force, and the gentleness of the push.

505

(0:18)

EXT. GOLDEN GATE PARK - DAY

JACK walks into frame to confront CONNER as he stands up.

JACK

You think you're in shape now, Conner? You think you're really healthy? Let's find out

JACK stares into CONNER'S eyes for a few beats, then sneers, turns, and jogs away.

SONG "TWO STEPS BACK" STARTS

CONNER looks shaken, hands on hips.

506M5 (2:08)

MONTAGE: CONNER runs towards Lands End and the quickly setting sun. At first his expression is determined, but by the end of the run he looks desperate, obviously thinking about what JACK has just said. He finally nears the cliffs above the ocean.

507 (0:06)
EXT. LAND'S END - DAY

C.U. CONNER'S backside as he stops at the edge of the cliff. The sun is just hitting the water in the background.

508 (0:05)
EXT. LAND'S END - DAY

ANOTHER ANGLE on CONNER as he slips and almost falls off the cliff, waving his hands to regain his balance.

509 (0:06)
EXT. LAND'S END - DAY

DOWN SHOT of rocks rolling off the cliff and into the Pacific Ocean, far below.

510 (0:14)
EXT. LAND'S END - DAY

The CAMERA DOLLIES slowly back from CONNER as he stands a few feet from the edge of the cliff, silhouetted by the setting sun.

SONG "TWO STEPS BACK" ENDS.

SLOW FADE TO:

511 (0:34)
INT. CONNER'S APARTMENT - MORNING

C.U. the doorway to CONNER'S bedroom. We hear the alarm clock ring, and then it's turned off. A haggard-looking CONNER appears at his bedroom doorway dressed in his bathrobe. He looks like he hasn't slept. He walks over to the refrigerator and opens it

512 (0:05)
INT. CONNER'S APARTMENT - MORNING

C.U. the refrigerator. We see apples, oranges, yogurt, juice, etc.

513 (0:10)
INT. APARTMENT - MORNING

CONNER takes out an orange and some yogurt and puts them on the kitchen counter. Suddenly he reaches into a drawer and takes out a pack of cigarettes, putting one in his mouth and lighting it.

514 (0:19)
INT. APARTMENT - MORNING

ANOTHER ANGLE on CONNER. He stomps over to a drawer and reaches in back of everything and finds a can of coffee. He pours some into a neglected coffee maker and watches it perk as he smokes.

515 (0:16)
INT. APARTMENT - MORNING

CLOSER on CONNER: He takes the cigarette out of his mouth and looks at it, then distastefully stubs it out in the sink.

516 (0:17)
INT. APARTMENT - MORNING

CONNER turns off the coffee maker and walks over to the view window. Over his shoulder we see the bridge, resplendent in the early morning sunshine.

517 (0:15)
INT. APARTMENT - MORNING

The CAMERA DOLLIES around CONNER, who seems to be coming to a tough decision.

518 (0:07)
INT. APARTMENT - MORNING

CONNER picks up his telephone with some hesitation, and dials it.

519 (0:25)
INT. APARTMENT - MORNING

C.U. CONNER speaking into phone.

CONNER

(into phone)

Hello? Can I speak with Janeen Kimball? Oh . . . Is this Connie? Would you give her a message for me? Tell her Carl called. Yeah, thanks . . . Oh, and tell her . . . I'm sorry. Yeah.

CONNER hangs up and dials another number.

CONNER (Cont.)

Hello, Jack? Yeah, it's me. Look, I just wanted to tell you that . . . a . . . you were right. But I can change. Let me try . . .

A relieved look slowly appears on CONNER'S face as JACK obviously forgives him.

CONNER (Cont.)

. . . Sure. I'll be there right after I shower.

CONNER hangs up the phone and The CAMERA stays on it as he heads for the shower. We hear the shower start, then the phone rings, which he obviously can't hear. Conner is singing "WALKING ON AIR" in the shower. We hear Conner's message play, and then we hear JANEEN'S voice.

JANEEN

(O.C.)

Conner, I got your message. I'm sorry, too. I've found

a place to stay, and I'm coming over for a few things tomorrow at 12. If you have a couple minutes, we could talk.

