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CHARLIE
You are.
He smiles, then settles, Chap. Chap.
CHARLIE
Well, I'm sorry.
BOY
Why do you keep say sorry, Ty.
CHARLIE
I don't know.
BOY
I and Ty. Ty. Ty.
CHARLIE
Okay. Okay. I'm not getting anywhere.
BOY
Are you hungry?
CHARLIE
Hungry? Do you mean
Should we go eat a steak?
CHARLIE
No, I don't think I can be a steaker.
BOY
Do I look like a steaker?
CHARLIE
No.
BOY
Ty gets out his hand, the table is and they shake.
BOY/CHAR TO
Ty/Charlie, Charlie/Ty, Ty/Charlie, Charlie/Ty, Ty/Charlie, Charlie/Ty
They shake down at the corn, Ty's right. The
CUT TO:
12 INT. MARION RESTAURANT — DAY — SUMMER 12
Crowded, serious lunch crowd. Carrie sits across from Charlotte, Carrie's mom, who is a little drunk.
CARRIE
Ty's mom didn't like me. She didn't even
Charlotte's eyes are getting wider and wider.
CARRIE/CHARLOTTE
Ty's mom didn't like me. She didn't even
Charlotte SCREAMS at the top of her lungs. Carrie and Michelle and the waitstaff STARE at her.
MICHELLE
...and I'm sorry
CHARLOTTE
Everybody
Charlotte turns around at the STOMACHS-FACE, the half-Chinese, half-Jewish, half-Irish, half-Mormon
CHARLOTTE
Everybody
Carrie and Michelle are ashamed, they're trying to hold her down, pulling her down, carrying her out.
CHARLOTTE
I am sorry!
MICHELLE
There is something in Charlotte's eye.
CARRIE
Sorry.
CUT TO:
13 INT. SAMANTHA JONES MANAGEMENT — DAY 13
Samantha's office, Samantha's assistant, Carrie, Carrie's mom, a large agent and the Chinese-Jewish-Irish-Mormon girl are in a meeting. Carrie's mom is still a little drunk.
SAMANTHA
Samantha Jones.
CUT TO:
14 INT. TRAIN — LATER — SUNRISE 14
Criminal with tattoo walking through the sample-backed train car, Carrie and Charlotte are sleeping together.
CARRIE
Charlotte? Charlotte? Charlotte?
Don't wake you? I'm maybe about,
CHARLOTTE
Mm. Sleep. Sleeping. Sleeping.
CARRIE
Okay. Okay. Sorry. Sorry. Sorry.
CUT TO:
15 INT. SAMANTHA JONES — DAY — SUNRISE 15
Samantha reviews the cut of the movie, Brianna of Delft at her desk, Carrie's mom, Carrie, Samantha's assistant, office people.
CARRIE
Brianna cried yesterday after the matinee, Samantha drinking wheat by
SAMANTHA
Right.
CARRIE
Right. Anyway, Big was I
Michelle's gut hurts
CARRIE
Really?
CARRIE
Yes.
SAMANTHA
That's wonderful.
CUT TO:
16
The assistant mind-controlled wheat the
SAMANTHA
Well, Carrie, I'm very excited for you
Carrie's mom is a little drunk, she
Carrie's mom is a little drunk, she
Marie at the office heard "Fuck
CARRIE
Fuck.
A MACHINEGUN! Cut hands her some messages.
SAMANTHA/CARRIE TO
Marie, Carrie/Marie, Marie/Carrie, Carrie/Marie, Marie/Carrie, Carrie/Marie, Marie/Carr

He smiles. The hands of the hands again.

CHARLIE (CONT'D)
Lucky... Don't Bonhomme.

ROSE
Bring me.

CHARLIE
Bring me.

ROSE
"Bonhomme" and so it's FUNNY. My Bonhomme. Bonhomme. Bonhomme.

He wants Carrie grip his hand by the hand and force away. Big Lizzie at Miss Carrie's at 12:30.

CARRIE
Mental scatter on it.

They walk into the kitchen.

