

BY GEORGE

by

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FADE IN:

EXT. THE SKY - EARLY MORNING

The autumn sky's blue with scattered clouds as an airplane flies in between them into the sky and fades out of sight.

EXT. BEACH

Music (non-diegetic) "American Pie" is playing in the background.

From the sky looking down a small group's seen on the beach. The camera pans in from the sky to the people standing on the beach. About 50-100 people are listening to a man in his mid 40s on a cool dreary autumn morning. The men and women are racially diverse. In the background are a camera crew and news truck and a woman speaking into a microphone.

SUPERIMPOSE

SUNDAY

A man and a woman are standing on the beach.

WOMAN

Bye George, give me a call and
we'll do lunch.

GEORGE

I will.

They hug and the woman walks away. George Pearson looks at the group assembled on the beach and starts speaking.

GEORGE

It is 15 years, but the memory of that day is forever etched in our hearts and minds. We cannot forget the enormous tragedy--it changed our lives forever. My wife was only 25. I can imagine the family we would now have if she lived. Today we remember our loved ones. Let us bow our heads in silent thought.

EXT. OTHER SIDE OF BEACH

On the water's edge the news reporter's somber looking into the camera. She's beautiful and Black in her late 30s.

HALLE

. . . people are remembering flight 129. This is Halle Barr reporting from the shoreline off the Atlantic Ocean on Long Island, New York.

EXT. BEACH

People mingling, the service is over. They give each other hugs and handshakes along with kisses on the cheeks and pats on the back as they start to their cars. George walks to his car.

INT./EXT. GEORGE'S CAR

The car starts moving away from the beach. George's car passes the news truck and the reporter in the front seat smiles at him politely, he smiles back.

INT./EXT. DRIVING OVER THE 59TH STREET BRIDGE INTO MANHATTAN - LATE MORNING

George is fidgeting with his car radio as he drives. The song playing is "Have I Told You Lately That I Love you" by Rod Stewart. The skyline of Manhattan is drenched in sunlight.

INT. MANHATTAN APARTMENT - LATE MORNING

A woman about 35 is looking out the window. She's beautiful and wearing a short robe. She hears a beeping sound, and pulls out her Blackberry. She reads the message. (focusing on Blackberry message)

MESSAGE

Free later? Want you Charles.

Excited she quickly replies. (focus on Blackberry message)

MESSAGE

6--your place.

(focusing on the Blackberry screen)
She deletes the messages placing the Blackberry in her pocketbook. She goes over to the juke box and plays the song "Runaround Sue." She pours a cup of coffee and has a satisfied look on her face.

INT./EXT. GEORGES' CAR - IN MANHATTAN

The song "Have I Told You Lately That I Love You" is still playing on the radio. George drives up an Avenue to an apartment building driveway. The attendant's ready to take his car.

EXT. DRIVEWAY OUTSIDE BUILDING

George gets out of his car looking at the street where a pretty Asian woman in her 20s is walking a large boxer dog. It's now a beautiful warm fall morning.

GEORGE
Beautiful day!

GARAGE PERSON
Yes sir, will you be needing your car today?

GEORGE
Not today thanks, have a great day.

GARAGE PERSON
You too sir.

George walks towards the building entrance. A football surprises George gently hitting him in the back. George picks up the football from the ground. A young boy about 8 comes running up to George.

BOY
Sorry--it was an accident.

GEORGE
What position do you play?

BOY
Wide receiver.

GEORGE

Go long, I'll throw you one.

The boy runs down the street and George lets go with a perfect whirling spiral. The boy catches the football. George lifts his arms in the air signaling touchdown.

INT. BUILDING LOBBY

A concierge with a few people are standing around. George has the mannerisms of Cary Grant, William Powell suave yet endearing. People like him, he is a good guy.

GEORGE (CONT'D)

Good morning.

George wishes the people in the lobby a good morning and smiles and they smile back. He walks over to the elevator; the elevator stops. A young couple with two children exit the elevator.

The pretty Asian woman and her dog approach the elevator smiling coquettishly at George. He allows the woman and dog to walk into the small elevator; they stand to the rear. George has to wheel in the stroller while placing Mrs. Godfrey's groceries in the elevator (this is a physical comedy event). George is standing in front of the woman and dog with the stroller and bags.

Elevator closes.

INT. ELEVATOR

The dog starts to sniff George from the rear.

GEORGE

What floor?

SANDRA

Twenty please. I'm Sandra. I've seen you in the building.

George presses the button and looks uncomfortable in his suit as the drooling dog from its sniffs at him. He squirms away from the dog but the woman allows the dog to take a full whiff of George. The drooling dog continues to sniff.

SANDRA (CONT'D)
She likes you.

GEORGE
It's animal magnetism. I'm
George, nice meeting you.

George smiles as SANDRA reaches down and gives the dog a treat. The elevator stops, George moves aside with the stroller and packages as Sandra and dog exit.

GEORGE (CONT'D)
Have a great day.

SANDRA
Nice meeting you. I live in 2014
if you want to see tricks. Bye
George.

EXT. HALLWAY

George is at his apartment door and is fumbling as he looks for his keys. He opens the door.

INT. APARTMENT - NOON

The apartment is large and beautifully furnished for a bachelor pad. It is the same apartment that the woman in the short robe was in. He's looking at the same beautiful woman, now fully dressed, ready to greet him. George cartwheels across the room. He reaches the woman, stands up, pulls her towards him, embraces her and they kiss. George falls to one knee.

GEORGE
I love you. I want to marry you
and have children.

Tracy looks at him surprised and her face is frozen with an awkward smile.

TRACY
How was the memorial?

GEORGE

I want to spend my life with you.
I want to have children with you.
We'll get a larger place. You and
your kids will move in--we'll have
children together.
Will you marry me?

TRACY

This is all so sudden--
I've only been divorced 6 months--

GEORGE

I want to spend my life with you.
I want to have a family.
We love each other--I know it's
right.

TRACY

We've only been dating 6 months.

George stands up.

GEORGE

In 5 years I'll be fifty. I want
to play ball with my children. I
want to do all the things that
fathers do before I'm too old. My
clock's ticking.

TRACY

What clock?
Men can have children whenever
they want.

GEORGE

Now is when I want. I love you.

TRACY

I need time to think. I have to
consider my children.

GEORGE

Darling take all the time you want
but please say yes.

The television in the background shows the story about the Flight 129 memorial. George catches a glimpse of the reporter who was on the beach.

INT. KITCHEN AREA OF APARTMENT

Tracy sips wine as George grabs a bottle of beer. Tracy's prepared lunch. The counter is set with pasta, salad and a loaf of bread. The television is on.

GEORGE (CONT'D)
(talking to Tracy but
looking at the
television)

That's the reporter who was at the
memorial.

TRACY
(looking at the
television)

She's new--she's everywhere.

GEORGE
She's got a nice way about her.

George walks over to the jukebox and presses buttons and plays "Burning Love" by Elvis. George does an Elvis imitation as he dances to the counter and sits down.

They start eating lunch.

GEORGE (CONT'D)
I love being with you. I wish you
didn't have to go back to
Connecticut.

TRACY
The children are coming home.
Their father's bringing them back
early. They have school tomorrow,
I have the kitchen design
presentation in the morning--
remember? I have to get them
showered, ready for school--

GEORGE

I envy people with children. When
I see fathers with children--
there's something very special.

TRACY

George, I love you. I need time
to think. I already have two
children, having more is a big
step. Please give me time,
please.

GEORGE

I will--remember next Saturday
night's the Foundation Ball.

TRACY

I almost forgot--what should I
wear?

GEORGE

It's black tie.

TRACY

I better wear more than that.

They laugh and toast their drinks.

EXT./INT. SIDEWALK OUTSIDE GEORGE'S BUILDING - AFTERNOON

George places Tracy's bag in her SUV as she gets in.
George kisses her gently and shuts the door.

The SUV window is down.

GEORGE

I love you.

TRACY

I love you too. Bye George.

EXT. ROAD OUTSIDE BUILDING

Tracy drives away. George waves and throws her a kiss.
The car turns the corner as George walks into the building.

INT. TRACY INSIDE SUV

Tracy picks up her Blackberry phone, dials, a man's voice answers. Reprise "Runaround Sue" car stereo.

INT. DARK HOTEL ROOM

A 50ish looking man's seen in a bed with a younger 20ish girl, a sheet is covering them. The phone rings, the man pops up out of bed and grabs his cell phone as he covers himself and moves into the bathroom area.

CHARLES

Hello.

INT. TRACY'S SUV

TRACY

I miss you. I'll be there about
6--my ex isn't bringing the
children back till 9--we'll have
time.

INT. HOTEL ROOM

CHARLES

See you soon.

INT. TRACY SUV

TRACY

Miss you--love you.

Tracy puts down the Blackberry cell phone.

INT. HOTEL ROOM

Charles continues talking on the phone although there is no one on the other end. He goes back to the bedroom. The 20ish girl's listening intently to what Charles is saying.

CHARLES

Don't do anything rash. Meet me
at my office. I'm on my way.

Charles looks at the girl and starts to talk as he's fumbling with his clothes.

CHARLES (CONT'D)
A patient--extremely depressed.
I'm worried about him. I need to
see him before he does something
crazy.

GIRL
What about dinner?

CHARLES
I'll make it up to you. I
promise.

The girl's sulking watching television.

CHARLES (CONT'D)
You don't have to be back to
campus until morning class--order
room service.

Charles throws some money on the bed.

The girl's visibly upset as Charles finishes dressing and
combs his hair.

GIRL
When will I see you again?

CHARLES
We have class Wednesday afternoon.

GIRL
I mean alone.

CHARLES
After class--afternoon delight.

GIRL
Charles do you love me?

CHARLES
Of course I do--don't be silly.

She stands wearing a t-shirt and underwear as she grabs
onto him and kisses him passionately. He pulls away.

CHARLES (CONT'D)

If he didn't sound desperate I
would never leave you. I'm sorry.

GIRL

It's no fun being here without
you.

CHARLES

See you Wednesday afternoon.

The girl's upset as he picks up a jacket and leaves the room.

INT. GEORGE'S APARTMENT

George takes his Blackberry cell phone from his pocket and calls Tracy. You can see her name on the speed dialing.

INT. A DARK BEDROOM - EVENING

Two people are in bed as a cell phone is ringing. Tracy comes from under the cover and picks up the cell phone. She looks at it (focus on the Blackberry screen). Tracy sees the name "George" on the cell phone. She places it back down on the table and goes back under the covers; we see the face of the man with her--it's her lover Charles.

INT. GEORGE'S APARTMENT

George's listening to the phone ring. He leaves a voice message.

GEORGE (CONT'D)

Miss you--can't wait to be with
you forever. I love you.

INT. BUSINESS OFFICE - MORNING

George is in the office of his agent Kirsten Allen. With them is his attorney Kevin, his college friend. The group is munching on donuts while drinking coffee. Kevin and Kirsten are seated around a small conference table. George paces the room.

SUPERIMPOSE

MONDAY

KEVIN

I keep telling him the smarter he gets the less money he'll make.

KIRSTEN

I don't always agree with Kevin but as your agent I'm telling you this time he's right. Why not a book about sex? A book with pizzazz. Your book "By George" is a bestseller because it's lighthearted. You get serious, we'll all have problems. Kevin, tell him--

KEVIN

She's right. You start talking about this "biological clock" stuff you'll lose readers, especially women who find you soooo appealing.

GEORGE

Listen I respect you both but I have to do this for me. Men get older--we have biological limits. Women aren't the only one's watching the clock.

GEORGE

(looking at Kevin)

We're 45, neither of us have children.

KEVIN

As your lawyer and friend I'm advising you the world may not want a Biological Clock book.

GEORGE

Women's equality is great but look what's happened to the family. Family dinner has been replaced by soccer, dance lessons and car pooling. A family dinner is becoming an ancient custom. I want to write about the importance of fathers--family--traditions.

KIRSTEN

You guys are still hanging out at bars. You don't want to grow up - - Peter Pan and the lost boys.

