

A SIDE ORDER OF LIFE

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January 3, 2006

FADE IN:

INT. DRESSING ROOM - WILSHIRE EBELL - LOS ANGELES - DAY

Frenzied last minute preparations are coming together for a wedding. The CHATTER of WOMEN'S VOICES can be heard laughing, shouting, and whispering...

IN QUICK CUTS we see:

Pink LIPSTICK applied with perfect precision to a rosebud pair of lips.

Incredibly expensive only-to-be-worn-once SHOES slipped on exquisitely manicured feet.

A BRIDAL VEIL lifted and placed oh-so-gently on the head of a YOUNG WOMAN. We can only see her from the back.

MUSIC: "Mendelsohn's Wedding March."

INT. WILSHIRE EBELL - DAY

And here comes the BRIDE...

JENNY MCINTYRE, 30, her face filling the frame. She looks absolutely stunning, both beautiful and down to earth at the same time.

Her SIX BRIDESMAIDS are all at the front... ALL IN PINK.

IAN DANIELS, 34, JENNY's intended, stands by the CLERGYMAN. He looks smashing in his Armani.

The place is packed. Everyone turns in their seats in anticipation of their first view of THE BRIDE.

As JENNY walks down the aisle with a self-satisfied smile on her face, a hundred plus GUESTS begin to GASP in horror.

We pull back to reveal that besides her shoes and veil... all JENNY is wearing is a BRA and her "DAYS OF THE WEEK PANTIES."

JENNY seems oblivious. The GUESTS, however, are not.

GUEST #1

(re: the panties)

At least she got the day of the week right.

JENNY's rear end reads: "Saturday."

SHOCK CUT TO:

INT. BEDROOM - DAWN

JENNY bolts upright in bed. She quickly looks to see that her groom, IAN, is next to her. She clutches his arm. *

IAN
What? What? *

JENNY
Ian, hold me. *

IAN
Wedding dream again? Totally naked
or just the panties? *

JENNY
Panties. *

He pulls her in close, kissing her. *

IAN
Everything's gonna be okay, baby.
Go back to sleep. *

IAN closes his eyes while JENNY's stay wide open. She slides out from his arms. *

IAN
Where you going? *

JENNY
There's a thousand things to do.
I'm going to get a head start on
the day. You sleep. *

IAN's fine with that. JENNY gets up and looks around her room -- a room that reveals a well-ordered life. Even the covers on JENNY's side of the bed are ridiculously neat, as opposed to IAN's, which are a mess. She grabs her very essential Blackberry off the night stand and starts to get dressed. *

EXT. COURTYARD - DAWN *

It's a 1920's Spanish style building where a large TABBY CAT watches as JENNY rushes out the front door. *

She blows past CLARENCE, an elderly man, 75 going on 95, who sits in a deck chair enjoying what is left of both the sunrise and his cup of coffee. He smiles at JENNY, but she doesn't even see him. He attempts to wave and say hello but she's already gone. *

EXT. CORNER - DAWN *

A GARBAGE MAN sits alone in his truck eating his breakfast from a Styrofoam container. *

A YELLOW BALL rolls down the street seemingly of its own accord. The GARBAGE MAN becomes fascinated at the sight of the ball ROLLING towards him. *

JENNY walks through the frame text messaging on her blackberry. She steps right over the yellow ball -- not even noticing it in her path. *

The GARBAGE MAN looks at her slightly disappointed that he can't share with her what he just saw. *

INT. BRIDAL SHOP - EARLY MORNING

CHRISTINE, 50, the well-groomed proprietor of the shop, unlocks the door allowing JENNY to walk in ahead of her.

JENNY makes a bee-line for her dress hanging in a garment bag as CHRISTINE unzips it.

JENNY

Sorry. I just had to see it. Make sure... that nothing's... missing. Thanks for letting me in a little early. *

CHRISTINE

A little early? Starbucks isn't even open yet.

JENNY smiles shyly and takes in the dress. It's nothing short of spectacular. Suddenly her phone rings.

JENNY

(checking the caller ID)
Francis, thanks for calling me back. Did you find the ecru napkins?... Yes! If I didn't have ecru my whole color scheme would have been thrown off.

She ends the call and starts text messaging. CHRISTINE's eyes widen at the speed of JENNY's thumbs banging out her message.

CHRISTINE

I've seen hundreds of brides... hundreds of worries... but trust me, everything's going to be just fine.

JENNY

(still typing)

It's not about being fine,
Christine. It's about being
perfect. I just want everything to
be perfect. I'm not normally like
this.

*

CHRISTINE

You're a bride. You get a free pass
till Saturday night. Then you need
to rest.

JENNY

I will. The day after the wedding.

CHRISTINE

Where are you going on your
honeymoon?

JENNY

Nowhere. We don't have time.

CHRISTINE

(under her breath)

Why doesn't that surprise me?

EXT. BEVERLY DRIVE - DAY

JENNY is walking briskly down Beverly Drive not making eye
contact with anybody. But that's easy as no one else is
either because they're too busy chatting on phones.

People seated in outdoor cafes... talking in their cars...
a WINDOW WASHER on a platform has a wiper in one hand and a
cell in the other.

JENNY passes a YOUNG WOMAN seated in a café all by herself.
The YOUNG WOMAN appears extremely self-conscious that she is
not on a phone and flips hers open to "fake" a call. In broad
daylight she pretends to talk with someone who is not
there... just so she'll fit in.

JENNY goes into a building.

INT. PEOPLE MAGAZINE - DAY

JENNY strides through the halls where blow-ups of covers from
over the years decorate the walls. She stops at the desk of
COLETTE BRENNER, 32, Deputy of Operations of the Picture
Department, her friend and co-worker. Unflappable and smart,
Colette is someone you want inside your foxhole, not outside.

COLETTE

(handing her a Starbucks)
Not part of my job description, but
here's your coffee. Decaf, nonfat
and sugar free. I mean really, why
even bother?

JENNY

Colette, I'm wired for sound with
the wedding this weekend so cut me
a little slack.

She grabs the coffee and is off.

COLETTE

You know this whole event is nothing
more than a virgin sacrifice.

This stops JENNY in her tracks.

JENNY

Excuse me?

COLETTE

An older man wearing black leads a
young girl in a white dress with
her face covered by a veil down a
dead end path. Then he passes her
off to another man, also dressed in
black, who holds her hand and makes
her take these vows.

JENNY

You told me if I seated you next to
Ryan Carter you wouldn't be on my
case.

COLETTE

You seated me with Ryan? I take it
back. It's not a virgin sacrifice.

JENNY begins walking away again.

COLETTE

(a little too loud)
Cause you're hardly a virgin.

RICK (O.S.)

Jenny!

COLETTE

(re: Rick)
Tell him you like the tie.

JENNY

Thanks for the tip.

JENNY turns in the direction of RICK PURDY, 32, West Coast Bureau Chief of People. Think slime meets suave with heart. His narcissism combined with his honesty are strangely endearing.

RICK

My office, if it's not too much trouble.

JENNY walks towards RICK and gives him a little wave as she enters his office.

JENNY

Love the tie.

RICK

Really? I'm not sure it works with my skin tone.

INT. RICK PURDY'S OFFICE - CONTINUOUS

RICK closes the door and heads around to his desk, offering a seat to JENNY. It is now time for "All About Rick."

JENNY

What's wrong, Rick? "Sexiest Man Alive" spread got you down?

RICK

Our best selling issue and I hate it.

JENNY

That's because you're never on the cover.

RICK

Exactly.

JENNY

(changing the subject)
What's the assignment?

RICK

A woman with three husbands, Gina Kerns. It's gold. I want you to get over to Cedars and take the pictures.

JENNY

What's she doing in the hospital?

RICK

Her appendix exploded and a nurse
tipped us off. Teddy Smalls is
writing it. *

JENNY

Oh good -- 'cause he really
understands women. *

RICK

Teddy's not that bad.

JENNY

Compared to what? I'm meeting Vivy
for lunch later. You want to come?

