

Soulmates

[A romantic comedy]

©2020 By Denis Mortenson  
Registered with the  
Library of Congress

(90 pages)

FADE IN

EXT. NINA AND ROGER'S HOUSE — PASADENA — SUMMER — DAY

KIDS (O.C.)

YEEEEEEEE!

Sounds of happy children splashing in a pool, and dog barking.

EXT. BY THE SWIMMING POOL — AT THAT MOMENT

THERESA BROWER, 29, and her sister, NINA, 31, sit in recliners drinking tea, watching Nina's three elementary age kids, DAVID, SHELLY, and TORI, in the pool with PEDRO, their Labrador.

THERESA

Nina, I can't watch your kids tomorrow.  
I have a job interview in Santa Barbara.

NINA

Santa Barbara? That's totally unfair.  
Why can't I ever go to Santa Barbara?  
Hey, Theresa, take my kids with you and  
let Roger and me have time to ourselves,  
away from our crazy parenthood.

THERESA

What? No, I can't take your kids to an  
interview. Besides, what you call crazy  
is what I call happily wedded bliss.

NINA

You say that now because you're single.  
Speaking as a mom, sometimes it feels  
like I'm locked up in a padded cell in  
a straitjacket. Parenthood's hard, sis.

THERESA

I probably won't get it, anyway. I was  
laid off twice last year. My confidence  
is at an all-time low.

NINA

Don't say that! Think positive thoughts!  
Trust me, the universe totally wants you  
to move to Santa Barbara! What's the job?

THERESA

It's for a small architecture firm.

NINA

I'm so jealous. Promise me when you move there you'll let me come up and sleep on your apartment couch.

THERESA

Let's not get ahead of ourselves. I don't need the pressure.

NINA

You're worrying too much, sweetie. Tell them I'll mop their floors for minimum wage. Like a two for one deal.

THERESA

Right, I'm sure that will sway them.

NINA

(to her kids)

DAVID! Quit pushing your sisters in the pool! Play nice, or get out! I MEAN IT! DON'T YOU DARE DROWN YOUR SISTERS!

TORI

It's okay, mom, we like it!

SHELLY

We're playing sea pirates, mommy! David is Captain Hook! He's BAD!

DAVID

ARRRRRG! Avast me hardies!

NINA

(to her kids)

You've had enough sun! There are popsicles in the fridge. Go watch TV.

KIDS

YAYYYYYY!

The kids get out of the pool and go inside. Pedro follows them.

NINA

I've got a good vibe about this, sis. I'm sure you'll meet a handsome, rich guy.

THERESA

That's a nice, delusional thought.

NINA

You're turning thirty. It's a very lucky number. Anything with three.

THERESA

Says who? Some wacky numerologist?

NINA

I found it on the internet. Trust me. Can we celebrate your birthday in Santa Barbara, after you get the job?

THERESA

Yes, if I get the job, you can all come to my birthday party in Santa Barbara. But that's two weeks away. I'll probably be here anyway.

NINA

I have a good feeling about this. We'll see you in Santa Barbara!

EXT. AERIAL VIEW OF SANTA BARBARA — THE NEXT DAY — AFTERNOON

Show surfers, palm lined streets, Mediterranean architecture. Camera follows Theresa's car as she drives into town.

EXT. STATE STREET IN SANTA BARBARA — DAY

Theresa parks her car, and gives herself a pep talk. She looks at herself in the driver side vanity mirror.

THERESA

(to herself)

If you get it, great. If you don't get it, great. Relax. You've got this!

Theresa gets out and walks to the Saltwater Architecture office, which has a metal 'Flying A' icon on the building. She carries her laptop with her, in a case.

ANTONIO MORENO, 60-ish, a Hispanic actor of silent and sound films, magically appears. He wears a black 1920s era suit, a plaid cap, walks with a cane, and carries PÉPÉ, a chihuahua.

ANTONIO

Whoa! Ay, caramba! I'm back!

(notices his wardrobe)

Ugh! But black's not my color.

ANTONIO HIDES behind a palm tree, and watches Theresa stop to tuck in her shirt, and brush off her jacket.

ANTONIO

(to P  p  )

Ah P  p  , she's gonna need our help.

(looks heavenwards)

She must be muy loco to work at the Flying A Studios. Why do you have to give me tough cases? Nice wardrobe, by the way. But I look better in a brown suit, with dark slacks.

His suit changes to brown. He smiles at the wardrobe change.

ANTONIO (CONT'D)

Muy perfecto! Muchas gracias.

Antonio follows Theresa but stops when he sees his ghostly reflection in a shop window. He glares at the window.

ANTONIO (CONT'D)

Ugh! I'm old! Again! Just once, I'd like to be young.

INT. THE SALTWATER ARCHITECTURE LOBBY – TEN MINUTES LATER

A candidate leaves while Theresa waits to be interviewed. Theresa crosses and uncrosses her leg, and fluffs her hair.

JASMINE SMITH, age 38, the beautiful OWNER OF SALTWATER ARCHITECTURE, comes to greet Theresa.

JASMINE

You must be Theresa. Nice to meet you.

I'm Jasmine Smith, the owner and lead architect of Saltwater Architecture.

They shake hands. Jasmine grimaces in pain from Theresa's grip.

THERESA

It's so nice to meet you, Jasmine.

They walk down a hall. Jasmine is shaking her hand in the air. Theresa looks panicked about having blown the handshake.

THERESA (CONT'D)

Jasmine, I'm so sorry! Did I shake your hand too hard? I'm an idiot!

JASMINE

I'm sure I heard my bones crack.

THERESA

I meant to shake soft. I forgot.  
I play a lot of tennis.

Camera POV follows them into a conference room.

JASMINE

I'm fine, Theresa. Don't freak out.

EXT. THE SALTWATER ARCHITECTURE FIRM — TEN MINUTES LATER

Antonio checks his watch. HE SNAPS HIS FINGERS AND DISAPPEARS.

INT. THE CONFERENCE ROOM — AT THAT MOMENT

Jasmine has looked at Theresa's portfolio on Theresa's laptop.  
Theresa shuts her laptop, and looks hopefully at Jasmine.

JASMINE

You've certainly done impressive work, Theresa. I saved the interview with you for last because you drove all the way from L.A. But if I'm going to be honest, I'm a little worried about your killer handshake.

THERESA

I can shake softer. I just got, well, overexcited. I had cappuccinos for breakfast. I'm very enthusiastic.

ANTONIO APPEARS but Jasmine and Theresa can't see him. He sits on the arm of a leather chair, pets P  p  , and watches them.

JASMINE

That's good to know. I like that you have restoration experience. We are almost done restoring this building. It used to be the 'Green Room' of the Flying A Film Studios. I imagine there are a few ghosts of silent film actors hanging out here, if you're into that.

THERESA

Whoa. But seriously, is this building really haunted? Ghosts freak me out.

JASMINE

I'm joking. There are no silent film stars haunting this office. But back in the day, this room was full of actors.

THERESA

That's amazing! I love silent films!

ANTONIO

(to himself)

She loves silent films? Bueno.

JASMINE

Even Victor Fleming worked here.

THERESA

Fleming? Didn't he direct The Wizard of Oz, and Gone with the Wind?

ANTONIO

(to himself)

This lady's not as dumb as she looks.

JASMINE

Ah, so you're a bit of a film buff?

THERESA

Oh yes, but I'm no film aficionado.

ANTONIO

(to himself)

I like this lady. Mucho, mucho.

JASMINE

Well, thanks for coming in. You're certainly in the mix. We'll narrow down the field in the next two weeks, and get back to you.

Jasmine and Theresa stand.

JASMINE (CONT'D)

I'd shake your hand but I think you'd break it for real. I'll walk you out.

THERESA

Thank you. I hope to hear from you.

Jasmine and Theresa start to walk to the door of the room.

ANTONIO

(to himself)

Hmm, the boss lady needs convincing.

ANTONIO WAVES HIS HAND AND JASMINE STOPS. She rubs her forehead, and turns to look at Theresa. She smiles in an odd way.

JASMINE

(muddled)

Strange, I suddenly have a good feeling about you, even though you almost broke my hand. I think I want to ask you if you want the job. Um. . .do you?

THERESA

Excuse me? I thought you just said you were narrowing down the candidates?

JASMINE

Yes. But now, for some reason, I've changed my mind. I want to hire you. Of course we'll pay for your relocation. Does eighty-thousand a year sound okay?

THERESA

Eighty-thousand? Dollars? Wow! That would be amazing! Yes! Absolutely!

ANTONIO SMILES, SNAPS HIS FINGERS, AND DISAPPEARS.

EXT. THERESA'S HOUSE - SANTA BARBARA - A WEEK LATER - DAY

Theresa uses a dolly to move a stack of boxes from a U-Haul truck into the small rental house. Nina's husband, ROGER, mid-30s, carries a chair, and follows Theresa into the house.

INT. THE LIVING ROOM OF THERESA'S HOUSE

Roger sets the chair down. The house is in a Spanish style, with hardwood floors, archways, a tiled entrance, and pastel walls.

ROGER

Whoa, you scored in finding this place.

THERESA

I got it cheap. I promised to fix tiles in the foyer, replace a toilet, and mow the lawn. The landlord gave me a discount on the first month's rent.



ROGER

Cool! Nina is so jealous. She wants us to move to Santa Barbara.

THERESA

The house next door is for sale. Only one million five.

ROGER

That pink stucco house? It's big as my retro VW camper van!

THERESA

I know! It's insane! Right?

EXT. BY THE U-HAUL TRUCK — A FEW MINUTES LATER

Roger and Theresa carry a love seat down the truck's ramp.

ROGER

Nina wanted to come but she had a dental appointment. She's certain you'll find you soulmate here.

THERESA

Roger, nobody ever has a soulmate. That's a Valentine's Day fable.

ANTONIO APPEARS, and watches them carry the loveseat. He follows behind them, though they can't see him.

ANTONIO

Ah, we'll see about that, amiga. Ella está muy loco. But I like her.

ANTONIO DISAPPEARS.

INT. SALTWATER ARCHITECTURE OFFICE — FRIDAY — 5:30PM

Theresa studies the building plans of the Flying A 'Green Room,' on a table. She's puzzled by one aspect of the blueprints. An architect, TODD, 40-ish, is still in the office. Todd shuts down his computer for the day.

THERESA

Hey, Todd, what's going on with this south wall? It shows a small room.

Todd comes over and looks at the blueprint plans.

TODD

Yeah, Jasmine and I were looking at that last week. We figured it was an error. There's obviously no entrance any longer on that south wall.

THERESA

So we don't have to follow this plan for the restoration?

TODD

No. There were revisions when they downsized the film studio. We do need to replace that south side window. I think it's the original one, but as you can see, it's rusted out. We've ordered a reproduction.

(beat)

Hey, it's five-thirty. Quitting time. Don't make us look bad by staying late on your first week here.

THERESA

Oh, yeah, no worries. Have a nice weekend. I'll lock up.

TODD

Great. I'll see you on Monday.

THERESA

Okay, see you later, Todd.

Todd leaves. Theresa looks at the blueprints again and goes to the place where the entrance to the small room is located. She feels the wall with her hands.

ANTONIO APPEARS. He leans on the wall, waves his cane, and mortar flakes off where Theresa is feeling the wall. Theresa steps back; there's a narrow vertical seam exposed.

ANTONIO

Maybe you ought to remove the bricks. There might be treasure in the wall. Aren't you even curious?

A narrow door shaped outline flakes off on the masonry.

THERESA

OH! SHOOT! NO, NO, NO, NO!

Theresa looks around for something to conceal the seam. She goes to a supply cabinet and finds a can of white wall paint. She pries it open and uses a brush to cover up the seam in the wall. She sweeps up the mortar chips from the floor.

She appears relieved, puts the lid on the paint can, washes the brush in a sink, and returns the paint and brush to the supply cabinet. She shuts off the lights, and locks up the office.

Antonio passes through the closed door, and follows Theresa.

ANTONIO

Where's your sense of adventure,  
señorita? Come back! Hey!

EXT. THE PARKING LOT OF SALTWATER ARCHITECTURE.

Theresa nervously gets in her car, starts it, and drives off. Antonio stands in the parking lot and calls to her.

ANTONIO (CONT'D)

I'm only trying to help you! It's  
MY JOB! You're gonna get me FIRED!

Theresa is rattled by the experience. She drives a few miles north on Highway 101 from Santa Barbara, and ends up in Isla Vista, by the campus of the University of California.

INT. THERESA'S CAR — ISLA VISTA — DUSK

THERESA

(to herself)

I'm such a loser! Who ruins a wall?  
Don't freak out; nobody will notice.  
It's cool. They won't fire you. Relax.

Theresa sees a fish taco stand, and parks her car.

EXT. A FISH TACO STAND — ISLA VISTA

Theresa buys a fish taco and walks toward her car. She stops when she sees a young, handsome man at a bicycle repair shop. She stares at him as if struck by lightning.

Seeing the man triggers a memory of ISAAC, a man she met years earlier at that very spot, when she was a student at UCSB.

BEGIN FLASHBACK:

EXT. A BICYCLE REPAIR SHOP — TEN YEARS EARLIER — DUSK

Theresa, with longer hair, stands in line behind ISAAC, age 20. He's explaining the problem with his bicycle rim to a BIKE SHOP REPAIRMAN, age 40s. The man examines Isaac's bike rim.

