

CONFIDENTIAL

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TAKE

A FUNNY, BITTERSWEET AND HEART-WRENCHING

THIS

STORY ABOUT CHOICE, LOVE, PAST AND FUTURE.

WALTZ

A FILM BY

SARAH POLLEY

SCREENPLAY



SYNOPSIS

When Margot, 28, meets Daniel, their chemistry is intense and immediate. But Margot suppresses her sudden attraction: she is happily married to Lou, a celebrated cookbook writer.

When Margot learns that Daniel lives across the street from them, the certainty about her domestic life shatters. She and Daniel steal moments throughout the steaming Toronto summer, their eroticism heightened by their restraint. Margot finally gives in to desire and in doing so, discovers some unsettling truths about herself.

Swelteringly hot, bright and colorful like a bowl of fruit, *Take This Waltz* leads us, laughing, through the familiar but uncharted question of what long-term relationships do to love, sex, and our images of ourselves.

GENERAL INFORMATION

A film by:

Sarah Polley

*(Away from Her – nominated at the Academy Awards
2008 for Best Screenplay)*

Starring:

Michelle Williams tbc

(Shutter Island, Brokeback Mountain)

Seth Rogen tbc

(Zack and Miri, Knocked Up)

Luke Kirby tbc

(Labor Pains, Mambo Italiano, Lost & Delirious)

GENERAL INFORMATION

Producers:

Susan Cavan and Sarah Polley

Joe's Daughter Inc.

Director of photography:

Luc Montpellier

(Away from Her)

Composer:

Jonathan Goldsmith

(Away from Her)

Principal photography:

July 2010 in Toronto

Delivery:

2011

LEADING CAST



MICHELLE WILLIAMS is MARGOT

MICHELLE WILLIAMS is MARGOT

Selective filmography

2010 **BLUE VALENTINE** by Derek Cianfrance
Premiered at the 2010 Sundance Film Festival

2010 **SHUTTER ISLANDS** by Martin Scorsese

2008 **SYNECDOCHE, NEW YORK** by Charlie Kaufman

2008 **WENDY AND LUCY** by Kelly Reichardt
Chlotrudis Award – Best Actress
Toronto Film Critics Association Awards – Best Actress

2005 **BROKEBACK MOUNTAIN** by Ang Lee
Nominated for Academy Award – Best Actress
Nominated for BAFTA Award – Best Actress
Nominated for Golden Globe – Best Actress

2004 **LAND OF PLENTY** by Wim Wenders

LEADING CAST



SETH ROGEN is LOU

SETH ROGEN is LOU

Selective filmography

2010 **THE GREEN HORNET** by Michel Gondry

2009 **FUNNY PEOPLE** by Judd Apatow

2008 **ZACK AND MIRI MAKE A PORNO** by Kevin Smith

2008 **PINEAPPLE EXPRESS** by David Gordon Green

2007 **SUPERBAD** by Greg Mottola

2007 **KNOCKED UP** by Judd Apatow

LEADING CAST



LUKE KIRBY is DANIEL

LUKE KIRBY is DANIEL

Selective filmography

2009 **LABOR PAINS** by Lara Shapiro

2003 **MAMBO ITALIANO** by Emile Gaudreault

2001 **LOST AND DELIRIOUS** by Léa Pool

THE DIRECTOR



Photo Credit: Chris Woods

SARAH POLLEY

THE DIRECTOR

Director of **AWAY FROM HER**

“Canadian cinema scene finally has something to cheer about: homegrown actress-turned-director Sarah Polley.” **Variety**

“Polley’s achievement is remarkable.” **thestar.com**

Nominated for Academy Awards 2008 – Best Writing, Screenplay based on Material Previously Produced or Published

Directors Guild of Canada – Craft Award and Team Award in 2007 / Chlotrudis Awards 2008 – Best Adapted Screenplay / Genie Awards 2008 – Claude Jutra Award, Best Achievement in Direction, Best Screenplay adapted / Los Angeles Film Critics Association Awards – New Generation Award for Sarah Polley / New York Film Critics Circle Awards 2007 – Best First Film / Phoenix Film Critics Society Awards 2007 – Breakthrough Behind the Camera / Portland International Film Festival 2007 – Audience Award / San Francisco Film Critics Circle 2007 – Best Screenplay – Adapted / Sedona International Film Festival 2007 – Excellence in Filmmaking / Sao Paulo International Film Festival 2007 – International Jury Award / Toronto Film Critics Association Awards 2007 – Best First Feature / Writers Guild of Canada 2007 – WGC Award

THE DIRECTOR

Selective filmography as an actress

2009 **MR NOBODY** by Jaco Van Dormael

2005 **THE SECRET LIFE OF WORDS** by Isabel Coixet
Nominated for European Film Award – Best Actress
Barcelona Film Awards – Best Actress

2004 **DAWN OF THE DEAD** by Zack Snyder

2003 **MY LIFE WITHOUT ME** by Isabel Coixet
Genie Award 2003 – Best Actress
Chlotudris Awards 2004 – Best Actress
Nominated for Goya Award – Best Actress

2000 **THE CLAIM** by Michael Winterbottom

1999 **EXISTENZ** by David Cronenberg

1997 **THE SWEET HEREAFTER** by Atom Egoyan
Boston Society of Film Critics Awards

1988 **THE ADVENTURES OF BARON MUNCHAUSEN**
by Terry Gilliam

DIRECTOR'S STATEMENT

Take This Waltz takes us into territory we all know but rarely have the courage to explore. While it takes us into the belly of intimacy in a way that is often uncomfortable and intense, **it should, above all, makes us laugh.**

While the film deals with **profound emotion**, I think it is important to treat it as a **comedy** in the telling. Just when we feel our hearts are breaking, we need the release of a guttural laugh. All three main characters need to win our hearts with their humour in the face of sadness and the lightness of their touch with each other. Though it has weight to it, I want to shoot *Take This Waltz* almost as though it is a **romantic comedy**. While it should move us, it should never feel heavy or overly weighted on the side of sadness. **We should recognize ourselves in these people**, and find ourselves relating to situations that are difficult because we have been given courage by our laughter. The moments that touch us should creep up on us, not hammer us over our heads. The dialogue is snappy and fast paced, keeping us engaged and laughing.

Visually, this film will be a colourful feast for the eyes. Toronto in the summertime will feel alive, vibrant, and sweltering hot. **It will feel sexy, diverse, energetic and dreamy. Sexuality should pulse through almost every frame**; primary, hot colours striking us to our core. The look of this film is defined by summer, bathed in golden light and popping with energy. We should feel the heat in every frame, adding to the Claustrophobia and eroticism of Margot's journey. And we will fall in love with the city, pumping and sweltering through the lush summer.

The film will never feel static or composed. There should always be a sense that we don't know where the camera will go, there are no boundaries, nowhere that is off limits, creating a sense of anticipation. We are often going into emotional territory that feels intense and unexpected— we should feel that visually as well. We don't know what we are going to see next, and that is thrilling and nerve wracking at the same time. There will always be a sense of breath in the camera. It won't be handheld, but there will always be the slightest movement. Much of it will be shot on an easyrig or a steadicam, giving it **a fluidity and grace as well as a sense of life.**

The soundtrack will be alive and pervasive and **feature legendary songs by Leonard Cohen as well as the contemporary music of many emerging independent bands.**

SARAH POLLEY

DIRECTOR'S MOOD BOARD

(pictures not from the film)



