

DREAMWEAVER
by
Matthew Burkholder

Matthew Burkholder
224 1/2 21st Street
Apt 2
Brooklyn, NY 11232
(718)832-9232
thundrsong@earthlink.net

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DREAMWEAVER

EXT. STREET - DAY

ANDI comes out of JUDE's, the small Newbury St. clothing boutique where she works. ANDI is an attractive twenty eight year old woman. She is also a hopeless romantic. She turns back and waves goodbye, hoists her backpack up on her shoulder and starts off down the street. We follow her as she walks purposefully past the shops occasionally turning back to look at an attractive man she passes until she passes one empty storefront that looks like it has been empty for months. This will become DREAMWEAVER'S

INT. STAR MARKET - DAY

ANDI is shopping in the Star Market at the Prudential building. She has a cart and is standing at the meat cooler. A la "Mary Tyler Moore" she picks up a package of chicken, looks at it and tosses it in the cart with a shake of the head and a look skyward.

INT. ANDI'S APARTMENT - EVENING

The apartment is a typical twenty something apartment, a mess. ANDI has fabric swatches sitting everywhere, drawings of designs hanging over a drawing table, and a sewing machine table has a dress half finished and others hang nearby. A tattered poster hangs on the wall. The centerpiece is a rolling rack for clothing stuffed to overflowing with clothes. The ratty sofa against one wall faces the television and a bean bag sits nearer to the television. A spring breeze comes through the open screenless windows which open onto the fire escape. A tiny kitchen is off the living room and another door leads to the bedroom. The door to the apartment opens. ANDI enters with a bag of groceries and plops it down on the kitchen counter. She leans on the counter and blows a strand of hair out of her face.

EXT. ANDI'S APARTMENT - NIGHT

ANDI and HOPE are on the fire escape/balcony of ANDI's Boston Back Bay/South End apartment drinking hot tea. It is a typically comfortable spring evening with a gentle breeze occasionally stirring their hair. HOPE is the polar opposite of ANDI in temperament. HOPE is not your typical beauty, full figured and brassy. She asserts herself strongly, this covers for her fears and sensitivity, but those come later. And most importantly, they are best friends. They laugh together, cry together and poke fun at each other with ease. Their laughter rings out through the night air. A short pause as ANDI looks skyward.

ANDI

Starlight star bright, first star I see tonight,
I wish I may I wish I might have the wish I wish

tonight.

She squeezes her eyes tight.

HOPE

What'd you wish for?

ANDI

Same thing I always wish for.

HOPE

Which is?

ANDI

True love

HOPE

You have to be kidding.

ANDI

What?

HOPE

You're wishing for love?

ANDI

Yeah. What's wrong with that?

HOPE

You can't just wish for love and wait for it to come to you. How sappy is that?

ANDI

I'm not just waiting for it to come to me! I just want whatever superior beings that are out there to know that I'm ready whenever they are.

HOPE

Sure.

ANDI

You don't believe wishes can come true, do you?

HOPE

I believe wishes can come true, but I sure don't believe that wishing for it on a star is going to make any difference one way or another. It's very healthy to know what you want and to set goals for yourself. Realistic goals, but there isn't any supreme being that is going to hear you wishing for some wonderful person to come into your life and say to itself "Oh, Andi was just

asking for true love, I'd better get right on that!" Please! The only way wishes come true is through hard work and fighting for what you want cause no one out there is on your side but you.

ANDI

Cynic.

HOPE

Romantic.

ANDI

Killjoy.

HOPE

Irrepressible optimist.

ANDI

I'm not the one that marches on Washington thinking that's going to do any good.

HOPE

At least I'm doing something not just looking up at the stars thinking that that's going to make any difference.

ANDI

What about all the people that go to church every Sunday and pray at the side of their bed every night, is that a waste of time too?

HOPE

Yes.

ANDI

Thank you miss Atheism poster child

HOPE

I am not an Atheist, I do, however, believe that God, if there is one and I'm not saying that there is, has better things to do than listen to one person's selfish prayer. I just find it funny how many people put false hopes in some omnipotent being that unconditionally cares for them. There's no such thing as unconditional love. People fall in love on their own or they don't, people live on their own or they die and nothing that any of us puny mortals can do will change that. Anything else?

ANDI

No. Sorry I wasted the precious air on that

pointless wish. I shall never again put a strain on the already depleting oxygen supply around the earth oh great and all knowing Earth mother. I hope that wish didn't waste any oxygen that could be put to use saving some poor whale from the harpoon.

HOPE

Good.

ANDI

(after a pause)
I believe in Angels.

HOPE

Oh for God's sake.

ANDI

Do you?

HOPE

I don't know, I've never thought about it.

ANDI

Really? I would have thought that with the angel-mania going on lately there wouldn't be anyone who hadn't at least thought about it.

HOPE

Angel-mania?

ANDI

Yeah, It's a big thing these days. Lot's of people think they have guardian angels.

HOPE

Oh. You have no life, do you?

pause

ANDI

I hope I have one.

HOPE

A life?

ANDI

A guardian angel Hope, an angel. Stay with me

HOPE

It isn't easy.

ANDI

I know. I hope I do.

HOPE

Well if you do, tell it to watch out for me too.

ANDI

You didn't really answer the question, do you believe in them?

HOPE

In angels?

ANDI

Mm-hmm

HOPE

I...OK, yes I believe in angels in general sense the overall concept of angels, but I certainly don't believe that they are out helping people find their true love.

ANDI

I didn't ask if you believed it would help me find my true love.

HOPE

I know. I just offered you that little bit of personal insight as a bonus.

ANDI

Thanks.

HOPE

Don't mention it.

ANDI

How about your love life? How's things with Rick?

HOPE

Nick. His name is Nick. God. I've been living with him for three years.

ANDI

I know. It was a joke. Easy. Down Simba, down How are things with Nick?

HOPE

Fine.

ANDI

You are always a wellspring of information. No, really, how are things.

HOPE

OK, how are things with Nick? Well let's see. He dropped out of grad school, he hasn't sold any of his artwork lately, he spends every free moment in his studio trying to find inspiration to do his masterpiece, I see him every once in a while when his body requires nourishment or sleep, and that's when he doesn't just sleep in his studio. What more can I tell you.

ANDI

Why do you stay with him.

HOPE

What do you mean by that?

ANDI

It's just an innocent question

HOPE

(beat)

I don't know. I suppose it's because he's so bohemian. And I suppose it's because I love him don't know what I'd do without him.

ANDI

What? The great Hope Delaney speaking of love? Did you hear that world? Hope actually said the L word! What's next? Not the M word!

HOPE

You hate him.

ANDI

I don't.

HOPE

Yes you do. I could hear it in your voice. You hate him.

ANDI

No, I don't hate him. I have never once hated him. I hate my second roommate from college, I hate Erkel, I hate asparagus, I do not hate Nick I just don't exactly get what you see in him. That is something else entirely.

HOPE

I stand corrected. I don't know what I see in

him. I guess It's his freedom. I mean, he really doesn't worry about anything. Time means nothing to him. He keeps getting grants to do his artwork so he doesn't have to WORK. I kind of hate that about him though. Nothing worries him. Nothing. I mean he's...

HOPE trails off and stares into her tea.

ANDI

What?

HOPE

Huh?

ANDI

What is he?

HOPE

Oh. Um, I don't know. He just doesn't worry about things. I wish I could do that. There's just something about him that is ... enigmatic.

ANDI

Enigmatic? Yeah, I guess that just about describes Nick as well as anything.

HOPE

You introduced us.

ANDI

Yeah, but I didn't think that you would fall in love with him! Much less move in together. I introduced you to him thinking you would find him as ridiculous as I did and then we would be able to laugh about him together. But no, you had to go and fall for him.

HOPE

What can I say, he swept me off my feet, love at first...

ANDI

Did you see that?

HOPE

What? Was there a mugging?

ANDI

No, a shooting star.

HOPE

A shooting star.

ANDI

Yeah!

HOPE

Aw jeez. Something else for you to waste your time thinking about in the middle of the night. I can just see you lying in bed with your eyes wide open staring at the ceiling and thinking about that true love that will come to your doorstep. My tea is getting cold and so am I. Let's go inside. Are you coming?

ANDI

Yeah.

HOPE

(as she crawls through the window)
Give up this hopeless romantic crap.

ANDI

(still looking up at the night sky)
Yeah.

HOPE

Come on.

ANDI

OK, I'm coming
(whispered)
Starlight, Star bright...

EXT. STEVE'S GREEK RESTAURANT - DAY

Steve's Greek Restaurant - a sort of cheap, authentic ethnic Greek place on Newbury St. We see ANDI and GARY in the window. ANDI is looking out as GARY scans the menu.

INT. STEVE'S - DAY

A WAITRESS is standing over the table while ANDI looks out the window searching for someone. The WAITRESS is just so damn perky you could scream.

WAITRESS

Would you two like to order?

GARY

No thanks. We'll wait for our friend.

WAITRESS

All right, I'll check back in a few minutes.

GARY

Yeah, thanks. Where is Hope?

ANDI

I don't know. She was over last night and I know she knew we were going to meet for lunch. What time is it now?

GARY

Twelve twenty-five.

ANDI

I have to be back to the shop by one.

GARY

I know. How are things there?

ANDI

Outstanding! Jude's...

HOPE comes rushing in and takes a seat next to ANDI.

HOPE

Hi. Sorry I'm late. We had a rally at the State House, I need to get back there after lunch.

ANDI

What is it this time.

HOPE

Pro-choice.

GARY

My god. Are there any causes you don't get involved with?

HOPE

You should come by Gary.

GARY

I'll pass.

HOPE

Hey, I was there for Pride.

GARY

I know.

HOPE

A lot of the pro-choice people were there. A lot of people in the feminist movement were there supporting you guys.

GARY

A lot of the feminist people have a - how shall I put this - a vested interest in gay and lesbian issues.

HOPE

So you aren't coming by?

GARY

Nope, can't say that I am. But I have an excuse I have a meeting with my agent.

ANDI

Really? What's up?

GARY

I think she said that there's movie coming up and is sending me on the audition.

ANDI

A movie. Good for you!

GARY

(WAITRESS walks past)
Yeah. Excuse me, miss?

WAITRESS pays no attention

GARY (cont.)

But I'm not really sure, my answering machine didn't take a very good message. I'm going to get a service.

ANDI

I hate those things.

GARY

Services?

ANDI

No, answering machines. But services too. I would much rather talk to a person or nobody, but I finally broke down and bought a machine.

HOPE

You got a machine? Call the Boston Globe!

ANDI

Shut up. I still hate the damn things.

HOPE

So why'd you get it?

ANDI

Jude said that she was trying to get ahold of me the other day and I was out.

HOPE

What was so important that she had to get in touch with you.

ANDI

Oh, I was about to tell Gary when you showed up, Jude is going to have some of my designs made and sell them in the shop. Isn't that great!

GARY

Congratulations!

HOPE

How nice for you.

ANDI

Thank you for being so supportive Hope.

GARY

Miss, could we order?

HOPE

Well I haven't seen you at any of the rallies.

ANDI

Hope, this is what you always do. You go to a rally for the whales, or the clean water coalition, or save the wetlands, or pro-choice, or the democratic party or libertarian party or God knows what else, you don't see me there, then you come and ask why I wasn't there. How about you tell me about a rally in advance for a change instead of laying all this guilt on me for not going to something that I knew nothing about.

HOPE

Would you go.

ANDI

Probably not, but at least then I wouldn't waste all this guilt on something I didn't even know about. I mean if I knew about it in the first place, then I could be justified in carrying

around all this guilt.

HOPE

Sorry, we have a Dolphin Safe Tuna march next Monday. Are you going to be there?

ANDI

No, but thank you for telling me about it.

GARY

Excuse me, our friend is here now.

ANDI

What Gary?

GARY

Can you believe this waitress?

HOPE

What?

GARY

She stopped by the table at least ten times in the twenty minutes we waited for you, now that you're here she won't even look at us. I think they do it on purpose to torture us. Some bitte: childhood thing, or something to do with tipping

ANDI

It's a ritual that you have to pass.

GARY

You mean a rite of passage

ANDI

Exactly.

HOPE

Oh, come on you guys. You just need to know how to talk to them. YO! OVER HERE. A LITTLE SERVICE PLEASE!

WAITRESS

Oh sorry. Be right there.

HOPE

See.

ANDI

Oh my god. How did I get mixed up with you?

GARY

You ask yourself that question too?

HOPE

Your lives would be so hopelessly dull without me in them you couldn't stand it.

GARY

I don't know. I think I could somehow get by. How about you Andi?

ANDI

Oh, definitely.

HOPE

Well the hell with you two.

HOPE rises as if to leave. ANDI the peacemaker immediately intervenes.

ANDI

Kidding. I'm kidding! We're kidding. Gary, tell her we were kidding.

GARY

(in his most insincere voice)
Hm? Oh yes. Kidding. Definitely.

ANDI

Sit down Hope.

HOPE

I don't know. It's against my better judgment, but I don't want to give you two the opportunity to talk about me behind my back.

GARY

Don't worry, we did that while we waited for you

ANDI

We don't get together enough.

HOPE

She's getting sentimental. Get the napkins, she's getting misty eyed.

ANDI

Oh, shut up. We don't. I don't remember the last time we all got together.

GARY

Scott and my housewarming last month, when we moved into the new place.

ANDI

I mean just the three of us.

HOPE

You are such a sap.

ANDI

You're part Vulcan aren't you.

HOPE

Just what the hell does that mean.

ANDI

You don't have any feelings. You must be related to Mr. Spock somehow.

HOPE

Because I made it through Les Miserables without a box of Puffs I'm suddenly an emotionless witch "And all the who's down in Whoville..."

GARY

Girls, girls, you're both pretty.

WAITRESS

Are you ready to order then?

ANDI

Oh, god. It's been so long I forgot what I wanted. (looks at menu again) I'll just have a gyro.

(She pronounces it Gee - ro, with a hard g)

WAITRESS

A gyro.

(she pronounces it Yee - ro)

WAITRESS (cont.)

Anything to drink with that?

ANDI

Water's fine.

WAITRESS

(to HOPE)

And for you?

HOPE

A Greek salad please, no feta cheese.

GARY

Is that all?

ANDI

She's a vegetarian now.

WAITRESS

Anything to drink?

GARY

Oh jeez.

HOPE

Iced tea please.

WAITRESS

Sir?

GARY

Um, Yeah, I'll have the Souvlaki, and could I get a side of Hommus?

WAITRESS

Sure.

GARY

And Diet cola with lemon.

The WAITRESS leaves and HOPE looks after her. She is just too damn perky for her to believe

GARY

So what designs is Jude going to have done?

ANDI

Oh, you haven't seen these! You'll love them, Jude loves them, Well, I love them.

ANDI begins rummaging through her little black portfolio for the new designs. HOPE looks on positively un-thrilled.

