

THE EXIT ARTIST

By

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FADE IN: (THE EXIT ARTIST)

INT. BUNGALOW HOUSE LIVING ROOM - DAY - 1991

A young girl, HARLEY SULLIVAN, 5, in a pink princess dress and pigtails clasps her ratty dolphin to her chest. She watches her DAD, 34, shove clothes into a suitcase.

Behind him, Harley's Mom, POPPY SULLIVAN, 30, in a flowered fluffy bathrobe, hugs a Kleenex box to her chest as she sobs on their plaid couch.

HARLEY (V.O.)
Some people say divorce is the worst
thing that can happen to a kid...

Harley's dad slams the suitcase closed, shoves his leather motorcycle jacket on and glares at Poppy.

DAD
I can't do you anymore.

As tears stream down Harley's face, he strides by her with his suitcase. He stops and awkwardly pats her head for a beat and then storms out the door. He never looks back.

HARLEY (V.O.)
I disagree. Because my mom
divorcing my dad...

INT. BUNGALOW HOUSE LIVING ROOM - DAY - 1993

Harley, 7, in a pink sari, stands in the same place as before as her new step-dad, RAJEESH, shoves clothes into a silk sack behind her. Poppy again sobs on the sofa.

HARLEY (V.O.)
Rajeesh...

As tears slowly roll down Harley's face, Rajeesh strides by her and hands her an elephant, pats her head and exits.

INT. BUNGALOW HOUSE LIVING ROOM - DAY - 1996

Harley, 10, hemp shirt and skirt, stands there as her current step-dad, MORNING GLORY, shoves clothes into a backpack covered in peace signs behind her. Poppy still sobs on the sofa in her fluffy flowered bathrobe.

HARLEY (V.O.)
Morning Glory...

As a single tear rolls down Harley's face, Morning Glory passes by her and hands her a handmade hemp floppy doll. He pats her head and exits.

INT. BUNGALOW HOUSE LIVING ROOM - DAY - 1999

Harley, 13, khaki jacket and dog tags, stands still as her current step-dad, MAJOR RON, zips his duffel bag behind her. Poppy still sobs on the sofa in her less than fluffy bathrobe.

HARLEY (V.O.)
Major Ron...

As a stoic Harley stands there, Major Ron marches past her and hands her a plush GI Joe Doll. He pats her head, exits.

INT. BUNGALOW HOUSE LIVING ROOM - DAY - 2004

Harley, 18, in a Stanford sweatshirt, stands there as her latest step-dad, THE LUMBERJACK, shoves clothes into a red flannel suitcase. Poppy in her ratty flowered bathrobe, sobs.

HARLEY (V.O.)
The Lumberjack.

Harley holds out her open hand and as he passes by her he places a fluffy moose in it. He pats her on the head and exits. Harley cavalierly throws the moose over her shoulder.

HARLEY (V.O.)
Taught me one universal truth -
everyone leaves.

EXT. SAN FRANCISCO - POLK STREET - NIGHT - 2018

HARLEY, now 32, rockin' a Doctor Who look with red bow tie and mini-skirt with boots strides down this jamming street. She's now slicker than teflon, not even maple syrup sticks.

HARLEY (V.O.)
But no one needs to be broken by
that breakup, if it's done right.
When you want to do that, call me -
The Exit Artist.

Her cell PINGS. She pulls it out of her hip briefcase-style purse and reads:

CODE BLUE: WE HAVE A WEEPER!

Harley strides faster down the street and swings into a bar with a neon chrome sign above it that reads: SLANT.

INT. SLANT - CONTINUOUS

It's as if an earthquake has lifted this trendy chrome and glass restaurant into a "slant." The floor is slanted, the tables, the glasses, the bar. Harley nods to the fashionable Matrie'd, BETHANY, 25, who tosses her a small plastic bag.

Harley never breaks her stride as she catches it and rips it open. It's an earbud. She inserts it into her ear.

As she passes a hipster guy, JAKE, 30's, with a martini in hand, she grabs his drink and winks at him as she downs it. He smiles.

Ahead, in the slanted restaurant, Harley takes in a big guy, CODY WILLIAMS, 34, who can't believe someone is breaking up with him, again.

He's intensely focused on pretty, nervous MIRANDA, 28, across the table from him. She glares desperately at the green foliage screen behind Cody.

Harley arrows toward the back of the foliage screen and slides in next to a buttoned-up OLIVER SHARMA, 30. Oliver wipes away the sweat from his forehead with his cardigan as he nervously peers through the vines at Cody and Miranda.

Harley holds out her hand. Oliver slaps his iPad into it like he's handing her a scalpel. Harley scans it as Oliver bullets.

OLIVER

Tried the work angle, no go. Won't accept they're different souls, wanting different things, yada yada.

Harley peers through the green as Miranda awkwardly pats an unhappy Cody on the hand.

MIRANDA

Really, it's me not you.

HARLEY

(over the mike)

No!

MIRANDA

No!

Miranda pulls back as Cody looks at her weirdly. Harley quickly scans the iPad.

CODY

But I just met your parents.

MIRANDA

They were dropping off my yoga mat.

CODY

But they liked me. You said they liked me!

Harley focuses on the couple again.

HARLEY

Tell him you've enjoyed being with him.

MIRANDA

I've so enjoyed being with you.

CODY

Then why are you doing this?

HARLEY

I'm a night person. I come alive at night and you're asleep by ten.

MIRANDA

I'm a night person. I'm still alive at midnight and you're asleep at ten.

CODY

You know I'm at the mart every day at five.

HARLEY

And I love your dedication to it.

MIRANDA

You're so dedicated. And I loved the flowers you sent me... every day, I mean, every single day.

HARLEY

Focus. But I can't live my life like that.

MIRANDA

But I can't live like that.

Cody stands up, agitated.

CODY

You're breaking up with me because you hate mornings?

HARLEY/MIRANDA

Yes.

CODY

That's not a real reason.

In his agitation, he swings his arms wide, and almost takes out a waiter, who ducks.

HARLEY/MIRANDA

It's the truth.

CODY

Tell me the real reason. I can't change if I don't --

And one of his swinging arms almost takes out another waiter with a tray of drinks, but he ducks and escapes, phew.

Until Cody's other arm smacks the tray and the drinks pour over a couple of women who eat next to them.

CODY (CONT'D)

Crap.

Cody grabs one woman's sweater to mop up the other woman, not realizing it's still attached to the first woman. He pulls her up and knocks over their drinks.

CODY (CONT'D)

Crap!

HARLEY/MIRANDA

Stop!

Cody stops, frozen as do the women.

HARLEY

Go to him. Touch his arm.

Miranda grips Cody's arm, forcefully.

HARLEY (CONT'D)

Softer.

Miranda loosens her grip. Cody drops the sweater and mouths "Sorry" to the women. Cody sadly looks at Miranda.

CODY

This isn't helping my case.

HARLEY

Sometimes even when we want something to be right, it just isn't.

MIRANDA

I wanted this to be right, too. But
it just isn't.

Cody watches her for a moment as the women and the waiters mop up the mess behind them. Cody doesn't even see the glares they all throw his way. He looks at Miranda.

CODY

You really don't like mornings?

HARLEY/MIRANDA

Hate 'em.

Cody finally accepts it and nods.

Harley takes out her earbud and stares at Oliver as she hands him back the iPad.

HARLEY

You had the research, Oli.

OLIVER

She does pilates at six AM.

HARLEY

And luckily he doesn't remember
that, does he?

Cody carefully strolls by on the slanted ground next to Miranda. Miranda mouths "THANKS" as Cody trips on the slanted floor. Miranda grabs him, steadies him. He smiles sheepishly.

Harley mimes rubbing Oliver's back. Miranda mimics her and rubs Cody back as they walk.

OLIVER (O.S.)

God, he was so sweet.

Harley pulls a handkerchief out of her pocket. She turns to an Oliver who has tears in his eyes as he watches Miranda and Cody exit. Harley hands it over to him.

OLIVER (CONT'D)

He wanted to work on things.

HARLEY

They always do.

OLIVER

I know. I know. But he never got
the chance. There was just
something so, so... he was so
earnest.

HARLEY

And now he'll have a chance to share all that earnestness with someone else.

Oliver blows his nose as Harley sees a female WAITER pass by with a tray drinks.

Harley stops her with a smile and grabs a pink martini off the tray. The waiter lets her. They know them here. Harley hands the drink to Oliver. Oliver takes a sip.

OLIVER

I'm good. So not cool to cry. Not professional. But you know what this does to me.

HARLEY

Do you want me to rub your back?

OLIVER

That'd be nice.

Harley rubs his back.

HARLEY

Okay, who's next?

A loud SMACK is heard behind them. They turn to see a CRYING young woman, ANNA, glaring at a suited up guy, BENSON, 30's.

BENSON

See, that's why I can't date you.

ANNA

But you love my passion.

BENSON

Yeah, in bed.

Harley and Oliver both cringe as does everyone around them. Anna SMACKS him again and storms out.

BENSON (CONT'D)

Women, right?

Everyone turns away from him, except Harley who moves toward the guy. Oliver belts back his martini.

HARLEY

Only an idiot would break up with a passionate woman in public.

Benson puffs up in Harley's face. Harley just steps in closer, lowers her voice.

HARLEY (CONT'D)

I know exactly what you were thinking. She'd be too embarrassed to do anything crazy, right?

BENSON

No.

HARLEY

Her apartment, a park, shoot even in your car, it'd have been less embarrassing for her, for you and quite frankly the rest of us. But instead, you had to be a jackass and hurt her. Do us all a favor and next time call a professional.

Harley slaps a card against Benson's chest and as Harley steps away, Benson glares down at a card that reads:

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Harley strides over to Oliver, who has tears in his eyes again. She gives him a moment as he takes a deep breath.

OLIVER

I'm fine. Thought you were gonna get your ass kicked. I would've helped, I swear, if it got to that... Get it together, Oliver. But what if she gives up on love?

HARLEY

Olly, we can't save them all.

He takes another watery breath, centers. Nods to Harley.

HARLEY (CONT'D)

Who's next?

OLIVER

Mr. Kowolski has a clutch of cats and likes to needlepoint...

Oliver shows her the iPad.

EXT. SLANT - NIGHT

Later that night, Harley and Oliver exit the restaurant.

HARLEY

I've got that breakfast breakup at eight and then I'll meet you --

The hipster guy, Jake, from earlier races out the door behind them. Harley smiles at him.

JAKE

Hey, you owe me a drink.

HARLEY

And what do I get in return?

Jake hands Harley a business card and smiles back.

JAKE

Call me and you'll find out.

He saunters back inside. Oliver stares at Harley as she taps the card against her cheek, considering.

OLIVER

Should we say three months?
(off her confused look)
When I should schedule your
breakup...

HARLEY

Hey! I do my own breakups.

OLIVER

Harls, I wish you'd spend as much
time figuring out how to be in a
relationship rather than how to end
them.

HARLEY

Not everyone finds their true love
at fourteen.

MALE VOICE (O.S.)

Thirteen.

And a nerdy young man, CORBET SHARMA, 30, Oliver's husband, strolls up and kisses Oliver. Then he kisses Harley and turns back to Oliver.

CORBET

You should've seen him,
heartbreakin'.

OLIVER

Yeah, you were lured in by all my
pimples and gawky legs.

CORBET

And cute smile. How 'bout Italian?
 (to Harley)
 Wanna join?

She smiles but grabs her iPhone.

HARLEY

Thanks but gotta prepare for
 tomorrow.

Oliver smiles at Harley and then puts his arm around Corbet and they stroll down the street leaving Harley alone.

Harley glances at Jake's business card and then glances back at a happy Oliver and Corbet, pensive.

Her phone RINGS. She pulls it out and answers.

HARLEY (CONT'D)

Hi, Mom.
 (listens)
 You're kidding?!? Again?!?
 (beat)
 No, I'm happy for you. So happy.

Harley slumps back against the brick wall, so not happy.

EXT. CRUMBS DEVINE - DAY - 3 MONTHS LATER

Harley, dressed for her day, reaches out to grab the door to this cakery when the extravagant wedding cakes in the front window catch her eye.

She stares at them for a moment, grimaces but enters --

INT. CRUMBS DEVINE - CONTINUOUS

And sees her mom, POPPY MACNAMARA, 57, who bops to her own music as she happily flips through pictures of various wedding cakes.

EDWIN FOLINGSMITH, 62, endearingly awkward, smiles indulgently at her. He's still in a state of happy shock that she accepted his proposal. Poppy sees Harley and smiles.

POPPY

You just missed my new florist.

Poppy skips over to Harley through a few other customers who also smile at her enthusiasm.

She points to a plethora of beautiful arrangements of blue, green and pink flowers on a table. Harley picks up a few and smells them.

HARLEY

But you always use Monica.

POPPY

She didn't get my vision. But this guy, he's brilliant. My bouquet will look like a living coral arrangement. Or a dolphin, I haven't decided yet.

Poppy pulls Harley toward the design book.

POPPY (CONT'D)

He's going to match the cake.

As Poppy flips through the book, Harley smiles at Edwin.

HARLEY

Hi, Edwin.

EDWIN

(too excited to hold back)
We're going to sail down the coast.

HARLEY

What?

EDWIN

The honeymoon. We're going to be on the sea. To Catalina.

Harley glances at her mom.

HARLEY

You get seasick on the Little Mermaid ride.

POPPY

So I'll take a pill. Here it is!

Poppy swings the book around to show a picture of a five tier undersea cake complete with dolphins frolicking around the sides and a mermaid entwined around the King of the Sea on top. It's tacky and fabulous.

EDWIN

It's got chocolate mousse inside.

The pastry chef in his white hat, MARVIN, 37, carries a couple of plates with samples on it. With a flourish he places them on the table. Marvin smiles at Harley.