JANEEN hangs up and we hear the shower turn off and soon see CONNER walk into the frame, wearing a towel. CONNER sees the message light blinking on his telephone.

520 (0:03)
INSERT: BLINKING MESSAGE LIGHT

521 (0:22)
INT. APARTMENT - MORNING

ANOTHER ANGLE on CONNER at telephone. He plays back JANEEN'S message, resisting an urge to call her back.

522 (0:14)
INT. APARTMENT - MORNING

C.U. CONNER.

CONNER
(beginning to smile)
Tomorrow at noon. Yeaahh!

CONNER walks out of frame.

523 (0:10)
INT. THEATER - DAY

CONNER walks into frame to find JACK standing next to several DANCERS, including MARCY. We can feel the pressure and tension as cast and crew race to finish "WALKING ON AIR" on schedule.

CONNER (cont.)
How are things going?

JACK
We're having a little trouble with the dancers in the Saloon scene, but everything's getting ironed out . . . how are you?

CONNER
Much better.

524 (0:13)
INT. THEATER - DAY

ANOTHER ANGLE on CONNER and JACK as DAVID walks by. David acknowledges Conner with a look and proceeds to chastise the DANCERS, MARCY included, who are having difficulty with the scene. The DANCERS are dressed in saloon costume, and the set looks like the inside of a tavern on a wharf in 1930's San Francisco.

DAVID
(to DANCERS)
What's the matter, can't you count? It's ONE one two, TWO two two. (He's snapping his fingers)

525 (0:08)

INT. STAGE - DAY

C.U. MARCY, under pressure

MARCY

Maybe we need a slower song.

526

(0:09)

INT. STAGE - DAY

C.U. DAVID.

DAVID

How about better dancers, you can't get out of your own way!

527

(0:05)

INT. STAGE - DAY

C.U. MARCY and DAVID. MARCY stomps past him angrily and leaves the stage.

528

(0:07)

INT. STAGE - DAY

C.U. CONNER and DAVID. Conner looks at David and shrugs his shoulders, then turns and exits the frame to follow MARCY.

529

(0:05)

INT. STAGE WINGS - DAY

MARCY is crying in the wings.

530

(0:28)

INT. WINGS - DAY

CONNER walks up to MARCY.

CONNER

Dave didn't mean that.

MARCY

You sure?

CONNER

Come on, Marcy, there's a lot of pressure on everyone.

MARCY

I can handle the pressure, it's him I can't handle.

CONNER

(stares up at ceiling and sighs)

Wow.

MARCY

I think we need some time away from each other. We've been at each other's throats. (a beat) You don't think

I could stay with you and Janeen for the weekend? I'll sleep on the couch. I just, I just have to get away from him for a couple days.

CONNER

Sure, Janeen's staying with friends for the weekend so you can use her room.

MARCY

Thanks, Carl. Just a couple of days. I could stay in a hotel.

CONNER

No, no. No problem. Hey, you're beautiful. Make sure David knows and I don't get into trouble over this, OK?

CONNER kisses her on the cheek.

CONNER (Cont.)

Now, why don't we go out there and show the Musical Director how to count, OK?

MARCY looks at CONNER affectionately.

MARCY

OK. Thanks for being my friend, Conner.

531 (0:07)
INT. STAGE - DAY

MARCY returns to the STAGE. CONNER follows her, smiling.

FADE TO:

532 (0:10)
EXT. CONNER'S APARTMENT - EVENING

CONNER'S CAR pulls up to his apartment. Conner gets out and walks around to open MARCY'S door and starts helping her pull suitcases and clothing out.

533 (0:07)
INT. APARTMEN - EVENING

The front door opens and MARCY enters followed by CONNER, overloaded with Marcy's gear.

534 (0:17)
INT. JANEEN'S BEDROOM - EVENING

C.U. CONNER and MARCY in JANEEN'S BEDROOM. Conner drops Marcy's stuff in a pile on Janeen's bed, looks at it humorously, and then at her.

CONNER

How long did you say you were staying?

MARCY

(laughs)

I need all this. Are you sure it's all right if I use Janeen's room?

CONNER

Yeah, she'll be back in a couple days.

MARCY

Too bad, I could use her advice now.

CONNER puts his arms around MARCY and pulls her close.

