How I Met My New Boyfriend’s Dead Fiancée

or:

Ghost Bitch

by

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EXT. NAPA VINEYARD - DAY

We’re at a gorgeous little resort, overlooking endless fields of grapevines. It’s being set up for a wedding - workers set up chairs and tables, arrange flowers... A pickup truck is parked in the middle of the site, and an old SCULPTOR is wheeling a large ice sculpture of a woman off the truck and into the wedding. He’s in his sixties, appears to have been a hard drinker his whole life, and maybe did a little hard drinking this morning. He sings a dirty old song off-key.

SCULPTOR
I once knew a girl, her name was Jean/
The sweetest girl I’d ever seen/ She loved a boy, who was straight and true/ Who longed to play on her ringadangdoo...

We travel across the grounds towards a large reception hall.

INT. RECEPTION HALL - CONTINUOUS

Similar activity inside; more workers setting up tables with white linens and silver. It’s no casual wedding. Among the workers we see the bride and groom, HENRY and KATE, both in their late 20’s, early 30’s, neither dressed up yet. Kate notices a waitress folding napkins - she drops what she’s doing and runs over. Kate grabs a folded napkin.

KATE
What is this?

WAITRESS
A swan? Like you asked?

KATE
No, this is a mess. This is a swan.

Kate shakes out then refolds the napkin rapidly.

KATE (CONT’D)
Pay attention. They all have to look like this.

The waitress watches intently.

KATE (CONT’D)
Also, we have a lot of vegetarians, so I want every tray to have a vegetarian and a non vegetarian item, got it? And they can’t touch, got it? And if you run out of either, go back and refill, don’t just circulate with one, got it? If you start to get a feeling that one is going faster than the other, then you can load the trays according to that ratio, got it?

Henry comes up behind Kate, kisses her.

(CONTINUED)
HENRY
It’s your day. Relax.

The waitress uses this opportunity to scamper away.

KATE
A little stress goes a long way. If I let them know what I want now, then I can relax during the ceremony.

HENRY
You’re not going to relax during the ceremony.

KATE
You’re right.

HENRY
You should. Everything’s going to be perfect.

KATE
It’s really coming together, isn’t it? You know, we should— What the hell?!

Kate sees something outside, sprints out of the hall. Henry chuckles, shakes his head, continues setting placecards on tables.

EXT. NAPA VINEYARD - CONTINUOUS

Kate runs at the sculptor. He sees her coming, sticks out his hand.

SCULPTOR
Hello little lady. How can I—

KATE
What the hell is this?

She points at the sculpture.

SCULPTOR
An angel. Just like you ordered.

KATE
It doesn’t have wings.

SCULPTOR
So?

KATE
Angels have wings. That’s just a woman.
SCULPTOR
Nope, it’s an angel. Robes, peaceful all-knowing smile, eyes that have seen a thousand eternities, angel.

Henry’s sister, CHLOE, 20’s, walks by. Kate grabs her.

KATE
Chloe, do angels have wings?

Chloe looks at the sculpture, the sculptor, Kate. She knows she has to be careful.

CHLOE
Sometimes?

KATE
Always! They all have wings! That’s the difference between an angel and a person, wings!

SCULPTOR
Why do angels have to have wings?

Kate looks at him like he’s possibly the stupidest man alive.

KATE
So they can fly.

SCULPTOR
Angels are magical. They don’t need wings to fly. Does God have wings?

KATE
I’m not going to stand here and debate theology with you. Take this back, and bring one with wings.

SCULPTOR
Miss, this is an ice sculpture. I sculpt it out of ice. Then it melts. I don’t have any extras lying around.

KATE
Go sculpt some wings out of ice and stick them on. I don’t care. This isn’t what I ordered, and I’m not accepting it. No. Get it out.

SCULPTOR
But-

KATE
No but!

Kate storms off. Chloe watches her go, whispers to the sculptor.

(CONTINUED)
CONTINUED: (2)

CHLOE
It’s a very pretty angel.

INT. RECEPTION HALL - CONTINUOUS

Kate comes back in, a scowl on her face. She grabs the waitress she was haranguing earlier.

KATE
Not so fast – we weren’t through. So you have the appetizers? Do I need to go through it again? Are you nodding to signal yes or is your neck broken? Okay, dinner. I want this on schedule, so get the salads down even if the people aren’t MY GARDENIAS!

WAITRESS
Excuse me? Your what?

Kate’s off and running again.

EXT. NAPA VINEYARD - CONTINUOUS

The sculptor’s truck has the ice angel loaded, and is backing out of the grounds. The sculptor is pissed and driving badly, clipping a few chairs as he drives. He’s heading right towards a bed of perfect gardenias, all in full bloom. Kate charges towards the flowers, screaming.

KATE
Hey, idiot! Stop your truck! Stop your goddamned truck!

She places herself between the truck and the flowers, holds her arms up.

KATE (CONT’D)
STOP!

Inside the truck, the driver catches a glimpse of Kate in his rearview mirror. He stands on the brakes.

Outside, everyone watches as the truck screeches to a halt, inches from Kate, who hasn’t moved. Everyone sighs and relaxes... then...

KATE’S POV: Kate stares up at the angel on the back of the truck. It wobbles, tips, and falls right towards her.

WHITE
FADE IN:
INT. WHITE SPACE - DAY

We’re in a completely white... Room? Space? Void? The only color visible is Kate, who’s lying with her eyes closed on a white table.

Suddenly, her eyes shoot open. She groans, rubs her head, closes her eyes for a moment to try to get her bearings. When she opens them again, there’s a WOMAN, dressed in robes, standing next to her. Where’d she come from?

KATE
Who the hell are you?

WOMAN IN ROBES
Kate, I know this must be-

KATE
(sits up, remembering)
That idiot on the truck! I’m going to kill him. I’m going to sue him and kill him. What time is it?

WOMAN IN ROBES
That’s not really important-

KATE
Don’t tell me what’s important. I’m getting married today.

WOMAN IN ROBES
No you’re not.

KATE
How long have I been unconscious?
(noticing the room)
What kind of hospital is this?

WOMAN IN ROBES
(getting testy)
Will you please stop interrupting me and listen?

KATE
Look, my insurance pays your salary, so if I want some information, you can do me the courtesy of-

WOMAN IN ROBES
Will you shut up?! You’re dead!

KATE
Is that your idea of a sick joke?

WOMAN IN ROBES
Look around? There are no walls! Where do you think you are?
(MORE)

(CONTINUED)
You were crushed to death!

I’m sorry. I shouldn’t have lost my temper. I don’t usually do that.

KATE

I’m dead?

WOMAN IN ROBES

I’m sorry. Now, we don’t have much time, so you have to-

KATE

Is this heaven?

WOMAN IN ROBES

Not exactly.

KATE

Hell?

WOMAN IN ROBES

No. Listen, there are some important things you need to know-

KATE

Who are you?

WOMAN IN ROBES

I’m an angel.

Kate grabs her, spins her around, looks at her back - no wings.

KATE

Who put you up to this?

WOMAN IN ROBES

Put me up to...?

KATE

For the last damn time, angels have wings! Wings!

The woman begins to fade to nothingness.

KATE (CONT’D)

And now you’re disappearing. That’s not good. I’m sorry, you were saying something? Important information? Hello?

The woman smiles sadly, and is gone.

Kate starts to fade also, disappearing into the white of the room. She looks at her hand.

(CONTINUED)
CONTINUED: (2)

KATE (CONT’D)

Shit.
WHITE.

OVER THE WHITE, WE HEAR:

ASHLEY (V.O.)

It’s coming in clearer now...
definitely coming in...

FADE IN:

INT. ASHLEY’S APARTMENT – DAY

ASHLEY (late 20’s/early 30’s) sits on a chair across from
MARY, a woman in her 40’s. It’s a small apartment decorated
with taste, but on a budget – although it’s hard to make that
out with the lights off, the blinds drawn, and just a few
candles lit. Ashley’s concentrating hard.

ASHLEY
Okay, I’ve got it. A boat. He left
the money on your boat.

MARY
We didn’t have a boat.

ASHLEY
No boat. Hold on... I’m getting
something.
(then)
Are you sure you don’t have a boat?

MARY
No boat.

ASHLEY
Maybe he had a boat you didn’t know
about?

MARY
He was afraid of the water.

ASHLEY
A boot?

Mary just stares at her.

ASHLEY (CONT’D)
Probably not.

Suddenly, a loud ALARM goes off, and both of them jump,
freaked out.

MARY
Do you hear that, too?

(CONTINUED)
ASHLEY
Definitely.

MARY
Is it from beyond? Is it a message?

ASHLEY
I don’t know, that’s never...

Ashley sniffs the air.

ASHLEY (CONT’D)
Smoke alarm. I’ll be back.

Ashley hurries into her:

INT. ASHLEY’S KITCHEN - CONTINUOUS

A huge cooking project is going on - pots and pans cover every burner and counter, the ovens are going... In the middle stands DAN. He’s witty, wonderful and protective - so of course, he must be gay.

DAN
Everything’s under control.

ASHLEY
What is it?

DAN
The thing in the black pan.

ASHLEY
The Osso Bucco?

DAN
When something’s on fire, is the correct name really important?

ASHLEY
Seriously, you are the worst cook ever.

Ashley opens the oven, pulls out a smoking pan.

ASHLEY (CONT’D)
How’s the crab dip going?

DAN
(then)
That is the one in the red little pan, right?

ASHLEY
Chop something, all right?

(CONTINUED)
CONTINUED:

DAN
Chopping.

Dan starts chopping as Ashley tries to stir and save everything.

DAN (CONT’D)
Much as I love you hovering around and watching me as I work, how’s the reading going?

ASHLEY
The reading!

Ashley runs back into her living room. Dan shakes his head.

INT. ASHLEY’S APARTMENT – DAY

Ashley comes back into the room to find the lights on, Mary holding her purse and heading for the door.

ASHLEY
I’m back!

MARY
I’ve got to run-

ASHLEY
I’m so sorry-

MARY
No, you did good.

ASHLEY
Really?

MARY
Absolutely. Maybe we had a boat I forgot about.

Mary hugs Ashley.

MARY (CONT’D)
I’ll call.

ASHLEY
Okay.

Ashley lets Mary out, closes the door and races back into the kitchen.

INT. ASHLEY’S KITCHEN – CONTINUOUS

Ashley runs back in and resumes her duties.

ASHLEY
Why aren’t you chopping?

(CONTINUED)
CONTINUED:

DAN
Small cut.

ASHLEY
Dan-

DAN
Most of the blood went in the tomato thing, so we're good.

ASHLEY
Okay, sorry, I shouldn't have left you alone. I'm here. You have my complete and undivided-

The doorbell rings.

ASHLEY (CONT'D)
Stir the bernaise sauce, okay?

DAN
I actually know what that is.

ASHLEY
Great.

Ashley runs back out. Dan looks at the pots.

DAN
Damn.

INT. HALLWAY OUTSIDE ASHLEY'S APARTMENT - DAY

Ashley opens the door to find Henry and his sister, Chloe. Henry's hanging back, looking around, uncomfortable.

ASHLEY
Hi.

CHLOE
Hi, I'm Chloe. Beth gave me your name?

ASHLEY
Beth, great. How is she?

CHLOE
Eh. She's still dating that drummer.

ASHLEY
You're kidding. He's such a mess. I thought they broke up.

CHLOE
Which time? You know, she never-

Henry clears his throat.

(CONTINUED)
CONTINUED:

CHLOE (CONT'D)
Sorry. This is my brother, Henry. He needs your help.

HENRY
Actually, I-

CHLOE
You promised.

Henry sighs. Ashley ushers them in.

INT. ASHLEY’S APARTMENT – DAY

Chloe pulls Henry into the room; Ashley closes the door behind them.

ASHLEY
How can I help you?

HENRY
I’m not really sure.

CHLOE
Henry’s fiancee passed away about a year ago. On their wedding day.

ASHLEY
I’m so sorry. Do you mind me asking what happened?

HENRY
She was crushed by an angel. As upset as I am, I do appreciate the irony.

CHLOE
And he’s just... well, he’s not moving on with his life.

HENRY
I don’t think that’s unusual.

CHLOE
You’ve changed. You don’t smile, you don’t leave your apartment...

HENRY
I like my apartment. Nobody hassles me when I don’t smile there.

CHLOE
He’s just not letting go. I thought the maybe if he communicated with Kate, and she told him it was all right...

(CONTINUED)
ASHLEY
Is that what you want?

HENRY
My sister thinks this will help. And once she gets an idea in her head, well... It's easier just to go along.

ASHLEY
So let's give it a shot.

CHLOE
Should I stay or...?

ASHLEY
It's probably better if we're alone.

CHLOE
Okay.

Chloe kisses Henry on the cheek.

CHLOE (CONT'D)
Be good. I'm going to find out if you're not.

Chloe lets herself out of the apartment. Once she's gone:

HENRY
Something smells good.

ASHLEY
I also work as a caterer.

HENRY
Why do you do both?

ASHLEY
Being a psychic doesn't pay too well.

HENRY
Why not just be a caterer?

ASHLEY
Doesn't really pay too well either.

HENRY
You had a bang up day at your job fair, didn't you?

ASHLEY
I'm planning on branching out into poetry.
    (then)
Have a seat.
Ashley gestures to a chair for Henry and is about to sit down herself; Henry automatically pulls out her chair for her.

ASHLEY (CONT'D)
(surprised)
Thank you.

HENRY
Is this not seance protocol?

ASHLEY
I'd have to check the rule book, but I think it's allowed.

Henry sits across from her.

HENRY
Before we start, do you mind if I ask how someone gets into... this?

ASHLEY
Being a psychic? You think it's crap, don't you?

HENRY
Oh, you know, I keep an open mind. There are a lot of things that people can't really explain-

ASHLEY
You can be honest.

HENRY
Not "crap." Just unproven.
(can't help himself)
After a hundred years and thousands of studies.

ASHLEY
But you keep an open mind.

HENRY
Isn’t it obvious?

ASHLEY
So what do you do?

HENRY
Veterinarian. And when someone comes in with a cat that's puking all over the house, they want a pill that makes it stop. They don't want me to chant.

ASHLEY
So, you're a man of science. You probably don't believe in heaven.
HENRY
Jury’s out.

ASHLEY
Well, that’s just depressing. What a cold, hopeless world that would be. I believe the people we love never really leave us, they’re always watching over us, and sometimes, when we’re lucky, we can talk to them.

HENRY
Wow. I don’t know if you’re a good psychic, but you’re a good saleswoman.
(then)
So, you’ve had a lot of luck with this?

ASHLEY
Sometimes yes, sometimes no. I know, not very scientific. But when it works, it makes people pretty happy. Shall we?

She moves her chair towards him.

ASHLEY (CONT’D)
Okay, give me your hands.

She holds out her hands and Henry just looks at them, making no move to hold out his hands.

HENRY
Does this cost extra?

ASHLEY
Do you always use humor to cope with uncomfortable situations?

HENRY
That reminds me of this time where two rabbis walked into a bar...

She gestures for him to hold her hands. He does. It’s been a long time since he’s had contact with a woman, and it’s uncomfortable for him. She smiles at him reassuringly.

ASHLEY
Okay, I know you don’t believe this, but I want you try as hard as you can.

Henry nods.

ASHLEY (CONT’D)
Good.

Ashley closes her eyes.

(CONTINUED)
ASHLEY (CONT’D)
All right, I want you to think of the
person you want to contact. Really
concentrate...
(glances at Henry)
Stop looking around the room.

HENRY
Sorry.

He closes his eyes.

ASHLEY
Okay, I think I’m getting something.
But it’s a man.

HENRY
That’s probably not Kate.

ASHLEY
Maybe he has a message from her. I’m
seeing a blue suit, maybe a uniform...
Your father?

HENRY
My father wore blue suits. He was a
lawyer.

ASHLEY
Are you trying to contact him?

HENRY
No, he’s still alive. Retired.

ASHLEY
Oh.

HENRY
I mean, I think he’s alive. I haven’t
talked to him since last night. Maybe
something happened this morning.

Ashley opens her eyes, stares at Henry. She’s not pleased.

