

BUT SHE WASN'T PERFECT

Written by

Salvador Paniagua

INT. ANGELES MAGAZINE - BUILDING LOBBY CAFE - DAY

SUPER: Today

BOBBY and LINDSAY, 30s, stare into camera and look right at us. They're seated together, but not touching.

BOBBY

It's funny, we were friends for like two years and never really thought about dating.

LINDSAY

It was my sister. She was visiting. She lives on the east coast and we were talking about dating. God. Yes. Dating. And she just said, "Why don't you date, Bobby?" I looked up, he was watching Seinfeld reruns at my place, and I thought, "huh, why not?"

We reveal journalist PETE CRUZ, 33, sitting opposite them nodding taking notes in a reporter's notebook.

PETE

Were you guys in love?

Bobby shrugs his shoulders.

BOBBY

We were married six months later.

LINDSAY

We have two boys.

PETE (V.O.)

For our February Valentine's issue, I write a piece on how couples met.  
(disappointed)  
For all the brilliant reporting I've done, this is the story our readers love the most.

We reveal NANCY and FRED, 40s, sitting opposite Pete. Nancy and Fred are draped over each other.

NANCY

Oh my god, it's crazy. I was at a club, they tore it down now, it was in downtown.

FRED

And I'm there with my buddies.  
They're all talking to chicks. I'm  
standing alone by the bar. I mean,  
I never really did that kind of  
thing and she walks by wearing blue  
Converse All Stars.

NANCY

Low tops.

FRED

Low tops. And it was like I'd been  
hit by a bus.

NANCY

He asked me to dance. Oh my god, I  
remember the song, it was 'Candy  
Shop,' by 50 Cent. I'm so  
embarrassed.

(whispers)

I asked him to come home with me.

FRED

I wasn't going home with some chick  
from the club.

NANCY

We did go on date the next night.

FRED

And I went home with her.

They look at each other and kiss

FRED (CONT'D)

We been together ever since.

PETE (V.O.)

(unconvinced)

As a journalistic enterprise, I'm  
always fascinated by these stories.

We reveal that Pete is now sitting in front of LAURA and JOSE  
CRUZ, 50s. The two are very close to each other but look  
nervous. Laura leans forward to fix Pete's collar.

PETE

Mom.

LAURA

(looking around)

*Mijo*, this feels weird.

JOSE

*Vieja*, it's his job. Come on.

LAURA

OK. Well. How was it? Oh my friend had asked your dad for a ride 'cause she liked him. He was going out with like three girls.

Jose shrugs his shoulders.

JOSE

It was different back then.

LAURA

So we got in the car for the ride. I was sitting in the back seat. He had this real nice Camaro.

JOSE

Her friend, what was her name, Gloria. Kept talking and talking, but all I could see was your mom through the rear view mirror in the back seat.

LAURA

He took the long way home.

JOSE

I took Rice Avenue instead of Rose.

LAURA

And he took the turns so fast.

Laura is turned on and grips Jose's arm.

JOSE

I didn't want to drop her off. You should of seen her.

They kiss. Gaze into each other's eyes.

PETE (V.O.)

(unconvincing)

I've been so happy now that I'm solely focussed on my work. I don't let anything distract me. My mom's been saying this next gem for years. She doesn't get our modern world.

Laura turns back to Pete.

LAURA

The way I see it, the person either pulls the carpet right out from under you, or they don't?

Pete nods as CARLEY, 20s, jeans, tatoos, buzz cut, Angeles staff photographer, approaches Jose and Laura and takes their picture.

EMILY CHANG, 40s, Pete's boss approaches. Hands Pete a folder.

EMILY

I need you to set this up for the community service issue in April. Could you squeeze it in today? She worked at St. Joseph's when you were there. Did you know her?

Pete opens the folder and gazes at the picture. Has the carpet been pulled out from under his feet?

PETE (V.O.)

I was a different person then.

FADE TO BLACK.

SUPER: "...But She Wasn't Perfect"

INT. HIP DINER - DAY

SUPER: "Four years ago, September"

Aged brick walls, large windows, ELECTRONIC MUSIC.

Pete, long slicked back hair, a sparkling white oxford shirt, chinos, and perfectly aged desert boots.

Pete sits opposite MONICA LEE, 25, Asian-American, gorgeous, smartly dressed. The two are LAUGHING.

MONICA

(laughing)

Oh my god, that's exactly how he talks.

Pete takes on a professorial, slightly British tone.

PETE

You see, punctuation is like sugar to coffee. Overuse, and you ruin a sentence. Used in proper measure and you bring out the finer notes.

MONICA

Oh my god, stop it, stop, I'm going to pee in my pants.

PETE

(still in character)

Oh.

(looking embarrassed)

Excuse me, the salami and cheese I had for lunch is not digesting well.

Monica continues laughing. Pete mocks a heart attack and Monica stops laughing.

MONICA

Oh man, that was sad. Poor guy.

PETE

I miss working together.

MONICA

Me too. Two long years.

PETE

Three.

MONICA

Wow.

Pete takes in a deep breath. Scans the room. Things get tense.

PETE

I know we e-mail all the time, but I haven't seen you in months. I wanted to tell you.

Pete drinks water. Tries to laugh.

MONICA

Oh no, Pete.

PETE

I think you're perfect. You're smart, well-read, you're beautiful, you get all my jokes, and you get me. I always meet girls that are intrigued by me, but you're intrigued by what intrigues me. That's rare.

Monica smiles.

MONICA

Thank you, Petey. That's so sweet.

PETE

I just think we should try and see more of each other.

MONICA

Petey. I'm in love.

PETE

What?

MONICA

I met someone.

PETE

You didn't say anything.

MONICA

I know.

PETE

Who?

MONICA

Does it matter?

PETE

I guess not.

MONICA

We should go.

INT. PETE'S APARTMENT - LIVING ROOM - DAY

Pete walks in still dressed from his lunch date.

PETE (V.O.)

Why are the perfect ones always taken?

JEN COLBORNE 29 - half white, half Latina - cute, sits at the dinner table wearing a Starbucks apron. She marks up a poster with a blue pen.

JEN

No work?

Pete scans the poster. Grabs the pen and marks something.

PETE

I told you, let me read your copy.  
I had a lunch meeting.

JEN

With who?

PETE

Someone from the weekly.

Pete walks into his bedroom.

JEN

(suspicious)

Who?

PETE (O.S.)

You know.

JEN

Did you ask her to get you an  
interview with her managing editor?

PETE (O.S.)

It didn't come up.

JEN

Pete. You really need to step up to  
the plate here. I mean, come on,  
she could help you get your dream  
job.

PETE (O.S.)

We talked about other stuff.

Pete walks out with a less dressy shirt and sneakers.

JEN

(accusing)

What did you tell her?

PETE

I'm late for work.

Jen knows Pete inside and out.

JEN

I told you, Petey.

PETE

But she's perfect. She's smart, we  
laugh at all the same things, she  
gets me.



JEN  
She's smokin' hot.

Pete smirks.

JEN (CONT'D)  
And, she doesn't like you.

PETE  
Bye.

JEN  
Tough love, Petey.

Pete leaves. SLAMS the DOOR shut.

EXT. ST. JOSEPH'S PREP - WATTS - DAY

Graffiti and trash line the street.

Pete's car pulls up to a closed sliding gate on Central Avenue. A Marquee reads: St. Joseph's Prep.

EXT. ST. JOSEPH'S PREP - QUAD - DAY

A CHURCH BELL RINGS loudly. Several BOYS - all either black or Latino - in ties and blue sport coats rush to class.

Pete rushes past a chapel with a large crucifix of Jesus out in front. A PRIEST walking to class nods at Pete.

PETE (V.O.)  
After the weekly folded, I went to work at St. Joseph's to help out Father Paul.

Pete approaches a building with a sign outside: Office of the President.

INT. OFFICE OF THE PRESIDENT - OUTER OFFICE - DAY

Two desks face each other. The walls are covered in dark wood and large religious paintings. The floors are marble.

Pete tip toes in and opens the door QUIETLY and then gently pulls it closed.

PETE (V.O.)  
He was my high school mentor and now boss. He inspired me to become who I am today.

Pete hears VOICES coming from the other room and he freezes.

DANNY(O.S.)  
(whispering)  
Come on, talk to me. What's wrong?

FATHER PAUL(O.S.)  
(whispering)  
Nothing, stop it.

DANNY (O.S.)  
You know I was just joking.

A statue of the Virgin Mary stares down at Pete.

DANNY (O.S.) (CONT'D)  
Look at me.

FATHER PAUL (O.S.)  
(joyfully giggling)  
Stop it. Don't.

Pete slowly pulls open the door and now it lets out a LOUD SQUEAK.

There is FUMBLING in the other room.

FATHER PAUL (O.S.) (CONT'D)  
Petey, that you?

PETE  
Just walked in.

DANNY HOLDER, 28, in a pink polo, tight jeans, gelled hair, walks out and sits at a desk opposite Pete's.

DANNY  
(staring at the computer  
screen)  
Hey, Pete.

FATHER PAUL, 50s, silver hair, professorial good looks, dressed in a cleric suit and collar, enters.

FATHER PAUL  
Petey, just in time for margaritas.  
Want to come?

PETE  
I should catch up on some work.

FATHER PAUL  
Alright, well, we better see you at  
the dinner tonight.

PETE

Do you really need me there?

FATHER PAUL

Of course I need my director of communications there.

(smiling)

Besides, all the new hires will be there. Some cute new teachers.

PETE

Sure.

FATHER PAUL

Great.

Danny and Father Paul leave.

FADE TO:

INT. CULVER HOTEL - BAR - NIGHT

A WAITER vacuums in the background. Chairs on the tables.

Pete nurses an Old Fashioned alone at the bar. The BARTENDER counts money from the register.

Father Paul walks in flushed-faced with a slackened posture and Danny follows him in.

FATHER PAUL

I'm not sure if this is what I had in mind by getting you out.

Pete looks up. Smiles.

DANNY

He's too picky.

FATHER PAUL

I'm lucky I got over that decades ago.

Father Paul smirks at Danny.

DANNY

I'll get the car.

FATHER PAUL

Settling is not a bad word Pedro. We all have to do it eventually. Good night buddy.

Father Paul leaves.

INT. CULVER HOTEL - LOBBY - NIGHT

MARY MCALLISTER, 20s, vibrant red hair, porcelain skin, and stunning black dress, walks out of the dining room, and spots Pete at the bar: Cupid's arrow has struck.

She turns to the mirror on the wall, primps and walks into:

INT. CULVER HOTEL - BAR - NIGHT

Mary stands one stool away from Pete.

MARY  
(to the bartender)  
You closed?

Pete notices Mary.

MARY (CONT'D)  
I was sitting at a table with nuns,  
I need something strong.