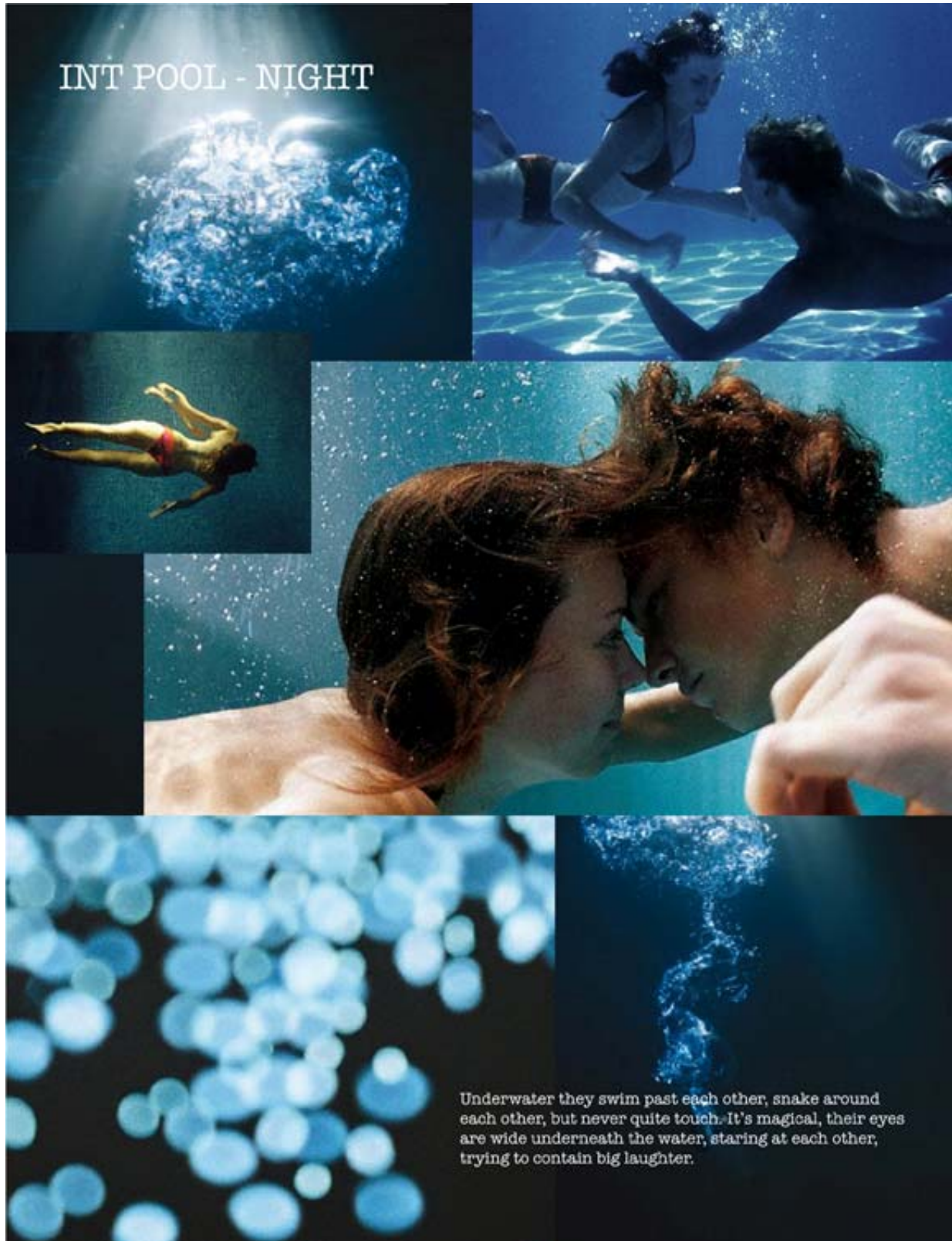
DIRECTOR'S MOOD BOARD

(pictures not from the film)



DIRECTOR'S MOOD BOARD

(pictures not from the film)



SCREENPLAY

Take This Waltz

by

Sarah Polley

Draft Dated: April 30, 2010
SARAH POLLEY © 2010

Joe's Daughter Inc.
114 Manning Ave
Toronto, ON M6J 2K5
416-867-8700

Credits over this sequence:

"Fire" by Jason Collett plays as Margot, 28, leaves her house and walks along College St. She walks through Little Portugal, Little Italy, Chinatown, Queen St, buys some groceries in Kensington Market. We see her walk through Little Korea. She looks in many windows, stares at many passing faces. She seems to be looking for something. Or nothing in particular.

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

"I know you just wanna be on fire."

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

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

The song plays over this and the next scene.

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

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

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

Margot enters an airport and begins to walk towards the check-in desk with a pronounced limp. She goes to wait in line. Only one person in front of her.

She looks incredibly anxious. Her turn to go to the counter. She approaches the counter, seeming to struggle with her limp.

CHECK-IN ATTENDANT
Passport please.

MARGOT
Oh. Sorry. Here.

She fumbles around.

CHECK-IN ATTENDANT
Destination today?

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

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

MARGOT
Right.

CHECK-IN ATTENDANT
Alright.

MARGOT
Right. But. Changing in Halifax.

CHECK-IN ATTENDANT
Yes. You have... you have an
extremely long time between
flights. Do you want me to get you
on an earlier flight in Halifax?

MARGOT
Nope. No sir. Do my bags go all the
way through?

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

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

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

MARGOT
Where are they?

The check-in attendant regards her curiously.

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

MARGOT
Oh. Is it a big airport?

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

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

CHECK-IN ATTENDANT
Excuse me?

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

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

MARGOT
Hmm. I hope so.

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

MARGOT
Nervous?

CHECK-IN ATTENDANT
You seem anxious.

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

CHECK-IN ATTENDANT

Oh. Do you need...crutches?

MARGOT

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

CHECK-IN ATTENDANT

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

MARGOT

No problem.

CHECK-IN ATTENDANT

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

MARGOT

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

Margot puts her bag on the conveyor belt.

INT HALIFAX AIRPORT - AFTERNOON

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

MARGOT

Terminal 3. Terminal 3. Does it still say that on the board?

AIR CANADA REP

That's right Ma'am. I'm taking you to terminal 3. You can just relax. You have four hours until your next flight.

MARGOT

Okay. Thanks.

INT TERMINAL 3 - AFTERNOON

Margot arrives at her gate. There is no one else there. She sits and waits.

6 EXT CAPE BRETON AIRPORT - SUNSET 6

A plane touches down at sunset.

7 EXT CAPE BRETON ROAD - SUNSET 7

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

9 EXT LOUISBOURG ROAD - MORNING 9

Margot walks with her back pack through the town of Louisbourg. It's a small, fog-trapped fishing town. She walks down a road with a sign that reads Louisbourg Fortress. Once again we notice she is walking normally now. A certain emptiness seems to come over her as she walks.

10 INT LOUISBOURG FORTRESS INFO CENTRE 10

Margot buys a ticket to the fortress.

TICKETLADY
That will be 17 dollars.

Margot pulls out a badge and some paperwork.

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

TICKETLADY
Literature?

MARGOT
Pamphlets.

TICKETLADY
Oh. You write the official
pamphlets?

MARGOT
I do.

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

MARGOT
Here's hoping.

11 INT BUS

11

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

WOMAN'S VOICE

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

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

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

BUS DRIVER

The public punishment is at 3 pm.

12 EXT LOUISBOURG FORTRESS

12

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

13 EXT LOUISBOURG FORTRESS 13

Margot watches as cannons are fired by re-enactors.

14 EXT LOUISBOURG FORTRESS 14

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

RE-ENACTOR #1
Public Punishment! Public
Punishment! Everyone gather in the
square for the public punishment!

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

15 EXT LOUISBOURG FORTRESS - PUBLIC SQUARE 15

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

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

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

SOLDIER (CONT'D)
Ah. I see a lady who would like to
try her hand at a thrashing do I
not?

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

SOLDIER (CONT'D)
Why I'm sure this cretin wouldn't
mind a thrashing from a lovely lady
now would he?

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

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

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

MARGOT

I think this gentleman here seems interested.

A man in the crowd calls out

MAN

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

Margot turns around to glare at whoever just yelled that. Mortified. She can't find him. Then she does. It is Daniel, a dark attractive guy in his early 30's. He smiles at her. She reluctantly takes the whip. Gives the criminal a couple of half hearted lashings.

DANIEL

Well done. But put your back into it more!

Margot laughs.

SOLDIER

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

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

DANIEL

Well done.

MARGOT

(smiling)

You've got a lot of nerve sir.

She walks away, resuming her tour.

Margot stares out at the ocean and a lighthouse in the distance. Takes a few notes. Then puts her pen down and gazes at the horizon. Daniel, the man we saw earlier, walks along the path. He is looking out at the ocean too, lost in his own thoughts. He sees her.

DANIEL

What are you thinking about?

She turns and sees him.

MARGOT

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

DANIEL

You're lucky.

She laughs.

MARGOT

Am I?

DANIEL

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

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

17 INT HALIFAX AIRPORT - DAY

17

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

18 INT HALIFAX AIRPORT - TORONTO GATE - DAY

18

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

19 INT PLANE - DAY

19

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

MARGOT

Hi.

DANIEL

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

MARGOT

It would appear that way.

She looks at him, trying to place him.

MARGOT (CONT'D)
I know you from...

DANIEL
Public Punishment. Surprise
breakwave.

MARGOT
Right. But not before that?

DANIEL
Not that I know of. You look
familiar though.

They sit in silence.

DANIEL (CONT'D)
You had an accident in Louisbourg?

MARGOT
Sorry?

DANIEL
Your leg. Your limp. Something
happened?

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

DANIEL
Oh.

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

DANIEL (CONT'D)
You walk to the lighthouse while
you were in Louisbourg?

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

DANIEL
No.

Daniel is thinking very hard about something.

20

INT PLANE - DAY LATER

20

Daniel is sleeping. A stewardess comes down the aisle and hands Margot a glass of milk.

STEWARDESS
(whispering over Daniel)
Here ya go.

MARGOT
(also whispering)
Thanks.

Margot notices Daniel sleeping. Watches him for just a split second too long. He slowly opens his eyes. She looks away.

DANIEL
No you don't.

MARGOT
Excuse me?

DANIEL
No you don't.

MARGOT
No I don't?

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

MARGOT
Okay... What?