GARY

You have them with you?

ANDI

Yeah. Here, um, yeah here they are.

ANDI pulls them out and puts them proudly on the table.

HOPE

Well now, that's different.

picking up the top one

ANDI

They get better.

HOPE

Mmmm, I bet. Gary?

GARY

Oh...wow. And how exactly does that...I mean...
that stays on the body?

ANDI

It's kind of hard to explain if you don't know
clothing construction.

HOPE

I bet. Look at this one Gary

ANDI

That's my personal favorite.

GARY

You've certainly gone in a new direction Andi.

ANDI

Thanks.

HOPE

That was a compliment? What about that skirt
thing that you designed for me. Now that I
really liked.

ANDI

Well it's a little to frumpy for Jude's.

HOPE

Oh.

ANDI

I mean you have a different body type.

GARY

Uh-oh.

HOPE

I see.

ANDI

Not in a bad way. These are just a different
target group.

HOPE

Thank god.

ANDI

What, you don't like them?

GARY

Is this our food coming.

ANDI

It's just they're for a different demographic.

GARY

Yes it is. Andi, you better put those away. You don't want to spill on them.

ANDI

You like them don't you Gary?

HOPE

Yes Gary, what is your opinion of Andi's new designs.

GARY

(WAITRESS setting down food)
This looks great. Doesn't this look good?

ANDI

See.

HOPE

He was talking about the souvlaki.

ANDI

Gary, do you like these designs? Tell me the truth.

GARY

(put on the spot)
Well, ahem, they are unique, and bear your own signature of style. They make a definite statement, and if that is your goal, then you have succeeded beyond anyone's expectations.

ANDI

Thank you.

She puts away designs

HOPE

(under her breath)

Cop out.

ANDI
What?

GARY
Let's pig out.

EXT. COPLEY T STOP - DAY

The following morning, ANDI comes out of the Copley T stop and walks towards Newbury St.

ANDI
Morning Randall

RANDALL
Got any spare change today Dani? [not a typo]

ANDI
For you, always. Here you go. Don't go spending it on that cheap booze.

RANDALL
Now you know I ain't on the bottle no more girl.

ANDI
I'm only teasing. You take care of yourself.

RANDALL
God Bless you. Spare some change. Hi buddy, go any loose change. Have a good day sir. Spare change?

RANDALL continues begging as PEOPLE walk past him ignoring him and avoiding eye contact.

FADE OUT

EXT. NEWBURY ST. - DAY

Outside the bookstore "DREAMWEAVER'S", this is the same storefront that was deserted just yesterday. ANDI walks down the street and pauses at the corner DREAMWEAVER'S is on. The sign says "Don't Walk". It changes but ANDI doesn't cross the street, she turns to look at the bookstore which she has never noticed before and goes to the window. Looking in she sees an OLD WOMAN behind the counter looking back, the OLD WOMAN smiles and then looks down to the book in front of her. ANDI looks in window for a few more moments then walks on.

INT. JUDE'S - DAY

JUDE'S is the small NEWBURY ST. storefront clothing store where ANDI works

ANDI

Thank you. Have a nice day.

she turns to a sketch book and the OLD WOMAN from DREAMWEAVER'S walks slowly past the shop window unnoticed by ANDI. JUDE enters the shop. JUDE is a woman to be reckoned with. She talks and lives fast and must always be the center of the conversation. She has tall blonde hair and too much make-up.

JUDE

Andi, looking wonderful today as always, is there coffee in the back?

ANDI

Oh, hey Jude.

JUDE

You know I hate that. Where is the Sweet and low? You know I can't have coffee without my Sweet and Low.

ANDI points to the table where there are several packets of Sweet and Low.

JUDE

Well, thank God, it's been one Hell of a day.

ANDI

Sorry. How did the meeting go?

JUDE

Don't ask.

ANDI

Sorry again.

ANDI goes back to designs. JUDE stops, staring dumbfounded at ANDI. She can barely control herself.

JUDE

You would just leave it at that wouldn't you?

ANDI

You said don't ask. I didn't want to pry.

JUDE

You know better than that. When I say don't ask

it means I desperately want to talk about it. As my single longest lasting employee you should know me better than anyone.

ANDI

Uh, right.

JUDE

Andi. I think I can trust you.

ANDI

OK.

JUDE

These people I was meeting with today are importers. One is from Pakistan or some damn foreign place, then this French woman and well they're from all over and they have a warehouse in Cairo that they want me to go to to look over some of their stock. They claim to have some of the best and most unique stuff on the market, and if the samples they brought were any indication I can't pass this up, but that leaves me with a problem.

ANDI

Who'll run the shop while you're gone? Chris?

JUDE

Chris would kill me if I went to Egypt alone. I don't even want to think about it. No, Chris will go with me. I was wondering if you could commit the time to running the shop while I'm gone? Would you? Hmm? Oh please, honey?

ANDI

I ...I don't know. I suppose. Isn't there anyone else? What about Gail?

JUDE

Great. Plus, you can keep in touch with the company that's doing your designs. Their number is in the rolodex in back. I'll be in sometime tomorrow. Nikki works Friday morning, and I'll leave the keys to the shop with her. You can pick them up then. I'll leave a list of what you need to do. What are you working on? Is that a new design? Looks great. I knew I could count on you Andi. Thank you so much. What time is it? Oh my god! I need to get ahold of a travel agent. I need to leave in three days.

ANDI

Three days!

JUDE

Nothing to it. You'll do fine. Gotta fly.
Thanks a million. I'll teach you everything you
need to know tomorrow. Or the day after that.
Whatever. You'll do fine. Smooches!

She exits in a flurry

ANDI

But...shit.

As the reality of running the shop sinks into ANDI, GARY enters
the shop.

GARY

Whoa, what's up with Jude?

ANDI

She and Chris are going to Egypt and leaving me
in charge of the shop.

GARY

Really? Congratulations.

ANDI

Congratulations my butt! I don't know how to run
this shop. I've only been here a few months.

GARY

I take back the congratulations. Have you had
lunch?

ANDI

No

GARY

I'll go get something and bring it back and then
I've got some news too.

ANDI

OK, something light.

GARY

Got it.

INT. JUDE'S - LATER THAT DAY

ANDI and GARY are eating lunch at the sales counter.

ANDI

So as of Friday the shop is mine.

GARY

Best of luck.

ANDI

You said you had some news. Oh Gary! The movie!
You got the movie!

GARY

Whoah! Slow down girlfriend. I don't know
anything about that yet. I haven't even had an
audition yet.

ANDI

Oh, then what?

GARY

Have you seen that bookstore?

ANDI

Maybe. Why?

GARY

Dreamweaver's?

ANDI

With the old woman at the counter?

GARY

Yeah. Have you seen it?

ANDI

I noticed it this morning. Did it just open?

GARY

I don't know. I've never really noticed it
before, but then again you walk past so many
stores that it's hard to say. It looks like it's
been there forever but I've just never paid any
attention to it until today I was walking past it
and then I felt like I should go in. So I went
in and ... It's a very interesting place.

ANDI

What do you mean "interesting"?

GARY

Or maybe it isn't the place but that old lady
that runs it.

ANDI

What do you mean "interesting"?

GARY

I can't exactly narrow it down to a specific thing.

ANDI

Gary, I swear to god I am going to strangle you to within an inch of your life.

GARY

What? Why?

ANDI

What do you mean "interesting"? What was interesting about it?

GARY

Well, you know I am always hoping that I'll find my natural mother? Well, ever since Mom and Dad died.

ANDI

Right.

GARY

Well, I've found my mother's name but everything leads to a dead end on that. I mean there are thousands of Patricia Ann Nicholson's out there. You wouldn't think there would be that many but... and my dad isn't alive anymore.

ANDI

Really?

GARY

Yeah. I just found out. And apparently he had never told his family about me or my mother. So there was another dead end. So to speak.

ANDI

What does this have to do with that bookstore?

GARY

I'm getting to that. So I went in there right? And I was just sort of walking around the shop. Looking for something but not really knowing what when the old lady comes over...

FADE OUT

INT. DREAMWEAVER'S - DAY (FLASHBACK)

FADE IN TO: DREAMWEAVER'S is just as GARY described it, "interesting". An old looking bookstore, but very tidy, it doesn't have books scattered everywhere, new and used books, some of the older ones are enormous tomes of knowledge, some are small leather bound onionskin paper, others are bright and shiny in their newness. All the shelves are deep dark hardwood. It is relatively dark, without being gloomy. A wonderfully calming space. In one corner there is a cast iron spiral staircase going up. Near the door is a sign with the quote - "Be not inhospitable to strangers lest they be angels in disguise." - hand painted on it.

RACHEL

Can I help you find something in particular?

GARY

Um...no, just browsing actually.

RACHEL

You feel free to look around and take your time. There's something here for everyone.

GARY

Thank you.

GARY moves around the store picking up the occasional book. Nothing particularly grabbing his attention, he starts to make a move towards the exit when he catches out of the corner of his eye a display off to the side. He moves slowly by degrees to the shelf. On the shelf is a book with the name Patricia Ann Nicholson on it. It is called "The Other Choice"

RACHEL

(appearing out of nowhere)

That is a very good book. It has had a very limited publication, in fact that is the only copy I have. Patricia Ann Nicholson. I had never heard of her before but I think she has some promise as an author. It's about a young woman who gives her child up for adoption and how difficult a decision it was to make. She has a very natural style. One could almost believe it really happened. It is such a touching book. She certainly knows how to tug at the heart-strings.

pause

Shall I ring that up for you?

FADE OUT

INT. JUDE'S - DAY

ANDI is sitting there with her sandwich hanging in her hand inches from her slack jawed mouth

ANDI

Did you buy it?

GARY

Are you kidding? Of course I did. I haven't looked at it yet though. I'm too nervous. What if the hospital in the book is the same? What if the baby's name is Gary? What if it mentions Dad's name? (beat) Now you see what I mean by an interesting store.

ANDI

Did you bring the book with you?

GARY

Yes.

ANDI

Let me see it.

GARY

No, I want to be the first to look at it. I'm going to read it tonight, I think. I don't know Maybe.

ANDI

All right. Gary, this is going to sound like a really strange subject change, but did you see a shooting star Monday night? The night before we had lunch together with Hope?

GARY

Yeah. I wished on it.

ANDI

Oh. Do you believe in wishing on stars?

GARY

You know I never really did before, but maybe there's something to it after all. Listen, I've got to get over to my agent's office. Got a career to ... hey, Andi, you OK?

ANDI

What? Oh, yeah. Yeah. Just...just day

dreaming.

GARY
Glad to know I hold your attention.

ANDI
Sorry.

GARY
Gotta go. Love you.

ANDI
Love you back. Good lu...I mean, break a leg.

GARY
Thanks.

INT. JUDE'S - DAY

JUDE is running around the back room showing ANDI all she needs to know. ANDI is trying desperately to catch it all and write down what she can. It is clear that ANDI is lost.

JUDE
...And here's where I keep the petty cash. The combination is 3 - 31 - 25.

HOPE
Three, thirty-one, twenty...

JUDE
The alarm is on this panel here. The code for that is 46346.

ANDI
Four, three, four, what?

JUDE
Don't forget you need to have the door closed to disarm it.

ANDI
Close door...

JUDE
Over here is the ledger. Now if there's anything that you can't forget to do it is this. At the end of the night you need to go through all of the receipts and log down everything that is consigned and then over in this column you find what the percentage of consigned to retail is.

Where's that damn lighter? You actually need to figure that out on the calculator. Oh, here it is.

ANDI

Are you sure I don't need to use an abacus?

JUDE

Now on Tuesday, at least I think it's Tuesday this week there is a shipment coming in. When that comes make damn sure that it is all here. That bastard has screwed up so many orders I can't even count. He'll give you an invoice. Go through it very carefully. Don't mess this up Andi darling. Of course you won't. You're my little star. I keep all of the extra receipt books in here and...Oh blast. All right you'll just have to order some receipt pads. Not to worry. Just fill out this form. It's really far less complicated than it looks. Well. Looks like you have all you need. Here are the keys. I left you a few notes in that journal there, so if you have any questions just refer to that. Best of luck hon. Chris is meeting me outside in just a few...

A honk from outside

JUDE(cont.)

Oh, there's Chris now. I will call you when I get to Australia.

ANDI

You mean Egypt?

JUDE

Whatever. The plane takes off and plops me down wherever, right. No worries. A couple Valium and a few of those little bottles and I'll be right as rain. Bless your heart. Don't burn down my shop.

JUDE goes out and gets into the waiting car. ANDI follows her to the door. We can only see a shadow that must be Chris in the car.

JUDE(cont.)

Ciao Andi! Hello Chris darling! Where have you been? I've been waiting.

ANGLE - ANDI stands in the doorway waving for a moment. Despair reads on her face. She droops her head and turns back into the shop. She looks around. Where to start? She moves over to a rack

where she stands for just a moment and straightens a hanger. She stands back to admire her first move as manager and then moves slowly into the back to get that journal with JUDE's notes. She brings it out to the counter and opens it up.

JOURNAL NOTES

Pure chicken scratch.

BACK TO ANDI

She drops her head to the counter

EXT. PUBLIC GARDENS - DAY

ANDI is sitting in the public gardens eating a brown bag lunch and sketching. It is a beautiful midsummer day, birds are singing and squirrels are scampering about begging for food. The Swan boats are off in the background. ANDI looks up and around the park to see a few other people alone reading, eating, etc. and a few couples, there is also a bride and groom taking their wedding photos on the bridge. A few benches down RACHEL sits feeding some squirrels out of her hand. RACHEL looks at ANDI who looks back at her and smiles. RACHEL returns the smile. ANDI looks back down at her book for a moment then looks off trying to remember where she's seen her before. When she looks back at the bench where RACHEL was sitting there are the squirrels, a couple of pigeons and up above, unseen by ANDI, a white dove in a tree.

ANGLE: on the dove.

BACK TO ANDI who is slightly confused.

INT. JUDE'S - EVE.

ANDI is locking up for the night. She goes over to the alarm, looks at her note pad.

ANDI

Let this work. Please let this work.

She punches the code and opens the door to leave. The alarm sounds.

Shit!

ANDI begins punching buttons madly. Finally it stops.

Now what the hell did I punch?

She tries again. Alarm sounds again, and phone rings.

AAAAAAGH!

FADE OUT

INT. HOPE AND NICK'S LOFT - NIGHT

ANDI and HOPE are sitting playing UNO at the coffee table sitting on the floor. Music in background coming from NICK's studio.

FOCUS ON: the cards as ANDI lays them down.

ANDI
Skip, skip, draw two

BACK TO ANDI AND HOPE

HOPE
Bitch

ANDI
And let's change to red

HOPE
Bitch, Bitch! I hate you.

ANDI
Relax, It's just a game.

