

Little Miracles

Written by

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PRE-LAP:

SUMMER (O.S.)
Yeah, come on fill me up. Give it
to me. Get right in there...

The sounds of passionate love making, ending in a male
climax.

INT. BEDROOM, ADAM & SUMMER'S APARTMENT - SECONDS LATER

ADAM STOCKTON (33) tall, athletic, ruggedly handsome, with a
full head of thick black hair, the kind of man who turns
heads when he walks down the street, rolls off of SUMMER LANG
(28), perky and cute.

She takes a pillow from behind Adam and methodically places
it under her tail bone. She sets an egg timer for ten
minutes.

ADAM
You know I think that's an old
wives tale.

SUMMER
It's what Joanna did. And look at
her... Twins!

Adam laughs.

ADAM
Can we start with one?

Adam strokes her forehead and hair, gives her a peck.

ADAM (CONT'D)
The most important thing is for you
to relax.

He looks her in the eyes, he's calming her.

SUMMER
I know, you're right, but what if
it still doesn't work.

Adam gets back on top of her.

ADAM
Well, we're having a lot of fun
trying.

She playfully tries to fight him off.

SUMMER

It hasn't been ten minutes yet.

Adam takes the egg timer and throws it against the wall, smashing it.

ADAM

Two loads are better than one?

They laugh and start to go at it.

INT. DOCTOR'S OFFICE - DAY

CLOSE ON: Medical diagrams hang on the wall depicting the male and female reproductive organs in the most clinical, non-sexual way possible.

Adam sits clutching Summer's hand. She holds a crumpled up tissue in the other. Adam's attention is focused on the diagrams.

DR. GOLD (65) a warm, bearded, Alan Ginsberg-looking man keeps his eyes locked on the couple.

DR. GOLD

There are some new studies being done and some experimental hormone cocktails, but men with this condition...

SUMMER

What was it called?

DR. GOLD

Azoospermia. Men with this type of azoospermia, are hardly ever able to conceive children. Sometimes it's just that there's a simple blockage stopping the sperm, but it appears that's not the case here.

Adam is numb, hardly listening. It is Summer who is engaged with the doctor.

DR. GOLD (CONT'D)

For some reason, Adam's body simply produces no sperm.

SUMMER

So what can we do?

DR. GOLD

As I was saying, we could try some medication, but there are no promises and the treatments are quite invasive and sometimes costly...

INT. KITCHEN, DIANE'S HOUSE - DAY

Adam sits across from DIANE STOCKTON (66) short and aging.

DIANE

You know there are other ways.

Adam nods knowingly.

ADAM

I know, we know, but we want to try.

Diane thinks about it.

DIANE

It's a lot of money.

ADAM

We'll pay you back, I promise.

Diane doesn't budge.

ADAM (CONT'D)

Don't you want grandkids?

DIANE

That's a cheap move, of course I do.

She reaches for her purse and pulls out her cheque book.

She is squinting.

ADAM

Ma -- your glasses?

DIANE

You have some nerve asking me for ten thousand dollars and telling me to wear my glasses at the same time.

Diane writes out the cheque and tears it off, slides it over to Adam who takes it sheepishly.

ADAM

I mean it, we'll pay back every penny.

INT. BATHROOM, ADAM & SUMMER'S APARTMENT - DAY

Adam's pants are at his ankles. Summer is behind him with a syringe in one hand and fold out paper instructions in the other.

ADAM

Would you just do it already?

SUMMER

I have to make sure it's in the right spot.

ADAM

He showed you, anywhere in my ass would be just fine.

Summer is struggling, she might not be cut out for this. She closes her eyes and literally takes a stab at it.

Adam lets out a yelp.

SERIES OF SHOTS.

Adam at the pharmacy picking up a prescription.

Adam walks past a park and sees a father pushing his kids on a swing.

Summer gives Adam another injection, more skilled at it this time.

Adam conducting online research on advancements in male fertility.

Adam and Summer watch an episode of *The Wire* on opposite ends of the couch.

INT. BEDROOM, ADAM & SUMMER'S APARTMENT - NIGHT

Adam sits on a chair in the corner of the room, with a music stand in front of him, he holds a violin under his neck and plays beautifully.

Summer comes in and stands in the doorway. She holds a thermometer in her hand.

SUMMER
 (un-enthused)
 It's time.

Adam looks up.

MOMENTS LATER --

Adam lies on top of Summer. Their love-making is much less spirited than when we first met them. There is no connection.

INT. DOCTOR'S OFFICE - DAY

Adam and Summer once again sit in the familiar spot across from Dr. Gold. He reviews the papers in front of him and looks up at the couple.

DR. GOLD
 If you want to be parents, there are a ton of different options at your disposal...

Dr. Gold starts to hand them some pamphlets on donors and adoption.

DR. GOLD (CONT'D)
 But I'm afraid natural conception is not in the cards for you.

INT. ADAM & SUMMER'S BEDROOM - NIGHT

The couple sits in bed, looking over the pamphlets.

Adam repositions and turns to Summer.

ADAM
 If you want to use a donor, I think I can wrap my head around that. And you can still carry a baby, give birth... And that way, nobody needs to know it's not really mine.

She looks up to Adam.

SUMMER
 But would we feel that way? Would we feel that this kid wasn't really yours? What we tell this child?

ADAM
Those are all good questions.

SUMMER
This shouldn't be so hard. It's
not how we planned things.

ADAM
But sometimes things don't go
according to plan.

SUMMER
I just don't know if I'm cut out
for this.

ADAM
So what are you saying?

Summer doesn't say anything.

Adam curls up next to Summer.

ADAM (CONT'D)
I don't want to be the guy that
stops you from getting what you
want.

Summer cannot believe what they are saying, but she knows it
is inevitable.

EXT. DIANE'S HOUSE - NIGHT

Adam has a suitcase and stands outside the door of a small,
cottage-like bungalow on a quiet midtown street.

He rings the bell Diane answers.

DIANE
Well this is a surprise.

ADAM
Think I can have my old room back?

Diane sees the bag behind Adam.

DIANE
Oh no...

She's upset.

DIANE (CONT'D)
What happened?

Diane opens her arms and Adam breaks, he buries his head in her arms and sobs. She brings him inside, closing the door behind him.

TITLE CARD: Little Miracles

TEXT ON SCREEN: 6 Years Later

INT. RESTAURANT - NIGHT

Adam (now 39), sits across from RICHARD KERR (40) in a busy restaurant at a table set for four. Richard is shorter, thicker and balder than Adam. They have finished their dinner and are conversing over dessert and coffee.

RICHARD

So - what else could it possibly mean?

ADAM

Well it could mean your student was asking for help with her clarinet.

RICHARD

That's what you'd think, but I swear, she wanted to fuck me, right there in my office.

An attractive twenty-something waitress approaches the table.

WAITRESS

Was everything all right?

She looks directly at Adam as she moves in to clear the table.

ADAM

It was wonderful, thanks.

She smiles and continues staring in Adam's direction, barely acknowledging Richard's existence as she clears the table.

WAITRESS

Can I get you anything else?

ADAM

Just the bill please.

Once she is out of ear shot.

RICHARD

Jesus, she was basically blowing you with her eyes.

ADAM
I'm here with someone.

RICHARD
Yeah, but you said so yourself,
it's casual. If I were you, I'd be
all over that.

Richard looks after the waitress, it's embarrassing.

SARA (O.S.)
Well fortunately for Adam, he's not
you.

SARA KERR (35) pretty and maternal approaches and sits.

SARA (CONT'D)
Emma is lovely Adam, you should
seriously consider locking that
girl down.

ADAM
I assure you it's not like that,
it's just a...

SARA
(interrupting Adam &
mocking him)
Casual thing.
(a beat)
I've been watching you walk in and
out of these casual things since
your divorce. Not every woman is
like Summer.

Richard shoots her a look.

RICHARD
(mock whispering)
We're not supposed to say her name.

EMMA
Who's name?

EMMA (28), with cropped brown hair, bright eyes and a pretty
face.

ADAM
Summer's.

Emma sits, smiling.

EMMA
Ooooh, the ghost of ex-wives past.

Richard and Sara laugh.

EMMA (CONT'D)

But Adam's already told me all about her.

RICHARD

Well played Adam, women love it when men drone on and on about their exes.

EMMA

No, I don't mind, it's healthy to learn from past mistakes.

Richard is amused and enthused.

RICHARD

Tell me Emma, what were some of those *mistakes*?

EMMA

Well Summer couldn't tolerate Adam's work schedule, how he always had to work at night and on the weekends.

RICHARD

So that was the major conflict between them?

Adam shoots Richard a look, Sara does too.

EMMA

As it was explained to me.

The waitress brings over the bill and hands it to Adam.

WAITRESS

Whenever you're ready.

Emma takes Adam's hand in hers.

EMMA

(to the waitress)

Thanks, everything was wonderful.

EXT. EMMA'S CONDO BUILDING - NIGHT

Adam walks Emma to the front door of her building. She nuzzles inside his coat.

EMMA

Your friends are hilarious.

ADAM

I'm glad you think so.

EMMA

It means a lot that you took me to meet them.

ADAM

Don't make a big deal out of it.

EMMA

But it is a big deal and I want to take you upstairs to thank you.

She kisses his neck.

ADAM

Richard picked up the bill, maybe you should take him upstairs.

Emma laughs.

EMMA

Oh, I'm sure he'd like that.

They both laugh.

ADAM

I've got an early rehearsal tomorrow, I should get going.

Emma is disappointed.

EMMA

OK, but... and I know I shouldn't say this to you Adam. I know it violates the terms and conditions of this agreement, but you're inside my head and... I like having you there.

This makes Adam uncomfortable.

ADAM

This was supposed to be casual, no commitments?

EMMA

I remember, just a summer fling, but I hate to tell you this, it's September.

(MORE)

EMMA (CONT'D)

And I also know you just took me on
a double date with your best
friends.

She leans in and kisses him.

EMMA (CONT'D)

(whispering)

You sure you don't want to come up?

Adam struggles, but he is sure. He kisses her back and sends
her on her way.

INT. BEDROOM, KERR HOUSE - NIGHT

Richard sits in bed noodling on an ipad. He is half engaged
in his conversation with Sara. She scurries around, readying
for bed.

SARA

She seemed nice, a bit young...

EXT. RESTAURANT - NIGHT

Adam stands outside the restaurant where the couples just had
dinner. Inside, the staff are cleaning up and locking up for
the evening.

INT. BEDROOM, KERR HOUSE - NIGHT

Sara puts some moisturizer on her hands and rubs it in.

RICHARD

Trust me Sara, he's fine.

SARA

What does that mean? What do you
know?

RICHARD

I don't know anything.

EXT. RESTAURANT - NIGHT

The waitress exits the restaurant with a few co-workers.
When she sees Adam standing there, she says goodnight to her
friends and her and Adam start talking.

INT. BEDROOM, KERR HOUSE - NIGHT

SARA

Well, if it doesn't go well with
Emma, I was thinking of Heather...

Richard shoots her a look.

SARA (CONT'D)

But Heather is sweet, she hasn't
been with a nice guy since Alan.

RICHARD

Knock it off Sara. He'll be fine.

INT. WAITRESS' APARTMENT - NIGHT

The waitress is asleep in bed, post coital. Adam slinks out
of her apartment.

EXT. FITNESS CENTRE - EARLY MORNING

Adam approaches a fitness centre as the sun rises. He enters
and waves to the attendant at the front desk.

ATTENDANT

Good morning Adam.

ADAM

Hey Charlie.

INT. CHANGE ROOM, FITNESS CENTRE - DAY

Men strut around dressing, undressing, drying off. The air
is filled with talk of sports and business.

Adam walks from the shower towards his locker, covered in a
towel. He unlocks his locker and inside we see a set of
toiletries (deodorant, toothbrush, shampoo), a large stack of
clean clothes, neatly folded and a few other items stored
there.

He looks into the mirror on the door of his locker. We see a
man who is not content.