RICK

I can't compete with the two of you
when you're together. It's been a
constant battle since Shepard Dorm
freshman year. The conversation
never gets around to me. *

He waves her off.

INT. CEDARS-SINAI HOSPITAL - DAY

JENNY, carrying a camera bag, approaches the front desk where
a NURSE, Latino, 30's, is clearly in charge.

JENNY

Gina Kerns room, please?

The NURSE rolls her eyes before consulting the computer.

NURSE

How come she's got three husbands
and I don't even have one?
(with a sigh)
Room 4210.

INT. GINA'S HOSPITAL ROOM - DAY

JENNY enters and finds GINA KERNS, 45, lying in bed. GINA is
an "ample" woman. Plenty of her to love, that's for sure. Not
the obvious candidate for three husbands.

JENNY

Ms. Kerns?

GINA

Yes?

JENNY

I'm Jenny McIntyre. The
photographer from People Magazine?

GINA

You work fast.
(holding up a paper)
I just signed the legal waiver.

JENNY gets busy prepping not one, but three cameras.

GINA

My whole life I dreamed of being in
People. Only I thought it would be
'cause I won the lottery or rescued
a seeing-eye dog from drowning...
or something really special.

*

GINA stops, trying to get a read on JENNY.

GINA

You probably think I'm some big
joke.

JENNY

I don't think anything. I'm just
the photographer. You ready?

GINA nods and JENNY gets busy. She goes about things
professionally, but with a level of detachment.

GINA

Three cameras?

JENNY

I like plenty of options.

GINA

Like me. You're a girl after my own
heart.

It's clear from JENNY's expression she isn't flattered by
this. She gets a shot off, maybe two. Then a NURSE comes in.

NURSE

I'm sorry. Ms. Kerns needs to come
with me.

JENNY

Can you just give me another second. I'm not done with my pictures.

NURSE

Neither is she. We need to take some X-rays.

JENNY

How long?

NURSE

An hour. Give or take.

JENNY

I've got a lunch date anyway.
(to Gina)
Okay if I come back?

*

Off GINA's nod, JENNY leaves.

INT. HAMBURGER HAMLET - DAY

JENNY sits with an ice tea the size of her head. She is looking at the door expectantly. The clock on the wall reads 12:00.

Enter VIVY PORTER -- JENNY's lunch date. Tough and outspoken, VIVY embraces all the messiness of life that JENNY can't. A force of nature who has had JENNY's back since they were toddlers.

VIVY stands in the doorway for a beat too long to show off her outfit -- a strapless dress in soft pink with a wide skirt and ribbon belt. It's a BRIDESMAID'S DRESS.

In fact, it's the one from JENNY's nightmare. Only this is for real. Heads turn as VIVY sashays through the lunchtime rush in this outfit that has no place in reality.

*

Off JENNY's face, mortified.

JENNY

Why are you wearing your bridesmaid's dress?

VIVY

I've been doing a lot of thinking and it occurs to me you talk about this wedding of yours like they did in that song by the anorexic girl. The one we learned about in health class in ninth grade?

JENNY

What are you talking about?

VIVY

(singing)

"We've only just begun... to
l-i-i-i-ve!"

(a beat)

But your life is not just
beginning. It's been happening all
around you every minute of every
day... only you don't know it.

JENNY

Karen Carpenter.

VIVY

Try and keep up with me here. You
want the illusion of control. So
you try to force things when you
should just let them be.

JENNY

I don't need a lecture today...

VIVY

Remember when you found those
incredible Marc Jacobs shoes half-
off at the Barney's warehouse sale,
except they were the wrong size?
But you kept trying to jam your
foot inside.

JENNY

They looked good.

VIVY

They looked great! But you couldn't
walk in them! And your pride
wouldn't let you put them back for
someone else.

JENNY

What are you talking about?

VIVY

Ian. He's a great looking shoe
that's not in your size. *

JENNY

That is so harsh, Vivy. I love Ian. *

VIVY

I know you love him. The trouble is you don't love him enough. You don't trust that the universe is going to provide for you the right shoe, in the right size, at the right time.

*
*

JENNY

(ignoring this)

You still haven't explained why you're wearing the dress.

VIVY

Oh, by dress you mean this incredibly-ugly-overpriced-piece-of-crap that no one in their right mind would wish on their worst enemy? Yet you have asked your closest friends, your nearest and dearest, to shell out big bucks for this insult to humanity in the pretense that this dress is so fabulous -- so unlike any other bridesmaid's dress -- that you can wear it over and over again. Well you can't. Except as Joan Crawford on Halloween.

JENNY

That's not true.

A BUS BOY passes by and VIVY flags him down by pulling a bill out of her purse and waving it at him.

VIVY

Excuse me, but would you please give me your totally honest opinion of this dress?

*

BUS BOY

It's ugly, lady. It looks like you're wearing a bridesmaid's dress.

VIVY

Thank you.

(she pays him off)

So how come he knows this and you don't?

JENNY

What's your point?

VIVY

My point is that I can't let you keep doing this. It's too much. I want you to be okay with trusting that we, your friends, can look really nice for your pageant and let us return these dresses.

JENNY

It's not a pageant, it's a wedding.

VIVY

Well, you know how I've been confused lately...

VIVY looks away, drained -- as if the fight has suddenly just gone out of her.

JENNY

No, I didn't know that.

VIVY

At first I figured it was early Alzheimer's or something. I mean, I'd just be standing there and not even know where I was.

*

JENNY

You don't have Alzheimer's.

VIVY

No, I don't. I have cancer.

JENNY becomes very still.

VIVY

It's back. My cancer's back. And it's in my brain.

Before JENNY can speak -- with impeccable timing -- the WAITRESS comes over.

WAITRESS

Ready to order?

JENNY

No.

VIVY

Yes. I want dessert first. The mud pie. Then I want a burger well done with grilled onions, cheese and bacon -- everything.

*

WAITRESS

I've been waiting thirteen years
for someone to order like that.
And you?

JENNY is thunderstruck. She struggles under the weight of her emotions and attempts to speak.

JENNY

I... I want the Chinese chicken
salad... with dressing on the side.

VIVY

No! Get the dressing on the salad.
No sides, Jenny.
(to the Waitress)
She wants some fries with that, too.

JENNY

No, I don't.

VIVY

(starting to lose it)
Yes, you do. Want it. Want all of
it and ask for it. Look beyond what
is right in front of you. Life is
the main course, the appetizer and
the dessert. So get the dressing on
the salad and no side orders.

The entire restaurant is staring at the WOMAN in the bridesmaid's dress. VIVY turns to them and by way of explanation, says:

VIVY

I have cancer.

JENNY reaches across the table and takes VIVY's hand.

JENNY

This can't be true, it can't be. *

VIVY

Now listen, you're my best friend
and I think you're blowing it. *

The WAITRESS, interrupting, brings the mud pie to VIVY.

WAITRESS

They're loving you in the kitchen
right now. *

VIVY accepts the mud pie graciously as the WAITRESS leaves. *

VIVY

You know that poem about two paths
diverged in a wood? I think you
missed both paths and you're stuck.

She reaches in her bag and pulls out a pack of cigarettes. *

JENNY

What are you doing?

VIVY lights one up. A WOMAN becomes violently annoyed at the
next table.

WOMAN

You can't smoke in here. It's
against the law.

VIVY

Arrest me. *

(she takes a drag)

You can't keep putting a camera in
front of your eyes and hiding from
what is right in front of you. *

JENNY

I don't use it to hide. I use it to
see.

VIVY

You used to. Somewhere in the last
five years you put your vision on
hold. I used to think you would be
the next Annie Leibovitz, but
now...? Look, all I want is for you
to open your eyes and decide if
this -- all of this -- the wedding,
Ian, taking pictures, your dressing
on the side -- is how you really
want to live your one and only
life. This is it and there is only
one you.

JENNY

But there is only one you. *

VIVY

I came out of that doctor's office
and I said hello to every person
walking down the street. I saw
every leaf on every tree. And the
sad thing is that I'm telling you
this because I'm dying not because
I'm living.