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

MARGOT
Right. I'm just reading this.

DANIEL
Okay.

She goes back to reading.

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

(CONTINUED)

Margot looks at him, exasperated.

MARGOT

What?

DANIEL

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

MARGOT

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

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

MARGOT (CONT'D)

(laughing)

Fuck off.

He laughs harder. She is going bright red.

DANIEL

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

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

DANIEL (CONT'D)

What the...?

He reaches for it, trying to read it.

DANIEL (CONT'D)

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

Margot is laughing uncontrollably now. Her face is fuschia.

MARGOT

FUCK OFF.

DANIEL

What are you reading?

MARGOT

I'm scared of airports.

DANIEL

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

MARGOT

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

DANIEL

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

MARGOT

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

DANIEL

Oh. Sophisticated.

MARGOT

You want me to answer or not?

DANIEL

More than anything in the world.

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

MARGOT

I'm scared of connections.

He raises his eyebrows.

MARGOT (CONT'D)

In airports.

DANIEL

You're afraid of flying?

MARGOT

No fear at all of actually being in
a plane. Just getting from one
plane to another.

(MORE)

(CONTINUED)

20 CONTINUED: (3)

MARGOT (CONT'D)

I hate all the running and trying
to figure it out and not knowing if
I'll make it.

DANIEL

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

MARGOT

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

DANIEL

And you'll miss your plane.

MARGOT

That's not really the fear.

DANIEL

So what are you afraid of?

MARGOT

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

He looks at her a long time.

DANIEL

That sounds like the most dangerous
thing in the world.

She looks up at him. Right into his eyes.

MARGOT

Hm.

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

21 EXT PEARSON AIRPORT - DAY 21

The plane touches down in Toronto.

22 INT PEARSON AIRPORT - DAY 22

36fps.

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

(CONTINUED)

22 CONTINUED:

22

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

23 EXT PEARSON AIRPORT TAXI STAND - DAY

23

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

MARGOT

No. It's okay. Go ahead.

DANIEL

No it's alright.

Margot makes for the taxi.

MARGOT

'Kay. Well. Bye then.

DANIEL

Bye, It was nice-

MARGOT

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

DANIEL

Uh... Yeah actually. I do.

MARGOT

You wanna share -

DANIEL

Yes I do.

He puts his bag in the trunk and gets in.

24 INT TAXI - DAY

24

There's a bit of a pause.

(CONTINUED)

MARGOT

Hi. Going to 208 Beaconsfield.

Daniel stares at her.

DANIEL

Really?

MARGOT

Yeah. Where do you live?

DANIEL

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

Margot seems a bit disturbed by this information.

MARGOT

Really?

DANIEL

Yeah.

Daniel looks out the window and smiles.

MARGOT

Where do you live?

DANIEL

Pretty close.

They look at the Toronto Skyline as it glitters in the distance.

DANIEL (CONT'D)

What do you think of that city?

MARGOT

I like it. I like it a lot. I feel like I'm not supposed to but I do.

DANIEL

Yeah. Me too. And you're right. We're not supposed to.

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

DANIEL (CONT'D)

Wish I had seen that before all this.

(CONTINUED)

24 CONTINUED: (2)

MARGOT
Before all this?

DANIEL
Might have scared me off a bit.

MARGOT
Before all this?

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

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

25 EXT MARGOT'S HOUSE - LATE AFTERNOON

25

The taxi pulls up with them both in it. Margot looks out the window nervously. Daniel pays the driver. She turns to look him in the eye.

MARGOT
I'm married.

DANIEL
Oh. That's too bad.

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

DANIEL (CONT'D)
That's too bad because I live...
here.

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

MARGOT
Shit.

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

FADE OUT.

26 INT MARGOT'S BEDROOM - MORNING

26

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

LOU
Hi little baby.

MARGOT
Hi.

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

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

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

Margot laughs.

MARGOT
You've won this round my friend...
What time is your family coming
over?

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

Margot laughs.

MARGOT
Yeah. I'm excited to see little
Tony.

She quickly and without warning switches gears into a "baby voice." He is paternal with her when she does this. As though she is a two or three year old child.

MARGOT (CONT'D)
She's weally weally nice and I'm
gonna play with her.

(CONTINUED)

26 CONTINUED:

LOU

Are you monkey? That's nice.

She suddenly changes gears to her normal voice.

MARGOT

I should go get some groceries.

LOU

Okay. Wait a sec though.

He cuddles her. She settles into his arms.

27 INT BATHROOM - EARLY MORNING

27

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

MARGOT

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

28 INT MARGOT'S LIVINGROOM - MORNING

28

The house is full of Lou's family. There is a huge myriad of chicken dishes on the table. There seem to be FIVE or SIX BROTHERS AND SISTERS all talking over each other. A lot of kids running around. Margot holds a three-year-old girl named Tony on her lap, playing a raucous game of swinging and bumping her on her knee. Lou glances over and catches Margot's eye. They smile at each other. He watches her play with Tony with tenderness. Margot wanders through, talking and joking with Lou's family, Tony on her hip. Margot passes around tea and coffee. Harriett, Lou's mother talks to James, Geraldine's husband. Geraldine and Lou harass each other playfully. Lou takes Geraldine's hand and makes her hit herself.

LOU

Why are you hitting yourself? Stop
hitting yourself.

Geraldine laughs like a hyena and tries to bat him away.

MARGOT

Break it up you morons.

HARRIETT gives Margot a squeeze.

(CONTINUED)

HARRIETT

You'll make a fine matriarch when I'm gone, love. Lou, I love the Kiev. The Divan is pretty smoking too. I don't like the braised so much...

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

TONY

Auntie Margot I want to play pictures.

Margot smiles at her warmly.

MARGOT

Me too Tony. Let's go.

Margot swings her onto her hip. She looks at Lou across the room who smiles at her. Margot takes Tony upstairs.

INT MARGOT'S HALLWAY - AFTERNOON

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

MARGOT

And this is...

TONY

Uncle Lou when he was a baby.

MARGOT

Yes. And this is...

TONY

Mommy and Uncle Lou when they were in kindergarten.

MARGOT

And this is...

TONY

Gamma and Gampa.

MARGOT

And this?

TONY

Auntie Margot's wedding and she was SOOOO happy.

MARGOT
Yes. And these people here -

TONY
Auntie Margot's strange and elusive family.

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

She gives Tony a big kiss on her chubby cheek.

30 INT KITCHEN - MORNING

30

Margot gets Tony some juice.

TONY
Auntie Margot you're a happy lady.

Margot looks down at her and smiles.

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

TONY
A lot of the time. Uh-huh.

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

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

They walk back into the livingroom.

31 INT MARGOT'S LIVINGROOM- MORNING

31

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

MARGOT
How's it goin?

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

GERALDINE
Who wants to play with Tony?!

CUT TO:

32

EXT MARGOT'S PORCH - MORNING

32

Geraldine has a smoke and talks to Margot. Margot steals a glance across the street to Daniel's door.

GERALDINE

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

Margot listens compassionately.

MARGOT

You look so well.

GERALDINE

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

Pause.

GERALDINE (CONT'D)

Thoughts?

Margot laughs.

MARGOT

You look amazing.

GERALDINE

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

MARGOT

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

GERALDINE

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

Margot laughs.

(CONTINUED)

32 CONTINUED:

MARGOT

Don't then.

Geraldine looks at her questioningly.

MARGOT (CONT'D)

Wake up in a pile of your own
vomit.

GERALDINE

I'm doing my best.

She takes a deep breath.

GERALDINE (CONT'D)

It's 10 months on Tuesday.

MARGOT

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

Margot gives her a hug.

GERALDINE

(jokingly)

Oh get off me. Nobody's died.

She looks at her sincerely.

GERALDINE (CONT'D)

You're good news. You know that?

33 INT MARGOT'S HALLWAY - DAY

33

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

34 INT MARGOT'S BEDROOM - NIGHT

34

Margot and Lou crawl into bed, exhausted.

LOU

Dear God that's a lot of work.

MARGOT

You love it.

LOU

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

(CONTINUED)

She smiles.

LOU (CONT'D)

The kids love you so bad. I love
you so bad too. Stupid.

MARGOT

You're stupid.

LOU

No it is you who is stupid.

MARGOT

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

LOU

I want to force feed you other
people's toe jam.

MARGOT

Gross.

LOU

Don't mind if I do.

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

LOU (CONT'D)

How you doin'?

MARGOT

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

LOU

Are you going to make the deadline?

MARGOT

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

He strokes her head as she goes to sleep.

LOU

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

(CONTINUED)

34 CONTINUED: (2)

She closes her eyes, holding his arm around her.

MARGOT

I love you badder than bad, stupid.

LOU

You're stupid.

MARGOT

I know.

She drifts off. He watches her a moment. Then reaches to turn out the light.

35 EXT DANIEL'S BASEMENT APARTMENT.

35

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

36 EXT COLLEGE ST. STREETCAR STOP - DAY

36

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

MARGOT

Hey.