INT. ORCHESTRA PIT, THEATRE - DAY

The players of a small orchestra sit in the pit, dressed
informally, rehearsing.

CATHERINE (45), holds her clarinet, eyeing the sheet music, waiting for her cue.

She looks up across the pit and we follow her gaze to Adam, a violin rests under his neck, he concentrates on his music.

As he finishes his cue, feeling her gaze, his eyes meet hers. She smiles, friendly, he reciprocates politely.

Still looking at Adam, she begins to play in time as the music rises.

LATER --

Rehearsal is now over, the musicians are packing up, chatting with one another.

STAGE MANAGER

Remember, it's an early call for opening night. See you all back here at 6:30.

INT. DR. GOLD'S OFFICE - DAY

Adam sits across from Dr. Gold. He hands the doctor some computer print outs.

ADAM

I was reading about this drug, that's mostly used to treat breast cancer.

Dr. Gold takes the papers.

DR. GOLD

Tamoxifen. Yes I know about it, but I can't recommend it for you Adam. It's an anti-estrogen drug, the idea being if we can block out estrogen, perhaps your body will start producing more testosterone, but that's not really your issue here. With azoospermia, you just don't produce sperm and all these years later, we still can't seem to stimulate your body into doing so.

The doctor lowers his papers and turns to Adam.

DR. GOLD (CONT'D)

Have you thought about talking to someone, I can refer some excellent colleagues.

ADAM

I tried... years ago, after Summer and I split, but it wasn't really for me.

DR. GOLD

Let me ask you Adam, why is this so important to you? What are you chasing?

Adam isn't sure.

ADAM

I'm stubborn? Maybe. I don't know. I always wanted to be a dad.

DR. GOLD

I hate to say this to my patients Adam, but I can't help you do what you want to do.

INT. SUBWAY - DAY

Adam rides the busy subway, commuters pushing and shoving, trying to get home.

Some noisy teenagers talk about the latest drama at school. Adam takes out his ipod and puts in his earbuds.

INT. COFFEE SHOP - DAY

Adam sits across from Emma.

EMMA

I think we should move in together.

Adam laughs at this.

EMMA (CONT'D)

Is that funny? Why won't you take me seriously.

ADAM

Oh Emma. I'm sorry, it's just...

EMMA

I get it, you're scared, you're a cynical divorced guy who went through a bad thing and now thinks all relationships are destined to end badly.

ADAM

You've got me figured out.

EMMA

But it doesn't have to be that way. I'm not Summer.

Adam mulls it over.

EMMA (CONT'D)

Will you think about it?

Adam looks at the time.

ADAM

I gotta get to work.

He kisses her on the forehead and takes off.

INT. STAGE, THEATRE - NIGHT

A modern dance performance on stage. Two dancers play the role of young lovers.

The audience of the mid-sized theatre space (1000 seats) watches on, mesmerized by the beautiful performance of the dancers on stage.

The music rises as the woman is thrown into the air, she twists and turns before being caught by the male dancer.

INT. ORCHESTRA PIT, THEATRE - NIGHT

Below the stage, the conductor guides the members of his orchestra (dressed in all black) through the piece of music. Among the musicians we recognize Adam.

INT. BACKSTAGE, THEATRE - NIGHT

Adam packs up his violin alongside some other musicians, businesslike. In the hallway some of the dancers, giddy with the excitement of opening night, discuss that night's performance.

Catherine approaches, clarinet in hand.

CATHERINE
Some of us are grabbing a drink
across the street.

Adam looks up at her.

ADAM
Sounds like fun.

CATHERINE
You should come.

ADAM
Not tonight.

Catherine is hurt but doesn't push it.

CATHERINE
(quietly)
You know Adam, I'd really like to
see you again.

Adam smiles and nods.

ADAM
I have someone waiting for me.

EXT. STAGE DOOR, THEATRE - NIGHT

Adam exits the stage door. Beyond some fans waiting for autographs from the dancers, we see Diane, holding a bouquet of flowers for Adam.

He approaches.

ADAM
Really?

DIANE
A tradition is a tradition.

Adam takes them from her and kisses his mother on the cheek.

DIANE (CONT'D)
You were wonderful.

Adam scoffs.

DIANE (CONT'D)
I'd recognize the sound of your
jete anywhere.

Just then Catherine exits the stage door with a few other musicians. She sees Adam with his mother and smiles, feeling foolish for being hurt earlier.

INT. UNDERGROUND PARKING GARAGE - NIGHT

Adam and Diane approach her car. A bright red Toyota Corolla.

ADAM
You want me to drive?

DIANE
I made it here, didn't I?

She unlocks the door and the two get in.

INT. DIANE'S CAR - NIGHT

The car drives down a city street.

DIANE
All I'm saying is you're too good a player to be rotting away in the pit for your entire life.

ADAM
I like it down there.

DIANE
What about the Symphony, where I can see you?

ADAM
I don't want to have this conversation every week.

Adam's phone rings. "EMMA" appears on his display. He answers.

EMMA (O.S.)
I didn't mean to pressure you earlier today.

ADAM
Can we talk about this tomorrow?

EMMA (O.S.)
What about tonight? We can talk about it while you're inside me.

Adam looks to Diane who looks over to him. He's wondering "did she hear that?", she doesn't let on.

Just then Diane returns her attention to the road and slams on her breaks nearly rear ending the car in front of her.

ADAM
(into the phone)
I'll call you tomorrow.

Adam hangs up as Diane starts to drive again.

ADAM (CONT'D)
Jesus Ma, would you put on your
glasses?

Diane waves him off.

DIANE
My car, my rules.

EXT. DRIVEWAY, DIANE'S HOUSE - NIGHT

Adam gets out of the parked car and goes to help Diane towards the house.

As they walk up the driveway Adam notices a cloud of smoke coming from the neighbour's porch. THREE TEENAGE BOYS stand in a circle, passing around a joint.

DIANE
(calling out to the boys)
I know what you boys are doing over
there.

ADAM
(quietly)
Ma, leave them alone.

The boy holding the joint panics and puts it behind his back.

DIANE
Perhaps you'd be willing to share?

The boys break out into laughter and resume their activities.

INT. FRONT DOOR, DIANE'S HOUSE - NIGHT

Adam helps Diane into the house.

ADAM
Why'd you have to do that?

DIANE

Oh relax Adam, I'm just having some fun with them.

Adam picks up a stack of mail near the front door and starts to sort through it, mostly bills and flyers.

DIANE (CONT'D)

Who was that on the phone before?

Something catches Adam's eye. A notice from SERVICE ONTARIO addressed to Diane. He opens it up.

DIANE (CONT'D)

Was it a girl?

Adam scans the letter, immediately concerned.

ADAM

When did you get this?

DIANE

A few days ago... It sounded like a woman through the phone.

ADAM

You've been driving with an expired license?

DIANE

It's not that big a deal.

ADAM

And I assume you've been driving to your card game?

DIANE

Well I can't miss a game. If I have more than one absence they'll replace me. That's the thing with bridge you need four players. Three is no good dear.

ADAM

You know this means you're not insured.

DIANE

Oh relax.

Adam is not impressed.

DIANE (CONT'D)
We'll go and take care of it
tomorrow.

Adam tries to calm himself.

DIANE (CONT'D)
You want something to eat?

He shakes his head.

ADAM
Good night Ma.

He kisses her on the cheek and heads upstairs.

INT. ADAM'S BEDROOM - DIANE'S HOUSE - NIGHT

Adam sits on his bed with a laptop. His facebook profile is open and he searches "Summer Fielder". Photos of Summer and her family pop up. A nerdy looking husband and two cute sons build snowmen, go apple picking, sit on a beach etc... Adam sighs. That was supposed to be his life.

There is a knock on the door and Adam shuts the lid to his laptop as if he'd been looking at pornography.

ADAM
Come in.

Diane opens the door.

DIANE
I forgot to ask, what did Dr. Gold
say?

ADAM
It's late mom.

DIANE
Well, I think I have a right to
know.

Adam knows she is right.

ADAM
About that...

Adam scrambles, looks for a cheque he had written, finds it and hands it to Diane.

ADAM (CONT'D)

I know it's not all of it, but it's coming.

She takes the cheque, not even looking at it. Her gaze remains on Adam. She wants to know what the doctor said.

ADAM (CONT'D)

He said it's time to move on.

Diane knows the doctor is right.

DIANE

And what do you think?

He looks up at his mother?

ADAM

I don't know.

DIANE

Not all women are like Summer dear.

ADAM

What if Dad had told you on your third date, oh by the way... those babies you've been thinking about your entire life, not going to happen.

Diane mulls it over.

DIANE

I would have said there are always other ways.

ADAM

Really? You had nothing invested and you would just stick it out with this guy?

DIANE

By the third date with your father, I was all in.

ADAM

Yeah - but those were different times.

DIANE

Some things don't change Adam.

Diane kisses Adam on his forehead and leaves his room.

INT. DIANE'S CAR - DAY

Diane is in the passenger seat as Adam drives.

DIANE

Why would I take a taxi when there's a perfectly good car sitting in the driveway?

ADAM

Ma - if you're afraid of failing the test again...

DIANE

(changing the subject)

I've been driving for fifty-five years, you think I'm going to let the government tell me I can't drive anymore?

ADAM

What about wheel trans? They'd come and pick you up.

DIANE

Oh Adam, that's for *old* people.

INT. SERVICE ONTARIO OFFICE - DAY

Adam and Diane stand in line. There are only two stations open. A 16 year old who just received his license clears one station and the attendant there calls over Adam and Diane.

Adam hands the clerk the letter Diane received.

ADAM

My Mother's license has expired.

The woman is in her early 30s, with a full head of curly hair. She appears warm and friendly as she turns her attention towards Diane. This is JESS.

JESS

Not a problem Mrs. Stockton.

DIANE

Please, call me Diane.

Jess smiles at her.

JESS

So first I'm going to ask you to look at this wall chart.

Jess motions to the chart on the wall behind her.

JESS (CONT'D)

If you pass this portion of the test, we're done here and your license will be renewed. If not, there is a second component to the test where you will be asked to look through this machine.

Jess motions to a clunky metal machine beside her.

JESS (CONT'D)

But just relax, I'm sure everything will be fine.

Jess examines some paperwork.

JESS (CONT'D)

It says here you wear glasses for driving.

DIANE

I don't really need them --

JESS

That's fine, but it's probably best you put them on for the test.

Diane begrudgingly starts to look through her purse for her glasses. She pulls out tissues and candies and pills, but can't seem to find the glasses.

Adam patiently interjects, smiling at Jess and he takes the purse from Diane. He sticks his hand into the purse and eventually pulls out a tattered silk glasses case.

Diane takes the glasses from him and tries to put them on. But Adam notices something and takes them back from her.

ADAM

Ma, these are filthy.

He cleans them as Jess watches on, smiling at Adam.

LATER

Diane now has her face buried in the large machine.

JESS

So Diane, I need you to identify seven of these next nine objects correctly in order to renew your license. A sound will chime for each correct answer.

Diane focuses and begins to announce the objects that appear in the machine. For each correct answer, a small CHIME is heard. As this is going on Adam looks at Jess. His eyes beg for Jess to give his Mom a break. She remains professional.

A sixth CHIME is heard, Diane needs to get one more correct.

DIANE

A toaster.

It hangs in the air, there is no CHIME. Adam grimaces, knowing what this means. Jess looks over to Adam, Diane still has her head in the machine. Adam motions to Diane, his eyes ask her to give his mom a break.

While still looking at Adam, Jess places a renewal sticker on Diane's old license.

JESS

Congratulations Diane.

Diane is thrilled, turns to Adam.

DIANE

Ha! I told you I was fine.

Jess stamps a few more pieces of paper and slides them across the counter. Adam steps up to receive them.

JESS

This is her temporary license until the new one comes in the mail.

Adam takes the stack of paper.

ADAM

Thanks for all of your help.

Jess scribbles one last thing on a piece of paper and discreetly slides it across the counter to Adam.

JESS

Don't mention it.

Adam coolly slips it into his breast pocket. He smiles one last time at Jess and helps Diane to gather her things.

