

REMEMBER ME?

by

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FADE IN:

EXT. NEW YORK CITY (1998) -- ESTABLISHING

Skyscrapers, people, hot dog stands and yellow cabs occupy the city.

EXT. BUSY STREET -- DAY

Executives in their suave suits and people on cell phones pass one another, oblivious to each others existences. It looks like one large outdoor cocktail party.

TOM RESTER, 20, stands out amongst all of these people.

His happy and naive grin, his freshness, the stride in his step. His miss matched clothes give him this air of difference.

MONTAGE

A) Tom buys roses from a flower shop. Sniffing them as he exits.

B) Tom gets fitted for a suit. Looking like the happiest guy in the world.

C) Tom stops at a shop window.

INSERT - DIAMOND RING

Tom gazes at the gleaming ring in complete awe, and enters the shop.

D) Tom exits the shop, his eyes transfixed on the diamond ring. With delicacy he slides into his jacket pocket.

E) Tom shows the ring to his mother, GENA, 45. She covers her mouth and hugs Tom.

END MONTAGE

INT. LIVING ROOM -- DAY

The room is littered with empty pizza boxes and glasses.

RUSTY, 20, sits on the sofa with his feet up reading a magazine, whilst Tom ties his bow tie in front of the mirror.

RUSTY
You think she's the one?

Tom turns and smiles.

(CONTINUED)

CONTINUED:

TOM

Yeah, I think she is. Nobody on this planet makes me as happy as she does.

RUSTY

Ok Casanova, don't be gettin' all sippy just yet.

He fiddles with his tie, unable to tie it right.

TOM

Rusty, can you help me with this?

RUSTY

If I tied that for you I think that would be violating our friendship rules. And what the hell possessed you to get a real bow tie?

TOM

I've got style, that's why.

Rusty rolls his eyes.

RUSTY

So how are you gonna do it?

TOM

Don't worry, I got it all sorted. There's no way she's gonna resist.

INT. CAESARS (RESTAURANT) -- NIGHT

Overpriced chandeliers and aristocratic guests fill up most of the restaurant.

Tom sits wearing his tuxedo, sweating profusely. He sits opposite, JULIE FROST, 20. Her beauty so apparent, almost paradoxical to Tom's average exterior. He gazes into her eyes and clears his throat.

TOM

Julie, this past year has been the best year of my life. Not only are you the most beautiful girl I've ever seen, but you're the love of my life.

She is producing an artificial smile that can be seen through gritted teeth.

INSERT - CHAMPAGNE GLASS

(CONTINUED)

CONTINUED:

A ring is at the bottom of her glass. Tom glances at it quickly.

JULIE

Look, Tom-

TOM

-Please let me finish, I'll probably forget what I wanted to say.

He takes a deep breath.

TOM

Julie, I like to look at the time we've spent together as one big journey, and suddenly this journey has led us to a giant bridge, a bridge that I feel we can cross, together.

Julie's eyes are gradually widening.

TOM

I've never met anyone like you Julie, you make me feel like I can fly, and with saying that I wanna ask you a question.

JULIE

Tom, please don't-

Tom gets down on one knee and picks up her champagne glass.

TOM

Will you marry me Julie?

JULIE

No, Tom.

Tom's face is in shock.

TOM

Sorry?

JULIE

I wanna break up with you.

Tom gets up and sits down on his seat, silently. His face is blank from expression. He is in shock.

SUPER: 2 MINUTES LATER

He is still frozen. She looks at her watch.

JULIE

Well say something.

(CONTINUED)

CONTINUED:

TOM

But why?

JULIE

You're just, too, well, pathetic.

TOM

Pathetic?

JULIE

Yeah pathetic. I know its not your fault, but you are just, boring and pathetic. You're possessive, you're too sensitive, you're clingy, you-

TOM

Ok I get the picture-

JULIE

-I need a man in my life that has a bit of adventure, and who is spontaneous. I need a man who has something going for him. You're just an intern at a lousy newspaper who makes no money, and you're gonna be broke your whole life. I mean you're like a lost soul Tom. Look at the way you dress.

TOM

What's the matter with how I dress?

JULIE

You're just not suited for me Tom, ok.

He sinks his glass of champagne. He then grabs hers and sinks that. Tom stares at her in shock. He holds his throat.

JULIE

What?

He continues to do this.

JULIE

What is it Tom?

Tom bangs the back of his head with his hand. Nothing.

He starts to turn purple.

JULIE

Do you want some water?

(CONTINUED)

CONTINUED:

Tom jumps from his chair and grabs a glass of water from another table. He quickly gulps it down. He then lets out a sigh of relief and sits back down at his table.

TOM

I think I just swallowed something
I was about to give you.

He now stares Julie in the eyes again.

JULIE

There's also something else I've
got to tell you.

TOM

Oh more great news. This is my
lucky day.

JULIE

I've met somebody else.

Tom goes blank.

SUPER: ANOTHER 2 MINUTES LATER

JULIE

I'm leaving Tom.

He snaps out of his gaze.

TOM

In these two minutes of silence
I've had an epiphany, and I've
realized something. You know what
Julie, I'm gonna be somebody, just
you wait and see. And you're gonna
end up ugly and alone because your
looks are eventually gonna fade,
and you're gonna be one of these
failed model/actresses on reality
TV bragging about how famous she
thinks she is and talking about
her ass all the time, which isn't
that sexy anyway.

Tom gets up and walks off. Julie gasps.

JULIE

My ass is sexy.

INT. BATHROOM -- NIGHT

Tom is knelt down with his head over the toilet whilst
Rusty stands outside laughing.

(CONTINUED)

CONTINUED:

RUSTY

Out of all the things you could have done Tom, this is by far the funniest.

TOM

You're meant to be here for moral support.

RUSTY

I am. I think it's "morally" funny how you swallowed an engagement ring.

TOM

I love her man. I thought she was gonna say yes. I can't live without her.

Tom balks and the ring comes out of his mouth. Rusty's face turns green.

RUSTY

Now that's fucked up.

Tom wipes his mouth and turns to Rusty.

RUSTY

Keep that thing away from me.

TOM

Rusty, I got an idea.

INT. JULIE'S LAWN -- NIGHT

Tom and Rusty stand holding a stereo in the dark of the night, with a wall of upper class suburban houses surrounding them. Tom is holding a bottle of scotch. He is very drunk.

RUSTY

I can't believe I'm here.

TOM

Common, she'll take me back for good after I do this. Improvblise.

RUSTY

You mean improvise?

TOM

That's what I said.

(CONTINUED)

CONTINUED:

RUSTY

Tom this isn't gonna work, you're
just makin' a fool of yourself.
And me.

TOM

Trust me.

INT. JULIE'S BEDROOM -- NIGHT

The voice of Bonnie Tyler, "Total Eclipse Of The Heart",
can be heard from outside Julie's window. Her light goes
on and she comes to the window.

Tom stands with Rusty. Music starting to play.

JULIE

Tom!

TOM

(singing)

Turn around, every now and then I
get a little bit lonely and you're
never coming round.

RUSTY

With a cheesy face and in a woman's voice.

RUSTY

(singing)

Turn around.

TOM

Every now and then I get a little
bit tired of listening to the sound
of my tears!

RUSTY

Turn around.

JULIE

Tom!!

TOM

Every now and then I get a little
bit nervous that the best of all
the years have gone by.

RUSTY

Turn around!

JULIE

Tom!!

(CONTINUED)

CONTINUED:

TOM

Every now and then I get a little
bit terrified and then I see the
look in your eyes!

TOM & RUSTY

Turn around, bright eyes!

RUSTY

Every now and then I fall apart!

TOM

Turn around, bright eyes! Every
now and then I fall apart!

JULIE

Tom stop it!!

TOM

And I need you now tonight! And I
need you more than ever!
And if you'll only hold me tight!
We'll be holding on forever! And
we'll only be making it right!
Cause we'll never be wrong, together
we can take it to the end of the
line, your love is like a shadow
on me all of the time!

RUSTY

All of the time!

JULIE

SHUT-THE-FUCK-UP!

Tom and Rusty go silent. They turn the stereo off.

JULIE

Tom! What the hell are you doing?
Are you insane? You're gonna wake
everybody in the neighborhood!

TOM

Look Julie, hear me out. I know
I'm stupid.

He pauses and thinks what to say.

TOM

I know I'm clingy, and possessive,
but its only because I love you!
I love you so much! I wanna shout
it from the rooftops!

JULIE

Please don't-

(CONTINUED)

CONTINUED:

TOM

I love Julie! I love her more than anything!

A NEIGHBOUR shouts from a window across the street.

NEIGHBOUR (O.S.)

Tell this bum to get outta here so I can get some sleep. His singing's worse than my wife's god damn cookin'.

