

COLD OPENING

FADE IN:

EXT. OBSERVATION DECK, EMPIRE STATE BUILDING - DUSK (DAY 1)

MUSIC CUE: "A MINOR INCIDENT" BY BADLY DRAWN BOY.

WE START HIGH ABOVE THE OBSERVATION DECK OF THE EMPIRE STATE BUILDING AND AS WE DESCEND, WE HEAR EARL MUMFORD, 60, AFRICAN AMERICAN.

EARL (V.O.)

To anyone who says true love, the kind you read about in fairy tales, doesn't exist anymore, I say, Spend some time on the Empire State Building. I've been up here thirty years, and I've seen all kinds of love stories.

WE'RE CLOSE ENOUGH NOW TO SEE THAT A CROWD HAS GATHERED AROUND A POTENTIAL JUMPER, 30, WHO IS PERCHED PRECARIOUSLY ON THE RAILING. AS THE CAMERA SETTLES ON HIS SCARED FACE:

EARL (V.O.) (CONT'D)

The best one of all started not very long ago...with a man whose heart was broken.

JUMPER

(WEEPY) I thought she loved me.

REVEAL EARL HOLDING A CROWD BACK AS HE CONSIDERS WHAT TO DO.

EARL (V.O.)

That's me, Earl Mumford, the handsome gentleman in the uniform, bringing my years of experience to this delicate situation.

EARL (CONT'D)

I think you should jump!

THE CROWD GASPS.

EARL (CONT'D)

I'm not convinced gravity has any  
effect at this altitude and you might  
just be in for the ride of your life.

THE JUMPER CONSIDERS THIS AS A HANDSOME MAN, 29, STEPS  
FORWARD BEFORE EARL CAN SAY MORE. THIS IS HENRY PARR.

HENRY

(POLITELY) Um..., excuse me, sir,  
could I take a shot?

EARL

(SOTTO) Ooh, like a good cop-bad cop  
thing? Sure. Bring down the hammer.

JUMPER

Nothing you say is going to change my  
mind. (WEEPY) I thought Gina and I  
were going to be together forever.

HENRY

I believe there's a person you're  
meant to spend your life with, and if  
Gina left you, that's because that  
person is walking around down there  
right now wondering if today is the  
day you'll finally meet.

BEAT. MURMURS FROM THE CROWD. "THAT'S BULLSHIT," "JUMP."

HENRY (CONT'D)

I might be wrong. But what if I'm  
not? If you jump, you'll never know.

EARL

Unless I'm right about gravity.

HENRY'S WORDS APPEAR TO BE HAVING AN EFFECT ON THE JUMPER.

HENRY

(HOLDING OUT HIS HAND) Come on.  
Life's too exciting to miss what's  
going to happen next.

THE JUMPER TAKES THIS IN AND AFTER A BEAT HE REACHES FOR  
HENRY'S OUTSTRETCHED HAND AS THE CROWD APPLAUDS AND BOOS AND  
THE POLICE FINALLY ARRIVE AND TAKE OVER AS WE

DISSOLVE TO:

EXT. OBSERVATION DECK, EMPIRE STATE BUILDING - LATER

THINGS HAVE CALMED DOWN. HENRY AND EARL ARE THE ONLY ONES  
LEFT UP HERE. EARL WALKS HENRY TO THE ELEVATOR.

EARL

I had the situation in hand, you know?

HENRY

(NICE GUY) I know.

EARL

But that being said, in addition to  
believing that if he had jumped he  
very well might have floated out into  
space, I also believed all that stuff  
you were saying, about finding the  
person you're meant to be with.

(MORE)

EARL (CONT'D)

I'm lucky, because I found her and she's my wife.

HENRY

You are lucky. And I believe all that stuff, too. That's why I'm up her today. My girlfriend, Erin, gave me an ultimatum.

EARL

(HANDS UP) My wife gave me these gloves.

HENRY

(PLOUGHING AHEAD) Yeah, Erin's great. She's smart and pretty and funny... well, not funny, but, hey sometimes life's not funny... and, yes, sure, she's a little bit emotionally shut down, but who wants to be with someone who's always hugging you or telling you how great you are?

EARL

My wife walks around the house completely naked.

HENRY'S NOT SURE WHAT THIS HAS TO WITH ANYTHING:

HENRY

Anyway, Erin had been hinting around that she'd like to get married.

EARL

Hinting how? Was she making a lot of stews?

HENRY

But then a couple days ago she told me that if I don't ask her by the end of the week, I shouldn't bother since there are plenty of guys who'd love to be with her who didn't cry during "Marley and Me." And she's right. She's a catch. But, gosh... seeing that guy up there today... would I jump off a building if I couldn't be with Erin?

EARL

Might be fun.

HENRY

I just wish I could know for sure that she's the one. So that's why I came up here today. I was looking for some kind of sign. But...(STEPPING ONTO ELEVATOR)...I guess I didn't get it.

EARL

Yet. You didn't get it yet. But you will. Trust me on that.

HENRY

You know, I don't know why, but I do.  
Maybe it's because you look and sound  
a little like Morgan Freeman. Anyway,  
thanks. Thanks for listening. (AS  
DOORS CLOSE) And if you ever meet  
Erin, don't tell her, but--

THE DOORS ARE CLOSED NOW, BUT HENRY'S STILL TALKING.

HENRY (V.O.) (CONT'D)

I cried during "Driving Miss Daisy!"

EARL IS ABOUT TO TURN AWAY WHEN THE OTHER ELEVATOR ARRIVES  
WITH A DING. THE DOORS OPEN, REVEALING KATE WINDSOR. SHE IS  
27, PRETTY IN A CLEAN-SCRUBBED MID-WESTERN WAY.

KATE

(GETTING OFF ELEVATOR) Earl!

EARL

Hello, Kate. What am I up to? Not  
much. Just saving lives.

KATE

I heard it was pretty exciting.

EARL

All in a day's work.

KATE

Well, I know you're closing. But I  
think I left my hat up here earlier,  
before all the commotion. I was with  
a client -- who decided to lease the  
entire 89th floor, up high!

EARL HI-FIVES HER. SHE MISSES, FALLING. EARL CATCHES HER.

EARL

How do you do it, Kate? You're  
leasing more space than ever.

KATE

Oh, I just tell people that if they  
have an office here, they'll get to do  
what I do: (POINTING OFF) come up  
every day to remind themselves how  
lucky they are to live in a city this  
beautiful and vibrant and... romantic.

EARL

(SMILING, THEIR THING) If you're  
hitting on me again, I'll remind you  
I'm a happily married man.