Off VIVY's close up we:

HARD CUT TO:

CLOSE-UP ON JENNY'S DISTRAUGHT FACE

PULL BACK TO REVEAL:

JENNY, standing outside the restaurant at the valet, helping VIVY get into her car. *

JENNY

I'm cancelling everything on my calendar. *

VIVY

Over my dead body. *

JENNY

Vivy! *

VIVY

It's a joke. I don't want you hovering over me. At least not yet. *
Life goes on. I'll call you later. *

She gives JENNY a kiss and gets in her car, pulling away. *
JENNY watches her disappear, then notices something strange...

Every WOMAN on the street is now wearing VIVY'S PINK BRIDESMAID'S DRESS. *

The WOMAN crossing the street... the TEENAGE GIRL in her car... the VIETNAMESE PROPRIETOR of the Nail Salon... *

All of them with expressions of profound irritation aimed directly at JENNY -- all miserable in their dresses.

JENNY's is freaked out -- unsure if what she's seeing is real or if she's losing her mind. *

Then JENNY's Mini Cooper pulls up and the VALET hops out. *

He too is wearing the BRIDESMAID'S DRESS. *

Stunned, JENNY hands him the money and jumps into her car, burning rubber as she drives off.

END OF ACT ONE

ACT TWO

INT. MINI COOPER - AFTERNOON

JENNY is driving -- maybe not the best thing for her to be doing right now. She grabs her cell and hits speed dial.

DISEMODIED VOICE (V.O.)

"No one is available to take your call. Please leave a message."

JENNY

Damn!

(fighting tears)

Ian, where are you? I really need to talk with you right now...

(fighting for control)

Uh... we have... I mean you have a fitting at 4:30 at the tux shop. Please, whenever you get this... call me right back.

JENNY sits at a red light for a moment gasping for air. Then her phone rings back.

JENNY

(into phone)

Ian, thank God...

A VOICE (V.O.)

It's not Ian. You dialed the wrong number.

JENNY

What? Who is this?

We cut back and forth between a beautiful pair of lips with a strong jaw and a bit of stubble talking into a cellphone.

They belong to CELLPHONE MAN, not exactly everybody's idea of a wrong number. He has a warm voice with a touch of irony that never lets his emotional intelligence get sappy. In his 30's, CELLPHONE MAN, sounds like someone who is in the middle of a life well-lived.

CELLPHONE MAN

You left your message for Ian on my voice mail.

JENNY

How is that possible? I hit speed dial.

CELLPHONE MAN

Hey, there could have been a meteor
shower the second you hit send --

*
*

JENNY

A meteor shower?

*
*

CELLPHONE MAN

(casually)

I read about it in Time Magazine.
It could have caused the satellite
to shift sending your call for Ian
to me.

*

(a beat)

Or not.

JENNY

(trying to grasp this)

A total stranger is calling me back
on my cellphone...

*
*
*

CELLPHONE MAN

I'd have to be kind of a jerk if I
didn't. Sounded like you were
hanging by a thread.

*
*
*

JENNY

(adamantly)

I'm not hanging by a thread. No
hanging. No thread.

*
*

CELLPHONE MAN

(concerned)

If you're driving, I really think
you should pull over.

*
*

Instinctively, JENNY pulls the car over. She takes a deep
breath.

CELLPHONE MAN

Better?

JENNY

I think so.

CELLPHONE MAN

So you getting married, huh?

*

JENNY

(her guard lowering)

Yeah...

*
*

CELLPHONE MAN
Everyone freaks out when they get
married.

*
*

JENNY
That's not why I'm freaking out.

*

CELLPHONE MAN
Well at least now you admit you're
freaking out...

*

JENNY
I'm not admitting anything... I'm
hanging up!

*

But she doesn't. There is a loud silence between them.

CELLPHONE MAN
Well, take care, whoever you are.

*

He is suddenly gone. JENNY looks at the phone. "What was that
about?"

*

EXT. CEDARS-SINAI HOSPITAL - AFTERNOON

We see JENNY pull up in her car, deep in thought. An
ambulance with its siren WAILING causes her to jump. She
watches it turn into the Emergency entrance.

INT. CEDARS-SINAI HOSPITAL - AFTERNOON

As JENNY walks inside she sees all the people -- visitors and
patients. Really sees them. Really takes them in -- a stark
contrast from the way she saw the world only a few hours ago.

INT. ELEVATOR - CONTINUOUS

JENNY enters the elevator, empty but for a CLEANING LADY.
They ride up in elevator silence.

JENNY
Do you know anything about cancer?

The CLEANING LADY nods stating the obvious.

CLEANING LADY
I've seen a lot of it.

JENNY
My friend has it. In her brain.
I don't know what to do.

CLEANING LADY

You can't do a lot except laugh at her jokes. Especially the stupid ones.

The elevator doors open and JENNY gets out.

INT. HALLWAY - CONTINUOUS

JENNY runs smack into TEDDY SMALLS, a writer at People. TEDDY is a little man forever vying for bigger things.

JENNY

Teddy...

TEDDY

Hope you have a lens wide enough.

JENNY

Don't you ever have anything nice to say about anybody?

TEDDY

(looking her up and down)

I'd say something nice about you, but you gotta give me something to work with.

JENNY

Goodbye.

TEDDY

And good luck. She's a real nut-job. Thinks there's no man that can love all of her. I'm inclined to agree.

INT. HOSPITAL ROOM - AFTERNOON

JENNY is just finishing setting her shot. She studies GINA's face and pulls the curtains slightly letting in the light to give GINA a nice glow.

JENNY

Mind if I ask you... why three husbands?

She snaps off a series of shots using her digital.

GINA

You don't want to wait and read it in the article?

(smiling)

It's because I love weddings and I don't believe in divorce.

JENNY and GINA look at one another. A moment of real contact. JENNY takes out her Nikon and fires off a few more shots.

GINA

See, Stan loves me for my free spirit and he's a great dancer. Roger loves me for my cooking and the way I keep our home. He's totally into me as a domestic goddess and Eddie, well Eddie, just loves me for my body. No man can love all of you. And I want all of me to be loved.

(a beat)

Is there a man out there that loves all of you?

JENNY is totally flummoxed by the question. It hits an unexpected nerve.

JENNY

(struggling)

I... uh... um... do you know where I can find your... husbands?

GINA

The cafeteria I'm sure. The one thing they've all got in common is a big appetite.

JENNY

Aren't you afraid they're going to kill one another?

GINA

I'm afraid of something worse.

JENNY

What's that?

GINA

That they'll leave me.

INT. CAFETERIA - LATE AFTERNOON

The cafeteria is almost empty -- save for three MEN -- surprisingly at the same table.

Not only that, but STAN, ROGER and EDDIE (looking mostly in their mid 40's to mid 50's) are playing cards.

JENNY tentatively approaches.

JENNY

Excuse me, but Gina Kerns told me
it would be all right if I spoke
with you.

*
*
*

STAN

Whatever Gina wants...

*

ROGER

Gina gets.

*

EDDIE

In triplicate.

*

They all smile at JENNY. It's a bit unnerving.

*

ROGER

What can we do for you?

JENNY

I'm with People Magazine...

EDDIE

Yeah? You want to take my picture
for the Sexiest Man in the World?

STAN

Take 'em of all of us. It's about
time you had real men on your
cover.

JENNY

Actually, I would like to take your
pictures if you don't mind?

ROGER

Mind? Why would we mind?

The GUYS put their arms around one another and smile for
JENNY. It's bizarre, but it makes for a great picture as
JENNY snaps away.

In QUICK CUTS we also see JENNY get solo shots of the GUYS as
they discuss GINA with her.

STAN

Yeah, we all know about each other
and somehow we've made it work. For
instance, it didn't take more than
the flip of a coin so that Gina
would be mine on the weekends.

*
*
*

ROGER

Seeing her Thursdays and Fridays
was quality time. I never felt
smothered by her.