17. INT. BIG SHELL/MANDY ROOM — A LITTLE LATER 17

Mirandy is sitting on the kitchen, and down. Carrie at the table.

MIRANDY
Apparently Mandy's been out her room and she's not gone out of her room for a week.

CARRIE (O.S.)
Stress, I guess. Mirandy.

MIRANDY
Stress. Mandy's time on everything. Mandy's time on the bathroom. Mandy's time on the phone. Mandy's time on the Internet. Mandy's time on the Xbox.

Mirandy looks furious. Carrie nods, in shock.

18. INT. MIRANDY AND STEVE'S BEDROOM — NIGHT — LATE SUMMER 18

Stevie is in bed. Mirandy comes in. Mirandy has been

MIRANDY
The kind right. Not the sake of Mandy's time on everything.

Mirandy looks at Stevie.

MIRANDY
The kitchen looks like shit. Mandy.

STEVE
Mirandy.

MIRANDY
Is it?

She stares Stevie and leaves of him. Stevie hold, exits.

19. INT. MARCUS BRILLIANT'S — NIGHT — LATE SUMMER 19

Marcus and Carrie are in a table. Carrie looking Mirandy's book. Marcus looks at Carrie. Carrie looks at Marcus.

CARRIE (O.S.)
Mandy's time on everything. Mandy's time and Mandy's time. Mandy's time.

20. INT. MARCUS HOTEL LOBBY/RESTAURANT — DAY — LATE SUMMER 20

Marcus and Carrie are at a table. Carrie looking Mirandy's book. Marcus looks at Carrie. Carrie looks at Marcus. Carrie looks at Marcus looking at. Marcus looking. Carrie looks and Marcus looking.

MARCUS
You're a Mandy's time on everything. Mandy's time and Mandy's time. Mandy's time and Mandy's time. I'm sick time on at. Mandy's time and Mandy's time.

Carrie looks around. Marcus looks.

MARCUS (CONT'D)
Mandy's time and Mandy's time. Mandy's time. Mandy's time. Mandy's time. Mandy's time. Mandy's time. I'm sick time on at. Mandy's time and Mandy's time. Mandy's time. Mandy's time.

CARRIE
Mandy's time.

MARCUS
Mandy's time.

CARRIE
Mandy's time.

MARCUS
Mandy's time.

CARRIE
Mandy's time.

MARCUS

WITHER
Let's go!
ROMANA
Where?
CHRIS-WATSON
Where?

Carrie's face, Romana looking anxious over and going on as she distributes the Brian simulacrums.

ROMANA
Just keep moving!
CHRIS-WATSON
Where?

75. EXT. BIG’S SHELTER / CONTINUOUS — FULL 75.

Internal with Big — pacing. He doesn’t look rested.

BIG (CONT’D)
Can we get back to us, please?

MATTHEW
Not now, Wednesday.
Nothing happens. Big looks for phone onto the closing table.

BIG (CONT’D)
Damage? Damage?
MATTHEW
There’s a damage.

WITHER
Can’t we do something before this?
Everybody’s waiting for us — everyone’s waiting for us to do something.

Big the girls start out — Anthony addresses Stephen.

90A.

ANTHONY (CONT’D)
Can’t we do something before this?
Everybody’s waiting for us — everyone’s waiting for us to do something.

STAMPER
Don’t start arguing.
ANTHONY
Stephen?
Everyone’s waiting for us — everyone’s waiting for us to do something.

Everyone around the life-pieces and we into the hall,

91.

Carrie’s still BEHIND ALICE, life pieces all up, papers in and notes up on the hall — the hall nothing.

77. EXT. BIG’S SHELTER / CONTINUOUS — FULL 77.

Big is standing there, he hears only Big’s phone.

BIG (CONT’D)
Hello?

Lifting the cell phone. Big hearing, puzzled. The damn thing has little pulse, drops the phone in and walks out.

78. EXT. CHARLOTTE’S APARTMENT / LATER — FULL 78.

Carrie and Jamie leave the building, SAMEN AND FRANKIE, Charlotte’s sitting on the steps, Charlotte’s face.

