

TRUE LOVE SHOW

by

Mark Zanzig

Fruntsbergstrasse 13  
D-80634 Muenchen  
Germany  
+49 163 731 8408  
mark@zanzig.net

Registered WGAe No. I52218

FADE IN:

EXT. LOS ANGELES - NIGHT

A clear summer evening. We follow a helicopter over Los Angeles, passing the Hollywood sign, the Chinese Theater, freeways, Santa Monica, houses with pools. Finally it descends into an illuminated baseball stadium.

EXT. BASEBALL STADIUM - NIGHT

The stadium is empty, except for an upright stylized heart, about eight feet tall, and two small TV teams with lights. The helicopter lands, leaving the engine on. It is very LOUD. The TV teams start to film.

The back door of the helicopter opens, and RAY McCOY jumps out. He is dressed casually, simple but classic. He appears relaxed, self-confident, fit, alert, a TV professional, a ladies man. He is in his early forties.

Ray helps a BLINDFOLDED MAN to get out. Ducked, the two men move away from the helicopter, which ascends again shortly after.

Silence.

Ray and the blindfolded man stop fifty feet away from the heart, and Ray positions them in front of the camera, their backs turned towards the heart.

He removes the blindfold, uncovering huge jug ears on a man in his late Twenties. The man looks around, blinking into the bright lights. He is stunned, not frightened at all, and he does not notice the heart behind them.

A member of the TV team hands a microphone and the cover of a video cassette to Ray.

RAY

Michael, first of all, please  
excuse your kidnapping, but as you  
probably know, we do what we have  
to do. Do you know where we are?

MICHAEL

(still astonished)

It's the Dodgers stadium...

RAY

Do you have any idea why I brought you here?

MICHAEL

(puzzled)

I won the first prize in a raffle the other day, a surprise dinner in an exclusive restaurant.

RAY

Sorry, but that was a setup. The truth is that I have a love message for you.

(holds up the video cassette)

Wanna see it?

Michael nods, and Ray points to a small TV screen in front of them.

On the screen, a woman appears, about 25 years old, beautiful. She is dressed casually and sits in an anonymous room.

WOMAN

(on TV)

Michael, I left you six months ago, and God knows, I've gone through hell since then. I always hoped that you might change your silly behaviour, and so I want to make one last effort to get you back. If you still want me, just say so now. I love you.

The screen turns black. Silence. Michael stares in disbelief.

RAY

(smiles)

Do you recognize her?

MICHAEL

Sure. She's my ex.

RAY

What went wrong?

MICHAEL

It's all because of the Dodgers. I guess I am their greatest fan, but it's a love-hate relationship by now. I love them, because they are such a big part of my life. At the same time I hate them, because they ruined my relationship.

RAY

Why are the Dodgers such a big part in your life?

MICHAEL

It's a tradition. My father took me here when I was five, and soon I learned the ultimate male secret: The stadium is mans last retreat. If you just want a jolly good time, you go to the match.

RAY

How much time do you spend here?

RALPH

Well, I've been to every single match since I was a kid.

RAY

So you are addicted?

MICHAEL

Maybe. Miriam could never understand why I spent so much time here.

RAY

Do you miss her?

MICHAEL

Yes, I really miss her and Jane -  
that's our daughter. Life is not  
the same without them...

RAY

So, which compromises, if any,  
would you agree to to get her back?

MICHAEL

Let me think... I guess I could  
give up the fan club activities,  
and I certainly do not need to see  
every match. That is, as long as I  
can see their most important  
matches.

RAY

Maybe we should turn around...

The lights of the stadium are switched off. The only  
remaining lights are those of the TV teams. Ray and  
Michael turn around, facing the now illuminated heart.

RAY (cont'd)

...and have a look at this.

Pin-dropping silence. Michael has tears in his eyes.

MICHAEL

(whispers)

No... This can't be...

A loud BANG as pyrotechnics go off in front of the heart.  
Its thin paper tears open from inside. MIRIAM jumps out,  
dressed as cheerleader. She has an excellent figure.

She poses briefly for Michael and then runs towards him.  
He runs towards her. They hug, kiss and sob.

MIRIAM

(smiling)

You fool... I have been missing  
you so badly.

MICHAEL

I missed you too. I love you so  
much... I love you, I love you.

MIRIAM

I love you too! Do you understand?  
I love you!

They keep kissing and smiling, now in SLOW MOTION.

INT. TV STUDIO - DAY

The slow-motion scene can now be seen on a TV screen.

The TV screen is part of the 'True Love Show' stage: A large couch in the center of the stage. TV cameras. About two hundred people in the audience. Ray stands in front of the couch. He wears another casual outfit.

The scene on the TV screen ends, and the logo of the show appears.

Applause.

Ray looks into the camera, that has a red light on top. The applause fades away.

RAY

(enthusiastic)

And here are Miriam and Michael!

Applause.

Miriam and Michael enter the stage hand-in-hand. When they reach Ray, both shake hands with him and sit down. The applause stops quickly.

RAY

Miriam, it was your idea to give  
Michael another chance. Do you  
already regret this?

MIRIAM

(laughs)

No, not at all, we talked a lot since then, and I think he understands me better now.

MICHAEL

Oh yes! I know that this is my last chance, and I will not let it go by unused. We still love each other very much.

RAY

That's great news! I wish you good luck for the future. Thank you for being our guests.

Short applause.

RAY (cont'd)

(straight into the camera)

And this is it for tonight. Thank you for joining us. I would be happy to welcome you again next week with more exciting true love stories. Good night.

Long Applause.

The lights go on, and the audience starts to leave the studio. Ray walks towards a big steel door marked "EMERGENCY EXIT". He looks tired.

A MAN IN A SUIT joins him on the way. He is in his fifties.

MAN IN SUIT

Fantastic, Ray, fantastic! You are the one who makes us such a smash hit!

RAY

Yeah, fine... Ralph, you are my producer, and my best friend... Have you got a few minutes? We need to talk about the show.

RALPH

Why, sure. But the show is perfect, believe me. The contract is about to be signed for another season next week... Soon we can both retire.

They reach the door. The door opens, a WOMAN in a semi-transparent harem costume enters the stage. She coyly smiles at Ray as she passes him. Ray holds the door open, looking after her. He then turns to Ralph again.

RAY

(whispers)

Who is that?

RALPH

Just one of the extras for the game show in studio two.

RAY

What's her name?

RALPH

No. I won't give you her name. Not this time! The last time I did such a thing, you were the laughing stock of the country for weeks! Remember?

INT. STRETCH LIMO - NIGHT (FLASHBACK)

A quick succession of b&w photo stills, separated by FLASHES. Ray sits on the back bench of a stretch limo, kissing a LONG LEGGED BEAUTY in a very short dress. In one hand he has a glass of champagne.

When the couple notices the photographer, the woman looks surprised, and Ray raises his hand to defend them against the photographer, trying to hold his hand over the lense.

BACK TO PRESENT TIME

They both look after the woman in the harem costume for a moment as she walks across the stage, swaying her hips.

RAY

Come on! Don't be such a spoil sport.

RALPH

No.

(sighs)

Elsa. Her name is Elsa... But she's got a boyfriend, a professional boxer. He dropped her off at the studio this morning.

RAY

(shakes his head)

True. Probably not a good idea.

RALPH

You wanted to talk about the show.

RAY

Ah, yes. The show... To be honest, Ralph... I can't do this any longer. I'll quit.

Without waiting for a reaction, Ray steps into the door. Ralph is puzzled and follows him after a brief moment.

INT. BIG OFFICE AT THE TV STUDIO - DAY

Ray and Ralph walk along cubicle walls. Employees are typing on computers and taking calls.

RALPH

What?

RAY

You have to find someone else.

RALPH

(with low voice)

I have to find someone else? What do you mean - I have to find someone else? In case you didn't know - one can't go to the next

(MORE)

RALPH (cont'd)

Walmart to get a new TV star. So what the heck are you talking about?

RAY

Very simple: Two more shows for me, that's it. I am out at the end of the season.

RALPH

(looking up)

Oh, Lord, he is nuts. Please give me a sign that this is just a nightmare!

(to Ray)

What is wrong with you?

RAY

I've never told you about this, but, you see, all these loving couples, these beautiful women on the show, looking for a partner... I keep asking myself, why on earth haven't I been able to find a nice girl? Why doesn't it happen to ME?

(shakes his head)

Something, someone is missing in my life. I don't know where to look for her, but I need to find her. Now!

They walk silently next to each other for a few steps.

RALPH

(chuckles)

OK, OK. You are setting me up, right? Well done, Ray, well done! I almost believed you! Let's go out tonight and meet some girls...

RAY

I am dead serious.

RALPH

Hey, what about...

(pauses)

Yes, I could ask Elsa to join us!

How about that?

They reach a well organized desk with an ASSISTANT. She is on the phone.

ASSISTANT

Yes, I'll ask him to call you back.

Your name was? ... Okay, got that.

Thank you, Bridget. ... Bye, bye.

She puts the receiver down and adds the name to a paper with about ten other names.

ASSISTANT

Hi, Ray. There have been a few calls for you... Amber, Jane, Sandee, Charlotte...

RAY

Ha, that's some good news!

ASSISTANT (cont'd)

...Barbra, Janet, Mira, and Bridget.

ASSISTANT

(to Ralph)

And your wife called. She wants you to pick up your girls from ballet class.

Ralph sighs.

RALPH

Thanks, Mary. Tell me, are there any cool parties tonight?

MARY

(sarcastically)

Your wife allows you to go out again?

She searches her desk for a moment and takes two letters.

MARY (cont'd)

(disappointed)

Doesn't look good for tonight. But there is a vernissage at 'Baxter's', a new cool place for artists and celebs.

RAY

Baxter's?

MARY

We had Mr. Baxter on the show a few weeks ago.

RAY

Uh, that bulldogish guy who had been cheated by his wife for three years?

MARY

Yep, that's him.

RAY

No way.

MARY

That leaves just the premiere of 'Blood Fest at the Kindergarden, part two'. Independent production company. Very dark.

She holds up the invitation. It looks like blood has been spilled all over. The typeface is gothic-like. Ray shakes his head.