ASHLEY
I know you don’t believe in this, I
know you think I’m some kind of kook
who’s wasting your time, but I’m
asking you to spend five minutes
humoring me. Can you do that?

HENRY
Of course. You’re right. I’m sorry.

ASHLEY
Okay. Just... think about her. Think
about Kate.

(MORE)
INT. ASHLEY’S KITCHEN - CONTINUOUS

Dan gingerly picks a pot up off the stove that’s filled with boiling liquid. Suddenly, all the lights in the kitchen get bright then blow out at the same time. On the stove, the burners flare up then extinguish.

Surprised, Dan fumbles the pot, sloshing some liquid on his leg. He mutters in pain, staggers back, manages to get the pot over and set it on the counter.

He shakes his leg, dancing around, trying to cool it down. He squints in the near dark, opens a drawer, pulls out a pack of matches. He lights one, tries to light the burners on the stove.

Bad move. One lights - but then the one next to it catches, too. The cuff of his sleeve catches on fire. He panics, shakes his arm - that’s not going to put it out.

He plunges his hand into the nearest water he can find - the pot he just pulled off the stove.

He HOWLS, pulls out his hand, shakes it madly, stumbles backwards, trips over a trash can, goes down with a thud.

INT. ASHLEY’S APARTMENT - CONTINUOUS

Ashley and Henry hear the HOWLING and CRASHING, open their eyes in surprise.

HENRY
Did you-

ASHLEY
My assistant. Probably just shish kebabed his tongue.

HENRY
Were you getting anything, you know...?

ASHLEY
Sorry.

HENRY
Look, I should go. I’m going to go check on my dad. How much do I owe you?

(CONtinued)
CONTINUED:

ASHLEY

Nothing.

HENRY

But you-

ASHLEY

I didn’t do anything - why should you pay me? If someone’s pet dies on the operating table, you don’t charge them.

HENRY

(he does)

Ah, no, because if I said I did, that would make me sound like a real jerk, wouldn’t it?

ASHLEY

It sure would. Good thing you don’t.

They laugh.

HENRY

Tell you what, next time I need to cater something-

ASHLEY

I work cheap.

HENRY

I’m seeing why you have two jobs.

He holds out his hand.

HENRY (CONT’D)

Nice meeting you, Ashley.

ASHLEY

You, too, Henry. Good luck.

She leads him to the door, and he leaves.

INT. HENRY’S APARTMENT - DAY

Henry’s apartment is almost empty - a few pieces of furniture, absolutely no decoration or art, a few unopened boxes stacked up against a wall.

Chloe’s alone in the room; she’s standing next to a parrot in a cage.

CHLOE

Pretty bird. Pretty bird.

Henry enters through the front door.

(CONTINUED)
HENRY  
You know, I gave you a key for emergencies.

CHLOE  
I think you and I just have a different definition of "emergency."  
(re: bird)  
He’s still not talking?

HENRY  
Sure he is.  
(pauses as if listening)  
He says stop breaking into my apartment.

CHLOE  
So how’d it go with Ashley?

HENRY  
Ah, that. To my great surprise, she didn’t get anything.

CHLOE  
You didn’t try.

HENRY  
I tried. I concentrated, I channeled, I opened my mind up to the eternal cosmos...

CHLOE  
And nothing?

HENRY  
Didn’t even get close. Which I’ve got to admit, I kind of respect. I expected her to make up a whole bunch of generic crap and charge me a ton, but she didn’t.  
(smiles, remembering)  
For a fraud, she was actually... honest.

CHLOE  
Does she want you to come back?

HENRY  
Chloe, no more. I went, it wasn’t horrible, it didn’t help, I’m done. Okay?

CHLOE  
All right, all right. I’m done trying to help you.

HENRY  
Do you promise?

(CONTINUED)
CHLOE
Well, unless it’s an emergency.

Henry shakes his head.

INT. UPSCALE KITCHEN – NIGHT

Ashley and Dan are busy pulling food out of the oven and putting it on trays for waiters.

DAN
You never told me how it went Friday.

ASHLEY
What, with the stockbroker? Ugh. What is it about telling a guy you’re a psychic that makes him think you’ll sleep with him on the first date?

Dan notices a waiter staring at Ashley.

DAN
Your souvlaki’s getting cold. Move along.

The waiter heads out of the kitchen.

ASHLEY
Thanks.
(then)
You know, I think I’m a lot like a smart supermodel.

DAN
(chuckles)
Really.

ASHLEY
I know you’re gay, so I’m not going to kick you, but don’t chuckle when a woman says that.

DAN
Sorry.

ASHLEY
Anyway, think about it. What kind of guy would actually hit on a supermodel? Some kind of shallow player who assumes she’s an idiot.

DAN
You know, you’re pretty enough to be a model. And of course, very intelligent.

(CONTINUED)
ASHLEY
Way too late.
   (then)
But the kind of man who that model might want to date? He’d be so intimidated that he’d never talk to her, let alone ask her out. She’s trapped by her looks.

DAN
Just like you’re trapped by your good looks.
   (she shakes her head)
Brains.
   (she shakes her head again)
I’m willing to flatter you, but you’ve got to help me out.

ASHLEY
There are only two kinds of guys who want to date a psychic. Number one, like our stockbroker, the guys who think we’re hippy dippy super easy chicks. Number two, the freaky guys who are into white witches and Stevie Nicks...

DAN
And think you’re easy.

ASHLEY
Pretty much. But the kind of guy I’d like to date, you know, smart, responsible, romantic... I tell them what I do, and they think I’m a flake.

DAN
Trapped by your gift. And your beauty.

ASHLEY
All right, I’ve forgiven you.
   (then)
Is it any easier being gay?

DAN
It’s a dream. It’s hard to pick the best part - your family’s disapproval, society’s disapproval, or the out and out oppression by the government.
   (then)
Still, it’s got to be better than being a psychic.

ASHLEY
And some day, I’ll meet a straight man that understands that.
INT. EXAMINING ROOM - DAY

Henry’s in his doctor’s coat as a woman, Lona, leads a grossly obese lab into the room.

HENRY
Dear god, what the hell is that?

LONA
(laughs)
Dr. Mills! You know it’s Beatrice.

HENRY
Lona, there are other ways to show your love for Beatrice than food. Take her to the park, throw a frisbee.

LONA
I know, she needs to lose some weight.

HENRY
I’ve driven cars smaller than her. She looks like a tick.

LONA
(to Beatrice)
The prettiest tick ever! Aren’t you?

HENRY
OK, I’m going to go get some sherpas to help me hoist her onto the table.

Henry leaves the room.

INT. BACK ROOM OF VET’S OFFICE - CONTINUOUS

Henry enters to find Chloe sitting at a desk, her back to him.

HENRY
Tom, Don, I need a hand in room one!
(to Chloe)
You, stop messing with whatever you’re messing with.

CHLOE
I’m not messing with anything.

She turns around - she’s wearing a stethoscope, has a reflector head band on, and a blood pressure cuff on her arm.

CHLOE (CONT'D)
I look so cute as a doctor. I should have stayed in college.

Henry peels all the equipment off of her.

(CONTINUED)
HENRY
These aren’t toys.

Two large guys (TOM and DON) come into the room.

HENRY (CONT’D)
Beatrice’s here.

TOM
I call head!

DAN
I am not taking the ass two times in a row.

They head INTO THE EXAM ROOM. The door to the exam room stays open, so we can see them struggling with the dog in the background as Chloe and Henry talk.

The first thing Tom and Don do is shoot rock paper scissors - judging by Tom’s reaction, he got the ass.

CHLOE
Hey, just curious, would animal tranquilizers help a person sleep?

Henry puts his hand in her jacket pocket, pulls out a bottle.

HENRY
How did you get these out of the cabinet?

She reaches in her other pocket, pulls out some keys, hands them over.

IN THE BACKGROUND, Tom and Don stagger by the open door, trying to get Beatrice to table level. They’ve got her about a foot off the ground.

HENRY (CONT’D)
Anything else, or can I get back to work?

CHLOE
Go ahead. No, wait, the whole reason I came - I’ve got someone I want you to meet.

HENRY
Whatever happened to not interfering?

CHLOE
Her name’s Janet-

HENRY
“Janet.” I can already tell I won’t like her.
IN THE BACKGROUND, Tom and Don have finally managed to get Beatrice higher - to do so, Tom has to bend down and hoist - and now he’s got a face full of fat lab ass. He’s coughing and staggering.

CHLOE
So that’s it? You’re never going to date again?

HENRY
I’ll date again if the right person comes along.

CHLOE
Oh really? What if I told you she’s an eighteen year old blond masseuse with huge natural breasts who’s a gourmet cook, loves watching sports and giving blowjobs, and when she’s not doing any of those things, she saves whales.

HENRY
(thinks it over)
I guess we could have lunch.

CHLOE
Oh. What if she’s not any of those things?

HENRY
Goodbye, Chloe.

IN THE BACKGROUND, Don has dropped out of the picture and now Tom carries Beatrice solo from behind - it looks like he’s giving her the Heimlich.

CHLOE
So when are you going to go on another date? Two years? Five years?

HENRY
I had the person I was going to spend the rest of my life with, and I lost her.

CHLOE
So you’re just going to be alone forever.

HENRY
I’ve got you. I’ve got my work. I’m sure some day you’ll get married and have kids - or adopt a Nigerian baby with your life partner, whatever path you take - and I’ll get to be their Uncle Henry.

(CONTINUED)
Now Don’s got Beatrice by himself - they’re facing each other like they’re dancing. They pass by the door, then there’s a crash from the exam room.

DON (O.S.)  
(in pain)  
Man down!

Henry starts to leave, notices something. He pulls a handful of huge tongue depressors out of Chloe’s shirt pocket.

HENRY  
What are you even going to use these for?

CHLOE  
They’re just cool. So big.

Henry shakes his head and goes back into the exam room. Chloe spins in the chair, lost in thought.

INT. ASHLEY’S APARTMENT - NIGHT

Ashley lets Chloe into her apartment.

ASHLEY  
Hey, what’s up?

CHLOE  
Sorry to bother you - I was just wondering if you had a second to talk about my brother.

ASHLEY  
I’ve been thinking about him. If you don’t mind me asking, what was his fiancee like?

CHLOE  
Kate, huh. She was... intense.

ASHLEY  
Intense?

CHLOE  
Scary. A bitch on wheels.  
(looks to the heavens)  
Sorry.

ASHLEY  
But Henry...

CHLOE  
Oh, never to Henry. To be honest, I don’t think Henry ever saw it. He sees the best in people. Well, he used to.
ASHLEY
I’m sorry.

CHLOE
Actually, that’s why I’m here. Would you try again? He really liked you. If he’s ever going to believe anyone is talking to Kate, I think it’ll be you.

ASHLEY
I don’t think he’ll go through it again. I mean, you know him.

CHLOE
He won’t come to you, but if you went to him, and you could prove you heard from Kate...

ASHLEY
But I didn’t.

CHLOE
But you could fake it.

ASHLEY
No, no...

CHLOE
You could go and convince him that you’ve heard from her, and say that she wants him to move on.

ASHLEY
I don’t do that. I’m not some scam artist who lies about these things.

CHLOE
I know you’re not. I’m asking you to make an exception, because this is a special case.

Chloe pulls a small book out of her purse and hands it to Ashley.

CHLOE (CONT'D)
This is Kate’s diary. I went into his apartment when he wasn’t there, searching for letters, you know, anything that would have information only the two of them would know. Henry doesn’t even know this exists — it was in a box of her stuff that he never unpacked.

Ashley glances in the diary.

(CONTINUED)
ASHLEY
(squints, trying to read)
Yikes. Nice handwriting.

She closes the diary and hands it back.

ASHLEY (CONT'D)
I'm sorry, it's just not what I do. If you can convince him to try another reading, I'll give it a shot, but-

Chloe opens the diary to a bookmarked page.

CHLOE
(reading)
"February 13th. We've only been dating three weeks, and today I got a dozen roses from Henry. The card said 'The problem with Valentine's Day is that it's never a surprise - you're just waiting to see what comes. Now you get a surprise and roses.'"
(turns page and reads more)
"February 14th. Two dozen roses arrived from Henry. He said 'Now I've managed to surprise you on Valentine's Day, love, Henry.'"
(turns page)
February 15th. No roses.
(turns page)
February 16th. Four dozen roses. Card says "Last Valentine's surprise - I'm going broke letting you know how much I love you."

Ashley laughs.

ASHLEY
That's really romantic, but-

CHLOE
I know you heard the story about what happened to him, but would you really think about it? Imagine you're this sweet guy. The sweetest guy ever. You even put up with my nonsense. Anyway, you fall in love, ask the woman to marry you... then, on your wedding day, just when you're starting your life, she's taken from you.

This really lands. Ashley's clearly touched.

CHLOE (CONT'D)
If you did pretend to get a message you didn't, who do you hurt?
(MORE)

(CONTINUED)
CONTINUED: (3)

CHLOE (CONT'D)
You think my brother’s better off
sitting alone in his apartment for the
rest of his life? You think Kate’s
ghost wants him to never date again?
I’m asking you to tell one lie to
salvage someone’s life. Is that so
impossible?

Ashley shakes her head, looks at Chloe... Can she do this?

INT. SUPERMARKET - DAY

Henry pushes a small shopping cart through a cramped little
grocery store. It’s filled with single guy stuff: toilet
paper, beer, soda, frozen dinners. Something nearby catches
his eye – he looks again to find Ashley shopping in the
produce aisle.

HENRY
Hey. Ashley, right?

ASHLEY
Yeah, uh–
("recognizing" him)
Henry!

HENRY
You shop here?

ASHLEY
They’ve got good tomatoes...

She looks in his cart, pulls out a frozen dinner.

ASHLEY (CONT’D)
Tomatoes are vegetables. You buy them
fresh and cook them into food.

HENRY
I always wondered what happened on
this side of the store. It’s so
colorful over here.

ASHLEY
(laughs, then)
So, how are things?

HENRY
Fine. How’s business?

ASHLEY
Oh, sucks.

HENRY
So it’s looking up.
ASHLEY
Exactly. Listen, if you’re ever in the neighborhood again, stop by, I’ll cook you a real dinner.

HENRY
I just might take you up on that. Well, good running into you.

ASHLEY
You, too.

Ashley pats him on the arm as they part – suddenly, she jerks as if shocked, and drops her basket. Henry jumps back, then kneels down and starts cleaning it up.

ASHLEY (CONT’D)
It was raining when you met her. The person you were trying to contact.

Henry slowly stands up.

ASHLEY (CONT’D)
It was night, it was raining, and you tried to steal her car.

HENRY
What? No. I tried to steal her cab.

ASHLEY
Cab. That makes more sense.
(then, “receiving” again)
You guys had a fight, but then you drove all the way home with her, even though you lived in the opposite direction.

HENRY
That’s... that’s exactly what happened. And she stiffed me. I ended up paying like eighty bucks for that cab ride.

Ashley rouses herself, looks around at all the people.

ASHLEY
You want to go grab lunch somewhere a little quieter?

HENRY
(unsettled)
Sure, okay.
INT. RESTAURANT - DAY

Henry and Ashley sit near the back of an almost empty restaurant. They’re making small talk as they finish up their lunch.

HENRY
I didn’t see any animals at your apartment...

ASHLEY
We can’t have pets in the building. But I always had cats growing up.

HENRY
Ah.

ASHLEY
As soon as I get a new place - wait a second. What does “ah” mean?

HENRY
It means “ah, you had cats. How nice.”

ASHLEY
It sounded more like “Ahhh, you had cats. Figures.”

HENRY
I’m a vet. I love cats.

ASHLEY
Uh huh. And the women who have them?

HENRY
Nuts, every last one of them.

Ashley laughs.

HENRY (CONT'D)
Look, what happened at the market, was that one of your... Were you hearing someone?

ASHLEY
I think so. I think it was Kate.

HENRY
Sorry, it’s a little hard to believe.

ASHLEY
You ready to try again? (off his reluctance)
What have you got to lose?

(CONTINUED)
Henry holds out his hands; Ashley takes them. She closes her eyes.

ASHLEY (CONT’D)
This restaurant reminds her of something... You went to New York, it was snowing...