His WIFE shouts.

WIFE (O.S.)

Hey!

Tom looks at Julie again.

TOM

Julie, look-

JULIE

-Tom, it's over! Why can't you understand? I don't love you! I just don't! There's no spark anymore. Now if you don't get off my lawn in five seconds, I'm gonna call the cops.

Tom stares at her and folds his arms.

RUSTY

What the hell are you doing Tom? She's gonna get us taken away in a cop car!

TOM

She won't call the cops.

INT. POLICE CAR -- NIGHT

Tom and Rusty sit in the back seat with annoyed expressions on their faces. Rusty shoots a look at Tom.

TOM

I didn't expect her to call the cops.

RUSTY

You idiot.

COP#1

Son, they always call the cops. You know you guys are lucky she didn't press charges.

(CONTINUED)

CONTINUED:

COP#2

If we see you guys again we're gonna go Pulp Fiction on you're asses, if you know what I'm sayin'.

Tom and Rusty glance at each other looking terrified.

TOM & RUSTY

Yes sir.

The cops laugh.

INT. BEDROOM -- NIGHT

Tom's room is decorated with posters of rock bands and pictures of Julie; go carting, at theme parks, hugging each other.

He lies in bed watching TV. His eyes wander over to the telephone on his table, but he stares back at the TV.

Again his eyes wander over to the telephone.

He jumps over and grabs it, yanks it out the socket and throws it under the bed. He continues to watch TV.

TOM

That's better.

Tom watches the TV for a few more seconds..

But then he bends under the bed and grabs the telephone. He plugs it in and dials.

Julie picks up the telephone. INTERCUT between the two.

JULIE

Hello?

TOM

Oh hey Julie, it's Tom.

She hangs up the telephone. He looks at the receiver.

TOM

That bitch.

He dials again. JULIE'S MOTHER answers the phone. INTERCUT between the two.

JULIE'S MOTHER

Hello?

TOM

Oh hey Mrs Frost, is Julie there?

(CONTINUED)

CONTINUED:

JULIE'S MOTHER

Tom, if you phone this number again,
I'm going to get a restraining
order.

She hangs up.

INSERT - WINDOW

The phone drops and smashes on the ground.

SUPER: 6 MONTHS LATER

INT. CAFE -- MORNING

The bustle of rush hour traffic dominates a lot of the
sound in the cafe. People in and out, writer's heads buried
in books or laptops.

Tom sits with a latte flicking through a pad, deep in
thought. He puts pen to paper.

COUGH, COUGH, COUGH.

Tom's chain of thought is broken and he looks at the table
next to him. DARA BLACK, 20, a stunningly beautiful girl
sits having a cup of coffee.

DARA

Oh, I'm sorry. That time of year,
been coughing for-

He acknowledges her and looks at his pad again. Dara moves
tables and sits across from him.

DARA

I hope you don't mind.

TOM

Excuse-

DARA

-I'm Dara.

She extends her hand. He takes it.

TOM

Tom.

DARA

My brother's name's Tom.

TOM

Tom's the fifth most common name
in the world, I'm not surprised.

(CONTINUED)

CONTINUED:

He looks down again at his pad.

DARA
What's the most common?

TOM
Mohammed.

DARA
Well you don't look like a Mohammed.

He looks down at his pad whilst speaking.

TOM
Well I should hope so or else I
would have to have a very dark tan
and wear a turban.

DARA
(laughing)
You know, sarcasm is known as the
lowest form of wit.

He looks up again, letting out a sigh.

TOM
I have to ask you something. And
please don't be offended.

DARA
The fact you're telling me this
before hand tells me you care about
hurting my feelings.

TOM
That may be so, but I'm an intern
for the New York Tribune, which
means I'm under pressure to get
work in, or else I won't get a
job. So I would really appreciate
it if you let me get on with my
work.

Dara looks at him and half smiles.

DARA
Ok, I understand. Sorry to bother
you.

She moves tables.

A guilty look dominates Tom's face, but he gets back to
his work.

INT. CAFE -- MORNING

Tom sits, a latte at his table, getting on with his work again. Dara is a few seats away this time, staring into space.

Tom's eyes wander over to her, and then back onto the pad.

DARA (O.S.)

I saw that.

He looks over.

TOM

Saw what?

DARA

Your eyes. They wandered. You were curious as to whether you hurt my feelings yesterday.

TOM

And you got all of that information because I glanced in your direction?

She raises her eyebrows. A knowing look on her face.

TOM

Ok, well did I?

Dara laughs.

DARA

Don't worry, you didn't.

Tom gets up and walks over to her table.

TOM

Can I sit?

DARA

I don't know. Can you?

Tom rolls his eyes and smiles.

TOM

May I sit?

DARA

Yes, you may.

He sits down.

DARA

For someone training to be a journalist you sure gotta work on your language skills.

(CONTINUED)

CONTINUED:

TOM

Well I'm sorry. I had to do a lot of work and I took it out on the wrong person.

He extends his hand.

TOM

I'm Tom.

DARA

I already know your name.

TOM

But I want to introduce myself properly this time.

She takes his hand.

DARA

Well thank you for the gesture, I'm Dara.

He smiles.

DARA

So what's that you're writing?

TOM

Garbage really. What I do at the moment is gather a load of information to help reporters write their articles, so a lot of work and no pay.

DARA

No pay? That's a risky strategy.

TOM

Yeah, but I know what I'm doing.

DARA

I'm sure you do.

TOM

(beat)

So why do you come here every day?

DARA

I don't know, the quiet I suppose. And cause I gotta wait on the 9 o'clock train for college. Taking my car's murder in this traffic.

TOM

What do you study?

(CONTINUED)

CONTINUED:

DARA
Journalism.

He bursts out laughing.

TOM
Journalism huh? My field.

She laughs.

DARA
The chances huh?

TOM
Yeah..

Dara looks at her watch.

DARA
Well I gotta go.

She gets up off her chair.

TOM
Oh, ok. That was a quick coffee.

DARA
Well maybe if you had got your
bottle sooner and apologized, we
would have had a lengthier
conversation.

She looks deadly serious, as does Tom, however a bursting
smile breaks from her face.

DARA
Don't worry about it. Same time
tomorrow?

TOM
So now it's a formal meeting?

She punches his arm.

DARA
Don't flatter yourself mister.

She walks off. Tom rubs his arm.

INT. CAFE -- MORNING

Tom sits looking at his watch. He takes a sip of his latte.

Dara walks through the door and gives him a wave. He waves
back. She walks over and sits across from him.

(CONTINUED)

CONTINUED:

DARA
You were awaiting my arrival.

TOM
What?

DARA
You, Tom, were awaiting my arrival.
Eagerly.

TOM
What makes you think that?

DARA
I have a sixth sense. I can mind
read and everything. It's called
woman intuition.

Tom laughs.

TOM
Ok, well if you're such a "mind
reader" tell me what I'm thinking
right now.

She raises her hands and wiggles her finger tips.

DARA
Hmm, that's a toughie. You are
thinking you are enjoying my
company.

They laugh together.

DARA
Well, am I right?

TOM
That's a safety. That's what they
all say.

DARA
Gets them every time.

MONTAGE

- A) Tom and Dara laugh with each other at the table.
- B) Dara strokes his leg. Tom jumps up and spills his latte down him.
- C) Tom stares at Dara whilst she is talking to him. He is an awe of her beauty.

(CONTINUED)

CONTINUED:

END MONTAGE

INT. CAFE -- MORNING

Tom and Dara are seated opposite each other amongst the bustle of the diner. However they are in a gossamer of comfort as they laugh together.

DARA
Where would be the most romantic
spot you would propose?

TOM
Propose?

DARA
Uhu.

TOM
And may I ask why?

DARA
Some people say you can tell a lot
about someone by the way they would
propose.

TOM
Ok, what about at a fancy restaurant
and the ring being at the bottom
of a champagne glass?

He takes a sip of his latte.

DARA
No!

He chokes on it, causing him to spit it out on the floor.

DARA
That is so cliché. You need a bit
of adventure. A bit of spontaneity.

TOM
That's funny because I've been
told that before. So ok then Miss
romantic, tell me a better idea.

DARA
Ok, don't laugh. I've thought about
this down to every detail.
Paris-

TOM
Clich-

(CONTINUED)

CONTINUED:

DARA

Wait for it mister. Paris, a mile away from the Eiffel Tower. A picnic, and a man proposing to me with the tower in sight, down on his knee.

TOM

God you have thought about it.

DARA

Even to what me and my dream man will be eating on.

TOM

Which is?

DARA

A red checkered blanket.

He laughs.

TOM

Not blue, not green?

DARA

Red's the color of love.

She smiles at him.

An eyelash rests below one of Dara's eyes. Tom reaches over, but she slaps his hand away.