RALPH

(quickly)

Okay... 'Baxter's' it is. Thanks again, Mary. Oh, and please ask Elsa to come as well.

He grabs the invitation and puts it into his jacket. Ray and Ralph approach an open door behind Mary's desk and enter...

INT. RAY'S OFFICE - DAY

Ralph shuts the door. It is a stylish office with a meeting corner. On the desk a stack of letters.

Ray sits down behind the desk, right in front of a large window with a collection of teddy bears on the sill. Ralph sits down in front of the desk.

RAY

(sighs)

It's ridiculous... The host of the most popular dating show is unable to have a relationship that goes beyond an one-night stand.

RALPH

But why? You've got it all... You are charming, intelligent, good looking, and, er, sexy! Don't get me wrong, that's what our market research says... I wish anyone would say that of me.

RAY

You are married to a wonderful woman.

RALPH

Wonderful? That depends on the point-of-view! But you...

He points to the stack of letters.

RALPH (cont'd)

You receive hundreds of love letters every week. They adore you, Ray. What's wrong with that?

RAY

Nothing, really... Except they are  
(MORE)

RAY (cont'd)

all looking for someone else, like 'Ray the entertainer', 'Ray the sportscar driver', or 'Ray the perfect lover'. And they keep sending me toys. Toys!

Ray takes a large teddy bear from the sill. It has a sad look. Ray looks into its eyes for a moment, mimicking the look of the bear. Then he throws it over to Ralph.

RALPH

(grins)

I like the bear, it's a nice gift.

Ralph puts the bear on the desk.

RAY

For a sixteen-year-old, Ralph! You see, they are not interested in me as a person. It's horrible. Look...

He opens a folder and takes out a couple of large photo prints from his show, showing Ray with the show guests. He lays them out on the desk. On each photo, the woman is beautiful and the man looks ugly.

RAY (cont'd)

Why, Ralph, and how, do these guys find such beautiful caring women? Take Miriam and Michael. Why is she interested in him in the first place? He just hangs out at the stadium, he is jobless and dead ugly - he's just a loser!

He pauses. Then he takes a postcard lying on his desk. He shows the front to Ralph. It reads 'WHEN' in large letters.

RALPH

Ray, listen, I think...

RAY

(interrupting Ralph)

This is from my mother. She is getting impatient. She sends such postcards every other day now.

Ray turns the postcard around. The left side of the postcard reads "...DO YOU GET FINALLY MARRIED?".

RAY (cont'd)

What scares me most is that I am beginning to think she might be right.

RALPH

(shakes his head)

Oh boy! Welcome to your midlife crisis... But you are my star, and I will find a solution. Whatever it takes. I just beg you to not make any quick decisions now that you might regret later. Remember, this is your company, too! Our most important goal should be to prolong the contract next week.

Both try to think of a solution.

RALPH

Have you tried a psychiatrist?

RAY

She says I should quit the show.

RALPH

What about your best friend?

RAY

You ARE my best friend.

RALPH

(uncomfortable)

Well, you heard my advice.

Ralph looks at his watch and sighs.

RALPH

Uh - I am sorry. I have to pick up the kids. See you at Baxter's at seven.

RAY

Okay, I'll be there. Thank you for everything. You are a true friend, and I am glad that I can really trust you.

Ralph exits and closes the door. Ray grabs again the sad teddy bear and hugs it.

INT. BIG OFFICE AT THE TV STUDIO - DAY

RALPH

(to Mary)

I need the creative team at five-thirty in the meeting room.

MARY

But...

RALPH

No buts. This is an emergency! Either they come, or they're out. And then get some journalists and fans to Baxters tonight. And please get a driver to pick up my girls from the ballet school.

INT. MEETING ROOM - DAY

Next to Ralph, THREE PERSONS are sitting at a large table. They are between 20 and 30 years old and dressed very casual. They look annoyed.

RALPH

Okay guys, this is the situation: The end of the season is near, and - as every year - our star has a serious crisis! But this time Ray does not criticize the stage design

(MORE)

RALPH (cont'd)

like last year or the weak storylines like the year before. No! He has chosen to have his very own midlife crisis. He threatens to quit in order to find a woman! We better solve this mess if we want to save the show. Any ideas?

The group is silent, looking sadly at the table.

ALISON

Oh my god, what a mess.

KATE

I think he does not really want to quit. He wants our attention, wants us to help him. A bit like a suicide candidate.

RALPH

(mumbles)

I only think I am a successful TV producer. But I am just a nanny. The ultimate nanny.

ALISON

Do you really think he is in danger?

KATE

Who knows? Middle-aged men are unpredictable!

DAVID

First of all, we need to get him out of town, so we can start looking for a replacement. Or we could find someone who loves him... or pretends it.

KATE

I like that idea. After all, we are in the showbiz. If we can't do it, who can?

ALISON

Yeah, we could hire someone. I am sure that one of my friends would love to seduce him.

KATE

(chuckles)

Alison, you know hookers?

ALISON

She's an actress! And a very talented one, I might add.

KATE

(smiles wickedly)

I would certainly like to see and feel her talents.

RALPH

(loud)

I don't care whether actress or hooker or alien. As long as she, he, or it, solves our problem. Alison, you will arrange that.

ALISON

I'll try.

RALPH

David, you'll look around for a replacement, discreetly.

David nods.

RALPH (cont'd)

And I'll ask Mary to find a nice, remote place for Ray to spend a long weekend. We need to get him out of the way.

EXT. BAXTER'S GALLERY - NIGHT

A sportscar stops at the front. The numberplate reads TRUE LOVE SHOW. About forty CHEERING GIRLS are held back by security staff.

Ray exits the car, hands the key to the VALET PARKING and walks on a red carpet towards the entrance. A few PAPARAZZI shoot photos. Flashlights.

GIRL I (O.S.)

Please, Ray, sign my panties. I would do everything for you. Everything!

Ray stops for a few autographs.

GIRL II

(shouting)

Have you got a video tape for me? I am waiting for a sign from my lover.

GIRL III

(shouting)

Ray! - Ray. I am your only true fan. Please, can you take me inside?

RAY

(grins)

Sorry, but, I am afraid, they really would not allow that.

Ray waves good-bye to the fans and enters the gallery.

INT. BAXTER'S GALLERY - NIGHT

Modern erotic sculptures in a large white room. Some paintings on the walls. The place is crowded, more women than men, talking to each other. The women look awesome. A bar with a BARKEEPER. Party music.

Ralph stands at the bar, looking at a SINGLE WOMAN who walks by. Ray walks over to Ralph, passing the woman. She looks at Ray invitingly and sits down at the bar peg next to them. On the bar some sculptures.

From the distance, BAXTER and a WOMAN steer towards Ray and Ralph. Baxter has a bullish figure with massive

hands, wearing a designer suit, a cowboy hat, and a tight leather collar with a big metal ring. The woman is in her Twenties and wears a leather dominatrix outfit.

RAY

(whispers to Ralph)

Oh no! Baxter.

Baxter reaches them and claps Ray's shoulder.

BAXTER

(loud)

Hi, great that you could make it to my humble gallery. You certainly remember my wife,

(points to the woman next to him)

Jane.

Jane shakes hands with Ray and Ralph.

RALPH

Nice to meet you.

RAY

Pleasure.

RALPH

You've got quite a party going on here. Thank you for the invitation.

BAXTER

This art collection is worth more than 20 million bucks. And I am more than happy to sell some of the stuff to you. Interested?

RALPH

I'll think about it.

RAY

(clears his throat)

I hope that the, er, issues between you guys have been cleared.

BAXTER

Yeah, thanks again for your help, buddy. I talked to her after the show, and we came to the conclusion...

JANE

(interrupts Baxter)

...that he should be more open to new stuff. Adding some spice, you know? Just as you recommended. I'd say, it has worked so far. - I certainly discovered interesting aspects that I did not know before.

RAY

I am glad that I could help.

BAXTER

(smiles)

Your advice was excellent! Last week her boyfriend has moved to our villa.

RAY

(uneasy)

Brilliant!

BAXTER

If you would like to move in with us as well, just call me...

RAY

(coughs)

Thank you very much, but, er, I am, we are, really busy these days preparing the next season.

BAXTER

Anyway, without you guys I would be talking to the lawyers now instead of having fun.

Jane clips a leash to the ring on Baxter's collar, grinning. Then she tugs the leash slightly.

JANE

We have to look after the other guests, hon.

BAXTER

Ah, I guess, I have to move on. Please enjoy the party.

Baxter moves on.

RALPH

He's right, Ray, and you know that. Having fun is not a bad thing... Oh, and by the way, I found a solution for your problem.

Ray is puzzled. Ralph reaches into his jacket and pulls out flight tickets.

RALPH (cont'd)

Some extra vacation for you, all expenses paid. Give yourself a special treat. You've earned it. We've got a few canned stories, so we do not need you back before Thursday. Take your time to reload your batteries!

RAY

(not convinced)

Right, a few days of vacation might help.

RALPH

You will like it! A secluded resort in West Canada, that's all I can tell you. The rest is a surprise from the team... You're booked on the ten fifteen flight to Vancouver tomorrow.

Ralph hands over the tickets, and Ray puts them into his jacket.

RAY

(more convinced)

Sounds great.

RALPH

I think it's time to take a look  
around here. Fancy to join in?

RAY

Not yet... I need a drink first.

Ray smiles, blinks his eye towards Ralph and nods his  
head slightly towards the single woman next to him.

RALPH

Sure. I understand. Never mind.  
See you later!

Ralph heads towards the dancefloor which has been set up  
behind the bar. Ray turns to the barkeeper.

RAY

Could I get a 'Flying Kangaroo',  
please?

BARKEEPER

Sure.

Ray gets his drink and examines the sculpture on the bar,  
a figure showing a couple in an erotic pose. Then he  
leans over to the woman next to him.

RAY

Excuse me, Miss... What do you  
think about this?

(points to the sculpture)

Is this is really art?

WOMAN

(smiles)

Well, I think it IS art. Love and  
sex are completely human. We  
should never forget that since the  
very beginning, mankind has always  
wanted to reflect itself using art.