HENRY
We went one Christmas.

ASHLEY
You refused to admit that you didn’t speak French, and you ordered pancreas. And then later, after you threw up, you-

Another customer’s cell phone rings loudly. Ashley’s eye’s open.

CUSTOMER
Hello? No, I’m just eating. You’re not interrupting anything.

Ashley tries to close her eyes and concentrate, but no go.

ASHLEY
Sorry, I’m not getting anything else. Maybe we could try again later.

HENRY
That’s it, cell phones have officially gone too far.
   (looks at his watch)
   I need to get back, anyway.

Henry gestures to the waiter, who hands Henry the check. Ashley goes in her purse, pulls out her wallet, but Henry’s already signing.

HENRY (CONT’D)
Already taken care of.

ASHLEY
When’d you give him your credit card?

HENRY
You’ve got your tricks, I’ve got mine.

ASHLEY
Nice. Although, you don’t have to be tricky if you want to pick up lunch. I won’t fight you.

HENRY
Yep. Cat person.

(CONTINUED)
Ashley laughs. They get up and start out of the restaurant; Henry pauses at the customer on the cell phone. He digs a business card out of his pocket, hands it to them man.

CUSTOMER
  (into phone)
  Hold on.
  (to Henry, re: card)
  What’s this for?

HENRY
  So you can bill me.

Henry takes the cell phone out of the man’s hand, dunks it up and down vigorously in his glass of water to punctuate the following:

HENRY (CONT'D)
  Talking on cell phones in restaurants is rude.

Henry hands the phone back to the man. Half the people in the restaurant applaud; the other half surreptitiously hang up their phones and put them away. Ashley and Henry walk out.

INT. ASHLEY’S KITCHEN – DAY

Dan and Ashley are cooking. Well, Ashley’s busily cooking; Dan is watching her, shocked by what she’s saying.

ASHLEY
  ...It was actually a lot easier than I thought it would be. I wish it would have been harder – it would have made me feel better about the whole-

She notices Dan staring at her.

ASHLEY (CONT'D)
  What?

DAN
  Ashley. Look in my eyes. It’s time for a reality check.

ASHLEY
  No. I don’t want a reality check.

DAN
  You don’t want one because you know you need one.
  (then)
  Why are you doing all this?

ASHLEY
  I’m helping someone.

(CONTINUED)
DAN
You’re acting like a late night phone psychic. You charging him a buck ninety nine a minute?

ASHLEY
I’m not charging him.

DAN
So you’re pretending to speak for his dead wife for kicks?

ASHLEY
Fiancée.  
  (then)
I’m helping!

DAN
So you say. Is he cute?

ASHLEY
What does that have to do with anything?

DAN
Stay with me here. You hate doing this.

ASHLEY
More than anything.

DAN
But instead of just doing it and getting it over with, you’re stretching it out.

ASHLEY
He’s very skeptical. I can’t just blurt it all out. He’ll never buy it.

DAN
Today you had lunch, tomorrow, who knows? Dinner? Maybe go to a movie, channel his fiancée there?

ASHLEY
So off base.

DAN
What does he do?

ASHLEY
A veterinarian.

DAN
A doctor.

(Continued)
ASHLEY
If you weren’t gay, I’d think you were jealous.

DAN
If you weren’t blushing, I’d think you were telling the truth.

Ashley busies herself in her work, turning away from Dan.

INT. ASHLEY’S APARTMENT - NIGHT

Henry’s alone in the living room, looking through the books on Ashley’s bookcase. Henry picks a copy of David Foster Wallace’s “Infinite Jest” off the coffee table as Ashley walks into the room carrying two glasses.

HENRY
(re: book)
You a big David Foster Wallace fan?

ASHLEY
Couldn’t make it past page twenty. I would have given it away, but I figure it makes me look smart.

HENRY
(crestfallen)
No, really?

ASHLEY
Why? He a friend of yours?

HENRY
No, no reason.

ASHLEY
Come on, why?

Henry sighs, pulls a present out of a bag he’s carrying with him, hands it to her.

ASHLEY (CONT’D)
You bought me a gift?

HENRY
You won’t take any money, I’m taking up your time... I had to do something.

She rips it open – it’s a book.

ASHLEY
David Foster Wallace! I love him!

Henry laughs.
CONTINUED:

HENRY
I saw the book last time I was here, I figured you liked him.

ASHLEY
I do. I can’t wait to not read this.

HENRY
It’s short stories – you can read the first paragraph of each one, then quit.

ASHLEY
This is very sweet of you. Thank you.

HENRY
Next time, a gift certificate.

ASHLEY
No, this is great. So, should we get started?

HENRY
You know, before we do... I did a little research.

ASHLEY
Okay.

HENRY
Some of the stuff you’ve been guessing has been pretty unbelievable, and I think I figured out how you’re doing it.

ASHLEY
(tries to be cool)
Really. How?

HENRY
Well, a lot of times, with these readings, the person being read gives out unconscious signals. What happens is, you guess something, and I nod or shake my head without even realizing it, and you pick up on that and you get closer and closer until you get something.

ASHLEY
(relieved)
Makes sense. What do you think we should do about it?

HENRY
I’m going to concentrate on not giving you anything.

(MORE)
I’m not going to move, I’m not going to change my voice, nothing.

ASHLEY
Okay. Let’s start.

They go to sit; Henry again automatically holds Ashley’s chair, then takes his own.

When Henry talks, he tries to keep his voice completely neutral, almost robot-like.

HENRY
Okay.

ASHLEY
(laughs)
Are you going to talk like that the whole time?

HENRY
Yes.

ASHLEY
You know what? I’m still picking up a slight bit of emotion from you. Maybe we should sit back to back, so I can’t see you at all.

HENRY
Good, that’s good.

They stand, Henry arranges the chairs, and they sit down facing away from each other.

ASHLEY
Better?

HENRY
Yes.

ASHLEY
Maybe we should be farther apart.

HENRY
You think so?

ASHLEY
Just to be safe... We could sit in different rooms, but then you’d have to shout...

HENRY
You’re screwing with me, aren’t you?

ASHLEY
(neutral)
Yes.
This is pretty stupid, isn’t it?

Yes.

What do you say we grab some dinner?

I’ll get my purse.

Henry and Ashley are in front of the House of Nanking - a hole in the wall restaurant that has the best Chinese food in San Francisco. It’s filled to capacity, as always, and people mill around on the street waiting to be seated.

Ashley and Henry walk up to the restaurant, take in the crowd. A MAN comes out of the restaurant, walks up to his wife.

It’s an hour and a half.

She shakes her head - they walk off.

If you don’t want to wait, I know a Thai place right up the-

I don’t want to make a big fuss in front of everyone, but I know the owner. Watch this.

Henry nods for Ashley to follow; holds the door for her as they enter the restaurant.

Henry and Ashley push into the crowded restaurant - the owner, JOHN, is busily scribbling reservations, answering the phone, handing menus to waiters... He lights up when he sees Henry.

Henry!

John and Henry hug. Henry winks at Ashley - what’d he say?
HENRY
John! How are Bebe and Brutus doing?

JOHN
Good, thanks to you.
(to Ashley)
This man saved my dogs’ lives.

ASHLEY
He’s amazing.

HENRY
So, what’s the wait like?

John looks at his reservation chart.

JOHN
Hour and a half.

Ashley laughs.

EXT. TREASURE ISLAND - NIGHT

Ashley and Henry are on the coast of the island that the Bay Bridge passes over, looking back at the bridge and the city. They’re sitting on the ground, staring at the night view of the city, sharing “to go” boxes of Chinese food.

ASHLEY
This is much better than sitting in a restaurant.

HENRY
Would you believe I planned it this way the whole time?

ASHLEY
Not a chance.
(then)
This is some view – I’ve lived here my whole life, and I’ve never seen this.

HENRY
It used to be Kate’s favorite place. We spent a lot of time here. I haven’t been back here since, you know.

They sit in silence for a moment, then:

ASHLEY
I know you don’t like talking about this, but I’m getting the feeling that she wants you to be happy again, like when you used to come here.

(CONTINUED)
HENRY
I’m getting the same feeling.

Ashley and Henry are sitting so close together they’re almost touching. They turn and look at each other, then back out at the city.

We reverse angles and find that they’re not alone. A figure stands directly behind them. It’s Kate. For someone who’s been dead a year, she doesn’t look bad. But she does look pissed.

KATE
(under her breath)
You are so screwed.

Ashley stirs, turns to Henry.

ASHLEY
Excuse me?

HENRY
I didn’t say anything.

Ashley shrugs. Kate looks surprised - Ashley actually heard her? She hurries off.

EXT. STREET - DAY

Kate stomps down the street. No one can see her or hear her - when someone gets in her way, she just walks straight through them.

KATE
(muttering to herself)
Lying little traitorous... I’ll ring her neck. Throw her down a flight of stairs. I’ll-

Kate stops, listens. Could it really be?

SCULPTOR (O.S.)
(singing)
I had a girl in New Orleans./She was so young, just sixteen.

It is. Up ahead, leaning against a mailbox, is the sculptor of the infamous ice angel.

SCULPTOR (CONT’D)
(singing)
She had blond hair and blue eyes too,/And she had a pretty little-

KATE
You! You bastard!

(CONTINUED)
The sculptor stops, looks at her.

SCULPTOR
Afternoon, miss.

KATE
You can hear me?

SCULPTOR
Unfortunately.

KATE
Are you psychic?

SCULPTOR
No, dead.

KATE
Good. What happened?

SCULPTOR
Drunk driving accident.

KATE
So backing over me with your truck wasn’t enough to get you to stop drinking and driving?

SCULPTOR
I’m not proud.

KATE
What are you doing here?

SCULPTOR
Same as you, taking care of unfinished business.

KATE
You sure that’s why you’re here?

SCULPTOR
Well, that’s what the lady told me.

KATE
Which lady? The lady in the white room?

SCULPTOR
Of course. (suspicious)
Why? What’s she tell you?

KATE
None of your damn business. (then)
(MORE)
CONTINUED: (2)

KATE (CONT'D)
Did she give you any hints? How specific was she?

SCULPTOR
(laughing)
You didn’t talk to her, did you?
What’d you do, piss her off?

KATE
(ignoring him)
Unfinished business, unfinished business...
(light bulb)
That’s it. I’ve got to protect Henry.

She takes off.

SCULPTOR
You’re welcome. Good talking to you.
See you on the other side.

INT. HALLWAY OUTSIDE ASHLEY’S APARTMENT – DAY

Ashley comes down her hallway, smile on her face, on top of the world. She freezes when she sees someone waiting in front of her door.

ASHLEY
Hi, can I help you?

The person turns – it’s Kate.

KATE
(on verge of tears)
I’m so sorry, I called, you weren’t answering so I just came. I got your name from a girl in my yoga class, and, well, I’m really having a bad night. I just lost my best friend, and we’d had a fight and-

ASHLEY
Sure, come on in. It’s fine.

KATE
Thank you.

Ashley unlocks her door and pushes it open.

INT. ASHLEY’S APARTMENT – CONTINUOUS

The women enter.

ASHLEY
I’m sorry, I didn’t catch your name.

KATE
Ah, Jane.

(CONTINUED)
ASHLEY
Well, come in, have a seat. Can I get you something to drink?

KATE
No, I’m fine. So, I hear you’re pretty good at talking to the dead.

ASHLEY
I don’t promise results, but I’ve had some success.

KATE
Comes in nice and clear, huh? No mistaking it?

ASHLEY
Sometimes. Yeah.

Kate sits down in a chair, looks up expectantly.

KATE
I can’t wait.

Ashley pulls a chair over, sits down.

ASHLEY
Just take my hand and we’ll-

KATE
I’m coming down with a pretty bad cold, so we probably shouldn’t.

Ashley subtly moves her chair back.

ASHLEY
You just concentrate on whoever you want to reach, and we’ll see if we can get through to them, okay?

KATE
You’re the psychic.

Kate and Ashley both sit there with their eyes closed. After a few moments:

ASHLEY
Okay, I’m starting to-

But Kate interrupts. At least, a voice out of Kate’s body interrupts - a deep, booming otherworldly voice meant to strike fear into mortals.

KATE
Ashley Clark! You make a mockery of the gifts you have been given!

(CONTINUED)
Ashley’s eyes jerk open, but Kate’s are still closed. She seems to be in some kind of trance.

ASHLEY
Uh, Jane?

KATE
You would falsely speak for the dead? We have been sent to give you a warning: stop now or suffer a terrible fate!

ASHLEY
Is this some kind of joke, because it’s not-

KATE
This is no joke! We see and know everything. We saw when you dropped a tray of meatballs last night and still served them! We saw what you did in the shower last night - it’s nothing to be ashamed of, but we still saw! And we see what you’re trying to do to Henry Mills.

ASHLEY
I... just...

Kate, eyes still closed, starts to rise out of her chair until she’s levitating a foot in the air.

KATE
You of all people should know the consequences of defaming the dead! Leave Henry Mills alone or you will never find peace again! You will lose your possessions, your friends, and eventually your life. This is the only time we will visit you!

Ashley’s now fully terrified. She stares at Kate in shock. Once Kate’s finished, she floats back down into her chair, blinks a few times, opens her eyes, her voice back to normal.

KATE (CONT’D)
I think I nodded off for a second. Did you contact my friend?

Ashley still can’t talk.

KATE (CONT’D)
Ashley? You okay?

ASHLEY
Please go.

(CONTINUED)
KATE
You look like you’ve seen a ghost.

ASHLEY
Just go. Go.

Kate stands up - Ashley jumps up, walks over to the door and holds it open. As Kate exits, Ashley can’t see her face, but we can: it’s got a very pleased grin on it. Mission accomplished.

INT. HENRY’S APARTMENT - DAY

Henry’s in his apartment, unpacking boxes. Right now he’s pulling books out, examining them, and stacking them neatly on a bookshelf. There’s a key in the door; Chloe enters.

HENRY
(cheerful)
Hey, sis.

CHLOE
You’re not going to yell at me for letting myself in?

HENRY
Eh, if I really cared, I’d change the locks.

Chloe stops at the bird.

CHLOE
Pretty bird.
(then)
Nothing.

Chloe takes a look around the room.

CHLOE (CONT’D)
Look at you, going through boxes... If I didn’t know better, I’d say you were moving in.

HENRY
Hey, you’ll never guess who I ran into.

CHLOE
Who?

HENRY
Ashley.

CHLOE
Ashley, Ashley... I know so many Ashleys...

(CONTINUED)
HENRY
The psychic.

CHLOE
Oh, that Ashley. What’d she have to say?

HENRY
That’s the weird part. You know how I feel about all this... stuff.

CHLOE
Sure.

HENRY
But she got some kind of “impressions.” I don’t know. I’m sure she’s just picking up on some unconscious signals from me, or she’s just a really good guesser, but it seemed pretty real.

CHLOE
Anything specific?

HENRY
A few things, but we keep getting interrupted. We’re going to try again tonight.

(then)
She’s not what I expected at all. She’s really kind of... normal.

INT. ASHLEY’S KITCHEN – DAY

Ashley’s in her kitchen, burning stuff in the sink. She tosses in a book entitled “10000 Dreams Interpreted,” then once that’s going, she stuffs in a Ouija board.

She picks up a box of crystals - these aren’t going to burn. While she’s contemplating what to do with them, the phone rings. She YELPS and jerks the box - the crystals fly everywhere.

Ashley ignores the phone, gets down on her hands and knees and starts picking up crystals. However, leaving a fire in the sink unattended is never a good idea.

WHOOMP - the kitchen drapes catch on fire. Ashley sees this, scrambles on all fours towards the sink - slides on a pile of crystals and hits the ground hard, legs and arms spread out like a cartoon character.

She picks her head up - the half of her face that hit the ground has crystals stuck to it.
The fire’s still going - she crawls over to the counter, pulls herself up. She turns on the faucet, dousing the contents of her sink, sending smoke and steam billowing up.

The curtains are still going - Ashley tries to splash water on them, but it’s not going to work. She pushes the window open behind the curtains, rips down the rod, and dumps the burning curtains out the window.

