

JUDGE/DKAG QUEEN (CONT'D)

The vehicle will be impounded
pending resolution of this matter.
The divorce petition is stayed.

Gavel s.

EXT. OUTSIDE THE COURTROOM - DAY

Marisa walks out into the street. She pumps her key chain,
but no "beep" from the keyless lock system.

A TOW TRUCK DRIVER loads her powder blue Aston Martin onto a
flatbed tow truck. He hands Marisa his card.

TOW TRUCK DRIVER

Give me a call when your divorce is
final.

MARI SA

There's not going to be a divorce.

TOW TRUCK DRIVER

No?

MARI SA

(to herself)

You can't divorce a dead man.

Cracks her gum. Steps into the street, hails a cab.

EXT. YACHT CLUB DOCK - NIGHT

Marisa slips out of darkness and walks down the ramp to
Alec's yacht.

INT. ALEC'S YACHT, BAR - NIGHT

Marisa pops a stick of gum in her mouth, chews it furiously.
Gets an opened wine bottle off the counter, uncorks it and
pours some into a glass. Takes a sip.

Rinses out the glass and returns it to the rack.

Takes a small medicine bottle out of her purse, opens it,
pours a few drops into the wine bottle, recorks it.

SAMBA struts about on his perch behind her.

SAMBA

KRAWKK!

Marisa almost drops the bottle, snaps her gum loudly.

MARISA
Scared the hell out of me. Come
down here and give momma a kiss.

Holds up the small bottle.

MARISA (CONT'D)
Got something for you. Yum, yum.

She reaches for him, but he flaps up and perches on a chandelier.

MARISA (CONT'D)
Mangy old bird!

SAMBA
Mangy old bird! KRAWKK!

Marisa puts the small bottle back in her purse and slips out.

INT. ALEC'S YACHT, BELOW DECK - NIGHT

A flashlight pierces the darkness, moves slowly over the open engine compartment.

OUTSIDE NEAR THE DOCK

A car pulls in to a parking space. The flashlight clicks off.

EXT. GANGWAY - NIGHT

Alec makes his way toward the yacht. He stops, examines the bottom of his shoe.

A BIG SLAB OF GUM

on the sole. He gets out a handkerchief, picks it off and throws it into a nearby trash can.

INT. ALEC'S YACHT, BAR - NIGHT

Alec enters. Samba screeches a greeting from the chandelier.

SAMBA
Mangy old bird! KRAWKK!

ALEC
What are you doing up there?

The bird flutters down and perches on his shoulder. Alec walks to the bar.

ALEC (CONT'D)
How about a snort, kiddo?

Pours himself a glass of wine from the bottle Marisa doctored.

ALEC (CONT'D)
One sip.

Samba flutters over, sniffs at the wine glass.

SAMBA
Krawwwk!

The bird raises its beak as though to drink.

Instead, it flaps its wings and knocks the glass out of Alec's hand.

SAMBA (CONT'D)
KRAWWWWWK!

ALEC
Now look what you did. Bad boy!

He mops up the wine with a towel. Samba attacks the towel, flapping and scratching.

ALEC (CONT'D)
Samba!

He moves the bird to its perch where it struts back and forth, very agitated. Alec smells the towel, then the wine bottle.

ALEC (CONT'D)
Turned! Must be a bad cork.

Pours the rest of the bottle down the sink.

ALEC (CONT'D)
(to Samba)
You've got a good sniffer, buddy.

His cell phone rings. He picks up.

ALEC (CONT'D)
 (on phone)
 This is Alec.

INTERCUT:

EXT. CARNEGIE HALL STAGE ENTRANCE - NIGHT

Claire sits on a marble bench near the curb. Her spotlighted poster glows in the kiosk over her shoulder.

CLAIRE
 (on her cell phone)
 Where are you?

ALEC
 On board.

CLAIRE
 You're cutting out.

ALEC
 Hold on.

EXT. YACHT CLUB DOCK - CONTINUOUS

Alec steps out on deck.

ALEC
 (on phone)
 Better?

CLAIRE
 (on phone)
 Have you had the chickenpox?

ALEC
 Sure, measles, mumps, the whole
 nine yards --

CLAIRE
 The shelter called. Benetta's got
 chickenpox --

ALEC
 Oh no --

CLAIRE
 I haven't had them so my doctor
 doesn't think I should visit. Would
 you mind terribly?