CONNER

What do you want to know?

MARCY

I'm glad I know you, Con.

CONNER

Want a glass of wine?

MARCY

Sure, and I need to take a shower.

CONNER

Make yourself at home.

MARCY smiles at CONNER.

DISSOLVE TO:

535

(0:07)

INT. JANEEN'S BEDROOM - NIGHT

C.U. CONNER reclining on JANEEN'S bed dressed in shorts and a t-shirt, drinking wine. MARCY enters the frame in the background. Marcy is drying her hair with a towel and is wearing pajamas.

536

(0:10)

INT. JANEEN'S BEDROOM - NIGHT

C.U. CONNER and MARCY.

MARCY stands next to the bed and holds her wine glass out to be refilled by CONNER from the bottle of wine on the bed stand. They are both getting a little tipsy.

MARCY

(with phony French accent)

Mercy, monsieur, I am looking for a monsieur who will serve me in the bed.

MARCY plops down onto the bed next to CONNER.

MARCY (Cont.)

David sure won't.

CONNER

Let's forget about David and Janeen for awhile, OK?

537
INT. JANEEN'S BEDROOM NIGHT

(0:32)

ANOTHER ANGLE.

MARCY

I thought you and Janeen were doing fine.

CONNER

(finally being honest)

I guess Jack didn't tell you guys. She's moving out.

MARCY

(surprised)

What happened?

CONNER

Nothing. That's the problem, she just wants to be friends. And I've been an asshole about it.

MARCY

What's wrong with being friends, Conner? I wish David and I were better friends, sometimes.

CONNER

At least you and Dave have a relationship . . . at least you're getting some.

MARCY

Awwww, the monsieur isn't getting any nooky?! Too bad, monsieur.

MARCY puts her arms around CONNER and hugs him. They separate slightly and find themselves looking into each other's eyes. They are about to kiss when a troubled look crosses Conner's face and he gets up.

538
INT. JANEEN'S BEDROOM - NIGHT

(0:12)

C.U. CONNER standing next to the bed looking at MARCY.

CONNER

Look, we both have to get up early tomorrow. It's probably better for both of us if we . . . hit the sack . . . don't you think so?

MARCY

(pause)

Yeah. It probably is. Good night Carl.

CONNER

Good night, beautiful. Sweet dreams.

CONNER leans over and kisses her goodnight. He walks out of frame and MARCY settles back down on the bed with a smile on her face, blinking her eyes sleepily.

539 (0:05)
INT. JANEEN'S BEDROOM - NIGHT

C.U. CONNER at door, glass in hand, closing it softly.

540 (0:10)
INT. APARTMENT - NIGHT

C.U. COUCH. CONNER comes into frame and sits down. He takes a gulp of wine, sets the glass on the coffee table and closes his eyes.

FADE TO:

541 (0:09)
INT. APARTMENT - MORNING

C.U. CONNER on the couch. We hear birds singing in the background. CONNER is asleep on the couch in the same position as the night before. He wakes with a start and looks over at the clock.

542 (0:03)
INT. APARTMENT - MORNING

INSERT: CLOCK. It is 11:20 am

543 (0:14)
INT. APARTMENT - MORNING

Realizing they are late, CONNER gets up hurriedly and The CAMERA follows him over to JANEEN'S bedroom door.

CONNER
(knocking on door)
Wake up, Marcy. Marcy, wake up, we're late!

MARCY
(O.C.)
What? Conner? OK, OK. I'll be ready in five minutes!

CONNER
Hurry up, sweetheart, I've got to take you to work and meet Janeen back here at twelve!

CONNER exits the frame and The CAMERA lingers on the closed door for a beat.

544 (0:03)
INT. APARTMENT - MORNING

INSERT: CLOCK. It is 5 minutes later.

545 (0:06)
INT. APARTMENT - MORNING

CONNER is at JANEEN'S open bedroom door dressed in sweats, as MARCY, dressed for work, finishes drawing the covers up on the bed.

MARCY

Ready.

She kisses CONNER on the cheek and dashes past him.

546 (0:07)
INT. APARTMENT - MORNING

Over CONNER'S shoulder we see JANEEN'S bedroom and the bed that MARCY has just made.