INT. ST. LAWRENCE MARKET - DAY

Adam is at a butcher counter purchasing veal chops. They are friendly, he is a regular.

As the butcher wraps up the meat, Adam notices a YOUNG GIRL (5) peering into the display case, mesmerized with the various cuts of meat. Adam looks around for a parent, but doesn't see a guardian in sight.

While Adam waits for his change, he turns to the girl.

ADAM
(to the girl)
Are you ok?

BUTCHER
I didn't know you had a daughter.

Adam is startled at first. But he liked the way it sounded. After the illusion wears off, he tries to clarify.

ADAM
No, she's not with me. I think she
might be lost.

Adam looks around once again, from behind a woman swoops in frantic.

FRANTIC WOMAN
There you are.

She bends down and does a once over of her daughter.

YOUNG GIRL
This man was talking to me.

The woman gives Adam a dirty look.

ADAM
It's - she was lost.

FRANTIC WOMAN
She must've wandered off.

He takes the change from the butcher and puts it in his wallet, noticing the note Jess had given him earlier in the day. He takes it out, unfolds it. It reads:

I like to drink wine - Jess followed by her number.

Adam says goodbye to the butcher and heads out.

INT. KITCHEN, EMMA'S CONDO - DAY

Emma opens the door and embraces Adam.

LATER

Adam pats the veal chops dry with a paper towel as a mildly interested Emma looks on.

ADAM

If you don't do this, then the edges won't crisp up in the pan.

Emma nibbles on some washed green beans.

EMMA

Where'd you learn to do all this?

Adam thinks about it.

ADAM

I guess just by hanging out in my mother's kitchen.

Emma is easily distracted, starts to send a text. Adam lowers her phone and tries to get her to pay attention.

ADAM (CONT'D)

Hey you, pay attention. It's important to know how to cook for yourself.

EMMA

But you can just cook for me.

ADAM

But, it's a great life skill to have.

Emma is not convinced.

EMMA

You know Adam, I have many other skills.

INT. DINING AREA, EMMA'S CONDO - DAY

Two untouched dinner plates with a beautifully cooked meal sit on the table under lit candles. Adam and Emma are nowhere to be seen.

Down the hallway we hear the sound of sex coming to an end.

INT. BEDROOM, EMMA'S CONDO - DAY

Emma and Adam lie together under the linens, catching their breath.

ADAM
Well, happy birthday.

Emma fake-whimpers.

EMMA
I'm not twenty-nine yet, let's not rush it.

ADAM
Stop it, it's a great age.

EMMA
It's just different, my friends are all getting married, or pregnant... or both.
(a beat)
Did you think about what we talked about the other day?

Adam turns, looks to her.

ADAM
I did and I think there's something I should tell you.

Emma turns to him.

EMMA
Please, I want you to tell me things.

He wants to tell her, he tries, but the words don't come.

ADAM
We should get out to that food, no?

EMMA
No, what were you going to tell me?

ADAM
It passed.

EMMA
Adam, what were you going to tell me?

Adam gets up and starts to get dressed. He changes the subject.

ADAM

What are you doing for the big B-Day?

Emma is visibly upset, she was close to having Adam open up.

EMMA

They're planning something at work, and they're trying to make it a surprise, but I can totally tell.

Emma hesitates, but finally continues on...

EMMA (CONT'D)

And some of the girls are taking me out for drinks on Friday night. I was thinking you took me to meet your friends and well you should come...

A beat.

ADAM

You know I have a show.

EMMA

Come after, just for one drink... Everyone is dying to meet you.

ADAM

I don't know Em.

EMMA

It's just over at the Drake and...

ADAM

Hey, I was very up front about what this was when we started.

He sits on the bed, putting on his socks.

EMMA

You're right. But people make plans and sometimes things change. You can't keep resting on that as some kind of excuse.

Adam leans over and kisses Emma on the forehead.

ADAM

I have to get to the theatre.

Emma stops him in the doorway.

EMMA

This is too hard Adam, every time you leave I'm afraid I won't see you again. I'm trying so hard to give you space and not be that crazy girl. But I really... I want you to move in with me and I don't want to be with someone who makes me feel badly about that. I want you to meet my friends. I want to share my life with you and if I can't, then I don't want to see you.

Adam thinks about it.

ADAM

You're giving me an ultimatum?

EMMA

I don't want to. I really don't, but I need to start making good decisions.

ADAM

You're right, you deserve better.

EMMA

What a lame excuse. You should man up. You could be the man I deserve if you weren't such a coward.

ADAM

Don't let that food go to waste.

Adam exits the room and we hear the door to the apartment close.

After a beat Emma breaks down, wondering what just happened.

INT. ELEVATOR, EMMA'S CONDO BUILDING - DAY

Adam leans against the wall as the elevator goes down. He looks at his reflection in the mirror and takes a deep breath. He leans in, noticing the flecks of grey hair moving in on his temples.

INT. ORCHESTRA PIT, THEATRE - NIGHT

Adam plays the violin. Catherine looks across to him. He is distracted.

INT. BACKSTAGE, THEATRE - NIGHT

The musicians are packing up and departing. Adam seems to be in a hurry. Catherine tries to stop him on his way, but he pushes past her.

ADAM

Sorry Cath, just in a hurry.

She's not buying it.

INT. BAR - NIGHT

Adam sits across from Richard, a few pitchers in.

ADAM

She's a sweet girl, but I could never give her what she really wants, it would have been like Summer 2.0.

RICHARD

Maybe, but you didn't even give her a chance.

Adam thinks about it. Shrugs.

ADAM

Emma will be fine, she's perfect wife and mother material and some other guy will see that.

RICHARD

But you see it, why can't you be that guy?

ADAM

You know damn well why.

Richards shakes his head.

RICHARD

Well she was right about one thing, you're a coward. You're depriving yourself of a life with someone because you're scared of telling her the truth.

Adam takes a swig of his beer, thinks about it.

EXT. CITY STREET - NIGHT

Adam sees Richard into a cab and walks down the street in the opposite direction. He pulls out the note Jess had written him earlier in the day and dials her number.

INT. LIVING ROOM, JESS' APARTMENT - NIGHT

Jess sits on her sofa in the dark, illuminated only by the TV, where an old black and white movie flickers. A bottle of white wine sits on the coffee table.

She fishes around for her phone, lowers the volume on the TV and answers.

JESS

Hello?

A beat. She laughs.

JESS (CONT'D)

Yes I remember.

EXT. CITY STREET - NIGHT

ADAM

Want to meet me for a drink?

A beat.

ADAM (CONT'D)

Yeah, ok, just text me your address.

INT. FRONT DOOR, JESS' APARTMENT - NIGHT

The door swings open, Jess wears flannel pyjamas. Her hair is messy, she has made no effort to clean up since getting off the phone.

JESS

Welcome!

She leads Adam to the kitchen.

JESS (CONT'D)

Can I get you something to drink?

ADAM

Whatever you're having.

JESS

Well I drink white wine, so that's
what you're getting.

She is a little drunk, but handles it well. She grabs the
near empty bottle of white wine and empties it into a fresh
glass for Adam. It is a pathetic looking glass. She hands
it to Adam.

JESS (CONT'D)

Why don't you start with that.

He raises his glass to her.

ADAM

Thanks.

He takes a sip.

ADAM (CONT'D)

I like your pyjamas.

She looks down at the pink flannel and laughs.

They drink. Awkward silence.

Adam looks around, sees the obituaries open on the kitchen
table, sections are highlighted, there are pen marks etc...

Adam motions to the paper.

ADAM (CONT'D)

What's that all about?

Jess is embarrassed.

JESS

It's nothing.

She goes to close the paper, but Adam fends her off and looks
at it.

ADAM

No, tell me.

JESS

It's just a hobby.

She forcefully closes the newspaper.

ADAM

It was a pretty bold move to write
that note.

Jess shrugs as she turns off the TV.

JESS
Good thing your Mom didn't catch
us, passing notes.

She moves closer to Adam.

ADAM
She did, she was the one who said I
should call you.

Jess laughs. With each exchange she takes another step
closer.

ADAM (CONT'D)
I wanted to thank you.

JESS
For what?

ADAM
For helping my Mom like that.

JESS
I don't know what you're talking
about.

ADAM
Really?

She looks up at Adam, coy, an inch from his face.

JESS
I'm a government employee, I would
never give someone preferential
treatment just because I thought
her son was cute.

ADAM
Oh, well then I guess I can go.

She takes his glass from him and puts it on the table. She
leans in to kiss him. After a moment --

JESS
I just want a good hard fuck.

Adam laughs. It's like she read his mind.

JESS (CONT'D)
Then you can leave...

ADAM

Well this seems like an amicable agreement.

She leads him to the bedroom and closes the door.

INT. BEDROOM, JESS' APARTMENT - NIGHT

Adam lies next to Jess, post climax.

She takes a sip of wine.

JESS

OK, chop chop, time for you to go.

ADAM

Can I catch my breath?

JESS

We had an agreement.

ADAM

I didn't know you meant right away...

He slips out of bed and gets dressed as Jess flips through the television, acting as though Adam isn't there.

JESS

I like rules and boundaries.

ADAM

Well I couldn't agree more.

JESS

Later.

Jess rolls over and goes to sleep as Adam exits the apartment.

INT. HALLWAY, JESS'S APARTMENT BUILDING - NIGHT

In the hallway of her building Adam approaches the elevator as he tries to comprehend what just happened. He pushes the button to go down and smiles.

EXT. FITNESS CENTRE - NIGHT

Adam enters from the outside.

SERIES OF SHOTS:

1. Adam takes a hot shower
2. Outside his locker Adam gets dressed
3. Adam gets out of a taxi outside of his Mother's house and enters the house

INT. MUSIC CLASS, UNIVERSITY - DAY

Adam sits in front of a class of ten students in their early twenties.

Behind him is Richard who sits on a piano stool.

ADAM

And it's not easy, if you want to be a player - I mean - finding work, good work. You could cop out and teach like my friend over there, you know what they say about those that can't do...

Adam motions to Richard and the class lets out a small laugh.

ADAM (CONT'D)

But seriously, there is no such thing as a bad pay cheque.

Richard steps in.

RICHARD

And remember, be nice to your colleagues. We met twenty years ago in a class not unlike this one. Does anybody have any questions for our guest?

A few students raise their hand.

INT. ELEMENTARY SCHOOL - DAY

Emma, tired and sad, exits the washroom and walks down the hall towards her classroom.

She opens the door to her classroom, the entire grade one class is decorated and students jump up and yell surprise, start to sing happy birthday etc...

A student teacher brings a cake with candles towards Emma. Distraught, she forces out a smile.

EXT. CAMPUS - DAY

Adam and Richard walk around campus. The air is getting cooler and the leaves are starting to change.

ADAM

There was just something different about this woman.

RICHARD

How so?

ADAM

I don't know it's like usually women are pissed when you get up to leave, but here, the second I finished, she asked me to leave.

Richard is hysterical.

RICHARD

Did you feel used?

ADAM

And cheap.

RICHARD

Are you going to see her again?

ADAM

Oh most definitely.

INT. BAR, THE DRAKE HOTEL - NIGHT

A busy Friday night.

Emma is out with a crew of girls from work, all seem to be having a better time than her.

SERIES OF SHOTS:

1. Shots are poured.
2. The girls shoot them down.
3. They hit the dance floor.
4. A group of immature guys try to hit on them.

Emma is distracted from the party scene when she sees a woman, around her age, making out with her boyfriend.

She is saddened, sits down, lost in a drunken sea of loneliness and self pity.

She takes out her phone and starts to compose a text.

EXT. RESTAURANT - NIGHT

Adam waits outside the same restaurant where he had dined earlier with Emma, Richard and Sara. Inside he watches as the waitress clears a table. She doesn't see him.

His phone vibrates, he receives the text from Emma. She is trying to coax him out to The Drake. He mulls it over and looks in at the waitress one last time before taking off.

EXT. THE DRAKE HOTEL - NIGHT

A lineup of twenty-somethings and hipsters wait to get into the crowded bar.