ALEC
I don't know, Claire.

CLAIRE
She's feeling a little lonesome.

ALEC
I'm not very good with kids.
Besides, I think Benetta's shy
around me.

CLAIRE
Please? For me?

ALEC
Sure.

CLAIRE
You'll be fine. Benetta likes you.

ALEC
She does?

CLAIRE
She thinks you're handsome.

ALEC
Well, in that case, I'm on my way.
Can we have lunch tomorrow?

CLAIRE
Somewhere close by. I'm recording
all day.

ALEC
How about the little deli on the
corner?

CLAIRE
Even?

ALEC
Can't wait.

CLAIRE
See you then.

ALEC
Love you, Itz.

CLAIRE
What'd you say?

ALEC
You mind me calling you that?

CLAIRE
The other part. The "Love you"
part?

A long silence.

ALEC
Can you hear me? This phone's been
acting up.

CLAIRE
I can hear you very well.

ALEC
You're not having second thoughts
about me, are you?

CLAIRE
See you tomorrow, Alec.

They click off. Alec checks his cell phone. Pulls out the battery.

EXT. CARNEGIE HALL ENTRANCE - NIGHT

CLAIRE
(to her poster)
Hope you know what you're doing,
girl.

EXT. YACHT CLUB DOCK - CONTINUOUS

IN THE DISTANCE

at the far end of the dock, the Paparazzo lifts his camera, cranks open a long telescopic lens. No flash. Just the shutter clicking furtively in the darkness.

EXT. CARNEGIE HALL ENTRANCE - CONTINUOUS

Irene pulls up in the SUV. Claire gets in.

INT./EXT. SUV - MOVING - NIGHT

Claire takes a pill from her prescription bottle, downs it without water.

I RENE
You want some water with that?

CLAI RE
How about a nice stiff martini. He
called me "Itz" again.

I RENE
Maybe he's regressi ng.

CLAI RE
He also said he loves me.

They pass a sidewalk bistro outside Rockefeller Center. In
the distance, Claire's poster dominates the courtyard.

I RENE
My God, you're taking over the
world!

CLAI RE
While I was waiting, I had a look
at my poster.

I RENE
I thought you hated it.

CLAI RE
I do. But I talked to it. I said "I
hope you know what you're doing,
girl."

I RENE
He is good to you.

CLAI RE
If I let this guy into my life,
I'll have no more excuses. I might,
actually, maybe, have to be, happy.

INTERCUT:

INT. CHILDREN'S SHELTER, BENETTA'S ROOM - NIGHT

An AIDE steps into the room, followed by Alec.

AIDE
She's probably asleep.

ALEC
Don't wake her. I'll just be a
minute.

Alec stands looking down at the sleeping child for a long moment.

INT./EXT. SUV - MOVING - NIGHT

Claire and Irene cruise along in silence for a moment.

A BEEPING SOUND. Claire fumbles in her purse.

CLAI RE
Check this stupid thing.

Irene reads the indicator on the blood pressure monitor.

I RENE
One-forty-six over ninety. A little high. But, hey, some guy just told you he loves you.

CLAI RE
What am I supposed to say?

I RENE
How about "I love you too"?

CLAI RE
We're doing lunch tomorrow.

I RENE
You have a photo shoot.

CLAI RE
Damn! Hand me my phone.

I RENE
Call him in the morning. Right now you need your beauty sleep. You have to be radiant for the new CD cover.

CLAI RE
I don't know if I'm up to "radiant." Would you buy "Luminous, glowing" --

I RENE
"Incandescent!" "Dazzling!"

CLAI RE
Oh, alright -- "brilliant!"

INT. CHILDREN'S SHELTER, BENETTA'S ROOM - DAWN

Alec sits by the bed, eyes closed. The Aide comes in.

AIDE
Mr. Myers?

Alec opens his eyes. Looks out the window.

ALEC
What time is it?

AIDE
Nearly seven. I'm going off shift
but I'll let them know you're here.

ALEC
No, that's OK. I should go.

Stands, leans down and kisses Benetta on the cheek.

ALEC (CONT'D)
Tell her I stopped by.

AIDE
Oh, she knows. She woke up around
three. But she decided to let you
sleep.

BENETTA (OS)
You looked really tired.

Alec smiles, looks down at Benetta. She's now very much awake
and beams up at him.