DANIEL

So you never made it to the lighthouse.

MARGOT

Sorry?

DANIEL

In Cape Breton.

MARGOT

Oh no. I didn't make it.

DANIEL

Your bum leg prevent you?

She laughs.

(CONTINUED)

MARGOT

No. Why didn't you get there?

DANIEL

I don't know. I wish I had.

MARGOT

Yeah.

The streetcar pulls up.

MARGOT (CONT'D)

Well. This is me here.

He motions to his rickshaw with his head.

DANIEL

And this is me so...

MARGOT

See you later.

DANIEL

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

Margot looks after him.

MARGOT

See ya.

He salutes her. Disappears again into the traffic.

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

LOU

So are you going to make the
changes?

MARGOT

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

LOU

You can't get away with that in cookbooks.

MARGOT

Why, cause people are smarter?

LOU

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

MARGOT

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

LOU

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

MARGOT

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

LOU

Like what?

MARGOT

Like something you enjoy?

LOU

Like what?

Margot shrugs. He smiles at her. She laughs.

LOU (CONT'D)

You're projecting. Look -it's good news you were asked to stay on. What's the big deal? You keep the job, which you don't hate, and then you have more money to eventually take the time to write your novel. We're in the middle of a global meltdown. We have jobs. Don't be a giant jerkwad. People in Darfur will hate you.

MARGOT

Can you give me an ETA on "eventually?"

(CONTINUED)

37 CONTINUED: (2)

Lou snuggles up behind her.

LOU
You are an impatient person.

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

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

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

38 INT MARGOT'S TV ROOM - NIGHT

38

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

LOU
What do you think?

MARGOT
It's better.

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

LOU
Why?

MARGOT
I don't know. How should I know?

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

MARGOT
(trying to pay attention)
Rosemary?

Lou kind of sighs a bit.

LOU
No. Never mind. Can I turn back
now?

MARGOT
Sure.

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

(CONTINUED)

LOU

Well. What do you know.

Margot sighs.

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

39 EXT DANIEL'S BASEMENT APARTMENT - NIGHT 39

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

40 INT DANIEL'S BASEMENT APARTMENT - NIGHT 40

Daniel's apartment is littered with amazing art pieces. They are funny, hopeful and profound. They are magnificently unpretentious but incredibly complex. In the foreground there are several huge pieces inspired by Louisbourg reenactors. Daniel paints a portrait of Margot. It's odd, impressionistic. Two very different faces meeting in one. One side is full of hope and vitality, the other deadened and bored. He plays "Close Your Eyes," by Micah P. Hinson on his stereo.

41 INT MARGOT'S BEDROOM - DAWN 41

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

42 EXT MARGOT'S HOUSE -MORNING 42

Margot turns on the sprinkler to water the front garden. She sits on the porch chair and stares at Daniel's door through the water. She sits still, full of her thoughts.

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

LOU

Hey.

He nuzzles in behind her, kisses her ear.

MARGOT

(baby voice)

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

Lou smiles. Goes down to "check" on the sprinkler. Turns it on her and soaks her.

LOU

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

She squeals and laughs. Goes to him. Begins to kiss him. He kisses back, casual and innocent. She begins another kiss, trying to enter sexual territory. He seems unwilling to go there. She pushes harder. He doesn't really respond.

MARGOT

What?

LOU

What... what?

She turns away, looks out at the street.

MARGOT

Nothing.

She goes inside.

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

MARGOT

What?

LOU

Just...glad you're here.

MARGOT

Yeah?

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

MARGOT (CONT'D)

Asshole.

LOU

Bigger asshole.

MARGOT

Oh. Touche.

LOU
Don't be a bad little baby.

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

Lou goes to kiss her.

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

LOU
Don't what?

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

Lou sighs, rolls out from underneath her.

LOU
Okay.

He goes back to cooking.

MARGOT
What?

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

MARGOT
I didn't mean to...

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

44 INT MARGOT'S TV ROOM - NIGHT

44

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

45 INT MARGOT'S BEDROOM - DAWN

45

Margot slowly stirs awake. Watches Lou for a moment. Checks
the time. Lets her head fall back onto the pillow heavily.

45 CONTINUED:

45

Stares at the ceiling. Seems to be weighing something.
Suddenly she gets out of bed. Pulls on some clothes.

46 EXT MARGOT'S PORCH - DAWN

46

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

MARGOT
(affected nonchalance)
Hey.

DANIEL
Hey there.

They keep going in silence a little longer.

DANIEL (CONT'D)
Where ya going?

She keeps looking ahead.

MARGOT
Grocery store.

DANIEL
Big breakfast?

MARGOT
Hmmm?

DANIEL
Big breakfast. Early start?

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

DANIEL
You sure did.

MARGOT
What's that supposed to mean?

DANIEL
Jumpy. Jumpy lady.

Margot smiles a bit.

MARGOT

Who needs a rickshaw at 5:30 am asshole.

DANIEL

I go down to the lake for a bit before the day starts. Then I go straight to work. Doesn't really make sense. I just don't like coming home in between.

MARGOT

You go down to the lake.

DANIEL

Yeah.

MARGOT

What, to think things over?

DANIEL

Yeah.

MARGOT

That's so gay.

DANIEL

Gay?

MARGOT

Gaylord. You're a gaylord.

DANIEL

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

MARGOT

Who goes down to the lake every morning?

DANIEL

I do.

MARGOT

Gaylords do.

DANIEL

I think you woke up early to abuse me.

MARGOT

What of it?

(CONTINUED)

She goes to part ways.

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

Daniel pauses.

DANIEL
Shouldvitation?

MARGOT
Pardon?

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

MARGOT
No it's not a "should" vitation.

DANIEL
Okay how bout now then?

Margot is stopped short. Recovers quickly.

MARGOT
Wow.

DANIEL
What.

MARGOT
You're abandoning your gaylord
duties for me.

DANIEL
Shut up.

MARGOT
(under her breath)
Gay.

Margot stirs her coffee. Long silence.

DANIEL

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

MARGOT

Say what now?

DANIEL

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

MARGOT

Got you this time?

DANIEL

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

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

MARGOT

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

DANIEL

Loaded.

MARGOT

I didn't say loaded.

DANIEL

Okay.

MARGOT

Never said loaded.

DANIEL

Gotcha.

Silence. They steal glances at each other.

DANIEL (CONT'D)

Well this is really doing the trick.

He watches her stir her coffee.

(CONTINUED)

DANIEL (CONT'D)

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

MARGOT

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

DANIEL

Don't be cavalier.

MARGOT

I'm not... I'm happy. And I'm sad.
No that's not true. I'm not sad. I
have a very good life. I'm lucky in
every way. It's a kind of longing
for something. A kind of idiotic,
marvelous, ridiculous longing.

DANIEL

Well. That's a bit gorgeous.

MARGOT

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

Silence.

DANIEL

Can I show you something?

Margot looks up, uncertain.

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

DANIEL

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

He turns the portrait around. Margot stares at it.

MARGOT

That's really... disturbing
actually.

She smiles. Eyes him. Takes it from him.

MARGOT (CONT'D)

Wow. I guess my response is... Fuck you.

He takes it back.

DANIEL

What? One side is full of hope.

MARGOT

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

DANIEL

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

MARGOT

One side of me or one side of the picture?

Daniel shrugs.

DANIEL

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

MARGOT

No. I should go.

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

DANIEL

So why don't you.

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

DANIEL (CONT'D)

Why don't you sit down?

Margot gets nervous. Changes the subject.

MARGOT

So you're an artist?

DANIEL

No. I paint.

(CONTINUED)

MARGOT

What does that mean?

DANIEL

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

MARGOT

Why don't you show your stuff anywhere?

DANIEL

Cause I'm a coward.

Margot laughs. Daniel shrugs.

DANIEL (CONT'D)

So that's that.

MARGOT

No.

DANIEL

No?

MARGOT

I'm not sitting down.

DANIEL

Okay. What about you? What do you do?

MARGOT

I want to write.

DANIEL

So... do you?

MARGOT

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

DANIEL

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

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

(CONTINUED)

DANIEL (CONT'D)

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

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

MARGOT

I remember when Tony, my niece was
a newborn.

She looks up at him. He looks concerned.

MARGOT (CONT'D)

Don't look so concerned. She didn't
die or anything.

He looks relieved.

MARGOT (CONT'D)

So, when I'd babysit her sometimes
she'd cry - like babies do, and I'd
do everything I could to identify
the source of the problem. Was she
hungry? Was she tired? Did she have
a rash? 9 times out of 10 I could
solve the problem and figure it
out. But sometimes... I don't know.

She pauses.

MARGOT (CONT'D)

Sometimes I'm walking along the
street and a shaft of sunlight
falls a certain way across the
pavement, and I just want to cry.
And a second later it's over. I
decide, since I'm an adult, to not
succumb to this... momentary
melancholy. Sometimes I thought
with Tony, that she just had a
moment like this. A moment of not
knowing why or how, and she let
herself go into it. And there was
nothing anyone could do to make it
better. It was just her, and the
fact of being alive, colliding.