MARVIN
Beautiful as ever.

Marvin gives Harley a kiss on her cheek.

MARVIN (CONT'D)
Still gluten-free?

HARLEY
To my eternal sadness, yes.

Marvin pats her on the cheek.

MARVIN
We could've been so good together.

HARLEY
I'd never ask you to give up
gluten.

MARVIN
(shuddering)
As if I could. I brought you a
cookie you could eat, made with
garbanzo bean paste.

The cookie couldn't look more sad and emaciated next to the
amazing chocolate cake with oozing mousse.

HARLEY
You're always so thoughtful.

As Marvin and Harley sit down, Edwin hands Harley her cookie.
Poppy shows Harley the piece of cake and when they turn away,
Harley rapturously smells it as Poppy turns to Marvin.

POPPY
And you'll be able to match the
colors of the aquarium?

MARVIN
When have I ever let you down.

POPPY
Never. Remember the Golden Gate
spice cake. So inspired.

MARVIN
And when you married that
stockbroker...

POPPY
Francis. You did the Transamerica
Pyramid with the cascading trickle
of salted caramel.

As they reminisce about her other weddings, Harley checks out
Edwin but he's not offended as he enjoys his cake sample.

HARLEY
You could've just repeated one of
the other cakes.

Marvin and Poppy glance at her in horror.

POPPY
Every man I marry is unique and so
every marriage --

MARVIN
And cake...

POPPY
Must be unique.

HARLEY
Yeah, but after nine times haven't
you worked your way through all the
different flavors?

MARVIN
I will always come up with
something unique for such an
appreciative client.

POPPY
And of course, this will be my last
cake, ever.

Poppy leans toward Edwin and pats his hand with love. He
kisses her on the cheek.

Marvin grabs Edwin's empty plate and as it passes in front of
Harley's face she watches it with longing.

EXT. CRUMBS DEVINE - DAY - LATER

Edwin strolls out with Harley.

EDWIN
I'd love for you to join us over
the holidays.

HARLEY
Swiss chalet, right?

EDWIN
Um, no. Cabin at Tahoe.

Harley glances through the window and sees Poppy hug Marvin. Poppy looks down at her empty cake plate, puzzled. Harley turns back to Edwin.

HARLEY
I've been meaning to talk to you.

EDWIN
I hope you know that I'm always here for you, Harley.

HARLEY
Great. So you know my mom's heart has been stomped on.

EDWIN
It's amazing how her spirit hasn't been --

HARLEY
Yeah, it's been crushed.

Edwin touches Harley's arm.

EDWIN
I know, but you don't have to worry, I love your mom. I'm never going to leave her.

HARLEY
Yeah, they all said that.

Harley reaches into her bag and pulls out one of her business cards. She hands it to Edwin. He reads it.

EDWIN
I don't understand.

HARLEY
Just give me a call okay. I can help you.

EDWIN
Break up with the woman I'm going to marry next Saturday?

Edwin stares at Harley, appalled.

EDWIN (CONT'D)
How many times have you done this?

HARLEY
Just the last couple of guys.

EDWIN
I won't need it.

HARLEY
Yeah, they said that, too.

EDWIN
No. Take it back.

Edwin pushes it toward her but Harley backs up, holding up her hands. He tries to put it in her purse but she swerves.

POPPY (O.S.)
What's going on?

Edwin slips the card back into Harley's purse.

EDWIN
Just talking about Tahoe.

As Edwin goes to take Poppy's arm, Harley slips another card into his pocket without them noticing. She smiles at her Mom, ignoring Edwin's glare.

HARLEY
Can't wait.

Poppy smiles at Edwin and snuggles against him as they walk.

Harley turns and strides down in the other direction. As she passes an alley, she pops into it.

INT. ALLEYWAY - CONTINUOUS

Harley quickly opens her bag and pulls out the smushed remains of her mom's chocolate cake. She takes a big bite of it. Damn, she needed this.

She gets a text from the guy she flirted with in the open,
JAKE: GLAD YOU CALLED. CAN'T WAIT FOR NEXT WEEKEND.

She smiles and shoves the last part of the cake in her mouth and then strides out toward the BART entrance.

INT. BART STATION / BART - DAY

Harley races down the stairs to slip into the train right before the doors close. A guy sits on one end so she goes to the other end.

As BART leaves, Harley pulls out her phone and calls.

HARLEY

I'm heading out to meet with Victoria. Our first client on retainer. May it be the first of many.

OLIVER (V.O.)

Harls, we sure we should be doing retainers? Doesn't it just encourage them to --

HARLEY

Oliver, she's a shark. She's gonna be breaking hearts whether we make it easier for her or not. At least we're saving all those poor souls from being eaten alive.

The train STOPS and the LIGHTS go out.

HARLEY (CONT'D)

Crap. Oliver?

Nothing. The red emergency lights in the car in front of them turn on but their train remains dark.

MALE VOICE

You okay?

Harley hears someone shuffle closer.

HARLEY

Hey, stay on your own side.

MALE VOICE

What? Oh. I swear I'm not --

Harley stands and her phone CLATTERS to the floor.

HARLEY

Damn it.

MALE VOICE

What's wrong?

A large shape appears suddenly in front of Harley and she elbows it, hard, in the stomach.

MALE VOICE (CONT'D)

Omph!

And as he bends over from the pain, she hits him in the face.

HARLEY

Ouch!

Harley shakes out her hand as he quickly backs up and slips on her phone and SLAMS into one of the poles.

MALE VOICE

Owwwww!!!

And as he backs away from the pole, he trips into Harley and they both CRASH to the floor.

HARLEY/MALE VOICE

Owwwww!!!

The guy rolls away from Harley who sits up as well. She scooches away from him. They can barely see shapes.

MALE VOICE

Why'd you hit me?

HARLEY

You were looming over me.

MALE VOICE

I wasn't looming, I'm tall. I was checking on you. Like normal, kind people do in a crisis.

HARLEY

This isn't exactly a crisis.

MALE VOICE

Well, it's dark, in a small tube, and it feels like a crisis to me.

Beat.

HARLEY

You don't like the dark?

MALE VOICE

What am I five?

HARLEY

Okay, sorry, didn't mean to --

MALE VOICE

No. I don't. That doesn't make me --

HARLEY

A weenie?

MALE VOICE

Ouch.

HARLEY

Sorry. I get mean when I'm nervous.

MALE VOICE

You don't like dark places, either.

HARLEY

No.

The guy pulls out his phone and turns on the flashlight and shines it right in Harley's eyes.

HARLEY (CONT'D)

Owww!

MALE VOICE

Shoot. Sorry.

He turns his flashlight off as Harley rubs her eyes.

MALE VOICE (CONT'D)

I'm usually much smoother.

HARLEY

Doubtful.

MALE VOICE

Okay, now I see that mean thing...
Maybe I should head back to the
other side.

(silence)

You know where it's really dark. Does
it feel like the dark is pressing
in... do you feel hot, it feels hot...

(silence)

Okay then.

The guy stands up.

HARLEY

You can stay.

He drops straight back down.

MALE VOICE

I'm not saying that you're a hero
or anything but you might have just
saved a life.

HARLEY

You always this share-y?

MALE VOICE

You get mean when you're nervous, I
get share-y. We all cope in our own
non weenie ways.

(silent beat)

Okay, being quiet isn't helping out
with the walls collapsing...

HARLEY

It's not like we can play canasta.

MALE VOICE

Canasta? How old are you?

HARLEY

Eighty.

MALE VOICE

You hit pretty well for an
octogenarian. Okay, weirdest food
you've ever eaten?

(silence)

I'll go first. Haggis Black Pepper
chips. Scottish college tour. And
they were awesome. You?

HARLEY

You're a strange dude.

MALE VOICE

That's what all my exes say, too.

HARLEY

Better question - how many exes do
you have? Five? Twenty? Two hundred?

MALE VOICE

Ten. It sounds bad until you
average it to about one a year.

HARLEY

Who broke up with whom?

MALE VOICE

The question on the table is about
snacks not most embarrassing moments.

HARLEY

Wow, double ouch. And garlic flavored chocolates. They were horrible. Question - what was the most embarrassing breakup?

MALE VOICE

No way.

HARLEY

I think you should go back to your own side.

MALE VOICE

Wow, mean, extortion even. Fine. Megan Trommel. Tenth grade prom. She wore pigtails with her dress. She was so cool. But she spilled fruit punch on me, right on my you know and when I got back from cleaning up, she'd moved on to stupid Steve Stoney with the gap between his teeth. There I was like a chump, holding another glass of punch for her.

HARLEY

Did you knock Steve out?

MALE VOICE

Bloodthirsty much... But no, I just slunk away and called my dad. You?

HARLEY

It's boring - not as cool as a slutty pigtail wearing teen.

MALE VOICE

Nice try. Don't make me have to move back down to the end of the train. Please don't make me...

HARLEY

(beat)

Fine. It was at a work function. We were both couples counselors at this firm and I thought this was the night...

MALE VOICE

The night?

HARLEY

That he was going to ask me to marry him. He'd been acting so weird and I thought he was nervous.

MALE VOICE

Crap. Another woman?

HARLEY

Nope. Just didn't want me anymore and then we started fighting, in front of everyone... but it taught me a valuable lesson - love, it isn't for me.

MALE VOICE

What? Love is for everyone.

HARLEY

No, it's not.

MALE VOICE

Saying love isn't for you, isn't the same as saying you don't want it.

Silence. The guy reaches over to touch her, give solace but accidentally SMACKS her in the face.

HARLEY

Ouch!

MALE VOICE

Sorry. I was trying to pat you. Like in sympathy. Want me to kick that guy's ass?

HARLEY

You're gonna kick the ass of some guy for some girl that you haven't even seen in daylight?

MALE VOICE

Seems right. This guy isn't a bodybuilder is he?

HARLEY

Not even close.

MALE VOICE

Perfect. You sure you don't feel hot, like maybe the oxygen might be leaking out somewhere.

HARLEY
 It doesn't work like that.
 (silence)
 Are you okay?

Harley feels around and SMACKS him.

MALE VOICE
 Ow. I was just trying to center,
 not think about leaking oxygen.

HARLEY
 What's your problem with the dark?

MALE VOICE
 Still centering.

HARLEY
 Me, I had this nightlight that kept
 burning out. My dad would always
 check it, change the battery. After
 he left no one checked it
 anymore... I woke up one night and
 it was pitch black, suffocating
 black... and well, yeah.

Beat.

HARLEY (CONT'D)
 Talk to me, Centering. Please.

MALE VOICE
 I was seven when my Mom died.
 Completely sucky since I was a
 total Momma's boy. It was an open
 casket and I didn't believe it was
 her and didn't want to leave it. I
 hid. Everyone thought I was with
 someone else but I was in that
 room, with her, and when they
 locked up, they turned off all the
 lights... it took 'em a few hours
 to figure it out.

Harley reaches out to pat him and ends up SMACKING him.

MALE VOICE (CONT'D)
 Ouch! Again!

HARLEY
 I'm trying to be comforting.

MALE VOICE

You're amazing at it... what should we do now?

Beat. Longer beat.

MALE VOICE (CONT'D)

How about a Ding Dong? I have some. In my bag.

HARLEY

And you want me to go get them.

MALE VOICE

No, of course not. I'm a gentleman. I want you to go with me to get them.

The guy carefully stands up and waits. Harley stands.

HARLEY

You first.

The guy turns and slowly walks with his hands out in front of him. Harley's right behind.

Harley smacks into him when he stops to get his bearings. He reaches behind to steady her and grabs her hand.

HARLEY (CONT'D)

You're holding my hand.

MALE VOICE

To comfort you.

He keeps walking and kicks something.

MALE VOICE (CONT'D)

Here it is.

He lets go of her hand and reaches down to a pack. He opens the zipper and there's the crinkle of a Ding Dong wrapper.

HARLEY

One of those is mine.

But before the guy can answer the train starts. It's still dark in their train car and Harley falls against him. He steadies her but doesn't let her go.

MALE VOICE

I've got you.

HARLEY

The next stop is mine.

MALE VOICE
Have dinner with me.

HARLEY
Can't. I'm already late.

MALE VOICE
Okay, give me your phone --

Harley reaches up in the dark and covers his mouth.

HARLEY
No. No numbers.

MALE VOICE
(mumbling)
Why?

HARLEY
Because I might call them.

They pull into the bright station and they both flinch against the glare.

MALE VOICE
Ouch!

Harley reaches up and still not able to see him, kisses him. He kisses her back. It's sweet and vulnerable.

MALE VOICE (CONT'D)
I don't even know your name.

HARLEY
Harley.

Harley opens her eyes and realizes she's kissing --

CODY WILLIAMS

The breakie that she broke up in the opening. She quickly steps back as he smiles. He holds out his phone to her.

CODY
How about just a coffee?

And a freaked Harley slaps his phone out of his hand.

HARLEY
Sorry!

CODY
It's okay.

As he bends down to get it, she races out the door of the train and runs up the stairs like her skirt's on fire. Cody looks after her.

CODY (CONT'D)
Damn, knew she wasn't eighty.

Cody rips open his Ding Dong bag as he continues to look out the window as the train pulls away.

EXT. SAN FRANCISCO STREET - DAY

Harley races up the stairs into daylight. She stops, ignoring the people jostling all around her. She takes a breath, quickly checks behind her. No one following.

She smooths down her skirt and walks down the block through the crowd until she arrives at a local bar and opens the door to --

INT. SAN FRANCISCO BAR - DAY

And enters a hopping scene. Lots of people dropping their professional veneers to enter a different type of market.

Harley sees VICTORIA SHAY, 50's, brilliant, ruthless and unapologetically always on the hunt. Victoria notices Harley and beckons her over to where she reclines at the bar next to a young stockbroker.

VICTORIA
(to Stockbroker)
Just give me a call and I'll see if
I can work you in.