EDDIE

How many people you know that can
point to Monday through Wednesday
as their favorite days of the week?

ON JENNY lowering her camera, suddenly distracted by a
familiar VOICE over the paging system:

*
*

HOSPITAL V.O.

Free mental health screenings are
being held right now in the
Jacobson room. Symptoms of
depression are easy to overlook
even when they are right in front
of you.

*
*
*
*
*
*

JENNY could swear it's VIVY's voice. She shakes it off...
it's got to be a coincidence. Or is it?

*
*

But then she can't help but notice a MAN who happens to be
sitting... right in front of her. He looks terribly sad and
intense. His demeanor is one of deep mourning.

*
*

Her photographer's instinct overrides her feelings of
disbelief. The MAN is seated in profile set against a glass
window, a large tree visible behind his head. It makes a
helluva picture. JENNY backs up to "frame" the picture. The
MAN fairly vibrates with untapped emotion. As she steps back,
she brings her Nikon up to her face and SNAPS a photo of him.

*
*
*
*

INT. TUXEDO SHOP FITTING ROOM - LATE AFTERNOON

A tiny TAILOR, sixties, is fitting IAN's tuxedo jacket. In the
reflection of the three-sided mirror we see JENNY watching his
every move. IAN, oblivious, is on his cell phone.

IAN

That's not just a proposal they've
got in front of them, it's a work
of art. Tell them I want an answer
by 5:00 or we take it across the
street.

JENNY
(to the tailor; ever the
perfectionist)
The cuffs are still off about a
quarter of an inch. Can you do
something about that?

TAILOR
Absolutely.

IAN
(to Jenny)
I've got to get back to the office.
Any chance for a late supper, say
around ten?

JENNY doesn't respond. She's suddenly a million miles away.

IAN
(concerned)
Honey? Earth to Jenny.

JENNY
Huh?

IAN
(softening)
Everything okay?

JENNY
(with difficulty)
I need to talk with you.

IAN
(to the Tailor)
Would you excuse us?

TAILOR
Absolutely.

He backs out of the room.

INT. TUXEDO SHOP - CONTINUOUS

The TAILOR'S WIFE is seated working at a sewing machine.

TAILOR
(deflated)
Stop hemming the pants. She's got
to "talk" with him.

INT. FITTING ROOM - CONTINUOUS

It's clear from IAN's expression that JENNY has just told him about VIVY. He takes hold of a chair and settles into it.

IAN

She told you today? That's terrible.

JENNY

I know.

IAN

That's Vivy all right... always a lousy sense of timing.

JENNY is hurt by IAN's comment. He immediately realizes he's in the dog house.

IAN

I'm sorry. Bad joke. Gallows humor. Don't hold it against me...

JENNY

Ian!

IAN

I'm trying to deal with this.

JENNY

Try harder.

IAN gets up and puts his arms around JENNY. *

IAN

I'm sorry. Truly.

JENNY leans her head on his shoulder. *

JENNY

Vivy's asked me to let everyone know. I don't think I can make that call over and over again.

IAN

(gently)
You don't have to. *

INT. JENNY'S OFFICE - NIGHT

JENNY, sits at her desk in front of the computer.

CLOSE-UP ON COMPUTER SCREEN

"Write Mail" is filled to overflowing with addressees, but JENNY hasn't put a single word in the letter. She's daunted by the enormity of the task -- how is she going to do this?

Then, as if by sheer force of will, she begins typing. Her fingers fly across the keyboard... tears begin to flow down her cheeks... as if she's suddenly possessed.

She "cuts," she "pastes" -- banging on the keyboard in anger and frustration -- it's both gut-wrenching and cathartic.

We hear JENNY read over the final sentences in her head:

JENNY (V.O.)

I have always believed that nothing short of a natural disaster could stop our Vivy. But Vivy wants us to acknowledge that although her doctors may have been wrong in the past they may be right this time. And that we, as her friends, must come to terms with that... for her.

We see her move the cursor to "Send Mail." She hovers over it. Hitting this button is going to send an E-mail that's going to be read round the world.

The responsibility is awesome. JENNY is terrified.

She hits "send" jumping away from the computer as if it's on fire.

JENNY looks out of the glass partition of her office to RICK's office across the floor where he is pacing.

JENNY'S P.O.V.

RICK glances down at his computer screen and stops pacing. He looks out at JENNY across the office, questioningly. RICK begins to read the E-mail while slowly sinking into his chair. He puts his head in his hands.

SFX: "You've Got Mail" is heard.

JENNY turns around and begins heading for the computer which starts to wildly chant: "You've Got Mail" fast and furious.

Transfixed by what she is seeing, JENNY begins reading the responses and writing back.

TIME DISSOLVE:

CLOSE-UP ON THE COMPUTER SCREEN

There's no new mail waiting for JENNY in the "In Box" anymore.

She waits for a moment, sure that "You Got Mail" is going to speak to her again, but it stays quiet. She opens her camera bag and takes out several rolls of film and walks out of her office.

INT. PEOPLE MAGAZINE - DARKROOM - NIGHT

JENNY begins to develop the pictures of GINA with the precision of a scientist. As she clips each one up on the drying line we see JENNY's talent and confidence grow before our eyes.

She knows exactly what she's doing and exactly how she wants the pictures to look.

The entire cast of characters are present. The THREE HUSBANDS photos come out amazing -- they have a truth all their own.

She comes to the last picture.

JENNY'S P.O.V.

A faint image begins to emerge through the watery developing chemicals. It is of the MAN sitting in the cafeteria. First we see his face, then his body.

But in the middle of his chest is an opening -- like a window. Through it, clearly visible, is his actual heart with a decisive crack down the middle.

A broken heart.

We hear JENNY let out a gasp.

The photo keeps developing. The MAN's shirt, then his jacket, now cover his heart.

What remains is the unbearably sad look on the MAN's face, the only evidence of what's really going on inside of him.

JENNY stares in shock at the photograph. Is this really happening? Maybe she just imagined it? She blinks hard several times before rushing out of the dark room.

*
*
*

END OF ACT TWO

ACT THREE

INT. PEOPLE MAGAZINE - NIGHT

JENNY runs off the elevators and heads for COLETTE's office.

INT. COLETTE'S OFFICE - CONTINUOUS

COLETTE is behind her desk, working late (as usual). JENNY paces in front of her. *

JENNY

Weird things are happening to me...
I think I'm losing it.

COLETTE

It's been a long day, sweetie.

JENNY

Have you ever seen something -- in
a photograph that was ultimately
invisible to the naked eye?

COLETTE

Sure. A great photograph can
capture a soul.

JENNY

(a light bulb going off)
Of course. That's what it was. *

COLETTE

What was what? *

JENNY

Nothing. Everything's under
control. *

INT. GINA'S HOSPITAL ROOM - NIGHT

GINA is fast asleep with the television blaring, tuned to
LARRY KING.

JENNY quietly enters the room. She looks up when she hears a
familiar voice: VIVY -- LARRY's sole guest -- dressed in her
bridesmaid's dress. JENNY's jaw drops. *

LARRY

This Jenny sounds like a real piece
of work. You've mentioned she had a
biting problem when she was little
girl... *

VIVY
Big time. She would bite the feet
off her Barbies.

*
*
*

LARRY
The nervous type, huh?

*
*

VIVY
I think she's afraid of the freedom
life offers her.

*
*
*

LARRY
What's she running from?

*
*

VIVY
Herself. Her talents. Larry, she is
not only a gifted photographer...
(a dramatic pause)
She would kill me for saying
this... But she is an extremely
talented writer as well. But try
getting her to cop to it. She just
won't swing for the fences. It's
all infield play.

*
*
*
*

LARRY
You're so wise, Vivy. After you're
dead, you'll come back and visit,
won't you?

VIVY
For you, Larry? Of course.

In shock JENNY pllops down sharply on the edge of GINA's bed,
waking her up and scaring the hell out of her simultaneously.

JENNY
Ahhh!

GINA
Ahhh! What?