KATE

(SMILING) Always worth a try. (THEN)  
Anyway, now I can't find my hat.

EARL

Hmm, I don't think I've seen any loose  
hats, and I do tend to notice hats.

KATE LOOKS DOWN AT A HAT, SITTING ON THE LEDGE RIGHT NEXT TO  
THEM. EARL NOTICES IT AND IS SURPRISED.

EARL (CONT'D)

Well, look at that. (HANDING HER HAT)

Earl Mumford, at your service.

HE HANDS KATE THE HAT. SHE TAKES IT WITH A SMILE, BUT IT'S  
CLEARLY NOT HERS. SHE PUTS IT ON. IT LOOKS RIDICULOUS.

EARL (CONT'D)

Good-looking hat. (OFF HER LOOK) But  
it's not your hat, is it? Let me do a  
quick lap, see if I overlooked it.  
Not likely, but you never know.

JUST AS EARL EXITS AROUND THE CORNER, THE ELEVATOR ARRIVES  
WITH A DING! KATE LOOKS OVER AS HENRY GETS OFF.

HENRY

Forgot my... (SEEING KATE)... hat.

KATE

(HOLDING UP HAT, SMITTEN) Is this it?

HENRY DOESN'T LOOK DOWN AT THE HAT, TRANSFIXED BY KATE.

HENRY

Yes.

THEY CROSS WITHOUT TAKING THEIR EYES OFF EACH OTHER. HENRY  
TAKES HIS HAT, BUT KATE DOESN'T LET GO. THEY'RE BOTH HOLDING  
AN EDGE WHEN EARL RE-ENTERS, HOLDING FOUR OR FIVE HATS.

EARL

Somehow, I missed these ones -- (TO  
HENRY) Hey! It's you.

HENRY

I think I got my sign!

JUST THEN FIREWORKS EXPLODE BEHIND HENRY AND KATE, PERFECTLY  
FRAMING THEM IN A SHOWER OF COLORFUL LIGHTS.

EARL

(OBLIVIOUS) When you were downstairs?

AND AS HENRY AND KATE SMILE INTO EACH OTHER'S EYES, WE

FADE OUT.

END OF COLD OPENING

ACT ONE

FADE IN:

INT. HENRY AND LARRY'S OFFICE - DAY (DAY 3)

HENRY IS STANDING AS HE WAS THE NIGHT BEFORE EXCEPT IN KATE'S PLACE IS HENRY'S BEST FRIEND AND CO-WORKER, LARRY MEYER, 30. HE'S CHUBBY, BEARDED, AND LOOKING MISERABLE. THE OFFICE HAS A SOFA AND TWO DESKS THAT FACE EACH OTHER.

HENRY

...and we just stood like this,  
staring into each other's eyes for I  
don't know how long.

LARRY

I don't know why we had to reenact it.

HENRY

I wanted you to get a sense of how  
powerful the moment was.

LARRY

I want to let go of your hands now.

LARRY PULLS AWAY AND CROSSES TO HIS DESK.

HENRY

I don't feel like you're happy for me.

LARRY

So all you did was save a person's  
life and meet the girl of your dreams?  
You didn't do anything the rest of the  
night? Like catch a bank robber or  
have X-ray vision?

HENRY

I knew you'd be mad.

LARRY

This stuff doesn't happen to real people!

HENRY

What was I supposed to do? Let the guy jump?

LARRY

Yes! Yes, you were.

HENRY

I'm not gonna let you ruin this, Larry.

LARRY

(NOTICING BEHIND HENRY) Hey, you know who's gonna love your story? Erin.

HENRY

Not letting you ruin it.

LARRY

I'm not trying to ruin it. I'm just --

HENRY

I feel too good. You should have seen me on my run this morning. I was taking these huge, ostrich steps --

LARRY

(BLURTING) Erin's coming!

AND WITH THAT, HENRY DIVES BEHIND THE COUCH, RIGHT BEFORE ERIN ADAMS, A PRETTY WOMAN IN HER LATE TWENTIES, ENTERS.

ERIN

It smells weird in here.

LARRY

Oh, hey, Erin. Well, you know what they say: she who smelt it --

ERIN

(UNAMUSED) Where's Henry?

LARRY

But in this case it was in fact I who dealt it.

ERIN

Just tell him I'm looking for him.

ERIN EXITS. HENRY REAPPEARS.

LARRY

Does it make you uncomfortable that she clearly has a thing for me?

HENRY STARTS PACING, LOOKING VERY TROUBLED.

LARRY (CONT'D)

Uh-oh. Those don't look like ostrich steps.

HENRY

God, I feel bad. I thought I loved her. I mean, she's so smart and pretty and funny...well, not funny. But I was prepared to lead a laughter-free existence with her. It's just I know now we're not supposed to be together. Which is what I'm going to tell her. Soon.

LARRY

How have you avoided her this long?

HENRY

I've jumped behind a lot of things.

(OFF LARRY'S LOOK) I don't like to  
rush things. (THEN, ADMITTING) I  
don't like when people are mad at me.

LARRY

I'm mad at you.

HENRY

I don't mind when you're mad at me.

(THEN) Hey, I'm meeting Kate tonight -

LARRY

Because you don't like to rush things.

HENRY

(IGNORING HIM) And we're both  
bringing friends --

LARRY

Nope.

HENRY

Do we really have to do this? You  
always say nope and then you come.

LARRY

Well, not this time, because this  
time... Eh, forget it, I'll come.

HENRY

There you go. Maybe you'll have fun.

LARRY

No. Don't pretend I'm going to get anything out of it. You'll go off with Meg Ryan and I'll be at the bar with her "interesting" friend. You know what I find interesting? Large boobs. And the best friend never has large boobs.

INT. MCDERMOTT KITCHEN - SAME (DAY 3)

START TIGHT ON CONNIE GRABOWSKI'S FAIRLY FLAT CHEST. CONNIE IS 29 AND SHE'D BE ATTRACTIVE IF SHE GAVE A SHIT. HER HAIR'S A MESS. SHE'S WEARING A BIG GRAY SWEATSHIRT THAT SAYS 'CALIFORNIA.' WE'RE IN A LARGE, FANCY UPPER EAST SIDE KITCHEN, WHERE CONNIE'S POURING COFFEE AND LISTENING AS KATE, DRESSED FOR WORK, TELLS ABOUT LAST NIGHT. IN THE B.G., A VERY YOUNG, PLAYBOY PLAYMATE TYPE, TIFFANY MCDERMOTT (21), IS TRYING TO FEED TWIN ONE-YEAR-OLDS WHO ARE FUSSING.