HOPE
Yeah, well, to hell with you. You think you can get away with anything now cause you're running that little clothing store don't you? Just you wait. Revenge will be sweet.

HOPE is pulling cards madly looking for a red

ANDI
You know you can lay down a two of any color.

HOPE
Yes, I know I can lay down a two of any color.

She pulls a red

There.

ANDI
Do you think Nick is going to come out here at all tonight.

HOPE
Probably not.

ANDI

Good.

HOPE

I hope when you do find true love it's someone who I will absolutely loathe. I may just act like I hate this ethereal person just to get revenge.

ANDI

Well aren't we hell bent on revenge tonight.

HOPE

Shut up.

ANDI

What is wrong?

HOPE

Nothing.

ANDI

Hope?

HOPE

Really, nothing at all is wrong. What could possibly be wrong in a world filled with guardian angels looking over our shoulders and protecting us from all of the world's evils and hazards.

ANDI

Oh boy.

HOPE

Seen any more stars lately.

ANDI

I rented an Alec Baldwin movie the other night. Does that count?

HOPE

I'm sick of this game, See what's on TV, I'm going to get some Iced Tea. Want some?

HOPE throws down her cards, rises and goes to the kitchen

ANDI

Sure.

ANDI makes herself busy by cleaning up the game

ANDI

Now there's a man I could fall in love with. Wh

aren't there men like that in Boston? Here they're all either sleazebags or married or live in the South End.

HOPE

Here.

ANDI

Thanks. Have you seen Gary lately?

HOPE

Gary Lately, who's that.

ANDI

Ha, ha.

HOPE

No, why?

ANDI

He has a lead on his natural mother.

HOPE

Really. How touching.

ANDI

What?

HOPE

Well he doesn't really think that he's ever going to find her does he? And even if he does who's to say that she's even going to want to see him.

ANDI

What is wrong with you?

HOPE

Nothing. I am just extremely annoyed with all this wishing crap. Look at you. You sit out on your balcony like Juliet or something waiting for Romeo to show up. If I recall correctly, they both died.

ANDI

Yes but they died together. At least they found true love.

HOPE

Then we have little orphan Gary out there trying to find the other half of his locket.

ANDI

Oh, now there's a fair comparison.

HOPE

His dog's name is Sandy for god's sake.

ANDI

I don't get you.

HOPE

What?

ANDI

You and these mood swings.

HOPE

Screw you.

ANDI

Why are you so touchy these days? Look, if you want me to leave, then fine I'll leave. You can call me when you are in a better mood. Until then, I've got other friends who won't bite my head off at the drop of a hat. You have no idea what I'm going through at that... that shop! Last night I spent three hours at a police station trying to explain why the alarm was going off! I was looking forward to a night with my friend playing cards. Well to hell with that! You obviously have some serious problems.

HOPE

You wouldn't know a serious problem if it bit you in the ass.

ANDI

Oh, I'm sorry. I forgot you just saw Free Willie two. Got your shackles up.

HOPE

Who do you think you are? You think you can dictate my opinions? Well you can't. If you don't like what I happen to believe then fine, don't and disagree but don't take it personally. I'm sorry you just aren't the one all knowing Andrea Bennett.

ANDI

I don't care what you believe. Hell, that's what I like about being your friend. You have a different slant on things. But it's one thing to talk about abstract concepts, but when you start attacking our friends and flat out putting down

their dreams, I don't want to hear it. I won't hear it. I'm leaving. Call me when you feel better. Until then don't bother.

ANDI exits.

HOPE
Andi, don't go.

Door slams.

HOPE(cont.)
Shit.

NICK enters.

NICK
What's going on? What happened to Andi?

NICK is noticeably suffering from pain and unnaturally thin.
HOPE'S attitude immediately changes.

HOPE
Sorry did we bother you?

NICK
No. That's Ok, I needed a break. What's up with Andi?

HOPE
It's time for your pills.

NICK
What did you say to Andi?

HOPE
Nothing. She forgot she had a date. Where are your pills?

NICK
You're a shitty liar Hope.

HOPE
What are you talking about? Where the hell did I put your pills?

NICK
Hope. You can't hide me forever.

HOPE
I know I put them in this drawer.

NICK

Hope.

HOPE

Didn't you see me put them in this drawer this afternoon?

NICK takes them from the counter a few feet away from where HOPE is and hands them to her.

NICK

Here Hope. Here they are.

HOPE

Oh. How did they get there?

NICK

Hope, we can't keep this a secret forever.

HOPE

Damn they make these impossible to open.

NICK

You can't keep it a secret forever.

HOPE

Goddammit! Yes I can!

NICK

Hope. I'm going to die. What are you going to tell people? I went on an extended vacation?

HOPE

Why the hell can't I get this fucking thing open

NICK

Hope, please listen to me. You keep pushing your friends away. What are you going to do when I'm gone and you need them? Hope.

HOPE

I don't want to lose you.

NICK

I don't want to be lost, but that's the way it's been set up. I love you Hope. I don't want to see you all alone after I'm gone, but if you keep pushing everyone away...

HOPE

No. No - I don't accept it. I am not going to let you die.

NICK

Hope, you won't just lose me. I'll always be around. Don't you believe in angels?

HOPE

Why does everyone keep asking me that? 'The hell do angels have to do with any of this? If we had guardian angels then people wouldn't die for stupid reasons. You would be a healthy twenty six year old man, not a...It's not fair. It's not...

NICK

Well for now - give me that -

takes bottle and opens it

NICK(cont.)

We're both still here. Let's make the most of it. OK?

NICK takes HOPE's hand and kisses it.

INT. GARY AND SCOTT'S - NIGHT

Meanwhile at GARY's apartment.

A teakettle is whistling, as the flame underneath is turned out GARY picks up the kettle and pours the steaming water into a mug with a tea bag. He walks over to a chair where the book sits beside it on a table. He picks up the book, sits and takes a sip from the mug. He looks at the book for a moment then rises and crosses to door to the bedroom. SCOTT is asleep in the bed, seductively partially covered by a sheet. After looking in on him for a few seconds GARY crosses to the stereo. He looks over his CD's and selects one, puts it in and stands by the system as the music starts for a few seconds. Once the music has begun he turns and goes to the chair again. He sits and picks up the book once more. He holds it in his hands and studies it for several seconds

.

GARY

Well, I can't put it off forever.

beat, as he goes through internal struggle.

Shit

He rises throwing the book down on the chair and steps a few feet away. He stands with his back to the book. Finally he composes himself and turns back to look at the book.

ANGLE: the book on the chair

GARY returns to the chair, picks up the book and flops into the chair as he opens it. He flips past the first few information pages after skimming each one for any information. At last he gets to the first real page of the book, pauses.

God. Well, here goes.

He reads.

EXT. GARY'S BUILDING - NIGHT

Outside his window looking in.

EXT. BOSTON - NIGHT

The skyline and the star filled sky.

FADE OUT.

INT. GARY AND SCOTT'S - DAY

ANDI looks at GARY holding the telephone receiver.

GARY
I can't do this.

ANDI
Do you want me to dial?

GARY
No, OK. I can do this. I'm OK.

He dials

OK. (listening to phone) Sixty degree's and cloudy.

ANDI
Gary.

She takes the phone from his hands and hangs it up.

GARY
All right. I'm really doing this now.

Dials again

It's ringing. It's ringing. It's... Oh god...
Hello?

He listens for a moment then hangs up.

ANDI

Gary!

GARY

It's OK. It was her answering machine.

GARY Sits in the chair in silence and after a beat

GARY(cont.)

My heart couldn't be beating faster. I got her answering machine. Now I think I'm gonna cry

ANDI

Do you want some water?

GARY

I don't know how coherent I would have been had she actually answered.

ANDI

Juice?

GARY

I got up the nerve to do it though.

ANDI

Anything?

GARY

My God.

ANDI

What did she sound like?

GARY

I... I don't know. She sounded...she sounded like...my mother. I didn't know hearing her voice was going to affect me this way. Damn. (beat) She sounded nice I guess. Can someone sound nice on an answering machine message? She has a kind of low voice, not breathy low like Kathleen Turner but Earthy low, you know? She's my mom. I know it. I mean the stuff in the book was pretty substantial, but you know your mother's voice. It's like the first voice you ever hear. It's always with you. It's always inside.

ANDI

Yeah.

GARY

I mean, I was with her for maybe a couple weeks, tops, but I know I remember hearing that voice.

ANDI

I know.

GARY

I need some tea. Do you want some?

ANDI

Please. (Beat) Gary...

GARY

Hmm?

ANDI

What did you say that the lady who runs that bookstore's name was?

GARY

You delight in tangents don't you?

ANDI

Just the way my mind works I guess.

GARY

I guess. Her name huh? I think... Rose? No...no, Rachel? Yeah Rachel, why.

ANDI

Well, you know the day you went in?

GARY

Uh-huh.

ANDI

Well I almost went in that morning too.

GARY

Why didn't you?

ANDI

I don't think she was ready for me yet.

GARY

You lost me.

ANDI

I asked you if you saw that shooting star, remember?

GARY
Yeah?

ANDI
And you said you had wished on it?

GARY
Sure.

ANDI
And you wished to find your birth mother right?

GARY
Right.

ANDI
I wished on a shooting star that night too.

GARY
I'm still lost.

ANDI
Well don't you think it's kind of weird that after walking down that street for all that time we didn't notice a shop that was so ... well, so interesting.

GARY
I don't know. I guess. Maybe.

ANDI
And the day that we both notice it for the first time is right after we both wished on a shooting star, maybe even the same shooting star?

GARY
What, are you saying that the place is magic?

ANDI
I don't know what I'm saying. I guess I just am hoping that she's going to give me my wish too. I suppose that's pretty stupid.

GARY
I don't know. What's your wish?

ANDI
True love.

GARY
I see. Well from a purely logical standpoint, I

don't really see how a bookstore can find your true love.

ANDI

It helped you find your mother. How likely was that?

GARY

Point. Well, possible point, it's not for sure yet.

ANDI

Well if it is, and for the record, we're pretty sure, who's to say that this bookstore can't help me too?

GARY

No one. So that's your wish huh?

ANDI

Yeah. I just want love. That's all I want. I want to love someone and be loved back.

GARY

You have a lot of love.

ANDI

I have a lot of very dear friends, there's a difference. You and Scott, Hope and Nick, even Jude and Chris and you're all in relationships. You make being alone all that much harder. When I look around and see all of these people in healthy relationships...

GARY

I wouldn't call Jude and Chris a healthy relationship

ANDI

You know what I mean, it's torture to sit and watch it all pass me by. I need someone who I can tell everything to and not worry about what they think.

GARY

You can tell me anything. You know that.

ANDI

I know, but there's a different feel to things that you tell a lover and things that you tell a friend?

GARY

Yeah, I guess.

ANDI

Am I grasping at straws?

GARY

(enthusiastically) No! (Beat, then less enthusiastically) Well, yeah.

ANDI

I'm sorry.

GARY

For making a wish? Come on, if people apologize every time they made a wish there'd be a lot of sorry people in the world. Besides, what are fairy tales for? They fill our heads with wishing from the moment we're old enough to understand them. The prince riding a white stallion, the fairy princess. Face it the world would be pretty dull without wishes.

ANDI

I guess Hope is just getting me down.

GARY

No, you gotta keep hoping.

ANDI

No, I mean Hope is getting me down.

GARY

Is this another tangent that I'm just not following?

ANDI

You know, Nick's Hope? Hope the person.

GARY

Oh, gotcha. Why, what's wrong with her?

ANDI

I don't know, the other night... (Phone rings)

GARY

Hold that thought. Hello. Hi. (to ANDI) It's Scott.

ANDI

Hi Scott.

GARY

(into phone) Andi says Hi.
 (speaking for SCOTT) Hi Andi. (back to phone)
 What's up, are you coming home for dinner? I
 haven't decided, what are you in the mood for?
 Hold on. (to ANDI) Do you want to stay for
 dinner?

ANDI

Love to, but I need to be home, Jude's calling
 tonight from Cairo and said if she gets that
 answering machine I'm fired.

GARY

(into phone) She can't. Yes I called, but I got
 an answering machine.

ANDI

They're hell sent machinations of the devil.

GARY

No, I don't think I'm up to trying again tonight
 I'll try again tomorrow night. I am not! OK, I
 will. So I'll see you in about an hour. I love
 you too.

ANGLE ON ANDI dropping her head between her legs at the sound of
 the word "love"

GARY

Bye.

Hangs up phone

GARY

Scott wants the three of us to get together
 sometime soon. He hasn't seen you forever. I
 think he misses you.

ANDI

Why does that word bring such joy to some people
 and is meant to torture others?

GARY

What word? "Misses"?

ANDI

"Love," Gary, "love".

GARY

Oh.

ANDI
I hate this world. It isn't fair.

GARY
Yeah.

ANDI
What was I talking about before?

GARY
Love?

ANDI
Yeah, but I was going to say something else.

GARY
Answering machines?

ANDI
No...um...love, wishes, star, Hope!

GARY
Oh yeah, Hope, what's up now?

ANDI
That's just it, I don't know, I was over there the other night and, wait before that, the shooting star, she was with me and was being really cynical about the whole wishing thing.

GARY
Hope being cynical? Oh my god, I'll call the asylum.

ANDI
Oh, shut up. I know Hope's cynicism, but this was worse. Then when we had lunch didn't you think she was a little darker than usual?

GARY
Maybe.

ANDI
And then the other night at her place was the worst to date.

GARY
What do you mean?

ANDI
Well, I guess she was just edgy or something.

GARY

Gee, now that is odd. Maybe she's been replaced by an alien or something.

ANDI

Gary, I'm serious. We got into this huge argument over ... I don't even know what it was all about. It probably started with something really trivial and blew up in our faces.

GARY

It's just typical Hope. What are you so worried about? Nothing you've said is all that Outer Limits.

ANDI

I know. I know. It was more so though. It was like overcompensation for how she should be acting.

GARY

I wonder if...

ANDI

What?

GARY

No.

ANDI

What?

GARY

It's just something Scott mentioned, but I didn't think about it until just now. I don't think I mentioned it to you.

ANDI

Gary, what is it?

GARY

Has Hope said anything to you about Nick?

ANDI

That's kind of a touchy subject with her.

GARY

That jives with this theory. I just...

ANDI

Would you just tell me!

GARY

Well, he was at the clinic for a check up, and he said he thought he saw Nick and Hope getting on an elevator and that they looked really tense, but he wasn't really sure if it was them. He was pretty sure it was Hope but not so sure that it was Nick. I don't know. He really hasn't met Nick except in a party setting, and I don't know how coherent he was at the time. Scott I mean.

ANDI

Have you seen Nick recently?

GARY

No.

ANDI

Neither have I. Hope said something about him working on his masterpiece.

GARY

And...

ANDI

Working on your masterpiece at twenty-six?