Inside, Emma's PREGNANT FRIEND approaches holding two shots.

She hands one to Emma.

PREGNANT FRIEND

Hey you, you gotta cheer up. It's your night tonight.

Emma feigns a grin and accepts one of the shots being extended to her.

They clink glasses and Emma shoots it back. Her friend watches her with jealousy in her eyes and then motions to her belly.

PREGNANT FRIEND (CONT'D)

Mind having one for me?

She hands Emma the second shot and Emma pounds it back.

TANYA, a rail thin, wild blonde comes up behind them, crashing their conversation.

TANYA

I think what you need, is to forget about that piece of shit and get yourself laid tonight.

Emma thinks about it.

INT. LIQUOR STORE - NIGHT

Adam enters the liquor store as he is getting off the phone.

ADAM
I'll see you soon then.

He enters the store as they're closing. A clerk is at the door trying to prevent customers from entering.

ADAM (CONT'D)
Please, I'll just be a second.

YOUNG CLERK
We're closing.

Adam fishes through his pocket and pulls out a twenty dollar bill.

The young clerk looks around to make sure nobody is watching and takes it.

YOUNG CLERK (CONT'D)
Make it fast.

Adam grabs the first bottle of white wine he sees and heads to the cash.

EXT. THE DRAKE HOTEL - NIGHT

Emma stands outside the bar, clutching her phone in her hand. She looks down to it, it shows no new texts. She is defeated.

She approaches a group of college boys.

EMMA
Can I bum a cigarette?

A pissing contest ensues until one knucklehead beats the rest to the task and hands her one.

KNUCKLEHEAD
So what's a beautiful woman doing
out here all by herself.

Emma takes a drag of the cigarette, smiles at the boy and turns away.

In the distance a man approaches, someone Emma recognizes. She takes a deeper drag of her cigarette.

PAUL (32), tall, lanky, approaches sheepishly. Emma doesn't look him in the eye.

EMMA
Why are you here?

PAUL
Tanya told me you'd be here...

EMMA
Jesus.

Paul looks at her.

EMMA (CONT'D)
(loudly)
I told you it was a one time thing.

Emma drags out the last of her cigarette.

EMMA (CONT'D)
You gotta let it go.

PAUL
I just wanted to come and wish you
a happy birthday.

Emma looks him up and down. She's mean.

EMMA
Great, you came. Thanks.

Emma flicks her cigarette into the street and turns to go back inside. Emma looks up to the bouncer.

BOUNCER
You all right Miss?

EMMA
I'm fine, thanks.

INT. FRONT DOOR, JESS' APARTMENT - NIGHT

The door swings open. Adam stands there, holding a bottle of Chardonnay, Jess is in sweatpants and an old worn out Neil Young t-shirt.

When she sees the wine, her eyes light up and she grabs it.

JESS
Ah... Sciardonnè. You have good
taste. Meet me in the bedroom,
I'll grab the glasses.

Jess exits towards the kitchen as Adam stands in the doorway before entering the apartment.

INT. BEDROOM, JESS' APARTMENT - NIGHT

Adam enters the bedroom. The bed isn't made. There are clothes on the floor and some Chinese take out on the night table.

On the television yet another black and white movie plays.

Jess enters holding two glasses and the bottle.

ADAM
What's this one?

Adam motions to the TV.

JESS
Are you serious? *Who's Afraid of Virginia Wolf*. Mike Nicols R.I.P. Martha is my fucking hero.

They watch the television as Elizabeth Taylor (Martha) says something drunk and belligerent to Richard Burton's George.

ADAM
I can see why you admire her.

She opens the wine and pours two glasses, hands one to Adam.

ADAM (CONT'D)
I get a full glass this time.

She laughs.

JESS
You're the one who came back for more.

Adam raises his glass. They clink them together.

ADAM
So no big weekend plans?

JESS
Yeah, I don't go out much.

Adam makes a face.

JESS (CONT'D)

Well, no, I go to work and to get groceries and on Saturday afternoons I play frisbee in the beaches, but I like being alone. My old movies, white wine...

ADAM

And your pyjamas.

JESS

And my pyjamas.

Adam looks at her and puts his glass on the bedside table.

ADAM

What else do you like?

He pushes Jess back on the bed. He unbuttons her pants and pulls them off before going down on her.

ADAM (CONT'D)

Do you like this too?

JESS

Fuck yes!

INT. THE DRAKE HOTEL - NIGHT

Emma and her friends sit in a booth as the night winds down. They try to cheer Emma up.

TANYA

He's like crazy, stupid in love with you, you should give him a chance.

EMMA

I dunno...

PREGNANT FRIEND

He is really sweet.

Emma thinks about it.

EMMA

He's not Adam.

INT. BEDROOM, JESS' APARTMENT - NIGHT

Jess comes up from under the sweat filled sheets, takes a big gulp of her wine.

ADAM
Where the hell did you learn to do
that?

JESS
Lots of practice.

Jess laughs, amused at herself as she gets up and goes to the
bathroom.

JESS (O.S.) (CONT'D)
So I'll see you later then.

ADAM
Oh.

JESS (O.S.)
I already have one ex husband, I'm
not looking to start a collection.

ADAM
Right.

Jess re-enters the bedroom as Adam starts to dress.

ADAM (CONT'D)
You can call me too y'know.

JESS
Sure thing.

ADAM
But just to hook up.

Jess looks at him.

JESS
Thanks Adam.

EXT. CITY STREET - NIGHT

Adam exits Jess' building and hails a cab.

EXT. THE DRAKE HOTEL - NIGHT

The girls enter the brisk Autumn night.

TANYA
Oh my God, he's still here Em.

Tanya motions over to Paul who stands outside, waiting for
Emma.

Emma looks at Paul, cold and shivering.
She looks back to Tanya who motions for her to go with him.
She hugs her friends goodbye and approaches Paul.

EMMA
You waited for me.

Paul nods.

EMMA (CONT'D)
That's sweet.

Emma takes his hand, Paul smiles.

INT. TAXI - NIGHT

The cab drives along Queen St. West. As it approaches the Drake Hotel. Adam thinks he sees Emma out front.

ADAM
Slow down for a minute...

The crowd is thinning out. One of the Frat boys pukes on the street as his buddies laugh behind him.

Adam looks through the window.

EXT. THE DRAKE HOTEL - NIGHT

Emma holds Paul's hand as she starts to walk away from the Drake. She is a little tipsy and wobbly and Paul carefully supports her.

INT. TAXI - NIGHT

Adam watches on as they walk away.

ADAM
Thanks, we can go now.

The cab takes off, passing Emma and Paul.

INT. BEDROOM, EMMA'S CONDO - DAY

Hungover Emma stands looking down over her bed.

She is wearing a tank top and pyjama bottoms and is working her way through a tall glass of water.

In the bed is a naked, sleeping Paul. He lies on his stomach with his butt in the air. Emma is full of regret.

Paul slowly wakes, noticing her.

PAUL

That's a nice sight to wake up to.

Emma forces out a grin.

EMMA

You want some breakfast?

INT. KITCHEN, DIANE'S HOUSE - DAY

Diane and Adam sit at the kitchen table with Richard and Sara.

Adam is sleepy from his late night out.

Diane has prepared a lovely (and large) brunch spread and is trying to fill up everyone's plate. She puts a piece of quiche on Sara's plate.

SARA

That's too big Diane.

DIANE

Nonsense, you're all bones anyway.

Sara smiles.

SARA

I'll see what I can do with it.

Adam is in a daze, picking at his plate, slurping coffee.

RICHARD

What did you get up to last night?

Richard is gloating like a teenager, getting his friend in trouble with his Mother.

ADAM

I was just out with some friends.

Richard, stuffing his face, motions to himself and Sara.

RICHARD

We're your only friends.

Adam is unimpressed, shoots Richard a look.

ADAM
Some friends from work.

Nobody is convinced.

SARA
You know Adam, there is somebody I
think you should meet.

Adam looks to Sara, doubly unimpressed.

SARA (CONT'D)
She's an old friend, recently
divorced and she's back on the
market.

Diane is immediately interested.

DIANE
What's her name?

SARA
Susan.

DIANE
And what does she do?

Adam drops his fork in a huff, he does not like where this
conversation is going.

SARA
She's a speech pathologist, she
works with the elderly, after
they've had a stroke.

DIANE
Well that sounds noble.

ADAM
Jesus Ma, would you knock it off.

DIANE
Oh Adam, I just want to make sure
you're settled.

A beat.

DIANE (CONT'D)
You never bring anyone over.
Summer has moved on dear.

Richard and Sara shake their heads.

RICHARD
Let's not go bringing her up.

Adam looks to Richard.

ADAM
Did you know about this?

Richard is speechless, Sara interjects.

SARA
We just want you to be happy. What about Emma... what happened with her?

DIANE
Who's Emma?

SARA
We met her a few weeks ago.

DIANE
You take your girlfriend to meet your friends but not your mother.

ADAM
She wasn't my girlfriend and I'm not talking about this anymore.

Adam drinks his coffee. Ignoring the three faces staring at him. He looks down to his plate and takes a bite.

ADAM (CONT'D)
This cheese pie is really good Ma.

LATER --

Adam slinks away from the table.

In the hallway he sends a text to Jess. He waits for a response. After a moment three emojis appear on screen. A girl running, a frisbee and a sandy beach.

Adam smiles.

EXT. TORONTO BEACHES - DAY

Adam walks alone along the boardwalk.

It is a beautiful Sunday afternoon in the middle of October and people have flocked to the beach to take in the warmth of the sun before the long chilly winter arrives.

Across a field Adam sees an ultimate frisbee game in full swing.

He spots Jess who is in leggings and an oversized t-shirt. She runs hard, calls out to teammates, is intense.

Adam approaches and sits among the spectators. Mostly spouses of the players and their kids and dogs.

Jess eventually sees Adam, is taken aback for a moment but stays in the game. She makes a joke to a teammate who laughs.

LATER --

The two teams shake hands after the game and the players mingle with the spectators.

Jess approaches Adam, sweaty, drinking water.

ADAM

I thought you only drank white wine.

Jess isn't amused. She gathers her things, passing a few of her teammates who have met up with their families. She takes no notice, doesn't say goodbye.

JESS

You know how to throw a frisbee?

MOMENTS LATER --

The two stand on the sandy beach twenty feet apart.

Jess skillfully tosses the Frisbee to Adam. It arrives in an easy spot for Adam to grab it.

ADAM

Now you're just making me look bad.

JESS

Just extend at the end, you're not throwing a boomerang.

Adam attempts to throw it back to Jess, but it ends up twenty feet away in a sandbank.

Jess laughs at his ineptness as she collects the disc. She throws it back to Adam.

JESS (CONT'D)

I thought you said you were a good athlete.

ADAM

Frisbee is not a sport.

JESS

Well bend your knees, you're too stiff.

This time Adam throws it even further away from Jess. It lands in a sand castle that some kids are building with their father, a big, strong, muscled guy in a tank top.

ADAM

Well... go get it.

JESS

You go.

The muscled guy is looking around, trying to figure out whose frisbee it is.

Jess motions for Adam to go and get the frisbee.

Adam approaches the man to retrieve it, Jess trails cautiously, a few paces behind.

Adam catches the attention of the muscled man.

ADAM

Sorry about that, I think that's ours.

MUSCLED MAN

You should be more careful where you're throwing that thing.

The man hands it back. Adam points towards Jess.

ADAM

Yeah sorry, she's just a beginner and I'm trying to teach her...

The man nods.

Adam goes and rejoins Jess who is appalled.

JESS

You pinned it on me?!

She playfully slaps him and starts chasing after him. They embrace and collapse in the sand.

Adam kisses her, pulls back, looks her in the eyes.

JESS (CONT'D)
You like ice cream?

INT. ED'S ICE CREAM SHOP - DAY

Adam and Jess stand in line at a small, busy, independent ice cream parlour.