EXT. STREET - DAY

A HIPPIE STREET VENDOR is setting up a blanket with incense sticks and loving sketches of Bob Marley for sale. Only in San Francisco.

Suddenly, flaming curtains fall from the sky, setting the blanket and everything on it ablaze. He screams and tries to stomp it out.

EXT. OUTSIDE ASHLEY’S WINDOW - DAY

Ashley looks down at the scene below, cringing. She looks up - opposite her, a NEIGHBOR is looking out her window at the chaos below.

The neighbor looks back up at Ashley. Ashley smiles weakly - crystals fall off her cheek. She grabs at them, but there’s no way she could catch them. Then, from below:

HIPPIE STREET VENDOR (O.S.)

Ow! What the? Ow!

Ashley looks back down.

ASHLEY

Sorry!

INT. HENRY’S APARTMENT - NIGHT

Henry’s all dressed up, waiting anxiously. He checks his watch, shakes his head, stands up, sits back down. Finally, he gets up and heads out the door.

INT. HALLWAY OUTSIDE ASHLEY’S APARTMENT - NIGHT

Henry rounds the corner and finds Dan standing in front of Ashley’s door. Dan’s knocking loudly - he’s been at it for awhile. Henry walks up to him.

HENRY

She’s not home?

DAN

Why, were you here to meet her?

HENRY

We had a... an appointment.

(CONTINUED)
CONTINUED:

DAN
Wait a second, are you Henry? The veterinarian?

HENRY
She’s talked about me?

DAN
No, just a really lucky guess. I’m Dan, her catering partner.

HENRY
She was supposed to stop by my house an hour and a half ago, she's not answering her phone-

DAN
I know, I’ve been calling her all day.

Henry gestures to the door.

HENRY
You mind if I try?

DAN
Knocking? Please. Maybe later, you can come jab an elevator button a hundred times after I’ve already pushed it.

Henry knocks on the door.

HENRY
Ashley? It’s Henry. You okay in there?

ASHLEY (O.S.)
Henry? I’m sick.

HENRY
Okay... I tried to call.

ASHLEY (O.S.)
I’ll call you when I feel better.

HENRY
Do you need anything?

ASHLEY (O.S.)
Good bye, Henry. I’ll call you.

HENRY
Ashley...? Ashley?

She’s gone. Dan and Henry look at each other.
CONTINUED: (2)

HENRY (CONT’D)
Got more than you did.

MONTAGE:

INT. ASHLEY’S BEDROOM – DAY

Ashley’s sitting in her bed, covers pulled up around her, empty plates and glasses sitting on the bed. She’s been in there awhile, and she doesn’t look like she has any plan to leave. Her phone rings. She waits as the machine picks it up.

ASHLEY (V.O.)
(on machine)
It’s Ashley. Leave a message.

HENRY (V.O.)
(on machine)
Good morning. It’s Henry. Just thought I’d check in since you didn’t sound too good last night. See if you’re all right. You all right?

INT. ASHLEY’S KITCHEN – DAY

Ashley stands at the sink with a PLUMBER. He reaches down into the drain, tugs, and produces a long necklace with a Celtic amulet hanging on the end. Ashley shrugs innocently – how’d that get in there? In the background, we hear the answering machine picking up again:

DAN (V.O.)
(on machine)
It’s Dan. What’s going on? Call me.

INT. ASHLEY’S BEDROOM – NIGHT

The bedroom is piled up with more debris – more plates, magazines, newspapers... Ashley’s not in the room right now, but we hear the machine:

HENRY (V.O.)
(on machine)
Good morning again. It’s Henry. Again. That’s some cold. I hope you didn’t get it when we went out to the island the other night. Anyway, I was going to stop by, bring you some chicken soup. Maybe I’ll see you.

INT. HALLWAY OUTSIDE ASHLEY’S APARTMENT – DAY

Ashley door opens the tiniest crack – an eye appears in the door. She throws open the door, looking back and forth, grabs the soup and disappears back inside.
From the brief glimpse we got of her, we can see she’s not exactly tending to herself - her hair’s sticking out at odd angles, no make-up, dirty sweats...

INT. ASHLEY’S BEDROOM - DAY

Ashley’s got a pillow over her head.

    DAN (V.O.)
    (on machine)
    Dan. Did you find a new catering partner? Just tell me. That’s fine.
    I’ve got other job offers.
    (then)
    No I don’t. Call me.

INT. ASHLEY’S BEDROOM - NIGHT

Ashley isn’t in her bed - in her place, a half-eaten sandwich sits next to her pillow.

    HENRY (V.O.)
    (on machine)
    It’s Henry. The sandwich was gone, which is a good sign. Just so you appreciate it, buying a sandwich for someone you’ve never had a sandwich with is a lot harder than you’d think. Just the bread. I started off with whole wheat, then I worried that I’m saying you’re the kind of crunchy person who only eats whole wheat. I almost went with white, but that’s just saying “white trash.” I almost went with pumpernickel, because I don’t know what the hell that means, but then I look like a guy who likes pumpernickel and wants to impose my weird bread fetish on everyone.
    (then)
    And now I’m one of those idiots who prattles into answering machines. Dear god, please tell me this is one of those machines that cuts you off after ten seconds.
    (then)
    If you get a chance, just let me know if you’re okay, or what you want to eat tomorrow.

He hangs up. Ashley walks out of the bathroom, climbs into bed.

INT. ASHLEY’S BEDROOM - DAY

Ashley blinks awake.

(CONTINUED)
CONTINUED:

DAN (V.O.)
(on machine)
Yeah, it’s Dan. I quit.
(then)
All right, I don’t. But I’m going to.
As soon as I find another job.
(then)
Please don’t make me get another job.

INT. ASHLEY’S BEDROOM - DAY

Ashley sits on the edge of the bed, close to the answering machine.

HENRY (V.O.)
(on machine)
The only thing I can think is that you just you don’t want to talk to anymore. If that’s right, well... I guess just keep doing what you’re doing. Take care of yourself, Ashley.

He hangs up. Ashley sighs - it’s over. She gets up, heads into the bathroom. We hear the shower start.

END MONTAGE

INT. FOYER OF ASHLEY’S BUILDING - DAY

Ashley walks up to her mailbox, opens it and starts pulling out mail. From behind her:

CHLOE (O.S.)
There you are.

Ashley turns to find Chloe standing there, looking pissed.

CHLOE (CONT’D)
Why have you been avoiding my brother?

ASHLEY
I can explain.

Chloe waits. Ashley opens her mouth. Closes it.

CHLOE (CONT’D)
I guess I can’t.

CHLOE
If you didn’t want to do this, you should have said so. But to lead him on, let him think you can help him, and then just disappear... He’s worse off, if that’s possible.

(CONTINUED)
ASHLEY
I just couldn’t do any more, all right? Tell him I’m sorry.

Chloe holds up a bundle of letters and newspaper clippings.

CHLOE
(grasping at straws)
I brought more information. I thought maybe you just ran out of things to say.

ASHLEY
It wasn’t that. I just-

Something catches Ashley’s eye and she stops dead. She grabs a newspaper article off the top of the pile.

ASHLEY (CONT’D)
Is that her?

CHLOE
Yeah, that’s Kate.

Ashley stares at the picture in the article - it’s a hard face for her to forget. She gives a frustrated YELL and runs back towards her apartment.

CHLOE (CONT'D)
(calling after her)
What does that mean? Do you want the letters? Hello?

INT. ASHLEY’S APARTMENT - MOMENTS LATER

Ashley bursts in, slams the door behind her, looks around.

ASHLEY
Come out! I know who you are, Kate!

KATE (O.S.)
Boo.

Ashley jumps and turns to find Kate standing across the room.

ASHLEY
It is you. Are you really a...

KATE
Ghost? I don’t know how else to explain it.

ASHLEY
Can you talk to anyone else?

KATE
I’ve tried, but you’re it so far.

(CONTINUED)
ASHLEY
Unbelievable.
(then)
Here, catch!

Ashley tosses her keys at Kate. They sail through her, break a bowl on the table behind her.

KATE
Nice throw.

ASHLEY
Shit.

ASHLEY (CONT'D)
What the hell was that you did the other day? I was just trying to help.

KATE
Help? You were trying to help yourself to Henry.

ASHLEY
That’s not true.

KATE
(imitating)
“I’m getting the feeling that she wants you to be happy again, like when you used to come here.”

ASHLEY
All right, I may be attracted to him.

KATE
He’s not right for you.

ASHLEY
Yes he is. He’s funny, he’s considerate, he’s – he pulls out my chair.

KATE
Big deal.

ASHLEY
It is a big deal and you know it. He was wonderful to me from the moment he met me, even though he had no interest in me and probably thought I was a little crazy.

KATE
You do talk to dead people. That’s pretty crazy.

(CONTINUED)
ASHLEY
So you’ve just been spying on me?

(then)
Wait a second, you knew about the shower – you watch me in the shower?

KATE
Sorry about that. Ooh, and by the way, girl to girl, you’re starting to get a little hippy. Might want to cut back on the pasta.

ASHLEY
What do you want? Why are you here?

KATE
Look, we got off on the wrong foot, and that’s kind of my fault, what with the threats from the beyond and all. But here’s the thing: I’ve been sent back to earth to protect him.

ASHLEY
Really? How do you know that?

KATE
Well, after you die, you... You know what? I just know.

ASHLEY
So I have to stay away from him?

KATE
That’d be great. Thanks.

ASHLEY
But... you’re dead.

KATE
I still don’t want you to see him.

ASHLEY
Just for argument’s sake, if I wanted to see him, there’s not really much you could do about it.

KATE
Really? Why have you been hiding in your bedroom for a week?

ASHLEY
Well, I’m done hiding.

KATE
Let’s not let this get ugly.

(CONTINUED)
ASHLEY  
This is insane. I’m done talking to you.

Ashley storms into her bedroom.

INT. ASHLEY’S BEDROOM – CONTINUOUS

Ashley slams the door behind her. She looks up to find Kate standing there, waiting for her.

KATE  
Come on, a closed door? You’re gonna have to do better than that.

Ashley blows by her, over to her closet, and starts going through her clothes. She finds something, pulls out a tiny piece of cloth and holds it up for Kate.

ASHLEY  
Like this?

KATE  
What is it?

ASHLEY  
A dress. It may have shrunk some last time I washed it, but I bet I can still squeeze into it.

For the first time, concern clouds Kate’s face. The women stare each other down.

KATE  
I asked you nicely...

ASHLEY  
No, you tried to scare the shit out of me.

KATE  
Then I asked you nicely.

ASHLEY  
Do your worst.

KATE  
Count on it.

Ashley starts to strip off her clothes, then looks at Kate.

ASHLEY  
Do you mind?

Kate sighs, turns away from her.
INT. VET’S OFFICE - DAY

Henry walks into his waiting room, is surprised to find Ashley there.

HENRY
Ashley?

ASHLEY
Hi, Henry.
(re: his lab coat)
Excuse me, Dr. Mills.

HENRY
You’re alive.

ASHLEY
Thanks to you.

Ashley throws her arms around Henry, hugs him. He looks a little thrown by the contact, but not entirely displeased.

ASHLEY (CONT’D)
You are a lifesaver. I was incredibly sick, and the only thing that kept me going was the food you left.

HENRY
You got that? Good. I’d tried to call-

ASHLEY
I felt so bad I couldn’t talk to anyone, and then this morning when I felt better, I was afraid you wouldn’t take my call. I wouldn’t blame you.

She looks at him so earnestly, his heart just melts. All is forgiven.

HENRY
No, you were sick. I’m sorry for calling so much and bothering you. You said you’d call when you felt better, and, well, here you are.

ASHLEY
Maybe I could see you tonight?

HENRY
Are you kidding? I’d love to.

ASHLEY
Great, I won’t keep you. You’ve got to get back to saving animals’ lives, you hero.

(CONTINUED)
She kisses Henry on the cheek and starts out. Henry puffs out his chest, turns to the next patient.

HENRY
(deepest doctor voice)
What seems to be the trouble with Tucker?

TUCKER’S OWNER
Itchy ass.

HENRY
Excellent.

INT. ASHLEY’S APARTMENT - LATER
Ashley comes in, looking around carefully. No sign of Kate. Her phone rings next to her - she jumps, reflexively strikes out at it. It smashes onto the floor.

ASHLEY
Shit.

From the broken phone we hear:

DAN (V.O.)
Hello?

Ashley picks up the pieces, tries to speak into them:

ASHLEY
Hello? Dan?

DAN (V.O.)
Hello?

Ashley runs into her bedroom.

INT. ASHLEY’S BEDROOM - CONTINUOUS
Ashley grabs a still functional phone.

ASHLEY
Dan? It’s me. Sorry, the other phone scared me and I smashed it.

DAN (V.O.)
What’s going on? Where have you been? Why haven’t you talked to me?

ASHLEY
It’s a long story.

Ashley stands in front of a full length mirror, checks herself out. She pays special attention to the hips that Kate criticized earlier.
CONTINUED:

DAN (V.O.)
I’ve got time.

ASHLEY
Just come over tomorrow, and we’ll start working on the Spencer party, okay? I’m running back out right now.

DAN (V.O.)
Where are you off to?

ASHLEY
The gym.
(then)
Would you say I’m “hippy?”

INT. GYM – WOMEN’S CHANGING ROOM – DAY

The room is deserted except for one woman taking a shower. We push in to find that it’s Ashley, who’s lathering her hair up. Suddenly, we hear a loud fire alarm. Ashley opens her eyes, then blinks in pain as they fill with soap. A distorted voice comes through a public address system.

VOICE (V.O.)
(panicked)
There’s a gas leak in the building! Everyone get out now! This is an emergency! This is bad! Go! Don’t grab anything, just go!

Ashley tries to wipe as much soap out of her eyes as she can as she stumbles out of the shower. The alarm keeps going off; she grabs a towel off the counter as she rushes out of the changing room.

INT. GYM – HALLWAY – CONTINUOUS

Ashley bursts into the hall, pulling the towel over her. As she does, she realizes that she didn’t grab a large towel, she grabbed two hand towels. She holds them in front of her body strategically, and keeps running, still squinting from the soap. We see other people stick their heads out of rooms as she runs by – she doesn’t see them, and they don’t seem to be in a hurry to get out of the building.

INT. GYM – CONTINUOUS

Ashley comes out into the main room, filled with people exercising. Not one of them looks like they’re fleeing a gas leak. They all stop what they’re doing and look over at Ashley. She looks back at them. Finally an employee walks over to her.

GYM EMPLOYEE
Ah, Miss?

(CONTINUED)
ASHLEY
Wasn’t there just an announcement over the P.A.?

GYM EMPLOYEE
What P.A.?

Kate walks by, seen only by Ashley. She’s wearing workout clothes and a towel around her neck.

KATE
Stairmaster’s open. You know, for your...

Kate slaps her butt, then opens her mouth and makes the sound of the fire alarm as she walks off. Ashley stares after her.

GYM EMPLOYEE
Miss?

ASHLEY
Took a wrong turn. Excuse me.

She backs through the door.

EXT. STREET - DAY
Ashley walks down the street, carrying her gym bag, a scowl on her face.

KATE (O.S.)
That was embarrassing.

Ashley turns to find Kate walking next to her.

ASHLEY
Cute trick, but don’t worry, I won’t fall for it again.

KATE
Oh, it’ll be something different next time.

ASHLEY
Why don’t you just leave me alone?

KATE
You going out with Henry tonight?

ASHLEY
Yes.

KATE
There you go.

A woman walking a dog is coming up the street towards Ashley.

(CONTINUED)
WOMAN WITH DOG
Excuse me?

ASHLEY
What?

WOMAN WITH DOG
Sorry, I thought you asked me something.

ASHLEY
No, I was talking to...

She points at Kate, realizes the woman can’t see her.

ASHLEY (CONT’D)
Oops, she’s gone. Must have fallen into a manhole. Have a good day.

The woman shakes her head and walks on. Ashley stares at the dog as it passes, then when the woman’s out of range, talks to Kate again.

ASHLEY (CONT’D)
Did you see that? That dog stepped around you.

KATE
Really?

ASHLEY
Can animals see you?

KATE
Let’s find out.