GEORGE

Gee Wendy, will you be our mother?

KIRSTEN

George I'm don't want to rain on your parade--but . . .

Kirsten goes behind her desk and pulls out a large water gun and starts squirting it in the air in the direction of George and Kevin.

KIRSTEN (CONT'D)

Hey guys its raining (pause) men -

Music starts playing (non-diegetic) "It's Raining Men."

KEVIN

C'mon George we're out of here.

KIRSTEN

Kevin talk some sense into your friend. Bye George.

Kevin and George dash out of the room covering themselves as Kirsten resumes squirting them.

INT. KARAOKE PUB - EVENING

Men and women are mingling throughout the restaurant. Three men are sitting at a table; George and his two friends from college: Kevin and Shawn. Shawn is an African-American. They are eating and looking at the women at the bar. The people in the restaurant are predominantly White. However, there are tables with Black people.

GEORGE

Tracy's the one.

A waitress passes by the table.

SHAWN

Waitress, another Whiskey and soda highball for my friend please.
He's having a panic attack.

GEORGE

We're great together. I'm going to have children before I'm too old. You can congratulate her at the Foundation Ball Saturday.

SHAWN

What's this too old routine?

GEORGE

My clock is ticking--I've got to get moving.

SHAWN

What clock? What are you talking about?

GEORGE

Time--the age of a man. I want to have children and be young enough to enjoy them. You're the football player, how many guys are playing ball at 50?

SHAWN

Slow down man. You're movin' too fast for me.

KEVIN
He's had a long day.

GEORGE
It'll be an early night. I have to prepare for tomorrow's lecture-Madison Literary Society. I also have a television interview in the afternoon.

SHAWN
Look--all the beautiful women. You can have anyone you want, anytime--why settle down? The odds are in your favor and you want to retire.

KEVIN
Shawn give him a break.

The men look around at the abundance of women in the restaurant. There is a mix of Black and White women.

SHAWN
A guy shouldn't settle down unless he's on the disabled list. Even then your doctor can prescribe a little help. Look around. Every woman's a 9 or 10--this is the majors, the big leagues and you don't want to play anymore. Shame on you.

GEORGE
Lover boy you still haven't told us who you're bringing Saturday night.

SHAWN
She's fine, top of the line and a top secret.

Three women approach the men's table. They range in age from 30-45, they're very attractive. Two of the girls are white and one is Black.

BARB

Hi guys. Aren't you Shawn Roberts
the football player?

KEVIN

You mean retired football player,
present television sports
reporter.

SHAWN

I am, he's my lawyer--be careful
what you say. Ladies won't you
join us?

Shawn coaxes George and they pull over three chairs and the women sit down with the men. Close quarters.

SHAWN

Let me introduce my friends the
happily married ideal husband
Kevin and the soon to be married
and miserable George. Don't worry
I'm still happily single.

BARB

We're the trading trio. I'm Barb,
this is Jen and Keisha.

KEVIN

Trading trio?

SHAWN

Trading in my league wasn't like
this.

JEN

We're bond traders at the
exchange. Girls get those cards
out.

The women take out their cards from their purses and hand them to the men.

SHAWN

Oh me, and my friend wants to get
married.

Shawn rises and walks to the stage and picks up a microphone.

SHAWN

Ladies and gentlemen your kind
attention please. If you want us
to sing put your hands together
and let my friends know you mean
it.

The crowd is clapping and Shawn nudges Kevin and George out of their chairs. They walk up to the stage. Shawn takes a pitch pipe and blows into it and the men start to sing:

KEVIN GEORGE SHAWN

(each one singing a
hello and then all
singing the last
HELLO)

Hello, Hello, Hello --HELLO

The guys start singing "The Book of Love" originally by the Monotones in an a cappella harmony.

KEVIN GEORGE SHAWN

(All are singing "Book
Of Love")

The audience joins in on the chorus. People in the audience pass a microphone around and sing solos. The song ends, the guys bow to the applause.

SHAWN

(to the audience)

Thank you so much from the bottom
of our hearts.

The men go back to the trading trio at the table. Kevin sits next to Jen.

JEN

(looking at Kevin)

You guys are great. I wish I
could take you home.

Kevin sits up quickly (focus under the table) realizing that under the table Jen is rubbing her toes against his leg as she places her hand on top of his.

KEVIN

Uh! Thank you.

JEN

You're so cute--

GEORGE

And married--

KEVIN

I have an early morning meeting.
What about you George?

GEORGE

I have a big day tomorrow.

SHAWN

Cutting out already? Ladies looks
like we have the old three on one
formation.

KEISHA

Is that tackle or touch?

GEORGE

Shawn you sure you can keep up
with these gals?

SHAWN

Don't mind him he's got a
girlfriend and the noose is
getting tighter. Speaking of
nooses, you girls hear the joke
about the rope?

Pause

Skip it.

GEORGE

He's warming up.

Jen gives Kevin a sensual look.

JEN

I like the shy sophisticated type.
Are you sure you have to go?

GEORGE

It's late. Shawn'll pick up the tab. He has an expense account and a football pension. Settle up with you later big guy. Pleasure meeting you all.

SHAWN

Since I work the weekend shift, that makes me the only guy available all 5 nights during the week. Hallelujah!

George and Kevin rise up from their seats. Jen looks at Kevin and interjects:

JEN

Cutie keep me in mind if you're ever not married--

KEVIN

Nice meeting you--goodnight ladies, Shawn.

Jen jumps up and gives Kevin a kiss on the lips goodbye. He is embarrassed. George grabs his briefcase and gets ready to leave the restaurant with Kevin following. A waitress passes the table.

SHAWN

Another round please--night Kev,

INT. FANCY RESTAURANT - NOON

People are seated at tables of six. They are predominantly women and there is a man seated at about every third table. The crowd is about 95% White, well dressed women ranging in age from 30 to 65. George is sitting at the front table with 5 women. The Chairwoman Kim Bass, a statuesque blond, begins speaking at the lectern.

SUPERIMPOSE

TUESDAY

KIM

Good afternoon.
Welcome to the Madison Avenue
Literary Society, the oldest book

club in New York. Isn't today's lunch scrumptious. Let's thank Frank and his staff for the seasonal meal they prepared.

The diners applaud Frank, the chef.

KIM (CONT'D)

Aren't the flowers beautiful? Today is November 10. At each table the person whose birthday is closest to November 10 gets to take the centerpiece home.

There is talking at the tables as the women decide who will keep the flowers.

KIM (CONT'D)

Next month's our annual Holiday meeting. The bestselling children's author I.M. Fine will read for us. Remember you can bring children. With us today is the renowned expert on gender and society, the author George Pearson.

Welcoming applause from the audience.

KIM (CONT'D)

George is the author of the current bestseller "By George." In it George discusses the changing roles of men and women since the bra burning days of the 60s. (a bit of laughter) The essays were written over the past 20 years. George appears on television and radio and lectures at colleges and universities. It is my pleasure to present George Pearson.

As Kim moves back to her table George gets up from his seat at the table and bumps into the arm of a waiter standing to the side of him who is holding a pitcher of water and it spills onto George's pants.

WAITER

I'm so sorry, please let me help.

The waiter starts fussing over George.

GEORGE

I wasn't paying attention. It's
only water.

Other waiters and Kim walk over to George and are patting his pants with napkins. Kim's wiping George near his pants zipper area. As she wipes his pants, she looks at him and gives him a surprising smile.

KIM

By George you're hard-ly dry. I
mean--

George realizes where she is touching and is visibly embarrassed. He shyly acknowledges the presence of Kim's hand having touched him.

GEORGE

Thank you--I'm dry enough.

George shoos everyone away and walks to the lectern. His pants show they are wet from the waist to the bottom of the crotch.

GEORGE

This is rather embarrassing—
fortunately the lectern's in front
of me.

George smiles and everyone laughs at George's mishap.

GEORGE (CONT'D)

Thank you Kim for your kind
welcome. It's a pleasure being
here today. Life's filled with
happenstance...

Cut to another scene.

INT. TELEVISION STUDIO NEWS SET - AFTERNOON

A few men and women are standing around the set. The news director walks onto the set agitated. Halle is also on the set.

DIRECTOR

What stories does Lisa have?

ASSISTANT DIRECTOR

She has two stories. Doorman
strike and author interview --

DIRECTOR

Lisa called, she has a fever.
We'll have to fill in. The
anchors can handle the doorman
story.

ASSISTANT DIRECTOR

What about the interview?

DIRECTOR

Halle you like to read. Take the
book, flip through it--come up
with a few softball questions for
this guy. He's on television a
lot and knows the routine.

The director hands Halle the book "By George."

Scene shifts back to the restaurant.

INT. FANCY RESTAURANT

George's at the lectern finishing his remarks. His pants
have dried.

GEORGE

. . . the important thing is that
a man realize there is an optimum
window for him to have and raise
children.

There's applause from the audience as George finishes.

GEORGE (CONT'D)

I was told there would be time for questions. Yes--

George points to a woman about 28 years old. She stands up at her table to ask George a question.

QUESTION WOMAN 1

Isn't this age thing just an attempt to create an issue so people feel sorry for men?

GEORGE

Good question. Let me use my own life as an example. I want children. Unlike a woman my biology doesn't allow me to give birth, regardless of my age. Physical changes take place as men age. These are real changes. I'm not making excuses. Yes--

Another woman about 40 stands to ask her question.

QUESTION WOMAN 2

I'd like to have a child also, would you consider being a surrogate father?

The audience snickers.

GEORGE

Thank you but I want to get married, have a family, do homework, have dinner with my wife and children. I'm not a baby machine.

There is applause with several of the women standing as Kim walks to the lectern. George acknowledges the applause and returns to his table.

KIM

On behalf of the Literary Society
I want to thank George for being
our guest author. It's always
interesting hearing the male
perspective. Remember next month
is the special holiday meeting.
See you in December.

Kim walks away from the lectern. George is shaking hands
with some of the women as he chats and signs "By George"
books. Kim gently moves women aside so that she can get
closer to George. The women are leaving the room.

KIM (CONT'D)

Thank you so much for coming. I
have to get back to work. Here's
my card. Let's do lunch. I find
you very stimulating.

GEORGE

Thank you for having me.

KIM

I look forward to that. Bye
George.

Kim kisses George goodbye on the lips. George smiles as
Kim exits.

INT. TELEVISION STUDIO NEWS SET - LATE AFTERNOON

The director is on the news set with Halle. The assistant
director approaches them.

ASSISTANT DIRECTOR

Just got a call from Lisa. She's
in a cab on her way. She wants to
do the interview.

DIRECTOR

Great, thanks Halle, we won't be
needing you to do the interview.

INT. GREEN ROOM WITH GEORGE READING A BOOK

The doors of the green room are open. George is reading.
Halle passes by the door. George does a double take.

INT. TELEVISION STUDIO NEWS SET - EARLY EVENING

George is sitting in the chair on stage right and a Hispanic woman looking a bit disheveled, yet pretty, walks over the set and sneezes into her hand as she is about to introduce herself to George. George immediately pulls out a package of antibacterial wipes and hands her one.

GEORGE (CONT'D)

Please take one--it's
antibacterial.

LISA

Thank you. I have a cold but I read your book and wanted to do the interview. The news doesn't stop. I'm Lisa Colon. We have about 15 seconds, ready? Relax.

The director signals the countdown to Lisa as Halle walks onto the set in back of the cameras. Halle's watching the interview. She does not recognize George but George recognizes Halle. He smiles at her and she smiles back. The director finishes the countdown.

LISA (CONT'D)

Joining me is author, lecturer and commentator on the changing roles of men and women George Pearson. His bestselling book of essays "By George" has been on the bestseller list for six weeks and is now number 3. George I've read the book and you emphasize the differences between the sexes. I don't find men and women that different. George do you really believe men want to stay home and take care of children?

GEORGE

Parenting, the raising of children along with the activities and responsibilities that go with children are difficult for any person having to earn an income. There are a limited number of hours in the day. As women leave the home, men have the chance to return home.