RAY

(smiles brightly)

Ha, interesting. I think so too.  
Great minds think alike, eh?  
Would you like to take a look  
around the gallery?

WOMAN

(smiles brightly)

Sure, why not?

RAY

Excellent. By the way, I'm Ray.

WOMAN

Nice to meet you. I'm Christine.

RAY

Nice to me YOU.

They get up and walk towards a large sculpture, mingling with the other party guests.

INT. BEDROOM AT RAY'S VILLA - MORNING

The window blinders are down, but daylight shines through the slits. Ray wakes up next to Christine in a king sized bed. She is still sleeping. The alarm clock shows 08:52.

RAY

(looking at the clock)

Damn.

He quickly gets up. Christine does not notice him and turns around in her sleep. Ray grabs his clothes, exits and closes the door cautiously.

INT. LIVING ROOM - MORNING

A spacious living room with a beautiful view. The interior design is minimalistic but stylish, with a large table in the middle.

Ray is dressed now. He looks serious while he writes something on the back of a business card. Then he puts the card on the table.

INT. LOS ANGELES AIRPORT - DAY

Ray carries a small suitcase and walks quickly towards a check-in counter. A female CLERK in an uniform sits behind it, perfect make-up, big eyes. She recognizes Ray immediately.

CLERK

Oh my god, oh my god. I'm going to faint.

(waves her hands to catch some air)

No. No. No. I'll be...

(takes a deep breath)

...calm. Once again.

(professional, smiles)

Good morning, Sir. How may I help you?

RAY

(grins)

I am afraid I am a bit late.

Ray puts a ticket on the counter. The clerk does not react at all. She just stares at him with a distant, dreamlike smile.

RAY

(smiles)

Er, the ticket, miss.

CLERK

(embarrassed)

Uh, yes. Sure. The ticket. I am sorry.

She takes the ticket and looks at it. Then she hacks quickly into the computer.

CLERK

They are already boarding at gate eleven. Whoa! What's that? The

(MORE)

CLERK (cont'd)  
 travel agent reserved a seat in  
 Economy class for you. They can't  
 be serious. But we do this...

She hacks even faster into the computer.

CLERK (cont'd)  
 ...and this...

More frantic hacking. Then she puts the tickets on the  
 counter again and looks up at Ray.

CLERK (cont'd)  
 (smiles brightly)  
 ...and now you are in First Class.  
 I wish you a pleasant flight.

RAY  
 Thanks a lot. I really appreciate  
 that.

CLERK  
 (whispering)  
 Excuse me, could you do me a favor,  
 please?

She opens her drawer, withdraws an issue of the TV GUIDE  
 with Ray on its cover and puts a pen on the magazine.

RAY  
 (smiles brightly)  
 You're welcome.

He signs the magazine, then reaches inside his jacket to  
 get one of his business cards and gives it to her.

RAY (cont'd)  
 Just call my office and ask for  
 Mary. She will get you a ticket  
 for the next show.

Ray starts to run away from the counter to catch his  
 flight.

CLERK

(calling after him)

Thank you - thank you so very much!

EXT. AIRPORT - DAY

A big passenger jet lifts off.

EXT. VANCOUVER AIRPORT - DAY

A bright summer day. The aircraft lands.

INT. AIRPORT - DAY

A busy airport. People rushing by. Ray wears sunglasses now. He looks for a person to pick him up.

An ATTRACTIVE WOMAN holds a sign reading 'RAYMOND McCOY'. She is about thirty-five years old, tall, long curled hair, slim, wearing tight blue jeans and a cowboy hat.

Ray musters her from the distance, then walks over to her and puts down his suitcase. She does not recognize him.

RAY

(smiles)

Hi, I'm Ray McCoy. I guess you have found me.

ATTRACTIVE WOMAN

(smiles)

Oh, hi! Nice to me you.

They shake hands.

ATTRACTIVE WOMAN (cont'd)

I'm Kathy Anderson, and I am going to transfer you to the resort. We have to go this way, please. Can I help you with this?

Without waiting for an answer, she takes the suitcase, and heads off for the parking lot. Ray follows her.

RAY

I can take it. It's not necessary  
that you...

KATHY

It's alright. It's all part of our  
customer service strategy.

RAY

How long will it take to the  
resort?

KATHY

About two hours. It's a bit  
secluded, you know.

They leave the building.

EXT. AIRPORT - DAY

Cars park in a row on one side, the ocean is on the  
other. Kathy is fast, passing a number of new luxury  
cars, until just a rusty small car remains at the very  
end of the parking lot.

RAY

Wait, wait a minute. Sorry. How  
long did you say it will take?

KATHY

Oh, don't worry. It's not as bad  
as you may think.

RAY

(puzzled)

A-Ha.

Kathy reaches the car, but bypasses it. She turns to the  
ocean towards a pier with a FLOATPLANE. It is in a bad  
shape, the paint is off here and there. At the front  
traces of a former fire. A sign reads 'ANDERSON AIR'.

KATHY

(proud)

Here we are.

RAY

Excuse me, but exactly how secluded  
is the resort?

Kathy opens the plane and puts the suitcase on the back seat. She takes off her hat and tosses it to the back seats. Then she withdraws a map and points to a big green area on it. It's in the middle of nowhere.

KATHY

It's about three hundred miles  
North-East. There are just dirt  
roads up there, and it would take  
eight hours by car. Didn't they  
tell you that?

RAY

No, actually they did not. It's a  
surprise trip arranged by  
friends... The surprise part has  
worked so far.

KATHY

Oh, how nice. Organized by your  
friends! I promise you an awesome  
flight. Plus, you will get a  
window seat.

RAY

(uneasy)

Sure. No problem.

KATHY

And please be kind to this old  
lady.

(pats the plane)

She is fifty years by now and still  
works like a charm every day.

RAY

(very uneasy)

Excellent.

Kathy gestures to the open door. The leather seats look very worn. In front of each seat is a steering wheel.

KATHY

Please take the right seat in the front and fasten your seatbelt. And please do not touch the steering.

Ray enters the floatplane, Kathy follows.

INT. FLOATPLANE - DAY

Kathy gets in, sits down, and fastens her seatbelt as well.

KATHY

(sounding like a stewardess)  
Anderson Air welcomes you on board of this aircraft. Please note that there are three emergency exits. They are here...

(pointing to the right window)  
...here...

(pointing to the left window)  
...and in the back of the plane.

(pointing to the back)  
In the unlikely event of an emergency, you will find a lifevest under your seat.

RAY

(amused)  
And you really know how to fly this... thing?

KATHY

(sharp)  
Yes, indeed, I do know it!  
(serious again)  
Thank you for choosing Anderson Air, the airline that's more than an airline!

RAY

(uneasy)  
Uh, yes, thank you. I think it is  
(MORE)

RAY (cont'd)

only fair to tell you that  
sometimes, just sometimes, I get a  
bit flight-sick...

KATHY

Not today! The weather is perfect  
for a scenic flight.

She smiles re-assuringly, starts the engine and puts on  
the headphones. They drift to the open sea. Then she  
puts the engine to full throttle, and it's getting LOUD.  
Soon the plane lifts off. Ray does not look happy.

KATHY

(very loud)

Enjoy the ride!

MONTAGE: They fly along the coast

- They pass small islands, and...
- A lighthouse.
- Ray gazes out, smiles, enjoys the flight.
- Below them sailing yachts and...
- A ferry.
- Kathy points out to the window, showing...
- A group of whales.
- Ray takes a photo of the landscape.
- Ray takes a photo of Kathy.
- The plane makes a turn towards the countryside.
- Just trees on the ground, endless green.
- The plane in the air in the afternoon sun.
- A huge log cabin below them, next to a lake,  
surrounded by mountains.

-- They descend towards the lake.

-- A perfect landing.

EXT. ANDERSON RESORT - DAY

They taxi towards a pier at the log cabin. Kathy stops the engine and exits. Just the gentle sound of water can be heard. Kathy ties the plane to the pier.

KATHY

Welcome to the Anderson Hotel and Resort.

RAY

(while exiting)

That was - that is incredible. Fantastic... Never done that before. Thank you very much.

KATHY

No need to thank me! I have done this route so often, but I am still fascinated every time I fly in. It's so peaceful up here.

From the main building, a DOG runs towards them, barking. Once he has reached Kathy, he jumps towards her.

KATHY

(patting the dog)

Buster! Good one.

Kathy gets Ray's suitcase from the plane, gives it to him and closes the door. They walk towards the main building. Ray carries his suitcase.

RAY

Aren't you flying back?

KATHY

No. I fly to the city just for guest transfers. I live here.

RAY

Wow! This is what I call exclusive service. And this is all yours?

KATHY

(opens the door)

Yes, except for the property on the other side of the lake which belongs to Old Bob. He has been living here for as long as I can remember... Our resort is five thousand acres of ground, five cottages and the main building, by the way one of the first buildings in Western Canada.

RAY

You are a lucky girl.

KATHY

It could be worse.

Ray smiles. They enter...

INT. RECEPTION - DAY

A small, cozy room. The walls are made of large wooden logs, featuring framed photos on the wall. Big plush chairs and a coffee table with magazines in one corner, in the other a TV set, switched off. A clock ticks.

Behind the reception is a board holding twenty room keys, numbered 1 to 20. All keys are present.

KATHY

Just a second, while I fill this out.

Kathy is busy behind the reception, filling out the guestform.

Ray looks at the photos on the wall.

-- an aged b&w shot of a man in his Thirties, standing proudly next to Kathies like-new floatplane

- a black and white portrait of the same man, smiling
- Kathy (8 years) looking out of the floatplane
- Kathy (19) steering the floatplane, in the air
- a group of whales seen from the plane
- Kathy (24) in a group shot with male students in front of a hangar with Cessna planes.
- Kathy (30) smiling brightly, in front of a Boeing 747, wearing a captains uniform
- Kathy (34) in front of the hotel, with her dog
- an aerial shot of the hotel and surroundings

RAY

(astonished)

So you are a real pilot?

Kathy does not answer immediately.

