

"Forever... and Again"

by
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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 lighting, 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 crash 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
FLASHBACK:

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 -- ~~THOMAS~~ -- Someone told me ~~SANDY~~ --

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.

KRISS 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.

KRISS

(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.

KRISS

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.

FLASHBACK (2000) - EXT. BAKER'S BEACH - DAY

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 SALSEDO

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)
Thomas. It's me. Kriss. I hope
everything's alright.
(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. Tell me. Why me? Why did you choose me? I'm a quite ordinary girl. I barely wear make-up. I do nothing to attract men. In fact, my divorce scalded me. It hurt me too much.

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
(quite 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

What guy? Ah? The guy? He never called back.

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.

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

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.

FLASHBACK (2002) - INT. ALICIA'S HOUSE - KITCHEN - DAY

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 interferences.

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`di`yï, hatû`ngani`ga.
 Elahi'yï iyû`nta ditsûl`dâ`histï,
 Higë`ya Tsûne`ga. Tsisa`ti
 nige`sûnna. Tsâduhi'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`dâ`histï,
Higë`'ya tsûl`di'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 an 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 gets 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

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 its 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

Are you living a double life? With
a woman and a little girl? That's
it? Congratulations.

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 dumbfounded. 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 ^{SANDY} I'm sorry for ^{THOMAS}

They both feel stupid.

THOMAS

Go on.

SANDY

What were you going to say?

THOMAS

No. No, you.

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

SANDY

How long have you been tailing me?

Thomas looks at her, surprised.

THOMAS

What do you mean?

SANDY

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.

SANDY

(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.

THOMAS

(confounded)

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 déjà-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 stiffens, 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! Wokie wokie, 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