DARA

What are you doing?

TOM

You got a stray eyelash below your eye, I'm gonna get it for you.

She laughs.

DARA

Oh ok, I thought you might have had one of those fetishes for people's body parts.

Tom looks puzzled but lets out a laugh.

TOM

You know, you are probably the strangest girl I've ever met.

DARA

Why thank you, beats being ordinary.

(CONTINUED)

CONTINUED:

He reaches over again and plucks it from her eye. He closes his eyes and blows it into the atmosphere.

DARA

What did you wish for?

TOM

You aren't supposed to tell people what you wish for or else it wont come true.

She smiles.

DARA

What are you doing tomorrow?

EXT. PARK -- DAY

Ducks and swans swim around the water as the rays of the sun shine down on Dara and Tom. They walk along the park.

He nudges her, and she nudges him back. They smile together.

They rest on a plot of grass with their heads back, looking up at the beautiful blue sky.

DARA

You ever think that somebody could be doing the exact same thing we're doing at this very moment?

TOM

I hope so. I think people take little things for granted, you know?

DARA

Yeah, I think the little things in life are the most important.

She closes her eyes for a few seconds. She then opens them to Tom pointing a video camera at her.

DARA

(covering face)

Hey stop it you. I'm not photogenic.

TOM

Well you don't need to worry 'cause this is a video camera. I wanna see that big smile of yours.

She slowly takes her hands away from her face, and grins cheesily.

(CONTINUED)

CONTINUED:

DARA

You're not gonna do anything with
this video are you?

He starts to laugh.

TOM

Yeah, because of my fetish and
all..

She smiles at him.

TOM

Now no matter what happens, I'll
always remember your face.

Music starts to play on a nearby radio. "Save The Last
Dance For Me". She jumps up onto her feet.

DARA

Oh my god this is my favorite song.
You have to dance with me.

TOM

Me dance? No.

Dara pulls him onto his two feet.

DARA

How much more of a romantic moment
are you gonna get? Dance mister.

Tom puts his arms around her, their body's intertwining,
caught in the music.

TOM

I really like you Dara.

DARA

I like you too Tom.

They continue to dance, caught in the moment.

DARA

I just wanna tell you that if
anything happens, I have a feeling
we'll meet again.

Tom looks confused.

TOM

What makes you think we'll meet
again?

DARA

It's destiny.

(CONTINUED)

CONTINUED:

She slowly moves in, and they meet each others lips.

INT. CAFE -- MORNING

Tom looks at his watch eagerly. Dara's seat is taken by someone else. He counts down from when she should appear.

INT. CAR -- MORNING

Dara taps her steering wheel with impatience as she waits at a set of traffic lights. She puts lip stick on and looks at herself in the mirror.

She fumbles the lipstick and drops it on the floor. Quickly she bends over to pick it up.

INSERT - GREEN LIGHT

She jerks up and continues to drive the car but a lorry comes flying from behind a bend and whacks the back of her car causing it to swerve. Dara is motionless.

INT. CAFE -- MORNING

Tom is still awaiting her arrival. Nothing.

INT. CAFE -- MORNING

Only strangers occupy the cafe apart from Tom.

He again looks at his watch, tapping his fingers.

She doesn't arrive.

EXT. BUSY STREET -- MORNING

Tom walks down a busy street past a woman reading a halfway through a newspaper on a bench, it reads: "LOCAL WOMAN SUFFERS SEVERE MEMORY LOSS DUE TO FATAL ROAD ACCIDENT".

SUPER: 10 YEARS LATER - PRESENT DAY

INT. BEDROOM -- MORNING

TOM RESTER, 30, rises from his bed. He doesn't look a day over 25. He hits his alarm clock off with a WHACK.

His room hasn't changed one bit. Still the posters of rock bands and so on.

INT. HALLWAY

As Tom exits his room, we see he has his own house, although his old bedroom looks to have been glued into this house. Tom falls over a set of keys, but quickly rises to his feet.

INT. GYM

Tom lifts weights, his biceps bulging. He looks extremely fit.

INT. BATHROOM

Tom brushes his teeth in the bathroom mirror. He holds the tooth brush to his mouth about to sing. He then shrugs it off.

INT. LIVING ROOM

Marble floors and many paintings decorate the room. A large cabinet of trophies are showcased. Achievements from being a reporter. He watches his mega sized TV whilst eating cereal. A shampoo commercial comes on.

BAM, Julie appears on screen, looking good.

He quickly turns off the TV.

EXT. SUBURBS -- MORNING

Tom leaves his home sporting a snazzy black suit and disarms his black porsche with a BEEP. He looks a lot more sharp than he used to.

INT. CAR -- MORNING

Tom drives whistling along with the radio. A news report now transmits.

REPORTER (V.O.)

And now we have super
model/Hollywood actress Julie Frost
in the studio.

Tom turns off the radio, continuing to whistle but to his own tune.

INT. TRIBUNE (FRONT DESK) -- MORNING

Tom enters the intimidatingly nice building with confidence in his strong posture and stride. MARTHA, 40, slams a phone down as he makes his way past.

MARTHA

Mr Rester, I got a couple of messages for you.

TOM

Hold them until later.

He walks past.

MARTHA

You have a good day sir.

TOM

I'll try.

INT. OFFICE SPACE -- MORNING

Telephones RINGING, the BUZZ of talking, journalists swarm around the building, the TAPPING of keys. Tom sits at his computer.

RUSTY, 30, approaches. He looks the same, however most of his hair has been lost.

RUSTY

You had a look at the table?

Tom turns and looks at a giant league table with people's names. Tom's name is at the top.

TOM

Looks like I'm on my way to being the journalist of the year.

RUSTY

Not if I have anything to do with it.

TOM

What can I say man, I'm a natural. Just this promotion and I'll be one of the highest paid workers here.

RUSTY

Well, I did hear something.

TOM

Hear what?

(CONTINUED)

CONTINUED:

RUSTY

I overheard big Mick talking, and you know this vacant copy writer job..

TOM

Yeah?

RUSTY

I'm sure it's going to you.

TOM

Shit. Better wear my best suit.

RUSTY

Tom, we all know you always wear your best suit.

Tom laughs.

RUSTY

And hey, what you doing tonight?

TOM

Why?

INT. STRIP CLUB -- NIGHT

Tom, eyes like saucers, is seated in a fairly tacky club with half naked women dancing around poles and serving drinks. Rusty, FRANK, 30, and ERIC, 24 are the same.

They are all seated at a table.

FRANK

My wife's gonna kill me.

TOM

I can't believe you guys brought me here. And my own brother, I mean, scarred.

ERIC

Don't worry, I hit puberty a long time ago Tom.

RUSTY

Come on man, thought I'd do something nice for you. Promotion Monday.

They all sink a shot of tequila. They all let out sighs due to the strength of the alcohol.

RUSTY

Hell yeah.

(CONTINUED)

CONTINUED:

FRANK

Hey, look over there, she's checking
you out man.

Rusty turns and looks. A platinum blonde dancer, CANDY,
25, stares at him. She is holding a glass of champagne.
Her sparkling red thong and bra is gleaming.

RUSTY

You think so?

ERIC

Ok, I'm going to step in here.
Guys, she's a stripper, it's her
job.

She starts to walk over.

TOM

Looks like it's your lucky night.

Candy sits down beside Rusty.

CANDY

Hey boys, how you doin'? I'm Candy.

TOM

(muttering)
That's original.

RUSTY

We're ok.

She strokes Rusty's hair.

CANDY

Mmm I love your hair. You must use
conditioner huh?

Tom leans over and whispers in Eric's ear.

TOM

Blonde-as-shit.

Rusty blushes.

RUSTY

Head and Shoulders actually.

CANDY

Nice..So, you want a dance?

RUSTY

Um..

She grabs his hand and leads him into a room. He looks at
the guys helplessly.

(CONTINUED)

CONTINUED:

The other three are left shocked at the table.

FRANK

He'll be a changed man in..

He looks at his watch.

FRANK

Say 5 minutes.

ERIC

So Tom, been meaning to ask. You know you come to Mom's for dinner every week?

TOM

Yeah.

ERIC

Well can you be there for 7:30 on Monday night?

TOM

Any reason why?

ERIC

I'm bringing my new girlfriend for dinner.

TOM

Oh, you're new girlfriend. What's her name?

ERIC

You'll just have to wait and see.

TOM

Common, well at least give me something.

ERIC

She's a hottie.

INT. OFFICE SPACE -- MORNING

Tom sits looking at his watch. Rusty gives him a thumbs up from across the room.

RUSTY

Still counting the minutes?

TOM

Like clockwork. They're gonna to be calling me any minute.

(CONTINUED)

CONTINUED:

RUSTY

Don't worry man, you got it in the bag.