BENETTA (CONT'D)
(grin)
But kind of cute, too.

INT. CARNEGIE DELI - DAY

Alec sits in a booth alone. Looks at his watch.

Dials his cell phone. It promptly goes dead. He shakes it.
Nothing.

Goes to a pay phone in the corner, fumbles for some coins and
dials.

Irene's VOICE is heard.

I RENE' S VOICE

We can't come to the phone at the moment. Please leave a message.

ALEC

(on phone)

Hi, Irene? This is Alec. Claire and I were meeting for lunch -- Carnegie Deli? Maybe she's on the way. My cell phone's acting up so I thought she might be trying to reach me. Thanks.

CUT TO:

INT. CARNEGIE DELI - LATER

Alec's now on his third cup of coffee and really annoyed. Checks his watch again. The WAITER approaches.

WAITER

Still waiting for the lady?

Alec nods.

WAITER (CONT'D)

I'm sure she'll be along soon. Did you want to go ahead and order?

ALEC

I'll wait a bit longer.

WAITER

I will need the booth soon, sir.

ALEC

Tell you what, let's just forget it!

Stands angrily, knocks over a glass of water.

ALEC (CONT'D)

(catches himself)

Sorry about that.

WAITER

I know the feeling.

As he mops up the water, Alec stuffs a twenty dollar bill in his pocket.

WAITER (CONT'D)

Thank you, sir.

ALEC
Can I ask you something?

WAITER
Sure.

ALEC
You ever been in love?

The Waiter grins.

ALEC (CONT'D)
I mean, really in love?

WAITER
I know what you're going through.
But that's the price of love.

ALEC
What price?

WAITER
You start thinking about someone
other than yourself.

ALEC
It's called growing up. Thanks.

WAITER
It'll all work out.

ALEC
I hope so. It has to.

EXT. BRIDGEPORT HARBOR ESTATE - DAY

A greenhouse nestled in lavish gardens near a private dock overlooking the sea.

An ASSISTANT focuses a reflector on Claire who poses with her violin, surrounded by exotic plants. The PHOTOGRAPHER frames the long shafts of light pouring in from the cantilevered glass above them.

INT. ALEC'S OFFICE, RECEPTION AREA - DAY

Grace is reading a tabloid newspaper which she quickly hides as Alec comes in.

ALEC
She didn't show.

GRACE
They' ve been trying to reach you
all morni ng.

Dumps hi s cell phone on her desk.

ALEC
I need a new cell .

GRACE
She had a photo shoot.
(beat)
Mr. Myers, you better take a look
at thi s.

She hands Al ec the tabl oi d.

A PICTURE OF CLAIRE

comi ng out of Dr. Wi rtz' s offi ce and a gl ari ng headl i ne.

"HEARTBREAK IN E MINOR: Sol oi st Under Care of New York
Cardi ol ogi st. "

ALEC
I have to get over there!

Heads for the door.

GRACE
The i nvestor' s meeti ng!

ALEC
Cancel i t.

EXT. BRIDGEPORT HARBOR ESTATE

Cl ai re conti nues her pose.

PHOTOGRAPHER
Thi s i s a long exposure. Hold very
sti ll .

Opens the shutter.

PHOTOGRAPHER (CONT' D)
Breathe through your mouth.

CLAIRE
(Like a bad ventri loqui st)
Easy for you to say.

Irene hangs up her cell phone.

I RENE
He's on his way.

PHOTOGRAPHER
Don't move!

CLAI RE
Was he furious?

I RENE
He saw the paper, Claire.

CLAI RE
Oh God.

PHOTOGRAPHER
You're moving! One thousand and
twelve. One thousand thirteen.

EXT. YACHT CLUB, DOCK - DAY

Alec is on the bridge. The engine SPUTTERS, then ROARS to life. A DOCK HAND removes tie downs, barely has time to leap onto the dock before Alec pulls away.

EXT. OFF SHORE - DAY

Alec's yacht races across the sound. In the distance, Bridgeport harbor rocks into view.

A LOUD GRINDING SOUND.

The yacht falters. The engine GURGLES into silence.

Alec sprints down to the deck, goes below.

INT. BELOW DECK - DAY

Alec opens the engine compartment.

A fish with a single strawberry placed carefully in its mouth sits atop the smoking engine. He runs back upstairs.

EXT. BRIDGE - DAY

Alec steps under the canopy and reaches for the radio handset.

