

Awkward Moments

A Romantic Dramey with a twist of Magical Realism
by
Bradford Richardson

If you believed a broken heart could kill, would you risk
your best friend's heart on a chance at true love or,
would you let them go?

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EXT. GRANT PARK COMMUNITY, PORTLAND - DAY

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A Radio Cab finds its way through this urban neighborhood of row-homes.

INT. RADIO CAB - BACK SEAT - DAY

MATTHEW CRISP, 14, a tear-stained misfit with a devastated heart, wears a black suit. He's squeezed in back by boxes of his things. A beat-up Polaroid camera hangs on his neck.

In Matt's hand, a recent & cherished Polaroid Picture:

POLAROID -

Matt & his creative Mom, ELIZABETH, 40, in a cheek-to-cheek selfie at Mama Bresco's restaurant, just as Matt stuffs a gooey bite of waffle into his mouth.

Elizabeth's depth & love for Matt is as evident as the fact she's hiding she's not well.

MATT'S POV - THROUGH THE LENS OF HIS CAMERA -

Driving the cab, WILLIAM CRISP, 41, threadbare black suit, exhausted by grief, regretting his decision to pack Matt off.

A triangular bit of William's right ear is missing:

WILLIAM CRISP

It's just that my place is too small.

Matt clicks a picture, GAH-ZZZeet, the Polaroid dispenses:

MATT

(afraid to ask)

Dad? Did Mom die of a broken heart?

WILLIAM CRISP

Aw, Matt. Well, yeah, she did.

MATT

(to himself)

We should've loved her better.

WILLIAM CRISP

What?

William spots the row-home he's looking for, pulls over.

EXT. GRANDMOM EVANS' ROW-HOME - DAY

Matt stands dismayed on the porch steps, with boxes of his things, watching his Dad wrestle an old BMX bicycle out of the cab's trunk.

Next-door, beyond the hedge of Evergreens, a loud argument between EXASPERATED PARENTS rises then stops.

Matt notices a vase of flowers on the porch. Tucked-in with the flowers is a cheerful drawing of a heart-shaped storm-cloud with glitter-sunbeams emerging from underneath:

WILLIAM CRISP (O.C.)
Ya know, your Mom grew up here.

MATT
Yeah. I know.

William sets down the bike, (flat back tire), at the stairs:

WILLIAM CRISP
That's everything. Can you fix a flat?

Matt hangs his head, no:

WILLIAM CRISP
Me neither. You'll figure it out.
Look, Grandmom's is only 'til I find something bigger. For both of us.

MATT
I'll stay out of your way? I'll get a job? I can wash the cabs?

WILLIAM CRISP
Stop. Can't you see this is all too much for me right now. If I could do it all again, I'd... Listen, do yourself a favor, never fall in love.

As William retreats to his cab, GRANDMOM EVANS, 73, worldly, devastated too, steps out onto the porch:

GRANDMOM EVANS
William? Stay. Please?

William hesitates, then, unable to look at Matt:

WILLIAM CRISP
Be good for your Grandmom.

William climbs into his cab, SPUTTERS away.

Grandmom Evans grips Matt's shoulders, then, with as much optimism as she can pretend:

GRANDMOM EVANS

Let's get your things up to your new room.

Grandmom Evans picks-up Matt's backpack, heads inside:

MAGGIE (O.C.)

Guess you're living there now?

Matt leans back, peers left through the gap in the hedge and finds scrappy wildflower, MAGGIE DUNN, 14, smudged with chalk & drawing a huge version of her heart-shaped storm-cloud with sunbeams symbol on her driveway.

She's seen & heard everything:

MATT

My Dad's coming back for me.

MAGGIE

School starts Monday. Just sayin'.
(compassionately)
Sorry about your Mom.

Matt nods:

MAGGIE

I'm Maggie Dunn. Awesome bike. It's spaghetti night. You can come over if you want?

MATT

Here's an idea: go graffiti your stupid cloud & sunshine thing somewhere else.

MAGGIE

(stink-eye)
It's my driveway. And this isn't stupid. You are, if you don't get what it means.

MATT

I totally get it. (he doesn't)

MAGGIE

It means...

Maggie angrily scrawls, E.G.B.A. beneath her symbol:

MAGGIE (CONT'D)

Everything's. Gonna. Be. Alright.

GAH-ZZZeet - Matt captures Maggie's stink-eye expression:

MAGGIE
(sadly reveals)
It's for my Mom & Dad.

MATT
Oh.

Grandmom Evans returns, ruffles Matt's hair:

GRANDMOM EVANS
Shake-a-leg, mister. Oh, hello,
Miss Maggie. Thank you for your
beautiful flowers, and artwork.

MAGGIE
You're welcome.

GRANDMOM EVANS
This is my Grandson, Matt.

MAGGIE
Charming.

GRANDMOM EVANS
You start school together, Monday.

MATT
What!?

Maggie's Mom, MRS. DUNN, 37, a breezy academic, steps out onto the porch. Bewildered from arguing:

MRS. DUNN
Time to wash-up for dinner, angel.

Maggie's Dad, MR. DUNN, 40, the practical type, steps out too. He's feeling apologetic:

MR. DUNN
Noodles aren't going to boil
themselves, Mag-Pie.

MAGGIE
Mom, Dad, this is, Matt.

MRS. DUNN
(knows about Matt's Mom)
Oh, right. Sweetie, hello. Welcome.
It's spaghetti night - wanna join us?

Matt turns to head inside, trips up the steps.

INT. MATT'S NEW BEDROOM - NIGHT

Formerly his Mom's childhood bedroom.

Long ago transformed into a mini photographer's studio, with lighting gear and a project-desk.

Matt's things are piled here and there. A hope-chest stands against the wall. Hand-painted on top, "Extraordinary, Elizabeth Evans."

On the floor along the wall, Matt arranges fifteen years worth of his Mom's panoramic, playfully romantic, selfie photographs, taken at Mama Bresco's, while she was photographing wedding parties.

There's a wedding party selfie with Matt's Mom & dad.

Several photos show Matt's Mom with close friend, MAUREEN "MAMA" BRESCO, (same age as Elizabeth). Maureen is both deeply caring and decisively in-charge of her restaurant.

Matt finds & warmly recalls a recent photo with Maureen's daughter, ROSE BRESCO, 14, a confident free-spirit, giving him a headlock-noogie.

Grandmom Evans enters:

GRANDMOM EVANS

Aw. Rose & her Mom are very special.
That's for sure.

Matt sets down the photo:

MATT

Yeah. Sometimes it feels like they
know me better than I know myself.

GRANDMOM EVANS

They know hearts.

Matt places Rose's photo along with his last Polaroid with his Mom on the hope-chest.

Grandmom Evans picks up the Polaroid. She's deeply moved:

MATT

If only she'd told me her heart was
broken.

Grandmom Evans hugs Matt:

GRANDMOM EVANS

She didn't want you to worry. Moms do that.

MATT

No one else I care about is going to die from a broken heart. I'm never falling in love. Ever.

Grandmom Evans ruffles Matt's hair, then opens the hope-chest, lifts out Elizabeth's Wide-Lux camera case, hands it to Matt:

GRANDMOM EVANS

Elizabeth wanted you to have this, when you were ready.

MATT

I'm not ready.

GRANDMOM EVANS

How do you know unless you try?

EXT. HANCOCK STREET, GRANT PARK - SUNRISE

The Portland City skyline fills the horizon.

Matt, the Wide-Lux camera around his neck, bookbag over his shoulder, walks 20-yards behind Maggie.

Maggie's bookbag is heavily packed, but she's determined. Her storm-cloud & sunbeam symbol is painted on back.

Matt captures his first Wide-Lux panoramic image of Maggie.

He resists the urge to help her, gives in, catches up:

MATT

Hey. Carry your bag for you?

MAGGIE

I got it. Besides, I'm still mad at you.

MATT

Yeah, okay. Sorry. See ya.

Matt strides ahead:

MAGGIE

Ugh, wait. You can carry half.

Maggie holds one shoulder strap, Matt grips the other:

MATT

Jeeze, what's in here?

MAGGIE

My sketchbook, markers, paints, easel, tape, clay, tools, glitter, glue-gun and, my lunch. I'm an artist. Someday I'll be a Set Designer.

MATT

I don't have a clue what I want to be.

MAGGIE

Maybe you're a photographer.

MATT

My Mom, was. I'll never be as good.

MAGGIE

That's because, you can only ever be as good as you.

INT. MRS. DUNN'S EIGHTH GRADE HOMEROOM - DAY

Bright, cheerful, educationally fun.

Mrs. Dunn writes, **Welcome Back Students**, on the chalk board.

Maggie anticipates Matt's question as they enter:

MAGGIE

Yeah, my Mom's our teacher.

Maggie proudly sits at the front & center desk.

Matt chooses the desk on Maggie's right, but, STEVEN DEMPSEY, 15, drops into the seat first:

DEMPSEY

Don't even think about it, dork-weed. Hey, Mags-nificent.

MAGGIE

Steven. I actually kind-of missed you.

DEMPSEY

'Course you did. I'm awesome. Didn't see you at the pool or the carousel. Not even once.

Matt sits in the desk on Maggie's left:

MAGGIE
I was... busy.

MATT
Making art?

DEMPSEY
Hey, scrub, nobody's talkin' to you.

MAGGIE
Don't be mean. Matt's new.
(to Matt)
Matt, meet Steven Dempsey, Grant
Junior High's all-time detention
record holder.

DEMPSEY
One-hundred-sixty-one times.

Dempsey reaches out to shake Matt's hand, but pulls back,
flips Matt off instead:

MAGGIE
Steven, you've got issues.

DEMPSEY
I'm misunderstood.

Mrs. Dunn, turns to her class:

MRS. DUNN
Welcome, Eighth Graders. We have a
new student. Matthew, please stand,
and tell us about yourself.

The last place Matt wants to be is in the spotlight.

As he stands, his belt-buckle hooks his desk-top which flips
open and dumps his bookbag on the floor.

Dempsey and other KIDS LAUGH. Matt is mortified.

Maggie immediately gathers-up Matt's bookbag.

Tears well in Matt's eyes:

DEMPSEY
Aw jeeze, he's gonna cry. Better
run home to mommy.

MAGGIE
Steven Dempsey!

DEMPSEY

What?

Matt grabs his bookbag dashes out:

MRS. DUNN

Steven Dempsey. You just bought yourself detention.

EXT. MAIN STREET, GRANT PARK - AFTERNOON

Maggie and Matt push their bikes along the sidewalk. Matt's still has a flat. Maggie's is hand-painted purple with stars.

EXT. DUNN'S BICYCLE SHOP - MAIN STREET - AFTERNOON

Maggie leads Matt to the welcoming corner entrance:

MAGGIE

My Uncle's shop. He pays me to help-out. I use the money to buy art supplies.

MATT

You have a job? That's so cool.

INT. DUNN'S BICYCLE SHOP - AFTERNOON

FRONT DOOR BELLS JINGLE as Maggie & Matt enter. It's a friendly, all-weather, bicycle ADVENTURE shop.

Giant photos celebrate a mud-splattered, Tony Dunn, Mountain Bike Racing National Champion.

MAGGIE

Uncle Dunn, you here? I need a twenty-inch BMX tire & tube.

UNCLE "TONY" DUNN pops up. He's 50 but thinks he's 20. He's comically charming. Bicycles are his whole life:

UNCLE DUNN

Ooh, Maggie, great.

Maggie leads Matt into the Mechanics Garage Area:

MAGGIE

This is Matt.

UNCLE DUNN

Yeah, hey.

(to Maggie)
(MORE)

UNCLE DUNN (CONT'D)

I came up with our new customer greeting: "Welcome to Dunn's Bicycle Shop, where quality & service are Dunn right for you."

MAGGIE

I'm not saying that.

UNCLE DUNN

Everyone's gotta say it.

Maggie gives him her branded, stink-eye, expression:

UNCLE DUNN

Maggie, ya gotta say it.

MAGGIE

What we need is a website, and a brand statement.

UNCLE DUNN

Okay, so what should our brand statement be?

MECHANICS GARAGE AREA -

Sunlight pours in through the open garage door.

Uncle Dunn picks-out a twenty-inch BMX tire & tube:

MAGGIE

I don't know. How'bout Find your next adventure at Dunn's Bicycle Shop.

UNCLE DUNN

Ooh, not bad. "Find your next adventure." I love it.

TIME CUT:

MECHANICS GARAGE AREA - LATE AFTERNOON

Maggie, happily smudged in chain-grease, makes final adjustments to Matt's newly repaired rear wheel.

Matt kneels, captures the moment with his Wide-Lux camera.

His expression of pure infatuation shifts to angst as he realizes how much he likes Maggie.

Matt stuffs his camera into his jacket, empties his pockets of coins & crushed dollars onto Maggie's work bench:

MAGGIE
There. Good as new.

MATT
Thanks.

Steven Dempsey rides-in on his bicycle, SKID-STOPS:

DEMPSEY
Hey, Mags. Knew you'd be here. Hey,
Matt. I feel like a douche for what
I said to you this morning. I
didn't know about your Mom.

MATT
Uh huh.

DEMPSEY
You guys wanna come over, play Call
of Duty or whatever?

MATT
There's something I gotta do.

Matt climbs onto his bike, pedals out:

MAGGIE
Text you tomorrow, Steven.

Maggie takes off after Matt on her bike:

DEMPSEY
Maggie? Shit.

EXT. DUNN'S BICYCLE SHOP ON MAIN STREET - LATE AFTERNOON

Maggie pedals fast, catches up to Matt:

MAGGIE
Where're you going?

MATT
Someplace far. Don't follow me.

MAGGIE
I have to be back by dark.

MATT
I don't belong here. I Might not
ever come back.

MAGGIE
If it's that far, you shouldn't go
by yourself.

EXT. NW BROADWAY BRIDGE - LATE AFTERNOON

RUSH-HOUR TRAFFIC pushes across this ages-old arched-steel
bridge spanning the Willamette River.

Maggie follows Matt across, toward the city:

MAGGIE
Running away won't fix anything.

MATT
Not running away.

The bridge dumps them out at:

EXT. UNION STATION TRAIN YARD - LATE AFTERNOON

Overgrown with weeds. Decommissioned train cars, scrap parts.

Matt, then Maggie, pass an abandoned 1950's Chevy sedan which
captures Maggie's imagination.

Maggie rides around the Chevy again:

MAGGIE
What's your story, old fella.

Matt comes back for her:

MATT
Just a junker. Comin' or not?

Matt WIPES-OUT, RIGHT INTO THE CHEVY'S FRONT GRILL:

MAGGIE
Matt!? You okay?

Maggie leaps off her bike:

MATT
(growls)
Ow.

Matt sits up against the Chevy's front bumper. Blood trickles
onto his hand from a crescent gash in his chin:

MAGGIE

Whoa. Seen worse. (she hasn't)
Jeeze, is that bone?

MATT

Bone!?

MAGGIE

Press your sleeve against it. Don't
move. I can fix this.

Maggie zips-open her bike's saddle-bag, pulls out wet-naps,
and a roll of duct-tape. She tears-off a thin strip of tape:

MATT

My camera?

Matt checks his camera. It's okay.

Maggie washes blood from Matt's wound, tapes it closed:

MAGGIE

There. Good as new-ish.

MATT

Ha - ow.

Maggie sits next to him:

MAGGIE

So, then... where are we going?

Matt shows Maggie his Polaroid selfie with his Mom, snapped
at Mama Bresco's, just as he takes a big bite of waffle:

MAGGIE

Oh, Matt, she looks so kind.
(thoughtfully)
Matt, how did she die?

MATT

From a broken heart.

MAGGIE

That's horrible.

MATT

Do your Mom & Dad fight a lot?

MAGGIE

All the time. About how much happier
they'd be if they'd never gotten
married. Thing is, I'm the reason
they got married.

MATT

No one else I care about is going to die from a broken heart. I'm never gonna fall in love.

MAGGIE

I'm never getting married. We'll just have to stay friends.

MATT

(teases)
We're friends?

Maggie finger-flicks Matt's ear:

MATT

Ow.

Maggie pulls him up. They keep going, together.

EXT. MAMA BRESCO'S - LATE AFTERNOON

An enchanting, romantic restaurant, glowing with warmth.

Matt & Maggie climb off of their bikes:

MAGGIE

Magical.

MATT

Think it might be. This is the one place my Mom was always happy.