SHOW A SERIES OF SILENT SCENES of Isaac talking to Theresa, walking her home, being in a film studies class, and Theresa on her bicycle talking to Isaac at a bus stop on campus.

END FLASHBACK:

The young man turns around and it isn't Isaac. Theresa, disappointed, gets in her car and drives off.

EXT. AERIAL VIEW OF THERESA'S CAR ON HIGHWAY 101 — DUSK

Theresa drives back to her house in Santa Barbara.

EXT. THERESA'S HOUSE — SATURDAY — LATE MORNING

Theresa mows the back lawn with a push mower. She's sweaty and dressed in shorts, a crop top, and flip-flops.

ANNZOLEE, a pretty, tipsy, bikini clad 40-ish next-door neighbor, who lives in the pink stucco house, watches Theresa over their mutual fence. She raises her margarita glass to her.

ANNZOLEE

HOWDY NEW NEIGHBOR! WELCOME!

Theresa stops mowing and sees Annzolee smiling at her.

THERESA

Oh, hello! How are you?

ANNZOLEE

GRRR-EAT! Welcome to MARGARITA-VILLE, MADAM! Hey, what's your name?

THERESA

I'm Theresa Brower. Who are you?

Theresa walks over to the fence to be friendly.

ANNZOLEE

I'm your new neighbor; my name is Annzolee Phillips. My surname used to be Dawson, when I was single.

THERESA

Oh? Did you just move in?

ANNZOLEE

ME? NO! I've lived here for ten years. Me and Bob, my philander, philandering husband. But we're getting a DIVORCE. He likes to fool around, but he's the FOOL, right? That's the way Bob-eroo rolls. WHEW! It's hot, today, right?

THERESA

Yeah. I'm no expert on love, Annzolee. I'm trying to dial my love life down a notch, and enjoy being single.

ANNZOLEE

Oh, I am so with you on THAT! Dial it down and keep on dialing. Hey, are you an actress? You're so pretty!

THERESA

Me? No, I'm an architect. I moved from L.A. a few days ago.

ANNZOLEE

Oh? That's impressive. Hey, I'm making margaritas! Come help me celebrate my upcoming divorce.

THERESA

I should really finish mowing. But thanks for the offer.

ANNZOLEE

OH, LIGHTEN UP! IT'S THE WEEKEND! Mow it later. Come swim in MY POOL! We'll toast being single!

THERESA

Well, that does sound nice. Okay.

ANNZOLEE

OKAY! Then I'll see you in FIVE! (MORE)

EXT. ANNZOLEE'S FRONT PORCH

Theresa rings Annzolee's doorbell. She wears a swimsuit, and carried a towel. Annzolee opens the door and waves Theresa in.

ANNZOLEE (CONT'D)

HEY, NEIGHBOR! Come on in. The party is just getting started.

THERESA

You're having a party?

ANNZOLEE

A party of two. WHOO-HOO!

EXT. ANNZOLEE'S POOL PATIO

THERESA

I like your house. When was it built, the 1920s?

ANNZOLEE

In 1919. Santa Barbara only had a population of 15,000 people then. My grandfather built this house. He used to build sets for the film studios. It was a big deal-lee-o.

THERESA

Are you talking about the Flying A Film Studios on Mission Street?

ANNZOLEE

YES! You've heard of them?

THERESA

I work in their old main office. It's a wonderful building. We're almost done restoring it.

ANNZOLEE

AWESOME! Let me get you a margarita! We can celebrate your new job. Hey, are you really single? Seriously?

THERESA

Very single. Um, no margarita for me, thanks. I will swim a few laps, though. I'm not used to mowing a lawn.

ANNZOLEE

No problemo. Go cool off. I'll make you a little drinkee-poo, just in case you change your mind. (MORE)

Theresa dives in and swims the length of the pool several times. She comes out and dries her hair off with her towel. Anzolee sits in a pool chair, sipping a margarita. She hands Theresa a newly made margarita, and Theresa accepts it.

ANNZOLEE (CONT'D)

I think you need it, missy. Drink up!

THERESA

Well, it'd be a waste to waste it.

Theresa takes a long drink.

ANNZOLEE

Yummy, huh? It's got a lot less booze. Somehow, I've run out of tequila. It's almost a virgin margarita.

THERESA

It's delicious. Thanks. Whew.

ANNZOLEE

I endeavor to be hoska-pitable. Like a good neighbor, Anzolee is there. But I don't sell insurance. It's too boring. My soon to be ex-husband, BOB, sells insurance. He's the breadwinner. He's so hot he's having an affair with his secretary. I should be angry but everybody loves Bob. Even God. Maybe I should pray for him, but all I feel like saying is SHOW ME THE MONEY, BOB!

THERESA

Sorry your marriage is on the rocks.

ANNZOLEE

Yep, just like these margaritas.

THERESA

Pretty coincidental your grandfather worked at the Flying A. I'm beginning to think I was meant to work there. Either that or there's a conspiracy.

ANNZOLEE

They went out of business in 1921. Kaputsky. Everybody who worked there moved to Hollywood.

THERESA

Yeah; the end of silent pictures.

ANNZOLEE

A toast to silent pictures, madam!

They clink glasses. Annzolee drains her margarita and sets the glass on the table between them.

ANNZOLEE

Ooh, that one gave me a brain freeze.  
Good thing I've run out of tequila.

They sit silently for a moment; Theresa sips her margarita.

THERESA

I experienced déjà vu last night.

ANNZOLEE

Whoa, I'm having déjà vu just hearing you say that. Share, share.

THERESA

I drove to Isla Vista after work. I graduated UCSB. Anyway, so I'm getting a fish taco, and I saw a guy who looks like a guy I knew when I was a student.

ANNZOLEE

So was he your old flame, or not?

THERESA

No, but it made me think of Isaac.

ANNZOLEE

You can find Isaac on the internet.

THERESA

I don't know his last name.

ANNZOLEE

Well, you win some, you lose some.  
Once, in a Safeway, I ran into an old boyfriend. He was fatter, but he still had the same eyes, and the same laugh.

THERESA

I wonder why I thought about him. The last time I saw him was in a film class. (MORE)



THERESA (CONT'D)

I told him he was handsome. I thought he'd ask me out, but he never did. I wonder if he was gay.

ANNZOLEE

Hey, don't stress yourself out about him. He's fat and probably has kids and two ex's. Most do. Except for me. I can't have kids because that's the way the cookie crumbles. Am I right? Here's to infertility!

She picks up her empty margarita glass and clinks it with Theresa's glass. She sips it and is confused that it's empty.

ANNZOLEE (CONT'D)

HEY, HEY! Somebody drank my margarita! There's a metaphor in there somewhere. 'Love is like an empty margarita.'

THERESA

You got that right, Annzolee.

Annzolee lays back and rubs her forehead. In a minute she passes out. Theresa finishes her margarita, sets her glass down and leaves Annzolee's house.

EXT. EAST BEACH - SANTA BARBARA - SUNDAY AFTERNOON

Theresa strolls along the beach. It's another beautiful day in Santa Barbara. She sees Stearns Wharf and walks toward it.

EXT. STEARNS WHARF

There are many tourists milling around, entering shops and restaurants on the wharf. Theresa walks to the end of the wharf and watches people catching mackerel.

One of the fishermen turns when Theresa passes. It's ANTONIO. HE SMILES, SNAPS HIS FINGERS, AND DISAPPEARS.

Theresa walks by shops and enters one with a mermaid sign on it.

INT. THE MERMAID TRADING COMPANY

Theresa looks at tee shirts, kitschy metal signs, and sailboat models. In the back of the store she finds a ZOLTAR MACHINE. Zoltar is an animatronic Gypsy fortuneteller figure, cut off at

the waist within a glassed-in carnival style case.

ANTONIO APPEARS with a broom in hand. He sweeps the floor near the machine, and smiles at Theresa. Theresa can see him.

THERESA

(to Antonio)

This looks like the Zoltar machine  
in the film, *Big*, with Tom Hanks.  
Does it even work?

Antonio points to the place on the right side, on the front, where there is a slot to insert a dollar bill.

ANTONIO

Put your dollar in the slot, and  
Zoltar will give you your fortune.  
But this silly thing doesn't know  
much, so it may disappoint you.

Theresa takes a dollar and is about to insert it in the slot. Antonio leans close, and touches her arm. She looks up, weirded out by Antonio's mysterious vibe.

ANTONIO (CONT'D)

Wait; did you make your wish, señorita?

THERESA

Yeah; I hope I don't get fired from  
my new job for tearing up a wall.

ANTONIO

That's your best wish? Ugh.

THERESA

I can't think of anything else.

ANTONIO

What about wishing for Isaac?

THERESA

WHAT? How do you know about him?

ANTONIO

A lucky guess, perhaps. Muy lucky.

THERESA

Who are you? Do you work here? How  
could you possibly know about Isaac?

ANTONIO

Who can say, señorita? You should hurry, your destiny awaits you.

THERESA

I don't believe in destiny. And after I get a fortune ticket, you're going to tell me how you know about Isaac.

Theresa puts a dollar in the machine. Ethereal music plays; Zoltar begins moving his stiff manikin hands over a crystal ball. Antonio waves his hand at the machine and he vanishes. Theresa looks up and is surprised Antonio is gone.

ZOLTAR (V.O.)

Zoltar is here to give you the wisdom of the ages. Do with it what you will. Destiny is not a matter of chance, it's a matter of choice. It is not a thing to be waited for; it is a thing to be achieved. Create your destiny wisely.

There is the sound of gears and a rectangular yellow card is output from the left front of the machine. Theresa takes it and flips it over to read her fortune. Type on fortune card: YOUR WISH IS GRANTED! She smiles and puts the card in her pocket.

INT. THE SALTWATER ARCHITECTURE OFFICE — MONDAY — DAY

Theresa nervously works in her cubicle. She stares at the wall she retouched. She notices a faint outline of the closet door on the masonry. Jasmine, and TOM, mid-30s, another architect at the firm, stop by the wall Theresa retouched.

Theresa waves to them, and Jasmine and Tom come to her cubicle.

THERESA

Hey! I had a question about the Petersen Building project.

Theresa points to the CAD layout on her computer screen.

THERESA (CONT'D)

Did we order the antique doorknobs for this project? I didn't, uh, notice them on the itemized list.

TOM

Scroll down to page five.

Theresa scrolls down and sees the doorknobs on the list.

THERESA

Ah, yes, there they are, hiding by the wainscoting. Those naughty doorknobs.

JASMINE

Are you okay? You're sweating.

THERESA

ME? Oh, I'm great. Just plugging along here. Almost done reviewing this.

TOM

Hey, if you have any more questions, let me know. Did you finish the CAD drawings for the Lobero Theatre?

THERESA

Yes, I got them done this morning. I sent them to Rebecca for review.

TOM

Awesome. Hey, you don't look so well.

JASMINE

Theresa, go home early if you're sick. We totally believe in social distancing. Hey, it's your birthday this week, isn't it? This Friday?

THERESA

On Saturday, actually. I'm turning thirty. Lucky number three-zero.

JASMINE

We'll have cake on Friday, then.

THERESA

Thanks! Yeah, let's get our grooves on! Yeah, PAR-TAY! I'm so down with that! Always down with rocking the dance floor. Big number three-zero. Whoo!

TOM

Whoa, down girl.

Jasmine scowls at Theresa like she's being odd, and walks with Tom to another room of the office. Theresa wipes her brow,

relieved they didn't notice the wall she'd retouched.

INT. THE SALTWATER ARCHITECTURE OFFICE — TUESDAY — AFTERNOON

Theresa watches the clock, eager to go home to avoid being implicated in the wall debacle. The wall clock reads 4:59pm. Theresa imagines she can hear the seconds ticking away. The clock's second hand clicks on five o'clock, and Theresa reaches to shut down her computer when Jasmine arrives with a revisions sheet in hand.

JASMINE

Oh good — I'm glad I caught you.  
The Lobero Theatre had a last-minute  
change to their restoration project.  
Can you stay another half an hour?

Theresa looks past Jasmine, at the wall, and sees a tiny bit of mortar flake off the seam she painted. She blushes, wipes the sweat from her forehead, and smiles nervously at Jasmine.

THERESA

Sure, no problem. I'm happy to. I've  
got zero going on after work.

JASMINE

Okay, thanks a bunch! Just email it to  
Rebecca before you leave, and she'll  
have it for them to sign off tomorrow  
morning. Goodnight. Thanks again!

Jasmine hands Theresa the revisions sheet, and leaves the office. Todd, Tom, and Rebecca follow her.

TODD

Goodnight!

REBECCA

Thanks, Theresa! Goodnight!

TOM

We owe you one, Theresa! Goodnight!

Theresa is alone. She locks the door and pulls down the shade. She goes to the wall and picks up the flecks of fallen mortar.

THERESA

(to herself)

Well, it's not that bad. (MORE)

THERESA (CONT'D)  
 (to herself)  
 Some retouching and it'll be fine.

Theresa quickly does the revisions on the Lobero Theatre, and then goes to the wall with a brush wet with white paint. She retouches the wall, and looks relieved.

ANTONIO APPEARS. He seems amused. He waves his hand at the wall and all the mortar covering the closet entrance falls off the wall. Theresa is mortified. She stares agog at the bare bricks. She touches a brick and it falls through to the other side.