MICK LANCHOV, 65, enters the room. A grin breaks out across Tom's face. Silence fills the room.

MICK

Well everybody, this is the moment you've all been waiting for.

Tom's grin widens.

MICK

As you know, a promotion was up for grabs for senior copy writer.

Tom's face spells victory.

MICK

And I can now reveal that the vacancy has gone to..a brand new member of our team, Dara Black.

Tom's face goes blank, but in reflex stands up.

TOM

What?

MICK

Excuse me?

Tom realizes he is stood up and everyone looks at him. He sits back down.

TOM

Nothing sir.

DARA BLACK, 30, walks into the room. She is strikingly beautiful, even more so than before, and she is wearing a suit.

Tom's eyes shift for a moment.

TOM

She looks familiar..

EXT. BUSY STREET -- DAY

The bustling city street is dominated by people on their lunch breaks. Tom and Rusty are eating hot dogs and walking.

RUSTY

(munching his food)
I was so sure you had that.

(CONTINUED)

CONTINUED:

Tom looks troubled.

TOM

Can you repeat that? Without the half masticated hot dog rolling around in your mouth.

Rusty swallows.

RUSTY

I was so sure you had that.

TOM

Me too. And who the hell is this new woman? I've been working here for ten years and he just gets someone off the street.

RUSTY

I don't think she's off the street.

TOM

It's a metaphor Rusty.

RUSTY

Well better luck next time buddy.

TOM

By the way, did she look familiar to you?

RUSTY

Familiar? Well she's written some really big articles. You know that column last year that totally slated the vice president in the Guardian?

TOM

Yeah..

RUSTY

Her.

TOM

Yeah, but I don't mean that familiar. She ever worked with our company?

RUSTY

Nope.

They continue to eat their lunches.

INT. OFFICE SPACE -- MORNING

Tom walks by Dara delivering a smoldering look to her on the way by.

DARA
He looks familiar.

INT. ELEVATOR -- DAY

Tom is the only person in the elevator as it moves. Dara gets in at the next stop. There is a momentary silence where both of them look down or at the wall.

TOM
You stole my job.

DARA
Excuse me?

TOM
You heard me. That job was mine,
and you stole it.

DARA
Well obviously not, otherwise you
would have had it.

TOM
You know, I find it pathetic that
you couldn't have stayed at your
own firm.

The doors open. Tom storms out the elevator. Dara folds her arms, shocked.

INT. OFFICE SPACE -- DAY

Tom writes on his computer. He looks up and spots Dara walking around looking lost. He walks over to her.

TOM
You need help with anything there?

She delays and looks at him suspiciously.

DARA
No, I'm fine.

TOM
Seriously, where are you looking
for? I'll direct you.

She shrugs off her suspicion.

(CONTINUED)

CONTINUED:

DARA
I'm looking for the bathroom.

TOM
Ok, you go straight down the hall
and it's the first door on your
right.

DARA
(genuinely)
Thanks.

TOM
There's maintenance going on so if
there isn't a sign just go right
in anyway.

DARA
Ok.

She walks off.

Rusty approaches Tom.

RUSTY
You evil man.

INT. HALLWAY

Dara makes her way down a desolate hallway. She turns to
the first door on her right and walks in.

Many people in suits turn and stare at her.

MAN
Excuse me, can I help you?

DARA
Um, I was told this was the
bathroom.

MAN
Does this look like the bathroom?

DARA
No, it doesn't.

MAN
Well please get out there's a
conference in progress here.

She quickly exits the door. In a rage she walks back up
the hallway.

INT. OFFICE SPACE

Dara walks past Tom as he sits at his desk. She stares daggers at him.

TOM
You find it?

He laughs.

DARA
Fuck off.

The smile is wiped from his face.

DARA
And I love this job. It's just
what I wanted.

She grins as she walks past. Tom's anger is adamant.

INT. CAR -- NIGHT

Tom drives home with the radio full throttle, singing angrily with the music.

TOM
That bitch! That bitch! Stealing
my God damn job! That uptight,
Perfect-

He momentarily takes his eyes off the road. When he looks up he has drifted into the other lane and a lorry is about to hit him. He loses control and crashes through a fence at the side of the road, leading him into a ditch.

The airbag BLASTS out of the steering wheel and hits Tom in the face.

TOM
Ahh!!

INT. TOM'S PARENT'S HOUSE -- NIGHT

GENA, 55, looking a lot older, opens the door to Tom. He has a black eye and a burst lip.

GENA
Oh my God Tom!

TOM
I hit a fence.

INT. DINING ROOM -- NIGHT

Tom and Gena walk into the kitchen to find Dara sitting with Eric and RON, 60, Tom's father.

RON
God Tom what happened to you?

TOM
Crash.

Tom looks at Dara.

TOM & DARA
You!

Eric puts his arm around Dara's shoulders.

ERIC
Tom, this is my girlfriend Dara.
Dara this is my brother Tom.

She stares at him.

DARA
We've met.

ERIC
Oh yeah, I forgot to mention Tom,
you guys working at the same
company.

Dara looks at Tom.

DARA
That looks a sore one.

TOM
(muttering)
I hate you.

INT. DINING ROOM -- NIGHT

Everybody is seated around the table. Tom raises a spoon full of soup to his mouth.

GENA
Aren't you going to say grace Tom?

TOM
I'd rather not.

RON
Come on Tom, don't be bashful.

(CONTINUED)

CONTINUED:

Tom looks over at Dara again. She looks back. A staring match.

He swallows, clasps his hands and closes his eyes. So does everybody else.

TOM

Thank you Lord, for bringing bitches to the table-

GENA

Tom!

Eric laughs out loud. Dara is not amused.

TOM

I mean beef. This lovely beef to the table.

He smugly grins to himself.

TOM

We are so grateful for these job stealers..I mean lovely family.

He opens an eye and looks at Dara. She is in shock.

TOM

And bringing us good fortune. Amen.

EVERYBODY

Amen.

DARA

(through gritted teeth)

Amen..

ERIC

Everybody, I think we should celebrate. Tom's got something to tell you all.

TOM

No I don't Eric.

ERIC

Yeah you do. About your promotion and everything.

TOM

Nobody wants to hear about that.

GENA

Why not Tom? We are so proud of you!

(CONTINUED)

CONTINUED:

DARA
Yeah, why is that Tom?

Tom bites his lip.

TOM
Well everybody, big Mick feels
people with no brains, no experience
and that are only trophies deserve
the job rather than the latter.

Dara chokes on her food.

ERIC
Who would employ a someone like
that?

INT. LIVING ROOM -- NIGHT

Tom aggressively does sit ups with the TV on.

He finishes and falls onto the sofa. Julie appears on
another commercial. She finger's her beautiful hair.

Another shampoo ad.

He watches it all the way through.

INT. BEDROOM

Tom looks through old boxes. Pictures of Julie. He flickers
through them and smiles to himself. He now opens a box
decorated with glitter and pictures of Tom and Julie
together. He kisses a card she had given him.

DING DONG. The front door.

Tom quickly puts everything away and heads out the room.

INT/EXT. DOOR

Tom opens the door. Rusty and Frank are waiting there with
a crate of beer.

FRANK
Hey buddy, thought we'd surprise
you.

TOM
Great. Abott and Costello.

INT. KITCHEN -- NIGHT

A kitchen table decorated with a shabby green mat occupy the room. Tom, Frank and Rusty play poker.

RUSTY

I got a question for you guys.

FRANK

Is this one of your philosophical questions? Cause I know how you get after a few beers.

RUSTY

It's a serious question that has plagued man for centuries.

TOM

Get on with it.

RUSTY

Well you ever been on a date, and all of a sudden she says she's going to powder her nose?

TOM

No.

RUSTY

Why do they do that?

FRANK

Actually on TV the other day I was watching this show, and it was saying like subconsciously, when a woman says this, she's sending off coded signals.

TOM

Ok, ok, code for what?

FRANK

The cocaine. When a girl tells you she's away to powder her nose, that in code is her telling you she is away to get high without really saying it.

TOM

Did you ever think she just wanted to go to the bathroom? Or that she's literally powdering her nose.

FRANK

It is a fact Tom. Just watch Pulp Fiction. And a girl I used to date
(MORE)

(CONTINUED)

CONTINUED:

FRANK (CONT'D)
came back from the bathroom with
some of the powder still on her
nose.

RUSTY
Speaking of which, when was the
last time you were on a date Tom?

TOM
I'm always on dates.

FRANK
Now that's code for something.

Frank and Rusty laugh.

TOM
No I'm serious!

RUSTY
Tom, now this is a harsh truth but
it has to be said. You've been on
the rebound for like a decade.

TOM
How have I?