CONNIE

So the guy is literally a hero?

KATE

He wouldn't call himself that. *The Times* would, but he wouldn't.

SHE SHOWS CONNIE THE NEWSPAPER. INSERT A PICTURE OF HENRY AND EARL FLANKING THE JUMPER. THE HEADLINE READS: 'PRINCE CHARMING USES ROMANCE TO AVERT DISASTER.'

CONNIE

Oh my God, look at how white his teeth are. I think I'm gonna vomit.

TIFFANY

Um... Ms. Grabowski?

CONNIE

Tiffany, please... as I've told you everyday since I started working here ten months ago, call me Connie. And it's 8:57. I think I've also mentioned I don't start taking care of your kids until nine.

TIFFANY

Sorry. (RE: BABIES) I just feel like they're mad at me.

CONNIE

They're not mad, they're disappointed.

KATE

(SWEET, TO TIFFANY) You can do it, honey. (THEN, TO CONNIE) I swear I've never felt anything like it. It was like this magnetic force that was pulling me toward him.

CONNIE

I have that with McDonald's french fries. Like if I'm walking by a McDonald's, I close my eyes and when I open them, I'm in there, eating fries.

KATE

(ROLLS HER EYES, THEN) I'm meeting him tonight and we're both bringing our best friends.

CONNIE

No. (OFF KATE'S LOOK) I'm not your friend. I'm your cousin.

TIFFANY

You guys are cousins? (OFF CONNIE'S LOOK) I'm sorry. I don't see it.

CONNIE, ON THE CLOCK NOW, CROSSES TO TIFFANY.

CONNIE

Move.

SHE TAKES THE FOOD TIFFANY'S BEEN TRYING TO FEED THE BABIES. THEY IMMEDIATELY CALM DOWN AND START TO EAT. TIFFANY REACTS.

KATE

(TO CONNIE) I thought you'd be excited to meet this guy. I mean, I can already tell Henry's great and if his friend is anything like him --

CONNIE

He's not like him. Good guys are like golden tickets: there's only five of them. If Henry actually is a good guy, that's one so the other four are probably in Asia and South America.

KATE

Okay. If I can't convince you I'm just gonna give up and go to work.

KATE GETS UP LIKE SHE'S GOING TO LEAVE. CONNIE JUMPS OUT OF HER CHAIR AND STARTS BACKING AWAY, FEARFULLY.

CONNIE

No, don't do this. I know what you're  
about to--no, no, no!

BECAUSE KATE HAS SUDDENLY TURNED AND RUN AT CONNIE. SHE  
TACKLES HER, WRESTLING HER TO THE GROUND AND PINNING HER ARMS  
WITH HER KNEES SO CONNIE CAN'T MOVE. THEN:

CONNIE (CONT'D)

We're too old for this.

KATE

You sure you don't wanna come?

CONNIE

Get off me.

THE BABIES LAUGH. KATE STARTS TAPPING ON CONNIE'S CHEST.

KATE

Is that a 'yes'?

CONNIE

Get. Off. (TAP) Ouch. Get. (HARD  
TAP) Fine!

KATE

(GETTING UP, SMILING) Six o'clock.

Love you.

SHE EXITS.

TIFFANY

Scary. (THEN) Now you seem related.

INT. MONROE'S BAR AND RESTAURANT - NIGHT (DAY 3)

IT'S A LITTLE BEFORE SIX IN THIS CROWDED, COZY BAR. CONNIE  
IS THERE, LOOKING ANNOYED. SHE'S MADE ONLY A SMALL EFFORT  
WITH HER APPEARANCE. LARRY ENTERS AND, NOT SEEING HENRY,  
WALKS UP TO THE BAR. THERE'S A BARSTOOL OPEN NEXT TO CONNIE.

LARRY

Is this seat open?

CONNIE

(LOOKING UP AT HIM, THEN) Uch.

LARRY

I'll take that as a 'yes.' (AS HE SITS) Do I know you?

CONNIE

Do people really say that?

LARRY

I'm serious. You look familiar.

CONNIE

You actually look familiar, too. But that could be because I used to go to a lot of pedophile conventions.

LARRY

I always thought it was cool when I saw women at those.

CONNIE

Are you happy with your beard?

LARRY

Are you happy with yours?

CONNIE SMILES.

LARRY (CONT'D)

There's the smile. Don't feel bad. Much hotter women than you have been broken down by my charms.

CONNIE

No, you have no charms. I smiled because... You know how when you're doing something excruciating, like taking a test, or watching a Vin Diesel movie, you think about when it will be over in really specific detail and it's that thought that gets you through?

LARRY

Like a rainbow at the end of a storm?

CONNIE

Well, sure, but I didn't realize I was talking to a five-year-old girl.

LARRY

It's funny you should mention a five-year-old girl, because chest-wise that's what you remind me of.

CONNIE

Not all girls can have boobs the size of yours.

LARRY

I'm just saying it's a fairly simple concept and there's no need to drag Vin Diesel into it, who's a legitimate action star who can also play a lawyer as he did in the underrated "Find Me Guilty."

CONNIE

I liked his hair in that.

LARRY

And if you were having trouble coming up with examples of excruciating things, you might have tried, I don't know, teeth cleaning, or...

CONNIE

...eating at a tapas restaurant...

LARRY

...any conversation about golf...

CONNIE

...talking to someone who gets those little white spit dots in the corners of their mouth...

LARRY

Yoga.

CONNIE

Yoga.

THERE'S A BEAT. WAS THAT A LITTLE WEIRD? THEY SHAKE IT OFF.

CONNIE (CONT'D)

Anyway, I was just thinking about how  
in a couple minutes I'll never have to  
speak to you again and that thought  
made me smile without even trying.

LARRY THINKS ABOUT THAT AND SMILES.

LARRY

That is a nice thought.

WHILE THEY'RE BOTH CONTEMPLATING THIS, HENRY AND KATE ENTER,  
ARM-IN-ARM, GLEEFUL. THEY APPROACH CONNIE AND LARRY.

KATE

Oh, good. You guys have met.

AS CONNIE AND LARRY TAKE THIS IN.

DISSOLVE TO:

INT. MONROE'S BAR AND RESTAURANT - LATER (DAY 3)

IN A BOOTH, KATE AND HENRY ARE DEEP IN CONVERSATION. THE  
CAMERA PANS OFF THEM UNTIL IT LANDS ON THE OTHER SIDE OF THE  
BOOTH WHERE LARRY AND CONNIE WATCH, HORRIFIED.