JESS
He was a nice guy, Christ, he is a nice guy. But it was all just so boring. You have to understand, where I grew up, this is just what you did. You went to school, met a nice Jewish guy and got married. But living up there, isolated, away from the city -- when he started talking about kids, I knew that was it.

ADAM
And what about now?

She looks at him, unsure of what he means.

ADAM (CONT'D)
I mean now that you're older, do you regret it?

Jess lets out a laugh.

JESS
Could you picture me with kids?!?

Adam and Jess approach the counter.

ADAM
I dunno, maybe?

She lets out a laugh, *as if!*

JESS
(to the clerk)
I'll have a double scoop of Mercury Espresso in a waffle cone.

EXT. TORONTO BEACHES - DAY

Adam and Jess eat their ice cream as they walk along the boardwalk.

JESS

See, because he hadn't done anything wrong, he hadn't fucked his secretary or beat me, we hadn't fought, there was nothing wrong - I was the bad guy and our family and friends all took his side and that was when I knew, people weren't really for me.

ADAM

That sounds really terrible.

JESS

It was at first, but then I found some balance. I started playing frisbee because it was a good place to meet single guys who were looking to fuck. Until they all settled down, started having kids.

ADAM

And now?

JESS

Well, now I like the running around, the competition.

ADAM

And what about your casual fuck buddies, where do you meet them?

JESS

Oh, I just hit on guys at work.

She elbows him in the ribs, jokingly.

JESS (CONT'D)

So that's my deep, tormented history. What's yours?

ADAM

My friends have instructed me not to delve into the ghost stories of my ex-wife with new prospects.

Jess can't help but laugh.

JESS

A prospect suggests a future, and I was pretty clear, this is just about fucking.

ADAM
No, you're right. Of course.

Adam pauses. Looks at Jess and realizes she is the most non-threatening woman he has ever been with.

ADAM (CONT'D)
Summer and I got divorced because she wanted kids.

JESS
And you didn't.

ADAM
No I did, very badly. But I couldn't give them to her.

Jess turns to him, compassionately, genuinely interested.

ADAM (CONT'D)
My boys don't swim as it were. We tried all sorts of things and then things just kind of fell apart. She went on and married a --

JESS
(interrupting)
Wait, so you're infertile?

Adam nods.

JESS (CONT'D)
So why the fuck have we been using condoms?

Jess grabs Adam's hand and they run off together.

INT. BEDROOM, JESS' APARTMENT - DAY

Jess and Adam fuck.

LATER

They lie in bed, post coital.

JESS
What about now?

ADAM
What do you mean?

JESS
You said you wanted kids.

ADAM

Well, I did, but now, I guess I've
come to terms with the fact that
it's not going to happen for me.

Adam notices the time.

ADAM (CONT'D)

I gotta get to the theatre.

Adam dresses.

ADAM (CONT'D)

I had a great time today Jess.

He leans over and kisses her.

JESS

Later skater.

INT. BACKSTAGE, THEATRE - NIGHT

Adam is tuning up, prior to performance.

Catherine approaches him looking around, making sure nobody
is watching.

CATHERINE

Come over tonight?

ADAM

I don't want to be a jerk Cath, but
you have to know that's behind us.

CATHERINE

Right, well I guess you shouldn't
shit where you eat.

Catherine storms out, leaving Adam alone and a little
stunned.

INT. HALLWAY, JESS'S APARTMENT BUILDING - NIGHT

Adam knocks on the door.

Jess opens it, she pulls him in, the door closes.

INT. LIVING ROOM, DIANE'S HOUSE - DAY

Adam walks downstairs to the sound of cards shuffling and
chatty banter.

He is sleepy, just waking up, wearing a t-shirt and boxer shorts.

He finds Diane and her three bridge partners in the living room, in the middle of a game.

He stops and kisses Diane hello, the other three women are thrilled to see him, oooh and aaah over him, but never miss a beat of their game.

ADAM

Good morning Ma, ladies.

DIANE

If you want to wish me good morning, you'd better wake up earlier.

Adam exits to the kitchen and prepares himself a cup of coffee, we stay with the bridge action.

BRIDGE LADY 1

And where were you, out so late?

BRIDGE LADY 2

Have you got a nice girl to bring home to Ma?

BRIDGE LADY 1

A boy that good looking has several girls to bring home to Ma.

The ladies laugh.

Adam re-enters, carrying his coffee.

Diane looks up to him.

DIANE

And yet, he never brings any of them home.

ADAM

Shouldn't you be wearing your glasses for cards?

They glare at each other.

EXT. PORCH, KERR HOUSE - NIGHT

Adam and Richard sit on a sofa under an awning drinking beer.

It is Halloween and neighbourhood kids are *trick or treating*.

Adam finishes his beer and Sara jumps up.

SARA
I'll go get you another.

As soon as Sara goes inside Richard leans in towards Adam.

RICHARD
Sara invited a friend. Sorry.

ADAM
Jesus!

Adam stands up to leave when a little boy dressed as a cowboy starts up the steps.

BOY
Trick or treat.

Adam looks to the boy and then sees his mother, young and fit and dressed in yoga pants at the bottom of the stairs pushing a stroller.

RICHARD
Give him some candy...

Adam picks up a few chocolate bars and throws them in the kid's bag. The boy excitedly runs down the stairs telling his Mother exactly what candy he just received.

Adam watches on, smiling at the cute kid.

Richard stands behind Adam and whispers into his ear as they watch the mother walk towards the next house.

RICHARD (CONT'D)
God bless the man who invented yoga pants.

Sara returns.

ADAM
A set up?

SARA
I can't invite a friend over?

She hands him a beer.

ADAM
I'm gonna need something stronger than this.

INT. DINING ROOM, KERR'S HOUSE - NIGHT

Adam sits next to SUSAN (32) sweet looking and maternal.

Across from them are Richard and Sara. They're drinking wine, eating dinner.

ADAM

So what do you do Susan?

SUSAN

I'm an occupational therapist.

SARA

And she's on a dragon boat racing team in the summertime.

Susan blushes.

SUSAN

It's just through the hospital I work at. A team building thing.

She smiles at Adam. He smiles politely back.

Richard fills up the wine glasses around the table. Susan pulls hers back politely.

SUSAN (CONT'D)

I probably shouldn't.

She turns to Adam.

SUSAN (CONT'D)

And Sara tells me you're in the symphony.

ADAM

Well sort of, I generally play in pit bands. You know those people under the stage at theatre shows.

Susan nods.

RICHARD

Back in the day Susan, I'm telling you, he'd start playing his violin and the girls couldn't resist him. He'd bring back a bunch to our place, take his pick and then I'd get the leftovers.

Richard laughs, Sara is not so impressed.

ADAM

Here we go again, down memory lane.

Richard takes another swig of wine.

RICHARD

I'm just getting to the good stuff.

SARA

I think I'll go put on some coffee.

Sara gets up.

SARA (CONT'D)

Richard can you help me in the kitchen for a minute?

Richard and Sara depart.

Adam and Susan sit silently.

ADAM

This is awkward.

Susan lets out a laugh.

ADAM (CONT'D)

They didn't tell me you were coming.

SUSAN

Well, Sara told me, you know how she is.

Adam smiles politely.

SUSAN (CONT'D)

But she was right about one thing... You're cute.

INT. DIANE'S CAR - NIGHT

Adam drives Susan home. The streets are alive with young people out for Halloween. It is rather quiet in the car.

SUSAN

Oh, it's just up here on the left.

Adam pulls up in front of her place.

ADAM

Well, it was nice to meet you Susan.

SUSAN

Did you want to come up?

Adam looks over to Susan who is getting out of the car.

ADAM

I probably shouldn't, not tonight.

Susan is disappointed.

SUSAN

Well, thanks for the ride.

She smiles at Adam as she closes the door.

INT. HALLWAY, JESS' APARTMENT BUILDING - NIGHT

Adam knocks on Jess' door.

After a moment, Jess answers in her flannel pyjamas.

ADAM

Trick or treat.

JESS

It's late.

ADAM

It's not that late.

JESS

You didn't call.

ADAM

I did, you didn't answer.

She looks down to her phone sees his missed call.

JESS

I was distracted by the Polanski
marathon - have you ever seen *The
Tenant*? That shit is fucked up.

She sizes him up as he moves in and kisses her.

JESS (CONT'D)

Well you are in luck.

ADAM

Why's that?

JESS

I'm all out of wine.

INT. BAR - NIGHT

Adam and Jess sit in a quiet piano bar. He works on a beer as Jess holds an empty wine glass and motions to the bartender for a refill,

Jess still wears her pyjamas.

The bartender approaches wearing Dracula fangs, he looks at Adam as he pours.

BARTENDER

Where's your costume?

ADAM

She's in pyjamas and I'm the one who looks out of place.

BARTENDER

Where's your spirit?

Jess playfully nudges him as the bartender departs.

JESS

Yeah... where's your spirit?

EXT. BAR - CONTINUOUS

Outside, in the window college students pass by dressed for the occasion. At the window stands a startled Emma dressed in a Hobbes costume (the giant tiger from Calvin and Hobbes).

Stunned, she watches on as Adam and Jess drink and laugh. She cannot believe it.

Tanya comes to the window (dressed as Calvin) and pulls her away, Emma snaps out of it and follows her drunk friend.

INT. BAR - CONTINUOUS

ADAM

I met my ex-wife at a halloween party. I had dressed up as Where's Waldo.

JESS

And what was she dressed as?

ADAM

Cat woman.

Jess is unimpressed.

JESS

Really, a sexy cat? Why didn't she just do a french maid? Or full on hooker?

ADAM

Well it worked didn't it?

JESS

Yeah - at least until she found out you were infertile.

He lets out a half smile.

Jess leans in towards Adam and whispers something in his ear as her hand slides under the table and up towards his groin.

Adam throws some money on the table and he and a tipsy Jess make for the door.

INT. BAR - NIGHT

Adam and Richard sit nursing beers.

ADAM

She likened me to the goose that laid golden eggs.

RICHARD

I don't get it.

ADAM

Well we can fuck all we want, not use protection and she won't get pregnant.

RICHARD

So your affliction has now become your superpower.

ADAM

At least with a certain subset of fertile women who don't desire children.

Adam's phone rings on the table, breaking the conversation.

The call display flashes "Emma Calling". Adam holds up the phone to show Richard.

ADAM (CONT'D)

You see here is a woman who would not see this as a superpower but a handicap.

RICHARD

What do you think she wants?

INT. EMMA'S CONDO - CONTINUOUS

Emma paces around her condo, anxious.

She holds her phone in her hand as it rings.

INT. BAR - CONTINUOUS

ADAM

I don't know and I don't want to know.

Adam declines the call and puts the phone back on the table.

RICHARD

Well Sara is pissed at you.

ADAM

What did I do now?

RICHARD

You left her friend hanging.

ADAM

Susan? She seemed nice but...

RICHARD

It's just not like you.

Adam is a bit sheepish. Blushing almost.

RICHARD (CONT'D)

Damn this girl is getting to you. I haven't seen you like this since you started dating she who shall not be named.

ADAM

Go fuck yourself.

RICHARD

No you misunderstand, I'm happy for you. This is all we want for you.

Richard lets out a celebratory whoop and the duo clink glasses.

INT. BEDROOM, JESS' APARTMENT - NIGHT

Jess lies nuzzled in Adam's arms, her eyes closed.

Adam lies awake.

He tries to move Jess.

ADAM

Hey...

She does not respond.

ADAM (CONT'D)

(whispering)

I should get going...

JESS

You can stay, just this once.

Adam doesn't object. He wraps his arms around her and closes his eyes.

INT. DIANE'S CAR - MORNING

Adam pulls up in front of the Service Ontario office where Jess works. She seems tense.

JESS

Well let's not make a habit of it.

She opens the door and heads towards her office.

INT. CHANGE ROOM, GYM - DAY

Adam is getting dressed when his phone rings. He sees it is Jess calling.

He answers the phone.

ADAM

Yeah, I'll be right there.

EXT. REAR ALLEY, SERVICE ONTARIO OFFICE - DAY

Adam and Jess are in the back seat of his mother's Corolla. He climaxes on top of her.