FRANK
I'm going to step in and agree
with Rusty. Look at your room man.
You've still got pictures of her,
old things. You're room's not
changed in years.

RUSTY
You can't move on. Remember that
night on Jul-

TOM
Please don't say her name.

RUSTY
On Julie's lawn when we got taken
away by the cops.

FRANK
What?

RUSTY
I'll tell you later. It's like
you're still stuck in your youth.
Embrace the future.

(CONTINUED)

CONTINUED:

TOM

Bull shit aside, as a matter of fact, I am going on a date tomorrow night.

RUSTY & FRANK

Really?

TOM

Yeah, really.

FRANK

What's her name?

TOM

Gabby.

RUSTY

Ok, since we're on the subject of women. What do you think of our new employee?

TOM

I hate her.

RUSTY

Common Tom, she did steal your promotion and all but you've got to admit you wouldn't kick her out of bed.

TOM

She's Eric's girlfriend.

Rusty laughs.

RUSTY

Jesus, now that's uncomfortable.

TOM

Tell me about it. I can't stand it. She's taken my promotion and now she's trying to worm her way into my family. I hate-

INT. RESTAURANT -- NIGHT

TOM

Her.

GABBY

What?

Tom is seated across from GABBY, 28, in a busy restaurant. Her black hair shyly covers a lot of her face.

(CONTINUED)

CONTINUED:

TOM

Oh nothing. I have a tendency to blurt things out randomly.

GABBY

Like tourettes?

Tom rolls his eyes.

TOM

No, not like tourettes.

He sinks a glass of champagne.

GABBY

Well, I'll be right back. I got to powder my nose.

Tom's mouth drops. Gabby walks off to the bathroom.

TOM

They were right.

Tom pours himself another glass of champagne. He looks around the restaurant.

JULIE FROST, 30, sits holding the hand of a perfect looking guy.

Tom's eyes widen and he quickly looks back at his table.

TOM

Holy shit.

He sinks the glass of champagne. His eyes wander again.

Julie looks a million dollars. Tom suddenly holds his bladder.

TOM

No not now!

He screws up his face. Struggling to hold it in.

TOM

She'll see you.

He holds it in for a few more seconds and then in a shot jumps from the table and grabs a menu. He covers his face whilst he heads for the bathroom past Julie's table.

BAM! He falls over a trolley of food and lands on his back.

Gabby now hovers over him.

GABBY

Oh my God honey are you ok?

(CONTINUED)

CONTINUED:

TOM

I'm not your honey.

He hoists his way up onto his feet. Everyone in the restaurant has their eyes on Tom. Julie gets up off her feet.

JULIE

Tom.

He slowly turns.

TOM

Julie.

He takes a deep breath and walks over to her table.

TOM

Fancy meeting you here.

JULIE

I know. God Tom, how long's it been?

TOM

Ten years.

He looks at the guy.

TOM

And this must be your boyfriend?

The guy extends his hand. JAY, 25. Tom takes it.

JAY

Hey, I'm Jay.

TOM

That rhymes.

They all look at him.

TOM

Tom. Great to meet you.

JULIE

And this must be your girlfriend?

Tom quickly jumps in and puts his arm around her.

TOM

This is my girlfriend Gabby.

GABBY

Girlfriend huh?

Tom nudges her.

(CONTINUED)

CONTINUED:

GABBY

Um, yeah, he's my lover.

Tom purrs like a tiger. Julie's eyes widen.

TOM

That's our noise.

JULIE

Well it's great to meet you Gabby.

GABBY

Hey, I've saw you somewhere before.

TOM

She's famous.

GABBY

Oh yeah! I love that commercial you're in. "Head and Shoulders!". I bet you get that all the time.

JULIE

Not really.

GABBY

Oh.

TOM

Well we were just on our way out so I'll let you two get on with your meals.

Tom looks into Julie's champagne glass. A ring sits at the bottom.

TOM

Oh my God look! It's a raccoon doing a squirrel!

Gabby and Julie quickly turn their heads.

TOGETHER

Where?

Tom leans into Jay.

TOM

I wouldn't do that if I were you.

JAY

Why?

TOM

It's cliché and kinda gay.

Jay takes the ring out of the glass.

(CONTINUED)

CONTINUED:

JAY

Got ya.

The girls turn back around.

TOM

Damn! You must have missed them.

JULIE

Well it was good seeing you Tom.

She smiles.

TOM

You too Julie.

EXT. OUTSIDE RESTAURANT

A taxi is waiting and Tom and Gabby stand on the busy sidewalk.

GABBY

So you wanna come back to-

TOM

I gotta go.

He quickly climbs into the taxi, which immediately moves. Tom rolls down the window.

TOM

We should do this again.

The taxi drives off leaving Gabby bewildered.

INT. OFFICE SPACE -- DAY

Tom sits at his desk looking through papers. Mick addresses the room.

MICK

Everybody can I have your attention please.

Silence fills the room.

MICK

As you all know, the Tribune's one hundredth anniversary is coming up in two weeks time. So I'm holding a competition. We want the best story that ties in with our edition.

(MORE)

(CONTINUED)

CONTINUED:

MICK (CONT'D)

The winner will not only be in my good graces but will be showcased at our charity raising ball next month which will be shown on CNN. Good Luck.

Tom gets his head down.

MICK

And it's in groups of two.

A PERSON speaks up.

PERSON

Why CNN sir?

MICK

Big coverage, more papers.

He delivers a hearty laugh and exits the room.

Tom looks around for Rusty. He's not there. Dara walks over and leans into him.

DARA

You're in my team mister.

TOM

Are you kidding me? Sorry, I'm not working with you.

DARA

Why are you making this so hard for me? It's simple. You're the best journalist here, and I want to win.

TOM

Look. It's obvious that I don't like you, don't want to work with you and most definitely don't want anything to do with you. And it's obvious you feel the same way about me.

DARA

Well sweetie, you're going to have to work with me, or else.

TOM

Or else what?

DARA

I'll tell Mick you were being sexist, which will most definitely lose you your job.

(CONTINUED)

CONTINUED:

TOM
Are you blackmailing me?

DARA
Call it whatever you want. I wanna win.

INT. BEDROOM -- MORNING

A piercing BUZZ awakens Tom. He grabs his pillow and presses it over his face. The noise gradually gets louder.

Tom jumps from his bed.

EXT. SUBURBS

Tom stands at his doorway in a bathrobe looking at a GARDENER chain sawing a tree in his neighbor's yard.

TOM
Can you keep that down?

Gardener stares at Tom, but continues to saw.

TOM
Can you keep that down!?

Gardener continues to saw.

Tom marches over to him.

TOM
Can you shut the fuck up?! Some people are trying to sleep here!

Tom turns and marches back into his house.

SUPER: 10 SECONDS LATER

INSERT: CHAIN SAW

Drills through Tom's front door, completely desecrating everything.

INT. HALLWAY

Tom stamps down the hallway to realize his front door is no longer there. He runs to the door to find that Gardener is driving away.

TOM
What the hell!?

MONTAGE

(CONTINUED)

CONTINUED:

A) Tom knocks on a door with a suitcase. Rusty answers and nods his head, however his wife shakes hers.

B) Tom knocks on another door. Frank answers, and points to one room. It has a double bed and looks disgusting.

C) Tom presents his credit card at a hotel desk but they turn him away. The machine reads: "MAXED OUT". He then looks in his wallet for money. Completely empty.

END MONTAGE

INT. TOM'S PARENT'S HOUSE -- NIGHT

Tom walks to the front door with his suitcase in hand and knocks.

Gena answers the door in a bathrobe and gives him a hug.

INT. BEDROOM -- NIGHT

Tom lies in his old room staring up at the ceiling. There are still pictures hung up of Julie. He rises from his bed and flicks the light on.

He takes one of the pictures, one of her and him, and touches her face.

TOM

I'm sorry I wasn't good enough for
you.

A tear rolls down his face and cascades down the picture.

He turns and looks at his clock. 2:05 am.

INT. KITCHEN -- NIGHT

Tom pours a bowl of cereal and walks through to the living room.

Dara is seated on the couch crying.

TOM

What are you doing here?

DARA

(the crying making
her hard to
understand)

I was staying with Eric, but we
had a fight.

Tom sits down on the other couch.

(CONTINUED)

CONTINUED:

TOM

Oh. Are you ok?

DARA

I don't know. What are you doing here?

TOM

You wouldn't believe me if I told you.

DARA

Try me.

TOM

My house was desecrated by a man with a chain saw.

A beautiful smile brightens up her face.

DARA

You're right I don't believe you.

Tom laughs.

TOM

If you don't mind me asking, what were you guys fighting over?

DARA

A lot of things.

TOM

Like?

DARA

I don't know, don't you ever just feel you're like on a rocky boat surrounded by the ocean, and all you want to do is sail out into the sunset, but you don't know if you have the right boat?