Kate hurries back towards the dog and the woman. She jumps in front of the dog, arms raised:

KATE (CONT’D)
And your little dog, too!

The dog freaks out and starts pulling – the woman looks back at Ashley, who’s staring in their direction.

ASHLEY
Hi.

The woman hurries off. Kate comes back to Ashley.

KATE
That’s great. I wonder how I can use that against you.

ASHLEY
Hey, I showed it to you.

(CONTINUED)
KATE
Yeah, that was dumb.

Ashley shakes her head, keeps walking.

EXT. MARINA – NIGHT
Ashley and Henry walk down the street.

ASHLEY
You have someplace in mind for dinner?

HENRY
It’s your turn to treat, so I’ll let you choose.

ASHLEY
Oh, then I know just the place.

A few steps away is a hot dog cart. She walks up to it.

ASHLEY (CONT’D)
Beef or Italian sausage?

HENRY
I’m just messing with you. Let’s get some crab.

ASHLEY
Oh no, big talker. Now you have to eat a hot dog out of a cart.

VENDOR
Hey.

ASHLEY
Sorry. One Italian sausage and...

HENRY
Make it two.

VENDOR
If you’re sure you wouldn’t rather have crab...

ASHLEY
Two, please.

The vendor prepares them.

HENRY
(to Ashley)
Do I get dessert?

ASHLEY
If you’re after my money, just say so.

(CONTINUED)
The vendor hands over the hot dogs. Ashley holds hers in front of the big vat of mustard and pumps the huge handle—mustard comes out way too fast, bounces off the hotdog and splashes all over Ashley’s shirt. It looks like she’s been hit in the chest with a balloon full of yellow paint.

VENDOR
Watch out for that.

Ashley’s in shock—Henry can’t help himself. He laughs.

ASHLEY
Stop it. It’s not funny.

He can’t hold it in. He laughs even harder.

HENRY
I know. It’s horrible.

ASHLEY
Okay. You asked for it.

Ashley hands her hot dog to the vendor, walks around until she’s behind the vat of mustard. She points the nozzle at Henry like a weapon, uses both hands and smashes it down as hard as she can.

Maybe she smashed it a bit too hard. The nozzle SNAPS off, and the bottle tips over. She tries to catch it, but she’s too late—the entire bottle (now without a top) ends up pouring down the front of her, coating her.

Between tears of laughter, Henry takes his hot dog, dabs it on the front of her, takes a bite.

EXT. GHIRARDELLI SQUARE - LATER

Ashley and Henry walk down the street, eating ice cream. Ashley’s wearing a tacky tourist sweatshirt that proclaims “I ♥ SAN FRANCISCO!” in large colorful letters. She’s got matching tacky sweatpants—the ass has a huge “S F”, one letter per cheek. She looks down at her outfit, shakes her head.

ASHLEY
I can’t believe you’re not embarrassed to be seen with me.

HENRY
Oh, I am. If I see anyone I know, I’m pretending that you’re asking me for directions. Can you talk in fake German?

ASHLEY
Ja, brundesbragonester.
HENRY

Nice.

(then, loudly)
I think the bathrooms are by the pier, stranger.

They both laugh. Henry finishes his ice cream, drops the cup in a trash can, clears his throat.

HENRY (CONT'D)
I feel kind of strange bringing this up, but you thought about Kate lately?

Ashley almost chokes on her ice cream.

ASHLEY
Not really.

HENRY
You know I don’t really believe in that, but you knew some unbelievable things.

ASHLEY
Henry, can I ask you a question?

HENRY
Sure.

ASHLEY
There’s no wrong answer to this, so just be honest. Are we out tonight to talk about her, or are we just... out tonight? I’m fine either way, but if it’s both, then it’s just starting to get a little complicated for me.

HENRY
I actually had the same question. I was wondering if I’m still your client, or if we’re... out tonight.

Ashley leans over and give Henry a kiss on the lips.

HENRY (CONT’D)
Okay, now which one was that?

Ashley laughs.

INT. ASHLEY’S APARTMENT - NIGHT

The apartment is empty and dark. We hear keys in the door; the door swings opens to reveal Henry and Ashley standing in the hall.

ASHLEY
Good night.

(CONTINUED)
Do they kiss? There’s an uncomfortable pause while Henry mulls that question.

HENRY
I waited too long, didn’t I?

ASHLEY
Shake hands or kiss me, but you’ve got to do it quick.
(then)
I’ll start again. Good night.

HENRY
I’ll call you.

ASHLEY
Okay.

Henry kisses her. It’s not going to win MTV’s Best Kiss Award, but it’s nice. They break, and Ashley pulls herself away from Henry and into the apartment. She smiles, waves, closes the door. The dreamy look leaves her face as she flips on the light and scans the apartment — nothing. She walks over to a lamp, flips it on also, then moves to another light switch and turns it on, flooding the room with light. Still nothing, so she uneasily heads into the bedroom, turning on lights as she goes.

Once Ashley’s out of the room, we cut back to see that Kate’s appeared in the room, sitting in a chair, staring at the door Ashley just disappeared into. If looks could kill, this movie would be over.

INT. ASHLEY’S KITCHEN — DAY

Ashley and Dan walk into the kitchen. Ashley pulls out cookbooks and tries to get to work as Dan grills her.

DAN
If you weren’t sick, then what was the problem?

ASHLEY
I don’t want to get into it.

DAN
You tell me every embarrassing detail of your life — what could be so bad?

(CONTINUED)
ASHLEY
If I tell you, you’re going to think I’m crazy.

DAN
I’ll hide it. I promise. I’ll look at you really sincerely and say “I understand.”

ASHLEY
(sighs)
You remember Henry, right?

DAN
The one with the wife that got crushed by the angel?

ASHLEY
Yeah, well, I saw her. She’s been here in the apartment, she’s followed me out in the city, she was in my gym.

DAN
(very carefully)
And when you say you saw her, you mean you saw...

ASHLEY
Her ghost. Yes. Her ghost is hassling me. She wants me to stay away from Henry.

DAN
(she’s nuts)
I understand.

ASHLEY
This is no joke. I mean, I’ve heard voices before, but I’ve seen her. We talk. She’s probably watching us right now.

DAN
Do you see her now?

ASHLEY
I can only see her when she wants me to see her. I think. I don’t know. You know what? Never mind. I made it up. I was just kidding. Let’s cook. I bought salmon.

DAN
You really believe this, don’t you?

ASHLEY
It’s really happening.

(CONTINUED)
DAN
And it’s just you. No one else can see he or hear her?

ASHLEY
It’s not in my mind! I don’t know why I’m the only one. Maybe it’s because I’m after the man she was supposed to marry and that’s sufficient motivation to come back from the dead. I don’t know!

DAN
I note that during your rant defending your sanity, you admit that you’re after him.

ASHLEY
Oh. Yeah. We’re kind of dating a little.

DAN
Ashley? Look in my eyes.

ASHLEY
No. No reality check. I’m not going to look in your eyes

DAN
This is what happens when you lie about talking to a man’s dead fiancee. I’ve seen it a thousand times.

ASHLEY
But I wasn’t lying. I can talk to her. Well, I was lying at first. But I can talk to her now. I mean, she doesn’t want me to see him, so I’m lying about that, but I’m not lying about the first thing-

DAN
Listen. While you work that out, maybe this can bubble into your subconscious. Run away! You’ve dated guys with every kind of problem there is, but this one has a ghost.

ASHLEY
It’s not his fault his fiancee is haunting me.
(off Dan’s look)
Listen, I have dated every loser out there. It’s impossible to find a good man, and I’m not letting a little thing like a ghost stop me. I’m not letting her win.

(CONTINUED)
DAN
You mean her ghost.

ASHLEY
Right.

DAN
(gives up)
I understand.

ASHLEY
I’ve got to go to the market. Bone
the fish.

INT. HALLWAY OUTSIDE ASHLEY’S APARTMENT - MOMENTS LATER

Ashley comes out into the hall, walks towards the stairs. At
the end of the hall is a window. Suddenly, we hear a scream
out the window - Ashley looks out, then a body falls by the
window, screaming as it goes by.

Ashley screams herself, then sprints over to the window,
throws it open and looks down.

ASHLEY’S POV:

Kate is lying down on the street, waving up at Ashley.

BACK TO SCENE

Ashley comes back in the hall, slams the window. Dan comes
running out of the apartment.

DAN
Are you all right? Did you just
scream?

ASHLEY
It’s nothing.

Ashley heads down the stairs. Dan looks worried.

EXT. OUTSIDE ASHLEY’S APARTMENT - MOMENTS LATER

Ashley comes out of the building. Kate is standing outside
the door - Ashley blows right by her.

KATE
What’s the matter? No time to talk?
(then)
I can’t believe you told your friend.
He thinks your nuts. He’s probably
calling a psychiatrist right now to
get you committed.

Ashley, fuming, steps off the sidewalk and starts crossing
the street. She hears a woman shouting at her:

(CONTINUED)
WOMAN (O.S.)
Hey, watch out. Trolley’s coming!

Ashley starts to turn, then realizes it’s just Kate fucking with her again.

WOMAN (O.S.) (CONT’D)
Trolley. Trolley! Look behind you!

Without turning around, Ashley holds up her hand and flips off Kate.

ASHLEY
Go to hell.

Then something causes Ashley to pause - the sound of a bell ringing insistently. That’s strange. She turns to see a trolley right on top of her, the conductor pulling madly on the break and ringing the bell. Ashley tries to jump out of the way, but too late - it catches her and throws her backwards.

INT. ASHLEY’S KITCHEN - CONTINUOUS

Dan is cutting fish, when something gets his attention. He sets down his knife and listens - there’s some kind of commotion coming from outside. He crosses to the window and looks out.

DAN
Christ.

Dan takes off at a sprint out of the kitchen.

EXT. STREET - CONTINUOUS

Dan pushes through the crowd to get to Ashley, who’s sitting on the curb, rubbing her leg.

ASHLEY
I’m fine. I’m really okay.

The woman who’d been shouting warnings stands nearby, talking to another man in the crowd.

WOMAN
Something’s wrong with her. I tried to warn her and she flipped me off.

Dan sits down next to Ashley.

DAN
Are you okay?

ASHLEY
Yeah, just get me out of here.
CONTINUED:

Dan helps Ashley to her feet.

ASHLEY (CONT’D)
Thanks, everyone. I’m okay.

DAN
How’d you get hit by a trolley? They’re on a track.

ASHLEY
It was her.

DAN
Who?

They start through the crowd, back towards the apartment building.

ASHLEY
You know. Kate.

DAN
(confused)
Driving the trolley?

ASHLEY
No, of course not, she—
(then)
Just get me out of here.

INT. OFFICE - DAY

Ashley sits in a plainly decorated office, talking on her cell phone. A door opens and a man walks out, leaves the office. A second later, an imposing looking priest (FATHER MARKS, 50’s) comes out of the open door.

FATHER MARKS
I can see you now.

Ashley stands and enters his office.

INT. FATHER MARKS’S OFFICE - CONTINUOUS

Father Marks peers at Ashley as she enters, trying to place her.

FATHER MARKS
Ashley? Ashley Clark?

ASHLEY
Hello, Father Marks.

FATHER MARKS
I haven’t seen you in... what has it been, ten years?

(CONTINUED)
ASHLEY
Has it really been that long?

FATHER MARKS
Maybe longer.

ASHLEY
I’ve been to Christmas services a few times...

FATHER MARKS
Next Christmas, you’ll have to be sure to come up and say hello.

ASHLEY
Absolutely. I’m putting it in my calendar.

FATHER MARKS
December 25th.

ASHLEY
Got it.

FATHER MARKS
Well, have a seat. I’m sure you’re not here just so I can make you squirm about your attendance.

ASHLEY
Now that you mention it...

She smiles as they both sit.

ASHLEY (CONT’D)
Father, do you believe in ghosts?

FATHER MARKS
Well, there’s the Holy Ghost, which I have some confidence in.

ASHLEY
What about the other kind?

FATHER MARKS
Why don’t you tell me what your problem is.

ASHLEY
I’ve had encounters with a ghost. In my apartment, outside... she’s everywhere.

FATHER MARKS
And you’re certain it’s a ghost.

(CONTINUED)
ASHLEY
Very sure.

FATHER MARKS
And this ghost’s attention is focused on you.

ASHLEY
Very focused.

Father Marks stares at Ashley as he mulls this over.

FATHER MARKS
Can you think of anything you’ve been doing that might have called this attention to you?

ASHLEY
Umm, not really.

FATHER MARKS
What are you doing these days? For a living?

ASHLEY
Caterer.

FATHER MARKS
I see. So you’re not working as a psychic anymore?

(Off her surprised look)
You may not have been around much, but I try to keep track of all my parishioners.

ASHLEY
I have, but I’m done with it now. And all the time I was doing it, I never encountered anything like this. This is... well, this is the real thing.

FATHER MARKS
You can’t be completely surprised this is happening to you. When you dabble with the occult, you invite these kind of incidents.

ASHLEY
Yes, sir.

FATHER MARKS
But again, you’re probably not here for a lecture. Why did you come here?

ASHLEY
I want you to get rid of her.

(CONTINUED)
FATHER MARKS
I see. Well, officially, the Church doesn’t perform a lot of exorcisms these days. I’d have to go the bishop, present evidence, get permission...

ASHLEY
And unofficially?

FATHER MARKS
Unofficially? Are you done working as a psychic?

ASHLEY
Very much so.

FATHER MARKS
Unofficially, why don’t I come take a look around?

INT. ASHLEY’S APARTMENT - NIGHT
Ashley leads Father Marks into the room.

FATHER MARKS
Do you see the ghost now?

ASHLEY
No.

Father Marks sets down a briefcase, pulls out a bible and some loose pages.

FATHER MARKS
And this room is where you’ve seen her the most?

ASHLEY
Definitely.
(off his papers)
There’s actually a script for this?

FATHER MARKS
For exorcism? Oh, sure. When it comes to driving out spirits, the Church doesn’t really like us winging it.
(off her look)
Shall we?

Ashley nods, sits down in a chair. Father Marks takes his papers and begins.
FATHER MARKS (CONT'D)
I address you spirit in the name of
the Father, and of the Son, and of the
Holy Spirit. Come out and leave this
servant of God...

KATE (O.S.)
Come on, you can’t believe this is
going to work.

Ashley turns to find Kate sitting next to her.

ASHLEY
I see her! She’s right here!

Father Marks nods and continues, turning to where Ashley is
gesturing.

FATHER MARKS
It is time for your soul to pass on.
Your work on earth is done. Hear the
command of God himself, he who walked
upon the sea and extended his right
hand to Peter...

While he continues in the background:

KATE
Getting pretty desperate, huh? This
hocus pocus won’t-

Kate looks down. Her hand just disappeared.

KATE (CONT'D)
That’s not good.

ASHLEY
(to Father Marks)
I think it’s working.

KATE
Ashley, listen. I’ve been
reconsidering. You’re not so bad.
I’m thinking we can come to some kind
of understanding here.

Kate’s arm disappears. Then her entire body starts to
shimmer a little, going in and out of focus.

KATE (CONT'D)
Some of the things I did? A little
out of hand. I’d like to use this
opportunity to apologize. Trying to
kill you with the trolley? Very
uncool. And I understand that now.

(CONTINUED)
Kate is getting fuzzier and fuzzier, and starts to shrink. Slowly at first, then more quickly.

FATHER MARKS
...therefore, restless spirit, acknowledge your time has ended...

KATE
What’s happening... Please stop... I don’t want to-

And she blinks out, like a light.

FATHER MARKS
...and leave in peace this servant of God. Amen.

ASHLEY
She’s gone. You did it!

Ashley jumps up, hugs him.

FATHER MARKS
You’re sure?

ASHLEY
Absolutely, you made her just... vanish.

FATHER MARKS
Good, good.

He begins packing up his things.

FATHER MARKS (CONT’D)
Now, you’re done with your psychic work.

ASHLEY
I promise.

FATHER MARKS
And I’ll be seeing you in church on a regular basis?

ASHLEY
Hey, we didn’t agree to that before you started.

He stops packing.

FATHER MARKS
I’ll bring her back.