Now that Matt's here, it hurts too much to stay:

MATT

Come-on, let's get outta here.

MAGGIE

No way. We have to go in. You ever tried waffles with ice-cream?

MATT

Yuck, no.

Maggie grips Matt's hand, pulls him inside.

INT. MAMA BRESCO'S - MAIN DINING ROOM - LATE AFTERNOON

Matt & Maggie enter, still holding hands.

Rustic. Romantic. Private nooks & corners. Indoor trees. Ivy vines along the ceiling beams intertwine with faerie lights.

The Main Dining Room wraps around the wine bar.

Every wall holds loving panoramic portraits of COUPLES, of all types, enjoying first dates, special occasions, getting engaged, and celebrating weddings here.

MAUREEN "MAMA" BRESCO, 43, spots Matt:

MAMA BRESCO

Oh my, my, Matt. Honey. You're hurt?
I'll get the Neosporin.

She's off.

ROSE, 14, dashes out from behind the bar, hugs Matt warmly:

ROSE

(discovers)
What'd you do now?

MATT

Fell off my bike. No big deal.
Rose, this is --

Rose immediately hugs Maggie too, holds on:

ROSE

Hi. I'm Rose.

MAGGIE

Uhm, hello, I'm Maggie.

Rose releases her, looks into Maggie's eyes:

ROSE

Gorgeous fierce soul. And talk about sparks of romantic destiny. Yikes.

MAGGIE

Uhm, thank you?

ROSE

Matt has a newbie soul. He's clueless. And, he's a total klutz.

MAGGIE

I know, right. How did you meet.

ROSE

Our Moms were pregnant together.
Matt's nine hours younger than me.

Maggie refers to the loving portraits on the wall:

MAGGIE

These pictures are so fun & sweet.

MATT

My Mom took all of them.

ROSE

And my Mom & me brought all these people together and nudged them to listen to their hearts.

MAGGIE

How do you "nudge" someone?

Rose realizes she's said too much:

ROSE

Uhm, the whole point of a romantic restaurant is, romance. Right?

(remembers)

Ooh, I've got a tray of drinks to deliver.

Rose rushes away. Maggie's certain she's protecting a secret:

MAGGIE

I adore her.

MATT

She has that effect on people. She's ridiculously cool, but don't tell her I said that.

A playfully loving photograph catches Maggie's attention.

It shows Matt taking a picture of two ARTISTIC MEN on a date. They're laughing as they fail to neatly share bites of each other's cheesecake.

MAGGIE

Look at you. So cute.

MATT

Ha. The cheesecake malfunction photo. One of my Mom's favorite shots.

Mama Bresco returns, globs Matt's chin with Neosporin:

MAMA BRESCO

(to Maggie)

Maureen Bresco. Call me, Mama.

MAGGIE
Maggie Dunn. Nice to meet you, Mama.

Rose returns:

MATT
(epiphany)
Guys, I know what I'm meant to be...
a photographer.

ROSE
Well, duh.

MATT
Glad it's so obvious to you. It
just came to me.

ROSE
Oh Matty, you can be such a boy.

MAMA BRESCO
It's a wonderful idea. We'll help
any way we can.

ROSE
Who wants waffles?

MATT
Me.

MAGGIE
Me three, please. With ice-cream?

INT. MAMA BRESCO'S - MAIN DINING ROOM - MINUTES LATER

Matt, Maggie & Rose occupy a table by the front window.

Each has a plate of Waffles with Ice-Cream:

ROSE
Yum-azing.

MAGGIE
Yeah it is.

Maggie pushes a bite of waffle & ice-cream into Matt's mouth:

MATT
(likes the taste)
Hmn. Hmnnnn.

Matt takes out his Wide-Lux camera.

MATT'S CAMERA'S POV -

Matt, Maggie & Rose squeeze together for a group selfie.

FREEZE-FRAME as Matt snaps the picture.

FADE OUT.

FADE IN:

Four years later. April.

EXT. GRANT HIGH SCHOOL - NIGHT

Classic Jeffersonian architecture. Proud & prestigious. Four-story-tall colonnade entrance.

EXT. AUDITORIUM - GRANT PARK HIGH SCHOOL - NIGHT

Four-stories up. Matt, 18, clings for his life to the top level of the fire escape just beneath the flat roof:

MATT
(whisper-yells)
Maggie? Maggie!?

Maggie, 18, already on the roof, pops out over the ledge:

MAGGIE
What? Come-on. The view is awesome.

MATT
Isn't there another way up?

MAGGIE
No. And I need your help.

She reaches down for him. Matt grips her hand, she helps him climb up onto the fire escape rail, then onto the flat roof.

EXT. FLAT ROOF - GRANT PARK HIGH SCHOOL - NIGHT

Maggie & Matt scramble across the roof to the front ledge above the colonnade entrance which overlooks their sleepy community, and downtown Portland:

MAGGIE
My parents are getting divorced.

Maggie removes a huge purple banner, (four bedsheets sewn together), from her backpack, Matt helps her unfold it:

MATT

I'm sorry.

Maggie has painted her heart-shaped storm-cloud & sunbeams, E.G.B.A. symbol onto her banner.

Maggie and Matt each tie-off their corner of the banner.

Maggie unfurls the banner over the roof edge.

Matt captures Maggie's sad expression with his camera.

KEYS TURN THE LOCK of the rooftop Service Door:

MAGGIE

(whisper orders)

Run! No, wait, hide.

Maggie & Matt hide behind the massive air-conditioner.

A SECURITY GUARD steps out, lights a cigarette.

Maggie surprises Matt with a kiss. Their first kiss:

MAGGIE

(whispers)

Follow me.

Matt can only think about the kiss as he chases after Maggie, inside through the Service Door:

SECURITY GUARD

Hey, you kids!?

Matt slams the door shut behind him.

EXT. GRANT HIGH SCHOOL - COLONNADE ENTRANCE - MORNING

Maggie's Mom, walks toward the entrance.

She notices a group of STUDENTS and ADMINISTRATORS looking up at Maggie's, E.G.B.A., banner as the SECURITY GUARD pulls it back up onto the roof:

MRS. DUNN

Aw, Maggie.

EXT. EXTENDED STAY HOTEL - MORNING

Mr. Dunn, late to start his day, discovers Maggie's symbol drawn on every panel of his minivan:

MR. DUNN
 (aggravated)
 Maggie.

INT. MECHANICS GARAGE AREA - DUNN'S BICYCLE SHOP - DAY

Maggie assembles a Mountain Bike. Uncle Dunn tests the brake-cable tension:

UNCLE DUNN
 Not a bad build job. Re-tension this brake-cable. Assemble another thousand of these, you might be half-as-good as me.

MAGGIE
 That brake-cable tension is fine, and, I'm better than half-as-good-as-you right now.

UNCLE DUNN
 Ha. You are, aren't you. Do you have a dollar?

MAGGIE
 Sure.

Maggie hands him a dollar:

UNCLE DUNN
 Maggie Dunn, you're the proud new owner of, Dunn's Bicycle Shop.

MAGGIE
 Shud-up.

UNCLE DUNN
 Seriously. I mean, if you don't want it?

MAGGIE
 'Course I do. But, for a dollar? Oh gahd, are you dying?

UNCLE DUNN
 No. Time for a new adventure. Those Colorado trails have been callin' my name for a while. Plus, I like knowin' you'll have a place to live upstairs. Isn't much, kinda wonky.

Maggie hugs him:

MAGGIE

I don't know what to say. I'm so happy for you. Thank you.

UNCLE DUNN

We'll take care of the legal stuff in the morning.

TIME CUT:

INT. DUNN'S BICYCLE SHOP - SUNSET

Main showroom & sales floor.

Maggie holds the front door open & high-fives TWO WOMEN as they happily wheel out with two new bicycles & helmets.

Maggie turns up the volume on, The Cure: Just Like Heaven, then returns to her step-ladder and to painting a woodsy bike-path mural on the wide display wall.

Matt arrives, dances 80's-style for Maggie like nobody's watching:

MAGGIE

(laughing)

Oh my gahd, stop, you're the worst. No, wait, don't stop.

Maggie hops off the ladder, dances & sings with Matt:

MAGGIE

Something big I have to tell you.

MATT

Go for it.

MAGGIE

I've realized, the bicycle shop is what I'm meant to do.

Matt stops dancing. Maggie tangles into his arms:

MATT

We're not leaving for college together, are we?

MAGGIE

I'm staying right here.

MATT

Then I'm staying too.

Matt twirls Maggie:

MAGGIE

Oh no you're not. I know where I
fit in the world. You don't. But
when you figure it out, you better
come back, to me.

Maggie leans in to kiss him. Matt suddenly looks worried,
offers her his cheek.

Maggie let's it go, kisses his cheek.

FRONT DOOR BELLS JANGLE. Dempsey enters:

DEMPSEY

How you been, Matt-tilda?

MATT

Fine. You?

DEMPSEY

I'm awesome. Got into Berkeley.
International Business. Cha-ching.
Leave tomorrow.

MATT

Good. I mean, good for you.

DEMPSEY

Ready, Mags?

MAGGIE

Just need to lock up.

Matt looks shocked as Maggie ushers the guys out the door.

EXT. DUNN'S BICYCLE SHOP - SUNSET

Maggie locks up:

MAGGIE

(to Matt)

Text me tomorrow?

Matt nods.

Maggie climbs into Dempsey's car. They drive away.

Matt jumps onto his bicycle, hauls-ass after them.

EXT. OAKS AMUSEMENT PARK - NIGHT

Maggie and Dempsey ride the Wild Creatures Carousel while Maggie enjoys cotton candy.

CUT TO:

POPCORN STAND -

Matt arrives, winded, sweaty. He doesn't have a plan, he's just in a panic. He drops his bike, rushes to the carousel.

MOVING CAROUSEL -

Matt jumps on, moves toward Maggie. Still no plan.

He stops as Maggie LAUGHS while threatening to push her cotton-candy into Dempsey's face.

Matt smiles too, happy for her.

He doesn't want to ruin her moment, or be caught spying.

Matt backs away, as the carousel ride winds down.

Matt takes Maggie's picture not expecting to catch her kissing Dempsey.

Matt lowers his camera. He's shattered.

Maggie spots him, hops off her Wild Tiger:

MAGGIE
(hurt & betrayed)
Matt? What're you doing here?

MATT
Ah, I really don't know.

MAGGIE
I think you do.

As Maggie steps-off the carousel she glances back at Matt, he instinctively captures her heartsick & pissed-off expression:

MAGGIE
Grow up.

WHUMP - Dempsey shoves Matt, knocks him on his butt.

Dempsey goes after Maggie.

EXT. GRANDMOM EVANS' ROW HOME - LATE NIGHT

Maggie catches Matt asleep sitting-up, wrapped in a blanket, on the porch-swing. She kicks his legs:

MATT
(jolts awake)
We still friends?

MAGGIE
Of course, dumbass. But we're not kids anymore. Are you still helping me move tomorrow?

MATT
Sure.

MAGGIE
Go inside before you freeze to death. Text you tomorrow.

EXT. MAGGIE'S FAMILY ROW-HOME - DAY

FOR SALE sign in the tiny front yard. A Budget Rent-a-Van parked in the driveway.

Matt, Maggie and her Mom, load-up Maggie's eclectic things.

EXT. DUNN'S BICYCLE SHOP - MECHANICS' GARAGE - DAY

Uncle Dunn hugs Maggie goodbye, gives her the bike shop keys, then drives away with an old Air-Stream Camper in tow.

Maggie & Matt each grab a box out of the moving van and head up the wooden walk-up stairs on the side of the bike shop.

INT. MAGGIE'S BICYCLE SHOP LOFT - DAY

Lovingly lived-in for decades. CREAKY hardwood floors. Huge windows. Every surface is charmingly crooked:

MAGGIE
I couldn't adore this place more.

KITCHEN -

Maggie finds a fruit bowl piled with fresh fruit.

Matt picks-up an avocado:

MATT
Guacamole'?

MAGGIE
Yes, please.

There's a note taped to the refrigerator: Open Me.

The refrigerator is full, Maggie takes out a water:

MAGGIE
I was wrong. I adore this place more.
(into the air)
Thank you, Uncle Tony.

TIME DISSOLVE:

INT. MAGGIE'S BICYCLE SHOP LOFT - BEDROOM - NIGHT

Exhausted, Maggie & Matt drop the mattress onto the bed.

Maggie throws on her bed-spread, adds pillows.

Matt gives her the avocado seed, suspended in a salsa jar filled with water:

MAGGIE
Oh, Matt, I love it. I'm naming
him, Guac.

She sets Guac on the night table then collapses onto the bed with Matt. Maggie snuggles up next to him:

MAGGIE
Thanks for today. You stink.

MATT
You stink.

INT. MAMA BRESCO'S - MAIN DINING ROOM - SUNSET

As Rose, 18, carries two plates of waffles & ice-cream, toward Matt's & Maggie's table by the window.

Matt captures Rose's picture as she sneaks a kiss-in-passing with musician, LISA, 18.

Rose can't stop smiling as she delivers her plates:

MAGGIE
Rose Bresco's gotta girlfriend.

ROSE

(coy)

No idea what you're talking about.

Maggie notices Rose's tattoo bracelet:

MAGGIE

Hey, that's gorgeous.

ROSE

Thanks. Designed & inked, by me.
It's a fusion of the Wiccan & Hindu
sigils for heart, soul & destiny.

MATT

A tattoo is totally on my bucket list.

ROSE

Ooh, sorry snowflake, no unicorns.

Maggie fist-bumps Rose:

ROSE

For generations tattoo-sigils have
empowered my family to guide romantic
destiny. My Mom has a similar one.

MAGGIE

Someday, I'd love to hear how that
all works.

ROSE

(coy)

It's, magic.

EXT. UNION STATION TRAIN YARD, PORTLAND - SUNSET

Still forgotten & overgrown with weeds.

A FREIGHT TRAIN LUMBERS along the river's edge.

Maggie guides Matt as they hand-paint the abandoned 1950's
Chevy they found years earlier.

The Chevy is now midnight-blue with puffy clouds & stars. On
the hood Maggie has painted her storm-cloud & sunbeams
symbol. The sunbeams reach around the car.

Somehow Maggie is more splattered in paint than Matt:

MATT

Hey, I need a ride to the train
station in the morning?

MAGGIE

Sure.

(Chevy epiphany)

Let's fix him up, get him running again?

MATT

What is it with you and this old junker?

Maggie hugs the Chevy's hood, then climbs on top:

MAGGIE

He's you. Well, he's your heart.
Abandoned. Hopeless. He needs me.

She stands and twirls:

MAGGIE

I love everything about Summer,
except for when it's over. But
maybe that's what Summer is for, to
remind us, to love as hard as we
can, while we can.

Maggie's vulnerability strikes Matt as she slow-twirls.

Matt captures this heart-crushing moment:

MATT

I do need you. More than I show.

MAGGIE

I know. Hey, you can totally see my
boobs through this shirt, can't you?

MATT

Uhm, yup.

MAGGIE

Let me see. Whoops...

SHE MISSTEPS - DROPS onto the hood, Matt clumsily catches her
in a nose-to-nose embrace.

Matt scrolls through the images he's captured, for her:

MAGGIE

The way you see me, wow.

Maggie selects her favorite picture:

MAGGIE

There. This is the one you're taking with you tomorrow. To show off your girl-next-door.

Maggie's lips brush the crescent scar on his chin. Matt almost pulls away:

MAGGIE

Yes, I'm your girl-next-door.

He kisses her. She accidentally RIPS his shirt pulling him up onto the Chevy's hood while kissing him.

It's a comically, awkward moment, until:

MAGGIE

(slips-out)

I love you.

Matt Freezes.

Maggie grips his chin, moves it like a puppeteer:

MAGGIE

(imitates his voice)

I love you too. Now, let's get to trashing our friendship.

Maggie leaps onto his lap:

MATT

I can't. I know it's ridiculous. Crazy. I don't want to be in love with you. It's not worth the risk of breaking your heart.

MAGGIE

It's worth it to me.

(realizes)

But it's not about me. You win.

Maggie grabs Matt's camera as she hops off of his lap:

MAGGIE

I don't want to be in love with you either. Not anymore.

She disguises her heartache with a fake smile & flips-off the camera as she takes a selfie:

MAGGIE

But thanks for wrecking my life.

Maggie drops the camera into Matt's hands. Climbs off the Chevy's hood. Walks away.

