

## Having Eaten Cake

Nanny Jodi has it all: a job she loves with a family she adores, great friends, and the perfect guy. But when her boyfriend's proposal sends her life off the rails, she must figure out what really matters before she loses it all.

INT. CAR - DAY

JODI - mid 20s, the Nanny - sits in the back seat of a luxury sedan, a tablet in one hand and a cell phone in the other. She is talking on the phone and looking at the website of a posh catering company. BARTHOLOMEW - late 50s, the driver - keeps glancing at her in the rear view mirror and laughing silently as he drives.

JODI

Come on, Gary, how much business have I thrown you? Cancel it; this is Miranda Keating's sweet sixteen; do you have any idea how big this is going to be? Teen Vogue is sending a photographer. That means pictures of movie stars and their kids eating your food. Eight?! No way. Six thousand, not a penny more. Yay! Okay, I'll call you next week with the final numbers. Thanks, Gare-Bear.

Jodi hangs up the phone and starts writing.

JODI

(not looking up)

You keep looking in that mirror, Barty, and I'm going to start thinking you're sweet on me.

BARTHOLOMEW

How could anyone not be sweet on you, Miss Jodi?

JODI

Oh, you are a smooth one, but you know I've already got a fella.

BARTHOLOMEW

My broken heart never lets me forget. Oh, speak of the handsome devil...

Jodi looks out the window and smiles.

EXT. SCHOOL - DAY

THOMAS - early 30's, music teacher - stands in front of a stately private school, surrounded by clusters of

students in black uniforms. ELIZABETH and MIRANDA - 5 and 15, Jodi's charges - are standing beside THOMAS. The car pulls up nearby, and Jodi gets out.

ELIZABETH

Jodi!

Elizabeth runs to Jodi, who scoops her up.

JODI

Lizard-breath!

ELIZABETH

(squealing with laughter)

E-LIZ-A-BETH!

JODI

How was your day?

ELIZABETH

Good! I painted a picture of you.

JODI

You did? Can I see it?

Elizabeth nods. Jodi sets her down and she runs back to Thomas. The clusters of students stop talking all at once and turn to face Jodi, who smiles nervously, unsure of what is happening. Thomas starts walking toward her and produces a large bouquet of flowers from behind his back.

JODI

Thomas, what's going on?

He hands her the flowers and kisses her softly. She opens her eyes a moment later as gasps. The students have surrounded the couple, and each student is holding a bouquet of flowers. Thomas turns away from Jodi to face a choir of twenty teenage boys. Miranda hands Thomas a conducting baton. He raises it into the air, and a moment later the choir begins singing Boyz II Men's "I Do".

As the choir sings, a line of students walks between Jodi and Thomas, each pausing to display a drawing or painting of Jodi, Thomas, or the both of them.

The pictures vary widely in style, skill, and medium. Some are so large that they require two students to carry them. Some show highlights of the couple's relationship, while others are more stylized representations of two people in love. The final picture is Elizabeth's, and it depicts Thomas kneeling and holding a ring out to Jodi. They are surrounded by flowers.

The student holding Elizabeth's painting steps aside, revealing Thomas kneeling before her, holding up a diamond ring in a black velvet box.

THOMAS

Jodi Lafontaine, will you marry me?

JODI

Yes...YES!

Thomas places the ring on Jodi's finger.

INT. KITCHEN - EVENING

Jodi is surrounded by the other servants of the house, including COURTNEY (a maid) and MRS. SIMMONS (the cook).

JODI

And then he kissed me.

COURTNEY

Oh my gosh, that's so romantic!

MRS. SIMMONS

Alright, everyone, out of my kitchen. Ms. Keating may be out of town for the week, but the rest of you'll be wanting breakfast tomorrow. Jodi, I need to speak with you.

The group disperses amid congratulations and hugs until only Jodi, Mrs. Simmons, and Courtney are left.

MRS. SIMMONS

Here, I wanted to give you this.

Mrs. Simmons opens a drawer, pulls out a large, well-used cookbook and hands it to Jodi.

JODI  
(in awe)  
Mrs. Simmons' cookbook... I can't-

MRS. SIMMONS  
I memorized everything in that book years ago. Better it goes to a new family. Just make sure your man cooks for you, too.

JODI  
Did Mr. Simmons cook for you?

MRS. SIMMONS  
Before he passed, this was his book; when I met that man, I didn't know how to boil an egg!

Mrs. Simmons suddenly hugs Jodi.

MRS. SIMMONS  
I'm going to miss you, girl. Whoever Ms. Keating gets to replace you has some big shoes to fill.

JODI  
Replace me? I'm not going anywhere.

MRS. SIMMONS  
You...oh, you poor thing. I should've known you'd forget.

JODI  
What are you talking about?