Daniel thinks about this for a bit.

DANIEL

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

Margot nods to herself, a bit deflated.

MARGOT

Yeah. I suppose that's possible.

She gets up to leave.

MARGOT (CONT'D)

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

DANIEL

Seems inevitable.

She leaves. Daniel sits for a while thinking.

INT MARGOT'S BEDROOM - EARLY MORNING

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

LOU

There's something in your eye.

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

MARGOT

No there's something in your eye.

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

LOU

(putting his mouth at her eye level
again.)

No. I'm pretty sure there's
something in your eye.

MARGOT

Come here.

LOU

Okay.

We watch Margot and Lou make love. There's a certain routine
about it. Occasionally Margot seems distracted.

Seems to be thinking too much about the movements. Lou is on top of her. She tries to manoeuvre him onto his back. He isn't picking up on her intention.

MARGOT

Maybe we could-

LOU

What?

MARGOT

Let me get on top.

LOU

Oh. Okay.

They awkwardly roll into position. She starts fucking him energetically. He looks weirdly uncomfortable. She becomes self conscious. They both do. She slows down. He moves her back onto her back. Goes back to what he was doing. It's enjoyable, but slightly self conscious for both of them.

50 INT MARGOT'S SHOWER - MORNING

50

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

MARGOT

AH! Lou! The shower is driving me
crazy!

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

51 INT KITCHEN - MORNING

51

MARGOT

(OC)

LOU!!!

Lou tries to catch his breath before answering.

LOU

What happened?!!

MARGOT

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

LOU

(nonchalant)

Oh. I'll take a look at it later!
I'll call someone!

52 INT MARGOT'S SHOWER - MORNING 52

MARGOT
(mumbling to herself)
You always say that.

53 INT MARGOT'S BEDROOM - MORNING 53

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

MARGOT
Hey Lou! You busy?!

LOU (O.S.)
Yeah! No!

54 INT MARGOT'S KITCHEN - MORNING 54

Lou is writing out a recipe. She comes up behind him and kisses his neck. He squeezes her arms which are around his waist.

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

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

Margot laughs, shocked.

MARGOT
Too far. Jesus. Too far.

Lou laughs.

LOU
There's a too far?

MARGOT

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

Lou does a mock shudder.

LOU

Oooo. Scary.

MARGOT

Damn. When did you start winning this game?

LOU

Maybe it means I love you more now.

Margot is unsettled by this. Does the baby voice.

MARGOT

I wuv you.

Lou kisses the top of her head paternally.

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

MARGOT

Asshole!!!

55 CONTINUED:

55

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

56 EXT STREET - AFTERNOON

56

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

DANIEL

You're misinterpreting. I was admiring your form.

MARGOT

My form. You were admiring my form.

DANIEL

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

She whacks him with her back.

MARGOT

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

DANIEL

Well - while I hate the cussing - I concur - that I hate you pretty thoroughly as well.

They look at each other, smiling. It lingers.

MARGOT

I need a drink.

DANIEL

It's two in the afternoon. Are you okay to be in a public place? I think you might have peed yourself in there. I'm not sure if you still reek of urine.

MARGOT

You're infinitely hateable.

DANIEL

Let's get martinis.

(CONTINUED)

MARGOT
Okay. Good idea.

57 INT CAFE/BAR - AFTERNOON

57

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

DANIEL
Drink.

MARGOT
You drink.

DANIEL
You first.

MARGOT
I don't want to get drunk with you.

DANIEL
I'm impressed by your consistency.

MARGOT
I want.

DANIEL
You want.

MARGOT
I want to know...

She looks up, bright red.

MARGOT (CONT'D)
I want to know what you'd do to me.

DANIEL
Wow.

MARGOT
Wow.

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

MARGOT (CONT'D)
I just said that.

DANIEL
You just said that.

He takes a deep breath.

DANIEL (CONT'D)

I just kissed the top of your head,
ever so gently.

She looks up, meets his gaze.

MARGOT

You did?

DANIEL

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

MARGOT

A little.

DANIEL

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

MARGOT

No?

DANIEL

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

Margot glances at her birthmark.

DANIEL (CONT'D)

Yes. That one. And I kissed every
inch of your neck and your
shoulders and I smelled you. I
really inhaled and I smelled you.

MARGOT

What did I smell like?

DANIEL

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

MARGOT

Hmm.

DANIEL

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

MARGOT

No.

DANIEL

No?

MARGOT

No.

DANIEL

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

MARGOT

Right.

DANIEL

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

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

(CONTINUED)

MARGOT
So these martinis?

DANIEL
Redundant I think.

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

DANIEL
Okay.

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

MARGOT
One thing.

DANIEL
Yes?

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

DANIEL
What kind of appointment?

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

DANIEL
Well my schedule is fairly flexible.

MARGOT
Is it flexible in 20 years?

DANIEL
20 years?

MARGOT
Yes. I would like to meet you, in Cape Breton. At the lighthouse in Louisbourg since neither of us made it there.

(MORE)

(CONTINUED)

57 CONTINUED: (4)

MARGOT (CONT'D)

I would like to see you there. I'll be 48. I don't know how old you'll be.

DANIEL

I'll be 49.

MARGOT

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

She checks her watch.

MARGOT (CONT'D)

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

Daniel is silent. Slowly nods.

MARGOT (CONT'D)

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

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

58 INT MARGOT'S BATHROOM - AFTERNOON

58

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

LOU

Hey.

MARGOT

Hey.

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

MARGOT (CONT'D)

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

LOU

You didn't take a shower there?

58 CONTINUED:

MARGOT

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

LOU

Okay.

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

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

59 INT MARGOT'S LIVINGROOM - NIGHT

59

Lou makes a business call. Margot comes in in her bathrobe. She tries to distract him. Doing absurd faces, weird little dances. He smiles occasionally, but this is something she does often - he's not particularly distracted by it one way or another. She gets bored and cuddles into him, lying on his chest. He strokes her hair lovingly. She whispers "I love you." He mouths "I love you too."

60 INT MARGOT'S BEDROOM - MORNING

60

Margot writes a pamphlet on Fort York. We see photos of it on her computer. We read: "Fort York was built to defend the settlement and the new capital of the Upper Canada region from the threat of military attack, principally from the newly independent United States..." She stops writing. Inhales.

61 EXT MARGOT'S HOUSE - MORNING

61

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

MARGOT

Hi. I'm just wanting to tell you that I'm going to the Y right now.

DANIEL

Oooh. Selling tickets?

MARGOT

No. No I'm not selling tickets.

DANIEL

Cause in my experience that's pretty entertaining.

(CONTINUED)

MARGOT

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

DANIEL

Oh. You're putting in a request.

MARGOT

Yes.

Daniel starts laughing.

DANIEL

You fucked this up so very badly.

MARGOT

What?

DANIEL

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

MARGOT

That's none of your business.

DANIEL

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

MARGOT

Please. Please, please please don't come.

DANIEL

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

MARGOT

Please. I know it's weird. I just... I'm petrified I'll run into you while I'm with them and...

Daniel smiles at her. Begins to close the door.

61 CONTINUED: (2)

61

DANIEL
Have a good class.

She tries to hold the door open.

MARGOT
Please. I'm begging you.

As he closes the door in her face.

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

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

62 INT POOL - AFTERNOON

62

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

Margot whispers to Geraldine and Karen.

MARGOT
Why the fuck is there a giant
fucking window for people to watch
us?

KAREN
Chillax lady.

GERALDINE
Yeah sweet cheeks. Get into the
groove.

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

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

(CONTINUED)

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

CLASS
Yeah!

AQUAFIT INSTRUCTOR
Say YEAH!

CLASS
YEAH!

AQUAFIT INSTRUCTOR
I can't hear you!

CLASS
YEAH!!!

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

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

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

AQUAFIT INSTRUCTOR (CONT'D)
And arms in circles arms in
circles!!!

Margot half-heartedly does the motion, glances at Geraldine and Karen who are not looking in the direction of Daniel. As the aquafit instructor gets more and more intense and animated, Margot begins to laugh, and seeing Daniel laugh, becomes uncontrollable. She's beginning to attract attention, as she desperately tries to continue the exercises despite the shrieking laughter that keeps escaping from her. This starts to make Geraldine and Karen laugh also.

Geraldine briefly follows Margot's gaze to see Daniel there, and then looks back to see Margot blushing wildly in the middle of her laughter. She clocks this. By this point Margot has made a scene. Karen is now laughing her head off too.

AQUAFIT INSTRUCTOR (CONT'D)

Okay honey, try to focus.

Margot sidles up to Geraldine.

MARGOT

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

GERALDINE

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

MARGOT

Oh no.

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

Karen, Margot and Geraldine take showers.

MARGOT

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

GERALDINE

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

MARGOT

Fuck you.