LISA

I often wonder if I could raise children and have a full time career. When will I make dinner or for that matter when will I even eat dinner if I anchor the evening news? Many of my female friends find conflicts having a career and caring for their family.

GEORGE

Lisa you've nailed it--people are always juggling. Real happiness and balance in life is different for each person. Balancing work and family is demanding for women and men. Fifty years ago if both parents worked there were grandparents and other relatives--an extended family to take care of children --not babysitters and daycare.

LISA

Do you have children?

GEORGE

I look forward to that day--hopefully soon.

LISA

What about older men in their 60s and 70s having children?

GEORGE

A 60 or 70 year old man may be able to fertilize an egg but will that man be able to play ball with his child or attend his child's graduation?

LISA

This is a fascinating. I hope you'll join me again.

GEORGE

Thank you Lisa, I'd be delighted.

The interview's over and they shake hands. The camera cuts away from them as they stand and Lisa reaches into her pocket and pulls out a business card.

LISA

Here's my card. Call me anytime you have a topic you'd like to discuss, you can be a regular.

GEORGE

I enjoyed myself.

LISA

Bye George.

Lisa gives George a hug goodbye. George walks away and takes out a wipe to clean his hands.

INT. HALLWAY OUTSIDE NEWS STUDIO

George is near the elevator when he spots Halle walking towards him.

GEORGE

Hi, I'm George Pearson. You were at the memorial Sunday. It seems as though every time I look at a television you're on.

HALLE

I knew I'd seen you before--but couldn't place you. I'm Halle Barr.

Halle extends her hand and they shake.

HALLE (CONT'D)

You were good today--perhaps next time I'll get the interview.

George reaches into his pocket pulling out a business card.

GEORGE

I look forward to that. Here's my card. If I can ever help you with a story, call me.

Halle reaches into her pocket.

HALLE (CONT'D)

Here's my card - call me. Nice meeting you. Bye George.

They smile at each other as the elevator arrives. George gets in the elevator and Halle walks down the hall.

EXT. OUTSIDE BUILDING - EARLY EVENING

George checks his Blackberry. There is a message from Tracy. He reads the message. (focus on Blackberry message)

TRACY MESSAGE

In city tomorrow. Have fabrics to pick up. Meet you 11 at Espresso.

George smiles and messages back (focus on George's Blackberry)

GEORGE MESSAGE

Espresso by the park 11

George looks at Tracy's message and replies. (focus on George's Blackberry)

TRACY MESSAGE

See you.

Still focusing on George's Blackberry he replies.

GEORGE MESSAGE
Are you thinking about marriage?
Love you.

INT. ESPRESSO COFFEE SHOP - MID MORNING

George's waiting inside the coffee shop. It's raining heavily outside. He looks at his watch when suddenly a wet Tracy darts inside, they embrace.

SUPERIMPOSE

WEDNESDAY

GEORGE
Grande non fat no whip latte.

George hands Tracy the cup.

TRACY
I've been up since 5:30, I need this.

George looks outside, the rain has let up.

GEORGE
Stopped raining.

TRACY
Let's go outside and walk.

EXT. ACROSS THE STREET IN PARK

George and Tracy are walking without talking.

GEORGE
When we're apart I miss you so much. Soon we'll be together forever.

TRACY
We have to talk.

GEORGE
We are talking--

TRACY
(blurtting out)
I'm seeing someone else.

GEORGE
What?

TRACY
I'm seeing another man. I met him
a few weeks ago. It's not fair to
you. I can't go Saturday night.

GEORGE
I'm not sure I'm getting this.

George's face tightens with disbelief and anger.

TRACY
I met Charles at the children's
school. It was a lecture about
parents and divorce. He's a
sociology professor. I had a
question--he suggested we go out
for coffee and--

GEORGE
Tracy I love you. I want to marry
you, have children.

TRACY
George you mean so much to me, I'm
very sorry if I've hurt you. I'm
sorry, very sorry. George please
don't hate me. This isn't easy.

Music background "Tears of A Clown" by The Miracles (non-diegetic)

GEORGE
I love you, I can't hate you.

TRACY
George please can you ever forgive
me--I do love you, I do. Bye
George.

Tracy gives George a hug and peck on the cheek. She walks away. Rain starts coming down hard again. George stands in the rain. The music gets louder.

INT. INDOOR TENNIS COURT - EVENING

George and Shawn are completing a game of tennis.

SHAWN

I'm whooping you tonight bro. Get ready, this is it for you.

Shawn serves and George hits the ball out of bounds and runs towards the net to shake hands with Shawn.

GEORGE

I can't believe this is happening to me. I finally fall in love with a woman I want to marry and she dumps me. I should be like you, chasing every skirt in town.

The men walk off the court.

INT. MEN'S LOCKER ROOM

An exquisite men's locker room. Men have towels wrapped around their waists.

SHAWN

Hey man get the gloom out of the room. We're great together--no ladies can resist us--the dynamite duo is back.

GEORGE

That's what I like about you Shawn--you can always cheer me up. I feel miserable. I love Tracy--

SHAWN

The dance Saturday night what you gonna do for a date? Hey, how about the trading trio--I got their cards and numbers--ask one of those gals.

GEORGE

I'll go solo. We'll have fun. Who you bringing?

SHAWN

I told you it's a surprise, you'll see.

SHAWN

Remember the echo in the gym shower?

GEORGE

We could wail.

SHAWN

I said--
Re mem mem
Remember member . . .

Shawn and George start singing "Remember Then" a cappella, in the shower room. Some other men, already dressed or partially dressed, in the locker room gather by the shower and join in singing. They are laughing when they finish singing and giving high fives and other handshakes.

SHAWN

I knew I could cheer you up.
Consider this your lucky day--the start of a new adventure. Tracy had a ring around your collar.
You're a loose goose again.

GEORGE

Mr. Empathy, let me wallow in self pity for a while, I loved Tracy--I think?

SHAWN

You sound better already. You lost a girlfriend--your computer didn't crash -- you still have your hard drive.

GEORGE

I still have my hard drive. You mean the computer--right? You're the best--

SHAWN
Don't get mushy with me.

Shawn grabs a towel and winds it up and snaps it at George.

GEORGE
Ouch! You . . .

George grabs a towel winds it up and starts chasing after Shawn.

INT. GEORGE'S APARTMENT - LATE EVENING

George is looking onto the Manhattan skyline. He has a beer in his hand. "Mr. Blue" by the Fleetwoods is playing in the background from the jukebox. George sits down in his recliner, the television is on and tuned to the news (focusing on the television screen). Halle pops on the screen and is doing a news story. George smiles. He looks at the picture of himself and Tracy on the end table and puts the picture face down. He looks at Halle on the television and points with his finger at Halle and gives a thumbs up sign to the television. He picks up the phone near him and dials.

GEORGE (into the phone)
Hi this is George Pearson, I'm
calling to ask you out - a real
date. Call me 212 ... (scene fades
out)

EXT. MUSEUM OF NATURAL HISTORY NYC - MORNING

George is outside The Museum of Natural History walking up the steps.

SUPERIMPOSE

FRIDAY

INT. DINOSAUR EXHIBIT

George is standing in front of dinosaur bones on display holding a wireless microphone; he is speaking to a group of seated well dressed men. A few people are walking around the museum floor.

GEORGE

Gentlemen let's start with a quick stretching exercise. Please stand up--take off your jackets.

The men stand and take off their jackets and place them on the backs of their chairs.

GEORGE (CONT'D)

This is a test of your agility and your ability to follow directions. Ready let's begin--Simon Says put your right arm up--Simon Says left arm up.

The men are smiling. A class of young children ages 5-6 stop and watch with their teacher and a few parent chaperones as the men looking silly play Simon Says.

GEORGE (CONT'D)

Simon Says raise your right knee--
Simon Says right knee down--Simon
Says left knee up.

The children are listening and start playing along with George as he gives directions. George notices the children playing.

GEORGE (CONT'D)

Kids get ready for some fast moves. Left knee down. Smile!
Simon didn't say smile. Gotcha--
You, You, You you're out.

George points to some of the men who are out; all the children are following and none have made a mistake. The men out sit down.

GEORGE (CONT'D)

Faster. Right knee up--down. You and you--out (pointing to men).
Left knee up. Simon Says left hand on your head--Simon Says right arm stretched out--Simon Says right arm up--Left arm up.
Over there, you also out, out out.

George points to more of the men who are out and now there are very few men left but the entire class of children remain in the game.

GEORGE (CONT'D)

You kids are great. Getting faster--Simon Says jump up in the air, now--DOWN! Simon didn't say DOWN--gotcha all.

There is laughter from the men and the class of children with some of the children understanding what has happened and the rest looking bewildered while the teacher and parents are smiling. George smiles at the class of children.

GEORGE (CONT'D)

(to the children)

Hey kids thanks for playing-- Before you leave I have a joke for you: Knock, Knock--

CHILDREN

Who's there?

GEORGE

Duane

CHILDREN

Duane who?

GEORGE

Duane the bathtub I'm dwowning.

The children smile, giggle and the class moves on.

GEORGE (CONT'D)

Gentlemen now you know the difference between men and dinosaurs. Men can play Simon Says, dinosaurs couldn't. It may only be a matter of time before men also become extinct.

MAN SEATED IN AUDIENCE

How are women going to get along without us?

GEORGE

Women are now the majority. Some societies have already provided for the abundant birth of a specific gender.

ANOTHER MAN IN AUDIENCE

What can we do?

GEORGE

Be very nice to women. It's the story of the chicken and the egg. Which came first--probably the rooster but no one ever mentions him.

The audience laughs at George's remark. George smiles as he gives a wink.

GEORGE (CONT'D)

If the male future is similar to dinosaurs eventually we'll be sold at the gas station for \$100 a gallon.

The men in the audience laugh as George smiles.

EXT. STREET OUTSIDE KARAOKE PUB - EVENING

A group of 4 women in the 25-35 age range are standing in front of the Karaoke Pub. Two of the women are smoking cigarettes and coughing and choking between puffs. The women put out their cigarettes.

EVA

Anyone--mint?

CAMERON

I'm having fun tonight. My engagement is off and so is my ring.

She wiggles her engagement ring off her finger.

LINDSAY

If you're single and you two are really single there's no point me being married.

Lindsay takes off her wedding band.

BEYONCE
Girls gone wild.

It's a beautiful autumn night and George's walking up the street to the Pub. Women smile at him and he smiles back.

INT. INSIDE KARAOKE PUB - EVENING

George walks to the bar and is greeted by other patrons.

BARTENDER JERRY
What'll be?

GEORGE
Ever have a week that feels like it'll never end. This is one of those weeks.

A cell phone rings and George goes to his Palm phone device.

GEORGE (into phone)
Hello

Pause

Hi Halle

Pause

let's see, tomorrow Saturday night
- isn't good

Pause

you have something also, then we won't see each other tomorrow.

Pause

How about Wednesday early dinner?

Pause

Great let's speak before then.

Pause

I'm glad I called also.
(to Jerry) What a week.

BARTENDER JERRY
Wanna play beat the bartender?
Take your best shot.

GEORGE
(he thinks for a
while)
You'll never get this one--Smith &
Curran highball.

BARTENDER JERRY
The oil baron's cocktail coming
right up. Crème de cacao, heavy
crème and soda water in a highball
glass over ice.

GEORGE
Amazing--I don't know how you do
it.

BARTENDER JERRY
I'm a professional. Got you again
my friend.

GEORGE
Next time --

BARTENDER JERRY
Sure George--Bye George.

George takes his drink, places money on the bar and walks
over to the maître d'.

GEORGE
(slyly pointing to a
table)
See the table over there next to
the four women--

The four women who were standing outside and are now seated
at that table.

GEORGE (CONT'D)

I'd like to get the table next to them--Shawn's coming, they'll put a smile on his face.

The four women at the table are shown and the focus is on Beyonce who's Black.

MAITRE'D

As long as you sing--anything for my favorite customers.

GEORGE

You got it.

George smiles at the four women seated at the adjacent table. The women smile back. Lindsay prodded in the ribs by Cameron speaks to George.