PETE  
Pour this young lady a martini on  
my tab. For all her sins.

MARY  
What do you mean? I'm a saint.

PETE  
(to the bartender)  
On second thought, make it a  
double.  
(to Mary)  
Maybe she could use a little  
corrupting.

MARY  
Am I that obvious?

Pete stands up, puts down cash.

PETE  
(to Mary)  
I hope you had a lovely evening.

Pete leaves the bar as the bartender pours Mary her drink.  
Mary looks at the cash.

MARY  
(sighs)  
Guess I should be more obvious.

EXT. CULVER HOTEL - NIGHT

Pete stands at the valet booth and digs into his pockets for his ticket. He turns and looks back into the restaurant. It suddenly dawns on him.

PETE  
(to himself)  
Idiot.

Pete catches his reflection in the glass door. He combs his fingers through his hair.

PETE (CONT'D)  
(to the valet)  
I forgot something.

Pete walks back into...

INT. CULVER HOTEL - BAR - NIGHT

...the sight of Mary trapped by a HANDSOME 40s man. Pete hesitates for a moment but sees her eyeing him for help.

PETE  
Honey! There you are.

Pete walks over and pecks Mary on the lips and puts his arm around her like a happy couple. Mary rests her head in Pete's shoulder: buzzed people act bold.

PETE (CONT'D)  
We should get going, I have that meeting in the morning.

HANDSOME  
Oh, hey. Yeah. I was leaving too.  
Nice to meet you. Good night.

Handsome shakes Pete's hand and staggers away.

MARY  
Those guys from the mayor's office are so aggressive. I bet you he's married.

PETE

(still in character)

He was overwhelmed by your beauty,  
unchanged since the first day we  
met. That's why me and the boys  
love you. No, can we have a boy and  
a girl?

Mary enjoys this fantasy before nervously pulling away.

MARY

Oh yes. Sorry. And thanks.

PETE

I'm Pete Cruz.

MARY

Mary McAllister.

PETE

Was the kiss too much?

MARY

Oh no, I didn't mind. I mean, you  
sold it. Pretty good.

PETE

It's how I always greet women I  
don't know.

Awkward silence as they avoid eye contact.

PETE (CONT'D)

I never do that. Serious. Where is  
everyone?

MARY

Nuns and priests, they all had  
Jesus to go home to.

PETE

And you?

MARY

No one there waiting for me.  
(pointing at her shoulder)  
Besides, Jesus comes with me  
everywhere.

PETE

I'm jealous.

MARY

You shouldn't be. He doesn't put out.

PETE

Maybe you should become a nun.

MARY

I'm already living like one. Wow, this drink is strong.

PETE

I can help you.

MARY

I wasn't complaining.

PETE

(to the bartender)  
Can we get her another one.

MARY

Slow down Petey, you're making Jesus...

(she motions to her  
imaginary friend)  
--blush.

PETE

I don't mind sharing.

MARY

My drink?

PETE

That too.

They both laugh as the bartender serves them two shots.

INT. PETE'S APARTMENT - JEN'S BEDROOM - NIGHT

Jen lays in bed reading, Will Our Love Last?. She hears the front door SLAM and takes a big swig from a glass of wine.

We can hear Pete FUMBLING about in the living room.

JEN

How was it?

Jen undoes a button from her pajamas.

Pete enters and plops himself on the bed.

JEN (CONT'D)

Shoes.

Pete kicks off his shoes, undoes his tie.

PETE

You smell nice.

JEN

Peach Honeysuckle.

Jen strokes Pete's forehead.

PETE

What are you doing little girl?

JEN

(sexy)

Nothing.

Jen studies Pete's face.

JEN (CONT'D)

You met someone.

PETE

Maybe.

JEN

Who is she?

PETE

A long term sub.

Jen leans back, buttons up her PJs, grabs her novel.

JEN

Another work-buddy a la Monica?

PETE

I kissed her.

JEN

You better make a move. I don't want to see you moping around like you did with Monica.

PETE

Thank you Antonia Robbins.

Pete kisses Jen on the forehead and gets up from the bed.

JEN

Tease.



PETE

Love you.

JEN

I love you too.

He leaves the room.

INT. ST. JOSEPH'S PREP - FACULTY LOUNGE - DAY

Pete places red fliers in mailboxes. Mary passes by in the hall. She does a double take, and walks into the lounge.

She makes a beeline for her mailbox, but sober, she trembles nervously. Pete notices her, he's just as nervous.

PETE

(keeps stuffing fliers)  
How's my wife this morning?

MARY

Hungover...

Mary's box is empty.

MARY (CONT'D)

Nobody loves me.

Pete hands her a flier.

PETE

CPR class?

MARY

Making out with a dummy. How bad can that be?

Mary studies the flier.

PETE

Committing that to memory?

MARY

I take resuscitation very seriously.

Silence.

PETE

I've actually never made out with a dummy.

MARY  
I practiced a lot in college.

Mary winces.

MARY (CONT'D)  
I didn't enjoy it.

PETE  
(blurting)  
Want to go out for a drink or  
something?

MARY  
Sure.

Hearts beat faster. On the surface, all is cool. Pete keeps  
stuffing. Mary keeps reading.

MARY (CONT'D)  
When?

PETE  
Friday? There's a friend's  
photography exhibit we can check  
out. Free boos.

MARY  
OK.

Mary hands Pete back the flier.

PETE  
Sign you up?

MARY  
I'm already certified--

PETE  
That's right, you trained in  
college.

MARY  
(playfully hitting Pete)  
Not that much. I'll email you my  
address.

Mary walks out.

PETE (V.O.)  
Who's the dummy now, Jen?

INT. DOWNTOWN LA ART GALERY - NIGHT

Pete and Mary stare at a photograph. ARTSY folks mill around. Pete is transfixed by the photograph. Mary turns to Pete.

MARY

You seriously have an actual list?

PETE

I do. Doesn't everyone?

MARY

Maybe.

PETE

See. What's on yours?

MARY

It's embarrassing.

Mary leads Pete to the bar. She hands him a glass of wine.

PETE

I promise not to laugh.

MARY

I want a man that is intelligent,  
compassionate, creative,  
and...ethnic.

EXT. DOWNTOWN LA ART GALERY - NIGHT

They walk out onto a rooftop patio with views of the skyline.

PETE

Like jungle fever?

MARY

My fever is a little more spicy.

PETE

(latin lover)  
*Si quieres, puedo hablar en  
espanol? Tu cara es tan bonita.*

Mary blushes. She loves the Spanish.

MARY

--you like working at St. Joseph's?

PETE

I do. But it's not the dream job.  
Nice transition by the way.

MARY

What is the dream job?

Pete shifts in his seat. Hesitates.

PETE

Writing full-time for Rolling Stone.

MARY

Your article about sister Ann in the Jesuit magazine made me cry.

PETE

That's funny.

MARY

Me crying?

PETE

I don't think there is a deeper connection with another soul than taking my ideas and feelings, turning them into words, and created a visceral response in a reader. It's soul to soul communication. It's why I do, what I do.

MARY

I love that.

PETE

It's not cheesy?

MARY

No.

(smiling)

Maybe a little rehearsed.

They giggle.

PETE

(now he blushes)

What about you?

MARY

It's not that deep.

PETE

Then tell me about your shallow dream.

MARY

(chuckling)

I started tutoring kids in DC when I was at Georgetown like everybody trying to make their law school ap interesting. But there was this kid. Pablo. He'd come in every Saturday and all he wanted to do was learn to read. To read well. So many times I could smell the pot on his jacket. His mom was a mess. One day he looked up at me and he said, "Ms. M, I just want a chance. I want a chance to make it. You think I can make it?" I almost lost it. I went to the bathroom and cried my eyes out.

Mary's face is red with tears in her eyes.

MARY (CONT'D)

How could I go back to LSAT prep, and looking at Law School rankings after that?

PETE

You found a calling.

MARY

I got a Masters in Education and moved to LA. Found the substitute gig at St. Joseph's. But running my own non-profit, using my ideas on education, that's my dream.

PETE

Maybe someday I'll write about you.

Mary's face lights up. She wipes the tears from eyes.

MARY

I know you will, Pete.

PETE

And your love of the spicy sausage.

MARY

Dick.

They both LAUGH.

EXT. DOWNTOWN LA STREET - NIGHT

Pete lights a cigarette as they walk out of the gallery.

PETE

This cool?

Mary takes a drag then hands it back to him.

MARY

We never talked about your list.

PETE

It's fairly comprehensive. But at its simplest, I'd say I'm looking for the three magic Ss - sweet, smart, and sexy.

MARY

Well then you're in luck.

Mary stops at a Silver Honda Accord. She looks up to Pete hoping he'd take the bait and grant her the three Ss, but he doesn't.

MARY (CONT'D)

Let's make a pact. One year from now, we'll each be doing our dream job.

PETE

I'll take your wager and raise you. Dream job and we'll be with our soul mates.

Mary spits in the palm of her hand. Pete, confused, spits in the palm of his own hand. They shake.

PETE (CONT'D)

What did we just do?

MARY

Spit in our palms and shook hands.

PETE

That's gross.

Pete wipes the spit on her sleeve.

MARY

Sick. You're getting it all over me.

She playfully pushes his arm away and as he fights back, they tangle in an awkward embrace, their faces end up inches apart. Mary leans in and close her eyes...

--BUT Pete doesn't kiss her. Mary pulls away. She takes a moment to register what she thinks is rejection.

MARY (CONT'D)

I should go. I have tutoring early tomorrow.

PETE

Right.

MARY

A new work-buddy. I love it.

Mary gets in her car and speeds away.

PETE (V.O.)

I knew it. She wasn't into me at all.

FADE TO:

INT. PETE'S APARTMENT - PETE'S BEDROOM - DAY

Pete tosses and turns tangling himself in his sheets. He stares up at the ceiling.

PETE

Fuck, work-buddy.

He picks up his phone and stares at it, then puts it down.

Pete gets out of bed and walks out the door.

PETE (V.O.)

Sometimes a woman needs a show of force.

INT. ST. JOSEPH'S PREP - LIBRARY - DAY

Mary walks up and down the aisles of tables observing as ST. JOSEPH STUDENTS read to ELEMENTARY school students.

Into the library walks Pete carrying a stack of files. Mary looks up and she becomes nervous.

RITA, 9, lights up at the sight of Pete. She rushes up to Pete and hugs him.

RITA

Mr. Cruz, you coming to read to us today!?

PETE

Ah sweetie, I'm working.

Mary notices this.

MARY

Come on Rita, back to work.

Mary approaches Pete.

MARY (CONT'D)

You're popular.

PETE

I did a creative writing workshop.

MARY

You didn't mention you were coming in today?

PETE

Father Paul. He has me totally redoing the newsletter.

Father Paul emerges from the back room of the library, in shorts and sneakers, and is surprised by the sight of Pete.