KAREN

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

MARGOT

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

GERALDINE

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

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

GERALDINE (CONT'D)

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

KAREN

Married life.

GERALDINE

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

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

KAREN

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

OLDER WOMAN

New things get old.

GERALDINE

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

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

64

EXT YMCA - AFTERNOON

64

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

GERALDINE

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

KAREN

Tits down to our ankles.

GERALDINE

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

KAREN

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

GERALDINE

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

KAREN

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

GERALDINE

You're telling me.

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

65

EXT MARGOT'S HOUSE - AFTERNOON

65

Margot is about to enter her house. She pauses, looks back towards Daniel's apartment. She sees a light is on.

(CONTINUED)

She takes a moment, trying to make herself go into her own house, but unable to. She begins a slow, painful walk across the street, every part of her knowing better. She arrives at his door and inhales. Knocks. The door opens - painfully slowly. Daniel appears. Tries to keep a straight face. They both begin laughing so hard they're crying.

DANIEL

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

She smacks him and he backs into the apartment.

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

DANIEL

Excellent. I got you into my apartment. All it took was a healthy beating.

MARGOT

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

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

MARGOT (CONT'D)

So.

DANIEL

So.

MARGOT

There's this then.

DANIEL

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

They are silent again. Margot lifts the white blanket off the back of the couch and throws it over them. She stays at her end of the couch and throws her feet up. So does he.

They stare at each other under the blanket, far apart, not touching. The light is soft and gorgeous as it pours through the white fabric.

MARGOT

I made a fort.

DANIEL

So you did.

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

Margot takes a long breath.

MARGOT

I should go.

DANIEL

Yeah.

MARGOT

Bye.

DANIEL

Bye.

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

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

LOU (O.S.)

Hey! It's Cacciatore!

MARGOT
(flustered)
Again?

LOU
(O.S)
I'm writing a chapter on
Cacciatore! Gotta make a whole
lotta Cacciatore!

Margot sighs.

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

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

She keeps kissing him.

MARGOT
I don't care.

He's a bit miffed by this.

LOU
Thanks.

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

LOU (CONT'D)
Kay careful though. I'll splatter
tomato sauce all over.

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

LOU (CONT'D)
Where are you going? What?

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

MARGOT

Do you know - it takes courage to do that.

LOU

To what?

MARGOT

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

LOU

It takes courage to seduce your husband?

MARGOT

Yes. It takes all the courage in the world.

LOU

That's ridiculous.

MARGOT

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

He looks at her, dumbfounded.

LOU

What. The fuck. Are you talking about.

They stare at each other.

LOU (CONT'D)

I'm just making chicken.

Margot cries.

MARGOT

You're always just making chicken.

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

69 INT MARGOT'S BEDROOM - LATE AFTERNOON 69

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

70 EXT MARGOT'S HOUSE - NIGHT 70

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

MARGOT
I'm going for a swim!

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

71 INT STREETCAR (CHINATOWN) - NIGHT 71

Margot and Daniel ride in silence, Daniel behind her in the streetcar. It's night, and Chinatown is alive and bustling. The bright signs light their faces. They watch the street pass by them, charged by this silent game.

DANIEL
I've never gone swimming this late.

MARGOT
It's good and empty.

72 INT POOL - NIGHT 72

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

MARGOT
I have to get out.

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

DANIEL
Afraid of being afraid.

(CONTINUED)

She dries herself off. Looks back at him.

MARGOT

Sorry. It was a bad idea.

DANIEL

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

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

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

LATER:

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

LOU

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

MARGOT

Gross.

She takes a bite of the chicken.

MARGOT (CONT'D)

It's delicious.

LOU

You weren't gone long.

MARGOT

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

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

EXT STREET - EVENING

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

MARGOT

Hi.

DANIEL

Hi.

MARGOT

Sorry about the pool.

DANIEL

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

MARGOT

Oh. I'm still... there's a lot more fortresses in this country that need their very own updated pamphlets. How bout you? Ever going to show anyone your work?

DANIEL

No. But I've been doing it.

MARGOT

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

DANIEL

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

MARGOT

I um... I have to go.

Daniel looks a little hurt.

DANIEL

Okay.

MARGOT

(blurting it out)

Today's our anniversary.

DANIEL

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

Margot laughs. Daniel smiles.

DANIEL (CONT'D)

How long have you been married?

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

MARGOT

Um. About five years now.

DANIEL

And what does your...

He does quote signs.

DANIEL (CONT'D)

..."husband" do for a living.

MARGOT

Why the quotes?

DANIEL

Because the word husband is hilarious.

MARGOT

He writes cookbooks.

DANIEL

Cookbooks.

MARGOT

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

Daniel is speechless.

(CONTINUED)

DANIEL
Just chicken.

Margot shrugs.

MARGOT
Just chicken.

DANIEL
So do you eat a lot of chicken?

MARGOT
You have no idea.

She smiles. Then feels ashamed.

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

DANIEL
If you like chicken. Do you like
chicken?

MARGOT
Yeah. When it's in food form.

Daniel looks at her questioningly.

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

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

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

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

LOU (CONT'D)
Hi there.

DANIEL
Hi.

MARGOT

Hey Lou this is Daniel. He's our neighbour.

LOU

Oh hey. Did you just move in?

DANIEL

Pretty recently.

LOU

Welcome to the neighbourhood.

He turns to Margot.

LOU (CONT'D)

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

DANIEL

Where are you going?

LOU

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

He squeezes Margot.

DANIEL

Nice.

He checks his watch.

DANIEL (CONT'D)

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

Margot looks stunned. Lou smiles.

LOU

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

Margot looks at him horrified.

MARGOT

I think we'll make it if we walk.

Lou is already climbing in. Daniel turns to her.

(CONTINUED)

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

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

76 EXT STREETS - EVENING

76

Daniel has picked up the pace. Lou grabs Margot's hand, kisses her cheek. Margot tries to return but it feels so strange with Daniel right there. Daniel occasionally steals a glance back at them. He begins doing tricks, jumping in the air, so the whole thing tilts backwards. Margot gasps, Lou laughs. Daniel looks back and smiles. Margot starts to feel really nervous. He is going faster and faster. A camera that is attached to the rickshaw snaps Margot and Lou's photo. Margot looks nervous. Lou is laughing. They race through various neighbourhoods - Little India, Little Korea, Kensington Market.

77 EXT CINEMATHEQUE - EVENING

77

Finally they reach the Cinematheque. He stops the rickshaw.

DANIEL
Here we are.

LOU
Thanks so much. What do we owe you?

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

Lou smiles.

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

MARGOT
Bye.

DANIEL
Bye.

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

LOU

Nice guy.

MARGOT

Yeah.

LOU

You seem unsure.

MARGOT

No he's fine.

LOU

What?

MARGOT

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

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

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

MARGOT

So...

LOU

Yeah?

Margot shakes her head.

MARGOT

So how's everything?

LOU

Fine. What? What do you mean?

MARGOT

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

LOU

Why?

MARGOT

So we can have a conversation.

LOU

I don't have anything to say.

MARGOT

Great. That's a good sign.

LOU

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

MARGOT

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

LOU

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

MARGOT

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

LOU

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

MARGOT

Then what is the point of going out
to dinner.

LOU

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

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

LOU (CONT'D)

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

Margot touches his hand lightly.

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

GERALDINE

Everything going okay at home?

MARGOT

Yeah. Why?

GERALDINE

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

MARGOT

Yeah. It's amazing.

GERALDINE

(she raises her eyebrows)

Amazing seems a bit much. You've been married for years. I'll buy content. I won't buy amazing.

MARGOT

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

GERALDINE

Of course he is. But I bet at this point his voice is inextricably linked to the sound of the washing machine.

Margot smiles.

GERALDINE (CONT'D (CONT'D)

It doesn't mean there's anything wrong with either of you. It's just what happens. People take it so personally.

Margot lets out a wry laugh.

MARGOT

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

GERALDINE

How did he look at you?

MARGOT

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

(CONTINUED)

GERALDINE

Yeah.

MARGOT

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

GERALDINE

I know what you're saying.

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

80 EXT MARGOT'S HOUSE - DAWN

80

The sun rises over behind the CN Tower. Margot walks out the door to her house. Walks down the street.

81 EXT LAKESHORE - EARLY MORNING

81

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

DANIEL

Hey. Now who's the stalker.

MARGOT

So you met my husband.

DANIEL

I did. How was your anniversary?

MARGOT

It was okay.

DANIEL

"Okay?"

MARGOT

Yeah.

She puts her head down.

MARGOT (CONT'D)

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

DANIEL

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

MARGOT

He does. And I love him.

A long pause.

DANIEL

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

Margot sighs.

MARGOT

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

DANIEL

More or less terrified of dinner than changing planes.

MARGOT

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

Margot feels suddenly guilty.

MARGOT (CONT'D)

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

Daniel raises his eyebrows.

