"Forever... and Again"

by

Michel J. Duthin
FADE IN:

OPENING CREDITS

Close up of the needle of an old record player that surfs on the black vinyl record groove. A jazz trumpet gently plays a deep melancholic melody.

As a man’s fingers lift it, the needle scratches on the record. Music stops.

The fingers put back the needle at the beginning of the track and --

-- the same piece of music plays again. But, after several notes, the needle jumps and is stuck.

THE RECORD IS NOW SCRATCHED

END OF OPENING CREDITS

EXT. COAST ROAD - NIGHT

A wild coast road by night under the torrential pouring rain. Trees are shaken and bent under the wind and rain assault. A genuine rain wall falls on the road and streams on the asphalt, transforming the road into a pool.

The hard rain roars and nearly covers the soundtrack.

Suddenly, like two lightning, cars headlights flash from the two sides of the screen.

From the left, a white Japanese car --

From the right, a black European car --

The rain noise covers the two cars engines roars. The cars now face each other.

The clash is inevitable --

The two cars, striking head-on, are embedded and lift one each other.

The white car stays on the road for a while and slowly rolls to the right side of the road.
The black car is propelled in the air. It barrels, makes several tumbles in a clash to finish its course at the foot of a tree.

The metal is crushed, distorted around the stump. On the road, the white car is now still, lifeless.

From the wreck of the overturned black car a bloody hand that wears a wedding ring emerges from what is left of the driver's door.

The black car blows up in a terrific metallic explosion.

The explosion fills the frame --

FADE TO BRIGHT
WHITE:

INT. HOSPITAL - DAY

A man's mouth hardly breathing.

THOMAS
It's all my fault. Sandy-- couldn't drive at night. I had a few drinks.
What did I do?
(a beat)
I knew her sight was bad and she was worried. But, even I couldn't avoid the other car.
(a beat)
What happened to the other car's people?

JAKE (O.S.)
What other car Thomas?

THOMAS
The one we crashed into. I will never forget it.

JAKE (O.S.)
Thomas. There was no other car. According to the Police, Sandy lost control of her car and skidded in a curve on Mulholland.
THOMAS
No. A car crashed onto us. I clearly remember. A white Civic. A man and a woman. I couldn't forget it. At the speed they were driving, they couldn't run away.

(he sighs, nearly crying)
Fuck. Why wasn't I driving that night? Sandy wouldn't be--

FADE OUT:

FADE IN:

INT. THOMAS’ APARTMENT - MASTER BEDROOM - DAWN

A white cozy bedroom where dawn is filtered through the curtains. Outside, it is raining.

In a corner, a desk with a laptop computer next to an old trumpet. Bookshelves line every inch of wall space and overflow with books.

On a white rattan highboy, some under frame photographs: a young smiling couple -- a young woman -- the same young woman who holds a baby in her arms -- a little girl in a wheat field who bursts into laughter.

In the white king-size bed, a man deeply sleeps. THOMAS is in his mid-thirties. At his side, cuddled up in the sheets, someone sleeps too.

On the bedside table, by the alarm clock, a Valium pack.

The alarm clock buzzes.

Thomas' hand slowly arises and stops the buzz.

DEEP SIGH

Thomas sits on the side of the bed and turns to the person who sleeps by him.

THOMAS
Sandy, it's time.
A mild tremor shakes the floor. In packer shorts, Thomas gets up at once and rushes out of the bedroom.

The walls mildly tremble. A framed photograph falls on the floor and the glass breaks.

THOMAS (O.S.)
Winnie?
(increasingly worried)
Winnie!?

The mild tremor recedes.

Worried, Thomas comes back into the bedroom and speaks to the person who sleeps in the bed.

THOMAS
(worried)
Sandy. Winnie's not in her bed!
Sandy!

WINNIE is a six-year old little girl, with blonde curly hair. She emerges from the sheets.

WINNIE
(giggling)
Daddy, I'm here. The ground was shaking and I wasn't even scared.
(she sees her daddy's worried face)
Have you been dreaming of mommy again?

Thomas sits by the little girl.

THOMAS
(woozy)
Winnie. You know, sometimes, you're not sleeping but everything still looks like in a dream.

Winnie puts her hand on her father's and smiles.

WINNIE
I do dream of mommy too.
(shrugging with a smile)
It's alright daddy.
Thomas smiles. Winnie hugs him tight and they fall back on the bed.

FLASHBACK (2000) - INT. SANDY'S APARTMENT - LIVING ROOM - NIGHT

Thomas and SANDY are clasped in each other’s arms. They both hold a glass of champagne. Sandy, 25 year-old, is a rare combination of beauty and innocence.

The living room is a charming dimly lighted room with a couch, a fireplace, shelves of books, and a dining table.

A masculine jazzy voice softly sings.

    THOMAS
    (whispering)
    It must be a dream. One of my fantasies comes true: the most beautiful woman in my arms, some champagne, and Chet Baker playing.
    (pause, then toasting)
    To your driving license, Sandy.

They toast.

    SANDY
    (whispering)
    Hush, Thomas. Enjoy.

Thomas’ lips are on hers and they are deep in a long and passionate kiss.

END OF THE FLASHBACK:

INT. THOMAS’ APARTMENT - KITCHEN - DAY

Lost in his thoughts, Thomas is dressed up and now fixes breakfast in the small kitchen.

While he heats some milk, he mechanically takes a cigarette and lights it.

Winnie enters the kitchen at this very moment and stares at him. She waves her finger.
WINNIE
(frowning)
Mommy didn't want you to smoke.

Thomas stares at her like a little boy who had been caught in the act.

THOMAS
(quite bashful)
You're right Cutie pie. That's bad.

He crushes the cigarette down in the sink.

FLASHBACK (2000) - EXT. CHINA BEACH - DAY

Thomas walks on a sunny beach along with Sandy, silhouetted against the sky. Below the point of land, the sea pounds against the rocks.

Though he feels like, Thomas does not dare to get close to her as much as he would like to.

He takes a pack of cigarettes out his pocket.

Sandy turns to him with a grin of disapprobation.

Thomas takes the last cigarette out.

THOMAS
My last one.

He crumples the pack up into a ball.

THOMAS
After, I quit.

SANDY
(under her breath)
Good.

END OF THE FLASBACK:

INT. THOMAS’ APARTMENT - KITCHEN - DAY

Winnie is sitting at the kitchen table. She has her breakfast while Thomas sips his coffee, standing up, and stares at her with love.
WINNIE
Daddy. Mrs. Draines, she says mommy is in Heaven with the angels. Is that true?

THOMAS
Yes, Cutie pie. She’s right. She is in Heaven.

WINNIE
Why did they bury her under the ground?

FLASHBACK (2006) - EXT. ANGELUS ROSEDALE CEMETERY - DAY
THOMAS' POV: a hand drops a rose on a white coffin down a hole in the ground.

END OF THE FLASHBACK:

INT. THOMAS’ APARTMENT - KITCHEN - DAY
Thomas finishes doing the dishes and towels off his hands.

THOMAS
Winnie, you're gonna be late.

Winnie looms at the door with her school satchel.

WINNIE
Today Mrs. Draines takes us to the zoo.

THOMAS
Will you tell me everything tonight?

Winnie raises her pretty face and smiles to Thomas. Her eyes are sparkling.

WINNIE
(saluting)
Yes, Sir!

She is about to leave the kitchen.
THOMAS
Cutie pie. Are you going to school?

WINNIE
Yes daddy.

THOMAS
Didn’t you forget anything?

Winnie cannot see the point. Thomas stares at her feet.

She still wears her slippers. Winnie runs back, giggling.

INT. THOMAS’ APARTMENT - BATHROOM - DAY

Thomas is under the shower. Eyes shut, he catches the water on his face as if he would wash himself from any sins. He has several scars over his body.

He turns the water off, steps out of the shower, towels off himself and wipes the steam off the mirror. He stares for a while at his reflection and leans over the washbowl.

Thomas sighs and looks down to the washbowl. On one side, a contact lenses washing kit.

In a glass, three toothbrushes. A blue one, a red one and a small pink one. Nearby, a vanilla lotion spray.

Thomas faces his reflection again, grins a smile, and closes his eyes.

INT. THOMAS’ CAR - STREETS - DAY

Thomas is sitting behind his steering wheel. He waits at a traffic light in his car, a black New Beetle convertible, top open. He savors the sunbeams behind his sunglasses and wears a baseball cap.

He listens to some jazzy music. Slowly, he raises his head to his right and meets a YOUNG WOMAN's blue eyes inside a bus by his car.

FLASHBACK (2000) - INT. THOMAS’ CAR - STREETS - DAY

THOMAS' POV: Sandy replaces the young woman.
Thomas drives a Ford Mustang GT convertible, top open, stuck in a traffic jam. He raises his head and thinks for a short while, when he meets Sandy's eyes inside a bus by his car.

The sun haloes her hair and gives her an angel-like figure. She notices Thomas and smiles shyly to him. Thomas' easy-going smile returns and he lowers his head.

As the traffic moves on, the bus speeds away and leaves Thomas, thoughtful. He watches the bus that disappears into the traffic.

FLASHBACK (2000) - EXT. L.I.C. - PARKING LOT - DAY

Thomas parks his car by a large building surrounded by large trees. As he gets off the car, surprisingly to him, he sees Sandy who enters the building.

He closes his Ford door and does not realize that a piece of his jacket is stuck in the door. He nearly stumbles as he starts to walk. Irritated, he has to open his door again, pulls on his jacket and slams the door. He paces to the entrance.

FLASHBACK (2000) - INT. L.I.C. - LOBBY - DAY

Sandy stands by the reception desk. She waits for her turn, a heavy leather travel bag at her feet. She gently blows on her bang up her forehead.

Thomas enters the lobby and stops. He rearranges his hair, checks his shirt upper button, and deeply sighs.

He takes time to size her up: her brown hair falls on her shoulders in cascades and her cotton dress floats in a draft.

Thomas instantly falls deeply in love with her.

Sandy notices him and smiles at him again. Thomas moves closer to her.

THOMAS
Appears we were meant to meet.

SANDY
Looks like.
Thomas looks suddenly shy.

SANDY
Are you going to the film law improvement courses too?

Thomas simply nods. They both turn to each other and start to talk at the same time.

Is that the first -- Someone told me

They both feel stupid. Thomas is first to take over.

THOMAS
Go on.

SANDY
Please --

THOMAS
No, you.

Sandy lowers her head for a short while. She stares back at Thomas right into his eyes, almost defying him.

SANDY
Someone told me the trainer was not brilliant for this course.

THOMAS
Really? Who told you so? You do worry me.

SANDY
A friend of mine who was at the same course two months ago. She told me the guy was terrible.

THOMAS
Maybe the trainer has have time to improve his style during the past two months, huh?
(a beat)
Where are you coming from? Are you from L.A.?

Sandy blows gently on her bang up.
SANDY
Nope. Frisco.

THOMAS
Frisco? Wow! You're a long way from home.

SANDY
Just one hour from L.A. By flight, I mean. I come here from time to time to do some shopping. In fact, it was the last course left. I didn’t have much choice.
(she shrugs)
Never mind for the trainer.

Thomas clumsily smiles.

It’s Sandy’s turn at the reception desk. She’s about to speak to the FRONT DESK RECEPTIONIST. She gives Thomas her most beautiful smile.

SANDY
I’ll see you later.

THOMAS
Okay.

FLASHBACK (2000) - INT. L.I.C. CLASSROOM - DAY

A classroom in the Law Improvement Center. About twenty-five STUDENTS of all ages, men and women, enter the classroom and sit at the desks.

Sandy sits on the first row and appears to look for someone. She cannot see Thomas and looks disappointed.

As the students wait for the trainer, they start to chat together.

The door opens and Thomas finally enters the classroom.

Sandy's face lights up and she waves him to come to sit by her side but Thomas puts in fact his stuff --

-- ON THE TRAINER'S DESK
Sandy's smile freezes and she blushes.

THOMAS
Hi everyone and welcome to this film law improvement course.

A buzz of "Hi's."

THOMAS
My name is Thomas Hanson and I'll be your trainer for the next four days. Though I have the reputation of -- (staring at Sandy) -- not being that "brilliant", I'll do my best to make those four days quite enjoyable for you and for me.

Sandy smiles and personates on purpose like a little girl caught in the act.

THOMAS
On your desk, you'll find a form to fill so I could know everything about you. If you have any problem, let me know. (staring again at Sandy with a smile.) I'll try to "clearly" explain. Any questions?

No question --

The students start to fill their forms.

Thomas sits behind his desk and stares at Sandy, rather amused.

FADE TO:

LATER

Thomas finishes collecting the forms. He sits back behind his desk and starts to look at them. The first thing he does is to look for Sandy's form and read it.
CLOSE UP OF SANDY'S FORM:

LAST NAME - ROCCA

FIRST NAME - SANDRA

MATRIMONIAL POSITION - DIVORCED

The word "DIVORCED" appears to be written in capital letters twice bigger than the other words.

Thomas raises his head to Sandy and smiles at her. She smiles back and lowers her eyes.

END OF THE FLASHBACK:

INT. LAW OFFICES - DAY

Thomas enters the law office where he works. The walls are decorated with several large framed film posters and autographed photographs of many movies stars.

A SECRETARY welcomes him.

SECRETARY

Good morning Mister Hanson. I'll bring your coffee right away. Here are your morning messages.

She hands him a couple of notes.

THOMAS

Bring me the Fox file Bonnie, would you?

He enters one of the offices and hands a CD-ROM to another secretary, MARTINA.

THOMAS

Martina, would you make two copies of this and give one to Mister Miller, please?

Thomas is about to step out.
MARTINA
Thomas, Mrs. Anderson called yesterday and wanted to know if you would be available for another improvement course next month?

THOMAS
(irritated)
I already said no, Martina.

MARTINA
I know that's none of my business, but she claimed you were the best on the trade.
(a beat)
I think so too.