TOM

I get it. And my advice to you is wait it out and see what happens. Destiny will play its part and all that stuff.

Dara smiles.

DARA

You know, its funny that you should say that. I believe in that kinda stuff.

(CONTINUED)

CONTINUED:

TOM
That makes two of us.

DARA
You do realize that this is the first time we've talked without arguing.

TOM
Actually, I think you're right. I wanna apologize about the way I've been acting.

DARA
You don't need to apologize.

TOM
No I do. I'm sorry.
(he extends his hand)

DARA
(she takes it)
Apology accepted.

TOM
So you thought about this article yet?

DARA
Yeah.

TOM
And..?

DARA
I'm clueless.

TOM
That makes both of us.

INT. CAR -- MORNING

Tom drives with the radio playing. At the corner of his eye he sees the cafe he once went to. He contemplates, and looks at his watch.

INT. CAFE

Tom enters the cafe to a large line of people waiting for coffee. He sits down at the nearest seat to him and takes out a note pad. A waitress heads over.

WAITRESS
Do you want anything?

(CONTINUED)

CONTINUED:

TOM
I'll have a latte please.

WAITRESS
Regular or decafe?

TOM
Regular.

She notes it down and walks off. Tom buries his head in the note pad. He feels a gust of wind on his face, which causes him to look up.

Dara has entered and sits down at a table. The waitress serves her. Tom's eyes widen.

TOM
She's everywhere.

He starts to write again, but his eyes shift over at her. She catches him staring. She clears her throat loudly.

DARA
Since when have you came here?

Her coffee arrives.

She walks over and sits at the table.

TOM
Is it illegal?

DARA
No, just curious.

TOM
I was just driving by, and I figured I'd kill some time before I had to put up with you at work.

She smiles.

DARA
Why thanks.

He smiles back.

TOM
No problem. Tacky as this may sound but, do you come here often?

She giggles.

DARA
No, not at all. And yeah, been coming here for years.

(CONTINUED)

CONTINUED:

TOM

That's funny, so was I. Never seen you.

DARA

Maybe I was in disguise.

TOM

Do you have many disguises?

DARA

Well I got my cat woman and wonder woman outfits, but something's telling me you would probably remember that.

Both of them laugh.

TOM

I probably would. How long you lived in New York?

DARA

I've lived here since I was a little girl, and then my dad had an accident about ten years ago, so we moved away for a while. And that's me just back around a year ago.

TOM

Where did you end up?

DARA

Um Alaska.

TOM

Cold?

She smiles.

DARA

Like you wouldn't believe.

He takes a drink and looks at his watch.

TOM

Looks like we got work in ten.

EXT. BUSY STREET -- MORNING

Tom and Dara exit the cafe and walk into the bustling street. Smoke is rising from a nearby car.

(CONTINUED)

CONTINUED:

TOM
(jokingly)
Someone's gonna be taking the bus.

Dara's hand covers her mouth.

DARA
That's my car!

She runs over to it with Tom closely behind.

DARA
I can't believe it! I just got
this out the repair shop.

TOM
Hold on, it might not be as bad as
it looks. Get in the car and fire
it up. I'll check the engine.

She gets in and starts the engine, whilst Tom opens the bonnet.

A mist of black smoke rises from the engine and into the air causing Tom to cough heavily. The engine also ceases to start.

TOM
I think you'll be riding with me.

INT. CAR -- DAY

Tom drives whilst Dara is seated beside him. The radio runs. "So Happy Together" starts to play.

DARA
Can you turn this up?

Tom does so.

TOM
You like The Turtles?

DARA
Are you kidding? They're the best
band of all time.

Tom is impressed.

DARA
(singing)
Imagine me and you, I do. I think
about you day and night, it's only
right. Common sing! To think
about the girl you love, and..

(CONTINUED)

CONTINUED:

TOM
And hold her tight..

DARA
So happy together.

TOM
If I should call you up, invest a
dime..

DARA
And you say you belong to me and
ease my mind.

Tom starts to get into it.

TOM
(singing)
Imagine how the world could be, so
very fine!

TOGETHER
So happy together!

They both look at each other and burst out laughing.

INT. FIELD -- DAY

Tom, Frank, Rusty and T.J , 12, Rusty's nephew, are stood on a grassy field with wooden huts and forestry surrounding them. They are wearing army attire and have paint balling weaponry. About ten other people are present wearing the same gear.

Rusty and T.J walk over to the other side of the field with four other people.

FRANK
Looks like we'll be kicking their
asses.

TOM
Take it easy on the kid.

Frank looks Tom in the eyes. They both start laughing. Of course not.

The two teams face each other.

BANG! A gun fires and the two teams start shooting. Tom and Frank run at full speed and approach a wooden hut.

People drop to the ground after being hit by paint balls.

They slowly get their guns ready, and Tom fires through one of the hut's windows.

(CONTINUED)

CONTINUED:

FRANK

So what you doing tonight?

BANG! Frank also lets a bullet go, injuring a team member.

TOM

I don't know yet. Why?

FRANK

I got a date with this girl and because of a mix up her friend is coming. Was wondering if you wanted to come.

TOM

So you want me to go on a double date so the other one won't be, as we guys call it, a third wheel.

FRANK

Um Yeah. Well the girl's got a boyfriend and everything but it's just gonna be dancing.

Tom turns and fires another round of bullets at people approaching.

TOM

Why don't you ask Rusty?

FRANK

You know what he's like. He'll cramp my style.

A paint ball SMACKS Frank at the side of his helmet.

FRANK

Damn!

TOM

Well do you know anything about this girl?

FRANK

Apparently she's hot.

TOM

Apparently? Take it your date's a big lesbian then.

FRANK

It's ok for women to comment on other women. It's like an unwritten rule.

TOM

You and your rules..

(CONTINUED)

CONTINUED:

Two KIDS with guns rush around the corner, causing Tom and Frank to make a run for it.

KIDS

There they are! Charge!

Tom and Frank run like maniacs. Tom falls over a tree stump and lands on a large pile of manure. Frank stops to laugh.

The two kids now start to fire paint balls.

Tom jumps to his feet and they both run to a nearby tree.

TOM

Well if she turns out to be a maniac, I'm holding you directly responsible.

Tom's face is completely covered. He looks like a human chocolate bar, only nothing worth fantasizing about.

Silence now fills the forest.

TOM

(whispering)
Where are they?

FRANK

I think they're behind another tree.

TOM

Ok, after three we jump out and give them all we got. 1..2..3-

Frank jumps out from behind the tree and lets off a round of paint balls until he runs out of ammo. The two kids then jump out from behind a tree and assault him with paint balls.

SLOW MOTION SEQUENCE

Frank falls to the ground and lets out a yelp of pain.

FRANK

Nooo!

They continue to fire at him and then run off. Tom sneaks out into the open. Frank is on his back and looks like a walking rainbow.

FRANK

You dick. You said we'd jump on three.

TOM

I said after three.

(CONTINUED)

CONTINUED:

Frank groans in pain. Tom can't help but smile.

INT. CAR -- DAY

Tom is stuck in a traffic jam and sighs loudly. A radio broadcast comes on.

REPORTER (V.O.)

Mill field nursing home was hit by an intense sequence of heroics last night when a fire broke out, and a man living in the nursing home managed to fight the flames and save two people's lives.

Tom looks extremely interested.

REPORTER (V.O.)

It's not often we see heroics like this, but it just comes to show that even overlooked people in society can make a difference.

INT. CORRIDOR (OLD FOLK'S HOME) -- DAY

MR JONES, 50, leads Tom through the empty corridors of the home. They walk by several rooms with old people seated on chairs or lying in bed.

MR JONES

As you can see, these rooms hold our older patients.

They walk into a room with an old man, GEORGE, 80, lying in bed with an oxygen mask on.

TOM

I heard you recently had a fire.

MR JONES

Yeah a big one actually. William, one of our patients got up in the middle of the night, broke into the kitchen and started making pancakes.

TOM

Dementia?

MR JONES

He's just really old and gets really confused at times.

TOM

How did you put the fire out?

(CONTINUED)

CONTINUED:

MR JONES

Well that's where George comes in. He got up on the way to the bathroom, called the fire department and led the patient back to his room.

Tom's eyes shift. An idea.

TOM

If you don't mind, I'd like to interview George. Since he's a hero and all.

MR JONES

That poses as a bit of a problem.

TOM

Problem?

MR JONES

He won't wake up. He's in a coma.

TOM

Do you mind if I visit sometimes? Just incase he wakes up. I'd really like to interview him.

MR JONES

I'll tell you what. You can visit from time to time, but I'll give you a call if he wakes up, and then if he is feeling up to it we can take it from there.

TOM

That would be great.