LINDSAY

Is your wife joining you?

GEORGE

No not me, not married, almost, but no cigar. A friend.

BEYONCE

Male or female?

George and the other girls smile.

GEORGE

My college roommate, dorms were male or female--no mix and match.

CAMERON

My friends the lawyers-- direct examination--always asking questions--

GEORGE

Lucky you're not doctors. Who knows what examination I'd get.

The women laugh at George's quip.

EVA

Good one! A guy with a sense of humor.

Shawn approaches the table, and gives George the thumbs up.

SHAWN

My man George how did you manage to get a table next to these gorgeous models?

The girls smile as they notice that Shawn is a stud.

GEORGE

Sorry I've neglected to introduce myself. I'm George, this is my date Shawn.

SHAWN

Watch that, he was my roommate, not my soul mate. Pleased to meet you all.

BEYONCE

Our pleasure. I'm Beyonce, this is Cameron, Lindsay, Eva.

SHAWN

These women are fantastic. Good work dynamite. Waiter, I'll have a high ball, same as my friend. Another round for the women.

CAMERON

What kind of work do you guys do?

SHAWN

Former professional football player and present television weekend sports reporter.

BEYONCE

I knew I'd seen you before. I was a cheerleader in high school.

SHAWN

You can shake your pom-poms for me
anytime.

Everyone laughs at Shawn's remark.

GEORGE

I write and lecture. I specialize
in sex differences--

LINDSAY

What about sex?--

GEORGE

(smiling)

I write about how men and women
are different--

SHAWN

He can tell the difference between
men and women. That's some job
and he gets paid for it--

GEORGE

And how differences create
changing attitudes and
relationships. Let me see your
hands. Your finger, the white
space--you wear a ring on that
finger.

EVA

Her engagement ring fits right
there.

GEORGE

Finding a person to love and share
your life with is a privilege.

SHAWN

The man thinks he knows all about
women but he really don't know
nothing. Believe me the man is
always learning.

GEORGE

Amen.

EVA

I'm a divorce lawyer.

SHAWN

Don't look at me, never been
married.

EVA

Didn't mean to scare you. George
perhaps I can use you as an expert
witness some day. Here's my card.

Eva hands George a card.

SHAWN

You girls sing?

CAMERON

Beyonce's a diva.

EVA

She should be on one of those TV
shows--she'd definitely be the
winner.

SHAWN

Girl I want to hear you.

BEYONCE

Don't give me this girl jive. I'm
not going up there alone.

SHAWN

Good--we'll go with you.

The three other women at the table prod Beyonce to go up to
the stage. The men gently clasp their hands around her
wrists.

SHAWN

One song--it's our duty.

GEORGE

With Shawn singing we won't be
noticed.

The three walk to the stage.

The people start chanting George, George, George, Go Shawn, Go Shawn, Go Shawn. Shawn takes the microphone and with Ed Sullivan mannerisms starts to address the audience.

SHAWN

Thank you very much ladies and gentlemen. We have a really big shew for you tonight. We're fortunate to have this lovely young lady joining us. Let's give her a big hand.

Shawn sticks his big hand in Beyonce's face and there is applause and cat calls.

SHAWN

Follow my lead, you'll do fine.

Shawn pushes the jukebox buttons. They start to sing Sonny and Cher's "I Got You Babe." Shawn and George sing the Sonny part and Beyonce is Cher.

They finish and the crowd is wildly cheering and yelling bravo. They go back to the table.

SHAWN

Imagine if we had Beyonce with us in college there'd be no stopping us. We'd be top of the charts, numero uno with a star. Our talents have been wasted.

BEYONCE

Bet you have other talents.

SHAWN

I love women.

INT. GEORGES' APARTMENT - MORNING

SUPERIMPOSE

SATURDAY

George is pouring a cup of coffee. He drinks something and pops some pills. He is in his night clothes. The jukebox is playing "You Make Me Feel Like Dancing" by Leo Sayer; George does some stretches. He gets on his sweats and brushes his teeth and hair. There is a male dressing and grooming scene in the bathroom. He exits the apartment.

EXT. STREETS OF MANHATTAN - MORNING

George's walking rapidly and smiling and saying good morning to people. The music now playing is the "Boy From New York City" (non-diegetic). People exchange greetings with him. George stops at a flower stand and looks at the flowers.

GEORGE

Daffodils fresh?

ASIAN MAN SELLING FLOWERS

Very fresh. You want two
bundles--second half price.

GEORGE

Sold.

George picks a few from each color and hands them to the Asian man. George hands the man money as the man wraps the flowers. He takes the flowers and continues down the street. He goes into the dry cleaners.

INT. DRY CLEANERS - MORNING

LADY IN DRY CLEANERS

Morning George--Tux is ready.

GEORGE

Black tie affair tonight--no date,
at least I'll look good.

George hands the lady money and she hands George his tuxedo.

LADY IN DRY CLEANERS
Today is lucky for you. I see
romance. I can tell by the
flowers. I see you dancing with a
beautiful woman tonight.

GEORGE
You made my morning--hopefully my
evening as well.

LADY IN DRY CLEANERS
Follow your feelings. Let them be
your guide.

GEORGE
I'll try.

EXT. THE STREET

George leaves the cleaners and he walks over to the large gourmet supermarket and enters.

INT. GOURMET SUPERMARKET

The supermarket is a combination Zabars and Whole Foods. George walks over to the deli counter. There is an older ethnic looking and sounding man working the counter.

COUNTER MAN
What can I do you for young man?

GEORGE
How's the smoked salmon?

COUNTER MAN
How do you think it is? I only
have the best. Baloney,
pepperoni, provolone. The salmon
will melt in your mouth.

The counter man cuts a slice of salmon and hands it to George; a girl is waiting behind George (we don't see her face yet neither does George)he hands her a piece also.

COUNTER MAN
Here Miss try it, you'll like it.
Hey, big shot (talking to George)
buy the lady a cup of coffee.

George turns around. It's Sandra.

GEORGE

Good morning! I think the man's got something. I'll take a half pound of salmon, four bagels and the lady for coffee.

SANDRA

Thank you, kind Sir--

COUNTER MAN

A mensch.

GEORGE

Good seeing you again --

SANDRA

Life is full of random unexplained events that often have little consistency other than their inconsistency.

GEORGE

Aren't you the philosopher?

George takes his package and pays the deli man. George and Sandra walk over to the coffee counter.

GEORGE

What'd you like?

SANDRA

Every morning I think what do I want. No consistency. I envy people who have the same thing every day. They always know what they want. Me one day tea, the next day coffee, then I have to decide latte, cappuccino.

Decisions, decisions. Tea no milk please --

GEORGE

Regular, decaf, green tea? I have a non fat latte, no sugar every day, except my birthday, I splurge and have whipped cream on top.

SANDRA

Regular tea, plain please.

GEORGE

We'll have one tea, one non fat
latte, a jelly donut cut in
half. (talking to Sandra)
What kind of work do you do?

SANDRA

I'm a psychologist. Imagine if I told my patients I can't even make a decision about coffee or tea. All day long people tell me about things troubling them. Here I am having a crisis about what to drink--my analyst is helping me. We're getting close to solving the problem, she says only a few more years. If you're ever in crisis, I'm just a call away.

Sandra reaches into her wallet and hands George her card.

GEORGE

This whole week's a crisis.

Sandra and George smile at each other. They each take a piece of donut, lift their cups and toast.

INT. BALLROOM - EVENING

The ballroom of a hotel high atop New York. The room is elegantly decorated. There is a stage with an orchestra. People are mingling with each other in their formal attire as the orchestra plays Cole Porter's "Begin The Beguine" in the background. The mixture of people is predominantly White with a smattering of Black people. The waiters are scurrying about wearing short white tail coats. George enters the room and sees Kevin and his wife Demi standing at the bar. George and Demi kiss.

KEVIN

Good seeing you old chap. Hope all's well tonight.

GEORGE

Everything's ducky. Has Shawn
made his appearance yet?

KEVIN

No sighting, Guv--everything is
ship shape.

GEORGE

Demi, how do you stayed married to
this guy?

DEMI

Who's Shawn's date d' jour?

GEORGE

Top secret--he wouldn't tell.
Wants her to be a surprise.

KEVIN

Last time he surprised us it was
the gal from Texas. All night,
howdy this and howdy that.

DEMI

She had moxie and a great little
figure.

KEVIN

Always amazes me how Demi
remembers the details of the women
you and Shawn date.

George and Demi laugh as Demi's eyes wander about the room.

DEMI

Highball anyone?

KEVIN

That's my girl--perfect hostess.

GEORGE

Thanks, I'll have one.

Demi signals the bartender, a tall and slender woman with long dark hair. Demi gives her a long look before ordering.

DEMI

Three whiskey and soda highballs
please.

The music plays as the drinks are mixed. Demi keeps her hand on the bartenders for a long moment as the bartender passes the drinks to her.

KEVIN

A toast to my wife Demi -- I hope someday you find a wife as caring and wonderful.

They raise their glasses and clink them as Shawn appears at the ballroom entrance with his date Halle. George and Halle catch each other's eyes immediately. In the background the orchestra's playing "Some Enchanted Evening." The color of the scene fades to a black and white movie for about 20 seconds as Shawn and Halle slowly walk towards George, Kevin and Demi. The lighting on Halle shows her white dress sparkling as the movie is now black and white. With the lighting it is almost impossible to discern that Halle is Black. Shawn and Halle proceed walking towards George, Kevin and Demi; as they reach them the movie turns back to color.

SHAWN

Evening gents--Demi. I'd like to introduce Halle Barr. I've known Halle since she had corn rows, pig tails and braces--would you believe? I used to take care of her when was a little girl - I told you she was fine.

SHAWN

Halle my amigos George, Kevin and Kevin's beautiful wife Demi.

Demi stares at Halle.

GEORGE

It's good to know you are just friends. Halle and I have been crossing paths all week. (to Halle) Haven't we? As a matter of fact we have a date for Wednesday evening.

HALLE

And I get the next interview.

GEORGE

I'm all yours.

HALLE

I think I'd like that.

SHAWN

Oh me what have I done? Hey now
you be good, the both of you.

HALLE

Shawn forever protecting me. He
thinks I'm the quarterback and
every guy is trying to tackle me.
Shawn, I can take care of myself.

GEORGE

Yeah Shawn - leave her be.

SHAWN

Halle works at the other station.
We're competitors. By the way did
I mention I'm getting married.

GEORGE, KEVIN

WHAT!

SHAWN

Promise you won't say anything
because she doesn't know yet.

GEORGE

Who's the lucky lady you're
marrying who doesn't know she's
marrying you?

SHAWN

Beyonce, you know the girl we met
last night.

GEORGE

Isn't this sudden?

SHAWN

Look who's talking.

KEVIN

Sure Shawn you met your wife last night and George is going to marry Halle.

They all laugh. George and Halle look at each other and smile.

SHAWN

Watch your tongue. Halle's my little girl.

DEMI

Shawn give me a break and another drink. She can take care of herself.

HALLE

Thanks Demi, at least someone realizes I'm a grown woman.

DEMI

Sure do.

People start moving to their tables. Halle takes George's arm as he escorts her to their table.

DEMI

I'm going to powder my nose, join me?

HALLE

Please excuse us.

The men stand at their seats as the women depart and walk towards the ballroom entrance.

GEORGE

You never told me about Halle.

SHAWN

You don't tell me about everyone you know.

GEORGE
I'm in love.

SHAWN
You fall in and out of love faster
than a basketball falling in and
out of a hoop.

KEVIN
Careful old man you're still
rebounding.

SHAWN
Halle's no basketball.

GEORGE
Halle's the one. I know she is.
The woman in the dry cleaners--

KEVIN
Shawn's right. Monday you were
marrying Tracy. A few days later
it's Halle. You should see a
therapist.

GEORGE
I spoke to a psychologist this
morning.

KEVIN
Shawn you're no better, you're
marrying a girl you met last
night. You guys need certainty
and stability in your life like
Demi and me.

Shawn signals a waiter.