THOMAS
That's very kind of you two, but my answer is still no, thank you.

Martina sadly smiles at him.

Thomas steps out and meets JAKE MILLER, his associate. Jake is in his mid-thirties, tall and built like a quarterback, always jovial.

JAKE
Well, Thomas. Did you felt that one this morning?

THOMAS
Yes, why?

JAKE
I didn’t. I was so deeply sleeping. Yoko woke me up. She was scared to death. She’ll never get used of it.
(a beat)
By the way, I have to talk to you.

THOMAS
(grinning)
I don’t like that face. Who do you have for me this time?
JAKE
Oh, no. Not me, but Yoko.

THOMAS
Listen Jake. You and your wife are both kind, but I'm fine. Really. I don't need anyone. My daughter is just enough for me right now.

Jake takes him friendly by the shoulders.

JAKE
Come on, Thomas. Give her a chance. This one works with Yoko as a lieutenant at the district. She is cute, according to Yoko. Can't you imagine that the both of you would be law and order?

Thomas stares at Jake, thinking of a good word.

THOMAS
(firmly)
Not a chance, bud.

JAKE
Okay. So, see you tonight, ?

Thomas realizes he can't refuse. He surrenders.

THOMAS
What time?

JAKE
Eight.

THOMAS
But. What about Winnie?

JAKE
Julie will be there at seven. For once, she'll sit her for free.

Thomas sighs.

THOMAS
(reluctantly)
Okay. Eight.
JAKE
I can't remember her name, but I'm sure you will just love her.

THOMAS
That's what you just told me the last time.

JAKE
Wait a minute. This one's not a bobo like the last one. And she just LOVES kids.

Thomas is about to enter his office. Jake takes his arm and drags him in a corner.

JAKE
(almost whispering)
One more thing, Thomas. I know you once told me it was -- how did you say -- bullshit, but --
(embarrassed)
-- did you call that guy I told you about?

Thomas looks at him, fuming.

THOMAS
(with ill will)
I’ve lost his card.

JAKE
Okay, okay.
(low voice)
But just remember how he helped me when Yoko left me the first time we got separated.

Thomas nods, doubtful and enters his office. Jake stares at him seriously this time.

FLASHBACK (2000) - INT. AIRPORT - BAR - DAY

Sandy and Thomas are sitting in front of a glass of beer in a bar surrounded by the airport hubbub.
At Sandy's feet is her leather travel bag. After a long silence, Thomas finally turns to her.

THOMAS
If you ever come back to L.A. for shopping, I'd be glad to be your guide.

Sandy looks down and gently blows on her bang up.

SANDY
(not looking)
I don't know.
(a long pause)
Please, don't take me to the plane.
I just hate good-byes.

Sandy's voice gets lost in the airport rumbling.

END OF THE FLASHBACK:

EXT. L.A. STREETS - DAY

In his New Beetle, Thomas cruises through the streets and relishes the summertime sunbeams.

On his way, he crosses a YOUNG WOMAN and turns back to her.

After a few feet, the young woman turns back to him too:

She is Sandy's spitting image --

NOTE: THE YOUNG WOMAN HAS IN FACT NEVER TURNED BACK TO HIM AND ALL THIS WAS ONLY HIS IMAGINATION

Farther, among the crowd, ANOTHER YOUNG WOMAN. Same look. She also takes the appearance of Sandy.

Thomas stops his New Beetle at a traffic light.

A tiny black Volkswagen stops by him.

Thomas turns to the car and can't help smiling.

THOMAS
(whispering)
Sandy.
FLASHBACK (2000) - INT. SAN FRANCISCO AIRPORT - DAY

A backpack on his shoulder, Thomas steps out of the San Francisco's airport arrivals hall, relaxed and radiant.

In the hall, he searches for a while in the crowd, when a hand waves at him: Sandy.

He steps rapidly to her. She hugs him and kisses him.

THOMAS
(sighing)
Sweetheart.

FLASHBACK (2000) - EXT. PARKING LOT - DAY

Outside, the weather is outcast.

Sandy and Thomas step out of the airport. They hold hands. Sandy looks happy like a little girl. She almost dances around him.

THOMAS
I missed you.

On the airport parking lot, they reach an European car: an used tiny black Volkswagen.

SANDY
(showing the car)
Here's my hot rod. I don't handle her that fine yet, but I quite manage. You won't laugh at me, will you?

Thomas doesn't answer and simply hugs her.

THOMAS
I kept thinking of you. But, I know you know.

SANDY
Come. Let me get you away from this gray.
FLASHBACK (2000) - INT. SANDY'S CAR - DAY

The sky is clearer. The tiny Volkswagen speeds on a highway.

Inside the car, a jazz music softly plays on the CD player.

THOMAS' POV: Sandy proudly drives, very serious. She gently
blows up on her bang and smiles.

SANDY
(not looking at him)
Stop it! You distract me.

END OF THE
FLASHBACK:

EXT. EXT. ANGELUS ROSEDALE CEMETERY - EVENING

Thomas stands in front of a very simple white marble
tombstone with a bunch of dry flowers.

On the marble is etched:

SANDRA MARY ROCCA HANSON
1975 - 2004
SHE LOVED, WAS LOVED, AND DIED

Thomas fixes the bunch of dry flowers and stays for a while
on his knee.

THOMAS
You're with me every minute of my
life. I keep thinking of you from
the moment I wake up to the time I
go to sleep. It may sound crazy
but, I'm glad having pictures of
you, because, sometimes, your face
disappears from my mind like in a
haze.

(sigh)
You know, I started my game
again. Every time I see your car,
I whisper your name. I know
that's rather puerile, but it's
still fun to me. A pleasant way
to remember you. Don't you think?
THOMAS (cont'd)
(a beat)
I know you're happy where you are. Anyway, I only wish your happiness worth the pain I feel. I must admit that I'd prefer to be unhappy with you than happy with someone else. But, I also know that, somehow, you're waiting for me.

INT. JAKE & YOKO's RESIDENCE - KITCHEN - NIGHT

Jake is in his large modern kitchen, fixing his "specialité du chef": pasta alla carbonara.

Thomas is by his side. He uncorks a bottle of white wine.

JAKE
Kriss is her name.

Yoko enters. She is Asian type in her thirties. She wears a sexy lame dress.

YOKO
You know, Thomas. I don't say she's la creme de la creme, but you should like her. And she won't remind you-- well, who you know.

INT. JAKE & YOKO's RESIDENCE - LIVING ROOM - NIGHT

It's coffee time.

Around the table, in the modern living room with view on the ocean, Jake, Yoko, Thomas and Kriss are sitting.

KRIS is a 35 year-old thin blonde woman, relaxed. She simply wears a white shirt and a Levis jean.

Her keen black eyes sometimes discreetly glance at Thomas.

KRIS
(to Jake)
This coffee is awesome.
JAKE
I have a personal dealer who sends it directly from Colombia.
   (in front of Kriss's amazed look)
No, I'm kidding. I am sorry for my carbonara.

YOKO
   (to Jake)
Yes. Next time, don't forget the heavy cream.

THOMAS
And the Parmesan cheese.

JAKE
Okay. Next time, it’ll be Chinese.

They all laugh. Kriss turns to Thomas.

KRIS
Yoko told me you're a lawyer working for the majors?

Thomas is about to answer.

YOKO
   (interrupting)
Yeah, and you both are --

THOMAS
   (interrupting)
-- law and order?

YOKO
   (stunned)
How did you know I was --

Thomas turns to Jake.

THOMAS
   (shrugging)
Telepathy?

They laugh again. Kriss leans over Yoko's ear and whispers something.
YOKO
(low voice)
Last door on the right.

As Kriss gets up and steps out of the living room, Jake and Yoko turn right away to Thomas with interrogative eyes.

YOKO
(low voice)
What do you think?

THOMAS
(low voice)
She is fine.

Yoko slaps her hands like a little girl.

YOKO
(low voice, happy)
I knew it! I knew it!
(to Thomas)
Give her a chance.

Thomas hesitates.

THOMAS
(low voice)
But --

Jake and Yoko frown.

YOKO
(low voice)
But, what, this time?

THOMAS
(low voice)
Something's always missing.
Something I felt when I first met Sandy.

YOKO
(low voice)
Thomas, stop that crap with your goddamn knack.
JAKE
(low voice)
Yeah. She’s right. Just fuck her, .

Yoko pops Jake on the shoulder as he’s laughing.

JAKE
(low voice)
I’m joking! I’m joking!

Kriss comes back and the three take their positions back in a rather funny way.

KRISS
(drinking up her coffee)
I gotta go.
(to Yoko)
Can you call me a cab, please?

JAKE
(to Thomas)
Why don't you take the cab with Kriss and lead her back home?

Thomas gets up.

THOMAS
Okay. Lend me your car . I'll send it back with your daughter.

JAKE
Oh, yeah. Almost forgot your phobia of being driven by someone else.

Jake and Yoko get up. Thomas and Kriss are led to the front door.

YOKO
Drive safely.

They all hug to say good-bye.

INT. JAKE’S CAR - NIGHT

Jake's BMW speeds up in Malibu streets. Thomas and Kriss are silent.
The young woman still has an amused eye and discreetly peaks glances at Thomas.

KRISS
So, you don't like to be driven?
(almost kinky)
Fine with me.

Thomas does not answer. He raises his eyes to the rear mirror where he can see his own reflection.

Suddenly, serene Sandy's face appears behind him. With a benevolent smile, she simply nods to him.

KRISS
You don’t take Mulholland? It’d be shorter.

THOMAS
We do have plenty of time ahead, don’t we?

Thomas blinks and looks up back.

Sandy’s reflection has disappeared.

EXT. MALIBU STREETS - NIGHT

The car rapidly disappears into the night.

INT. THOMAS’ APARTMENT - WINNIE'S BEDROOM - NIGHT

Thomas slips his head into Winnie's bedroom where the little girl is peacefully sleeping, cuddled up on herself.

The child bedroom is decorated with many moose toys.

Thomas silently steps in, sets her more comfortably, and tucks the bed.

THOMAS
(whispering)
Good night Cutie pie.

He kisses her tenderly on the forehead.
THOMAS
(whispering)
Love you.

He walks back to the door.

INT. THOMAS’ APARTMENT - CORRIDOR - NIGHT
Kriss stands in the corridor where she waits for him.

KRISS
(whispering)
You're so cute the two of you.

She gently hugs him and kisses him.

He kisses her back, sticks her against the wall and presses his hands all over her body.

FLASHBACK (2000) - INT. SANDY'S APARTMENT - BEDROOM - NIGHT
A jazz trumpet gently plays.

In the white king-size bed seen in Thomas’ bedroom, Thomas makes love to Sandy.

Their sweaty bodies are entwined. They are one.

Sandy pants under Thomas' carnal assaults.

Laid over Sandy, Thomas gently puts his hands around her face as to capture her look.

She closes her eyes.

SANDY
(whispering)
Yes.

END OF THE FLASHBACK:

INT. THOMAS’ APARTMENT - MASTER BEDROOM - NIGHT
Thomas and Kriss are laid in the dark, naked, in the king-size white bed. They both fix the ceiling.
Thomas is smoking.

THOMAS
(low voice)
I'm sorry.
(sigh)
It'd been one year I didn't make love. It's not your fault. I wanted you. I really did.

Kriss turns to him, benevolent. She gently runs her fingernails over his chest and belly.

KRISS
(low voice)
You know. I'll take good care of you two.

THOMAS
I don't even know if I could one day.

He sits on the bed and crushes his cigarette down an ashtray.

THOMAS
I killed her.

Kriss is about to talk, but Thomas simply raises his arm to interrupt her, not turning back to her.

THOMAS
The day I could forgive myself, my life will start again.
(a beat)
I left around me a mother who certainly won't talk anymore. A little orphan girl who calls her mother in her sleep. And an inconsolable husband who crucifies himself night and day. Mostly at night.
(a beat)
I gave enough pain all around me. I don't want you to be the next person to suffer because of me.
He closes his eyes.


Thomas lies on the sand, his backpack under his head as a cushion. Sandy has her head on Thomas' belly. She wears his sunglasses.

They're on a beach.

Waves crash down a few feet from them.

In the far b.g., the Golden Gate towers the landscape.

Sandy turns to Thomas.

SANDY
A penny for your thoughts.

THOMAS
I'm just enjoying.
    (looking around)
All this reminds me that old flick, you know, "Vertigo". What a wonderful love story.
    (a beat)
Too bad, the end's so sad.
    (a beat)
Maybe all this is too good to be true.

Sandy appears not to listen to him. She now stares at the sea.

SANDY
Thomas, if one day you would die,
I'd be left alone.

THOMAS
I'd watch over you from above.

Sandy smiles. Thomas’ face reflects in the sunglasses.

THOMAS
And, up there, I'd wait for you.
Eternity wouldn't be too long if I'd know you'd come to me.
THOMAS (cont'd)
We would be together again and time
will not exist anymore.

SANDY
(rectifying)
Would not exist.

THOMAS
Yes. Would not. I don't know why I
said that.

Sandy puts her hands over Thomas' eyes.

BLACKNESS

SANDY (V.O.)
(in a breath)
I'd wait for you too. Forever --
and again.

END OF THE
FLASHBACK:

INT. THOMAS’ APARTMENT – MASTER BEDROOM – DAY

Another rainy day.

Thomas works in his bedroom. Seated at a table in front of
his laptop and an open book, he types with two fingers on the
keyboard.

He stops and gets up. He steps to the jacket he was wearing
the night before at Jake's.

He takes a pack of cigarettes out his pocket and notices a
calling card in his hand along with the pack.

Puzzled, he looks at the card and reads:

EAGLE EYES SALSEDIO

3813 BALDWIN HILLS INGLEWOOD

Thomas can't help chuckling and shakes his head.

THOMAS
(to himself)
Jake. I'm gonna kill you.
He puts the calling card back into his jacket pocket and steps back to his computer with the cigarettes.

He lights one and is back to work when the telephone rings.