Victoria massages this guy's shoulder.

VICTORIA (CONT'D)
I'm a master at unkinking kinks.

The guys smiles and slides away as Harley arrives next to her.

VICTORIA (CONT'D)
Guys can't resist a masseuse.

HARLEY
You're a masseuse, too?

VICTORIA
God, no.

Victoria waves to the cute BARTENDER and holds up two fingers. He smiles and nods. As Victoria spins back to Harley, Harley takes one last look outside.

VICTORIA (CONT'D)
Tell me why I need you.

Harley spins all her attention back to Victoria and engages.

HARLEY
Most people know deep down when a relationship isn't working and they just need the right excuse to accept it. We find that excuse for you and help you convince them it's true.

VICTORIA
So we lie to them.

HARLEY
We like to think of it as helping them accept a breakup in the least painful way possible.

VICTORIA
The least painful for me, right. I can't take any more tears. You'd think it'd be fun, empowering but really it's not.

The bartender comes over with the drinks. Victoria turns to him and smiles as he delivers them.

VICTORIA (CONT'D)
Your kombucha Manhattan keeps me coming back again... and again.

Victoria hands Harley her drink as the bartender backs away and winks. As Harley goes to take a drink, Victoria stops her, even as she still smiles at the bartender.

VICTORIA (CONT'D)
I wouldn't. These are like sucking on a pickle that someone barfed up and then ran over.

Victoria pretends to drink and the minute the bartender turns his back she dumps her drink into the beer of the drunk guy next to her. Harley stares at Victoria, then blazes on.

HARLEY

We need all your social media accounts, twitter, instagram, everything. We check for likes, dislikes.

VICTORIA

Searching for reasons they'll buy.

HARLEY

Yup. A few rules. We don't meet with the breakee. We just Cyrano you through a mike. We don't pull any tricks; no fake boyfriends, no broken backs or fake deaths. Hard to explain you're not dead when you run into them in Trader Joe's.

Victoria checks out Harley for a beat, considering and then eyes a group of hot firemen in their SFFD jackets.

VICTORIA

Can't wait to work together.

Victoria leaves an excited Harley behind as she makes her way over to the firemen.

As Victoria nears them she pretends to slide and grabs one of their arms, TROY, 30's, to save herself. Victoria smiles at him and he returns it.

Harley's smile drops as she watches Victoria, thoughtful. She takes a sip of her drink and spits it out. It's awful.

INT. HARLEY'S APARTMENT - NIGHT

Harley tosses her keys on a table as she enters. Her style is lush and warm with fuzzy blankets on the maroon velvet couch.

She snags a wine bottle off the kitchen counter and opens it as she slides onto her couch. She takes a swig and then opens her bag and pulls out a Ding Dong package.

Harley stares at it for a moment, thoughtful. She rips it open and takes one out. She takes a bite and can't help but smile.

EXT. FOREVER IN BLOOM ALLEY - DAY

Cody easily unloads heavy containers of different flowers from the back of a van. His old Harley motorcycle is parked nearby.

He hands the containers to LUIS RODRIGUEZ, 25, a charmer who's great at getting the girls and less great on how he lets them go.

CODY

Watch it!

Luis barely catches a container of pink peonies.

LUIS

I got it.

CODY

Where's your head? No, don't answer that. It's a girl, isn't it?

LUIS

She's not accepting my ghosting. What is with that? One ghosts, one accepts, one moves on...

They both carry containers into --

INT. FOREVER IN BLOOM - DAY

Cody opens up a big fridge and puts the flowers inside.

CODY

Then maybe you shouldn't ghost her. And you know, this is a crazy notion, maybe you should just talk to her.

LUIS

Yeah, right. Like I'm taking advice from the guy who always gets dumped.

CODY

I don't always get dumped.
(off Luis's look)
Okay, maybe I do but train girl didn't dump me. She just got off the train.

LUIS

I would've gotten her number.

CODY

Window.

Luis swivels to the window and sees a pretty girl, ANNIKA, peer inside. He dives onto the floor behind the counter.

Cody just shakes his head and exits out the back.

EXT. SAN FRANCISCO STREET - DAY

Oliver and Harley walk the streets. They strategize as they check their iPhones.

OLIVER
Okay, first breakup is at two
fifteen today.

HARLEY
I'm gonna go with an allergy to
Samantha's rabbits.

OLIVER
Can you get him to sneeze?

HARLEY
I'll make a note.

Harley types on her iPad.

HARLEY (CONT'D)
I've got to run. Meeting Mom first.

OLIVER
You know you don't have to help
her. Just because she's doing the
walk of shame again for the
millionth time --

HARLEY
Tenth.

Oliver stops Harley with a hand on her arm.

OLIVER
Harls, I know the number this does
on you.

HARLEY
It's just a wedding.

Oliver gives her a disbelieving look.

OLIVER
That leads to a marriage, that
leads to another step-dad leaving --

HARLEY
I know my own history, Oliver.
Besides, she deserves to be happy.

OLIVER
And what about you?

FEMALE VOICE (O.S.)

Oliver!

They turn and see Poppy approaching. She's in great spirits.

POPPY

You coming with us?

OLIVER

(kissing her cheek)

Nope. But have to say, the underwater theme is inspired.

POPPY

Edwin's an oceanographer. Wait till you see Harley's dress.

Oliver glances over at a pained Harley.

HARLEY

I am not wearing that dress.

OLIVER

And now, I desperately want to see it. Maybe I will go with you.

POPPY

Sorry, today we're just visiting my amazing florist. I wanna see how he incorporated in the dolphins. Olli, thanks for the recommendation.

OLIVER

(wincing)

Um, Harley, I forgot to tell --

POPPY

(grabbing Harley's arm)

You'll have to tell her later. We're late!

Oliver watches in concern as Harley gets pulled away and pushed inside --

INT. FOREVER IN BLOOM - DAY

They both stop when they see a trailing bouquet on the counter. It's made of grey roses and is in the shape of a dolphin. Poppy screams in delight.

POPPY

It's perfect.

Cody backs into the room. He carries another option with blue-green roses with little plastic dolphins frolicking in it.

CODY
I'm so glad you --

Cody turns around and smiles when he sees an enthusiastic Poppy and stops cold when he sees Harley who's picked up the dolphin.

POPPY
Have you met my daughter --

CODY
Harley.

Harley swings her eyes over and stares at Cody. Her eyes widen when she sees who he is.

She bobbles the dolphin and then pushes it at her mom as she dives behind a large flower arrangement, eyes wide.

HARLEY
(shouting from behind)
Phone call.

POPPY
Hmmm, she's not usually so jumpy.
Oh, is that the other option?

Cody takes a breath and then places the other bouquet on a holder next to the dolphin.

He bobbles it for a minute and then slams it in and turns to Poppy and fakes a smile.

CODY
It is.

POPPY
Oh, that's so pretty, too.

As Poppy checks it out, Cody surreptitiously moves around the flower arrangement. No one's there. He looks all around.

POPPY (CONT'D)
Could you make me the dolphin with
the blue roses?

CODY
(shouting back)
Of course.

Cody finally sees a pair of feet sticking out from behind a large white funeral display. He peers around it. Harley tries to pull off checking her phone.

CODY (CONT'D)
Hi, train girl.

POPPY (O.S.)
Harley, where are you?

Harley carefully walks past Cody. Cody tries to be cool and leans against the funeral display. It collapses and he barely grabs the wall to keep from falling. As he tries to play it off, she raises her eyebrows at him.

HARLEY
You owe me a Ding Dong.

Cody pulls a flower off her shirt and holds it out to her. She ignores it and keeps walking around the corner. Cody follows her and smiles at Poppy.

CODY
I have a couple of other shades of blue in the other room. Luis?

Luis slinks in avoiding the windows.

CODY (CONT'D)
Can you show Poppy the other shades of blue?

LUIS
As long as it's in the back room. I told you, only back room today.

Luis scampers into the back with Poppy happily following. As soon as the swinging doors shut, Harley turns on Cody.

HARLEY
Listen, train boy --

CODY
Cody.

HARLEY
Whatever.

CODY
There's that mean thing.

HARLEY
We had a moment. A brief --

CODY
Intense --

HARLEY
Inconsequential moment.

Harley puts the counter between them.

CODY
But it's fate, that brought us back together.

HARLEY
It's not fate.

CODY
Well, I guess fate if you weren't taken.

HARLEY
What?

CODY
I know you said you didn't believe in love, which is crazy, but I figured you had to be involved with someone.

HARLEY
What? No. Why would --

CODY
You ran away.

Poppy comes through the door with a couple of different shades of blue roses.

POPPY
Harls, you decide.

Harley quickly walks past a hopeful Cody.

MINUTES LATER

Poppy, Harley and Cody all stare at several blue roses intertwined with the grey in the dolphin.

POPPY (CONT'D)
Definitely the blue-green.

Cody shouts out.

CODY
Luis!

Luis sticks his head out but it's only halfway up the door.

CODY (CONT'D)
Make sure we have the blue-green
roses on our order sheet.

Luis gives him a thumbs up as Harley takes her mom's arm.

HARLEY
Why don't I treat you to lunch,
Mom? We can talk dresses.

POPPY
Really? I'd love that. Cody, send me
the final sketch and the samples.

CODY
Of course. Wait, you're leaving?

HARLEY
Yup.

Harley practically drags her mom to the door with Cody watching her the whole time. Poppy waves as she gets dragged out. Cody leans down to talk to Luis.

CODY
That's her. Train girl.

LUIS
Dude, stop talking. She's getting
away. Go!

Cody races out the door. He fumbles to get it open in his haste as Luis sadly shakes his head.

EXT. FOREVER IN BLOOM - CONTINUOUS

Cody checks both directions and sees Harley rush her mom down the street.

CODY
Harley!

Poppy and Harley turn back to him as he jogs up.

CODY (CONT'D)
Can I speak to Harley for a minute?

They both look at him, questioning. Cody smiles at Poppy.

CODY (CONT'D)
It's a surprise.

POPPY

Oh, I love surprises.

Poppy pushes a reluctant Harley. Cody grabs her hand and pulls her off to the side. Poppy happily whistles so she won't hear them. Harley pulls her hand away from Cody's.

HARLEY

I don't love surprises.

CODY

Go out with me.

HARLEY

No.

CODY

Okay, ouch. But you're single.

HARLEY

Not interested.

CODY

Again, ouch. Wait. You're being mean. It means you're nervous. Why you nervous, Harley?

Off Cody's smile --

HARLEY

How much to drop this job?

CODY

What?

HARLEY

I'll pay you double what she's paying you.

CODY

We had a connection.

HARLEY

It was dark.

CODY

And we felt so comfortable with each other that we shared our secrets, that doesn't just happen. Give this a chance.

HARLEY

I can give you triple.

CODY
No. You kissed me.

HARLEY
I kissed you good-bye.

CODY
There's that mean thing again.

Harley stalks back to her mom as Cody watches her. She links her arm with her mom and drags her around a corner.

HARLEY
Mom, don't tell Cody what I do.

POPPY
What? Why?
(stares at her)
You like him.

HARLEY
What? No! I just met him.

POPPY
He is awfully cute, creative. Those creative types aren't just creative in their professional lives, you know. In fact, remember Morning Glory, he could --

HARLEY
Stop!

Harley covers her ears. Poppy touches Harley's cheek.

POPPY
Where'd I go wrong? A daughter who's more obsessed with breaking up love rather than embracing it.

HARLEY
Just promise, okay?

Poppy thinks for a moment.

POPPY
If you'll wear the dress.

HARLEY
You're blackmailing your only daughter?

POPPY
To get her into a stunning dress.

Poppy holds out her hand and Harley reluctantly shakes it.

POPPY (CONT'D)
I betcha Cody will love it.

Harley just drags Poppy up the street as Poppy laughs.

INT. THE EXIT ARTIST OFFICE - DAY

This colorful office has a bright red couch with orange chairs in the small sitting area in front of a couple of desks with computers and files spread across them.

Through the glass you can see into --

INT. CONFERENCE ROOM - CONTINUOUS

Where there are white boards with various clients photos and information organized on them. Various suggestions for breakup options are listed below the pictures.

Currently, Harley and Oliver argue across the conference table.

OLIVER
It was three months ago.

HARLEY
We don't interact with clients.

OLIVER
He wasn't the client.

HARLEY
That makes it worse!

Oliver wilts a little.

OLIVER
Your mom kept texting me and
texting me. I guess she was
thinking that I'd know a great
florist because I'm gay and that's
what all gay guys have highlighted
in their phones... and then I
remembered all that research I did
on Cody and how much people loved
his designs and well...

HARLEY
And now I'm stuck with him.

OLIVER

There's no way he'll know we did his breakup.

HARLEY

But what if he finds out? Wants revenge. He could totally tank us online. Sell us out to the media. It's too much exposure.

OLIVER

Jeez, Harley, if we're so worried about exposure, should we even be doing all of this? What's really going on here?

HARLEY

I need all your research on him.

OLIVER

What? Why?

HARLEY

Because I need my mom to break up with him.

Harley grabs a couple of pictures off the table and slaps them on a clear part of the board next to the other clients. It's pictures of her mom and Cody. Oliver watches, worried.

EXT. EDWIN'S TOWNHOUSE - DAY

Oliver races up the sidewalk with a couple of boxes. Harley waits for him with a large bag over her shoulder.

HARLEY

You're late.

OLIVER

Next time get them yourself.

HARLEY

I don't want him to suspect anything.

Oliver hands her the Forever in Bloom boxes and she opens them as Oliver bends over to catch his breath.

Harley opens a small box and sees a bunch of coral and turquoise rose petals. She sees a garbage can and opens it, smelly, and dumps them in.

She replaces them with black and red rose petals.

The next box holds an assortment of blue, coral and green edible flowers. She grabs out a plastic bag of deep purple flowers and sprinkles them all over the other flowers.