JENNY
Do you see that?

JENNY points at the TV -- GINA looks up but VIVY is gone.
LARRY's guest is now CHER.

GINA
She scares me too, but don't get
your panties in a bunch.

JENNY pours herself a glass of water and drinks it one gulp *
 as GINA watches her carefully. Then JENNY reaches into her *
 bag and pulls out the picture of the MAN.

GINA
 Where did you get this? *

JENNY
 So you do know him?

GINA starts to cry.

GINA
 He's here? How did he find out? *

JENNY
 Gina, have I photographed all of
 your husbands?

GINA looks away. JENNY presses on.

JENNY
 Who is this?

GINA
 He's not my husband. He's my lover.

Not exactly what JENNY was expecting.

JENNY
 Whoa. Your lover? What's the point
 in that? Shouldn't you be married
 to him, too?

GINA
 Reno Moreno is the love of my life.
 My soul mate. I would never marry
 him.

JENNY
 (Huh?)
 I'm confused. This man is deeply in
 love with you.

GINA
 How would you know?

JENNY couldn't begin to explain.

GINA
 I think of my husbands as my
 airbags. I need them to cushion the
 blow if Reno and I ever crash.

JENNY

Now you've really lost me.

GINA

Real love is beautiful, but it's scary, too. You hang your heart out there on a limb. What if you fall?

JENNY

So you're not married to the man you truly love because someday in the future it might cause you pain? That's ridiculous.

GINA

You want to talk ridiculous? Let's talk about that ring of yours.

JENNY

What about it?

As if answering her own question, JENNY immediately becomes self-conscious about it. She hides it, placing her right hand over it.

GINA

Well, for one thing it's gi-normous.

(a beat)

Whoever gave you that ring must expect a lot for his investment. Cause that ring says more about him than it does about you.

This is a little too much truth being bandied around for JENNY's comfort zone.

JENNY

None of this is any of your business.

JENNY turns to go and takes one last look up at GINA's TV.

The CNN TICKER at the bottom of the screen reads:

**"A RECENT STUDY SHOWS THAT IN 70% OF DEVELOPING NATIONS,
MARRIAGE IS CONSIDERED A BUSINESS TRANSACTION, NOT A MATTER
OF THE HEART."**

*
*
*

JENNY does a double-take. Her need to get away from both GINA and the TV are taken up a notch -- to "11."

*
*

INT. MINI COOPER - NIGHT

JENNY's got the steering wheel in one hand and her cellphone *
in the other. She screws up her courage and dials, then waits *
for the ring.

JENNY

Ian?

JENNY is a very bad actress.

CELLPHONE MAN

Two meteor showers in one day?

During the scene we continually cut back and forth from her
face to his mouth.

JENNY

Oh wow... I pressed what looked like
Ian's number on "Received Calls"...

CELLPHONE MAN

(laughing slightly)
You didn't hit speed dial?

JENNY is busted.

CELLPHONE MAN

It's okay. What's going on?

JENNY hears in the sound of his voice that he does want to know.

JENNY

I saw inside a man's heart tonight.

Just saying this opens a window of vulnerability inside her.

JENNY

I mean really saw inside it. And I
wasn't watching open heart surgery
being performed. And there are
messages on the TV for me... I need to
talk to someone who doesn't know me.

CELLPHONE MAN

I'm your man.

There is an awkward pause.

JENNY

I want to know when it'll stop.
When it'll go away?

CELLPHONE MAN

Why would you want it to?

JENNY

(flabbergasted)

Why would I want it to? Because it's freaking me out! I'm scared. Is it too much to ask that things in your life go according to plan?

CELLPHONE MAN

Maybe the Universe doesn't approve of your plan. You know it's okay to veer off the path once in a while. Maybe the Universe is righting it for you, setting you back on course. Think of it as a gift.

This is too big a leap of faith for JENNY to make.

JENNY

Or I could be completely losing my mind.

CELLPHONE MAN

True. But I'm willing to bet it's that Universe thing.

EXT. INTERSECTION - CONTINUOUS

In the silence that follows JENNY has stopped at a light at a large intersection. She looks across from her and sees a really CUTE GUY talking on his cellphone in another car. She looks at him and he looks at her. Could he be CELLPHONE MAN? To her left and right are two more HANDSOME GUYS in their cars talking on their cellphones.

INT. MINI COOPER - CONTINUOUS

JENNY

Did I lose you?

CELLPHONE MAN

You didn't lose me. That's what I sound like when I'm listening.

Something in their connection just shifted into a higher gear. Maybe it was the sight of other HANDSOME GUYS on the phones? JENNY feels a shiver go up her spine.

JENNY

But... I wasn't saying anything.

CELLPHONE MAN

I think you were. You want to tell me what was going on earlier today? What you were so upset about?

JENNY

(blinking back tears)
It's my friend. She's really sick. I'd just found out.

CELLPHONE MAN

I'm so sorry. But that might explain it.

JENNY

Explain what?

CELLPHONE MAN

Why the world seems different to you.

This is emotionally overwhelming to JENNY.

JENNY

(a beat)
I have to go.

CELLPHONE MAN

Okay. Bye.

JENNY closes the phone just as the light turns green. She puts her foot on the gas and a MAN darts out of nowhere directly in the path of her car.

JENNY has to SLAM on her brakes. The MAN looks at her through the windshield -- they make contact -- then he keeps running.

JENNY can't be sure, but he looks like the MAN in the photograph - the one with the broken heart - GINA's true love, RENO.

JENNY pulls the car over and jumps out.

EXT. SIDEWALK - CONTINUOUS

JENNY is running after RENO.

JENNY

Please stop! I'm wearing heels!

RENO stops.

RENO

I don't understand why you're talking to me.

*

JENNY

I don't either, but clearly I'm supposed to! Otherwise why would I practically hit you with my car?

RENO

You tell me.

*

JENNY

(muttering to herself)
My life is not my own! It's like a horror movie, "The Incredible Shrinking World of Jenny McIntyre!"

RENO

Calm down, lady.

JENNY

Listen, Reno ---

RENO

How do you know my name?

JENNY

Because Gina told me. She loves you, Reno.

RENO

Loves me? Then how come I never knew she was married? She lied to me.

JENNY

This may sound strange, but I think she did it because of how much she loves you.

RENO

Then how come I'm not good enough for her to marry?

JENNY

You are. You're more than good enough. She's just scared to be in love, that's all.

RENO

I can't live like this.

He begins walking away.

JENNY
Where are you going?

RENO
Back to the hospital. I'll stay
until I know she's come through and
that she gets home safe.

JENNY
And then what? *

RENO
Then I'm never going to see her
again. *

JENNY
You owe it to her to hear her side
of the story. *

RENO
I don't owe anybody anything. *

He disappears into the darkness leaving JENNY alone on the
street. Her phone rings. *

JENNY
Hello?

IAN (V.O.)
Where are you? I already ordered
the spring rolls. *

JENNY cannot believe that this evening is still not over.

JENNY
Late supper. I almost forgot.

IAN (V.O.)
Almost?

JENNY
I'll be right there.

IAN (V.O.)
Jenny?

JENNY
What?

IAN (V.O.)
Where are you?

JENNY looks at where she is standing -- a Starbucks at one corner, a Peets Coffee at the other. Turning slightly, she makes out a Coffee Bean and Tea Leaf at the and then an Island's Coffee to make it a perfect quartet.

JENNY

I'm at the corner of wake up and
smell the coffee.

INT. FORMOSA CAFE - NIGHT

JENNY and IAN are just finishing.

IAN

Penny for your thoughts?

JENNY

One of the few things not hit by
inflation.

IAN

No, really. I want to know.

JENNY

I was sort of wondering... why'd
you pick out this ring?

IAN

I'm a guy. How would I know?
(off Jenny's look,
defensively)
It was big and sparkly. Women like
that, right?
(again, trying to read
Jenny's expression)
What? Don't you like it?

JENNY

(guiltily)
I love it.