ASHLEY
(laughing)
Deal, deal. I promise.

(CONTINUED)
FATHER MARKS
Okay. Take care of yourself, Ashley Clark.

ASHLEY
I will. Thank you.

He picks up his briefcase and heads out the door. Ashley locks the door behind him, and lets out a sigh of relief. She turns around to find Kate standing in front of her.

KATE
Thank goodness he’s gone.

ASHLEY
Oh, shit.

KATE
You like that shrinking thing? I just made it up. Didn’t know I could do it before now.

Ashley trudges by Kate.

KATE (CONT’D)
All right, time to get to work. Instead of sleeping, tonight I think I’m going to tell you stories about all the pets I’ve ever owned. People love hearing stories about other people’s pets. So, the first pet I ever had was a turtle named Ernie. I was seven. No eight. Seven. Anyway, it doesn’t matter.

INT. ASHLEY’S BATHROOM - LATER THAT NIGHT

Ashley brushes her teeth while Kate drones on.

KATE
...We called him “Boots” because he was white with little black-

ASHLEY
Boots.

KATE
Exactly!

Ashley spits.

INT. ASHLEY’S BEDROOM - LATER THAT NIGHT

Ashley lies in bed, trying to read, one arm wrapped around her head, trying to block out the noise. Kate perches on the dresser, still talking.

(CONTINUED)
KATE  
...Until “he” had kittens, then we changed his name to Mrs. Winky. There were six kittens. What were their names?

Ashley gives up, drops the book, lies down and tries to hide under a pillow. Kate opens her mouth – a perfect DOORBELL sound comes out.

Ashley looks out from under her pillow.

ASHLEY  
Did you just do that?

KATE  
The doorbell? Yeah, that was me. Don’t go answer it.

Ashley hides under her pillow again. Kate opens her mouth – DOORBELL. KNOCK, KNOCK, KNOCK.

Ashley looks up – Kate smiles innocently. Ashley groans, gets out of bed, pulls on a robe and heads for the door.

INT. ASHLEY’S APARTMENT - NIGHT

Ashley opens the door; Kate is there.

KATE  
I remembered the kittens’ names! Willy, Betty, Whiskers, Fang, Teddy and Nougat.

INT. ASHLEY’S BEDROOM - MORNING

Light is streaming in the windows. Ashley has the pillow pressed over her head. Kate hasn’t moved.

KATE  
...And Buffy was my last dog, so when he died, that was it. I guess those are all my pets. Why don’t you get some sleep?

ASHLEY  
Thank you.

Her alarm rings.

KATE  
Good morning. Busy day in front of you. First, I thought you might like to hear all my favorite numbers and colors. Blue. Seven. Seventeen. Twenty seven.
INT. ASHLEY’S KITCHEN - LATER

Ashley groggily cooks breakfast as Kate yammers on.

KATE

Ashley leans across, turns on a burner - the wrong one comes on, and flames shoot up at her arm. She jerks back and SHOUTS in pain.

KATE (CONT'D)
Tsk, tsk. Getting tired. Unable to function.

ASHLEY
I’m fine.

KATE
Are you? Think about what you’re getting into. I never need to sleep. I can hound you every minute of every day. You’ll never know whether or not something you hear is real. I can keep you from sleeping, watching TV, reading-

Ashley slams her pan.

ASHLEY
Enough! I give up! Congratulations. I love spending time with Henry, but it’s not worth it.

KATE
I guess I’m done here, then. (then)
If you try to see him again-

ASHLEY
I know, you’ll be back.

KATE
Count on it. All right. Goodbye.

ASHLEY
Go. (then)
Hold up one second - is there anything you want me to tell Henry for you?

KATE
What do you mean?
ASHLEY
He came to me because he wanted to
talk to you, and well, I’m pretty sure
I can deliver on that. Is there
anything you want to say to him?

Kate hadn’t thought about this.

INT. HENRY’S APARTMENT – DAY

Henry opens the door to reveal Ashley.

HENRY
Hey. You’re a little early.

ASHLEY
Do you have a minute?

HENRY
I’ve got...
(checks watch)
Eight hours. Then I have a date.

Ashley doesn’t smile.

HENRY (CONT’D)
Is everything all right?

ASHLEY
I just need to talk to you.

Henry ushers her into the living room, where they sit.

ASHLEY (CONT’D)
Let me just talk for a second. I know
you have a hard time with anything
paranormal.

HENRY
I’m trying to keep an open mind.

ASHLEY
Kate contacted me. From beyond. Not
like before, those few things I told
you, but clearer than anything I’ve
ever experienced. Like I’m talking to
someone in the room. I know what you
must think of me for telling you this,
but I had to, because, well, I know
you want to talk to her.

HENRY
(beat, then)
Are you talking to her now?

ASHLEY
Yes.

(CONTINUED)
Ashley glances over to another part of the room.

ASHLEY’S POV:
Kate is standing there, looking at Henry.

KATE
Hi, Henry.

BACK TO SCENE:
(Note: we don’t see Kate as Henry and Ashley are talking, but clearly Ashley is hearing and repeating Kate’s answers.) Ashley turns back to Henry.

ASHLEY
She says “Hi, Henry.”

HENRY
I don’t know what to think about this...

ASHLEY
Ask me questions. Ask me as many as you want. Ask me things that only she could answer, and keep asking until you’re convinced.

HENRY
(shrugs)
What’s her favorite food?

ASHLEY
(listens, then)
The warm berry shortcake at Citizen Cake. She says ask a tough one.

HENRY
What was her first pet’s name?

ASHLEY
Ernie the turtle. She told me that earlier today.

HENRY
Favorite Hawaiian island?

ASHLEY
(listens, then)
She’s only been to Maui, and a jellyfish stung her.

Henry’s half fascinated, half freaked out.

HENRY
This is... Is she really here?

(CONTINUED)
ASHLEY
(listens, then)
She always hated that chair you’re sitting in, her second toe is longer than her first, she always meant to take guitar lessons, and she says you...
(to Kate)
I’m not going to say that. Think of something else.

HENRY
What? What did she say?

ASHLEY
You don’t want me to.

HENRY
I need to know.

ASHLEY
(sighs)
You hum when you pee.

HENRY
Oh my god. She’s really here. She’s really in trouble for telling you that, but she’s really here. Why did she come? What does she want to say to me?

Ashley turns and looks at Kate. (Note: we now see Kate for the rest of the scene.) Kate opens her mouth to talk, but before she can, Ashley does.

ASHLEY
She says she can tell how torn you are between being faithful to her memory and to the feelings you have for me.

KATE
The hell I did!

The parrot is eating from a bowl of nuts in its cage. When Kate shouts, the bird SQUAWKS and freaks out, sending seeds flying. Ashley grabs her eye.

ASHLEY
Ow!

HENRY
What happened?

ASHLEY
Seed in the eye. It’s okay.
KATE
Tell him the truth!

Ashley tries to get the seed out of her eye while she continues talking for Kate.

ASHLEY
Kate says she just wants you to be happy, and she can tell I make you happy.

KATE
You are so screwed!

The parrot’s really going nuts now.

ASHLEY
That’s it. She just wants you to go on with your life. And... she’s gone.

KATE
I am not! I’m right here!

Kate whirls on the parrot.

KATE (CONT'D)
You, shut up!

The parrot immediately gets silent, shuffles over to the edge of his perch and cowers against the side of his cage.

KATE (CONT'D)
(to Ashley)
And you, I’ll be with you every minute of every day for the rest of your life.

HENRY
That’s... Thank her, wherever she is.

ASHLEY
Thank you, Kate.

Ashley is contorting and blinking as she tries to deal with the seed in her eye.

HENRY
Are you okay?

ASHLEY
Could you take a look at it, doctor?

KATE
Oh, lord.

(CONTINUED)
ASHLEY
It really hurts.

KATE
Good. I hope it blinds you.

Henry crosses to Ashley, holds her head in his hands as he looks for the seed. He gently removes it... they’re face to face and she’s beaming up at him. Very romantic.

ASHLEY
What would I do without you?

Ashley kisses Henry, then hugs him.

KATE
You are dead. Dead! Dead!

As Kate shouts, the parrot starts freaking out again. Ashley winks at Kate over Henry’s shoulder.

EXT. COUNTRY CLUB - SUNSET

We’re outside as a beautiful wedding is going on. The bride and groom are exchanging vows, as the waitstaff and cooks stand respectfully in the background. Dan and Ashley stand next to each other, speaking in whispers.

ASHLEY
You know the Lerner party? I need you to handle it alone.

They’re interrupted by a small commotion near them. They glance over to see a cage of white doves, with the handler standing nearby, getting ready to release them. For some reason, the birds are squawking and zooming around the cage. The handler shushes them, tries to calm them. Dan turns back to Ashley.

DAN
Where are you going?

ASHLEY
Santa Barbara.

DAN
With whom?

Ashley doesn’t answer.

DAN (CONT’D)
Henry?

Dan shakes his head.

ASHLEY
What?

(CONTINUED)
Nothing.
The birds are really going nuts now. Dan turns to the handler.

DAN (CONT’D)
Are they always like that?

HANDLER
No. I don’t know what’s wrong with them. Something’s really freaking them out.

The minister finishes the ceremony; the bride and groom kiss as everyone applauds. Ashley looks at the birds - a light bulb pops on.

ASHLEY
(panicked, to handler)
Don’t open that-

Too late, the handler pulls open the door. Instead of gently flying out and flapping up into the sky, they come out in a huge, frantic screaming mass - and straight into Ashley, who crashes backwards, arms flailing, right into a buffet table. People scream and rush over.

ASHLEY’S POV

Ashley looks up at the sky, as faces crowd around, looking down at her. The handler pushes through.

HANDLER
I’m so sorry! I’ve never seen that. I have no idea what got into them.

BACK TO SCENE

Ashley looks over at the cage. Standing on the other side is Kate. She winks.

Dan rushes to Ashley’s side, helps her up.

DAN
Come on, let’s go clean you up.

ASHLEY
I’m fine.

DAN
(whispers)
You’re covered with bird shit and the entire bridal party is staring at you.

(CONTINUED)
ASHLEY
(to all)
Be right back!

EXT. COUNTRY CLUB - NIGHT

Ashley is standing in front of a huge tray of cherries jubilee, pouring rum into a cup and counting as she pours it in. Her hair is wet and slicked back after getting cleaned off.

ASHLEY
Three... Four...

As she starts to pour the fifth cup in, Dan walks up behind her.

DAN
Ashley-

ASHLEY
(without turning around)
Shhh! Damn it, I lost count. Where was I?

KATE (V.O.)
Three.

ASHLEY
Thank you.

DAN
For what?

ASHLEY
Shhhh!

Dan looks around, wondering what the hell just happened, while Ashley keeps pouring.

ASHLEY (CONT'D)
Three... Four... Five... Six.
(then, to Dan)
Okay, what’s up?

DAN
I have to say something. Now, you know I never get involved in your love life.

ASHLEY
Bullshit.

(CONTINUED)
DAN
Fine. As someone who’s always involved in your love life, I think you should listen to me. You’re making a huge mistake.

ASHLEY
No I’m not. Help me with this cart.

They start wheeling the cart over towards the bride’s table as they continue to talk.

DAN
It’s not because his fiancee’s ghost is trying to kill you. And it’s not because he’s a client who you lied to. But you talk about picking guys with problems? He just came off a relationship where his bride was killed on their wedding day, and you’ll be the first girl he dates. That’s a pretty serious rebound. You really think this is going to end up well?

Ashley considers this, then:

ASHLEY
Nice try. You’re handling the Lerner party alone.

They arrive at the bride’s table. Ashley takes out a long fireplace lighter with a flourish. Everyone at the wedding quiets down.

ASHLEY (CONT’D)
Cherries Jubilee!

Everyone claps; waiters dim all the lights. Ashley lights the lighter and touches it to the dessert.

There’s a large WHOOOMP as the fireball explodes off the cart, illuminating the entire party.

INT. ASHLEY’S CAR - LATER THAT NIGHT

Ashley, covered with soot and looking pissed, sits in the driver’s seat of her car.

ASHLEY
I know you’re here. You’re everywhere. Come on!

Kate appears in the passenger seat.

KATE
No need to yell.

(CONTINUED)
ASHLEY
You know, if I were dead, I wouldn’t waste my time following one person around. I’d find out the meaning of life. I’d talk to famous dead people.

KATE
Like who?

ASHLEY
Umm... Eleanor Roosevelt.

KATE
What would you ask her?

ASHLEY
Listen, forget Eleanor Roosevelt. You’re the only dead person I want to talk to right now.

Kate leans close to Kate.

KATE
I think you lost some eyebrow.

ASHLEY
What?

(looks in mirror, then)

You know what? I don’t care. And you know what else? I’m going to Santa Barbara with Henry. And I don’t care what you do. You can make animals attack me and set me on fire and yell and scream and talk about your dogs - I don’t care. I don’t care!

EXT. PARKING LOT - CONTINUOUS

Dan is walking to his car - something catches his attention, and he looks over to see Ashley sitting alone in her car, shouting. He shakes his head and walks on.

EXT. HIGHWAY - DAY

Henry’s driving a convertible, Ashley at his side, her hair blowing out behind her.

EXT. DRIVEWAY - DAY

Henry and Ashley’s car pulls into the driveway of a picture perfect bed and breakfast.

INT. BED AND BREAKFAST ROOM - DAY

Ashley and Henry enter the room, drop their suitcases.

(CONTINUED)
ASHLEY
This is so charming. There’s a fireplace! I’m lighting a fire.

HENRY
It’s eighty-five degrees out.

ASHLEY
I’ll light a small one. Do you see any matches?

Henry subtly takes a pack of matches off the dresser and slips it in his pocket.

HENRY
Nope.

Ashley gives up, crosses back to Henry.

ASHLEY
You know what we should do? Did you see those people up the road riding the bicycles built for two? I bet we could rent some.

HENRY
Yeah, absolutely.

ASHLEY
Great.

Ashley heads for the door.

HENRY
Wait, now?

ASHLEY
Yeah, why not?

HENRY
I don’t know. We just got here. Shouldn’t we unpack, check out the room... Hey, here are some matches.

He pulls the matches out of his pocket, holds them up.

ASHLEY
Oh my god. You think you can bring me up here to the country and not even leave the room? Just put up a “Do Not Disturb” sign and shut ourselves in for the weekend?

HENRY
Yes?

(CONTINUED)
ASHLEY
Let me freshen up.

Ashley grabs her suitcase, kisses Henry, and heads towards the bathroom.

Henry leans over and starts unpacking his suitcase - suddenly, he lets out a huge FART.

Ashley freezes, looks back, disgusted. Henry’s still going - the fart rolls on and on, longer than any fart has a right to, punctuated by odd little stops and starts...

Ashley looks like she’s going to throw up.

ASHLEY (CONT’D)
Henry?

HENRY
(looks back, smiles)
Yeah?

ASHLEY
You know I’m in the room, right?

HENRY
(confused)
Yeah...

ASHLEY
Okay. Be right out.

Ashley goes in the bathroom, closes the door.

INT. BED AND BREAKFAST BATHROOM - MOMENTS LATER

Ashley stands in front of the sink. She swishes some mouthwash around in her mouth, spits it out, then grabs a glass and puts water in it. As she’s rinsing her mouth, she hears a noise. She pauses mid-gargle - it’s a little squeak. Ashley looks around, trying to pin down the source, finally reaching out and opening the medicine cabinet. Kate’s head is in there.

KATE
That was gross.

Ashley screams and drops her glass.

INT. BED AND BREAKFAST ROOM - CONTINUOUS

Henry is unpacking - he looks up at Ashley’s scream.

HENRY
You all right?

(CONTINUED)
ASHLEY (O.S.)
Fine!

INT. BED AND BREAKFAST BATHROOM - CONTINUOUS

Ashley is holding her hand, which she cut on the broken glass. She wraps a towel around it while she hisses at Kate, still in the medicine cabinet.

ASHLEY
I should have known that was you.

KATE
I never used to think farts were funny when I was alive. But the look on your face...

ASHLEY
Will you get out of here!

KATE
You’re not having sex with my husband.