ALEC
Coast Guard, Sandy Hook. This is
the Marianna. Come in please. Over.

Static. Alec punches the transmit key again.

ALEC (CONT'D)
Not fair! Unfair!! I don't need any
more obstacles right now!!
(into headset)
Coast Guard, Sandy Hook, come in.
Over.

Looks to the sky.

ALEC (CONT'D)
I'm not a big pray-er, but if
you're up there, please give me a
break! I screwed up once, but I
can't lose her again.
(beat)
Amen.

The radio CRACKLES.

A very familiar VOICE is heard.

DQ/COAST GUARD VOICE
Did I heard an "amen"?
(best butch military)
This is Coast Guard Sandy Hook on
one-fifty-six eight-hundred. Do you
have an emergency?

Alec may recognize the voice through the static. Or does he?

ALEC
Aren't you supposed to say, "over"?
This is the Coast Guard, right?

DQ/COAST GUARD VOICE
Don't ask, don't tell, sugar. What
can I do for you? Over!

ALEC
I'm a mile off Bridgeport. My
engine died.
(frustrated)
Over!!

DQ/COAST GUARD VOI CE
 Don' t take that tone wi th me,
 mi ster or I wi ll swi tch thi s radi o
 off faster than you can say SOS.
 What' s the probl em?

ALEC
 (franti c)
 There' s thi s gi rl , wel l she was a
 gi rl when I met her, but I ran out
 on her and now she' s a woman, an
 i ncredi ble wonderful talented
 beauti ful woman and she was
 supposed to meet me for lunch and
 she tried to call me but my phone
 was messed up and now I fi nd out
 there' s something wrong and -- I
 have to get there. I have to!

DQ/COAST GUARD VOI CE
 Si r, what seems to be the probl em?
 Over.

ALEC
 There' s a fi sh. In my engi ne. Over.

DQ/COAST GUARD VOI CE
 Say agai n? Over.

ALEC
 Fi sh. In my engi ne.

Static for a long moment. Then a SHRI EKING laugh.

EXT. BRIDGEPORT HARBOR ESTATE - DAY

The photographer fi nally closes the shutter.

PHOTOGRAPHER
 And we are done. Absol utely
 stunni ng my dear.

CLAI RE
 Thanks so much.

The Assi stant begi ns packi ng. Irene hel ps Cl ai re wi th her
 make-up. Cl ai re glances at her watch.

CLAI RE (CONT' D)
 He' s changed hi s mi nd.

I RENE
 He' ll be here.

CLAI RE
And who coul d blame hi m?

Picks up a copy of the tabl oid wi th her pi ctur e.

CLAI RE (CONT' D)
Why woul d you want to get i nvol ved
wi th somebody l i ke me?

I RENE
Cl ai re, do not do thi s!

The slow, sad MOAN of a fog horn from outsi de.

CLAI RE
(I augh i ng)
You hear that?

The horn MOANS again. Cl ai re mouths her words al ong wi th i t:

CLAI RE (CONT' D)
I t' s a si gn. I t' s sayi ng "NO-0-0-
O!"

Another horn BLAST.

CLAI RE (CONT' D)
"NO!"

And another.

CLAI RE (CONT' D)
"NOT A CHANCE!!"

Then, far off i n the di stance:

ALEC (OS)
CLAI RE!

EXT. PRI VATE DOCK, BRI DGEPORT HARBOR - DAY

Alec stands on the bow of his yacht, yelling and waving, as a Coast Guard cutter eases him toward a berth. Several MEN on the dock grab lines as Alec maneuvers the vessel alongside.

Irene and Claire run from the garden and down the dock. The cutter pulls away; the COAST GUARDSMEN wave as they head back to sea.

Alec ties off the last line, leaps onto the dock and rushes into Claire's arms. The Photographer and his Assistant come out.

CLAI RE
I thought maybe you changed your
mi nd.

ALEC
I did. Now I know how much I love
you.

Ki sses her.

CLAI RE
I love you too, Alec.

The Photographer gets out a Pol aroid camera and snaps a shot.

BEGIN MONTAGE:

The sound of Cl a i re' s performance of the Mozart Thi rd
Concerto is heard through the fol lowi ng:

EXT. ABOARD ALEC' S YACHT, BEDROOM - NIGHT

Alec and Cl a i re are entangled together on the bed. Nothing
could pul l them apart.