547 (0:03)
INT. APARTMENT – MORNING

C.U. CONNER'S face, concerned.

548 (0:15)
INT. APARTMENT - MORNING BACK TO 546

CONNER exits the frame and The CAMERA DOLLIES slowly into the bedroom where we see CONNER'S slipper tucked under the bed next to an overturned wineglass.

549 (0:11)
EXT. APARTMENT - DAY

CONNER is at the porsche trying to open the passenger's door for MARCY. He finally gets it opened, and MARCY gets in

CONNER

How'd you sleep?

MARCY

Like a drunk baby. I think I can go home to the grouch tonight.

CONNER

(sincerely)

You guys are going to be fine.

MARCY

(sighs)

Thanks.

MARCY hugs CONNER, then he starts the car.

550 (0:06)
EXT. APARTMENT - DAY

CONNER'S car pulls away, MARCY pulling the passenger's door shut several times as the car leaves.

551 (0:10)
EXT. CITY STREET - DAY

CONNER'S car stops at a stoplight. We can see a pickup truck in the background, going the opposite direction. JANEEN is driving the truck. Janeen and Conner do not see each other. The light turns green and the cars pass each other as The CAMERA follows JANEEN'S borrowed truck.

552 (0:07)
EXT. CITY STREET - DAY

JANEEN parks in the financial district in front of her office. She gets out of the truck and The CAMERA PANS with her as she enters her office.

553 (0:06)
INT. OFFICE - DAY

C.U. on JANEEN as she walks over to her desk and sits down. She picks up her messages and looks over at CONNIE.

CONNIE
A little late today, aren't we?

JANEEN
I called in, I'm moving today. *Again*. What are these?

554 (0:08)
INT. OFFICE - DAY

C.U. CONNIE.

CONNIE
The first one's Mr. Conally, I guess you know he wants to see you. The second one's from your Mom. It sounds like it's important. I hope there's nothing wrong.

555 (0:12)
INT. OFFICE - DAY

C.U. JANEEN dialing her phone.

JANEEN
(into phone)
Hi, Mom? It's me, is everything alri . . . (agonizing pause) Oh, no! No!

556 (0:10)
INT. OFFICE - DAY

ANOTHER ANGLE on JANEEN. She turns white as a sheet and bites her knuckles while she listens to her MOTHER.

JANEEN (Cont.)
(O.C.)
Oh, Mom, I will . . . I can catch an afternoon flight.
He's going to be all right, Mom, be strong. I love you.

JANEEN, in shock, hangs up the phone

557 (0:05)
INT. OFFICE - DAY

BACK TO CONNIE.

CONNIE

What's the matter?

558 (0:09)
INT. OFFICE - DAY

ANGLE ON JANEEN and CONNIE.

JANEEN

It's my little brother, he was in an accident, he's in bad shape. He's unconscious. I have to go . . .

JANEEN starts putting her desk in order and gets up to leave. We see MR. CONALLY'S door open in the background.

559 (0:04)
INT. OFFICE - DAY

C.U. MR. CONALLY at his door.

MR. CONALLY

Janeen, can I see you now?

560 (0:06)
INT. OFFICE - DAY

JANEEN, shaking, walks over to MR. CONALLY.

JANEEN

Mr. Conally, I've just had some very bad news. I have to leave for a couple of days.

JANEEN walks past MR. CONALLY into his office as he closes his door behind them, seemingly not interested in her problems.

MR. CONALLY

(closing door)

Janeen, I hate to have to tell you this . . .

561 (0:09)
INT. BOSSES' OFFICE - DAY

JANEEN stands next to MR. CONALLY'S desk as he walks around it but doesn't sit down..

MR. CONALLY (Cont.)

. . . but you know I don't like to drag things out. I have to let you go.

562 (0:04)
INT. BOSSES' OFFICE - DAY

C.U. JANEEN too numb to speak.

563 (0:16)
INT. BOSSES' OFFICE - DAY

C.U. MR. CONALLY.

MR. CONALLY (Cont.)

We put a lot of faith in you, Janeen, and you let us down. I don't know what it is, I just think you might do better in another line of business. Mr. Pendergrass has your closing check, including your residuals. I'm sorry.