KATHY

(smiles)

Yes, I am a REAL pilot, whatever that means to you. I used to fly a seven-four-seven for American, but when my father died, I came here to run the hotel. It was a tough decision, but I really love him and this place, and I did not want to lose it.

RAY

(embarrassed)

Sorry, I didn't...

She takes key # 1 from the wall, puts it on the reception desk and shoves the guestform towards Ray.

KATHY

It's okay. I've heard that pilot

(MORE)

KATHY (cont'd)

question a thousand times, so I got used to it... You've got room number one. Would you sign here, please?

Ray signs the form.

RAY

Would you mind dining with me tonight? If you don't, it's fine with me. Then I will have a chance to have an interesting chat with myself... Which is still way better than any discussion with my mother, for example.

He thinks about that thought in disgust.

RAY (cont'd)

But seriously, I really would like to dine with you tonight in your restaurant.

KATHY

(smiles)

Sure, why not? There is little entertainment up here anyway. The village is thirty miles from here, and there you have just the petrol station, the supermarket, and the 'Covered Wagon Pub'... Shall we meet here at seven?

RAY

(smiles)

Yes, excellent. Thank you very much.

INT. ANDERSON RESORT RECEPTION - 7 P.M.

Ray sits in a plush chair and reads an issue of the 'Floatplane Magazine'.

Kathy enters from the back office, now wearing stylish make-up, a sexy dress, pantyhose and high heel shoes.

RAY

(surprised)

Ha, great to see you. I almost didn't recognize you.

KATHY

(smiles)

Believe it or not, I can be a pretty normal woman.

They walk towards a door leading towards the restaurant and stop at a 'Wait to be seated' sign.

RAY

(jokingly)

Shall we wait to be seated?

KATHY

(laughs)

No, let's go in. Marsha, the cook and good soul of the house, prepares our dinner already.

They enter...

INT. RESTAURANT - NIGHT

A spacious room with large windows. About twenty tables, all of them nicely decorated with candles and flowers. No other guests. Ray and Kathy choose a table with a view towards the lake.

RAY

I wanted to apologize for my behaviour earlier. It's just... I didn't know what, or whom, to expect.

KATHY

Yeah, it's always the same. People think that pilots have to be men. Nobody thinks a woman can be a pilot, let alone a bushpilot.

RAY

Where did you learn to fly?

KATHY

My father was a bushpilot in this area. Together with my mom he ran a Bed and Breakfast here, but she died when I was born. He became my flight instructor. When I was sixteen, I had my first solo flight. God, I was hooked... That was even better than you-know-what! Later he sent me to pilot school, and I went away to see the world. Today I run the hotel together with Marsha.

RAY

I see. But why am I the only one here? Isn't it high-season now?

MARSHA enters with two large steaks, french fries and salad. She is about sixty years old.

MARSHA

Hi, I am Marsha. And here is some delicious food for the weary traveller.

RAY

Thank you very much. Looks perfect.

Marsha exits. They start to dine.

KATHY

(sad)

You are right about the business. Five years ago we were fully booked each summer, but it has been slowing down year after year.

RAY

How's that?

KATHY

Well, people spend less money these days. If it continues like this, I will have to give up soon. But I keep on fighting! I would do anything to save the hotel.

RAY

Have you tried some marketing? Adverts, the Internet?

KATHY

My money is running out, so there is nothing left for this. The house needs repairs, and the plane should get a new paint. And there is that big hotel chain that wants to acquire the whole area to build a huge hotel complex. They bug me once a month to finally give up.

RAY

Maybe I could help.

Kathy raises her eyebrows.

KATHY

What would that be?

RAY

I have something on my mind already, but I need to think about it. You know, I am in the media business, and I know a few quite important people. I think I could arrange something.

KATHY

That is very kind of you, thanks.

(pause)

So, you have got five full days to fill. What are your plans?

RAY

Plans? I haven't got any plans. Maybe relaxing on the patio...

KATHY

Nah - are you trying to tell me that you came here to sit on the patio all day? There are wonderful hiking trails in this area. I could show you some really awesome places.

RAY

In this case, I would be more than happy if you would be my guide.

KATHY

Also, please note that we are offering flight trainings as well! How about a intensive course for beginners? And after that you may relax on the patio.

INT. RAY'S HOTEL ROOM - NIGHT

Ray lies awake in his bed, staring at the ceiling, smiling. A coyote howls outside. Ray stops smiling and closes his eyes a moment later.

DISSOLVES TO:

INT. VIDEO EDITING ROOM - NIGHT

Ray and Ralph sit in front of several TV screens that are mounted to the wall. All screens show the logo of the True Love Show. Ralph hits the PLAY button.

Christine appears on all screens. She looks very sexy.

CHRISTINE

(on TV)

I love you.

She is pushed off the frame by an OLD WOMAN.

OLD WOMAN

(on TV)

Son, when do you finally get married? When? When? When?

The picture freezes. Ray is sweating heavily.

RAY

(puzzled, to Ralph)

What?

Ralph erupts in a bizarre laughter.

RALPH

(yelling)

Your mother is right! You're a pathetic loser, collecting photos of women who would never love you! So you've got to stay on the show. Otherwise nobody will ever take you seriously! Ha ha ha whoo ha ha ha.

Now Ray appears on the screen, wearing a pilots uniform, sitting alone behind the steering wheel of a small plane above trees. An alarm sounds loudly. The ground is coming closer quickly.

The plane stalls. The trees are approaching very fast, while Ralphs bizarre laughter sets in again. Ray is in panic now.

RAY

(yells)

Heeeeeelp!

This yell blends with yet another cry of the coyote, and we are back in...

INT. RAY'S HOTEL ROOM - NIGHT

Ray opens his eyes wide, realizing that he had a nightmare. He switches on the light and drinks a glass of water standing on the night table. Then he switches the lights off again.

EXT. ANDERSON RESORT - MORNING

A beautiful day.

Ray and Kathy meet in front of the hotel. Kathy looks refreshed. She carries a back-pack. Ray looks very tired.

KATHY

Good morning! How was your first night? Did you sleep well?

RAY

Don't ask, please. I had a terrible nightmare, and there was this howling wolf. Scary!

KATHY

(laughs)

Oh, that's just Dingo, it's a coyote, and he comes here almost every night. He is absolutely harmless. I guess we should start now and have breakfast somewhere along the trail.

RAY

Any chance that we catch breakfast now, and, er, postpone the hike?

Kathy gives him a look.

RAY

(shakes his head)

On the other hand, 'the early bird catches the worm'. True. Much better approach. Excellent.

They start to walk a small trail that leads directly into the forest surrounding the hotel.

KATHY

So, tell me about yourself. You're not really a nature loving hiker type, are you?

RAY

Whoa! That's unfair! I exercise almost every day at the gym, and I spend some time on the golf course every weekend.

KATHY

(teasingly)

Oh wow! I'm impressed.

RAY

This here is different, and I like it. It's so... real.

KATHY

I guess that's what I like about it. This is pure nature, and whenever I've got a chance I go hiking for a few days all on my own. It makes me feel like being a part of nature..

For a moment they walk silently along the trail.

RAY

Do you have bears up here?

KATHY

Oh yes, but they rarely come close to the hotel.

RAY

Ever met one?

KATHY

Yeah. I was scared like hell, but my father had told me the most important rule: never run!

(with darker voice)

Just go slowly back, Kathy, and try to look as tall as possible.

Kathy assumes her normal voice again and laughs.

KATHY (cont'd)

It's easier said than done, but it works.

RAY

I guess I would be scared as hell, too.

They reach a beautiful viewpoint and sit down close to each other on a bench facing the lake.

KATHY

(looking at him)

Tell me, do you believe in 'love at first sight'?

RAY

I see it happening all the time. Well not to me, that is. Do you believe in it?

KATHY

Sure, I have to. There are so few men up here, that any girl has to fall in love when she meets 'Mister Right'. Especially when she is thirtyfive and badly wants a family.

Silence. She takes his hand and looks him in the eyes. Just as Ray is about to say something, she puts her index finger on his mouth. Then she closes her eyes and moves her lips slowly to his lips. They kiss passionately.

MONTAGE: They are having a good time

- Ray and Kathy in the grass, gazing at the sky
- They have a picnic, all smiling, having fun
- They shoot a photo using the cameras self exposure
- They walk towards the main building, arm in arm
- Another candlelight dinner outside the hotel
- They play with the dog
- Kathy drives a pick-up truck through farmland, Ray on the right seat, the dog on the back of the truck
- They watch a bullriding event, laughing, having fun.

-- They enter a pub

INT. PUB - NIGHT

The pub is not crowded. A few men in logging shirts, denims, and cowboy hats. They play a game of darts. Country music plays from a juke box. Kathy and Ray sit at the bar with beers in front of them.

KATHY

You have not told me what you do for a living? Is there some kind of secret around it?

RAY

(puzzled)

Don't you know me?

KATHY

Should I?

RAY

Well. I am the host of a TV show, and they keep telling me that it's quite popular.

KATHY

(unimpressed)

Ah well, I usually watch just news and weather... What kind of show is it?

RAY

It's a dating show. We make couples talk again to each other, we prevent divorces and find partners for singles. That kind of stuff.

KATHY

(grins)

How nice. A love expert. So you are famous?

RAY

Well, people usually think I am,  
but I do not care about fame.

KATHY

(wickedly)

And you never met the woman of your  
dreams? I mean, given your  
professional background?

Ray thinks for the right answer.

RAY

Let me see... I was almost married  
once, that's long gone. We were  
all young once. But today - no  
girlfriend, not gay. Clean, if you  
want.

KATHY

So, what are you going to do about  
us?

RAY

(smiles brightly)

Oh, that's simple. I will quit the  
show and move to your place.

KATHY

My, you are fast... Yes, I really  
like you, but I still need to know  
a little more about you.

RAY

Here I am, all yours! Shoot!

KATHY

You promise to answer honestly?

RAY

Promised!

Kathy thinks for a moment.

KATHY

Okay, where is the weirdest place you did it?

RAY

(to the barkeeper)

I am afraid we need more beer, please.

(to Kathy)

I really don't know whether I should answer that one.

KATHY

You promised it.

