



THE WEINSTEIN COMPANY

SILVER LININGS PLAYBOOK

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****Credits Not Contractual****

THE SILVER LININGS PLAYBOOK

By David O. Russell

(Based on the novel by Matthew Quick)

David O. Russell
WGAE
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FADE IN - A HEAVY OLD HOSPITAL DOOR - INT. BALTIMORE MENTAL HOSPITAL - DAY

THE DOOR OPENS and PAT PEOPLES, 30, 6 feet tall, STANDS IN THE DOOR IN A HOSPITAL BATHROBE, HOLDING A LARGE, RECYCLED, PLASTIC MAYO JAR FILLED WITH CLEAN WATER. HE LOOKS STRAIGHT PAST THE CAMERA and begins his walk down the corridor of patients, doctors, orderlies. OPENING CREDITS PLAY.

INT. HALLWAY BALTIMORE MENTAL HOSPITAL - DAY

Pat walks the hallway in his robe as VARIOUS MENTAL PATIENTS STAND, SIT ON BENCHES, ARE ESCORTED BY ORDERLIES INTO SIDE ROOMS. He nods hi to some, passes others. SOME ARE BEING FORCIBLY RESTRAINED BY TWO ORDERLIES, SOME ARE CRYING, SOME ARE LAUGHING, SOME ARE SCREAMING. PAT WALKS DEADPAN BY ALL THIS, AND OUT ANOTHER DOOR AS CREDITS CONTINUE

EXT. COURTYARD GARDEN OF MENTAL HOSPITAL - DAY

AS PAT WALKS INTO THE GARDENISH COURTYARD OF THE HOSPITAL IN HIS BATHROBE, CARRYING HIS LARGE JAR OF WATER. HE PAUSES, WITH A TROUBLED FACE, STUDYING THE BILLOWY CLOUDS IN THE SKY, THINKING. HE RESUMES WALKING, NODS TO A COUPLE OF STABLE-LOOKING PATIENTS IN THE COURT YARD AS HE TAKES OFF HIS ROBE, REVEALING A COLLINGSWOOD H.S. T-SHIRT, AND BLACK ADIDAS SWEATS. Pat drops to the ground and starts doing push ups as song and credits continue; CUT TO: he does sit ups on the grass; CUT TO: he runs laps around the large courtyard, sweating; CUT TO: jumping jacks; CUT TO: push ups. CREDITS END.

As Pat does push ups we get close on his sweating face, then see a 60 year old woman's feet in flat sandals with bright pink nail polish. Pat looks up and sees HIS MOTHER, JEAN PEOPLES, dressed in a knee length summer skirt and white t-shirt.

MRS. PEOPLES
I'm taking you home.

PAT PEOPLES
(shocked)
Today?

MRS. PEOPLES
Yes.

Mouth open with surprise, Pat looks at the big clouds again and nods.

(CONTINUED)

CONTINUED:

MRS. PEOPLES (CONT'D)
What are you doing? Hurry up and
pack.

INT. OFFICE OF HOSPITAL - DAY

MRS. PEOPLES, signs documents and waivers..

CLOSE UP: she signs 'Jean Peoples' as we see phrases:
'ASSUMES FULL RESPONSIBILITY' and 'HOSPITAL BEARS NO
LIABILITY.' BACK TO:

THE OFFICE DOOR SWINGS OPEN AND DR. TIMBERS, 35, A BIT
INTENSE, RUSHES IN.

DR. TIMBERS
Mrs. Peoples what are you doing,
Pat's not ready to go home.
He's just getting used to the
routine here.

MRS. PEOPLES
I don't want him to get used to the
routine here.

DR. TIMBERS
His moods are still unstable.

MRS. PEOPLES
I'm sure they're better. Six months
is a long time.

Meanwhile Pat, watching this, NOW SEES THROUGH THE GLASS
WINDOWS OF THE OFFICE: A BLACK IN-PATIENT, DANNY, 38, IN THE
HALLWAY, TALKING TO SOMEONE.

DR. TIMBERS
He had his job, his own home, it's
not good for him to live with you,
he could get stuck, we see it all
the time

MRS. PEOPLES
It's better than being here.

PAT PEOPLES
I'm going to say bye to a friend.

Dr. Timbers gives Pat the hairy eyeball as Pat steps outside.

(CONTINUED)

CONTINUED:

DR. TIMBERS
(to Mrs. Peoples)
The court's watching him. He'll
have to stay on meds and therapy.

MRS. PEOPLES WATCHES PAT THROUGH THE GLASS AS HE AND DANNY,
SMILE, NOD, SOUL HAND SHAKE, HUG, DANNY HURRIES OFF. MRS.
PEOPLES WALKS OUT TO PAT, WITH DR. TIMBERS.

DR. TIMBERS (CONT'D)
(stiffly offers his hand
to shake)
Good luck.

PAT PEOPLES
(shaking Timbers' hand)
I'm ready.

DR. TIMBERS
We're here, if you need to come
back.

PAT PEOPLES
Maybe to say hi.

Pat nods as he and Dr. Timbers have a stare down before
Timbers turns and walks down the hall.

PAT PEOPLES (CONT'D)
(to his mom)
That guy's got undiagnosed anxiety
disorder with touches of depressive
morbidity, which is sad. I feel
sorry for him.

Pat's mother looks at him.

EXT. HOSPITAL PARKING LOT - DAY

Mrs. Peoples drives her blue Acura out toward the gate of the
hospital when they see DANNY jog out of the bushes with a
small suitcase and flag them down.

PAT PEOPLES
Can we give Danny a ride to North
Philly?

MRS. PEOPLES
What?

DANNY HOPS INTO THE CAR.

(CONTINUED)

CONTINUED:

DANNY

I guess everybody's going home today! Hello, Mrs. P., an honor to finally meet you, Pat told me all about how God made you rich in character and you're the mighty oak that holds the household together, not to mention the amazing crabby snacks you make when the Birds play. [A LAUNDRY TRUCK HONKS behind them] I think we're holding up traffic.

Mrs. Peoples looks at Danny in the rear view mirror, then drives up to the GUARD GATE.

MRS. PEOPLES

(confused, annoyed)

Is Danny approved to leave?

GATE GUARD

Pat, where you going today? Little lunch with mom?

PAT PEOPLES

Give him the papers, Mom.

A bit flustered, Pat's mom hands the guard a document.

GATE GUARD

(reads the document)

Congratulations, Pat. [He leans in to look at Danny]. What about you, Danny?

DANNY REACHES ACROSS MRS. PEOPLES TO HAND A DOCUMENT.

DANNY

There you go, Arthur. How do you like the Birds this year?

GATE GUARD

(reads Danny's papers)

They need speed in the secondary.

DANNY

Shoulda traded for McKee Sanders instead of a third back up quarterback, who needs that?

(CONTINUED)

CONTINUED: (2)

GATE GUARD

(reads document, nods)

Wow, Danny, way to go. Come back to say hi.

DANNY

I'll never forget the people here who put me back together like Humpty Dumpty.

PAT PEOPLES

The SUCCESSFUL version of Humpty Dumpty.

Gate Guard and opens the gate for them to leave.

INT. MRS. PEOPLES' CAR ON THE THRUWAY - DAY

They ride in silence.

MRS. PEOPLES

Pat's told me about you, Danny. Amazing you got hit by lightening in that parking lot.

PAT PEOPLES

That's another friend, Mom. Danny had the problem with assault when he was on meth and alcohol.

DANNY

Plus Ecstasy.

PAT PEOPLES

Not a good combination.

PAT PEOPLES (CONT'D)

Going HOME!

Pat high fives Danny, Mrs. Peoples smiles to see her son happy with a friend. HER PHONE RINGS AND SHE ANSWERS IT.

MRS. PEOPLES

Hello? Yes? WHAT?

DANNY AND PAT LOOK AT EACH OTHER NERVOUSLY.

MRS PEOPLES

I'll bring him back right away.
[HANGS UP, PISSED] Danny's not allowed to leave! You lied to me!

SHE HEADS TOWARD AN EXIT RAMP BUT PAT STRAIGHTENS THE WHEEL.

(CONTINUED)

CONTINUED:

PAT PEOPLES
(grabs steering wheel)
Let's talk about this.

A TRUCK HONKS, TIRES SQUEAL, THEY MISS THE RAMP.

MRS. PEOPLES
DO NOT TOUCH THE STEERING WHEEL.

PAT PEOPLES
Let's just talk about this.

MRS. PEOPLES
I am out on a limb for you right
now, and we'll go right back to
that hospital if this is how it's
gonna go, Pat.

She pulls over and screeches the car to a stop on the
shoulder. Danny and Pat look at each other, scared, then Pat
looks at his mother, who STARES AT HIM, out of breath.

PAT PEOPLES
(humbled, super quiet)
It's gonna go super cooperative and
stable, Mom, I promise.

She exhales, looks away, at the freeway, and shakes her head.

MRS. PEOPLES
This whole thing was a mistake.

PAT PEOPLES
You have faith in me and I won't
let you down, I'm even better than
I was before the so called
incident.

MRS. PEOPLES
It wasn't a 'so called incident.'

PAT PEOPLES
OK, the incident.

MRS. PEOPLES
She has a restraining order, Pat.

PAT PEOPLES
Still?

MRS. PEOPLES
Yes, still!

(CONTINUED)

CONTINUED: (2)

PAT PEOPLES
She'll be psyched to see me--

MRS. PEOPLES
No.

PAT PEOPLES
-when she sees how positive,
constructive--

MRS. PEOPLES
No.

PAT PEOPLES
-and loving I've become, and how I
know it's more important -

MRS. PEOPLES
NO.

PAT PEOPLES
(SHOUTS)
-TO BE KIND RATHER THAN RIGHT, WHY
ARE YOU BEING SO GODDAMN NEGATIVE,
THAT'S NOT RIGHT!

MRS. PEOPLES
(PULLS BACK ON TO THE
FREEWAY)
This was a mistake, I'm taking you
back.

PAT PEOPLES
NO! YOU'RE WRONG! OW![HE TURNS TO
SEE DANNY PINCH HIS ARM]

PAT LOOKS AT DANNY, WHO STARES AT HIM AND TILTS HIS HEAD TO
SAY 'KEEP YOUR SHIT TOGETHER.'

DANNY
It's my fault, Pat didn't know, but
he's my friend so he's rooting for
me. I apologize, Mrs. P, you're
right, we're wrong. Please take me
on back to the hospital, then take
Pat home, he's ready, you'll see.

PAT PEOPLES
(suddenly calm)
Yes, Mom, I'm very sorry.

Pat's mom looks surprised, relieved, and impressed. She nods.

(CONTINUED)

CONTINUED: (3)

MRS. PEOPLES
Thank you, Pat.

PAT PEOPLES
Excelsior, Dan.

DANNY
Excelsior, Pat. That's our motto.

MRS. PEOPLES
What's that?

DANNY
Latin for 'Ever upward.'

DANNY SMILES WITH PRIDE AS HE POINTS A FINGER SKYWARD AS PAT
SMILES, AND THEN, IN A TIME DISSOLVE, DAN IS GONE FROM THE
CAR, WHICH IS NOW HEADED BACK THE OPPOSITE DIRECTION. PAT
STARES SILENTLY OUT THE WINDOW AS HIS MOTHER DRIVES.

PAT PEOPLES
Can we stop at the library? I want
to read Nikki's entire syllabus.

MRS. PEOPLES
She's not teaching anymore. That's
a lot of reading, Pat.

PAT PEOPLES
It's a loving thing to do.

MRS. PEOPLES
I don't think Nikki's coming back.

PAT PEOPLES
We'll see about that. I'm putting
the list in your purse, maybe we
can get the books tomorrow.

He puts the list in her purse.

EXT. COLLINGSWOOD - DAY

Pat watches strip malls of suburban Jersey outside Philly
pass by.

EXT. PAT'S FAMILY'S HOUSE -- DAY

The car pulls into a modest working class ranch house in the
Philly suburb of Collingswood.

INT. PAT'S FAMILY'S HOUSE - DAY

Pat walks inside looking around, he picks up a FRAMED PHOTOGRAPH OF PAT DIPPING AND KISSING HIS PRETTY BLOND WIFE, NIKKI (HER FACE BLOCKED by HIS KISS). He puts it down, sees HIS FATHER COME TOWARDS HIM FROM THE KITCHEN.

PAT PEOPLES

Dad.

A nervous smile instead of an embrace, an awkward moment.

MR. PEOPLES

You're on medication I hope.

Pat just looks at his father.

MRS. PEOPLES

Yes, he's on medication, Patrick.

PAT PEOPLES

I'd like to clean the Seroquel out of my system because it makes me gain weight and it makes me tired.

MRS. PEOPLES

You just got home. Stay on the Seroquel.

MR. PEOPLES

What's he going to do all day? Can he get his job back?

Awkward pause. Mom clears her throat.

PAT PEOPLES

I'm gonna work out. To get ripped for Nikki. And I'm going to read Nikki's syllabus.

MRS. PEOPLES

He wants to read all the high school books she taught so he can get back together with her.

MR. PEOPLES

She sold the house. I don't think you'll get her back.

PAT PEOPLES

They counted Rocky out, too, didn't they?

(CONTINUED)

CONTINUED:

MR. PEOPLES

Excuse me?

PAT PEOPLES

Was Rocky Balboa considered a bum
with no chances?

Pat's father looks at Pat's mom, worried.

PAT PEOPLES (CONT'D)

Don't you believe in happy endings?

Dad tilts his head and walks away.

MR. PEOPLES

(walking away)

Life isn't a movie, you gotta wake
up.

PAT PEOPLES

YOU gotta wake up and find the
silver linings in every cloud
because lucky for us clouds are
there just about every single day
in South Jersey and those clouds
are filled with neutrons that are
negative and protons that are
positive, thank god for those
clouds and seeing them in the right
way --

MR. PEOPLES (CONT'D)

You're out of your mind.

PAT PEOPLES

--OR LIFE WILL BE A VERY NEGATIVE
EXPERIENCE LIKE A LOT OF NEGATIVE
SAD MOVIES, OR LIKE YOU TREAT MOM,
WHICH IS TOO NEGATIVE.

Tense silence as they stand staring at Pat til Mr. Peoples
leaves shaking his head.

MRS. PEOPLES

This is a gift from your brother.

She hands Pat a folded green EAGLES jersey, which he holds in
his hands and looks at, moved. He unfolds it and holds it
up, Number 84, Baskett.

EXT. CLOSE UP: PAT'S FEET RUN ON THE STREETS OF SUBURBAN COLLINGSWOOD - DAY

CUT WIDER: Pat - WEARING A BLACK PLASTIC TRASH BAG ON TOP OF HIS SWEATS - runs through the suburban streets, sweating and pushing himself; as he runs in profile, clouds are in the sky to his right side. He turns a corner, PUSH IN ON: PAT'S FACE WHILE RUNNING, and **FLASHBACK: FORMERLY CHUBBY PAT SITS ON THE SOFA EATING A HUGE SUB AND DRINKING BEER, WATCHING TV. WE SEE NIKKI FROM THE BACK, LONG BLOND CURLY HAIR.**

PAT PEOPLES

What do you mean workout? I'm a gym teacher.

NIKKI

The gym teacher should be in shape.

PAT PEOPLES

YOU should be in shape, that's who should be in shape.

BACK TO- PAT RUNS - He sees, up ahead, SOMEONE IN A DRIVEWAY. As he gets closer he recognizes his old best friend, RONNIE, 34, IN THE DRIVEWAY OF HIS SLIGHTLY LARGER MIDDLE CLASS HOME. As Pat gets closer, he slows down. Ronnie stands waiting for him.

RONNIE

We saw you running around the block, you look amazing, man. Sorry I didn't visit you in the hospital. You should come over to see Veronica and the baby.

PAT PEOPLES

(skeptically)
OK, Ronnie.

RONNIE

I know I didn't visit you in the hospital, but I wrote you, didn't I?

PAT PEOPLES

Nikki used to say, 'Ronnie's wife keeps his social calendar where she keeps his balls: in her purse.' You always say you're gonna do things but you have to ask Veronica and then you never do them.

(CONTINUED)

CONTINUED:

RONNIE
You think Veronica still hates you?
Would she tell me to invite you to
dinner tomorrow night if that were
true?

PAT LOOKS A BIT SHOCKED.

RONNIE (CONT'D)
7 o'clock. Can you make it?

VERONICA
(SHOUTS FROM THE HOUSE)
DID YOU INVITE HIM?

RONNIE
YES.

VERONICA
CAN HE MAKE IT?

RONNIE
I DON'T KNOW YET. Can you make it?

PAT PEOPLES
(a bit shocked)
Yes.

VERNONICA
RONNIE, GET IN HERE, I NEED YOU.

Ronnie turns and runs to his house as Pat watches.

MONTAGE:

-Pat, drenched in sweat, bangs out 50 sit ups on the Stomach
Master 6000.

-He does three shots of water to hydrate.

-He bangs out push ups.

INT. KITCHEN - MORNING

Pat walks in, sweating in his garbage bag, as his mother
cooks and his father reads the sports section.

MR. PEOPLES
Why is he wearing a garbage bag?

MRS. PEOPLES
Why are you wearing a garbage bag?

(CONTINUED)

CONTINUED:

PAT PEOPLES

To sweat.

He sits down and she puts a plate of fried eggs in front of him which he eats. HIS FATHER GETS UP AND LEAVES. HIS MOTHER PUTS PILLS IN PAT'S HAND WHICH HE POPS INTO HIS MOUTH. WHEN SHE TURNS TO CLEAN DISHES PAT SPITS THE PILLS INTO HIS HAND, WE SEE THE SALIVA-DRENCHED PILLS IN EXTREME CLOSE UP, 'SEROQUEL 25' AND 'LITHIUM.' **HIS MOTHER SPIES PAT DOING THIS AS SHE SHE'S WASHING DISHES, BUT SHE DOESN'T SAY ANYTHING AS SHE WATCHES PAT PUT THE PILLS IN HIS POCKET.** She turns off the water, grabs a dish towel to dry her hands, and GRABS A STACK OF LIBRARY BOOKS SHE PUTS ON THE TABLE NEXT TO PAT. WE CAN'T SEE THE TITLES. PAT LOOKS AT HER, SURPRISED.

MRS. PEOPLES

I think it's good you want to read and grow.

PAT PEOPLES

(HE GIVES HER A HUG)

Thanks, Mom, you're my corner man.

MRS. PEOPLES

What's a corner man?

PAT PEOPLES

That's Mickey, who's always in Rocky's corner.

He kisses her forehead and leaves with the books.

INT. LIVING ROOM - DAY/NIGHT

PAT SITS ENGROSSED READING, a quarter of the way through A BOOK. WE CANNOT SEE THE TITLE OF THE BOOK. DISSOLVE TO mom gives him a peanut butter sandwich and glass of milk, he's halfway through the book. DISSOLVE TO the milk is empty, sandwich gone, he reads; DISSOLVE TO NIGHTTIME, mom puts a plate of meatloaf and peas on the coffee table; DISSOLVE TO, the plate is empty, TEARS ROLL DOWN PAT'S CHEEKS, he is on the final pages of the book and, he reads next to a lamp, PAT FINISHES THE BOOK, CLOSSES IT. His tear streaked face scrunches up with CONFUSION AND DISGUST.

EXT. PAT'S FAMILY'S HOUSE - DAY

PAT PEOPLES

(OS)

WHAT THE FUCK!

(CONTINUED)

CONTINUED:

SUDDENLY THE LITTLE HARDBACK SMASHES THROUGH A QUARTER PANE OF A FOUR-PANED WINDOW, SKIDS ACROSS THE SMALL FRONT LAWN AND COMES TO A STOP, SPINE TOWARD CAMERA: 'A FAREWELL TO ARMS' BY ERNEST HEMINGWAY.

INT. PAT'S PARENTS' BEDROOM - DAY

Pat's parents sit up in bed, TIRED, watching Pat PACE, agitated.

PAT PEOPLES

(pacing)

How could Nikki teach that book to kids? The whole time you root for the Hemingway guy to survive the war and have a nice life with Catherine Barkley.

MRS. PEOPLES

It's three o'clock in the morning.

PAT PEOPLES

(pacing, agitated)

And he DOES survive the war, even getting blown up, and he escapes to Switzerland with pregnant Catherine who he totally loves, and they live in the mountains reading, making love, eating good food, and drinking good wine.

MR. PEOPLES

I have to get up in morning.

PAT PEOPLES

Hemingway should have ended it there, but NO! He thinks up the WORST ending imaginable. He has Catherine die from hemorrhaging after their child is stillborn. IT'S NO WONDER HEMINGWAY PUT A SHOTGUN IN HIS MOUTH AND BLEW HIS HEAD OFF, NIKKI'S TELLING THESE KIDS TO BLOW THEIR BRAINS OUT!

MRS. PEOPLES

STOP IT!