564

(0:18)

INT. BOSSES' OFFICE - DAY

ANOTHER ANGLE.

JANEEN

There's laws against this, Mr. Conally.

MR. CONALLY

I based my decision on overall performance, Janeen. You're relatively new to this business, and, as you've seen, it can be tough. I'm sure as time goes on, you'll see it's in your best interests, too.

JANEEN has an odd smile on her face.

JANEEN

Sure.

565

(0:06)

INT. BOSSES' OFFICE - DAY

JANEEN turns and walks out of the office briskly, not saying anything.

566

(0:11)

INT. OFFICE - DAY

JANEEN walks to her desk, swings her purse over her shoulder and walks out of frame, leaving The CAMERA to dwell on CONNIE, looking depressed.

567

(0:08)

EXT. CONNER'S APARTMENT - DAY

JANEEN'S truck pulls up in front of CONNER'S apartment. She gets out and walks up the steps and knocks on the door but Conner doesn't answer.

568

(0:09)

EXT. CONNER'S PORCH - DAY

C.U. JANEEN, when door doesn't open.

JANEEN (Cont.)

Great. No help, as usual.

She fishes in her purse, finds her keys and enters the apartment.

569

(0:08)

INT. APARTMENT - DAY

JANEEN (Cont.)

Carl?

The CAMERA follows her as she opens the door to her bedroom and drops her purse on her bed, looking exhausted.

570 (0:24)
INT. BEDROOM - DAY

JANEEN sits down on the bed, then tiredly walks over and closes the door. She returns to the bed, takes off her blouse and skirt and pulls back the covers. Her foot steps on an object under the bed.

571 (0:06)
INT. BEDROOM – DAY

C.U. JANEEN'S feet next to CONNER'S shoe, peeking out from under the bed, next to an overturned wineglass.

572 (0:17)
INT. BEDROOM - DAY

JANEEN bends over and picks up the shoe and wineglass with a questioning look on her face, then heaves the shoe at her door. JANEEN puts the wineglass on the bed stand and gets into bed, pulling the covers back. She feels something.

57 (0:06)
INT. BEDROOM - DAY

C.U. JANEEN'S hand picking up one of MARCY'S earrings. She looks at it, shocked and disappointed.

JANEEN (Cont.)

Marcy?!?

574 (0:15)
INT. BEDROOM - DAY

JANEEN gets out of bed and opens one of her drawers. She puts on a pair of jeans and a sweater, and pulls on some tennis shoes.

575 (0:10)
INT. APARTMENT - DAY

JANEEN walks to the kitchen counter and scribbles on a notepad.

576 (0:05)
INT. APARTMENT - DAY

C.U. JANEEN'S face, considering what she's writing. She's beginning to cry.

577 (0:19)
INT. APARTMENT - DAY

ANOTHER ANGLE. JANEEN finishes the note and walks out of frame angrily. We hear the front door open and SLAM shut.

578 (0:08)

EXT. PRESIDIO HEIGHTS STREET – DAY

JANEEN is walking toward the Golden Gate Bridge in the background.

579 (0:08)

EXT. PRESIDIO HEIGHTS STREET - DAY

JANEEN turns down a side street just as CONNER'S car passes by her on the street she was just on.

580 (0:09)

EXT. APARTMENT - DAY

CONNER parks next to JANEEN'S truck at his apartment. He gets out of his car with a bounce in his step and a smile on his face.

581 (0:08)

INT. APARTMENT - DAY

The front door opens and CONNER enters the apartment.

CONNER
Janeen? Janeen?

582 (0:04)

INT. APARTMENT - DAY

CONNER passes JANEEN'S bedroom and stops.

583 (0:07)

INT. APARTMENT - DAY

We see the bed covers rolled down, his shoe on the floor and the wineglass on the bed stand.

584 (0:04)

INT. APARTMENT - DAY

CONNER walks to the telephone on the kitchen counter and finds MARCY'S earring on top of a notepad.

585 (0:05)

INT. APARTMENT - DAY

CONNER picks up the earring and the notepad.

586 (0:08)

INT. APARTMENT - DAY

INSERT: JANEEN'S NOTE. It reads, "I guess I was looking for more than a roommate, too. You can't always get what you want. Goodbye."