OLIVER
What are those?

HARLEY
Don't worry. They're edible. Just really bitter.

Oliver just stares at her as she grabs a selection of beautiful pictures of centerpieces. She tears those in half and throws them away and replaces them with blurry black and white pictures.

Harley pulls out three beautiful irises tied with a bow.

HARLEY (CONT'D)
What are these?

OLIVER
For you. From Cody. Why is Cody giving you flowers?

Harley tosses them into the garbage. Beat. And then she grabs them back and puts them into her bag as Oliver watches her with raised eyebrows.

INT. EDWIN'S TOWNHOUSE - DINING ROOM - DAY

The décor in this room screams nautical. Poppy's got the centerpiece pictures thrown on the sea glass tiled table along with the black and red petals.

Poppy grabs a handful of the edible flowers and sticks them in her mouth. Oliver and Harley stare at her as she chews. She spits them back out, right in Harley's face.

POPPY
Bitter, so bitter.

HARLEY
Cody must have accidentally switched the orders. Maybe we should've checked his references.

Poppy grabs Oliver's dolphin mug and drinks. Oliver glares at Harley as flowers slide down her face, but she just smiles.

EXT. CROWNING CRUMPETS TEAHOUSE - DAY

Harley and a dapper Oliver greet women in hats as they arrive for her mom's shower. Her mom hugs a couple of women as she races out to Harley.

POPPY

Are they here yet? How could he
forget?

Harley just shrugs as Oliver kicks her when Poppy turns away.

HARLEY

I was afraid this would happen so I
talked to Monica.

Harley walks around the corner and comes back with a box full of turquoise and white flowers.

HARLEY (CONT'D)

She did some backup centerpieces.

POPPY

But she used white.

HARLEY

She so regrets your earlier meeting
so I think --

MALE VOICE (O.S.)

Poppy!

Cody races up with a huge box of the blue-green flowers, Luis behind him with an equally large box. They're both panting.

CODY

I'm so sorry. The numbers must of
gotten switched. We were ten blocks
away.

Poppy pushes Oliver and Luis and his box inside as Harley faces Cody.

CODY (CONT'D)

Hi.

HARLEY

Yeah.

Cody just smiles. He juggles the box and almost drops it but at the last minute steadies it against the wall.

He pulls out three blue-green roses tied together with a purple ribbon. He tries to hand them to Harley. She won't take them.

HARLEY (CONT'D)
You know, flowers from a florist,
it's a little --

CODY
Sweet. Thoughtful.

HARLEY
Unoriginal. You'd think going to
Hunter College, you'd have a little
more imagination.

CODY
So mean. Wait, how'd you know I
went to Hunter?

Harley's eyes widen but she's lucky. He's wearing a Hunter College sweatshirt. She points at it.

CODY (CONT'D)
Oh, I was hoping you looked me up.

HARLEY
Nope. Not once.
(off his widening smile)
Maybe I'm mean to you because you
deserve it.

Cody continues smiling as he heads inside with his box.

HARLEY (CONT'D)
You don't make me nervous!

Cody tosses her the roses and she reluctantly catches them. As he closes the door, she plucks the petals off the roses and drops them on the ground. This just makes Cody smile more. Harley looks even more determined.

INT. WEDDING DRESS SHOP - DAY

Poppy proudly models a white fluffy wedding cake dress. A couple of ATTENDANTS help her.

POPPY
Isn't it beautiful. It looks like a
cascade of waves in a storm. Will
you get me the flowers?

HARLEY

Happily.

As the attendants talk to her mom, Harley heads over to an arrangement of blue-green roses in a dolphin shape. Next to it is a trio of lilies tied with a purple ribbon.

Harley pulls a spray bottle out of her bag and after making sure no one notices, sprays the blue-green roses. They wilt.

Harley shakes off the liquid and moves over to her mom and hands her the flowers.

HARLEY (CONT'D)

Here ya go.

Poppy spins back to the mirror but the flowers are really drooping and petals fall onto her dress. Where they hit the dress they leave a blue smear. Harley looks freaked. She didn't mean for that to happen.

POPPY

Oh, no!

An attendant grabs the flowers and it turns her hands blue. She tosses it to the other attendant who throws them to the floor in a blue puddle on the white carpet.

Poppy studies the blue smears on her beautiful dress.

HARLEY

I'm calling Cody right now. He's ruined your dress. I knew your wedding wasn't his priority.

Harley grabs out her phone.

POPPY

Stop!

Poppy goes over to the flowers and picks up some petals and drops them on her dress. They leave more blue splotches.

HARLEY

What are you doing?

POPPY

It's even better.

And the dress does look better with the blue smears.

HARLEY

But...

POPPY

I love it!

Harley slams her phone into her purse right as another ATTENDANT comes up to Harley with a turquoise sateen mermaid dress. She hands it to Harley who stares at it in horror. She glares at the lilies beside her.

INT. PINUP LOUNGE - DAY

TONY ALVIERS, 30's, kisses Poppy on the cheek and hands her off to the shampoo girl.

TONY

Amber will take great care of you.

He turns to Harley and gives her a kiss as well. Harley holds a white flower box awkwardly away from her body.

TONY (CONT'D)

You still allergic to cats?

HARLEY

Unfortunately. You still have ten of them?

TONY

Eleven.

They share a sad look.

LATER

Harley watches as Tony does an elaborate upsweep. Poppy looks so happy with it.

POPPY

Perfect.

TONY

Let's add the flowers.

Tony tries to grab the box out of Harley's hands and Harley doesn't let go, guilty.

HARLEY

Mom, it's better without flowers.

TONY

But we should see.

HARLEY

No, I really don't --

And Tony just pulls hard and wins the box. He pulls out some small coral flowers. Harley cringes away from them.

POPPY
What about Harley?

HARLEY
Oh, I'm --

Tony grabs her arm and pushes her into the next chair.

LATER

Harley has a matching up do to her moms and they both have coral flowers braided into their hair. Tony's proud.

TONY
Pictures!

As a helper comes over with their iPhone, Poppy scratches her head. Harley tries to keep from doing it as well but finally can't help herself. She scratches, too.

They stand up and itch so hard it's toppling their hairdos.

TONY (CONT'D)
What are you doing? Stop!

POPPY
I can't. It itches.

And they scratch and scratch. Tony finally grabs Poppy's head and pulls it down so he can look at it.

APHIDS

Crawl all over the flowers and now all over her head. Tony quickly drops her head.

TONY
Bugs!

POPPY
What?

TONY
Out! Out!

Tony pushes them through the salon.

TONY (CONT'D)
Don't touch anything.

And pushes them out --

EXT. PINUP LOUNGE - CONTINUOUS

Harley and Poppy look a mess as flowers drop on their clothes as they itch, their hair crazy. Poppy grabs a flower and sees the aphids on it.

HARLEY

Mom, it'll be okay. We can just grab a shower --

But Poppy is silent.

HARLEY (CONT'D)

Mom?

POPPY

That's it! I was able to ignore the other issues but enough. What if bugs got into the cake?

As Poppy pulls out her phone, Harley falls back against the side of the building, finally. And then scratches again.

INT. SAN FRANCISCO FLOWER MART - DAY

A stunned Cody hangs up the phone and turns to Luis who carries a large container full of different types of flowers. Cody picks up another full container as they walk.

CODY

Poppy fired me.

LUIS

What?

CODY

There were aphids in the flower samples I sent over.

LUIS

We never have bugs.

CODY

Man, I have been cursed on this job.

LUIS

You're not cursed, someone's been sabotaging you.

CODY

No way. Why?

LUIS
Trust me, I'm the king of dirty
tricks and --

A lovely young woman, SAMANTHA, strides up to Luis.

LUIS (CONT'D)
Hey, Sam --

And she SLAPS him.

SAMANTHA
I knew you weren't dead. Jerk!

And she storms away. Luis shakes it off.

LUIS
See, I know.

CODY
Who'd want to wreck --

LUIS
Who has always been there when it
happens?
(off Cody's confused look)
And who have you been courting and
keeps trying to get you to walk away?

CODY
Harley.

LUIS
Man, you are the master. You're not
even dating her yet and she's
already breaking up with you.

Cody slams his container of flowers on top of Luis's. Luis barely juggles the containers as Cody storms out.

LUIS (CONT'D)
No, don't worry, I'm --

And he drops everything in a CRASH. Another young woman, MARIA, stares at him. He bows and then reaches down and pulls out a pink lily and hands it to her with a flourish.

EXT. GOLDEN GATE OVERLOOK - DAY

Oliver helps a woman in a red power suit, ELEANOR, 40's, put in her earbud while Harley studies her notes on her iPad.

Harley's in a good mood, dancing as she reads and only occasionally scratching her head. Oliver approaches.

OLIVER
Tasha just texted Eleanor. She's almost here.

HARLEY
Fabulous.

Oliver checks out a happy Harley as she practically skips as she puts in her own earbud. Oliver puts his in.

OLIVER
You're too happy. What's up?

HARLEY
Suspicious much...
(off his look)
They broke up.

OLIVER
What about your mom's flowers?

HARLEY
We're meeting with Monica at three.
He's gone. Gone. Gone!

OLIVER
Then why is he storming towards us?

HARLEY
What?!?

Harley glances over and sees a pissed off Cody march towards her at the same time that an athletic woman, TASHA, 30's, in a crop top and yoga pants bops up toward Eleanor.

HARLEY (CONT'D)
Shoot! Stall him.

OLIVER
How? He's huge.

Harley pushes a freaked Oliver toward Cody as Harley turns on her earbud and watches Tasha kiss a quiet Eleanor.

HARLEY
(over the mike)
Okay, take a breath, relax and follow me.

TASHA

This is such a great idea. So,
where's the picnic basket?

ELEANOR

Um, you're hungry?

HARLEY

Concentrate. We need to talk.

ELEANOR

Tasha, we need to talk.

Harley focuses on Eleanor as she talks to Tasha. Behind Harley, Oliver steps in the path of Cody who tries to dodge him but Oliver keeps jumping in front of him.

CODY

Out of the way.

Cody tries to go around Oliver but Oliver blocks him.

OLIVER

She's working right now.

CODY

I want to know why.

OLIVER

And I want to know why you were
giving her flowers?

CODY

Because I was an idiot.

Cody stops dancing with Oliver.

CODY (CONT'D)

Fine. I'll wait.

OLIVER

Thank --

And Cody swings around him. Oliver dives to try to catch him but Cody steps over him. Oliver grabs Cody's leg but Cody just drags him as he marches toward Harley.

Harley ignores them as she coaches Eleanor.

ELEANOR

I'm not exactly an outdoors, mosquito
loving, camping type of girl.

HARLEY

Great. Eleanor, follow my lead.

Eleanor peeks back at her and gratefully nods.

HARLEY (CONT'D) (CONT'D)

And I know you love being outdoors.

ELEANOR

I know you hate being cooped up and want to be outdoors.

TASHA

You know me so well.

HARLEY

But I'm much more of a city girl.

Harley looks behind and spies Oliver hanging onto a determined Cody. As Harley quickly turns back to Eleanor, Cody tries to shake Oliver off his leg.

ELEANOR

But I'm such a city girl.

HARLEY

And since it's so important to you...

ELEANOR

And since it's so important to...

TASHA

But not as important as you are, El.

ELEANOR

What?

Cody jumps in front of Harley.

CODY

You sabotaged me!

Harley pushes him out of the way, and walks a big circle around Eleanor and Tasha, trying to keep her focus. Cody keeps up with her.

CODY (CONT'D)

Do you know how many years I have spent building up my business? You could've just told me to back off.

HARLEY

Sssshhh!

Eleanor looks over at Harley. Harley gives her a thumbs up. Cody watches this exchange, watches Harley.

TASHA

Since camping wasn't your favorite last time, we can do one of those awesome treehouse hotels.

ELEANOR

But you want to sleep under the stars...

HARLEY

Good. And your perfect day is being out in the forest.

ELEANOR

Your perfect day would be out in the forest.

TASHA

Well, sure, but with you.

Cody steps between Harley and Eleanor.

CODY

You're feeding her lines. What is going on?

Harley pushes him away again.

HARLEY

My job.

ELEANOR

My job?

TASHA

What?

HARLEY/ELEANOR

But I'd really rather be with actual people; dancing, shows, shopping, so I think we should --

Cody steps between them again.

CODY

What type of job is this?

TASHA

We should what? What's wrong Eleanor?

Tasha's agitated while Eleanor looks over her to Harley. Harley turns her back on Cody.

HARLEY

What I've been trying to say is
we're opposites.

ELEANOR

We're opposites.

TASHA

But you liked that about us.

CODY

So am I going to screw you up if I
do this?

Cody jumps in front of Harley and waves his arms. Harley can't see and Eleanor looks freaked.

HARLEY

Stop!!!

ELEANOR

Stop!

TASHA

Loving you?

Tasha grabs Eleanor's arm, pleading.

CODY

Not very cool, is --

And Cody is tackled from behind by Oliver and as they roll down a hill, Harley turns her attention back to Eleanor.

Eleanor looks so confused as tears stream down Tasha's face.

HARLEY/ELEANOR

I'm so sorry but we're not what
each other needs.

TASHA

But we're supposed to be doing that
hike with my parents this weekend.
(really looks at Eleanor)
And you hate hiking.

ELEANOR

I'm sorry.

As Tasha slowly nods, Harley motions to Eleanor to rub her back. Eleanor gives Tasha a hug.

HARLEY

Good job.

Eleanor glances up at Harley and mouths "THANKS." Harley finally looks down the hill and sees Oliver and Cody both sprawled at the bottom with identical glares.

MOMENTS LATER

Harley strides up to Cody who still sits on the ground. Oliver behind him.

CODY

So you're some type of backwards
Cyrano, breaking people up for a
living.