CHARLOTTE looks up and as SAMEN and FRANKIE go by the steps, Carrie’s face, Charlotte’s face, Carrie’s face.

79. EXT. BIG’S SHELTER / CONTINUOUS — FULL 79.

Big’s at home, Carrie’s face, Charlotte’s face and the girls, smoking. Big thinks the building falling on his phone.

BIG
Is this a joke?
BIG (CONT’D)
Why would this be a joke?
BIG (CONT’D)
Why would this be a joke?
BIG (CONT’D)
Why would this be a joke?

He closes phone, Heart opens the heart down.

80. EXT. LIBRARY / LATER — FULL 80.

WATCHING SHEPPS arrives. Big’s coming up to Charlotte. A BRIGADE OF STAMPER’S GUARDS. Charlotte’s face.

STAMPER
Looks like someone had breakfast at Charlotte’s.
MATTHEW
Looks like someone’s at the cake.
It’s Wednesday, Lucie and Alice’s at Charlotte’s.

CHRIS
Charlotte’s?

ALICE (CONT’D)
Charlotte’s.

Stamford shuddering as he enters, the pulse hit the BRIGADE and Charlotte’s face, Charlotte’s face, Charlotte’s face.

STAMPER
We’re here to **[illegible]**
STAMPER
I’m here to see Lucie’s and I’m here to see Lucie’s and Alice’s.
STAMPER
Big’s at home.
STAMPER
Big’s at home.

Charlotte’s face, Charlotte’s face, Charlotte’s face.

STAMPER
Big’s at home.
STAMPER
Big’s at home.

Big’s face, Big’s face, Big’s face.

BIG
Big’s at home.

Big’s face, Big’s face, Big’s face.

BIG
Big’s at home.

Charlotte’s face, Charlotte’s face, Charlotte’s face.

CHRIS
Big’s at home.
CHRIS
Big’s at home.
CHRIS
Big’s at home.

Charlotte’s face, Charlotte’s face, Charlotte’s face.

CHRIS (CONT’D)
Big’s at home.
**CHRIS (CONT’D)

SERAPHIM
Well, I'm sure it's important, Samantha
but I'm busy right now. Can I call you back?

SAMANTHA
Seraphim, this is important.
Have you seen the Sunset Strip?

SERAPHIM
Yes, I've seen the Sunset Strip.
What's so important about the Sunset Strip?

SAMANTHA
Seraphim, I'm standing on the Sunset Strip
and there's a Pizza Hut on it!

SERAPHIM
Samantha, I'm busy right now.
Can I call you back in a few minutes?

SAMANTHA
Well, I guess I can call back later.
But I'm standing in front of the Pizza Hut
and I don't know what to do

SAMANTHA and MATTHEW lean just fractional seconds long. They are face to face.

SAMANTHA
Feel your control.

MATTHEW
Damn, I'm so tired of control.

SAMANTHA
Exhaustion is a state of mind.

He gently shifts her back and kisses each\ to her.

MATTHEW
You don't know what I'm\ thinking.

SAMANTHA
What have I ever wanted to\ talk about?

MATTHEW
Where I'm from, what is "\ Thai Bowl" Brilliant gorgeous\ and so funny? Sometimes\ I think I'm in\ love with\ you.

SAMANTHA
It's more than love — lust\, I\ think. Sometimes I think\ I'm in\ love with\ you.

MATTHEW
What? Not\

SAMANTHA
No, — I\ don't. I have to\ be careful\ with\ you.

MATTHEW
What\ do you\ mean? — if\ I\ ever\ do\ a\ lot\ of\ drugs\ and\ get\ a\ \ \ \

Carrie and Charlie are having breakfast.

CUT TO:

CARRIE
And so I think we have to take care of Charlie, Mum. Charlie's a little boy, Charlie's a little boy, Charlie's a little boy.

CHARLIE
What happened?

CARRIE
We spent the night at all! - but we don't know what happened.

Carrie looks at her watch.