MRS. SIMMONS  
Ms. Keating won't keep you on after you get married. It's in your contract. The nanny before you was let go when she got married, too. I remember, she had me go through applications with her. She-

JODI  
I...I should go put Elizabeth to bed.

INT. ELIZABETH'S BEDROOM - EVENING

The walls of the bedroom are covered with pictures, most of them drawn or painted by Elizabeth. Jodi appears in most of them. Several of the pictures show Elizabeth standing between her mother and Jodi, holding their hands as if they were her parents. The picture of Jodi and Thomas from before sits on an easel in the center of the room. Jodi is tucking Elizabeth into bed.

ELIZABETH

You looked really pretty today at school.  
You were smiling a lot.

JODI

Don't I smile a lot every day?

ELIZABETH

You smile different when you see Mr. Evans.  
When you get married, will he come with us  
to the park to feed the ducks?

JODI

We'll see, lizard-breath.

ELIZABETH

E-liz-a-beth...

Elizabeth falls asleep. Jodi looks around the room at all the pictures and tears well up in her eyes. She kisses Elizabeth's forehead, gets up, and exits.

INT. RESTAURANT - NIGHT

Thomas and Jodi are sitting across from each other in an elegant restaurant. Jodi is picking at her food.

THOMAS

Hey...Jodi? Jodi?

Thomas places a hand over hers. She jumps.

THOMAS

Are you okay?

JODI

I'm...I don't know if I can do this.

THOMAS

Do what?

JODI

I don't know if I can marry you. I know I said yes, and I really love you, but-

THOMAS

Where is this coming from?

JODI

Elizabeth and Miranda, they're like my own daughters, and...and Ms. Keating will fire me if we get married.

THOMAS

I see. Do we go back to just dating, or-

Jodi starts to speak, but her voice catches. She shakes her head slowly, takes off the engagement ring and places it gently in his shaking hand.

THOMAS

Well, if that's what you want, then I wish you every happiness. I'll get the check.

JODI

Thomas, I-

THOMAS

I'm not being passive-aggressive; I know how much those children mean to you, and I really do wish you the best. I need to be alone right now, and I don't want to stick you with the bill, so I need you to go.

JODI

Can we talk about this?

THOMAS

Jodi, you work for a movie star; people recognize you. I'm doing what I can to keep it together. Please, just pretend to answer your phone, and say that you have to go.

Jodi pleads with him silently, and tears begin to well up in her eyes.

Thomas suddenly laughs loudly, lifts her hand to his lips and kisses it. There are tears in his eyes, too.

THOMAS

(whispering)

If you don't go, I'm going to start crying, and this will turn into a scene. Someone will link you to Abigail Keating, this will turn into a tabloid scandal, and then she'll fire you anyway. Now answer your phone.

After another long moment, Jodi pulls her hand away, grabs her phone from her purse and holds it up to her ear, never breaking eye contact with Thomas.

JODI

Hello? Oh? Okay, I'll be right there.

(putting the phone back in her purse)

I'm sorry, that was...

THOMAS

(louder than necessary)

I understand, the kids come first. Go, I'll take care of this.

Jodi leaves. Thomas takes a few deep breaths, drains his glass of wine and motions to a passing waiter.

INT. SERVANTS' KITCHEN - LATE NIGHT

Jodi enters without turning on the lights. She is wearing pajamas. She grabs a spoon from a drawer, opens the freezer and takes out a pint of ice cream.

MIRANDA (OS)

What are you doing up?

Jodi looks around in confusion before noticing that Miranda is sitting on the ground behind the island counter, also holding a pint of ice cream and a spoon.

JODI

Miranda? You look like you've been crying. Did something happen with Mark?

MIRANDA

How do you know about Mark?!



JODI

(sitting on the floor beside Miranda)  
I've been your nanny for six years; I know everything. So what's going on?

MIRANDA

It's my sweet sixteen; he says it's stupid.

JODI

Did he say *it's* stupid or *you're* stupid?

MIRANDA

The party.

JODI

Did he say why?

MIRANDA

No, he just blew up about it out of nowhere.

JODI

Oh. That means he's upset that he wasn't invited, which of course he wouldn't be since you're trying to keep him a secret from your mom. He's probably worried that you're going to meet some dreamy guy and that he'll lose you. You told him about the dancing, huh?

MIRANDA

Yes! That's when- you *do* know everything! That's why he's upset? That's so stupid!

JODI

Mark's stupid, or the way he's acting?

MIRANDA

Mark, *because* of the way he's acting.

JODI

Cheers.

They tap their pints together and eat in silence for several moments, each lost in their own thoughts.

MIRANDA

So what about you? You've been moping for days, crying when you think you're alone. Mr. Evans is a mess, too. He's like a zombie at school. What happened?