FATHER PAUL

Pete, what are you doing here?

PETE

The newsletter stuff.

Father Paul looks at Pete then Mary.

FATHER PAUL

OK, you have a lovely weekend buddy.

Father Paul walks out.

MARY

So.

PETE

So...um, you...You want to go to dinner tonight? On a date?

Hearts beat fast...



MARY

A date?

PETE

A real date.

MARY

OK. Sure.

They stand there for an awkward second and then Pete walks towards the door.

PETE

I'll pick you up.

SOLOMON, 9, rushes towards Pete and gives him a huge hug. Pete and Solomon actually look and dress alike.

SOLOMON

Bye, Mr. Cruz!

PETE

See you buddy.

Mary sees this and her crush on Pete is sealed.

EXT. ST. JOSEPH'S PREP - PARKING LOT/INT. PETE'S CAR - DAY

Pete steps into the car and as he fires it up, he plays straight up "sexy" I'm gonna hit that, "gangsta rap." Pete rhimes to the words straight up Office Space syle.

EXT. SANTA MONICA PIER - NIGHT

Feint "sexy gangsta rap" baseline in the background.

Pete and Mary walk amidst a crowd of TOURISTS, they each have a soft serve ice cream, the ferris wheel, and crashing waves in the background.

MARY

What is it about ice cream?

PETE

It's a tasty desert with time pressure.

MARY

I like that.

PETE

Timing is everything.

They sit on a bench. A FLOWER VENDOR LADY approaches.

FLOWER VENDOR LADY

A rose?

PETE

I'll take two.

Pete grabs the roses and hands them to Mary.

PETE (CONT'D)

You have some...

He gently kisses her on the lips.

PETE (CONT'D)

--ice cream.

MARY

Where?

PETE

Right here.

Kiss.

MARY

Anymore?

PETE

A little more.

More kisses.

MARY

Am I good?

PETE

Wait.

More kissing.

Mary goes in for a real, passionate kiss. "Sexy gangsta rap" baseline floods the sound track.

EXT. MARY'S APARTMENT - NIGHT

They make out. Mary fumbles for her keys and opens the door.

MARY

You want to come in for a drink or something?

INT. MARY'S APARTMENT - LIVING ROOM - NIGHT

As they enter, Mary admires her flowers and walks to the kitchen.

MARY (O.S.)  
A glass of wine?

PETE  
I'm good.

Pete thumbs through her books and movies.

Goodwill bookshelves, prints on the walls, an Ikea floor lamp: it's classic barely-out-of-grad school decor.

Pete admires a book as Mary walks out with the flowers in a vase.

PETE (CONT'D)  
(excited)  
The Bridges of Madison County.

MARY  
I know. Kind of lame. My dad gave  
it to me.

Disappointed, Pete puts the book back on the shelf.

PETE  
So is this a one or two bedroom?

Pete wanders into the hallway.

MARY  
You want me to show you the glow in  
the dark stars on my ceiling?

PETE  
You have those too?

MARY  
You can only see them lying in my  
bed.

INT. MARY'S APARTMENT - BEDROOM - CONTINUOUS

Mary places a photobooth photo of Pete and Mary into a small frame.

PETE  
You had that frame laying around?

MARY

Cute huh?

Pete admires the photo of them and then turns to Mary.

They make out, fumble to take off clothes. Things get hot and heavy.

But Mary stops Pete as they lay facing each other.

PETE

You OK?

MARY

Can we slow down?

PETE

Sure.

MARY

I want something more than just physical.

PETE

I understand.

MARY

Do you?

Pete nods.

MARY (CONT'D)

(whispering)

Now what?

Pete mounts Mary.

PETE

Dry humping?

MARY

Stop it.

PETE

I'll show you mine if you show me yours.

MARY

Ha, funny.

Pete leaps on the bed and Mary follows suit.

PETE

It's like a slumber party.

MARY

Can we make a fort?

Pete collapse onto the bed, Mary follows. They spoon. Mary turns around. Faces, Pete.

MARY (CONT'D)

Thanks, Pete.

Pete hugs her.

PETE

This is nice.

INT. MARY'S APARTMENT - BEDROOM - MORNING

Mary and Pete lay under a fort made of sheets on top of a futon mattress. Mary admires the picture of the two of them as Pete wakes up.

MARY

What are we going to tell people at work?

PETE

Tell them?

MARY

Shouldn't we?

PETE

Do you think?

MARY

(off of Pete's reaction)  
Maybe not?

PETE

People love to gossip.

MARY

What if they ask me who I was hanging out with?

Pete shrugs.

MARY (CONT'D)

I'll make up a name.

PETE

Pete?

MARY  
No. Rogelio.

PETE  
*Rogelio?*

Mary nods as she stands up.

MARY  
Breakfast, Rogelio?

INT. PETE'S APARTMENT - DAY

Pete walks in the door and plops himself on the couch. Jen is editing a picture on her laptop sitting on the couch.

JEN  
Pedro Cruz, it's 12:30pm on Sunday.  
Were you naughty last night?

PETE  
Nothing happened.

JEN  
What?

PETE  
We kissed and then we cuddled.

JEN  
Good for her.

Jen comes over to Pete and gets really close.

Jen kisses Pete on the ear.

JEN (CONT'D)  
(whispering)  
Remember what we did on our first  
date?

PETE  
That was college.

JEN  
Mm, hmm...

PETE  
I need to run some errands.

Jen pulls back.

JEN  
You like her.

Pete nods.

PETE  
Maybe.

JEN  
When do I get to meet the princess?

PETE (V.O.)  
I really liked her.

INT. PETE'S CAR - NIGHT

SUPER: "October"

Pete, Jen, and Mary drive quietly. Mary and Pete are dressed like Cinderella and Prince Charming.

Jen sits in the back seat wearing a gorilla costume.

JEN  
(muffled)  
I'm starting to think this costume wasn't such a good idea.

PETE  
Maybe you'll meet an orangutan.

Jen takes off the mask.

MARY  
I think it's a very clever costume.

JEN  
All this time, I didn't know I was living with the prince charming.

MARY  
He looks so handsome.

JEN  
I always pictured him more as a beast.

MARY  
Silly dream of mine to do this for Halloween, at least once.

PETE  
It's not silly.

MARY

So, Jen, any crazy college stories about, Pete. How did you guys meet?

A class.

MICHELLE

A party.

PETE

(CONT'D)

PETE

It was an end of class party.

MARY

That's so cool you're still friends after all this time.

Jen and Pete share a nervous look.

INT. HOUSE PARTY - KITCHEN - NIGHT

Jen holds a lumpy chocolate cake while Pete puts candles on it. 20 and 30 SOMETHINGS in costume drinking from red Solo cups all around.

PETE

So?

JEN

I approve.

PETE

She thinks you're secretly in love with me.

JEN

The best friend who always pined for the boy.

PETE

No?

JEN

That's the lamest Romantic Comedy convention ever.

PETE

I rooted for Boof in Teen Wolf.

JEN

Sex was good, sometimes.

PETE

When we were sober.



JEN

But neither of us ever fell in love.

PETE

I know. Sucks right?

JEN

You think you can fall in love with her?

PETE

Yeah.

Pete takes the entire cake and walks out into the living room starting everyone to sing, "Happy Birthday."

JEN

(more to herself)  
I hope so.

INT. HOUSE PARTY - LIVING ROOM - NIGHT

Pete walks towards Mary holding the lumpy cake with 27 candles. EVERYONE at the party sings HAPPY BIRTHDAY. Pete arrives to the bar where Mary stands with the HOST. Her eyes well up.

PETE

(finishing the song)  
--Happy birthday to you.

Mary blows out the candles. Pete and Mary kiss. Mary hands Jen her phone and poses with Pete in front of the cake.

EXT. HOUSE PARTY - BACKYARD - NIGHT

Pete and Mary dance to a slow jam, cheek to cheek. The party has emptied out.

MARY

This is my first slow dance.

Pete pulls back. Smiles affectionately at Mary.

PETE

Oh sweetie.

He hugs her tightly.

PETE (CONT'D)

I'm your first.

The music stops.

PETE (CONT'D)  
I guess we should find Jen.

INT. HOUSE PARTY - HALLWAY - NIGHT

Pete looks into a room for Mary. Bumps into her as she walks out of the bathroom.

PETE  
There you are. Ready to go?

Another bedroom door opens to reveal a shirtless BOY, 30s, that looks over to Jen.

BOY  
(bedroom voice)  
You coming back?

JEN  
(to Pete)  
I'll catch an Uber or something.

PETE  
OK.

JEN  
(whispers)  
You have condoms?

PETE  
In the car, want me to get you some?

JEN  
For you dumb ass. You are so getting laid tonight.

Jen waves goodbye to Mary as she goes back into the bedroom with the shirtless boy.

EXT. HOUSE PARTY/PETE'S CAR - NIGHT

Pete opens the door for Mary.

PETE  
My roommate's a hussy.

She hits him on the shoulder.

MARY

Why's a girl a hussy and a guy scores?

PETE

Jenny scored. Sweet.

EXT. MARY'S APARTMENT - FRONT PORCH - NIGHT

Mary and Pete kiss passionately. Mary pulls away.

MARY

I want you so bad.

INT. MARY'S APARTMENT - BEDROOM - NIGHT

They fall onto the bed and rip each others' cloths off. Mary leans over to the night stand and lights a candle.

We see their shadows on the wall as they make love.

FADE TO:

INT. PETE'S APARTMENT - LIVING ROOM - DAY

Pete walks in dressed as a ruffled Prince Charming. He plops himself on the couch and sips his coffee.

Jen opens the door wearing her gorilla costume.

JEN

Go ahead, say it. I'm a slut.

PETE

I was going to say hussy gorilla. Good time?

JEN

It sucked. He fell asleep. Nothing happened.

PETE

Maybe the monkey suit turned him off?

JEN

How was the cuddling?

PETE

We did it.

JEN

Did it? Sounds technical. How was it?

PETE

OK.

JEN

OK? Man, I hope that's not how you reviewed me.

PETE

No, I mean...it's the first time and...

JEN

--Dude, the girl is perfect.

PETE

I know.

Pete's PHONE RINGS.

JEN

That her. You're so married.

Jen goes into the bathroom and runs the shower.

JEN (O.C.) (CONT'D)

Please ask her not to judge me. That Gorilla costume made me kind of horny. That guy was really hairy too.

PETE

(into the phone)

This is Pete Cruz.

JANELLE (V.O.)

Mr. Cruz. I'm so sorry to be calling you on a Sunday, but we're up against a really tight deadline. My name is Janelle Miller and I work for Rolling Stone Magazine. We got your story on Sister Ann in South LA and we'd love to run the piece. There are some edits we'd love to make, for length. I hope that's OK?

PETE

Sure.