SHAWN
Waiter another round of highballs
please.

INT. LADIES LOUNGE

Beautifully furnished ladies lounge where Halle's adjusting
her stockings and dress and looking in the mirror while
Demi watches her closely.

DEMI

Women on television are always
beautiful. You have great legs.

HALLE

Looks first, everything else
second. It's sexist but that's
how they pick women.

As Halle adjusts her dress Demi walks in back of her. In a helpful but awkward manner she slides her hands up and down the sides of Halle's body ostensibly to help her as she adjusts the dress. Demi's gesture takes Halle by surprise.

INT. BALLROOM

Halle and Demi enter and couples are dancing. The men rise and stand at the table.

GEORGE

May I have this dance?

HALLE

My pleasure.

The band is playing a slow dance "The Way You Look Tonight." George and Halle glide around the dance floor.

HALLE (CONT'D)

You're quite the dancer.

GEORGE

With you in my arms it's easy.

The song ends. The orchestra leader in his tails, smiling with his pencil thin moustache approaches the microphone. He begins speaking with a slight Spanish accent.

ORCHESTRA LEADER

Everybody--Hustle.

The orchestra breaks into Van McCoy's "Hustle" song. People on the dance floor are doing the Hustle as George and Halle start dancing.

(The dance scenes are highly choreographed. Instead of the Hustle the people can be dancing disco 70s or to a Motown song)

George and Halle walk back to the table. As they approach their table a waiter stumbles and spills water on George, all over his tuxedo jacket.

WAITER

I'm so sorry sir. Please let me help.

George is wet and embarrassed as Halle, Demi and the guys are laughing.

GEORGE

(George holds his arms over his head like a box)

Look I'm Sponge George.

MAITRE'D

Please sir let me be of assistance. I'll get you a dry jacket.

The waiters start moving about trying to find a proper jacket for George.

WAITER

This is the only jacket I could find Sir.

It is a short white tail waiter's jacket.

GEORGE

No problem.

George puts on the jacket, grabs a red napkin from the table and starts motioning with the red napkin as to suggest a matador.

GEORGE

Ole Ole

The orchestra starts to play and the singers are singing Ole Ole and the song "Hot-Hot-Hot" is resonating throughout the ballroom. George and Halle take to the dance floor. The people dancing form a Conga line and weave in and out on the dance floor; George and Halle join the line.

HALLE

I wish I could stay--I have the at
11 and Shawn has his sports
report.

GEORGE

Cinderella--

HALLE

My Prince Charming.

Shawn is eating his meal at the table. Demi and Kevin are having what appears to be an argument as they stand away from the table.

SHAWN

Hate to eat and run because I love
to eat. Gotta get to the studio.
Giving scores is more important
than scoring. Right George!

HALLE

Leave George alone--

GEORGE

Don't worry after all these years
I've learned to ignore him.

DEMI

You're leaving me with the boring
brothers. Halle take my card--
let's have lunch.

Demi hands Halle a business card.

HALLE

That'll be fun.

SHAWN

I'm hitting the head before we go.
Meet you outside. Night Demi,
Kevin. Bye George.

Shawn starts walking out of the ballroom and George looks at Halle.

GEORGE

I hope we can spend more time
together.

HALLE

I'm sure we will. It's been a
wonderful evening. Bye George.

DEMI

I'm going to freshen up.

Halle leaves the room with Demi following alongside of her. George and Kevin are standing and put their arms around each other.

The orchestra starts playing "YMCA" and everyone is going onto the dance floor including very staid looking people. Among them a heavy older woman with her mustached husband. Kevin and George are coaxed by 2 women to join in the dance. The room's vibrant with people doing YMCA as the waiters are going around the room carrying trays of desserts including pies with whipped cream. All of a sudden an arm moving along with the song hits a waiter's tray and dumps whipped cream desserts on a man and two women. The women brush the desserts off and one flicks her hand so whipped cream lands on the face of the heavier older women. The older woman then takes a dessert off another waiter's tray as the music stops. Standing, she flings the dessert at the woman who hit her. That woman sees it coming and crouches and it hits a man in back of her. He then takes a pie off a table and flings it towards the older woman but she grabs on to her husband and the pie hits Demi in the face as she arrives back from the ladies lounge. Demi in total shock is not happy as she wipes the whipped cream from her face and grabs two plates from a tray and flings them at the man who hit her but instead hits a woman near him who takes a pie and throws it. Kevin and George are laughing as the pie thrown by the woman hits Kevin in the back of the head; another pie then hits George in the face and everyone starts throwing food and there is a food fight as the orchestra resumes playing "YMCA." The raucous scene fades out with everyone wildly throwing food.

INT. TELEVISION STATION NEWS ROOM

Halle's seated working at her computer. She has googled George Pearson and the results appear on the computer (focus on computer screen). She sees different listings for him as an author, lecturer, expert on men and women's relations and a memorial link for his wife who died. She takes George's card from her desk (focus on card). She sees his e-mail address and writes him a message that we see her type on the computer screen. (focus on the screen and e-mail)

HALLE E-MAIL

Enjoyed dancing!
Sunday morning church.
Join me--then lunch?
Uptown Ministry 135th and
Amsterdam. If you can make it see
you at 10. Cinderella

Halle sends the e-mail.

INT. GEORGE'S APARTMENT - LATE NIGHT

George is wearing a robe and has a towel as he dries his hair. George checks his computer's e-mail and sees the e-mail from Halle. He opens the e-mail on the computer and reads it. He quickly presses Reply and e-mails Halle. (focus on the screen and reply e-mail)

GEORGE E-MAIL

See you 10, you are enchanting,
Prince Charming

He finishes and presses send. George is gleeful.

EXT. STREET OUTSIDE CHURCH - MORNING

Well dressed Black people are walking on the street and going into a church. Music in background is "I Can't Help Myself" (non-diegetic) by The Four Tops.

SUPERIMPOSE

SUNDAY

Halle is waiting on the sidewalk. She spots George walking up the street; he is the only White person on the block. George reaches Halle and they embrace.

HALLE

Glad you could make it.

GEORGE

Thanks for inviting me.

They proceed into the church.

INT. LARGE MAIN CHURCH SANCTUARY

Halle and George make their way down the center aisle close to the front of the church. The people in the church are Black except for George and another man. Halle starts into the row where the other White man is standing; there is room next to him for two people.

HALLE

Mom, dad this is my friend George.

George is taken aback realizing Halle's mom is Black and her father is White. They shake hands with George.

HALLE (CONT'D)

My mom Felicia, my dad Al.

AL

She surprised you huh George. She enjoys seeing people's faces when they meet me. You'd think I was the only White guy in America.

HALLE

Daddy must you--

AL

Sweetie you started--

FELICIA

Al hush, no one wants to hear you.
George it's a pleasure meeting
you. Don't mind him. He feels
like a cotton ball, 39 years and
he's still feels odd. By now
you'd think he'd have adjusted. I
hope my daughter invited you to
lunch after church.

AL

"Guess Who's Coming to Lunch."
I'm Spencer Tracy and Felicia's
Katherine Hepburn or maybe not?
Got the picture?

GEORGE

Yes, thank you. I enjoyed the
movie.

AL

I bet Halle didn't tell you her
first job was waitressing at our
restaurant.

HALLE

Daddy I didn't tell him you and
mom owned a restaurant.

GEORGE

Halle is full of surprises.

The minister walks up to the podium.

MINISTER

It's a beautiful day. I'm pleased
and proud to see that we have
doubled our Caucasian attendance
today. Thank you brother Al for
bringing one of your people.
Thank you for joining us this
glorious day.

The congregation looks at George and they smile
approvingly. George shyly nods and Halle smiles with her
mother as her father smirks.

MINISTER (CONT'D)

Let's begin our service. Everyone join in song.

The choir rises and the Rev. walks up and the music starts. The congregation starts singing "My Sweet Lord." George is singing loudly. The congregation looks at George with approving eyes as do Halle's parents.

INT. NOISY RESTAURANT - MID DAY

George and Halle are sitting at a table in the restaurant "Barbeque Italiano." There are many people: mostly Black, but several are White. Waiters (Black and White) are serving. Felicia's greeting people while Al's wearing an apron making sure the food is getting to the tables. The jukebox is playing "Mambo Italiano" in the background sung by Rosemary Clooney

GEORGE

You grew up here?

HALLE

Sure did. My parents close the restaurant on Sundays. Once a month they invite friends and relatives to cook for "Potluck" Sunday--it's a tradition. People come and go and then come back--the tradition continues. Never a dull moment.

Halle looks at the door as a voluptuous Black woman in her 30s walks towards the table. Halle stands and they throw their arms around each other.

HALLE

Sister how are you?

CHARLOTTE

Couldn't be better. Who's the cotton ball?

HALLE

George my sister Charlotte.
Charlotte--George. George is
Shawn's buddy from college. You
know, the one he sang with--
remember the stories?

CHARLOTTE

I do.

GEORGE

Halle didn't tell me she had a
sister.

CHARLOTTE

I'm not family but a "sister."

HALLE

He's like my dad--needs a
translator.

CHARLOTTE

Oh no, now there are two of them.
Al has a compadre. Did he try the
barbeque pizza yet?

HALLE

On the way--girl.

CHARLOTTE

You ain't had nothing until you've
had Felicia and Al's barbeque
chicken pizza.

Al walks over to the table.

AL

Are these girls treating you
right?

CHARLOTTE

Hush your mouth Valentino before
your wife comes over. You know I
always treat my man right.

AL

Oy, this one never shuts up.
Young lady you better behave or
I'll have you washing dishes. I
know this girl since she was in
diapers.

CHARLOTTE

Al gave me my first job. Loading
the dishwasher. I was so good he
let me clean tables. Listen Big
Al you ain't my boss anymore.

AL

Women grow up--they become our
boss.

Felicia walks over.

FELICIA

Al don't be bothering these
people. You got a restaurant to
run.

AL

See, what'd I say. Once a woman
sees she's the boss, it's all over
for the man.

A Black waiter walks over with a tray of food. He starts
to serve and talk with an Italian accent.

BLACK WAITER

Antipasto, eggplant, stuffed
mushrooms, barbecue chicken pizza.
Do you know what they call Italian
food in Italy?

Pause

BLACK WAITER (CONT'D)

Food. Need anything else give me
a loud -- yo!

The group smiles and laughs.

A song comes on the jukebox. It's the "Electric Slide."

CHARLOTTE

Get up girl it's dance time.

HALLE

C'mon George. Hey Al they're
playing your song.

The waiters move some chairs and tables as Halle, George, Al, Charlotte, Felicia and a whole group of people start dancing the Electric Slide.

INT. COLLEGE CLASSROOM - MORNING

In a classroom George is sitting on one side of the stage. On the other side is feminist Susan Saran. Students are seated in the room. The woman at the lectern appears to be about 65. The three people on the stage have small microphones affixed to their lapels.

SUPERIMPOSE

TUESDAY

SHIRLEY

For our class today we are fortunate to have two experts speaking on the topic "Men and Women are Different." George Pearson is an authority on issues involving men and women. He is an author and social commentator. Many of you have probably seen George on television.

George smiles as his introduction concludes.

SHIRLEY (CONT'D)

Professor Susan Saran is a faculty member. Susan teaches the course "Equality and Gender." She is an author writing on issues involving women, equality and sexual harassment. Hopefully Susan and George will enlighten and entertain us with what I know will be a spirited discussion.

There's mild applause from the class consisting of 95% women and about 5% men. The women are predominantly White with a few Black, Asian and Hispanic women. The men are all White. Susan and George approach the podiums.

GEORGE

Thank you Shirley. We tossed a coin, I lost and go first.

Question: A ship is sinking in the ocean, would the women be evacuated first or would there be a coin flip? Change in society is subtle. Customs, traditions and relationships evolve. There are very few jobs today that a woman isn't capable of doing.

SUSAN

George you oversimplify the work force. Women graduating college are surpassing men. With your approach corporate board rooms should also reflect this change. But of course, men still control corporate boards.

GEORGE

I agree 100% but do women want to be on corporate boards? Working women want equal pay and promotions for equal work.