BARTENDER (O.S.)

Last call!

CONNIE

LARRY

(PUMPING FIST) Yes.

There we go.

KATE

Shoot, I don't want this night to end.

HENRY

Hey, I live nearby. I have beer.

CONNIE

LARRY

Ooh, that sounds so good, but  
I've got to work early.

(MUMBLING) Yeah, I need to do  
something besides this.

KATE

You know what, you're probably right.

LARRY

I definitely am. (STANDING) Okay, bye.

HENRY

Hold on. Larry, can I talk to you?

INT. MONROE'S MEN'S BATHROOM - MOMENTS LATER

LARRY AND HENRY ENTER.

LARRY

Can I just start by saying 'no.'

HENRY

Come on. You and Connie seem like you're hitting it off. (OFF LARRY'S LOOK) Fine. We're lawyers. Let's negotiate. What's it going to take?

LARRY

Not pizza. Just because I'm a husky guy who loves pizza, this isn't the kind of thing where you say, I'll get you a pizza and I say, I'm in.

HENRY

Okay, not pizza. Name something else.

THERE'S A BEAT. A LONG BEAT.

HENRY (CONT'D)

You can't think of anything but pizza, can you?

LARRY

(QUICKLY) Nope.

INT. MONROE'S BAR AND RESTAURANT - SAME (DAY 3)

BACK AT THE TABLE, KATE AND CONNIE ARE TALKING.

CONNIE

I'm just wondering if it would be a good idea to take a breath, go home and, you know, make sure he's not --

KATE

He's nothing like Sebastian.

CONNIE

You don't... Whoa, I thought we were never allowed to say that name.

KATE

Sebastian, Sebastian, Sebastian! I'm over him, Connie. It took a year and lots of therapy and way too many animal adoptions, but it's over. I know Henry's different. (THEN) Come to his apartment. It feels slutty to go without you.

CONNIE

(BEAT) Fine, but I don't want to be alone with the hairy guy anymore.

KATE

I won't leave you alone with him.

INT. HENRY'S APARTMENT - NIGHT (DAY 3)

CONNIE AND LARRY SIT ACROSS FROM EACH OTHER IN THE LIVING ROOM AS HENRY AND KATE FINISH THEIR TOUR OF THE APARTMENT.

HENRY

And that just leaves the bedroom --

AND THEY EXIT. THERE'S A BEAT AS LARRY AND CONNIE LOOK ANYWHERE BUT AT EACH OTHER. THEN LARRY LOOKS AT CONNIE.

LARRY

I guess I'd consider having sex with you.

CONNIE

If the only thing that was produced in the world was alcohol -- so I'm imagining a world where all the textiles and oil and lumber and ore are instead alcohol -- there still wouldn't be enough alcohol in the world for me to sleep with you.

LARRY

What a crazy world that would be. No textiles.

FROM THE BEDROOM WE HEAR KATE AND HENRY GIGGLING.

LARRY (CONT'D)

How 'bout them? Meeting on the Empire State Building. Saving lives, trading hats. Pretty enchanting.

CONNIE

I'm used to it. When we were kids we used to play Fairy Tale. Kate was always the princess and I was the...

LARRY

CONNIE

...dragon.

...fairy godmother.

CONNIE GLARES AT HIM. TO CHANGE THE SUBJECT:

LARRY

So you've been friends that long?

CONNIE

We're cousins. (OFF HIS LOOK) I know. She won. Since we were babies, people felt sorry for me. Even my parents like her better. I like her better.

LARRY

I like you better.

CONNIE

I'm not sleeping with you.

LARRY

I like her better. (THEN, GETTING UP)  
Well, those two are done for the night. I guess we could go.

CONNIE

Yeah. Although, I heard something about a pizza.

LARRY SHRUGS AND SITS BACK DOWN.

DISSOLVE TO:

EXT. HENRY'S APARTMENT - MORNING (DAY 4)

ESTABLISHING. MUSIC. IT'S A BEAUTIFUL MORNING IN TRIBECA.

INT. HENRY'S ROOM - MORNING (DAY 4)

DAWN LIGHT BATHES HENRY AND KATE. THEY'RE AWAKE, FULLY CLOTHED, SITTING CROSS-LEGGED ON THE BED LIKE MOLLY RINGWALD AND MICHAEL SCHOEFFLING, DEEP IN A CONVERSATION WE CAN'T HEAR OVER THE MUSIC CUE. SUDDENLY, HENRY NOTICES IT'S LIGHT.

HENRY

It's morning. But I'm still not sure  
I've made my point about the Mets.  
And I don't think I can stop talking  
until I do.

KATE

That's fine, but I've just been  
wanting to do this.

SHE LEANS FORWARD AND KISSES HIM FOR A LONG TIME. THEN SHE LEANS BACK, SMILING. AFTER A BEAT.

HENRY

You kinda get the gist, right?

THEY SMILE AND LEAN IN AGAIN, AS WE

CUT OUT TO:

INT. HENRY'S APARTMENT - LIVING ROOM - SAME (DAY 4)

A DIFFERENT PICTURE. THE ROOM IS DIM AND MESSY. LARRY AND CONNIE ARE PASSED OUT ON THE SOFA, HALF-EATEN PIZZA SLICES ON THEIR CHESTS, DROOL, ETC. BOTH ARE SNORING LOUDLY, WHEN...

SFX: A LOUD KNOCK ON THE DOOR.

LARRY AND CONNIE WAKE UP, FACES CLOSE TO EACH OTHER.

CONNIE

LARRY

Ahh!

Holy crap!

LARRY SITS UP AND RUNS A HAND THROUGH HIS HAIR. CONNIE WIPES HER NOSE ON HER SLEEVE.

SFX: KNOCKING. THIS TIME IT'S POUNDING.

LARRY

(GETTING UP) All right, all right.

HE GOES TO THE DOOR, OPENS IT TO REVEAL

LARRY (CONT'D)

Erin.

ERIN

What are you doing here?

OVER THE FOLLOWING ERIN TRIES TO GET PAST LARRY.

LARRY

Me, I'm... I'm...

ERIN

Let me in.

LARRY

It's just a little messy for visitors.

SHE FINALLY GETS PAST HIM AND SEES CONNIE, WHO WAVES WEAKLY.

ERIN

(LOOKING AROUND) Where is he, Larry?

I've been calling him and texting him.

LARRY

Yeah, I've been trying to reach him,

too. That's why I came here. But

he's not here. I'm worried about him.

I think we should assume he's dead.