JODI

Don't worry about me; you've got a secret boyfriend to ask to your sweet sixteen. Just make sure he understands that you have to dance with other boys, and that being jealous and possessive is a huge turn-off.

MIRANDA

But my mom-

JODI

It'll be okay. She gets home tomorrow, and I need to talk to her anyway. I'll float the whole isn't-she-old-enough-to-start-dating thing and see how she reacts.

MIRANDA

Okay. Well, whatever's going on with you and Mr. Evans, I hope you work it out. I have never seen you as happy as you are when you're with him.

They tap their pints together again and resume eating.

INT. HALLWAY - DAY

Jodi is pacing back and forth in a wide, wood-paneled hallway in front of an imposing set of double doors. There are movie posters on the walls, framed and illuminated, each starring Abigail Keating. Jodi is talking out loud to herself and gesturing wildly. Lost in her thoughts, she does not hear ABIGAIL - late 30's, Actress - and her assistant approaching.

JODI

Six years. Six years I've worked for you, and I've loved it, I have. I still do! But you can't make me choose between this job and the man I love. It's not fair!

Turning around, she stamps her foot waves her arms for emphasis, accidentally stomping on Abigail's foot and swatting a script out of her assistant's hands. Only then does Jodi realize that they are there. When the script goes flying, the assistant steps forward and catches it. Jodi jumps back and freezes in horror.

ABIGAIL

(to the assistant, but staring at Jodi)  
We'll continue this after lunch.

The assistant turns and walks away quickly.

ABIGAIL

Normally I wouldn't mind talking to you in the hall, Jodi, but my foot hurts, so I'd like to go into my office and sit down.

Jodi opens the double doors and sheepishly follows Abigail inside.

INT. OFFICE - DAY

From the trophies lining the wall behind the desk to the signed photographs of co-stars on the walls, every element of this room proclaims the success and talent of Abigail Keating. Abigail sits in the chair behind the desk, takes a bottle of scotch and two glasses from a drawer, pours two drinks and downs one of them.

ABIGAIL

Sit. I'm not going to bite you.

Jodi sits. Abigail refills her own glass and drains it again. Jodi sits motionless.

ABIGAIL

So I can't make you choose between this job and the man you love?

Jodi grabs her drink and downs it quickly.

ABIGAIL

I take it Thomas finally proposed, then? About time! That man is so in love with you; it really would be annoying if you weren't so goddamn adorable together.

Jodi can't speak, but Abigail seems used to people faltering in her presence, and pours them each another drink before putting the bottle away.

ABIGAIL

Anyway, someone reminded you of that clause in your contract, and now you think I'm a heartless monster that wants to punish anyone who gets married because she could never find real love for herself.

JODI

No! I mean... You've never been in love?

ABIGAIL

Oh, *I've* been in love. *They* weren't, not with the real me, at least. But you have to understand something, Jodi. I'm not letting you go to punish you for getting married. My children are too important to me to entrust their care to someone who can't be there for them night and day.

JODI

But I am! And I still can be!

ABIGAIL

I get it; you love them like they're your own kids. They're great, and you're a big part of the reason they're so great. But they aren't your children, Jodi. They're going to grow up and move away, and when they do, then what? Trust me, you don't want to wait to start your own life. Besides, I'm not banishing you; you just won't be their nanny anymore. You can still visit. I don't think Elizabeth would even give you a choice.

JODI

Th-thank you, Ms. Keating.

ABIGAIL

Abigail, please. (pause) You still look like someone peed on a kitten. What is it?

Jodi laughs at the expression, but then starts crying.

JODI  
I already broke up with Thomas.

ABIGAIL  
Really?

JODI  
At dinner the day he proposed.

ABIGAIL  
Ouch. That must've stung.

JODI  
And now he won't return my calls. He was so good to me, and I ruined everything.

ABIGAIL  
(grinning)  
Challenge accepted.

INT. SUPERMARKET - DAY

Thomas is listlessly pushing a cart down the frozen foods aisle. He looks scruffy and sad. Player's "Baby Come Back" begins to play on the store speakers as he drops a handful of TV dinners into the cart. As he moves further down the aisle, the music grows louder. He looks up at the ceiling in confusion, then notices there is nobody else in the aisle. He leaves the cart behind and walks slowly to the end of the aisle. Turning the corner, he gasps.

There is an actual band playing the song in the customer service section. There are flowers everywhere, and the same choir from his proposal stand spread out in the check-out lanes. They begin singing into microphones moments later. Thomas looks around in stunned surprise, then turns around and sees Jodi standing behind him, holding a single rose, hopeful tears in her eyes. Thomas opens his arms, and Jodi leaps at him. They kiss. The lights dim, a spotlight illuminates them from the rafters, and silver confetti starts raining down from the ceiling, obscuring them as they hold each other.

FADE TO BLACK