Thomas does not move.

The answering machine automatically switches on. Kriss’s filtered voice resounds through the room.

KRISS (V.O.)
(filtered from the answering machine)
(deep sigh)
I'd like you to call me back.
Please.

Thomas turns to the framed photographs on the white rattan highboy.

FLASHBACK (2000) - INT. L.I.C. - SANDY'S BEDROOM - DAY

A tiny student bedroom lightened by the summer sun.

A key noise is heard and the door opens. Sandy and Thomas enter the room.

As Sandy begins to pack her stuff up in her leather bag, Thomas stands there, looking at her, shyly. He doesn’t know what to do.

SANDY
I tried to call you last night, but the operator couldn't give your number. It was unlisted.

Thomas looks embarrassed.

SANDY
I wanted to thank you for the little note you gave me. I've been deeply touched.
(a beat)
Why didn't you give it earlier?
THOMAS
You mean why did I wait for the very last day? I don't know. Maybe, I couldn't do it. I was afraid of what you would think.

SANDY
(sweet)
You fool.

She moves closer to him and embraces him. At first, Thomas does not dare to touch her, but he finally gives in with ardor.

THEY KISS FOR THE VERY FIRST TIME
A long, passionate, and tender kiss. One of those kisses that happened only once in a lifetime.

For a short while, it seems like Thomas is about to fail, as if the emotion was too strong for him.

Sandy figures it out. She puts her hand on his hand.

SANDY
You're okay?

Thomas smiles and nods "yes".

SANDY
If someone could see us.

THOMAS
I'd be simply fired.

He sighs.

THOMAS
But I don't give a damn now. Everything could happen to me. I kissed you.

She leaves him and keeps on packing.

SANDY
(sweet)
Do not become attached that quickly. You don't know me.
SANDY (cont’d)
I'm cursed. I just hurt people I love.
  (suddenly sad)
And I am a cheater.

THOMAS
A cheater? What do you mean?

SANDY
In fact, I have already someone in my life.
  (sigh)
I’ve got him under my skin. I know it’s wrong because he’s married, but I can’t help it. Though I perfectly know he’ll never leave his wife and his two kids, I need him -- till today.
  (a beat)
I don’t really know if I was right to kiss you. I don’t want to hurt you, Thomas.

Thomas tries to get over and grins a smile.

THOMAS
(shrugging)
Never mind. At my own risk. You’d have warned me.

Sandy turns to him.

SANDY

THOMAS
I don't know. It was as if something I've been waiting for all my life had struck me the moment I first saw you. Me neither, I can’t help it.
  (a beat)
And you? Why did you choose me?
A long beat. She finally smiles.

SANDY

Why not?

Thomas stares at her, quite amazed, and they kiss again.

END OF THE FLASHBACK:

INT. THOMAS’ APARTMENT - MASTER BEDROOM - DAY

Thomas is in his bedroom. He plays trumpet. The same piece of jazz full of melancholy.

Eyes closed, Thomas lets himself drowned into the music.

Someone above knocks on the ceiling.

Thomas stops playing at once.

INT. ALISSA’S BUILDING - FLOOR - DAY

A finger presses a doorbell where it reads: ALISSA MACY

Thomas stands on an apartment doorstep, Winnie in his arms.

The door opens and ALISSA appears, smiling. She is a pretty woman in the 30's who wears glasses and a ponytail.

Glad to see Thomas, she takes Winnie in her arms at her turn.

ALISSA

Hi, you two.

They enter.

INT. ALISSA’S APARTMENT - DAY

The apartment is heavily decorated with the 1940’s style. There are bookshelves everywhere with a mix-up of books, CDs and DVDs.

Thomas and Alissa sit on a couch.
WINNIE
(qite antsy)
Auntie, may I see your dollhouse?

ALISSA
Okay, but remember that's not a plaything.

Winnie rolls up her eyes.

WINNIE
(sighing)
Yeah, I know.

She runs and disappears into the next room. Thomas scans the living room, relaxed.

THOMAS
I've always loved the way this room was decorated.

ALISSA
Remember. You chose the wallpaper, the couch, and the carpet. In fact, I haven't change a lot here since you're gone.

THOMAS
I know.
(a beat)
How are you?

ALISSA
You're the one to ask.

THOMAS
As usual.

ALISSA
You know, you can come over here to talk any time you feel like.

THOMAS
So, I will come back to live here again.

Alissa sighs.
ALISSA
I’d wish, but we argue as soon as we are together for more than two hours.

Thomas slowly scans the room again.

THOMAS
I lived good days here.

ALISSA
The Lord has decided differently.

A weird noise is heard from the next room where Winnie is.

WINNIE (O.S.)
All cool, auntie!

Alissa can't help smiling.

ALISSA
It's still weird to hear her calling me so.

THOMAS
Alissa, you're like my little sister now.

ALISSA
However--
   (a beat)
You want something to drink?

THOMAS
A glass of water with sugar like in the good old times.

Alissa gets up, walks to the bar, and fixes him his drink.

THOMAS
What’s about you? What's about that guy?

ALISSA
THOMAS
Forget him. He's a schmuck.

ALISSA
For once I like someone, I'm holding on. I wouldn't say for your ego it's hard to replace you, but if I should have someone, better be a cute one I like.

THOMAS
You're such an odd-bird. You stay all day long in your things. How the hell would you meet someone?

She hands him his drink.

ALISSA
(smiling)
I'm fine. Really.
(seriously)
In fact, I don't wanna have my ass in a sling again.

Winnie runs back into the room.

WINNIE
Auntie, can you put the lights on in your dollhouse?

Alissa gets up and steps into the next room with Winnie and leaves Thomas alone, his glass in hand.

FLASHBACK (2000) - INT. THOMAS AND ALISSA'S APARTMENT - DAY

Thomas is alone in the apartment. The decoration has slightly changed.

Thomas' personal stuff is here. Among it, his laptop and his trumpet.

On an entire wall, shelves of LPs.

On the silent TV, a soccer game.

From the stereo, a nostalgic trumpet endlessly plays.
Thomas takes his cell phone out and dials a number.

THOMAS
(on the phone)
Sweetheart? I miss you so bad.
(a beat)
Yes. I've seen some apartments today.
(a beat)
Nothing good.
(a beat)
I'll be there on Saturday.
(a beat)
I miss you too. How's your studying?
(a beat)
How do you want her to swallow it?
She left for a week to visit her folks.
(a beat)
I know. There was nothing left to save. Our time had come.
(a beat)
I'd love to hug you too.

END OF THE FLASHBACK:

INT. ALISSA'S APARTMENT - DAY

Alissa steps back into the room.

Winnie is in her arms and crunches a cookie. Her lips are dirty with chocolate.

ALISSA
She was starving.

THOMAS
She ain't gonna eat for dinner.

ALISSA
You're too hard with that kid.
(looking at Winnie)
She really needs a mother.
WINNIE
(to Alissa)
Not true. Mom is always there.

She points to her heart.

Thomas stares at her, smiling.


The soundtrack is slightly deformed.

A succession of out of focus flashes:

- a road in the night lighted with the car headlights under the pouring rain
- Sandy, wet hair, drives with difficulty, wrinkles her eyes, and tries to see out
- rain lashes at the squeaking windshield wipers.

The flashes are increasingly fast till --

a last flash --

A white car pulls over on the road and comes straight for us --

END OF THE FLASHBACK:

INT. THOMAS’ APARTMENT – LIVING ROOM – NIGHT

Thomas is slouched on his couch. He sips a whisky in his silent apartment.

The bottle is almost empty.

On an entire wall, behind him, many shelves of LPs.

Thomas gets up, slightly drunk, and steps to Winnie's bedroom.
INT. THOMAS’ APARTMENT – WINNIE'S BEDROOM – NIGHT

The little girl sleeps in an uncomfortable position but, this time, Thomas stays on the doorstep and just watches her in her sleep.

The little girl looks disturbed. She moves in her sleep and turns over on her back, her face turned to Thomas.

WINNIE
(in her sleep)
Mommy.


A large traditional kitchen in an old house.

Thomas and Sandy are with a woman in her fifties. She's ALICIA, Sandy’s mother.

While Alicia fixes the dinner, Thomas uncorks a bottle of red wine and Sandy helps her mother.

Winnie is sitting in a highchair. The little girl is one-year old.

ALICIA
I really have to thank you, Thomas. Since Sandy married you, she comes much more often to visit me.

THOMAS
Don't tell me that once in the mankind history, a man would be at last benefit for his mother-in-law?

ALICIA
Yes. I could say so.

Sandy interferes.

SANDY
(joking)
Hey, you two! Do I bother you?
THOMAS
Sweetheart. Don't you know my
heart belong to you?
(to Alicia with a wink)
Sorry.

Some firework noises can be heard from the outside.

ALICIA
Millie's boys are starting early
this year.

WINNIE
(babbling)
Mommy.

Everyone is floored.

THOMAS
(happy)
Did you hear that?! She said
"Mommy"!

SANDY
(glad)
I've heard.

Thomas springs closer to Winnie.

THOMAS
Say Mommy! Mommy!
(a beat)
Daddy?!

Sandy approaches Winnie too.

SANDY
She said "Mommy". Her first word
was for me!

Alicia stares at them three with eyes filled with love.

THOMAS
(to Winnie)
Daddy. Daddy. Daddy.
WINNIE
(babbling)
Mommy.

SANDY
(to Alicia)
This Fourth of July will always be a red-letter day.

ALICIA
I get my camera and I want to take a picture of you three.

FLASHBACK (2000) - EXT. ALICIA'S HOUSE - GARDEN - DAY

Thomas and Sandy who holds Winnie in her arms, stand in front of Alicia's white wooden house.

ALICIA (O.S.)
Everyone says "Mommy".

THOMAS & SANDY
(in unison)
Mommy!!

Alicia takes the picture.

CLICK

The little family is immortalized.

END OF THE FLASHBACK:

EXT. LAFAYETTE PARK - DAY

Thomas runs along with Jake in a park. They cross other joggers. While Jake seems in full shape, Thomas appears to suffer.

Thomas pants and finally stops. He reclines against a tree. Jake notices it and stops. He turns to him and runs in place.

JAKE
Come on, buddy. Shake that fat.

Thomas is still breathless.
JAKE
Yoko told me you were running away from Kriss? What are you trying to do?

THOMAS
(panting)
I'm not running away from her Jake. I just need some time to get used to this kind of -- situation again.

JAKE
Got it. But, don't let her go, would you? She's worth it and she really cares for you.

THOMAS
(panting)
Okay. I'll call her.

JAKE
When?

THOMAS
(panting)
Later.
(a beat)
When I'm ready.

JAKE
She'll be glad to know.

Thomas lights a cigarette.

JAKE
How do you expect to be in a good shape if you keep smoking?

THOMAS
Stop mothering me and let me nurse my cancer in peace, would you?
(a beat)
By the way. Tell me, Jake. What's that card I found in my jacket?

JAKE
What card?
THOMAS
(fuming)
Do not fuck with me. You know what I'm talking about.

Jake stops running in place and steps to Thomas.

JAKE
Trust me. Go and pay this guy a visit. He'll make you feel better. And maybe he will help you about Kriss too.

THOMAS
You really have to be my best friend.

JAKE
Why? Because I’m doing my best in trying to help you? Do as you will, but do me a fucking favor, bud: move your ass.

Jake runs away. Thomas watches him who races away and crushes his cigarette under his foot.

EXT. WILSHIRE BLVD. - THOMAS' BUILDING - ENTRANCE - DAY

Sweating and panting, Thomas paces down a street and faces a high modern building. In front of the entrance, stands the doorman, JENKINS. He should be in the fifties, naturally elegant.

As Thomas is about to enter the building, Jenkins welcomes him.

JENKINS
Good morning Mister Hanson. How long did you run this morning?

THOMAS
Twenty minutes?

Jenkins stares at him, doubtful.
JENKINS
Come on, Mister Hanson. Tell me the truth.

THOMAS
Alright. Ten minutes.

JENKINS
Don’t worry, it’ll come in time.

THOMAS
I hope, Jenkins. I hope.

JENKINS
By the way, what's up with little Winnie? I haven't seen her around for about a week.

THOMAS
She's staying with her grandma. She's her sunshine.

JENKINS
Well, no doubt about it. She's so sweet. Say hello to her, would you?

Jenkins opens the entrance door for Thomas.

THOMAS
See you, Jenkins.

JENKINS
Have a nice day, Mister Hanson.

Thomas enters his building.

INT. "MOOSE-TRAP" – DAY

A little shop with an incredible farm-like look: the place is entirely dedicated to the moose in every state. From the plush toy to the handbag. It is called “The Moose-Trap”.

CHLOE, the owner, is a 50 year-old woman, red-hair and wearing white. She talks with TWO GIRLS when Thomas enters. She sees him.
CHLOE
(to the two girls)
Well, well. That's him. That's the guy I was talking about.
(to Thomas)
I was just saying to those two lovely ladies that, ever since I opened this place, I was only meeting nice people.
(to the two girls)
I only met Thomas three months ago and we quickly became good friends.

THOMAS
I entered one day by chance and it did work out right away for Chloe and I.

CHLOE
Where's your little woman?

THOMAS
If she doesn't go to school, how will she be able to take your business in twenty years?

Chloe smiles.

CHLOE
(to the two girls)
Thomas occasionally gives me a hand.
(to Thomas)
I hope you're staying for a while today?

THOMAS
Okay.
(to the two girls)
Every time, she would never let me go. As if she'd ignore that I have another life.

CHLOE
But, you haven't. Your only life is when you are with me.
CUSTOMERS enter the shop.

CHLOE
   By the way, take care of my two
   lovely customers.

She leaves Thomas with the two girls.

Thomas notices now one of them. Very young, dark-hair and
black eyes, she stares intensely at him.

Confused, Thomas steps behind the cashier's desk.

THOMAS
   So, you wish to pay?