(MORE)

LARRY (CONT'D)

That way, if he is dead, we'll have prepared ourselves and if he turns up, we'll be happy.

JUST THEN, HENRY ENTERS FROM HIS BEDROOM.

HENRY

(CALLING) I'll make you my famous scrambled eggs with cream cheese and --

HENRY SEES ERIN AND REACTS.

HENRY (CONT'D)

Erin.

HE LOOKS TO LARRY.

LARRY

(TO HENRY) You're alive!

KATE ENTERS, HAPPY.

KATE

Cream cheese and what?

ERIN

Chives.

KATE SEES ERIN AND SMILES.

KATE

Oh, hi. I'm Kate.

ERIN

(TO HENRY, WITHOUT EMOTION) I was coming to tell you my grandmother had agreed to let us use her engagement ring. I was overjoyed.

SHE URNS AND EXITS. KATE LOOKS AT HENRY, IN SHOCK.

HENRY

Kate, let me explain --

KATE

(HARD) Don't bother.

AND SHE EXITS TOO, LEAVING CONNIE THERE FOR A BEAT BEFORE SHE SHAKES HER HEAD AT HENRY AND HURRIES AFTER KATE, STOPPING ONLY TO GRAB A PIZZA CRUST FROM THE NIGHT BEFORE. A BEAT.

LARRY

Did you know they were cousins?

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. MCDERMOTT KITCHEN - AFTERNOON (DAY 5)

KATE IS FEEDING ONE OF TIFFANY'S BABIES IN A HIGH CHAIR AS CONNIE CLEANS DISHES. TIFFANY READS A MAGAZINE.

KATE

(HOLDING SPOON) You know what, Oscar?  
I'm not feeling too great about men,  
so I think it would be best if you fed  
yourself.

SHE HANDS OSCAR THE SPOON. TIFFANY LOOKS UP.

TIFFANY

They can feed themselves?

WE ANGLE BACK ON OSCAR WHO IN THAT SHORT AMOUNT OF TIME HAS COVERED HIMSELF WITH FOOD. CONNIE COMES AND TAKES OVER.

CONNIE

(SITTING DOWN) Nope.

CONNIE STARTS WIPING OSCAR OFF AS KATE'S PHONE BUZZES.

KATE

(OFF BUZZING PHONE, READING) I don't  
recognize this number. (PUSHING A  
BUTTON) Ignore.

CONNIE

I bet it's Larry's phone. I guarantee  
that was his brilliant idea. "Use my  
phone. That'll fool her." If there's  
one person you'd want to talk to less  
than Henry, it's Larry.

(MORE)

CONNIE (CONT'D)

(OFF TIFFANY'S LOOK) Henry's friend.

The most irritating guy. Just the  
sound of his voice...

INT. HENRY'S APARTMENT LIVING ROOM - SAME

THE APARTMENT IS A MESS. A DIRTY AND UNSHAVEN HENRY HAS A  
CELL PHONE TO HIS EAR WHEN WE HEAR A TOILET FLUSH.

LARRY (O.S.)

I'm pretty sure I'm gonna need a  
plunger on this one.

HENRY (INTO PHONE)

Pick up, pick up, pick up.

LARRY ENTERS, LOOKING BACK TOWARD BATHROOM.

LARRY (O.S.)

(PLEASED) No plunger necessary. My  
hat goes off to your toilet.

KATE (V.O.)

Hi, it's Kate. Leave a message!

HENRY AD-LIBS FRUSTRATION AND HURLS THE PHONE AT THE WALL  
NEAR LARRY. THE PHONE EXPLODES. LARRY DUCKS.

HENRY

She won't take my calls!

LARRY PICKS UP THE PIECES OF THE PHONE.

LARRY

This is my phone!

HENRY

(RE: PIECES OF ANOTHER) Mine broke.

INT. MCDERMOTT KITCHEN - DAY (DAY 5)

KATE STARES OUT THE WINDOW, CATATONIC. CONNIE'S SPEAKING ANIMATEDLY TO TIFFANY.

CONNIE

Here's Larry: when I told him I was a nanny for a twin boy and girl he asked if it ever seemed like they were attracted to each other.

TIFFANY

You're talking about Larry a lot.

CONNIE

I know! It's like an annoying song that you can't get out of your head.

TIFFANY

Only songs I like get stuck in my head.

CONNIE

Really? You like "Tubthumping"? (OFF  
TIFFANY'S NOD) "Mmmmbop?" (ANOTHER  
NOD) That song by Ace of Base  
(SINGING) *I saw the sign/ It opened  
up my eyes/ I saw the sign.*

TIFFANY

No, I don't like that one.

CONNIE

Well, I guarantee you'll be humming it soon. (THEN) Right, Kate?

KATE

(MELANCHOLY) I might adopt a ferret.

CONNIE CROSSES TO KATE, SHIFTING FOCUS.

CONNIE

Okay, this is exactly what happened with Sebastian. You were angry for a couple days and then you just got quiet. For a year. You need to confront this guy. Face to face. Get some closure.

KATE

I don't like confrontation.

CONNIE

That's okay. I like confrontation enough for both of us.

SHE PULLS KATE UP AND THEY START OUT. TIFFANY CLEARNS HER THROAT. CONNIE STOPS.

CONNIE (CONT'D)

Can you watch your kids for an hour?

ON TIFFANY'S SCARED LOOK.

INT. HENRY'S APARTMENT LIVING ROOM - DAY (DAY 5)

LARRY IS LOOKING AROUND THE APARTMENT. HE'S HOLDING THE FRAGMENTS OF MANY PHONES. EVEN THE HOUSE PHONE IS BROKEN. HENRY'S ON THE COUCH.

HENRY

I know it seems like I'm overreacting.

LARRY

Yes.

HENRY

I've only known her two days.

LARRY

Exactly.

HENRY

But when I looked into her eyes I saw us sitting out on the front porch, our kids around us, a couple dogs, our clothes drying on the line... I need to find out if she's the one.

BEAT.

LARRY

You guys aren't gonna have a dryer?

HENRY

(SHAKING HEAD) You know, Erin was more understanding about this than you are.

LARRY

Really? Was she able to keep her emotions in check? (OFF HENRY'S LOOK)  
Okay, you want sympathy? (PULLING HIM OFF COUCH) Let's go get you some.

INT. HENRY AND LARRY'S OFFICE - AFTERNOON

KATE ENTERS, LOOKING NERVOUS. TIFFANY'S A STEP BEHIND HER WITH CONNIE, HOLDING BOTH KIDS AND LOOKING WINDED, BRINGING UP THE REAR.