IAN

Damn right. It says you're marrying
a guy who's doing really well and
who's ready to get married.

JENNY

So it is about you?

IAN

(sweetly)
No, the ring is about us.

JENNY has really needed this reconnecting with IAN. She smiles in a way we haven't seen. They take each other's hands across the table as the WAITER drops a plate of fortune cookies on the table. IAN immediately cracks his open and reads it.

IAN

"Take heart of the journey ahead,
though skies are blue beware of wed."

JENNY

You mean, "red," don't you?

IAN shakes his head and shows the fortune to JENNY.

IAN

"Beware of wed." That's got to be a
typo, right?

Considering the sort of day JENNY's had, she's not willing to concede this point.

IAN

Go ahead and read yours.

JENNY does and quickly crumples it into a ball.

IAN

Hey, I told you mine.

JENNY

It's a proverb.

IAN

A proverb? I hate that. They're
called fortune cookies, not proverb
cookies.

He stands and picks up the bill

IAN

C'mon. I'm gonna pay this at the
register.

IAN goes on ahead as JENNY stands and takes one last look back at the "proverb."

It reads: "He loves you only as much as he can."

END OF ACT THREE

ACT FOUR

INT. PEOPLE MAGAZINE LAYOUT ROOM - DAY

COLETTE is with JENNY looking over her photos of GINA.

COLETTE
This one is incredible.

It is of GINA lying in bed with a sly smile.

JENNY
Thanks. Where's Teddy's copy?

COLETTE
Over there.

JENNY sits down and begins to read it.

JENNY
No...

COLETTE
What?

JENNY
He doesn't have anywhere near the whole story. Not by a long shot. And the way he's telling it... it's so condescending.

COLETTE
Talk to Rick.

JENNY grabs some of the photos.

COLETTE
(calling out)
Hey! I need those.

INT. RICK'S OFFICE - DAY

JENNY walks in holding up a picture of STAN.

JENNY
This is Stan. He and Gina love to dance. They spend the beginning of every week together.
(holding up another)
This is Roger. He loves Gina for her body....

RICK

That body?

JENNY

That's not the point!

She throws the pictures down on RICK's desk.

JENNY

None of this is in Teddy's story
and it's getting more complicated
by the hour -- where is Teddy
anyway?

RICK

On a flight to Seattle to cover
something else.

(holding up one of the
pictures)

What does this guy love her for?

JENNY

Eddie? Her cooking.

(frustrated)

With Teddy gone, none of this is
going to make it into the article.

RICK

Goes to bed tonight, too. Shame.
These pictures are great. You did
good.

JENNY

What if I told you there's someone
else?

(off Rick's look)

Gina's got a lover.

RICK

You're putting me on?

JENNY

His name is Reno.

(showing him the photo)

He's the one that loves her the
most.

RICK

I don't know what to say. We've got
to go with what we got. Sorry.

(a beat)

So how are you holdin' up?

JENNY

I suck. How about you?

RICK

I went to Vivy's last night.

JENNY

You did?

RICK

I didn't think she wanted to be alone.

JENNY

That is so sweet.

(suddenly dawning on her)

Oh my God! You went to hit on her.

RICK

(innocently)

Only if the mood was right. And I set it up perfectly. I stood outside and yelled up to her window, "Vivy! Vivy!" Like Brando, only sexier.

JENNY

(laughing)

I'll bet that really worked.

RICK

Yeah, right. She threw an apple at my head. "Just because I have cancer doesn't mean I'm going to sleep with you."

JENNY

I love that girl.

RICK

So do I.

He says this with real sincerity. He looks at JENNY as a wave of sadness washes over him.

JENNY

You surprise me.

RICK

Yah, well...

Then, in a moment of clarity, he leans in to her.

RICK
I'm going to figure out a way to
hold the space for the article.

JENNY
Till Teddy comes back?

RICK
No. Till you finish writing it.

JENNY
That makes no sense.

RICK
It makes perfect sense. And you
know it. Give us the story what
Teddy couldn't. Go that extra mile.
(with a smile)
And please live up to this grief
induced faith I have in you.

*
*

She starts to head out as RICK goes back to her pictures.

RICK
By the way, when did you get this
good?

JENNY
I think yesterday.

EXT. BEVERLY DRIVE - DAY

JENNY approaches her car where someone has just put a FLYER
under her windshield wiper. She pulls it off and takes a
casual glance at it:

CLOSE-UP - FLYER

"Madame Elvita, Psychic to the Stars" -- WHICH DIRECTION IS
YOUR LIFE HEADING?

JENNY scoffs at this, but then can't believe that the picture
of Madame Elvita... is VIVY. In a turban, no less.

She goes to the car parked behind her and grabs the flyer off
the windshield and sees that the picture of Madame Elvita is
not VIVY at all.

But a sudden GUST OF WIND carries her flyer off into the sky
and with it all evidence of its existence. She watches,
relieved, as it floats away.

*
*

INT. HOSPITAL - GINA'S ROOM - DAY

GINA is sitting up in bed reading "Why Do Men Have Nipples?"
She sees JENNY in the doorway.

GINA

This book is positively putting me
off my food. There's actually a
chapter "Why Does Asparagus Make My
Pee Smell."

JENNY pulls out a tiny tape recorder and gestures if it'll be
all right if she comes in and records their conversation.

GINA

So we're on the record now, are we?

JENNY

If you don't mind?

GINA

Why should I mind? My life's an
open book these days.

GINA pats the bed for JENNY to sit down next to her.

GINA

What do you want to know?

JENNY

Your arrangement got me to
thinking... does such a thing as
"the one" really exist?

GINA

Good question for someone about to
get married.

JENNY

(smiling)
This is about you, not me.

GINA

You think?

JENNY

Maybe your solution is on the
extreme side, but it does raise the
question if there's only one "one?"

GINA

You mean how can you ever truly
know for sure?

JENNY

Yeah.

GINA

Listen honey... for years every Easter I'd go with my church group to Vegas. And there was always this one slot machine that I had staked out that I called mine. I just knew that the next quarter was going to be "the one," you know? That one quarter was going to change everything for me. And you know what? It did.

JENNY

How much did you win?

GINA

Not money, sweetheart. I won Reno. The day he sat down next to me I took one look at him and knew that I had found "the one." He was my jackpot. My life-changing quarter.

JENNY

Airbags aside, Gina, I don't understand. If that's the way you feel about him you should dump the others and marry him. *

GINA *

I've blown it with Reno. He'll never forgive me. *

They turn to see RENO in the doorway. JENNY is as surprised as GINA to see him there. GINA let's out a cry and tentatively opens her arms for him. He comes to her and they tearfully embrace. *

GINA *

Oh, baby... I'm so sorry. *

RENO *

You broke my heart, Gina. Married to three guys -- why didn't you tell me? *

GINA *

I couldn't risk losing you. I never trusted a man like you would come into my life, that the possibility of you could even exist. *

JENNY observes them. They way they hold one another it's hard
to know where one begins and the other one finishes. *

RENO
But I do exist. *

GINA
Yes.
(stroking his hair)
You sure do. *

RENO
(to Jenny)
Last night I was lying when I said
I didn't owe Gina anything. I owe
her my life. *

GINA
My angel... what are we going to
do? *

INT. CAFETERIA - DAY *

RENO and JENNY enter the cafeteria and find GINA's three
husbands in the middle of a game of Texas Hold 'Em.

RENO
Sorry guys, but the game's over. *

EDDIE
What the hell are you talking
about? *

STAN
Who are you? *

RENO
Name's Reno Moreno. And I'm...
I'm... *

He falters. How's he going to do this? He looks to JENNY for
support. *

JENNY
He's Gina's jackpot. Her winning
quarter. *

The GUYS stare at her blankly. They don't know what she's
talking about. *

JENNY
He's Gina's lover. *

ROGER
What? Gina has a lover?

STAN
You gotta be kidding!

EDDIE
(blown away)
That's a total mockery of our
marriage vows!

RENO
If that's what you want to call
them.