RAY

(whispering)

In the studio after a show, once everybody was gone.

KATHY

No! Did you film it?

RAY

(grins)

I am not that much of a pervert.

EXT. ANDERSON RESORT - NIGHT

Moonlight. Kathy and Ray slowly walk on the pier, hand in hand. The water of the lake is mirror-like. Kathy is giggling, apparently a bit drunk.

RAY

The worst thing that happened to me, love-wise, was when I was nineteen. I met a fantastic girl. She had a boyfriend. He was ugly and treated her badly, a complete moron. I tried to convince her that I am the one for her...

KATHY

(giggles)

Should be easy enough, in my opinion.

RAY

I thought so too. But she could not decide for me straight away. So she invited both of us to her place and asked us to leave her alone for a few hours. We went to a bar and got drunk, philosophing about life and women. Later we went back to her... We found her in tears, holding an envelope. She opened it, like they do when they announce the Academy Award winners...

KATHY

And?

RAY

I was the loser, which came as a surprise to me...

KATHY

What happened to the other guy?

RAY

They married, and they have two kids now. I guess this story left a scar on my soul.

They reach the floatplane.

KATHY

That's a sad story...

She kisses him gently.

KATHY (cont'd)

But not all women are that bad!  
Let me show you something... It's inside the plane.

She opens the back door, and gestures to Ray to get in. Once he is in, she quickly unties the plane from the pier and gets in as well.

INT. FLOATPLANE - NIGHT

Kathy is sitting on Ray's lap. She starts to kiss him, and soon they kiss wildly.

EXT. ANDERSON RESORT PIER - NIGHT

The floatplane drifts slowly in the middle of the lake. Suddenly, the plane starts to rock slowly up and down, generating tiny rings of waves on the water.

EXT. NORTHERN LAKE SHORE - MORNING

Another beautiful day. An OLD MAN in a rowing boat eyes the plane, which floats close to the shore. He is about seventy years old but tanned, looking strong and healthy. He gets up and knocks at the back door of the plane.

OLD MAN

(shouts)

Kathy, are you there?

Nothing happens. Just as the old man is about to knock a second time, the back door is slowly swung open, and Ray peeks out, blinking into the bright sunlight.

RAY

(sleepily)

Good morning, Sir.

OLD MAN

(surprised)

Who are you? What have you done to her? Why isn't the plane tied to the pier?

RAY

Valid questions, indeed. Er, I know this may sound strange, but Kathy is not fully awake yet.

Kathy appears in the back door as well. Her hair looks disarranged.

KATHY  
 (tired)  
 Good morning, Bob.

BOB  
 Kathy, are you alright? What  
 happened?

Ray and Kathy look at each other wondering what to say.

RAY  
 Flight lessons.

KATHY  
 (nods)  
 Er, emergency training.

Bob is not convinced. He points to Ray.

BOB  
 Hey, I know you. Where have I seen  
 you before? Wait! Don't tell me.  
 At the supermarket? No... Ah yes,  
 I've seen you on TV!

RAY  
 Bingo!

BOB  
 On the homeshopping channel - the  
 one who hosts the cockoo clocks?

RAY  
 (grins)  
 No, no - it's the "True Love Show".

BOB  
 Ah! Sure.  
 (slaps his forehead)  
 Have you got a video message for  
 me? You know, it's been a long  
 time since a woman was interested  
 in me. But everything is still  
 working as it should, you know?

RAY

No, unfortunately - fortunately, I am here just for vacation.

BOB

You guys wanna have breakfast?  
It's cooking already.

INT. RALPH'S OFFICE LOS ANGELES - DAY

Ralph is sitting behind his desk, typing on a computer. Alison enters the room, followed by Christine. Ralph shakes hands with Christine.

RALPH

Hi, nice to meet you. Please have a seat.

CHRISTINE

Nice to meet you, too.

RALPH

So, have you got positive news for us?

CHRISTINE

Well, Ray, er, Mr. McCoy is a dream come true for any woman, certainly for me - he is smart, charming, sexy. What else could you possibly want? Yesterday night, right after the party, he invited me to his home as planned, and we had a lot of fun. The best lover I ever had! I've never seen such a big...

RALPH

(interrupts her)  
Skip the details, please!

CHRISTINE

(emotional)  
Anyway, he got up early the next morning while I was still sleeping, and he left me this business card...

She hands over the business card to Ralph, who looks at it briefly and turns it around.

RALPH

(reads out aloud)

'Thank you for a great night - but it does not make sense to me. Please do not try to call me. All the best, Ray'

CHRISTINE

(bursting into tears)

What kind of a guy is he? Why is he doing this to me? This was not just a job for me!

RALPH

Mid-life crises, and we hoped that you might be able to cure it.

David enters the office with a clipboard.

DAVID

Ralph, the candidates for the casting are ready in studio one...

INT. TV STUDIO - DAY

Ralph and his creative team are sitting in the first row of the audience, right in front of the stage.

DAVID

(whispers to Ralph)

Due to the lack of time, we  
(coughs)  
found very few candidates.

A woman enters the stage. She is about eighteen years old, dressed in wildly coloured, baggy clothes. She chews noisily on a chewing gum.

CANDIDATE 1

Hello, and welcome to the coolest love show around! Today, we've got a couple of really awesome freaks for you...

CUT TO:

CANDIDATE 2 is a huge black man, about twentyfive years old.

CANDIDATE 2

(rapping)

Yo, people. Ziz iz da coolest show  
in town. And tell you wot - you're  
gonna loooooove it!

CUT TO:

CANDIDATE 3 is a serious looking male, about fifty years old. He wears a suit and a tie.

CANDIDATE 3

I've been reading the news for the  
last fifteen years...

(confused)

Now, where is the teleprompter? I  
need a teleprompter... Will this  
be possible here?

CUT TO:

CANDIDATE 4 is about sixty years old, but looks much younger. He is wearing a casual outfit. He jumps into the frame. He is hiding something behind his back.

CANDIDATE 4

(friendly but serious)

Hi, I am Frank T. Robinson, and you  
will know me as the "Wacky  
Weatherman" from KYOY Los Angeles.  
I've got it all: fun...

He pulls out a safari hat and puts it on his head.

CANDIDATE 4 (cont'd)

And here is the weather forecast  
for lovers.

(with husky voice)

Forget about doing it on a rowing  
boat, because it's going to be wet,  
wet, wet, this weekend... Or  
serious?

He throws the safari hat away, pulls a tie from his jacket, and puts it around his neck with amazing speed.

CANDIDATE 4 (cont'd)

(very serious)

And here are the latest news from the job market: Please take me for this job, I need it, I can do it, and I can't stand to be the Wacky Weatherman for another ten years.

Pause.

RALPH

Thank you. Thank you very much! You know the drill - please don't call us! We'll call you.

(whispers to David)

That's it?

DAVID

(embarrassed)

I am afraid so. These were the best we could find.

RALPH

Oh my god. I did not know that Hollywood is in such a bad shape!

INT. ANDERSON FLOATPLANE - DAY

Kathy and Ray sit in the floatplane.

KATHY

I am glad that you were serious about the flight lessons.

RAY

With you as my instructor, it will be a real pleasure to do that.

KATHY

Now, the most difficult part when taking off with a floatplane is to

(MORE)

KATHY (cont'd)

condider the space available. This lake, for example, is surrounded by mountains, so, if you do not gain enough speed or height, you will end up in the trees or - even worse - in the mountains.

RAY

Exciting.

KATHY

So today I am going to show you this...

She puts his left hand on the throttle, and puts her hand over his.

KATHY (cont'd)

(husky)

...and do not get too excited!

(serious)

Now gently pull the throttle, and the plane will move forward. I will actually do the take-off, but then you will take over.

EXT. LAKE - DAY

The float plane lifts off, lingers strongly, almost touching the water again. Then it finally gets more stable, and flies as planned.

EXT. VANCOUVER FLOATPLANE PIER - DAY

Kathy and Ray hold each other tightly.

KATHY

(sad)

Will I see you again?

RAY

Of course you will. I am a gentleman, and I love you. Believe me, I don't want to loose you.

They kiss passionately.

INT. RAY'S OFFICE - DAY

Ralph and Ray sit in the meeting corner.

RAY

It finally happened to me: I met  
the love of my life!

RALPH

(raises his eyebrows)

Who is it?

RAY

A bushpilot, pretty and tough. She  
flew me to the hotel.

RALPH

So you are happy again?

RAY

Absolutely... Except that Kathy  
won't move to Los Angeles... I  
will move to Canada.

RALPH

I thought we were through with  
this. What about the show?

RAY

My plans haven't changed. I am  
going to quit.

RALPH

And all the time I thought - that  
was just a joke. Why would you  
want to quit? Start slowly, invite  
her to L.A.! Show her how you live  
and work. She will love it! Isn't  
this city better than any other  
place in the world?

RAY

Yeah, I could ask her here as well.

RALPH

Ask her what?

RAY

To marry me.

RALPH

(astonished)

Now, that, that would be cool!  
Let's do that on the show! Our  
ratings will skyrocket.

RAY

And if she says 'I do' I have a  
valid reason to quit the show.

RALPH

It will be a newsfest. I can see  
the headlines already: "True Love:  
Ray says Yay!".

RAY

What if she does not agree?

RALPH

We can still cut this out, and  
everything stays as is. Do we have  
a deal?

RAY

Sure.

RALPH

Well, then, congratulations, mate!

Both are satisfied with this compromise. Ralph stands  
up, knocks three times on the table and exits the office.

Ray fingers Kathy's business card, picks up the phone,  
and dials her number.

RAY

(on the phone)

Hi, Kathy. It's Ray. How are you?

KATHY (V.O.)

I am missing you.

RAY

I am missing you too. Listen, I would like to invite you to L.A., to see how I live and work. In fact, you could be part of the next show.

KATHY (V.O.)

What do you mean - part of the next show?

RAY

Well, er, you just watch the show, in the first row, if you like. We are taping tomorrow afternoon.

KATHY (V.O.)

Okay, I think I could make it.

RAY

Excellent, I'll book a flight for you and pick you up at the airport. I love you.

