

## 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 VOICE  
 Don't take that tone with me,  
 mister or I will switch this radio  
 off faster than you can say SOS.  
 What's the problem?

ALEC  
 (frantic)  
 There's this girl, well she was a  
 girl when I met her, but I ran out  
 on her and now she's a woman, an  
 incredible wonderful talented  
 beautiful 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 find out  
 there's something wrong and -- I  
 have to get there. I have to!

DQ/COAST GUARD VOICE  
 Sir, what seems to be the problem?  
 Over.

ALEC  
 There's a fish. In my engine. Over.

DQ/COAST GUARD VOICE  
 Say again? Over.

ALEC  
 Fish. In my engine.

Static for a long moment. Then a SHRIEKING laugh.

EXT. BRIDGEPORT HARBOR ESTATE - DAY

The photographer finally closes the shutter.

PHOTOGRAPHER  
 And we are done. Absolutely  
 stunning my dear.

CLAIRE  
 Thanks so much.

The Assistant begins packing. Irene helps Claire with her  
 make-up. Claire glances at her watch.

CLAIRE (CONT'D)  
 He's changed his mind.

IRENE  
 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 agai n. Cl ai re mou ths 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 pull 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 herself and Alec for  
a long moment. Puts it in her purse as Alec comes out.

ALEC  
(al armed)  
I thought you were gone!

Enfolds her tightly in his arms.

CLAI RE  
Where would 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 wi th that.

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

ALEC  
Not thi s time. Not a chance.

CLAI RE  
I' m real ly 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.