MR. PEOPLES

You better not break another window, and fix the one you broke.

(CONTINUED)

CONTINUED:

PAT PEOPLES

Good night. I apologize. On behalf
of Ernest Hemingway, that's who's
at fault here, not me.

EXT. PAT'S FAMILY'S HOUSE - DAY

PAT, wearing sweats and the BLACK TRASH BAG from working out,
URNS ON A SMALL CD PLAYER, WHICH PLAYS the slower, tense
PHILADELPHIA MORNING' score from 'Rocky.' Pat then glazes the
pane of glass he has just replaced on the living room window.
HIS PARENTS WALK UP TO CHECK IT OUT.. Pat TURNS OFF the
portable CD player, music stops.

PAT PEOPLES

I'll paint it tomorrow when the
glaze is dry.

MRS. PEOPLES

I told you he'd do it. Get in the
car for therapy, Pat.

PAT PEOPLES

I don't wanna go.

MRS. PEOPLES

You have to go. It's part of the
deal. You can't be home and not go.

PAT PEOPLES

If Dr. Timbers recommended this
guy, I'm sure he's a negative guy.

MRS. PEOPLES

Get in the car.

PAT PEOPLES

I don't wanna go.

MR. PEOPLES

Take off the garbage bag, and get
in the car.

INT. MRS. PEOPLES' CAR - COLLINGSWOOD - LATE AFTERNOON

They drive in silence for a few beats.

PAT PEOPLES

I can only imagine how depressing
'The Old Man and The Sea' will be.
Another bleak opus by Sir Ernest
Hemingway.

(MORE)

(CONTINUED)

CONTINUED:

PAT PEOPLES (CONT'D)
Why would you make kids read TWO
books by that guy unless you wanted
them to kill themselves?

MRS. PEOPLES
(pulls over and stops)
We're there.

Pat doesn't move; doesn't look at his mother.

MRS. PEOPLES (CONT'D)
He's gonna help you, now go!

Pat pauses, a tense silence, then gets out of the car fast
like an irate kid, and slams the door. His mother's eyes
BLINK as the door slams.

EXT. DR. PATEL'S OFFICE - CONTINUOUS

Pat walks into the building irritably.

INT. DR. PATEL'S OFFICE - DAY

Pat walks into the waiting room, approaches the receptionist.

PAT PEOPLES
My name is --

THE OPENING FLUTE INTRO TO STEVIE WONDER'S 'MY CHERIE AMOUR'
starts Pat pauses and listens.

PAT PEOPLES (CONT'D)
(COVERS HIS EARS)
Did Dr. Timbers do this? Turn it
off. [Tears come to his eyes] It's
not fair, I did nothing wrong! Why
is this happening? I HATE THIS
SONG, TURN IT OFF.

HE KICKS OVER SOME CHAIRS AND A TABLE, SMASHES A LAMP. THE
RECEPTIONIST LOOK SCARED. The inner door opens and a kind,
diminutive Indian man in a sports coat appears: DR. CLIFF
PATEL, who turns the music off.

DR. PATEL
(INDIAN ACCENT)
Hi, Pat, I'm Dr. Patel.

He walks up and shakes Pat's hand warmly; Pat is wary.

PAT PEOPLES
I'm sorry. I'm very sorry.

(CONTINUED)

CONTINUED:

PAT FIXES THE FURNITURE, TRIES TO PUT THE LAMP BACK TOGETHER,
BUT THE TOP DANGLES BY A WIRE.

PAT PEOPLES (CONT'D)
I'll fix this.

INT. DR. PATEL'S OFFICE - DAY

Pat walks in and surveys two leather arm chairs: one black,
one light brown.

PAT PEOPLES
Which chair should I sit in?

DR. PATEL
(INDIAN ACCENT)
Up to you.

Pat looks at the black chair and the light chair. He chooses
the black chair. Patel takes the brown one. They sit facing
each other.

DR. PATEL (CONT'D)
I'm sorry that music got you so
upset.

PAT PEOPLES
(irritably)
Yeah, well. [he looks around
uncomfortably].

DR. PATEL
(INDIAN ACCENT)
Are you feeling better now?

PAT PEOPLES
Starting to.

DR. PATEL
Good.

PAT PEOPLES
That was a very messed up thing to
do, Dr. Patel.

DR. PATEL
Call me Cliff, please.

PAT PEOPLES
Not a good way to meet someone,
Cliff. Write that in your little
notebook.

(CONTINUED)

CONTINUED:

DR. PATEL
(INDIAN ACCENT)
I wanted to see if it was still a
trigger, Pat. Now we know we have
some work to do.

PAT PEOPLES
First of all, I am not the
explosion guy, that's not me.

Dr. Patel looks at him sympathetically.

PAT PEOPLES (CONT'D)
My DAD can be that guy, he punched
out too many people at Eagles games
and now he's not even allowed in
the stadium. But I only became that
guy after ONE INCIDENT with Nikki.

DR. PATEL
One incident can change a lifetime.

PAT PEOPLES
(looks down at his lap)
You can say that again. I can take
responsibility for my side, and
Nikki will have to take
responsibility for hers.

DR. PATEL
What's hers?

PAT PEOPLES
What's hers?! I come home and I
hear the song from our wedding,
which you charmingly played here
today--

FLASHBACK: As we hear Pat's voice over continue to Dr. Patel,
we see PAT LAST YEAR, FATTER, DEPRESSED, in a Collingswood
High gym teacher sweats with whistle around his neck, walk
into the row house he owned with Nikki as he hears Cheri
Amour and looks up stairs.

PAT PEOPLES (CONT'D)
(OS to Dr. Patel)
--and as I walk upstairs to the
bathroom --

In flashback we see Pat walk upstairs to the bathroom and
see, with puzzlement, a man's clothing on the floor, then
looks at the shower curtain and slowly raises his hand to it.

(CONTINUED)

CONTINUED: (2)

PAT PEOPLES (CONT'D)

-- I see a guy's clothes on the floor, I look up to find her in the shower with the bald history teacher, a guy I SUBBED for sometimes.

Pat yanks open the shower curtain to reveal Nikki making out nude with the bald history teacher in the shower; they look with shock at Pat - her face blocked by the teacher. BACK TO:

PAT PEOPLES (CONT'D)

(quietly to Dr. Patel)

She has to take responsibility for that.

DR. PATEL

I agree. Now what about your side?

PAT PEOPLES

That's old news, I'm living in the present.

Dr. Patel looks at Pat.

PAT PEOPLES (CONT'D)

If you don't mind, I don't wanna talk about the shower incident today, OK?

DR. PATEL

All right. Can you talk about anything you did, before or after?

PAT PEOPLES

(sighs with resignation)

The week before the incident I called the cops to say Nikki and history teacher were plotting against me by embezzling money from the school district, which -- [he exhales tension] - was not true, but a delusion, and then we came to find at the hospital how I'm [pauses]--

DR. PATEL

Undiagnosed bipolar.

PAT PEOPLES

With the mood swings and the weird thinking at times of severe stress, which is rare for me, thank god.

(MORE)

(CONTINUED)

CONTINUED: (3)

PAT PEOPLES (CONT'D)

Then the shower thing made me snap,
and we found out I'd been keeping
it together all my life without any
kind of support, white-knuckling
it.

DR. PATEL

That had to be pretty hard.

PAT PEOPLES

Yeah. It's a lot of work,
especially if you don't understand
what the hell you're dealing with.
Which I do now. Sort of.

DR. PATEL

Your mother says you aren't taking
your medication.

PAT PEOPLES

(ignores him and goes on)
Nikki's waiting for me to re-adjust
to being home and then we can get
back together stronger than we were
before.

DR. PATEL

Maybe. You might also have to
prepare for her not coming back.

PAT PEOPLES

She'll see I'm a new man. I was a
bad husband before.

DR. PATEL

How so?

PAT PEOPLES

Well, I let myself go to the point
where I was maybe ten to seventy
pounds overweight. The douchey
history teacher was in better shape
than me. But now I work out I'm not
gonna be moody like my dad. I'm
reading all the books Nikki teaches
and I can love Nikki better.

Pause, he and Cliff look at each other. Cliff nods.

(CONTINUED)

CONTINUED: (4)

PAT PEOPLES (CONT'D)
Ernest Hemingway should be banned
from the school, I can tell you
that. It's brain poison.

Pause.

PAT PEOPLES (CONT'D)
It's very important to love your
good woman, Cliff, while you've got
her, or you'll lose her.

DR. PATEL
Amen to that.

PAT PEOPLES
I sincerely hope you never find
yourself in my situation. Are you
married?

DR. PATEL
I am.

PAT PEOPLES
And you love her.

DR. PATEL
Yes. Which makes me try my best.

PAT PEOPLES
Yes. You work hard, then you have a
shot at the silver lining, which
I'm a strong believer in, otherwise
the Scientologists are right and
this is a prison planet.

DR. PATEL
I wasn't aware of the prison planet
idea by the Scientologists.

PAT PEOPLES
If you've looked around the world
lately, it's not such a crazy idea.
I had a Scientologist buddy who
never took his meds.

DR. PATEL
You should take your meds. We'll
talk more next time.

He stands.

(CONTINUED)

CONTINUED: (5)

PAT PEOPLES

I got invited to a friend's for dinner. My mom will want me to wear a shirt from the Gap she bought, but I want to wear the Eagles jersey my brother gave me.

DR. PATEL

(excited)

Really? Which jersey?

PAT PEOPLES

Hank Baskett.

DR. PATEL

Hank Baskett is the man.

PAT PEOPLES

That settles it, I'm going with the jersey.

Pat stands up fast and extends his hand to give Cliff a hearty handshake.

INT. PAT'S FAMILY'S KITCHEN - NIGHT

Pat's parents stare at Pat in his green jersey.

MR. PEOPLES

Does that small Indian man have a license to practice or is he still on his learner's permit?

PAT PEOPLES

I'm wearing the Gap pants, aren't I?

MRS. PEOPLES

You are not wearing a football jersey to Veronica's dress up dinner.

PAT PEOPLES

I'm going to have to roll like Rocky and go as myself. I'm my own man and I'm gonna walk like a man.

HE STARES AT THEM DRAMATICALLY, THEN WALKS OUT. AFTER A COUPLE OF MOMENTS, HE WALKS BACK IN.

PAT PEOPLES (CONT'D)

Mom, the flowers and the wine.

(CONTINUED)

CONTINUED:

MRS. PEOPLES
In the front hall.

DOOR BELL SOUND PRELAP: DING DONG

EXT. FRONT DOOR OF RONNIE AND VERONICA'S HOUSE - NIGHT

Pat worries as he stares down at his jersey holding the wine and flowers, PANICS, AND RUNS DOWN THE WALKWAY TOWARD.

RONNIE
(from the front door)
PAT!

Pat freezes, turns, sees Ronnie in SHIRT AND TIE.

PAT PEOPLES
(shouts back to door)
I GOTTA GO CHANGE, SORRY.

RONNIE
HANK BASKETTT'S THE MAN.

Pat raises his eyebrows, and he walks back to the door

PAT PEOPLES
You're wearing a tie, Ronnie, are you sure Veronica's not gonna freak out on me?

RONNIE
(shouts)
HANK Baskett IS IN THE HOUSE!

VERONICA
Hank who? [She looks at Pat's jersey an awkward second, then at the wine and flowers] Por moi? How lovely!

The dressed up, pretty brunette is delighted. She kisses Pat on the cheek, disappears into the kitchen with the flowers and wine. PAT LOOKS SHOCKED.

PAT PEOPLES
Why is she being so nice?

RONNIE
Things are different now.

VERONICA
(from the kitchen)
Come see the baby, Pat!

INT. RONNIE AND VERONICA'S KITCHEN - DAY

Ronnie walks up holding Emily, 6 months old.

RONNIE
This is Uncle Pat.

EMILY
PAP!

Pat is surprised as Ronnie puts the baby in his arms.

PAT PEOPLES
(kisses Emily on forehead)
I'd love to have one of these with
Nikki.

RONNIE
I thought you didn't want to have
kids.

PAT PEOPLES
I do think there's an
overpopulation problem and I have a
hard enough time taking care of
myself, but Nikki wants to have
kids and I'm into it.

VERONICA
Ronnie says you're really pulling
it together, Pat so I hope it won't
freak you out that I invited
someone else to dinner.

RONNIE
(puts baby in high chair)
It's not gonna freak Pat out,
honey, he's solid like granite,
look at him. Does granite want a
beer?

He hands Pat a beer as they walk into the living room.

INT. CUTESY COLONIAL LIVING ROOM - CONTINUOUS

They sit on a sofa, Pat puts his beer on the end table.

RONNIE
I hope you don't mind that
Veronica's sister's coming.

(CONTINUED)

CONTINUED:

PAT PEOPLES
Tiffany and Tommy.

RONNIE
Just Tiffany.

PAT PEOPLES
Where's Tommy?

RONNIE
Tommy died.

PAT PEOPLES
What?

RONNIE
Cops die sometimes, it's horrible.
Whatever you do, don't bring it up
tonight.

PAT PEOPLES
How did he die?

TIFFANY
(OS)
How did who die?

PAT AND RONNIE quickly get up to greet the pretty girl walking in: Tiffany, 27, with black hair past her shoulders, bangs, black eye liner, a tight shirt dress that shows her great figure, dark red-brown manicured nails, and high heels. Pat extends his hand which Tiffany shakes as she looks into his eyes directly for a brief intense moment, before Pat forcibly looks away and raises his eyebrows to himself, nervous. **They all sit for an awkward moment. He sees Tiffany looking down at her hands. Pat stares at Tiffany staring at her hands: PUSH IN TO PAT'S FACE, FLASHBACK: NIKKI IS CRYING, we can't see her face, looking down at her hands, as Pat makes himself a sandwich and tries to ignore her while periodically glancing at her.**

NIKKI
(crying in flashback)
You never tell me I'm pretty, ever,
you only criticize and say negative
things.

BACK TO:

PAT PEOPLES
You look very pretty. How did Tommy
die?

(CONTINUED)

CONTINUED: (2)

He WINCES and bites his lip. Ronnie gives Pat a 'What the fuck' look. Tiffany looks down at her hands.

PAT PEOPLES (CONT'D)
(trying to save it)
Where are you working now?

TIFFANY
I got fired.

PAT PEOPLES
Why?

TIFFANY
Does it really matter?

Awkward silence. Veronica walks in with a big smile and claps her hands together.

VERONICA
Is everybody ready for dinner?

INT. DINING ROOM - NIGHT

They finish eating in silence, clinking forks are the only sounds. Ronnie clears his throat. The baby has gone to sleep.

RONNIE
Pat was a history sub at the high school, Tiffany, ask him about any president, he knows 'em all.

Tiffany fails to look up from her food; neither does Pat. Ronnie and Veronica look at each other, worried.

VERONICA
Did you know Tiff's been doing modern dance for a few years and she's good? We should go to her recital next month.

PAT PEOPLES
My wife will enjoy that. She's alive.

He winces. Tiffany does not look up; Veronica looks down at her food and shakes her head slightly, Ronnie stares at Pat incredulously.

RONNIE
I'm gonna start working out with Pat.

(MORE)

(CONTINUED)

CONTINUED:

RONNIE (CONT'D)

Look how fit my buddy is, it puts me to shame. I gotta get down in that basement with you, Pat.

Awkward silence, Tiffany does not look up, Pat looks at her, she catches him looking, he looks away. Ronnie quietly exhales tension.

VERONICA

Do you like picnics, Pat? Tiffany's trying to get out of the house more, she loves the shore.

PAT PEOPLES

Nikki would like that.

Tiffany stands.

TIFFANY

I'm tired.

VERONICA

But we haven't had dessert and we're gonna play Trivial Pursuit --

TIFFANY

I said I'm tired.

Awkward silence. Tiffany looks at Pat.

TIFFANY (CONT'D)

Well, are you going to walk me home or what?

Pat drinks water before he realizes she's talking to HIM. He looks up, surprised, to see Tiffany staring. He glances at Veronica and Ronnie staring at him, then back at Tiffany.

PAT PEOPLES

Sure.

He throws down his napkin and stands, looking awkwardly at Ronnie and Veronica, who do not look happy.

EXT. COLLINGSWOOD SUBURBAN STREET - NIGHT

Pat walks with Tiffany. The only sound is the clicking of her high heels on the sidewalk; her arms are folded across her chest as she walks. They walk for a while in silence.

PAT PEOPLES

Where do you live?

(CONTINUED)

CONTINUED:

TIFFANY
With my parents.

Pat nods.

TIFFANY (CONT'D)
You live with your parents, too,
right?

PAT PEOPLES
Yeah.

TIFFANY
So no big whoop.

Pat looks at her, she is not looking at him; they turn a corner, walk into the distance, away from camera.

EXT. TIFFANY'S PARENTS' HOUSE - NIGHT

Tiffany stops in front of a nice middle class clapboard house. She faces Pat with her arms folded.

TIFFANY
I haven't dated since college so I
don't know how this works.

PAT PEOPLES
How what works?

TIFFANY
I've seen the way you've been
looking at me, Pat, don't bullshit
me. I live in the addition around
back which is completely separate
from the house so there's no chance
of my parents walking in on us. I
hate the fact that you wore a
football jersey to dinner, because
I hate football, but you can fuck
me as long as we turn the lights
off, OK?

Pat is too shocked to know what to say. He stares at her.

TIFFANY (CONT'D)
Or not.

Tiffany starts crying, tears running down her cheeks with mascara. Pat focuses on the wedding ring she still wears.

(CONTINUED)

CONTINUED:

PAT PEOPLES

Look, I enjoyed spending time with you, and I think you're really pretty. But I'm married.

HE HOLDS UP HIS WEDDING BAND ON HIS LEFT HAND.

TIFFANY

So am I.

SHE HOLDS UP HER WEDDING BAND, THEN SUDDENLY HUGS PAT AND BURIES HER FACE IN HIS CHEST AND CRIES THERE. Pat looks emotional, then hugs her back as he starts crying. THEY STAND THERE FOR A LONG TIME CRYING AS THEY HOLD EACH OTHER, THEY EVEN SHAKE THEY ARE CRYING SO HARD. THEN IT SETTLES.

Tiffany lets go, stares at Pat, SLAPS HIM ACROSS THE FACE with her arm extended, and runs around to the back of her parents's house. Pat watches her disappear, then starts walking home.

INT. PAT'S FAMILY'S LIVING ROOM - NIGHT

Pat walks in; his father doesn't look up from watching another pre-season game. Pat's mother walks in.

MRS. PEOPLES

Ronnie called, it's important you call him immediately.

She looks at the mascara smudged on Pat's Eagles jersey.

MRS. PEOPLES (CONT'D)

Is that make up on your shirt?
What happened?

Pat walks out of the living room.

MRS. PEOPLES (CONT'D)

(calls after him)
You better call Ronnie.

INT. PAT'S ATTIC BEDROOM - NIGHT

Pat lies on the sleeping bag on the mattress on the floor staring at the ceiling; in DISSOLVES we see time pass with Pat staring at the ceiling. Finally he sits up, looks at the wedding photo of Pat dipping/kissing Nikki near his bed.

CUT TO:

PAT RIFLES THROUGH BOXES IN THE ATTIC LOOKING FOR SOMETHING

PAT PEOPLES
Goddamn it, come on.

INT. DEN - NIGHT

Pat rifles through shelves of video tapes that read EAGLES-GIANTS 2004, among other games over the years.

PAT PEOPLES
(growing more frantic)
Goddamn it, WHERE IS IT?

INT. PAT'S PARENTS' BEDROOM - NIGHT

In the dark, Pat kneels next to his mother's sleeping face.

PAT PEOPLES
(whisper)
Mom. Wake up.

MRS. PEOPLES
What is it? Are you all right?

PAT PEOPLES
I need to find my wedding video.

MRS. PEOPLES
Can't this wait til the morning?

PAT PEOPLES
NO, I need to see it now.

MR. PEOPLES
Jesus Christ, I have to work in the morning.

Mom gets up.

INT. DEN - NIGHT

Pat and his mother, tired in her nightgown, search the shelves and some boxes from the closet.

INT. LIVING ROOM - NIGHT

They search all the shelves and cabinets. Pat grows more and more agitated.

(CONTINUED)

CONTINUED:

PAT PEOPLES

A wedding video is pretty, Mom, you
don't just lose something like
that, Jesus Christ.

MRS. PEOPLES

Please stay calm, Pat. We'll find
it.

PAT PEOPLES

But we're not finding it!

INT. ATTIC - NIGHT

Pat and his mother rifle through boxes.

PAT PEOPLES

(FURIOUS)

IS IT ASKING SO MUCH WHEN YOU
HAVEN'T SEEN YOUR WIFE FOR SIX
MONTHS TO SEE YOUR WEDDING VIDEO?
NO! But I CAN hear the SONG!