DANIEL

To your what?

Margot quickly changes direction.

MARGOT

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

DANIEL

Ask away.

MARGOT

What was your last relationship?

DANIEL

A long time ago.

MARGOT

When?

DANIEL

A very, very long time ago.

Margot looks at him for a beat.

MARGOT

And the last time you had sex?

DANIEL

Not so long ago.

MARGOT

Slut.

Daniel laughs.

DANIEL

What elegant insight.

MARGOT

Well isn't that the truth?

DANIEL

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

Margot looks surprised.

MARGOT

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

DANIEL

Yeah.

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

DANIEL (CONT'D)

Okay. You want the sob story? It was up north in Cobalt where I grew up. And I loved her since we were six years old. For my whole childhood, all of high school, everything, I can't ever remember not holding her hand. And then one day, she just stopped talking to me. Just stopped. I'd loved her for my whole life and one day she just... went silent.

He breaks his tone.

DANIEL (CONT'D)

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

MARGOT

Why?

DANIEL

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

MARGOT

No. Why did she stop talking to you?

Daniel shrugs. Smiles.

DANIEL

I. Don't. Know.

MARGOT

Well you must have some sense.

DANIEL

You'd think so wouldn't you?

Margot furrows her brow.

MARGOT

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

(CONTINUED)

DANIEL

What do you think? I phoned her five times a day. I followed her everywhere, begging her to tell me what I had done to hurt her so terribly. I mean, I must have hurt her terribly. And then one day I just left. And I never put myself in that position again.

MARGOT

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

DANIEL

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

MARGOT

Why? It was just one person.

DANIEL

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

MARGOT

I'm sorry.

They sit in silence.

MARGOT (CONT'D)

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

DANIEL

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

(CONTINUED)

81 CONTINUED: (5)

MARGOT
You do what?

DANIEL
I trust myself with you.

Margot smiles. Daniel stands up suddenly.

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

Margot takes a long look at him.

MARGOT
Okay. Yeah. Let's do that.

She gets up and they walk together, talking.

82 EXT TRINITY BELLWOODS PARK -DAY

82

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

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

DANIEL
White squirrel.

MARGOT
What?

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

DANIEL
The albino squirrels of Trinity
Bellwoods Park.

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

DANIEL
I still do.

Margot smiles.

(CONTINUED)

MARGOT

So since high school you've just been having... trysts?

DANIEL

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

MARGOT

Sex. Affairs. Exploits.

DANIEL

Oh exploits is a better choice of words for sure.

Margot is embarrassed. Changes direction.

MARGOT

These fries are so amazing.

DANIEL

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

Margot laughs.

MARGOT

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

DANIEL

The fries or the squirrel?

MARGOT

Sex.

DANIEL

You're curious about it?

MARGOT

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

DANIEL

Like what?

MARGOT

Like... Have you ever had a threesome?

DANIEL

Yeah.

MARGOT

Wow.

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

MARGOT (CONT'D)

How'd that work out for ya?

DANIEL

Pretty well actually. I'd have a threesome with you. I'd rather make love to you first just the two of us, but I'd try anything you wanted. Exploits, trysts, etc. And maybe a few other things as well. You feel...

MARGOT

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

DANIEL

In time for what?

Two beautiful teenage girls walk by. Margot watches them.

MARGOT

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

DANIEL

So?

MARGOT

So that's unjust.

DANIEL

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

MARGOT

Yeah right.

DANIEL

I find you interesting. I find you really interesting.

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

MARGOT

It's hard not to... Have you ever been on the scrambler at Centre Island?

Daniel tilts his head.

DANIEL

No.

MARGOT

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

DANIEL

Okay.

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

83 CONTINUED:

83

Sometimes as the light illuminates their faces they are crying as they stare at each other, lost. But mostly they just yell with joy as the ride whips them maniacally around.

84 EXT TORONTO ISLAND FERRY - SUNSET

84

Daniel and Margot head back to the city. They eat bright pink slices of watermelon. We see the Toronto skyline at sunset in front of them.

DANIEL

So where have you been all day?

Margot looks at him quizzically.

DANIEL (CONT'D)

I mean what will your story be?

MARGOT

(defensive)

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

DANIEL

Oh really.

MARGOT

What's that supposed to mean?

DANIEL

You're not having an affair?

MARGOT

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

DANIEL

Is that what having an affair is?

Margot looks out at the skyline. Ponders this.

MARGOT

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

DANIEL

By yourself?

MARGOT

I won't specify.

(CONTINUED)

DANIEL

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

MARGOT

No. I do that whenever I'm sad.

DANIEL

Are you sad?

MARGOT

Maybe a little bit. Yeah. How about
you?

DANIEL

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

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

MARGOT

This is sadlarious.

Daniel smiles. He reaches out to touch Margot's hand. She
pulls it away. Wipes the watermelon juice off her chin.
Stands slightly apart from him. He looks out at the water.
Frustrated.

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

MARGOT

See you.

DANIEL

Sometime.

MARGOT

Soon.

DANIEL

I guess.

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

86

INT DANIEL'S BASEMENT APARTMENT - NIGHT

86

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

MARGOT

Hi.

DANIEL

Hi.

Daniel goes to the stereo and puts on Leonard Cohen's "Un
Canadien Errant".

MARGOT

What are you going to do now?

DANIEL

Nothing.

Margot is disappointed.

MARGOT

Oh.

DANIEL

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

MARGOT

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

Daniel smiles.

DANIEL

You never did.

MARGOT

Oh. In that case.

Silence.

DANIEL

Nothing.

Margot begins to cry.

MARGOT

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

Daniel helps her to sit up.

(CONTINUED)

DANIEL

I think you need to go home now
Margot.

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

87 INT MARGOT'S HOUSE - NIGHT

87

Margot and Lou set up the house for a party. They light candles, set up glasses and booze. They work in silence but also in a kind of tandem. As they pass each other Lou kisses her forehead, or squeezes her hand.

CUT TO:

88 INT MARGOT'S HOUSE - NIGHT

88

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

GERALDINE

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

Drunken hooting and hollering from the crowd. Lots of clapping. James, Geraldine's husband, takes her into his arms. The music turns on and people go back to dancing. Margot dances with a bunch of friends to Leonard Cohen's "Closing Time."

89 EXT MARGOT'S HOUSE - NIGHT

89

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

LOU
(to Daniel)
Hey!

Daniel gives a weak wave.

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

DANIEL
S'okay. I'm just...

LOU
No come on! Be a neighbour!

DANIEL
I actually just have some work to do.

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

Daniel shrugs, reluctantly comes over to the house.

90 INT MARGOT'S HOUSE - NIGHT

90

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

MARGOT
Um. Can I get you a drink?

(CONTINUED)

DANIEL

Yup.

They pass Lou.

MARGOT

Oh. Did you say hi to Lou?

LOU

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

He holds up a tray of chicken skewers.

LOU (CONT'D)

Would you like a tandoori kebab?

DANIEL

Oh. Yes. For your book.

He takes a bite.

DANIEL (CONT'D)

Delicious.

MARGOT

I was just going to get Daniel a drink.

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

Margot takes Daniel over to the drink bin and roots around for a beer for Daniel. There is no one else here. He lights up a cigarette.

MARGOT

Interesting choice.

DANIEL

I tried not to come. He was pretty persistent.

MARGOT

Something tells me you could have found a way.

Daniel sits down on the deck, sighs.

DANIEL

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

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

MARGOT

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

DANIEL

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

Margot turns on her heel.

92 INT MARGOT'S LIVINGROOM- NIGHT

92

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

LOU

You leaving already?

DANIEL

Good luck with the chicken dude.

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

93 INT MARGOT'S FRONT HALLWAY - DAWN

93

A postcard comes through the mail slot.

94 INT MARGOT'S BEDROOM - DAWN

94

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

95 INT MARGOT'S FRONT HALLWAY - DAWN 95

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

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

96 EXT MARGOT'S HOUSE - DAWN 96

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

97 EXT DANIEL'S BASEMENT APARTMENT - DAWN 97

Margot approaches the truck in her nightie.

MARGOT

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

He looks at her tenderly.

DANIEL

We'll see each other at the lighthouse right? It's just a short hike from the fort. You promised.

MARGOT

I'm good at keeping promises.

DANIEL

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

He puts his finger on her lips.

DANIEL (CONT'D)

I got an appointment with these puppies.

Margot is shocked.

MARGOT

You're just... going?

DANIEL

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

MARGOT

Where?

DANIEL

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

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

98 INT MARGOT'S BEDROOM - DAWN

98

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

CUT TO:

99 INT CAPE BRETON BED AND BREAKFAST - AFTERNOON

99

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

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

100 INT MARGOT'S BEDROOM - DAWN

100

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

CUT TO:

101 INT MARGOT'S BEDROOM - EARLY MORNING 101

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

102 INT MARGOT'S KITCHEN - EARLY MORNING 102

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

Lou looks at us stunned, shakes his head.