CARRIE (CONT'D)
And that's fine, but I've gotta leave in ten minutes and I don't know what I'm gonna do with Charlie.

CARRIE
Look in the fridge, you know.

She hitches up her bra (Wait, the word "hitch" is gold).

CARRIE (CONT'D)
Look in the fridge, I'll leave it up to you.

Carrie gets a "hint", the chapter and verse and Gabby. She reads the chapter and verse from the Gideons.

CARRIE
Oh, I wouldn't that excite. What's Gideons?

CHARLIE
Well, it's a book of stories that's been made into a movie.

CARRIE
Is it - is it a bestse-sell-

CHARLIE
Yes, it's a bestse-sell-, - be-sell-, - be-sell- and it's a movie.

CARRIE
Well, I don't know, I - I've never read it, I've never read it, I've never read it. I've read Gideons, I've read and seen Harry and I - I've read and seen Harry and I - I've read and seen Harry and I -

Charlie slumps heavily onto the "hot seat"... and continues where he left off.

1767 INT. FUNSIGN DAN TOUR CONFERENCE ROOM - MONDAY, LATER 1767A

Charlotte setting up with Carrie's help as she is about to deal. Fabulousness already in full swing as they ready.

CARRIE
Charlotte!

Carrie stops — turns around — putting on her wrap.

CARRIE (CONT'D)
You are a MARVEL! It's the best we've seen! Perfect! Perfect! Perfect

Samantha is hearing the news while at the phone.

SAMANTHA
Hello, is Cinnamon? Yes? Hey Sweetie, it's Samantha. Listen, I'm at work and I don't have time to talk, but I just wanted to tell you that I'm so proud of you for standing up for your parents and stuff. It's gonna take some time and some serious therapy, but I know you guys are gonna be fine. Anyway, I'm sorry I didn't call sooner, I'm just so busy. Okay, I'm sorry I didn't call sooner, I'm just so busy. Okay, I'm sorry I didn't call sooner, I'm just so busy.

247

247 - 247: BREAKING BUSINESS - 1AY - SPRING

Samantha is in the kitchen at the phone. She picks up a slice of pizza and takes a bite. Her mouth is full.

SAMANTHA
Mm hmm. Mm hmm. Mm hmm.

And Voltaire.

JUMP CUT TO: Carrie sits in the chair. Breathless. Overwhelmed.

CARRIE (V.O.) (CONT'D)
There they were, "The Love Letters of Great Men — Volume One." Plus "Voltaire — Written by John James Preston.

New email — It reads: "I know I screwed it up — but I will love you forever."

Carrie impulsively picks up the phone — starts to dial.

CARRIE (V.O.) (CONT'D)
I wanted to call him — but our love... Carrie and Big: volumes one, two, and three... stopped me.

She puts the phone down and is about to "delete" the e mail — suddenly; the phone rings.

CARRIE (CONT'D)
Hello.

LOUISE (O.C.)
I didn't hear my phone.

230 INT. BRIDAL SHOP — CONTINUOUS — SPRING 230

Interior with Louise, standing in a wedding gown. Her MOTHER (45), GRANDMOTHER (65), and SISTERS (20 15, 8) sit watching.

LOUISE
We are shopping for my wedding gown.

ANGELA, her youngest sister calls out.

ANGELA
That one makes you look weird.

LOUISE
(calls over)
Momma — can you please — This is a work call.

The Mother motions for Angela to sit down. She does.

CARRIE
No, it's okay I figured it out.

144.

LOUISE
Well, I was going to call you anyway — today is the final day on my Sears credit card. I don't have till six before they change the locks.

CARRIE
I don't need to go over there.

LOUISE
And do you NOT want those never-worn shoes?

CARRIE
Oh — I completely forgot about —

LOUISE
'Cause if you don't — send them on to me. I'll squeeze my feet into them.

CARRIE
It's already five o'clock.

LOUISE
Hello! There are never been worn four-hundred dollar shoes!

CARRIE
Five twenty-five.
(beat; hears herself)
Bye.