ROGER
If it's true I'm outta here.

RENO
That sounds good to me.

EDDIE
You shut up! I want to hear this
from Gina!

The others, in agreement, charge out of the cafeteria. RENO
and JENNY are right behind them.

INT. GINA'S ROOM - DAY

They all burst into the room, but the bed is empty.

INT. NURSES STATION - CONTINUING

The five of them approach the nurses' station.

RENO
Where's Gina Kerns?

NURSE
Her fever spiked. She's developed
an infection.

RENO
It's sepsis, isn't it? The poison's
in her bloodstream...

Everyone looks at RENO askew.

RENO
I sell medical supplies.

NURSE

She's been moved to I.C.U.

INT. I.C.U. - DAY

GINA, in bed, is hooked up to several antibiotic I.V.'s. She is observed behind glass by JENNY, RENO and the GUYS who confer with her DOCTOR.

EXT. I.C.U. - CONTINUOUS

DOCTOR

We didn't get all of her appendix when it burst. Along with a life-threatening infection she's also showing signs of kidney failure.

(a beat)

We have to go back in for emergency surgery.

Everyone's combined looks of worry and shock render the room absolutely silent.

END OF ACT FOUR

ACT FIVE

INT. HOSPITAL WAITING AREA - DAY

JENNY quietly observes the HUSBANDS as they play a tense game of cards. RENO, off to the side, is a wreck. *

The DOCTOR comes out. *

DOCTOR
I'm looking for Gina Kerns' husband... *

STAN, ROGER, EDDIE and RENO all stand. *

EDDIE
(to Reno, threateningly)
He said "husband." *

RENO doesn't back down. The DOCTOR, confused, plows on ahead. *

DOCTOR
She did great. She's going to be fine. But something out of the ordinary did occur... *

JENNY braces herself for whatever this could be. *

DOCTOR
She whispered one name to us before we put her under. And from that moment on whenever her vitals would drop... and it was touch and go there for awhile... all we had to do was say that name to her and they would pick right up again. And when she came to, all she wanted was -- *

JENNY
(simply)
Reno. *

DOCTOR
Yes. Reno. *

Beaten, the GUYS all look to RENO who steps forward. He shakes the DOCTOR's hand. *

RENO
May I see her now? *

INT. GINA'S HOSPITAL ROOM - DAY

GINA is lying in bed, weak and exhausted. RENO steps into the room while JENNY hangs back in the doorway. He gets down on one knee and takes GINA's hand as she opens her eyes. She takes in the sight of him on one knee and whispers:

*
*
*

GINA
Here we go again.

RENO
Hush...

GINA
The last thing I need is another husband.

RENO
I'm not asking to be another one of your husbands... I'm asking to be your one and only husband. This is the only chance we get on this earth. The time is now.

The sound of a "CLICK" is heard. GINA and RENO look over to JENNY who has just taken their picture.

As she brings the camera down from her face, her expression is one of amazement. Is this what true love looks like? Yeah, it does.

INT. JENNY'S APARTMENT VESTIBULE - AFTERNOON

JENNY is checking her mailbox at the same time as CLARENCE, the elderly man from before. She looks at him as if for the first time.

JENNY
Hi.

CLARENCE
Hiya, Jenny.

JENNY
You know my name?

CLARENCE
Your bedroom is next to mine. In the heat of passion, I've heard your name called out once or twice.

He offers his hand to her.

CLARENCE

I'm Clarence. I was just heading outside to sit for a bit. Wanna join me?

JENNY

That sounds really nice.

EXT. COURTYARD - AFTERNOON

JENNY helps CLARENCE into one of the old deck chairs, then sits next to him. They look up at the many leaves on the trees planted all around the courtyard.

CLARENCE

You never sit out here, do you?

JENNY

You telling me I should?

CLARENCE shrugs his shoulders.

JENNY

Can I take your picture?

Another shrug. JENNY pulls out her camera and her light meter. CLARENCE has already struck a pose.

JENNY

Don't pose. Just talk to me. Tell me something I don't know.

CLARENCE

Like what?

JENNY

Anything.

CLARENCE

It's funny, but whenever I see a picture of myself I'm always surprised that there's an old guy staring back at me. I swear I shouldn't look a day over 26 because that's the way I still feel inside -- 26.

JENNY

Why 26?

JENNY is getting some great shots and it energizes her.

CLARENCE

That's how old I was when I met my late wife.

JENNY

How did you meet?

CLARENCE

Over the phone.

JENNY stops and brings down her camera.

JENNY

Really?

CLARENCE

Yeah. It was the damndest thing. She was supposed to be fixed up with my roommate on a blind date, but when she called I picked up the phone and we started talking...
(with a broad grin)
I never gave him the message.

Without missing a beat, JENNY takes the picture.

EXT. STREET - LATE AFTERNOON

JENNY pulls up in front of a small but perfect Spanish Style house. She gets out of her car with a grocery bag.

EXT. FRONT DOOR - CONTINUOUS

JENNY knocks. VIVY opens it. She looks tired.

VIVY

Hey...

They hug.

JENNY

I love you so much.

VIVY

It's mutual.
(they pull apart)
What's in the bag?

JENNY

Go get the dress and I'll show you.

EXT. BACKYARD - LATE AFTERNOON

JENNY is setting up the barbecue. Out of the grocery bag she pulls a bottle of lighter fluid and a bag of Oreo cookies.

VIVY is by her side holding the pink bridesmaid's dress. Wordlessly, as if in a ritual, JENNY takes it from her and puts it on the barbecue dousing it with lighter fluid,

She strikes a match -- and the dress goes up in flames.

Neither bats an eyelash.

VIVY

That dress had it coming.

JENNY takes two small milk cartons out of the grocery bag along with two straws. She pokes one of the straws through the container hole and hands it to VIVY.

JENNY

Cheers.

JENNY and VIVY sit together with their milk and cookies as the bridesmaid's dress burns away to nothing.

INT. MINI COOPER - LATE AFTERNOON

JENNY drives away from VIVY's and dials her cell. A look of genuine vulnerability comes over her.

A VOICE (V.O.)

"You have reached the McIntyres. If you're lucky we've figured out how to use this answering machine by now and will return your call later."

The "BEEP" goes off and JENNY begins to leave a message.

JENNY

Mom? Can you pick up?... Okay, so listen... If I decided that Saturday wasn't such a good day for the wedding... if I wanted to say... change the date? What would that entail?...

A loud "CLICK" is heard and the phone picks up with serious force. The VOICE heard is the same one on the answering machine -- JENNY's mother, MARGOT.

MARGOT (V.O.)
Is that what Ian wants?

JENNY
It's only a hypothetical, mom.

MARGOT (V.O.)
Honey, nothing about this wedding is hypothetical anymore. We signed contracts. It's bought and paid for. You've got yourself a wedding on Saturday whether you want one or not!

EXT. ROOFTOP RESTAURANT - EARLY EVENING

JENNY waits for IAN at a rooftop restaurant sporting a 360 degree view of L.A. She is deep in thought when IAN arrives.

IAN
(kissing her)
Hi. Everything okay? *

JENNY
It's about Saturday...

IAN
You nervous? Me too.

JENNY glances over his shoulder at the HOLLYWOOD sign. Instead of reading "HOLLYWOOD" it says "TELL HIM NOW." For the first time, JENNY actually seems grateful for the help. *

JENNY
I think we should postpone.

There is a pause in the air long enough to hang laundry on.

IAN
On account of Vivy?

It's about CLARENCE and GINA and RENO and CELLPHONE MAN and, yes, of course, VIVY. All things converging to bring her to this moment of truth.

JENNY looks back at the HOLLYWOOD sign. It reads "BE GENTLE." Without hesitation, she takes its advice. *

JENNY
(gently)
Yes. On account of Vivy.

There is a bigger conversation to be had here, but not tonight.

IAN

Weddings aren't the sort of thing
you take a rain check on... but
okay.

He reaches out and takes JENNY's hand, gently squeezing it.

JENNY

I love you.