Harley glances over at Oliver, he just glares, defiant. Cody stands up to face Harley.

CODY (CONT'D)

Wow, way to embrace that mean
thing, Cyrano de Breakup.

Harley grabs Cody's arm and pulls him around as she points out different couples in the park. Oliver scrambles out of the way.

HARLEY

You want to know what's mean.

Harley first points to a nerdy guy who sadly watches his hot girlfriend flirt with a passing hotter guy.

HARLEY (CONT'D)

That guy getting his heart ripped
out when his girlfriend tells him
he isn't as hot as the other guys.

Harley points out a hipster guy who doesn't even listen to his girlfriend pointing out the sights.

HARLEY (CONT'D)

Or when that girl hears she's
boring and she shouldn't be wasting
his time.

Harley points out a gay guy who reaches out to clasp his partner's hand and his partner disengages his hand, pretending to tie his shoe.

HARLEY (CONT'D)

Or that guy when he learns his partner just doesn't love him anymore, no reason, just doesn't feel it.

CODY

Like what happened to you.

Oliver focuses on Harley.

OLIVER

You told him about Lester?

They both ignore him. Cody stares at Harley, considering.

CODY

So everywhere you look all you see are future breakups?

HARLEY

Yes.

CODY

Man, that guy really did a number on you.

And as Harley steps back from him, flinching.

HARLEY

I think it's best if we part ways at this point.

CODY

What? No. I'm doing this wedding. I'm not abandoning your mom. This is not your call.

HARLEY

It can be.

CODY

How about we do this? I don't send you any more flowers, ask you out, nothing, and you don't sabotage me with your mother.

Behind Cody, Oliver mouths "Take it!". Harley and Cody hold each others gaze for a moment. Harley finally nods.

And Cody strides away. Oliver comes over and leans on Harley.

OLIVER

When did you tell him about Lester?

Harley doesn't answer as she slides away from him.

EXT. CALIFORNIA ACADEMY OF SCIENCES/STEINHERT AQUARIUM - DAY

Cody drives up on his motorcycle as Luis pulls up in the van. Cody grabs out a clipboard. As he goes through it, Luis steps out of the van, soaking wet. Cody gives him a look. Luis shrugs.

LUIS

Women.

Luis sees Harley and Poppy enter the Academy ahead of them. He checks out Cody, checking out Harley.

LUIS (CONT'D)

You really giving up on train girl?

CODY

Everywhere she looks she sees people breaking up.

Luis takes off his wet t-shirt and finds another in the van, smells it, it's okay. He puts it on as Cody turns away.

LUIS

And every woman you meet could be the one. Yeah, I could see that being a problem.

CODY

We're just here for a job.

Cody strides toward the entrance.

LUIS

Sure we are.

INT. STEINHERT AQUARIUM - CORAL REEF - DAY

Harley watches her mom check out the coral reef with the EVENT COORDINATOR. Harley grimaces when she sees a DIVER in the big tank. She tries to sidle backwards into the shadows but he sees her.

He waves to her and she fake cheerily waves back. He motions her to come over and she does. He writes on a white board:

STILL ALLERGIC TO FISH SCALES?

Harley sadly nods, yes. The diver puts his hand up to the glass and Harley puts her hand against his. He blows her a kiss and swims off.

MALE VOICE (O.S.)
Ex-boyfriend?

Harley quickly spins and trips. Cody catches her but loses his balance and they two-step for a bit until Cody plants himself and holds her. Beat. Harley steps away.

HARLEY
Mom wants to talk to you.

CODY
(following her)
Are you really allergic to fish scales? Is that even a thing?

HARLEY
She wants white flowers to cascade down the tank. Like a waterfall.

As they walk, Cody checks her out.

CODY
Nope, you're not allergic. It's just something he'll believe. So you manage your own breakups, too. You lie to them.

HARLEY
Does he look upset? Does he look destroyed?

Cody looks back to see the diver gaze at Harley as he feeds the fish. He waves when he sees her watching.

CODY
No. So your exes don't hate you.

HARLEY
That isn't a bad thing.

CODY
But if you really broke up with him because his breath smelled and if you told him the truth, maybe next time he'd buy mints.

HARLEY
And what if he was so embarrassed he'd never ask out another girl?

CODY

But you're giving people too easy
of an out. Not giving them a chance
to learn what went wrong.

HARLEY

If they're not meant to be, then
they're not and prolonging it
doesn't help anyone.

CODY

In your book, is anyone ever meant
to be?

HARLEY

No.

Harley walks even faster. They reach Poppy and an excited
Luis.

LUIS

Poppy's been married like ten
times. She's my new hero.

Poppy links her arm with Luis and they all walk closer to the
Coral Reef.

POPPY

It's all about having an open
heart.

As they stroll ahead, Cody turns to Harley.

CODY

That's a lot of stepdads. I
wouldn't believe in happily ever
after, either.

Harley steps back.

HARLEY

One stupid moment in a subway
doesn't mean you know me.

Cody watches Harley stomp off, thoughtful.

EXT. CALIFORNIA ACADEMY OF SCIENCES/STEINHERT AQUARIUM - DAY

Poppy waves out the window at Harley as Edwin drives her
away. Cody passes by Harley as she checks her phone. He stops
and she turns her back on him.

CODY

I don't think I know you.

(silence)

But you don't know me, either. You didn't give us that chance.

HARLEY

Trust me, I know you.

CODY

What does that mean?

Now she turns to him, defiant.

HARLEY

You're a numbers guy. You've got the aw shucks, I'm a nice guy, how can you resist me thing going, and they don't, at the beginning. But then you're so insecure you call them all the time, smother them in gifts, suffocate any chance of a relationship. And then wonder what the hell you did wrong... couldn't be you, right, cuz you're such a nice guy.

Cody steps back like he's been hit, because he has.

HARLEY (CONT'D)

Is that enough truth for you?

CODY

Yeah. Got it.

Harley stalks away.

CODY (CONT'D)

Though I'm honored, don't you usually just lie to everyone when you want to push them away?

Harley doesn't acknowledge the hit as she continues on. Cody stalks over to his motorcycle. He slams his helmet on. It takes a few tries to start it.

Harley's phone RINGS. She pulls it out and answers.

HARLEY

What's up?

(listening)

Crap! No, I'm closer. I'll figure something out; a bus, a cab, a dog sled...

She hangs up. Pulls up a bus schedule on her phone, she looks around, stressed. Cody's motorcycle ROARS behind her. She thinks for a moment, but no. She strides away.

Cody pulls his motorcycle up next to her and holds out a helmet. He's not any happier about this than she is. She finally grabs the helmet and slams it on. Gets on behind him.

Harley holds onto the back with her phone in her hand. Cody reaches around and grabs her arm and puts it around his stomach. He grabs her phone and puts it into a slot in front of him so she can hold on with both hands.

She reluctantly grabs onto him. He roars off. Harley holds onto him tighter.

EXT. SLANT - NIGHT

Cody pulls the motorcycle up in front of Slant. Harley couldn't jump off the motorcycle any faster. She removes the helmet and hands it to Cody.

It takes everything she has to look him in the face.

HARLEY

Thank you.

Cody nods. They both stare at each other for a beat, lots to say and no way to say it. Harley finally nods back and strides toward Slant.

INT. SLANT - CONTINUOUS

Harley stops as she enters, takes a breath and centers. She moves on toward Bethany at the hostess desk. Bethany reaches down and grabs out a small packet for her.

BETHANY

She's already got her mike.

HARLEY

Thanks.

Harley pulls out the earbuds and slides Bethany a twenty. She heads toward the green wall of foliage.

Harley peers out to see --

VICTORIA

Across from the firefighter from before, TROY, who wears his SFFD black shirt. It's silence between them. Victoria hits her ear, worried.

Harley digs into her purse, digs more. Panicked until her --

CELLPHONE

Appears in front of her. A silent Cody hands it to her. He checks her out hiding behind the foliage.

CODY
Interesting location.

HARLEY
Leave.

Harley activates the earbud and slaps it in. She pulls her cellphone to VICTORIA'S sheet.

HARLEY (CONT'D)
(over the mike)
Tell him you've loved spending time
with him.

VICTORIA
It's been great spending time with
you.

Cody leans against the wall to enjoy the show as she glares at him. He's not budging. She turns her back on him.

TROY
Totally, babe. How about some line
dancing this weekend?

HARLEY
And you love his enthusiasm for
life and for his job.

VICTORIA
I love your enthusiasm for life and
your job.

TROY
SFFD rocks!

Harley glances at Cody watching her and as a WAITER walks by she grabs a PINK MARTINI for Cody and hands it to him and grabs a RED MARTINI for herself.

The waiter tries to grab her before she takes a large SWIG but doesn't catch her in time.

Harley's face turns completely RED and she starts to gag.

VICTORIA stares over at the greenery. Troy looks at her in confusion.

Cody grabs the drink out of Harley's hand before she drops it. Harley pulls a chili pepper from her mouth.

Harley grabs Cody's drink. Chugs it. She grabs the three other drinks on the waiters tray (luckily waters) and chugs them. She's dying.

TROY (O.S.) (CONT'D)
What's going on, babe?

Victoria looks desperate and mad.

HARLEY stares through the greenery and can't talk. She pulls the earbud out, freaking. A --

HAND

Reaches over and grabs it. Cody puts the earbud in his ear. Harley looks at him, more freaked.

Harley tries to get it back and he hip checks her but she grabs him and they both almost go through the greenery until Cody plants his feet and pushes her behind him.

HARLEY
(wheezing)
Give it --

Cody peers through the greenery.

CODY
Tell him you're sorry.

Harley mouths "NO!" and grabs another waiter's waters and drinks them.

VICTORIA
Really?

Troy looks at her strangely. Cody stares at Harley as he talks.

CODY
Yes.

VICTORIA
I'm sorry.

CODY/VICTORIA

I never meant to hurt you. I wanted
this to work, too.

Victoria looks at the greenery, worried.

CODY

But it can't because I'm just not
ready for someone like you.

VICTORIA

I'm not ready for someone like you.

TROY

(sniffling)

Like me?

Harley now drinks from a full pitcher of water. As she
finishes she sees Cody still staring at her as he guides
Victoria.

CODY/VICTORIA

Who wants something more, something
deeper. But I'm not ready for that.
I thought I was.

Troy sadly nods.

TROY

Wish you were.

As Troy walks out, Victoria glares at the greenery. Cody takes
out the earbud and drops it in Harley's hand and stalks out.

EXT. SLANT - NIGHT

Harley races out and spots Cody march toward his motorcycle.

HARLEY

Wait!

CODY

What, Harley?

HARLEY

I thought you didn't like what I do.

CODY

I don't.

HARLEY

Then why help me?

CODY
Because I didn't want to see that
guy hurt, either.

Harley stares at him for a moment and then strides up to him,
reaches up and grabs his head and kisses him.

She quickly pulls back. She's surprised herself and him.
Beat. Harley leans into him and he slowly steps back, wary.

CODY (CONT'D)
You called me suffocating.

HARLEY
Forget it.

Harley stalks away. Cody stands there watching her.

CODY
Wish I could.

OLIVER (O.S.)
You kissed him?!?

INT. THE EXIT ARTIST CONFERENCE ROOM - DAY

Oliver stares at Harley. They're in front of their white board.

HARLEY
It was a momentary thing.

OLIVER
Really? Because you told him about
Lester. That doesn't feel so
momentary.

HARLEY
It can't be anything else. You know
that.

OLIVER
The better question is do you want
it to be?

Harley glances up at Cody's cute picture still up on their
board.

INTERCUT WITH:

INT. SAN FRANCISCO FLOWER MART - CONTINUOUS

Cody plucks out different white flowers from various stalls and smiles at the vendors. He puts them in a large bucket that Luis carries.

CODY

Yes. It was a great kiss.

LUIS

And you backed away?!?

CODY

She called me suffocating.

LUIS

When has that ever mattered to you?

CODY

Hey, it matters.

LUIS

You need to switch up your game.

CODY

What? My game is --

LUIS

So far from fine.

CODY

Duck.

Luis hides his face behind the bucket as a twenty-something vendor, CHANTRELLE, waves to Cody. Cody waves back as Luis keeps the bucket between him and Chantrelle.

LUIS

She's gonna break your heart.

INT. CONFERENCE ROOM

Oliver stares at Harley across the table.

OLIVER

...when he finds out. Harls, he's gonna eventually put it together - hello, Slant, it's the same restaurant.

HARLEY

It won't be a problem. Because it isn't going to happen again.

OLIVER

Why don't you just tell him? He seems like a nice guy, he'll -

HARLEY

Understand the fact that we invaded his privacy, completely researched his whole life and then helped his girlfriend lie to him so he'd more easily accept their breakup? Yeah, who wouldn't understand that...

OLIVER

But you kissed him...

Oliver walks up to her and just leans his head on her shoulder and rubs her back. She rests her head against his.

INT. FLOWER MART

Cody selects more flowers to put into the bucket.

CODY

After the wedding is over, I'll never see her again.

LUIS

Right.

CODY

Duck.

Luis switches his bucket to his other side to block Chantrelle again.

LUIS

You need to play it a bit cooler. Not be so, so...

CODY

I'm sensitive, not suffocating.

LUIS

Sure, tell yourself that.

Cody takes the bucket full of white flowers from Luis who just gives him a look.

CODY

Hey, Chantrelle.

Chantrelle glances over and sees Luis and she glares as she stomps toward him.

LUIS

You are a very mean florist.

Cody steps back as Luis runs by with Chantrelle chasing him.

INT. STEINHEART AQUARIUM - DAY

Luis and a couple of hefty guys bring in a big load of white flowers and move them toward the large tank where the wedding will take place. Rows of white chairs in front of it.

Harley crouches down next to a darling little GIRL between the rows. A basket full of turquoise petals appears next to Harley.