HE STANDS LISTENING TO FAINT STRAINS OF STEVIE WONDER'S
'CHERIE AMOUR.' HIS MOTHER LOOKS SCARED. Pat starts turning
around the room as the music grows louder, the room is
spinning, he COVERS HIS EARS, squeezes his head.

PAT PEOPLES (CONT'D)

TURN THAT FUCKING SONG OFF! MAKE IT
STOP!

He goes to an attic beam in the attic and RHYTHMICALLY BANGS
HIS FOREHEAD ON IT - CLUNK, CLUNK CLUNK, CLUNK, til a scar
opens up and starts to bleed, streaming blood down his face.
Stevie Wonder continues. FLASH TO:

FLASHBACK: We pick up where we left off in Pat's memory of
the incident in the bathroom; Pat sees Nikki (face blocked) in
the shower with the history teacher, and Pat grabs the
history teacher and beats him savagely while Nikki screams at
him to stop.

NIKKI

STOP! PAT!

BACK TO:

MRS. PEOPLES

PAT! IT'S OK!

(CONTINUED)

CONTINUED:

PAT PEOPLES
(TURNS VIOLENTLY)
IT'S NOT OK, STOP THE FUCKING SONG,
IT'S NOT FAIR!

HE THROWS HER OFF HIS SHOULDER, SHE LANDS HARD ON THE FLOOR.
WE HEAR THE ATTIC DOOR OPEN AND SOMEONE CLOMPES FAST UP THE
STAIRS. PAT'S FATHER THROWS PAT TO THE GROUND, PUNCHES PAT'S
FACE.

PAT PEOPLES (CONT'D)
(getting punched by Dad)
AHHHHHHHHHHH! MAKE THE SONG STOP!
[HE STARTS SOBBING]

THE PHONE DOWNSTAIRS IS RINGING AND RINGING.

MR. PEOPLES
(punching Pat)
WHAT THE FUCK IS THE MATTER WITH
YOU, I TOLD YOU TO TAKE YOUR MEDS!

MRS. PEOPLES
PATRICK STOP HITTING HIM! STOP IT!

Pat's father stands, Pat is crying, bloody.

MRS. PEOPLES (CONT'D)
WHAT DID YOU DO TO MY BABY!

MR. PEOPLES
HE HURT YOU!

MRS. PEOPLES
HE DIDN'T KNOW WHAT HE WAS DOING!
HE COULDN'T HELP IT.

MR. PEOPLES
HE COULD TAKE HIS MEDS!

DING DONG THE DOORBELL RINGS. The parents look at each other.
Pat lies on the floor. Phone still ringing. DING DONG IT
RINGS AGAIN.

MR. PEOPLES (CONT'D)
For Christ's sake.

He leaves to answer the door. Mrs. Peoples drops to her knees
and cradles Pat's head in her lap, wipes blood and tears
from Pat's face with the tail of her pajama shirt.

MRS. PEOPLES
Honey are you OK?

(CONTINUED)

CONTINUED: (2)

PAT PEOPLES

I'm sorry, Mom. I couldn't help it,
I'M SO MAD AT MYSELF!

He punches his head then the floor.

MRS. PEOPLES

Shhhhhh, easy, be easy honey. I
told you to take your medication.

CLUMP CLUMP people come up the attic stairs. TWO LARGE POLICE
OFFICERS, 35, followed by Mr. Peoples in his pajamas.

OFFICER KEOGH

Everything all right up here?

MRS. PEOPLES

Yes, we're fine.

Pat looks scared.

PAT PEOPLES

I'm OK.

OFFICER KEOGH

We got a couple of calls from your
neighbors, they heard the noise and
got scared.

MRS. PEOPLES

It's a medication problem with my
son, but he's fine now. Look.

PAT STARES AT THE OFFICERS, SCARED.

OFFICER KEOGH

We're aware of the restraining
order. I assume you're Patrick
Peoples?

MR. PEOPLES

I'm Patrick. He's Pat.

OFFICER KEOGH

We can't have this kind of thing
going on or you may go to jail or
back to the hospital, do you
understand?

MRS. PEOPLES

This has nothing to do with the
restraining order.

(CONTINUED)

CONTINUED: (3)

MR. PEOPLES
Don't talk back to the police.

OFFICER KEOGH
We also heard about the incident at
the psychiatrist's office.

Pat looks guilty. Keogh's walkie crackles and beeps.

MR. PEOPLES
Jesus, what happened at the
doctor's office?

OFFICER KEOGH
Is anyone going to press charges
here?

MR. PEOPLES
NO!

PAT PEOPLES
DON'T TELL NIKKI ABOUT THIS!

OFFICER KEOGH
I have to make out a report and
she'll see it, by law.

PAT PEOPLES
NO! I'M BETTER THAN THIS!

MRS. PEOPLES
Shhhhh.

PAT PEOPLES
Can you give her a letter from me
explaining all the good stuff
that's happening? I can write it
now, give me five minutes.

OFFICER KEOGH
No, that would violate the
restraining order.

PAT PEOPLES
HOW IS THAT FAIR?!

MR. PEOPLES
Jesus Christ.

Pat breathes, staring at the floor.

(CONTINUED)

CONTINUED: (4)

OFFICER KEOGH
(writing in his pad)
Is everything OK now?

MRS. PEOPLES
He's fine now.

OFFICER KEOGH
Here's my card if you need
anything.

He gives the card to Dad, who walks out with the police.

PAT PEOPLES
Don't make me go back to the
hospital, Mom.

MRS. PEOPLES
(strokes his head)
You're staying right here, you're
not going anywhere.

PAT PEOPLES
Thank you, mom.

Mrs. Peoples remains on the floor rubbing Pat's back.
'PHILADELPHIA MORNING,' the UNRESOLVED SADDER MUSIC FROM
'ROCKY' leaves Pat in suspense. FADE OUT

FADE IN- 'PHILADELPHIA MORNING' CONTINUES AS --

INT. BATHROOM - PAT'S HOUSE

Pat finishes putting band aids on his banged up face. He
moves slowly, a bit depressed and down.

INT. KITCHEN - DAY

Pat uses tape and super glue to put Dr. Patel's lamp back
together. Unresolved music continues.

MR. PEOPLES
Whose lamp is that? Why are you
fixing it?

Pat ignores him, keeps fixing the lamp. His father leaves,
slams a door. Pat looks up to see his mother looking at him,
and she starts to cry, til her shoulders shake. HE STEPS
CLOSE TO HER WHILE SHE WEEPS AND PUTS A HAND ON HER SHOULDER,
THEN RUBS HER BACK AS SHE DID TO COMFORT HIM THE PREVIOUS
NIGHT. CUT TO:

(CONTINUED)

CONTINUED:

EXTREME CLOSE UP ON SEROQUEL AND LITHIUM. Pat takes the pills as unresolved music continues.

INT. MRS. PEOPLES' BEDROOM - DAY

Mom, worried, looks out her second story window as Pat seems to limp a little in his trash bag as he tries to start his run. He starts to jog away from the house.

EXT. COLLINGSWOOD SUBURBAN STREET - DAY

PAT STRUGGLES AGAINST HIS DEPRESSION AS HE RUNS. HE HAS BAND AIDS ON HIS FOREHEAD OVER THE SCAR HE OPENED UP, AND HE HAS A BLACK EYE IN HIS RIGHT EYE AND A BANDAGE ON HIS LEFT CHEEK. WEARING HIS TRASH BAG. HE PASSES TIFFANY'S PARENTS' HOUSE AND THERE IS TIFFANY STANDING IN THE DRIVEWAY IN RUNNING CLOTHES, JOGGING IN PLACE, AS IF WAITING FOR PAT. HER EYES POP AT PAT'S BANGED UP FACE AS HE PASSES STARING AT HER, PUZZLED. SHE THEN FALLS IN RUNNING BEHIND HIM.

Pat looks confused as he continues to run with Tiffany running ten yards behind.

TIFFANY
(shouts while running)
What happened to your face?

PAT PEOPLES
(shouts while running)
I had a weight lifting accident.

TIFFANY
(shouts while running)
That sounds like bullshit.

PAT PEOPLES
(shouts while running)
I don't like to run with people! I like to run by myself!

TIFFANY

(running)
Me, too!

PAT PEOPLES
(running)
Then stop running with me!

TIFFANY
(running)
I'm not running with you. Stop talking to me.

(CONTINUED)

CONTINUED:

Pat makes a 'What the fuck' face as he runs, then speeds up, but Tiffany speeds up, remaining ten yards behind him. He shoots down a side street, she follows; he turns sharply down an alley, she follows. He slows down, runs at regular pace.

PAT PEOPLES
(running)
I'M MARRIED.

TIFFANY
(running)
SO AM I.

PAT PEOPLES
YOUR HUSBAND IS DEAD.

TIFFANY
WHERE'S YOUR WIFE?

PAT PEOPLES
WHAT THE HELL IS THE MATTER WITH
YOU?

TIFFANY
NOTHING, I'M RUNNING.

PAT PEOPLES
STOP RUNNING.

TIFFANY
STOP TALKING.

PAT PEOPLES
YOU'RE CRAZY.

TIFFANY
I'M NOT THE ONE WHO JUST GOT OUT OF
THE MENTAL HOSPITAL.

Pat shakes his head, chagrined.

PAT PEOPLES
I'M NOT THE BIG SLUT.

Tiffany stops and leans on her knees looking down, upset. Pat looks back, slows down, feels bad. He walks back to her; her face is down, she's shaking, crying.

PAT PEOPLES (CONT'D)
I'm sorry, I didn't mean that.

Tiffany looks up. She is LAUGHING, not CRYING.

(CONTINUED)

CONTINUED: (2)

TIFFANY

(smiling)

Psyche! I WAS a big slut, but I'm not anymore, not in that painful way, but some part of me will always be sloppy dirty, and I like that with all the other parts. Can you say the same? See ya later, Psycho Boy.

Smiling, she jogs off, passes a A BUSINESS GUY, 48, walking the opposite direction in a suit.

BUSINESS GUY

TIFF-GIRL, WHERE YOU BEEN?

Tiffany IGNORES HIM AS SHE RUNS INTO THE DISTANCE. PAT STANDS WATCHING HER, his mouth hanging open.

BUSINESS GUY (CONT'D)

(passing Pat)

I tell ya, that girl is really somethin'.

EXT. PAT'S HOUSE - DAY

Irritated, he carries two lamps as he walks to the car with his mother.

INT. DR. PATEL'S OFFICE - DAY

DR. PATEL

(sits facing Pat)

Did you casually make the running invitation when you walked her home?

PAT PEOPLES

(sits facing Cliff)

THERE WAS NO INVITING. She invited herself.

DR. PATEL

If she runs with you, Pat, you must have told her the time and the place of the running.

PAT PEOPLES

I NEVER TOLD HER ANYTHING! She knew. She was waiting.

DR. PATEL

Perhaps she's been watching you.

(CONTINUED)

CONTINUED:

PAT PEOPLES
She knows I'm married.

DR. PATEL
Perhaps she simply wants to get to know you.

PAT PEOPLES
By following me and saying she's not following me? She's nice, but she's fucked up, Cliff. She lives with her parents.

DR. PATEL
So do you.

PAT PEOPLES
Let's not play baby games, my situation is temporary because I'm getting back with Nikki as soon as I get on my feet. I'm in a different league than Tiffany.

DR. PATEL
What happened with the police?

PAT PEOPLES
Traitor! You told on me and violated attorney-client privilege.

DR. PATEL
I'm not an attorney, but I'm beholden by law to report incidents regarding anyone in my care with a restraining order who could be considered dangerous to someone.

PAT PEOPLES
I would never hurt Nikki! I hurt the history guy, which I would NOT do again. I didn't control my rage, which I would do now.

DR. PATEL
You seemed to have trouble last night.

PAT PEOPLES
Let's set the record straight. Hurting my mom was an accident and I hate myself for it.

(MORE)

(CONTINUED)

CONTINUED: (2)

PAT PEOPLES (CONT'D)

My dad, on the other hand, very intentionally kicked the shit out of me, as you can see.

DR. PATEL

He was scared for your mother.

PAT PEOPLES

He hates me.

DR. PATEL

Your mom says he doesn't have the greatest social skills either.

PAT PEOPLES

I'm taking my meds now, OK?

DR. PATEL

Good. I'm glad to hear you take responsibility for yourself, Pat.

PAT PEOPLES

(holds out a fat envelope)

Could you please give Nikki this letter?

Dr. Patel shakes his head.

DR. PATEL

What if you found the wedding video, Pat? Could you handle hearing the song that was played that day? That was dangerous territory.

Pat looks into his lap.

DR. PATEL (CONT'D)

Why did you have an overwhelming urgency to see your wedding video?

PAT PEOPLES

(inhales and sighs)

I wanted to see Nikki and our wedding day.

DR. PATEL

Maybe because she's not around, and Tiffany is attractive and running after you, and you're concerned if you are drawn to Tiffany it could spoil your chances of getting Nikki back?

(CONTINUED)

CONTINUED: (3)

PAT PEOPLES

Not bad, Indiana Jones. But I'm not going to blow it with Nikki because Tiffany's a slut.

DR. PATEL

What?! Why is she a slut?

PAT PEOPLES

After the dinner at Ronnie's, she said I could, quote, take her to the apartment behind her parents house and fuck her as long as I turned the lights off, unquote. I don't know about you, but for me that was a little clue to her sluttiness.

DR. PATEL

She said it just like that?

PAT PEOPLES

S. L. U. T. A guy from her office hit on her while we were running, OK?

Cliff thinks a moment.

DR. PATEL

You said her husband died.

PAT PEOPLES

And she still wears the wedding ring. So she's a loyal married-to-a dead-guy slut.

DR. PATEL

Maybe she needs a friend but thought she had to offer sex with you to get the friendship. Sometimes women feel that way.

PAT PEOPLES

She said she's not a whore anymore, but some part of her is and she likes that with all the other parts of her, and could I say the same?

DR. PATEL

Can you?

(CONTINUED)

CONTINUED: (4)

PAT PEOPLES

To my crazy sad shit? Are you crazy?

DR. PATEL

The silver lining thing is yours Pat, I'm giving your words back to you. The 'crazy sad shit' as you call it lead you to become a happier calmer person, to enjoy working out, reading books --

PAT PEOPLES

No, not the books.

DR. PATEL

Maybe the books are about how painful it is to be human and the dignity of going on in the face of that, and even finding joy sometimes.

Pat stares, takes this in.

PAT PEOPLES

Maybe being fucked up means I can understand or help Tiffany who's fucked up. Maybe she can help me.

DR. PATEL

And this could help you get Nikki back. Generally, and specifically.

PAT PEOPLES

How specifically?

DR. PATEL

You said Nikki knows Ronnie, Veronica, and Tiffany.

PAT PEOPLES

Yes. Nikki knows them pretty well.

DR. PATEL

Befriending Tiffany would demonstrate to Nikki that you're kind-hearted and generous to those in need, as well as to yourself, and that you are thriving.

Pat takes this in.

(CONTINUED)

CONTINUED: (5)

PAT PEOPLES

I just hope it doesn't go haywire,
she's a little fucking crazy.

DR. PATEL

We're all a little fucking crazy.

CUT TO:

PAT, CLIFF, RECEPTIONIST STAND LOOKING AT TWO LAMPS:

The one that Pat fixed, and another one.

PAT PEOPLES

You can have the one I fixed, or
this old one that was in our attic.

CLIFF

I like the one you fixed.

RECEPTIONIST

(scared of Pat)

Why don't we take both, since the
old one looks like it might work
better. [she hides behind Cliff
sort of, looking at Pat]

CLIFF

You do not need to be scared of
Pat, Regina, isn't that right, Pat?

Cliff pats Pat on the back and leaves the receptionist and Pat alone in the reception area. She sits at her desk, glances, scared at Pat with his bandaged face. He LEANS IN CLOSE TO HER AND MAKES A SCARY FACE as he walks by to tease her, then smiles and winks at her, leaving her scared.

EXT. COLLINGSWOOD STREETS - DAY

Pat runs in the trash bag. He turns a corner, runs past Tiffany's house. SHE'S NOT THERE, HE LOOKS AROUND, THEN KEEPS RUNNING. Suddenly TIFFANY SPRINTS OUT OF THE DRIVEWAY BEHIND PAT AND IS RUNNING HARD 20 YARD BEHIND HIM. He hears her footsteps and looks over his shoulder sees her, then continues looking straight ahead.

THEY RUN DOWN ANOTHER STREET, THROUGH A PARK, AND DO NOT SPEAK. THEY CONTINUE TO RUN THIS WAY, NOW 12 FEET APART.

TIFFANY

(running, shouts to Pat)

I WANTED TO CLARIFY SOMETHING.

(MORE)

(CONTINUED)

CONTINUED:

TIFFANY (CONT'D)
REMEMBER WHEN I SAID YOU COULD FUCK
ME?

AN OLD WOMAN WALKING A SMALL DOG LOOKS UP; THREE TEEN BOYS
TURN AND LOOK. PAT SPEEDS UP, EMBARRASSED.

TIFFANY (CONT'D)
I DON'T REALLY WANT THAT, I ONLY
SAID IT CUZ I WAS NERVOUS AND SAD.
I JUST WANT TO BE FRIENDS.

HE TURNS A CORNER. THEY RUN IN SILENCE A WHILE, HE RUNS IN
PLACE AT THE STARLITE DINER, WAITS FOR HER.

TIFFANY (CONT'D)
Did you hear what I said?

PAT PEOPLES
The whole town heard what you said.

TIFFANY
I didn't see the lady walking her
dog.

PAT PEOPLES
Or the three kids. You can't shout
like that.

TIFFANY
Why are you giving me a hard time?

PAT PEOPLES
I'm not. My shrink says we can be
friends.

TIFFANY
Oo, wow, does your shrink let you
go out on week nights without a
pass?

PAT PEOPLES
Do you want to have dinner with me
at this diner?

JOGGING GUY
(RUNS BY)
TIFFANNYYYY!

Pat watches the guy go by while Tiffany momentarily closes
her eyes with annoyance.

(CONTINUED)

CONTINUED: (2)

TIFFANY
(opens her eyes)
Pick me up at 7:30.

She turns abruptly and sprints off. He starts to run 12 feet behind her and speaks as if she could hear him, when she can't.

PAT PEOPLES
(to himself, running)
I guess that would be tonight, even
though we didn't say which night,
but OK, tonight.

When they are back in front of Tiffany's parents' house, she turns down her driveway and disappears behind the house. Pat watches as he continues running on to his house.

INT. PAT'S FAMILY'S HOUSE - LIVING ROOM - DAY

PAT SITS READING 'ONE FLEW OVER THE CUCKOO'S NEST,' his face scrunched in disgust.

PAT PEOPLES
WHAT THE FUCK!

HE PULLS HIS ARM BACK TO FLING THE BOOK AT THE WINDOW, PAUSES TO REALIZE HE SHOULDN'T BREAK A WINDOW, SO HE TURNS AND FLINGS IT AT ANOTHER DIRECTION AND --

SMACKS HIS FATHER SQUARE IN THE FACE AS HE WALKS IN. PAT STARES AT HIS FATHER, FRIGHTENED. HIS FATHER STANDS LIKE HE MIGHT ATTACK PAT, THEN TURNS AND STORMS TOWARD TO THE FRONT HALL -- WHERE PAT'S MOTHER RUSHES IN WITH A BAG OF GROCERIES.

MRS. PEOPLES
Hey everybody! I'm gonna make pork chops!

MR. PEOPLES
IF YOU CAN'T STOP THROWING BOOKS,
THEN DON'T READ THE FUCKING BOOKS!

Mom looks at Pat. Pat's dad leaves the room.

MRS. PEOPLES
What happened?

PAT PEOPLES
I'M VERY SORRY, DAD. PLEASE ACCEPT
MY APOLOGY.

Pause. Pat waits.

(CONTINUED)

CONTINUED:

MR. PEOPLES

(OS)

NO.

MRS. PEOPLES

HE DIDN'T BREAK THE WINDOW,
PATRICK!

PAT PEOPLES

I accidentally hit him in the face
with 'One Flew Over the Cuckoo's
Nest.' A book that sad practically
throws itself. Society and the
mental hospital beat Randall P.
McMurphy into the ground til he's a
lobotomized retard who will behave.

MR. PEOPLES

(OS)

MAYBE WE SHOULD CONSIDER THAT
OPTION FOR YOU!

Pat looks down, pissed and hurt.

MRS. PEOPLES

We'll have pork chops with apple
sauce and everything will be fine!

PAT PEOPLES

I can't, I'm going to the diner
with Tiffany, so I need some money.

MR. PEOPLES

(OS)

BAD IDEA.

PAT PEOPLES

(ignoring his father)

It could make me look generous and
social for Nikki. Tiffany's just a
messed up girl.