KATHY (V.O.)

I love you too.

Ray

See you tomorrow then. Bye!

KATHY (V.O.)

Bye.

Ray puts the receiver down.

EXT. PARKING LOT AT LAX AIRPORT - DAY

Ray holds the right door of his sports car open to Kathy.

She is dressed casually. They have a hard time putting her large suitcase into the car. They finally make it.

Ray enters the drivers seat, Kathy on the left, and they drive off.

INT. RAY'S CAR - DAY

RAY

So, how was your flight?

KATHY

The landing was a bit bumpy, but other than that - fine. You know, I haven't been travelling much recently. And I am very nervous about you and your show.

RAY

No need to be nervous. You just sit down in the audience and relax.

Ray's cellphone rings.

RAY

(smiles to Kathy)

You don't mind?

He pushes a button on his cellphone and answers the call.

RAY

(on the phone)

Hi... Yes, it's me, Ray...

Christine who?

(slightly embarrassed)

Ah, yes, yes. Sure, I remember...

Listen, er, you really caught me in the wrong moment... Sure, why don't you call the office and schedule a meeting? Yes, a meeting... Sure, see you then.

Bye.

He pushes a button on the cellphone and puts the phone away.

RAY

(shaking his head)

That was just, er, a real estate agent I met recently. You know, before I met you I was looking for a new home.

KATHY

And now?

RAY

Actually, I am not looking any longer for a new home in Los Angeles. I thought I move to Canada, a bit closer to you.

KATHY

(smiling)

That would be wonderful.

RAY

Er, where was I? Ah, yes. We're going directly to the studio, and I'll show you everything.

EXT. STUDIO - DAY

The studio has a big logo of the show on the outer wall. A long queue of people is waiting for entrance. Ray drives his car along a fence which separates the studio ground from the crowd.

The car stops on a parking lot with Rays name on it. As Ray and Kathy leave the car, the crowd starts to cheer. He smiles and waves over to them. Then the two enter the studio through a steel door.

INT. STUDIO - DAY

There is no audience, but the set staff is busy adjusting the cameras, lights, and sound. Ray and Kathy walk along the empty seats of the audience.

RAY

So this is where I work. We tape the show once a week on the day before it is aired.

Mary stands on the stage with a photo camera and a clipboard. Next to her is a young love couple. The woman is a beauty, but the man looks ugly, with a beer belly, a round face, red hair and pale skin. Both smile.

MARY

It's just for the archive. Now smile. Cheeese!

The couple smiles brightly while Mary takes a few photos.

MARY

Thank you so much. You will be on in about an hour. If you want to rest for a few minutes, please go that way. I'll pick you up later.

She points to an exit behind the stage. As the love couple exits, she walks over to Ray and Kathy.

MARY

Hi, Ray, how are you doing?

RAY

Excellent. This is Kathy. We met in Canada.

MARY

Hi, I am Mary, Rays assistant. I heard a lot about you already. Nice to meet you.

Mary and Kathy shake hands.

KATHY

Nice to meet you too.

RAY

(to Mary)

Could you do me a favor, and show Kathy the studio?

MARY

Sure, no problem.

(to Kathy)

Could you just sign this waiver, please? It's become so bureaucratic here. It basically says that in case you get filmed, all rights belong to the production company, and that you agree to broadcasting that stuff no matter what.

Mary hands over the clipboard with the form and a pen and points to the signature line.

MARY (cont'd)

Here, please.

KATHY

(signs the form)

Sure.

MARY

(happy)

And now, shall I take a picture of you guys? Just for the archive.

RAY

Brilliant!

Kathy and Ray smile for the photo.

RAY

Unfortunately, I have to go now to get ready for the show and get my kinky makeup. See you later.

Ray kisses Kathy on the cheek.

KATHY

Bye.

MARY

So, Kathy, have you been to a TV studio before?

KATHY

No, this is my first time, and it is really exciting.

MARY

Oh, it's gonna get even better once the action takes place. You are going to like that! But now let me show you who does what here.

Mary and Kathy walk down the studio.

INT. MAKE-UP ROOM - DAY

Ray gets his make-up from a MAKEUP-ARTIST. Ralph enters.

RALPH

There you are! I was worried that you would not show up.

(laughs)

Tell me, is she really here?

RAY

Yes, she will be sitting in the front row as planned... Man, after all those years, I am really nervous again, like the very first time I was on TV. Talk about stage fever.

RALPH

Don't worry. It'll be perfect.

INT. TV STUDIO - DAY

The studio is full of people, applauding to the PREVIOUS GUESTS on stage, who are now being lead to the exit by an ASSISTANT. Kathy sits in the first row, relaxed. Next to her sits the clerk from the airport check-in.

RAY

(into the camera)

Thank you so much... And now I have a very special guest. In an

(MORE)

RAY (cont'd)

area with very few men, well, very few nice men, she met her 'Mr. Right'. Please welcome - Kathy from Canada.

Applause. The cameras turn to Kathy. For a second she applauds like all the others, not realizing that she is the center of the attention. Then she smiles, stops applauding and looks directly towards Ray.

RAY

Kathy, would you mind joining me here on the stage?

She walks up to the sofa where Ray stands.

KATHY

(whispers)

Hi. What's this going to be?

RAY

(whispers)

Just trust me.

They shake hands and sit down.

RAY

So, Kathy, how's your love life right now?

KATHY

(embarrassed)

Actually, I don't know. I met... someone just a week ago, and I fell in love with him. But I am not sure what he really feels for me.

Ray grabs a video tape lying next to him on the couch.

RAY

(smiles)

A-Ha. Now, I do have a video tape for you. Do you want to see it?

KATHY  
 (completely puzzled)  
 Er, yes. Why not?

Ray inserts the tape into the video cassette player, and presses the PLAY button. Ray and Kathy look at a TV screen next to them. Ray appears on the screen, smiling, a bit nervous.

RAY  
 (on TV)  
 Dear Kathy, I immediately fell in love with you when I met...

A loud gasp can be heard from the audience.

RAY (cont'd)  
 (on TV)  
 ...you in Canada. You showed me a better life in the secluded mountains of Canada, and my love for you has been growing every day since then. Now you are sitting here in my show, and I am asking you just a single question: Do you want to marry me?

The tape ends, and the logo of the show is rotating slowly on the screen. A long silence. Kathy stares in disbelief on the logo. She then gets up and takes a few steps to leave the stage. Ray gets up as well but does not follow her.

RAY  
 (confused)  
 But... Haven't you got anything to say to me?

She stops, turns around and walks back to Ray.

KATHY  
 (upset)  
 Oh yes, I do have something to say, but I don't think you want to hear it. My comment does not fit into  
 (MORE)

KATHY (cont'd)

your slimy kitch show... Yes, I met you just a week ago, when you entered my tiny, peaceful, imperfect world. And yes, I honestly fell in love with you! I... I really thought you were different from all the other morons. And suddenly I am sitting in this stupid show, and you ask me to marry you. On a video tape! In front of millions of people! Sorry, this is not for me... Farewell.

She turns around and quickly leaves the studio through an exit behind the audience. The audience murmurs. No applause. Ray stands still in front of the couch, shocked.

RAY

(regains composure)

Well, er, my own medicine has apparently not worked for me, and, I am afraid that I have to accept this... We all know that love is a battlefield, and a very difficult one. Anyway, an applause for Kathy, please.

The audience starts to applaud slowly while the end titles of the show start to roll on the TV screen.

RAY

And this is it for tonight. I would be happy to welcome you again next week with more exciting true love stories. Good night.

INT. TV STUDIO - DAY

It's the Tonight Show with JAY LENO. Ray sits next to Jay's desk.

JAY LENO

When I saw this on TV last night I wondered - will she hit him? I mean physically, like - whack!

(mimicks a hit)

What did you feel at that moment?

RAY

I... I guess this was the most embarrassing moment of my life. I expected her to react like so many women do on my show. Maybe a smile, or a shy kiss. Or cheering.

JAY LENO

And is this whole story true? You met her on a vacation, just a week ago?

RAY

Yes, absolutely. I was a guest in her lovely hotel in Canada, and I fell in love with her immediately.

JAY LENO

And as a proof you brought some photos for us to share here.

Jay Leno pulls out four black cardboards with mounted photos and holds each of them for a few seconds into the camera. The photos are the ones Ray took of Kathy and himself when he was in Canada.

RAY (V.O.)

Yeah, the photos are actually from her place, when I met her first. Oh gosh, I really love her.

JAY LENO

Thank you. Ladies and gentlemen,  
Ray McCoy.

Applause.

FADE OUT.

FADE IN.

INT. A COMPUTER SCREEN - DAY

A flight simulator software, showing a lake similar to the lake of Anderson Resort from the pilots seat with a floatplane cockpit panel. The airplane gains speed for lift-off.

The shoreline with its trees comes closer quickly. The airplane slowly lifts off, but apparently its too late. It crashes into the mountains. The display blinks CRASH in big red letters!!

INT. RAYS OFFICE - DAY

Ray sits behind his desk at his computer running the flight simulator.

RAY

Bugger!

Mary enters and brings a huge stack of magazines and tabloids. Ray looks up from the screen.

RAY

What's that?

MARY

Ah, just some more.

She drops the pile on his desk. The front page of the tabloid on the top reads: "RAY-JECTED". Next to the headline a photo of the moment when Kathy spoke to Ray on the stage.

RAY

Thanks.

MARY

Ray, what you did was so romantic. My heart was jumping when I saw that... Did you talk to her after the show?

RAY

No. I'm terrible. I should have called her. She must hate me.

MARY

Is there anything I can do for you?

RAY

So, what would you do if you were in my shoes?

MARY

Call her now! It's not too late! Explain your feelings. If she loves you, she will forgive you. After all, she is smart. She is a woman.

INT. BAR - NIGHT

A busy bar. Ray and Ralph sit at the bar, with beers in front of them.

RALPH

Do you know where she is now?

RAY

(shakes his head)

She ordered a taxi and drove off. And she doesn't answer the phone.

RALPH

What are you going to do now?

RAY

She left her suitcase in my car. I will bring it to her and explain everything. But I am so tired of looking for love and so afraid to be rejected again.