She looks up and sees Cody. Harley hands the basket to the excited little girl, who immediately takes out all the petals and throws them over Harley. When Harley looks back up Cody's moved on to direct Luis and the guys.

INT. STEINHERT AQUARIUM - DAY

The rehearsal finishes up. Poppy and Edwin kiss and stroll away with the minister. When Harley turns back she sees Cody climb a ladder against the tank to work on the wall of white flowers that cascade over it. Cody notices her, noticing him.

Cody takes a breath and smiles and does a half-hearted wave. Harley waves back.

When Cody turns back to the tank he sees the --

DIVER

From before glaring at him through the tank. Cody almost falls off his ladder. He quickly covers the Diver's face with flowers. He looks back at Harley but she's gone.

INT. SLANT - NIGHT

A room in the restaurant hosts the rehearsal dinner. Poppy's with Edwin and some friends. Cody sets a beautiful centerpiece in the middle of the table. He takes out two flowers.

Cody gives one to Poppy and she smiles. It looks like he's going to give the other to a skeptical Harley but he surprises her by going past her and giving it to one of Poppy's older friends. Harley smiles.

EXT. INN AT THE PRESIDIO - NIGHT

Harley carefully carries in her Mom's wedding dress in a white bag. Edwin hands Poppy her suitcase and gives her one last sweet kiss. Poppy waves as Edwin gets back into their car. Before he gets in, they smile at each other.

Harley watches them, a bit wistful.

INT. INN AT THE PRESIDIO - POPPY'S ROOM - NIGHT

Poppy happily reclines on the bedcover while Harley steams her mom's wedding dress in front of her.

POPPY

You're so good at that, baby.

HARLEY

Lots of practice.

POPPY

Tomorrow. I can't wait.

HARLEY

And then off in a boat, on the ocean.

POPPY

Edwin's so excited.

HARLEY

Maybe you'll see dolphins, going up and down, up and down with the waves. Maybe you'll hit a storm.

POPPY

Negative thoughts - away! Only positive tonight.

Poppy pops off the bed and snatches a piece of the dress and drapes it over Harley's shoulder. They both look in the mirror.

POPPY (CONT'D)

I'd like to do this for you someday.

HARLEY

No.

POPPY

Oh, come on, there's nothing better than getting married.

HARLEY
How about staying married?

Poppy lets the dress drop and turns away.

POPPY
How can my daughter be so
cynical...

She doesn't notice Harley holding the wedding dress against herself and staring at the mirror. Harley's phone PINGS.

EXT. INN AT THE PRESIDIO - NIGHT

Harley approaches Cody as he parks his motorcycle. He detaches a big box of flowers.

HARLEY
No bugs this time?

CODY
It would serve you right.

Harley checks out his motorcycle.

HARLEY
Can't believe you actually ride a
motorcycle. I missed that.

Cody looks at her strangely. Harley straightens, covers.

HARLEY (CONT'D)
That you were that type of guy.

CODY
Ouch. It's faster when I need to do
a delivery or in case I have a --

HARLEY
Floral emergency?

CODY
Hey, it happens. You wouldn't
believe how many brides freak out
and throw their flowers. And need
them fixed, now.

Harley examines his bike.

CODY (CONT'D)
It was my grandpa's. My mom's dad.
He gave it to me when I turned
sixteen.

HARLEY
Sounds responsible.

CODY
My mom used to love riding with him
when she was a kid. He thought it'd
help me remember her.

HARLEY
I used to ride with my dad, too.
He'd love going up the coast. Well,
before he left.

Cody checks her out for a minute as she touches the bike.

CODY
You were named after his bike.

HARLEY
Before the other day, I hadn't been
on one in years.

Cody pulls out an extra helmet and holds it out to her in
invitation. Beat. She grabs it.

EXT. SAN FRANCISCO - NIGHT

Cody threads through the streets with Harley holding on
tight, loving it. She rests her head on his back.

EXT. GOLDEN GATE OVERLOOK - NIGHT

The bridge shines in the background as Cody turns off his
bike. Cody slides off and then holds Harley's hand to help
her off. They take off their helmets.

CODY
My favorite view in the city.

HARLEY
Mine, too.

Cody glances over at her while she's looking at the bridge.
Then turns back to the bridge, then turns back to her. Harley
finally spins around to face him.

HARLEY (CONT'D)
Is there a problem?

CODY
What am I doing wrong?

HARLEY

What?

CODY

No, really. What is it? Well, I know you said I was suffocating but how am I being suffocating?

HARLEY

We should head back.

Cody stands there, unmoving.

CODY

This keeps happening to me. Every time the closer I get, the more women push me away. Tell me.

HARLEY

This.

CODY

What?

HARLEY

Here we are having this lovely détente moment and what do you do, you push.

CODY

I wasn't --

HARLEY

Yes, you were.

CODY

I didn't mean -

HARLEY

Whether you mean to or not, it's what's happening.

CODY

Then help me. Help me do this differently.

HARLEY

Cody, I don't think we should --

CODY

You may not believe in happily ever afters but I do and I want it.

He holds her gaze and she finally nods.

HARLEY

Okay. But we do this my way.

INT. INN AT THE PRESIDIO BAR - NIGHT

Cody perches on a bar stool, uncomfortable. A beer in front of him. Various men, women converse, flirt around him.

CODY

We could just talk, you know, be crazy and do it face to face.

He touches the earbud in his ear.

HARLEY

(on mike)

Don't touch your mike.

Harley's at a bar table a few feet away from him. He's in her line of sight.

CODY

Yes, Ma'am.

Harley sees a beautiful woman, JADE, 30's, in magenta spike heels and swishy short skirt move toward the bar.

HARLEY

Okay, incoming. Get ready to smile.
(Cody throws her a look)
Smile!

Cody turns and smiles at Jade. Jade stops and smiles back.

HARLEY (CONT'D)

Offer to buy her a drink.

CODY

Can I buy you a drink?

JADE

Love one. How's your day going?

Jade slides onto a bar stool next to Cody.

CODY

I've had better.

Jade pulls back.

HARLEY

Noooo!

Cody glares at Harley then fake smiles at Jade.

CODY
Difficult wedding.

JADE
Yours?

CODY
Nope. How do you feel about
weddings? Long term commitments?

Jade quickly slides off the barstool and scurries away.

HARLEY
You're not even trying.

CODY
How's this going to help me?

HARLEY
Because you get in too close, too
fast. You need to practice
distance. Space. Incoming.

A gorgeous Latina passes by and Cody smiles and she returns
it, sidling closer.

CODY
So, do you walk into every
relationship expecting it to end?

The Latina's smile drops and she sadly shakes her head and
moves on. Harley stands up, grabs her purse.

CODY (CONT'D)
Wait. I do want to do this.

Cody sends her an imploring look. Harley sits back down.

CODY (CONT'D)
But really, do you?

HARLEY
Do you walk into every relationship
expecting it to last forever?

CODY
No.

The bartender walks by and glances weirdly at him. Cody
grimaces and then holds up his empty beer bottle.

HARLEY

Liar.

CODY

Okay, maybe. But why date if there isn't the possibility.

A hot woman passes by Cody and gives him a smile. He smiles back then catches Harley's glare and smiles more.

HARLEY

That's a lot of pressure.

CODY

How can hope be pressure?

HARLEY

'Cause hope comes with expectations and expectations wants promises and promises get broken. Now concentrate.

LATER

Harley has a couple of empty drinks in front of her. A perky brunette, CHARLOTTE, in a sparkly green dress perches next to Cody on a bar stool.

CHARLOTTE

Wanna know what my favorite date is?

Cody leans in closer.

HARLEY

Back up. Don't be so desperate.

Cody jerks back and it throws him off balance and he slides off his barstool. He glares at Harley and then carefully slides back on the barstool and turns back to Charlotte.

CODY

Sure. Whatever.

CHARLOTTE

Walking on the beach in the moonlight.

HARLEY

Gag. So original...

CHARLOTTE

With a strong, sweet guy like you.

HARLEY

Double gag.

CODY

(whispering)

Not helpful.

(off Charlotte's look)

I love a good stroll on the beach.

CHARLOTTE

It's not often I meet a guy who's
so sensitive.

Charlotte runs her hand down his arm. Harley sits up more.

HARLEY

Why doesn't she just crawl into
your lap?

Cody glances over as Harley realizes she said that out loud.
She mimes zipping her lips. But it just makes Cody smile.

CODY

It's not hard to be sensitive to
such a beautiful woman.

CHARLOTTE

What a charmer.

Harley rolls her eyes and signals for another drink.

CODY

Believe it or not, not everyone
would agree with you. Some might
think this sensitivity is a little
suffocating.

CHARLOTTE

Well, they're just stupid.

HARLEY

She's stupid. Okay, you wanna play.
Ask her how she'd feel about
getting flowers every date.

CODY

Would you hate it if I gave you
flowers every time we went out?

CHARLOTTE

I'd love it.

HARLEY

How 'bout texting every day?

CODY

If I texted you every day, just to see how your day was going?

CHARLOTTE

How thoughtful...

HARLEY

If I wanted to spend every morning waking up next to you?

CODY

Okay, even I know that's creepy.

CHARLOTTE

What?

CODY

There's a difference between wanting that and asking it right when you meet someone.

Charlotte inches further way from him.

HARLEY

Women pick up on that.

CODY

Oh, so now you're psychic.

CHARLOTTE

What the hell?

Charlotte pulls back and Cody glances at her, remembering.

CODY

Sorry.

CHARLOTTE

Yeah, I'm way over my limit on crazies.

Charlotte quickly slides away. Cody glares at Harley.

The bar has quieted down. Not many people about anymore. Cody turns away to take a long slug of his beer.

CODY

So how do I not send out psychic needy messages that scare women away? Aren't I supposed to be myself?

HARLEY

If you're comfortable being alone.

Cody turns around to face her across the bar. The bartender gives him a large berth as he talks to himself.

CODY

Not everyone's as cold as you,
Harley.

Harley stands up and stalks out.

INT. INN AT THE PRESIDIO LOBBY - CONTINUOUS

Harley marches over to the elevators and pulls out her keycard and the elevator opens. She gets in.

INT. INN AT THE PRESIDIO ELEVATOR - CONTINUOUS

Cody jumps in next to Harley right before the doors close.

CODY

Harley, I'm --

HARLEY

You're the one who asked for help.

CODY

Yeah, I get that but hearing that I'm gonna be alone for the rest of my life from the woman I have a major crush on, takes a minute...

Harley stares at him for a moment, then it bursts out --

HARLEY

How can you have a crush on me?
(off his silence)
How? Why?

CODY

Because you're the woman who swallowed her own fears to make a stranger on a subway feel better. And you're the woman who is so worried about people getting hurt in a breakup that she's built a whole business around it. And most importantly, you're the woman who stands next to her mother no matter how much it hurts you.

Harley looks over at him for a beat and then grabs him and kisses him. He picks her up and she wraps her legs around him. He falls back and hits the Emergency button. A SIREN sounds.

CODY (CONT'D)

Ignore it.

And they keep kissing.

INT. HARLEY'S HOTEL ROOM - DAY

Cody sprawls naked across the bed, asleep. Harley lies next to him face up, totally awake and freaking. She hears the housekeeping cart outside.

Harley carefully slides out of the bed and twists the top sheet to wear as a toga. She grabs her purse and quietly opens to the door to the --

INT. INN AT THE PRESIDIO HALLWAY - DAY

And peeks out. Harley sees an older Slavic MAID at her cart. She pulls a twenty out of her wallet and moves toward her.

INT. INN AT THE PRESIDIO - HARLEY'S ROOM - DAY

Harley is totally dressed while Cody still sleeps. She perches on the bench at the end of the bed, watching the door then watching Cody.

Finally the door opens with a CLANG and the maid comes in. It wakes Cody up.

CODY

What is --

MAID

You need to go. Room is rented.

The maid does a move-along motion toward Cody as she starts to pick up Cody's clothing and throw it onto the bed as he turns to Harley. He sees she's dressed. He looks at her a little suspicious.

CODY

How long have you been up?

HARLEY

I was going to get us coffees. Or well, tea for you.

Cody's still trying to wake up but that catches his attention.

CODY
How do you know I like tea?

HARLEY
(shit)
Luis told me. Isn't tea a little girly?

CODY
Only if you use sugar. So, you did do research on me?

HARLEY
Maybe. A little.
(off his smile)
I've got to go help my mom soon.

CODY
You should've woken me.

And the maid pulls the comforter and his clothes off the bed, totally exposing Cody.

CODY (CONT'D)
Hey!

And he grabs a pillow to hide the pertinent parts.

MAID
Time to go.

HARLEY
Guess that's our cue.

Harley grabs her purse and strides toward the door as the maid stands over Cody, impatient. As Harley reaches the door --

CODY
Wait!

Cody stands up with the pillow still protecting him. The maid tries to see behind his pillow so he keeps moving it as he quietly confronts Harley.

CODY (CONT'D)
Did you pay the maid to hurry us along?

HARLEY
What? No.

Cody looks over at the maid who totally nods, yes. He turns back to a busted Harley.

HARLEY (CONT'D)

Maybe.

CODY

Morning cuddles too much for you?

(to maid)

If you could give us a minute.

MAID

I'm good.

The maid drops down on the bed to watch.

Cody grabs Harley's hand with one of his and then almost drops his pillow, so he pulls another sheet from the bed but the maid sits on one end and isn't moving. He does a tug of war with her, but loses so he grabs another pillow. One front and one back.

But all this makes a freaked Harley smile which Cody sees.

CODY

We don't need to plan out the next twenty years. How about we just plan the next twenty minutes?

MAID

If you don't take him, I will.

CODY

See, what an endorsement.

Cody walks overs to the door and opens it. He sees an elderly couple stroll past him. Great. The husband hurries them along but the lady looks back at Cody and his pillows.