CONNIE

(TO TIFFANY, RE: KIDS) You're right,  
bringing them is 'just easier.'

TIFFANY

(OBLIVIOUS) Right?

CONNIE

(ROLLS EYES, THEN TO KATE) So you  
ready? When he walks through that  
door, just close your eyes and say  
exactly what we rehearsed.

ERIN ENTERS.

ERIN

What are you doing here?

KATE

No, I'm going to do the talking you  
son of a bitch.

CONNIE

Open your eyes.

KATE

Oh my God. Erin, I'm so sorry. (THEN)  
Wait, you work together?

ERIN

(FLAT) I can't believe you'd have the  
nerve to come here. As you can see,  
I'm very upset.

KATE

No, I just came to tell him I never want to see him again. And if I'd known he had a girlfriend, I never would have been with him in the first place. I'm really sorry.

ERIN

Don't worry. After he told me how perfect you were for each other, how he'd finally found a woman who loved bowling and Shark Week, and jalepeno peppers, he started to cry... It was disgusting. He's all yours.

SHE STARTS TO EXIT, THEN:

ERIN (CONT'D)

Oh, and he didn't come in today. He's probably at home hugging a pillow.

INT. MONROE'S BAR AND RESTAURANT - SAME (DAY 5)

START CLOSE ON HENRY'S SAD FACE, WHICH IS LYING ON A PILLOW OF COCKTAIL NAPKINS. A PRETTY WOMAN, ALEXA (25), WHO IS WEARING VERY LARGE EARRINGS IS GAZING AT HIM. HER FRIEND EVA (25), LARGE-CHESTED IS NEXT TO HER, ALSO GAZING AT HIM. NEXT TO HER STANDS LARRY, WHO'S GAZING AT EVA'S CHEST.

LARRY

You know what's great about you, Eva -- it is Eva, right? -- is that you are so my type. I like how quiet you are.

(MORE)

LARRY (CONT'D)

I was with this girl the other night...would not shut up. And very flat-chested. Unlike yourself.

EVA

(RE: HENRY) Is your cute friend okay?

LARRY

What? Henry? He's great. He just had his heart bruised a little but he's ready to get back in the saddle.

ALEXA

(SEXY) I could cheer him up.

EVA

(SEXY) And I could help cheer him up.

LARRY

(SEXY) Me, too. (OFF THEIR LOOKS) I mean, it could be like a group "cheer up" session.

HENRY STARTS TO BANG HIS HEAD SOFTLY ON THE BAR. LARRY GRABS HIM AND STARTS TO LEAD HIM AWAY.

LARRY (CONT'D)

Um, ladies, don't go anywhere.

AS HE LEADS HENRY AWAY.

EXT. HENRY AND LARRY'S OFFICE BUILDING - EVENING

AS THE LADIES AND BABIES EXIT THE BUILDING:

TIFFANY

(TO KATE, RE: HENRY) I'm just saying,  
he really loves you. Why not consider  
giving him a second chance?

CONNIE

Don't bother. Kate's not gonna budge.  
She's got a thing about lying.

TIFFANY

But you're perfect for him and you  
both love sharks.

KATE

I don't love sharks. I just said that  
because he loved sharks and I wanted  
him to like me.

TIFFANY

Oh. (A BEAT) But wait, isn't that  
lying? I mean, maybe he didn't tell  
you about his girlfriend because he  
wanted you to like him.

THIS SINKS IN.

KATE

You know what, Tiffany's right.

CONNIE

Not a sentence you hear everyday.

KATE

Tiffany, I'm gonna take your advice.

CONNIE

(RE: SENTENCE) That's two.

KATE

(EXCITED) Let's go.

AND TIFFANY AND KATE RUN OFF. CONNIE LOOKS AT THE KIDS.

CONNIE

Don't worry, I'll never leave you.

INT. MONROE'S MEN'S BATHROOM - MOMENTS LATER

LARRY LEADS HENRY IN.

LARRY

Okay, we are looking at a potential foursome, here, and I think it makes sense to get clear on one thing: if our penises touch we must never speak of it, even if we're in a fight.

HENRY

Do you believe in soulmates?

LARRY

Oh, boy. (THEN) Do I look like someone who believes in soulmates?

HENRY

Well, I didn't either. But when I close my eyes, Kate's the only thing I see. Have you ever felt that way about anyone?

LARRY CLOSSES HIS EYES FOR A SECOND AND WE GO...

EXT. NEW YORK STREET - SAME (DAY 5)

...CLOSE ON CONNIE (IT SHOULD LOOK LIKE SHE IS WHO LARRY IS SEEING). PULL BACK TO REVEAL THE GIRLS HURRYING ALONG. CONNIE'S STILL HOLDING THE BABIES.

CONNIE

So he's not at home and his cell goes right to voicemail. Maybe you should call him at work tomorrow.

TIFFANY

No, we need to find him tonight.

KATE

Tiffany's right again.

CONNIE ROLLS HER EYES. KATE LOOKS TO TIFFANY.

KATE (CONT'D)

He said they go to that bar a lot. Let's look there.

CONNIE

We'll never get a cab at this hour.

TIFFANY

Sure, we will.

SHE STEPS OUT INTO TRAFFIC.

CONNIE

(TO GIRL BABY) Oh, here comes a good lesson for you, Portia: Use your body to get a man's attention.

JUST THEN TIFFANY SHOUTS VERY FORCEFULLY IN A LANGUAGE THAT ISN'T ENGLISH. A CAB PULLS OVER.

TIFFANY (SUBTITLED)

"We need to go downtown."

CONNIE AND KATE ARE IN SHOCK. AS THEY GET INTO THE CAB,

CONNIE

You speak Pakistani?

TIFFANY

No. Because there's no such language.

I do speak Urdu, though. (EXPLAINING)

Army brat.

INT. MONROE'S BAR AND RESTAURANT - MOMENTS LATER

HENRY AND LARRY RETURN. LARRY ADDRESSES EVA AND ALEXA.

LARRY

So, I've got good news and bad news.

The good news is, I'm not going

anywhere. The bad news is, Henry's

taking off but that seems sort of like

no news compared to the good news.

HENRY

I wouldn't be good company tonight.

ALEXA

Can I at least give you a hug?

HENRY

Uh... Sure, why not?

AS SHE GOES IN FOR A HUG, LARRY TURNS TO EVA.

LARRY

Should we be hugging?

EVA ROLLS HER EYES.