DARK HAIR GIRL
   Yes. Those two postcards, please.

She puts the two postcards on the desk while her friend steps
away. Thomas slips the items into a paper bag.

THOMAS
   Eighty cents, please.

The dark hair girl hands him a one-dollar bill. Thomas is
about to give her change back.

DARK HAIR GIRL
   It's okay.

THOMAS
   (puzzled)
   Wait. I owe you twenty cents.

DARK HAIR GIRL
   No, no.
   (staring at him right in
   the eyes)
   Let's say that's your tip. Or
   else, I won't come back.

THOMAS
   I can't accept.
   (he gives her back her
   spare change)
   Not from you. Maybe next time.
She keeps staring at him with her sparkling black eyes and smiles.

DARK HAIR GIRL
Okay. In that case, I will come back.

She is about to leave.

THOMAS
May I ask your name?

DARK HAIR GIRL
Sure -- Sandy.

Thomas can't get over it and tries to smile.

THOMAS
See you.

DARK HAIR GIRL
(smiling)
See you soon, Thomas.

The dark hair girl steps out along with her friend. Chloe's customers step out at their turn.

When Chloe comes back to Thomas, she notices his confusion.

CHLOE
What's wrong?

THOMAS
Those two girls who you were talking with, do you know them?

CHLOE
Yes. They come often. Why?

THOMAS
Did you know that lovely dark-hair girl was called Sandy?

CHLOE
(shrugging)
No.
THOMAS
Next time she comes here, can you
do me a favor?

Thomas looks really under a spell.

CHLOE
Tell me.

THOMAS
Can you give her my phone number
for me, please?

CHLOE
(chortling)
That's okay with me. But, I'd be
surprised she'll call you.

THOMAS
Why?

CHLOE
Because she is gay and she was
actually with her girlfriend.

THOMAS
What? That raven dark-hair? I don't
get it?
(he sighs)
I can't believe it.

Chloe turns straight-faced.

CHLOE
Listen to me, Thomas. I never knew
your Sandy, but one thing I know
for sure is that you have to forget
her. You cannot go on living a
memory that annihilates you day
after day.

THOMAS
But, Chloe, you can't understand--

CHLOE
(interrupting)
It hurts me to see you this way.
CHLOE (cont'd)
You can't fancy a girl just because her name's Sandy.
(a beat)
Sandy is not here anymore. You can't make her back through another girl with the same name. Live on Thomas.

Thomas is like a little boy who tries to find an escape way.

THOMAS
I'm sure there'd be a way!

CHLOE
A way?

THOMAS
(finally)
Yes, a way to make her back.

CHLOE
For God's sake, Thomas! Stop it!
Look around you! You gotta fight!
You gotta fight for your daughter!
Can't you realize the gift God made to you? Hang on! And fight to rid yourself once and for all of this goddamn guilt.

A CUSTOMER enters the shop. Chloe stays silent.

FLASHBACK (2006) - EXT. JAKE & YOKO'S RESIDENCE - NIGHT
Sandy and Thomas step out from Jake and Yoko's house. It's pouring rain.

Thomas is quite drunk and does not step very straight. Sandy nearly holds him.

They walk under the rain to Sandy's tiny black Volkswagen.

Thomas stands in front of the passenger door.

SANDY
You better drive.

THOMAS
I can't.
SANDY
Goddamn it, Thomas. Why did you
drink that much? You perfectly know
that I don't like driving by night.
Especially, when it rains.

THOMAS
You'll drive slowly. That's all.

She reluctantly steps into the car and finally opens
Thomas' door.

FLASHBACK (2006) - INT. SANDY'S CAR - NIGHT

Thomas steps into the car, slouches clumsily on his seat
and slams the door. He pulls his wet hair back.

SANDY
I’m tired. Please, drive. I have to
plead tomorrow.

Thomas stretches.

THOMAS
I tell you, I can't. My head's
really fucked up.

SANDY
(furious)
This is really the last time I let
you drink that much!

Pissed off, she fastens her safety belt and starts the
engine. The windshield wipers slide with a slight
squeaking.

THOMAS
Everything's gonna be okay. Take
Mulholland, it’ll be shorter.

Sandy fumes inside and does not answer.

The car speeds away under the rain.

Sandy, wet hair, drives slowly. She gets close to the
windshield and wrinkles her eyes.
Thomas, by her side, looks at her driving with glassy eyes. He is leaned against the door and chuckles.

SANDY
(exasperated)
Frankly, I don't figure what could be so funny.

THOMAS
I love you Sandy.

SANDY
(bitterly)
Tell me. Do have I to wait for you to be drunk to hear you saying it?

THOMAS
Talk about yourself.

SANDY
What does that mean?

THOMAS
You're not quite eloquent in the matter too.

SANDY
I warned you from the start. I'm not fond of tender words. I’ve never been and never will be.

THOMAS
I had have time to get it in three years.

SANDY
However, I'm still here, ain't I?
(a beat)
Don’t you think Winnie is the most beautiful declaration I did to you, isn't she?

Through all this, Sandy is still furious.

She's concentrated on the road beaten by the rain. She tries to see out through the windshield lashed by the gale.

FADE TO:
LATER

In spite the headlights, a deluge-like rain pours on the coast road. The visibility is extremely poor and Sandy can only see out a few feet ahead.

Suddenly, everything goes fast.

A white Civic emerges from a curve very fast, loses her control and, imbalanced, skids on the waterlogged road. The car speeds up onto Sandy and Thomas' car.

Sandy fights desperately for control. She pumps the breaks and saws away inexpertly at the wheel but, because of the hydroplaning, she can't avoid the car.

The white Civic crashes right into the Volkswagen and strikes it head-on to lift it.

Sandy shouts as the windshield scatters in thousands tiny pieces of glass that hurts her face.

The steering wheel is violently pushed into her chest and she immediately swoons.

Her knees crush into the instrument panel and her forehead hits the upper windshield frame.

Thomas gestures to Sandy, but the Volkswagen topples on his side and he is thrown against the passenger door, the back against the window that smashes on the asphalt.

The tiny black Volkswagen endlessly barrels with an earsplitting crumpled steel noise through the rain's endless rumble.

The car finishes its course at the foot of a tree, against the stump.

Under the shock, Thomas is ejected from the car and lands a few feet away on the wet grass.

FLASHBACK (2006) - EXT. ROAD COAST - NIGHT

Dizzy and his face covered with blood, Thomas turns to the Volkswagen, on the knees. From the wreck of the overturned black car, Thomas can see --
-- Sandy's bloody hand with her wedding ring that emerges from what is left of the driver's door.

Worn out, Thomas is about to stand up when an explosion blinds him and blows him back.

The Volkswagen has just caught fire although the pouring rain.

Thomas tries to stand up, but he cannot stand on his legs. Helpless, he cannot get closer.

He yowls, his desperate face beaten by the rain.

FADE TO:

FLASHBACK (2006) - EXT. COUNTRYSIDE - NIGHT

The rain had ceased to fall.

While FIREMEN put the fire out, PARAMEDICS and POLICEMEN get busy around the crash perimeter.

At the foot of the carbonized tree, three engineers work with surreal hand-tools, hydraulic cutting and prying equipment on the driver door that falls on the grass.

Sandy's stiff calcined body appears while paramedics take Thomas away, unconscious, on a gurney.

FADE OUT:

FADE IN:

FLASHBACK (2006) - INT. HOSPITAL - DAY

A small, clean and very white hospital room illuminated with a bedside lamp next to a bed.

Thomas lays on his back in bed. Only his face can be seen, his head being bandaged.

Two transparent tubes are connected to his nose and an IV drip attached to his arm. He looks weak and seems to be sleeping quietly, breathing in rhythm of an ECG monitor at his side.
His right leg is up in a sling, drainage tubes coming from one knee. Wounds on his chest: broken skin around the lower edge of the sternum, a semicircular bruise, stitches in the laceration across the neck. He has unshaven face and fretting hands.

Thomas blinks and opens his eyes. Nearby, Jake dozes, seated on a chair at the bedside.

THOMAS
(in a breath)
Sandy.

Thomas raises his arm to the bedside table and, in his move, touches a metallic tray with his hand.

The tray falls noisily on the plastic floor at Jake's feet who wakes up in a jump.

JAKE
God thanks. You're back.

THOMAS
Sandy.

Jake doesn't know what to do, neither what to say. Though his tiredness, a helpless expression can be seen on his face.

JAKE
Stay still.

THOMAS
Sandy.

JAKE
I know.

THOMAS
(yelling)
SANDY!

FADE TO:

LATER

Thomas is sitting on his bed, weak.
By him, Winnie is reclined, head on the bed, her arms on him. Jake and Yoko stand at the foot of the bed, grieving.

JULIE, their seventeen-year old daughter, is with them. They don't dare to talk and just stare at Thomas and Winnie. Winnie doesn't seem to get what's going on. She only appears to be concerned by her father who touches her hair.

Jake hesitates for a while, --

JAKE
Thomas. What happened?

Thomas closes his eyes and takes a long breath.

THOMAS
It's all my fault. Sandy-- couldn't drive at night. I had a few drinks. What did I do?
(a beat)
I knew her sight was bad and she was worried. But, even I couldn't avoid the other car.
(a beat)
What happened to the other car's people?

JAKE
What other car Thomas?

THOMAS
The one we crashed into. I will never forget it.

JAKE
Thomas. There was no other car. According to the Police, Sandy lost control of her car and skidded in a curve on Mulholland.

THOMAS
No. A car crashed onto us. I clearly remember. A white Civic. A man and a woman. I couldn't forget it. At the speed they were driving, they couldn't run away.
He sighs, nearly crying.

THOMAS
Fuck. Why wasn't I driving that
night? Sandy wouldn't be--

He stops when he realizes that Winnie stares at him.

WINNIE
Daddy. Mommy won't come back?

Yoko is in tears. Julie holds her.

THOMAS
No, Cutie pie. She's gone.
(to Jake)
Why do you lie to me?

JAKE
What do you mean?

THOMAS
What's that fucking story about no
other car? Maybe I had an accident,
but I'm not crazy-- yet.

JAKE
I never said you were --

THOMAS
(interrupting)
So, why are you saying that?

JAKE
Thomas. There was NO other car!

Yoko puts her hand on Jake's mouth.

YOKO
Stop it.
(to Winnie)
Come on, munchkin. We're going.
Daddy has to rest.

Winnie looks at her father with a little smile.
WINNIE
(motherly)
You know, daddy. I'm still here.

THOMAS
(in a breath)
I know you are, Cutie pie. I know you are.

END OF THE
FLASH-BLACK:

EXT. LAFAYETTE PARK - DAY

Sweating and out of breath, Thomas runs alone in the park as if he could go beyond his own forces. Panting, he doesn't see what's going on around him.

He stops and heavily sits on a bench, breathless.

A couple walks by. They look in love. Thomas stares at them. Out of spite, he clenches his fist and violently hits his thigh.

INT. APARTMENT - BATHROOM - DAY

Thomas is under the shower.

Facing the little mirror hanged on the shower tiled wall, his face covered with shaving lather, Thomas shaves.

For a while, he freezes and fixes his reflection in the mirror through the steam. He lowers his eyes and his right hand brings the razor to his left wrist level. He puts the sharp blade on his vein and hesitates.

He sees the wedding ring around his finger.

Thomas raises his eyes again to the mirror and touches his cheek just as if he had felt something on it.

He closes his eyes and drops the razor on the bathroom tiled floor.
EXT. INGLEWOOD STREETS - DAY

Thomas gets off his New Beetle and walks down a suburban street.

He stops for a while and takes out the calling card given by Jake from his pocket.

He checks it out and walks on his way.

EXT. EAGLE EYE'S HOUSE - DAY

Thomas stops in front of an old half-crumbling two-story house and checks out the number: 3813.

He hesitates for a while and, finally, pushes the gate. He paces on the gravel path and enters the house.

INT. EAGLE EYE'S HOUSE - LOBBY - DAY

A sordid and dirty lobby. The mailboxes are broken and the walls covered with graffiti and some kind of soot.

On one of the mailboxes, a colorful sticker reads:

EAGLE EYE SALSEDO

2nd FLOOR

Thomas steps onto the wooden staircase.

INT. EAGLE EYE'S HOUSE - FIRST FLOOR - DAY

Thomas stands in front of a door where he sees the same colorful sticker.

He presses on the doorbell but it does not work.

He knocks on the door.

After a short while, the door opens.

A huge Indian Cherokee appears on the doorstep. EAGLE EYE is ageless. Head shaved, it emanates from his face an incredible sweetness.
He wears a colorful snakeskin jacket and a jean. A necklace made out of colorful feathers and stones hangs on his chest. Traditional music and a light incense smoke come from the room behind him.

EAGLE EYE
Yes?

His voice is as rough as sweet.

THOMAS
Are you --

He looks down at the calling card.

THOMAS
-- Eagle Eye Salsedo?

EAGLE EYE
Do you have an appointment?

THOMAS
(hesitating)
Huh, no.

Eagle Eye notices the card in Thomas' hand.

EAGLE EYE
Who gave you that card?

THOMAS
A friend of mine.

Eagle Eye's malicious eyes stare at Thomas as if he was trying to figure out what is inside of him.

EAGLE EYE
A friend?

THOMAS
Yeah. But he didn't tell me I had to take an appointment. I'll call you.

EAGLE EYE
Come in.
He opens wide the door. Thomas hesitates for a while. He looks at the Indian, at the room behind him. Eagle Eye lets him enter.

EAGLE EYE
This friend -- Does he have a name?

THOMAS
Jake. Jake Miller.

Eagle Eye smiles.

EAGLE EYE
He's sure a friend of yours. You should be Thomas.

Thomas is surprised.

EAGLE EYE
I knew you were coming. And I know why you here. Come in, please.

Thomas enters the room. The door closes.

INT. EAGLE EYE'S HOUSE - LIVING ROOM - DAY

Though the sordid look and the vital furniture, the living room is warm. An Indian colorful hanging covers the wall above a mattress laid on the floor.