GARY

Look, we're probably getting worried over nothing. There's probably just a big Senate vote coming upon Elm trees or something. Besides, you know Nick. Everything he does is a masterpiece. You may not like him, but one thing you can't deny is he's got talent.

ANDI

Still...

GARY

It's nothing. Really.

ANDI

You're probably right.

Looks at watch

ANDI

Oh my gosh. I've got to get out of here. Oh god, Jude will kill me if she gets my answering machine, and I've gotta run by the grocery store. Tell Scott I'll call him. Do you want me here tomorrow night too?

GARY
What for?

ANDI
To call your mom?

GARY
Oh, no, Scott'll be here tomorrow. God that sounds weird. "Call your mom."

ANDI
Good luck. Send Scott my love. I'll call Thursday.

GARY
OK. Good luck kiss?

ANDI
Good luck.

ANDI kisses GARY on the cheek, looks at watch

Aaaahh! I'm dead. Bye. BYE SANDY!

SANDY barks

GARY
Bye.

INT. HALLWAY IN FRONT OF ANDI'S APARTMENT - EVENING

ANDI outside the door to her apartment, bag of groceries in hand we hear the phone start ringing inside. ANDI fumbles to get the keys out quickly...

ANDI
Wait, hold on!

Fumbles with the keys as the answering machine picks up

INT. ANDY'S APARTMENT - EVENING

INTERCUT: ANDI outside with keys and CLOSE on answering machine.

Answering machine
OK, um, Hi, This is Andi Bennett, sorry I can't talk to you in person, but I just got this machine so if you leave your name and number after the beep, I'll call you back. I hope I'm doing this right. (reading from manual) Push record message again to stop recording. oh

shi...beep.

ANDI has gotten into the apartment and dropped the groceries on the sofa where they scatter. She then runs to the phone in time to hear...

OPERATOR

Bee dee deep. If you'd like to make a call please hang up and dial again. If you need help please hang up and dial the operator.

ANDI

Aaah. Stupid machine. I hate you.

She sighs as she switches off the machine, then goes to where her groceries have scattered on the sofa and begins to put them back in the bag. She takes it all to the kitchen and begins putting everything away. She stops halfway through emptying her groceries and just sets everything out on the counter. She goes to the living room area, plops in front of the TV on the sofa, grabs the remote and turns it on. After flipping through a few channels she turns it off in exchange for the radio

Radio announcer

That was Michael Bolton's "When a Man Loves a Woman", next on WLUV(?) we have a dedication from Laura to Jeff...

Laura's voice

Jeff, thank's for the last two years and the answer is Yes, I will marry you.

Radio Announcer

Isn't that gre...

She switches the radio off sharply and storms back to the kitchen, grabs a bag of rice cakes and goes to the window, opens it and crawls through. She leans on the railing looking up at the night sky.

EXT. ANDI'S BALCONY/FIRE ESCAPE - NIGHT

ANDI

Yoo hoo. Starlight, starbrite. C'mon. There has to be somebody out there for me. Just one guy, that's all I want. Is that so much to ask? Oh God. What am I doing?

she sits on the balcony and starts eating rice cakes. A pigeon lands on the balcony.

ANDI (cont.)

What do you want? I thought you guys all traveled in flocks. You alone too? Yeah. Sucks, doesn't it? Now I'm talking to pigeons, next thing you know I'm going to be pushing a cart down Boylston with Randall.

Phone rings inside

You don't suppose that's someone calling for a date?

Goes inside and answers the phone. We watch from the balcony

Hello. Hi Mom. No, just sitting home tonight.

FADE OUT

INT. GARY AND SCOTT'S - DAY

GARY is on the phone, SCOTT standing nearby.

GARY

Hi, is this Patricia Ann Nicholson? My name is Gary. Gary? I don't know if you are who I think you are but I just read your book and, well there are a few coincidences in it that I just wanted to get straight. Oh, god, I guess the only way to do this is to just come out with it. Is there any chance that you are my mother? Could we meet? I suppose so. Where? Oh, I live in Boston. You are? When? Friday? Friday sounds great. Where do you want to meet. Yes, yes I know exactly where that is. Twelve o' clock is fine. I'll see you then.

SCOTT

Well? Is she or isn't she?

GARY

I guess I'll find out at noon on Friday.

SCOTT

Where at? Is she from Boston?

GARY

No but she's coming here for a meeting with her publisher. We're meeting at Starbuck's on Charles.

SCOTT

So...

GARY

Why don't you wait until a quarter to one to show up. That'll give me time to find out about her, whether she's my mother and prepare her for the fact that I'm in love with a very successful young accountant.

SCOTT

Worried about her accepting not only a new son, but a gay son?

GARY

No. Yes. I just hope she doesn't say the same thing Hope said. "An accountant. Well that oughta put a spark in the old love life. Woohoo What were all the bank loan officers taken? No available IRS auditors"

SCOTT

Have I been that stodgy?

GARY

Not for one minute. I wouldn't trade you for anyone.

SCOTT

I love you.

GARY

You better. I'd hate to believe I'd invested all this time in some incredibly handsome guy for nothing.

Fixes SCOTT's hair

GARY(cont.)

God, I hope this works out.

SCOTT

It will. How can anyone help but love you.

GARY

Thank you. Oh god what am I going to wear?

INT. JUDE'S - DAY

ANDI is putting all of her designs away into her portfolio and getting ready to head out the door and GAIL, another employee, is sitting behind the counter.

ANDI

Are you sure you'll be OK here alone for the res

of the afternoon?

GAIL

Relax Andi. I doubt anything will come up that will be beyond my abilities. It's retail, not plasma fusion. I should be just fine.

ANDI

It's just that with Jude gone, I just don't want anything to go wrong. You have my number.

GAIL

Yes. I'll be fine. Goodbye.

ANDI

Oh, and if Rosa calls, tell her I'll come by with the fabric first thing tomorrow.

GAIL

Will do. Just go.

ANDI

Right. Just go. Bye Gail.

GAIL opens up an advanced physics textbook.

EXT. NEWBURY ST. - DAY

ANDI walks down the street, passing DREAMWEAVER'S where she slows for a moment then walks by a few more stores. After passing three more shops she stops dead in her tracks, turns around walks back two stores and stops again. She looks across street and see's a coffee shop. She runs across the street and into the coffee shop. We watch from outside as she orders a coffee, sits in window looking at DREAMWEAVER'S. Time passes. She rises and steps into the doorway. She is standing directly in the doorway of the coffee shop not moving and blocking traffic. Several patrons bump into her until she steps forward a few steps and out of their way. Finally she steels her nerves to cross the street and go into DREAMWEAVER'S.

INT. DREAMWEAVER'S - DAY

Bells jingle as ANDI enters.

ANDI

Hello?

RACHEL (O.S.)

Be right out.

ANDI

No rush.

She browses a little. Nothing screams true love or magic like she was expecting. She is a little disappointed. RACHEL appears.

RACHEL

Well, What can I help you find today? Are you looking for a nice little romance novel?

ANDI

I ...(slightly taken aback) Actually I...no. I was wondering if you had anything about clothing history. You see, I'm a designer and I'm looking for some new inspiration.

RACHEL

Sounds like you're looking for some old inspiration. You know, I think I do. Hold on just one moment.

She leaves and almost immediately there is the jingle of the door, startling ANDI to spin around - expecting to see Mr. Right. Two WOMEN enter. RACHEL reappears

RACHEL

Miss. I'm sorry, I don't have anything for you just now. But if you'd like to leave a number where you could be reached I'll call you if something you would be interested in shows up.

ANDI

Yes. Yes, I'll do that.

ANDI writes down her phone number on paper provided by RACHEL

ANDI

Please feel free to call any time. I have an answering machine. And this second number is my work number.

RACHEL

Oh dear, I dislike those things so. I much prefer talking to a real person. I always feel so foolish talking into a machine. I guess I'm just old fashioned.

ANDI

Actually no. I hate the blasted things, My boss made me get it.

RACHEL

Well then, I will be in touch.

ANDI

Thanks.

ANDI exits and almost immediately DANIEL enters. They do not meet.

DANIEL

Hi Rachel. Got any new books lately?

RACHEL

Oh piddle.

INT. A FABRIC STORE - DAY

ANDI is picking out fabric for her designs. A SALESPERSON is helping. ANDI holds up a horrible mish mash of colors giving a sneer. She picks up another that isn't much better and takes a swatch.

INT. STAIRWAY TO HOPE AND NICK'S - EVENING

ANDI is walking upstairs to visit HOPE

ANDI

"Hope, I'm not really sure what we were mad at each other about, but I miss you and I'm sorry."
 "Hope, what's up? You haven't called?" "Hi Hope. Are you done being a total bitch." Well, here goes.

Knocks on door.

NICK (O.S.)

Just a minute.

ANDI

Oh, crap.

She shuffles her feet, tempted to run

NICK (O.S.)

Who is it?

ANDI

(in a syrupy sweet voice)
 Andi.

As the door opens she prepares herself to be smiley and cheery but upon seeing NICK is immediately struck dumb

ANDI

Hi...Nick?

NICK

Hi Andi. Good to see you. Come on in.

ANDI

I...sure.

INT. HOPE AND NICK'S - EVENING

NICK

Actually I was going to call you tonight. Have you seen Hope?

ANDI

No.

NICK

I didn't think so. But if anyone might have it was you. She's been a little down lately.

ANDI

No kidding. Nick, are you...are you all right.

NICK

Not exactly all right, but getting by.

ANDI

What is... is Hope missing?

NICK

Well, I don't know that I would call the police or anything, but she hasn't been around here for a couple days.

ANDI

Where could she stay.

NICK

I had thought maybe with you. I don't suppose she sent you to check up on me.

ANDI

Nope.

NICK

I didn't really think so. I don't know where she would stay. You and Gary are her best friends, so you would be my first guess. But I also get the feeling that she's not on the top of either

of your lists right now.

ANDI

Unless it's a shit list.

NICK

And she's too proud to apologize to either of you. I doubt she would be able to afford to stay at a hotel, unless she's been holding out on me and has amassed a secret cache of wealth. We certainly don't have all that much money. I guess it's no secret to you that I'm not quite one hundred percent.

ANDI

No.

NICK

And Hope is, um, she's taking it kind of hard.

ANDI

What's wrong? Oh, no. It isn't...

NICK

If your thinking what everyone else assumes, no. And Hope is fine. It's something that shows up in my family every so often and it would appear that I am one of the lucky few. They can delay it a little, make it slightly less painful but there isn't anything they can do for me permanently. Would you like something to drink?

ANDI

I, ah...yes I think I would. I'm suddenly parched.

NICK

What would you like?

ANDI

Why don't you sit. I can get it.

NICK

Don't be silly. I appreciate the offer, but I'm not bedridden just yet. Let's see what we've got. Orange juice, apple juice, grape juice, um...lot's of juice. Herbal iced tea, ice water purified no less, um milk, beer...

ANDI

(blurts it out)

Beer. Please.

NICK

Beer it is. And for me, more juice. Hope has me
downing so much vitamin C and antioxidants, I've
been peeing a shade of yellow that I couldn't
replicate in paint no matter how hard I mixed.
Hey! Hope says some of your designs are being
realized for that shop you work at. Jude's isn't
it?

ANDI

Yeah. I'm doing some new stuff.

NICK

Hope hates the new stuff.

ANDI

Oh, um, yeah.

NICK

Sorry, that was a little blunt. Of course Hope
can be a little blunt at times.

ANDI

Yes. Yes, she can.

NICK

But anyway, that's great. I know it's hard to
please everyone all the time and still be an
artist.

ANDI

I'm not exactly an artist.

NICK

Sure you are. I really admire what you do.
Sculpting the human form with shape and color.
Your canvas is limited to what is tactile. You
don't have the boundless tapestry of the mind
that I've got or even a sculptor, a writer.

ANDI

Boundless tapestry?

NICK

I ... ah, ...yeah.

ANDI

So, how about you. How's the masterpiece coming

NICK

She told you, huh?

ANDI

In passing.

NICK

All right. I don't know about it being a masterpiece, but it's what I've got going right now. That's why I'm still here. I mean here as in location, not in the eternal universal sense. You know it's funny...the doctors kept saying if I stayed at the Hospital they could keep me alive a little longer, but it's a matter of weeks and really in the greater perspective of it all, a couple weeks isn't all that much. They said that I'd be able to be with friends and family a little longer, but Hope is about all the family I have and I'd rather stay at home with her twenty four hours a day than have a week or two more of visiting hours in a sterile hospital. Besides. I've got a lot of paintings left in me and not a lot of time to do them. But now Hope isn't here and ...

ANDI

Nick?

NICK

Hmm?

ANDI

How long is not long?

NICK

I don't know. Not long.

ANDI

I see. Is there anything I can do?

NICK

Find Hope for me. I miss her. I kind of get the feeling she's been a real bitch to you lately, but Andi, she's going to need you. Don't let anything she says to you get under your skin. She wants to scream at me, but she won't let herself, so she's taking it out on pretty much anything and anyone around her. I know you and I have never been...close.

ANDI

Sorry.

NICK

No now. Don't apologize for that. You can't help who you like. I tend to be a little too ..lets see

ANDI

Verbose and pompous?

NICK

I guess.

ANDI

Sorry. Momentarily possessed by Hope. Perhaps it would be better to just say enigmatic.

NICK

Perhaps. I imagine it's all those years in the university. And what with two parents with doctorates you grow up having to live up to certain expectations. Expectations that your son will be a Doctor or something respectable. God forbid your son should go into something like the arts. That is not for Nicholas Bradford the third.

ANDI

Where are your parents? They can help you guys out, right?

NICK

Can? Oh, most definitely. Will? That's something else entirely. No. When I finally got up the nerve to tell them I was leaving Pre-law to take up art full time they put up with it for a few weeks. I think they thought it was a whim that would pass. Silly them. When they understood that I was serious, they disowned me.

ANDI

You're kidding.

NICK

I only wish. When Hope and I found out about all this we tried to contact them but they wouldn't talk to us. Hope is that "Horrid Liberal" and I'm the black sheep.

ANDI

They don't even know how good your art is, do they?

NICK

I doubt....You...you like my work?

ANDI

God Nick, that's the one thing about you I always liked.

NICK

Why, I had no idea. Um...oh, no. No I don't think my parents have ever seen my work. But, it is their decision, and their right. I guess. But, no point in getting maudlin about it. Listen, Andi, I know we've never been all that close...

ANDI

Nick. I don't think I ever listened to you. That's all. But if you were like this all along I was just a moron.

NICK

Death brings out the best in people.

INT. PHONE BANK - DAY

WGBH Pledge drive headquarters

RECEPTIONIST

May I help you?

ANDI

Yes, I'm looking for Hope Delaney.

The RECEPTIONIST looks at her log book to find the name.