There is mild applause from the student audience as students interrupt yelling out:

WOMAN STUDENT

Equal pay, equal rights.

MALE STUDENT

What about corporate broads?

There are a few giggles from the audience.

GEORGE

Women talk about equal rights and then appear on radio and television--

SUSAN

You rarely see women on television
who aren't young and attractive
while men are old and fat with
lousy hair.

There is applause from the audience. A woman blurts out:

SECOND WOMAN STUDENT

Tell him Susan!

Another female student yells out:

THIRD WOMAN STUDENT

Right on Susan. Let the sexist
have it between the legs.

GEORGE

If you can kick a man between the
legs, you can hire a woman based
on legs.

A male student yells out:

MALE STUDENT

Go George--tell her where to go--

SUSAN

That's it George, get the boys
wound up, good job. How many of
you women have been in situations
with a male groping you--you tell
him to stop and he continues?
Let's see a show of hands.

Slowly all the women in the audience start to raise their
hands.

SUSAN (CONT'D)

Exactly and that's why a kick--

Suddenly Shirley stands to talk.

SHIRLEY

I think the point has been made.
Violence begets more violence.

GEORGE

This class is an example of how society is changing. Look at all the women. I played the saxophone in elementary school and wondered why almost all sax players were men. I realized that the weight of a saxophone case is too heavy for young girls to carry. The lack of female saxophone players is based on the physical differences in girls and boys. Physical distinctions determine many roles. By the way to answer my question: women still leave the sinking ship before men.

SUSAN

Women won't tolerate male indifference to our issues. You need us to have children, we don't need you. We're more than ovens cooking a baby.

GEORGE

Another physical difference. Men are dependent upon women for reproduction. The day may come when women decide to stop delivering the male.

SUSAN

The disarming male--he thinks he can be clever and charm us. Even the best and brightest of your gender still rely on charm when faced with the demise of male dominance.

The bell signaling the end and changing of class sounds. Shirley goes to the lectern.

SHIRLEY

Thank you both for this lively discussion. The difference of opinions exhibited today is part of history in the making. Thank you Susan and George. As they say "to be continued . . ."

The students clap and Susan and George walk to the middle of the stage and shake hands.

As the students start to leave the classroom a few women come up to the front of the room to talk to Susan and George. Shirley walks over to the group.

SHIRLEY (CONT'D)

Thank you very much, this was better than I anticipated. Can I leave you two alone without a referee--I've got a class across campus.

SUSAN

Don't be silly, I won't kick him.

George shows a look of anguish and Shirley shakes their hands and leaves the room. The students exit, leaving Susan and George in the room.

SUSAN (CONT'D)

I won't kick you, I promise. It makes for good theatre.

GEORGE

Perhaps for you and the audience.

Susan fumbles around her pocketbook and pulls out a card.

SUSAN

Here's my card--I think we're good together, call me.

Susan then turns directly in George's face and kisses him passionately. Susan picks up her bag and briefcase.

SUSAN

The new women--she knows what she wants and gets it. Bye George.

Susan leaves the room.

INT. UPSCALE DEPARTMENT STORE - EARLY EVENING

George's walking around the men's department looking at clothes. As George walks around he smiles at women and they smile back at him. Kevin shows up dressed in a suit with a briefcase. He is meeting George.

Kevin is looking agitated and disturbed, something is wrong.

GEORGE

Tough day?

KEVIN

You could say that--we have to talk.

GEORGE

(sarcastically)

I hope you're not dumping me also.

KEVIN

No, I'm serious. Let's find a place to sit.

GEORGE

Sorry.

They walk over to the coffee bar located near the women's shoe department. Several women are trying on shoes and the guys are looking at the women and their legs.

GEORGE (CONT'D)

Two non fat lattes please.

KEVIN

Demi and I are getting divorced.

GEORGE

You're kidding--

KEVIN

I wish I was. I'm serious.

GEORGE

Saturday everything was fine.

KEVIN

I had a feeling something was up.
I couldn't put my finger on it.
She kept telling me everything was
okay.

GEORGE

I'm sorry.

KEVIN

Don't be sorry, you didn't do
anything.

GEORGE

I feel bad for you.

KEVIN

She told me she's attracted to
women. For some reason I don't
feel terrible--that worries me.

George is signaled that the lattes are ready. He gets the
drinks. They are seated drinking their lattes.

KEVIN (CONT'D)

Even if you know someone, I don't
know if you ever really know them.
I knew she experimented in
college. A couple of months ago
she ran into one of those women
and they started seeing each
other. One thing led to another
and here we are.

GEORGE

Wow.

KEVIN

Is that all you can say?

GEORGE

I don't know what to say.

KEVIN

When she told me last night, I didn't know what to say either. I was speechless. She's found a place to live--she's moving out this weekend. One, two, three marriage, done, over.

GEORGE

Three years together and she tells you she likes women--unreal. Women don't know what they want. You're the perfect husband and your wife wants a wife--

KEVIN

I guess--

GEORGE

Lucky there aren't children.

KEVIN

Yes and no. I want children.

GEORGE

We're going to have to work fast. Our clocks are ticking.

Two very attractive women in their thirties walk over and sit down at the table next to George and Kevin. They exchange glances and all smile. The women are sipping their coffee while chatting with each other and looking at George and Kevin.

GEORGE (CONT'D)

After the plane crash, I was devastated. My therapist told me to keep moving--

KEVIN

You're right. I have to keep moving. Here I am passing go and starting all over.

Kevin looks at the women sitting next to them.

KEVIN (CONT'D)

Excuse me ladies, I was wondering
if you would join us for dinner.

The ladies smile giving Kevin bewildered looks. A lady starts to speak with an accent.

LADY 1

No English.

Kevin's motioning with his hands like he is eating something.

KEVIN

Food, you know, eat.

The ladies have no idea what Kevin is talking about. They keep smiling, take their packages and get up to leave.

LADY 1

Thank you, good bye.

The ladies leave.

KEVIN

Off to a great start.

GEORGE

Even when we speak the same language men and women have problems communicating. The words may be the same but the thoughts are different.

KEVIN

Let's get a real drink--celebrate my return to the world of single men.

The men start walking. George's phone rings and he sees it's Tracy (focus on Blackberry screen)

GEORGE

Hello.

INT. TRACY'S KITCHEN - EVENING

There is a newspaper (focus on newspaper) on the table in front of Tracy with a headline "College Professor Accused of Sexual Harassment." She is looking at some bills (focus on the bills) that have SECOND NOTICE boldly written across the top. She is in front of her computer (focus on screen) on the internet site www.dating.com

INT. DEPARTMENT STORE - EVENING

George has stopped walking. He and Kevin are in the men's clothing department. George silently mouths the words to Kevin "It's Tracy." Kevin gives George the thumbs up sign and wanders around looking at some clothes while George talks on the phone.

INT. SPLIT SCREEN FOR THE PHONE CONVERSATION:
GEORGE IN DEPARTMENT STORE AND TRACY IN HER KITCHEN

GEORGE

How are you?

TRACY

Miserable. I'm going to be in the city tomorrow. I have to see you. I've made a terrible mistake. I love you so much. Please, we have to talk. How about lunch?

GEORGE

Sure.

TRACY

There's a new place at the Central Hotel. I'll make a reservation for noon.

GEORGE

See you tomorrow.

INT. DEPARTMENT STORE

Kevin walks back over to George.

GEORGE

You won't believe this. Tracy said something about making a mistake. She wants to see me-- must be a full moon. Women don't have a clue. We men have to keep our heads straight.

KEVIN

We have to keep more than that straight. Look out ladies here I come.

They keep walking and exit the store while the music playing is Jimmy Buffett and Alan Jackson "It's Five o' Clock Somewhere" (non-diegetic).

As they leave the store George hears a beep and stops to look at his Blackberry and there is a MESSAGE from Halle (focus on the Blackberry message).

MESSAGE

Sorry I didn't get back to you sooner. We're on for tomorrow evening. Luv, Halle

GEORGE

It's Halle. We're going out tomorrow night. When it rains it pours. Doubleheader--Tracy and Halle. Should be an interesting afternoon and evening. Time for that drink.

Music keeps playing.

INT. LOBBY OF HOTEL - NOON

George is standing outside the Central Hotel restaurant as Tracy arrives. Tracy looks great and she hugs George and gives him a big kiss.

SUPERIMPOSE

WEDNESDAY

TRACY

I missed you so much. Just finished a meeting, have another one tomorrow morning--I'm staying over tonight. The children are with their father. Can I run up to my room and freshen up?

GEORGE

Sure, no problem.

TRACY

Come with me, I'll be quick.

Tracy grabs George's arm and leads him towards the elevator.

INT. TRACY'S HOTEL ROOM

Suite with a sitting room separated from the bedroom.

TRACY (CONT'D)

Make yourself comfortable, I'll hurry.

He picks up the remote and turns on the television.

Tracy leaves the living room and goes into the bedroom. George flicks the remote and surfs the television stations and stops on the news. He picks up his Blackberry and checks for messages and puts it down on the table in front of him. (focus on the television) As the reporter is talking there is a photo on the screen of Tracy with a man. (continuing to focus on television).

REPORTER

Today a college community is in shock over allegations of sexual assault filed against college Professor Charles Lech. Arrested and arraigned yesterday Lech has been placed on administrative leave. The sociology professor is accused of sexually assaulting several female students. He has been heavily involved in community affairs.

George, watching in amazement, mumbles to himself out loud:

GEORGE

Ain't that the truth.

George clicks off the television as the door opens and Tracy appears wearing nothing but a short robe (the same robe that she wore in George's apartment at the beginning of the movie) with nothing underneath. She moves slowly and seductively across the room to George and sits down on his lap.

TRACY

George can you ever forgive me. I want you forever. It wasn't until I was away from you that I realized how much I love you. I want to marry you and have your children. Let's get married as soon as possible.

George stands up and Tracy falls on the floor as George paces around the room.

GEORGE

Last week you told me you love someone else. Why the sudden change?

TRACY

I was very selfish, and confused. I felt I was hurting you. Not
(MORE)

TRACY (CONT'D)

being with you made me realize how wonderful you are and how much I need and love you. I want to spend my life with you.

GEORGE

Who was the other man?

TRACY

I told you he was someone I met at the children's school, a professor at the college.

GEORGE

What's his name?

TRACY

That doesn't matter--it's Charles. I want you. Take me now. I want you.

GEORGE

This isn't going to work--please get dressed.

TRACY

George I'm giving you what you want. I made a terrible mistake. Please forgive me.

GEORGE

Forgiveness isn't the problem--

TRACY

George please--

GEORGE

I need time Tracy. Perhaps after some time passes--not now--not now.

George gets up and walks towards the door.

TRACY

George don't leave me.

GEORGE

Tracy it's not going to work--

TRACY

This is too much for me--I feel
faint. George please . . .

Tracy falls to the floor acting as though she has fainted. George picks her up and carries her into the bathroom and places her robed, into the shower and turns the water on. "Don't Leave Me This Way" by Thelma Houston (non-diegetic) starts playing.

TRACY (CONT'D)

George you stink. How could you
do this to me?

GEORGE

Frankly my dear, you did it to
yourself.

George walks through the room and opens the door and walks out of the hotel room, leaving Tracy sobbing in the shower.

TRACY

(screaming out)

George Pearson I hate you.

Tracy gets out of the shower, soaking wet. She walks into the living room and realizes that George has left his Blackberry. She picks up the Blackberry looks at the e-mails and sees the e-mail from Halle (focus on message) saying that she will be meeting George later. Her crying has now turned into a look of anger. Seeking revenge, Tracy sees Halle's message on the Blackberry and starts typing a message on the Blackberry to Halle. (focus on Tracy typing message, not the message)

INT. NEWSROOM - AFTERNOON

Halle is sitting in the newsroom and hears a signal that tells her she has a message. She grabs her Blackberry (focus on Blackberry message). Her facial expression tightens with anger.