The incense smoke floats above the room and the music gives a surreal atmosphere.

Eagle Eye locks the door behind Thomas. He sits in an old leather armchair, crossed-legs, while Thomas is still standing, not knowing in fact what he is doing here.

Eagle Eye nods to the mattress.

EAGLE EYE
Sit here.

Thomas sits down and is about to talk, but Eagle Eye raises a hand.
EAGLE EYE
(interrupting)
Say nothing. I know.

Eagle Eye stares at him right into the eyes, still with the same malicious look. Thomas feels extremely embarrassed.

THOMAS
I --

EAGLE EYE
Hush.

Eagle Eye gets up, draws the curtains, and lights up several candles around him.

He sits back, closes his eyes, and appears to concentrate. He starts a sort of ritual song he mutters.

EAGLE EYE
(muttering)
Ku! Sgë! Alahi’yï tsûl’dâ’histï,
Higë’ya tsûl’dï’yï, hatû’ngani’ga.
Elahi’yï iyû’nta ditsûl’dâ’histï,
Higë’ya Tsûne’ga. Tsisa’`tï
nige’sûnna. Tsåduhi’yï.

(he reopens the eyes and points at Thomas)
You want to find back the one you love. The one who left you. I know you would cross over land and sea to find her back.

(yet those malicious eyes)
I can help you.

Thomas can't help a skeptical smile.

EAGLE EYE
Do not smile. If you'd imagine my power, you wouldn't be here. I can give her back to you. Yes, I can.

THOMAS
Okay. I think I've just heard enough bullshit.
Thomas is about to get up but Eagle Eye’s severe eyes discourage him.

Eagle Eye now opens wide his eyes.

EAGLE EYE
You will live again every moment
you thought lost forever.

THOMAS
(vividly)
What do you mean, live again?! Stop
that fucking bullshit, man! She is
dead! You hear me? DEAD!

EAGLE EYE
(very quiet)
I never told you she will live
again.

He takes several flasks and starts to mix their content in an
old wood bowl. He mumbles again the same Cherokee
incantation.

EAGLE EYE
(muttering)
Ku! Sgë! Alahi’yï tsûl’då’histï,
Higë`’ya tsûl’dì’yï, hatû’ngani’ga.

Thomas stares at him, doubtful.

When he finishes his prayer, Eagle Eye inflames the content
and hands Thomas the bowl with a smoking weird mixture.

EAGLE EYE
Breath in.

THOMAS
What's that?

EAGLE EYE
(kindly)
Breath in. Please.

A persuasive flame now replaces malice in Eagle Eye's eyes as
if he was trying to hypnotize Thomas.

Thomas takes the bowl and smells the mixture. He grimaces.
He looks again at Eagle Eye who scrutinizes him. Thomas finally breathes the mixture in.

It looks bitter to swallow.

THOMAS
(cynically)
Yes. And now?

Eagle Eye doesn't answer and keeps staring at Thomas with the same malicious eyes.

Slowly the music starts to play oddly inside Thomas' head as if it was playing backwards. Thomas' perception increasingly blurs. The walls start to dance around him.

In the middle of this imbroglio of psychedelic images remains Eagle Eye's malicious look.

Thomas seems to fall into a whirl that slowly closes on him.

FADE OUT:

FADE IN:

INT. EAGLE EYE'S HOUSE - LIVING ROOM - DAY

Sounds echo, at first deformed, become clearer.

Children play somewhere in the neighborhood.

THOMAS' EYES OPEN

There's no more music in the living room. In fact, there is nothing left.

Thomas lies now on a empty and naked room dusty floor.

Eagle Eye and his furniture have disappeared. The room is stripped-clean. The walls are now dirty and the window glass broken.

Out of whack and with a weird taste in his mouth, Thomas finally manages to sit on the floor.

He crawls to the wall where he leans against to recover like after a severe hangover.
He takes his pack of cigarettes out of his pocket and lights one. Thomas draws nervously on his cigarette and scans the room.

THOMAS
(to himself)
What's that fuck?

He tries to get up but his legs are still weak. He finally manages to stand up and reclines against the wall. Weakly, Thomas trudges to the door and realizes there is --

-- no more lock.

THOMAS
(to himself)
Where the fuck did they drag me?

He rummages through his pockets: his wallet and his money are still there.

Still weak, he opens the door and takes a glimpse in the corridor: he is still in Eagle Eye's building.

Apparently on the same floor.

INT. EAGLE EYE'S HOUSE - FIRST FLOOR - DAY

Thomas steps into the corridor and turns back to the door. The colorful sticker has disappeared.

Thomas cannot get it.

It is actually Eagle Eye's room --

Woozy, Thomas clumsily steps into the corridor to the stairs. He tightly holds the slope and nearly falls down at each step.

EXT. EAGLE EYE'S HOUSE - DAY

When Thomas steps out of the house, he breathes in. After a short while, he feels better.
EXT. INGLEWOOD STREETS - DAY

Thomas hardly recovers, steps away, but cannot find his car. At the exact place where his New Beetle was parked, there is in fact an old Ford Mustang with the top open.

HIS FORD MUSTANG

The keys are on the starter lock.

THOMAS
(to himself)
Very funny. Jake, I’m gonna kick your ass.

He stares at the car.

THOMAS
(to himself)
Where did he find it?

He scans the street as if he was the victim of some Candid Camera.

THOMAS
Where are you?
(a beat)
Okay, schmuck. Let’s play your little game. We’ll see where we’re going.

He gets into the Ford, starts the engine, lights another cigarette, and speeds away.

EXT. GAS STATION - DAY

Thomas pulls up his car by a pump gas. He gets out his Ford and slides his credit card into the machine.

He types his code but the card is rejected. He tries again.

No way --

His card in hand, Thomas steps to the GAS STATION EMPLOYEE desk.
THOMAS
Excuse me, but your automatic machine doesn't work.

The gas station employee beckons him to hand him his credit card.

GAS STATION EMPLOYEE
Let me check.

Thomas hands the card to the employee who checks it out. He gives it back to Thomas.

GAS STATION EMPLOYEE
Very funny.

Thomas doesn't understand.

THOMAS
Any problem?

GAS STATION EMPLOYEE
I don't have time to shit around, dude. Next time you make yourself a fake card, check out for the date. And get out before I call the cops.

Thomas checks out the card, looks up at the employee as if he was some kind of lunatic. Out of spite, Thomas gets up into his car and speeds away.

INT. TOBACCO SHOP - DAY

Thomas steps into a tobacco shop and waits for his turn.

He scans the shop around him when he notices the Los Angeles Times stand.

One of the headlines announces:

“TEXAS GOVERNOR GEORGE W. BUSH ANNOUNCES HE WILL SEEK THE REPUBLICAN PARTY NOMINATION FOR PRESIDENT OF THE UNITED STATES."

Thomas smiles, puzzled.
EXT. WILSHIRE BLVD. – THOMAS' BUILDING – DAY

The Mustang pulls up in front of his building entrance. Thomas gets off the car and is about to enter when Jenkins stops him.

JENKINS
Sir. You cannot park here.

Thomas stares at him, surprised.

THOMAS
Hi, Jenkins.

JENKINS
I’m sorry Sir, but you cannot park here.

THOMAS
I -- I live here.

JENKINS
Sir, sorry, but I’ll ask you to move your car.

THOMAS
Come on, Jenkins. It's me. Thomas Hanson.

JENKINS
How do you know my name Sir?

Thomas is too stunned to answer.

JENKINS
Listen to me. I don't know how the Hell you've got my name, but you’d better leave before I call the police.

THOMAS
I live here for two years now!

Jenkins turns to the lobby.

JENKINS
(calling out)
Henry! Gimme a hand, would you?!
A second man, HENRY, steps out from the lobby.

    JENKINS
    Help me to get rid of that -- alien.

    HENRY
    Whatever you want, pal.
    (to Thomas)
    Hey, dickhead, beat it!

They both stand in front of Thomas, blocking his way in.

    THOMAS
    What the fuck?!

Laughing, Henry grabs Thomas by the collar and begins to drag him away.

    THOMAS
    (struggling)
    I live here!!

He is pushed and thrown to his car. Thomas gets up and comes back, but the laughing man pushes him away again.

EXT. WILSHIRE BLVD. - DAY

Fuming, Thomas drives down the boulevard. He pulls over to the curb, takes his cell phone out, and is about to dial a number.

    THOMAS
    (to himself)
    How come "Searching for Network"?

Sullen, he puts his cell phone back in his pocket. On his way, he notices a phone booth. He gets off the car and gets in it.

EXT. WILSHIRE BLVD. - INT. PHONE BOOTH - DAY

Thomas slides the booth up, picks up the phone, nervously inserts his cents, and dials a number.

After three rings, someone answers.
THOMAS
(on the phone)
Alissa? Good. You'll never guess what --

ALISSA
(interrupting, filtered, in the phone)
Damn, Thomas. Where the hell have you been? I was worried.

THOMAS
(on the phone)
Alissa? What's going on?

ALISSA
(filtered, in the phone)
I hope you're joking. You're the one to be asked. You told me you're off for five minutes and you disappeared for half of the day. At what time will you expect to get home?

THOMAS
(on the phone)
I -- I don't know.

ALISSA
(filtered, in the phone)
I'll wait for you for dinner.

She hangs up.

Across the street, Thomas notices a giant film poster:

"THE BLAIR WITCH PROJECT"

At the bottom, he reads:

"OPENS NATIONWIDE JULY 16, 1999"

EXT. WILSHIRE BLVD. - DAY

Thomas steps out from the phone booth and looks at the brand new film poster, slack-jawed.
THOMAS
(to himself)
No!

EXT. "MOOSE-TRAP" - DAY
Thomas drives his Mustang and pounds in front of Chloe's "Moose-Trap" shop.
The shop doesn't exist anymore.
Instead, there is a bargain old records shop.
The tires of the Mustang scream as the car speeds away.

EXT. ANGELUS ROSEDALE CEMETERY - DUSK
The day breaks. O.S. the tires of a car screech to a halt.
A KEEPER closes Angelus Rosedale Cemetery gates. Thomas looms at this very moment.

KEEPER
Closing time.

THOMAS
Wait! It's important!

KEEPER
(firmly)
Closing time!

THOMAS
(begging)
Please.

The keeper stares at him for a while and finally opens a gate.

KEEPER
(with a smile)
Don't be too late.

Thomas already dashes into the cemetery. He runs down the alleys.
He knows exactly where he is going.
He stops, freezes and turns livid.

Facing Thomas, Sandy's tombstone is missing.

FADE TO BLACK:

EAGLE EYE (V.O.)
(with a slight echo)
You will live again every moment
you thought lost forever.

INT. ALISSA'S APARTMENT - LIVING ROOM - NIGHT

SILENT SEQUENCE

In Alissa's living room, Thomas is sitting at the dinner table. He faces Alissa who speaks to him.

He hasn't touched his dinner.

INT. ALISSA'S APARTMENT - BATHROOM - NIGHT

SILENT SEQUENCE

Thomas faces his own reflection in Alissa's bathroom mirror.

He touches his face and pinches his cheek as if to check it is not a dream.

Alissa's smiling face appears in the reflection. She hugs Thomas and starts to kiss him in the neck.

But Thomas does not move, very cold.

When she realizes he does not react to her kisses, Alissa, sadly, leaves him and steps out of the bathroom.

INT. ALISSA'S APARTMENT - BEDROOM - NIGHT

Thomas is laid on the back in the dark. He doesn't sleep. By his side, Alissa sleeps.

Thomas slowly gets up and reaches for Alissa's purse.
There, he takes her credit card out and slips it into his jacket pocket. He comes back to the bed and lies back by the young woman.

He turns to the open window. The stars shine bright.

Outside, the traffic murmur gets increasingly louder to become a roar.

EXT. SAN FRANCISCO INTERNATIONAL AIRPORT - RUNWAY - DAY

A plane lands in an incredible thunder.

EXT. SAN FRANCISCO INTERNATIONAL AIRPORT - DAY

The plane slowly pulls on the San Francisco International Airport.

INT. SAN FRANCISCO INTERNATIONAL AIRPORT - ARRIVAL GATE - DAY

As the passengers swarm out from the arrival gate, Thomas appears amongst them, his backpack on the shoulder, but this time there is no one to welcome him.

EXT. SAN FRANCISCO SUBWAY BART - DAY

Seated by the window of the San Francisco's “Bay Area Rapid Transit” train, Thomas thoughtfully watches the surroundings.

EXT. SAN FRANCISCO SUBWAY BART - DALY CITY STATION - DAY

Thomas gets off the train.

The name of the station can be read: DALY CITY

EXT. DALY CITY STREETS - DAY

Thomas hastens down the sunny streets surrounded with colorful buildings, looking around.

His attitude has changed. He now looks hopeful, almost smiling and familiar with the place.
EXT. DALY CITY STREETS - SANDY'S BUILDING - DAY

Thomas stands in front of one of the colored buildings. He hesitates for a short while, breathes in, and finally enters.

INT. SANDY'S BUILDING - LOBBY - DAY

Thomas takes a look at the mailboxes and cannot help smiling.

On a mailbox he can read:

SANDRA ROCCA

INT. SANDY'S BUILDING - FLOOR - DAY

Thomas tensely mounts the stairs and reaches the second floor.

He steps to an apartment door and stops there. Not a noise comes from the apartment.

He is about to knock on the door when he withdraws his hand.

THOMAS
(to himself)
Come on, Thomas. Be a man.

He takes a deep breath and finally knocks on the door. No one comes to open.

He knocks a second time and steps back to the stairs.

EXT. DALY CITY STREETS - SANDY'S BUILDING - DAY

Nervously smoking, Thomas is sitting at the foot of a tree, across the street. He faces Sandy's building.

He takes a glimpse at his watch. He does not have long to wait before to see a young woman who comes his way.