587 (0:07)

EXT. APARTMENT - DAY

A MOVING VAN pulls up to the apartment, blocking CONNER'S car in the driveway. Three MEN get out and start getting a piece of furniture out of the back.

588 (0:19)

INT. APARTMENT - DAY

C.U. CONNER dialing his phone frantically.

CONNER (Cont.)

Hello? Janeen Kimball, please. What? Then let me speak to Connie. Hello, Connie? This is Carl Conner. What happened to . . . What? Oh, no! Look, if she comes back there, have her call me, OK? 'Bye.

589

(0:07)

INT. APARTMENT - DAY

CONNER looks towards the view window and we see over his shoulder the Bridge. He knows instinctively that's where she's headed.

590

(0:05)

INT. APARTMENT - DAY

C.U. CONNER.

CONNER (Cont.)

God . . .

591

(0:08)

INT. APARTMENT - DAY

CONNER spins around to leave the apartment. The CAMERA follows him as he opens his front door and finds a MOVING MAN.

MOVING MAN

Hi, I've got a desk here from a Mr. Lester Fishwick. He said to surprise you. (holds out paperwork) Just sign here.

CONNER brushes past him without saying anything.

592

(0:07)

EXT. APARTMENT - DAY

Two more MOVING MEN are lugging a roll-top desk up the apartment steps.

593

(0:08)

EXT. APARTMENT - DAY

CONNER tries to get down the steps past the MOVING MEN and desk.

CONNER

Out of the way!

594

(0:09)

EXT. APARTMENT - DAY

ANOTHER ANGLE on CONNER and MOVING MEN and desk. CONNER wiggles past them and runs to his car.

595 (0:15)
EXT. APARTMENT - DAY

CONNER starts his car, but can't get it past the MOVING VAN. He hangs his car up on the curb, where it dies and refuses to restart.

596 (0:09)
EXT. APARTMENT - DAY

CONNER gets out of his car and sees the impossibility of freeing it. He looks at the bridge and then at the MOVING MEN on the steps who are staring at him.

597 (0:04)
EXT. APARTMENT - DAY

C.U. the MOVING MEN, looking back at CONNER like he's a madman.

598 (0:06)
EXT. APARTMENT - DAY

CONNER looks back to the bridge, then seems to come to a decision and takes off running.

SONG "NOT LIVING WITHOUT YOU" STARTS

599 (0:06)
EXT. PRESIDIO HEIGHTS - DAY

We see CONNER running hell-bent towards the Golden Gate Bridge in the distant background.

600 (0:13)
EXT. BRIDGE APPROACH - DAY

M.C.U. JANEEN walks stoically towards the BRIDGE.

601M6 (0:38)
EXT. PRESIDIO HEIGHTS - DAY

MONTAGE: CONNER running crazily, occasionally unsuccessfully trying to hail a taxi, interspersed with scenes of JANEEN, walking to the bridge, head down, looking dispirited.

602 (0:09)
EXT. HEADLANDS - DAY

C.U. HARRY and ELAINE picnicking before they leave San Francisco. They are sitting close and smiling at each other. They notice CONNER running in the distance.

603 (0:06)
EXT. HEADLANDS - DAY

LONG SHOT of CONNER running.

604 (0:12)
EXT. HEADLANDS - DAY

BACK TO HARRY and ELAINE.

ELAINE

Harry, that man should be in the Olympics. Look at him go.

HARRY

He's probably late for something. Everyone's late around here.

ELAINE

Well, *we* don't want to be late hitting the road, we've got a long drive ahead of us.

HARRY

Yeah, let's go. Did you call Robert?

ELAINE

Yes. I got him just before he started work. I thanked him for the wonderful visit and said we'd see him at Christmas.

ELAINE smiles at HARRY and begins picking up.

605M7

(0:27)

EXT. HEADLANDS MONTAGE - DAY

BACK TO MONTAGE. During his run, CONNER takes a spill and falls, tumbling comically and dangerously down the cliff he is running along.

606

(0:15)

EXT. BEACH - DAY

At the bottom of the cliff, The CAMERA starts tight on CONNER, and, as he stops falling and picks himself up slowly, WIDENS. Conner has hurt himself and starts an agonizing climb up the cliff.