EXT. MAGGIE'S FAMILY ROW-HOME - MORNING

Matt, bookbag over his shoulder, duffle-bag at his side, stands on the porch with Maggie's Mom:

MRS. DUNN
Sorry, Matt. She left a couple of hours ago.

MATT
Yeah, kinda figured. Thanks. Bye.

MRS. DUNN
Take care. Do great things.

Matt nods, starts down the porch steps, sends a text:

MATT
(texts)
"Sorry about everything."

Matt continues to the sidewalk. No text reply:

MATT
(texts)
"Meet at the station to say goodbye?"

EXT. UNION STATION DEPOT, PORTLAND - MORNING

Matt waits for Maggie until the last possible moment before climbing onto his train.

His train starts away.

EXT. UNION STATION TRAIN YARD, PORTLAND - MORNING

Maggie, on the hood of the Chevy, watches Matt's train depart.

INT. AMTRAK COMMUTER TRAIN - MOVING - MORNING

Matt stands just inside the open door as the train slowly picks up speed. Part of him wants to jump off.

This time, it's his choice to leave the world he knows, but it hurts just as much.

Matt receives a text from Maggie:

MATT'S PHONE -

A picture of the storm-cloud & sunbeams symbol painted on the Chevy's hood. The text reads: "Can't say goodbye to you."

Matt replies: "My heart feels like the first day we met."

Maggie's reply: "Become what you're meant to be then come home to me."

FADE OUT.

FADE IN:

Four years later. June.

EXT. DUNN'S BICYCLE SHOP ON MAIN STREET - DAY

Matt, now 22, sprints to the door: stops before going in:

MATT
(rehearses)
Maggie, I missed you every day. When
I'm with you, it feels like my whole
life makes sense.

INT. DUNN'S BICYCLE SHOP - DAY

FRONT DOOR BELLS JINGLE as Matt enters:

MATT
Maggie? I'm back. Maggie?

CUSTOMERS including LOGAN PARKER, 14, and his FAMILY look up:

MATT
Hi. You guys seen Maggie Dunn?

LOGAN PARKER
She's at her adoption day thing.

MATT
She's where now? Who's in charge?

Matt dashes in back:

MECHANICS GARAGE AREA -

Matt is startled to find: BAKER, 49, a brawler who's a by-the-book, Chief Mechanic, and DOYLE, 26, a Mechanic Trainee who's Baker's loyal wing-man.

They're assembling bikes for Summer sales & rental:

BAKER

Hey, mechanics only, kid. I'll be right out.

MATT

Just lookin' for Maggie?

BAKER

And you are?

MATT

Matt Crisp.

BAKER

(bristles protectively)
Matt. Crisp.

DOYLE

We know all about you.

Baker squares-off with Matt, hoping to throw him out:

BAKER

Maggie's like our little sister.
You're that guy who keeps messing
with her heart. Don't come back.
Are we clear?

MATT

(foolishly brave)
Guys, we should be friends, because
I'm going to be coming back a lot.

Baker lifts Matt straight up, like a child, carries him out:

DOYLE

Buh-bye now.

EXT. DUNN'S BICYCLE SHOP ON MAIN STREET - DAY

Baker carries Matt out, drops him onto the sidewalk, then goes back into the shop:

MATT

Baboon.

The front door SPRINGS OPEN. Logan steps out, hands Matt a flyer for, Paws Adoption Day:

YOUNG LOGAN PARKER
Maggie's at the park. She's an
Adoption Volunteer. She helped me
rescue my dog, Vince.

EXT. CRYSTAL SPRINGS PARK - DAY

Paws Adoption Day.

COUPLES & FAMILIES. PETS with paws in play areas.

Maggie, now 22, strolls through the crowd introducing, PETE,
a tall, gawky Great Dane puppy:

MAGGIE
This is, Pete. He's house-trained
and needs a loving home. Hi, wanna
meet, Pete?

Pete is just too big & awkward for PEOPLE:

MAGGIE
He's a really sweet boy who adores
kids and long walks in the park.

A TODDLER hugs Pete's neck. Pete accidentally knocks him
over. The Toddler BAWLS:

MAGGIE
Whoopsy, he's sorry.

Pete nudges Maggie, she ruffles his fur:

MAGGIE
Aw, don't worry about it yah big
handsome charmer.

Matt finds Maggie:

MATT
Maggie?

Maggie LEAPS INTO HIS ARMS - full body hug:

MAGGIE
Hi.

Pete jumps up, gets in on the hug, licks their faces:

MATT
Ooh, hello.

MAGGIE
Matt meet Pete.

Pete drops back to all-fours, leans against Matt:

MAGGIE
He's been returned to the shelter twice. Today's his last chance to find a home. Oh my gosh, you two together. You've got to adopt him.

MATT
Me? Nooo. I can't.

Matt kneels down to him:

MATT
Wish I could. Never had a dog before. You'd be too much for me right now. Hey, maybe when I find a studio space, I can come get you.

MAGGIE
(disappointed in him)
Oh, Matt.

As Matt stands, Maggie kneels & hugs Pete:

MAGGIE
You're a good boy, Pete. Matt, it's great you're back, but I've got to help Pete find a home.

MATT
Oh, sure. Good luck. You'll find him a great home.

Maggie leads Pete away, Matt captures their picture just as Maggie turns back, her eyes filled with disappointment that Matt hasn't changed, even worse, he's becoming his father:

MAGGIE
Hey, Rose's grand opening soiree' for her tattoo shop is tonight. She'd love to see you.

MATT
I'll be there.

EXT. ALBERTA EYEGLASSES FACTORY - DAY

A century-old, three-story, factory with lots of windows.

Coming Soon: Studio/Loft Spaces for Artists.

Matt follows the BUILDING MANAGER inside through the Loading Dock as a WORK CREW removes junk and debris:

INT. ALBERTA EYEGLASSES FACTORY - FREIGHT ELEVATOR - DAY

A wood & steel cage. CABLES & GEARS SCREECH & KLANG as Matt and the Building Manager begin the ride up:

BUILDING MANAGER

Plenty of miles left in her. Haven't done much up on the third floor yet. It's divided into small research & development labs.

INT. ALBERTA EYEGLASSES FACTORY - THIRD FLOOR HALLWAY - DAY

Matt and the Building Manager step out of the elevator. At the end of the hallway nearest them, a panel of windows overlooks Portland's skyline:

MATT

Wow.

BUILDING MANAGER

I know, right. Look around, maybe you'll find a space you like. There's a-couple-of venting ducts at the other end I gotta open.

The Building Manager heads away.

Matt moves toward the windows, notices a battered sliding steel door, rolls it open.

INT. ALBERTA EYEGLASSES FACTORY - CORNER R&D LAB - DAY

A long-abandoned corner space full of windows. Wood floors, massive beams, vaulted ceiling, office furniture and dust:

MATT

This, is me.

Matt uncovers a lab-sink built into an island of cabinets:

MATT

Kitchen potential. There's even a coffee mug, and a spoon.

The Building Manager returns:

BUILDING MANAGER

Take the lead on cleaning-up and I can offer you a heck of a deal on the rent.

MATT

Where do I sign?

Matt shakes the Building Manager's hand.

INT. ROSE BRESCO'S INK & ALCHEMY - NIGHT

Grand Opening Soiree'.

Earthy, magical, dark. SEDUCTIVE R&B TUNES. Three artist-stations. Chrome & red leather dentist's chairs.

FINE ARTISTS, SPIRITUAL HEALERS, SOUL SEARCHERS.

Matt enters, (Wide-Lux camera around his neck), just as Rose delivers a martini to Maggie:

ROSE

Matty!

MATT

Hey. Dangerously cool place.

Rose hands Maggie her drink, grips Matt in a headlock-noogie:

ROSE

Say you missed me like crazy. Say it.

MATT

Ha. I did miss you.

ROSE

What?

MATT

I missed you like crazy.

Rose releases him:

ROSE

That's better. Now tell Maggie how much you love her nearly new tattoo.

Maggie shows her storm-cloud & sunbeams tattoo over her heart:

MATT

Perfect & so you. Maggie, I gotta know, did you find Pete a home?

ROSE
She's a Dog-Mom now.

MAGGIE
Yep. Pete's the most gentle angel.
He's napping as we speak.

CUT TO:

INT. MAGGIE'S BIKE SHOP LOFT - BEDROOM - NIGHT

A lamp SMASHES TO THE FLOOR. Laundry & shoes are scattered.
Pete, on Maggie's bed, gleefully shreds a feather pillow.

BACK TO:

INT. ROSE BRESCO'S INK & ALCHEMY - NIGHT

MAGGIE
Don't want him to be alone for too
long. So, a toast to Rose and Ink
& Alchemy.

MATT
Will you still be at the restaurant?

ROSE
I'll always be a part of, "Vero Amore
Cucino". Mama Bresco's has a paying-
gig for a wedding photographer, if
you know anybody good?

MAGGIE
And I need some Summer Promotion
shots for my website.

MATT
I'm your guy.

PAIGE, 24, mysterious & intense, finds Rose, holds her hand
as she lightly kisses her neck. Rose is in love & hiding it:

PAIGE
Hardly seen you in days. Come hang-
out with me? One dance?

ROSE
I will. A little later. Promise.

Matt captures Paige's picture as she, dolefully steps away:

MATT

Rose Bresco's gotta new crush.

ROSE

Hey, zip-it. Paige is, astonishing.
Putting herself through medical school.

MAGGIE

Go. Be with her.

ROSE

Trying to keep it casual.

MAGGIE

Why?

ROSE

Because, losing at love hurts too much.

AARON ISAAC, 50, enters. Effortlessly cool, athletic, worldly with a flamboyant spark in his eye:

ROSE

Ooh, Aaron's here.

Rose hugs Aaron, then pulls him to her tattoo station where Matt & Maggie are, and sits him into her dentist's chair:

ROSE

Aaron Isaac, this is Matt & Maggie,
two of my favorite people. My family.

Rose prepares her tattoo gear:

AARON

Lovely to meet you both.

MATT

Aaron Isaac, as in, Aaron Isaac
Gallery?

AARON

Guilty.

MATT

I took your picture once. You were
smudged with cheesecake.

AARON

At Mama Bresco's. Total cheesecake
malfunction. Thought I recognized
your camera. You're Elizabeth's
son. Wonderful photographer.

ROSE
So is Matt.

MAGGIE
He's terrific.

MATT
Thanks you guys.

Rose sanitizes Aaron's inner right bicep:

AARON
Bring your portfolio by the gallery
sometime. I'll check it out.

MATT
Thanks. Maybe I will.

Maggie FLICKS Matt's ear with her finger:

MAGGIE
Maybe? You better. Gotta run. Nice
meeting you Aaron.

AARON
Same.

MATT
See ya, Maggie.

As Maggie leaves, Matt's forlorn expression gives him away:

AARON
I know that look. Don't make the
same mistake as me. Fight for her.

MATT
It's complicated.

AARON
When isn't it.
(to Rose)
Ink me.

EXT. SKIDMORE PUBLIC FOUNTAIN - DAY

Maggie, with Pete on leash, urges Matt to the CROWDED fountain. Finds space between a SENIOR COUPLE and GAY COUPLE.

Maggie shows Matt two silver-dollar coins. She presses one into Matt's hand:

MAGGIE

This wish is yours.

Maggie closes her eyes, makes her own wish, then thumb-flips her coin into the water:

MAGGIE

Your turn.

MATT

It's not like wishes ever come true.

MAGGIE

They do if you believe in them.

Maggie bumps Matt's hand, knocks his coin into the water:

MATT

Hey, no fair.

MAGGIE

Now you have to make a wish too.
Okay, ask me my wish?

MATT

Doesn't that ruin it?

MAGGIE

Nope. 'Cause if I tell you my wish,
then you've got to make it come true.

MATT

That's not a thing.

SENIOR COUPLE

Oh, it's a thing.

GAY COUPLE

Oh, it's a thing.

MAGGIE

I wished for a song by you, here
and now, once and for all, about
your true feelings for me.
(points to his chest)
From deep down in here. Since we
were kids.

Pete BARKS his approval:

SENIOR GUY

(announces)
Fella's makin'-up a love-song for
his gal.

All eyes on Matt, his worst nightmare:

MATT

No, no, no. I'm not making up a
"feelings" song.

(petrified)

Maggie, you know I can't.

Maggie presses Pete's leash into Matt's hand then SPLASHES
into the fountain, to find her silver-dollar:

MAGGIE

Then I'm taking back my wish.

A POLICEMAN steps up to the fountain ledge:

POLICEMAN

Out of the water, young lady.

MAGGIE

Not 'til I find my wish-coin, or he
sings his true feelings to me.

ALL EYES on Matt, again:

MATT

(panic sings)

Maggie, I've missed you. You're my
best friend. When I'm with you, it
feels like my whole life makes
sense, again.

GAY GENTLEMAN ONE

(urges Matt)

Dig deep. Sing it.

MATT

(tries harder)

Maggie, you're storm-clouds,
glitter sunbeams & stars. You're
my... you know... I...

(gives up)

I can't do this.

MAGGIE

You're doing great. Keep going?

The Policeman walks around the fountain:

POLICEMAN

Okay, that was hard to watch. Out.

MAGGIE

Matt, all I want is for you --

The Policeman reaches to catch Maggie's arm, she dodges him, SLIPS & FALLS into the water.

Pete leaps in after her. Maggie stands up, defiant & heartbroken, holding her silver-dollar coin:

MAGGIE

-- to let yourself love me too.

Matt instinctively captures Maggie's & Pete's picture.

CROWD GASPS - Maggie's soaked dress reveals she's not wearing anything underneath:

MAGGIE

Like none of you have ever seen
boobs before.

Matt pulls-off his own shirt:

POLICEMAN

Out now, young lady.

Maggie & Pete SLOSH OUT together.

She grudgingly accepts Matt's shirt, tugs it on:

MAGGIE

You're impossible to love, but I do.
I'm not going to die of a broken
heart. Know how I know? Because I'm
still here.

Maggie's shoes make SQUISH sounds as she leads Pete away:

MATT

Maggie?

Matt catches up to them.

Maggie stops, grips his shoulder to balance herself as she yanks off her shoes:

MAGGIE

I've waited long enough for you to
figure out what to do about you & me.
From now on, we're just friends. And
I'm going to date. Romantically.

MATT

Fine.

MAGGIE

Fine. I might even fall in love.

MATT

Good. I hope you do.
(literally his worst fear)

Maggie leads Pete away.

INT. ALBERTA EYEGLASSES FACTORY - MATT'S CORNER LOFT - DAY
CLEAN-UP & MOVE-IN MONTAGE BEGINS -

Maggie, Pete, Rose and Grandmom Evans help Matt clear out & clean up his loft.

Together they set-up his Kitchen Area, Photo-Studio Area, Bathroom and Bedroom Area.

They use existing utility shelving units, collected from within the building, to define each of the areas.

END MONTAGE.

KITCHEN AREA -

Maggie returns to Matt's loft carrying a heavy, potted avocado tree sapling:

MATT

Oh my gosh, is that, Guac?

MAGGIE

Yep. All grown up. But he's just visiting.

MATT

Thank you.

BEDROOM AREA -

Matt, in an attempt to hang a light above the windows, climbs to the top of the step-ladder, extends his right leg to a utility shelf:

MAGGIE

Maaatt?

MATT

What, I got this.

He reaches high into the corner, WHUMP-CRUMPLE, the shelf collapses, Matt goes down in an avalanche of his old stuff:

MAGGIE

Matt!

The group finds Matt on the floor in a pile of boxes, spilled comic books, Legos, video-games.

Pete licks Matt's face:

MATT

Thanks boy, I'm fine.

Matt's Polaroid camera pokes out of his old Superman bookbag:

MATT

(re: Polaroid camera)

So that's where I left you.

Also inside the bookbag, Maggie finds a bundle of Polaroids tied together with a sneaker shoelace.

CLOSE ON - The top Polaroid:

MAGGIE

That's little me.

MATT

First picture I ever took of you.

Everyone looks:

ROSE

Aw, your adorable stink-eye face?

MAGGIE

That's just my, looking at Matt, face.

INT. DUNN'S BICYCLE SHOP - DAY

Pete hangs out, bored, on his king-sized dog-bed as Maggie, Baker & Doyle assemble the Summer Adventure display.

FRONT DOOR BELLS JINGLE as Matt enters. Pete trots over:

MATT

Hey, Boy, Maggie. Hey, Fellas.