He knows who that silhouette is: SANDY
She wears the same kind of cotton dress she wore the day they first met. She has glasses on her nose and carries books in her arms.

Thomas smiles. He gets up and is about to walk to her, when he freezes.

A car pulls over by Sandy. She suddenly looks happy.

A man in his forties (FRIDAY) gets off the car and clasps her. They kiss with passion.

Sandy and the man enter her building.

INT. PHONE BOOTH – DAY

Thomas is in a phone booth.

He picks up the phone, slides his coin, and dials a number.

After a few rings, Sandy's sweet voice answers.

SANDY (V.O.)
(filtered, in the phone)
Hello?

Thomas cannot articulate a word.

SANDY (V.O.)
(filtered, in the phone)
Hello?!

She hangs up.

BZZZZZZZZZZZZZZZZZZZZ

Thomas looks at his trembling hand that holds the receiver and hangs up.

INT. HOTEL – RECEPTION – DAY

Thomas fills a form at a hotel reception desk, his backpack on the shoulder.

RECEPTIONIST
How long will you stay?
THOMAS
I don't know. A few days.

The RECEPTIONIST hands him a key.

Thomas steps into the elevator. The doors slide close on him.

INT. HOTEL - ROOM - DAY

Thomas is sitting on the bed in a tiny room and he opens his wallet.

There are some of his personal pictures:
- Sandy and Winnie
- Sandy, Thomas and Winnie took by Alicia in front of her house
- Sandy and Thomas

Thomas searches through his pockets and finds the pack of cigarettes. He is about to take one, but he stares at the pack for a while, and throws it in a wastebasket.

He takes some clothes out of his backpack and puts them in the room old cupboard.

Thomas closes the cupboard door, sighs and notices the phone on the bedside table.

He sits back on the bed and picks up the phone.

THOMAS
(on the phone)
I'd like to make a call.
(a beat)
L.A. please. 555-14-09.

INT. JAKE & YOKO'S RESIDENCE - KITCHEN / HOTEL - ROOM - DAY

In Jake & Yoko's kitchen, the decoration has slightly changed. Yoko’s hair is cut shorter and she looks younger.

On the kitchen table, Julie, fourteen-year old, does her homework.
Jake & Yoko wash the dishes when the phone rings in the kitchen.

Yoko towels off her hands and picks up.

    YOKO
    (on the phone)
    Hello?
    (a beat)
    Thank you.
    (a beat)
    Thomas? How are you?

    THOMAS (V.O.)
    (filtered, in the phone)
    I'm fine. Is Jake around?

Yoko hands the receiver to Jake and stays at his side, her ear by Jake’s.

(The following conversation is INTERCUT)

    JAKE
    (on the phone)
    Thomas. What's up till yesterday?

    THOMAS
    (on the phone)
    Jake. I'm glad hearing from you, bud. Would you do me a favor?

    JAKE
    (on the phone)
    Tell me.

    THOMAS
    (on the phone)
    Could you call Alissa for me and tell her I'm gone for a few days to think over.

    JAKE
    (on the phone)
    Did you fight again?
THOMAS
(on the phone)
No, no. I'm just gone without a word.

(a beat)
Believe me. No one could understand what I'm going through.

JAKE
(on the phone)
Where are you?

THOMAS
(on the phone)
I really can't tell you.

JAKE
(on the phone)
Don't be stupid, Thomas.

Yoko beckons him to insist.

JAKE
(on the phone)
Where are you? I'm your best friend, for God's sake.

THOMAS
(on the phone)
Please, Jake. I told you. No one could understand. Even you.

JAKE
(on the phone)
Just tell me where you are. That's all.

THOMAS
(on the phone)
No. The only thing I can say is "thank you". And don't forget to call Alissa and tell her I've got her credit card.

He hangs up.
INT. JAKE & YOKO'S RESIDENCE - KITCHEN - DAY

Jake stands like a dummy, the receiver still in hand.

YOKO
Jake! What's that all about?! Why did he thank you?!

Jake hangs up at his turn.

JAKE
(lost)
I don't get it!

YOKO
(out of spite)
You're two kids.

INT. BAR - DAY

In a bar facing the San Francisco University, Thomas is sitting at a table by the windowpane and he sips a beer.

The room swarms with students. A group of girls enters, giggling. Amongst them is Sandy.

They all sit at a table near Thomas' and keep on chatting and laughing.

Thomas drinks in Sandy with his eyes. He clenches his fists. He feels like to rush to her, but manages to hold his horses.

One of the girls by Sandy notices Thomas' interest for her and leans over her friend's ear. Sandy and the girl both turn to Thomas. They give him a once-over. Thomas looks down.

The two girls burst into laughter.

During their whole conversation, Sandy sneaks several glances at Thomas.

After a while, as if he could not bear it anymore, Thomas suddenly gets up and rushes out of the bar in front of Sandy’s puzzled look.
FLASHBACK (2001) - INT. CHURCH - DAY

In a church, Thomas stands in a dark suit, a white carnation in the buttonhole, facing the altar.

Behind him, down the aisle, everyone is sitting and stares at him.

Facing Thomas, in her wedding dress, is Sandy. She is radiant.

She fixes Thomas with eyes sparkling of joy. Thomas smiles to her.

THOMAS
(whispering)
We'll always be together.

FLASHBACK (2006) - INT. CHURCH - DAY

In the same church, Thomas stands in a black suit, a black carnation in the buttonhole, facing the altar.

Behind him, down the aisle, everyone is sitting and stares at him.

His trembling voice echoes in the church.

THOMAS
Men and women who have preceded us in life, are dead, and others, when we are dead, will follow us. They looked like us and they will look like us. They were and they will be as young as she was. They have had and they will have the same attitude, her moves, some of her thoughts and many of her desires. But, they won't be her.
(a beat)
However, no one will feel the same way I did looking at her eyes, at her hair, at her naked arms or to listen to her talking or laughing. Because the one they will listen to won't be her--
Facing Thomas, lays Sandy's white coffin.

On the church walls are hanged Sandy’s giant pictures.

With dignity, Thomas holds little Winnie by the hand.

THOMAS
(whispering to the coffin)
We'll always be together.

END OF THE
FLASHBACK:

EXT. SAN FRANCISCO BAY - CABLE CAR - DAY

Under the sun, Thomas is sitting at the back of a cable car that strolls along San Francisco Bay.

Sightseeing appears not to be his main interest.

In fact, he looks at the front seats. Sandy’s hair waves in the sea wind, emerges from local commuters and tourists.

Sometimes, she turns to the bay and, though she looks extremely nervous, Thomas can discern an imperceptible smile on her face.

Sandy gets up and waits for the next stop to step out of the car.

Thomas follows her.

EXT. FRANCISCO STREET - DAY

Across the street, Thomas keeps discreetly tailing Sandy, when she stops in front of a high glass building.

PACIFIC FERTILITY CENTER

Sandy appears to hesitate for a while and finally enters.

Thomas enters a cafe in sight of the glass building and sits at a table behind the windowpane.
FLASHBACK (2001) - GARDEN - DAY

A pretty green communal garden. Children play, watched by mothers, one of whom holds a new baby in a papoose.

A very old couple wander along slowly.

A couple is sitting on a single, simple wooden bench overlooking the garden.

He reads, she just looks out, totally relaxed. She holds his hand, pregnant. It is Thomas and Sandy.

END OF THE FLASHBACK:

INT. CAFE FRANCISCO - DAY

Thomas peeks at the Fertility Center entrance when Sandy finally steps out of the glass building.

She obviously looks torn up and she nearly cries.

Thomas watches her paces down the street, thoughtful. He does not dare to follow her.

EXT. GOLDEN GATE PARK - DAY

Thomas walks in a San Francisco street. He is very pale, quite nauseous. As he walks around, he enters a park.

On a lovely green slope, young couples are stretched out.

A pretty young girl is sitting, a young man laid on the grass with his head on her lap. She plays with his hair locks. She bends down and kisses him.

Thomas looks at the loving couples with wistful envy.

There, he stops.
FLASHBACK (2000) - EXT. GOLDEN GATE PARK - DUSK

Sandy and Thomas walk, hand in hand, in the same park. They pass an old windmill and face the Golden Gate. The majestic bridge glows in front of the sunset.

There, they stop. Thomas looks fascinated.

SANDY
Don’t you know that bridge had been build in 1937 and has known nearly eight hundred suicides?

THOMAS
I didn’t, but I remember having read the day it opened, twenty thousand people paid five cents to walk on it.

SANDY
I envy you. You know so many things.

THOMAS
Stop it. I just read books.

SANDY
You’re cute.

She hugs him. Thomas smells her hair and closes his eyes.

SANDY
I'm so glad we met. I can now enlarge my universe through you. I needed it. Since my divorce, I was locked in a kinda shell.

THOMAS
Everything's gonna change now.

SANDY
My mother uses to phone me every week to complain not seeing me as often as she used to do before.
THOMAS
I'd like to meet her --
(a beat)
-- and thank her.

SANDY
(surprised)
Thank her?

THOMAS
For having made you so beautiful
and--

Sandy puts her hand up his mouth.

SANDY
Stop it, Thomas. Don't say that.
You're just embarrassing me.

THOMAS
(shaking his head)
I really mean it.

SANDY
You step forward without a mask.
You scare me.

THOMAS
I can't help it.
(a beat)
Why did you tell me, one day, you
were cursed?

Sandy slightly steps back.

SANDY
I don't know if I can love anymore.
I lost my father and never could
tell him how much I loved him. My
ex's gone and --
(a beat)
-- I can't keep my men.

THOMAS
Whatever you'll do, you will never
push me away. I'd travel to the
Earth's core to find you back.
Sandy hugs him.

    SANDY
    Hold me tight.

Thomas holds her tight.

    THOMAS
    I want so much for these moments to be eternal. What would I give one day to live those moments again.

Sandy seems suddenly somewhere else.

    SANDY
    This city gets too small for me. Even if I belong here.

She sighs.

    SANDY
    You know, Thomas, I have something to confess. I always think of you, even if I never tell you.

She sighs again.

    SANDY
    Hold me tighter.

Thomas holds her tighter. She appears to be desperately clasped to him.

END OF THE FLASHBACK:

INT. HOTEL - ROOM - DAY

Thomas is laid on the bed of his hotel room, his eyes lost.

By his hand, the pictures from his wallet are spread on the bed.

Someone knocks on the door.

Perplexed, Thomas stands up and opens the door. Jake stands on the doorstep, straight-faced.
Thomas stays wordless, resigned, and lets him enter, discountenanced.

THOMAS
Who told I was there?

JAKE
Yoko.

THOMAS
(stumped)
Yoko?

JAKE
When you're calling from a hotel, don't be surprised that it announces itself on the phone before putting you through.
(scanning the room)
What the Hell are you doing in Frisco?

THOMAS
Told you on the phone. You could not understand. You shouldn't have come.

JAKE
Fuck, Thomas! What kind of game are you playing?
(a beat)
Did you meet someone?

Thomas does not answer.

JAKE
Did you?!

Thomas hesitates.

THOMAS
(in a breath)
Not yet.
JAKE
You're right, bud. I don't get it.
Sorry, but this time I can't take it.

He notices the wallet and the pictures spread on the bed. He steps to them.

JAKE
(pointing at the pictures)
Who's that? And who’s that little girl?!

Thomas still does not answer. Jake grabs one of the photographs.

JAKE

THOMAS
Stop that bullshit, Jake.

JAKE
Stop what--?! You're telling me to stop my bullshit? Who came here in the first place? Did I?

THOMAS
You know me. I'm here for a precise purpose.

JAKE
To cheat on Alissa with a woman with a little girl?! That's it?!

THOMAS
That little girl, like you say -- is actually my -- daughter.

JAKE
I knew it! That’s the last straw, man!

He takes Winnie's picture.
JAKE
That's her?

THOMAS
Yes.

JAKE
How old is she? C'mon, tell me! So I could figure out how long ago you did it?

Thomas doesn't answer. He just stares at Jake like an ashamed little boy.

JAKE
How old is she?!

Still no answer.

He shakes Thomas.

JAKE
How old, for God's sake?!!!

THOMAS
She's not -- born yet.

Jake releases him, doubtful and stares at him as if he was some kind of loony.

JAKE
You're fucking nuts.

THOMAS
Look at the print date on the back.

JAKE
What?

THOMAS
(yelling)
Look at that goddamn print date on the back!

Resigned, Jake turns back the photo:

JUNE 2002
JAKE
And so what? What does it mean?

THOMAS
Jake. These photos will be taken in three years.

JAKE
(sarcastic)
Of course. And you’re Dr. Who.

Thomas empties his wallet.

THOMAS
Look at my credit card.
   (he hands his credit card to Jake)
Look at the date.

Jake looks at it.

THOMAS
(holding out his phone)
This phone model hasn’t been made yet.

Jake looks dumbfound. He stares at the items, at Thomas.

THOMAS
Sit down and listen to me. Give up any logic and open your mind. I know you can --

FADE TO:

LATER

Jake is sitting on the bed, lost in words. He looks at Thomas, floored.

JAKE
Well.
   (a long beat)
If I get it all right, all this happened because of me?
THOMAS
In a certain way. Yes.

JAKE
And you came back one year
earlier, right? One year before
you should meet her?

THOMAS
Yes.

JAKE
But -- if you made it one year
too soon, you might change the
course of your story. She’s maybe
not ready to meet you?

THOMAS
I know. That’s why I’ll have to
fight harder.

A beat.

JAKE
You would admit that your story is
hard to swallow. This is the
fucking Twilight Zone.

THOMAS
Did I even lie once to you ever
since I know you?

Jake shakes his head.

JAKE
And you want me to believe this?

THOMAS
Yes.

Jake is completely staggered.

A long pause.

JAKE
Anyway, you should love her very
much to travel all this way again?
THOMAS
The world, my world, doesn't exist anymore without her. I would have traveled even through Hell if I'd known she was there.

JAKE
(smiling at last)
I envy you.