RALPH

If you go there...

RAY

Yes?

RALPH

...do not forget to take a camera team with you.

RAY

You must be kidding!

RALPH

I am serious. Commercially, the decision to air the segment was absolutely correct. It was gripping. Pure emotion. The country was touched!

RAY

Could you for once forget about the damn show? I always thought we were friends.

RALPH

No, Ray, I can't. I am responsible for one hundred twenty employees, well, one hundred twenty one with you. The show has become the talk of the country again. Everybody is asking, why does this woman reject Ray McCoy? Who is she? And how does she live?

RAY

That's what I am afraid of.

(pause)

Alright, I'll take a team and do that very last story for you.

RALPH

This will help you, it will help the show, and I promise you that it will help your career as well.

INT. RALPH'S OFFICE - DAY

Ralph sits with TWO MALES in their twenties: One is unshaven and has a video camera in his lap, the other one is bald. They are dressed very casually.

RALPH

Steven, Max, you are going to join Ray on his trip to Kathy. Whatever happens, just keep filming. This is the only important rule: keep filming! If you don't you are out!

Both Steve and Max nod.

RALPH

And no word to Ray about this meeting!

INT. FLOATPLANE - DAY

The weather is bad: deep gray clouds in front of the plane. Ray sits next to a MALE PILOT in his fifties and looks pale and sick. The plane shakes violently every now and then.

Steve and Max sit on the back seats. Steve holds his camera close to the window, filming.

PILOT

(loud, smiling)

It's tough weather today, but it's still kind of normal, you know. It can get much worse up here.

Ray does not answer. The plane shakes violently again. He is shortly before throwing up. Steve turns his camera from the window to the front, to film Ray and the pilot.

The pilot grabs a paper bag from the side pocket and offers it to Ray who takes it quickly.

STEVE

(laughs)

Ray, man, this is disgusting. The folks will love it!

Ray can be heard vomiting.

RAY

(to the pilot)

Thank you so much. Do not listen to the guys in the back... So you will pick us up again tomorrow morning, okay?

The pilot nods and gestures a "thumbs up" sign.

EXT. ANDERSON RESORT - DAY

Rain. The plane is above the Anderson resort. At the pier Kathy's plane. About twenty cars and trucks park at the building, and about thirty REPORTERS are on the lawn in front of it.

The floatplane lands and approaches the pier. The reporters carry photo cameras and TV equipment. They run towards the pier. As Ray exits the aircraft, the photo cameras start to click almost continuously.

Ray gets Kathy's suitcase out of the plane and starts to walk towards the building. Some reporters step in his way.

REPORTER 1

Will you continue the show?

REPORTER 2

Why have you been rejected?

REPORTER 3

Why are you here? Do you want to ask her again?

Ray gestures to the reporters to be quiet.

RAY

(loud, addressing all reporters)

No comments... I have nothing to say. Just see my show next Saturday. If you have further questions, please contact the press

(MORE)

RAY (cont'd)  
 department of my production  
 company. Thank you.

One of the reporters uses the short pause to ask another question.

REPORTER 1  
 Mr. McCoy, do you know where Kathy  
 is right now?

Silence again. Then many more questions, none of them can be clearly heard because everybody is shouting at the same time. Ray and his team walk towards the main building, followed by the reporters.

Ray knocks on the door. Marsha opens the door a few inches and peeks out.

MARSHA  
 What do you want?

RAY  
 I wanted to return Kathy's  
 suitcase. Would you let me and my  
 team in, please?

Marsha opens the door wider, and lets them in.

INT. ANDERSON RESORT RECEPTION - DAY

RAY  
 Thanks.

Marsha closes the door. The reporters stay outside. Some try to make photos through the window, but Marsha closes the blinders.

MARSHA  
 I knew you would be coming. But  
 Kathy is not here... She could not  
 stand the mob outside.

RAY  
 Please believe me, I am so sorry  
 (MORE)

RAY (cont'd)

for this mess. I never imagined  
that she would react like this!  
Where is she?

MARSHA

Just tell me one thing: Do you love  
her? Do you really love her?

RAY

Yes, Marsha, I do... That's why I  
came here in the first place.

MARSHA

(smiles)

She hiked up to her secluded  
cottage yesterday.

EXT. BACK YARD OF ANDERSON RESORT - DAY

The back entrance is situated close to the woods. There  
are no reporters. The door opens, and Ray and his team  
sneak out with the equipment. They quickly run over to  
the woods and disappear in it.

EXT. HIKING TRAIL - DAY

They are walking slowly up a steep trail in the woods.  
Ray holds a map. The three men are sweating due to the  
weight of the equipment.

RAY

(breathing heavily)

What I do for love!

They see a cottage in the distance. Two wooden sun  
chairs stand on the patio.

EXT. SECLUDED COTTAGE - DAY

Assisted by his team, Ray assembles the last parts of the  
big red stylized heart, the trademark of the True Love  
Show. It is slightly larger than himself.

Then he carries the heart, complete with a stand. From  
the front it looks as if the heart is walking on its own.

He puts it down on the clearance in the sun.

Ray walks up to the door and knocks. Nothing happens.

EXT. WOODS AT SECLUDED COTTAGE - DAY

STEVE  
(whispering)  
What's going on?

MAX  
(whispering)  
No friggin' idea. Maybe gone  
huntin' or somethin'?

EXT. SECLUDED COTTAGE - DAY

Ray knocks again. Still no reaction. He gestures to his team to come closer.

When the team has come closer, he opens the door and goes inside.

INT. LIVING ROOM OF THE SECLUDED COTTAGE - DAY

A simple log cabin, nicely decorated. Two doors lead to other rooms. A faint, sighing noise can be heard. On the floor traces of blood.

Ray gestures again to his team to follow him. The team gets in as well, filming. Following the blood traces, he walks towards one of the doors and enters...

INT. BEDROOM - DAY

Kathy is lying on the bed, which is soaked with blood in the area of her legs. She looks pale and weak. Ray runs to her, the team following him, but stopping at the door. Kathy opens her eyes.

KATHY  
(almost inaudible)  
Oh it's you. I had a dream... You  
came to rescue me and our kids.

She smiles faintly.

RAY

What has happened?

CUT TO:

FLASHBACK - blurry b&w sequence, while Kathy speaks V.O.

-- Kathy on the trail up to the cottage

-- A bear coming out of the woods standing in the middle of the trail

-- The bear roars, showing his teeth

-- Kathy making herself big, as her father has told her

-- Kathy walking slowly back

-- Kathy stumbling, rolling down the hill next to the trail

KATHY (V.O.)

(very weak)

I was attacked... by a bear on my way up... I remembered my fathers... advice and stepped back... I stumbled and broke my leg... I could barely make it here.

BACK TO PRESENT TIME

RAY

Don't worry. Everything will be fine. I promise. -- Is there a First Aid kit somewhere?

Kathy shakes her head weakly.

Ray takes his cell phone, but the display shows "No Network".

RAY

Damn!

(to Kathy)

Do you have a telephone?

Kathy shakes her head again, closes her eyes.

RAY

(to the team)

Okay, let's carry her down to the hotel. Then we get her to the next hospital. Max, you help me with this. Steve, you carry the equipment!

MAX

Okay.

STEVE

Okay.

EXT. SECLUDED COTTAGE - DAY

Ray and Max carry Kathy on a wooden sunchair. They walk silently into the woods. Steve carries the equipment under his left arm, the camera under his right arm.

The red light on the camera indicates that Steve is filming.

EXT. ANDERSON RESORT - DAY

Sweating heavily, the three guys appear on the trail at the hotel, coming from the woods. They carry Kathy on the sunchair. She seems to have lost consciousness.

The reporters are still waiting in small groups in front of the hotel. One of them sees them.

REPORTER 4

(shouts)

Look! There they are!

Immediately, reporters run towards Ray and his team. Cameras click, flashlights. Ray steers towards the floatplane pier.

RAY

(angry)

Out of the way! She has lost a lot of blood already. We need to get her to the hospital. Who can fly a plane?

The reporters stop shouting and photographing. Noone answers.

RAY

You pathetic bunch of losers. Sod off!

(to the team)

Then I will do it.

STEVE

Yo, Ray. - I didn't know you could fly?

RAY

I can't, but I had two days of flight training with Kathy before...

STEVE

Ah.

They get Kathy into the plane.

INT. FLOATPLANE - DAY

Ray and Steve take seats in the front. Kathy sits inanimately on the back bench next to Max. One of the reporters closes the door and unties the plane from the pier.

RAY

(loud)

If you want to get out, please do so now.

Silence. Steve shakes his head.

RAY

(while starting the engine)

Fasten seatbelts - and pray!

Ray checks the instruments, then puts the engine to full throttle.

KATHY (V.O.)

Remember to go out at full speed,  
or you'll end up in the trees.

RAY

Go! Get up, get up!

The plane gets faster and faster, and the end of the lake approaches very fast. Ray pulls on the steering wheel with some power.

RAY

Get up! -- Get... up!

The plane finally gets out of the water and barely misses the trees and the mountains. Steve and Max sweat on their seats.

INT. HOSPITAL CORRIDOR - NIGHT

Ray and his team are waiting alone for the results of the surgery. A DOCTOR enters from one of the rooms, holding a clipboard. Steve gets up, takes his camera and starts to film.

RAY

Will she be okay?

DOCTOR

(patiently)

She is sleeping right now. It was a complex surgery, but we think that she will be okay. It will take her some time to recover, though.

RAY

May I go in?

DOCTOR

Yes, but only one at a time, and please do not wake her up. She really needs some rest now.

INT. KATHY'S HOSPITAL ROOM -- NIGHT

Ray enters the room. Kathy is the only patient in the room. She lies in her bed, sleeping. An ECG shows her steady heartbeat. Each heartbeat triggers a faint BEEP.

Ray pulls a chair close to the bed, sits down and just looks at her. Then he cautiously takes her hand.

INT. KATHY'S HOSPITAL ROOM -- DAY

Kathy slowly wakes up. She looks around and sees Ray sleeping in the chair, still holding her hand. He snores. Kathy pats his hand.