CUT TO:

INT. YACHT BEDROOM - DAWN

Alec awakens to find Cl a i re gone.

ALEC
Cl a i re!

EXT. ON DECK - DAWN

Cl a i re looks at the Pol aroid picture of hersel f and Alec for
a long moment. Puts it in her purse as Alec comes out.

ALEC
(al armed)
I thought you were gone!

Enfol ds her tightly in hi s arms.

CLAI RE
Where woul d I go?

The vast ocean rocks in the background.

CLAI RE (CONT' D)
I can' t swim.

Takes hi s hand.

CLAI RE (CONT' D)
I' m not going anywhere, Al ec.

A l ong beat.

ALEC
How l ong?

CLAI RE
It' s progressive. They moni tor and do tests and they moni tor some more and then at some point, a donor becomes avai lable. The fact is, they don' t know.

ALEC
Doesn' t matter. Now is what we have. We' ll make do with that.

CLAI RE
You don' t give up, do you?

ALEC
Not this time. Not a chance.

CLAI RE
I' m really glad.

CUT TO:

INT. CARNEGIE HALL - NIGHT

ON STAGE

Cl a i re GLIDES through the Mozart Thi rd.

She looks into the audience where Al ec si ts proudly, fourth row center.

She is inspired, her performance a soaring hymn you feel in your heart.

ALEC FEELS IT.

And his heart is very full.

CUT TO:

YOUNG ALEC

reaches into his battered violin case with the blue silk lining and tucks the instrument, just so, under his chin.

And now the

GROWN UP ALEC

stands on stage performing with Claire and again with

YOUNG CLAIRE

and sometimes

BY HIMSELF

A FINAL, THUNDEROUS CRESCENDO.

THE AUDIENCE

ROARS its approval before the final note has sounded.

THE STAGE

is awash in flowers.

END MONTAGE.

EXT. NEW YORK STREET - NIGHT

Alec RUNS. Breathless. Dodges across the busy street, narrowly missing a bus, to a FLOWER VENDOR. Buys a bouquet of roses. Two more. Six more.

Arms full and scattering a trail of petals, he makes his way through the crowd toward the stage door.

INT. CARNEGIE HALL, BACKSTAGE

Irene, the Conductor and the Producer move toward Claire as she finishes her bows. The curtain closes, muffling the SCREAMS and APPLAUSE.

IN CLAIRE'S HANDBAG

the blood pressure monitor BEEPS. Irene rips open the bag.

Claire turns, smiling.

Irene sprints toward her, the SCREAM of the monitor reverberating with each footstep --

CLAIRE
Did I nail the sucker or what?

She collapses to her knees.

EXT. CARNEGIE HALL - NIGHT

The doors crash open. CONCERTGOERS surge into the street.

A WOMAN SCREAMS.

IT BEGINS AS A WHISPER

then gathers volume as it spreads through the crowd:

WOMAN ON CELL PHONE
She passed out!

MAN WITH CELLPHONE TV
It's on the TV!

In the distance, a siren SHRIEKS.

Alec struggles against the crowd, holding a bouquet of roses above his head, as a man holds a child above drowning waters.

ANOTHER MAN
They're taking her to the hospital!

WOMAN ON CELL PHONE
Is she dead? Did she die?

Alec sprints through a gate and down a long tunnel to the parking garage.

A TOW TRUCK

swings into view. Alec's car is hooked up to the back.

MARISA'S AT THE WHEEL!

Alec steps onto the driveway.

ALEC

Mari sa!

Mari sa swerves. Alec leaps back.

A FLASH OF LIGHT

through the open space left by Mari sa's sudden turn --

THE PAPARAZZO

swings out on his motorcycle, heads straight for Alec. At the last possible second, he fishtails into the curb.

Alec falls backward.

A single rose sails toward heaven.

Alec's chin strikes the concrete stairwell --

His head snaps back with a CRACK.

INT. 'SOUND STAGE' (THE PRESENT?)

Alec sprawls face down on the stage. Sprinkled with rose petals. One arm twisted behind his back at a grisly angle.

DQ (OVER)

Seems our enchanting little tale of
unrequited love and posthumous
redemption just sank into a plot
hole the size of Montana.

Alec sits up. DQ steps from behind the camera.

DQ (CONT'D)

Closing monologue. And playback!

Syrupy film MUSIC drones through the sound stage.