Baker and Doyle move toward Matt:

BAKER

I warned ya.

MAGGIE

No-no, guys, he's taking photos for the website.

Baker GRUMBLES:

MAGGIE

Great work today, guys. Take the rest of the day off. See you tomorrow.

Baker & Doyle high-five:

BAKER

Lebowski time.

DOYLE

Lebowski time.

BAKER

Maggie, it's biscuit-burger night at, Pine State Biscuits. When you're done here. Stop by.

MAGGIE

Love their biscuit burgers. Thanks.

Baker & Doyle head into the Mechanics Area:

MAGGIE

They practically live there.

Maggie helps Matt with his gear:

MATT

I'll set-up some lights.

FRONT DOOR BELLS JINGLE as HOLLY, 11, the take-charge type, enters. Pete greets her, eye to eye, she scratches his chin:

HOLLY

Well hello, mister handsome. What's your name?

Matt captures the moment with his Wide-Lux camera:

MAGGIE

Welcome, his name's Pete. I'm Maggie.

HOLLY

I'm Holly. I'm doing the, Kids for Kids Bike-A-Thon for Hunger. My Uncle Steven is in charge of it so, he's buying me a new bike.

MAGGIE

That's great. And good for you.
Let's find you an awesome bike.

Matt switches cameras, takes a couple of more shots.

FRONT DOOR BELLS JANGLE as Steven Dempsey, now 22, enters.
Confident and successful.

Pete greets Dempsey with a single, disapproving BARK:

DEMPSEY

Hello to you too.

MATT

(to himself)
You gotta be kidding me.

MAGGIE

Uncle Steven, I presume.

Dempsey lifts Maggie off the ground with a hug:

DEMPSEY

Maggie Dunn. So glad you're here.
You're the same incredible you.

MAGGIE

You look, grown up.

DEMPSEY

Did some of that, yeah. Then I Went
to work for my Dad's marketing
firm. Account Manager. Really enjoy
it. Go figure.

DEMPSEY

Wow, Matt? Hey.

Dempsey reaches out to shake Matt's hand, but pulls back,
flips Matt off instead:

DEMPSEY

Kidding.

MATT

(not)
Funny.

Dempsey shakes Matt's hand, a bit too hard. Pete BARKS:

DEMPSEY

So you two are still together?

MAGGIE
Just friends.

MATT
Best, friends.

HOLLY
Ahem! Hello, can we check-out some bikes now? I need to start training.

MAGGIE
Absolutely. Right this way.

Maggie leads Holly & Dempsey to the bicycle display.

Matt captures a picture of Maggie helping Holly balance herself on a bike:

DEMPSEY
I've scheduled the Bike-A-Thon for the middle of August. Ten cities. Wrapping-up with a glitzy event in Los Angeles. I'll need two-hundred kids mountain bikes. Plus helmets, lights, pads, the works. Can you do it?

Maggie calculates the enormity of the request:

MAGGIE
Heck yes we can. Thank you, Steven.

Maggie shakes Dempsey's hand:

DEMPSEY
Great. Let's nail down the details over dinner tonight?

MAGGIE
Sure. I know just the place.

TIME CUT:

INT./EXT. DUNN'S BICYCLE SHOP - DAY

Maggie holds open the front door for Dempsey and Holly who's wearing her new helmet as she wheels out with her new bike:

DEMPSEY
I'll drop Holly off then call you.

MAGGIE
(a bit over eager)
I'll be waiting.

DEMPSEY
Later, Matt.

MATT
Uh huh.

Pete stands back with Matt as Maggie waves goodbye, lets the door close, then slugs Matt's shoulder:

MAGGIE
Wow, jealous much?

MATT
(mocks her eagerness)
"I'll be waiting."

MAGGIE
Seriously. Grow up. And, go home.

INT. MAMA BRESCO'S - MAIN DINING ROOM - NIGHT

Joint is hoppin'. COUPLES enjoy romantic dinners. There's an EXUBERANT WEDDING RECEPTION in back.

Rose tends bar for the SINGLES.

Waitress, Paige, steals a kiss with Rose, then picks-up a tray of drinks:

PAIGE
I get my break soon. Spend it with me?

ROSE
Sweetie, I'm too crazy-busy for a break. Let's play after hours?

PAIGE
Feel like dancing?

ROSE
Can't wait.

CUT TO:

PRIVATE DINING ROOM & COURTYARD -

Mama Bresco, now 51, officiates the Wedding Reception.

Matt captures spontaneous loving moments between the NEWLY WEDS, WEDDING PARTY and GUESTS.

Each new image appears on his laptop screen.

He's also set-up a lighted portrait area which overlooks the magically lit courtyard.

Matt crawls on the floor to capture the cute glitter-throwing battle between the FLOWER GIRLS & BOYS.

Mama Bresco CLAPS HER HANDS, moves to the center of the room:

MAMA BRESKO

Okay everyone, take your places for the bouquet toss, then we'll bid farewell to our newlyweds.

MATT

(to the Flower Girls & Boys)
Extra cake for every kid who's back here in ten-seconds with a Bridesmaid.

Matt takes action shots as Flower Girls & Boys scramble to wrangle BRIDESMAIDS, and the BRIDE.

Matt returns to his portrait area and finds Aaron Isaac:

MATT

Aaron, hi.

AARON

Impressive kid-whispering.

MATT

Trick is, to think like one.

AARON

Rose invited me to stop by.
(re: Matt's laptop)
May I?

Matt nods.

Aaron scrolls images as Matt mounts his camera on his tripod:

AARON

You have your Mother's gift for capturing authentic life-moments.

MATT

Thanks. That means a lot.

The Bride, Bridesmaids and Guests take their positions:

AARON

I'm putting together a new exhibit titled: Naked Hearts: Words & Pictures. I'd really like to see your portfolio.

MATT

Uhm, thing is, outside of college, I've never shown my work.

AARON

Undiscovered. Makes me want to see your work even more.

Matt stands by to capture the bouquet toss moment:

MATT

Thanks, but, I don't think I'm qualified.

MAMA BRESCO

Ready everyone?

The Bride closes her eyes, raises her bouquet:

MAMA BRESCO

Three, two, one.

The Bride hurls her bouquet backwards overhead.

Matt snaps pictures as Bridesmaids scramble for the bouquet which arcs directly for him.

Bridesmaids lunge for the bouquet which brushes over their fingertips, Matt snaps a picture as, WHOMP, he's taken down in a Bridesmaid pile-up.

Aaron catches the bouquet:

AARON

(sighs)

Always a bridesmaid. Never a bride.

EXT. DUNN'S BICYCLE SHOP - MAGGIE'S LOFT - NIGHT

At the top of the walk-up stairs above the Mechanics' Garage.

Dempsey waits for Maggie as she closes the door:

MAGGIE

Be a good boy, Pete. Be back soon.

Maggie and Dempsey start down the stairs:

CUT TO:

INT. MAGGIE'S LOFT - BATHROOM -

Pete trots in, drops his Kong-Ball on the floor, drinks out of the toilet.

He playfully flips his ball into the air, it lands in the claw-foot tub, bounces around until it settles into the drain. The perfect drain-stopper.

Frustrated that he can't reach his ball, Pete rips the curtain off the curtain rod, yanking down the rod as well.

The curtain rod, WHACKS the cold water faucet, TURNS IT ON FULL. The tub begins to fill.

Pete bites-out the roll of toilet paper and trots out.

PRIVATE DINING ROOM & COURTYARD - NIGHT

Matt finishes packing-up his camera gear as WAITSTAFF re-sets the private dining room.

Rose urgently grips Matt's arm, pulls him along with her:

ROSE

Don't freak out, but Maggie just sat down with Dempsey at your favorite window table.

MATT

What!? No wait, it's okay, they're discussing the gigantic project Dempsey gave to the bike shop.

MAIN DINING ROOM -

Matt and Rose conceal themselves behind a wood post, surveil Maggie & Dempsey:

MAGGIE

No, I can't go to L.A. with you.

DEMPSEY

You gotta come. I've already made, Dunn's Bicycle Shop an official partner. Plus, we get to deliver a huge check to, Kids for Kids.

MAGGIE

A partner huh? Thanks, Steven. But,
the bicycle shop doesn't run itself.

DEMPSEY

Isn't that what your crew's for. It'll
be fun. Only a little bit of work.

MAGGIE

If I can find someone to watch Pete.
I'll go with you.

DEMPSEY

Yes! Holly is only eleven but she
is a responsible dog-sitter.

MAGGIE

Guess which part of the trip I'm
most excited about?

DEMPSEY

Don't have a clue.

MAGGIE

Getting to know you better.

Matt silently balks:

DEMPSEY

How'bout a preview of the part I
believe will be the most fun --

Dempsey leans across the table, gently kisses Maggie.

Rose grabs Matt, stops him from rushing in, drags him away.

CUT TO:

KITCHEN PREP AREA -

Rose and Mama escort Matt through the Kitchen Prep Area:

MATT

I can't lose her.

ROSE

Then you've got to sweep her off
her feet.

MATT

I'll need a ring box.

ROSE
Now you're talkin'. Got one.

MATT
Two-dozen long-stemmed roses.

MAMA BRESCO
Have a lovely bunch of Snapdragons
left over from the wedding.

MATT
Perfect. Bottle of your best
champagne.

ROSE
Twelve-hundred dollars.

MATT
Best champagne, eleven-hundred
dollars cheaper.

ROSE
You got it.

MATT
Last, but not least, waffles &
ice-cream.

ROSE
Comin'-right-up.

TIME CUT:

MAIN DINING ROOM - ROSE'S BAR AREA - MINUTES LATER

Rose stands by with champagne, Paige holds the waffles & ice-cream, Mama has the flowers, Matt's a nervous wreck:

ROSE
This is so exciting. When we deliver
everything, that's your cue.

Matt hands Rose his iPhone to Rose:

MATT
It's set for video. Just press this
button.

ROSE
Got'cha.

MATT

Oh wow, what if I blow-it? What if she says, no?

ROSE

Here we go.

Rose begins to record video as she delivers the champagne:

MAGGIE

Rose, what's going on?

Paige and Mama deliver the flowers, waffles & ice-cream.

Rose captures Matt as he kneels in front of Maggie. He panic-searches for the ring-box, finds it, holds it up:

DEMPSEY

Aw, come-on.

MATT

Maggie Dunn? --

MAGGIE

Are you out of your mind!?

MATT

I can't imagine my life without you. I know you never want to get married, so...

Matt opens the ring-box - Maggie, Rose and even Dempsey are confused by what's inside - **Matt's loft key:**

MATT

Will you move-in with me?

MAGGIE

Ugh. No!

Maggie pulls Matt up as she stands:

MAGGIE

Grow up! We're not fourteen anymore. Love is worth the risk of a broken heart.

Maggie escapes to the door. Dempsey follows. They walk out.

Matt plops into Maggie's chair.

Rose drops Matt's iPhone onto the table:

ROSE
 Don't take this personally but,
 you're an idiot. Your loft key?

Matt chops-out a fork-full of waffle, shoves it into his mouth, has an epiphany, then dashes for the front door with the fork still in his hand:

EXT. MAMA BRESCO'S - NIGHT

Rose follows Matt as he rushes out, stops on the sidewalk:

MATT
 (calls out)
 Maggie!? Maggie, you're right.

Maggie hesitates, turns back:

MATT
 (waggles the fork)
 -- Okay, yeah, the risk of breaking
 your heart terrifies me.

Matt steps forward:

MATT
 But not as much as --

He TRIPS, hits the sidewalk, pops up, doesn't notice the fork sticking out of his chest:

MATT
 -- losing you.

MAGGIE
 Goodbye, Matt.

Maggie walks away with Dempsey.

Rose yanks the fork out, then pulls Matt back inside:

ROSE
 You haven't lost her yet.

INT. MAMA BRESCO'S - ROSE'S BAR AREA - NIGHT

Rose sits Matt down, pours him two shots:

ROSE
 The way you two have always been
 together, that's how I learned what
 true love looks like.

MATT

Too late now. He's better for her than I am.

Rose swats the back of Matt's head:

ROSE

Shud-up. Come-on, I know what you need.

Rose exchanges an "I gotta do this" glance with Paige as she leads Matt out.

Paige is disheartened to be left behind, again.

INT. ROSE BRESCO'S INK & ALCHEMY - NIGHT

Matt reclines into Rose's dentist chair:

ROSE

It's time you take the lead of your own love story.

MATT

What do I need to do?

Rose hands him her notebook-computer which displays her personal tattoo art:

ROSE

My private collection. Select a tattoo which will remind you, every day, to overcome your fear of breaking Maggie's heart.

Matt reviews tattoo art, while Rose prepares her tattoo gear.

Matt discovers the Entwined Hearts sigil: Two hearts spiral together, combining into one central heart:

MATT

How'bout this one?
(reads aloud)
"Entwined Hearts: Symbol of intertwining romantic fates. --

ROSE

-- Two hearts, two fates, drawn together into true love." No.

Rose, takes back the notebook:

ROSE
This, shouldn't be in here. It's
the sigil for one of the most
powerful Wiccan charms. Way out of
your league, mister.

MATT
What's it do?

ROSE
It's said, the Entwined Hearts
charm will guide the bearer along
the path to true love.

MATT
I want it.

ROSE
No. Beginner steps.

MATT
It's now or never. I need all the
help I can get. Please, Rose.

Rose thinks hard. Matt's right:

ROSE
Just know, it can't be undone.

MATT
I'm in. Whatever it takes.

ROSE
Then drop those trousers, buttercup.

MATT
What now?

ROSE
Just kidding. Roll-up your right
sleeve.

Without Matt seeing, Rose reaches behind her standard array
of inks, lifts out an engraved & locked wooden case.

She removes a unique key from her necklace; opens the case;
reveals three vials of luminescent inks; loads one of the
vials into her inking gun.

Rose sanitizes Matt's wrist.

Rose presses her inking-needle to Matt's wrist:

MATT
Muther-Forker!

EXT. DUNN'S BICYCLE SHOP - MAGGIE'S LOFT - NIGHT

At the top of the walk-up stairs above the Mechanics' Garage.

Dempsey drops Maggie off.

Maggie hears Pete's worried BARKING from inside. She quickly opens the door, WATER WASHES OUT over her feet:

DEMPSEY
That's not good.

INT. MAGGIE'S LOFT - NIGHT

Maggie sloshes inside:

MAGGIE
Pete!? Pete?

BEDROOM -

Pete is on her bed, panicked, but above the ankle-deep flood:

MAGGIE
Stay right there.

RUNNING WATER leads Maggie into the bathroom.

BATHROOM -

She shuts-off the tap, yanks Pete's ball out of the drain:

MAGGIE
Pete, you're in so much trouble.

THE TILE FLOOR CRACKS OPEN beneath the bathtub.

SUPPORTING FLOOR BEAMS SPLINTER, WATER FLUSHES INTO THE CREVASSE, the bathtub plunges through the floor, CRUSHES INTO into the Mechanics' Area below.

Dempsey grabs Maggie's arm, tries to rush her out:

DEMPSEY
We gotta get out. Now!

Maggie jerks away and rescues Pete.

EXT. MAGGIE'S LOFT -

Maggie, Pete and Dempsey race down the stairs to safety.

Water washes out from under the Mechanics' Garage door.

Maggie unlocks & lifts up the Garage Door.

The Mechanics' Garage is devastated.

ZOW-POW-ZAHM, the electrical box OVERLOADS AND BURSTS:

MAGGIE

Guess I won't be building those bicycles for you after all.

DEMPSEY

I'm sorry about your shop, but you're still my bike-guy. We'll figure this out.

INT. ROSE BRESCO'S INK & ALCHEMY - NIGHT

Matt's tattoo is complete. Rose applies his bandage:

ROSE

Meditate on what this sigil means to you, each day, and your path back to Maggie will reveal itself.

Maggie enters with Pete. She's an emotional wreck:

MATT

Maggie!?

Maggie's not speaking to him. Pete's happy to see Matt.

Dempsey comes in, grips Maggie's shoulders. She kisses him:

DEMPSEY

Come stay with me.

Maggie plops down onto the Waiting Bench, Rose rushes to her:

MAGGIE

Rose, may Pete & I stay with you for a couple of days?

ROSE

Oh my gosh, of course, sweetie.

MAGGIE
 (to Dempsey)
 Thank you. I'm all right.
 Let's talk tomorrow.