RECEPTIONIST

Second floor, take a left, third door on the left.

ANDI walks down hall to the door directed to. It is a room of people making calls, asking for donations. HOPE's voice rises above the others.

HOPE

We're working for you here. Don't think you can have all these advantages and never pay for it. Don't take it for granted. We may not be here without some support. I'm what? Yes I am. Well if you would listen to me maybe I wouldn't have to raise my voice. We're not trying to make money here. We're not in it for a fucking profit. We are doing this for you. Shit. See what happens next time you sit down for Nova!

ANDI

Hope.

HOPE

What?! Andi? What...what are you doing here?

ANDI

Is there someplace we can talk.

HOPE

I'm not going to apologize for anything I said.

ANDI

Is there somewhere private we can go?

HOPE

I'm working.

ANDI

Please.

HOPE

Fine. Yes. Fine. Let's go. I'm going to take a break, Melissa.

MELISSA

All righty.

(mouths to ANDI)

Thank you.

INT. BREAK ROOM - DAY

ANDI and HOPE stand on opposite sides of the room. HOPE's arms are crossed closely across her chest. She isn't going to budge an inch.

HOPE

What do you have on your mind.

ANDI

I went over to see you last night.

HOPE

Oh really. Way out of your way I'm sure. Listen, don't do me any favors.

ANDI

Why didn't you tell us about Nick?

HOPE

Excuse me?

ANDI

Why didn't you tell us, me, that Nick was sick.

HOPE

Oh, he's just...it's nothing serious. It's the flu. You know Nick. He's such a baby when he's sick. What, did you see him?

ANDI

We talked.

HOPE

Look. I don't need your pity and neither does Nick. You don't even like him, Andi.

ANDI

I never knew him.

HOPE

You didn't want to.

ANDI

He misses you. Where have you been? What have you been doing?

HOPE

Working. What I do takes a full commitment. It isn't like designing clothes. This is my life not my hobby.

ANDI

Where have you been sleeping?

HOPE

The YWCA, the shelters. Wherever they need help

ANDI

He asked me to look for you.

HOPE

I have to get back to work.

ANDI

All right. I can't make you go home. I can't make you do anything. You'd almost think you were the one who didn't like Nick.

HOPE

Fuck you. You have no idea what I've been going through!

ANDI

Hope. Did you ever once let me know what you were going through? I'm your friend. I'm here for you if you need me. I'll call Nick and let him know I found you and you're OK.

HOPE

How is he.

ANDI

Find out for yourself. Go home.

ANDI leaves HOPE alone. Tears well up in HOPE's eyes as an imperceptible crack in the wall she's built around herself appears.

EXT. CHARLES ST. OUTSIDE STARBUCK'S - DAY

GARY is pacing outside Starbuck's. A cab pulls up and a woman gets out - it is PATRICIA ANN NICHOLSON. GARY looks at her. She is in her mid-forties and very attractive. She looks at GARY and pauses before she walks over to him.

PATRICIA

Gary.

GARY

Ms. Nicholson.

PATRICIA

My god. You look just like him.

GARY

I beg your pardon?

PATRICIA

Call me Mom. If you'd like.

GARY

I think we should go inside now. Because I really need to sit down.

PATRICIA hugs GARY and they start in.

INT. STARBUCK'S - DAY

They sit at a table by the window. Several empty packets of Equal or Sweet and Low are scattered in front of GARY. They've been talking for a while.

PATRICIA

I've received...oh gosh, five or six calls from boys, ah, men, claiming to be my son or looking for their mother and to be honest if I hadn't been coming to town anyway I probably wouldn't have even met you. But as Fate would have it here I am.

GARY

Here you are.

PATRICIA

It's amazing how you resemble your father.

GARY

That's what his family said.

PATRICIA

Then you've met him.

GARY

No, he...he died.

PATRICIA

Oh god.

GARY

His family didn't seem to know anything about me or you. He apparently never told them.

PATRICIA

That is just like him. He and I left under rather unpleasant circumstances. When you were born, he was less than happy about feeling tied down to me or you. Well, you read the book, right? You know the story. No point in my beating a dead horse.

GARY

(stifling a laugh)

No.

PATRICIA

What? Oh. Oh! I should write that one down. You know if you ever had met your natural father you would find that all the more apt, I think. So, you had wonderful parents. I'm so happy. Better than I would have been, I'm sure.

GARY

I guess we'll never know for sure.

PATRICIA

No. I guess not.

GARY

I'm sorry. That was not meant the way I said it. Oh, god no. I'm glad things worked out the way they did. I don't mean that either. I'm sure you would have been a wonderful mother, but since things turned out the way they did, I'm OK with it. I think I may have managed to get a little out of that hole I just dug myself.

PATRICIA

I think so.

GARY looks at watch

PATRICIA

Do you have somewhere to be?

GARY

No. Actually, someone is coming to join us in a few minutes.

PATRICIA

Someone, or someone?

GARY

Ah, Someone. I am seeing someone and I wanted you to meet if you turned out to be who you turned out to be, and if you didn't, well I could have used a little support.

PATRICIA

Sounds like love. Real love. So what is her name?

GARY

Aye, there's the rub.

PATRICIA

I beg your pardon?

GARY

It's ah.... OK. (he takes a deep breath) Um.. It isn't a "she" who will be meeting us.

PATRICIA

Say no more. Hon, are you happy?

GARY

Very.

PATRICIA

Good. Works for me.

GARY

Whew. I can breathe again.

PATRICIA

Oh my god. You've been sitting here this whole time thinking about how I would react, haven't you?

GARY

Well, not the whole time, but the thought of gaining and losing a mother in the same day had occurred to me.

PATRICIA

Well don't you worry. I have a son that I've missed for so very very long back in my life. That's what's important. And there just isn't room in my life for that sort of prejudice and I doubt you have room in yours. Actually, if you didn't have a friend, I probably would have tried to set you up with some of my friends. You're lucky.

GARY

I guess. Speak of the devil, there's Scott.

SCOTT enters. GARY rises, they hug and kiss.

GARY

Scott. I'd like you to meet my mother, Patricia Nicholson.

SCOTT smiles broadly at GARY then looks at PATRICIA.

SCOTT

A pleasure to meet you Ms. Nicholson.

PATRICIA

Please, call me mom. I missed out on years of being called mom. Now I have two beautiful sons I want to hear it as often as possible. Got a lot to make up for. So, tell me Scott, what do you do?

SCOTT and GARY laugh.

INT. JUDE'S - DAY

ANDI is on the phone with JUDE

ANDI

Jude, you're the one who made me get the damn thing. I know. I know. So how's it going? Really? That's great. And Chris? Oh, really. That's too bad. Well, foreign food can do that to you. Here? Kind of hectic, but you were right, the shop pretty much runs itself. No, I haven't. OK. Yes. I'll see you next week. Take care. Tell Chris to get well. Yeah. Bye. AAAAAAAGH.

A CUSTOMER looks at ANDI.

ANDI(cont.)

Hi. Sorry. My boss. She's in Egypt. Not that that matters. I'm really not a psycho. That color looks great with your complexion. If you need me I'll be right here. (to herself) She thinks I'm insane.

She smiles at the CUSTOMER, then mumbles to herself

ANDI

She's probably right.

GARY enters the store followed by SCOTT.

ANDI

Hey Gary. Scott! Hi!

GARY

I can see where I rate.

ANDI

I see you all the time.

SCOTT

How are you? You've been avoiding me. Bad little girl.

ANDI

I have not. I've been busy running a business here. What brings you guys around?

GARY

We were having coffee not far from here and thought we'd drop by.

ANDI

Wait. Did you get ahold of that woman. The author?

GARY

Mm-hmm.

ANDI

It's her. Is she with you?

GARY

No.

ANDI

Oh. I'm sorry.

GARY

I mean no she isn't with me.

SCOTT

But she is his mother.

ANDI

Oh, Gary. Congratulations. So, how did it go?

GARY

Great.

CUSTOMER

Miss.

ANDI

Oh, are you ready? That's beautiful.

CUSTOMER

Yes. I've got a little hat that will...

ANDI

So when do I get to meet her?

CUSTOMER

Oh.

SCOTT

We're having her over to dinner next Friday. Can you come?

ANDI

I'll see. If I can get Nikki or Gail to cover. That'll be seventy nine dollars even.

ANDI is displaying two distinct personalities - the real ANDI and the cheery retail ANDI. CUSTOMER delves into her purse.

GARY
Scott's doing his famous Barbecue.

ANDI
I'll be there.

GARY
How about Hope?

CUSTOMER
Do you accept Discover?

ANDI
I don't know. Yes.

GARY
Huh?

CUSTOMER
What?

ANDI
I'm sorry. Great dress.

SCOTT
Is that one of yours?

ANDI
No. Mine won't be in here for a little while.
I'm working on some men's clothing now too. You
guy's will have to take a look at it. Would you
like a box for that?

CUSTOMER, a little taken aback by all this back and forth shakes
head "no"

SCOTT
Cool!

GARY
(forced)
Great.

SCOTT
What's wrong?

GARY
Nothing! Nothing at all.

SCOTT
You don't want to wear Andi's designs. Are you

crazy? I've seen some of her work. It's great stuff.

GARY

She's gone in a new direction.

ANDI

Not to worry. I've come back from that direction. I talked to a fellow artiste to get a second opinion.

GARY

You have? That's great. I mean..., well, what I mean is, ah, uh-oh

ANDI

Don't worry, I know it was crap. Or at least some of it was. I'm keeping some of the new stuff in, but I'm also doing some "normal" Andiwear.

CUSTOMER

Miss

ANDI

Yeah? Oh, sorry. There you go ma'am. Sorry about the confusion.

CUSTOMER

Mm-hmm

ANDI

Bye. I saw Nick.

GARY

When?

SCOTT

How is he?

ANDI

Not so good. And Hope isn't taking it too well.

SCOTT

Oh no.

ANDI

I don't think either of them are up to a dinner party.

GARY

I suppose not. Is there anything we can do?

ANDI

I don't know. I talked to Hope this morning.
She isn't getting any better.

Phone rings

Hold on. Hello Jude's. Speaking. Really?
Great. I don't know when exactly. Until eight?
OK. Thank you. (hangs up) That was
Dreamweaver's. She has my book.

GARY

Your book?

ANDI

Yup.

GARY

Andi. Don't get your hopes up.

ANDI

I'm not.

SCOTT

Am I in the dark again?

GARY

She has this crazy idea about Dreamweaver's
making dreams come true.

SCOTT

Excuse me? Where did you get that from?

GARY

Because she and I both wished on a shooting star
and I got my wish. And this is the bookstore
where I got Mom's book.

SCOTT

I see. And your wish is?

GARY

True love.

ANDI

Am I invisible.

GARY

Sorry. Andi, I just don't want you to get hurt.

ANDI

Hurt? Who's getting hurt? Where is the hurt?
 I'm just going to go in there and get a book on
 clothing history and that's all there is to it.
 Hurt. Please. I'm starting to doubt it myself.
 I tend to wish a little to hard sometimes, that's
 all. So, would you two be willing to model my
 first design for men?

SCOTT

Love to.

GARY

Do I have a choice?

INT. JUDE'S - EVENING

ANDI is closing up shop.

ANDI

Just going to go over there and pick up a book.
 That's all that's going to happen. There isn't
 going to be a book that will have my soul mate
 inside of it.

Phone rings.

Shoot. Coming. Hello. Hello. Hope? Hope,
 what's wrong? What? Wha..., Hope, I can't
 understand you. Slow down. Oh my god. I'll be
 right there.

FADE OUT

EXT. CHARLES/MGH T STOP - NIGHT

ANDI Running down the steps of the T stop.

INT. MASS. GENERAL HOSPITAL EMERGENCY ENTRANCE - NIGHT

ANDI runs into the emergency entrance looking for HOPE. A gurney
 is pushed past her and another doctor runs in the opposite
 direction closely followed by a nurse. The chaos parts and she
 sees HOPE up ahead sitting motionless on a chair and shifts to a
 slow walk. ANDI walks haltingly up to HOPE. HOPE looks up as
 ANDI kneels before her and they embrace.

INT. M.G.H. EMERGENCY WAITING ROOM - NIGHT

ANDI and HOPE are sitting in silence. A few moments pass.

ANDI

Hope, I just want you to know, I really don't

hate Nick.

HOPE

Thanks.

ANDI

I just want you to know that.

HOPE

I'm sorry I didn't tell you.

ANDI

I understand.

HOPE

No, I should have told you. I'm sorry. God, I was such a bitch to you. Like it was your fault

ANDI

It's all right. I understand.

HOPE

No, no, It's not all right. I just had to let something out...you were there.

ANDI

Yeah.

HOPE

What the hell is taking so long? Nurse, what the hell is going on with Nick Bradford? He's been back there for two hours.

NURSE

What was the name?

HOPE

Nick Bradford. Do you need me to spell it for you?

NURSE

I'm sorry miss. I don't know.

HOPE

Well could you find the fuck out!

ANDI

Hope, come here.

(to NURSE)

I'm sorry.

(to HOPE)

Hope, they'll let you know.

NURSE

I'll see what I can find out.

HOPE watches on as the NURSE moves away from the nurse's station then turns and walks back to stand near ANDI

HOPE

He's going to die tonight.

ANDI

You don't know that.

HOPE

Yes I do. He finished his painting.

ANDI

What?

HOPE

His painting. It's done. He finished it tonight. There isn't anything else for him here I went back to the apartment just as he finished He's done.

HOPE sits.

ANDI

Oh, Hope. He has you.

HOPE

He did love me. Did you know that? He loved me

ANDI

He still does. Quit talking about him in the past tense.

HOPE

He does.

DOCTOR

(comes out) Hope?

She stands as her name is called. ANDI also stands behind her friend.

HOPE

Here. What's going on. Is Nick going to be OK? (pause) He's going to be OK, right? It was just a little attack. A false alarm.

DOCTOR

(to ANDI) Are you a friend?

ANDI
Who me? Uh, Yeah.

DOCTOR
Could you two sit down for a moment.

HOPE
Oh...no.

ANDI
Hope, come on.

HOPE
No. I won't sit. If I sit it's bad news. As long as I stand it's going to be OK.

DOCTOR
We have Nick stabilized...

HOPE
Thank god.

DOCTOR
...for the moment, but he may not make it through the night. I'm sorry, Ms. Delaney, but the prognosis isn't too good.

ANDI
Thank you. I'm sure you've done all you could.

HOPE
No. No! There has to be something else. What else can be done? Aren't there some new experimental treatments? Anything.

DOCTOR
I'm terribly sorry.

HOPE
What good are you. God dammit! He's twenty six. There's something else. You have to save him. He's all I have!

DOCTOR
I've really done all that I can. Right now it's out of my hands. The best thing you can do is go home and get some rest and come back in the morning, or if you'd like to sit with him, that's fine. The nurses can get you anything you need. I have to look in on some other patients. If you'll excuse me.