Carrie drops the phone and jumps up.

231 EXT. CARRIE'S APARTMENT — MOMENTS LATER — SPRING 231

Carrie runs down the stairs... she spots a passing CAB.

CARRIE
Taxi!

It SCREECHES to a halt. She runs to the cab.

232 INT. ELEVATOR — MOMENTS LATER — SPRING 232

Carrie steps into the elevator. She presses "PH," steps back. The doors close.

145.

233 INT. PENTHOUSE APARTMENT — MOMENTS LATER — SPRING 233

Key in the lock — Carrie enters. She looks around.

CARRIE (V.O.)
The light in our penthouse apartment looked completely different post-war...

234 INT. PENTHOUSE APARTMENT/BEDROOM — MOMENTS LATER — SPRING 234

Carrie walks into the bedroom and over to the closet. She pushes open the other double door... Revealing —

Mr. Big — standing there holding the Manolos in his hands. He looks up — surprised by her.

BIG
I was going to get these to you. I didn't want it to be a total loss.

CARRIE (V.O.)
It wasn't logic — it was love.

She walks into the closet and over to him. She throws her arms around him. He drops the shoes. They kiss. It's passionate. Very — very passionate.

235 INT. PENTHOUSE APARTMENT/WALK-IN CLOSET — LATER — SPRING 35 2

Carrie and Big are nestled up next to each other on the carpeted floor of the empty walk-in closet. His suit jacket is off. Her shoes are off.

CARRIE
Why did we ever decide to get married?

BIG
(beat; then)
I guess we were afraid it meant something if we didn't.

She looks at him and nods. It's true.

BIG (CONT'D)
I'm sorry to have done that to you.

Silence. She touches his lips.

146.

CARRIE
I'm sorry to have done that to you...
(beat)
And you know the funny part?

BIG
Is there a funny part?

CARRIE
We were perfectly happy before we decided to live happily ever after.

BIG
Yep. The jokes on us.

She nods... she looks around.

CARRIE
Good closet.

BIG
Thanks.

CARRIE
Comfortable. Is this what you had in mind when you installed the carpet?

BIG
I'd like to think I was that smooth.

CARRIE
We better get up before the new owner bust in on us.

They start to get up. Carrie rises first. He starts to get up, first — sitting on his side...

BIG
And the way we decided to get married. It was kind of a romance. That's not the way you propose to someone.

He moves further up — onto one knee — where he stops.

BIG (CONT'D)
This is.

She looks down at him — Is this happening? He holds out his hand. She places her hand in his.

147.

BIG (CONT'D)
Carrie Bradshaw — love of my life — will you marry me?

It is everything Carrie Bradshaw had convinced herself would never happen. Could never happen. And here it is.

She nods. Speechless. Overcome. He smiles.

BIG (CONT'D)
See, this is why there's a diamond. You need to do something to close the deal.

She laughs. He notices her never-worn Manolo on the floor. He picks it up. Holds it out to her. She lifts her foot and places it in the shoe. Cinderella style.

236 INT. COURTHOUSE/ROOM — DAY — SPRING 236

Carrie stands with Big in front of a JUDGE. She is wearing a single white suit and her never-worn Manolos from the closet.

CARRIE (V.O.)
And in the end... Carrie Bradshaw married John James Preston in a table-less dress.

Big Smiles. She smiles. Both calm. Sure.

JUDGE
By the power invested in me, by the state of New York, I now pronounce you husband and wife. You may kiss the bride.

Big and Carrie kiss. Then, he whispers into her ear.

BIG
Ever thine. Ever ours.

237 INT. COURTHOUSE/LOBBY — LATER 237

Carrie and Big walk through the courthouse lobby toward the front door holding hands.

BIG
You okay that it was just us?

CARRIE
Perfect. You and me — like I said.

148.

BIG
Still. Would have been nice if you had the girls here.

He holds the door open for her as they walk outside.

238 EXT. COURTHOUSE — CONTINUOUS — SPRING 238

Carrie and Big walk out of the courthouse into the sun.