CONNER

(yelling)

Janeen! Wait!

607

(0:08)

EXT. BRIDGE - DAY

JANEEN arrives near the south tower of THE GOLDEN GATE BRIDGE and turns to face The City. We see a painting crew working in the background.

608

(0:07)

EXT. BRIDGE - DAY

ANOTHER ANGLE on JANEEN. She looks down at the water below.

609

(0:04)

EXT. BRIDGE - DAY

We see the water, 220 feet below.

610

(0:06)

EXT. BRIDGE - DAY

BACK TO JANEEN. She is hyperventilating. She takes her wallet out of her pocket and removes the photograph of her dead fiancee.

611 (0:04)
EXT. BRIDGE - DAY

INSERT: photo.

612 (0:05)
EXT. BRIDGE - DAY

BACK TO JANEEN. A gust of wind starts blowing Janeen's hair.

613 (0:09)

EXT. BRIDGE - DAY

JANEEN is looking at the photograph. We see it just as the wind rips it out of her hand. It drifts slowly down towards the water below.

614 (0:06)

EXT. BRIDGE - DAY

ANOTHER ANGLE on JANEEN.

JANEEN
(agonized)
No! Come back . . .

JANEEN raises her head and closes her eyes.

615 (0:08)
EXT. BRIDGE - DAY

MEMORY: JANEEN looking at CONNER " Haven't you ever been depressed . . ?"

616 (0:08)
EXT. BRIDGE - DAY

MEMORY: JANEEN walking along a beach with her dead boyfriend.

617 (0:07)
EXT. BRIDGE - DAY

MEMORY: JANEEN playing with her little brother.

618 (0:06)
EXT. BRIDGE - DAY

MEMORY: JANEEN with HAL JAMISON "If you want the business, come on up . . ."

619 (0:05)
EXT. BRIDGE - DAY

MEMORY: JANEEN kissing her boyfriend.

620 (0:04)
EXT. BRIDGE - DAY

MEMORY: JANEEN and CONNER on bridge. ". . . and maybe they have the right to, too, but--the Golden Gate Bridge isn't the place to do it . . ."

621 (0:05)
EXT. HEADLANDS - DAY

C.U. CONNER looking very beat up, limping as fast as he can towards the BRIDGE.

622 (0:05)
EXT. BRIDGE - DAY

C.U. JANEEN. She looks like she is falling.

623 (0:09)
EXT. BRIDGE - DAY

MEMORY: JANEEN and MR. CONALLY. " We put a lot of faith in you."

624 (0:08)
EXT. BRIDGE - DAY

MEMORY: JANEEN walking into a beach house on vacation and screaming when she finds her boyfriend, dead, with a gunshot wound to the head.

625 (0:07)
EXT. BRIDGE - DAY

MEMORY: JANEEN and CONNER picnicking. " But my forte is photography, I freelance whenever I can."

626 (0:06)
EXT. BRIDGE - DAY

MEMORY: CONNER and JANEEN on bridge. " And why did so many people work so hard in the worst of times to do what couldn't be done? . . ."

627 (0:04)
EXT. BRIDGE - DAY

C.U. of JANEEN crying.

628 (0:14)
EXT. BRIDGE DAY

MEMORY: JANEEN and CONNER on bridge, their hands touching. ". . . to reach out to somebody else,"
REPEAT with ECHO.

DISSOLVE TO:

629 (0:09)
EXT. BRIDGE - DAY

JANEEN is crying, then inexplicably starts to laugh at the same time. We see someone moving toward her in the B.G.

SONG "NOT LIVING WITHOUT YOU" ENDS

630 (0:07)
EXT. BRIDGE - DAY

C.U. A bridge worker, ROBERT, HARRY & ELAIN'S son, has noticed JANEEN and her possible distress and is moving carefully towards her.

631 (0:09)
EXT. BRIDGE - DAY

BACK TO JANEEN, still laughing and crying at the same time. She notices movement over her shoulder and turns to face ROBERT.

632 (0:06)
EXT. BRIDGE - DAY

C.U. ROBERT, who stops in his tracks warily.

633 (0:29)
EXT. BRIDGE - DAY

C.U. JANEEN and ROBERT, 10 feet apart now. JANEEN regains her composure surprisingly fast.