Dempsey reluctantly leaves:

ROSE
 What happened?

Maggie holds up Pete's Kong-Ball:

MAGGIE
 Thanks to this, my claw-foot-tub is
 sitting on the floor of my
 Mechanics' Garage.

MATT
 Whoa.

MAGGIE
 My shop's half-destroyed.
 (to Matt, still furious)
 What're you doing here?

MATT
 Got a tattoo.

Maggie's expression is pure WTF.

INT. MATT'S LOFT - MORNING

Wild bed-head, Matt feels utterly dejected, as he shuffles
 around in search of his phone:

MATT
 Phone? Come-on phone? Fuck it.
 Stay lost.

KITCHEN AREA -

He fills his mug with cereal, adds hot coffee, takes a bite.

The bundle of Polaroids he & Maggie rediscovered earlier sits
 on the countertop.

Matt selects the first picture he ever took of Maggie, on her
 driveway, smudged with chalk, making her stink-eye face:

MATT
 Maggie... I'm sorry.

Next, Matt finds his final picture with his Mom. The cheek-to-cheek selfie she snapped just as young Matt stuffs a gooey bite of waffle into his mouth:

MATT
Miss you, Mom.

Matt's tattoo-sigil FLARES BRIGHTLY through the bandage, causing SCORCHING PAIN:

MATT
Wow! Whoa-ow! Ow-whoa!

He rips the bandage away.

Matt sees the POLAROID WITH HIS MOM COME ALIVE LIKE A MOVIE SCENE, the moment rewinds half-a-minute-before she took the picture:

WHOOSH, MATT IS SWEEPED INTO THE PHOTO -

CUT TO:

INT. MAMA BRESCO'S - MAIN DINING ROOM - DAY

Matt finds himself within his 14 year-old self sitting across from his Mom as she creatively pours syrup onto his waffles.

She's hiding that she's not well.

Matt drops his knife & fork:

MATT
Whoa, this is fuckin' weird.

ELIZABETH
Matthew!? The whole weekend with your Father and that's what you come home with?

Elizabeth ruffles Matt's hair:

MATT
I'm not going to let you die of a broken heart. Sorry me and Dad haven't loved you better.

ELIZABETH
Oh, honey, neither you or your Father, who loves us in his own way, are responsible. My heart has a defect. Don't worry, Doctors will repair it.

MATT

Love didn't break your heart?

ELIZABETH

No. Well... love breaks everyone's heart. It's how hearts learn to recognize true love.

MATT

You have no idea how much I needed to hear that.

ELIZABETH

Matthew Crisp, are you in love?

MATT

I blew it. I was afraid of breaking her heart like I thought yours was broken.

ELIZABETH

Only one thing to do, show her what's in your heart, like only you can.

Elizabeth picks up Matt's Polaroid camera, leans across to him. This time, Matt kisses her cheek, her expression is truly happy as, GAH-ZZZeet, she snaps the picture.

MATT IS PULLED OUT OF THE MOMENT -

BACK TO:

INT. MATT'S KITCHEN AREA - NIGHT

MATT TUMBLES BACKWARDS OUT OF THE PHOTO -

He leaps up, tries to process his life-altering experience:

MATT

Whoa. WHOA! What the, whoa! Did that just happen?

He leans on the counter:

MATT

Crazy people don't wonder if they're crazy. So I can't be too crazy.

Before his eyes, HIS MOM'S FINAL PHOTO TRANSFORMS, from a cheek-to-cheek selfie to an image of Matt kissing her cheek:

MATT

Wow. Yep, crazy.

Again, his tattoo-sigil FLARES BRIGHTLY:

MATT
No, wait, not again?

The first Polaroid of Maggie comes alive & rewinds half-a-minute before Matt took the picture:

WHOOSH, MATT IS YANKED INTO THE PHOTO MOMENT -

CUT TO:

EXT. GRANDMOM EVANS' HOME - DAY

Matt finds himself within his 14 year-old self. On the porch steps with his Polaroid camera around his neck:

MATT
Holy freakin' shit.

MAGGIE (O.C.)
Dollar for the swear-jar. Guess
you're living there now?

Matt leans back, peers left through the gap in the hedge, finds Maggie, 14, smudged in chalk, drawing her storm-cloud & sunbeams symbol on her driveway:

MATT
Ahhh, my Dad was supposed to come
back for me.

MAGGIE
School starts Monday. Just sayin'.
(compassionately)
Sorry about your Mom.

MATT
Am I really here? Are you real?

MAGGIE
'Course, silly. I'm Maggie Dunn.
Awesome bike. It's spaghetti night.
You can come over if you want?

MATT
(to himself)
Don't be a dick.
(to Maggie)
Hey, cool symbol. Sunbeams emerging
from a storm-cloud. Very hopeful.

MAGGIE

That's exactly what I'm going for.
It means...

She quickly writes, E.G.B.A. beneath her symbol:

MAGGIE

Everything's. Gonna. Be. Alright.

MATT

It's for your Mom & Dad, isn't it?

Maggie nods:

MATT

Spaghetti night with you sounds great.

Matt raises his Polaroid camera, GAH-ZZZeet, captures her vulnerable, hopeful smile.

WHOOSH, MATT IS YANKED OUT OF THE MOMENT -

BACK TO:

INT. MATT'S KITCHEN AREA - MORNING

MATT FALLS BACKWARDS OUT OF THE POLAROID. Hits the floor.

He springs up.

MAGGIE'S PHOTO TRANSFORMS, her stink-eye expression transforms into her vulnerable, hopeful smile:

MATT

Incredible!

He quickly searches again for his iPhone:

MATT

Phone, phone, phone? Stupid phone.

Frustrated, Matt urgently snatches-up his pants...

EXT. ALBERTA EYEGLASSES FACTORY - MORNING

Matt dashes out, sprints up the street.

EXT. ROSE BRESCO'S INK & ALCHEMY - MORNING

Rose, barely awake, wears pajamas, opens the door to an exhilarated Matt:

MATT

Everything's changed. My Mom didn't die of a broken heart. I gotta tell Maggie.

ROSE

Shhhh! No. Get in here.

TIME CUT:

INT. ROSE BRESCO'S INK & ALCHEMY - MINUTES LATER

Matt impatiently waits for Rose to complete her phone call:

ROSE

(whisper-stresses into phone)
Mom, the charm's already out of control. Anything in the book about what to do?

Pete trots happily downstairs, just ahead of Maggie:

MAGGIE

Matt? What're you doing here?

MATT

Everything's changed...

Rose gestures "NO! Do not tell her" to Matt:

MAGGIE

Whatever. By the way, what part of, "goodbye Matt," was unclear to you? Ugh, that was mean.

Maggie grips his chin, presses the crescent scar with her thumb, like she's done for years:

MAGGIE

Hate you for making me be mean to you.

MATT

Maggie...

MAGGIE

And I so don't want to be nice to you right now either.

As Maggie leads Pete out Rose blows her a kiss:

ROSE
 (into her phone)
 Okay. Thanks, Mom. Bye.

Rose ends her call, makes sure Maggie is gone:

MATT
 Why can't I tell her?

ROSE
 Because it won't change how she
 feels about you. And, if she finds
 out about the charm it could be
 epically bad.

MATT
 Fine.

ROSE
 So, good news is, you're no more
 crazy than you were yesterday.

MATT
 Bad news?

ROSE
 Buckle-up. Your life's about to get
weird. Weirder. I'll explain on the
 way to your place.

INT. ROSE'S MINI COOPER - MOVING - MORNING

Matt hangs-on as Rose nonchalantly drives like a getaway driver:

ROSE
 The charm won't stop working until
 you're united with your true love,
 via true love's kiss. Or else...

MATT
 "Or else", what?

ROSE
 You'll be driven insane and likely
 die from a broken heart.

MATT
 Oh, perfect. Nice. Not at all ironic.

INT. ALBERTA EYEGLASSES FACTORY - FREIGHT ELEVATOR - DAY

CABLES & GEARS SCREECH & KLANG as Matt & Rose ride up:

ROSE
 You're lucky. You've known your
 true love your whole life. I've
 been keeping mine at arms-length.

MATT
 Paige?

ROSE
 It's one thing when you help
 someone else find love. But when
 it's your own heart at stake...

MATT
 Does she know how you feel?

INT. MATT'S LOFT - KITCHEN AREA - DAY

MATT
 Hey, try calling my phone, would ya?

Rose presses "call" on her phone. They listen. Nothing.

Matt shows Rose the two Polaroids he went into:

ROSE
 Sure, I remember both of these. I
 love this one of you kissing your
 Mom's cheek. And, aw, Maggie's
 sweet smile.

MATT
 Incredible. You don't remember the
 pictures which existed before I
 flashed into them. Originally, my Mom
 was smiling but you could see she was
 heartbroken. And Maggie was making
 her stink-eye face.

ROSE
 Try another photo. A moment with
 Maggie which needs a do-over.

Rose follows Matt into:

PHOTO STUDIO AREA -

Matt opens his laptop. Searches images:

MATT
 It's my fault Maggie's bike shop
 got destroyed.
 (MORE)

MATT (CONT'D)
 (finds the photo)
 Here it is.

LAPTOP - Matt's, Paws Adoption Day, picture of a deeply disappointed Maggie leading Pete away:

ROSE
 The look she's giving you makes me
 want to cry. What did you do?

As the picture prints out:

MATT
 It was Pete's last chance to be
 adopted. I told her I couldn't
 handle the responsibility.

Matt picks-up the photo. Concentrates. Nothing happens:

ROSE
 What were you thinking when the
 charm first activated?

MATT
 About how much I wished I could be
 the guy she needed me to be.

Matt's tattoo-sigil glows.

The photo comes alive. The moment rewinds half-a-minute:

ROSE
 Whoa.

MATT SPIRALS INTO THE PHOTO which then flutters to the floor:

ROSE
 Awesome.

CUT TO:

EXT. CRYSTAL SPRINGS PARK - DAY

Paws Adoption Day. COUPLES & FAMILIES.

Matt becomes himself at the exact moment Maggie LEAPS INTO HIS ARMS - full body hug:

MAGGIE
 Hi.

MATT
 I missed you, every single day.

Pete jumps up, gets in on the hug:

MAGGIE
Yah big dopey charmer.

MATT
You meant him, right?

Pete drops back to all-fours, leans against Matt:

MAGGIE
He's been returned to the shelter
twice. Today's his last chance to --

MATT
I'd love to adopt him.

MAGGIE
Squeee!

Matt kneels down to Pete. Maggie squish-hugs them both:

MAGGIE
My boys.

Matt captures Maggie's picture, cheek-to-cheek with Pete.

MATT IS YANKED OUT OF THE MOMENT -

BACK TO:

INT. MATT'S PHOTO STUDIO AREA - DAY

MATT TUMBLES OUT OF THE PHOTO -

ROSE
Welcome back.

MATT
Thanks. Now watch the photo.

The image transforms from Maggie's disappointed expression
into her adorable cheek-to-cheek hug with Pete:

ROSE
Shut the front door.

The center of the photo begins to RIPPLE:

MATT
That's new.

The RIPPLE intensifies until: PLUNK, Pete's Kong-Ball BOUNCES out, then his dog-food-dish, his leash...

Finally PETE BOUNDS OUT OF THE PHOTO too:

MATT
Holy smokes!

ROSE
Whoo!

Matt hugs Pete:

ROSE
So weird. I know what I just saw,
but in my mind I also know for
certain you adopted Pete more than
a week ago.

MATT
Call Maggie. At the bike shop.

As Rose calls Maggie, Pete strolls over to Guac, the avocado tree, and bites-out a mouth-full of leaves:

MATT
Pete!? Son-of-a-monkey-wrench.

Matt lifts Guac up to safety on the Kitchen Countertop.

Rose switches her phone to SPEAKER MODE:

MAGGIE'S VOICE
Hi Rose. What's up?

ROSE
How's everything at the shop?

CUT TO:

INT. DUNN'S BICYCLE SHOP - DAY

Last night's disaster never happened.

Maggie wheels a newly built mountain bike out of the Mechanics' Area into the showroom:

MAGGIE
(into her phone)
Desperate for coffee. Matt's a
moron. Feels like a Monday. Why?

BACK TO:

INT. MATT'S PHOTO STUDIO AREA - DAY

Matt silently raises his fists in victory:

ROSE
No reason. Talk later. Hugs. Bye.

Rose ends her call. High-fives Matt:

ROSE
Can't believe that worked.

MATT
We're heroes.

Pete happily BARKS:

MATT
(teases)
Not you. You're a menace.

Rose hugs Pete:

ROSE
Aw, don't you listen to him. You're an
angel, Mister Pete.

Pete grabs his leash, drops it at the door, BARKS:

MATT
What? Oh...

INT. MAMA BRESCO'S CUCINO - MAIN DINING ROOM - DAY

FULL HOUSE for breakfast.

Rose enters, Matt follows with his laptop satchel:

MATT
My phone's gotta be here.

ROSE
I only have a few minutes, before
my shift starts.

Rose presses "call" on her phone. They search & Listen.
Nothing.

ROSE'S BAR AREA -

Rose is intercepted by a forlorn Paige:

PAIGE

Waited for you. You could've at least texted me last night.

ROSE

I should have. I'm sorry. Promise I'll make it up to you. Can we talk about this later?

PAIGE

I don't know what's stopping you from letting me in. Call me if you ever figure it out. Bye, Rose.

Paige walks out:

MATT

Sorry.

PAIGE

Yeah. Me too. Come on...

Rose presses "call" on her phone. MATT'S RINGTONE emanates from under the bar.

Rose finds his phone:

ROSE

Lost & Found box.

MATT

Have a back room?

ROSE

No. You're not trying anything here.

MATT

Please? Please? Please?

ROSE

No way.

MATT

I think I can help you with Paige.

ROSE

Ugh... come on. Mom's office.

INT. MAMA BRESCO'S OFFICE - DAY

Highly organized, professional, and Wiccan. Imagine if Professor McGonagall ran her own restaurant.

Rose locks herself in with Matt:

ROSE
Don't touch, anything. So what's
your plan?

Matt sets down his laptop, then goes to work on his phone:

MATT
I freeze-frame a picture from the
Move-In Proposal video. Go into the
moment, if it lets me. Then, stop
myself from trashing my friendship
with Maggie.

Matt's iPhone displays a freeze-frame image from the Move-In
Proposal video. He sets his phone on the desk:

ROSE
Fingers crossed. Get in - get out.

Matt concentrates. Tattoo-sigil energy pierces his sleeve.

The image comes alive, rewinds.

WHOOSH, HE FUNNELS INTO THE PHONE DISPLAY:

CUT TO:

INT. MAMA BRESCO'S - ROSE'S BAR AREA - NIGHT

Matt re-enters the moment just as Rose, Mama and Paige set-
off to deliver Champagne, flowers, waffles & ice-cream:

MATT
(whisper yells)
Stop! Stop-stop-stop.

Matt ushers them back:

MATT
(thrilled)
Whew. It's off. No time to explain.

ROSE
You are not wussing-out now,
mister.

MATT
I'm not wussing-out. Promise.

MAGGIE
Matt!?

Maggie discovers Rose, Mama & Paige still holding the champagne, flowers, waffles & ice-cream:

MATT
Aw, come-on!?

MAGGIE
Rose? What's going on.

ROSE
Uhm...

MATT
I got this. Maggie...

Rose begins to record video:

MATT
Loving you is worth risking
everything, even the chance I might
break your heart.

MAGGIE
Matt, I'm glad you're ready to
believe in love. Not for me, but
for you. Goodbye, Matt.

Maggie leads Dempsey to the front door. They walk out.

MATT
Perfect.

Matt chops-out a fork-full of waffle, shoves it into his mouth, has an epiphany, dashes for the front door with the fork still in his hand - HE'S PLUCKED OUT OF THE MOMENT -

BACK TO:

INT. MAMA BRESCO'S OFFICE - DAY

MATT TUMBLES OUT OF THE PHONE DISPLAY -

ROSE
Wow! That is just so freaky.

Again, the fork is stuck in Matt's chest - Rose yanks it out:

MATT
Ow! Rose, it's not working. I'm
right back where I started.

ROSE

But slightly less screwed. I remember what happened, both ways. Maybe you need to step back, come-up with a plan.

MATT

Like a do-over plan.

Matt opens his laptop:

MATT

Your turn.

ROSE

No way. Too risky.

MATT

I've never seen you look at anyone like the way you look at Paige.