MR. PEOPLES

AND YOU'RE A MESSED UP GUY SO
THAT'S A PERFECT BAD COMBINATION.

Pat looks frustrated.

MRS. PEOPLES

(shouts OS)

STOP IT, PATRICK, LET HIM BE
CONSTRUCTIVE!

(CONTINUED)

CONTINUED: (2)

MR. PEOPLES

(OS)

GO AHEAD, GIVE HIM MONEY TO MAKE
TROUBLE!

PAT PEOPLES

THE ONLY REASON I NEED MONEY IS
BECAUSE I GAVE EVERYTHING TO NIKKI,
INCLUDING THE CAR AND THE HOUSE,
AND I INTEND TO PAY YOU BACK EVERY
CENT I BORROW. TIFFANY JUST NEEDS A
FRIEND, THAT'S WHAT CLIFF SAID.

MR. PEOPLES

(OS)

WE SHOULD FIRE THAT QUACK DOCTOR.

MRS. PEOPLES

PATRICK, I SWEAR TO GOD, I WILL GO
ON STRIKE, YOU WILL HAVE NO
GROCERIES, NO MEALS, NO CLEAN
CLOTHES, NO CRABBY SNACKS, THIS
HOUSE WILL BECOME A PIGSTY.

SILENCE. She opens her purse and puts TWO TWENTIES into Pat's
hand.

EXT. TIFFANY'S DRIVEWAY - NIGHT

Pat walks down the driveway to the back where Tiffany's
apartment is; before he can get there she comes walking out
dressed in a light pink miniskirt, a black sweater, and three
inch strappy black wedges. She wears dark brown red lipstick,
and thick black eyeliner.

PAT PEOPLES

Hi.

IN SILENCE THEY WALK OUT THE DRIVEWAY AND DOWN THE STREET.
DISSOLVE TO: IN SILENCE THEY WALK ANOTHER STREET. DISSOLVE
TO: IN SILENCE THEY WALK DOWN STREET. PAT STEALS A SIDEWAYS
GLANCE AT HER AS SHE LOOKS STRAIGHT AHEAD.

EXT. TWILITE DINER - NIGHT

In silence they walk up to the diner.

INT. TWILITE DINER - NIGHT

They sit looking at the menus. PAT STARES AT HIS MENU -- CUT
TO CLOSE ON MENU PAT'S POV, PRICES next to dinners --
\$11.95, \$12.95, \$14.95. We hear NIKKI'S SOFT VOICE, INTIMATE.

(CONTINUED)

CONTINUED:

NIKKI'S VOICE

(OS)

Always be a generous tipper, Pat,
don't be cheap!

FLASHBACK TO:

RESTAURANT IN THE PAST

Overweight Pat gets up from a table leaving a buck and some
change he tosses on to table.

NIKKI

(face blocked by her hair)

Give twenty percent, Pat, come on.

Pat throws two dimes on the table, smiles, and walks away.
Nikki digs in her purse as people watch.

OLDER WAITRESS

(OS)

SIR? Excuse me, are you going to
order or what ?

BACK TO:

PRESENT REALITY

AN OLDER WAITRESS waits with her pad and pen poised.

OLDER WAITRESS (CONT'D)

Do you need another minute?

PAT PEOPLES

I'll have the --

He inhales tension, we see The POV scans over to 'BREAKFAST
24 HOURS' -- then down to 'RAISIN BRAN - \$2.50.'

PAT PEOPLES (CONT'D)

Raisin Bran.

The waitress scrunches her face a little as she writes it.

TIFFANY

Tea.

They hand the menus back to the waitress.

OLDER WAITRESS

That's it?

(CONTINUED)

CONTINUED:

Pat and Tiffany nod. Waitress rolls her eyes and walks off.
Pat and Tiffany glance at each other. CUT TO:

THE RAISIN BRAN IS DELIVERED BY THE ANNOYED OLDER WAITRESS,
who also puts tea in front of Tiffany. Pat opens the little
box of cereal and pours it into the bowl

PAT PEOPLES
Do you want to share this?

TIFFANY
Are you sure?

Pat pushes the bowl of raisin bran to the center of the
table. They sit eating their raisin bran in silence.

PAT PEOPLES
How's your thing going?

TIFFANY
What thing?

PAT PEOPLES
I don't know, your dancing thing.

She looks at him blankly. Tiffany shrugs and nods.

TIFFANY
It's fine. How's your restraining
order?

PAT PEOPLES
I'm not sure I'd call the
restraining order 'my thing', but
getting back with Nikki is, and
I've been doing pretty well except
for a minor incident at the
doctor's office--

TIFFANY
And the so-called accident with the
weights.

PAT PEOPLES
(a little bugged)
Yeah. I wish I could explain it all
in a letter because it was minor
and I can explain it.

TIFFANY
I could get a letter to her, I see
her sometimes with my sister.

(CONTINUED)

CONTINUED: (2)

PAT PEOPLES

Really? Would you do that? Where does she live now?

Tiffany opens her mouth to say, then stops

TIFFANY

I'd be breaking the law.

PAT PEOPLES

I get it, it's cool. Is it in this part of town?

TIFFANY

I have enough problems as it is.

PAT PEOPLES

No problem, I get it. So you go to her place?

TIFFANY

With my sister. She's friends with Veronica.

PAT PEOPLES

Does Ronnie go?

TIFFANY

No, he feels weird about it and he's super scared of anything to do with the law. Or you.

PAT PEOPLES

It would be so awesome if you could give her a letter from me.

TIFFANY

I'd have to hide it from my sister. She's not into breaking the law, which the letter would definitely be doing.

PAT PEOPLES

But you'd do it?

PAT PEOPLES (CONT'D)

I have to be careful. I'm on thin ice with my family, you should hear how I lost my job.

PAT PEOPLES (CONT'D)

How did you lose your job?

(CONTINUED)

CONTINUED: (3)

TIFFANY

By having sex with everybody at the office.

PAT PEOPLES

EVERYbody?

TIFFANY

I was very depressed after Tommy died. It was a lot of people.

She looks him in the eye, and then down, embarrassed.

PAT PEOPLES

We don't have to talk about it.

TIFFANY

(nods, looking down)
Thanks.

PAT PEOPLES

How many people was it?

TIFFANY

11.

PAT PEOPLES

Wow.

TIFFANY

I know.

PAT PEOPLES

Did you get any diseases?

TIFFANY

No, thank God. [She knocks on the table].

PAT PEOPLES

(knocks wood also)
What was it like?

TIFFANY

I thought we weren't gonna talk about this.

PAT PEOPLES

We don't have to.

TIFFANY

Do you really wanna know?

(CONTINUED)

CONTINUED: (4)

PAT PEOPLES
Absolutely.

TIFFANY
The good part felt very good, very free, very fun, very alive, and the bad part felt hot at first then lonely, then even more depressed, but I couldn't stop and it turned into a pattern.

PAT PEOPLES
And you stopped.

TIFFANY
Yeah, I got fired, they put me on some meds, made me go to therapy. I moved home. Things are more steady now. But still lonely.

Pat nods sympathetic, doesn't want to go there, looks away, changes gears.

PAT PEOPLES
Let's go back to the letter. What if you secretly gave it to Nikki when your sister was in the bathroom?

TIFFANY
That works.

PAT STANDS ABRUPTLY.

PAT PEOPLES
This is great, I have to go home to write the letter.

TIFFANY
Can I at least finish my tea?

PAT PEOPLES
WAIT. Did Veronica tell Nikki about the dinner we had? Why did your sister invite me? Was it a test?

TIFFANY
I kinda got that feeling, yeah.

PAT PEOPLES
I did a great job. Didn't I?

(CONTINUED)

CONTINUED: (5)

TIFFANY

She said you were cool, basically.

PAT PEOPLES

What does 'basically' mean, that I'm some percent not cool?

TIFFANY

She said you were, cool but also, you know --

PAT PEOPLES

No, I don't know.

TIFFANY

How you are. Relax, it's OK.

PAT PEOPLES

What does that mean, 'how I am?'

TIFFANY

Sort of like me.

PAT PEOPLES

SORT OF LIKE YOU?! I hope to God your sister didn't say that!

TIFFANY

(stung and hurt)

Why?!

PAT PEOPLES

Because we're different people, Tiffany. We can't be lumped together, Nikki won't like that.

She looks at him, STUNNED AND HURT.

TIFFANY

You think I'm crazier than you are?!

Pat tilts his head and stares at her, like 'Come on, it's obvious.' TIFFANY'S JAW DROPS, HER FACE TURNS RED, SHE IS FURIOUS. SHE THROWS HER NAPKIN DOWN.

TIFFANY (CONT'D)

YOU COCKY, JUDGEMENTAL SON OF A BITCH!

(MORE)

(CONTINUED)

CONTINUED: (6)

TIFFANY (CONT'D)
[Patrons look] Forget I offered to
help, it must be a CRAZY idea
because I'm SO MUCH CRAZIER THAN
YOU ARE, HA, HAA, HA, HAAA, I'M A
CRAZY SLUT WITH A DEAD HUSBAND!

People stare as Tiffany gets up, grabs her purse, and heads
for the door as Pat SCRAMBLES to his feet in a panic.

PAT PEOPLES
WAIT! I'm sorry, Tiffany --

HE STARTS AFTER HER, BUT THE WAITRESS STEPS INTO HIS PATH.

OLDER WAITRESS
Slow down, Raisin Bran, we got the
check. All \$3.79 of it.

SHE TEARS THE CHECK FROM HER PAD AND HANDS IT TO HIM AS HE
WATCHES TIFFANY WALK OUT THE DOOR.

PAT PEOPLES
(searches his pockets)
Dammit, where is it? I have the
money, I swear.

THE WAITRESS WATCHES, DOUBTING HIM. HE PULLS OUT THE TWO
TWENTIES.

PAT PEOPLES (CONT'D)
Ta-daa! Keep the change.

OLDER WAITRESS
Really?! You're the best tipper I
ever met!

PAT PEOPLES
(rushing out)
Tell that to Nikki.

OLDER WAITRESS
Who the hell is Nikki?

EXT. COLLINGSWOOD STREET - NIGHT

Pat runs, catches up to Tiffany as she walks briskly in angry
steps without turning to look.

PAT PEOPLES
(walks fast alongside her)
I don't think you're crazier than
me.

(CONTINUED)

CONTINUED:

TIFFANY

(walks, won't look at him)
Yes you do. You told your therapist
you're a superior mental illness
category to me, didn't you?

PAT PEOPLES

Could you keep it down please?

TIFFANY

SUCK MY DICK.

She walks ahead, he grabs her arm, she YANKS it away. COP CAR
FLASHES IT'S LIGHTS AND OFFICER KEOGH GETS OUT.

PAT PEOPLES

Good job, Tiffany.

TIFFANY

HE'S HARASSING ME!

PAT PEOPLES

I AM NOT! STOP IT!

PEOPLE PAUSE TO LOOK.

TIFFANY

(points at Pat)
THAT'S HARASSMENT.

A SMALL CROWD STARTS TO FORM.

OFFICER KEOGH

[RECOGNIZES PAT]

HEY, IT'S YOU!

(pulls out his book & pen)
This could send you back to
Baltimore.

STEVIE WONDER'S 'CHERIE AMOUR' IS HEARD FAINTLY PLAYING, PAT
LOOKS AROUND HEARING the music in his head.

PAT PEOPLES

Oh, no, who's playing that song?

HE PULLS AT HIS HAIR. People back up. PAT LIFTS UP A PUBLIC
TRASH BASKET AND HOLDS IT OVER HIS HEAD with soda cans
falling out. SHE RUNS UP TO PAT.

OFFICER KEOGH

(to spectators)

EVERYBODY BACK UP. [into his
walkie] I need another car on Main.

(CONTINUED)

CONTINUED: (2)

TIFFANY

(to Pat)

What are you gonna do about that song, dude? You can't go through life freaking out about it, you know that's not gonna work. You gotta breathe or something, it's just a song, don't make it a monster. Come on, you know I'm right. Think of Nikki and the letters, you have to be cool.

Pat looks at Tiffany, PUTS DOWN THE TRASH CAN.

TIFFANY (CONT'D)

You gotta close your eyes, breathe.

PAT PEOPLES

(clearly still agitated)

OK, I'm good, I breathed.

TIFFANY

No you're not. Do it again. Do it. Trust me, you need to do it, you know I'm right. Give it up. This is for Nikki. [He closes his eyes]. Count to 9 forwards then backwards, keep doing it, that's what I do when I feel sad and I wanna go out and just fuck some guy.

KEOGH LOOKS UP AT HER AS HE WRITES IN HIS REPORT BOOK. PAT CLOSES HIS EYES AND BREATHE. COUNTS SILENTLY TO HIMSELF AS KEOGH AND TIFFANY WATCH.

TIFFANY (CONT'D)

(to Keogh)

This was all a practical joke I started.

OFFICER KEOGH

(writing in his book)

Don't defend the abuser.

TIFFANY

I'm not. It was a joke.

OFFICER KEOGH

There's a restraining order on this guy.

(CONTINUED)

CONTINUED: (3)

TIFFANY

It's my fault. I have a stupid sense of humor.

OFFICER KEOGH

It wasn't a good thing to do.

TIFFANY

I said it was stupid. I'm a little unstable. What can I tell you, I'm sorry.

OFFICER KEOGH

(checking her out)

You're Tommy's widow, right?

TIFFANY

Tommy's crazy whore widow, that's me. Minus the whore part. For the most part.

Keogh looks her up and down thinking of what he's heard.

PAT PEOPLES

(opens his eyes, becalmed)

I beat Stevie Wonder. YES!

HIGH FIVES TIFF, AND HOLDS HER HAND UP HIGH AS PEOPLE CLAP IN THE SMALL CROWD. PAT PUTS TIFF DOWN AND LETS HER GO.

OFFICER KEOGH

He's very weird, this one.

TIFFANY

It's all relative, look at Ricky Williams.

OFFICER KEOGH

(puzzled)

What are you talking about, Ricky Williams?

TIFFANY

The running back who left the Dolphins, who's got the what do you call it the social anxiety disorder, had to do interviews with his helmet on to hide, people thought he was nuts.

PAT'S EYEBROWS RAISE, DISMAYED BY HER KNOWLEDGE.

(CONTINUED)

CONTINUED: (4)

TIFFANY (CONT'D)

Didn't like the side effects of the meds, self-medicated with weed, right?

OFFICER KEOGH

Yeah, failed the drug test, went to play in Canada.

TIFFANY

Became a massage therapist, but now-

TIFFANY AND OFFICER KEOGH

-he's back with the Dolphins again.

TIFFANY

That's all Pat is [slaps Pat on the shoulder a few times]. He got traded to Baltimore where he straightened himself out, and now he's back home with the Eagles where he belongs, better than ever. Gonna have a great season.

PAT STARES AT TIFFANY LIKE 'WHO ARE YOU?!'

OFFICER KEOGH

You're a funny girl.

OFFICER KEOGH (CONT'D)

(stares at Tiffany)

You wanna get a drink some time?

SHE TURNS AND WALKS OFF. KEOGH LOOKS AT PAT.

OFFICER KEOGH (CONT'D)

What happened?

PAT PEOPLES

She doesn't want to be treated like that anymore. Plus, I thought cops had some code to not hit on widows.

OFFICER KEOGH

Is she with you now?

PAT PEOPLES

Are you kidding? I'm getting back together with my wife. You wait and see.

(CONTINUED)

CONTINUED: (5)

OFFICER KEOGH
(puts his book away)
Good luck, Ricky Williams.

Pat heads after Tiffany.

EXT. ANOTHER STREET - CONTINUOUS

PAT CATCHES UP TO TIFFANY

PAT PEOPLES
You said you hate football.

TIFFANY
(walking)
I do.

PAT PEOPLES
I'm sorry about what I said in the
diner.

TIFFANY
I'll give Nikki your letter anyway,
don't worry.

PAT PEOPLES
I'll bring it tomorrow.

She nods and turns on her heel and walks down her driveway,
to her apartment behind her parents' house.

PAT PEOPLES (CONT'D)
(calls after her)
I REALLY APPRECIATE IT, TIFFANY.

She nods as she disappears behind the house.

INT. PAT'S FAMILY'S KITCHEN -- DAY

Pat's father walks in, irate.

MR. PEOPLES
(pissed)
Somebody took an envelope.

Pat's mother looks at him out the corner of her eye as she
makes crabby snacks for game day.

MR. PEOPLES (CONT'D)
(holds up box of legal
envelopes)
Someone was in my study.

(CONTINUED)

CONTINUED:

MRS. PEOPLES
(cooking)
Maybe we should call the FBI.

Pat enters holding a SUPER FAT white envelope, stuffed with his letter to Nikki; he's in work out clothes.

PAT PEOPLES
(wears his trash bag)
I needed an envelope, dad. I hope that's OK.

MR. PEOPLES
It's not OK to go into my study.

MRS. PEOPLES
(cooking, in mocking deep voice)
'Stay out of my studdyyyy or I will eat youuuu.'

PAT PEOPLES
You were asleep and I didn't want to wake you.

PAT'S FATHER
You didn't seem to have a problem waking us to find your fucking wedding video.

PAT'S MOTHER
(brandishing a spatula)
BE NICE TO HIM, IT'S GAME DAY. I'M MAKING CRABBY SNACKS.

PAT PEOPLES
(holds up a finger to dad)
You should be nice, Dad. She's making crabby snacks.

He grabs a football off the counter and leaves.

PAT'S MOTHER
WHAT ARE YOU UP TO?

PAT PEOPLES
(OS)
I beat Stevie last night.

EXT. COLLINGSWOOD SUBURBAN STREET - DAY

Pat runs in his trash bag, carrying the fat envelope in one hand and the football in the other.

EXT. TIFFANY'S PARENT'S HOUSE - DAY

Pat runs by Tiffany's house, jogs in place, waiting for her, holding his envelope. He waits, running in place for an awkward amount of time. Impatient, he goes down the driveway and to her apartment behind the house and KNOCKS on the door a while.

PAT PEOPLES
TIFF! IT'S PAT! I'VE GOT THE
LETTER!

He goes back to the front door of the main house and rings the bell. TIFFANY'S MOTHER OPENS THE DOOR and looks at Pat in his trash bag.

PAT PEOPLES (CONT'D)
Hi, is Tiffany here?

TIFFANY'S MOTHER
What do you want with her?

TIFFANY'S FATHER
(OS)
Is this another creep? [Appears at door]. What do you want, creep?
Beat it.

PAT PEOPLES
I'm Pat, I'm married.

HE HOLDS UP HIS HAND WITH HIS WEDDING RING.

TIFFANY'S FATHER
It's another married creep.

PAT PEOPLES
I'm Tiffany's friend, we run
together. We went to the diner.

TIFFANY'S MOTHER
She's not here.

A GUY comes walking up, in a suit, a young salesman or tech support-type.

OTHER GUY
Does Tiffany live here?

TIFFANY'S MOTHER
Go away.

(CONTINUED)

CONTINUED:

OTHER GUY

I just want to give her my number.

TIFFANY'S FATHER

Get the hell out of here.

OTHER GUY

You don't have to be rude.

PAT PEOPLES

You're the one that's being rude,
OK? She's his daughter.

OTHER GUY

(offers business card)

What did I do?

PAT PEOPLES

Come on. You know that when a girl
is like that sometimes it's cool,
but sometimes it's like she's got a
broken wing and she's in some kind
of pain that makes her an easy
target. In this particular case,
that's NOT who she is anymore,
understand? Her wing is fixed. And
she happens to be one of the
smarter more sensitive artistic
types, so show some respect.

OTHER GUY

I'm so sorry.

The guy walks off. The parents look at Pat. CUT TO: LISTENING
BEHIND THE DOOR, HIDDEN INSIDE THE FRONT HALL, TIFFANY HEARS
HOW PAT DEFENDED HER. She is touched. SHE PULLS ON HER
RUNNING SWEATSHIRT. BACK TO:

PAT PEOPLES

(to Tiffany's parents)

I know what it's like to make
mistakes. Maybe you heard about me
from Veronica and Ronnie.

TIFFANY'S MOTHER

Oh. This is the guy with the thing
that happened.

PAT PEOPLES

Yeah, I'm the guy with the thing
that happened.

(MORE)

(CONTINUED)

CONTINUED: (2)

PAT PEOPLES (CONT'D)

I'm doing much better now, which maybe you can understand because of what Tiff's been through. Good to meet you both, Tiffany's an awesome girl and she's been a great friend to me. FRIEND.

TIFFANY'S MOTHER

(shaking Pat's hand)

Why are you wearing a garbage bag?

PAT PEOPLES

I'm trying to get down to 190 to get my wife off the restraining order. I'll come back at half time, sorry to bother you.

They stand there watching him jog off in the trash bag.

EXT. SUBURBAN STREET - DAY

Pat continues to run with the football down suburban streets. He checks his pocket for the FAT WHITE ENVELOPE we see sticking out.