JANELLE

I'll e-mail you a contract and our fact checking department will also want to talk to you. This is really gorgeous writing, Mr. Cruz. You should be proud.

PETE

Thank you.

Pete hangs up and stands. It's like God himself has come down from above and kissed him.

PETE (CONT'D)

What the?

He walks over towards Jen's bathroom, but just as he's about to knock on the door he stops. He takes out his phone, looks at it, dials.

PETE (CONT'D)

(into the phone)

You're not going to believe who just called me.

INTERCUT WITH:

INT. MARY'S APARTMENT - BEDROOM - DAY

Mary lays in bed.

MARY

Rolling Stone?

PETE

How'd you know?

MARY

I knew it!

PETE

Huh?

MARY

I made a vision board using an old Rolling Stone cover and your story from the Jesuit Magazine.

PETE

Like voodoo?

MARY

It's the Secret!

PETE

Oh yeah...well...they're going to  
publish it in a March issue.

MARY

I'm so proud of you.

Mary realizes she was the first person he called.

PETE (V.O.)

Maybe the Secret thing weirded me  
out and the sex was, OK. But I'm OK  
with that. I was happy. I really,  
really, really liked her.

PHOTO SLIDESHOW

EXT. PETE'S CAR/AIRPORT - NIGHT

Super: "November"

Pete drives up and is all smiles as he gets out of the car.  
Mary pulls a suit case onto the curb. He greets her with a  
hug and a kiss.

EXT. CHRISTMAS TREE LOT - NIGHT

Mary and Pete carry a tree towards Pete's car. They laugh as  
they struggle to hoist it onto the roof.

SUPER: "December"

INT. HOUSE PARTY - NIGHT

Pete and Mary wear cardboard hats and blow into noise makers.  
Jen joins as they all scream, "Happy New Year."

SUPER: "January"

INT. MARY'S APARTMENT - DAY

Mary opens the door and Pete greets her with a dozen roses.  
Mary is all smiles.

SUPER: "February"

INT. ST. JOSEPH'S PREP - FACULTY LOUNGE - DAY

SUPER: "March"

Pete and Mary stand in front of the microwave as it runs.  
Mary reads a Rolling Stone Magazine.

MARY

Sister Ann must be so excited. I  
can't wait until you profile me.

PETE

When you become a nun?

MARY

The story of how you corrupted me.

Mary sneaks a kiss, gets close and frisky.

PETE

What did the Leavey's say?

MARY

They're this close to funding the  
Urban Stars program.

PETE

That's huge.

MARY

It's all happening for us.

Pete nods, they look at each other. Mary is in heaven.

MARY (CONT'D)

I can't believe we found each  
other.

PETE

(hint of doubt)  
Yeah.

KISHA (O.S.)

Oh you can't be for real. That is  
disgusting.

Pete and Mary hear LAUGHTER in the hallway and pull apart.

Into the Faculty Lounge walks dean of students, KISHA WOODROW  
30s, with fellow teacher KRISTIN SCALFARO, 20s.

KISHA (CONT'D)

Petey. Mary. What's up?

Mary moves to a table in the corner, Kisha approaches Pete.

PETE  
(to Kisha)  
How was the conference?

KISHA  
Oh my god. You're not going to  
believe who I ran into?

PETE  
Who?

KISHA  
Linda. From St. Bosco.

PETE  
Shut up.

KISHA  
She just broke up with her man and  
was asking about you. And you know  
how nasty she is.

PETE  
That was crazy last year.

KISHA  
She's dirty.

PETE  
Any good seminars?

KISHA  
I can't believe she licked your...

PETE  
--Who else went?

KISHA  
She comes across as so sweet and  
professional, but we know where she  
likes...

PETE  
--It's been so quiet here.

Kisha hands Pete a card that he puts in his pocket.

KISHA  
Call her. She gave me her card. Why  
not?

Mary stands up and leaves the room.



INT. MARY'S APARTMENT - DAY

Pete sits on the couch, Mary paces.

MARY

I can't believe you just let her go on and on about, Linda.

PETE

I tried to stop her.

MARY

I was in the room!

PETE

But I thought we didn't want anyone to know we're dating.

MARY

That was your stupid idea.

Pete looks guilty as charged.

PETE

It was?

MARY

How can we be a couple for six months and still be hiding at work?

PETE

Mary. I have a confession.

MARY

What?

PETE

I'm a guy.

Mary hits Pete and sits on the couch next to him.

MARY

You're so stupid.

PETE

I'm really sorry.

MARY

You should be.

PETE

On Monday after Spring break, we'll tell everyone we're a couple.

MARY

Really?

PETE

Let's get away. We have the whole week off?

MARY

Where?

PETE

We can visit my cousin Jimmy in San Francisco. He's always asking me to come visit.

MARY

We can drive up the 1. I've never been to San Francisco.

PETE

This will be so good for us.

MARY

We always know how to have fun.

PETE

The Legion of Honor, Palace of fine Arts, Chinatown.

MARY

Why don't we stop by your parents' place?

PETE

I don't know.

MARY

They're totally on the way.

PETE

Yeah, but.

MARY

Are you hiding me from them too?

PETE

No.

MARY

Then?

PETE

I'll call them.

Mary hugs Pete tightly.

MARY  
I love you, Pete.

Pete answers this with a kiss, but he doesn't say it back.

PETE (V.O.)  
This trip could finally melt my  
heart.

INT. OFFICE OF THE PRESIDENT - FATHER PAUL'S OFFICE - DAY

Pete pokes his head in. Father Paul is pulling out a bottle of wine from a crate.

FATHER PAUL  
Time for a drink before you leave?

PETE  
Sure.

Pete grabs two glasses while Father Paul opens the bottle.

FATHER PAUL  
I love San Francisco, you going  
with Mary?

Father Paul pours.

FATHER PAUL (CONT'D)  
You didn't think I knew?

PETE  
We were planning on telling  
everyone.

FATHER PAUL  
I get it. People at work love  
gossip.

PETE  
You get me.

FATHER PAUL  
I like seeing you like this. She  
makes you light and happy.

PETE  
I guess we're both in the same  
boat.

FATHER PAUL  
What do you mean?

PETE  
You're thing with, Danny.

FATHER PAUL  
Huh?

PETE  
I've never seen you smile and laugh  
so much.

Father Paul stands.

FATHER PAUL  
Danny is my assistant.

Father Paul dumps his wine in the sink.

FATHER PAUL (CONT'D)  
I think the wine got air. It's  
sour.

PETE  
Wait. Aren't you...

FATHER PAUL  
--Danny and I are friends. Like you  
and I are friends. Right?

Father Paul puts on his jacket, adjusts his collar.

PETE  
Yeah, but.

Father Paul looks at his watch.

FATHER PAUL  
I'm so late for this dinner. Well,  
you and Mary have a great time in  
San Francisco. See you after the  
break.

Father Paul leaves Pete. Pete looks at the door as it closes.  
What was that?

INT. PETE'S CAR/EXT. MALIBU PCH - DAY

Pete and Mary drive along Pacific Coast Highway. Crashing  
waves below the cliffs, the Golden Gate Bridge in the  
distance. The MUSIC is perfect, and they're all smiles.

EXT. JIMMY'S APARTMENT - DAY

Colorful Victorians with long walk-ups line the street. Pete and Mary stand at a doorway.

PETE  
This is so wrong.

We reveal that Pete and Mary are wearing matching crunchy brown sweaters and similar jeans.

MARY  
We look so cute.

PETE  
All we need are Texas and fanny packs to meet the dork registry.

MARY  
I have a fanny pack in my suit case.

PETE  
Dude.

Pete RINGS the door bell.

MARY  
They're really practical.

PETE  
We do look cute.

Mary smiles to herself as the door opens.

INT. JIMMY'S APARTMENT - DAY

Pete and Mary are greeted by JIMMY, 30s hip, artsy, and BETHANY, 20s, preppy attorney. They're wearing matching purple Patagonia jackets.

For a moment, they're two couples in matching gear. Ad lib hellos all around.

JIMMY  
Nice sweaters, cuz.

MARY  
Pete was so against it.

BETHANY  
We saw these at REI and we just had to.

Jimmy and Bethany side hug.

JIMMY  
Isn't she the best?  
(turning to Bethany)  
I love you.

Pete and Mary stare at this exchange.

BETHANY  
You kids ready for the best city  
tour ever?

JIMMY  
We came up with the ultimate  
highlight reel.

BETHANY  
Some of our early date spots.

PETE  
Wonderful.

JIMMY  
When we first met we each made a  
list of our favorite ten things to  
do in the City.

BETHANY  
Guess how many matched?

MARY  
How many?

JIMMY  
Nine. Can you believe that? Nine.

BETHANY  
He had Coit Tower and I had Green  
Apple Books?

JIMMY  
I'd never been to Green Apple  
Books?

BETHANY  
He's a convert.

Jimmy and Bethany kiss again. Pete and Mary force another  
smile.

## AROUND SAN FRANCISCO - MONTAGE

Inside the Legion of Honor, Pete, Jimmy, and Bethany gaze in awe at a painting by Degas. Pete looks over to see Mary on a bench, swiping her phone, disinterested in the art.

Jimmy and Mary hop into a cable car that ambles along Polk Street. Bethany and Pete chase close behind. Jimmy helps Bethany onto the cable car. Mary reaches out for Pete, but he instinctively pulls himself on without help from Mary.

This registers on Mary's face.

Pete browses in an aisle at the Green Apple Bookstore. Jimmy and Bethany hand him a used copy of On the Road. Pete beams as he takes the book.

Mary arrives at the scene and holds up, The Secret. Pete's shoulders sag, Bethany and Jimmy scatter.

Bethany and Jimmy take a selfie in front of a lit dragon in Chinatown. Pete and Mary stare at them but don't have the energy to take their own selfie.

Outside the Palace of Fine Arts Mary enters the back seat to see Pete already sitting in the car. They both look tired.

They stare as Jimmy is about to open the front passenger car door for Bethany. But just before he does, they share a passionate kiss.

PETE

These kids are too much.

MARY

It's cute. They're in love.

PETE

And I'm tired.

Mary looks wistfully at the couple.

Bethany gets in the car and turns to Pete and Mary.

BETHANY

We're finishing the night with the best bar ever.

JIMMY

It's where we met.

BETHANY

Jimmy walked in wearing his blue suit. I was like, 'who is he?'

JIMMY

But underneath, I had the secret  
weapon.

MARY

What?

BETHANY

A Wilco concert T-shirt.

JIMMY

From when they were at the  
Hollywood Bowl.

BETHANY

I sat three rows behind him and we  
didn't meet.

JIMMY

At the bar, she just walked up to  
me and said hi.

BETHANY

I never do that.

JIMMY

And she was wearing the same t-  
shirt.

BETHANY

When he opened up his suit jacket  
and showed me his t-shirt, I got  
goosebumps.