THERESA (CONT'D)  
 THIS IS NOT HAPPENING! OH GOD!

Theresa looks through the hole in the wall, and her curiosity is piqued. She pushes on another brick and it falls through. She gets a hammer and flashlight from the supply cabinet, and starts hammering on the bricks, and soon there is a two feet wide hole in the wall. She shines the flashlight into the room.

THERESA (CONT'D)  
 It's a room! Oh my god!

Theresa dislodges bricks to allow her to step into the room.

INT. THE HIDDEN ROOM

It is somewhat dark in the room, but Theresa sees stacks of large metal film canisters on two built-in shelves. A projector sits on a small table. Four velvet theatre seats line the wall.

ANTONIO APPEARS, and stands behind Theresa. He speaks and Theresa jumps a bit in fright. She turns and sees Antonio, and stumbles into one of the theatre seats.

ANTONIO  
 I was in a few of these films.  
 Most were silly cowboy pictures.  
 But audiences loved them.

THERESA  
 YOU! HOW DID YOU GET IN HERE!  
 YOU'RE FROM THAT SHOP ON STEARNS  
 WHARF, BY THE ZOLTAR MACHINE!

ANTONIO  
 That's correct, señorita.

THERESA  
ARE YOU A GHOST? HAVE YOU COME  
TO TAKE ME TO THE NEXT REALM?  
I'M TOO YOUNG TO DIE!

ANTONIO  
Relax, señorita. I'm here to help  
you. Everything is muy perfecto.

Antonio continues looking at the film canister labels.

ANTONIO (CONT'D)  
Ah, I know this one. Mary Minter  
was in it. She was only seventeen  
when I met her. She was a very  
demure sort of girl. Reminded me  
of Mary Pickford. We acted together  
on her last film, The Trail of the  
Lonesome Pine, in 1923. That was  
at Paramount Pictures.

THERESA  
So you're not the Grim Reaper?

ANTONIO  
Me? No, God sent me to help you  
find your soulmate.

THERESA  
God? So you're sort of like Cupid?  
You don't look anything like him.  
You look like a Vaudevillian.

ANTONIO  
Si. I can never get the wardrobes  
I want. I'm the ghost of an actor.

THERESA  
SO YOU ARE A GHOST? I'M OUT OF HERE!

Antonio waves his hand and she can't move. He sits next to her. Suddenly he has a bag of popcorn in his hand. He offers popcorn to Theresa. She shakes her head for 'no'. Antonio waves his hand and the projector starts up. There's no film reel on its spools but it projects a film with Mary Miles Minter.

ANTONIO  
Mary Miles Minter was a sweet kid.  
(MORE)

ANTONIO (CONT'D)

Too bad the Flying A went out of business. Minter made twenty-six films here. They were short films with subtitles. When the talkies came out, silent films were dead.

THERESA

What's your name?

ANTONIO

I'm Antonio Moreno. I was an actor at the Flying A Studios. I did films in Mexico, and then later, Paramount hired me.

THERESA

(to herself)

Maybe I've caught the flu. I do feel a little feverish. I'm delusional.

Theresa looks down and sees the electric cord of the projector isn't plugged in. She picks it up and stares at it.

THERESA (CONT'D)

How is this projector playing a film? It's not even plugged in!

ANTONIO

You worry too much about the details.  
HEY, MARY! SHE FOUND YOUR OLD FILMS!

Mary, in the film, stops and looks at them. She waves at Theresa, and smiles. Theresa is freaked out, but she meekly waves back.

MARY

(in subtitles)

Hello Theresa! Did you get your wish on that silly Zoltar machine?

THERESA

This isn't happening. I must be dreaming. It's just a dream.

MARY

(in subtitles)

I think Isaac is the one for you.



Theresa lunges forward and crawls out of the room. When she leaves the room, the projector turns off. She looks back and ANTONIO HAS DISAPPEARED. She rushes to her cubicle and dials Jasmine's cell phone.

JASMINE (O.C.)

Hello?

THERESA

Hi, Jasmine, it's Theresa Brower.  
I, we, um, have a situation here.

JASMINE (O.C.)

Oh, hi Theresa. What's going on?

THERESA

You know that closet, the small room, on the plan thingee for our office, on the south wall?

JASMINE (O.C.)

Yes, but there is no room there.

THERESA

I FOUND THAT ROOM! The hidden room.

JASMINE (O.C.)

What do you mean, you found it?

THERESA

Accidentally, like.

JASMINE (O.C.)

WHAT?

THERESA

With, A HAMMER!

JASMINE (O.C.)

You hammered the wall? What are you saying?

THERESA

It's a small room, and there's film canisters, and a projector that plays a silent film, and movie theatre seats. And even popcorn! I think you need to see it. It's totally amazing!

JASMINE (O.C.)  
WHAT? YOU'RE NOT MAKING SENSE! I'M  
COMING DOWN THERE. DON'T YOU DARE  
TOUCH ANYTHING ELSE!

INT. THE HIDDEN ROOM – HALF AN HOUR LATER

Jasmine and Theresa look at the dozen metal motion picture canisters. Jasmine writes down the titles of the films.

JASMINE  
I seriously ought to fire you.  
You made a huge hole in the wall!

THERESA  
So you're not firing me?

JASMINE  
No. This is an amazing discovery.  
Next week, you and I are going to  
the Santa Barbara Historical Museum  
to announce the find.

THERESA  
We are? You and me? Really?

JASMINE  
Yes. I will contact the TV stations.  
But first we need a film expert.

THERESA  
So it's a good thing? Okay.

JASMINE  
And probably the mayor will want to  
be there. Everybody who's anybody will  
be there. It's a very big deal.

THERESA  
Really? So, I'm not fired, right?

JASMINE  
WHY WOULD I FIRE YOU? YOU'RE A HERO!

THERESA  
I'M A HERO? ME? Wow. Okay. Cool.

JASMINE  
These are rare films. (MORE)

JASMINE (CONT'D)

If they're still in good condition they're worth a lot of money. We'll have a conservator assess their value. Tomorrow, I'll phone my friend at the Carsey-Wolf Center at UCSB, Professor Wilder. He's the foremost expert on silent films, and has staff who can restore these prints. I doubt they are still viable, but maybe.

THERESA

Oh, I imagine at least one is still watchable. It's a Mary Miles Minter silent film classic.

JASMINE

You were strange in the interview. Please don't act strange when we meet Professor Wilder; okay?

THERESA

I'll try not to.

JASMINE

Strange or not, and reckless or not, you've certainly got us all bonuses this year. Good job!

EXT. UCSB CAMPUS — WEDNESDAY — MORNING

Show imagery of the beautiful campus.

INT. AN ELEVATOR AT THE CARSEY-WOLF CENTER — UCSB — DAY

Jasmine and Theresa take an elevator to their appointment with Professor Wilder. Jasmine has a sample film canister in a metal photo case. ANTONIO APPEARS with PÉPÉ. He appears translucent. Theresa sees him and waves him off, to tell him to leave. Jasmine watches Theresa's strange arm motions, and looks concerned.

JASMINE

What's wrong with your arm?

THERESA

Tennis elbow. I need to, um, flex it occasionally, or it locks up. GET OUT! YOU! GET THE HECK OUT!

JASMINE

Are you talking to me?

THERESA

NO! To my pain. I speak to it.  
It's my therapeutic affirmation.

The elevator arrives on the second floor. Theresa tries to block Antonio, but Antonio passes right through her. She shivers and gyrates. Jasmine shakes her head and they continue walking.

JASMINE

You need medication for that elbow.

THERESA

ABSOLUTELY! Mostly it must GO! NOW!

JASMINE

You better not be weird in our meeting.  
You're starting to worry me. Again.

THERESA

I'll be fine. I promise.

JASMINE

Don't make me regret I let you come.

ANTONIO

(to Theresa)

You still need my help, señorita.

THERESA

(whispers tersely)

NO. . .I DON'T! GET LOST! You're going  
to get me fired. Please go!

They enter the office, and a RECEPTIONIST greets them.

RECEPTIONIST

Are you here to see Professor Wilder?

JASMINE

Yes.

The receptionist pushes a button on her phone.

RECEPTIONIST

Professor Wilder? Jasmine Smith is here.  
Okay, I'll send her right in. (MORE)

RECEPTIONIST (CONT'D)

(to Jasmine)

It's the first door on your left.

Jasmine and Theresa go down a hall. Jasmine knocks on a door.

PROFESSOR WILDER (O.C.)

COME IN!

ANTONIO PASSES THROUGH THE DOOR, INTO THE PROFESSOR'S OFFICE.

Jasmine and Theresa enter the professor's office. The Professor is ISAAC WILDER, age 30, who Theresa lost touch with years ago when she was a student at UCSB. Isaac hasn't changed much since those UCSB days. Isaac shakes Jasmine's hand, and goes to shake Theresa's hand but Jasmine intervenes.

JASMINE

She hurt her hand playing tennis.

PROFESSOR WILDER

Oh, I'm sorry. And what's your name?  
You look familiar to me.

Theresa stares at Isaac, and is tongue-tied.

JASMINE

This is Theresa Brower. She helped me find the hidden room in our office, which I suspected was there.

PROFESSOR WILDER

Oh? That's amazing! Please, have a seat!

They all sit at a modern glass-topped table. Jasmine sits beside Isaac, and Theresa sits on the end, beside Antonio. P  p   hops out of Antonio's grasp, and lifts his leg to pee on Jasmine. Antonio snatches P  p   before he can go. Theresa is wiggled out.

ANTONIO

P  p   has a sense of humor. Funny boy.  
Look, Theresa, here is your soulmate.  
Now you can fall in love and live happily  
ever after. It's a truly happy ending.

Theresa covers one ear, and ignores Antonio. She can't help staring at Isaac. She has a lovestruck look in her eyes.

Jasmine opens the case and hands the film canister to Theresa.

JASMINE

There are twelve canisters in total.  
I brought this one because it's well  
sealed. The label says it's the film,  
The Bachelor's Wife.

Isaac studies the canister. He looks a bit overwhelmed.

ISAAC

There are no known copies of this  
film. It's considered lost. If this  
is conservable, it's worth about half  
a million dollars, or more.

THERESA

It stars Mary Miles Minter.

Jasmine turns, shocked to hear Theresa speak to the professor.

ISAAC

Yes, that's right. Do you know about  
Mary Miles Minter?

JASMINE

(interrupting)

Theresa is sort of a film buff.

ISAAC

Oh? That's wonderful. Do you mind  
me asking how you found this?

JASMINE

She. . .we. . .noticed the room on  
the blueprints of the building. We  
got lucky and followed our intuitions.

THERESA

Yes. We got lucky. REALLY lucky.

ISAAC

I'll say. WOW. When can we come have  
a look at this room, and its contents?

JASMINE

You can come tomorrow if you like. I'll  
show it to you personally.

ISAAC

Will you be there, Theresa?

THERESA

Yes, definitely. I'd love to see you.  
I mean, to have you look at the films.

ISAAC

I'd like that too. Again. To see you.  
And the films of course. TOMORROW.  
THURSDAY. What time should I come by?

JASMINE

Does ten o'clock work for you?

Jasmine is aware something is going on right in front of her between Isaac and Theresa. She glares at Theresa. They all stand, and walk towards the door.

ISAAC

Sounds great. I'll bring my assistants.  
I can't wait to get started on this  
exciting project! Bye!

ANTONIO

(to Theresa)

I think this guy likes you. BUENO.

Theresa glances back at Isaac. He appears to somewhat remember Theresa. She waves and he smiles.

ISAAC

SEE YOU BOTH TOMORROW!

INT. THE ELEVATOR

Antonio appears pleased and stands beside Theresa, holding P  p  . Jasmine turns to Theresa and glares at her.

ANTONIO

(to Theresa)

Your boss sure is grumpy. I bet she  
isn't happy in her marriage, if she  
is married. I wouldn't want to be  
married to her. Ay, caramba!

JASMINE

What was going on in there between  
Professor Wilder and you?

THERESA

WHAT? Nothing, uh, was going on.

JASMINE

You were all goo-goo eyes at him.

THERESA

ME? No, I wasn't. I behaved myself.

JASMINE

You were definitely flirting with him! I won't tolerate that in my workplace. I'm not going to let you flirt with clients. ESPECIALLY NOT HIM! We're very close friends. Very, very close.

THERESA

I met him ten years ago. We attended UCSB together.

JASMINE

Oh, is that so? This is not a dating service I'm providing you with. Act like a professional, not like a dreamy eyed teenager. We're an architectural firm. Don't forget that.

THERESA

Okay. I'll try to behave. I know how important this is to you. To us.

ANTONIO

If I was a younger man, or alive, I'd take Jasmine tango dancing. She is very uptight. Okay, I will see you later, Theresa.

Antonio smiles, snaps his fingers, and disappears.

JASMINE

LISTEN VERY CAREFULLY. DON'T LOOK AT ISAAC, DON'T TALK TO HIM. I don't care how handsome he is, or that you were once madly in love with him. He's off limits. Don't contact him, unless you want to be unemployed. Got it?

THERESA

Got it. Message received, Jasmine.

INT. THERESA'S HOUSE — THAT EVENING



Theresa looks in her refrigerator, and sees it's mostly empty.