Matt finds the photo he took of a doleful Paige as she steps past Maggie at the Ink & Alchemy Grand Opening:

MATT

Give me your hand.

Rose takes Matt's hand. He focuses on the picture. The moment comes alive, rewinds.

WHOOSH, THEY'RE BOTH SWEEPED INTO THE MOMENT -

CUT TO:

INT. ROSE BRESCO'S INK & ALCHEMY - NIGHT

Grand Opening Night.

Matt & Rose become themselves within the moment, (except this time Matt's holding her hand), just as Paige kisses Rose's neck, smiles to Maggie & Matt.

Rose throws off Matt's hand and takes Paige's hand:

PAIGE

Hardly seen you in days. Hang-out with me. One dance.

ROSE

I'd love to. Matt & Maggie, this is Paige. In a word, she's astonishing. She's putting herself through medical school.

Matt captures Rose's & Paige's picture as they step away to the tiny Dance Area.

MATT IS GRABBED OUT OF THE MOMENT, ALONE -

BACK TO:

INT. MAMA BRESCO'S OFFICE - DAY

MATT TUMBLES OUT OF THE LAPTOP DISPLAY -

MATT

Oh no. No-no-no. Rose?...

The office door JOLTS OPEN. It's Rose. Exhilarated and out of breath. She punches Matt's chest:

ROSE

That's for stranding me in our past.

MATT

But you're alright?

ROSE

I've just spent days re-doing every moment exactly like before. Well, not every moment, Paige and I are together.

Rose's happy-dance:

MATT

Yes!

Rose grips Matt's shoulders:

ROSE

When it comes to life and love, playing-it-safe is just stupid.

INT. MATT'S LOFT - NIGHT

Matt and Pete return home from dog supply shopping.

Matt's arms are full: Dog food, dog bed, toys.

INT. MATT'S BEDROOM AREA - NIGHT

Matt has laid out every photograph he's ever taken of Maggie.

Pete ignores his new dog bed and hops up onto Matt's bed.

Matt places a Blue-Tape line across the plain wall.

On the left he pins-up his first Polaroid of Maggie. Beneath it he writes, Found Maggie: Do-Over successful.

On the right he pins-up a print from the Move-In Proposal Video. Beneath it he writes, Lost Maggie: Do-Over Fail.

Matt's CELLPHONE RINGS - He answers:

MATT

This is Matt.

AARON (V.O.)

Matt. Aaron Isaac. Got your number from Maggie. She invited me to her bike shop today. Really like her. She's not someone you can say "no" to easily.

MATT

(affectionately)

Ha. No, she is not.

CUT TO:

INT. AARON ISAAC GALLERY - 2ND FLOOR BALCONY - NIGHT

Aaron, dressed head-to-toe in all new bicycle gear, tucks his phone into his shirt, wheels his new bike out of his office, onto balcony walkway and goes for a **wobbly** spin:

AARON

She sold me a Mountain Bike. Can't wait to get out on real trails.

MATT (V.O.)

That's great, Aaron.

AARON

Maggie told me I'd have to twist your arm if I'm ever going to see your portfolio, so, this is me, twisting.

BACK TO:

INT. MATT'S BEDROOM AREA - NIGHT

MATT

I appreciate it, but, my work isn't --

AARON (V.O.)
 Ask yourself, why is it Maggie,
 Rose, and everyone you know
 believes in you, but you?

MATT
 (to himself)
 "Playing-it-safe is just stupid."
 (to Aaron)
 Yes. I'll do it. I'll show you my
 portfolio.

AARON (V.O.)
 Terrific. Meet me here at the gallery,
 first thing in the morning. I'll make
 time for you.

MATT
 I'll be there.

Matt ends the call, kisses Pete's forehead, then returns to his timeline.

BEGIN MONTAGE - DO-OVER MOMENT TIMELINE ASSEMBLY -

Matt works through the night, filling in the timeline with 200 potential Do-Over Moments.

He titles & numbers each moment, then ranks them from 1 to 10 on his Must-Do-Over Scale.

Matt uses a bright paint-marker to highlight his top three Must-Do-Over Moments. Scrawls do-over notes for himself:

#183 Wild Creatures Carousel: Maggie's heartsick & pissed-off expression as she glances back at Matt while stepping off the carousel. Matt's note: Don't be a jealous dick. Don't get caught. Rebuild Maggie's trust.

#190 Abandoned Chevy: Maggie's selfie as she flips-off the camera while trying to disguise her vulnerability & heartache with a fake smile. Matt's note: Loving Maggie is worth risking everything, you idiot.

#197 Wish Fountain: Maggie, 22, with Pete, defiantly stands in the Public Fountain, drenched, heartbroken & let down, shows Matt she's taken back her wish-coin while a Policeman orders her out. Matt's note: Sing your Heart to Maggie.

END MONTAGE.

SUNRISE.

Pete nudges Matt. Matt ruffles his fur:

MATT
 (re his timeline)
 There they are, buddy. My three
 dumbest moments with Maggie that
 could help me win her back.

Matt realizes he's worked all night:

MATT
 Is it morning already?

Matt flops on the bed. Pete drops his leash on Matt's chest:

MATT
 Right.

EXT. ALBERTA EYEGLASSES FACTORY - SUNRISE

Pete's quite pleased with himself - Matt is aghast at the massive contents of the poop-bag he's carrying.

INT. MATT'S PHOTO STUDIO AREA - DAY

Showered & shaved, Matt checks his neck-tie then yanks it off, all while Pete SHREDS A BED PILLOW:

MATT
 Joke's on you, pal. That's your pillow.

Matt zip-closes his portfolio:

MATT
 Wish me luck.

Matt hides Pete's Kong-Toy. Pete BARKS his disapproval.

EXT. AARON ISAAC GALLERY - PEARL DISTRICT - DAY

A re-purposed City Library with a grand Jeffersonian entrance.

Matt climbs the wide stairs.

Vertical banners: "Naked Hearts: Words & Pictures." "Opening September 1st."

Matt takes a deep breath before stepping inside.

INT. AARON ISAAC GALLERY - DAY

Matt walks into the open & vaulted courtyard space.

This is a World Class Art Gallery.

Matt heads toward the Reception Desk, past GALLERY CREW and ARTISTS installing artwork for the upcoming exhibition.

Matt's intercepted by, TORI, 28, the Assistant Curator, who's already decided Matt's a nobody:

TORI
Gallery's closed for installation.
Obviously.

MATT
Oh, ah, I'm here to see, Aaron Isaac.

TORI
'Course you are. Leave your portfolio.
Maybe I'll get to it this year.

MATT
I was invited.

TORI
Peh, right. And you are?

Aaron leans over the balcony rail:

AARON
Matt! Glad you made it. Come on up.

Matt dashes up the main staircase to the balcony walkway.

INT. AARON ISAAC GALLERY - 2ND FLOOR - DAY

Aaron waves Matt in, toward his private office.

AARON'S OFFICE -

Aaron clears a table for Matt's portfolio. Matt enters:

AARON
Let's take a look.

MATT
No matter how this goes, thank you
for twisting my arm.

Aaron opens the portfolio:

Matt's first panoramic image of Maggie, 14, as she walks ahead of him on the way to school. She struggles to carry her too-heavy bookbag. Portland looms in the distance.

AARON

Very nice usage of the Wide-Lux panoramic. Scale. Contrast. An air of isolation & determination.

MATT

Thanks. That's Maggie. We were both fourteen. I'd known her for a day.

AARON

No kidding.

Aaron turns the page:

Maggie, 14, happily smudged in chain-grease, makes final adjustments to Matt's newly repaired rear wheel.

AARON

She's in her element. Nice angle looking through the wheel spokes.

MATT

Thanks.

Next: Maggie, 18. Her heartsick & pissed-off expression as she glances back at Matt while stepping off The Wild Creatures Carousel.

AARON

Powerful, her expression is pure betrayal. What did you do?

MATT

Spied on a private farewell she was having with a guy named Dempsey.

Next: Maggie, 18, mid-laugh, paint-splattered, dance-spins on the hood of the abandoned Chevy. Sunlight illuminates her hair & every curve.

AARON

She's spectacular & vulnerable and completely in love with you.

Then: Maggie's selfie, taken moments later, on the hood of the Chevy as she flips-off the camera while trying to disguise her vulnerability & heartache with a fake smile.

AARON

The gravity of her emotion is wrenching.

MATT

I'd just told her I didn't want to be in love with her, because it wasn't worth the risk of breaking her heart. At the time, I believed my Mom had died of a broken heart.

AARON

Is that how Elizabeth died?

MATT

No. A heart defect.

Next: Maggie, 22, with Pete, defiantly stands in the Public Fountain, drenched, heartbroken & let-down, shows Matt she's taken back her wish-coin while a Policeman orders her out.

AARON

Look at her, fighting for you.

Matt notices tattoo energy flaring beneath his sleeve - he covers his wrist:

MATT

I still wasn't ready.

Tattoo energy grows - Matt can't hide it much longer.

Tori delivers Aaron's cellphone:

TORI

It's, Kirkland catering.

AARON

(to Matt)

I have to take this. Be right back.

Aaron steps away.

The image of Maggie, drenched in the fountain, with Pete comes alive, rewinds half-a-minute:

MATT

Not here! Not now! No, no, no --

WHOOSH, MATT PLUNGES INTO THE PHOTO -

CUT TO:

EXT. SKIDMORE PUBLIC FOUNTAIN - DAY

Matt finds himself with Maggie & Pete at the fountain ledge, squeezed in between a SENIOR COUPLE and a GAY COUPLE:

SENIOR COUPLE
Oh, it's a thing.

GAY COUPLE
Oh, it's a thing.

MAGGIE
I wished for a song by you, here
and now, once and for all, about
your true feelings for me.
(points to his chest)
From deep down in here. Since we
were kids.

Pete BARKS his approval:

SENIOR GUY
(announces)
Fella's makin'-up a love-song for
his gal.

All eyes on Matt, his worst nightmare:

MATT
No, no, no I can't just make-up a
"feelings" song.
(petrified)
Maggie, you know I can't.

Maggie presses Pete's leash into Matt's hand then SPLASHES
into the fountain, to find her silver-dollar:

MAGGIE
Then I'm taking my wish back.

A POLICEMAN steps up to the fountain ledge:

POLICEMAN
Out of the water, young lady.

MAGGIE
Not 'til I find my wish-coin or he
sings his true feelings to me.

ALL EYES on Matt, again, except this time he steps up on the
fountain ledge, and puts his heart into singing his feelings.

He's terrible but he's going for it:

MATT
(with his whole heart)
Maggie, I've missed you. You're
more than my best friend. When I'm
with you, it feels like my whole
life makes sense, again.

GAY GENTLEMAN ONE
 (urges Matt)
 Dig deep. Sing it.

MATT
 Maggie, you're storm-clouds glitter
 sunbeams & stars. When I'm with you,
 I know in my heart Everything's Gonna
 Be Alright. Because of you my heart
 can sing, loving you is worth risking
 everything.

CHEERS & APPLAUSE.

Maggie covers her mouth as Pete SPLASHES around her:

POLICEMAN
 Not bad, kid. Don't go quittin'
 your day job.

MAGGIE
 Matt, that was wonderful. The wish
 I've always wanted.

Maggie SLOSHES toward Matt...

WHOOSH - MATT'S PULLED OUT OF THE MOMENT -

BACK TO:

INT. AARON ISAAC'S BALCONY OFFICE - DAY

MATT DIVES OUT OF THE PHOTO -

He barely pulls himself together as Aaron returns:

AARON
 Whoa, you just see something weird
 like a rippling light-flash?

MATT
 Uhm, nope.

AARON
 Huh.

Aaron remembers to tell his Assistant something, leaves.

Matt notices, within the image, Maggie's expression
 transforms from heartbroken to, jubilant.

Matt's portfolio and the table RATTLES until - BLOOP, Matt's
 silver-dollar wish-coin SPLURTS-OUT of the photo.

Matt catches his wish-coin mid-air, quickly swipes the water off his portfolio as Aaron returns:

AARON

Matt, listen, uhm --

MATT

Hey, no worries, I get it. Thanks for your time --

AARON

No, you don't get it. You've spent so much of your life running away from love, that you've developed an incredible eye for it. I've got to have these photos in my "naked Hearts" exhibit. Are you in?

MATT

So in. Oh. Wow, this is really happening. Thank you, Aaron.

Aaron shakes Matt's hand:

AARON

Show opens September 1st. Twenty one artists. Lots to do. Not much time. Let me show you where I want you to create your installation.

GALLERY MAIN FLOOR - MOMENTS LATER

Aaron leads Matt to a blank, three-wall alcove, angled like a slightly open book, and facing the gallery entrance:

AARON

Each artist creates & installs their own three-dimensional chapter for, Words & Pictures. Chapter One: Your's & Maggie's love story, in color, texture, words & larger-than-life prints.

MATT

Wow, sounds incredible. But, no way can I afford to build a set, or pay for larger-than-life prints.

AARON

Just let your heart create the installation, I'll write the check.

MATT
Seriously?

AARON
Yeah. Of course, I fully expect to
recoup my expenses through sales
commissions.

Matt shakes Aaron's hand.

INT. MATT'S LOFT - NIGHT

Matt, still flying high with excitement, returns home from a
walk with Pete.

KITCHEN AREA -

Matt whips-up Pete's dinner.

BEDROOM AREA -

Determined, Matt approaches his photo timeline:

MATT
Okay, time to stop playing it safe.

Only two key Do-Over Moments remain: #190 Abandoned Chevy,
and, #183 Wild Creatures Carousel:

MATT
(chooses)
Wild Creatures Carousel it is. I
need to restore Maggie's trust.

He focuses on, #183 Wild Creatures Carousel: Maggie's
heartsick & pissed-off expression as she glances back at Matt
while stepping off the carousel:

MATT
All you gotta do is go in, not get
caught this time, get out.

Matt's tattoo-sigil glows.

The photo comes alive. The moment rewinds half-a-minute:

WHOOSH, MATT IS SWEPT INTO THE PHOTO -

CUT TO:

EXT. OAKS AMUSEMENT PARK - NIGHT

POPCORN STAND -

Matt becomes his 18 year old self as he arrives on his bicycle, winded, sweaty.

He holds back, concealed by the Popcorn Stand.

Maggie and Dempsey ride the Wild Creatures Carousel while Maggie eats cotton candy.

Maggie LAUGHS, threatens to push her cotton-candy into Dempsey's face.

Matt smiles too, happy for her.

The carousel ride winds down.

Matt lifts out his camera but this time doesn't take the picture as Maggie kisses Dempsey.

Instead, Matt captures Maggie leaping, gracefully, beautifully from the slowly moving carousel on her own.

Matt backs away, TUMBLES OVER THE POPCORN TRASH CAN - jumps up:

MATT

No. No-no-no.

Maggie spots him:

MAGGIE

(hurt & betrayed)

Matt? What're you doing here?

Dempsey stomps toward him.

WHOOSH - MATT'S YANKED OUT OF THE MOMENT -

BACK TO:

INT. MATT'S BEDROOM AREA - DAY

MATT, IN A FLURRY OF POPCORN, IS SHOVED BACKWARDS OUT OF THE PHOTO. HE BOUNCES OFF THE BED, HITS THE FLOOR.

Pete BARKS his disapproval, rushes over concerned:

MATT

Ow, I'm okay.

Pete CHOMPS popcorn as Matt pulls himself up:

MATT

That did not go as I hoped.

The carousel photo transforms into the graceful & beautiful image of Maggie leaping from the slowly moving carousel.

A KNOCK ON MATT'S LOFT DOOR.

Matt rolls open the door, just a crack, and finds:

MATT

Maggie?

Pete, tail wagging, forces his way out to Maggie:

MAGGIE

I know this is weird, but I've been thinking about that song you made-up for me at the wish fountain --

Matt tries to keep Maggie out in the hallway but she pushes in.

She instantly spots Matt's stalkery photo timeline. She makes a bee-line for it:

MAGGIE

Maaaatt?

BEDROOM AREA -

POPCORN CRUNCHES BENEATH MAGGIE'S SHOES:

MAGGIE

Jeebus, Matt? What the hell?

MATT

It's not what it looks like. Well, it is, but it's not what you think.

MAGGIE

Oh, you mean it's not a crazy-person's timeline of how they ruined, absolutely everything.