KATHY

(whispering)

Hey, Ray. Wake up...

RAY

(waking up)

Huh? What...?

KATHY

What has happened? I just remember that bear...

RAY

We found you in your cottage... I am so glad that you are alive. And I apologize for everything.

KATHY

I guess I have to thank you.

RAY

Would you mind if I get in my team as well?

KATHY

Your team?

RAY

They helped me to get you here.

KATHY

Oh - sure.

Ray opens the door and gestures to someone on the outside to come in. Steve comes in first, the camera on his shoulders, filming. Then Max carrying the microphone. The beeps of the ECG are getting faster.

KATHY

No! No more cameras. Shut that damn thing off!

Steve looks at Ray, waiting for instructions. Ray does not react, so Steve continues to film. The beeps are really fast now.

RAY

But I wanted... I thought...

KATHY

What?

RAY

I wanted to ask you, this time in person, whether you would...

KATHY

(really angry)

You really don't get it, huh?  
Listen, Ray. I am not going to answer anything in front of your bloody camera!

(into the camera)

Forget it. Get out of here, all of you. Out!

INT. TV STUDIO - DAY

Ray is on the 'True Love Show' stage. The audience applauds briefly.

RAY

Well folks, that's the truth. Did I learn something from this? Yes! Never-ever ask your one-and-only in front of a camera whether she wants to marry you.

Single laughs from the audience, then applause, and some cheers.

RAY (cont'd)

That was our last show for this season. We are now taking our long summer break, and we all look forward to seeing you again in September with more true love stories. The whole team wishes you a fantastic summer! Good Bye!

Long applause.

INT. MEETING ROOM - DAY

Ralph and Ray sit opposite each other, next to two serious looking men who are dressed in grey suits.

RAY'S LAWYER

(serious)

So let me recap the proposed settlement between the production company and Mr. McCoy. First, Mr. McCoy quits the show immediately. Second, his twentyfive percent share of the company is transferred to Mr. Ralph Hill for a one-time cash payment of thirtyfive million US Dollars less the five million paid to Mrs. Anderson to settle the lawsuit for breaking into her privacy. Now, do you accept it?

Pause.

RALPH

What's the alternative?

RAY

(cool)

Imagine a not-so-nice press-release and all my shares on the public market shortly after. The company value will dwindle, and the company will be history within a few weeks.

Ralph turns to his lawyer and whispers something inaudible. His lawyer whispers something back. Ralph nods.

RALPH'S LAWYER

Yes, we accept this proposal.

RAY'S LAWYER

Then please sign here.

The lawyer shoves over the papers to be signed.

RAY'S LAWYER (cont'd)

Please remember that everything has to be treated as confidential...  
If there is nothing else to be discussed...

Ralph and his lawyer silently shake their heads.

RAY'S LAWYER (cont'd)

Well, then thank you. It's been a pleasure to work with you.

The four men get up and shake hands.

RAY

(to his lawyer)

Thanks, Mike.

RALPH

(to Mike)

Thanks.

(to Ray)

I hate to see you go, but I hope everything will turn out okay.

INT. BAR - NIGHT

Ray and Ralph sit at the bar in front of their beers.

RAY

Thanks for the cheque.

RALPH

You are a wealthy man now. What are you going to do with all that money?

RAY

I have an idea, but I won't tell you any details. You see, I don't want you to bug me all the time to do a new show. No, first of all, I will take a long vacation. Maybe I will keep looking for woman. -- I heard that there are beautiful women over in Russia?

RALPH

Why go to Russia? You could as well just call Christine.

(chuckles)

I bet she will be more than happy to be with you. But I guess you already found out that she's really good in bed, don't you?

RAY

What do you know about Christine?

RALPH

Oh, didn't you figure out that she had been hired by me? You were looking for love. Remember?

RAY

You prick! I'm outta here.

Ray gets up and leaves the pub.

EXT. PUB IN L.A. - NIGHT

RAY

(on his cellphone)

Mike, can you do me a favour,  
please? -- Could you call Cindy  
Nickels of Variety and ask her to  
call me back, please? -- I know,  
I'll tell you later. Just tell her  
it's an exclusive on the True Love  
Show. -- Thank you so much. Good  
night.

EXT. ANDERSON RESORT - EVENING

The floatplane has a new paint and looks like new. A  
couple carries their luggage from the house to the  
parking lot, which is full of cars.

INT. ANDERSON RESORT RECEPTION - NIGHT

Marsha sits behind the reception watching the weather  
forecast on TV. Just a few keys on the wall. Kathy  
stands in front of the photo gallery to add a framed  
photo - the one Kathy and Ray did while hiking.

WEATHER MAN (O.S.)

(on TV)

So, all-in-all we will have yet  
another cold September day, with  
the outlook for the next few days  
being unchanged. And that's it  
from the weather center...

MARSHA

You can't forget him, huh?

KATHY

Maybe I was a bit too harsh on him.  
After all, he saved my life.

MARSHA

And the money from the settlement  
saved the hotel. Plus all the free  
PR. Kind of cool.

WEATHER MAN (O.S.)

(on TV)

Coming up next is the 'True Love Show'. Good night.

The opening trailer of "The True Love Show" shows on TV.

VOICE (O.S.)

(on TV)

This is the 'True Love Show', and here is your host... Frank T. Robinson.

KATHY

Did you hear that?

MARSHA

The show has got a new host. It's not Ray any more. I thought you knew that.

KATHY

You did not tell me!

On the TV, Frank T. Robinson jumps into the set, wearing a bright red suit and a silly, heart-shaped hat.

FRANK T. ROBINSON

(on TV)

Ye-hoo. This is the 'Truuue Love Show'. Good evening to you at home. So what have we got in store for you tonight? We have got...

INT. TV STUDIO - DAY

FRANK T. ROBINSON

...cool stories! We've got love, drama, tragic moments, emotion, and a lot of coupling... But before we look into that stuff, here is  
(serious)  
an update on Miriam and Michael...

Frank withdraws a photo and holds it to the camera, showing them, together with their daughter JANE, hand-in-hand, waving. Miriam apparently is pregnant again.

FRANK T. ROBINSON (V.O.)

...who had been on one of the last shows. They wrote in to say how much they thank us for bringing them together again!

INT. ANDERSON RESORT RECEPTION - NIGHT

Marsha switches the TV off.

KATHY

Thank you. I really hate to be reminded to this - perk. At least they fired him!

MARSHA

Now you're unfair. You have to admit that you did love him when he came here first, right?

KATHY

Yes, but all this TV crap was so - unromantic!

Silence.

MARSHA

Did you know that Old Bob has sold his property last week? He says he will move out soon.

KATHY

No wonder. With all that press coverage the value could not get any better, and he always wanted to move to Florida. It was just a matter of time. Who did he sell it to?

MARSHA

He wouldn't tell me. He said that this has to remain confidential.

KATHY

As if he would care about that. I just hope that he did not sell to the hotel chain.

MARSHA

I will miss him.  
(blushes)  
He was such a nice man.

KATHY

You are blushing! Was there more going on between you two?

MARSHA

Let me put it that way: I really really miss him, and eventually I will leave you soon. He needs me more than you do now.

INT. ANDERSON RESORT RECEPTION - DAY

Kathy is studying some papers behind the counter. The door opens, and a man enters, wearing sun glasses, blue jeans, logger shirt, full beard, a cowboy hat, and cowboy boots. It's Ray. Kathy does not look up.

KATHY

(still looking down)  
Hi! How may I help you?

RAY

I wanted to drop by for a quick hello.

Kathy knows the voice, and slowly looks up, puzzled.

RAY

Apparently we are neighbors now. I bought the property on the other side of the lake.

He takes off his sunglasses. Kathy recognizes him and is completely stunned, taking a deep breath.

RAY (cont'd)

(smiles brightly)

Maybe you've got a minute for me?  
I would like to show you something.

KATHY

You! I should call the police.  
Why did you come here? Wanna get  
thrown out again?  
(shouting to the back office)  
Marsha! Could you look after the  
reception for a minute please?

MARSHA (O.S.)

Sure.

Kathy gets up, opens the front door and exits. Ray  
follows her.

EXT. ANDERSON RESORT - DAY

They walk slowly towards the lake.

KATHY

My, my, you are brave. To show up  
here, after all that crap...

RAY

I just wanted to let you know that  
I changed my life. Most important,  
I quit the show.

KATHY

I know... But who cares? I am not  
missing it. What do you do now?

RAY

I am still too young to retire, so  
I think I will do freelance work  
from now on, maybe travel  
documentaries. But the first step  
was to buy the house.

KATHY

Why did you do that?

RAY

I wanted to be close to you.

KATHY

(sceptical)

No more film teams rushing in to get footage of me?

RAY

(shakes his head)

Nope. I swear!

KATHY

(smiles)

No cameras?

Ray jokingly looks around for a camera team.

RAY

(turning back to Kathy)

I don't see any. But maybe I've got one of those tiny spy-cams on me? Please feel free to strip-search me...

KATHY

(smiles brightly)

You know, I simply have to...

She approaches him, strip-searching his body for a secret object. Her smile becomes brighter while she does that. Suddenly, she feels something in his pocket. She looks serious again.

KATHY (cont'd)

What is this?

RAY

That's for you.

She pulls out a small box and opens it. Two wedding rings. Ray clears his throat. She is overwhelmed.

RAY

Here I am, literally just the boy-  
next-door, asking you... by the way  
for the very last time: Do you,  
Kathy, want to marry me and stay  
with me, in good and in bad times?

She thinks for a second.

KATHY

(smiles)

I do...

(beat)

...if you shave off that beard.

Kathy closes her eyes and moves closer to Ray. Then they  
passionately kiss each other. We slowly move up and away  
from the couple and see them standing on the green.

KATHY

And no more cameras...

RAY

Now, that will be a strange  
wedding...! I am from the TV  
business... Am I allowed to take  
photos?

KATHY

As long as you don't publish  
them...

RAY

Just for our photo album... We  
could leak some photos should the  
hotel need some additional  
business.

KATHY

Then forget it!

RAY

Hey, I was just kidding...!

FADE OUT.