SFX: THE DOORBELL RINGS

She goes to the front door and finds Anzolee there with potholders on her hands. She carries a glass casserole dish.

ANNZOLEE

Intuition told me you might be hungry.

THERESA

Come in. You must be psychic. My refrigerator is bare.

Theresa gestures for her to enter. Anzolee heads to the kitchen, and sets the casserole dish down on a counter.

ANNZOLEE

This is my famous chicken enchiladas. I only make two casseroles. This, and lasagna. I fool everyone that I can cook. I'm actually a terrible cook. I burn everything I bake. Seriously.

Anzolee is about to scoop a serving of chicken enchilada onto a plate, when she notices Theresa's glum expression.

ANNZOLEE (CONT'D)

Do you want a big serving or small?

THERESA

Um. . .what?

ANNZOLEE

Big, small, or medium serving?

THERESA

It doesn't matter. Whatever.

Anzolee uses a spatula and puts chicken enchilada on Theresa's plate. She opens a silverware drawer and hands Theresa a fork.

ANNZOLEE

Why so blue? Where did my wild and crazy margarita buddy go to?

THERESA

I had a rather unusual last couple of days. It's just too weird. (MORE)

THERESA (CONT'D)

I shouldn't even mention it. You have your own troubles. You'll think I'm the mayor of Crazy Town.

ANNZOLEE

Nope. Bob wears that title. He had a man serve me papers. He wants the house! We're at war. I have to find a lawyer now. I thought he would be reasonable. Not crazy, greedy Bob!

Theresa begins eating the chicken enchilada on her plate.

THERESA

That's pretty sucky all right.

ANNZOLEE

Your turn, missy. Spill the beans.

THERESA

Fine. The ghost of a silent film actor named Antonio Moreno is trying to hook me up with my soulmate.

ANNZOLEE

WOW! THAT'S EXCITING! And really spooky.

THERESA

He is so annoying. He had me use the Zoltar machine on Stearns Wharf, then he had me break through a brick wall in our office to find a cache of rare silent movie films. Thanks to him I ruined a wall in our office.

ANNZOLEE

WHOA! You found old silent movies?

THERESA

See? I told you I was the Mayor of Crazy Town. I'm crazy, right?

ANNZOLEE

Are they firing you?

THERESA

(laughs)

NO! Now I'm the hero of the office!

THERESA (CONT'D)

My boss says there's going to be a press conference at the Santa Barbara Museum of History!

ANNZOLEE

WOW! Well, that's good news, right? So why are you so morose?

THERESA

Because of finding these rare films, my boss contacted a film conservator, a professor at UCSB. As luck would have it, he's a guy I had a crush on in college, but never dated! I've never even kissed him! How can I love somebody I've never kissed? It's insane!

ANNZOLEE

Oh, I don't know. It sounds extremely perfect to me. Like that fairytale where the prince kisses Sleeping Beauty, and they live happily ever after.

THERESA

There can't be a happily ever after.

ANNZOLEE

WHY? You're famous, you found your soulmate. What's wrong with that?

THERESA

My boss says if I so much as bat an eyelash at this film expert professor, she'll fire me. I can't handle being fired. I was laid off twice last year.

ANNZOLEE

Your boss is a jealous nut-job. And here I thought architecture was boring!

THERESA

She says it's unprofessional to flirt with clients. Even though, technically, the professor isn't a client, and it's really none of her business.

ANNZOLEE

You win the 'Drama at Work Award.'

THERESA

EXACTLY! And I don't want drama, and my boss doesn't want drama. But the ghost actor, all actors; they're all about DRAMA, DRAMA, DRAMA!

ANNZOLEE

I always wanted to be an actress. It seems like a fun way to make a living.

Theresa continues eating the enchilada casserole.

THERESA

Well, not me, Annzolee! I never want to be unemployed. It's the very worst feeling in the world. It's sucky.

(beat)

This is very good casserole, by the way. It might be the best chicken enchiladas ever made.

ANNZOLEE

Thanks. What can I do to help you? What's your soulmate's name?

THERESA

Ah, no, no, no. I see what you're thinking. Forget about it.

ANNZOLEE

Why can't you text this guy and meet on the sly in his ginormous Montecito mansion? Your crazy boss won't find out! If she's jealous, who cares? It's a free country with free love!

THERESA

That sounds really great, but I'll be fired, so I have to forget about that guy for now. It's safer.

ANNZOLEE

Love and safety don't go together. Romance is all about taking risks. I took a risk and married Bob. Our marriage wasn't perfect, but we had ten reasonably happy years. It's my second divorce but I still believe in love even when it's sucky.

THERESA

You're just unlucky in love, like me. You'll find someone, Annzolee. You're so pretty, and funny. Oh, by the way, my birthday is this Friday. My sister and her family are driving up from L.A. to celebrate. So if you're not doing anything on Saturday, you can come over around six o'clock.

ANNZOLEE

I love birthday parties! Does your sister have kids?

THERESA

Yeah, three kids. They're great.

ANNZOLEE

Hey, then let's have the party at my house because I have a pool and the kids can play in the pool and the adults can schmooze.

THERESA

Really? What about Bob?

ANNZOLEE

Bob moved to Florida. He doesn't care what I do until our lawyers haggle over who gets what. It'll get my mind off of the whole mess.

THERESA

Oh, okay. Your place then.

ANNZOLEE

PERFECT! Well, I'm gonna go. I have laundry to do, and a movie to watch.

She smiles blissfully, and walks to the front door. Theresa follows her to the door.

THERESA

You forgot your casserole, Annzolee!

ANNZOLEE

No worries. Return it whenever.

(MORE)

ANNZOLEE (CONT'D)

Hey, what do you want for your birthday?

THERESA

You don't have to buy me anything.

ANNZOLEE

I'll surprise you with something.

Annzolee leaves; Theresa shuts the door and Antonio is standing there smiling at her. He holds P  p   in his arms.

THERESA

Didn't your mother teach you to knock?  
What's with the chihuahua?

ANTONIO

This is my little pal, P  p  .

Theresa walks past Antonio and puts the casserole in the fridge. She sees Antonio's face on the label of a jar, smiling at her.

ANTONIO (CONT'D)

Did Isaac propose to you yet?

Theresa shuts the refrigerator. Antonio sits on a kitchen chair.

THERESA

NO, AND HE'S NOT GOING TO. Besides,  
don't you have a house to haunt or  
something? Do I have to call Ghost  
Busters, or an exorcist?

ANTONIO

Why are you angry? I helped you  
become famous, and found your  
soulmate. Some would be grateful.

THERESA

I'm not some people. I'm a woman  
being haunted by an old actor.

ANTONIO

I can give you pointers about how  
to romance your soulmate.

THERESA

Thanks, but I don't need pointers  
from a dead silent film actor.

ANTONIO

Flowers are always a good beginning.

THERESA

Women don't usually buy men flowers.  
Maybe a book or a can of tennis balls.

(beat)

I don't know why you're hanging around.  
You did your voodoo and now I'm in doo-  
doo. Go back to Mexico!

ANTONIO

I am a Spaniard, señorita. Besides, my  
job isn't done until you lovebirds tie  
the knot. I look forward to that day.

THERESA

The only way that can happen is if I  
quit my job and become homeless. I'm  
a little unwilling to do that.

ANTONIO

But you'd have your soulmate, Theresa.  
Imagine how happy you two will be.

THERESA

Isaac wouldn't want anything to do  
with me if I'm unemployed. Now get  
out and LEAVE ME ALONE, POR FAVOR!  
I'm a grown woman, I don't need help  
from the ghost of dead actor! Okay?

Antonio shrugs, snaps his fingers, and disappears.

THERESA (CONT'D)

AND GOOD RIDDENCE! ADIOS, AMIGO!

EXT. THE SALTWATER ARCHITECTURE OFFICE — THURSDAY — MORNING

Professor Wilder and his assistants, MAURA and LESLIE, enter the  
building.

INT. THE SALTWATER OFFICE — MINUTES LATER

Jasmine greets Isaac and his assistants. Theresa cowers in her  
cubicle, peering at Isaac and Jasmine by the hole in the wall,  
which is covered by a plastic sheet. Jasmine pulls the sheet  
open and Isaac and his assistants step into the room. Theresa  
gets up and stands by the wall to overhear what they're saying.

JASMINE

Here they are, just as we found them.

ISAAC

(to his assistants)

Okay, let's put these canisters in plastic sleeves and in the cases.

Maura and Leslie, wearing gloves, gather the movie canisters.

ISAAC (CONT'D)

(to Jasmine)

Did Theresa find this room?

JASMINE

Well, yes, technically, but we don't need her now. She's so busy with work.

ISAAC

Where is she? I'd like to say hello.

Isaac turns to the entrance of the room, but Jasmine puts her arm over his shoulder and points to the chairs and projector.

JASMINE

WHY? You have so much to do here still. You might want these theatre chairs and the projector. That's got to be of some collectible value, right?

INT. THE HIDDEN ROOM

ISAAC

Um, the projector is interesting.

Jasmine pats one of them and a puff of dust rises.

JASMINE

(coughs)

The chairs are a tiny bit dusty.

ISAAC

Excuse me, I really need to talk to Theresa. Hold that thought.

Isaac exits the room, and sees Theresa leave the building.

ISAAC (CONT'D)

THERESA? HEY! WAIT UP!



Isaac follows Theresa. Jasmine pokes her head out the opening of the room, and appears confused about where Isaac has gone.

EXT. THE SIDEWALK BY THE SALTWATER OFFICE

Theresa walks quickly toward downtown with her lunch box in hand. ANTONIO APPEARS BESIDE HER, and they walk together.

THERESA

I'm not really in the mood to talk to you, Antonio. I'm busy having a nervous breakdown, and I prefer to have one while I'm by myself.

ANTONIO

You think you're crazy because you see a ghost, don't you?

THERESA

That's the tip of the iceberg. Imagine how crazy I'd be if I saw more ghosts. I probably need to see a psychiatrist.

ANTONIO

There are ghosts all around everyone. People just can't see them.

THERESA

Maybe I don't want to see them.

ANTONIO

Oh, si. Look. They're everywhere!

He waves his hand and translucent ghosts of different eras are visible on benches and walking on sidewalks.

THERESA

That's it, I'm crazy! Please Antonio, leave me alone. You're ruining my life!

Antonio waves his hand and the ghosts become invisible again. Isaac comes running up to Theresa. They walk side by side.

ISAAC

HEY! WHERE ARE YOU GOING?

THERESA

I'm taking my lunch break. Please go back; I can't talk to you.

ISAAC

I wasn't sure who you were that day Jasmine and you came by. But later I remembered you. We met in Isla Vista. We had a film class together and you said I was handsome.

THERESA

I would like to talk about that, but right now I'm busy losing my mind.

ISAAC

What are you losing your mind about? Are you losing your mind about me?

THERESA

Sorry, Isaac, I can't go out with you, and have a wild romance.

ISAAC

A ROMANCE? I can't have a ROMANCE with you. I'm just getting over a breakup with my fiancée.

THERESA

PERFECT! PROBLEM SOLVED!

ISAAC

I just wanted to know you were the same Theresa from UCSB. I wanted to be sure. We can still be friends.

THERESA

Yeah, well, I'm not supposed to talk to you. Jasmine will fire me!

ISAAC

What? Just for talking to me?

THERESA

Seriously. So, it's nice knowing you.

(beat)

By the way, I found that room with the help of a ghost from the silent film era, named Antonio Moreno.

ISAAC

You're joking, right? Antonio Moreno? That's a good one.

ANTONIO APPEARS BY A PALM TREE, not far from them. He smiles.

THERESA

(points)

He's leaning against that palm tree,  
dressed in 1920s clothes. But I'm  
the only one who can see him!

ISAAC

Really? You mean he's invisible?

THERESA

I think he's something like Cupid.  
He had me ask Zoltar for a fortune,  
and helped me find the films. All  
so I could meet you again.

ISAAC

ZOLTAR? Like in the movie, 'Big'?

THERESA

YES! He says we're soulmates, and  
we're supposed to be together.

ISAAC

SOULMATES? YOU AND ME? HAH.

THERESA

That's what he says. ASK HIM!

Isaac approaches the palm tree and grins at Theresa.

ISAAC

Okay, I'll play along. So Antonio  
Moreno is by this palm tree?

THERESA

Yep. Ask him anything you like.  
He can tell you all about silent  
films. He's also very annoying.

ISAAC

Okay, I'll play along. Fine. I'll  
Just speak to this palm tree.

(to the palm)

If you're really Antonio Moreno, the  
renown Hispanic actor and director,  
tell me the name of the famous film  
you did in Mexico in 1932.

ANTONIO

Si. It was 'Santa', based on the novel by Federico Gamboa. Lupita Tovar played Santa. And tell Isaac he's handsome.

ISAAC

What did he say?

THERESA

He says it was named, 'Santa,' and was based on the novel by Federico Gamboa. Lupita Tovar played Santa. He also says you're handsome.

ISAAC

Okay, ask him if he remembers the last time he talked to William Desmond Taylor, the murdered silent film director.

THERESA

Fine. Tell him, Antonio.

ANTONIO

At 7pm on February first, 1922, the night he was probably shot by Charlotte Shelby, the mother of Mary Miles Minter. He was in a good spirits. We planned to meet between 10 and 10:30 on February second, the following morning.