Another longing stare and then a kiss. Pete and Mary hold  
hands.

INT. JIMMY'S APARTMENT - NIGHT

GUEST ROOM

Pete goes around the room picking up Mary's sweater, shoes,  
polo and folds them up and organizes. Mary enters, notices.

MARY

Oh, sorry for the mess.

PETE

You having fun?

MARY

(unconvincing)

I am.



PETE

What's up?

MARY

I didn't want to bring it up,  
but...

PETE

--What is it?

MARY

They're turning my building into  
condos. I have six weeks to move  
out.

PETE

We'll figure something out.

MARY

But rents are out of control.

PETE

Aren't you getting a raise?

MARY

It's a fledgeling non-profit. What  
if we found a place?

That hangs in the air for a moment.

PETE

Together, in the same apartment?

MARY

Yes, the same apartment.

PETE

What about Jen?

MARY

What about us?

PETE

Maybe this isn't the best time.  
Don't worry. We'll find you a  
place. You want a snack?

MARY

No.

Mary smiles to hide the massive rejection she's just been  
dealt. Pete walks out and closes the door behind him.

HALLWAY

Pete stands. Digesting what's just happened. He puts his hand back on the door knob. Considers. Thinks. Turns the knob, but then retreats and walks away towards the kitchen.

## KITCHEN

Pete walks in to find Jimmy, in PJs, rummaging through the fridge. Pete opens a bottle of whiskey.

## JIMMY

Dude, Mary is fricken awesome. We love her. Any woman that can get you to wear matching outfits is a gem.

## GUEST ROOM

Mary takes in a deep breath, wipes her eyes, and picks up her wine glass.

## HALLWAY

She walks into the long hallway towards the kitchen.

## KITCHEN

Pete pours whiskey into a glass.

## JIMMY

You have to be kidding me.

## PETE

I really, really, really, like her. But that's it.

## JIMMY

Give it a chance.

## PETE

Why do we fall for one and not the other? It doesn't make sense.

## JIMMY

Maybe you're expecting too much.

## PETE

When did you know Bethany was it?

## JIMMY

Yeah. I guess. Second date, I thought to myself...no, I'm lying.

(MORE)

JIMMY (CONT'D)

I knew the moment she walked up to me at the bar and saw her wearing that t-shirt.

PETE

I've never felt that with Mary, eventhough I've never been happier.

JIMMY

I still think you should give it a chance. I have a good feeling.

HALLWAY

Mary stands in the hallway listening. Stunned, she walks into the:

KITCHEN

Mary makes a beeline for the wine bottle.

JIMMY

Speak of the devil. I'm going to bed guys. *Mi casa, su casa.*

Jimmy leaves the kitchen. Mary pours a generous amount of wine into her glass.

PETE

Let's talk?

MARY

OK.

PETE

I'm really sorry about your aparment situation.

MARY

Me too.

Mary waits for something more from Pete.

MARY (CONT'D)

That it?

PETE

I guess I'm tired too.

MARY

Don't worry, I'll find my own place.

Mary leaves Pete in the kitchen.

INT. JIMMY'S APARTMENT - GUEST ROOM - MORNING

A dark cloudy morning. On one side of the bed, Pete stares out at the Bay Bridge. On the other side, Mary stares at a photo on the night stand of a very in-love Jimmy and Bethany.

From the living room, we hear the front door SLAM SHUT and the GIGGLING VOICES of Jimmy and Bethany. Mary closes her eyes. Pete turns his face into the pillow.

Jimmy and Bethany TIP-TOE into the room.

BETHANY  
(whispering)  
Are they still asleep?

Pete turns his head to look at them and fakes a yawn. Jimmy puts down a bag of bagels.

JIMMY  
We brought you some bagels and  
Philz Coffee.

Mary sits up in bed digging through the paper bag.

BETHANY  
(to Jimmy)  
You want me to tell them?

JIMMY  
They're not awake.

PETE  
(suspicious)  
Tell us what?

BETHANY  
We're getting married! Isn't that  
awesome? Jimmy asked me this  
morning.

Bethany shows off her ring.

PETE  
What?

JIMMY  
(to, Pete)  
Only her dad knew.

Pete gets out of bed...

PETE

That's so exciting. I'm so happy  
for you.

-- and walks into the bathroom, and closes the door.

Jimmy and Bethany turn to look at Mary.

MARY

(forcing back tears)  
I'm so happy for you.

Jimmy consoles her. Confused.

INT. PETE'S CAR/EXT. INTERSTATE 5 - DAY

Pete and Mary drive. Brown wild grass surrounds them. They  
don't talk, but we hear their thoughts.

PETE (V.O.)

What the hell is Jimmy thinking?  
Bethany is barely 26.

MARY (V.O.)

They seemed like the perfect  
couple.

PETE (V.O.)

They've only been together six  
months.

MARY (V.O.)

We've been together six months.

PETE (V.O.)

It's impulsive and irresponsible.

MARY (V.O.)

It's romantic. And Vermont.

PETE (V.O.)

And Vermont? Who ever heard of a  
Chicano getting married in Vermont.  
What will his mother say?

MARY (V.O.)

His mother will be very happy.

PETE (V.O.)

Says the white girl from Maryland.

MARY (V.O.)

Why are you making this about race?

PETE (V.O.)

Wait, are you in my voice over?

MARY (V.O.)

Yeah, isn't this what you want? The perfect soul mate who gets all your thoughts. Understands all your silly intellectual musings.

PETE (V.O.)

I want you to get my thoughts, not push your way into them with Secret powers. That's not a soul mate.

MARY (V.O.)

You wouldn't recognize your soul mate if God himself told you she was the one.

PETE (V.O.)

I don't believe in God farytales.

MARY (V.O.)

Just the ultimate farytale of all. Falling in love. I could really be good for you if you gave it a chance.

PETE (V.O.)

Ah, I forgot, the white woman who tutors people of color and likes spicy creatives was going to save my soul.

Mary glares over at Pete. They both stare at each other, but don't say a word. They turn back to the road.

MARY (V.O.)

What am I still doing here?

PETE (V.O.)

What's that supposed to mean?

MARY (V.O.)

Just forget it. I don't want to talk about it.

Pete turns to Mary, now they talk.

PETE

That was a fun weekend, huh?

MARY

Yeah. It was.

Pete turns up the MUSIC. They both stare straight ahead, lost in their own thoughts.

INT. PETE'S APARTMENT - LIVING ROOM - MORNING

Pete lays on the couch staring into space.

Jen walks in the front door, dressed in leather boots, a miniskirt, black leather jacket, and day old makeup - clearly she was out all night.

JEN  
Don't judge.

PETE  
I'm going to end it.

JEN  
You seriously want to join my side of the fence? What happened?

PETE  
She asked me to move in with her.

JEN  
(sarcastic)  
That bitch?

PETE  
How could I abandon you?

JEN  
Dude, I give you permission.  
Please.

PETE  
I'm not in love with her.

JEN  
Are you happy?

PETE  
Very.

JEN  
Is she smart, and nice?

PETE  
Yes.

JEN  
Are any of your friendships perfect?

PETE  
No.

JEN  
Then make it work, Petey.

PETE  
Serious?

JEN  
I've known you 12 years, two of which we dated, 10 of which we were occasional friends with benefits and I've never seen you happier. Even if she's not into Plato or Aristotle or a lover of literature and art. You're 30 years old. Do you really think you'll find a better chick? Couldn't you learn to love her?

PETE  
(realizing)  
Maybe, I mean, I think I could. I do love her. I do.

JEN  
Then go tell her. Please, do it for me. Do it for yourself.

Pete's PHONE RINGS startling the two of them. He reads the screen.

PETE  
(nervous)  
It's her.

JEN  
Answer it.

PETE  
No.

Jen takes the phone and hits the answer button and hands it back to Pete.

PETE (INTO PHONE) (CONT'D)  
Hey sweetie.  
(beat)  
Oh, sure. Right now? OK. What's up?  
(beat)  
Oh. OK.

Pete hangs up.



JEN  
What'd she say?

PETE  
(air quotes)  
"We have to talk."

Jen walks over to Pete and hugs him.

JEN  
Oh Petey, I'm sorry.

EXT. MARY'S APARTMENT - DAY

Pete stands outside her door holding flowers and a bottle of wine. He KNOCKS and Mary opens the door without much of greeting and returns into:

INT. MARY'S APARTMENT - LIVING ROOM - DAY

Mary sits on the couch and stares at the TV that is on MUTE.

PETE  
I brought your favorite.

MARY  
I'm cool.

PETE  
Want to get an ice cream?

MARY  
Not really.

PETE  
Let's do something fun, whatever  
you want.

MARY  
Sit down, Pete.

Pete sits.

PETE  
I'm sorry.

MARY  
About what?

PETE  
Your apartment, Jimmy and Bethany  
getting married...

MARY  
--I'm happy for them. They're in  
love.

PETE  
I know.

MARY  
Do you love me?

Pete nods. Unable to say the words.

MARY (CONT'D)  
Can you say it?

PETE  
We were doing so good.

MARY  
Please go.

PETE  
Come on, Mary.

MARY  
Please, Pete.

PETE  
I just need some time.

MARY  
It's OK, Pete.

PETE  
Don't you see. I've never been  
happier.

MARY  
I've never been more miserable.  
Please, go.

Pete tries to touch her, but Mary pulls away. Pete walks out  
the door.

EXT. MARY'S APARTMENT - DAY

Pete walks out to another beautiful California day. He looks  
around, he looks nauseous.

PETE (V.O.)  
This is what I wanted. I'm not in  
love. So I should move on.

INT. PETE'S CAR - DAY

Pete has a dazed look on his face as he drives. He reaches over and turns on his stereo and plays Bach's "Air."

PETE (V.O.)

She never got me. The real me. And  
I never felt in love.

And then, like a torrential downpour, his whole body breaks down crying and he pulls over and parks on the street.

PETE

What the fuck?

INT. PETE'S APARTMENT - NIGHT

Pete lays in Jen's bed. They're both fully dressed.

JEN

It's OK, Pete, the right one will  
come along.

PETE

How long have we been saying that?  
How many boys and girls?

JEN

I've lost track. How embarrassing.

Pete leans into Jen for a cuddle and kiss, some affection.  
But Jen is frozen.

PETE

What?

JEN

(blurts)

I got a job Art Directing in San  
Francisco. I need to move out in a  
week.

PETE

(deflated)

Congratulations.

JEN

And Max and I are dating again.

PETE

I thought he didn't like you?

JEN

I saw him when I was up there for the interview a few weeks ago. It just, happened. There was a spark and we've been talking every day since.

PETE

Where was I?

JEN

I didn't know how to tell you.

Pete gets up, walks towards the door.

PETE

I'm happy for you.

Pete goes to his room.