TRACY MESSAGE

Hi Halle, George left his Blackberry in my hotel room this afternoon. I can't contact him. Please tell him I found it, will leave it at the front desk. Tracy

INT. ART GALLERY - EVENING

George and Halle are meeting at an art gallery. Halle and George walk towards each other as they meet. Halle looks less than overjoyed and is preoccupied with something.

HALLE

How was your day?

GEORGE

Hectic.

HALLE

What'd you do?

GEORGE

I spent the morning working on my book and then a lunch meeting. This is our first real date - I'm a romantic at heart.

HALLE

With who?

GEORGE

With who what - with you I feel so wonderful.

HALLE

No I mean with who did you have a lunch meeting with?

George gets embarrassed and has a Cheshire cat quality look on his face. He avoids giving a direct answer.

GEORGE

Oh it was just a meeting.

HALLE

By the way did you get my messages?

GEORGE

There was more than one--let me
check.

George starts looking for his Blackberry in his pockets.
Halle watches while George searches.

GEORGE (CONT'D)

Can't find the darn thing. Must
have left it someplace. I had it
this afternoon. Must have left it
at the hotel.

HALLE

What hotel?

GEORGE

Where I had the meeting.

HALLE

You did.

GEORGE

What?

HALLE

I got an e-mail from your friend
Tracy asking me to tell you that
you left it in her hotel room.

GEORGE

Oh--

HALLE

I'd like to hear about your
meeting.

GEORGE

Nothing happened except talking.
Believe me--absolutely nothing.

HALLE

Go on--

GEORGE

Tracy's my old girlfriend. She wanted to have lunch and talk. Instead she lured me to her room. That doesn't sound right. I told her we were finished. It's over-- I promise.

HALLE

Why didn't you tell me?

GEORGE

Darling I did, I told you I had a lunch meeting. You didn't tell me that you got an e-mail from Tracy.

HALLE

I didn't have to--I wasn't in a hotel room with her.

GEORGE

Please believe me nothing happened. Tracy's history. I want to be with you. By the way where's my Blackberry?

HALLE

At the hotel front desk.

GEORGE

Please trust me.

HALLE

You're making it difficult.
Always be honest with me.

GEORGE

I promise.

They hug and kiss.

INT. KARAOKE PUB - EVENING

Shawn, Kevin and George are sitting at a table. The restaurant and bar are crowded with a mix of people (more Black people than on the previous visits to the pub).

SUPERIMPOSE

FRIDAY

A waitress places drinks on the table.

SHAWN

You guys sure had interesting weeks.

KEVIN

You can say that again.

Shawn smiles and jokes.

SHAWN

My bros are movers and shakers.

KEVIN

Two weeks ago I had a wife and he was getting married and you didn't want to ever get married. Are we screwed up or what?

SHAWN

Dudes you're lucky.

KEVIN

Good or bad lucky?

GEORGE

My luck is good.

SHAWN

Of course--you met Halle.

GEORGE

The more I study men and women the less I know. Guys say what they mean but women mean what they don't say. They talk in code. We're expected to decode.

KEVIN

Right on bro.

SHAWN

Let's sing.

GEORGE

The man never rests.

The guys get up and walk to the stage as Halle walks in and sees them. She waives and Shawn points to the table and the waiter leads her to a seat. The guys put money in the jukebox and The Five Satins "In the Still of the Night" comes on the jukebox. The three guys start singing. Other men walk to the stage and start singing and harmonizing with them. The pub erupts into song. The microphone is passed around to the people singing so that they can sing lead.

As the song ends the men are high fiving each other and Shawn, George and Kevin walk back to their table. Halle and George embrace and Halle gives Shawn and Kevin a high five.

HALLE

You guys are great. Shawn told me you guys sang in college. I wish I could've seen you perform.

GEORGE

I'm glad you didn't. You probably wouldn't have liked me back then.

KEVIN

The girls loved you.

HALLE

Tell me more--

KEVIN

George had any girl he wanted in college.

SHAWN

A man of experience. Remember the exchange student from France--ooh la la--then there was the gymnast--

GEORGE

These guys are making me sound more exciting than I was--really.

The waiter comes over to the table.

HALLE

Another round for guys. I want to hear more.

GEORGE

More--

HALLE

I want to know what I'm getting into.

A familiar woman approaches the table. It's Jen from the Trading Trio.

JEN

I thought I'd find you guys here. What's up?

SHAWN

It's one-third of the Trading Trio. Kevin pull up a chair for your friend.

Kevin gets a chair and Jen immediately sits down next to Kevin.

JEN

(talking to Kevin)

Good looking where's your wedding ring?

GEORGE

Halle, this is Jen. We met Jen last week when Kevin was happily married.

JEN

Did I miss something?

KEVIN

No, I'm missing something--my soon to be ex-wife.

JEN

Did I hear the magic letter "X"?

SHAWN

You certainly did.

JEN
My lucky night.

Kevin smiles and blushes as Jen throws her arms around him.
A waiter brings drinks to the table.

KEVIN
My wife's divorcing me and moving
out tomorrow.

JEN
Great. Let's celebrate.

Beyonce is now walking towards the table. Shawn stands and they hug and kiss.

SHAWN
Beyonce this is Halle, Jen and Kevin. You know George.

HALLE
Pleasure meeting you. Shawn you devil.

JEN
Hate to run but my dog needs walking. I'm taking Kevin for a walk also.

Jen rises from her seat and grabs Kevin's arm.

JEN (CONT'D)
We'll do this again. Nice meeting you ladies.

SHAWN
Kevin you have a dog walk you can't refuse.

KEVIN
Bye everyone. Bye George.

Kevin and Jen make their exit. There are now three Black people at the table (Halle, Shawn, Beyonce) and George. George looks at Beyonce.

GEORGE
What do you see in this guy?

BEYONCE
He's a football player with great moves.

Everyone is laughing and having a good time. George looks at Halle.

GEORGE
We're outta here also.

HALLE
Lead the way--I'm with you.

SHAWN
Bye guys. George mind your manners.

HALLE
Shawn shut up.

SHAWN
Bye George.

BEYONCE
Are you up for a song?

SHAWN
Let's go, I got you babe.

Shawn and Beyonce move towards the Karaoke stage while George and Halle are walking in the opposite direction to exit the restaurant.

EXT. HORSE DRAWN CARRIAGE - LATE EVENING

Halle and George are in the back of a horse drawn carriage. In the background (non-diegetic) "Native New Yorker" by Odyssey is playing.

HALLE
What a beautiful night--

GEORGE
Not as beautiful as you.

HALLE
Bet you've said that before.

GEORGE

You've got me wrong. I want a family, a wife, children. When my wife died my life was a mess. The only comfort I had was my work. I'm getting older. I want to change diapers and ride bikes with my children. Life is more than work. It's growing old with a family--that's what I want.

HALLE

I want a family too--but you know-

GEORGE

Know what--

HALLE

I'm Black, you're White--

GEORGE

So what! So are your parents. That didn't stop them. How about doing something tomorrow?

HALLE

I have a news report in the morning. We can meet after.

GEORGE

Great, I'll think of something to do.

HALLE

I'm falling in love with you my Prince Charming.

GEORGE

And I with you Cinderella.

Halle and George snuggle and embrace. George looks into Halle's eyes. They move towards each other and kiss. The music gets louder.

INT. NEWSROOM - MORNING

SUPERIMPOSE

SATURDAY

Halle is walking around the newsroom and she gets a beep on her Blackberry. (focus on Blackberry message)

GEORGE MESSAGE

Spa my building 1PM bring bathing suit. George

Halle sits smiling.

Halle messages back.

INT. GEORGE'S APARTMENT

George is walking around vacuuming. An incoming message pops up on George's Blackberry and he sees it's from Halle. (focus on George Blackberry)

HALLE MESSAGE

Address?

George replies to the message.

INT. INDOOR POOL/SPA GEORGE'S BUILDING - MID DAY

George's walking over to a lounge chair. He's wearing a robe. There are people swimming in an indoor pool that has a bar and waiters walking around in shorts and t-shirts. Halle appears at the entrance to the pool wearing a long robe. The spa has a jukebox and the music is playing "Heaven" by Tavares. Everyone in the room is staring at Halle. She is the only Black person at the pool.

GEORGE

Welcome to my Island getaway.

HALLE

I wouldn't have believed this.

GEORGE

Last one to the other side's a rotten egg.

Halle takes off her robe and is wearing a one piece red bathing suit accentuating her figure. They dive into the pool and race to the other end. Halle wins and starts to splash him when he gets to the other side. They climb out of the pool. They grab towels, dry off and lie down on their beach chairs next to each other.

HALLE

I have to go to Washington tonight--I have an interview with a Senator early tomorrow morning. Sunday's a slow news day -- Senator loves the face time.

GEORGE

I'm happy we could get together.
I love you.

HALLE

I feel the same but there's a problem. I just don't think it can be--

GEORGE

What are you saying?

HALLE

When I walked in here today everyone was staring at me because I'm Black, I'm different.

GEORGE

People always stare at you when you walk in a room--you're a beautiful woman.

HALLE

You don't understand. A White person doesn't know what it is to be Black.

GEORGE

Your father--he's not Black.

HALLE

My father gave up being White. My parents stayed uptown where they met and fell in love. My father sacrificed his White identity for me. He wanted me to be with people of color not the only Black girl growing up with White children. I grew up Black in a Black world.

GEORGE

I don't care if you're Black or Green or Blue for that matter.

HALLE

I care that I'm Black. College was my first experience being the Black face in a White community. I had a White boyfriend my last year of college. We went to his family for Thanksgiving--a town outside the City. I couldn't have a normal conversation without people telling me how they didn't care that I was Black. No one could even imagine that I might care that they were White. We broke up soon after we got back to school. Since then I've avoided dating White men. I didn't want to face those feelings again--I'm sorry, if I've led you on. I do care about you very much.

GEORGE

You'll always be a center of attention because you're a television celebrity. We can overcome things.

HALLE

I can't be in a relationship with a man who isn't Black. I tried. It didn't work, I couldn't do it. When I'm working and I walk in a room I view myself as a professional. I forget about color--I don't allow myself to be Black, anymore than I allow myself to be a woman. I have a job to do and do it. Last week I did a story on a children's ballet performance. The girls were all White except for one Black girl; I was terrified for her--I was her.

GEORGE

Darling I want you to be yourself.

HALLE

I can't do this--I don't want to hurt us--I can't do it.

Halle is crying as a tear runs down her cheek.

GEORGE

Halle give us a chance.

HALLE

(crying)

I'm sorry. I have to go. Bye George.

Halle grabs her towel and stands up. George jumps up also. She puts her arms around George and embraces him and gives him a goodbye kiss and walks quickly towards the exit. George sits by himself looking like a lost soul.

INT. GEORGE'S APARTMENT - AFTERNOON

George goes to the jukebox and plays the song "Rock The Boat" by the Hues Corporation. He's looking at the business cards on his desk. He takes one, picks up the phone and dials. There's apparently an answer from the person receiving the call but George is the only voice heard speaking.

GEORGE

Hi, this is George Pearson.

Pause

GEORGE (CONT'D)

Great thanks. I was wondering if
you would join me for dinner
tonight.

Pause

GEORGE (CONT'D)

Pick you up at 7--what's the
address?

George writes as he gets the address; he is smiling.

INT. CONCIERGE DESK OF AN APARTMENT BUILDING - EVENING

George is picking up his date. The audience still does not know who George is meeting since he called the number from a business card. The concierge gets off his phone and speaks to George.

CONCIERGE

Sir she's not ready yet. She
would like you to go up.

The concierge writes the apartment number on a slip of paper and hands it to George.

GEORGE

Thank you.

George walks across the lobby to the elevator.

INT. OUTSIDE APARTMENT

George is ringing the doorbell. Kim Bass the President of the Madison Literary Society opens the door, wearing a bustier, stockings and high heeled shoes. The lights of the apartment are dimmed.

KIM

George so good to see you. Sorry
I'm not ready. Come in, make
yourself comfortable.

They hug. Kim is slurring her words. George walks in dumbfounded. Kim is walking around as if she were fully clothed, not at all self-conscious.