SUDDENLY TIFFANY RUNS PAST HIM IN A BLUR. Pat speeds up to catch her. He pulls even with her. She runs looking straight ahead, not turning to Pat as he runs alongside. They run in silence like this for a little while.

Tiff keeps running, not looking at him.

PAT PEOPLES

(running fast)

What's wrong?

TIFFANY

(running fast)

I have to take care of myself, Pat, it's a big thing in my therapy.

PAT PEOPLES

(running fast)

Yeah, so?

TIFFANY

(running fast)

I'm taking a legal risk to give your letters to Nikki, but I have to get something for myself. That's how I became a slut after Tommy died.

(CONTINUED)

CONTINUED:

PAT PEOPLES
(confused, running fast)
How? You gave someone letters?

TIFFANY
(running fast)
I gave myself away.

PAT PEOPLES
Could we discuss this at a slower
pace, please?

Tiff suddenly slows to a walk, out of breath, hands on hips.
Pat does the same, both of them sweating.

TIFFANY
(punches palm for
emphasis)
I (punch) need (punch) a fair
(punch) deal. If I do for you, you
have to do for me. You think you're
the only one struggling here?

PAT PEOPLES
(out of breath)
I have to get this letter to Nikki,
what do you want me to do?

TIFFANY
(out of breath)
What's my Nikki? What do I care
about?

PAT PEOPLES
(out of breath)
What's your Nikki? That's confusing
to me.

TIFFANY
Is it? You don't know what I care
about? I guess we're not really
friends then because you don't
listen to me.

PAT PEOPLES
You care about your late husband.
And you like to run.

TIFFANY
It's all about you.

(CONTINUED)

CONTINUED: (2)

PAT PEOPLES
I listen! You said dance is your
thing!

TIFFANY
Very good, Pat. What kind of dance?

PAT LOOKS AT HER SWEATING, HE DOESN'T KNOW.

PAT PEOPLES
Hold on, it's coming to me. Tango.

SHE SCRUNCHES HER EYEBROWS.

PAT PEOPLES (CONT'D)
Charleston. Disco. I don't know.
The Hustle. Sue me.

TIFFANY
There's a recital in three weeks,
Pat.

PAT PEOPLES
OK, go on.

HE TOSSES HER THE FOOTBALL WHICH SHE LETS BOUNCE OFF HER BODY
AND DROP TO THE GROUND.

TIFFANY
I told you I hate football.

PAT PEOPLES
Sorry, I must be a little confused
after hearing your encyclopedic
knowledge on Ricky Williams and the
Dolphins.

TIFFANY
There's a competition. I always
wanted to enter the pairs but Tommy
would never do it.

They walk, Pat looks at her.

PAT PEOPLES
That's a done deal. You deliver the
letter, I do Saturday Night Fever,
everybody wins.

He does two disco arm raises.

(CONTINUED)

CONTINUED: (3)

TIFFANY

Slow down, John Travolta, it's not that kind of dancing and it's a big commitment.

PAT PEOPLES

Like what?

TIFFANY

Like three weeks of rehearsals. Every day, starting tomorrow morning.

PAT PEOPLES

EVERY DAY?! Are you out of your mind?

TIFFANY

It's not an easy competition! We're WAY behind! Other dancers have been practicing for months. If we don't work hard every day we don't stand a chance. What else do you have on your busy schedule, 'The Grapes of Wrath' and more bench presses?

PAT PEOPLES

I get it, it's just a lot of time is all.

TIFFANY

We gotta get going, or we don't have a shot at the title, Rocky.

PAT PEOPLES

Wait. Nikki's gonna know I'm dancing with you every day for two weeks.

TIFFANY

SO WHAT?! Explain it in the letter! Tell her how you're doing it all for her, it's like Shakespeare or some shit.

PAT PEOPLES

[Pulls out the envelope] I'll have to rewrite the first paragraph. If Nikki reacts badly to the dancing thing, I'll have to bail on it.

(CONTINUED)

CONTINUED: (4)

TIFFANY

Are you saying I could deliver your letter, and then get nothing out of this, is that what you're saying?

PAT PEOPLES

Slow down. Let's not go there til Nikki says something, and if she freaks out, I'll find someone else to dance with you.

TIFFANY

You don't have any friends and I don't know any other guys I haven't fucked besides you!

They look at each other a moment.

PAT PEOPLES

Excelsior, stay positive.

TIFFANY

(paces, bites her nails)
Maybe we shouldn't do it at all.
It's illegal. It's a stupid idea.

PAT PEOPLES

It's a great idea, we gotta take our shot like Rocky, right?

HE LIFTS HER CHIN GENTLY WITH HIS FINGER.

TIFFANY

(suddenly does a perfect
Burgess Meredith from
'Rocky')
"I'm here to warn you thatcha
gotta be verrrry careful about this
shot that you got at the title, cuz
it ain't like the Bible says, you
ain't gonna get a second chance."

PAT IS SURPRISED AND ENCHANTED, tilts his head. Tiffany walks backwards, staring at him, then turns and runs. Pat turns and runs the opposite direction.

EXT. PAT'S FAMILY'S HOUSE - DAY

Pat jogs back up the short driveway to the house, envelope still in his hand. He sees the SILVER BMW belonging to his brother that sits in the driveway on game day as we hear a SOUND PRELAP of the ROARING CROWD, THE REF'S WHISTLE, AND THE ANNOUNCERS' VOICES ON TV.

INT. PAT'S FAMILY'S HOUSE - LIVING ROOM - DAY

INT. LIVING ROOM - DAY

AS PAT ENTERS, HE FIRST SEES THE TV IN FRONT OF HIM, PLAYING THE GAME, NEXT HE SEES HIS FATHER LOOK UP AT HIM FROM HIS CHAIR, EXHALE TENSION, AND LOOK BACK AT THE GAME. NEXT PAT SEES HIS BROTHER AND RONNIE ON THE COUCH WITH HIS MOTHER, AND THEY ALL TURN AND LOOK TO THE CORNER BEHIND, TO PAT'S RIGHT. JUST AS HE TURNS TO LOOK THERE --

DANNY
 AHHHHHHHHHHHHHHH!

DANNY IS IN HIS FACE SHOUTING THE WAR CRY. PAT GOES DEER IN HEADLIGHTS. PAT'S BROTHER JAKE -- A YUPPIE LAWYER IN NICE CORDS AND LOAFERS AND A BUTTON DOWN SHIRT-- STANDS; RONNIE STANDS; DAD STANDS AND THEY ALL JOIN DANNY IN SCREAMING LIKE EAGLES FANS.

JAKE, RONNIE, DAD, DANNY
 AHHHHHHHHHHHHH!

PAT PEOPLES
 (joins in)
 AHHHHHHHHHHHHH!

PAT PEOPLES (CONT'D)
 (deer in headlights)
 What are you doing here, Danny?

DANNY
 My brother, where's the love?

He embraces Pat and Pat hugs him back as Pat's father glances up with veiled disgust, then looks back at the game.

PAT PEOPLES
 Are you out, Danny? You back home?

DANNY
 (beaming)
 I'm out, brother-man. Life is good!
 [They high five].

PAT PEOPLES
 Excelsior!

DANNY
 Your brother Jake hooked me up with the beer and crabby snacks, very delicious.

(CONTINUED)

CONTINUED:

PAT PEOPLES

Jake.

JAKE STANDS; THE TWO BROTHERS LOOK AT EACH OTHER.

JAKE PEOPLES

Look at you man, you are RIPPED!
You look like Arnold Schwarznegger.

MRS. PEOPLES

Didn't I say you wouldn't recognize
him?

PAT PEOPLES

Nikki's gonna be blown away. I
still have to get my body fat down.

JAKE PEOPLES

[Pause] Listen, I'm sorry I didn't
visit, but those places creep me
out, you know?

A tense moment as Mrs. Peoples, Danny and the others watch.

PAT PEOPLES

As Danny would say, I got nothing
but love for ya. I love the Hank
Baskett jersey. Thank you.

JAKE PEOPLES

I woulda come sooner but, I'm
sorry, I've been working and busy.

They embrace. Mrs. Peoples gets overcome with emotion
watching her sons hug. Jake pulls out and looks at Pat,
holding his shoulders.

JAKE PEOPLES (CONT'D)

It's a good thing you came back.
Dad decided you're the good luck
that makes the Birds win.

Pat looks at his father.

MR. PEOPLES

(dead serious staring at
TV)

You have to be here for all the
games, Pat. We're letting you stay
here and your mother got you out of
the hospital early. So you have to
be here for the games.

(CONTINUED)

CONTINUED: (2)

PAT PEOPLES
What happened?

JAKE
(confidentially to Pat)
The birds have been winless all
season--

MR. PEOPLES
You're jinxing it.

JAKE
(mutters confidentially to
Pat)
They were losing again today--

MR. PEOPLES
Don't talk about it. It's like a no
hitter.

JAKE
(quieter)
--but it all turned around when
your friend showed up.

MR. PEOPLES
(staring at TV)
It was the black guy who did it.

PAT PEOPLES
So Danny's the good luck charm.

MR. PEOPLES
Danny's from you, this is your
house, so it comes down to you.
You're the one. You watch every
game now, do you understand?

PAT PEOPLES
That's a little crazy, Dad.

MRS. PEOPLES
It's a positive father-son
development, I'd take it.

PAT PEOPLES
Dr. Timbers would call it
delusional magic thinking.

DANNY
And he'd prescribe Risperdal.

(CONTINUED)

CONTINUED: (3)

MR. PEOPLES

Stop talking about it! You watch every game, Pat, you don't miss a game, do you understand? You sit here with me unless I tell you otherwise. It's only fair since we're letting you live here again and your mother got you out of the hospital early.

Pat looks weirded out.

MRS. PEOPLES

Isn't it nice Dad wants Pat around?

MR. PEOPLES

Don't disappear doing God knows what with Tiffany Maxwell.

PAT PEOPLES

What's that supposed to mean? She's my friend.

RONNIE

Watch out. She goes to a lot of therapy.

PAT PEOPLES

(shrugs)

I go to therapy, Ronnie. What are you saying?

RONNIE

I'm just saying Tiffany isn't very stable.

PAT PEOPLES

She's my friend, Ronnie, and she's your sister in law, you should be kind to her. She helped me beat Stevie, she's smart. Maybe she's helping me get back to Nikki even faster, did you ever consider of that?

JAKE

A restraining order is nothing to fool with, Pat.

PAT PEOPLES

That's not needed anymore, I'm doing great and Nikki needs a chance to hear about it.

(CONTINUED)

CONTINUED: (4)

RONNIE

Don't let Tiffany get you into trouble.

PAT'S MOTHER

What the hell are you up to?

JAKE

Don't get arrested again.

PAT PEOPLES

Maybe I'm smarter than you think, OK? Don't underestimate people like Tiffany, Danny, and me because we know what we're doing.

DOORBELL RINGS. Pat's mother goes to answer the door.

PAT PEOPLES (CONT'D)

Maybe more than YOU do, OK? It's like a sixth sense we have because we're more sensitive.

Pat's mother walks back in with Officer Keogh and a black HOSPITAL ORDERLY IN WHITE GARB.

DANNY

Aw, man! How did you find me?

OFFICER KEOGH

This is a very white neighborhood, and you asked four people for Pat's address, so four people called in your description.

PAT PEOPLES

You're not out?

DANNY

I'm sorry, next time will be strictly legitimate, Pat, I promise.

OFFICER KEOGH

(ESCORTING DANNY OUT)

Busy week for you, Ricky Williams.

PAT IS TOTALLY EMBARRASSED.

(CONTINUED)

CONTINUED: (5)

MR. PEOPLES

(to Pat)

I guess the sixth sense didn't tell
you the cops were at the door with
a net to take darkie back.

RONNIE

Why did the cop call you Ricky
Williams?

Pat leaves the room. FADE OUT.

FADE IN -- MORNING - EXT. TIFFANY'S DRIVEWAY

Pat, carrying the framed photo of Pat dipping/kissing Nikki,
jogs up the driveway, waves to Tiff's mother in the window
who waves back.

INT. TIFFANY'S DANCE STUDIO IN HER APARTMENT - DAY

In a leotard and tights, Tiff shows Pat the varnished floors
and mirrors of her fairly new 30 x 20 studio.

TIFFANY

I used the insurance money to build
this. I designed it. The floors
are white pine which has a good
bounce for dancers.

PAT PEOPLES

Where do you sleep?

TIFFANY

Upstairs. This was the garage and I
converted it.

She walks him to an Ipod charging on the floor, connected to
large speakers. THEY SIT ON THE FLOOR. PAT SETS UP THE
FRAMED PHOTO OF NIKKI. Tiff nods to it and gives Pat a thumbs
up.

HE HANDS HER THE FAT WHITE ENVELOPE WITH HIS LETTER.

PAT PEOPLES

When are you gonna give it to her?

TIFFANY

Tonight.

PAT PEOPLES

I wanna follow you to her house but
I won't, that could look out of
control like the old me.

(CONTINUED)

CONTINUED:

TIFFANY

But that's not gonna happen, cuz
you got your shit together and
she's gonna see that from the
letter and your respectful
behavior.

PAT PEOPLES

I changed the opening paragraph to
explain about the dancing and how
it's all for her, romantic
Shakespeare, etcetera, plus to
generously help you, etcetera.

TIFFANY

Good. [Puts the letter in her open
purse, sticking out, on a bureau].
Let's start with some simple warm
ups.

Pat claps his hands together gamely and follows Tiffany to
the center of the dance floor. They stand facing each other.
She stretches one arm overhead to the right, then one
overhead to the left. Pat mirrors her movements, stretching
one arm overhead, then the other. She then takes dramatic
long steps backwards, facing Pat, reaching her arms out to
him one at a time. He mirrors her going forward. Tiffany
slides to the floor on her belly, moving backwards. Pat
slides to the floor; Tiffany moves her arms and legs in a
frog-like swimming motion. Pat does this. She wiggles side to
side like a worm. Pat tries but can't. He lies on his
stomach.

PAT PEOPLES

I can't do that.

TIFFANY

OK, that was too much. I did too
much. Let's start simple. Walk
across the room.

Pat stands and walks across the open floor of the studio,
like a schlub.

TIFFANY (CONT'D)

No, walk with emotion in your body.

Pat does a weird, intensely serious walk, lifting his chest.

PAT PEOPLES

(dance walking)

I have no idea what I'm doing.

(CONTINUED)

CONTINUED: (2)

TIFFANY

Now walk like Nikki's over there
and you just saw her for the first
time and you can only express how
much you missed her with your slow
walk, you can't speak.

Pat starts to walk anxiously across the studio --

TIFFANY (CONT'D)

SLOW DOWN. One step at a time. Make
each step count.

Pat walks very slowly, one step at a time, his face full of
emotion BUT HE'S FORCING IT AND IT FEELS FAKE.

PAT PEOPLES

This feels fake. It's not real.

TIFFANY

Modern dance is real.

PAT PEOPLES

Why don't we just do a Dancing with
the Stars thing with Latin rhythm?

Tiffany paces, arms folded across her chest.

TIFFANY

Do you know how Tommy died? Did
anyone tell you?

Pat shakes his head.

TIFFANY (CONT'D)

I was married to him for three
years and five days. I loved him,
but for the last two months, I
wasn't into sex at all. I wasn't
feeling it, it seemed we were too
different or something, and I
wasn't going to fake it, like you
don't want to fake it now. Maybe I
was depressed, part of that was
just me, part of it was he wanted
to have kids and I have a hard
enough time taking care of myself,
does that make me a criminal?

(MORE)

(CONTINUED)

CONTINUED: (3)

TIFFANY (CONT'D)

Anyway one night after dinner,
Tommy drove to Victoria's Secret at
Cherry Hill mall to buy lingerie
for me to get something going and
on his way home he stopped on 95 to
help a guy fix a flat and he got
hit by a car and killed. The
Victoria's Secret box was on the
front seat.

She silently goes into a series of heartfelt slow, then
faster, dance moves that completely embody her grief and
pain, ending with her curled up on the floor. Pat watches
her stay there and he looks very sad. He nods. He gets it.
He's impressed.

TIFFANY (CONT'D)

Your turn.

Pat shakes his head.

TIFFANY (CONT'D)

We'll go in baby steps. Think of an
emotion.

PAT PEOPLES

Umm, no, make it a baby-er step.

TIFFANY

(turns on a simple rhythm
track)

OK, crawl.

Pat looks at her and slowly drops to his knees, then his
hands, crawls across the varnished floor.

TIFFANY (CONT'D)

Crawl like you have no legs and you
haven't eaten for two weeks.

Confused, Pat tries to crawl faster.

TIFFANY (CONT'D)

There's a single apple in the
middle of the room and another man
with no legs is also crawling
toward the apple.

Pat crawls more desperately around the room.

TIFFANY (CONT'D)

You want to crawl faster, but you
cannot because you are maimed.

(CONTINUED)

CONTINUED: (4)

Pat crawls desperately on two hands and one leg, the other is 'maimed.'

TIFFANY (CONT'D)
Desperation flows like sweat off
your face! You're so afraid you
will not get to the apple before
the other legless man! He will not
share it with you -

PAT MIMES GETTING THE APPLE IN ONE HAND, HOLDS IT UP IN
VICTORY AS HE DOES A VICTORY LAP CRAWLING.

TIFFANY (CONT'D)
No! You didn't get the apple yet.
You have to stay desperate.

He stands and looks at her, a bit pissed, sweat dripping.

PAT PEOPLES
Would I be here in this studio
crawling like a giant insect with a
maimed leg if I wasn't desperate?

She hands him a set of headphones connected to the CD player.

TIFFANY
This is the music I thought we
could perform to.

PAT PEOPLES
It's not a song by a black, blind
man by any chance, is it?

TIFFANY
I would never do that.

PAT'S FACE FALLS AS THE SONG STARTS IN THE HEADPHONES; IT IS
'CHERIE AMOUR.'

TIFFANY (CONT'D)
Or maybe I would.

PAT PEOPLES
Jesus Christ, Tiffany.

He reaches up to remove the headphones but she stops him.
Pat's face contorts with repressed anger and reaction.

TIFFANY
You wanna be pushed around by that
great singer the rest of your life?

(CONTINUED)

CONTINUED: (5)

Pat looks at her hatefully as he listens to the song. He closes his eyes and breathes.

TIFFANY (CONT'D)
Yes, master the Stevie, feel the
Stevie. Accept it.

Pat counts breaths with his eyes closed, when he opens them he looks at the Nikki kiss photo and he grows emotional.

TIFFANY (CONT'D)
That's good you're crying, Pat. Cuz
we're going to take that emotion
like a rocket ship and put it into
the dance.

He removes the headphones, stands, and improvises slow, simple steps and movements across the dance floor that are filled with real emotion. He stops with his arms in the air, and stares at his LETTER TO NIKKI sticking out of Tiffany's purse on the bureau.

PAT PEOPLES
(arms in air)
Would it be possible to try another
song, as well as this one?

TIFFANY
Sure.

INT. PAT'S BEDROOM - DAY

Pat collapses face first onto his bed, exhausted..

MRS. PEOPLES
(OS)
Dinner's ready!

PAT PEOPLES
(face down on bed)
Mmphh.

HIS LEG KNOCKS A STACK OF LIBRARY BOOKS OFF THE BED TO THE FLOOR: 'GRAPES OF WRATH' 'THE SCARLET LETTER,' 'GREAT EXPECTATIONS.'

MONTAGE: Pat runs down Tiffany's driveway; Pat and Tiffany stretch their legs at the bar; Pat and Tiffany move like spiders scrambling sideways on all fours; they do the same in tandem; Pat collapses into his bed, exhausted. Pat's parents watch, through the window, Pat run away from the house another morning; Pat again runs up Tiffany's driveway;

(CONTINUED)

CONTINUED:

Pat and Tiffany try to move in tandem, try to master cool modern dance moves; in jump cuts we see them master it til they are moving in harmonic tandem. We see them with CDs spread out on the floor picking another song. Jump cuts show them dancing hard to punk rock, pogo sticking up and down; then they try some classic Led Zeppelin; then Jack White's Raconteurs. **Pat collapses onto his bed again.**

INT. PAT'S ATTIC BEDROOM - NIGHT

MR. PEOPLES

Pat. Where the hell have you been?
We've got a serious situation on
our hands.

Pat opens one eye, with his face smushed into the pillow, and stares into the bed with dismay.

MR. PEOPLES (CONT'D)

You realize the Birds have to win
Saturday AND THEN the Giants have
to lose Sunday if the we're going
to the playoffs.

Pat rolls over and looks at his father.

PAT PEOPLES

I didn't realize that, Dad.

MR. PEOPLES

Oh, yeah. That's the bind we're in.
So I think it's wise if we spend
time together each day reading
about the Eagles and doing some
father-son time. To strengthen the
good luck pattern you're in.