EXT. MONROE'S BAR AND RESTAURANT

THE GIRLS AND BABIES ARE GETTING OUT OF THE CAB.

TIFFANY

(SINGING, ABSENTLY) *I saw the sign...*

CONNIE

Aha! You sang it. It's in there.

See you hate that song, but it's in your head. Just like Larry's in mine.

TIFFANY

I guess I like that song after all.

CONNIE

No. No, you don't. You're totally missing the point!

AS KATE AND TIFFANY HEAD TOWARD THE BAR, CONNIE FOLLOWS.

INT. MONROE'S BAR AND RESTAURANT

HENRY PULLS AWAY FROM THE HUG, BUT ALEXA HANGS ON.

HENRY

Okay, that's enough. (GENTLY) More than enough. You've got a good strong grip though.

FINALLY SHE LETS GO, BUT AS HENRY TRIES TO PULL AWAY HER BIG EARRING HAS GOTTEN CAUGHT IN HIS HAIR.

HENRY (CONT'D)

Oops. Oh, geez, I think I'm caught.

ALEXA PULLS HENRY'S FACE TOWARD HERS.

ALEXA

Here, lean toward me. Closer.

THEIR FACES ARE RIGHT NEXT TO EACH OTHER. THEY'RE SMILING BECAUSE IT'S AWKWARD. IT LOOKS VERY INTIMATE. WHICH IS, OF COURSE, THE MOMENT WHEN KATE, TIFFANY, AND CONNIE (A MOMENT LATER) ENTER.

CONNIE

See them anywhere?

SHE LOOKS WHERE A STUNNED KATE IS LOOKING. CONNIE REACTS FOR A BEAT, THEN:

CONNIE (CONT'D)

Okay, let's go, honey.

AND SHE PULLS THE HEARTBROKEN KATE OUT OF THE BAR. UNAWARE OF ANY OF THIS, HENRY FINALLY GETS UNTANGLED FROM ALEXA.

HENRY

Well, thanks for a lovely evening.

HENRY EXITS. THE GIRLS TURN TO LARRY, WHO RAISES HIS EYEBROWS. THE GIRLS SCOWL AND WALK OFF.

DISSOLVE TO:

INT. 24 HOUR FITNESS - DAY (DAY 6)

CARD: TWO WEEKS LATER

THE BUSY CARDIO ROOM. TREADMILLS, ELLIPTICALS, FIT PEOPLE IN LYCRA. LARRY ENTERS IN JEANS AND A RATTY T-SHIRT. HE'S EATING A BAGEL. HE POINTS HELLO TO VARIOUS PEOPLE WHO LOOK CONFUSED, NOT KNOWING HIM. HE GETS ON ONE OF THE TREADMILLS, STRETCHES MINIMALLY, AND PROCEEDS TO "WORK OUT" FOR LESS THAN A MINUTE. HE HITS THE STOP BUTTON, WIPES HIS DRY BROW, AND THEN NOTICES CONNIE ON ONE OF THE ELLIPTICAL MACHINES.

SHE IS WEARING A BAGGY HOODED SWEATSHIRT, AND BIG SUNGLASSES. SHE LOOKS ANGRY AT THE MACHINE AS SHE WORKS OUT. WHEN SHE SEES LARRY LOOKING AT HER, SHE LOOKS DOWN, BUT IT'S TOO LATE. HE'S ON HIS WAY OVER.

LARRY

I knew I knew you! You're the lady  
who always looks mad at the machines.

CONNIE

And you're the guy who works out in  
jeans.

LARRY

What can I say, I don't sweat. I'm  
like Roger Federer.

CONNIE

You're like Roger Ebert.

A BEAT, AS SHE CONTINUES TO WORKOUT.

LARRY

Not that it's any of my business, but  
it seems a little harsh that your  
friend wouldn't even take Henry's  
calls so he could explain himself.

CONNIE

Well, it's none of my business but I  
don't think she wanted to hear it from  
a guy who was making out with a skank  
in a bar like two days after he was  
supposedly heartbroken. (OFF LARRY'S  
LOOK) She came to forgive him. At  
that bar you guys go to.

LARRY LOOKS CONFUSED, THEN PUTS IT TOGETHER.

LARRY

The earring!

ON CONNIE'S CONFUSED LOOK.

INT. GYM SNACK BAR - MOMENTS LATER (DAY 6)

THEY'VE MOVED TO A LITTLE TABLE. LARRY IS FINISHING THE LAST  
BIT OF A SMOOTHIE.

CONNIE

So he wasn't with that girl?

LARRY PUTS THE CUP DOWN, WIPES HIS BEARD INEFFECTIVELY.

LARRY

Quite to the contrary.

CONNIE

(RE: BEARD) So charming.

LARRY

Thanks for the smoothie.

CONNIE

Well, you earned it out there.

LARRY

I would have paid for it myself, but I never bring my wallet when I'm working out. It restricts my motion. And as a thank you, you know what I'm not going to do? I'm not going to burp.

CONNIE

Do we really have to get them back together? Because then I'm going to have to see more of you.

LARRY

So, here's what I think we should do... (THEN, TOUCHING HIS CHEST) And there is a burp right here. But that's where it's going to stay.

CONNIE

What do you mean 'what you think we should do'? I'll just tell Kate.

LARRY

No. No, no, no. You know why?

Because that's not romantic.

CONNIE JUST SHAKES HER HEAD.

LARRY (CONT'D)

Hey, no one hates all that mumbo jumbo more than me, but Henry's a good friend. I score a lot of women I might not score because of him.

CONNIE

Who says you're not romantic?

LARRY

I'm just saying, since that kind of stuff is never gonna happen for us --

CONNIE

Don't lump me in with your sad life.

LARRY

Oh, yeah. Your prince is gonna come.

CONNIE

Damn right he will.

LARRY

Well, in case he doesn't, maybe playing a minor role in the romance of their lives is the closest we're gonna get... You wanna be the fairy godmother or the dragon?

A BEAT.

CONNIE

Fine. What's your dumb plan?

EXT. OBSERVATION DECK, EMPIRE STATE BUILDING - DAY (DAY 7)

THE ELEVATOR DOOR OPENS AND LARRY STEPS OUT. HENRY FOLLOWS, LOOKING A BIT STRICKEN.

HENRY

You know, I want to meet your new girlfriend, I really do, but I haven't been here since... since...

LARRY

Since what? Oh, since Kate?

HENRY COVERS HIS EYES, IN PAIN.

LARRY (CONT'D)

Boy it completely slipped my mind. When my new girlfriend mentioned that this would be the perfect place for our second date and that we should bring our best friends... the irony, obvious as it is, it never hit me.