ADAM
This car is not as roomy as
advertised.

Jess slides herself out from under Adam and takes a few
tissues to clean herself off.

JESS
I gotta get back to work.

ADAM
You think you can just use me like
that?

Jess nods.

JESS
I just wanted to reinforce the
nature of this agreement.

Jess is being cute, she opens the door.

ADAM
OK, but come here for a second.

He pulls her back towards him and kisses her.

JESS
Later skater.

Adam watches on as she tucks her blouse into her pants and
nonchalantly walks back to her office.

INT. LIVING ROOM, DIANE'S HOUSE - DAY

Diane sits in front of the television. The phone rings, she
answers.

DIANE
Hello.

A beat.

DIANE (CONT'D)
No, I'm afraid he's not in. Who's
this?

INT. LIVING ROOM, EMMA'S APARTMENT - DAY

Emma sits on the couch, the phone to her ear. In front of
her is an open laptop with a page of Toronto phone numbers
belonging to the last name STOCKTON.

EMMA

Do you know where I can find him?

A beat.

EMMA (CONT'D)

Well, can you please tell him Emma called, I'd really like to speak with him.

INT. KITCHEN, DIANE'S HOUSE - DAY

Diane writes "phone Emma" on a pad of paper .

DIANE

All right dear, I'll make sure he gets the message.

INT. SUPERMARKET - DAY

Adam and Jess walk through a supermarket, Adam is pulling some ingredients to make lunch for Jess.

ADAM

We need some tomatoes.

Jess goes and puts a few in a bag, but Adam stops her.

ADAM (CONT'D)

You can't just take the first ones you see. You have to feel them, firm but not hard, and definitely not too soft. You have to smell them --

Jess has already tuned out, but takes notice when Adam stops talking. Something has caught his eye, he takes the cart and hides down another aisle.

Jess follows him, confused.

JESS

Why are we hiding in the dairy aisle.

ADAM

It's her.

JESS

Who?

Adam is embarrassed. Jess looks around the corner and sees a woman pushing a cart with two small children.

JESS (CONT'D)

Summer?!

Summer looks tired, a little too thin.

Adam is paralyzed.

JESS (CONT'D)

Well, you can hide here like a little pussy or we can go put on a show...

SECONDS LATER

Adam and Jess turn the aisle pushing their cart, engaged in animated conversation, Jess is putting it on a little thick when they almost bump directly into Summer and her two sons.

Summer is shocked to see Adam.

SUMMER

Adam, wow, hi, how have you...

She looks over to Jess who has her arm linked in Adam's.

ADAM

Hi Summer.

SUMMER

Boys this is... This is Mommy's old friend, Adam.

Adam waves to the kids.

ADAM

And this is...

JESS

(saving the day)
His girlfriend, Jess.

Jess reaches out and shakes Summer's hand.

JESS (CONT'D)

It's so nice to finally meet you.

The boys start to take things out of the shopping cart and throw them on the ground. They are yelling and starting to make a scene.

SUMMER

Well, I better get these monsters home... Take care Adam.

Summer takes off with the boys still shrieking and Jess starts to laugh.

ADAM

My heart is racing.

Jess continues laughing.

JESS

I can't believe that's THE Summer. Just another woman over tired and worn out by her kids. A mere mortal.

Adam is slowly coming back to earth.

INT. KITCHEN, JESS' APARTMENT - DAY

Adam prepares lunch for him and Jess while Jess sits on the couch, half watching PSYCHO on TV. She is perusing the obituaries with her pen, looks up to the TV.

ANTHONY PERKINS (ON SCREEN)

A boy's best friend is his Mother.

JESS

Hey he loves his Momma just like you.

Adam is distracted by his cooking.

JESS (CONT'D)

Seriously if you'd told me I'd be thirty-five and my boyfriend would be living with his Mother I never would have --

ADAM

(interrupting)

Whoa, so I'm your boyfriend?

JESS

Well I told Summer I was you girlfriend so...

ADAM

But that was just for dramatic effect. This was real. You just called me your B.F.

She looks back to the obits.

JESS

Ooh.. This is a good one.

ADAM

My problem with obituaries is they're too sentimental. For once I want to read the truth *Jack Thomas, struggled with alcoholism, died alone at home.*

JESS

Jerked off in the shower.

ADAM

Oh that's good, "jerked off in the shower, died alone at home". You should write that one down.

Jess laughs.

INT. BEDROOM, JESS' APARTMENT - NIGHT

Jess lies on Adam, post coital.

Adam notices the time.

ADAM

Shit, I have to get going.

Jess is upset.

JESS

You have to?

ADAM

I'm supposed to be there in twenty minutes.

JESS

But what about your cough?

Adam is confused, then catches on.

ADAM

Oh... my cough.

He squeezes out a fake cough.

JESS

You don't want to get the entire orchestra sick.

Adam contemplates.

ADAM
It's a real dirt bag move to bail
so last minute.

Jess works her way down the covers and starts to go down on Adam.

ADAM (CONT'D)
Oh Christ. I'll be back. Give me
a few hours.

Adam can't believe that he's doing it, but he pushes Jess away from him and makes for the door.

ADAM (CONT'D)
I'll play fast... Out of time...
Just hold that thought!

INT. ORCHESTRA PIT, THEATRE - NIGHT

Adam does appear to be in a hurry as he plays. Anxious, excited, full of life. The show ends to another thunderous applause.

EXT. CITY STREET - NIGHT

Adam runs down the street, trying to get back to Jess.

INT. BEDROOM, JESS' APARTMENT - NIGHT

Adam sneaks back into the bedroom, Jess is asleep, a black and white movie flickers on the TV.

Adam takes off his clothes and crawls into her bed. She feels him there and snuggles up to him. He wraps his arms around her as they fall asleep.

INT. DIANE'S HOUSE - DAY

Adam returns home. Diane is sitting in her chair, watching TV. Without turning towards him she attacks.

DIANE
Emma called.

Adam startled.

ADAM

What?

DIANE

That girl named Emma called the house looking for you yesterday.

ADAM

Oh, ok thanks.

DIANE

Is that where you've been the past while?

ADAM

Knock it off Ma.

DIANE

I just don't know what you're doing with your life. You have all the talent in the world and you refuse to put it on display.

ADAM

Now's not the time Ma.

DIANE

It's never the time, but you're smart and handsome and funny, but you insist on living this sad, lonely life.

ADAM

I'm not sad and lonely.

DIANE

You might be able to trick everyone else, your friends, your colleagues, but I see you and I know you, and you deserve so much more than this.

INT. EMMA'S CAR - NIGHT

Emma sits in a parked car, across the street from Diane's house. She inspects her hair and make-up in the rear view mirror, takes a deep breath and exits the car.

EXT. DRIVEWAY, DIANE'S HOUSE - NIGHT

As Emma approaches the house, she sees Adam and Diane arguing inside.

She stops, dead in her tracks, hesitates for a minute and quickly returns to her car and speeds off down the road.

INT. DIANE'S HOUSE - DAY

DIANE

Whoever she is, I don't care, just
bring her over, show her to me.
Tell her to come for Christmas.

Adam looks up at her.

ADAM

Really Ma, it's not like that.

Adam exits, heads up the stairs.

INT. ORCHESTRA PIT, THEATRE - NIGHT

Adam plays his violin and looks up from his music.

He looks out to the audience and sees Jess, sitting in the theatre, focused on the stage, completely enthralled.

EXT. STAGE DOOR, THEATRE - NIGHT

Jess stands amongst the crowd of teens and autograph hounds.

She waits for Adam, beams when she sees him.

JESS

That was amazing. I mean, they can
do some crazy shit with their
bodies.

They turn and walk away from the theatre.

ADAM

So I've heard, I never really get
to see it.

JESS

Oh ... you were really good too.

ADAM

Thanks.

JESS

Seriously though, I'm glad I got to
see what you do.

They pass a Santa at a salvation army collection bin.

SANTA
Ho, ho, ho...

Jess opens her purse and throws in some change.

SANTA (CONT'D)
And a merry Christmas to you.

Adam looks at her surprised.

JESS
It's my Jewish guilt.

Adam smiles.

ADAM
So... what are you doing for
Christmas?

Jess stops walking... nervous.

ADAM (CONT'D)
I thought, maybe, you'd come have --

JESS
Don't say it.

ADAM
Dinner with my Mom and I.

Jess doesn't say anything.

ADAM (CONT'D)
C'mon, you've got to eat.

Jess is apprehensive, she wants to say yes, but is thinking about the implications.

ADAM (CONT'D)
It'll be casual, just the three of
us... No drunk uncles or cousins
or anything like that. And it
would make her so happy.

JESS
Because she'd think I was your
girlfriend?

ADAM
So let's just alter the rules of
engagement.

JESS

I think that defeats the purpose of
the rules to begin with.

Adam mulls this over.

ADAM

She's a great cook.

She's cracking.

ADAM (CONT'D)

And we always watch *It's a
Wonderful Life...*

JESS

I'm more of a *Miracle on 34th
Street* kind of girl.

Adam leans in and kisses her.

ADAM

You'll love it, you'll see.

INT. KITCHEN, DIANE'S HOUSE - DAY

Christmas carols play, Diane, looking something like Mrs. Claus works away in the kitchen, frantically, preparing a feast.

Adam comes in behind Diane and sticks his finger in a pot, before being swatted away with a wooden spoon.

DIANE

Get outta here.

ADAM

Ma, relax...

DIANE

I just want everything to be
perfect.

The doorbell rings.

Diane, excited runs to the door, Adam follows close behind.

Diane swings the door open and beams.

DIANE (CONT'D)

Welcome.

ADAM

Jess this is Diane, Diane - Jess.

JESS

Oh my God, it smells so good.

Jess hands Diane some flowers.

DIANE

Thank you, thank you. It's so good to meet you.

JESS

Likewise.

Diane leads Adam and Jess down the hall towards the kitchen.

DIANE

Come in, come in, we don't need to stand by the door all night. Jess, something to drink?

JESS

Whatever you're having.

KITCHEN

Diane raises a bottle of white wine.

DIANE

How about some Pinot Grig?

Jess smiles.

JESS

A woman after my own heart.

Diane pours a glass of wine for Jess and tops up her own.

DIANE

Now I understand we have met once before.

JESS

I suppose you're right.

DIANE

So in someway, this makes me a matchmaker.

Jess smiles, Adam blushes.

Diane raises her glass.

DIANE (CONT'D)
And now a toast, to my talented son
and his guest.

They clink glasses.

ADAM
And to you Ma.

They clink again, Jess feels the need to chime in.

JESS
And to Christmas!

INT. DINING ROOM, DIANE'S HOUSE - NIGHT

A feast fit for a small army is spread on the table, a ham,
puddings, potatoes, drinks.

The trio sit around the table eating, laughing and getting to
know one another.

DIANE
Other mothers would literally take
their kids inside when they saw him
come out to play. He was wild
then, always biting people and
spitting and the swearing...

Jess can't believe it.

JESS
Adam?!??

Diane nods, starts remembering more.

DIANE
Once he was with some friends at
one end of the street and I was
with the mothers at the other end
and he yells down the street, "*MA,*
is it FA-GINA or VA-GINA."

Jess cannot control her laughter. She turns towards Adam.

JESS
So what finally calmed him down?

DIANE
When he started playing music.
First the piano and then when he
was eight he started with violin.
(MORE)

DIANE (CONT'D)
 He became the perfect child. I
 think he needed that structure.

Diane scoops more food onto everyone's plates.

DIANE (CONT'D)
 What does your family do for
 Christmas Jess?

Jess laughs again.

JESS
 Oh, we don't really do Christmas.

Diane is shocked.

JESS (CONT'D)
 Not unless you count a movie and
 dinner at China House as *doing*
Christmas.

Diane mortified, turns to Adam.

DIANE
 Why didn't you tell me she's
 Jewish?!
 (whispering to Adam)
 I wouldn't have made a ham.

Jess and Adam laugh.

JESS
 Really it's perfect.