Pat stares at his father and nods noncommittally.

MR. PEOPLES (CONT'D)

Jake's taking you to the game
Saturday, the last home game of the
season. You'll help us beat the
Cowboys for sure.

PAT PEOPLES

I have to work with Tiffany on
Saturday because Sunday is our big
thing.

MR. PEOPLES

What big thing?

(CONTINUED)

CONTINUED:

PAT PEOPLES
It's a -- thing. Saturday's our
last day to prepare.

MR. PEOPLES
(shakes his head slowly)
You have to go to the game.

His father gently puts the folded sports section at the end
of Pat's bed.

INT. KITCHEN - DAY

Pat's mother washes dishes. Pat walks in holding up the
sports section like it's the Hope diamond. His mother and he
stare at each other.

PAT PEOPLES
My entire life, we couldn't touch
the sports section until Dad was
asleep.

MRS. PEOPLES
He's making an effort.

PAT PEOPLES
Is he on some kind of medication?

MRS. PEOPLES
The Birds are winning, that's his
medication. He wants to sit with
you today, well, everyday, where
are you going?

SPLASH, she drops a dish into the soapy water.

INT. RECEPTION AREA - CLIFF'S OFFICE - DAY

PAT AND THE RECEPTIONIST/NURSE EXCHANGE sidelong glances as
he passes her on his way in to see Cliff.

INT. CLIFF'S OFFICE - DAY

DR. PATEL
Your mother wants to know why
you're spending so much time with
Tiffany.

Pat looks at him silently.

(CONTINUED)

CONTINUED:

DR. PATEL (CONT'D)

You cannot keep secrets from your therapist, Pat.

PAT PEOPLES

It's an art project. That's all I can say. I told her that, too.

DR. PATEL

Your father's reaching out to you, that's a very positive development.

PAT PEOPLES

The project with Tiffany is more important.

DR. PATEL

Your father's attention could heal many wounds to your self-esteem. It's like the Berlin Wall coming down, Pat.

PAT PEOPLES

But the crazy East Germans might put the wall back up if their soccer team loses and they blame someone from West Germany for not going to the game.

DR. PATEL

It would be a mistake someone from West Germany not to go to the game.

PAT PEOPLES

Before you endorse my father, you should know he's the man who refers to you as a quack who should have his license revoked. That's who you'll be endorsing.

DR. PATEL

Eagles football is an excellent bridge to closeness with a difficult father and a social world of family and friends that will only benefit your return to normalcy. You have an authentic Hank Baskett jersey you love, thanks to your brother.

They sit in silence for a moment. Cliff studies Pat.

(CONTINUED)

CONTINUED: (2)

DR. PATEL (CONT'D)
I hope you're not breaking the
restraining order.

PAT PEOPLES
Why does she still have it? I need
to communicate with her.

DR. PATEL
Be patient.

PAT PEOPLES
I'm living with my fucking parents,
Cliff.

DR. PATEL
Trust me, you're not standing
still. In my opinion it would be a
real mistake to disregard your
father at this time.

PAT PEOPLES
Where was he my whole life when he
was acting like a prick? Why all of
a sudden do I have to spend time
with him cuz he decided I'm a lucky
charm? I have to work with Tiffany,
and read more classic books so I'm
ready when I see Nikki, it's not
like I have a ton of time.

DR. PATEL
Perhaps Tiffany's project can wait.

PAT PEOPLES
It can't wait.

They sit for a moment, Pat looks at his watch, gets up, goes
to the door.

DR. PATEL
Pat. There's something very
important that may help you. It's a
matter of life and death.

PAT ANXIOUSLY WATCHES CLIFF STAND AND WALK OVER TO HIM.

DR. PATEL (CONT'D)
AHHHHHHHHHHHHH!

PAT PEOPLES
AHHHHHHHHHHHHH!

(CONTINUED)

CONTINUED: (3)

DR. PATEL
E-A-G-E-L-E-S.

DR. PATEL AND PAT
AHHHHHHHHHHHHH!

INT. PAT'S FAMILY'S KITCHEN - MORNING

Pat sneaks out the door in his work out clothes, carrying
'The Great Gatsby,' when his mother comes rushing in.

MRS. PEOPLES
Where are you going? Your father
wanted you to have this!

She gives him the neatly folded sports section.

PAT PEOPLES
Thanks, I'll take it with me.

MRS. PEOPLES
To work out? Where are you really
going? Your father expects to
spend time with you, Pat!

PAT PEOPLES
(slips out with the paper)
Tell dad thanks.

EXT. PAT'S FAMILY'S HOUSE - DAY

Pat walks from the house with the folded sports section and
'The Great Gatsby' in his hands.

INT. TIFFANY'S DANCE STUDIO IN HER APARTMENT - DAY

Pat walks in.

TIFFANY
What's this?

She takes the folded sports pages, the book from his hands.

TIFFANY (CONT'D)
Football stays out of this place,
so does 'The Great Gatsby.'

PAT PEOPLES
I'm falling behind on the syllabus.

(CONTINUED)

CONTINUED:

TIFFANY

I can tell you all about The Great Gatsby, there's no silver linings. He lost Daisy his great love, but did everything he could to get her back, which was A LOT! He was a great guy who got taken advantage of by a bunch of partiers. He got all these beautiful shirts and clothes just to look great for Daisy, who's married to a total DICK who's cheating on her and doesn't even love her, and THEN in the end Gatsby gets shot in his own fucking swimming pool for WHAT? What kind of a life is that? Who the hell would want that life?!

PAT NODS, IMPRESSED.

PAT PEOPLES

Is there any chance I could divide tomorrow between rehearsal and the Eagles game?

TIFFANY

I'm gonna pretend you didn't just ask me that question.

She tosses the sports pages and the book out the door and closes it.

TIFFANY (CONT'D)

It's our second to last rehearsal before Sunday's competition and you're still struggling with the lift.

PAT PEOPLES

I don't wanna do the lift.

TIFFANY

Nikki answered your letter.

She holds up an envelope. Pat stares at it, fixated.

TIFFANY (CONT'D)

You can't read it til we nail the lift.

CUT TO:

(CONTINUED)

CONTINUED: (2)

Tiffany moves gracefully, powerfully in a circle around Pat who nervously turns watching and waiting til she FLIES INTO THE AIR AND HE GRABS HER, THE WRONG WAY, AND STUMBLES BACKWARDS WITH HER IN HIS HANDS AND FALLS TO THE FLOOR WITH HER ON TOP OF HIM.

CUT TO:

THEY TRY THE LIFT AGAIN -- PAT DROPS HER AGAIN

PAT PEOPLES
Sorry, Jesus, I'm sorry.

TIFFANY
(on the floor)
I'm OK, I'm fucking fine. It's the accumulation of being dropped day after day that starts to add up.

PAT PEOPLES
I do five million push ups, I don't know why I'm dropping you.

TIFFANY
Center your body directly under me so you're like a pillar, you can't be off to the side, why do you keep moving to the side?

PAT PEOPLES
Well, it's, you know. . .

TIFFANY
What? What is it?

PAT PEOPLES
I see what's coming straight toward my face with a lot of momentum.

TIFFANY
My crotch.

PAT PEOPLES
Yes.

TIFFANY
Don't think of it as my crotch, think of it as your LIFE LINE TO NIKKI, AND MY LIFE LINE TO NOT LANDING ON MY HEAD, how's that?

(CONTINUED)

CONTINUED:

PAT PEOPLES
(thinks)
That could work.

TIFFANY
The palm has to center directly at
the base of my crotch, which I
realize presents complications for
you cuz you're freaked out about
your marriage, and for me cuz of my
messed up sexual history.

She paces with her hands on her hips. Pat listens intently,
sweating.

PAT PEOPLES
Maybe we could skip the lifts.

TIFFANY
Sure, and maybe the Chinese
gymnasts could win the gold without
doing any flips, how does that
sound?

BANG BANG ON THE DOOR. They look at each other.

TIFFANY (CONT'D)
What the hell is that?

She goes to open the door --

PAT PEOPLES
Wait, it could be Keogh.

She pauses with her hand on the knob. BANG BANG on the door.
THEN A COMMOTION IS HEARD, TIFFANY'S FATHER SHOUTING.

TIFFANY'S FATHER
(SHOUTS OS)
THIS IS PRIVATE PROPERTY!

TIFFANY'S MOTHER
THE POLICE ARE ON THEIR WAY!

FRANTIC BANG BANG BANG ON THE DOOR. Tiffany and Pat look at
each other, scared. PAT RIPS THE DOOR OPEN -- AND DANNY
RUSHES IN.

DANNY
Please tell your parents I'm not a
black criminal!

(CONTINUED)

CONTINUED: (2)

PAT PEOPLES

This is my friend, Danny. he WAS a black criminal but he's not anymore.

DANNY

Dude.

PAT PEOPLES

Let me finish, he's a great guy, been through a lot of therapy and help to be who he truly is.

He hugs Danny. Tiffany's parents stare.

TIFFANY

How could you be so racist, mother?

TIFFANY'S MOTHER

I saw a stranger running down our driveway.

TIFFANY

A black stranger.

DANNY

The apology should come from me. I didn't ring the bell out front. Your parents wish you only the best in life, that's all they want for you. Blame me.

TIFFANY'S MOTHER

This is a nice man.

PAT PEOPLES

A very nice man, I'm sorry this misunderstanding happened.

TIFFANY'S MOTHER

So are we. Our apologies.

TIFFANY

That's a win all around.

SHE HIGH FIVES DANNY, HER PARENTS, Tiff's parents walk off. Pat closes the door and, with Tiffany, looks at Danny.

PAT PEOPLES

How did you even find this place?

(CONTINUED)

CONTINUED: (3)

DANNY

There's only so many Tiffany
Maxwell's in your neighborhood.

PAT PEOPLES

Are you legit?

DANNY

Too legit to quit. I been home a
few days already and I had to give
my brother moral support in his
dancing endeavor.

TIFFANY

Pat's scared of the lift, but lifts
are very emotional and emotion is
what wins the competition, trust
me.

PAT PEOPLES

If it's a heavy emotional piece,
why are we doing a lift?

TIFFANY

You take all the power of the
sadness and frustration and it
explodes UP INTO THE AIR, PAT!
That's a lift! It's like a silver
lining, dude, why are you not
getting that?

DANNY

What are you scared of, Pat?

PAT PEOPLES

I think it's that her crotch is
flying toward my face and landing
on my hands, that's what it is.

Danny inhales and exhales. Tiffany paces, arms folded.

DANNY

You gotta look at it like a dancing
professional, Pat. She's your
friend. She's doing you a solid
with the letters to Nikki.

PAT PEOPLES

We'll nail the lift. I promise.

Tiffany HANDS DANNY THE WHITE ENVELOPE FROM NIKKI.

(CONTINUED)

CONTINUED: (4)

TIFFANY

Give that to Pat, it's from his wife.

Pat, Danny stare. Danny holds the envelope.

PAT PEOPLES

What was her vibe when she gave it to you?

TIFFANY

Intrigued, a little excited, and scared.

DANNY

Understandable.

TIFFANY

She wants the letters to remain secret because she doesn't want to lift the restraining order til she sees how you're doing.

PAT PEOPLES

But I TOLD her how I'm doing. YOU told her how I'm doing.

Danny hands Pat the envelope. Pat holds it, thinks.

PAT PEOPLES (CONT'D)

I think I'll read it out loud, if you guys don't mind. To help me take in the reality of what she says.

Tiff and Danny nod. Pat looks at them, exhales, and opens the envelope very slowly as if trying not to rip it, but he has to rip it to get it open. He unfolds the letter, printed from a computer; his eyes dart over the text. Tiff and Danny watch Pat's face brighten, then darken.

DANNY

I thought you were gonna read it out loud.

PAT PEOPLES

(reads)

Dear Pat, It was very emotional for me to get your letter, as I'm sure you can imagine, but I'm glad you took the risk of discretely getting it to me through Tiffany.

(MORE)

(CONTINUED)

CONTINUED: (5)

PAT PEOPLES (CONT'D)

This gives us a chance to communicate while I keep the restraining order until I feel safe. I must admit you sound terrific and I'm happy that you are feeling so positive and becoming a more loving and caring man, which I always knew you were.

He pauses to look up and exchange a fist bump with Danny.

PAT PEOPLES (CONT'D)

I was moved to read about 'excelsior' and your belief in happy endings. I am also moved by your act of love to read the books I have taught at the high school. I'm sorry you find them so negative but I disagree. I think they are great works of art that reflect how hard life can be, and they can help kids prepare themselves for the hardness of life.'

PAT LOOKS UP.

PAT PEOPLES (CONT'D)

That's a positive way to look at it, isn't it? Cliff said the same thing.

Danny and Tiff nod. He continues to read.

PAT PEOPLES (CONT'D)

'In spite of all these positive developments, Pat, I have to be honest by saying I am not at all sure I am ready to see you again or to resume our marriage. There's been a lot of water under the bridge, a lot of pain, and I find myself thinking that we might both be better off by moving on with our lives separately. Please don't react quickly to this, but take time to think about it. I'm glad you're doing so well. Love, Nikki.'

Pat runs a hand over his face. A lot of emotion is going through him. Danny and Tiff watch him, the room feels charged. Pat paces.

(CONTINUED)

CONTINUED: (6)

PAT PEOPLES (CONT'D)
I can't rehearse anymore.

TIFFANY
I should never have given that to
you til after Sunday.

Danny walks up to Pat and puts his hands on Pat's shoulders.

DANNY
You gotta get ever upward on that
dance floor, my friend.

He points to the dance floor. Pat takes this in, nods.

PAT PEOPLES
You're right, Dan. It's too easy to
tilt down in this world.

DANNY
Yes! Keep it tilted up.

BANG BANG on the door. They look up. Tiffany opens it.
OFFICER Keogh IS THERE.

TIFFANY
It was a mistake, talk to my
parents in the front.

TIFFANY'S MOTHER
(walks in)
It's not a mistake now.

Keogh walks in with the large orderly in white.

TIFFANY
Why can't he stay out?

TIFFANY'S MOTHER
It's a court order, honey, for his
assault and robberies.

DANNY
That's so pre-hospital; old news.

PAT PEOPLES
Take care, Dan, I hope next time is
the real deal.

Danny and Pat exchange a hearty hug with pats on the backs.

(CONTINUED)

CONTINUED: (7)

DANNY

Do the lift, I want to see video
tape of the big day.

PAT PEOPLES

I wish you could be there, Dan.

DANNY

Maybe I will be.

Keogh rolls his eyes. Danny kisses Tiff on the both cheeks,
then leaves with Keogh and the Orderly. Tiffany pushes her
mother out and closes the door.

TIFFANY

(Burgess Meredith again)

Let's go, Rock. Back in the ring.

Pat steps to the center of the dance floor. He stares at the
floor as Tiffany starts to move masterfully around him, 10
feet away, circling from that distance.

TIFFANY (CONT'D)

(dancing)

Here it comes.

Pat swallows, looks up, a tear rolls down from one eye. He
wipes it away, nods.

PAT PEOPLES

I'm ready.

TIFFANY

And one, two, three, and --

Tiffany goes air born. PAT'S POV: HE SEES HER CROTCH COMING
TOWARD HIS HAND, and instead grabs her thigh, which causes
her head and shoulders to shoot toward the floor. He barely
manages to catch her arm so she doesn't hit the ground. He
turns gracefully to smooth it out, swinging her in a circle.

TIFFANY (CONT'D)

(swinging in Pat's hands)

That would be a side lift, which
was really scary, don't do it
again.

PAT PEOPLES

Got it.

EXT. TIFFANY'S FRONT DOOR - NIGHT

Pat walks away from her house as Tiffany stands in the door and shouts after him.

TIFFANY
DON'T STAY UP TOO LATE WRITING YOUR
LETTER, TOMORROW'S THE LAST DAY.

PAT PEOPLES
I'll get here early and stay late,
I guarantee it.

INT. PAT'S ATTIC BEDROOM - NIGHT

Pat sits on the floor and hand writes a second letter to Nikki; dissolve; he's in another position still writing; dissolve; he licks the envelope; dissolve; he's fallen asleep.

INT. PAT'S ATTIC BEDROOM - MORNING

Pat lies sleeping in the early morning light when suddenly --

MR. PEOPLES
AHHHHHHHHHHH!

Pat wakes with a start, sits up to see his father standing by his bed, arms in the air, shouting the Eagles cry.

MR. PEOPLES (CONT'D)
AHHHHHHHHHHH!

INT. PAT'S FAMILY'S KITCHEN - MORNING

Pat's mother holds a coffee mug as she sees them out the door.

PAT PEOPLES
I have to call Tiffany--

He grabs the phone. HONK HONKKK his father honks outside.

MRS. PEOPLES
You're late, call from the car on
your father's phone.

INT. PAT'S FATHER'S FORD - DAY

Pat's father drives. Pat sits in the passenger seat.

(CONTINUED)

CONTINUED:

PAT PEOPLES
Can I borrow your phone please?

MR. PEOPLES
I didn't bring my phone.

Pat rolls his eyes with frustration.

MR. PEOPLES (CONT'D)
Is it an emergency?

PAT PEOPLES
Kind of. I'll use Jake's phone. Are you sitting with me and Jake?

MR. PEOPLES
You know I can't go inside the stadium.

PAT PEOPLES
Because they won't sell you beer anymore?

MR. PEOPLES
Because of the fight three years ago, you know that.

PAT PEOPLES
Oh, yeah, sorry. I guess we're not that different after all, are we?

MR. PEOPLES
The Dallas Fucking Cowboys and Tyrell Fucking Owens, the greatest traitor in human history who ever lived. And we're going to beat him today because you're here. Just keep your head.

He pulls up to the stadium parking lot where people are tailgating.

PAT PEOPLES
Listen, Dad, there's something I need to tell you: I took another white envelope from your study.

MR. PEOPLES
I know you did. I want you to have as many envelopes as you need.

PAT PEOPLES
Thanks, Dad.

(CONTINUED)

CONTINUED: (2)

MR. PEOPLES

You're welcome. Ride home with your brother. I'm not driving back into this mess.

Pat gets out.

EXT. EAGLES STADIUM PARKING LOT - DAY

Pat's father pulls away, leaving Pat in the parking lot. Pat wanders through the tail gaters, looking around. He sees fans without shirts on painted green; 60 year old men wearing Eagles wings; girls in bikini tops with their stomachs painted green; some DALLAS FANS in Cowboy shirts; 10 year old kids running around. It starts to get kind of crowded, intense and loud, coming at Pat and overstimulating him. PAT THINKS HE HEARS STEVIE WONDER, HE STOPS AND WE DO HEAR THE FAINT STRAINS OF 'CHERIE AMOR' - WHICH GROWS LOUDER. PAT LOOKS DISTURBED AND HE CLOSSES HIS EYES AND STARTS TO COUNT SILENTLY, COVERING HIS EARS. THE SONG GETS LOUDER AND LOUDER WITH THE SOUNDS OF THE CROWD GROWING AND CLOSING IN ON PAT HE LOOKS SHAKY.

Pat whips around, paranoid, starting to have an episode, squeezes his eyes shut, silently counts.

JAKE PEOPLES

(OS)

PAT!

Pat opens his eyes and STEVIE WONDER stops.

JAKE PEOPLES (CONT'D)

We're making sausages. Have a beer.

Jake guides a disoriented-looking Pat over to a group of his young lawyer jock friends, four guys.

PAT PEOPLES

I need to borrow your phone, Jake.

JAKE PEOPLES

Take it easy, say hello to the guys.

GUY 1

Welcome back, Pat.

GUY 2

From the looney bin.

JAKE PEOPLES

What the fuck, Jerry.

(CONTINUED)

CONTINUED:

GUY 2

Sorry. I don't think sometimes when
I'm drinking. I'm sorry.

PAT PEOPLES

It's OK, I don't think sometimes,
either. It's human.

THEY LOOK AT HIM. Jerry puts an arm around Pat's shoulders.

GUY 2

What a good dude.

JAKE PEOPLES

He's an awesome fucking dude and
he'll crush you with those Arnold
Schwarzenegger arms if you don't
watch what you say.

PAT PEOPLES

No, I won't, Jake. My crushing days
are over.

JAKE PEOPLES

That's right, sorry.

GUY 1

(OS)

Look at this shit, Jake.

JAKE PEOPLES

(turns and looks to see
yellow school bus
parking)

Oh, no. The Asian Invasion.

PAT WATCHES THE BUS START TO EMPTY INDIAN MEN FROM INDIA WHO
TAKE out coolers of beer, small tables, baskets of food. AND
THEY ROLL OUT A 30' X 30' BRIGHT GREEN ASTRO TURF AND START
SETTING UP A FOREIGN GAME, SETTING UP WOODEN BLOCKS ALONG
OPPOSITE BASELINES.