THERESA

At 7pm on February first, 1922, the night he was probably shot by Charlotte Shelby, the mother of Mary Miles Minter. They were supposed to meet the following morning, between 10 and 10:30.

ISAAC

Huh. Well, maybe you do see him. Or you're a good liar, and know more film trivia than most. I've got to go back. Here's my card.

He hands Theresa his business card, and turns to go.

THERESA

So you ran two blocks to tell me I might be a really good liar? Or do you want to go out with me?

ISAAC

I'm not sure yet.

THERESA

Uh, right. My birthday is coming up.

ISAAC

Oh yeah? Well, happy birthday.

THERESA

Will you come to my party?

ISAAC

Uh, but won't that upset Jasmine?  
I'd hate to get you fired.

THERESA

What I do on my off hours is none  
of her business. I'll text you.

ISAAC

Okay. Thanks for introducing me to  
your ghost friend. We'll talk.

Theresa smiles and continues walking down the street.

EXT. THE ENTRANCE OF THE SALTWATER ARCHITECTURE OFFICE

Isaac jogs back and meets Jasmine at the front entrance.

JASMINE

What's going on? You left so fast.  
Were you talking to Theresa?

THERESA

Yes, actually. I wanted to know how  
she found that hidden room.

JASMINE

Has she been sexually harassing you?

ISAAC

WHAT? Why would you even say that?

JASMINE

She's not supposed to speak to you.

ISAAC

WHY? She seems harmless enough.

JASMINE

She has romantic ideas about you. It's very unprofessional. My apologies.

They enter the building.

INT. THE SALTWATER ARCHITECTURE OFFICE

JASMINE

Did you tell Theresa you're engaged?

ISAAC

I'm not engaged anymore, Jasmine.

JASMINE

If she bothers you, I swear I'll fire her. You're emotionally vulnerable now.

(beat)

Let's have coffee sometime and chat like we used to. I miss those times.

ISAAC

Sure. Give me a jingle.

Isaac's assistants, Maura, and Leslie, sit in chairs waiting for Isaac. They stand when Jasmine and Isaac come to the main room.

ISAAC (CONT'D)

(to his assistants)

Are we ready to go?

MAURA

Do you want the old projector?

ISAAC

No, not right now. Maybe later.

They walk to the front door. The assistants carry the cases containing film canisters. Jasmine follows them to the door.

JASMINE

(to Isaac)

Let me know what you find out! Thanks for your help! Let's have lunch.

Jasmine stands smiling at the entrance. She scowls when she sees Theresa a block away, returning from her lunch break.

EXT. SALTWATER ARCHITECTURE OFFICE — FRIDAY — AFTERNOON

The architects are finishing singing Theresa 'Happy Birthday.'

ALL (O.C.)  
HAPPY BIRTHDAY. . .TO YOU!

INT. THE FIRM'S KITCHEN — AT THAT MOMENT

Jasmine, Todd, Rebecca, and Tom, gather around Theresa.

JASMINE  
Happy Birthday, Theresa.

THERESA  
Thanks a lot.

THERESA BLOWS OUT THE CANDLES, and everyone claps.

JASMINE  
I have an announcement, everyone.  
Professor Wilder and his team have  
begun restoring the silent films  
that we discovered in the hidden  
room. He says the films are in  
excellent condition.  
(beat)  
Next week I will be holding a press  
conference to announce the discovery,  
at the Santa Barbara Museum of History.  
I know most of you are wondering what this  
means to the firm. When we sell the films,  
it means you'll all get profit sharing  
checks. Professor Wilder says the films  
are worth over a million dollars.

TOM  
Has someone made an offer on them?

JASMINE  
Not yet, but we expect someone will.  
So here's to our stroke of luck!

Everyone applauds. Jasmine sits by Isaac and speaks quietly.

JASMINE (CONT'D)  
Did you speak to Isaac yesterday?

THERESA  
I tried not to. He chased me down.  
What could I do?

JASMINE

He's a good friend. We used to date.

THERESA

What do you mean? Socially?

JASMINE

We were very intimate friends.  
I'm very protective of him.

THERESA

Are you saying you were lovers?

JASMINE

Do you have a problem with that?

THERESA

No. I just find it hard to believe.

JASMINE

Now that his engagement is over I  
want him for myself. Got it?

EXT. THERESA'S HOUSE - FRIDAY - DUSK

Theresa pulls her car in her driveway.

AT THE FRONT DOOR

Theresa goes to unlock the door. ANTONIO APPEARS AND MAKES  
THERESA DROP HER KEYS. Theresa bends over to pick up her keys,  
and AN ARROW WHOOSHES OVER HER HEAD AND LODGES IN THE DOOR.

A CAR'S SQUEELING TIRES, AND A CAR EXCELERATING, ARE HEARD.

Theresa pulls the arrow out of the door and rushes inside.

INT. THERESA'S HOUSE - SECONDS LATER

Theresa presses herself against the door. She tosses the arrow  
on the floor tiles, and locks the door.

THERESA

WOW!

ANTONIO APPEARS. He picks up the arrow from the floor.

ANTONIO

Ay caramba! That lady is muy loco.



THERESA

What? You thin Jasmine shot that?

ANTONIO

Good thing I made you drop your keys.

THERESA

Are you saying you just saved my life?

ANTONIO

Si. It's my job. Besides, it wasn't Cupid, because it's not a gold or silver tipped arrow.

THERESA

Why? THAT'S CRAZY! IT'S INSANE!

ANTONIO

Exactamente, señorita. She's crazy jealous. I have met people like this before. They will stop at nothing to get what they want.

EXT. THERESA'S BACKYARD PATIO — SATURDAY — AFTERNOON

Theresa, Nina, and Roger, stand talking with drinks in hand. Nina and Roger's kids run around the backyard with Pedro, their big white Labrador. Pedro chews the arrow to pieces and jumps into a flowerbed.

NINA

(to the kids)

DAVID! Keep Pedro out of Theresa's flowerbed! Girls, stop him if he tries to pee or poop!

DAVID

UH-OH, HE'S PEEING, MOM!

ROGER

You can't stop a dog from peeing. It's like holding back Niagara Falls.

NINA

You have to be firm with him. He wants to pee and poop on everything.

(to Theresa)

I love your house, sis. Sorry about Pedro peeing on your flowers. I'll buy you some new ones.

THERESA

It's fine. I agree with Roger. Dogs like to pee. One day I'd like to get a dog like Pedro. She'd be Pedro's girlfriend.

ROGER

Yeah, that's a good idea. Hey, have you found a boyfriend? It would be a shame to live here, in paradise, without some romance to keep you occupied.

THERESA

Yeah, actually, I did find someone.

NINA

Wonderful! What's he like?

THERESA

I'm not sure. I met him when I was a student at UCSB. He looks about the same as he did ten years ago.

ROGER

Invite him to your party! Is he nice?

THERESA

I'm not supposed to see him. My boss is crazy jealous about it.

NINA

It's a free country. How can she stop you from seeing this guy? It's l'amour. Is he invisible? Does he live in a parallel universe?

THERESA

My boss has the hots for him. She's the jealous type. She'll fire me if I disobey her. I think she tried to shoot me with an arrow last night. If I hadn't dropped my keys as I came in the front door I'd be in the morgue.

ROGER

Your boss shot an arrow at you?

NINA

Let's take the arrow to the police. They can test it for fingerprints.

THERESA

Pedro just chewed it to tiny pieces.  
Besides, I'm probably wrong about it.  
Bosses don't shoot arrows at employees.

NINA

So you didn't see her shoot the arrow?  
If Pedro wasn't such a beast at least  
we'd have the arrow as proof.

ROGER

Again, like holding back Niagara Falls.  
So, let's forget about crazy ideas like  
somebody is out to kill you.

THERESA

You're right; it's a crazy idea.

NINA

Give me her address and I'll go  
punch her lights out. We'll drug  
her and have her drive off a cliff.  
Nobody messes with my sister! We  
have rope in the trunk of the car.

ROGER

You can't kill Theresa's boss! That's  
immoral. Killing is wrong. Besides, you  
can't kill her by yourself. That's way  
too hard. I'll help you.

THERESA

Let's forget about the whole thing.  
Besides, it's my birthday, okay?  
(beat)  
We should head over to my neighbor's.  
She must be waking up by now. But I  
imagine she's got a ginormous hangover,  
because she drinks like a fish.

NINA

What's her problem? Is she a boozer?  
Do you suppose she shot the arrow?

THERESA

No, her marriage is imploding.

EXT. ANNZOLEE'S PATIO — A HALF AN HOUR LATER

The adults sit in pool chairs under a patio awning. Roger barbecues steaks and chicken on Annzolee's gas grill. The kids play in the pool. Pedro runs around the perimeter of the pool, barking at the kids, and then leaps into the pool.

NINA

(to the kids)

GET PEDRO OUT OF THE POOL!

ANNZOLEE

IT'S FINE! DON'T WORRY ABOUT IT!  
YOUR DOG IS BEHAVING NATURALLY!

NINA

You don't mind our dirty dog swimming  
in your pool? Ugh. It's gross!

ANNZOLEE

No worries. My husband swam around in  
the pool with his skanks, so it's been  
irrevocably soiled.

NINA

You seem to be handling your divorce  
pretty well. But you're sad, right?

ANNZOLEE

You can't control men. They're animals.  
You get a wrinkle and they trade you in.

ROGER

I'm a man. I'm a standup guy, Annzolee.  
I would never trade Nina in for some  
young chick.

THERESA

Good. You're the best brother in law  
I know. And the only one, too.

NINA

Yeah, I guess he'll do. But men are  
horndogs. Most of them are cheaters.

ROGER

Give a man a break, Nina! Theresa's  
got a nice little love nest here.  
She'll find a handsome dude. Besides,  
maybe Cupid shot that arrow. She may  
have just found true love.

THERESA

Yeah, a crazy, homicidal, Cupid. Yes,  
I am in the proverbial cat-bird seat.

NINA

I don't even know what that means.  
You ought to get on the phone and  
have your soulmate come to this party.  
We've got plenty of food. We could  
feed a club full of tennis players.

ANNZOLEE

I like you, Nina. You're FUN!

Nina and Annzolee high five.

NINA

Theresa, let's drive over to what's  
his name's house. To your soulmate's  
house, and you can sweet talk him.

ROGER

We'll take him one of these barbecued  
steaks. Guys love a good barbecue.

THERESA

I don't know where he lives, Nina.

NINA

Well, then text him! Get him over  
here. It's your birthday! What's his  
name? Does he have a name?

THERESA

Isaac Wilder.

ANNZOLEE

Nice name! I like him already! You  
should ask him to marry you! They do  
that in Ireland on leap year.

NINA

YOU CRACK ME UP, ANNZOLEE!

They clink glasses and slurp their sunset colored drinks.

NINA (CONT'D)

Roger, we're moving here. Santa  
Barbara has perfect weather. (MORE)

NINA (CONT'D)

And perfect people. Roger, will you please find a job here?

ROGER

I'll go online and find something. Anything to make you happy, baby.

NINA

I love you too, poochie. Look, I found my best friend! Here's to Annzolee! SHE ROCKS!

Nina and Annzolee clink glasses and sip their drinks.

NINA

(to the kids)

DO YOU KIDS HAVE SUNSCREEN ON?

KIDS

YES, MOM!

THERESA

You're right, Nina. I don't care how many arrows my boss shoots at me. I have a right to happiness!

ANNZOLEE

YEAH! GO GET HIM! Tell him the meat is done and ready to eat.

NINA

Metaphorically speaking.

Theresa texts Isaac on her cell phone.

THERESA

THERE, IT'S DONE. It's up to fate.

ROGER

RIGHT ON! Did you tell him to bring his own beer? We're running low.

THERESA

You are an animal, sir. It's so impossible not to love you.

ROGER

See, Nina? Theresa gets me!

NINA

All men think about is SEX!  
Women want to be romanced. They  
want candlelight dinners, and  
moonlit drives. And roses.

ANNZOLEE

I haven't had sex in a year.

ROGER

You and me both, Anzolee.

Anzolee laughs, and raises her glass to Roger.

NINA

LIAR! YOU GET SEX EVERY MONTH.

ROGER

BUT I NEED IT EVERY SINGLE DAY!

NINA

LUCKY ME! I MARRIED A SEX ADDICT!

ROGER

Text your soulmate again, Theresa.  
I could use some reinforcements.  
I need some male bonding.

NINA

OH BOO-HOO.

Isaac sends Theresa another text.

ANTONIO SUDDENLY APPEARS IN THE CHAIR BESIDE THERESA.

Theresa looks up from her phone and jumps a bit in her chair.

THERESA

(whispers tersely)  
What are YOU doing here?

ANTONIO

It's your birthday, Theresa. So I came.

THERESA

(whispers tersely)  
I'M BEING HUNTED LIKE AN ANIMAL! YOU  
SHOULD BE TRACKING DOWN WHO DID IT.

ANTONIO

I'm not like an all-powerful deity.  
I can try to bring Isaac over here.

THERESA

(whispers tersely)

Okay, get Isaac over here. That's  
what I want for my birthday.

Antonio smiles.

ANTONIO

CONSIDER IT DONE, SEÑORITA!

He snaps his fingers and disappears.