IAN

I love you more.

(a beat)

So what are the odds of getting
back our deposit?

END OF ACT FIVE

ACT SIX

INT. PEOPLE MAGAZINE - LAY OUT ROOM - DAY

On a wall are the oversized layout pages for "The Gina Moreno Story." It tells the tale of this warped and funny path to true love. The photos are remarkable and JENNY's copy lays out the twists and turns of the whole story hour by hour... including the ultimately happy ending.

A dozen or more of the PEOPLE STAFF are standing in front of it, both entertained and impressed. JENNY receives the kudos from her colleagues proudly.

TEDDY SMALLS finds his way to JENNY.

TEDDY

Good work. You should be very proud.

As he shakes JENNY's hand she looks into TEDDY's face -- which literally turns green with envy right before her eyes.

Instead of it bothering her, JENNY is secretly delighted. *

Rescuing her, RICK takes her away by the arm.

RICK

Excuse us.

INT. OFFICE - CONTINUOUS

RICK places JENNY in a seat across from him as he takes his place behind his desk.

RICK

To be perfectly honest, I was starting to wonder if People was the right place for you. Nothing about your work has been connecting lately, but this is beyond exceptional. It's like you're some kind of detective with your camera.

Excited, he gets up and comes round the desk.

RICK

This is how it's going to be from now on. Whatever you did here... you have to keep doing it. We're going to give you your own byline and we'll be using this format.

(MORE)

RICK (cont'd)
Pictures and story. We'll find some gripping human interest piece every week and give it this unique photo journalism approach. In fact, if you weren't getting married this weekend I'd give you another story right away.

JENNY
(without batting an eye)
What have you got?

INT. COLETTE'S OFFICE - DAY

COLETTE flags JENNY down as she passes her door.

COLETTE
Hey! Got a minute for someone who knew you when?

JENNY
What's up?

COLETTE
Shut the door.

JENNY comes in, closing the door behind her.

COLETTE
It's been a busy week, even for you. It's like a combination of acid rain and everything's coming up roses.

JENNY
(admiringly)
Not bad.

COLETTE
Care to fill me in on the real story?

JENNY
(evasively)
What do you mean?

COLETTE
Oh, please. Your friend gets sick, you start seeing things in your photos and question your sanity... then you go out and start producing Pulitzer Prize worthy stuff.

JENNY is silent.

COLETTE

Hello? I'm listening.

JENNY

I got a wake-up call from Vivy...
then I got another kind of call...
only it was a wrong number... but
maybe it wasn't wrong... I mean, he
says all the right things...

COLETTE

He says? You've had more than one
conversation with him?

JENNY

Just two.

COLETTE

You're calling back wrong numbers?
You've completely snapped your cap.

JENNY

It's not about that. It's about
those two paths that diverge in the
wood...

COLETTE

Robert Frost.

JENNY

I wasn't on either of them. I've
always been on this other path...
so sure of the way... but now I
think the only way to find the path
is to step off it.

COLETTE

Oh my God. You're not getting
married on Saturday, are you?

Off JENNY's look, we:

FADE TO:

INT. WILSHIRE EBELL - EVENING

Last minute preparations are under way for what looks to be
an elaborate and tasteful event. Fresh flowers are everywhere
and WAITERS are attending to the tiniest detail. The room is
both elegant and understated at the same time.

GUESTS are streaming in.

CLOSE-UP - JENNY

She looks beautiful. We pull back to reveal she is in a dark blue suit standing on a stage before all the GUESTS. The crowd grows quiet and waits for JENNY to begin.

JENNY

Good evening everybody.
 (struggling to find the
 right words)
 We are all here together for one
 reason and one reason only. To
 celebrate a life.

JENNY picks up a glass and raises it high.

JENNY

And so this evening is all about
 Vivy.

A familiar VOICE rings out above the others.

VIVY (V.O.)

I wouldn't have it any other way!

ON VIVY -- looking so happy.

She sits at the head of the center table with IAN, RICK, COLETTE and RYAN (on looks alone he's worth the trouble COLETTE went through to get seated next to him) and an OLD LADY, delighted to be in their company.

Though large, the gathering has the feel of an intimate dinner party, particularly at VIVY's table, which is the nucleus of an incredibly close-knit group that loves her with all their hearts.

VIVY

I don't believe in funerals. How
 else am I gonna get to hear all the
 good stuff?

RICK

Good stuff? You haven't heard what
 I'm going to say.

VIVY

Yet I'm still looking forward to
 it.

(to Jenny)

You were saying?

JENNY

You may think it strange that we're serving the cake first. But that's what Vivy wanted. It's good to mess up the order of things once in a while. Allow for the unexpected.

(pointing to the Old Lady
at the table)

Like this delightful person who wandered in here expecting to crash a wedding. Sorry to disappoint you, but if you don't mind, we've decided to adopt you.

OLD LADY

Works for me.

VIVY

I'd like to say a word, if I may?

JENNY gestures that the floor is hers as VIVY stands.

VIVY

We all get a certain amount of time on this earth. None of us know how long that time is going to be. My time has been remarkable... because I have friends.

(looking directly at
Jenny)

And it is only when you cease to have friends that you cease to live. You are my life. And I can never say I love you enough.

A sea of shining faces look back at VIVY.

CUT TO:

In a MONTAGE over music we watch:

RICK playing guitar and serenading VIVY. From the expressions of the GUESTS he is hilariously bad.

IAN making a speech, holding up a glass of champagne.

Throughout the evening, JENNY takes pictures. Many, many pictures.

As events progress, the group grows more and more relaxed in only the way real friends can. They are making napkin hats and sharing one another's food.

And they dance until the wee small hours of the morning. COLETTE and RYAN (who are getting along nicely), VIVY and RICK... who's best efforts to get VIVY in a clinch get thwarted by the OLD LADY who insists on a dance with him.

And especially JENNY and IAN. They make for quite a couple.

INT. WILSHIRE EBELL - THE WEE SMALL HOURS OF THE MORNING

A CREW strikes the party around the only guests that are left: JENNY, VIVY and RICK... except that RICK is fast asleep.

JENNY and VIVY smile at another.

VIVY

This was better than the surprise bowling party you gave me in 7th grade.

JENNY

Wouldn't have been hard to top that. Kenny Friedman threw up on your shoes, if I'm not mistaken.

VIVY

Right on my Keds.
(re: Rick)
What's he still doing here?

JENNY

(elbowing her)
I think he's waiting to get lucky.

VIVY

He's got a long wait.
(a beat)
I'm sorry I was so hard on you.

JENNY

Well, guess what? I'm not.

VIVY lets out a sigh and the tears finally come.

VIVY

Oh sweetie, all I ever wanted in this life was everything.

JENNY puts her arm around VIVY.

JENNY

I know.

FADE TO:

INT. JENNY'S APARTMENT - THE DARKROOM

JENNY has pulled an all-nighter developing the party photos. They hang from the drying line and we get to see how the night progressed in photo after photo... the joy of it.. and the sadness, too.

She sets the timer and turns away picking up her cellphone. She studies it in her hand before dialing.

*
*

JENNY

Hi, it's me.

CELLPHONE MAN

Getting anymore of those calls from the Universe?

JENNY

I finally decided to answer one.

CELLPHONE MAN

How'd that work out?

JENNY

Pretty well, actually.

All during their conversation the last picture has been developing.

*
*

JENNY gives a cursory glance at the silky water and does a double-take, surprised to see a BABY's face emerging.

*
*

JENNY

(into the phone)

Can I call you back?

CELLPHONE MAN

Any time.

She hangs up. JENNY watches as the BABY's face age into a BOY... then a TEEN... then a handsome YOUNG MAN.

*
*

The background is of the courtyard as it develops behind the changing faces. It's the picture that JENNY took of CLARENCE.

*
*

She has just watched him age through his entire life to the present. It's an overwhelming experience... and a beautiful one at that. She smiles at CLARENCE's beaming expression.

*
*
*

The timer DINGS.

*

FADE OUT.