GUY 1

(sing song Indian accent)

I am going rooting now for the
Eagles at this very moment, Raji.

GUY 2

Smell that disgusting food.

(CONTINUED)

CONTINUED: (2)

JAKE PEOPLES

Sometimes I like Indian food [He turns back to his sausage grilling]. But I don't like the game with the wooden blocks.

HE DOESN'T SEE PAT WALK STRAIGHT TOWARD THE INDIANS SETTING UP WOOD BLOCKS IN A TRADITIONAL INDIAN GAME.

GUY 1

Jake, you better get your brother.

GUY 2

Coo coo bird's going off.

JAKE GOES AFTER PAT AND IS JUST ABOUT TO CATCH HIM WHEN--

PAT PEOPLES

CLIFF!

CLIFF PATEL

PAT!

THEY SHAKE HANDS HEARTILY. JAKE WATCHES, CONFUSED.

CLIFF PATEL (CONT'D)

How wonderful to see you at the game!

PAT PEOPLES

Wow, yeah!

CLIFF PATEL

We must beat the Cowboys today, my friend. Would you like tikka massala? My wife made it, she's a great cook.

He serves Pat a plate of masala.

PAT PEOPLES

So's Nikki, she'd love to learn how to make Indian food.

CLIFF PATEL

That could be easily arranged.

PAT PEOPLES

(excited)

I can add it to my next letter [he stops himself].

(CONTINUED)

CONTINUED: (3)

CLIFF PATEL
What letter?

PAT PEOPLES
No letter. I was thinking of
something else. Am I allowed to
talk to my therapist here?

CLIFF PATEL
(arm around Pat's
shoulders)
Today, I am your brother in green,
not your therapist. I am glad
you're here.

Pat notices Jake staring at them.

PAT PEOPLES
Jake, this is my therapist, Cliff.

JAKE
You're shitting me.

CLIFF PATEL
Actually, he's not.

Jake shakes Cliff's hand.

JAKE
You're doing a great job.

CLIFF PATEL
The work belongs to Pat. How are
you feeling about today?

JAKE PEOPLES
I think we can beat the Cowboys.

CLIFF PATEL
If McNabb throws to Stallworth in
the flat; the Dallas defense is
weak against the short pass.

Pat nods proudly at his brother while he pats Cliff on the
shoulder.

JAKE
We have to stay away from the
running game, and we have to
contain T.O.

(CONTINUED)

CONTINUED: (4)

CLIFF PATEL

You can say that again, what a
fucking traitor. Pat, would you and
your brother like to play Kubb?

He gestures to the WOODEN BLOCKS that have been set up.

PAT PEOPLES

You'll have to teach me, I haven't
spent too much time around the old
Kubb court or lane or what is it
exactly?

CLIFF PATEL

Field. I'll teach you.

JAKE PEOPLES

I'll just watch, thanks.

CUT TO:

PAT, NEXT TO CLIFF, THROWS A WOODEN BATON TOWARD THE OTHER
TEAM'S STANDING WOODEN BLOCKS, AND KNOCKS ONE OVER.

Cliff's arms shoot into the air in jubilation.

CLIFF PATEL

(holding a beer)

HO!

OTHER INDIANS RAISE THEIR ARMS AND CHEER PAT.

PAT PEOPLES

I'm not supposed to hit the big
wood block, right?

CLIFF PATEL

Oh, yeah, game over if you hit that
one, dude. It's the king kubb.

An INDIAN OPPONENT throws a baton that knocks over Pat's and
Cliff's King Kub.

EVERYONE

OHOOOOOOOOOO!

Cliff turns to see Jake and friends watching.

CLIFF

Come on, guys, let's see what you
got!

(CONTINUED)

CONTINUED:

Jake and friends come over and are handed Indian beers by an INDIAN GUY in a green STALLWORTH jersey.

GUY 2
What is this? [sips it]

INDIAN 1
(clinks his bottle to Guy
2's in a toast)
Kingfisher. The best.

JAKE THROWS BATONS AND JUST MISSES THE KING KUBB.

EVERYONE
Ohhh, good try, dude.

PAT PEOPLES
That was close, Jake.

GUY 2
I got it, here we go, this is the
closer right here.

He throws and also misses the king kubbb.

GUY 2 (CONT'D)
GODDAMMIT.

JAKE
Let's go again, I'm gonna win some
money back here.

INT. TIFFANY'S DANCE STUDIO IN HER APARTMENT - DAY

SUPER WIDE SHOT: THE RACONTEURS 'STORE BOUGHT BONES' PLAYS LOUD AS TIFFANY STANDS, ARMS FOLDED ACROSS HER CHEST, ALONE IN THE LARGE STUDIO, WAITING, FRUSTRATED. SHE ANGRILY TURNS OFF THE MUSIC AND TOUCHES HER FOREHEAD, ROILING.

EXT. SUBURBAN STREET - DAY

Tiffany walks in a short skirt and heels. A BUSINESS GUY IN SWEATS ROLLS BY IN AN SUV.

GUY IN SUV
Tiff-Girl! Can I buy you a drink
and watch the game?

She walks over and gets into the SUV.

INT. STADIUM - DAY

PAT, JAKE, CLIFF, ET AL
(sing)
'Fly Eagles Fly! On the road to vic-
to-ryyy! Fly Eagles Flyyy!'

PAT, JAKE, CLIFF, THE WHITE GUYS AND THE INDIAN INVASION
GUYS, STAND, DRUNK, ARMS AROUND EACH OTHER SINGING.

CLIFF
WE'RE BEATING THE COCKSUCKING
COWBOYS!

PAT, JAKE, CLIFF, ET AL
AHHHHHHHHHHHHHHHHHHHHHHH!

INT. PAT'S FAMILY'S LIVING ROOM - DAY

Pat's father makes a fist in victory and holds it in front of
his face gnashing his teeth like a victorious warrior. Pat's
mother smiles, happy, all is right with the world.

INT. ASIAN INVASION BUS - DAY

Pat, Jake, Jake's pals, Cliff and the bus load of Indians are
all drunk singing at the top of their lungs.

PAT, JAKE, CLIFF ET AL
WEE WILL, WEE WILL ROCK YOU!
[clap-clap-STOMP, clap-clap-STOMP]
WEE WILL, WEE WILL ROCK YOU!

PAT PEOPLES
(suddenly remembers)
OH MY GOD! I have to borrow your
phone, Jake!

He looks at Jake who looks very ill.

PAT PEOPLES (CONT'D)
What's wrong?

JAKE
(looks suddenly sick)
Too much beer and and [pauses,
belches] chicken tikka masala.

HE TURNS AND VOMITS OUT THE WINDOW OF THE BUS.

EVERYONE ON BUS
WHOOOOOA!

(CONTINUED)

CONTINUED:

GUY 1
OH SHIT! Good thing he's not
driving!

GUY 2
YOUR CAR! JAKE YOU FORGOT YOUR CAR!

JAKE PEOPLES
MY BEEMER! WE HAVE TO GO BACK!

PAT'S EYES AND MOUTH OPEN WIDE WITH DELIGHT that FOR ONCE he
is not the fuck up. HE LAUGHS, his entire face lighting up.

GUY 1
(laughing)
THAT NEVER HAPPENS! JAKE FUCKED UP
AND I DIDN'T!

PEOPLE ROAR WITH LAUGHTER.

CLIFF PATEL
Is this not the bomb, like I said,
Pat Peoples? You are back in the
world, my friend. And your very
drunk brother will be picking up
his Beemer tomorrow!

INT. PAT'S FAMILY'S LIVING ROOM - DAY

Pat, Jake, walk in excited with green streamers hanging on
their bodies from the game. Pat's parents look up from
reading the paper.

MRS. PEOPLES
(standing)
How did it go?

PAT PEOPLES
It was fantastic, we saw Cliff
there, we played Kubb and Jake
FORGOT HIS CAR!

Jake collapses on the sofa. THE DOORBELL RINGS.

MRS. PEOPLES
(goes to answer door)
Your father's very happy you went
because it made the Birds whip
T.O.'s ass.

Mr. Peoples gives a nod with a very small smile (his version
of happy).

(CONTINUED)

CONTINUED:

JAKE PEOPLES
We're going to the playoffs.

MR. PEOPLES
(dead serious)
IF the Giants lose to Chicago
tomorrow.

Mrs. Peoples walks in, worried.

MRS. PEOPLES
There's someone here to see Pat.

TIFFANY WALKS IN, ARMS FOLDED ACROSS HER CHEST, AND SHE DOES
NOT LOOK HAPPY. PAT'S EYES OPEN WIDE.

PAT PEOPLES
Tiffany.

TIFFANY
We have to talk RIGHT NOW!

Everyone jumps a little in their seats as they look at her.
Everyone turns to Pat to see his response.

TIFFANY (CONT'D)
When you make a serious commitment,
it's not cool to not show up.

PAT PEOPLES
I tried to call you all day --

TIFFANY
Really? I guess all the phone lines
must have been destroyed by a
hurricane that hasn't been reported
on the news yet.

PAT PEOPLES
I swear to God --

JAKE PEOPLES
He did, he asked for my phone like
three times but we kept getting
distracted.

PAT PEOPLES
My father abducted me to the game,
it was the Cowboys, we had to win
to make the playoffs, Cliff
pressured me, Cliff was THERE, it's
a bonding thing --

(CONTINUED)

CONTINUED: (2)

TIFFANY

How great for you and your dad and the Eagles, Pat, but your dad and the Eagles didn't make a commitment in return for my help.

They all look tense, nobody has eye contact. PAT STANDS.

PAT PEOPLES

Excuse us, please. This is Tiffany.

Tiffany, looking down at the floor, arms folded, follows Pat out with her arms folded.

TIFFANY

(exiting)

Nice to meet you.

Pat's parents and Jake all look at each other.

EXT. PAT'S FAMILY'S FRONT DOORSTEP - NIGHT

PAT PEOPLES

He woke me up going 'AHHHHH', he drove me to the game himself,

TIFFANY

Really? Did he use rope or duct tape?

PAT PEOPLES

He said I could have as many white envelopes as I want, please be happy for me. I wanted to rehearse so bad, I swear to you.

She stares at Pat for an uncomfortable beat.

TIFFANY

You cost us a day, which in real dance rehearsal time is three weeks.

PAT PEOPLES

How did dance rehearsal turn into dog years?

TIFFANY

WE ONLY HAD ONE REHEARSAL LEFT AND IT WAS THE DRESS REHEARSAL.

(CONTINUED)

CONTINUED:

PAT PEOPLES
Could you keep it down please?
Nobody's knows we're breaking the
law.

TIFFANY
Whatever. The deal is off.

PAT PEOPLES
It was ONE rehearsal! Be
reasonable!

TIFFANY
Be on time for tomorrow or never
contact me again and there will be
no letters from Nikki to you or
from you to Nikki. Good night.

She turns and walks away, leaving Pat panicked.

PAT PEOPLES
TIFFANY!

She stops 30 feet away. He runs up to her.

PAT PEOPLES (CONT'D)
I'm very proud of our work
together, I want to invite Nikki to
come tomorrow to see it.

HE HANDS TIFFANY ANOTHER WHITE ENVELOPE. SHE LOOKS AT IT,
PISSSED. HONK HONK -- THEY TURN TO SEE THE GUY PARKED IN THE
SUV WITH THE MOTOR RUNNING. She takes Pat's envelope, walks
and GETS INTO THE SUV. PAT IS NOW PISSSED AND ODDLY JEALOUS.

PAT PEOPLES (CONT'D)
WHAT THE HELL IS THAT? WHO'S THAT
GUY? What are you doing?

SHE GIVES HIM A LITTLE WAVE THROUGH THE CLOSED WINDOW AS THE
SUV DRIVES BY. Pat stares and shakes his head as the van
disappears around a corner; Pat goes back to his house.

INT. GUY'S SUV - CONTINUOUS

TIFFANY
Let me out at the next corner.

SUV GUY
What? I thought we were --

TIFFANY
I SAID DROP ME OFF.

(CONTINUED)

CONTINUED:

He pulls over and drops her off, she slams the door.

INT. DR. CLIFF PATEL'S DEN - THE NEXT AFTERNOON

Cliff speaks into the phone.

DR. CLIFF PATEL
(on the phone)
HOW COULD YOU ABANDON THE EAGLES?

PAT PEOPLES
(on the phone)
Will you listen for second.

DR. CLIFF PATEL
The Giants have to lose and
Chicago's not a dominant team!
they're shaky like your father's
affection and the Eagles offense!

PAT PEOPLES
I'm building a project for Nikki
which you should recognize and
support.

DR. CLIFF PATEL
(mad)
But I can't! Because you won't tell
me what it is!

PAT PEOPLES
I'm inviting you to it, six o'clock
today at the Hilton ballroom.

DR. CLIFF PATEL
What is it?

PAT PEOPLES
A dance performance, OK?

CLIFF
That's when the game is! You can't
do it during the--

Pat hangs up the phone. He looks up to see his father and
his mother staring at him.

PAT PEOPLES
You're invited as well.

EXT. TIFFANY'S PARENT'S HOUSE - NIGHT

Tiffany jogs in place in her driveway, dressed in a coat over a low cut black dress that flares out in a shortish swing skirt -- and running shoes. SHE CHECKS HER WATCH IMPATIENTLY. HER PARENTS PULL UP IN THEIR CAR AND ROLL DOWN THE WINDOW.

TIFFANY'S MOTHER
Will you please get in and let us
give you a ride?

Tiffany shakes her head and continues to jog in place.

TIFFANY
Don't go round the block again,
just go.

They pull away, leave her jogging in place. She looks at her watch. Jogs, waits. PAT COMES JOGGING BY, WEARING A DOWN COAT OVER BLACK PANTS AND A WHITE SHIRT. HE DOES NOT PAUSE, BUT RUNS BY TIFFANY, AND SHE FALLS IN BEHIND HIM, AS THEY ALWAYS RUN TOGETHER.

EXT. SUBURBAN PHILLY - NIGHT

Pat runs with Tiffany behind him. They run onto a city bus as it pulls up to a stop, they get on, the bus pulls out.

EXT. DOWNTOWN PHILLY - NIGHT

The bus stops, Pat and Tiffany run off the bus, down the street.

EXT. DOWNTOWN HILTON - NIGHT

Pat and Tiffany run up a circular driveway, nod to the puzzled valet and jog into the hotel.

INT. LOBBY OF DOWNTOWN HILTON - NIGHT

Pat and Tiff walk into the buzzing lobby with other pairs of DANCERS STRETCHING, CHANGING CLOTHES, FAMILIES. TIFFANY STARTS STRETCHING AS HER FAMILY RUNS UP.

TIFFANY'S MOTHER
This is so exciting! I had no idea
it was going to be so crowded.

JAKE WALKS UP WITH THE FOOTBALL GUYS from the stadium, AND MRS. PEOPLES.

JAKE PEOPLES
Wow, Pat. This is a big deal.

(CONTINUED)

CONTINUED:

Pat looks in SHOCK as he sees his father push through the crowd.

PAT PEOPLES
Oh my God. Dad.

MR. PEOPLES
(looks around, cranky))
Yeah.

PAT PEOPLES
(moved)
Thanks so much for coming, I can't believe you're here. I thought you'd be watching the game.

MR. PEOPLES
(walks up)
We ARE watching the game. In the hotel bar. I had to be in the same place as you to get the Giants to lose.

Mr. Peoples goes off to the bar with a couple of the football guys. PAT LOOKS A BIT CRESTFALLEN.

GUY 1
Is this like dancing with the stars or what?

GUY 2
Is she dancing in like a tight thing with heels?

PAT PEOPLES
It's barefoot, Jerry, it's modern dance, OK?

GUY 2
What the hell is modern dance?

GUY 1
It's hip hop, Jer. Right?

JAKE PEOPLES
It's interpretive, like you express a story or emotions like a ballerina but without the ballet part. Am I right?

Tiffany tilts her head like 'I'll take that explanation.'

(CONTINUED)

CONTINUED: (2)

JAKE PEOPLES (CONT'D)
Seriously. This is a much, much
bigger deal than I expected, Pat.

MRS. PEOPLES
Jesus, Jake, don't freak him out.

TIFFANY
(stretching)
Stretch.

PAT PEOPLES
I can't, I'm too nervous after what
Jake just said.

He starts blowing nervous breaths out, causing everyone to
exchange nervous glances, is Pat going to go off?

MR. PEOPLES
You wanna get injured like McNabb?
He doesn't stretch, and the whole
world goes to shit. Stretch. Jake,
I need you in the bar right now.

Jake and the other two football guys go off with Mr. Peoples.

RONNIE AND VERONICA walk up.

VERONICA
You look beautiful, Tiffany.

Tiffany, stretching, doesn't answer, just opens her blue eyes
wide as she stretches.

RONNIE
Kick ass out there today, buddy.

DANNY WALKS UP.

DANNY
My man.

Pat and Danny embrace.

DANNY (CONT'D)
I am very, very excited to see
this, Tiffany, how are you today,
sugar?

He gives Tiffany a hug.

(CONTINUED)

CONTINUED: (3)

DANNY (CONT'D)

Don't worry, nobody's coming with
the net for me today, the state
made it official.

He holds his arms up to celebrate with Pat.

PAT PEOPLES

(measured)

Great, let's wait to see what
happens, and if it's real, we'll
celebrate.

CLIFF PATEL WALKS UP WITH HIS WIFE, SONYA, IN AN INDIAN SARI.

CLIFF

Pat, I would like to introduce you
to Sonya.

Cliff's wife shakes Pat's hand and looks into his eyes.

PAT PEOPLES

It's a real pleasure to meet you.
Cliff knows what a lucky man he is.
I'm a lucky man, too.

Tiffany steps forward to be introduced --

PAT PEOPLES (CONT'D)

My wife Nikki is an amazing woman
and I think there's a chance she's
going to be here today.

Tiffany clears her throat.

PAT PEOPLES (CONT'D)

Do you need some water?

TIFFANY

(rolls her eyes)

Are you gonna introduce me to your
therapist?

PAT PEOPLES

I'm sorry, this is Tiffany.

CLIFF

The famous Tiffany, you're a real
force of nature, aren't you?

TIFFANY

To some people. To others I'm just
a foggy mist passing through.

(CONTINUED)

CONTINUED: (4)

PAT STANDS ON TIP TOES LOOKING FOR NIKKI. He sees her.

PAT PEOPLES
Oh, my God, she came.

EVERYONE LOOKS SERIOUS AND SURPRISED, PAT STARES AT NIKKI, WHOSE BACK IS TURNED, HER BLOND HAIR FALLING OVER HER BEIGE JACKET.

MRS. PEOPLES
Oh my God, Nikki's here.

PAT PEOPLES
What do I do, what do I do?

MRS. PEOPLES
Just breathe, don't get over excited, maybe don't talk to her til after you perform.

PAT PEOPLES
(super nervous)
I can't believe she came.

DANNY
Stay focused, dude.

TIFFANY
Let's go to the ballroom.

INT. DOWNTOWN HILTON BALLROOM - NIGHT

A CROWD OF SPECTATORS surround the dance floor in darkness. The dance floor is lit up by stage lights.

A COUPLE, 25, ARE doing an interpretive dance in white leotards to Eric Satie's 'Afternoon of a Fawn.' It is very gymnastic and athletic, like the Pilobolus dance company.

Pat is dressed in black pants and white shirt unbuttoned to his chest, and bare feet. Tiffany is dressed in a black dress, low cut, that flares out a little with a swing skirt, longer in the back than in the front; bare legs and bare feet. They look intimidated by the amazing physical feats of the white leotard dancers, as one lies on the floor and the other does a handstand on the other's feet. Pat looks at the JUDGES TABLE, where a formally dressed man and woman write notes and watch the dancers. The white leotards finish with amazing tandem aerials and land far apart from each other on one leg each, arms aloft.

(CONTINUED)

CONTINUED:

PAT PEOPLES
(wide eyed)
Wow.

THUNDEROUS APPLAUSE.

TIFFANY
Let's go, we're up.

Pat stands on tip toes and searches the crowd for Nikki.

PAT PEOPLES
(searches the crowd)
Can you see where she's sitting?

Tiffany looks into the crowd -- her family is there, and Pat's mother, Jake, Danny, Cliff, everyone except Pat's father and two football guys. Pat keeps searching for Nikki.

TIFFANY
She probably doesn't want to sit
near your family. Come on.

He keeps staring into the crowd - we see the faces of women and men looking back at him. Some look like Nikki but are not. Tiffany pulls him by the hand onto the dance floor; she gives her ipod to the technician near the judges' table.

TIFFANY (CONT'D)
(to technician)
It's cued up.

Tiffany leads Pat to the center of the floor and waits. They both look extremely nervous. Pat can't stop searching the crowd for Nikki. TIFF FLICKS PAT'S EAR HARD, WITH HER FINGER, TO MAKE HIM FOCUS.