INT. CLUB -- NIGHT

FLASHING LIGHTS and DANCERS occupy the dance floor. Tom and Frank are seated at a retro looking table with drinks in hand. Tom reaches across to talk in Frank's ear.

TOM

Were you told anything else about this girl your friend's bringing?

FRANK

Cathy didn't say. All she said was that she was bringing a nice girl.

Tom and Frank both sink shots.

FRANK

A hot girl.

INT. CATHY'S HOUSE -- NIGHT

CATHY, 29, straightens her hair and puts make up on. Dara walks into the room with curlers in her hair.

DARA
You look lovely.

CATHY
Me? No way, I look like a car wreck.

DARA
No you don't.

Dara kneels down next to Cathy and looks at herself in the mirror.

DARA
So what did you say the name of the guy your friend is bringing was?

CATHY
Um, Tom something.

Dara turns.

DARA
Tom Rester?

CATHY
Yeah, I think that's what he said.

DARA
Oh my god!

CATHY
What?

DARA
I work with him! I just broke up with his brother.

Cathy starts to laugh.

Dara jumps to her feet and runs to the bathroom.

INT. BATHROOM

Dara's curlers are out of her hair and she looks stunning.

She quickly puts blusher and lip stick on.

She waxes her legs.

(CONTINUED)

CONTINUED:

DARA

Ouch!

CATHY (O.S.)

What are you doing in there?

DARA

Nothing!

Dara looks in the mirror again. A solitary hair can be seen sticking out from one of her eyebrows. She plucks it out.

INT/EXT. FRONT DOOR

Cathy and Dara exit the door into the darkness, looking beautiful.

CATHY

You know what's funny.

DARA

What?

CATHY

As soon as you heard that guy was coming, you waxed your legs, put more make up on and danced around the bathroom making yourself perfect. Got something to tell me?

Dara tries to keep a straight face.

DARA

No, nothing.

CATHY

You're lying.

INT. CLUB -- NIGHT

Tom and Frank continue to drink and talk. Someone puts their head on Frank's shoulder. Cathy. He turns.

FRANK

Thank god you got here, was beginning to think we were going home alone.

CATHY

Aw, aren't you sweet.

She kisses him, and then looks at Tom. She extends her hand.

(CONTINUED)

CONTINUED:

CATHY

Hi I'm Cathy.

He takes it.

TOM

Tom.

FRANK

So where is your friend?

CATHY

She's just coming. Had to go to the little girl's room.

TOM

Powder her nose?

Frank nudges him.

TOM

Ouch!

Cathy looks confused.

FRANK

Private on going joke.

Cathy points into the distance.

CATHY

Oh look, here she is.

From feet away, a stunningly beautiful woman can be made out. Her soft looking lips complimenting her beautiful exterior. It is Dara. Tom's jaw drops.

TOM

(whispering)

That's her.

FRANK

What?

TOM

The girl from work, that's her.

Frank starts to laugh.

Dara is now within touching distance and she now spots Tom, also looking shocked.

CATHY

Dara, Tom, Tom, Dara.

DARA

We've met.

(CONTINUED)

CONTINUED:

CATHY

Oh well that's one foot in the door. Next it will be hard core sex.

Tom bursts out laughing. Dara nudges Cathy.

CATHY

Ignore me. It's the spritzers we had before we came talking.

Frank grabs Cathy's hand.

FRANK

You're coming with me.

She goes with him. Tom shoots a dark look at Frank.

CATHY (O.S.)

Oh really!

Dara sits down at the table. They are now alone.

TOM

The chances of us being in this exact place, huh?

DARA

Yeah, I know, fate.

TOM

Or somebody's a stalker.

She laughs.

DARA

Stalker hmm, well I only know one stalker and I'm looking at him. Mister "I'm gonna go to the same cafe as you every day".

TOM

Hey! I do that for the peace and quiet. Did you know I was going to be here?

She stops for a second.

DARA

Didn't have a clue.

TOM

Yeah me neither.

Dara takes Tom's drink.

(CONTINUED)

CONTINUED:

DARA
Do you mind?

TOM
No, not at all.

She downs his drink.

TOM
Thirsty?

DARA
Something like that.

TOM
Hold on, I'll go get you a drink.

DARA
No you don't have to.

Tom gets up and smiles.

TOM
I insist. What do you want?

DARA
A beer would be nice.

TOM
You're not so bad.

She smiles at him and he walks off.

INT. BATHROOM

The bathroom is crowded with guys waiting for cubicles.

Tom stares at himself in the mirror. He wets his hair and sticks it up.

TOM
Common Tom, pull yourself together.

INT. TABLE

Dara sits awaiting Tom. She looks about her handbag and pulls out a small make up mirror and checks her face.

DARA
What are you doing here?

INT. BAR

Tom stands at the busy bar. A BARMAID approaches him.

(CONTINUED)

CONTINUED:

BARMAID

What can I do for you?

TOM

Two beers please.

BARMAID

What kind?

TOM

Anything at all.

She turns and goes to fetch the bottles. Tom looks over to the dance floor.

A huge circle has been formed around Frank and Cathy and they do the tango. Frank has a rose in his mouth. The dancers clap. He laughs.

INT. TABLE

Tom comes back to the table with the two beers.

DARA

Thank you.

TOM

No problem.

Tom extends his hand.

DARA

What?

TOM

You wanna dance?

DARA

I'd love to.

She takes his hand.

INT. DANCE FLOOR

Tom dances badly to an upbeat song with Dara and she cannot stop smiling. Frank and Cathy continue to draw in the crowds.

A slow song begins. "save The Last Dance For Me".

Tom and Dara stare at each other momentarily, and then he puts his hands around her waist. Their bodies intertwine, caught in the moments.

(CONTINUED)

CONTINUED:

DARA
This is my favorite song.

TOM
For some reason I already knew
that.

DARA
Really?

TOM
Yeah, it's as if I've always known.

DARA
You know Tom, not many guys ask
ladies to dance.

TOM
Trust me, I wouldn't normally do
this.

She slowly places her head on his shoulder. Tom tenderly
smells her hair.

DARA
You want to go a walk?

INT. PIER -- NIGHT

A starry cloudless sky is the product of the night. The
calm ripples of the water adding to the tranquillity. Tom
and Dara walk along the pier.

TOM
This is nice.

DARA
I know. This is so beautiful.

Tom lies down on his back on a small patch of grass.

DARA
What are you doing?

TOM
Lie back.

Dara lies down beside him and looks up to the sky.

Millions of stars are scattered across the night sky. The
bone white moon adding to the sheer beauty of the sky.

DARA
(to herself)
Wow. Major de ja vu.

(CONTINUED)

CONTINUED:

She stares at the sky in awe.

TOM

When I was younger and when everything got too much for me to handle I used to just lie back and look up at the sky. You feel like you're at one with everything around you.

Dara looks at him, and smiles to herself.

TOM

Like you're the only one in the universe.

DARA

What do you think true love is?

TOM

True love, huh? Do you want the macho answer or the real one?

DARA

The real one.

TOM

Ok..When the soul and the heart recognizes that the other person is the only one that person wants to love, and to hold, and to be with. It's counterpoint. Forever.

(beat)

What about you?

DARA

When you can look at somebody else and completely lose yourself in them. Not caring about the past or the future. Just caring about what's happening at that very moment. True love is the butterflies you feel when you see them and the heartache you feel when they leave you.

Tom looks at her. Dara looks back. He goes to graze her cheek with the back of his hand but quickly stops.

DARA

I broke up with Eric.

Tom looks taken aback.

TOM

Why?

(CONTINUED)

CONTINUED:

DARA

The whole boat scenario is true,
he just wasn't the right guy.

TOM

Oh. When did this happen?

DARA

Couple of weeks ago.

TOM

He didn't say anything.

INT. DARA'S APARTMENT DOOR -- NIGHT

Tom and Dara walk up to the door laughing with each other.

DARA

You think Frank and Cathy will be
ok?

TOM

They'll be fine. Frank owes me
one.

DARA

So I guess this is it.

TOM

Yeah, I guess it is.

They catch eyes, but Tom brakes it.

TOM

Um, I
(beat)
Better go. Busy day tomorrow.

DARA

Yeah me too. Early start.

Tom smiles at her.

TOM

Well, I'll see you later.

DARA

(smiling back)
Later.

Dara closes the door behind her and slumps her body down
to the floor. A large smile on her face.

INT. STREET -- NIGHT

Tom waves down a taxi. He can't help but smile to himself.

He thinks back to them lying on the plot of grass, and the beautiful look in her eyes.

He waves it off and runs back up to the apartment.

INT. DARA'S APARTMENT DOOR

Tom runs up to her door and knocks.

INT. HALLWAY

Dara quickly gets up and opens the door. They are locked in a stare.