EXT. A RESTAURANT IN SANTA BARBARA — AT THAT MOMENT

Isaac and Jasmine are having a late lunch. Isaac checks his cell phone again, and sees a second text message from Theresa. ANTONIO APPEARS BY A LONG FLOWER PLANTER THAT BORDERS THEIR TABLE. He listens to their conversation.

JASMINE

Who keeps texting you?

ISAAC

Oh, nobody.

JASMINE

Is it Theresa Brower?

ISAAC

Actually, it is.

JASMINE

I'll take care of her on Monday.

ISAAC

What do you mean?

JASMINE

After our news conference at the Santa Barbara History Museum I'm going to fire her. Then she'll never bother you again.

ISAAC

YOU CAN'T FIRE HER, JASMINE!



JASMINE

She's harassing you! I ordered her not to talk to you!

ISAAC

You're jealous of Theresa? Is that what this is all about?

Jasmine reaches across the table and takes Isaac's hand.

JASMINE

I don't want anyone else to have you. I want you. I'm in love with you. I've loved you since the first day we met.

ISAAC

WHAT? What do you mean?

JASMINE

Now that you're no longer engaged, we're free to do whatever we want.

ISAAC

I had no idea you felt this way.

JASMINE

You're the first person I thought of when I found the rare films.

ISAAC

Theresa found those films, Jasmine.

JASMINE

That's litigious semantics. I want to wake up in the morning and see your handsome face. Those films were my gift. We should be together. It's our destiny. Let's go to my place.

ISAAC

OH MY GOD. I'm sorry, I didn't know. So, were you involved in breaking up my engagement to Robin?

JASMINE

She was so not right for you. All it took was getting her drunk and photos of her in compromising situations. She wasn't good enough for you.

ISAAC

YOU'RE HORRIBLE! I was going to marry Robin! You framed her!

JASMINE

It all worked out! She married someone else! Clearly she didn't love you. Now that I have the films, we can travel the world and do what we want. We can vacation in Greece, Maui, and Paris!

ISAAC

Goodbye!

Isaac stands. Jasmine stands and embraces him.

JASMINE

I'm going to fire Theresa if you don't sleep with me.

ISAAC

Forget it! Let me go, Jasmine!

He pushes away from Jasmine.

ANTONIO

(to himself)

Ay, caramba! She is one crazy woman! Something has to be done.

Antonio waves his hand. A waiter who is passing their table, trips, and dumps a platter of food on Jasmine.

JASMINE

UGHHHH! EEWWW!

Isaac hands Jasmine a napkin. She wipes her face.

ISAAC

I'M SORRY. I have to go. DON'T CALL ME! GOODBYE!

Isaac leaves the restaurant.

EXT. THERESA'S HOUSE — A SHORT TIME LATER

Isaac parks by Theresa's house. He goes to the door and rings the doorbell. No one answers. He hears the sound of Nina and Roger's kids laughing next door, and goes to Anzolee's door.

EXT. ANNZOLEE'S FRONT DOOR

Isaac rings the doorbell. Theresa answers the door. They stare at one another with big smiles on their faces.

THERESA

Hi Isaac. You look as handsome as you did the first day I saw you when we were at UCSB.

ISAAC

Oh, aren't you the sweet talker? HAPPY BIRTHDAY! I didn't have time to buy you a present. Sorry!

He enters, and they go to the patio. When they get to the patio, the adults turn to look at Isaac. Roger comes rushing forward, and takes his barbecue mitt off to shake Isaac's hand.

ROGER

I'm Roger Winters, and this is my wife, Nina. So glad you could make it. I need another dude to keep me company. Did you bring beer?

NINA

I'm Theresa's sister. Nice to meet you. My god, Theresa, you didn't mention he's a stud muffin. Jeez.

THERESA

Yeah, he is, isn't he?

ANNZOLEE

I'm Annzolee, Theresa's neighbor. Do you have a brother that looks like you? Preferably a twin brother.

ISAAC

Nope, sorry. Nice to meet you all.

Roger offers Isaac a beer, but Nina intercedes.

NINA

ROGER! Be hospitable. He doesn't want no stinking beer! He wants a mojito! Olé!

ISAAC

Sure, that sounds good. Olé!

NINA

I like him already. He looks like  
a beefy fireman from a TV show.

ANTONIO APPEARS, holding a martini, and P  p   under one arm.

ANTONIO

(to Theresa)

So did I do good, se  orita?

Theresa gives him a thumbs up sign.

ANTONIO (CONT'D)

But my work isn't finished of course.  
You two have to get married. Did he  
ask you to marry him you? Maybe you  
should ask him first. Get down on one  
knee. I'm sure he'd say yes.

Theresa shakes her head 'no'. She and Isaac sit in pool chairs  
in the shade of Anzolee's patio awning. The kids get out of the  
pool and everyone begins filling their plates with food.

NINA

Isaac, my sis mentioned you're a  
professor at the university.

ISAAC

Yes, I work at the Carsey-Wolf Center.  
I also teach some film history courses.  
Our students make mostly environmental  
oriented short films. Many have been  
shown at the Santa Barbara Film Fest.

THERESA

I think the Flying A Studios should  
be relaunched. We could make feature  
films. You could direct them, Isaac.

ISAAC

I'm no director. I've never written  
a feature screenplay before. Just  
short scripts about the environment.

ROGER

Considering how the current president  
has downsized the EPA, the environment  
could use your help. I'll be your head  
cameraman, and Nina can do makeup.

NINA

Here, here!

ANTONIO does a little cha cha dance while holding P  p  .

ANNZOLEE

After we eat cake, we ought to dance.  
I suddenly feel like doing the cha cha.

NINA

Me too. That's weird. What is cha cha?

ROGER

Forget about it. I'll tear up the dance  
floor with all of you. Just let me drink  
a couple more beers to loosen up the old  
gears, and lower my inhibitions.

ISAAC

(to Roger)

You crack me up. I like the way you  
roll, bro!

ROGER

Back at ya, bro. Whoo-hoo, let's party!

NINA

I'LL GET THE BIRTHDAY CAKE!

Nina and Annzolee go in the house. A Latin beat is heard. Nina  
returns with a carrot cake topped with lit candles.

NINA

Okay, everybody. . .happy birthday  
to you. . . .

ALL (BUT THERESA)

Happy birthday to you. . .happy birthday  
dear Theresa. . .happy birthday to you!

Theresa blows out the candles. Nina cuts the cake.

A SHORT TIME LATER

Everyone, including the kids, are dancing Latin style dances.

EXT. BY ISAAC'S CAR - TWO HOURS LATER - NIGHT

Theresa is saying goodnight to Isaac. They stand beside his

car door and she offers him a handshake. He hesitates.

THERESA

You don't shake people's hands?

ISAAC

It's a lingering paranoia from the Covid-19 days. I have a bad habit of hurting people's hands when I shake them, because I've played too much tennis.

THERESA

Oh? I have the same problem! We should play tennis sometime.

He offers his hand, and gently shakes her hand.

THERESA (CONT'D)

That wasn't so bad. Nice and soft.

Isaac embraces Theresa and kisses her on the lips. They are inches from one another. She steps back.

THERESA (CONT'D)

Mmm, that was pretty soft too.

ISAAC

I've been wanting to do that since I first saw you again.

THERESA

Really? Are you getting over your breakup?

ISAAC

Faster than I expected. She married another guy a month ago.

THERESA

Wow, she sure got over you in a hurry.

ISAAC

I'm okay with that. I found you.

THERESA

I don't even care if you get me fired. You know, somebody shot an arrow at me and it stuck in my front door. It freaked me out. It was probably an accident.

ISAAC

An arrow? Do you know who shot it?

THERESA

No, but I wouldn't be surprised if it was Jasmine. She's so jealous.

ISAAC

I KNOW! She broke up my engagement! She tried to get me to sleep with her! She said if I didn't she'd fire you.

THERESA

Will you still date me if I'm homeless, unemployed, and broke?

ISAAC

Absolutely. And happy birthday.

THERESA

Be serious, Isaac.

ISAAC

I'm being serious. I'll find you a job on campus. Well, goodnight.

THERESA

Goodnight. Thanks for coming.

Isaac gets in his car. He smiles at Theresa, starts his car, and drives off. Theresa turns toward her house and Antonio is standing there. Antonio seems to be enjoying himself.

THERESA (CONT'D)

Do you always make a habit of snooping on people? I liked it better when I couldn't see you. I just got news that Jasmine is going to fire me. Fun, huh?

ANTONIO

Don't worry about Jasmine, Theresa. Things have a way of working out. As for snooping, we Spaniards love romance. Besides, it's my job.

Theresa walks to her house. Antonio follows beside her.

THERESA

I think I'm falling for Isaac. (MORE)

THERESA (CONT'D)

Every man I've loved has had baggage.

ANTONIO

Are they all going on trips?

ISAAC

Baggage, you know? Like skeletons in their closets and homicidal ideas.

ANTONIO

Ah, si. Love affairs and homicide go together. For example Mary Miles Minter loved William Desmond Taylor, a man thirty years older than herself. Just when it seemed they might fall in love, BLAM! he got shot. Love often has tragic endings.

Theresa goes in her house. ANTONIO PASSES THROUGH THE DOOR.

INT. THERESA'S HOUSE - MINUTES LATER

Antonio reappears in Theresa's bedroom as she undresses.

ANTONIO (CONT'D)

It's good your sister and her family are at a hotel. Your house is too small for them and their smelly dog.

THERESA

HEY! I'M UNDESSING HERE! GET OUT!

ANTONIO

Oh, si, I'm sorry.

He turns around and she puts on pajamas and gets in bed.

THERESA

Don't you have somewhere, or some other time, you should be? Or is playing Cupid your only job? My life is imploding and you're all cavalier and poetic about it. I thought ghosts had superpowers.

ANTONIO

Ah, that's only in the movies. But you're numero uno, señorita.



THERESA

What do you do when you aren't here? Do you live somewhere?

ANTONIO

Oh, si, in Heaven of course.

THERESA

You live in Heaven? Really?

ANTONIO

Actually, the suburbs of Heaven.

THERESA

There are suburbs in Heaven? Do they look like southern California ranch style houses?

ANTONIO

No. Many gentle hills, and trees. Lots of songbirds; very peaceful.

THERESA

Antonio, is there something else you wanted? I'm tired; I want to sleep.

He shrugs. Theresa's cell phone rings and she answers it.

THERESA (CONT'D)

Hello?

NINA (O.C.)

How'd it go with Isaac?

THERESA

It went perfectly fine.

NINA (O.C.)

Did you French kiss him yet?

THERESA

Jeez, Nina, even if I had I sure wouldn't tell you about it.

NINA (O.C.)

Oh, fine. Roger said I should confirm that you're taking us on an iPhone worthy adventure tomorrow that I can post on social media.

THERESA

Uh, if an adventure means shopping on State Street for trinkets, then the answer is yes.

NINA (O.C.)

I mean something cheap and fun.

THERESA

We could go fishing off Stearns Wharf, but you'd go home smelling like mackerel. That would be fun.

NINA (O.C.)

I know, let's hang out on the beach and toss Frisbees. Pedro needs to run around anyway. And the kids can get some fresh air to help them sleep on the way home. We can have a picnic on the beach.

THERESA

That sounds perfect.

NINA (O.C.)

Ask Isaac to come. And Anzolee. She's loads of fun.

THERESA

I doubt Anzolee is a morning person.

NINA (O.C.)

Fine. We'll pick you up at ten o'clock, then! And have Anzolee bring mojitos for the ladies.

THERESA

Okay, if I can wake her up.

NINA (O.C.)

Roger can't drink and drive, so no booze for him. Organic drinks are fine for the kids if it's free of cane sugar. I don't want the kids to be high as kites all the way to L.A., screaming like Angels fans.

EXT. EAST BEACH BY STEARNS WHARF — SUNDAY — MORNING

Roger, and the kids, toss Frisbees. Pedro grabs a Frisbee and takes off toward the surf. Annzolee and Nina sit on Annzolee's squat beach chairs, drinking mojitos. Theresa stands nearby.

NINA

(to Annzolee)

Theresa asked Isaac to come but he was busy until the afternoon. They've got a tennis date.

ANNZOLEE

He plays tennis? Now they have to hook up. He's perfect for her. I wish I'd known. I would have bought her a can of new tennis balls.

NINA

No worries. Isaac was her gift, and the girls drew her some pictures of Isaac and Theresa getting married.

ANNZOLEE

He's a professor of film, and she's a film buff; she likes tennis and he likes tennis. It's perfect!

NINA

Yeah, he's quite the handsome prince.

They clink glasses. Theresa gets a mojito from the cooler.

ROGER

(calling)

HEY, GET ME A BEER, THERESA!

NINA

(to Theresa)

HOLD ON COWGIRL! Roger can't drink today. He was bad yesterday. He hit a plastic yard debris can in the motel parking lot when we got there. The groundskeepers weren't happy. Now he's having a time out.

THERESA

Aw, one beer isn't going to hurt him. Look at Roger, he's six two! He could drink six beers and not get wasted. I think he's a sweet teddy bear.

NINA

Maybe, but he's a lightweight drinker. I can drink mojitos all day and still do crossword puzzles. He gets obnoxious on four beers. Give him a diet soda so he can lose his beer belly.

THERESA

(laughs)

Are you the Queen of the Cooler?