CODY (CONT'D)

Harley? In or out?

Cody leaves the choice up to Harley. She checks him out and then goes up to him and closes the door.

HARLEY

How about breakfast? I can do breakfast.

Cody kisses her with the maid still trying to see behind the pillows. Cody positions Harley between him and the maid.

INT. INN AT THE PRESIDIO - LOBBY - DAY

As Cody and Harley walk through the busy lobby, Cody reaches out and grabs Harley's hand. It stops Harley.

CODY
Harley, this is not pressure. This
is just touching.

HARLEY
Your palms are sweaty.

Cody turns to her.

CODY
You make me nervous, too.

HARLEY
I'm not nervous.

CODY
Oh, challenge accepted. I'm now
going in for full body touching.

And Cody slings his arm around her shoulders. But he does look down at her and raises his eyebrows, questioning.

HARLEY
Fine. But I'm not wearing your
promise ring.

CODY
How about my letterman's jacket?

Harley elbows him as they walk. Then she sees Oliver strolling through the main doors, dressed in a suit. Harley pushes --

CODY

And he flips over a couch. Harley quickly pastes a smile on her face as Oliver sees her.

OLIVER
I'm dying for a coffee before we
deal with your mom. Want one?

HARLEY
A double.

Oliver smiles and heads toward the coffeeshop. Harley looks over the couch and sees Cody sprawled there. Cody quirks his head at her.

Harley mouths "sorry" and then rushes after Oliver.

INT. PINUP LOUNGE - DAY

Harley watches as Tony pins up Poppy's hair. Her phone PINGS. It's from Cody. He sent her a flower emoji. She smiles.

INT. POPPY'S HOTEL ROOM - DAY

Harley carefully drops Poppy's dress over her head. Her phone PINGS again and she glances down and sees another text from Cody. She slides her phone into her pocket.

INT. STEINHERT AQUARIUM - DAY

Cody checks out his phone. No activity. He sends another text and then slides it into his pocket and picks up a bucket of flowers and moves toward the Coral Reef.

INT. LIMOUSINE - DAY

Poppy's practically vibrating in her excitement on the seat of the limo. Harley's next to her, wiggling in her tight mermaid dress. Her phone PINGS. She doesn't even pick it up. She just turns it over.

INT. STEINHERT AQUARIUM - DAY

Wedding guests fill up the space as appetizers are served.

Cody finishes the final touches on the arch at the Coral Reef. Luis hands him the last flower.

LUIS

So she's keeping you a secret. Like having x-ray vision or a hammertoe.

CODY

Just until after the wedding.

LUIS

Normally, I'd be high fiving you for that sentence, but you need to bounce. She is not worth this.

Cody sees Harley in her tight, tacky, turquoise mermaid dress. She greets guests who stroll through the entryway of the aquarium while trying not to move.

CODY
Yeah, she is.

HARLEY directs the guests toward the California Coast exhibit that has a bar serving drinks in front of it. Most of them are couples or in groups. An older MAN and WOMAN pass by her.

WOMAN
Did you hear, it's her tenth wedding?

MAN
What is Edwin thinking?

The woman glances at Harley and cringes as she whispers to her husband --

WOMAN
I think that's her daughter.

Harley just tightly smiles but when a waiter comes by with champagne, she grabs a glass and knocks it back.

But when she tries to set the glass down, her dress won't let her bend. And when she tries to shuffle toward a table, she starts to trip.

HARLEY
Damn it.

And a hand reaches out and steadies her.

HARLEY (CONT'D)
Thanks.

And Harley glances up and sees that the hand belongs to Cody. She steps back and trips again. Cody grabs her until she can stand again. He lets her go.

CODY
That dress is dangerous.

HARLEY
My mom loves mermaids.

CODY
Yeah, I figured. You didn't return my texts.

HARLEY
(not looking at him)
It's been crazy.

CODY
I know but after last night --

Harley tries to set her drink down on the table again and she almost tips over.

HARLEY

Damn it.

CODY

Stand still.

Cody grabs her drink and sets it down on the table and then he takes out a flip knife and crouches down behind her.

And he uses the knife to slit a seam up to her knees. Harley sighs in relief as she can finally move.

HARLEY

Thank you.

Cody stands and they share a smile, oblivious to everyone around them.

MALE VOICE (O.S.)

Hey, babe, sorry I'm late.

Harley and Cody look over at JAKE from the beginning of the script. He comes over and kisses Harley on the cheek. Jake checks out the scene, excited. Harley looks freaked.

JAKE

Man, I love weddings.

(he sees Cody)

Hi, I'm Jake.

Jake holds out his hand. Cody stares at Harley and she doesn't know what to say.

CODY

I'm just the florist.

And Cody marches off while Jake turns back to Harley.

JAKE

Is it cool if I sit in the front
row?

Harley grabs another glass of champagne and chugs it.

INT. STEINHERT AQUARIUM - CORAL REEF - NIGHT

Harley watches as Edwin puts the ring on Poppy's fingers. She holds Poppy's huge dolphin arrangement.

Their backdrop is all the fish swimming through the coral reefs with the flower arch in front. A MINISTER turns Edwin and Poppy toward the crowd.

MINISTER

It's my pleasure to be the first to introduce Mr. and Mrs. Edwin Folingsmith.

The audience claps as Poppy kisses Edwin again. Jake's in the front row between Corbet and a crying Oliver.

Oliver wipes his eyes with a handkerchief and then Jake holds his hand out for it. Oliver hands it over and Jake happily wipes his eyes.

Harley glances over at Cody who stands with Luis toward the back. He's not clapping. Luis shakes his head at Harley.

LATER

Poppy laughs as she shoves a piece of dolphin cake into Edwin's mouth. He eats it, smiling. Cameras flash around them.

Harley hands her mom a napkin and looks around but doesn't see Cody. Poppy slices the cake and Jake's up next to her with his plate out.

LATER

Poppy's at the front of a crowd of women with the lights of the aquarium right behind her. She goes to throw her bouquet and Cody steps in and grabs the large arrangement and hands her a smaller flower dolphin design. Poppy laughs.

Harley's at the edge of the women but she's the one Poppy looks for. She throws it toward Harley.

Harley quickly sidesteps it as it flies near her and a hand reaches out and grabs it. Jake has the flowers. He smiles and bows to the crowd who laughs.

As everyone surrounds Poppy and Jake, Cody steps up next to Harley. Cody hands Poppy's bouquet to Harley as they step off to the side, near the Shark Tunnel.

CODY

What the hell, Harley?

HARLEY

I forgot I'd invited him.

CODY

Did you?

HARLEY

Of course. It was days ago and with everything going on --

CODY

You could've told him you had a date.

(off her silence)

Or not. So you're okay letting people know you're with him, but not me.

The music starts up again, Poppy grabs Jake's hand and they energetically start a CONGO LINE. The crowd moves toward the dance floor. All attention on Poppy and her dancing.

HARLEY

It's different with you.

CODY

Why? Just tell me why.

It's Harley's chance to confess and she just can't. Harley sneezes. She holds up the flowers.

HARLEY

I should get these back to Mom.

As she turns to go, Cody asks --

CODY

Are you dating me or not?

HARLEY

Cody, it was one night.

CODY

It was last night.

Harley turns back to him, frustrated.

HARLEY

Which doesn't mean we're dating.

Harley sneezes and then sneezes again. She tosses the flowers behind her onto a table. Cody stares at her.

CODY

You're gonna say you're allergic.

HARLEY

What?

CODY

Give me the acceptable breakup reason, you had no idea you were allergic to flowers but now that you know... boo, hoo, sadness, right?

The CONGO LINE swerves close to them and they have to step out of the way. Poppy and Jake both wave to them as they continue past. Harley turns on Cody who's been watching.

HARLEY

What are you talking about?

CODY

Isn't that what you do? Oliver isn't miked to you, helping you, is he?

Cody looks all around him, behind a table, a plant. He accidentally knocks over a drinks table when he looks under it. He tries to straighten it but can't get it right and finally gives up. Harley just stares at this trainwreck.

HARLEY

You're crazy.

CODY

You're making me crazy. Are you breaking up with me?

HARLEY

It was one night.

CODY

This is more than one night.

HARLEY

Not anymore it isn't. No wonder Miranda got tired of you.

Oh, shit. Cody stares at her as the CONGO LINE now goes between them. Everyone having a great time as Cody stares straight through them at a stuck Harley. Once they pass --

CODY

How do you know about Miranda?

HARLEY

You must've mentioned her.

CODY

No, I didn't.

HARLEY

Then Luis must've --

Cody glances at Oliver and then quickly back to a guilty Harley.

CODY

Slant. It was the same restaurant.
You broke us up. You were there.

Cody can't stand still as he strides into the --

INT. SHARK TUNNEL - CONTINUOUS

With Harley right behind him. Cody turns on her. She doesn't know what to say.

CODY

I am an idiot. That's how you knew things. It wasn't talking to Luis. You knew everything about me. God, you knew everything about me. You must've been laughing...

Cody stalks forward, deeper into the tunnel. The sharks circling above them.

HARLEY

I didn't know how to tell you.

CODY

How about Cody, I not only witnessed a totally embarrassing moment, I helped to arrange it.

Cody stops and Harley almost runs into him.

CODY (CONT'D)

She didn't break up with me because of the day night thing. Why did she break up with me?

Harley can't say anything.

CODY (CONT'D)

I was too clingy, too suffocating, wanting it too much.

(glares at her)

Maybe if I had known that I could've worked on it, I could've changed before this, before you.

HARLEY
You don't need to --

CODY
Obviously I do. You should've
trusted me but you're never going
to do that.

HARLEY
(stepping back)
You're breaking up with me?

CODY
How can I break up with you? We're
not dating.

Cody storms away and Harley can only watch him go. She's sad,
lost as she slowly moves back toward the boisterous wedding.

Her Mom, still in the CONGO LINE throws her a kiss as they
pass by her. Harley cringes back from it.

EXT. CALIFORNIA ACADEMY OF SCIENCES/STEINHERT AQUARIUM-NIGHT

Edwin carefully helps a smiling Poppy into a black limousine.
Harley reaches in to hand her mom her flowers. Poppy blows
her a kiss and then grabs Edwin's hand and pulls him inside.

The crowd that surrounds them laughs as Poppy reaches over
Edwin and closes the door. The limo drives off with Poppy
waving from the window.

The crowd disperses around Harley, until she's the only one
left standing there, alone.

INT. DE YOUNG MUSEUM - DAY

Harley mechanically moves through an exposition on lovers.
There's statues and paintings of couples like Antony and
Cleopatra, Bonnie and Clyde, and Beatrice and Benedict.

She stops by a passionate statue of Romeo and Juliet wrapped
in each other's arms. She glances up at it for a beat.

OLIVER (O.S.)
You're late.

She turns from the image as Oliver slaps an earbud into her
hand. Harley peers around the statue and sees a librarian
type woman in a pink sweater set, MARIAN, 50, awkwardly
standing next to a man, HAROLD, 55, in tweed.

Harley hesitates.

OLIVER (CONT'D)
Harls, you did the research.

HARLEY
Yeah. He has bad breath.

OLIVER
Don't bring that up.

Harley turns her mike on as Oliver watches her, worried.

HARLEY
Tell him you're so glad he could
make it tonight.

MARIAN
I'm so glad you came with me.

HAROLD
Me, too. This is my favorite place
in the city.

HARLEY
But you wish you liked the art
better.

MARIAN
I wish I understood the art better.

HAROLD
I'm happy to tell you --

HARLEY
Not understood, liked.

MARIAN
Liked. I don't like it.

Oliver glances at Harley, surprised. He motions her to gentle.

HAROLD
What don't you like?

HARLEY
You.

MARIAN
You. What?

HAROLD
What?

Oliver grabs her arm.

OLIVER
What're you doing?

HARLEY
She doesn't.

HAROLD
I don't understand.

Marian glances at the statue, confused.

HARLEY
Tell him about the bad breath. And
that kissing him is like kissing a
fish.

MARIAN
What? No.

HARLEY
Tell him.

Oliver tries to grab her earbud. Harley struggles with him.

HARLEY (CONT'D)
Tell him!

Oliver finally rips out the earbud and slams it into his own
ear as Harold stares at Marian, confused, hurt.

OLIVER
Tell him, you're sorry, this is
hard for you.

MARIAN
I'm sorry. This is hard --

HARLEY
He deserves to know! Buy gum!

Harley swings her arms out wide and accidentally smacks into
the Romeo and Juliet and it topples over as Oliver and Harley
stare at it.

It CRASHES to the ground and Romeo and Juliet split apart.
The whole museum goes quiet as everyone stares.

Oliver grabs Harley's arm and drags her over toward the door.

HARLEY (CONT'D)
What are we doing here, Olli? Are
we really helping them?

OLIVER

Sometimes, I don't know anymore.
But right now, I need to salvage
this. Harls, love you but get out.

Oliver pushes her out the door and rushes back closer to Marian and Harold. Museum people rush toward the statue. Harley stares at the mess she's made.

INT. SAN FRANCISCO FLOWER MART - DAY

Cody listlessly grabs a flower here and there and throws them into the bucket with Luis. Luis watches him, worried.

Luis even drops the bucket so another ex-girlfriend can see him. She dumps a vase of flowers over his head.

Cody barely notices.

INT. HARLEY'S BEDROOM - NIGHT

Harley's in her flannel pj's watching TV. She stares at her phone on the bed, like it's a snake, unsure what to do.

She finally tosses it off her bed and reaches behind her. She grabs a couple of stuffed animals from under her pillows.

It's the ratty dolphin, elephant and G.I. Joe doll from the open. She hugs them to her.