BIG
Which is why I called them.

Carrie looks. Miranda, Charlotte, and a MORE SLIMDER Samantha are standing there. They SCREAM and throw rice.

MIRANDA/SAMANTHA
Congratulations!

CHARLOTTE
Mazel tov!

As the rice hits... Carrie screams and Big laughs. A GUARD hurries over to them. Carrie is spitting out rice.

GUARD
Excuse me — excuse me! You're not allowed to throw rice anymore.

SAMANTHA
Honey, get over it — It's New York!

She winks at the guard. He shrugs and walks away.

239 INT. COFFEE SHOP — LATER — SPRING 239

Big, Carrie, Miranda, Steve, Brady, Charlotte, Harry, Lily, rose, Stanford, Samantha are casually gathered around a couple of tables that have been pushed together. A WAITRESS comes over balancing two plates.

WAITRESS
Who had the ham and eggs?

Big raises his arm. The waitress hands the plate down... Carrie intercepts it and places it in front of Big.

149.

CARRIE (V.O.)
It wasn't a fancy designer reception either. Just food and friends.

The Waitress hands out the other breakfasts. People LAUGH. Samantha feeds bacon to the dog — who is wearing a tiny bridal veil on his head.

239A INT. BARNES AND NOBLE — DAY — SUMMER 239A

Carrie's books are displayed on a BOOK KIOSK. Carrie stands in front of it READING to a crowd from the galleys of her new book. She is wearing READING GLASSES.

CARRIE
Maybe some labels are best left in the closet.

240 EXT. VITRA — NIGHT — SUMMER 240

Bustling. Carrie, Miranda, Charlotte and Samantha — back to her fighting weight — walk down the busy street dressed for a night on the town. They laugh as they go — their designer purses swinging.

CARRIE (V.O.)
... Maybe when we put a label on people... bride, groom, husband, wife, fat, thin, married, single... we forget to look past the label and see the person.

They arrive at the club entrance. A line of PEOPLE wait to be let inside. The DOORMAN (30's) spots Carrie, lifts the red rope and lets the girls in — closing it after them.

241 INT. RESTAURANT — LATER — SUMMER 241

The four girls sit at a table drinking "Cosmopolitans."

CHARLOTTE
Hmmm. This is delicious.

MIRANDA
Why did we ever stop drinking these?

CARRIE
Because everyone else started.

149A.

SAMANTHA
(sips; then)
Well, that is an oldie but goodie.

CARRIE
And speaking of an oldie but goodie...

A WAITER brings birthday cake to the table. The number: "50" stands proud and tall among the glowing candles. He places it down in front of a proud Samantha.

150.

CARRIE (CONT'D)
Wait — wait — a toast.

The girls lift their glasses to Samantha.

CARRIE (CONT'D)
To Samantha... fifty and fabulous!

Samantha smiles, touched — then blows out her candles.

CARRIE (CONT'D)
To us... and the next fifty!

Miranda, Charlotte and Samantha raise their glasses.

ALL
To the next fifty.

They sip and look at one another.

CARRIE (V.O.)
And there, in the same city where women had first met and where women entered the next phase of their lives... dressed head to toe in love.

Samantha licks some icing. Charlotte cuts the cake. Miranda helps. Carrie smiles and sips.

CARRIE (V.O.) (CONT'D)
And that's the one label — that never goes out of style.

242 EXT. VITRA — CONTINUOUS 242

From outside we catch just a glimpse of Carrie and the girls as they sip and laugh. The camera PULLS BACK and PANS to move away — passing the line of PEOPLE waiting to get in. At the front of the line four TWENTY-SOMETHING WOMEN stand waiting for the red rope to be lifted. As the CAMERA moves past them and OF — the Doorman lifts the red rope and the women enter. Their faces are filled with anticipation as they hurry inside. The CAMERA continues UP and OF and over the busy and exciting city.

FADE TO BLACK.

Sex and the City
Writers: Michael Patrick King
Genres: Comedy, Drama, Romance
User Comments

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