HOPE

Yeah, go ahead. It's just a life.

DOCTOR

I really am sorry. There just isn't anything else we can do for him tonight. There's an outside chance that he could make it another night or so, but right now it is day to day. I don't want you to get your hopes up. Take my advice, get some rest for yourself. It's not going to do any good for you to make yourself sick. Now I really must go.

He walks away and HOPE finally sits.

HOPE

Where are the angels, Andi? I don't see any angels. If there were angels, then there'd be one here now, wouldn't there. If wishes came true, they'd come true now. Where are they?

ANDI

I don't know.

HOPE

There aren't any angels. That's why. Wishes don't come true. That's why. Nick is dying and all of your wishes and angels are off at a poker game playing with peoples lives. Nick is...Well there isn't any point in my sticking around here getting all maudlin. I'm going to go home. If you want to stay here, fine, stay.

ANDI

Don't you want to see Nick.

HOPE

I know what he looks like. I don't need to see him.

ANDI

Hope, are you sure you don't want to see Nick? The doctor said you could spend the night in his room.

HOPE

What, and get a stiff neck? Look Andi, I remember what Nick looks like. I don't want my last memory of Nick to be with hoses coming out of his body. I want to go home. I want to look at his paintings. And what I want more than

anything else is to be alone. Go home Andi. Go lay in your bed and look up at the ceiling and make wishes. I'm going home. I'm going to go where I will be happiest. I'm going where Nick was happy. Maybe I'll find an angel there.

HOPE leaves ANDI standing alone again.

INT. NICK'S STUDIO - DAWN

HOPE is sitting on the floor in the middle of NICK's studio looking at his last painting. It is an enormous suggestive work of an angel looking over a woman bearing a strong resemblance to HOPE. The phone rings. HOPE glances at the cordless phone sitting at her side. She picks up the phone as she stands and with great hesitation presses the talk button. As she speaks she walks slowly away from the painting.

HOPE

Hello?...Thank you....Yes....Yes....Thank you.

HOPE's arm drops and she puts the phone back on the floor and looks back up at the painting. She walks up to the painting and stands directly before it for a second until she slumps to the floor crying.

INT. CHURCH - DAY

NICK's Funeral. An all male chorus sings Franz Biebl's "Ave Maria". There are several pieces of NICK's artwork on display. Notably missing is his final work.

CLOSE TO: NICK in coffin.

INT. CHURCH - DAY

HOPE sits alone in the front pew. ANDI, GARY, and SCOTT sit directly behind her. HOPE is stoic. She shows no emotion whatsoever.

INT. CHURCH - DAY

An older couple enter the back of the sanctuary. They are NICK'S PARENTS. They make their way toward the front and take a seat on the other side of the aisle from HOPE. MR. BRADFORD looks forward without flinching. MRS. BRADFORD looks over at HOPE for a moment then back to the front of the chapel as the choir comes to the end of the hymn.

INT. CHURCH - DAY

MRS. BRADFORD approaches HOPE after the service

MRS. BRADFORD

Hope. I'm Nick's...

HOPE
I know who you are.

MRS. BRADFORD
I'm sorry we...

HOPE
Leave me alone.

MRS. BRADFORD
Hope, let me finish.

HOPE
Leave.

MR. BRADFORD comes over.

MR. BRADFORD
Hello Hope. We're very...

HOPE
You left Nick a long time ago. He's gone now.
You can't do anything for him or me. So if you
don't mind I would very much like for you to
leave.

MR. BRADFORD
He was our son.

HOPE
No. No he wasn't. If you want me to clear your
conscience, absolve you of all wrong doing you're
gonna be disappointed. Now leave.

MR. BRADFORD
Now listen here...

MRS. BRADFORD
Let's go.

MR. BRADFORD walks away angrily. MRS. BRADFORD also starts to
walk away.

HOPE
Thank you.

MRS. BRADFORD turns back to HOPE.

MRS. BRADFORD

May I call. In a few weeks?

HOPE

Fine.

MRS. BRADFORD

Thank you. I am sorry.

ANDI comes over. She has heard this exchange.

ANDI

Are you all right.

HOPE

No. They wanted to make amends. A little too late.

ANDI

You know, a very smart person once told me that death brings out the best in people.

HOPE looks away as a tear runs down her face.

EXT. CEMETERY - DAY

It is a beautiful early summer day. HOPE kneels before NICK's fresh grave and tombstone. Everyone else has gone.

HOPE

I still love you, Nick. You're the only person I was ever able to say that to. And now you're six feet under. And I can't hate you. I've tried. Believe me I've tried. The only thing I didn't want was for you to go away. To disappear. I guess I deserve it. I disappeared on you. I blew it.

long pause

And now here I am standing in the middle of a bunch of dead people talking to myself. I'm going loony. So, what's next?

ANDI and GARY come up behind HOPE

ANDI

You've got a couple of friends who are still around. I suppose you could talk to them. You might get more of a response out of them than the grass. I could be wrong, but I'm usually right about these things.

GARY

I'll have to agree with you on that one Andi. My experience has been that real people respond a lot more to verbal communication.

ANDI

What do you say Hope? Lets go home.

HOPE

It isn't fair Andi.

ANDI

I know.

HOPE

I hate this world. This dead little rock tumbling through space. Of course I'll probably get to die a long slow death. NICK! I want you back so bad. I want Nick back Andi. I want him back. I want him...

She trails off in tears

GARY

Hope?

HOPE

No.

GARY

I'm sorry.

HOPE

Why? Did you kill him? No. I don't think so.

GARY

I'm sorry anyway.

ANDI

Hope?

HOPE

What.

ANDI

Do you want to stay here for a while longer?

HOPE

I want to stay here forever.

ANDI

OK.

EXT. CEMETERY - NIGHT

ANDI and HOPE are sitting by NICK'S grave, GARY is lying nearby. A full moon hangs overhead casting it's light over everything.

ANDI

How you doin.

HOPE

OK.

ANDI

Ready to go?

HOPE

Yeah. Thanks.

ANDI

Friends?

HOPE

Friends. You know. I'll never be able to listen to Queen again. And that really sucks. I love Queen.

ANDI

Nick was one hell of an Queen fan. One of those things I never figured out.

GARY

(Sitting up)

Nick was a Queen fan?

HOPE

He loved them.

GARY

Really? Wow. He was hipper than I thought.

HOPE

You asked me that night on your fire escape what I saw in him. His hating to have his face wet. Getting the waterfall painting from him. You hating me for a couple weeks

ANDI

I wish I had given myself a chance to get to know him. It's weird. It's weird how you take it for granted people will always be around. You don't think things like this happen. How a life can

change so fast.

HOPE
Four years.

GARY
Huh?

HOPE
That's how long we were together. Our anniversary is next week.

ANDI
Oh, Hope.

GARY
This may be inappropriate, but, how did he die?

HOPE
The doctor's didn't really know. I swear they did more tests on him than I knew existed. But they kept right on looking.

ANDI
He told me that it was hereditary.

HOPE
Well, who knows what it was... Don't suppose we ever will.

GARY
So they don't know any more now?

HOPE
No.

GARY
Hope. I...I don't know if you are up to it. But Andi is coming over tomorrow night for dinner. To meet my mother. You're welcome to come too.

HOPE
Thanks. I'll think about it.

GARY
Well, I've got to get going. Scott has to be going nuts. Are you going to be OK?

HOPE
No. But thanks for asking. Hey, where is Scott? He was here for the funeral.

GARY

I told him to go on home. I thought you could use some support. If you need to talk, call.

HOPE

I will. Thanks.

GARY

Bye Andi.

ANDI

Bye. I'll call you tomorrow.

He rises and goes off to his car.

ANDI

Are you ready to head home too?

HOPE

Yeah. Yeah. Let's go. I need to rehydrate myself so I can cry some more.

They get up and begin walking toward where ANDI is parked.

ANDI

Do you want me to spend the night at your place?

HOPE

Nah. You've got that lousy shop to run.

ANDI

And some lousy clothes to design.

HOPE

They really are pretty lousy.

ANDI

They are not! Are they?

HOPE

Yeah.

ANDI

Crap.

HOPE

Exactly.

ANDI

Thanks.

They walk in silence until they are halfway to the car.

HOPE

Andi. There's something that I need to tell you

ANDI

What?

HOPE

With Nick I felt unconditional love. I know I told you it doesn't exist, but it does, or it did. I still love him. I suppose I'll always love Nick. It was what you're looking for. Andi don't stop looking. It's out there.

ANDI

Thanks.

HOPE

I still don't believe in angels.

ANDI

That's OK. I do. Love you.

ANDI gets into the car. HOPE looks back at the grave.

HOPE

Bye.

She gets into the car and they drive off.

FADE OUT

INT. GARY AND SCOTT'S - NIGHT

ANDI and PATRICIA are sitting at a perfectly set table, Martha Stewart would be jealous. GARY brings out a salad and SCOTT brings in a tray of grilled steaks and chicken.

SCOTT

Here we go. Dig in.

PATRICIA

Oh, Scott, it looks wonderful.

ANDI

Trust me, no one misses Scott's barbecues. It's an unwritten law.

GARY

And he always makes enough to feed an army. So, Andi. Have you gotten your "book" yet?

ANDI

Shut up Gary.

PATRICIA

What's this?

GARY

Have you?

ANDI

No. No, I haven't.

PATRICIA

What is this all about?

SCOTT

Hope seems to think that the bookstore where Gary bought your book is magical.

PATRICIA

What bookstore?

ANDI

Dreamweaver's.

PATRICIA

Magical name.

ANDI

It is, isn't it.

PATRICIA

Well, I happen to be a firm believer in magic.

GARY

Really?

PATRICIA

Sure. There are thousands of unexplained mysteries. Shamanic healing. Unusual weather patterns. Tarot reading.

GARY

Psychic phone lines.

PATRICIA

Well, there are exceptions.

GARY

Come on mom. I like to believe in magic too, but magic bookstores?

PATRICIA

Why not? I feel we really create our own magic.

GARY

Superstition.

SCOTT

Macbeth.

GARY

Don't do that.

SCOTT

Superstition.

GARY

Point.

PATRICIA

An excellent point. Actors have so many superstitions a book could be written on them.

SCOTT

One probably has.

ANDI

What about angels?

PATRICIA

What about angels?

ANDI

Do you believe in them?

PATRICIA

I'd like to.

GARY

She also seems to think that the woman who runs the shop is an angel.

PATRICIA

Well, that's just plain crazy.

ANDI

What?

PATRICIA

Kidding. Just kidding.

ANDI

Now I see where you got your sense of humor.

GARY
Must be genetic.

SCOTT
Good genes.

ANDI
Jury is still out on that.

EXT. ROOFTOP OF GARY AND SCOTT'S - NIGHT

They are all relaxing. ANDI and PATRICIA on chairs, GARY in SCOTT'S arms leaning against the railing.

GARY
Fabulous dear.

GARY leans back and kisses SCOTT on the cheek.

SCOTT
Thank you.

ANDI
Really good.

PATRICIA
I wish I could spend some more time in Boston this time. And at a time that was a little less hectic, for all of us.

GARY
I do too.

PATRICIA
Well, you and your friends will just have to come out to Winnipeg.

SCOTT
In the summer.

PATRICIA
Of course. How is your friend.

ANDI
I called her before I came over, just to make sure she didn't want to join us. She said she was doing fine. Actually her exact words were "Quit mothering me and go out and have fun. If I want to go I'll show up."

Door buzzer off in distance

GARY
Is that the door?

SCOTT
Is it?

GARY
Well, who... You don't think?

ANDI
It sounds like Hope's buzz, steady and
unrelenting.

GARY leans over the railing to shout down to the street.

GARY
HOPE?

ANGLE ON HOPE

HOPE
Who do you think? Get down here and let me in.
I brought desert.

BACK TO ROOFTOP

GARY
It's Hope. She brought desert.

ANDI
Well, go get it, er, her.

EXT. SAME - A FEW MINUTES LATER

GARY is escorting HOPE up to the roof.

HOPE (O.S.)
Well, I had to get out of the apartment. It's
too damn empty, and I figured since you were
having this little soiree I may as well come over.

They start up the stairs directly to the roof and come into
view.

HOPE
and I know Mr. Health (indicating SCOTT) never
makes a good desert so ... Hi. I'm Hope.

She extends a hand to PATRICIA who rises.

PATRICIA

Patricia. Patricia Nicholson.

HOPE

Sit down, please. Takes after his dad?

PATRICIA

Yes. Yes, quite a bit in fact.

HOPE

Got the eyes though. So...hey Andi.

ANDI

How you doing.

HOPE

Alive and kicking.

ANDI looks at her doubtfully.

I'm OK. Hey, who wants ice cream? Chocolate chip cookie dough. Ben and Jerry's.

INT. GARY AND SCOTT'S - LATE NIGHT

GARY is saying the goodbyes, SCOTT is in the kitchen washing dishes.

GARY

Bye Andi, bye Hope. Thanks for coming. And thanks for the extra couple hours on the Stairmaster.

HOPE

Don't mention it.

ANDI

Bye hon. Love you. And Scott, thank you for dinner. Don't be a stranger.

SCOTT

I won't. I'll call you. We'll do lunch.

HOPE

Let's go.

ANDI

'Kay. It was good to meet you.

PATRICIA

You too.

ANDI

Next time you're in town stop by my shop.

PATRICIA

I'll try.

GARY

Now it's "your" shop?

ANDI

Are you sure you want to take credit for this?

PATRICIA

Positive.

SCOTT (O.S.)

Don't feed his ego.

GARY

What ego?

ANDI

Anyway...Thanks guys. Call me?

GARY

Yes.

ANDI

Are you ready Hope?

HOPE

A long time ago. I swear it takes you so long to say goodbye. Bye guys. That's all it takes. Bye.

ANDI and HOPE leave.

PATRICIA

Well. I have an early flight, I should be going too. I don't want to. But I have to.

GARY

Thank you.

PATRICIA

For what?

GARY

I don't know. It just seemed to be the thing to say.

PATRICIA

In that case, you're welcome. You'll call me

when you hear about that movie?

GARY

If.

SCOTT

Turning to them from the kitchen.

When! I'm looking forward to an excuse to move to L.A.. A big Hollywood actor boyfriend is all the excuse I need.

GARY

I will call. One way or the other.

PATRICIA

Good. Oh, I love you. And I've never been to this bookshop, but to me it is magic.

GARY

Just between you and me, me too.

PATRICIA

Oh, god, I don't want to leave. Take care. I'm leaving.

GARY

Scott, come say goodbye.

GARY tries to hide his tears. As SCOTT comes out wiping his hands on his "Kiss the Cook" apron. He hugs PATRICIA.

SCOTT

Bye mom.

PATRICIA

Goodbye darling. Take care of my boy.