ASHLEY
He’s not your husband! Even if you had made it down the aisle, there’s that “til death do we part” clause. You’re a head!

HENRY (O.S.)
Did you say something?

ASHLEY
No, I was just... There’s potpourri! I love this place!

KATE
Don’t do it.

Ashley slams the medicine cabinet closed on Kate’s face.

INT. BED AND BREAKFAST ROOM - MINUTES LATER

Henry tries to decide the most casual place to sit. He tries the edge of the bed, lies down, sits back up, gets out of the bed and sits in a chair... He’s going back to the bed when Ashley comes out of the bathroom. She’s wearing a little sexy silky robe and looks great.

HENRY
Wow.

ASHLEY
It’s the hotel robe. There’s one hanging in there for you.

(CONTINUED)
HENRY
(concerned)
What happened to your hand?

Ashley tries to cover it, but it’s hard to hide the washcloth she has tied around it.

ASHLEY
I broke a glass in there, it’s nothing...

HENRY
Let me see it. How bad is it?

ASHLEY
Not bad enough to go to the hospital, but bad enough that if I unwrap it, it’s going to gross us both out and ruin the mood.

HENRY
(considers this, then)
If you say it’s all right.

They kiss, move over to the bed.

Still kissing, they roll, until Henry’s on top and Ashley’s on the bottom, looking up. Kate is inches from her face, floating over the bed.

KATE
This is going to get very awkward.

ASHLEY
(frustrated)
Ah!

HENRY
Everything okay?

ASHLEY
Yeah, that was just a... grrr.

She closes her eyes as tight as she can and starts kissing Henry again. Henry glances at her as they kiss, notices her face. He pulls back.

HENRY
You sure you’re okay?

ASHLEY
Yeah, why?

HENRY
Well, your eyes are closed very... energetically.

(CONTINUED)
ASHLEY
You like to kiss with your eyes open? 
A little kinky, but all right.

Ashley opens her eyes; Kate’s still there. She rolls Henry back over so he’s on the bottom. Kate talks to Ashley.

KATE
I was talking to another ghost.
You’ll never guess who it was. Give up? Remember that guy you dated in high school, the one who was killed in the motorcycle accident?

ASHLEY
Ted?

HENRY
What?

ASHLEY
What?

HENRY
You said “Ted.”

ASHLEY
No, I just bumped my arm. It’s fine now.

They resume kissing and start pulling off clothes as Kate starts talking again.

KATE
Anyway, and this is a little embarrassing, he said you were a bad kisser. Actually, he said you were the worst kisser ever. “Painful and overly wet” was the exact quote.

ASHLEY
(blurts out to Henry)
Talk dirty to me!

HENRY
What?

ASHLEY
I love it. It really turns me on. Do it loud.

HENRY
You’re a dirty girl, aren’t you?

KATE
You’re a dirty liar, that’s for sure.

(CONTINUED)
ASHLEY
Louder!

HENRY
You’re a dirty girl, aren’t you!

ASHLEY
Louder, louder, and more. Like you’re trying to drown out some annoying noise!

HENRY
Like this?! You want me to shout dirty things at you?!

ASHLEY
Yes!

HENRY
How can this turn you on?! I’m just shouting at you!

KATE
Dirty talk was never his strong point.

Ashley sees the radio beside the bed.

ASHLEY
Music!

She pulls away, reaches over and flips on the radio. She turns it all the way up, then turns back to Henry.

HENRY
Is that a little loud for you?

ASHLEY
What?

HENRY
The radio! Do you like it that loud?

ASHLEY
I love it! Salsa is my favorite!

Henry and Ashley start going at it again, rolling around. Ashley looks over at Kate, who’s shouting, but we can’t hear what she’s saying because of the music. Ashley smiles, turns back to Henry. Things are getting hotter and heavier, when suddenly the radio goes to commercial.

ANNOUNCER (V.O.)
(on radio, in Spanish)
Tires tires tires! Only a madman could sell four tires for the price of two...

(CONTINUED)
Henry reaches over for radio to turn it off, and Ashley hits his hand.

ASHLEY
Don’t touch that!

HENRY
It’s not very sexy!

Ashley does a move sexy enough that we get what’s going on while still preserving our PG-13.

HENRY (CONT’D)
That is!

EXT. OUTSIDE BED AND BREAKFAST ROOM – CONTINUOUS

A maid walks by, looking at Henry and Ashley’s room. From inside, we hear:

ANNOUNCER (V.O.)
(in Spanish)
More tires more tires more tires...!

Ashley screams in pleasure. The maid shakes her head and hurries on.

INT. CLOTHING STORE – DAY

We’re in a groovy little vintage clothing store on Haight Street. Chloe’s behind the counter reading a book – the bell over the door rings, and Chloe looks up to see Henry entering.

CHLOE
Hey! I didn’t know you knew I worked here.

She comes out and hugs Henry.

HENRY
The coffee shop told me you were working at the record store, they told me you were at the head shop, and the guy at the head shop pointed in this direction and giggled.

CHLOE
Well, I’m glad you found me. What’s the occasion? Would it have something to do with you being missing all weekend?

HENRY
Maybe. I was going to ask you if you wanted to grab some lunch, but it looks like you’re alone...

(CONTINUED)
CHLOE
Oh, it’s fine. I’ll just close down.

Chloe flips over the closed sign in the window.

HENRY
Where are you going to work when you get fired from here?

CHLOE
I think I’ve worked everywhere - I might have to go to the coffee shop and start over. Come on.

EXT. SIDEWALK CAFE - DAY

Chloe and Henry have a table outside.

CHLOE
So what’s up?

HENRY
Well, I just wanted to thank you. That woman you sent me to? You know, the-

(lowers his voice)
psychic.

CHLOE
Believe me, you don’t have to whisper that in this neighborhood. It’s not like you’re dating a...

(whispers)
Republican.

HENRY
Well, she’s great. I don’t know how you found her, but I feel a thousand times better about everything.

CHLOE
So she got a message from Kate?

HENRY
Would you think I was insane if I said yes?

CHLOE
I made you go.

HENRY
I guess you did. Anyway, yeah, I really believe that Kate wants me to move on. In fact, I’m dating her.

CHLOE
Who?

(Continued)
HENRY
Ashley. That’s where I was this weekend – we went to Santa Barbara.

CHLOE
So, she told you that Kate told her that you should be dating again, and then she went out with you?

HENRY
It didn’t happen exactly that way, but yeah, kind of that.

CHLOE
You’ve got to stop.

HENRY
Why?

CHLOE
She’s... she’s a psychic! They’re all whackjobs!

A WOMAN dressed in a lace shawl stops and glares at Chloe.

WOMAN ON STREET
Excuse me?

CHLOE
Move it along. Having a private conversation here.

HENRY
Since when do you have a problem with psychics?

CHLOE
You do. You hate them. It’s great you’re dating, but you can’t date her. I mean, don’t you see a little bit of a conflict of interest?

HENRY
She’s not my lawyer, Chloe.

(a little peeved)
I would have thought you’d be happy about this.

CHLOE
I guess you’re right. I guess I should be. I’m just surprised. But I’m coming around. Look how happy I am now.

Chloe pastes on a big smile, hugs Henry. Her smile disappears. She’s not happy.
INT. ASHLEY’S APARTMENT - DAY

Ashley crosses to the front door, opens it. It’s a pissed Chloe. Ashley clearly wasn’t expecting her, and isn’t too comfortable.

ASHLEY
Chloe. I’ve been meaning to call you.

CHLOE
What’s been stopping you? Pretending to talk to my brother’s dead wife so you could date him?

ASHLEY
(beat)
Come on in.

Chloe steps inside the door, but doesn’t come all the way into the room.

CHLOE
I won’t be long. I just want Kate’s diary back.

ASHLEY
Okay, sure.

Ashley crosses to her bookcase, reaches behind some books and feels around for it.

CHLOE
I’m not going to tell him I gave it to you, because somehow, he does seem better.

ASHLEY
I know this looks bad-

CHLOE
How could you do it?
(imitating Ashley)
“I could never fake it. I’m not some scam artist.”

Ashley finds the diary, pulls it out.

ASHLEY
I didn’t scam him. I didn’t take advantage of him.

CHLOE
You didn’t tell him that Kate said you two should be together?

Ashley doesn’t answer.

(CONTINUED)
CHLOE (CONT’D)
Don’t worry, I’m not getting involved. I’ve done enough.

ASHLEY
Thank you. I really do love him.

Ashley hands over the diary as Chloe just shakes her head in disgust.

CHLOE
The worst part is that I did this to him. I mean, I gave this to you. I gave you everything you needed.

Henry steps through the open door.

HENRY
Gave what to her?

The two women look at him. Busted. They freeze. He doesn’t - he reaches out and takes the diary out of Chloe’s hand. As he opens it, the newspaper article with Kate’s picture falls out. He grabs it, looks at it, then starts paging through.

HENRY (CONT’D)
Is this... This is Kate’s diary? (to Chloe) Why would you give her this? How did you even get it?

He keeps reading.

HENRY (CONT’D)
The story about the pancreas is in here, the night we met... (putting it together) You used this to pretend you were talking to Kate?

ASHLEY
Kind of at first, but-

HENRY (to Chloe)
And you gave it to her? You came into my house, stole it, and gave it to her? Why?

CHLOE (searches, then)
To help you.

Henry looks at them both, heartbroken.

(CONTINUED)
HENRY
You were the two people left in the world that I trusted.

Henry turns and leaves the apartment. After a moment, Chloe runs after him.

CHLOE
Henry. Henry.

Ashley’s left very, very alone.

INT. DAN’S APARTMENT — NIGHT

Ashley sits on the couch with Dan, sobbing her heart out. She’s collapsed on his shoulder as he rubs her back.

ASHLEY
You were right. It all fell apart.
I’m a horrible person.

DAN
You’re not a horrible person.

ASHLEY
I’m a liar and a horrible person. I never deserved him.

DAN
He’s an idiot to let you go, no matter what you did. Anyone would be lucky to have you. Anyone.

There’s something in the tone of Dan’s voice that makes Ashley look up. Dan uses the opportunity to move in and kiss her on the mouth. Not a friendly supportive kiss, a “let’s get it on” kiss. Ashley — all tears immediately stopped — jumps to her feet.

ASHLEY
What the hell was that?

DAN
I’m sorry—

ASHLEY
You’re my friend. You’re gay. You’re my gay friend!

DAN
Oh, screw it. I’m not gay.

ASHLEY
What?

(CONTINUED)
DAN
I’m not gay. I’ve never been gay. I don’t have sex with men, and they don’t have sex with me.

ASHLEY
So when you kissed me...

DAN
I’m in love with you. I’ve been in love with you since I met you. Every time you turn your back to me, I sniff your hair. I went into business with you to be near you. I hate cooking! I want to throw up every time I cut a fish! You have to be the worst psychic in the history of time. How could you have not known any of this?

ASHLEY
Why didn’t you ever tell me?

DAN
(exasperated)
Remember when we met? And we started going out to lunch, dinner, talking on the phone all day and all night...? I thought we were dating. And then after a week, we’d just gone to a movie, and I was just about to kiss you, and you turned to me and said “I love having a gay friend to talk to. I could never be this comfortable with a straight man.” What was I supposed to do?

ASHLEY
You waited a week to make your move? No wonder I thought you were gay!

DAN
I was taking it slow!

ASHLEY
Five years, one kiss? That’s not slow. That’s family.

DAN
I’m sorry. I missed my window. I was waiting for it to come back around again.

ASHLEY
You betrayed me-

(Continued)
DAN
Betrayed you? I love you! You think it was easy listening to you talk about other men? Watching mind numbingly boring romantic movies and pretending to cry? Going shopping with you and giving you advice on clothes? Do you know how much of the last five years I’ve spent learning about clothes?
(pointing to his shirt)
This shirt cost me a hundred and seventy five dollars and I hate it!

He rips it off, balls it up, throws it on the ground.

DAN (CONT'D)
Before this whole stupid thing, I probably spent a hundred dollars a year on clothes. Now I spent that much every three weeks on this haircut! Which I also hate!

He stirs up his hair - it goes from perfectly styled to rats’ nest.

He and Ashley stare at each other - he’s panting, shirtless and dishevelled. Finally:

ASHLEY
I got naked in front of you in changing rooms.

DAN
You think that was easy on me, either?
(then)
So where are we? What does this mean?

ASHLEY
I don’t know.
(frustrated)
I just came here to cry.

INT. VET’S OFFICE - DAY

Chloe’s the only person - she sits with a cat carrier. Henry comes out of his examining room, looking at a chart.

HENRY
Yes, is there a...

Henry sees it’s Chloe.

HENRY (CONT’D)
You don’t have a cat.
CHLOE
I rescued a stray so you’d talk to me.

HENRY
(sighs)
Come in.

INT. EXAMINING ROOM

Henry looks the kitten over.

HENRY
Do you know what you’re naming her?

CHLOE
Nah, as soon as we’re done, I’m taking her back to the pound.
(off his look)
I’m kidding. It’s a joke. You laugh now, it breaks the tension, we start talking again...

HENRY
A pet’s a big responsibility. You ever think about maybe just running into me on the street?

CHLOE
Listen, I didn’t know Ashley was going to use that stuff I gave her to start dating you. I just wanted you to be happy.

Henry ignores her, pulls out a hypodermic needle and starts preparing a shot.

CHLOE (CONT'D)
Wait. Do you need to do that?

HENRY
Yes, she needs shots.

CHLOE
Yeah, but... she probably already had them. She’s my neighbor’s cat.

HENRY
Your neighbor let you borrow her cat for a trip to the vet?
(no answer)
You stole a cat?

CHLOE
I’m going to put her back. She was on the fire escape. It’s like a walk.

Henry blows.

(continued)
HENRY
The ends do not justify the means! Stop it! Stop doing crazy things because you think you know better!

CHLOE
Whoa. You should hear yourself. You sound exactly like dad. And mom.

HENRY
And your teachers and your friends and your bosses and strangers on the street! They all say it to you because they’re all right!

Chloe reaches into her purse, pulls out a key.

CHLOE
I’m sorry you feel that way. Here’s the key to your apartment.

Henry doesn’t reach for it.

HENRY
I already changed the locks. See if you can get the cat home without killing it.

CHLOE
I think I can handle it.

Chloe takes the cat from Henry, fumbles, drops it on the ground. SPLAT. MEOW. Chloe picks the cat back up.

CHLOE (CONT’D)
She’s fine.

Chloe leaves the room.

EXT. OUTSIDE ASHLEY’S APARTMENT - NIGHT

Ashley’s car pulls up in front of her building; the door opens and Ashley climbs out. She’s carrying cooking supplies—she looks beat. She finds Henry waiting on the steps. He holds up Kate’s diary.

HENRY
I read this.

ASHLEY
I’ve wanted to talk to you—

Henry holds his hand up to silence her.

HENRY
Do you have anything else? Letters, notes, anything?

(CONTINUED)
ASHLEY
No, Chloe found some letters, but I didn’t take them. Just the diary and the article.

HENRY
Yeah, that’s what she told me. If there’s nothing else, then how did you know about the cake? Or Hawaii? Or my chair? None of that is in here, and no one else knew it.

ASHLEY
You’re not going to believe me.

HENRY
What have you got to lose by telling me?

Ashley sighs, hands over all her supplies to Henry.

ASHLEY
These are getting heavy. Carry them upstairs, I’ll tell you everything.

INT. ASHLEY’S APARTMENT - MOMENTS LATER

Henry and Ashley sit at the table they sat at for the first attempted reading.

ASHLEY
I can’t prove any of this, so I’m just going to tell you everything. You can believe me or not.

HENRY
I’m listening.

ASHLEY
Your sister gave me the diary and asked me to pretend Kate talked to me. It’s not her fault - I should never have done it. But I did, because, well, you needed it. I thought I’d help you and move on. And then...

HENRY
And then?

ASHLEY
I liked spending time with you, so maybe I drew it out a little more than I should have. And then that night, you know-

HENRY
When I took you to the island.

(CONTINUED)
ASHLEY
Right. Well, I guess I crossed some kind of line, because she was waiting for me the next day.

HENRY
Kate.