JANEEN (Cont)

Hi. Are you OK?

ROBERT

(slight laugh)

Yeah, are you?

JANEEN

Yes . . . (stronger) . . . Yeah.

ROBERT

It looked like you were under stress . . .

JANEEN

Don't worry about me, I'm fine. I've just had a very rough day, but I'm OK.

JANEEN looks around round at the SPAN.

JANEEN (Cont.)

It's beautiful, isn't it? (pause) I think it deserves our best.

ROBERT

(soon)

Yeah, I think you're right.

JANEEN

(pause)

Well, I envy you, to be working up here so high all the time. (pause) But I have a lot to do, thanks for coming over and saying "Hi." 'Bye.

634 (0:04)
EXT. BRIDGE - DAY

C.U. ROBERT who doesn't say anything, still watching her warily.

635 (0:05)
EXT. BRIDGE - DAY

JANEEN smiles at ROBERT, turns and leaves.

636 (0:04)
EXT. BRIDGE - DAY

C.U. ROBERT watching her walk away.

637 (0:06)
EXT. BRIDGE - DAY

Over JANEEN'S shoulder we see CONNER limping towards her.

638 (0:05)
EXT. BRIDGE - DAY

C.U. JANEEN, looking relieved.

639 (0:06)
EXT. BRIDGE - DAY

CONNER and JANEEN embrace. CONNER lifts her up and spins her around.

640 (0:20)
EXT. BRIDGE - DAY

The CAMERA FOLLOWS them as JANEEN and CONNER walk towards the TOLL PLAZA, arm in arm.

JANEEN (Cont.)

I've had a very tough day.

CONNER

(limping badly and breathing hard)

I know. Look, what you think about Marcy and me didn't happe . . .

JANEEN

(interrupting)

I know.

CONNER

I guess you'll need a ride to the airport.

A smile lights up CONNER'S face; he gets an idea and stops.

CONNER (Cont.)
Want to get a crab first?

JANEEN laughs, stops walking, and faces him.

JANEEN
I love you.

641 (0:06)
EXT. BRIDGE - DAY

C.U. CONNER.

CONNER
(excited)
YEAAAAAAH!

642 (0:06)
EXT. BRIDGE - DAY

C.U. JANEEN and CONNER.

JANEEN
(very strongly)
NOT THE WAY YOU THINK!--but I still love you.
Do you understand me?

643 (0:10)
EXT. BRIDGE - DAY

C.U. CONNER, who calms down quickly and finally shrugs his shoulders, while smiling.

CONNER
(soon)
Yeah, I do.

644 (0:32)
EXT. BRIDGE - DAY

M.C.U. JANEEN and CONNER turning and walking away from The CAMERA.

CONNER and JANEEN continue walking, getting smaller in the distance.

JANEEN
What happened to you?

CONNER
I . . . a . . . I've been jogging. It's supposed to be good
for you.

CONNER and JANEEN walk off the bridge. The CAMERA PANS quickly and picks up HARRY and ELAINES' CAR in the curb lane and we watch it disappear in the distance towards the north end of the Golden Gate Bridge.

ELAINE
(O.C.)

Well, what did you think of San Francisco, Harry?

HARRY

(O.C.)

We belong in Akron.

ELAINE

(O.C.)

I love you too.

As HARRY and ELAINES' CAR grows smaller in the distance The CAMERA tilts into the heavens and focuses on the SOUTHERN TOWER of the GOLDEN GATE BRIDGE, and begins to spin.

645M8

(2:00)

BEGIN CLOSING CREDITS over MONTAGE of PHOTOGRAPHS of the building of the GOLDEN GATE BRIDGE, ending with a shot of the COMPLETED BRIDGE, resplendent in the light of a magnificent SUNSET. With SOUNDTRACK MUSIC in the background we see the FINAL CREDITS:

THE PRODUCERS WISH TO GRATEFULLY ACKNOWLEDGE
THE ASSISTANCE OF THE GOLDEN GATE BRIDGE,
HIGHWAY AND TRANSPORTATION DISTRICT.

This TITLE FADES OUT and the LAST TITLE FADES IN:

A BRIDGE IS FOR REACHING OUT

The End.

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