Jess raises her plate.

JESS (CONT'D)
 My mom never bakes ham and it's
 just lovely.

Diane is relieved and heaps another serving on Jess' plate.

INT. LIVING ROOM, DIANE'S HOUSE - NIGHT

Dessert and coffee are spread out, they open gifts.

Jess hands a package to Diane.

DIANE
 Oh, you shouldn't have.

JESS
 Well Adam told me you liked bridge.

Diane opens the gift, it is an oversized t-shirt with a picture of four women playing bridge, underneath is the caption: *Bridge, my favorite four-play.*

Diane is touched, loves the shirt and immediately puts it on.

It is too big for her and utterly adorable.

She stands up and kisses Jess on the cheek.

JESS (CONT'D)

Thank you my dear.

Adam watches on, the two most important women in his life, already thick as thieves.

EXT. DRIVEWAY, DIANE'S HOUSE - NIGHT

Adam and Jess stand in the driveway.

JESS

She lived up to the hype, she's something else.

ADAM

She really is. You should let me drive you home.

JESS

You've probably had a few too many.

Adam nods, agrees.

ADAM

It means a lot that you came.

Adam kisses her.

Jess wraps her arms around him as a cab pulls up.

JESS

You've got me in way over my head here.

She looks in the direction of the cab, and back to Adam.

ADAM

Yeah, me too. But maybe that's ok?

She looks up at him.

JESS

Goodnight Adam. Merry Christmas.

She kisses him on the cheek and turns, to walk to the cab.

INT. KITCHEN, DIANE'S HOUSE - NIGHT

Diane is busy cleaning up the kitchen.

She is in high spirits, still wearing her new t-shirt.

DIANE

That girl there is the best
Christmas present you've ever
brought me.

Adam forces out a smile.

ADAM

I'm glad you liked her.

ADAM (CONT'D)

You've had a long day, go get
washed up and I'll take care of the
kitchen.

Diane looks up to her son.

DIANE

My sweet boy.

She kisses him goodnight and leaves Adam alone with a sink
full of dishes.

INT. TAXI - NIGHT

Jess, tense and stressed sits in the backseat of the cab.
She stares out the window, lost in thought.

INT. FRONT DOOR, JESS' APARTMENT - NIGHT

Jess opens the door in her pyjamas, she is drunk.

Adam is dressed for a night out.

JESS

Hello...

Adam is surprised to see Jess in this state.

ADAM

You're not dressed.

Jess points to the television.

JESS
Are you crazy? Look what's on.

An old black and white movie plays. Adam is perplexed, unimpressed.

ADAM
So...?

Jess can't believe he doesn't see it.

JESS
His Girl Friday... 1940, Howard
Hawks....

ADAM
I guess you don't want to go out
then?

INT. BEDROOM, JESS' APARTMENT - NIGHT

Adam and Jess eat pizza on the couch as they watch the movie. Rosalind Russell's strong female character runs circles around Cary Grant.

Jess tries to pour herself another drink.

ADAM
Maybe that's not such a good idea?

Jess thinks about it. She stops pouring. Not happy about it.

Adam mutes the television.

ADAM (CONT'D)
So my friends... Richard and Sara -
they do this New Years thing every
year...

JESS
(insincere)
Oh that sounds like spectacular
fun.

ADAM
You don't have to be an ass about
it.

JESS
No, you're right.

Adam leans in towards her, looks at her.

ADAM

Hey... what's going on?

It's as though Jess has sobered up in an instant.

JESS

I think I'm going to go lie down.

ADAM

That's probably a good idea there,
you were starting to sound like
your hero from *Virginia Wolf*.

JESS

Aw... you remember.

Adam feigns a grin.

JESS (CONT'D)

But yes to new years, sounds fun.

She isn't very convincing and Adam sees through her.

He leans over to kiss her goodbye.

ADAM

Get some sleep.

She forces out a smile and turns to watch him leave.

JESS

Bye Adam.

EXT. DRIVEWAY, DIANE'S HOUSE - NIGHT

Adam walks up the driveway and notices the teenage neighbour
alone on his porch smoking a joint.

Adam approaches him and the kid gets nervous, hides the joint
behind his back.

ADAM

You can relax... I just want to
hit that.

The kid thinks it's funny and hands Adam the joint.

KID

Alright...

He takes a long drag and passes it back to the boy.

ADAM

Thanks.

Adam suddenly realizes he has nothing to talk to the kid about.

ADAM (CONT'D)

You get along with your dad?

KID

He's ok.

ADAM

Does he know you smoke weed outside his house every night?

KID

I dunno.

ADAM

So you guys aren't close?

KID

Jesus man, what do you want?

Adam takes one more hit of the joint and passes it back to the kid.

ADAM

Nothing. Thanks for sharing.

INT. HALLWAY, DIANE'S HOUSE - NIGHT

Adam tiptoes past the blaring television. Somehow Diane hears him.

DIANE

I didn't expect to see you tonight.

Adam is already a little stoned.

DIANE (CONT'D)

What happened to your plans?

ADAM

Jess wasn't feeling well.

Diane can tell something is up with Adam and turns to him.

DIANE

Well you should have made her some soup, taken care of her.

Adam doesn't say much.

DIANE (CONT'D)
Are you high?

Adam starts to laugh.

DIANE (CONT'D)
I can smell it from here.

ADAM
Maybe, a little, that kid next door
is a bad influence.

She laughs at him.

DIANE
I'm so proud.

ADAM
I'm going to go to bed.

He goes and kisses Diane on the cheek.

DIANE
Don't mess this up Adam.

INT. BAR - NIGHT

Adam and Richard share a few beers.

RICHARD
It's funny if you think about it,
she's basically Adam-ing you.

Adam is not amused.

ADAM
Adam-ing me?

RICHARD
She's doing to you, what you did to
Emma and a slew of women before
her. You get too close, she gets
scared and shuts you out.

Adam takes another swig. He knows he is right.

ADAM
But Jess is perfect, she doesn't
care that I can't have kids.

RICHARD

But what about what you want. You
always wanted kids.

ADAM

Yeah, but now all I really want is
to be with her.

INT. BACKSTAGE, THEATRE - NIGHT

The cast, crew and musicians celebrate new years eve as Adam
hurries to get out of the theatre.

INT. HALLWAY, JESS'S APARTMENT BUILDING - NIGHT

Adam exits the elevator as people enter, dressed with new
years hats and paraphernalia.

Adam approaches Jess' apartment and knocks on the door.

ADAM

Jess.

He knocks again, urgently.

ADAM (CONT'D)

What's going on?

Nothing happens, but he hears the television inside.

ADAM (CONT'D)

I know you're there...

INT. FRONT DOOR, JESS' APARTMENT - NIGHT

Jess stands against the door, a glass of wine in her hand.

She lowers the volume on the TV. Alone in her pyjamas, she
is a miserable wreck.

INT. HALLWAY, JESS'S APARTMENT BUILDING - NIGHT

Adam now pounds the door with urgency.

ADAM

C'mon Jess...

He pounds the door louder.

A neighbor's door creeps open and an older man pokes his head out.

ADAM (CONT'D)
You know you don't want to do
this...

Adam sees the neighbor, smiles politely, lowers his tone.

ADAM (CONT'D)
Jess...

He knocks one more time as the man watches Adam's personal, vulnerable moment with the door.

ADAM (CONT'D)
You're not Summer, I'm not your ex-
husband...

Adam looks for the words, but has nothing left to say.

ADAM (CONT'D)
Jess...

Adam leaves and heads for the stairwell as the older man closes his door.

INT. FRONT DOOR, JESS' APARTMENT - NIGHT

Jess takes another gulp from her glass as she slides down the back of the door, destroyed.

EXT. CITY STREET - NIGHT

With midnight approaching and the city streets filled with intoxicated celebration, Adam feels like a stranger.

He tries to hail a cab, but to no avail. He just keeps walking.

Suddenly his cell phone rings. Hopeful, he pulls it out of his pocket only to see "Emma calling" flash on his display screen.

Angrily, he smashes the phone against the ground catching the attention of several onlookers.

He makes for the nearby subway entrance.

INT. SUBWAY - NIGHT

Adam rides the busy subway. Someone on the train starts a countdown. 10... 9...8... Others join in. 7...6...5...

Adam sits alone.

EXT. DRIVEWAY, DIANE'S HOUSE - NIGHT

Adam walks up the driveway, noticing Diane's car is missing. The outside lights are on.

INT. FRONT DOOR, DIANE'S HOUSE - NIGHT

Adam opens the door.

ADAM

Ma...?

He walks in, looks around.

ADAM (CONT'D)

Ma...?!?

INT. KITCHEN, DIANE'S HOUSE - NIGHT

He turns on the kitchen light and sees a note on the table.

Playing cards with the girls. Home by midnight. XO, Mom

He notices the light on the answering machine blinking, 2 new messages.

The first message plays.

MESSAGE VOICE (O.S.)

Hello we're calling from Mt. Sinai Hospital, your mother was brought in earlier this evening after a car accident, we've tried to get a hold of you, but your cell phone seems to be turned off. We have Diane in the emergency room.... We think it's best if you come in or contact us immediately. This is an urgent matter.

Before the message finishes Adam is out the door. Frantic.

We linger in the empty kitchen as the messages continue to play.

EMMA

Hello Mrs. Stockton, this is Emma calling - we spoke a few weeks ago, I was looking for Adam and left a message with you to have him call me. Well... he doesn't seem to be returning my phone calls - but I need to speak with him. I'm very sorry to involve you in this, but can you just ask him to call me... please... Oh and Happy New Year...

INT. ICU HALLWAY, HOSPITAL - NIGHT

Adam exits an examination room, numb, red puffy eyes.

There is an officer standing outside the room waiting for Adam.

OFFICER

What did they say in there?

Adam shakes his head.

OFFICER (CONT'D)

She got hit pretty bad. The kid driving was sober, but his friends definitely weren't. We see it all too often, especially on nights like tonight... When things are settled here, we'll have a better idea of how to proceed...

Adam looks at the Officer, but he has tuned the man out. He isn't listening or paying attention.

INT. KITCHEN, DIANE'S HOUSE - DAY

Adam sits at the table, there is an empty bottle of scotch in front of him. He looks like shit and has clearly been up all night.

He has a newspaper open in front of him and is perusing the obituaries. The note pad in front of him is a mess. It has Diane's name written on it, and several attempts at an obituary crossed out.

The phone rings. It's the funeral home calling, trying to make some arrangements.

ADAM
I already told them, I don't care
about the flowers.

ADAM (CONT'D)
I went over this with Nate, no
prayers!

ADAM (CONT'D)
Yes, I'll be there at three.

Adam puts down the cordless phone.

INT. FUNERAL HOME - DAY

A small gathering of Diane's friends, some family, Richard
and Sara. Adam stands before the gatherers.

He looks down at a piece of paper, a few notes jotted down,
refusing to look out at the gathering.

ADAM
When I got divorced five years ago
I told Ma I was going to move home
for a little while. And that
little while soon turned into five
years. I guess I just liked being
close to her again. She'd been
alone for so long, Dad has been
gone almost twenty years...

Adam takes a pause, looks up. In the back row, he is
surprised to see Jess, sitting alone. They make eye contact.
She smiles at him warmly, sympathetically. He's glad to see
her.

He looks back down to his notes, trying to gather himself,
but then looks up, setting the notes aside.

ADAM (CONT'D)
*They say a boy's best friend is his
mother...*

LATER--

Friends and gatherers approach Adam and wish him condolences.

Jess is last in line in the procession.

JESS
Hi.

Adam looks at her.

JESS (CONT'D)
I didn't know if I should come.

ADAM
I'm glad you did.

JESS
It was a really beautiful obituary.

INT. LIVING ROOM, DIANE'S HOUSE - DAY

The house is filled with quiet banter and most of the patrons from the funeral home. Some food is spread out on the table and there is a small bar set up in the corner.

Adam holds a large glass of scotch. Richard watches him swing it back.

RICHARD
You probably want to take it easy on that stuff, it's been an emotional day.