SCOTT

I will.

PATRICIA

All right. Goodbye. Goodbye. I love you.

GARY

Love you too. Bye.

PATRICIA goes down the stairs and exits. GARY turns to SCOTT and they embrace.

SCOTT

Come on. Help me clean up.

They go into the kitchen to the sink. GARY picks up a dish towel and begins drying dishes, SCOTT resumes washing. These are very comfortable nightly positions.

GARY

Thank you. I couldn't have made it through the night without you.

SCOTT

Anything for you. I love ya, ya lug.

He splashes a little water at GARY. GARY wipes it off and kisses SCOTT on the cheek.

EXT. COPLEY T STOP - DAY

ANDI comes out and heads up to Newbury St.

ANDI

Morning Randall.

RANDALL

Morning Dani. You make the day brighter.

ANDI

Flatterer. Here you go.

RANDALL

God bless you child.

ANDI

Take care of yourself.

ANDI continues down the street. She stops at DREAMWEAVER'S. It isn't open yet. She looks inside. No sign of RACHEL. She takes out a note pad and writes a note

NOTE:

RACHEL, SORRY I HAVEN'T BEEN BY TO PICK UP MY BOOK. I WILL BE IN AROUND NOON TODAY. ANDREA BENNET.

BACK TO ANDI: she slides the note under the door. She steps back and looks at the shop again, and then walks down the street to JUDE'S.

INT. JUDE'S - DAY

ANDI is pacing the shop madly looking out occasionally. Finally she sees what she is looking for - NIKKI is arriving to relieve her. NIKKI is typical Generation X. She just kind of coasts

along through life. ANDI is reaching a fevered pitch.

ANDI
You're late!

NIKKI
Sorry.

ANDI
I have to be somewhere and you're late. Shit.
Where's my bag. Shit. Where were you.

NIKKI
I was at one of the listening stations at Tower.
I guess I just lost track of time.

NIKKI calmly goes over to the counter and sets her backpack down and picks up ANDI'S bag.

ANDI
A listening station? I'm going out of my mind
and you were at a listening station and where the
hell is my bag?

NIKKI
Is this it?

ANDI
Yes. Thank you. You're wonderful. Is that a
new hair color? Looks great. I'll be back in an
hour.

ANDI rushes out of the shop towards DREAMWEAVER'S

NIKKI
Whatever.

She pulls out a magazine and starts flipping through it.

EXT. NEWBURY ST. - DAY

ANDI runs down the street to DREAMWEAVER'S

INT. DREAMWEAVER'S - DAY

ANDI enters DREAMWEAVER'S. The bells overhead jingle and RACHEL looks up to see her.

RACHEL
Well, Hello. I had just about given up on you.

ANDI

Sorry. I had a pretty crazy week.

RACHEL

I understand completely dear. Now, where is that book on...costume design was it?

ANDI

Yes.

RACHEL

Yes. Here it is. That will be fifteen seventy-eight.

ANDI

There you go. Thank you very much.

ANDI opens the bag and takes out the book. She is, in her heart of hearts, still waiting for that miracle. She opens it. Flips through it.

RACHEL

Will that be of help to you?

ANDI

Um... Yes...I'm sure it will.

RACHEL

Is there anything else dear?

ANDI

No. I was just... actually, there is, do you have a book on...

DANIEL

You were right Rachel, you do have a couple books on actor's superstitions.

CLOSE TO ANDI

She is dumbfounded, for that is exactly what she was going to ask for.

RACHEL

I told you Daniel. I'm sorry dear, what were you going to ask for?

ANDI

A book on actor's superstitions.

RACHEL

Well, now, isn't that a coincidence.

RACHEL has a smile on her face that would almost look evil on

someone else, but on her is just a little mischievous.

DANIEL

Really? Well, there are two of them. Which one looks good to you?

RACHEL

Andi, this is Daniel. He's a regular here.

ANDI

Hello.

DANIEL

Hi.

He hands one of the book's to ANDI and as they momentarily touch hands TONY, a UPS man, enters making the bells to the door ring giving the impression of bells in ANDI's head. She looks over to see TONY and is mildly disappointed.

TONY

Hi Rachel. Got a package for you.

RACHEL

Thank you Tony.

TONY

Just sign here please. Thanks.

DANIEL

So, what do you think?

ANDI

About what?

DANIEL

Which book do you want?

TONY exits the shop.

ANDI

Oh. Um, well, It's for a friend of mine who's an actor.

DANIEL

You aren't an actress then?

RACHEL

She's a clothing designer.

DANIEL

Really?

ANDI
Yes. Well, I'm trying.

RACHEL
Daniel is a journalist.

DANIEL
Also trying.

RACHEL
Right.

DANIEL
So. Is that one all right for you?

ANDI
Oh, yeah. He was making fun of me the other day because I was, well, I know it sounds silly, but we were discussing magic and he was putting it all off as superstition and claiming not to be superstitious himself.

DANIEL
And you want to show him he has enough superstitions to fill a book?

ANDI
Something like that.

DANIEL
Sounds like a good plan. I'm writing an article on it for the Phoenix. He's going to think it's a plot.

ANDI
Good.

RACHEL
Shall I package those for you two?

DANIEL AND ANDI
Please.

They smile at each other.

ANDI
How about you?

DANIEL
How about me what?

ANDI

Do you believe in magic?

DANIEL

I believe in fairy tales coming to life. I believe in unicorns. I believe in elves and magic circles. My friends kid me, but I grew up on fantasies. I guess that's why I became a writer.

ANDI

What about angels?

CLOSE TO RACHEL who raises an eyebrow at this.

DANIEL

Well, I better. We've got one right here. Right Rachel?

RACHEL

Oh you. There you go. Two books on superstition. This is your's and this is your's and they are both ten fifty please.

ANDI

Thank you.

RACHEL

You are very welcome. Thank you.

ANDI

Well, off to eat lunch.

A shameless plug to get DANIEL to ask her to join him for lunch.

DANIEL

And back to the office. Thank you again Rachel. You always come through.

RACHEL

I try.

DANIEL

It was nice to meet you Andi. I hope I see you around.

ANDI

Yeah, well, I work just down the street, so if you're ever in the area stop by.

DANIEL

I will. Bye.

ANDI

Bye.

RACHEL'S POV: They go out the door and their separate ways.

RACHEL

Now it's up to you.

INT. ANDI'S APARTMENT INTERCUT WITH GARY'S - NIGHT

ANDI is on the phone with GARY

ANDI

I'm telling you it is fate.

GARY

All I'm saying is don't count your chickens until they hatch.

ANDI

Gary. I went in there and we were both looking for the same book. He came up with two of them just as I was asking her for it.

GARY

You realize you have yourself married with two children with this man and you haven't even gone out on a date. I can practically hear the picket fence being built.

ANDI

I know.

GARY

I hope this is the man of your dreams, I really do. I just don't want you to expect this relationship to be some grand orchestration of the gods.

ANDI

I know.

GARY

I mean it isn't even a relationship yet. It's barely an acquaintance.

ANDI

I know.

GARY

You know?

ANDI

I know.

GARY

Good. Because I really hate picking up the pieces. Remember Ross?

ANDI

That was different?

GARY

Mm-hmm. Andi, every man you meet is your soulmate.

ANDI

Is Scott your soulmate?

GARY

I don't know. And don't change the subject! Anyway we have been together for a pretty significant time. You haven't even been on a date with ...

ANDI

Daniel.

GARY

Whatever. Look, I've got to get to sleep. Just promise me you'll keep one foot on the ground.

ANDI

I promise to try.

GARY

There is no try. Do or do not.

ANDI

Yes Jedi master.

GARY

'Night.

ANDI

'Night.

She hangs up and lays back on her bed looking up at the ceiling.

EXT. NEWBURY ST. - DAY

ANDI walks down the street on her way to work. She pauses at DREAMWEAVER'S to look in and wave at RACHEL who waves back with a

warm smile.

INT. JUDE'S - DAY

ANDI is fanatically opening up boxes and pulling out some of her realized designs. Several of them are already hanging and prominently featured on a rack. Many of them are really outrageous, Others are works of art. She begins dancing with one of them. She is in heaven.

JUDE

Andi, love! I have returned bearing gifts!

ANDI

Jude!

ANDI returns the dress to the rack. JUDE enters the store followed by a man burdened with boxes and clothes. JUDE obviously just threw stuff on top of him.

JUDE

Could you help this young man.

ANDI

Oh, sure. I didn't know you were back. I mean, when did you get back?

ANDI puts her dress back on a rack and goes over to the burdened young man.

JUDE

Just arrived. Chris is parking the car. This dear man was walking past and kind enough to help me out.

ANDI

Here, I can take those.

ANDI takes the top clothes away and carries them over to the counter revealing DANIEL. ANDI does not see who it is.

DANIEL

Thanks.

JUDE

You can just set those over by the counter there

DANIEL

Great.

DANIEL goes over to set boxes down next to ANDI.

DANIEL (cont.)
Hi. (He see's who it is) Hi!

ANDI
Daniel?

JUDE
Daniel?

DANIEL
What a coincidence.

ANDI
Yeah.

JUDE
Well, isn't this nice. Introductions,
introductions!

ANDI
Oh, yeah...Daniel, this is Jude. Jude, Daniel.
We met at a bookstore down the street.

JUDE
I'm sure. Charmed. You're a lifesaver. Lord
knows Chris is useless. I see you received some
new...wait, this is your's, isn't it?

ANDI
Just got them this morning.

DANIEL
You designed this stuff.

ANDI
Yes, I designed this "stuff".

DANIEL
I mean, wow, this is great.

ANDI
Nah.

DANIEL
Really.

ANDI
Really?

JUDE
Really! Andi, this is going to fly out of here.
My god look at this! It will fly. Fly fly fly!

Why this one practically has wings! Oh, and look, this one does!

JUDE holds up one of the most gaudy dresses, which does indeed have wings.

ANDI
Oh, that, well I...

JUDE
Love it. Love - IT!

ANDI
You do?

JUDE
You did some other new things after I left didn't you?

ANDI
Yeah.

DANIEL
You know what?

ANDI
What?

JUDE
Oh, dear, I forgot you were here.

DANIEL
I may be able to get some free publicity for you

JUDE
Free? Oh Andi, I like this one.

DANIEL
I've got to get going but let me leave you my number, and I'll see what I can do. Here you go

He hands her his card and is about to leave when he turns back

DANIEL(cont.)
Could I get your number?

ANDI
Mine?

DANIEL
To set up an interview, maybe over dinner?

ANDI

Yes! I... ah...Here...

She all but runs over to her bag and pulls out a note pad, writes down her number and hands it over, all just on the brink of being over anxious.

ANDI

...let me just write it down, there. Here you go.

DANIEL

Thanks. I'll call.

ANDI

I'll be there.

DANIEL

OK. I'll talk to you later. Nice to meet you.

JUDE

Likewise. What a gentleman.

ANDI

Yeah.

INT. ANDI'S APARTMENT - EVENING

ANDI is getting ready to go out on her date/meeting with DANIEL. ANDI goes through her closet holding things up, trying things on. She decides on one that she designed and brings it to the bathroom and turns the shower on hot. As the steam begins to rise she hangs the outfit on the curtain rod to steam the wrinkles out. She goes through the house throwing things around trying to clean up.

INT. DANIEL'S APARTMENT - EVENING

DANIEL is also preparing for the evening. He steps out of the bathroom with a towel around his waist and goes to his closet pulling out shirts and holding them up. He selects one and snaps it.

INT. ANDI'S APARTMENT - EVENING

ANDI takes a towel turban off and begins styling her hair.

INT. DANIEL'S APARTMENT - EVENING

DANIEL is shaving. His face covered with nicks.

INT. ANDI'S APARTMENT - EVENING

ANDI is standing in front of the mirror. She is pleased with her look. No she isn't. She grunts and begins again.

INT. DANIEL'S APARTMENT - EVENING

DANIEL is dressed and ready to leave. He goes out. We hear the door lock. Shortly it unlocks as he returns taking off his tie and getting another.

INT. ANDI'S APARTMENT - EVENING

ANDI has on another dress. Much better. She sprays static guard on it and a shpritz up underneath for good measure.

EXT. STREET SCENE - EVENING

DANIEL is walking on his way to ANDI'S and sees a flower shop just getting ready to close. He runs up and gets a flower.

INT. ANDI'S APARTMENT - EVENING

ANDI is sitting on the edge of her bed nervously flossing. The phone rings. She flops over the bed to answer.

ANDI

Hello? Oh, hi Hope. No, no, just um flossing. You can never floss too much can you? Yes I suppose bleeding gums would be too much. Hope, was there a reason you called? Well if you must know I have a date. Yes. Yes. It hasn't been that long. Really? That long? Yeah, I guess it has. Look, can I call you tomorrow? Thanks. Yes. OK. Bye.

She goes back to flossing. She gets a little stuck as the doorbell rings. She runs out of the bedroom and arrives at the door and swings it open unaware of the floss still dangling from her mouth. DANIEL is standing there with a rose.

ANDI (cont.)

Hi!

DANIEL

Hi.

ANDI

Oh, how sweet. Let me get a vase then we can go
Come on in.

She goes into the kitchen, gets a vase and goes to sink.

ANDI(cont.)
Have a seat.

DANIEL
Thanks. Nice place.

ANDI
Thanks. It works.

She puts some water in vase and realizes she still has the floss in her teeth.

ANDI(cont.)
Oh my god!

DANIEL
What?

ANDI Comes out of kitchen with vase and flower in one hand and floss in the other

ANDI
I was flossing. It's floss. I was ... clean teeth are very important to me.

DANIEL
Good to know.

ANDI
I'm so embarrassed. Thank you for this.

DANIEL
It's nothing. Shall we.

ANDI
Yeah. Just one thing,...

DANIEL
Anything.

ANDI
Tell me if I get anything in my teeth.

INT. RESTAURANT (BIBA'S) - NIGHT

ANDI and DANIEL'S meeting/date. They are sitting and laughing at each other. They are having a wonderful time. We view them from a distance.

CLOSE TO: ANDI AND DANIEL

ANDI

This is great. I mean I would never eat here on my own. Not that I don't like it. I would just never think to come here on my own. I hate going out alone. I always feel like people are staring at me. "Oh, look at the poor girl eating out alone"

DANIEL

Well, anything to keep you from embarrassment. So what are you going to have? And please order big. Don't worry about my wallet. Since I'm calling this an interview I can give the paper the bill.

ANDI

Well, in that case... at forty five dollars the swordfish looks good.

DANIEL

That's the spirit. And at fifty the steak sounds wonderful. And wine?

ANDI

Divine.

DANIEL

Salad?

ANDI

Mind if I just share yours? I don't think I could take on a whole one.

DANIEL

Sure.

INT. RESTAURANT - NIGHT

Their salad sits between them.