THOMAS
Envy me? Why?

JAKE
Because you’ll have a wonderful life and a love to live again.

THOMAS
But, this time, it must end differently. That's why I'm here too.

Another long pause.

JAKE
What can I do for you?

THOMAS
Nothing. I'm not even sure of what I have to do myself.

JAKE
What should I say to Alissa? And to Yoko?

THOMAS
I know you're perfectly able to wing it.

JAKE
I never lied to Yoko.

THOMAS
, tell her the truth if you think she's ready to hear it.

Another long pause.
JAKE
(shaking his head)
Shit!
(a beat)
Tell me one thing. Did I-- Will I love her, this-- Sandy?

Thomas cannot help to hug him, happy.

THOMAS
You will love her.
(like to himself)
Like everybody else.

INT. BAR - DAY

Thomas is back in the bar facing the SFU. But, this time, he is sitting in the back of the room, half-hidden by a large green plant.

The same group of girls as before enters, but Sandy is not among them.

Thomas waits for a short while and, as he doesn’t see Sandy, he finally gets up. At the very moment he steps through the main entrance, Sandy enters and they bump into each other.

Sandy drops her books. Some sheets of paper begin to scatter.

Thomas tries with might and main to catch the pages under Sandy's laughing eyes.

Picking them up, Thomas hands the pages and the books to Sandy.

THOMAS
I'm sorry.

SANDY
(smiling)
No. I am sorry.

THOMAS
No, really Sand --
(blushing)
No, really Miss. You didn't have to --
SANDY  
(shaking her head)  
I wasn't looking. But if you really insist, okay, let's say it's all your fault.

THOMAS  
(with a smile)  
It’s alright with me.

SANDY  
In that case, to make you forgiven, you buy me a drink?

THOMAS  
That I --?

SANDY  
You don’t want to?

THOMAS  
But you're with --

He nods towards the group of girls.

SANDY  
(low voice)  
I can't stand those hen parties. But, I love to chat. And, like I can't chat by myself --

They step to the table where Thomas was previously seated.

Thomas is obviously disconcerted facing Sandy.

The WAITRESS comes their table.

THOMAS  
(to Sandy)  
Coffee?

Sandy nods.

THOMAS  
(to the waitress)  
Two coffees.
As the waitress leaves them, they start to talk at the same time.

How long have I'm sorry for

They both feel stupid.

Go on.

What were you going to say?

No. No, you.

Sandy looks shyly down, peers at Thomas, wrinkling her eyes.

How long have you been tailing me?

Thomas looks at her, surprised.

What do you mean?

During the last days, I kept finding you on my way. You're not some kind of pervert, are you?

Shyly, Thomas doesn't know what to say as she stares at him directly in the eyes.

(with a little smile)

No. You're not. You know, I could call that harassment.

She stares at him as if she was trying to guess what he could have down deep inside. Thomas looks away.

I never thought you -- I'm sorry

if -- I didn't want to disturb you.
SANDY
(kindly)
Let's say it's rather flattering.
Flattering, yes, but embarrassing.

Sandy gently blows on her bang up.

Thomas finds back that gimmick with happiness. His eyes sparkle.

THOMAS
I didn't realize you figured it out.

SANDY
C'mon. You're not that discreet.

THOMAS
Believe me or not, but disturbing you is really the last thing I would do.

SANDY
(in a sigh)
I guess.
(a beat)
What do I have so special?

THOMAS
I don't know Sandy.

SANDY
(astounded)
How do you know my name?

Caught, Thomas does not know what to say.

THOMAS
Huh --
(lying)
I read it on one of your book when it fell.

SANDY
Okay. You have a point. But I don't like having handicap. What's yours?
THOMAS
Thomas. Thomas Hanson.

SANDY
(thinking)
Thomas. Thomas. I never knew any Thomas before.
(a beat)
Thomas. Who are you?

THOMAS
A big question for not a quite big answer.

SANDY
Come on. You should have a story? Everyone has a story.
(a beat)
Why me?

THOMAS
I really can't tell you all on our first meeting.

SANDY
What makes you think there will be another one?

THOMAS
Nothing. Hope, I guess.

She smiles.

SANDY
Are you local?

THOMAS
Nah. L.A.

Sandy gently blows on her bang up again.

SANDY
You're quite a long way from home. I go to L.A. from time to time to do some shopping.

Thomas can't help smiling.
SANDY
Why are you smiling?

THOMAS
Some kind of déja-vu feeling.

SANDY
Oh, please. Don't do the trick to me about Fate or that we met in another life.

THOMAS
Don't worry about it.

SANDY
I hate this kind of thing. Not quite original.

Thomas just smiles.

SANDY
(sighing)
However, it seems as if I already met you.

The waitress brings their coffees and leaves. While Sandy sugars and takes a sip, Thomas drinks her in with his eyes.

SANDY
By the way, the answer to your next question is “Yes”.

THOMAS
My next question?

SANDY
Don't you want me to have dinner with you one of these nights?

THOMAS
(surprised)
I do.

SANDY
You'll choose the place. We’ll see if Fate is for something or not.

She bottoms her coffee.
THOMAS
But -- are you free? I mean, do you see someone?

SANDY
I'll tell everything later.
(she puts back the cup in the saucer)
Tonight, six thirty. Here. Don't be late.

She gets up, kisses him on the cheek, paces out, and leaves Thomas alone.

EXT. PIER 45 - DAY

In the end of the afternoon, Thomas is sitting on a bench, on the waterfront. He looks at the pictures from his wallet.

He stares at the photo of Winnie.

THOMAS
(to himself)
Cutie pie. Now I'm on the other side and I miss you. My happiness would be nothing without you two by my side. However, you should know if your daddy left you, is to bring you back your Mommy. And soon, we'll be family again. I have promised you one day. Love you.

Thomas raises his head and sees a black car that pulls up a hundred feet from him. Two men in dark suits get off the car.

One of the men steps towards Thomas, while the OTHER MAN stays by the car.

As he steps closer, Thomas recognizes the man saw earlier with Sandy.

Thomas stays on his guard, still seated.

FRIDAY
So, I heard you like following young girls?
Thomas simply scans him.

FRIDAY
The young girl we're talking about noticed you four days ago and reported to the Police.

He shows his badge up his belt.

FRIDAY
So, Mister, my today advice is --

THOMAS
(interrupting)
Take mine first. I know you. I don't like you. Neither your manners.

FRIDAY
(waving his finger)
Listen, shithead --

THOMAS
(interrupting)
No! YOU listen to me! When you're married with two little girls, YOU don't fuck with students.

FRIDAY
(lost)
But --

THOMAS
I know all about you. Where you're living, everything about your -- little family. Maybe your wife would be interested about what you do every Friday night and --

The other man approaches.

OTHER MAN
(to Friday)
Everything's fine?
FRIDAY
(to the other man, staring at Thomas)
Yep.
(a beat)
That's not our guy.
(he sighs, sure pissed out)
That's not our guy.

They step back to the car, under Thomas' worried eyes.

INT. TEX-MEX RESTAURANT - EVENING

A tex-mex restaurant with a joyful atmosphere. The song "From this Moment on" by Shania Twain is played loud all over the place.

Sandy and Thomas are sitting at a table, ending dinner.

They drink tequila-beer. Sandy bursts into laughter.

SANDY
(overexcited)
This place is all the way live! I love tex-mex. I even planned, one day, to settle in Mexico.

Thomas smiles to her, really glad to be there.

SANDY
It's too good to be true, Thomas. I feel so good with you. Looks like all my troubles are far away.

THOMAS
What troubles?

SANDY
I feel so bad sometimes. So cramped. If you’d knew how much I’d cry.

THOMAS
Someone makes you cry?
SANDY
Don't want to talk about it. I want that night being the best night I had for years.

THOMAS
(sweet)
Okay. I’ll do my best.

SANDY
Let’s talk about you instead. I wanna know everything. Why are you in Frisco? For business?

THOMAS
Because of you?

Again, Sandy bursts into laughter. No doubt alcohol is making its way.

SANDY
Come on. Don’t be silly. How could you know I'd exist? I’m just a simple student and there are so many twinkies in L.A.

THOMAS
(right into her eyes)
But you live here.

Sandy gently blows on her bang up.

SANDY
Does someone wait for you up there?

THOMAS
Yes. But, things ain't working out anymore. That's why I want to be here, with you.

SANDY
No. Would you be a faithful man? At last?!

THOMAS
(playing her game)
That's me.
Sandy becomes suddenly serious.

SANDY
   If all men could be like you.

They clink their glasses of beer and foam runs over their hands.

SANDY
   (confidentially)
   You know, when I bumped onto you today, I did it accidentally-on purpose.

Thomas is surprised.

SANDY
   (self confident)
   Let’s say it's my way to meet people. And I can tell you, every time, it perfectly works.

THOMAS
   Every time?

SANDY
   (nodding)
   Mmm, mmm.

THOMAS
   No? Not you?

Sandy nods again, proud of herself.

THOMAS
   So, cheers. To you, Sandy.

SANDY
   To us, Thomas.

Thomas stares at her, a bit surprised

THOMAS
   To us.

New cling. New foam.
THOMAS
That's funny, but I imagined you more -- bashful. I don’t know -- diffident.

Sandy bursts into laughter.

SANDY
You’d be surprised!

THOMAS
How's your studying?

SANDY
It sometimes pisses me off. I don't even know if I could be an attorney one day.

THOMAS (nodding)
I'm sure you will.

SANDY
Fate again?

THOMAS
No. I just know it.

SANDY
Because you know future? That’s stellar!

THOMAS (quite embarrassed)
Well --

As to play his game, Sandy reaches out the palm of her hand to him.

SANDY
Go on. Tell me everything. Will I have children?

Thomas hesitates to touch her, he gently takes her hand and runs his fingertip on her lifeline.

SANDY
Come on!
THOMAS
Well -- I see -- a little girl.
With blonde hair.

SANDY
And will I find true love?

THOMAS
I think so.

SANDY
No. It's too vague. Will I find true love?

THOMAS
I can tell you you'll be happy with him.

SANDY
(thoughtful)
A little girl. I always wanted a little girl. And what her name will be?

Thomas hesitates again. She incites him to answer.

THOMAS
Winnie.

SANDY
It's cute. I like it. And will her father love her?

THOMAS
She'll be like a real goddess to him.

Sandy sadly sighs and takes her hand back.

SANDY
(sadly)
Ah, Thomas. How I'd like to believe you.

THOMAS
(serious)
You have to.
SANDY
(looking away)
I can't bear children. Already tried. Doctors told me --

THOMAS
(interrupting)
However. They're wrong. You do will --

SANDY
(interrupting)
And I let my chance go away.

THOMAS
A divorce is nothing in a life.

Sandy is floored.

SANDY
How do you know I was married?

THOMAS
I know things, don't I?

Sandy becomes grave.

SANDY
You scare me knowing so many secrets. Let's go, would you?

She drinks her tequila-beer bottom up and is already up.

THOMAS
A last thing I know.

Sandy turns to him, smiling.

THOMAS
Don't ever drive.

Sandy stares at him both surprised and amused. Once again, she kisses on the cheek and paces out of the restaurant.

EXT. GOLDEN GATE PARK - DUSK

Sandy and Thomas walk down the Golden Gate Park. The sun goes down and reddens the sky.
As she shivers, Sandy takes Thomas’ arm and cuddles up to him.

Couldn't bear it anymore, Thomas closes his eyes for a short while and smells her hair.

He suddenly feels dizzy. Sandy figures it out.

SANDY
You're okay?

THOMAS
Yes. Must be the tequila.

They now face the Golden Gate. The lights of the bridge blink in the dusk.

SANDY
Thomas, life scares me so.

THOMAS
Don't. Life's so wonderful. So short too. You never know what could happen the day after.

They look at each other for a little while and, imperceptibly, their lips get close to be one in a long kiss.

As they stare again, Thomas can see sadness in her eyes. Sandy looks very disturbed.

SANDY
When you want that much happiness, you can lose it all. I feel my own life gets off my control.

THOMAS
But --

SANDY
(interrupting)
Let me go on.
(a beat)
Thomas. A choice is always hard to make, but this one is particularly unfair.
SANDY (cont'd)
Because it means to me hurting someone I love and hurting myself too. Because I will lose love in both sides.

THOMAS
I will never do anything to hurt you.

He pulls her bang up.

THOMAS
Or see you hurt.

SANDY
You know, I'm not as strong as I look. I need to feel a strong arm to lay upon. And today, I figure myself on a cliff edge, having only one issue: jumping. And never mind who will stay up there or if I will make it. There was a danger, I knew it.

THOMAS
Are you talking about the other man in your life? The married man? I saw you with him. I won't tell you anything about him though I know. You have to figure it out all by yourself. But if I came to you, it was to give you a bliss I had with someone, not that long ago.

(he gently puts his hand on her cheek)
You deserve it all, my little Antigone.

She stares at him over her glasses, surprised.

SANDY
How do you --?! I love that character. She's so proud, so upright, so full of passion, so eager for love and bliss. I really envy her.

She stares at him.
SANDY
Who are you, you who know so perfectly what holds me deep inside?

THOMAS
I just can tell you one thing Sandy. Whatever happens, whatever you'll do, I will always be there.

She takes his hand, kisses it and pulls him to her.

SANDY
(under her breath)
Come.

EXT. DALY CITY STREET - SANDY'S HOUSE - NIGHT

Sandy and Thomas quickly walk down the street where Sandy lives. Sandy drags Thomas along. She nearly runs, happy like a little girl.

Friday looms from the shadow.

When Sandy sees him, she freezes for a short while and, finally, acts as if she hasn't noticed him.

Friday steps towards them, his face full of hatred. He looks rather drunk.

FRIDAY
(to Sandy)
What the fuck did you tell him?

SANDY
Sorry?

FRIDAY
He knows all about me. I never thought you could --

SANDY
(interrupting)
What are you talking about?
FRIDAY
I don't know where that son of a bitch is coming from, but I swear I'll send him back.