TIME CUT:

Lou looks down, fuming with anger.

TIME CUT:

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

LOU
When did... When?

TIME CUT:

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

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

TIME CUT:

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

TIME CUT:

Lou stares at Margot's face. Realizing something.

(CONTINUED)

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

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

TIME CUT:

Lou laughs.

TIME CUT:

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

TIME CUT:

Lou sits in silence.

TIME CUT:

Lou looks up at Margot.

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

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

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

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

MARGOT
You...

LOU
Yeah.

MARGOT
Every...

LOU

Every day.

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

MARGOT

There's no...

LOU

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

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

104 INT MARGOT'S KITCHEN - LATE MORNING

104

LATER:

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

LOU

Go.

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

LOU (CONT'D)

Go on. Go.

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

105 EXT MARGOT'S HOUSE - LATE MORNING

105

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

106 EXT CITY STREETS - LATE MORNING 106

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

107 EXT LAKESHORE - LATE MORNING 107

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

DANIEL
There you are.

108 INT MARGOT AND DANIEL'S LOFT - AFTERNOON 108

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

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

Margot and Daniel stand in the middle of a large, unfurnished space. The walls are white, it is untouched. It is washed in sunlight. In a wide shot, we slowly dolly in a circle around them. They begin to kiss, to slowly undress each other, we wipe past a wall. Another day. As we see them again, we see them making love on the floor. We continue our circle around the room. Another day. They lie naked in each others arms, staring at each other, there are now a few pieces of furniture in the room. We wipe past the wall again and when we find them again (another day), there is another woman with them. The three of them kiss, and take off each other's clothes. We wipe past the wall again.

CUT TO:

109 INT MARGOT AND DANIEL'S LOFT - AFTERNOON 109

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

(CONTINUED)

109 CONTINUED:

109

MARGOT
(in baby voice)
I wuv you.

Daniel looks at her quizzically. Smiles.

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

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

110 INT MARGOT AND DANIEL'S LOFT - BATHROOM - AFTERNOON 110

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

111 EXT RESTAURANT - AFTERNOON 111

Margot walks along the street with a grocery bag. She stops suddenly. Aware of something. She sniffs the air. Something familiar. She smiles faintly. Turns towards the direction it is coming from. She sees that she is outside the restaurant she used to go to with Lou. Inside the window there is a book launch, with many different chicken dishes being served to the guests. She sees Lou in their midst. Smiling, talking to people. She watches him through the window, and the throng of people inside. She waits there for a few moments, wistful. Then decides to keep walking.

112 EXT TORONTO ISLAND FERRY - AFTERNOON 112

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

MAN
What are you thinking about?

Margot looks at him. Smiles to herself.

MARGOT
Nothing. Really.

He feels rebuffed and walks away. Margot breathes deeply.

113 INT SCRAMBLER 113

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

114 INT MARGOT AND DANIEL'S LOFT - AFTERNOON 114

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

MARGOT

We haven't been to the lighthouse yet.

Daniel looks up. Smiles.

DANIEL

No we haven't.

A pause.

MARGOT

Do you want me to organize it?

DANIEL

Sure.

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

115 EXT LOUISBOURG LIGHTHOUSE - MAGIC HOUR 115

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

DANIEL

I'm glad we didn't wait.

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

116 INT MARGOT AND DANIEL'S LOFT - AFTERNOON 116

Margot cooks in the kitchen. Pauses to watch Daniel, staring into space a little. Daniel busies himself, getting ready to go to work. He comes over and kisses her lightly on the head.

(CONTINUED)

DANIEL

See you tonight. Make sure you work
on the novel.

Margot speaks to him in the baby voice.

MARGOT

I will!

He strokes her head a bit paternally.

DANIEL

Sure little baby.

He packs up the last of his things.

DANIEL (CONT'D)

See ya later.

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

MARGOT

Bye. Is there still coffee?

DANIEL

Yup.

MARGOT

Bye.

DANIEL

Bye.

The door closes. Stares out into space feeling an emptiness
come over her. The phone rings. Margot picks it up.

MARGOT

Hello?

She listens, jolted.

MARGOT (CONT'D)

(softly)

Yeah of course. I'll be right
there.

Lou and most of his family wait on the porch. Geraldine is
noticeably absent. His mother holds Tony on her hip.

There are two cops with them. There is a silence about them. Margot approaches the house.

HARRIETT

Hi there Margot.

MARGOT

Hi.

Tony grabs for Margot. She takes her in her arms, kisses the top of her head.

TONY

I miss you Auntie Margot. Okay I have to go play inside now. Bye.

She scampers away. Margot kind of laughs. Lou comes out, gives her an awkward hug. He talks to her quietly out of earshot of his family.

LOU

She just kind of disappeared. Tony got left alone for hours. She started calling for you so I said I'd call you. James called the cops. I guess he's had it.

MARGOT

Jesus. What's everyone here?

LOU

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

MARGOT

What are they going to do? Arrest her?

LOU

James has had it. Doesn't want to pick her up off the floor anymore. The cops are saying they need to take her in just for a few hours. As a warning I guess.

They walk up to the porch. Margot awkwardly says hello and embraces the family. Harriett is quite reserved with her.

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

GERALDINE

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

She opens the back door.

POLICE OFFICER

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

GERALDINE

Yeah. Just a sec. Just a sec.

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

GERALDINE (CONT'D)

Here. James. I got chicks.

She hands them to her husband.

GERALDINE (CONT'D)

They need. They need milk. I think.

JAMES

What?

GERALDINE

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

She looks at the cops.

GERALDINE (CONT'D)

Can I have a second? I want to talk to this lady.

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

GERALDINE (CONT'D)

So how ya been?

MARGOT

Okay. What happened Geraldine?

GERALDINE

I'm an alcoholic you moron. Nothing happened to me. This is my natural state. Wait a second. What happened to ME? Really?

(MORE)

(CONTINUED)

117 CONTINUED: (3)

GERALDINE (CONT'D)

Why wouldn't I ask that of you? You just disappeared Margot. You just went away. What a fuckin obvious move. You think that everything can be worked out if you just make the right move? Must be thrilling. I think it's thrilling. I don't agree.

Margot looks away.

GERALDINE (CONT'D)

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

Margot tries to remain calm. Speaks slowly.

MARGOT

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

GERALDINE

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

She holds out her wrists to the officers.

GERALDINE (CONT'D)

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

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

GERALDINE (CONT'D)

Whew! Can I drive?

The cops help her into the cruiser. Margot watches with tears in her eyes.

(CONTINUED)

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

LOU

Sorry. Tony really wanted you here.
I didn't know what to do. Gerry's
missed you too.

MARGOT

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

LOU

Yeah. Hard to know I guess.

MARGOT

How are you?

LOU

Okay actually. Shockingly. Finally
okay.

MARGOT

Your book did really well.

LOU

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

MARGOT

And in so many different ways.

LOU

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

MARGOT

You're writing a sequel?

LOU

No. Don't be ridiculous.

Margot smiles. Lou smiles back at her.

LOU (CONT'D)

It's on guinea hens and pheasants.

MARGOT

Seriously?

LOU

Of course not you moron.

(CONTINUED)

117 CONTINUED: (5)

Margot laughs.

MARGOT
The house looks good.

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

Margot looks up at it nostalgically. It hurts.

MARGOT
How is your life?

Lou breathes in. Takes stock of the question.

LOU
You mean am I seeing anyone?

MARGOT
No. Yeah.

LOU
Sometimes. Not really.

Margot looks away.

MARGOT
Hm.

A pause.

MARGOT (CONT'D)
Do you think...

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

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

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

Lou sighs. He speaks to her gently.

LOU
Some things you do in life. They
stick.

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

(CONTINUED)

MARGOT

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

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

LOU

What do you think?

MARGOT

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

LOU

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

MARGOT

But I-

LOU

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

MARGOT

Yeah of course. Got it. So sorry
Lou.

She gets up to go.

MARGOT (CONT'D)

Will you call me if I can do
anything? For Tony or Gerry? Or
you?

LOU

Yeah. I think we'll be okay.

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

MARGOT

Bye.

LOU

Bye Margot.

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

(CONTINUED)

LOU (CONT'D)

Hey!

Margot turns around.

LOU (CONT'D)

I just got a melon baller and I'd
like to gouge your eyeballs out
with it.

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

MARGOT

Yeah. Me too.

She takes a deep, sharp inhale.

MARGOT (CONT'D)

Bye Lou.

LOU

Bye.

She keeps walking, tears streaming down her face.

118 INT MARGOT AND DANIEL'S LOFT - LATE AFTERNOON

118

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

Jenn Grant's "Parachutes" plays tinnily on the stereo. It's sweltering hot. She wipes sweat from her forehead. She pours the batter into a muffin tin, very carefully. She puts the tin in the oven. We realize we've seen this scene before.

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

The End.

(CONTINUED)

The raucous, celebratory part of the song we have been hearing begins over the credits.