JEN

Come on, Pete!

EXT. ST. JOSEPH'S PREP - DAY

Pete pulls up to the curb and closes his eyes as the gate slowly rolls open.

PETE

Come on Petey. Just do it.

He looks down the long driveway into the parking lot. Pete considers then presses the gas and enters the parking lot.

EXT. ST. JOSEPH'S PREP - QUAD - DAY

A dark cloudy morning. Pete walks through the halls towards his office. He looks around nervously.

He passes Jesus on the crucifix in front of the chapel. The CHURCH BELL RINGS.

INT. OFFICE OF THE PRESIDENT - DAY

Pete sits at his desk staring at his screen. He opens his inbox: 2676 messages from Mary McAllister. He drags them to the Trash, CRUMBLING PAPER SFX.

Just like that, all record of their correspondence annihilated from existence.

Father Paul walks in and stares at Pete. Father Paul's shoulder's sag, his face is distressed.

PETE

You OK?

FATHER PAUL

Danny quit. I told him we couldn't be friends anymore.

PETE

Why?

FATHER PAUL

No one had ever been so direct about my 'thing' with him.

PETE

I'm sorry.

FATHER PAUL

Don't be.

PETE

Should I prepare a statement for the press?

FATHER PAUL

He quit because he was hurt, he's not vengeful.

PETE

You need anything?

Father Paul smiles.

FATHER PAUL

Cover for me this afternoon.

PETE

Of course.

FATHER PAUL

The Leavey's are meeting with Mary to discuss their gift.

PETE

Oh, I think I have something on my calendar.

Father Paul walks towards the door, ignores Pete.

FATHER PAUL

Thank you, Pete. For your honesty.  
I had my chance when I was your age  
and I didn't take it. You're lucky  
you have Mary. She's good for you.

Father Paul hugs Pete and walks out.

INT. FATHER PAUL'S CONFERENCE ROOM - DAY

Mary enters and is all smiles. She greets Pete with the  
cheery air of meeting a stranger.

MARY

Could we get some Splenda. The  
Leaveys don't use sugar.

PETE

Sure.

Pete returns with the Splenda as the THE LEAVEY'S - a happy  
octogenarian couple - sit down at the conference table.

The SOUND MUTES as Pete retreats into numbed emotion.

Mary holds court with the Leaveys and is all smiles and  
laughter as she jokes and chats with them.

Every one of Mary's smiles, giggles, and acts of enthusiasm a  
stake through Pete's heart. She doesn't seem affected at all  
by the breakup, in fact, she seems happier and lighter.

INT. ST. JOSEPH'S PREP - FACULTY LOUNGE - DAY

SUPER: "May"

Pete sits alone in the lounge eating a sandwich. A paper  
sack, soda, and apple in front of him. He reads the paper.

PETE (V.O.)

Lucky for me the school was big  
enough so that I didn't have to see  
Mary every day.

We hear raucous LAUGHTER coming from the hallway. Pete looks  
up and into the lounge walks:

Mary and Kisha.

KISHA

(laughing)  
And what did you give him?

MARY

Nothing.

They both LAUGH HYSTERICALLY at this punch line. Mary and Kisha sit down at the table next to Pete's table.

KISHA

And you met him at the gym? What's his name?

MARY

Jeff.

KISHA

(to Pete)

Oh man, Pete you have to hear this.

(to Marry)

Pete loves these kinds of stories.

Pete packs his lunch in an awkward rush and makes a beeline for the door.

PETE

(fake laughing)

Sure. Later.

KISHA

OK.

PETE (V.O.)

It was one month and I was making progress.

Kisha turns back to Mary.

KEISHA

Weirdo.

INT. WEST LA COLLEGE - CLASSROOM - DAY

Pete sits in the back of the classroom. Rows and rows of STUDENTS of all ages and colors. Pete is fixated on the back of a RED HEADED 20-something with her hair pulled back.

PETE (V.O.)

I didn't even think about her. I took a writing class for fun.

Pete stares and stares. The Red Head turns and smiles at Pete. Pete looks nervously down at his empty desk.

INT. CULVER HOTEL - BAR - NIGHT

SUPER: "June"

Pete downs a drink and starts another.

PETE (V.O.)

Summer was near and I was feeling I  
could get back in the game.

Just then, a BEAUTIFUL WOMAN, 20s, approaches the bar. Pete notices.

BEAUTIFUL WOMAN

What's he drinking?

PETE

An Old Fashioned.

BEAUTIFUL WOMAN

That's it.

PETE

Are you sure you can handle it?

BEAUTIFUL WOMAN

Excuse me?

PETE

(flirty)  
It's strong.

BEAUTIFUL WOMAN

It's for a friend.

The bartender hands the Beautiful Woman the Old Fashioned. She walks out.

Pete downs the drink and walks out of the bar.

INT. CULVER HOTEL - DINING ROOM - NIGHT

Pete spots the Beautiful Woman sitting down at a table with THREE WOMEN FRIENDS. Pete approaches.

PETE

You look like you could use a  
little corrupting, how's about  
another drink?

The Beautiful Woman turns to Pete, totally confused.



BEAUTIFUL WOMAN

What?

PETE

(losing steam)

You want to be corrupted?

BEAUTIFUL WOMAN

I'm sorry. But do I know you?

PETE

I was at the bar.

BEAUTIFUL WOMAN

Right now? Oh, I'm sorry. I didn't notice.

Pete sits down at the booth next to the Beautiful Woman.

PETE

So what's your name?

BEAUTIFUL WOMAN

(loud enough so the entire restaurant can hear)

Look, I'm sorry. It's girl's night out, and we haven't seen each other in a long time. I'm sure you're a really nice person, but we're kind of here to hang out...with each other.

All four women give Pete a disapproving look but he doesn't move. The MANAGER walks over.

MANAGER

Sir, we're going to have to ask you to leave.

But like a deer in headlights Pete doesn't get up. A WAITER steps into Pete's space and pulls him up from the booth.

MANAGER (CONT'D)

Sir.

The entire restaurant stares as the waiter leads Pete out.

EXT. CULVER HOTEL - SUNSET

Pete is pushed out of the bar, humiliated. It's raining, yes, in Spring!

He summons an Uber. He dials a number on his phone.

MARY (V.O.)

This is Mary, leave a message.

PETE (INTO PHONE)

Mary, where the hell are you? Can't you see how much I'm hurting. I hate you. I hate you. I fucking hate you. My life sucks. And I think you are the biggest bitch to ever come into my life. Do you hear that? Do you hear me! I think you're a fucking bitch. I hate you!

BEEP.

VOICE (V.O.)

We're sorry, but we're experiencing technical difficulties and your message did not go through. Please try again later.

PETE

Fuck!

Pete dials again.

PETE (INTO THE PHONE) (CONT'D)

Mary. It's me. I know, I'm drunk. And I've been ignoring you at work. But I miss you. And I just wanted to say hi. I can't deal with how you talk to me like I'm a stranger with that cheery voice. I hope you are good and I hope I haven't come off as too rude. I'm just having a hard time with this breakup and I need a friend. You became my best friend and I don't know what to do. I know I never said 'I love you'. I know I never gave you all of me. Maybe I just don't know how to love. But you made me happy. And I miss you. I miss you so much. I wish I could've given you the perfect love you needed, but I couldn't. I'm sorry. Bye.

An Uber pulls up and Pete gets in.

INT. UBER - NIGHT

Pete looks out the window, a sad and lonely soul.

Pete's PHONE RINGS and he looks at the screen: Mary McAllister. Pete sits up straight and answers.

PETE

Hey.

MARY (V.O.)

You OK?

PETE

Just wanted to say hi.

MARY (V.O.)

Can we talk? I mean. Maybe not today but later.

PETE

Sure.

MARY (V.O.)

I've been thinking.

PETE

You have?

MARY (V.O.)

I miss you too.

PETE

Can we talk now?

MARY (V.O.)

Let's wait.

PETE

Why not now?

MARY (V.O.)

Not like this.

PETE

But why? I want to talk now.

MARY (V.O.)

Pete.

We hear a VOICE on Mary's end.

PETE

Is somebody there?

MARY (V.O.)

Pete. Please.

PETE  
Who is it?

MARY (V.O.)  
Pete, it's nothing.

PETE  
Damn it Mary. I want to talk right now!

MARY (V.O.)  
Pete. I'm going to hang up.

PETE  
Mary. Hello. Hello.

He dials, puts the phone to his ear.

MARY (V.O.)  
This is Mary, leave a message.

Pete hangs up. Dials again.

MARY (V.O.)  
This is Mary...

Pete hangs up. Opens the Uber ap.

PETE  
(to the Uber Driver)  
Change of plans.

EXT. MARY'S APARTMENT - SIDE OF THE BUILDING - NIGHT

Pete approaches the window on the first floor and frantically knocks on it. The rain comes down hard.

PETE  
(whispering)  
Mary. Mary.

Pete continues knocking and tries to look inside the window.

PETE (CONT'D)  
Mary. Come on. Let's just talk about this like adults.

Pete pulls a pot closer to the window and stands on it to peak inside.

PETE (CONT'D)  
Mary. Just give me a chance.

A beam of light flashes on the window and Pete notices it. Pete turns and the light shines into his face.

COP (O.S.)  
Walk towards me with your hands  
where I can see them.

PETE  
Shit.

Pete looks towards the light and can make out the approaching Cop. Pete jumps down from the pot and bolts way from the cop.

He runs along a pathway and then down an embankment. But it's muddy and so he slips onto his ass and slides down.

He crashes on the bottom covered in mudd.

COP (O.S.)  
Sir, raise your hands now!

Pete bangs on the mudd. Totally losing it.

PETE  
(to himself)  
Come on. No way. This can't be.  
Fuck, fuck, fuck. Come on. Get it  
together! Fuck.

Pete composes himself and stands. He's got mudd all over his face. Pete puts his hands on his head.

The Cop approaches taking out his cuffs.

PETE (CONT'D)  
I was trying to talk to my  
girlfriend.

The Cop kicks open Pete's legs and handcuffs his wrists.

COP  
She reported a trespasser.

EXT. MARY'S APARTMENT - FRONT ENTRANCE - NIGHT

The Cop pushes Pete towards the squad car.

Mary stands in the rain, under a purple umbrella, wearing a bathrobe and her brown crunchy sweater.

MARY  
Pete!

COP  
Ma'am, do you know this man?

MARY  
Yes, he's my friend.

"Friend" registers on Pete's face.

COP  
Has he hit you or threatened you  
physically or emotionally?

MARY  
No, of course not. I didn't know it  
was him knocking at the window. I'm  
so sorry for the misunderstanding.

The Cop undoes Pete's cuffs.

COP  
(sarcastic)  
Then you both have a wonderful  
evening.

MARY  
Thanks.