SANDY
Stop it! I can't go on living this life. Cheating.

FRIDAY
I told you I'm gonna leave my wife and --

THOMAS
(interrupting, very quiet)
He never will.

FRIDAY
(to Thomas)
Fuck you!

For a short while, Sandy doesn't know what to do, to whom to turn to.

FRIDAY
(to Thomas)
She's mine.

Sandy stiffens. She stares at Friday, dead pan.

SANDY
(to Friday)
I don't want to see you again. Get out of my face!

FRIDAY
What? We made a pact.

Sandy doesn't answer.

FRIDAY
You -- said you love me.

Sandy stares at him dead-pan and shakes her head.

FRIDAY
What about us?
Still no answer.

FRIDAY
What about me?

SANDY
(coldly)
You'll be what you were before.
Married! I'm tired to wait for something to happen. For the phone to ring. I don't like being sick inside all the time. Is he coming? Is he leaving his wife today? I'm tired! I don't wanna be anymore the one-time a week girl!
(a beat)
I -- I've made my jump.

Friday grabs her arm.

FRIDAY
Stop it, okay? Stop it.

She struggles to set her free.

SANDY
You're hurting me. Leave me!

Friday wouldn't release her.

SANDY
(out of spite)
I'm not -- "yours" anymore.

As Friday does not release her, Thomas takes a step to force him.

Friday drops Sandy and, in the move, he draws his gun out his holster, aiming at Thomas.

FRIDAY
(to Thomas)
You won't take her from me, motherfucker! I love her!!

SANDY
Don't you see you've already lost me?
Under pressure, Friday raises his hand to slap her, but Thomas is quicker.

He punches him straight into his nose.

Friday crumples on his butt, hands between his thighs. He doesn't now what to do with his gun.

He starts sobbing, his nose bleeding.

**SANDY**
(coldly)
Your wife sure waits for you.

With no more notice to Friday, she takes Thomas' hand and drags him along into her building.

**INT. APARTMENT SANDY - BEDROOM - NIGHT**

Sandy is laid on her tummy in her bed, naked under the sheet, in the white king-size seen in Thomas' apartment.

Her glasses lie on the bedside table. Outside, over the horizon, a thunder roars in the quiet night. From a next room, a shower noise can be heard.

At the foot of the bed, Thomas' clothes are spread on the floor.

From his inside jacket pocket, his wallet has slipped on the carpet.

Sandy is asleep. Her arm slowly moves and searches for Thomas. The bed is empty.

**INT. APARTMENT SANDY - BATHROOM - NIGHT**

Thomas is under the shower. Eyes shut, he raises his face up to the water.

**THOMAS**
(softly praying)
Do not take her back, Lord. Or else, why did Thee gave her back to me? Please.
INT. APARTMENT SANDY - BEDROOM - NIGHT

A towel around his waist, Thomas comes back in the bedroom. He stares for a while at Sandy who dozes.

Feeling his presence, she raises her hand and reaches out to him.

Thomas sits on the bed and takes her hand.

THOMAS
Yes, sweetheart.

SANDY
Feel better? The weather is so sultry tonight.
(sigh)
You know, time is a builder. We have to slowly build ourselves. It's risky but I love the idea to erase everything down from the past and only head to the future with you.

THOMAS
You can believe in me. Because I believe in you.

She turns to him.

SANDY
Thomas, how I would do it. Believe it so bad that all my tears would evaporate and turn into a rainbow.

THOMAS
Whatever happens, I'll always wait for you at the foot of that rainbow.

Close up of Sandy's melting eyes.

She gets up.

SANDY
I'll take a shower and we'll go out for a walk. I love walking in the heart of the night, smelling its thousands of scents.
She steps out of the bedroom. Thomas lies down on the bed, and listens to every Sandy's noises.

SANDY (V.O.)
(from the bathroom)
Play some music if you want to!

Thomas gets up and steps out of the bedroom.

INT. APARTMENT SANDY - LIVING ROOM - NIGHT

Thomas squats in front of the stereo.

He opens the right drawer --

-- and checks the CDs. He happily sighs when he finds one of his favorite CD.

Thomas plays the record and a sweet voice resounds in the apartment.

He moves closer to the window opened on the night.

INT. APARTMENT SANDY - KITCHEN - NIGHT

Thomas enters the kitchen and --

-- knows which cabinet to open.

He takes a glass out and fills it with water.

He opens another cabinet, takes some caster sugar and pours it into the glass.

INT. APARTMENT SANDY - LIVING ROOM - NIGHT

Thomas comes back into the living room and steps outside on the balcony.

The night is quiet. The wind springs up. In the distance, sparse lightning flash.

Glass in hand, Thomas comes back in the living room.
INT. SANDY'S APARTMENT - BEDROOM - NIGHT

When Thomas enters the bedroom, Sandy is dressed up. She wears a long white shirt and a Levis jean. She is sitting on the bed and looks distressed.

She wears her glasses.

Thomas turns pale when he realizes she holds his wallet between the hands.

Sandy looks at her own photos.

SANDY
(sobbing)
That's because I look like her you're here? You see her through me, that's it?!

Thomas steps towards her, not knowing what to say.

SANDY
(sobbing)
And that little girl, she's Winnie, isn't she? That's cruel what you're doing to me Thomas. I really thought you were sincere. You're all the same! Full of pack of lies!

She bursts into tears. Thomas realizes she saw only two of the three photographs.

THOMAS
Now you know my secret, I have to tell you everything.

He puts the glass of water on the white rattan bedside table and takes the last photo out his wallet.

The photo with Sandy, Thomas and Winnie in front Alicia's house --

THOMAS
Look Sandy.

Sandy doesn't move.
THOMAS

Look.

Sandy raises her head and looks at the picture.

SANDY

(sobbing)
But -- that's -- my mother's house
behind? How --
(she gazes at him, horrified)
No. No! NO!!!

Abruptly, she straightens up, violently pushes Thomas back, blanches and runs out of the bedroom.

The glass falls on the floor and water spreads over the carpet in a dark spot.

Thomas falls back on the floor and hears the main door slamming.

He dresses up quickly and rushes out of the bedroom.

The main door slams again O.S.

EXT. DALY CITY STREET - SANDY'S BUILDING - NIGHT

Thomas races out of the building. He looks to his right, to his left.

Sandy is nowhere to be seen.

EXT. DALY CITY STREETS - NIGHT

As Thomas sprints in the streets, the rain starts to fall. The storm is here.

There, like a tiny white spot in the night, he sees Sandy’s white shirt. She runs down the street. He races to her.

The rain falls hard.

Not losing Sandy's silhouette of view, Thomas sprints, out of breath, his face beaten by the rain.

THOMAS

SANDY!
A white Civic looms from nowhere on his right at a crossroad and nearly runs over Thomas.

Frightened, Thomas slips on the road, caught in the car's headlights.

The DRIVER steps out of his car and is instantly soaked. He steps to Thomas, pothered.

DRIVER
Mister! You're alright?! You sure you're okay?!

Thomas gets up, not listening to him. He sees Sandy who runs away and disappears into the night.

DRIVER
What a fucking idea to run in the streets under the rain in the middle of the night!

But Thomas, blinded by his desire to catch Sandy up, pushes the driver back and jumps into the car.

DRIVER
Hey! Stop it!

Thomas closes the door on the driver's shouting and speeds away under the pouring rain.

DRIVER
That's my car!

EXT. DALY CITY STREETS - INT. CIVIC - NIGHT

Through the windshield swept out by the wipers, Thomas tries to find Sandy.

The heart of the raging storm is over the city.

The streets are empty at this late hour and the storm doesn't make the things easier for Thomas.

Thomas does not stop to drive down the streets.

There, in the night, a silhouette: Sandy.

Thomas speeds up and catches her up.
Sandy is hopelessly sitting on the sidewalk, soaked, under the pouring rain, sobbing.

The white Civic pulls over. Thomas gets off and stands on her way.

EXT. DALY CITY STREETS - NIGHT

Sandy looks desperate.

SANDY
LEAVE ME! GO AWAY! I DON'T KNOW WHO YOU ARE, BUT JUST LEAVE ME ALONE!

Thomas leans over her and takes her by the arm.

THOMAS
Come.

Sandy struggles.

SANDY
DON'T TOUCH ME!

Thomas hesitates for a while and gently pulls her by the arm.

THOMAS
Come. Please.

SANDY
WHY DO YOU DO ALL THIS TO ME?

Exhausted, Sandy lets herself go. Thomas hugs her.

Thomas takes her to the car, opens the front door and makes her sit on the passenger seat. Sandy is like a broken marionette, pitiful. The door closes on her. Thomas rushes back behind the steering wheel.

EXT. DALY CITY STREETS - INT. CIVIC - NIGHT

Without a word, Thomas speeds up. At his side, Sandy sniffs like a little girl.

Her wet white shirt sticks to her skin. As Thomas drives down the streets, he can't find his way back.
Outside, the rain falls harder. A real water curtain.

THOMAS
Sandy. I'm lost.

Head low, Sandy doesn't react.

Thomas turns to her.

THOMAS
Please. Sandy.

Sandy raises her head and stiffs, petrified.

Emerging very fast from a curve, a tiny black Volkswagen appears to lose her control and skids on the sodden road. The Volkswagen hurls right onto Thomas and Sandy’s car.

The crash is terrible --

FADE OUT:

FADE IN:

EXT. WHEAT FIELD - DAY

Close-up of Thomas' face. He sleeps in the white king-size bed, lighted by sunbeams through a foliage.

Thomas slowly wakes up. His eyes shut because of the blinding bright light, he sits on the side of the bed.

Thomas opens his eyes with surprise when he realizes his bare feet are touching the dirt.

Slowly, he raises his head and realizes the bed is in fact in the middle of an endless wheat field, just under a locust-tree.

Though the reality of the situation, something seems to disturb him: except the wind, not a single sound.

Not even a bird sings.

Behind him, a sheaf rustles.

And another.
Thomas turns his head to it and hears a child laugh.

A little girl's laughter --

THOMAS

Winnie?

The laughter goes on. Another. And another. Thomas gets up, slightly woozy, and steps to the laughter.

He finds there, three children.

A 10 year-old LITTLE BOY, a LITTLE GIRL the same age and a 4/5 year-old LITTLE BLACK GIRL.

As Thomas approaches, the three children flee away, laughing and giggling.

Thomas cannot catch it.

From where he stands, he can see he stands in the middle of an endless wheat field.

In the far distance, a bell rings.

Thomas turns back to his bed. Because he has the sun in his eyes, he puts his hand on his forehead and stays amazed.

Sandy is sitting at the foot of the bed. She wears the same cotton summer dress she wore the day they met.

She smiles to Thomas.

SANDY

Hi, you. Welcome home.

She gently blows up on her bang.

SANDY

What detours you made to reach me.

Thomas steps to her.

THOMAS

Reach you?

SANDY

I’ve been waiting for you, but you finally have taken the right road.
She gets up and approaches him to take his hand.

SANDY
I know you were looking for me for so long.

THOMAS
I never would take another road.

They start to walk in the wheat field.

On their way, they start to meet men, women and children of all ages. Sometimes by themselves, sometimes as families.

SANDY
I know. That's why I was waiting for you.

THOMAS
I couldn't lose you a second time. I wouldn't bear it.

SANDY
You were sometimes that close from the abyss. Your guilt blinded you. However, you had no hand in the matter. Only fatality was the guilty one. It was my time and nothing more. That's very simple.

Imperceptibly, they walk back to the bed and the locust-tree.

THOMAS
After all, my only wish was to find you back.

SANDY
Thomas, I followed you step by step, day after day, I never left you, and never will.

THOMAS
I know. I felt your presence.

A beat.

SANDY
You're here now. But --
THOMAS

But?

She turns to him.

SANDY

You have to get back now.

Thomas is about to speak.

SANDY

Winnie needs you. You’re family. She couldn’t stand losing her mother, her father. You’re all she has now. That’s why you have to keep living and complete what we have started together. Keep faith in life and be happy.

THOMAS

But, Sandy, I want to stay with you. I don’t want to get back.

SANDY

You have to. Your time has not come yet. Whatever you will do, I’ll be there, by your side -- forever.

They reach the bed. Sandy takes Thomas’ hand and makes him sit on the bed.

SANDY

Lie down and close your eyes Thomas.

Thomas complies and she sits by him.

Sandy slowly puts her hands over Thomas' eyes --

FADE OUT:

SANDY (V.O.)

Sleep tight.

(whispering)

We'll always be together.

Her voice fades away in echo.
FADE IN:

INT. THOMAS’ APARTMENT - MASTER BEDROOM - DAWN

Thomas sleeps in his bed. Outside, through the curtains, the raising sun spreads its first rays.
At Thomas’ side, cuddled up in the sheets, someone sleeps.
The alarm clock buzzes.
Thomas' hand raises slowly and stops the buzz.
DEEP SIGH
Thomas sits on the side of the bed and turns to the person who sleeps.

THOMAS
Sandy, it's time.

A mild tremor shakes the floor.
Thomas gets up at once and rushes out of the bedroom.
The walls mildly tremble. A picture under frame falls on the floor and the glass breaks.

THOMAS (O.S.)
Winnie! Winnie?
(worried)
Winnie!?

The tremor recedes.
Worried, Thomas rushes back into the bedroom and speaks to the person who sleeps in the bed.

THOMAS
Winnie! Wakie wakie, Cutie pie.
(a beat)
Winnie?
(increasingly worried)
Winnie!?

Worried, Thomas rushes back into the bedroom.
Winnie emerges from under the sheets along with Kriss.
They both laugh.

KRISS & WINNIE
Peek-a-boo!

WINNIE
(giggling)
Daddy, I’m here. The ground was shaking and I wasn’t even scared. I was with Kriss.

She hugs Kriss.

Thomas looks at them with a smile.

She throws herself onto Thomas and they three roll on the bed, laughing.

FADE OUT:

The end