KIM (CONT'D)

Cocktail?

GEORGE

Thank you--Whiskey and soda highball would be great.

Kim has a bar set up on a table; there is a squirting seltzer bottle on the table. She takes a tall glass, places ice in it, adds some whiskey, and squirts soda water into it. She accidentally stumbles and squirts the seltzer bottle all over George, soaking his shirt.

KIM

Oops--silly me. Take your shirt off--I'll dry it.

George takes off his shirt.

KIM (CONT'D)

Here I am drying you again. I'm so glad you called. Come here--come to Kim . . .

The music playing in the background is "Let's Get It On" by Marvin Gaye (non-diegetic). She puts her arms around George's neck as though as to embrace and kiss him. As Kim grabs hold of George they fall onto the couch. The back of the couch is towards the audience, so the audience just sees them falling down. Kim blurts out as they fall on the couch.

KIM

(surprised exclaiming)

By George!!

The music "Let's Get It On" gets louder as we see Kim's hand reaching up switching the lights off and the scene concludes.

EXT. NEIGHBORHOOD AROUND GEORGE'S BUILDING - MORNING

It's a beautiful fall morning and George is walking back to his building carrying a bag of groceries. The background music is "Walk Like A Man" by The Four Seasons (non-diegetic). Women walking by are smiling at George. He smiles back at the people jogging and walking on the street. He sees Sandra walking on the street with her dog and approaches her. George has a sling on his arm and a bandage on his forehead. Kim is on the street with her dog.

SUPERIMPOSE

SUNDAY

GEORGE

We've got to stop meeting like this.

SANDRA

Today's our anniversary. It's two weeks since we first met. What happened to you?

GEORGE

You wouldn't believe me even if I told you the truth.

SANDRA

Try me -

GEORGE

Well last night I had a date and a couch fell over on me and before I could say "Bingo" I was at the emergency room with a broken arm and a gash on my head.

SANDRA

C'mon tell me -

GEORGE

I know it sounds crazy and it was, it definitely was a downer - an upside downer.

SANDRA

I'm going upstairs for coffee or tea--no, definitely coffee. Join me? You'll feel better, you need some TLC - -

GEORGE

I've got fruit, muffins, and a Pinot Gregio. As for the TLC I had lots of that last night - in the emergency room.

George hears a tone from his Blackberry and there's a message. He looks at the message (focus on George's Blackberry)

HALLE MESSAGE

Made a terrible mistake. Back Monday, let's have dinner. Luv,
Halle.

George looks up and smiles.

SANDRA

Anything important?

GEORGE

Just a friend.

George and Sandra enter the building from the street with "Walk Like a Man" playing.

INT. NEWSROOM - AFTERNOON

SUPERIMPOSE

EPILOGUE--7 YEARS LATER

George and Lisa are sitting on the set of a news studio completing an interview. George after 7 years, his hair is greyer, is dressed very conservatively.

LISA

It's hard to believe that seven years ago you made your first appearance with me and your

concern was a man's biological clock. Now we both have children and we're talking about your new book for teenagers.

GEORGE

Teenagers need guidance. They have a great capacity to learn. Years ago a man told me adults need patience dealing with teenagers-- he was right. "Aim High! 101 Tips For Teens" narrows the gap between teenagers and adults. Together they can discuss common sense tips that will lead to happy, healthy and productive lives.

LISA

As always you've made us think. Thank you for sharing your new book with us.

GEORGE

Lisa it's always my pleasure.

DIRECTOR VOICE

Cut.

Lisa and George stand and hug.

LISA

Please give my love to your wife and hugs to the kids.

GEORGE

I will.

LISA

Bye George.

EXT. STREET OUTSIDE THE TELEVISION STUDIO - AFTERNOON

George is on the street hailing a cab. It's a fall day. There's a younger man next to George and he's also trying to get a cab. In the background "I'm A Happy Man" by the Jive Five (non-diegetic) is playing.

GEORGE
Tough getting a cab today.

YOUNGER MAN
Yup.

An empty cab starts coming up the street and the two men look at each other.

GEORGE
Share a ride?

YOUNGER MAN
Sure I'm going to 94th and 3rd.

GEORGE
I'm going to 83rd and 3rd.

YOUNGER MAN
Drop you on the way.

GEORGE
Thanks.

The young man opens the door and they move into the cab.

NOTE: the alternate ending starts from here on page 100

INT. BACKSEAT OF TAXI

GEORGE
The last time I shared a cab was 7 years ago. The strangest 2 weeks of my life. I was in love with two women and wanted to marry each of them. Now I'm married and have 2 children. Children are the greatest. On the right by the canopy please.

EXT. STREET IN FRONT OF BUILDING

The cab pulls over to the sidewalk to let George out.

INT. BACK SEAT OF TAXI

George reaches into his pocket to give his companion money but the younger man puts his hand up. The cab comes to a halt.

YOUNGER MAN

Please let me get it. I've been
dating a woman for a few years.
You've given me something to think
about. Thanks.

GEORGE

Happy to help--thank you.

EXT. STREET IN FRONT OF BUILDING - AFTERNOON

George exits the cab onto the sidewalk and walks into the building.

EXT. STREET IN FRONT OF BUILDING

George exits the cab onto the sidewalk. The woman and children are waiting. You can't see the face of the woman, thereby teasing the audience as to keep them guessing as to who George married. He hugs and kisses the woman and the little boy and girl. They step out from under the canopy and start walking on the street and the face of the woman is seen, it's Halle and there's a Black little boy holding a football and a younger girl who's lighter skinned.

GEORGE

Go long son.

The boy tosses the football to George and George fades back to pass the ball and the boy starts running down the street. George passes and the boy runs into a tall black man who catches the ball. It's Shawn catching the football. Shawn is walking up the street the opposite way with his wife Beyonce who is pushing a baby stroller with a toddler inside and she is visibly pregnant.

SHAWN

Touchdown. Still got the moves.

The couples walk to each other and meet.

HALLE

You guys will never grow up--

BEYONCE

He's a big baby but he's my big
baby.

HALLE

I love you guys.

From down the street there's a holler to George from another man. It's Kevin walking arm in arm with Jen. They're walking with their two girls.

KEVIN

Hey, wait for us.

All six adults with the children are now walking together with the background music (non-diegetic) playing "Put a Little Love In Your Heart" sung by Jackie DeShannon.

As the group walks up the avenue more and more people come onto the streets. The people are Black, White, Asian, Hispanic, young, old, men and women. The camera pans away from the close up and more and more streets are shown with more and more people walking until the group of six friends fades away into the crowd and the camera views an entire area with people. This panning away from the street is opposite the panning down on the group at the memorial in the first scene of the movie. The credits are given.

The music continues playing "Put a Little Love In Your Heart."

The people become specs as the pan away takes place.

EXT: THE STREET WHERE THE COUPLES ARE WALKING

The couples continue to walk as George grabs his cell phone and starts talking as he moves to the left of the group and becomes a bit detached from the group.

HALLE

(talking to the group)

Ice cream, anyone?

SHAWN
We're on let's go.

The group reaches the corner and everyone except George makes the right turn and walks away. George on the cell phone continues walking straight.

HALLE
(turns her head to the side and hollers to George)
Bye George!

George turns around as he is about to cross the street, does a double-take and takes off after the other couples.

THE END

(Alternate ending)

INT. BACKSEAT OF TAXI

GEORGE

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EXT. STREET IN FRONT OF BUILDING

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INT. BACK SEAT OF TAXI

George reaches into his pocket to give his companion money but the younger man puts his hand up. The cab comes to a halt.

YOUNGER MAN

Please let me get it. I've been dating a woman for a few years. You've given me something to think about. Thanks.

GEORGE

Happy to help--thank you.

EXT. STREET IN FRONT OF BUILDING - AFTERNOON

George exits the cab onto the sidewalk and walks into the building.

INT. APARTMENT LIVING ROOM - LATE EVENING

Seated in the living room are George, Halle, Jen, Kevin, Sean, Beyonce and two other people--a Black man, Ben and a White woman, Marcia.

JEN

...Halle your parents really taught you how to cook. Kevin's taking cooking lessons so the kids have home cooked meals. Ordering out has gotten boring.

KEVIN

Not only that, I want the kids to know there's more to eat than chicken fingers.

GEORGE

Our kids snack more than they eat meals--we have fruit and veggies cut up in the fridge--

HALLE

And of course chocolate--every time George looks at chocolate he can't resist--

GEORGE

I try to eat my chocolate outside the home--

SHAWN

Along with his ice cream.

MARCIA

Leave George alone. He's always getting picked on.

BEN

We want children to do all the things we don't do.

BEYONCE

Amen to that. Who would have thought that after seven years we'd all be here talking about our children's eating habits.

BEN

It's hard to believe you guys met the same week 7 years ago.

MARcia

I think it's weird.

GEORGE

Happenstance, all happenstance.

KEVIN

Jen it's late -- the kids have
early soccer games.

BEYONCE

Us too.

HALLE

Last dance everyone

Halle pushes some buttons on the jukebox and "Last Dance" by Donna Summers starts playing. The group gets up one by one and moves some furniture aside and they start to dance. Halle and George are dancing together.

GEORGE

You still have the moves
Cinderella.

HALLE

You too Prince Charming.

Ben and Marcia are dancing together. Shawn is exhausted and falls to the couch with Beyonce.

SHAWN

(talking to Beyonce)

Do we really have an 8 o'clock
soccer game?

BEYONCE

Get up Mr. Athlete. You're the
one who pushes the kids to be
ballplayers. I'm happy with music
lessons.

KEVIN

Yeah Shawn. Another fine mess
you've gotten us into.

JEN
(talking to Kevin)
C'mon Ollie we've got games 8 and
9.

GEORGE
Remember when Saturdays were
relaxing? Weekends are more work
than our jobs. Who would've thunk
we'd be doing this in our 50s--

MARCIA
Speak for yourself--some of us are
40.

The women laugh.

HALLE
You tell 'em. If these guys
weren't having so much fun they
would have gotten down to having
children earlier. And don't give
me that "biological clock" stuff
again.

KEVIN
(to Jen)
Ready?

BEYONCE
We're with you.

MARCIA
(to Ben)
We'll stick around and help clean
up.

Halle and the guests walk to the door of the apartment.

KEVIN
Night all. Bye George.

George, Ben and Marcia start putting the furniture back in place and bringing dishes from the living room into the kitchen.

INT. KITCHEN

Ben, Marcia and George are putting dishes in the dishwasher. Halle walks into the kitchen.

HALLE

(looking at Marcia)

Thanks for helping. I can finish up in the morning.

George opens the refrigerator and takes out a chocolate cake.

GEORGE

I can't resist. Anyone else?

HALLE

Glass of milk?

GEORGE

You're so thoughtful.

Halle goes to the refrigerator and pours George a glass of milk as he devours the cake.

HALLE

I don't think he'll ever grow up.

BEN

Part of raising children is allowing yourself to be a child every now and then.

GEORGE

Ben's right--having children keeps you childish.

HALLE

Oh no. I feel another book in the making.

MARCIA

(to Halle)

It's been a wonderful evening. Thanks for everything. Next month our place.

INT. APARTMENT LIVING ROOM

The 4 people walk to the door. Halle hands Marcia a coat from the closet. George and Ben are wearing sport jackets. The 4 people are standing at the door. Marcia and Halle are on one side with Marcia closer to the door. Ben is standing next to George and closer to the door and opposite Halle.

MARCIA

Thanks for a great evening.

Marcia kisses and hugs Halle. George shakes hands with Ben. Ben opens the door. George moves across to Halle and gives her a kiss goodbye and then moves diagonally and places his arm around Marcia and they (Marcia and George) walk out of the apartment.

GEORGE

(muttering aloud
leaving apartment)

I can't believe 8 o'clock soccer.

HALLE

Have fun--Bye George.

Halle closes the door as she stays with Ben in the apartment.

Music starts playing "Put A Little Love In Your Heart" by Jackie DeShannon (non-diegetic) as the credits role.

THE END