NINA

I'm not being bossy. I just don't want to die in a horrible auto accident on the way home. Please? Pretty please?

THERESA

Fine, but the big guy won't be happy.

NINA

Trust me, I'll make him happy tonight.

ANNZOLEE

OH BEHAVE, YOU NAUGHTY GIRL!

THERESA

I'll tell him that, you perve.

ANNZOLEE

(to Theresa)

I hear you're going to play tennis with your honey, today. If you're 'courting' him, better take fresh balls.

THERESA

Hah-hah. Yeah, over at Pershing Park, by Santa Barbara City College. I'm stoked. I've never met a handsome, successful guy who knows how to play tennis.

NINA

He's a keeper, Theresa. WE LOVE HIM!  
I hope you have a dozen babies and live happily ever after.

THERESA

WEIRDO. And I hope you guys can visit again, real soon. I barely know anyone here. Well, except for Isaac.

ANNZOLEE  
SHE'S MOVING HERE, THERESA!

EXT. A JEWELRY STORE — SANTA BARBARA — AT THAT MOMENT

Isaac enters the jewelry store.

EXT. PERSHING PARK TENNIS COURTS — AFTERNOON

Theresa arrives and sees Isaac practicing serves. ANTONIO APPEARS in tennis clothes, holding Pépé, and a tennis racket.

ANTONIO  
His serves are like works of art.

Theresa sighs, and turns to scowl at Antonio.

THERESA  
We want to be alone, Antonio.

ANTONIO  
I know, señorita. But I am compelled to warn you again about your loco boss.

THERESA  
I'll try to be careful. She can't control us. We have a right to privacy. Bub-bye!

ANTONIO  
Your sister's dog's name is amusing to me. I knew a man named Pedro, in Mexico, many years ago. He was a very famous actor. He died at a young age. I had to wait until 1967. I died of a heart attack in Beverly Hills.

THERESA  
There must be millions of men named Pedro in Mexico. And chihuahuas too.

ANTONIO  
I am referring to Pedro Infante, the most important actor in the Golden Age of Mexican cinema. He starred in over sixty films. He was also a musician.

THERESA  
I'll make a note to mention that at the next Mexican film conference I attend.

ANTONIO

He died in a fiery plane crash. He was only thirty-nine years old.

THERESA

I'm sorry to hear that. Like the song says, "Only the good die young."

Isaac turns and sees Theresa watching him. He smiles.

ISAAC

I'm not used to being ogled. Do you want to practice serves, or rally to loosen up?

ANTONIO

All I'm saying is - be careful; that boss of yours is muy loco.

THERESA

I'M FINE! I'LL BE CAREFUL!

ISAAC

Good, I wouldn't want you to get hurt.

THERESA

Oh, uh. . .yes, I'll need to warm up. I don't want a pulled hamstring!

Theresa walks to Isaac, and stretches. ANTONIO DISAPPEARS.

THERESA

You look very handsome today in your tennis outfit, mister.

ISAAC

Why thank you. You know, I had a hamstring pull once. I had to hop six blocks to get to my apartment. It took three weeks to heal.

THERESA

That's a picture.

ISAAC

Are you a really good tennis player?

THERESA

I was on the tennis team in high school.

ISAAC

You're already better than me. I learned tennis while I was at UCSB.

He opens a can of new balls and puts one in his pocket. They walk onto the court and stand on opposite sides of the net.

ISAAC

Did your family have a nice time?

THERESA

Nina is determined to move here.

ISAAC

Good. I like them. Roger and I could hang out.

They begin hitting ground strokes. She has a killer two-handed backhand, and one zings past Isaac. He's impressed.

ISAAC

I'm in trouble aren't I?

THERESA

Oh yeah, big trouble, mister.

ISAAC

Let's just play one game so I can see what I'm in for.

THERESA

Okay, you can serve first.

ISAAC

Ladies first. You can take a few practice serves if you want.

THERESA

Nah, let's just play.

She stands at the service line and bounces a ball. Isaac fidgets back and forth behind the right service box, awaiting her serve.

THERESA (CONT'D)

LOVE ALL!

(MORE)

Her serve zings past Isaac before he can lift his racket. He shakes his head and moves to the left side of the court.

THERESA (CONT'D)

FIFTEEN LOVE!

EXT. ON THE HILLSIDE OVERLOOKING THE TENNIS COURTS

Jasmine, wearing camouflage clothing, watches Isaac and Theresa with binoculars. She loads a compound type bow with an arrow. She aims at Theresa and is about to shoot.

ANTONIO APPEARS with P  p   under his arm, and watches Jasmine from behind a eucalyptus tree. He waves his hand and a branch falls in front of her. As she's lying on her back, Antonio sets P  p   down and transforms him into a cougar. The cougar stands over Jasmine and roars.

COUGAR

ROWLLLLLLL!

JASMINE

AAAAAAHHHHH!

Jasmine gets up and runs away. Antonio transforms the cougar back into P  p   and puts him in the pocket of his jacket.

ANTONIO

Good job, P  p  !

EXT. ON THE TENNIS COURTS – AT THAT MOMENT

Theresa is about to serve. Isaac looks toward the hillside.

ISAAC

Did you hear something?

THERESA

Yeah, it sounded like a cougar!  
Up there on that hillside.

ISAAC

In Santa Barbara? Nah!

Theresa prepares to serve and sees Antonio walk by the court with P  p   on a leash. He smiles at her and walks out of view.

ISAAC (CONT'D)

What's that, love thirty?

She serves again and he returns it, but she hits a blazing fast two-handed backhand that sizzles down the line.



ISAAC (CONT'D)

Yikes, Theresa. Can we quit now, while I still have my dignity?

THERESA

Are you going to be a bad sport, or take it like a man?

ISAAC

I'm gonna take it like a wuss. We're only playing one set, okay? You're way better than me.

THERESA

Okay. Hey, there's a silent film being shown tonight at the Carsey-Wolf Center at seven o'clock. Would you like to go with me?

ISAAC

Sounds great. We could get early dinner and head over.

THERESA

Mmm, I like that idea. Forty-love.

She serves and aces him. They pass each other as they switch sides. She blow him a kiss.

EXT. BY THE TENNIS COURT — AT THAT MOMENT

Antonio watches Isaac and Theresa through the tennis court fence. He smiles, and he and P  p   disappear.

EXT. A RESTAURANT IN DOWNTOWN SANTA BARBARA — LATE AFTERNOON

and Isaac sit at a table sipping glasses of wine.

ISAAC

I love this city. I never want to move away. Even if I lost my job, I'd find a way to be here. With you; for moments like this.

THERESA

That sounds like a long-term plan. Are you ready for that? Or has the scent of Santa Barbara's flowering vines gone to your head?

ISAAC

The past ten years seem like a lot of wasted time to me. And now I know why.

THERESA

Why?

ISAAC

You weren't in it. It's like, now, I feel the missing piece of a puzzle has fallen into place and I can see a whole new future, with you.

THERESA

Stop, Isaac. You're making me blush.

ISAAC

I admit it. I'm a hopeless romantic. I talk too much, I worry too much. I kill plants with my worrying. I'm a long ways from being perfect. But there's something I felt today, on the tennis court, with you, that I didn't think I'd ever feel.

THERESA

Indigestion? Nausea? A rash?

ISAAC

Yeah, all of those. Look, I don't want to go another ten years without you. I don't want to come home to an empty house. I don't want to waste any more time. I think I'm falling in love with you, Theresa.

He gets up, kneels down beside her, and opens a black velvet box. There is a diamond engagement ring in it.

THERESA

Whoa, whoa, wait. Get up. C'mon. Sit down. Drink your wine. Relax. I'm not going to let you ask me to marry you. We barely know each other. Don't ruin a good beginning.

Isaac stands, and appears confused. He sits at the table.

ISAAC

Was the diamond too small? I can get a bigger ring.

THERESA

Look, Isaac, I appreciate the thought. I'm falling for you too. But we only just met, again. You don't even know very much about me. We're strangers.

ISAAC

Wow, you are so right. I guess I'm on the rebound after my broken engagement.

THERESA

Don't worry about it. We've got time.

ISAAC

I own a house in Santa Barbara. That makes me a millionaire. Don't you want to marry a millionaire?

THERESA

Well, that's nice, but I'm sure not going to rush into marrying you. We should take it slow and see how we feel. We barely know each other.

ISAAC

Will you at least be my girlfriend? I hate to go away empty handed.

THERESA

You want me to date you exclusively?

ISAAC

Yes. I don't want to date anyone but you. I want you to be my girl.

THERESA

Okay, I'll be your girlfriend, with no strings attached. If either of us want to see someone else, we have that freedom. Do you agree?

ISAAC

Sure, okay, you're right. But I've spent a chunk of money on this ring. At least see if it fits your finger.

THERESA

Okay, let me look at it again.

Her cell phone vibrates. She has a text message from Jasmine. She reads the text message and texts back.

THERESA (CONT'D)

Ugh. Brother.

ISAAC

What? Is the ring that ugly?

SHOW A CLOSEUP OF THE RING IN THE BOX, from Theresa's POV.

THERESA

Oh, no, the ring is lovely. It's just I have a text from Jasmine. She wants to know where I am.

ISAAC

I hope you didn't tell her.

THERESA

I texted I'm on State Street.

ISAAC

Oh brother. She's really crazy. You should block her.

THERESA

I really need my job. Is it bad luck to put on a ring that you don't intend to keep? Is it like that story of the glass slipper?

ISAAC

If it fits, it's a sign.

She takes the ring from the box, and puts it on.

THERESA

It's very pretty, Isaac. And it fits. I guess I'm Cinderella.

ANTONIO APPEARS. He winks at Theresa.

ANTONIO

(to Theresa)

Did you say yes to his proposal? (MORE)

She shakes her head for 'no.'

ANTONIO (CONT'D)

Did he get down on one knee?

She shakes her head for 'yes.'

Theresa starts to take the ring off her finger, but Isaac puts his hand over her hand.

ISAAC

Hey, just wear it for tonight.

THERESA

Wouldn't it be weird for me to wear your ring when we're not engaged?

ISAAC

My first car was a beater. It got great gas mileage but it was really ugly. But I sure loved that car, dents and all.

THERESA

An engagement ring isn't the same as an old car. But okay, I will humor you. I'll wear it, but it doesn't mean we're engaged. Yet.

EXT. HIGHWAY 101 - TEN MINUTES LATER

There's an awkward silence. ANTONIO APPEARS IN THE BACKSEAT of Isaac's car, holding P  p  . Theresa sees him and rolls her eyes.

ANTONIO

I am confused, Theresa. The women of this time aren't like the ones in my time. Back then, if a man proposed marriage, the women usually said yes. Even actresses said yes.

THERESA

(to Antonio)

The women a hundred years ago were different than today.

ISAAC

Yeah, that's for sure. I would have liked to live in those days.

ANTONIO

I hope you have a nice evening. I have to report to my supervisor. I am feeling like I've failed you in some way. This was supposed to have a happy ending. I like happy endings. Hasta mañana!

ANTONIO SEES A CAR THAT'S FOLLOWING CLOSE BEHIND THEM.

ISAAC

We're all just prisoners of time. Not so long ago, people didn't go everywhere with their eyes glued to their phones. People talked to one another like human beings.

THERESA

That's true. I get tired of social media. I can't stand gossip.

ISAAC

I feel the same way. Fake news and gossip wear me out. We're prisoners of our technologies.

THERESA

I'd like to get off all social media. It's impossible to do that nowadays. There's so much peer pressure. You can't get a job without a computer.

EXT. JASMINE'S CAR — HWY 101

Jasmine has followed Isaac and Theresa from the restaurant.

INT. JASMINE'S CAR

JASMINE

(to herself)

If I can't have him, she can't have him!

Jasmine tailgates Isaac's car. Isaac looks in his mirror.

ISAAC

What's this guy's problem?

THERESA

OH GOD! IT'S PROBABLY JASMINE!

Antonio waves his hand and Jasmine's front tire blows out. She swerves to the side of the road. Antonio smiles and disappears.

EXT. THE CAMPUS OF UCSB — NIGHT

Isaac and Theresa walk to the Carsey-Wolf Center with a group of people. They hold hands as they approach the building.

ISAAC

I'm sure that couldn't have been Jasmine on the freeway. It was some drunk with road rage.

THERESA

I don't know. She's pretty nutso.  
(beat)  
Let's forget about it.

ISAAC

Agreed. So what is this movie about?

THERESA

I've only seen this Buster Keaton film, *The General*, once.

ISAAC

Oh yeah, I sort of remember it.

THERESA

C'mon, you teach film history, Isaac. I'm sure you've seen this film before.

ISAAC

You got me. I'm busted. Yeah, Orson Welles called it, "the greatest comedy ever made, the greatest Civil War film ever made, and the greatest film ever made."

THERESA

Huh. I thought *Metropolis* was pretty amazing. And who can forget *City Lights*?

ISAAC

My, you are a bit of a scholar.

EXT. BEHIND A NEARBY TREE — AT THAT MOMENT

Jasmine watches Isaac and Theresa through binoculars. She is

sweating, and doesn't look in her right mind.

JASMINE

(to herself)

Ah, look at the two lovebirds. Not  
for very much longer!