ANDI

So after that Halloween sort of became my holiday. Everyone looked forward to seeing what I would come up with.

DANIEL

I can imagine. I can't imagine. You really made a costume out of Barbie dresses?

ANDI

Not just the dresses, the dolls. I had Barbie hanging from her hair. Oh, my sister was

livid, but I won.

ANDI takes a tomato. there's a tough spot in it and takes it out of her mouth and sets it back on the plate.

ANDI(cont.)

Don't eat that. It's pre-chewed.

EXT. THE ESPLANADE - NIGHT

ANDI and DANIEL walking along holding hands under the moonlight.

DANIEL

You know they say that...

ANDI

They?

DANIEL

Hmmm?

ANDI

Who are they?

DANIEL

They. You know, that great universal they.

ANDI

Oh, right. They.

DANIEL

They say that Boston is over a fault line like the San Andreas.

ANDI

No way.

DANIEL

Yup. Can you imagine?

ANDI

Oh, my god. That would be horrible. LA is at least prepared. We'd be a mess. I would anyway

DANIEL

But we just sort of live in this cup of safety here. We rarely get hit by a hurricane.

ANDI

It snows,

DANIEL

...but what does that do? It just sort of sits there, then it melts. Ooh, scary. No real tornado's.

ANDI

Heat?

DANIEL

Air conditioning. Not a really high crime rate, an occasional fire, but almost everything is brick. See, charmed Boston life. I'm convinced everyone will live here eventually. Then it'll all go to hell.

EXT. ANDI'S APARTMENT BUILDING - NIGHT

DANIEL is saying good night to ANDI

DANIEL

I had a wonderful time. I don't know how much of this is going to help with my article, but I had a ... a really good time.

ANDI

Me too. (beat) Would you ...

DANIEL (overlapping)

I should be ...

ANDI

Oh, OK

DANIEL

I beg your pardon?

ANDI

I was just...would you like to come up?

DANIEL

I, um, like to? I'd love to. I shouldn't. Should I?

ANDI

Yes. Yes I think you should. I actually think it is imperative that you come upstairs.

DANIEL

Then I should really be going.

ANDI

Right. So you'll call me?

DANIEL

Right. I, um, on the phone...

They kiss. The kiss is absolutely spontaneous and neither knows it is going to happen until it is on top of them, so to speak. They break off ever so slowly.

DANIEL(cont.)

Well, I guess I'll call you then. Pleasant dreams.

ANDI

The best.

DANIEL walks off down the street as ANDI stands in her doorway looking off at him. She leans back against the door, practically swooning.

INT. ANDI'S APARTMENT - NIGHT

ANDI opens the door and enters. She flops over on the sofa. She glances up to see a message on her machine and hits the button.

JUDE (on message)

Andi? Andi, are you there? If you're there pick up. It's important and I don't mean it's important like I usually do. I mean it's really really fucking important. Andi? Fuck. Well, There's been a break in at the shop. Call me.

ANDI sits up and starts dialing.

INT. DREAMWEAVER'S - NIGHT

A pair of BURGLARS are in the shop. One is at the cash register and cash box under the register. There is another standing near a large duffel bag tossing books around and occasionally adding another to his bag.

BURGLAR ONE

This place ain't got shit.

BURGLAR TWO

You're kidding me. The place is always busy. She's gotta have a stash somewhere.

RACHEL stands at the top of a set of stairs off to the side.

RACHEL

Hellooo.

BURGLAR TWO

Shit!

RACHEL

Is someone down there? Can I help you?

BURGLAR ONE

Put away the fucking gun. It's just an old broad. She can't see shit.

RACHEL

Michael, what would your mother say if she heard you speaking that way to your brother Joseph.

BURGLAR TWO (JOE)

What the fuck?

RACHEL

You two get home now. I'll keep this our little secret.

A unearthly intense blue white glow comes from the top of the stairs where she stands basking the entire shop in her light

BURGLAR ONE (MIKE)

Let's get the fuck out of here!

JOE begins saying a hail mary as he follows. They run out of the store and leave two duffel bags behind. The glow fades and RACHEL comes down the stairs.

RACHEL

Poor boys. Well, what have we here?

INT. JUDE'S - DAY

The place is a mess. They seem to have ransacked the place. Most of Andi's clothes are gone as well as most of the other merchandise. The front door and glass case are smashed. What wasn't stolen was generally torn or ruined somehow. Nikki and Gail are going through some of the mess.

JUDE

OK, well, start sorting through this. See what's salvageable.

POLICE OFFICER

It seems they hit a lot of shops last night. They must have been planning this for a while. They hit only the smaller shops. Independently owned. I guess they figured the security would be easier to break. What do you have for a

security system?

JUDE

I don't know. This thing here. This panel is what I've got.

POLICE OFFICER

Yeah. About average. Any competent thief could break this. Money?

JUDE

Gone. All gone.

ANDI enters.

ANDI

Jude, Oh my god.

JUDE

Andi, thank god. This is one of my employees. Andi darling it's a disaster.

ANDI

I can't believe it. Why Jude's?

JUDE

Oh, Andi, the officer here was just saying they hit several shops here last night. All of your wonderful designs are gone. Can you believe it?

ANDI

What? No! No! Not after all that work!

JUDE

I know dear.

POLICE OFFICER

We just need to get a complete list of all that's missing for the report.

JUDE

Of course. If we could just get half of the merchandise back. I wish we could just get Andi's designs back. You worked so hard on them. She worked so hard on them.

POLICE OFFICER

We'll do our best Ma'am. If you could excuse me I need to get over to another crime scene. I'll be back in a half hour to collect your list. Actually, do you know which direction a bookshop called, ah, Dreamweaver's is from here?

ANDI
Dreamweaver's?

POLICE OFFICER
You know the place?

ANDI
Yes! I...can I take you there?

JUDE
Andi.

POLICE OFFICER
I'd appreciate it.

JUDE
Andi!

ANDI
I'll be right back Jude.

JUDE
But Andi...

ANDI
Jude. I have to go there. I just have to.
Trust me.

JUDE
But... oh, fine.

ANDI
Let's go.

JUDE
Nikki, careful of that glass dear.

EXT. DREAMWEAVER'S - DAY

ANDI and the POLICE OFFICER arriving at DREAMWEAVER'S

INT. DREAMWEAVER'S - DAY

ANDI and POLICE OFFICER entering. DREAMWEAVER'S is also a bit of a mess, but less so.

ANDI
Rachel!

RACHEL rises from behind a shelf.

RACHEL

Andi. Darling. How are you?

ANDI

I'm fine. Are you all right.

RACHEL

Just dandy. We had a bit of a surprise visitor last night. I seem to have come downstairs in the middle of it and startled them.

POLICE OFFICER

Did you see them?

RACHEL

Heaven's no. By the time I turned on the lights they were gone. They seemed to be a cowardly lot.

POLICE OFFICER

You're a lucky lady.

RACHEL

Oh, posh. Oh, and they left these bags behind. At least I assume they did. I don't think they're mine. I suppose I could be wrong. I'm getting a little senile in my old age.

POLICE OFFICER goes over and looks in the bags.

POLICE OFFICER

Miss, could you come over here a moment?

ANDI

Me?

POLICE OFFICER

Yes, please.

ANDI steps over

POLICE OFFICER

Could you identify some of this as being from the store you work at?

ANDI

Well, I designed half of it, I probably...what? You're saying... my designs? Rachel! Thank you

RACHEL

Thank you? What for? I didn't do a thing. I simply came down after two hooligans awakened me

in the middle of the night to check it out. I'm a light sleeper. How's Daniel?

POLICE OFFICER

I do need to take these in as evidence, but I think you should have them back in possession in a week, will that be all right?

ANDI

I'm sure it will. I'll tell Jude. Oh, Rachel, thank you. Thank you for everything.

RACHEL

Not at all. Now run along.

INT. JUDE'S - EVENING

A fall evening, rain comes down against the window's of JUDE'S. A model walks down a makeshift runway in JUDE'S. It is a fashion show of ANDI'S designs, and the store is packed. GARY walks down the runway in one of her men's designs. ANDI stands off to the side with DANIEL, JUDE and SCOTT.

ANDI

I can't believe this really happened. Thank you Daniel.

DANIEL

Thank you? What for?

ANDI

All this.

DANIEL

You did all the work. All I did was make a couple of phone calls. This is all you.

JUDE

He speaks the truth. You put this all together. We only provided a few little things. The locale, the financial support, the fabulous caterer. Have you tried the crepes?

SCOTT

Congratulations girl. Your designs for men are great. Gary looks fabulous. How did you talk him into it.

PATRICIA comes over

PATRICIA

Andi! Andi, this is wonderful.

DANIEL

It's all you.

ANDI

All me. Scott, you haven't seen Hope have you?

SCOTT

No. How's she doin'?

ANDI

I don't know. I can't get ahold of her.

JUDE

And where is Chris? I swear, I don't know why I put up with it. Never anywhere on time. Never.

GARY comes over.

JUDE(cont.)

Gary you were fabulous up there. A natural model. You looked like you were born for it. I mean it darling. We should talk. Have you got an agent? I have someone you should meet. She would eat you up!

SCOTT looks over GARY's shoulder at JUDE.

SCOTT

That's my job.

ANDI

I wish Hope were here to see you.

GARY

Still no sign of her huh? Look Andi, you need to get over it.

ANDI

She's my b... one of my best friends. I wanted her...Oh my god...

DANIEL

What?

ANDI

Oh my god. Hope came.

DANIEL

What?

ANDI

Hope came. Hope!

HOPE

Hey.

ANDI

I didn't think you would make it.

HOPE

What, you thought I would miss this shindig of yours?

GARY

Always fashionably late.

HOPE

(Noticing intense silence and all eyes on her)
What, were you all talking about me?

ALL

What? No. Uh-uh.

They go into their own little fake conversations

ANDI

Thanks.

HOPE

Well, I, um, yeah. Like the outfit?

GARY

Yeah, hey, isn't that...

ANDI

My design. Very last season.

HOPE

I thought you could use a full representation of your work. So, got anything to eat here?

INT. JUDE'S - LATER

Later, after the fashion show. The crowd is thinning out.

HOPE

I must admit. Nice job.

ANDI

Thank you.

Long pause

ANDI(cont.)

I'm so glad you came.

HOPE

Yeah. You know I never really thought you could do it. You impressed me kid.

ANDI

Are you feeling OK?

HOPE

What? I can't compliment you without having a neurological disorder?

ANDI

I just keep waiting for the other shoe to drop. By the way, I have other news.

HOPE

So you and Danny boy are going to live in sin, huh?

ANDI

How do you manage to ruin all of my big news?

HOPE

Spies everywhere. Cool. So when's this happening?

ANDI

Soon. Hope, how are you doing.

HOPE

I'm coping. Look. Great party, thank Jude, Say bye to Gary, gotta go.

HOPE grabs her coat and steps out of JUDE'S into the rain..

EXT. NEWBURY ST. - MIDNIGHT

HOPE starts walking down the street. Her walk takes her past Dreamweaver's. The lights are still on despite the late hour. She pauses and looks in the window. There is a book in the window called Coping with Loss. She stands there for a few moments and walks over to the door.

CUT TO: OPEN sign.

CUT TO: HOPE reaching for the doorknob.

INT. DREAMWEAVER'S. - MIDNIGHT

Bells jingle as she enters. RACHEL comes around the corner.

RACHEL
Hello dear. How can I help you.

HOPE
Are you open?

RACHEL
I'm open whenever I need to be. What can I help you find?

HOPE
There's a book in the window...

RACHEL
Just one moment. My arthritis is acting up. Let me get someone to pull that out for you.

She calls up the stairs

RACHEL(cont.)
Could you come help me?

The stairs are shadowy so we can't see who is coming down. By the silhouette we can tell that it is a man. He steps into the light and it is NICK

NICK
What's up?

HOPE
Nick?

NICK
Hello Hope.

HOPE
I...I don't understand.

NICK
Don't you believe in angels?

FADE OUT.

EXT. PUBLIC GARDENS - DAY

HOPE is leading ANDI and GARY through traffic. They head through the public gardens toward Newbury St.

ANDI
Where are you taking us?

GARY

What is this all about?

HOPE

You were right! You were right and I was wrong.
Happy? Come on.

ANDI

Come on where?

HOPE

Dreamweaver's.

ANDI

I beg your pardon?

They stop in the middle of Arlington St.

HOPE

Nick! Nick is there!

GARY

Oh for God's sake. Hope, you need help.

HOPE

Look you two are always going on about - lets get
out of the street - how I don't have any
optimism, I have no faith. Well last night it
was restored in a big way.

ANDI

At the fashion show?

HOPE

N- no, after it. After the fashion show. Andi,
your designs are great, but not that great.
After I left the shop I went to Dreamweaver's.

ANDI

That was after twelve thirty.

GARY

What was a bookshop on Newbury doing open at
one in the morning?

HOPE

Angels don't need to sleep. They are there when
we need them.

GARY

Oh, she's lost it.

ANDI

Now wait...

GARY

This is your fault. You started this whole ange thing. Now she's latched on to your mythology.

HOPE

Nick was there. I spoke to him. I saw him. I touched him. I could smell his cologne. Trust me. Just come to the shop. You'll see.

Pause

HOPE(cont.)

Oh come on. What do you have to lose? If Rache thinks you don't believe she might take away your mom, or Dan. Hah?

ANDI

I want to believe you. I really do. But meeting someone in her store and running across a book are different from the walking dead.

HOPE

Nick was not the walking dead. He's an angel. Please!

GARY

If we don't we will never hear the end of it.

ANDI

I'm kind of curious.

HOPE

All right then.

GARY

Just how much champagne did she have last night.

They start off again

EXT. NEWBURY ST. - DAY

ANDI

(under her breath to GARY)
This is a pretty big change in her. You think there's a chance?

GARY

I don't think so, but you're right.

They come up to where Dreamweaver's should be. It should be, but isn't. There is an empty storefront. It shows no sign of anything having been there for weeks. The inside looks barren and dust covered.

HOPE

What? What's going on? She was here last night

ANDI

Gary, you're the logical one. I remember walking past it last night. It was at least here. I can't vouch for Nick, or swear on the whole angle thing, but the shop was here.

GARY

I know. I know. I know.

People begin collecting behind our trio. All are mumbling and pointing toward where Dreamweaver's was. RANDALL stands among them dressed very nicely, TONI the UPS guy, MICHAEL and JOSEPH the burglars, the POLICE OFFICER among others also join in the group. The crowd grows and grows filling in every open space behind ANDI, HOPE, and GARY.

HOPE

Andi.

ANDI

Yeah?

HOPE

I believe.

ANDI

So do I.

GARY

Me too.

EXT. NEWBURY ST. - DAY

Newbury St. is crowded in every direction with people all focused on where Dreamweaver's was. RACHEL helped a lot of people.

FADE OUT

THE END.