MATT

Yeah, pretty-much, that. Something totally insane happened. Rose gave me this "charmed" tattoo, well, it feels more cursed than charmed, to help me win you back. But --

Maggie rips #190 Abandoned Chevy photo out of the timeline:

MAGGIE
Maybe, we never belonged together.

MATT
We do...

Matt takes out his phone, snaps Maggie's picture:

MAGGIE
Are you kidding me?

Matt SCOOPS MAGGIE OFF HER FEET into a fireman's carry, rushes her back into the hallway:

MAGGIE
Matthew Crisp. Put. Me. Down!

He drops her off:

MAGGIE
Seriously?

SLAM-CLANG, Matt rolls his door closed.

On his phone, he displays the picture he just took of Maggie, then set's the phone on the floor at his feet:

MATT
(closes his eyes)
Maggie, we are meant to be together.

Matt's tattoo-sigil glows.

Maggie's photo comes alive. The moment rewinds half-a-minute:

WHOOSH, MATT IS SWEPT INTO THE PHONE DISPLAY -

CUT TO:

INT. MATT'S LOFT - THIRTY SECONDS EARLIER

Matt becomes himself in the moment just as Maggie KNOCKS.

He SCRAMBLES for Pete's leash, jerks open the door just a crack, then pushes out into the hallway with Pete.

LOFT HALLWAY -

MATT
Maggie? What a complete surprise.

Pete, tale wagging, jumps-up on Maggie:

MAGGIE

Whoa, I just felt the weirdest rush
of deja-vu.

MATT

Really? That is weird.

Matt guides Maggie and Pete down the hallway:

MAGGIE

These sweet, amazing, moments
between us keep popping into my
mind and they've got me mixed up.
Remember that song you made-up for
me at the wish fountain?

MATT

'Course I do. It actually rhymed.
Come-on, we'll walk you home. Ooh, I
forgot my phone. Stay. Right. Here.

Matt dashes back to his door, rolls it open, goes in, rolls
it closed fast.

INT. MATT'S LOFT - DAY

Matt stands by the door, sets his phone on the ground:

MATT

Come-on. Come-on. Come-on.

WHOOSH - HE'S PULLED INTO THE PHONE DISPLAY -

BACK TO:

INT. MATT'S LOFT - DAY

Matt's phone sits on the floor by the door. IT RATTLES -

MATT SPRINGS OUT OF THE PHONE DISPLAY -

He grabs-up his phone, rolls open his door, squeezes out.

EXT. ALBERTA EYEGLASSES FACTORY - DAY

Pete leads Matt & Maggie up the street:

MATT

Thanks to you, Aaron Isaac gave me
a spot in his gallery show.

MAGGIE
Great. Knew he would.

MATT
Opens, September 1st. Please come.

MAGGIE
That's the night Steven and I leave
for L.A..

MATT
Oh.

MAGGIE
I'll definitely come to your show
after I get back.

MATT
Sure, okay.

INT. MATT'S LOFT - BEDROOM AREA - NIGHT

Photo timeline.

Matt steps up to: **#190 Abandoned Chevy**: Maggie's selfie as she flips-off the camera while trying to disguise her vulnerability & heartache with a fake smile.

Matt's tattoo-sigil glows:

Maggie's selfie comes alive, rewinds.

MATT IS SWEEPED INTO THE PHOTO -

CUT TO:

EXT. UNION STATION TRAIN YARD, PORTLAND - SUNSET

Matt becomes his 18 year-old self, with Maggie as she RIPS his shirt pulling him up onto the Chevy's hood while kissing him. It's comically awkward until:

MAGGIE
(slips-out)
I love you.

Matt hesitates, again.

Maggie grips his chin, but before she can play puppeteer:

MATT

I think I've been in love with you
ever since you fixed my bicycle's
flat tire.

It's everything Maggie's ever wished to hear from Matt. She
leaps onto his lap, kisses him, but then questions his sudden
change of heart:

MAGGIE

But how can you, really? You don't
believe --

MATT

Found out I was wrong this whole
time. My Mom didn't --

MATT IS YANKED OUT OF THE MOMENT -

BACK TO:

INT. MATT'S PHOTO STUDIO AREA - NIGHT

MATT IS EJECTED FROM THE PHOTO - Hits the floor:

MATT

-- die of a broken heart.
(frustrated)
Aw, come-on!

He picks himself up, snags Maggie's photo #190 off the wall:

MATT

Why should she believe me.

He drops onto the bed next to Pete. Pete rests his chin on
Matt's chest:

MATT

Thanks, Pete.

Matt waits for Maggie's photo to transform, but it doesn't:

MATT

How am I ever gonna change how she
feels about me?

The photo RUMBLES, becomes heavier & heavier until Matt is
forced to drop it on the bed. It hits the mattress like it
weighs a hundred-pounds.

Matt & Pete jump away as the photo becomes so heavy it
COMPRESSES THE BED IN HALF.

Pete BARKS, worried.

Floorboards, STRAIN & CREAK.

The ABANDONED CHEVY ROLLS SLOWLY OUT OF THE PHOTO, SQUASHES everything beneath its semi-flat tires on its way into the Kitchen Area. It DEMOLISHES the bedroom-partition shelving-unit, BUMPS INTO the kitchen island, KNOCKS, Guac, the avocado tree, off the countertop.

BASH, Guac's clay pot SMASHES ON THE FLOOR:

MATT

No-no-no. Guac!?

Matt scoops-up Guac, drops him into the sink.

ROSE BRESKO'S INK & ALCHEMY - NIGHT

Rose pours water into a bowl for Pete. A very stressed-out Matt drops into Rose's dentist chair:

MATT

This "charm" has turned my life inside-out. I've only barely changed how Maggie feels about me. Now, I've got a Chevy in my loft, and Maggie's avocado tree is in intensive care.

ROSE

(fascinated)

Huh?

Matt fiddles with chair-knobs, SHHHUNK, the chair drops:

ROSE

Don't break my chair.

MATT

Sorry.

ROSE

(epiphany)

Of course! Your do-over moments aren't about changing your past with Maggie. They're about changing you. You believe in love now.

MATT

(realizes)

Yeah, I do. Holy shit. I really do.

ROSE

Now you're ready to take the lead
of your own love story.

MATT

I am?

ROSE

Keep fighting for her. Be ready,
for a moment which hasn't happened
yet. A true love moment which will
lead you to true love's kiss.

INT. AARON ISAAC GALLERY - MATT'S ALCOVE - NIGHT

Matt has painted his walls a Midnight Blue.

Starting at the back, on the center wall, he's outlining a huge version of Maggie's Storm-Cloud & Sunbeams symbol. The sunbeams radiate out across both the left and right walls.

All while Pete snoozes in his dog bed.

INT. AARON ISAAC GALLERY - MATT'S ALCOVE - DAY

Matt accepts delivery of seven framed prints: Six, 3 x 6-foot wide; one, 5 x 10-foot wide.

He positions the prints along the three walls. He has everything he needs to hang them, but:

MATT

(to Pete)

I can't hang these yet. Something's missing. Come-on Pete, we'll think about it on the way home.

Matt walks out with Pete.

INT. DUNN'S BICYCLE SHOP - MAINTENANCE GARAGE - DAY

Matt & Pete stop under the Maintenance Garage door.

Every inch of space is crammed with cartons of bicycle gear, unassembled bikes, as well as newly assembled bikes.

Maggie, Baker and Doyle build bikes as fast as they can.

Matt lets Pete off his leash, he jumps up with both paws on Maggie's shoulders:

MAGGIE
Hey, charming.

MATT
Dropping by to see you was his idea.

Baker & Doyle still haven't warmed-up to Matt:

MATT
Wow, it's all coming together.

MAGGIE
Ooh, Matt can you please grab a few
action shots?

MATT
Sure.

Baker & Doyle ham-it-up for Matt's camera.

Dempsey arrives with coffees:

DEMPSEY
Impressive progress, you guys.

Seeing Matt annoys him:

MATT
Dempsey.

DEMPSEY
Matt. 'Course you're here. Why
wouldn't you be.

Dempsey hands Maggie her cup, kisses her cheek:

MAGGIE
Coffee. You read my mind.

DEMPSEY
It's Jasmine tea.

MAGGIE
That's perfect too.

DEMPSEY
And you're on track for everything to
be wrapped & shipped by the 27th?

MAGGIE
We're on top of it.

DEMPSEY
 Excellent. Well, I'll let you get
 back to work.

Dempsey grips Matt's shoulder, tightly:

DEMPSEY
 Walk out with me?

As Dempsey leads Matt & Pete out of the garage door:

MATT
 (to Maggie)
 Uhm, me & Pete are gonna take off too.

EXT. DUNN'S BICYCLE SHOP - MECHANICS' GARAGE - DAY

Dempsey leads Matt & Pete toward Main Street:

DEMPSEY
 Matt, I'm feeling uncomfortable
 with you being around so much.

MATT
 Funny, I feel the same about you.

DEMPSEY
 Maggie's the kind of woman who
 makes a guy a better guy just by
 being in his life. I know you know
 what I mean. But you need to ask
 yourself, what have you ever
 brought to her life? What have you
 ever risked for her?

MATT
 Ha. Oh Dempsey, you're exactly right.
 And by the way, Maggie hates tea.

MECHANICS' GARAGE -

Matt dashes back in, hands Maggie Pete's leash:

MATT
 Maggie, this is me, risking my
 heart for you.

Dempsey returns, glares. Baker & Doyle stop work:

MATT

(sings)

The way you live out loud in a
world of your own creation. You're
the soul of my existence. Your
sunbeams are my... inspiration.

Maggie fights back a smile:

MATT

(sings)

Loving you is worth risking
everything. I hope with all my
heart it's not too late for you to
let yourself love me too...

Pete HOWLS:

MATT

...Like, we do you.

WHONK - Dempsey whacks Matt with an empty bicycle box:

MAGGIE

Matt!?

Matt tackles Dempsey, but Dempsey doesn't budge.

Their BRAWL instantly turns into a childish clash of wild
arms, elbows, kicks and hair-pulls.

Baker and Doyle shake their heads, embarrassed:

MAGGIE

Boys? Boys!?

BAKER

I seen Girl Scouts throw-down with
more skill & dignity.

Dempsey grabs Matt in a headlock. Matt struggles to escape:

MAGGIE

Matt? Steven, let him go.

MATT

(strains to say to Maggie)

This is me, fighting for you.
Somewhat literally I admit. And
not very well.

Matt bites Dempsey's arm. Dempsey elbows him:

MAGGIE
STOP IT! Both of you!

Dempsey lets Matt go with kick-shove.

Maggie grips Matt's chin, presses his scar with her thumb, leads him, and Pete, to the door:

MATT
Ow, ow, ow! He started it.

DEMPSEY
Did not. You had it comin'.

BAKER
Both yahs babies had it comin'.

Maggie points at Dempsey:

MAGGIE
Stay! Deal with you in a minute.

Maggie, walks out with Matt & Pete.

EXT. DUNN'S BICYCLE SHOP - MECHANICS' GARAGE - DAY

MAGGIE
I like this emerging version of you.
I do. But the time when we could've
been something more, it's --

MATT
Don't say, it's too late.

MAGGIE
Go home.

INT. MATT'S LOFT - BEDROOM AREA - DAY

Matt finishes disassembling the Photo Timeline.

Pete BARKS by the door with his leash.

Matt nods.

INT. AARON ISAAC GALLERY - MATT'S ALCOVE - LATE AFTERNOON

Gallery Crew, WENDELL, 26, and SHANE, 22, pack-up their ladders and tools after helping Matt hang his prints.

The centerpiece & largest print hangs on the back wall.

It's the image of Maggie, mid-laugh, paint-splattered, as she dance-spins on the hood of the abandoned Chevy. Sunlight illuminates her hair & every curve:

MATT

Thanks, Wendell. Thanks, Shane.

Before Wendell and Shane leave:

WENDELL

Emotionally powerful images. Who is she?

MATT

The wonderful, fierce & whimsical,
Maggie Dunn.

Matt contemplates the space. Pete sits next to him:

MATT

Hey, buddy? Doesn't feel finished,
does it? This story needs, more. A
title might help.

Matt sets-up his own ladder in front of his centerpiece print.

He pulls a big paint-marker out of his art-kit.

Above the print he writes: "Her love is worth the risk of a broken heart."

Feeling inspired, and starting beneath the first print on the left, in several storybook sentences, uniting all of Maggie's photographs, Matt writes-out:

"Maggie, you're storm-clouds glitter sunbeams & stars. When I'm with you I know in my heart, Everything's Gonna Be Alright."

"Maggie, I've missed you. You're more than my best friend. When I'm with you, it feels like my whole life makes sense, again."

"I hope with all my heart it's not too late for you to let yourself love me too."

Matt stands back, contemplates his gallery space once more:

MATT

(epiphany)

I know what missing. Come-on boy.

INT. AARON ISAAC'S BALCONY OFFICE - SUNSET

Aaron works on his computer.

Matt and Pete scramble in:

MATT

Need your help. It's dangerous, dirty
and probably against the law.

AARON

A misadventure? I'm in. Let's go.

MATT

We'll need more muscles.

EXT. PINE STATE BISCUITS - SUNSET

A mom & pop cafe' on Main Street.

Aaron parks the Aaron Isaac Gallery cube-van out front.

Matt and Aaron go inside.

INT. PINE STATE BISCUITS - SUNSET

A cozy little place. Warm & welcoming.

Matt and Aaron find Baker & Doyle:

MATT

Hey guys. Glad we found you. I need
your help pushing a car.

BAKER

Ha. We're not friends. Plus, as you
can see, we're busy.

DOYLE

Yeah. This is our dinner break.

MATT

Pay you a hundred bucks. Won't be
more than an hour's work.

BAKER

Each. A hundred bucks, each.

AARON

Done.

MATT

Guys, this is Aaron Isaac.

Aaron shakes Baker's & Doyle's hands:

AARON

Gentlemen. Let's get going.

Aaron throws down enough cash to cover their dinner tab.

INT. MATT'S LOFT - NIGHT

Pete watches, amused.

Aaron hops into the driver's seat, grips the steering wheel, puts the Chevy into gear:

AARON

Let her rip.

MATT

Push!

Matt, Baker and Doyle PUSH. The Chevy begins to roll.
FLOORBOARDS STRAIN:

DOYLE

Jeebus, this thing's heavy.

BAKER

American steel.

AARON

Here we go!

Aaron wrestles with the steering wheel:

MATT

Turn left. Freight elevator's on
the left. Left!

AARON

I am turning left!

The guys muscle the Chevy into the hallway.

LOFT HALLWAY -

MATT

Hold up you guys.

Matt has to leave Pete at home:

MATT

You gotta stay here, Pete. I'll be right back. Promise.

Pete GRUMPHS as Matt slides his loft door closed.

Matt returns to push the Chevy:

MATT

Puuush.

The guys get the Chevy rolling again.

Aaron fights the steering wheel into a sharp right turn.

CABLES KLANG, WOOD CREEKS as the Chevy rolls snugly onto the freight elevator:

AARON

Ah guys, pretty sure elevators aren't supposed to sound like this.

INT. FREIGHT ELEVATOR - DAY

Matt, Baker and Doyle cautiously step in.

Matt gently pulls the elevator gate-doors closed.

The elevator SHUDDERS like it could collapse at any moment:

AARON

Guys!?

BAKER

These babies were built to last.

SCREECH-KUNG the elevator drops three feet:

DOYLE

Anyone not just pee themselves a little?

EXT. ALBERTA EYEGLASSES FACTORY - LOADING DOCK - NIGHT

The Aaron Isaac Gallery cube-van is already in place, parked up against, and level with, the loading dock.

Aaron steers as Matt, Aaron, Baker and Doyle push the bulky Chevy into the back of the cube-van.

Aaron crawls out of the Chevy's broken-out rear window:

AARON
Piece-a-cake.

BAKER
Tell me you didn't just say that.

AARON
What?

MATT
I'll drive.

DOYLE
Shotgun.

EXT. AARON ISAAC GALLERY - NIGHT

The Pearl District is alive with five-star NIGHTLIFE.

Matt drives the cube van up the inclined alley leading to the gallery Loading Dock.

EXT. AARON ISAAC GALLERY - LOADING DOCK - NIGHT

Matt stops the cube van just beyond the Loading Dock entrance which is at street level.

Baker and Doyle jump out, install the cube-van's wheel ramps.

INT. CUBE VAN -

Aaron crawls into the Chevy through the missing rear window.