HENRY

Well, it's hitting me. It's hitting me hard. (STEPPING BACK ONTO ELEVATOR) I don't think I can stay.

LARRY

(PULLING HIM OUT) What? No, no. You've got to. That's the whole point. You've got to meet my new girlfriend. And her friend.

(MORE)

LARRY (CONT'D)

(LOOKING AROUND, ANNOYED) I wonder where my new girlfriend is. She was supposed to be here by now but that would be so typical of her to screw this up.

EARL WALKS UP.

EARL

(TO HENRY) Well, well, well. If it isn't my co-hero. I'm tempted to encourage some people to think about jumping just so we can get the band back together.

LARRY

You're sort of the opposite of a security guard, aren't you?

HENRY

(TAKING HIS HAT OFF AND SETTING IT DOWN) How are you, sir? This is my friend Larry. Larry's just fallen in love. (RE: EARL) This guy knows all there is to know about love.

LARRY

Is that right?

EARL

Well, I've been standing up here a long time and this is just about the most romantic half acre on earth.

LARRY

I think all of France would beg to  
differ.

AS EARL REACTS:

HENRY

(QUIETLY) Uh, I'll be right back.

HENRY MOVES OFF BUT LARRY AND EARL ARE TOO FOCUSED ON THEIR  
GROWING DISLIKE FOR EACH OTHER TO NOTICE.

EARL

(ANNOYED) You say you're in love?

LARRY

That's right. Very much so.

EARL

Are you walking on air?

LARRY

Nope. The laws of gravity still apply  
to me.

EARL

(SOTTO) Hmph, gravity.

LARRY

(WHAT DID HE SAY?) I'm sorry?

IN THE B.G. WE SEE HENRY GET ON THE ELEVATOR.

EARL

Doesn't sound like love to me.

LARRY

Is that right? Well, maybe if you were a guard on the Eiffel Tower, I'd give a crap. (THEN, REALIZING HENRY'S GONE) Wait, where'd he go?

LARRY TAKES OFF AROUND THE CORNER LOOKING FOR HENRY AS KATE AND CONNIE ENTER FROM THE OTHER ELEVATOR. CONNIE KEEPS LOOKING FOR LARRY OVER THE FOLLOWING.

KATE

Oh, hi, Earl.

EARL

Kate, well there's a sight for sore eyes. I haven't seen you in forever.

KATE

I had a little relationship trouble and it all started up here so I haven't had the heart to come back.

(THEN, RE: CONNIE) But the good news is, my cousin's in love.

EARL

(DISBELIEF) She's your cousin?

CONNIE ROLLS HER EYES. AND THEN SHE NOTICES LARRY COMING AROUND THE CORNER LOOKING PANICKED.

KATE

(TO EARL) Earl, meet Connie.

EARL

Hello, Connie.

CONNIE

Excuse me.

SHE CROSSES AWAY.

EARL

She seems wonderful. (THEN) So, you want to tell old Earl what happened?

KATE

I will someday. But right now when I talk about it my eyes get really wet and I need to lie down for two weeks.

KATE LOOKS AWAY. SHE NOTICES SOMETHING OFF CAMERA.

KATE (CONT'D)

Earl, can you excuse me a second?

SHE CROSSES AWAY AS WE ANGLE ON CONNIE AND LARRY, WHO ARE ALREADY FIGHTING.

CONNIE

What do you mean you lost him?

LARRY

I mean, that if you had shown up at the appointed time we wouldn't be having this conversation.

CONNIE

Wait? This was my fault?

AS THEY CONTINUE ARGUING, ANGLE ON THE ELEVATOR, WHICH OPENS REVEALING HENRY, WHO HURRIES OUT ONTO THE DECK, ANNOUNCING:

HENRY

Did it again! Forgot my hat.

HE LOOKS AROUND BUT DOESN'T SEE IT. THEN HE HEARS:

KATE (O.S.)

(RE: HAT) Is this it?

HE SPINS AROUND AND THERE'S KATE, HOLDING HIS HAT. SHE'S PERFECTLY FRAMED IN THE GOLDEN LIGHT OF THE SETTING SUN.

MUSIC CUE: "THE SIGN," BY ACE OF BASE (BUT A COOL NEW VERSION)

THEY CROSS SLOWLY TOWARD EACH OTHER, MEET IN THE MIDDLE, AND FOR A LONG BEAT JUST LOOK AT EACH OTHER. WE HEAR EARL.

EARL (V.O.)

Now they could have had a real ugly discussion about her feelings of betrayal and his frustration about not being able to explain himself, but when it's love, you don't have heated discussions...

ANGLE ON CONNIE AND LARRY, OBLIVIOUS TO THE FACT THAT THEIR PLAN HAS WORKED, HAVING A HEATED DISCUSSION.

LARRY

I'm just saying in an operation like this, precision counts.

CONNIE

Operation? Don't call it an operation. "Operation" implies that the people participating in it have the tiniest shred of competence.

LARRY

How about the tiniest shred of being able to read a clock? Do they have that?

AS WE ANGLE BACK TO KATE AND HENRY...

EARL (V.O.)

No, when it's true love...

JUST THEN, KATE GRABS HENRY'S FACE AND THEY KISS. A SERIOUS SOLDIER-HOME-FROM-WAR TYPE KISS.

EARL (V.O.) (CONT'D)

...you just kiss.

THE KISS GOES ON A WHILE. WIDEN TO REVEAL EARL WATCHING THEM WITH A BIG SMILE. BUT AS HIS V.O. CONTINUES, THE CAMERA DRIFTS BACK OVER TO CONNIE AND LARRY...

EARL (V.O.) (CONT'D)

Tell me there are no modern day love stories?! Hmph! You want true love? Come to the Empire State Building. Look in front of you...

...AND NOW WE'RE RIGHT ON CONNIE AND LARRY, WHO ARE STILL FIGHTING, STILL OBLIVIOUS.

CONNIE

You know what, I'm glad this didn't work out, because now I never have to see you again.

LARRY

Not as glad as me!

EARL (V.O.)

...you can't miss it.

AND AS THE MUSIC COMES UP, THE CAMERA PULLS BACK FOR A TABLEAU OF CONNIE AND LARRY AND HENRY AND KATE DOING WHAT THEY DO BEST AND IT KEEPS GOING, BACK AND BACK, UNTIL ALL WE CAN MAKE OUT IS THE GLITTERING NEW YORK SKYLINE AS WE,

FADE OUT.

END OF ACT TWO