COP  
Let me suggest you seek counseling.  
And if you ever feel threatened  
ma'am don't hesitate to call 9-1-1.

Mary nods. The Cop gets back into his car, drives away.

Pete comes under Mary's umbrella to hide from the rain. They  
stare at each other.

INT. MARY'S APARTMENT - BEDROOM - NIGHT

We hear the pitter-patter of the rain outside. Mary helps  
Pete out of his wet clothes.

MARY  
(whispering)  
You don't know how many times I  
laid in bed, dreaming you'd do  
something like this.

Mary kisses Pete. Their kissing becomes passionate and we...

FADE TO BLACK:

INT. MARY'S APARTMENT - MORNING

BEDROOM

Mary wakes up to the sight of a sleeping Pete. She rolls over and opens a drawer in her night stand. She takes out the framed photo from their first date. She stares at it.

She walks out of the bedroom holding the framed photo.

LIVING ROOM

Mary puts the frame in a trash bag by the door and sits down on the couch. Pete enters.

PETE  
Should we talk?

Mary shrugs her shoulders.

MARY  
Let's get breakfast.

Pete sits next to Mary and cuddles. Mary forces a smile. Stares at the trashbag.

PETE  
How's about our favorite, the Lazy  
Daisy?

INT. PETE'S APARTMENT - BEDROOM - NIGHT

Pete walks into his bedroom dressed in pajama pants and a T-shirt. A warm light, neatly made bed, lots of pillows make this feel like a safe cocoon.

He pulls down the blankets and gets into bed.

PETE (V.O.)  
This is what I needed. A wakeup  
call. Mary is the girl for me.

He turns over in bed and falls asleep.

FADE TO:

INT. PETE'S APARTMENT - BEDROOM - MORNING

Pete opens his eyes, we hear CHIRPING BIRDS. He looks out and sees a beautiful clear sky.

He picks up his phone from the night stand.

He writes a text: Mary, I was thinking of going to Target, wanna come?

WAITING FOR MARY'S RESPONSE - MONTAGE

Pete showers. He pokes his head out and checks his phone. No response.

Pete pours himself a cup of coffee in the kitchen. Looks at his phone, no response.

Pete eats oatmeal and reads the paper. Looks at his phone, no response.

Pete washes his dishes. Looks at his phone, no response.

Dressed, hair combed, shoes on, Pete sits watching TV. He looks at his phone and frowns, no response.

In a crowded Target, Pete pushes his cart full of merchandise into a line. He looks at his phone. No response.

Pete sits in his car in the Target parking lot, he writes a text to Mary: Just finished with Target. Gonna take a nap, wanna have dinner tonight?

Pete carries his Target bags into the apartment. Checks his phone, no response.

INT. PETE'S APARTMENT - BEDROOM - DAY

Pete tosses and turns and tangles himself in the sheets. He stops and stares straight up at the ceiling.

PETE

Fuck.

Pete picks up the phone and dials.

MARY (V.O.)

(groggy)

Hello.

PETE

Hey.

MARY (V.O.)

What's up?

PETE

(to himself)

What's up?!!

(to Mary)

(MORE)



PETE (CONT'D)

Oh, I was just wondering what you're up to.

MARY (V.O.)

Nothing. Sorry if I couldn't go to Target.

PETE

No biggy. Um, you want to go to dinner tonight?

Long pause.

MARY (V.O.)

Tonight?

PETE

Yeah. Tonight?

MARY (V.O.)

I'm not sure.

PETE

Oh.

MARY (V.O.)

Oh, you know what, I have plans with my friend, Jeff.

Pete almost drops the phone in rage.

PETE

(fully composed)  
Jeff?

MARY (V.O.)

You know Jeff. He's my friend I met at the gym.

PETE

The gym. I don't.

MARY (V.O.)

Oh, maybe that was... Well, anyways, I told him I'd go to dinner with him. You and I can have dinner another time. I should go. I have some errands to run. I can't sit around all day.

PETE

OK. Sure.

Pete hangs up.

PETE (CONT'D)  
(to himself)  
What the fuck?

Pete paces around his bedroom and then picks up the phone and dials.

PETE (CONT'D)  
Who is Jeff?

MARY (V.O.)  
A friend? I told you.

PETE  
I want you to tell me the truth.

MARY (V.O.)  
Pete, I am not dealing with you right now.

CLICK.

PETE  
(to himself)  
Ah, man.

EXT. MARY'S APARTMENT - NIGHT

Pete is in his car and stares at Mary's front door.

PETE (V.O.)  
I guess I really cared about her  
and wanted to make sure she was OK.

A red Charger pulls up. Mary comes out and is all smiles as JEFF, 20s, handsome, tall and muscular, greets her.

Mary hugs Jeff and kisses him on the cheek.

Pete follows close behind as they drive off.

EXT. RESTAURANT - NIGHT

Jeff opens the door for Mary and she is all smiles as she gets out of the car. She looks up to see Pete standing in the parking lot.

MARY  
Pete? What are you doing here?

PETE  
What's going on?

JEFF  
What is this, M & M?

PETE  
M & M...he calls you M & M? No one  
calls you M & M.

MARY  
This is Jeff. I told you we were  
going to dinner.

JEFF  
(to Mary)  
So is this your psycho ex?

Pete steps up to Jeff. Mary is surprised by this reaction.

MARY  
Pete!

PETE  
(to Mary)  
No, I'm the guy she's in love with.

MARY  
Was. Were you following me?

PETE  
No.

MARY  
You just happened to be here.

PETE  
Mary, we need to talk about us.

Mary looks at Pete with contempt dissolving Pete's resolve.

MARY  
Go home, Pete. We'll talk later.

Mary walks into the restaurant. Jeff stares down Pete as he  
follows Mary into the restaurant.

Pete drops his head and walks back to his car.

PETE (V.O.)  
Oh, and you've never done some  
crazy shit for love.

Mary looks out the restaurant window as Pete drives away.

INT. PETE'S APARTMENT - NIGHT

Pete sits on the couch. Jen paces back and forth.

PETE

You think I wiggged her out?

JEN

There's a fine line between romantic and creepy. And right now, you're full blown creepy.

PETE

Thanks.

JEN

Normal people don't stalk.

PETE

I'm sorry if I'm not perfect like you. What am I supposed to do? I just wanted to talk. I should just call her.

Pete picks up his phone, and Jen grabs it from him.

JEN

Stop!

PETE

Give it to me!

JEN

Normal people stalk too.

PETE

What? With who?

JEN

George. After we broke up. I'd wait outside his apartment.

PETE

Why didn't you ever tell me?

JEN

I'd follow him to a building where he'd visit his chick. I only did it once.

Pete looks at Jen, he's not convinced.

JEN (CONT'D)

Two, three times tops. But, that doesn't make it alright for you.

PETE

Fine! But then what can I do?

JEN

Walk away, Pete. The harder you try now, the further she goes. You no that.

INT. ST. JOSEPH'S PREP - LIBRARY - DAY

A sign on the wall reads: Have a great summer! A HALF DOZEN teachers sing Karaoke. Others mill about a makeshift bar.

Pete enters and sees Mary at the food table. She turns away at the sight of him, but he walks straight towards her.

PETE (V.O.)

What does Jen know? She's still single. I have to go after what I want.

Mary retreats to a reading alcove and he follows. A celebrity poster with the words READ stare down at them.

MARY

Please Pete, don't make a scene.

PETE

It's me. Pete. Everything is cool.

MARY

Last night was not cool.

PETE

I just want to talk.

MARY

I don't have anything more to say.

PETE

But who's Jeff, and what about us?

MARY

Jeff is a friend.

PETE

But what about Saturday?

The group of teachers singing is in the middle of an impassioned "SWEET HOME ALABAMA."

MARY

I was swept away by the moment.

PETE

How's that different than trying to talk to you at the restaurant?

MARY

It just is.

PETE

That night, and then breakfast. I mean, didn't it feel old times.

MARY

I don't love you, Pete.

PETE

I love you.

Mary shakes her head. Turns away from the party as she whisper yells this. Pete leans in.

MARY

I wanted to be a part of a couple so bad that I was willing to overlook things. I fell in love. Why? Does anyone know? Does any amount of explaining and talking really matter? The feeling is gone. I don't love you. I think your hideous. I mean, I'm sorry for being so blunt. This is so unattractive.

Pete is dazed. He looks like he could pass out.

KISHA (O.C.)

(through the Karaoke machine)

Mary baby, you're up. Why don't you bring Pete with you?

Mary puts her food down.

MARY

Please Pete, just go home.

Mary walks to the Karaoke machine.

Pete thinks for a moment and then walks to the bar and pours himself a triple shot of whiskey. He chugs the whole thing.

Mary takes the microphone as her song is cued up.

Pete walks up to the Karaoke player and grabs another microphone. He pushes aside the TEACHER running the player and stops Mary's song. He fumbles to pick his choice.

EVERYONE turns to Pete, amused, as the music starts.

PETE

Rape me, Rape me my friend  
Rape me, Rape me again.

People look concerned. NUNS look embarrassed, some are angry.

PETE (CONT'D)

(getting into it)

I'm not the only one, I'm not the  
only one, I'm not the only one.

Father Paul charges towards Pete.

PETE (CONT'D)

Hate me, do it and do it again,  
Waste me. Rape me my friend.

Father Paul pulls the plug on the machine leaving Pete half way through a lyric.

PETE (CONT'D)

(shouting)

I'm not the only one.

Father Paul pushes Pete out of the library and into:

INT. ST. JOSEPH'S PREP - CHAPEL - DAY

Father Paul points to a pew, forcing Pete to sit under a watchful, white statue of Saint Peter.

FATHER PAUL

You need to let it go, Pete.

PETE

Let go. Easy for you to say. You  
just tell people you can't be their  
friend and live in your little  
world of, God. Some of us out here  
love.

(MORE)

PETE (CONT'D)

We really love and we get hurt and we lose it and I'm sorry I'm not as tough and cold as you are.

FATHER PAUL

Done?

PETE

Why do you stay here? What happened to your love of great literature? Great life? Great experiences? You're not living here. You're running away. And for what? God? You think God's going to ever protect you? Maybe I'm crazy, but at least I'm living and trying to find love. So please don't tell me to let it go.

FATHER PAUL

Go home, Pete.

Father Paul stares down Pete. Pete exits the Chapel.

EXT. ST. JOSEPH'S PREP - MORNING

The golden sun rises shedding light on the quiet campus.

INT. OFFICE OF THE PRESIDENT - DAY

Pete sits at his desk and Father Paul walks in. Pete shoots up. Holds the door open for Father Paul.

PETE

I'm so sorry about yesterday. That will never happen again. I promise.

FATHER PAUL

I know.

Father Paul sits in front of Danny's desk. Digs around.

PETE

I don't know what got into me.

FATHER PAUL

I little love madness.