INT. THE CARSEY-WOLF CENTER — HALF AN HOUR LATER

Isaac and Theresa watch the silent film, *The General*. He notices her hand on her thigh and slips his hand over hers. She turns her head to his, and he kisses her.

EXT. THE CARSEY-WOLF CENTER — AN HOUR LATER

Isaac and Theresa leave the center and walk on a sidewalk across campus, holding hands. JASMINE WATCHES AND FOLLOWS THEM. ANTONIO APPEARS AND SEES JASMINE. HE SNAPS HIS FINGERS AND DISAPPEARS.

ISAAC

I can't get over your backhand. You  
eviscerated me. I may never find my  
manhood after that humiliation.

THERESA

Oh, you've still got your manhood.

ISAAC

What makes you so sure?

ISAAC

Your fly was open most of the game.

ISAAC

WHAT? SERIOUSLY? HOW EMBARRASSING!

THERESA

I'm joking. We'll play again sometime  
soon, and I'll let you win.

ISAAC

That's extremely generous of you.

THERESA

I tend to be a giver, not a taker.  
But I come from a competitive family.

ISAAC

I look forward to meeting them.



EXT. A STREET IN ISLA VISTA — A FEW MINUTES LATER.

Isaac and Theresa stop by Isaac's car. He pushes his remote, and opens the passenger door for her.

AT THAT MOMENT, JASMINE TAKES AIM WITH HER COMPOUND BOW, AT THERESA'S BACK.

ANTONIO APPEARS. He waves his cane at Jasmine, and Jasmine's vision is blurred. She lets an arrow fly and it sticks in a nearby telephone pole.

JASMINE

UGH!

Jasmine loads another arrow and shoots again.

Antonio waves his cane and the arrow loops up and over Isaac's car and disappears into the shadows by a dumpster.

A CAT YEOWS. It runs beneath the light of a streetlight with an arrow stuck in its tail.

Isaac and Theresa turn and look around.

ISAAC

WHAT WAS THAT?

THERESA

Just an alley cat. C'mere.

They kiss. Isaac comes around the car, gets in, starts the car and they drive away. Jasmine shakes her head and her double vision clears up. Antonio stands in front of her. She can see him but he appears blue-gray and translucent.

JASMINE

WHO ARE YOU? Are you a . . .GHOST?

ANTONIO

Exactamente, señora. Boo!

He whacks her with his cane and knocks her out. He stands over her, waves his hand, and her bow and arrows fly into the air, and land in a nearby dumpster.

ANTONIO (CONT'D)

Buenas noches! Goodnight. Oh, you are going to have a headache, señora.

INT. JASMINE'S OFFICE — MONDAY — MORNING

Jasmine rings Theresa's cubicle phone. She has a black eye.

THERESA

Hello?

JASMINE

Could you come in my office?

THERESA

Sure.

INT. JASMINE'S OFFICE

Theresa enters. She closes the door, and sits on a couch.

JASMINE

You won't be going to the press conference tomorrow. I want you to clean out your cubicle today and vacate the premises.

THERESA

You're firing me? WHY?

JASMINE

You know WHY. PROFESSOR WILDER. I ordered you to not speak to him, and you flagrantly disobeyed me.

THERESA

You're just jealous. I get that. You shouldn't have tried to shoot me with an arrow. You went too far.

JASMINE

Come again? I don't know what you're talking about. You're fired.

ANTONIO APPEARS ON THE COUCH NEXT TO ISAAC. He holds Pépé in his lap. He and Pépé are translucent and ghostly.

JASMINE CAN SEE ANTONIO AND PÉPÉ. She rubs her eyes and stares, agog at what she is seeing. Theresa smiles at Antonio.

THERESA

(to Antonio)

She's firing me. Can you believe it?

ANTONIO

Regrettably, yes. But I've summoned help.

JASMINE

I AM ORDERING YOU TO GET OUT OF MY OFFICE, RIGHT NOW! WHOEVER YOU ARE!

Antonio snaps his fingers and twenty ghosts of silent films step through the walls and stand glaring at Jasmine.

JASMINE

I don't know how you're doing this. It must be a holographic projection. There are no such things as ghosts.

THERESA

I used to believe that too.

ANTONIO

You need to give Theresa the films she found. And this building.

JASMINE

I'm not giving her ANYTHING. SHE'S FIRED! NOW GET OUT OF MY OFFICE!

ANTONIO

And you must pack your things and never bother Isaac or Theresa again. Or you will be haunted forever.

JASMINE

FORGET IT. NO DEAL. Now get out. I have a press conference tomorrow. This is all a laser light show. I've seen better ones at Universal Studios.

ANTONIO

Also, Theresa is to be in charge of the Flying A Studios. This building is our building. You're not welcome anymore.

The ghosts of actors and actresses crowd around Jasmine.

JASMINE

REALLY? And what if I don't leave? Watch me phone the police and have you thrown out. You'll all end up behind bars, where you belong.

Jasmine takes out her cell phone and begins to dial. Antonio waves his cane and she hears the sound of ghosts in the phone. She looks at the screen and ghosts stream out of it.

ANTONIO

I am warning you, señora; these are very vengeful ghosts. They were all laid off when the Flying A Studios went out of business in 1921. They will haunt you for all eternity.

The ghosts begin tormenting Jasmine. She starts screaming and runs from her office, with the ghosts following behind her. The other architects watch Jasmine run past their cubicles.

Theresa and Antonio lean out the doorway of Jasmine's office and watch Jasmine run out the front door of the building.

Antonio smiles and dusts his ghostly hands together.

ANTONIO (CONT'D)

Ah, that felt good, señorita.

THERESA

What's going to happen to her?

ANTONIO

Those ghosts will never stop until she loses her mind. I'm sorry it came to this. She gave me no choice.

INT. SANTA BARBARA HISTORICAL MUSEUM — TUESDAY — AFTERNOON

Tom, Rebecca, Todd, Theresa, and Isaac stand by a microphone in the foyer of the museum. A copy of one of the found silent films plays on a screen near them. A crowd of news reporters from newspapers, and TV stations, are gathered around them, snapping photos, and filming.

ANTONIO stands behind them, beside Isaac and his assistants, and offers Theresa a thumbs up.

THERESA

These rare silent films were restored by Professor Wilder of the Carsey-Wolf Center at UCSB. Isaac, will you say something about these films?

Isaac holds two four-foot-long color enlargements of checks from

a bank in Beverly Hills, from the Moreno estate.

ISAAC

My team and I were honored to be asked to restore these twelve silent films, most of which were thought to be lost. They're miraculously in great condition.

(beat)

These checks were mysteriously delivered to our office yesterday, from a bank in Beverly Hills. One is for one million dollars, made out to the Carsey-Wolf Center for the conservation of old films, and our student film scholarships.

(beat)

The other is also for one million dollars, and made out to Theresa Brower. I am not sure what Ms. Brower will be doing with those monies. Maybe she'll buy a house.

(laughter)

Ms. Brower has assumed ownership of the Flying A Studios building, thanks to a generous gift from Jasmine Smith, who unexpectedly retired from Saltwater Architecture. Let's give Theresa a round of applause!

The crowd applauds. Theresa steps up to the microphone.

THERESA

Thank you, Isaac. I've arranged for copies of the viable silent films to be shown here at the museum. Thank you all for coming. Does anyone have questions?

Several REPORTERS raise their hands and Isaac calls on one.

REPORTER

What has become of Jasmine Smith?

THERESA

I don't really know. She disappeared.

EXT. A SANITARIUM IN SANTA BARBARA — AT THAT MOMENT

Jasmine is in a padded cell, in a straitjacket. The silent film ghosts sit around making faces, and laughing. She has gone mad.

EXT. ISLA VISTA — TUESDAY — DUSK

Isaac and Theresa walk hand in hand down the same street where they first met. They walk down a path to a knoll overlooking the beach, and sit to watch the sunset.

THERESA

I never could've imagined things would work out this way.

ISAAC

You've got everything you wanted.

THERESA

Well, maybe not everything.

ISAAC

I mean, you're rich. You could take a holiday and travel the world.

THERESA

Yeah, I suppose I will. But I like my work. I don't plan on taking off anywhere for a while. And when I do travel, I want you with me.

ISAAC

Hey, you're still wearing the ring. How does it feel. Are you getting used to it?

THERESA

I really like it. Thank you, Isaac. I've never worn a guy's ring for this long before. Now what do you think we should do?

ISAAC

How do you feel about surfing? Tomorrow afternoon, say around three o'clock. We could surf, get a fish taco at that shack back there, drink wine, and sit right here and watch the sunset.

THERESA

I'm pretty sure I have to work.

ANTONIO APPEARS, holding P  p  . He smiles and tips his cap to Theresa. She waves her hand and he gives her a cheesy grin, and a thumbs up sign, and disappears.

ISAAC

I think you can take one day off  
with your fiancé.

THERESA

Oh yeah, you're my fiancé. I forgot.

ISAAC

That's right, and don't you forget  
it, babe.

(beat)

Do you even know how to surf?

THERESA

Not really. I'm lousy at it.

ISAAC

Am I going to go surfing with you  
and find out you surf like a pro?  
My ego is already bruised.

THERESA

No, seriously, I'm no good. I'm  
not even that great of a swimmer.

ISAAC

Don't worry, I know CPR.

EXT. EAST BEACH — SANTA BARBARA — WEDNESDAY — AFTERNOON

Show scenes of Isaac and Theresa surfing. They are having a  
grand time.

EXT. ISLA VISTA — WEDNESDAY — DUSK

Isaac and Theresa drink wine from glasses on the same knoll as  
the previous day. They are barefoot and their toes touch.

THERESA

This was an awesome day. I wish  
every day was like today.

ANTONIO APPEARS AGAIN. He winks at Theresa.

ISAAC

It could be. This could be our  
new normal.

He leans over and they kiss. He gets down on one knee.

THERESA

Isaac? Are you going to propose to me again? I'm wearing your ring!

ISAAC

It seems like the perfect moment.

THERESA

We still don't know one another. You haven't met my parents. You don't even know my middle name.

ISAAC

Right. What is your middle name?

THERESA

Marie.

ISAAC

See? We're already making progress. Could I have the ring back so I can do this the right way?

She takes off the ring and hands it to Isaac.

ISAAC (CONT'D)

Theresa Marie Brower, I love you. Will you marry me and make me the happiest man in the world?

THERESA

I'm saying yes because I love you, and you've met my sister's family.

THEY KISS.

THERESA (CONT'D)

What's your middle name?

ISAAC

Oscar.

THERESA

Hmm. That's a nice middle name.

DISSOLVE TO:

EXT. AN OUTDOOR WEDDING — SANTA BARBARA — SEPTEMBER — DUSK



The wedding is on a bluff overlooking the ocean. Rows of white foldable chairs are filled with guests.

ISAAC AND THERESA HAVE EXCHANGED VOWS, AND ARE KISSING.

Isaac and Theresa walk toward the camera's POV, up the grassy center aisle. Nina, Roger, their kids, and guests, toss rice on the newlyweds as they pass. Anzolee smiles at Theresa.

ANNZOLEE  
YOU GO GIRL! WHOO-HOO!

EXT. THE WEDDING RECEPTION — AN HOUR LATER

Isaac and Theresa dance amongst their guests on a temporary dance floor. Nina and Roger dance close to Isaac and Theresa.

NINA  
HEY! Roger got a job at a Mercedes dealership! We're moving here!

THERESA  
THAT'S FANTASTIC! CONGRATS!

ROGER  
Now Roger and I can hang out like bro's and party on the weekends!

ISAAC  
Right on, my man! YOU ROCK!

BY THE PUNCH BOWL TABLE — TEN MINUTES LATER

ANTONIO APPEARS, DRESSED IN A TUXEDO. PÉPÉ IS IN ONE OF HIS POCKETS. Theresa goes to get glasses of punch, and sees Antonio.

THERESA  
Antonio? Can these people see you?

ANTONIO  
Just you. I have come to say adios.

THERESA  
You made my dreams come true. Thank you.

ANTONIO  
It was my pleasure. And my job, señora. Best wishes to you both. I know you two will be blissfully happy.

THERESA

Am I ever going to see you again?

ANTONIO

No, my work is done. I'm moving out of the suburbs into downtown Heaven.

THERESA

I can't wrap my brain around there being suburbs in Heaven, Antonio.

ANTONIO

Si, Heaven is wonderful, señora. By the way, I hope you like kids.

THERESA

Kids?

ANTONIO

Si, señora. Twins. Adios.

THERESA

Twins? WHAT?

ANTONIO SMILES, SNAPS HIS FINGERS AND DISAPPEARS.

Theresa walks over to Isaac, and she hands him a glass of punch.

ISAAC

I saw you talking to yourself. Were you talking to that ghost?

THERESA

Yes, he said goodbye, and that we're going to have twins, though I doubt that's possible. My doctor said I couldn't get pregnant.

ISAAC

I don't know; he seems to know a lot about us. We wouldn't have met if he hadn't helped us.

THERESA

You're right. I'm never going to say anything is impossible.

ISAAC

I'm not sure I'm ready to be a father. (MORE)

ISAAC (CONT'D)

I mean, twins. . .that's a lot of  
responsibility.

THERESA

Don't worry, Nina owes me babysitting.

ISAAC

I love you.

THERESA

I love you too.

THEY KISS.

ROLL CREDITS

FADE OUT