ASHLEY
Yes.

Ashley waits for Henry to object. He doesn’t.

ASHLEY (CONT’D)
She tried to scare me away from you. As soon as I figured out who she was, I decided, screw it, I’m not getting run off. I wanted to be with you, so I did everything I could. So did she. And then that morning at your apartment-

HENRY
When you told me all those things. She was there.

ASHLEY
Right. She was. Only she had no idea that I was going to say the stuff at the end, the stuff about us being together. I made that up.

HENRY
You pretended she wanted us to be together because you thought that would make me love you.

ASHLEY
I thought it might help. I was hoping you’d love me for other reasons, too.

HENRY
And then I found out about the diary.

ASHLEY
And here we are.

Henry takes it in for a moment, then:

HENRY
Is she here now?

ASHLEY
No, I haven’t seen her since you broke up with me. I guess her job was getting rid of me, and she did it.

(CONTINUED)
HENRY
So she just disappears?

ASHLEY
I think so.

Henry nods.

HENRY
Thank you.

Henry turns and leaves.

INT. HALLWAY OUTSIDE ASHLEY’S APARTMENT - CONTINUOUS

Henry closes the door behind him, walks down the hall. He passes someone, but doesn’t acknowledge them. We see who it is: Kate. She turns, follows him out.

MONTAGE:

INT. HENRY’S APARTMENT - DAY

Henry walks through his apartment, eating fast food with one hand as he sorts through the mail with the other. Kate sits on the couch, watching.

INT. CHURCH - DAY

Ashley sits in the back row as Father Marks delivers his sermon.

INT. EXAMINING ROOM - DAY

Henry struggles to hoist the huge fat lab (from earlier in the movie) onto the table. Kate stands in the corner.

INT. ASHLEY’S APARTMENT - DAY

Ashley’s in her kitchen, pots going everywhere. She calls for something - the refrigerator door closes, revealing Ashley’s new partner, a woman.

INT. RESTAURANT - NIGHT

Henry sits across from a woman in her 30’s, SUE.

SUE
I’ve always wondered - which is smarter, cats or dogs?

HENRY
Well, cats are better with tools, but dogs are great spellers.

Sue gives him a blank look.
CONTINUED:

HENRY (CONT’D)
That’s a joke. Actually, it’s dogs.

SUE
Something wrong with cats?

HENRY
Cats are great. It’s their owners that are nuts.

After an uncomfortable pause:

HENRY (CONT’D)
How many cats do you have?

SUE
Four.

HENRY
I’m going to get a bottle of wine.

Sue gives him one more cold look, then picks up her menu and starts looking through it. Henry shakes his head, picks up his menu. Kate’s sitting at the next table.

INT. HALLWAY OUTSIDE ASHLEY’S APARTMENT – NIGHT

Ashley has one hand on her door as she says goodbye to a slick looking guy in his 30’s, BRIAN.

ASHLEY
I had fun.

BRIAN
I told you you would.

Ashley forces a polite laugh.

ASHLEY
All right... good night, then.

BRIAN
(high voice, pretending he’s Ashley)
Come in for some coffee?
(normal voice)
Why, I really have to get up early, but if you insist, maybe one cup.

ASHLEY
Ha ha ha... That’s a great trick.
Okay, I’ll call you.

She opens the door as Brian comes in for a kiss – she ducks under it and disappears inside.
CONTINUED:

Brian walks down the hall - he passes a woman. He doesn’t seem to see her - it’s because it’s Kate.

INT. HENRY’S APARTMENT - DAY

Henry sits on his couch, reading “Infinite Jest” with the curtains drawn. Kate is sitting across the room from him, watching him sadly.

INT. ASHLEY’S BEDROOM - DAY

Ashley is asleep in bed, TV on, food sitting next to her. Kate stands in the room, watching her sleep.

END MONTAGE

EXT. OUTSIDE ASHLEY’S APARTMENT BUILDING - DAY

Dan is standing on the street, waiting. The front door opens; Ashley comes out. She sees Dan, keeps walking. He runs to catch up with her.

DAN

Hello.

ASHLEY

Hi.

DAN

Long time.

ASHLEY

I could have gone longer.

DAN

Listen, I’ve been thinking about what I did and - look, could you stop walking? I’m trying to be sincere, and panting is really killing my delivery.

Ashley stops, turns to Dan.

DAN (CONT’D)

I screwed up. But look at it - I pretended I was gay for five years. Has any other man ever done anything like that for you? I can see a guy pretending for two, three years tops. But five years?

Ashley chuckles despite herself.

DAN (CONT’D)

Listen, Ashley... You know me. You know me better than any other person does. And I know you.

(MORE)

(CONTINUED)
CONTINUED:

DAN (CONT’D)
Even though I did a stupid stupid thing by lying, I have been your best friend for five years.

ASHLEY
Yes, you have been.

DAN
I don’t know any more fancy way to say this: I’m a good guy, I love you, and I wish you’d give me a chance.

Ashley looks at him, shakes her head.

ASHLEY
Do I attract screwed up men or what?

INT. SUPERMARKET - DAY

Henry sleepwalks down the aisles, loading his cart with frozen food. Kate watches him shop. Suddenly, the sculptor appears next to her.

SCULPTOR
Hi.

Kate turns.

KATE
You.

SCULPTOR
He doesn’t look good, does he?

Kate so depressed, she can’t even work up any good venom for the sculptor.

KATE
No, he doesn’t.

SCULPTOR
Did you finish your mission?

KATE
Yeah. You?

SCULPTOR
No, or I wouldn’t still be here.

KATE
Really? So you do... move on once you’ve done what you were sent to do?

SCULPTOR
Did you listen to anything she said?

KATE
No.

(CONTINUED)
So I guess you’re not done.

I guess not.

What do you think you were supposed to do?

I don’t know.

What do you want, more than anything else, right now?

I want Henry to be happy.

And what do you think would make him happy?

Kate knows, but she won’t admit it.

I don’t know.

I think you do.

Kate sighs.

Damn it. Anything but that.

The sculptor chuckles and starts to fade.

Hey, where are you going?

I’m done.

So your job was to-

Get you to do the right thing.

Why didn’t you just tell me what to do in the first place?
SCULPTOR
Would you have listened?
(then)
See you in heaven.

KATE
If I see you, I’ll know I’m not in heaven.

SCULPTOR
That’s the spirit.

And he’s gone. Kate takes one last look at Henry.

INT. ASHLEY’S BEDROOM - DAY

Ashley’s pulling clothes out of her closet and putting them in a suitcase.

KATE (O.S.)
Go with the yellow dress. It matches your eyes.

Ashley turns to find Kate sitting on the bed. She returns to packing.

ASHLEY
I haven’t talked to him in months.

KATE
No “hello?” No “how’s the afterlife treating you?” You know, I think I lost weight. I don’t think I ever looked this good when I was alive.

ASHLEY
What do you want?

KATE
Okay. This isn’t easy.

ASHLEY
You at a loss for words? This is a first.

KATE
Have you thought about Henry, you know, since...

ASHLEY
Since you broke us up? Look, I don’t know what game you’re playing, but I’m not interested. For what it’s worth, I’m seeing someone.

KATE
No you’re not. You can’t be.

(CONTINUED)
ASHLEY
We’re going to Vegas this weekend.

KATE
Stop. What about Henry?

ASHLEY
What about him?

KATE
Don’t you still love him?

ASHLEY
You want us together?

KATE
No. Desperately not. But he does.

ASHLEY
And you’re okay with that?

KATE
I want what’s best for him. And you know this is killing me to say this, but that’s you.

ASHLEY
This isn’t a trick?

KATE
I wish it was.

ASHLEY
I’m sorry. I did love him, but I couldn’t just keep loving someone who doesn’t love me back. I had to move on. It killed me, but I did it. Now you’re asking me to try to stir up those feelings when I’m probably just going to end up crushed again? Sorry.

The doorbell rings. Ashley closes her suitcase, and walks out of the bedroom.

INT. HENRY’S APARTMENT - DAY

Henry’s lying on the couch, watching television. Kate’s standing over him, yelling, waving her hands in front of his face.

KATE
Get up! Get up! Why can’t you hear me? Get up! Henry!

The parrot squawks loudly and rattles around his cage. Kate turns and looks at the bird.
HENRY’S POV:

Henry looks over at his parrot. He can’t see Kate, of course.

HENRY
Calm down. What’s the matter with you?

And then, miracle of miracles, the bird talks.

PARROT
Ashley.

Henry sits up.

HENRY
Did you say-

PARROT
Ashley.

HENRY
Who taught you that?

PARROT
Call Ashley.

HENRY
“Call Ashley?” You want me to— And now I’m having a conversation with a bird. I’m insane.

Henry lies back down.

PARROT
Get up!

HENRY
Kate?

PARROT
Get up, call Ashley!

HENRY
Okay, I know this is crazy, but I’m going to ask you a question. Is Kate getting you to talk?

PARROT
Yes.

HENRY
Huh. You really want me to-

PARROT
Call Ashley.

(CONTINUED)
Henry shrugs, picks up the phone. He waits. No answer. He hangs up.

    HENRY
    Machine.

    PARROT
    Airport.

    HENRY
    Excuse me?

    PARROT
    Airport. Get up!

Henry gets up, shaking his head, and walks to the door.

    PARROT (CONT’D)
    Take the bird.

EXT. STREET - DAY

Henry, bird cage in hand, walks out to the street. He looks back and forth for a cab, sees one, waves his hand. The cab doesn’t stop. Suddenly the bird lets out an ear-splitting whistle. The cab stops.

    HENRY
    Thank you.

    PARROT
    You’re welcome.

INT. CAB - DAY

Henry climbs in with the cage.

    PARROT
    Airport.

    CAB DRIVER
    What?

    HENRY
    You heard the bird. Airport.

They start off. Henry turns to the parrot.

    HENRY (CONT’D)
    Why are we going to the airport? Where’s she going?

    PARROT
    Las Vegas.

(CONTINUED)
HENRY
And you want me to stop her? Why? I thought you hated her?

Henry notices the cab driver staring at him in the rear view mirror.

HENRY (CONT’D)
You mind?

CAB DRIVER
Buddy, this is San Francisco. I don’t mind anything.

INT. AIRPORT SCREENING STATION - DAY

Henry runs up to the screening station, still carrying the cage.

PARROT
Gate B3. Ten minutes to boarding.

A guard stops him.

GUARD
Ticket.

HENRY
I don’t have a ticket, I just need to-

GUARD
No ticket, you can’t go through.

Henry screams in frustration, runs back through the airport.

INT. AIRPORT TICKET COUNTER - DAY

Henry arrives at the counter, winded. He shoves his credit card at the employee.

HENRY
I need the cheapest ticket you have.

AIRLINE EMPLOYEE
Where do you want to go, sir?

HENRY
I don’t care.

AIRLINE EMPLOYEE
Well, that’s not at all suspicious.

She types at her keyboard. Types some more. Types some more.

PARROT
Hurry up, lardass.

(CONTINUED)
CONTINUED:

AIRLINE EMPLOYEE
Excuse me?

HENRY
Oh, it’s just my bird. He says that to everyone.

PARROT
Move those fat fingers, Helen.

The airline employee looks at her nametag. “HELEN.” Stares at Henry.

HENRY
(to bird)
Will you cut that out!

AIRLINE EMPLOYEE
One ticket to Miami, one thousand three hundred fifty dollars.

HENRY
That’s the cheapest— Oh, fine.

Henry grabs the ticket and the credit card, sprints back through the airport.

INT. AIRPORT GATE - DAY

Dan and Ashley are in line, waiting to board the plane.

DAN
You know, I never thought about it, but a psychic in Vegas could really clean up.

ASHLEY
Sorry, I’m done with...

Ashley trails off as she stairs down the concourse. We see what she sees: Henry carrying a parrot, Kate at his side, all running towards her. [From this point on, we see Kate.]

DAN
What’s the matter?

ASHLEY
You don’t want to know.

Dan turns as Henry and company arrive.

HENRY
Ashley, I caught you.

ASHLEY
What are you doing here?

(CONTINUED)
HENRY
I... You know what? I have no idea. The bird told me to come.

ASHLEY
(to Kate)
Did you do this?

DAN
Who are you talking to? Oh, right. The ghost.

HENRY
(to Dan)
Who are you? And why is your arm around Ashley... Wait a second, you’re the gay assistant.

DAN
I’m not gay, I’ve never been gay.

A man in line turns around at this.

MAN IN LINE
Methinks he doth protest too much.

ASHLEY
(to Kate)
You really want this?

KATE
Henry does.

HENRY
She’s here? Kate’s here?

ASHLEY
Right next to you.

Turns to Kate.

HENRY
And you want Ashley and I to be together.

KATE
I do. I’m sorry I put you through all this.

ASHLEY
She says she does. And she’s sorry for being such a royal bitch.

HENRY
Thank you, Kate.
KATE
You’re welcome. But when we all get to heaven, all bets are off.

ASHLEY
She says you’re welcome.

Henry reaches out his hand; Kate puts her hand on top of it. After a moment, Henry turns to Ashley.

HENRY
So... I want you back. She wants us back together. What do you want?

ASHLEY
I’m not pissing her off again.

And Henry and Ashley embrace.

DAN
Hello?!

The man in front of Dan puts his hand on Dan’s shoulder.

MAN IN LINE
It wouldn’t have worked out. I’m Bill, by the way.

DAN
I’m not gay.

MAN IN LINE
Neither am I. Maybe when we get to Vegas, we can grab dinner and talk about how not gay we are.

ON KATE, as she smiles as she watches Henry and Ashley together, then looks down at herself. Her smile fades.

KATE
Why the hell aren’t I disappearing?!

INT. CHURCH - DAY

We’re in Ashley’s church – it’s almost filled with people. Only the back few rows are empty.

Henry stands at the altar, waiting. People whisper to each other as they watch the back of the church in anticipation.

CLOSE ON: Dan and Chloe, who are sitting next to each other up front, talking quietly – Chloe laughs.

CHLOE
I’m so glad I met you. You are hilarious.

(CONTINUED)
DAN
I was just going for ironically amusing. Are you sure you haven’t been drinking already?

CHLOE
No, but stick around after the ceremony. If you like me now, you’re really going to love me when I’m drunk.

They laugh. Dan and Chloe look into each other’s eyes...

That’s it. Dan’s been hit by the thunderbolt. Dan suddenly leans in and kisses her full on the lips. When they break:

CHLOE (CONT’D)
Wow. That was... really quick.

DAN
I’m not gay. I just want to clear that up right now, so there’s no misunderstanding later.

CHLOE
Ooh, I’ve got some bad news for you. I’m kind of going through a lesbian thing right now. But still, good to meet you.

Chloe smiles; Dan... well, Dan’s looked better.

The WEDDING MARCH starts. Everyone stands. Ashley comes in the rear of the church, her FATHER at her side.

They make it a few steps down, then Ashley stops, looks at the back of the church. This is odd. Up front, everyone starts mumbling - what’s going on?

At the altar, Henry looks on with concern.

His fears are realized when Ashley heads for the back of the church. She’s walking out! No... wait. She’s just sitting in one of the empty pews in the back of the church. Her father walks back towards her - she holds up her hand.

ASHLEY
I need a second.

For the first time, we see Ashley’s not alone - she’s sitting with Kate.

ASHLEY (CONT’D)
I know this was supposed to be you. Thank you.

KATE
Make him happy. Or... you know.

(CONTINUED)
ASHLEY
Can you come back and haunt me for that?

KATE
Honestly? I don’t know. I missed the orientation speech.

ASHLEY
Don’t worry. I’ll make him happy.

Kate looks at Ashley’s bouquet.

KATE
Gardenias. I love gardenias.

Ashley smiles, rejoins her father.

Kate watches as they walk to the front of the church; Ashley joins Henry at the altar.

Ashley gestures for the priest to wait – she leans over and whispers something to Henry. Henry and Ashley both look back to where Kate is sitting; they smile at her.

Kate stands up, wipes tears from eyes. She walks to the rear doors of the church as Henry and Ashley hold hands, turn back to the priest, and begin their ceremony...

Kate fades out as she walks through the door, and we...

FADE OUT.

THE END