PETE

Yeah.



FATHER PAUL  
But I'm going to help you.

PETE  
Thank you.

Father Paul opens the door letting in the Security Guard.

FATHER PAUL  
I'm letting you go, Pete.

PETE  
What? I need this job.

FATHER PAUL  
Just like you need, Mary. Right now, you need a push. You're hiding out here.

PETE  
This is the worst time.

FATHER PAUL  
It's never the right time to grow up.

Pete looks up at the Security Guard who stares down at him.

PETE  
Seriously?

SECURITY GUARD  
Just pack your stuff, dude. You freaked some people out last night. I mean. That was some white boy Columbine shit.

Pete sighs at the thought of that as he packs his things.

EXT. PETE'S APARTMENT - DAY

Pete wearing a bathrobe and beard, pulls down the tail gate of a U-Haul. Jen locks it.

PETE  
I'm so proud of you.

JEN  
You promise to call the next time you're visiting Jimmy?

PETE

I couldn't stand his glow right now.

Jen hugs Pete.

JEN

I still believe in you, Pete. You'll find a way out of this.

Jen gets in the U-Haul and drives away.

PETE (V.O.)

Now, everyone was gone. And fucking happy. Fuck them.

INT. PETE'S APARTMENT - LIVING ROOM - DAY

Pete walks into his place. Pizza boxes, Chinese take-out, news papers litter the living room.

PETE (V.O.)

Alone again. Maybe I just like this.

INT. BARBERSHOP - DAY

SUPER: "September"

The BARBER drapes a poncho around Pete. Through the window see the autumn leaves. Pete stares at his long hair and beard in the mirror.

PETE (V.O.)

Go ahead and think it. This guy lost it. Sure, you're fit as a fucking fiddle sitting there watching this on Netflix drinking your wine alone. It was time to start over and regroup.

We hear the HUM of ELECTRIC CLIPPERS and the GRINDING sound as they cut hair. We see locks of Pete's hair as they hit the ground.

INT. PETE'S APARTMENT - JEN'S BEDROOM - DAY

Pete has turned Jen's bedroom into an office. He writes on a computer. It's very organized. He looks up, a picture of he and Jen in college on a bulletin board.

PETE (V.O.)  
Sometimes you've got to fake it  
'till you make it. At least that's  
what I keep telling myself.

He pulls open a drawer. The picture of him and Mary in front of the Golden Gate Bridge.

INT. PETE'S APARTMENT - JEN'S BEDROOM - SUNRISE

Pete types on his computer and sips coffee. The orange light of morning hits his face and he looks out the window.

PETE (V.O.)  
I took on as many freelance gigs as  
I could find. I hadn't done an all-  
nighter since college.

EXT. BACK OF A PICK UP TRUCK - DAY

A pick up truck bounces along on a dirt road kicking up dust. Pete sits in the truck bed, next to a LATINO MAN who has an AK-47 in his hands. The Latino Man speaks and gesticulates. Pete takes notes.

PETE (V.O.)  
Not really war zones, but I found  
myself in some dicey situations.

INT. ST. JOSEPH'S PREP - OFFICE OF THE PRESIDENT - DAY

Pete sits down with Father Paul at the conference table. The religious paintings stare down at them as Pete pours some wine and Father Paul sniffs it and approves.

PETE (V.O.)  
I thanked Father Paul for setting  
me free.

INT. FOOD PANTRY - DAY

Pete stands next to SISTER ANN and scoops some eggs into a HOMELESS MAN'S plate.

Pete sits and eats in front of an OLD HOMELESS MAN. He listens as the Old Homeless Man talks.

PETE (V.O.)  
I tried to gain perspective on my  
own problems.

INT. HIP DINER - DAY

Pete sits, dressed up - Chinos, Oxford, desert boots, and buzz cut - and looks out the window at PASSERBYES.

PETE (V.O.)  
And I went for it.

Pete looks up from the table with a huge smile on his face. Monica Lee approaches.

They hug and she sits.

MONICA  
Sorry if I disappeared.

PETE  
I asked for it. How's being in love?

MONICA  
I got dumped.

PETE  
(dishonest)  
That's terrible.

MONICA  
I miss our friendship, Petey.

PETE  
Me too.

MONICA  
I've been reading your stuff.

PETE  
Really?

MONICA  
It's honest. Bold. What you were doing before was well executed, but it avoided the center of things. Almost as if you were afraid of the truth. Now it's all there. Does that make sense?

Pete stares at Monica. This is it.

PETE  
Can you set up an interview with your managing editor?

MONICA

I don't think she's looking for anyone right now.

PETE

Can you ask?

MONICA

I can't promise anything.

PETE

You knew I was in love with you and you liked the attention so you egged me on.

MONICA

I didn't...

PETE

--Monica.

MONICA

I liked you, but I didn't, I don't know. It was confusing for me.

PETE

You weren't in love.

MONICA

Doesn't that suck?

PETE

Can you get me the meeting?

MONICA

I'll try.

(beat)

What happened to you at St. Joseph's?

INT. AIRPORT CORRIDOR - DAY

Pete walks towards a terminal.

PETE (V.O.)

What happened to me at St. Joseph's?

Pete stops at a news stand and picks up Angeles Magazine. He thumbs through and there it is. His byline: By Pete Cruz.

Pete turns and sees a Young RED HEADED Woman with her hair pulled back pass by. Pete rushes towards her and taps her on the shoulder.

The Red Head turns. Startled.

PETE (V.O.)  
I still see what happened to me,  
everywhere.

INT. ANGELES MAGAZINE - PETE'S OFFICE - DAY

SUPER: Today

Jen looks out the window.

JEN  
Dude, this view is better than  
mine.

Jen turns to reveal that she is pregnant.

PETE  
Yeah, but you get to see San  
Francisco.

JEN  
True.

Pete stares at her belly.

PETE  
Is it sick that your being pregnant  
makes me want you?

JEN  
You had your chance.

DING. Jen looks at her phone.

JEN (CONT'D)  
My Lyft is here. Thanks for lunch,  
Peter.

Pete hugs Jen.

JEN (CONT'D)  
Max is dying to meet you.

PETE  
I have to find out who stole this  
hussy's heart.

JEN

I'm in love. Isn't that nuts. But he doesn't know about us...

PETE

That was our thing.

JEN

Seems like a whole other life now, doesn't it?

PETE

Guess who I'm interviewing today?

JEN

Who?

INT. MARY'S OFFICE - LOBBY - DAY

Dressed in a coat and tie, Pete sits in a waiting room. An ASSISTANT approaches.

ASSISTANT

Mr. Cruz?

PETE

Yes.

ASSISTANT

Ms. McAllister will see you now.

INT. MARY'S OFFICE - HALL WAY - DAY

Pete walks down a hallway. He admires pictures of Mary posing with notables on the walls.

The assistant leads Pete to a door and then walks away. Pete composes himself. Opens the door.

INT. MARY'S OFFICE - DAY

Mary stands to shake Pete's hand.

PETE

What, no spit?

Mary chuckles. Hugs Pete. She wears a suit skirt, big girl blouse, high heels. She has a big girl's job and a big girl's office. She's a woman.

MARY  
(laughing)  
I guess fulfilling 1 out of 2  
things from our spit pact isn't so  
bad.

PETE  
Took a little longer than I  
thought.

Mary looks concerned.

MARY  
Or did you accomplish both?

PETE  
Still looking.

MARY  
God, it seems like everyone is  
getting married.

PETE  
Tell me about it. But the job is  
pretty close to perfect.

MARY  
I hear that.

Pete puts a digital recorder down and hits record.

PETE  
Let's start?

Mary nods and looks at Pete. Her face reddens. She stops the  
recorder.

MARY  
Can I just say how sorry I am for  
what I said the last time I saw  
you?

PETE  
I was acting like a total jerk.

MARY  
I can't believe I said that.

PETE  
Heat of the moment.

MARY  
"I think your hideous."



PETE

That's rough. I did sing "Rape Me"  
in front of a bunch of nuns.

MARY

Father Paul's face. Priceless.

PETE

I get a lot of mileage from that  
story.

MARY

We had a good run.

PETE

We did.

MARY

It took a lot not to call you the  
first few months.

PETE

I know. But, here we are now.

MARY

With work to do.

Pete hits record.

PETE

So why don't we start from the  
beginning?

Mary continues talking as her voice fades replaced by MUSIC.  
The banter becomes friendly and she laughs.

EXT. MARY'S OFFICE - DAY

Mary walks Pete to the reception area. Pete puts his hand out  
to shake while she simultaneously attempts to hug. They hug,  
awkwardly, and Pete leaves.

PETE (V.O.)

It was hard seeing her. I struggled  
with it for a few months. I've  
never understood what people mean  
by closure. Stuff stays with me  
forever. If it doesn't why bother  
doing anything, right?

RELATIONSHIP HISTORY - MONTAGE

Pete and Mary meeting at the bar at the Culver Hotel.

They eat ice cream on the Santa Monica Pier.

The drive along the coast near San Francisco.

Singing Happy Birthday to Mary at the Halloween party. Mary's eyes well up.

PETE (V.O.)

If they don't pull the carpet out from under you? My mom, always says that. What the hell does that mean anyway?

INT. ANGELES MAGAZINE - BUILDING LOBBY CAFE - DAY

SUPER: "Tomorrow"

Pete walks back into the lobby and sits at a table. He opens his his laptop.

LIZ SANCHEZ, 27 sits at a table across from Pete, with coffee. She opens a paperback, "The Bridges of Madison County."

Pete looks up and notices the book she's reading.

PETE

You ever watch the movie?

LIZ

What?

Liz looks up, Cupid's arrow has struck.

PETE

With Clint and...

LIZ

--oh yeah, no, I saw it. It's so cheesy.

PETE

I read the book too.

LIZ

And?

PETE

I cried.

LIZ

I know right. But the writing sucks.

PETE

It's so bad. It's the story.  
Doesn't matter how much the writer  
hacks it.

LIZ

Yeah.

The Angeles photographer, Carley, approaches and takes a picture of Pete and Liz. Pete and Liz look up at Carley, confused, she takes another picture.

LIZ (CONT'D)

I'm sorry, what are you?

PETE

(embarrassed)

Oh, hey Carley. What's up?

Pete puts his hand out to Liz.

PETE (CONT'D)

I'm Pete Cruz. I work at Angeles.  
This is Carley, our photographer.  
Sometimes she just snaps picture  
for no reason.

CARLEY

This isn't your wife?

PETE

My wife?

CARLEY

Since your parents were here I  
thought...

SUPER: The Photograph taken of when Pete met Liz.

PETE (V.O.)

And that's how I met Liz.  
(in love)  
She wasn't perfect either. But I  
got the carpet out from under you  
thing.

FADE TO BLACK.

"...BUT SHE WASN'T PERFECT"