INT. FOREVER IN BLOOM - NIGHT

Cody makes a beautiful purple and white arrangement. He reaches over to grab another flower and accidentally grabs a plastic dolphin. He stares at it for a minute and then glances at his phone.

He finally sets the dolphin down and turns back to his arrangement.

INT. SLANT - NIGHT

Harley salutes the Bartender with her drink and sips it. As Harley glances around the room she sees:

- a suited woman reach across a table to another woman in a suit and clasp hands and smile lovingly

- a young man about to eat the last piece of chocolate pie, scoops it onto his spoon and feeds it to the woman at his side

- a pissed older man take a deep breath and then look into his wife's eyes and mouths "sorry" and she mouths "sorry" back

Harley glances at them all for a moment and then pounds her drink and sets it on the bar and exits.

INT. FOREVER IN BLOOM - DAY

Cody listlessly works on an order at the front desk. Luis comes in and hands him a bunch of sunflowers.

CODY
What are these for?

LUIS
Don't flowers make people happy.

CODY
You're giving me flowers.

LUIS
I have to do something - you're a major bummer.

Cody throws the flowers behind him.

CODY
Excuse me for not looking forward to my life with ninety-nine cats.

LUIS
Ferrets.

CODY
What?

LUIS
They're butch'er.

CODY
Ninety-nine butch ferrets because I don't think I can change.

Cody returns to his flowers. Luis stands there.

LUIS
I'm gonna be the one with the
ferrets. All staring at me with
those beady eyes...

CODY
Doubtful.

LUIS
I keep breaking up with all these
women because I don't know how to
keep them, but you do.

Cody looks up at him.

LUIS (CONT'D)
And the right one is gonna realize
that if you don't give up.

Luis exits leaving Cody there.

INT. SLANT BAR - DAY

Close on Harley at a table, talking to someone.

HARLEY
And I realized I couldn't move on
until I talked to you about what
happened between us.

MALE VOICE (O.S.)
It's been four years.

Harley sits across from an unhappy guy in a cardigan, LESTER
RHODES, 32.

LESTER
Why are you talking to me now,
Harley?

HARLEY
Because I screwed up another
relationship.

LESTER
And now you want my help. Forget it.

HARLEY
Hey, you broke up with me.

Lester stands up.

LESTER

I knew I shouldn't have come here.
You haven't changed.

HARLEY

I should be the one who's mad.

LESTER

You left me way before I left you.
All those late work nights, wouldn't
talk it out with me, pushing me away,
and then you made me break it off,
made me be the bad guy. I loved you
and you threw it away.

Lester storms off. Harley doesn't know what to do. A pink martini appears before her. She looks up and sees CHARLIE, the bartender.

CHARLIE

Looks like you needed it.

HARLEY

Thanks, Charlie.

CHARLIE

Hey, you don't still have that rule
about dating people you work with?

HARLEY

Um.

CHARLIE

I mean, we don't really work
together, I mean you work out of
here but it's not really the same
thing, right? And I thought we had
a connection.

Harley just stares at Charlie. A text PINGS and she sees a text from her mom that says: SHIPS AHOY!

EXT. SAN FRANCISCO MARINA - DAY

Harley strides down the dock toward a small yacht at the end where Edwin pushes suitcases up the ramp. Poppy sees Harley and runs to her and hugs her.

POPPY

I was hoping we'd leave in a few
days but Edwin wants to catch some
wind thingy.

HARLEY

Mom, are you sure you want to --

POPPY

Edwin says we'll stop at towns
along the coast - that'll be fun.

Edwin waves to Harley as he totters with Poppy's huge
suitcase. Harley waves back.

POPPY (CONT'D)

I guess there aren't that many towns
along the coast but I'm sure it'll
be fine. It'll be fine, right?

Poppy slowly sidles back up the dock without Harley really
aware of what she's doing.

HARLEY

Mom, you should talk to Edwin --

POPPY

And I'm sure the weather will be
fine, too, right? You know those
storms come up pretty quick.

Poppy takes another step toward the top of the deck, even as
she waves at a struggling Edwin.

HARLEY

Mom, don't do this.

POPPY

Do you know some whales are even
bigger than our boat?

Poppy takes another step back, a bit larger this time. Harley
moves in front of her mom. Poppy grabs her arm.

POPPY (CONT'D)

You'll tell him for me, right.
You're so good at these things.

HARLEY

Mom, you are the one that needs to
talk to Edwin. He's a sweet guy,
he'll understand.

POPPY

This is his dream trip. It's on his
bucket list. Wish him luck for me.

HARLEY

Mom, I'm not going to break up with him for you.

POPPY

I didn't say break up, just tell him I'm sick. I am feeling a little hot right now.

HARLEY

No.

POPPY

I never ask anything of you, Harley. And you can't even do this one little --

HARLEY

Why did Dad leave?

Poppy takes a step back.

POPPY

What? Because he was a jerk. And why are you talking about things like that when --

HARLEY

And Morning Glory and Rajeesh and Major Ron.

POPPY

You know why they left. You were there.

HARLEY

No. I don't. I was a kid.

Poppy moves and Harley grabs her by the arm. Edwin shouts out as he shoves a huge chest up the ramp.

EDWIN

Everything okay?

Harley and Poppy both wave at him.

HARELY

You are getting on that boat.

POPPY

No, I'm not.

HARELY

Is this why all my step-dads broke up with you? They were tired of you not being honest with them?

POPPY

What? No. They were jerks.

HARELY

Is Edwin a jerk?

Edwin hauls grocery bags up the ramp, one breaks and he ends up chasing oranges all over the ramp and dock.

POPPY

Um, well, no. But he is trying to make me go somewhere I don't want to go.

HARELY

Because you haven't told him.

POPPY

I don't like people to be upset.

HARELY

So running away or not listening works?

Poppy takes a step back, hurt.

HARLEY

Mom, I've had to pick you up off the floor every time since I was five when they walk out. And every time I thought it was their fault. But you're the one who's always leaving everyone first.

POPPY

Not everyone. I never left you.

Harley sees sweet Edwin walk back down the ramp for another bag. Harley grabs Poppy's arm and drags her back over there.

POPPY (CONT'D)

Hey!

EDWIN

What's going on?

Poppy tries to go back but Harley's grip tightens.

HARLEY

Mom is afraid of being out on the water and didn't want to tell you the truth.

Harley stalks away as Edwin comes down the ramp, concerned.

Poppy stands there for a moment and then walks toward him.

INT. SLANT - NIGHT

Harley catches an earbud pack that Bethany throws to her as Harley passes her. She joins Oliver off to the side.

OLIVER

You know, I can handle this one.

HARLEY

I'm good.

OLIVER

Are you? Because a certain bill from a museum says otherwise. You're lucky that was a reproduction.

VICTORIA (O.S.)

Let's break me up, people.

Victoria sails in. Oliver hands her the earbud as Harley glances through the sheet.

HARLEY

Why another fireman?

VICTORIA

They have that whole putting others first thing than can be so delicious --

HARLEY

Then why break --

VICTORIA

When it's me, that's great, but you know firemen, always taking care of everyone else, too... But thanks to you two I won't have the whole fire fighter league mad at me and refusing to put out my house someday.

OLIVER

(watching Harley)

That's why we're here, right Harls?

HARLEY

Yeah.

Victoria smiles.

INT. SLANT - NIGHT - LATER

Harley peers through the green foliage to watch Victoria across from another built, sweet fireman, ADAM, 30's.

HARLEY

(over the mike)

Tell him you've loved spending time with him.

VICTORIA

It's been great spending time with you.

ADAM

Back at ya.

HARLEY

And I love how you love saving people.

VICTORIA

I love how you save people.

ADAM

Just my job.

Victoria rubs his arm and then gets distracted by the muscles in his arm.

HARLEY

Stay focused. But to tell you the truth --

Victoria glances quickly at the screen.

HARLEY (CONT'D)

Tell him.

VICTORIA

But to tell the truth --

HARLEY/VICTORIA

Your job stresses me out.

Adam leans away from her.

HARLEY/VICTORIA (CONT'D)
 And I know how important your job
 is to you.

Adam gets where this is headed.

ADAM
 Are you breaking up with me?

Victoria looks towards the screen but Harley's stopped,
 staring at them.

ADAM (CONT'D)
 Victoria?

VICTORIA
 Give me a minute.

Victoria glares at the screen as Adam looks at her weirdly.

VICTORIA (CONT'D)
 Just gathering my thoughts...

But rather than talk, Harley stalks over to Victoria and
 Adam's table. Oliver's mouth drops.

VICTORIA (CONT'D)
 What the --

And Harley grabs a chair from another table and swings it to
 sit between Victoria and Harley.

ADAM
 Who are you?

HARLEY
 I'm the person your date hired to
 help her break up with you.

ADAM
 What?

VICTORIA
 What the hell?!?

HARLEY
 And normally I'm great at this,
 feeding people lines --

ADAM
 Lines!

HARLEY

But then I realized I am always going to be feeding her lines or jerks like her 'cause she's always going to be breaking up with someone without ever giving them a real chance. And I made it easier for her.

Victoria stands up, pissed.

VICTORIA

I'm gonna ruin you.

HARLEY

If you just took a minute and actually talked to him, you might realize you guys have a ton of things in common and just 'cause you're bored with him now --

ADAM

Hey!

HARLEY

It isn't a deal breaker.

Harley stands up and looks at Adam.

HARLEY (CONT'D)

And quite honestly, if you continue to date women without taking a look below the surface, you're gonna find yourself alone as well.

Harley takes her earbud out and slaps it onto the table and then strides away as Adam and Victoria stare at each other.

Harley nervously approaches Oliver.

OLIVER

You just tanked our business.

HARLEY

Olly, I'm --

OLIVER

Without talking to me first.

HARLEY

I thought I was helping...

OLIVER

I know. Damn it, Harls.

HARLEY

But I wasn't. Not really.

OLIVER

Yeah, I know, but I can't spin as fast as you.

HARLEY

I still want to help people but maybe it's time we do things a little differently.

Beat as Harley looks at him, waiting.

OLIVER

Yeah, I'm with you.
(takes a deep breath)
But I'm going to miss slinking behind the wall of fake plants.

Harley slings her arm around him and they walk out.

HARLEY

Maybe you can help me with one last job.

EXT. GOLDEN GATE OVERLOOK - DAY

Oliver strides through the park up to Cody who gazes out at the bridge.

OLIVER

Thanks for meeting me.

CODY

What's going on, Oliver?

OLIVER

Just doing a favor for one of my favorite people.

Oliver holds out his hand. An earbud is on it. Cody isn't sure.

OLIVER (CONT'D)

Give her a chance.

Cody takes the earbud and puts it in and looks all around him, not even noticing that Oliver has walked away and is giving the thumbs up to a stand of trees off to the side.

CODY

Where are you?

HARLEY (O.S.)
I didn't think I could do this in
person.

CODY
Chicken.

HARLEY (O.S.)
Yes.

Cody walks around, searching, behind the concrete barrier, the garbage can, a bush. He disturbs some pigeons that fly past his head. He swipes at them, then continues searching.

HARLEY (O.S.) (CONT'D)
But I don't want to be anymore. I
didn't think being in a
relationship was worth the pain,
that nothing could be worth risking
that level of torture.

CODY
Wow, way to sell it.

HARLEY (O.S.)
And then I met you.

Harley takes a deep breath as she leans against the tree she's hiding behind. She closes her eyes.

HARLEY (CONT'D)
And you got under my skin and I can't
figure out how to get you out.

CODY (O.S.)
Do you want to?

HARLEY
No. You've ruined me, Cody. Now
every time I look at a couple all I
can see are the possibilities
rather than the endings. Will you
give me another chance?

CODY (O.S.)
Not like this.

Harley drops her head against the tree, eyes still closed.

CODY (O.S.) (CONT'D)
Open your eyes.

And Cody is in front of her. He takes the earbud out of her ear and takes his out, too, and throws them away.

Cody leans his forehead against hers.

CODY (CONT'D)
Ask again.

HARLEY
I don't want to mess this up.

CODY
I know. Ask again.

HARLEY
Will you go out --

And Cody grabs her close and kisses her. She happily kisses him right back.

FADE OUT:

INT. RESTAURANT - DAY

Close up on a table for two. A serious Harley and Cody sit across from each other.

HARLEY
I wish I could say that it was me and walk on but that wouldn't be fair.

CODY
You're breaking up with me.

HARLEY
I really wanted this to work out but I don't feel for you what someone should.

CODY
What did I do wrong?

HARLEY
For me, I couldn't handle another discussion on your obsession with naked knitting.

LAUGHTER is heard around them.

HARLEY (CONT'D)
I think you need to find someone who feels like you do. There's nothing wrong with it, it just isn't for me.

CODY

What if I talked about it less?

HARLEY

That would've helped but I'm afraid
the feelings just aren't there
anymore. I'm sorry for hurting you.

Harley and Cody both stand up. They step forward and bow.

They're not in a restaurant. They're at the front of a small
conference room where thirty people watch them and take notes.

Oliver steps up next to them.

OLIVER

Now this is another example of how
to keep it calm in a breakup.

HARLEY

It just takes a little practice on
how to be honest and compassionate
so you don't break someone with
your breakup.

OLIVER

Let's grab a breather and when we
come back in, we'll talk about what
to say and definitely not say on a
first date after a big breakup.

Oliver heads towards the coffee table at the back with a load
of books with the title "Compassionate Uncoupling" as people
stand, stretch and follow him.

Cody turns to Harley.

CODY

Naked knitting?

HARLEY

Seemed your type of thing.

CODY

Maybe you'll inspire me.

Cody goes to grab her and she smiles as she side-steps him.
He stalks her.

HARLEY

Don't make me borrow those knitting
needles.

CODY
There's that mean thing again.

HARLEY
Only for you.

Harley lets him catch her. Cody kisses her and as he sweeps her up, we --

FADE OUT:

THE END