ADAM
Really?!

Richard lays off as Sara comes by with a plate of food she has made up for Adam.

SARA
Here, eat something.

Adam puts the plate down beside him.

ADAM
Thanks, but right now, all I need is some ice.

Adam heads for the kitchen.

INT. KITCHEN, DIANE'S HOUSE - DAY

Four of Diane's friends sit around the table, they are somber, respectful. Adam opens the freezer and gets some ice, he looks at the women and takes a deck of cards from the top of the freezer.

ADAM
Ma would want you to play.

BRIDGE LADY 1

That's sweet Adam, but it will be hard to replace her Adam, she was one of a kind.

Bridge Lady 2 motions to the new player, the one who will "take" Diane's spot.

BRIDGE LADY 2

Millie here doesn't have that fiery tongue like your Ma.

Adam smiles.

MILLIE

It's true, I'm not too quick.

ADAM

Well you're welcome to stay for as long as you like.

The women look at the cards and shrug their shoulders. They start to hand out the cards.

FADE TO BLACK.

The doorbell RINGS.

INT. FRONT DOOR, DIANE'S HOUSE - DAY

Adam dressed in his bathrobe and still groggy opens the door.

He is surprised when in front of him stands Jess.

She looks good, put together, she carries a casserole.

JESS

How you doing?

Adam tries to come up with the words.

ADAM

It's been a tough week.

Jess nods hands him the dish.

JESS

I don't know if it's good.

He takes it.

ADAM

Thanks.

JESS

I've been trying to call you, but
it just goes to voicemail.

ADAM

Yeah, I might've destroyed my phone
on New Years Eve.

INT. KITCHEN, DIANE'S HOUSE - NIGHT

Jess and Adam sit drinking coffee.

Adam reminisces, smiling.

ADAM

I don't think she took that shirt
off between Christmas and New
Years... and all her friends knew
about the infamous Jess.

Jess smiles.

JESS

I feel like - like it's my fault...

ADAM

She would have been driving whether
she passed that test or not, that's
just how she was.

JESS

I'm glad I got to meet her.

ADAM

One of the last things we ever
talked about was you. She told me
not to mess it up.

JESS

(interrupting)

You scared the shit out of me
Adam... and I pussied out... I was
drinking too much. I ran away.

ADAM

I had always thought Summer was the
one who got away. And then I met
you and now I think maybe you're
the one and I don't want you to get
away.

She thinks about it.

JESS

Shh.... Right now, I just want to
be here with you.

Adam takes her hand and leads her upstairs.

INT. SYMPHONY HALL - DAY

Adam sits alone on stage before a panel of people taking notes. He plays a soulful, sombre piece that continues over the sequence that follows.

EXT. CELL PHONE STORE - DAY

Jess and Adam are inside looking at phones. Adam is talking to the clerk as he tries out a few different models.

From outside the store we see Jess helping him, making suggestions etc...

INT. DIANE'S HOUSE - DAY

Jess and Adam pack up some of Diane's things in boxes.

EXT. PARK - DAY

It is a mild winter day. Jess and Adam stand across from each other in a park throwing a frisbee back and forth.

Adam is improving.

INT. SYMPHONY HALL - DAY

Adam finishes playing and the panel applauds politely.

CONDUCTOR

Thank you Mr. Stockton, that was
very nice, we'll be making our
decisions by next week.

Adam rises and collects his things.

INT. RESTAURANT - NIGHT

JESS

Well... his Mom kind of set us up.

Adam and Jess sit across from Richard and Sara as they look over menus.

SARA

Aw.... That's so sweet.

The waiter approaches the table.

WAITER

Can I start you off with some drinks?

The group places their orders and the waiter awaits Jess' order.

JESS

Just a sparkling water for me please.

She looks to Adam and smiles, takes his hand.

The waiter departs.

ADAM

And... Should we tell them?

He looks to Jess who shrugs and smiles.

ADAM (CONT'D)

We're moving in together.

Sara and Richard are stunned, but Sara is immediately excited. She jumps up to hug them.

RICHARD

That was fast...

Sara slaps Richard's arm.

JESS

No, he's right, it is fast.

ADAM

But I'm in the middle of selling Ma's place, and well...

He turns to Jess.

JESS

It just feels right.

Richard raises his glass.

RICHARD
To new beginnings and the new
violinist for the TSO!

The group clink their glasses.

INT. IKEA - DAY

Adam and Jess walk through IKEA with a cart.

They get to the toiletries section. Jess grabs *His and Her* Towels and shows them to Adam. He smiles, she feigns vomiting. They're still not those people... yet.

INT. CHANGE ROOM, GYM - DAY

Adam packs up the contents of his locker at the gym.

INT. BATHROOM, JESS' APARTMENT - DAY

Adam unpacks the contents from his locker into Jess' washroom. His razor, his toothbrush etc...

Jess enters behind him, wrapping her arms around him.

JESS
You want me to come with you?

Adam shakes his head?

ADAM
I just have to show the house to
one more couple.

JESS
OK, well hurry back to me.

EXT. DRIVEWAY, DIANE'S HOUSE - DAY

Adam, driving Jess' car, pulls into the driveway. On the lawn a "For Sale by Owner" sign.

Something catches his eye. Emma sits on the steps to the house. Nervous.

Adam parks the car and gets out.

ADAM
You're not the Emmersons?

Emma shrugs, not looking at Adam.

EMMA

I'm sorry, I saw the listing and...
I didn't know what else to do...

Adam is irritated.

ADAM

Jesus Em, we haven't seen each
other in months...

EMMA

It's been 18 weeks actually....

Adam is confused and then looks down to her stomach, noticing
a small baby bump.

Emma still can't look Adam in the eye.

EMMA (CONT'D)

I'm sorry about your Mom.

Adam barely registers the comment.

ADAM

You're pregnant?

EMMA

I've been trying to tell you... I
called you, I even spoke to your
Mom...

Emma finally looks up to him.

EMMA (CONT'D)

I haven't told anyone but people
are starting to see and... I just
wanted you to know.

ADAM

What are you going to do?

EMMA

I just know if I could have this
baby...your baby... with you...
This wouldn't be so scary.

Adam is speechless. He knows it can't be his, but of course,
Emma does not know this.

EMMA (CONT'D)

Just think about it... I'll be ok.
I don't want you to feel obligated,
or pressured. But I had to tell
you... I wanted you to know.

Adam tries to say something, but there are no words.

EMMA (CONT'D)

You don't need to say or do
anything. I know this wasn't part
of the plan. I just had to see you
and tell you. I feel better
already. Just promise me that
you'll think about it, and I'll
leave.

Adam doesn't move.

EMMA (CONT'D)

Tell me you'll think about it and
I'll leave right now.

Adam looks down at Emma he understands and just like that,
true to her word, Emma leaves.

INT. JESS' APARTMENT - NIGHT

Adam enters, still in a daze from this recent development.
Jess greets him at the door.

JESS

I was worried about you. You gotta
get dressed for your show.

Adam kisses her on the cheek.

ADAM

I just, I lost track of time.

INT. SYMPHONY HALL - NIGHT

Adam, now part of the orchestra on stage, plays Bach's
Concerto in D minor.

The house is full and the audience watches attentively.

The music carries over throughout the following:

INT. MEDICAL LAB - DAY

SERIES OF SHOTS:

1. A nurse hands Adam an empty sterile collection vial.
2. The door to the examining room locks.
3. Adam flips through pornographic magazines.
4. Adam deposits the vial with the sample in a ziploc bag.

INT. JESS' APARTMENT - NIGHT

Adam sits across from Jess.

Her place has changed, she has changed. It is clean, she is more vibrant, sips on water.

She has prepared dinner for her and Adam, set the table, lit candles.

She is talking about something. We do not hear her. Adam does not hear her.

EXT. LIVING ROOM, KERR HOUSE - NIGHT

Richard, Sara, Adam and Jess sit on sofas, around the coffee table. They drink coffee and eat dessert.

Richard is up to his old antics, Jess thinks he is hilarious. Adam is vacant, still lost.

Jess looks at him, as if to ask "are you OK?" Adam smiles at her, rubs her back.

Music cue ends.

INT. DOCTOR'S OFFICE - DAY

Adam sits anxious, waiting for Dr. Gold who enters.

Dr. Gold looks down at his folder and looks up to Adam and shakes his head.

DR. GOLD

I don't think it's the news you
were hoping for.

Dr. Gold continues to talk, but Adam isn't listening.

DR. GOLD (CONT'D)

The numbers remain what they've always been... nonexistent. If you want to be sure there are paternity tests, but they're costly and invasive, and I think we both know what the test results would say.

Adam is deep in thought as the doctor continues on.

DR. GOLD (CONT'D)

This is not your child, not biologically anyway, but it's totally up to you whether anyone needs to know that.

INT. BAR - NIGHT

Adam and Richard sit nursing pints.

RICHARD

What if the baby's black?

ADAM

Well then I guess the cat would be out of the bag. But I don't think it will be, I'm pretty sure I know who this guy is.

RICHARD

So what are you going to do? What about Jess?

Adam is conflicted and tormented.

INT. BEDROOM, JESS' APARTMENT - NIGHT

Adam walks in, a little bit drunk.

Jess sits on the couch, engrossed in another movie.

JESS

(half paying attention)
Hi hon.

Adam smiles at her and gives her a little wave. He watches her watch the TV.

He slinks into the bedroom and pulls out his phone.

He dials a number. It rings.

ADAM

Hey...

(a beat)

Well I promised I'd call, didn't I?

WEDDING MUSIC plays.

EXT. DIANE'S STREET - DAY

Spring is in full bloom, a warm, sunny day.

Cars line the street in front of the house. Guests emerge from their cars, dressed casually. They walk around the side of the house to the backyard.

EXT. BACKYARD, DIANE'S HOUSE - DAY

Richard, Sara, some of Diane's friends and about forty other guests of the bride and groom sit anxiously awaiting the wedding march.

A small ceremony. A Justice of the Peace at the front looking out over the gatherers.

Some of Adam's colleagues have made a string quartet and they begin to play as Adam marches down the aisle.

Richard winks at him as he makes his way to the end of the aisle, and excitedly awaits his bride.

The guests turn to the back of the yard and rise as the bride begins to walk down the aisle, joined by her father.

It is Emma, beautiful and glowing. Dressed in white and very round, nearly seven months pregnant. She holds a bouquet of white tulips and fights back tears of joy as she passes by Tanya and Pregnant Friend, who is no longer pregnant and now holds a sleeping baby in her arms.

Emma's father hands her off to Adam and he smiles at her.

The Justice of the Peace starts to do his thing as Emma and Adam turn to face each other as the guests watch on.

INT. LIVING ROOM, DIANE'S HOUSE - DAY

The guests are now scattered throughout the house and the backyard. A small casual reception with some caterers working trays of hors d'oeuvres.

Guests approach Adam and congratulate him. He shakes hands, kisses on the cheek, but is always looking up, keeping an eye on his lovely bride, pregnant with another man's child.

Richard approaches Adam and hands him a beer.

RICHARD

I never thought I'd see you walk down that aisle again.

Adam smiles as Sara joins them.

ADAM

You're going to have to find someone else to live vicariously through.

Adam clinks his bottle against Richard's.

SARA

I'm just so happy for you. She's such a sweetheart.

Emma talks to some of her friends coos over her friend's baby, radiates with life and youthful energy.

ADAM

What can I say, I'm one lucky guy.

Emma sees them watching her. She approaches the group and Adam puts his arm around her and rubs her tummy.

ADAM (CONT'D)

How are my girls doing?

SARA

It's a girl?

Adam beams.

EMMA

We're thinking of naming her after Adam's mom.

SARA

How are you feeling?

EMMA

Elated. I mean, this all happened so fast.

She looks to Adam.

ADAM
(to Emma)
Care to dance?

EMMA
Think your arms will fit around me?

ADAM
I think we'll manage just fine.

Richard and Sara look on as Adam dances with the very pregnant Emma.

CUT TO BLACK.

ROLL END CREDITS.