Matt and Baker crawl up & over the Chevy's roof, position themselves in front of the Chevy, and prepare to push:

MATT
Aaron, you ready?

AARON
Ready.

BAKER
Doyle get out of the way.

EXT. GALLERY LOADING DOCK -

A POLICE CRUISER pulls into to the alley, approaches the cube van unnoticed.

INT. CUBE VAN -

BAKER

Three. Two. One. Push.

The Chevy inches backwards onto the ramps:

AARON

Ah, guys? Do the brakes work?

EXT. GALLERY LOADING DOCK -

The Chevy lurches down the wheel ramps, careens past Doyle:

AARON

No brakes! There's no brakes!

The Chevy THUMPS BUMPERS with the Police Cruiser.

OFFICERS GOLDMAN, 40, and DAVIS, 24, step out of their cruiser:

OFFICER GOLDMAN

Gentlemen. We'll be your arresting Officers this evening. I'm Goldman. He's Davis. By chance, would one of you care to attempt an explanation.

MATT

We're on a quest to win true love.

OFFICER GOLDMAN

Uh huh. Let's see those I.D.'s.

AARON

Officer Goldman, if I may.

Aaron steps out of the Chevy, hands Officer Goldman his I.D.:

AARON

I'm Aaron Isaac. This is my gallery. This Chevy is one of Portland's most important works of art, and you just saved it from certain destruction.

OFFICER GOLDMAN

Did we now, Mister Isaac?

Sparks fly between Aaron and Officer Goldman:

AARON

Yes, indeed. I'd be happy to personally inform your Captain of your heroic actions. Plus, pay for any damages to your cruiser.

INT. AARON ISAAC GALLERY - MATT'S ALCOVE - NIGHT

Officers Goldman and Davis help Matt, Baker, Doyle and Aaron guide the Chevy backwards into Matt's alcove.

Aaron hands Officer Goldman two Opening Night Invitations:

OFFICER GOLDMAN

Until tomorrow night then.

AARON ISAAC

Ten-four. With bells on.

Matt gives Aaron the thumb's-up.

Matt hands Baker & Doyle two-hundred dollars:

MATT

You guys rock. Ow you big-time.

BAKER

This ought-to remind Maggie, you two were made for each other. Keep following your heart and you got a real shot at winning her back.

MATT

Thanks, Baker.

DOYLE

Baker, that was beautiful, man

BAKER

Either of you tell anyone I gave "love" advice & you'll regret it.

INT. MATT'S LOFT - NIGHT

Pete greets Matt as he trudges in, smudged with grease:

MATT

Hey, trouble-maker.

Matt collapses onto the crushed bed.

Pete drops his leash on Matt:

MATT

Oh, okay, you got it.

Matt gets back up.

INT. MATT'S LOFT - MORNING

Matt nervously lays out his only suit and old-man shoes.

INT. MAGGIE'S LOFT - MORNING

MUSICAL, YET ANNOYING, TAPPING on Maggie's door.

Maggie, in her PJ's, steps to her door smiling:

MAGGIE

Matt, you are thee most --

Pulls the door open, finds Dempsey, with Bagels and coffee:

MAGGIE

Annoying...

DEMPSEY

Hi. Wanted to apologize for acting like a total, immature ass-hat yesterday.

MAGGIE

A total ass-hat. Won't you come in.

Maggie's phone RINGS. It's Matt. Right to voicemail.

Dempsey follows Maggie into:

MAGGIE'S LOFT KITCHEN -

She finds one plate shaped like a fish, another shaped like an orangutan head. Dempsey gets the orangutan plate:

DEMPSEY

Thanks. It's just that Matt gets a free pass, every time, and I get shut-out?

MAGGIE

It's not a competition.

Maggie's phone CHIRPS & displays: New Message from Matt:

DEMPSEY

Let me guess... Matt?

Dempsey follows Maggie out of the kitchen into:

MAGGIE'S BEDROOM -

Maggie pulls open her closet door, searches:

DEMPSEY

This is a competition.

Maggie selects Play Voicemail on her phone, drops it onto the bed, Matt's message plays back on speaker:

MATT'S VOICE

Maggie, all I'm asking for is a gallery drive-by on your way to the airport tonight. Just stick your head in the door.

(Pete BARKS in the background)

Pete thinks you should too.

DEMPSEY

Can't believe I'm saying this, but, maybe you should go. I mean, I don't want to be the reason you don't go.

MAGGIE

You're not.

Maggie wrangles a small suitcase out of the closet:

MAGGIE

Matt doesn't need me. He'll be fine.

But Maggie's not fine. Irritated, she un-zips her suitcase:

MAGGIE

You and I are going to L.A. Having a charming lunch with sweet wonderful kids and charming fucking celebrities and it's fucking gonna be fucking fantastic.

DEMPSEY

Okay, you need to relax.

Maggie HEAVES the suitcase at him:

MAGGIE

Oh do I?

DEMPSEY

Now, your ass-hat's showing.

Maggie smiles, whips a pillow at him, Dempsey catches it.

Maggie needs him to throw it back at her, but he drops it:

DEMPSEY

Pick you up after work.

INT. MATT'S BATHROOM - DAY

Matt scrubs Pete down in a bubble bath.

He pulls out his phone, makes a call. Right to voicemail:

MATT

Maggie, it's life and death --

INT. MAGGIE'S BICYCLE SHOP - SALES FLOOR - DAY

Maggie listens to Matt's message on speaker as she cleans-up the aftermath of building and shipping 200 bicycles:

MATT'S VOICE

Pete needs an immediate blood transfusion from you, because you both share that rare blood-type, ABC whatever. Wait he's trying to speak. What's that boy?

(Pete BARKS loud & clear)

Pete's fading wish is for you to see the gallery show for him before you go. Pleeease.

Maggie suppresses a grin.

INT. MATT'S BEDROOM AREA - DAY

Matt returns from the shower, discovers Pete has proudly shredded his suit pockets, plus one of his old-man shoes:

MATT

Come on!? Really, Pete? Now what am I gonna wear? You and I need to have a serious talk.

INT. NEIMAN MARCUS - DAY

Aaron is totally in his element as he escorts Matt through the fastest makeover ever.

Hugo Boss suit & shoes:

AARON

Quiet, classic style over flash.
Nothing about the man should enter
the room before he does.

Golden glitter socks:

AARON

(re: glitter socks)
Keep 'em guessing. Plus, they're
thematic.

Aaron picks-out a pair of glitter socks for himself too.

EXT. DUNN'S BICYCLE SHOP - MAGGIE'S LOFT - SUNSET

Matt & Pete dash up the walk-up stairs to Maggie's door.

They both look sharp. Matt in a new suit. Pete in a bow-tie.

Matt stops himself from knocking.

Instead he slides a red envelope under the door, then leaves.

INT. MAGGIE'S LOFT - SUNSET

Maggie, packed & ready for the airport, wheels her suitcase to the door, discovers Matt's envelope.

Inside she finds two Opening Night Invitations:

MAGGIE

Oh, Matt...

EXT. AARON ISAAC GALLERY - NIGHT

Vertical banners: "Naked Hearts: Words & Pictures." "Opening Tonight."

A red-carpet event alive with ARTISTS and PATRONS, complete with PAPARAZZI.

INT. AARON ISAAC GALLERY - BALCONY - NIGHT

Matt & Pete view the art-scene CROWD from the balcony.

Aaron finds Matt:

AARON

My new crush, Officer Goldman, is here. But tonight is your night. That's your moment down there. You're missing it. Hey look.

Aaron shows Matt he's wearing glitter socks too:

AARON

Believe in the power of love. Get down there, get your mingle on.

Matt forces a smile:

AARON

Portland Tribune Arts is here. The Portland Art Scene critic is here. A dozen photography collectors. This is your arrival. What're you going to do about it.

Matt slings his Wide-Lux camera.

GALLERY FLOOR -

Matt and Pete move through the Crowd, past other ARTISTS' passionate installations.

NEAR MATT'S ALCOVE -

Matt, glad to see familiar faces, finds Rose & Paige, Mama Bresco, Grandmom Evans and even Baker and Doyle:

GRANDMOM EVANS

Elizabeth would be so proud of you, and your wonderful photographs of Maggie.

BAKER

Gotta tell yah, some of these other artists have, Fifty Shades of Yikes, ideas about love.

Rose, holding Paige's hand, hugs Matt's arm:

PAIGE
Everyone's buzzing about your photos.

MATT
It's Maggie they're talking about.

ROSE
I can't wait for Maggie to see what
you've created for her.

MATT
She's not coming.

MAMA BRESKO
Now you listen to me, don't give up
on Maggie. Don't give up on love.

Matt, feeling newly inspired, hands Pete's leash to Rose:

MATT
Wish me luck.

Matt dashes for the Gallery main entrance.

EXT. DUNN'S BICYCLE SHOP - CORNER ENTRANCE - SUNSET

Maggie waits with her suitcase as a Radio Cab drops-off Matt:

MAGGIE
Matt!?

Another Radio Cab pulls up to the curb. Dempsey steps out:

MATT
Maggie, I haven't deserved the
thousand second-chances you've
given me since we were kids.

DEMPSEY
Matt, it's time you walk away.

Maggie stands between Dempsey and Matt:

MAGGIE
(to Dempsey)
Hey, I got this.

MATT
I certainly don't deserve another
second chance.

Dempsey opens the cab door for Maggie:

MATT

But, you're the love of my life.

DEMPSEY

Too little. Too late.

Maggie grabs Matt's ear, stops him from going after Dempsey:

MAGGIE

Get in the cab, Steven. Please.

Dempsey relents, gets into the cab:

MATT

Maybe we're not supposed to ever figure it all out. Maybe, if we're lucky, we spend our whole lives growing up. Maggie, I want to spend the rest of my life growing up with you.

MAGGIE

Matt... I'll always be your friend. I have to go.

Maggie climbs into the cab.

The only thing left for Matt to do is, let her go.

INT. RADIO CAB - MOVING - NIGHT

Maggie tries to conceal how emotionally torn she feels over her decision.

Dempsey holds her hand, kisses her cheek:

DEMPSEY

All you need is some distance. We're going to have an amazing week.

Maggie notices a triangular bit of the Old Cab Driver's right ear is missing. She has no idea he's Matt's estranged father, William Crisp.

EXT. PORTLAND INTERNATIONAL AIRPORT - DEPARTURES - NIGHT

The Radio Cab pulls up to curbside drop-off.

Dempsey and William climb out, unload luggage.

Maggie hesitates - stays in the cab.

INSIDE THE CAB -

Maggie's heart won't let her step out.

Dempsey leans down to the open door:

DEMPSEY

Please don't do this. Give us a first chance.

MAGGIE

Steven. You're a pretty great guy. I really do like you.

"Like" punches Dempsey in the heart:

DEMPSEY

Ouch. To me, you'll always be, the extraordinary Maggie Dunn.

WILLIAM CRISP

Young lady stayin' or goin'?

DEMPSEY

The young lady has a gallery opening to get to.

MAGGIE

Thank you.

INT. RADIO CAB - MOVING - NIGHT

Maggie searches her suitcase, finds her best dress.

William diverts his mirror as Maggie changes clothes:

WILLIAM CRISP

So who's the lucky guy?

MAGGIE

My best friend: Matthew Crisp.

WILLIAM CRISP

No kiddin'. What's he do?

MAGGIE

Photographer. A really good one.

WILLIAM CRISP

'Course he is.

MAGGIE

What?

WILLIAM CRISP
 If he's got a gallery show, of
 course he's good.

EXT. AARON ISAAC GALLERY - NIGHT

Well attended by Portland's aloof & refined ART-SCENE CROWD.

William's Radio Cab pulls up to the VALET STATION.

William climbs out attentively.

The VALET opens Maggie's door.

Maggie steps out, looks spectacular:

MAGGIE
 Thank you.

WHISPERED VOICES
 Is that her? That's, Maggie.

Heads turn as curiosity builds around Maggie.

William delivers Maggie's suitcase:

MAGGIE
 Ooh, right, thank you.

WILLIAM CRISP
 My pleasure.

Cameras begin to flash as Maggie awkwardly rolls her suitcase on the red carpet to the grand entrance steps.

She's confused & apprehensive about the attention.

Maggie scoots back to the Valet with her suitcase:

MAGGIE
 May I leave this with you?

VALET
 Absolutely. I have to ask, are you
 her? Are you, Maggie Dunn?

MAGGIE
 Yes?

VALET
 (polite admiration)
 Wow. Love your story. Rooting for you.

MAGGIE

Thanks?

Maggie heads up the stairs to the grand entrance.

INT. AARON ISAAC GALLERY - MAIN ENTRANCE - NIGHT

Maggie enters the gallery followed by supportive Guests.

More GUESTS recognise and follow her as she's drawn to:

MATT'S ALCOVE -

Rose & Paige, Grandmom Evans and Mama Bresco join Maggie.

She's astonished and moved by the panoramic photographs, Matt's hand-written words, and most of all by the once abandoned Chevy.

She runs her fingers along the Chevy's hand-painted surface:

MAGGIE

Hey, old fella.

Matt emerges from the crowd, with Pete:

MATT

He's yours if you still want him.

Pete nudges Maggie, she kisses the top of his head:

MAGGIE

Every one of these moments, nearly destroyed us yet somehow brought us closer together. This is the most magical thing I've ever seen.

Maggie kicks-off her shoes, climbs onto the Chevy's hood:

MAGGIE

I'm still mad at you.

Matt smiles, nods.

Maggie grips Matt's tie, gently pulls him close:

MAGGIE

I want to spend the rest of my life growing up with you too.

They kiss. **True Love's kiss.**

Matt's tattoo flares into a spectrum of colors then fades:

MAGGIE
What was that?

MATT
I'll explain later.

ROSE
Whoo!

Rose kisses Paige.

CHEERS, APPLAUSE and CONGRATULATIONS.

A chain-reaction of kisses spreads throughout the gallery.

Maggie grabs Matt's camera, snaps a group-selfie including Pete, Rose & Paige, Mama, Grandmom Evans, Baker, Doyle, Aaron & Officer Goldman.

FADE TO BLACK.

FADE IN:

INT. DELTA PASSENGER JET - NIGHT

First Class PASSENGERS find their seats.

Dempsey, exchanges smiles with JOAN, a type-A Creative Executive as he sits in the center aisle across from her.

Joan is mostly certain she recognizes him:

JOAN
Excuse me. I don't think we've met,
but I feel like I know who you are.

DEMPSEY
I'm --

JOAN
No, don't tell me. I've got seven
hours to figure it out. I'm Joan
Warner, LEGO Brand Development.

DEMPSEY
Nice to meet you, Joan. We
definitely run in the same circles.

INT. DUNN'S BICYCLE SHOP - MAIN SHOWROOM - DAY

Maggie, Matt & Pete welcome the Chevy to its forever home as Baker and Doyle help push it into place in front of a new adventure mural Maggie's painting.

INT. PORTLAND INTERNATIONAL AIRPORT - DAY

Curb-side drop-off.

A Radio-Cab waits.

Matt, geared-up for a global photography adventure, steps away from Maggie & Pete:

MAGGIE

Wait...

Maggie, with Pete, practically tackles Matt. She snaps a farewell selfie:

MAGGIE

Hurry back to us.

BEGIN MONTAGE -

MATT'S PHOTOGRAPHS OF LOVE FROM HIS ADVENTURE -

In an outdoor celebration, a newly married TIBETAN COUPLE are presented with a young ox by FRIENDS & FAMILY.

Uniformed Chinese COLLEGE STUDENTS defy the strict law of their school and steal a kiss in public.

Los Angeles Pride Parade. A street full of KISSING COUPLES.

A scruffy NORWEGIAN FISHERMAN has his face grabbed & smooched by his rosy-cheeked LADY.

Two British male POLICE OFFICERS share a quick kiss while restraining a handcuffed HOODLUM.

A Native American GRANDPA & GRANDMA, strolling hand-in-hand with their GRAND DAUGHTER between them, share a kiss.

END MONTAGE.

EXT. SKIDMORE PUBLIC FOUNTAIN - SUMMER - DAY

Matt comically tries to block Maggie from flipping another silver-dollar coin into the fountain:

MAGGIE

You'll like this wish, I promise.

Matt sweeps her off her feet, SPLASHES into the water. Pete leaps in too as Maggie lets her coin fly.

They kiss.

The same Policeman as before grins as he chases them out.

FADE OUT.

THE END