PAT PEOPLES
(holds his ear)
Ow!

PAT AND TIFFANY STAND STILL AS THE INTRO TO CHERIE AMOUR starts. PAT'S MOTHER LOOKS JOLTED WITH TERROR THAT 'CHERIE AMOUR' IS THE SONG -- JAKE, CLIFF, DANNY ALSO LOOK TERRIFIED BY THE SONG.

INT. HOTEL BAR - CONTINUOUS

Mr. Peoples suddenly turns to the door as CHERIE AMOUR wafts in from across the lobby, while he watches the game seated at the bar. HE LOOKS VERY TROUBLED TO HEAR THE SONG. Looks back at the game, back at the door, conflicted. BACK TO:

(CONTINUED)

CONTINUED:

BALLROOM - They begin their dance, choreographed, to **CHERIE AMOUR**. People watch Pat and Tiffany dance. Pat enacts the meaning of the song simply, crawling toward Tiffany with great longing.

Tiffany and Pat circle each other dramatically and when the next chorus comes, Tiffany explodes into the air **JUST AS PAT LOOKS TO THE SIDE AND SEES HIS FATHER COME INTO THE AUDIENCE, OUT OF BREATH. PAT LOOKS BACK AT TIFFANY MID-AIR: THE MOMENT IS SUSPENDED IN SLOW MOTION AS TIFFANY SOARS TOWARD PAT'S UP-STRETCHED HANDS. FROM PAT'S POV: HER CROTCH COMES STRAIGHT DOWN TOWARD HIM IN SLOW MOTION. DANNY HOLDS HIS BREATH, PAT'S BROTHER, FATHER, MOTHER, FOOTBALL GUYS, ALL SEEM TO HOLD THEIR BREATH, mouths open. Regular speed resumes and**

PAT CATCHES HER IN A LIFT THAT IS VERY EMOTIONAL. DANNY APPLAUDS, JOINED BY JAKE AND PAT'S MOTHER, TIFF'S FAMILY, AND A SLACKJAWED-WITH-AWE MR. PEOPLES WHO CLAPS IN SHOCK. PAT HOLDS TIFFANY IN THE AIR AND TURNS HER SLOWLY AS SHE HOLDS A POSE WITH HER LEGS OPEN AND ARMS OUTSTRETCHED. People stare, moved, as Pat carries Tiffany aloft. PAT'S FATHER, PSYCHED, GRITS HIS TEETH AND CLENCHES A FIST TOWARD PAT AS IF HE'D CAUGHT A MAJOR PASS. Pat's eyes open wide as he stares back at his father.

Pat puts her down, they separate, and stare at each other intensely as they circle, farther and farther apart. **CHERIE AMOUR SUDDENLY SEGUES TO THE WHITE STRIPES' 'FELL IN LOVE WITH A GIRL' --** and a surprising sequence of Pat and Tiffany dancing with wild emotion and energy to this kinetic song, further captivating the wide-eyed crowd. As the song heats up Pat and Tiffany dance intensely staring into each other's eyes as they circle and come close then farther -- it's a hypnotic fast tandem dance without breaking eye contact and **TIME SEEMS TO STAND STILL FOR PAT AND TIFFANY AS THEY STARE INTO EACH OTHER'S EYES TO THE INTENSE SONG; ALSO FOR ALL OF PAT'S AND TIFFANY'S PEOPLE WHO WATCH WITH THEIR MOUTHS SLIGHTLY OPEN, ENCHANTED, PAT'S FATHER SHAKES HIS HEAD IN WONDER LIKE A CHILD. THE WHITE STRIPES NOW SEGUE BACK TO CHERIE AMOUR.** Pat and Tiff **COME CLOSER, MOVE NOW IN GREAT, EMOTIONAL, WINDING DOWN, ELEGANT STRIDES, TIL THEY SLOWLY GET TO THEIR KNEES, AS THEY END IN AN EMBRACE. EVEN GREATER THUNDEROUS APPLAUSE.** Pat and Tiffany look into each other's eyes. **HER EYES TEAR UP A LITTLE. SHE BURIES HER FACE IN HIS CHEST AGAIN, AS SHE DID THE FIRST TIME THEY MET, AND CRIES THERE FOR A MOMENT.** Tears are streaming down Pat's face. They walk off the dance floor, into the crowd. Pat looks around anxiously for Nikki.

PAT PEOPLES
When do we get the scores?

(CONTINUED)

CONTINUED: (2)

TIFFANY

They tell you who placed where at
the end. There's like 15 more
people who have to go.

Suddenly Pat's brother is there.

JAKE PEOPLES

I swear to God, Pat. I don't know
what to say. I'm speechless.

MRS. PEOPLES

(wiping her eyes)
You were wonderful, honey. You made
me cry.

DANNY

Congratulations.

Tiffany's parents give her a big hug, as do her sister
Veronica, and Ronnie. PAT LOOKS UP TO SEE HIS DAD.

MR. PEOPLES

(tear streaked face)
I never liked dance, but that
was...

Pat looks at his father.

MR. PEOPLES (CONT'D)

...emotional.

Pat takes this in, then sees, OVER HIS FATHER'S SHOULDER,
NIKKI'S BACK AGAIN, then her side.

PAT PEOPLES

There she is.

MRS. PEOPLES

Pat, wait, let her come to you. The
restraining order.

PAT PEOPLES

I can't take it anymore, I don't
care.

TIFFANY STARES AT PAT; so do the others.

DANNY

Stop and think, Pat.

(CONTINUED)

CONTINUED: (3)

But PAT IS ALREADY WALKING TOWARD NIKKI. HE APPROACHES HER UNTIL HE STANDS RIGHT BEHIND HER BACK, HE INHALES NERVOUSLY, then speaks.

PAT PEOPLES
I hoped you liked what you saw,
because it was dedicated to you,
Nikki.

THE WOMAN SLOWLY TURNS AND -- IT'S NOT NIKKI.

NIKKI-LIKE WOMAN
Thank you, my name's Sara.

She shakes Pat's hand, he is deflated, sad, she holds up her wedding band.

NIKKI-LIKE WOMAN (CONT'D)
But I'm married. This is my
husband, Roger.

A BIG BURLY GUY walks up with a soda.

BURLY HUSBAND
What's going on?

DANNY
It's a misunderstanding, he thought
you were somebody else.

BURLY HUSBAND
I hope so.

Pat is surrounded by his family and Tiffany's family, and Danny, and Cliff and Sonya.

CLIFF PATEL
Wonderful, Pat, absolutely
heartfelt and sincere. I loved it.

Pat looks devastated.

CLIFF PATEL (CONT'D)
What's wrong?

TIFFANY
(dejected)
He thought that lady was Nikki,
that's all that matters.

PAT PEOPLES
I did it for Nikki and the letters!

(CONTINUED)

CONTINUED: (4)

Tiffany looks hurt and pissed. She pulls a ribbon out of her hair angrily.

MRS. PEOPLES
What letters?

CLIFF
Yes, Pat, what letters?

PAT PEOPLES
I did this and she gave my letters to Nikki. And Nikki's letters to me.

CLIFF
You've been communicating with Nikki?!

TIFFANY
And where is she? Nowhere, she doesn't care about you, she doesn't understand you, she doesn't love you.

PAT PEOPLES
That's not true, Nikki loves me.

TIFFANY
Nikki's gone.

PAT PEOPLES
That's temporary.

TIFFANY
You've got someone right here who loves you, you idiot, me!

Pat looks overwhelmed.

TIFFANY (CONT'D)
I understand you! Nikki could never understand you! We're not like everybody else, but we are totally for each other like no one else can be.

PAT PEOPLES
I'm sorry, Tiffany, I love my wife, and in my next letter to her, I'm going to tell her there's been a misunderstanding with you --

(CONTINUED)

CONTINUED: (5)

TIFFANY
THERE ARE NO LETTERS! I WROTE THOSE
LETTERS.

Everybody looks at her. Holy shit. Pat starts trembling.

PAT PEOPLES
What?

TIFFANY
I wrote the letters. Nikki's gone.
She's with that guy from the
shower.

PAT PEOPLES
The guy from the shower?! She's
still with that guy?

TIFFANY
Yes!

PAT PEOPLES
You lied to me?

TIFFANY
I helped you.

PAT PEOPLES
HOW COULD YOU LIE TO ME?

MR. PEOPLES
HOW COULD YOU LIE TO HIM?

MRS. PEOPLES
Patrick, stay out of it.

TIFFANY
Because I love you and I didn't see
any other way to get you to move on
with your life.

PAT PEOPLES
(suddenly ashamed)
Because I suck, I'm the handicapped
guy you have to lie to, that's who
I am.

TIFFANY
(tears in her eyes)
No! Don't say that! I love you! I
think you're amazing.

(CONTINUED)

CONTINUED: (6)

MR. PEOPLES
You are a terrible, manipulative
woman! It's disgusting.

CLIFF PATEL
It was irresponsible.

PAT PEOPLES
She treated me like some moron who
has to be tricked.

Tiffany starts to shake as everyone yells at her. Pat's
mother looks concerned.

TIFFANY
(tears in her eyes,
reaches for his shoulder)
Pat--

PAT PEOPLES
Get away from me, I hate you.

TIFFANY INHALES SHARPLY, HER EYES BRIM OVER WITH TEARS AND
SHE RUNS AWAY.

FADE OUT

FADE IN - INT. PAT'S MOTHER'S CAR - DAY

A new day: Pat calmly drives, Danny is in the passenger's
seat. CLIFF IS IN THE BACK. They drive through the suburbs.

PAT PEOPLES (CONT'D)
(driving)
OK, here's Woodbine, what do I do?

DANNY
(looks at directions)
Turn left.

Pat turns left. They drive a while longer.

PAT PEOPLES
There's Locust, Oak --

DANNY
(looks at directions)
Keep going.

DR. CLIFF PATEL
You are prepared for the truth,
Pat.

(CONTINUED)

CONTINUED: (7)

PAT PEOPLES
Yes, Cliff, I told you.

DR. CLIFF PATEL
Tell me again, if you are prepared
for the worst.

Pat drives a beat.

PAT PEOPLES
I knew. [looks at Cliff in the rear
view mirror]. I knew the whole
time, Cliff. I couldn't admit it to
myself. I needed a goal to motivate
me out of the hole I was in,
something to point myself at,
someone to live for, so I grabbed
onto the fantasy of Nikki, but
inside I knew she was gone. I knew
we were done before the incident,
even, but half of life is people
knowing things but not accepting
them.

DANNY
Mayhew. Turn right.

Pat turns right. They drive down the block.

DANNY (CONT'D)
18, right there.

Pat slows to a stop and looks at a shingled house ahead to
the right with an OPEN GARAGE. Cliff looks very worried. Pat
opens the door to get out of the car.

DANNY (CONT'D)
What if she wants you back?

DR. CLIFF PATEL
Do not say that, Danny.

DANNY
What if you hit the jackpot? Are
you prepared for that, too?

PAT THINKS ABOUT THIS AS HE STARTS TO WALK UP THE DRIVEWAY.
Danny and Cliff get out of the car and follow Pat, who looks
at the ground as he walks, lost in thought, until SUDDENLY
PAT STOPS AND TURNS AROUND TO FACE CLIFF AND DANNY.

A LOUD JET ROARS BY OVER HEAD, PAT LOOKS UP AT THE BIG PUFFY
CLOUDS IN THE SKY BEHIND DANNY AND CLIFF.

(CONTINUED)

CONTINUED: (8)

IN THE ROAR OF THE JET, NIKKI (WHOSE FACE WE SEE FOR THE FIRST TIME: PRETTY YET PLAIN) VERY PREGNANT, EMERGES SILENTLY FROM THE OPEN GARAGE BEHIND PAT AND STANDS 10 yards back. Pat continues to Danny and Cliff, who see Nikki but say nothing as the jet's roar slowly subsides.

PAT PEOPLES

Like I said, my heart stopped
belonging to Nikki a long time ago.

Cliff nods and Danny, with his head movement, indicates for Pat to turn around. Pat turns around.

PAT PEOPLES (CONT'D)

Nikki.

They stand looking at each other. He looks at her pregnant stomach.

NIKKI

We weren't good together.

PAT PEOPLES

No, we weren't.

She wipes a tear away.

PAT PEOPLES (CONT'D)

I'm better now.

NIKKI

I can see that.

PAT PEOPLES

I mean, really better than I ever
was.

NIKKI

Good. I can tell.

PAT PEOPLES

I read all your books from your
class.

NIKKI

Are you serious?

PAT PEOPLES

Yeah.

NIKKI

Did you like them?

(CONTINUED)

CONTINUED: (9)

PAT PEOPLES

I get how they show you how hard
life can be, and how people just go
through it. But I prefer the ones
with silver linings like 'Rocky.'

NIKKI

That's not a book.

PAT PEOPLES

I know. Even though you're crying,
I can see you're happy.

She nods, wipes another tear, smiles a little.

PAT PEOPLES (CONT'D)

Tell John I'm so sorry for what
happened and what I did to him.

NIKKI

I'll tell him.

PAT PEOPLES

I'm in love with someone.

NIKKI

(smiles through tears)

Good.

He reaches out and takes her hands for a moment and squeezes
them for a moment them.

PAT PEOPLES

Take care of yourself, Nikki. Be
happy.

NIKKI

You, too, Pat.

He turns and goes back to the car.

INT. PAT'S MOTHER'S CAR - DAY

They get into the car and Pat starts it. DANNY IS CRYING.

PAT PEOPLES

Save those tears, Danny, you're
gonna need 'em in half an hour.

DANNY

(crying)

What are you talking about?

EXT. TIFFANY'S PARENT'S HOUSE - DAY

DING DONG. Pat waits with Cliff at the front door. It opens.

TIFFANY'S MOTHER
She doesn't want to see you ever
again.

DANNY GOES RUNNING BY ON THE SIDEWALK FLAILING HIS ARMS.

TIFFANY'S MOTHER (CONT'D)
Is he all right?

PAT PEOPLES
It's an emergency, he was doing
fine, we were in the car and he
just snapped. This is Dr. Cliff
Patel, he's a psychiatrist.

DR. CLIFF PATEL
Hi.

She shakes Cliff's hand.

TIFFANY'S MOTHER
How do you know Pat?

PAT PEOPLES
He's my psychiatrist.

CLIFF PATEL
Tiffany appears to be the only one
who can talk sense to Danny. It
could be a life saving situation.

EXT. TIFFANY'S FRONT DOOR AROUND BACK - DAY

Pat walks up with Tiffany's mother. Knocks on the door. No
answer.

TIFFANY'S MOTHER
Tiffany, it's an emergency for
Danny.

Long pause. The door opens. Tiffany stands there in dance
work out attire. She looks very unhappy.

PAT PEOPLES
I know you don't wanna see me, but
you were the one who got rid of
Stevie Wonder and--

(CONTINUED)

CONTINUED:

TIFFANY

You were cruel to me. I don't want
to talk to you.

SHE CLOSSES THE DOOR. PAT MOTIONS TO CLIFF.

CLIFF PATEL

(to the closed door)

Tiffany, I am very concerned that
we will lose Danny this time.
He won't listen to a word I say, he
covers his ears and sings loud.
He's finally home, I don't want to
call the hospital.

TIFFANY

(through door)

Don't call the hospital.

PAT PEOPLES

(to closed door)

You're the only one who got me to
feel the Stevie, Tiff.

CLIFF PATEL

It's true. You did better than me.

THE DOOR OPENS.

TIFFANY

Where is he?

EXT. TIFFANY'S SUBURBAN STREET - CONTINUOUS

Tiffany runs down the street, trailed by Pat and Cliff by
about 15 yards. She slows down, looks around, can't see
Danny. Then she sees him run by on a cross street.

TIFFANY

Danny!

He pauses, looks at her, troubled.

DANNY

AHHHHHHH!

He takes off running down the side street.

TIFFANY

Danny wait!

She runs after him. Danny starts running across FRONT LAWNS.

(CONTINUED)

CONTINUED:

PAT PEOPLES
DANNY NO!

Danny grabs kids toys off a lawn.

PARENT
HEY! PUT THAT DOWN!

PAT PEOPLES
Jesus, Danny.

Two FAMILY DOGS start chasing Danny, along with a couple of FATHERS. He PULLS UP A SMALL BUSH AS HE RUNS and KEEPS RUNNING.

PAT PEOPLES (CONT'D)
This is bad.

Cliff is having a hard time keeping up, out of breath.

TIFFANY RUNS HARD PAST THE FATHERS AND THE DOGS AND CATCHES UP TO DANNY, WHO RUNS INTO A BACK YARD AND CORNERS HIMSELF BY A KIDS SWING SET AND PLAY HOUSE and a wooden fence. Trapped. He turns and faces the FATHERS AND DOGS WHO SURROUND HIM; THE FATHERS GRAB HIS ARMS.

FATHER 1
Call the police.

A NEIGHBOR ON A BACK PORCH NODS AND HOLDS UP A PHONE.

TIFFANY
NO! DON'T CALL THE POLICE.

A SIREN IS HEARD.

DANNY
I gotta go. This isn't supposed to happen.

PAT PEOPLES
You went totally overboard!

DANNY
You said make it real.

CLIFF PATEL
We didn't say anything about going on lawns --

(CONTINUED)

CONTINUED: (2)

PAT

-and grabbing toys and ripping up bushes. There was nothing about the lawns.

TIFFANY

Whoa, what is this, like a pretend breakdown?

PAT PEOPLES

No, it's not pretend, it's real.

DANNY

Ahhhh - ahhh. I'm going crazy.

TIFFANY

Knock it off. I see what's going on here.

DANNY

He loves you. He had to reach you.

TIFFANY

(rolls her eyes)
Jesus Christ. And the therapist went along with this?

CLIFF

(a bit embarrassed)
Well, I realize it's unconventional-

TIFFANY

You could lose your license.

Pat gets down on one knee and takes Tiffany's hand. The fathers and the neighbor and Cliff watch.

PAT PEOPLES

You were right, I knew the whole time, I just couldn't face it, but I thank God I met you. I don't wanna be like Gatsby and those guys in the books who lose the best thing that ever happened to them because their timing was wrong.

A tear rolls down Tiffany's face.

PAT PEOPLES (CONT'D)

Please be my girlfriend, I think we'll have a really good time together.

(MORE)

(CONTINUED)

CONTINUED: (3)

PAT PEOPLES (CONT'D)

I'll do the dances with you, and we
can go running every day.

TIFFANY

(looks away, tears
rolling)

Oh, my God.

She turns and looks at Pat. Cliff, Danny, the fathers watch.

PAT PEOPLES

You're the one who knows who I am,
what I've been through, what
medications I'm on, I'm the one who
knows who YOU are, what you've been
through, what meds YOU'RE on and
I'm still your best friend, we both
have a hard enough time taking care
of ourselves so we kinda don't want
kids, and you're unbelievably
gorgeous, which I felt from the
moment I first saw you and have
been fighting ever since, and who
else can tell me about 'The Great
Gatsby' and Ricky Williams? Who?
Nobody, ever. It's you, Tiffany,
you're my silver lining.

Pat stands and takes Tiffany in his arms, kisses her from the
heart, and she melts.

DANNY

(to the fathers)

Here's the toys. I'll fix your
bush, plant it back in the ground
nice just like it was, tell this
cop not to arrest me.

A cop walks up and looks at them. FADE OUT

FADE IN - PAT'S FAMILY'S LIVING ROOM - DAY

THE EAGLES ARE PLAYING THE PATRIOTS ON TV. A slow dolly/pan
reveals, starting with the TV: Mr. Peoples in his chair;
Pat's mother reading a book with a cup of coffee; Ronnie sits
in another chair; Jake on the sofa, next to Pat, in a sweat
suit, next to Danny, all watching the game.

MR. PEOPLES

The playoffs make me too fucking
tense.

Tiffany enters with a tray, wearing her running clothes.

(CONTINUED)

CONTINUED: (4)

TIFFANY

Here's the crabby snacks, guys.

She puts the tray, WHICH ALSO HAS BEERS, on the coffee table, where Jake reaches for one, as do dad and Pat. Tiff hands everyone a beer, except Pat, whom she gives a Sprite as she sits next to him on the sofa while he chews and watches the game; she holds his hand. Pat's mom surveys everyone on the sofa and is happy.

JAKE PEOPLES

(watching the game)

YES.

DANNY

They needed a field goal, man.

Pat's father nods and looks at Pat, satisfied.

RONNIE

(stands)

That's the half.

TIFFANY

Thank God. [Stands] Let's get out of here.

JAKE

I thought we were gonna throw the ball around.

TIFFANY

No, we're not.

MR. PEOPLES

Just get back here for the third quarter.

Tiffany and Pat leave as Jake holds a football and spins it in his hand.

EXT. COLLINGSWOOD SUBURBAN STREET - DAY

Wide shot: Pat runs, Tiffany runs ten yards behind him. END