They quickly jerk their heads forward for a kiss and then BASH their heads.

TOGETHER

Ouch!

They both hold their heads and laugh. Their laughter then fades and a plethora of silence now fills the hallway. Dara grabs him and pulls him into the apartment.

INT. BEDROOM

Dara slowly unbuttons Tom's shirt and takes it off. Tom slowly takes her top off, now baring a beautifully shaped slender body. They continue to kiss passionately.

TOM

Why doesn't this feel wrong?

DARA

I don't know. Just feels right,
like it's meant to be.

She unbuttons his pants..

They make love with each other, looking into each other's eyes.

INT. BEDROOM -- MORNING

Tom wakes up to the BEEPING of Dara's alarm clock and turns it off. A slight look of confusion fills his face but he sees Dara's sleeping slender figure imprinted in the soft exterior of her quilt and smiles to himself. She looks like a work of art.

EXT. BUSY STREET -- DAY

Tom walks down a busy street with a huge grin on his face.

MONTAGE

A) Tom does sit ups, a fire in his eyes.

B) Tom sings whilst showering.

C) Tom is at his desk and looks over at Dara whilst passing him. She winks at him.

D) Tom looks at his pictures of Julie, and throws them into a plastic bag. He takes all of his old posters off until his wall is blank.

He goes to throw out one last picture of her but stops. He can't. He stuffs it in his drawer.

E) Tom's name is firmly at the top of the Journalist of the Year league table.

F) Tom is seated besides an unconscious George. He gets up and opens a window for him.

G) Tom and Dara make love with each other.

H) Tom holds Dara whilst she sleeps. He caresses her face.

I) Tom and Dara look at each other from across the table at the cafe.

She puts her hand on his lap. He jumps up and spills his latte. She jumps up apologetically but Tom cannot stop laughing.

END MONTAGE

INT. TOM'S PARENT'S HOUSE (DINING ROOM) -- NIGHT

Tom, Eric, Gena and Ron sit at the dinner table eating.

GENA

So Tom, I've noticed you've been looking awfully chirpy lately. Is there anything you would like to tell us?

Tom shoves some food into his mouth.

TOM

No.

Eric looks at him.

(CONTINUED)

CONTINUED:

ERIC
He's lying.

TOM
How am I lying?

ERIC
You're my brother. I know everything
about you. What's her name?

TOM
I'm not telling you.

ERIC
So you admit there is a girl.

TOM
No, there's no girl.

Eric gives up and gets back to eating his food.

RON
So how are you getting on son?

ERIC
Fine dad.

RON
No I mean about the whole, girl
situation.

ERIC
I'm slowly moving on.

Tom tries not to meet Eric's eyes.

TOM
You found anyone else yet?

ERIC
Na, I'm still not ready for a
relationship.

TOM
Eric, why didn't you tell me you
had broke up?

ERIC
Wasn't important.

Tom is silent. Gena puts her hand on top of Eric's.

GENA
We understand honey.

INT. BEDROOM -- NIGHT

Dara and Tom lie in bed together. Tom's walls are completely blank.

DARA
Tom..

TOM
Yeah?

DARA
Why are your walls blank.

He hesitates.

TOM
Um, well I moved in not long ago
and I just didn't get round to
decorating my room.

DARA
Oh, ok.

She kisses him.

TOM
I was at my folks last night, and
Eric asked me if there was a new
girl.

DARA
What did you say?

TOM
Nothing. I just denied it. Imagine
he found out his brother was going
out with his ex.

DARA
Yeah.

TOM
You want something to eat?

DARA
Sure. As long as it's not scrambled
eggs, I've never known a man to
burn scrambled eggs but somehow
you do.

He jumps out of the bed and dashes out of the room.

INT. HALLWAY

Tom's is about to make his way downstairs.

(CONTINUED)

CONTINUED:

DARA (O.S.)
Did I ever tell you that you're
sexy?

TOM
Yeah a few times!

He turns, falls over one of Dara's shoes and tumbles down
the stairs with a CRASH!

He looks up at the stairwell groaning in pain.

TOM
Wow, that hurt..

DARA (O.S.)
Oh God, Tom!

Dara quickly makes her way downstairs.

DARA
Are you ok?

He struggles to speak.

TOM
Women's..shoes.

INT. PSYCHIATRIST'S -- DAY

The room is filled with many books, and identical chairs
sit opposite from each other. Dara is in one and CATHERINE,
45, is in the other.

CATHERINE
How was your week?

DARA
It was good, been the best week
I've had in a while.

CATHERINE
Walk me through it.

DARA
Is it totally necessary?

CATHERINE
Dara, you know we have to do this
to improve your memory.

DARA
Ok, I met someone, and for some
reason it feels like..

(CONTINUED)

CONTINUED:

CATHERINE

Familiar?

DARA

Yeah..Does that not sound silly?

CATHERINE

No, it doesn't at all. Of course you're going to feel that way after suffering serious brain trauma like you did. Now today I'm going to try something new, have you ever been hypnotized?

INT. PSYCHIATRIST'S -- LATER

Dara is lying on a sofa with her eyes closed whilst Catherine sits near her.

CATHERINE

I'm going to take you back ten years. You're 20 years old. Where are you?

DARA

A park
(beat)
It's a sunny day, and all the ducks are out.

CATHERINE

What are you doing?

DARA

I'm lying on a plot of grass.

CATHERINE

Are you with someone?

DARA

Yes, I think so.

CATHERINE

Who are you with?

Dara rubs her head.

DARA

I don't know.

CATHERINE

How do you feel?

DARA

My heart's beating really fast, and I can't control it.

(CONTINUED)

CONTINUED:

CATHERINE

Are you scared?

DARA

No, I'm excited.

CATHERINE

Now after I clap my hands, I want
you to open your eyes.

She claps her hands.

INT. OFFICE SPACE -- MORNING

A happy Tom sits at his office desk writing, when Rusty
appears at his cubicle.

RUSTY

You know what.

TOM

What?

RUSTY

I know that look when I see it.

TOM

What look?

RUSTY

You know what I'm talking about.
You've met someone.

TOM

Why do people keep saying that?
What if I'm just happy doing my
job.

Rusty starts to laugh.

RUSTY

Shut the fuck up. I know man, I'm
an expert.

Dara suddenly appears and slowly walks by the cubicle.

Tom and her catch each other's eyes. Rusty looks on.

RUSTY

Holy shit.

TOM

What?

RUSTY

You, her!

(CONTINUED)

CONTINUED:

TOM

What? No.

RUSTY

The look she just gave you! Yeah.
But how, I thought you hated her?

Rusty looks down at a sheet of paper. The word Dara has been written. Tom now looks down.

TOM

Ok, I slept with her.

RUSTY

And does Eric know?

TOM

No he doesn't, and I'm not going to tell him.

RUSTY

Well he'll find out sooner or later.
In my experience lies always surface man.

Rusty walks away from the cubicle, leaving Tom in thought.

INT. BAR -- NIGHT

Dara and Cathy sit in a fairly busy bar. People coming and going. They laugh together.

DARA

And he really did that?

CATHY

Yeah. As soon as you left we ended up doing like five other dances.

Dara continues to laugh.

CATHY

This is the happiest I've seen you in ages.

DARA

I've never been so happy in my life. Every time I see him something inside me jumps. It's like, my tummy's smiling.

Cathy smiles.

CATHY

Sounds like a great guy.

(CONTINUED)

CONTINUED:

DARA

Yeah. He is.

INT. GYM -- DAY

Tom runs on the treadmill whilst listening to his stereo.

Sweat pouring down his forehead. His eyes shift over to one of the other treadmills.

Julie is there. She also runs, sweating. Less glamorous than her usual self. Tom snaps back to reality and focuses on what he is doing. He gradually speeds up.

Julie looks over and then back at her machine. Tom is now running like a maniac. He looks at his watch, and then loses his footing. He falls from the treadmill and lands on his back. Tom quickly gets up and fixes himself.

INT. JACUZZI

Tom himself, enjoys the heat of the jacuzzi. His eyes closed. He hears a noise and opens his eyes. Julie in an extremely revealing bikini slowly gets in.

JULIE

Tom! I didn't know you came here.

TOM

Been coming here a while actually. Thought you might have had a personal trainer or something.

JULIE

No. You know just because you're in a few commercials doesn't mean you're famous or anything.

TOM

So where's your boyfriend?

JULIE

We broke up.

TOM

Oh I'm sorry.

JULIE

No don't be, he just wasn't what I wanted.

Tom accidentally stares at Julie's breasts and quickly looks back up. He clenches his eyes shut.

(CONTINUED)

CONTINUED:

JULIE
Are you alright?

TOM
Yeah, yeah I just got something in
my eye.

He rubs his eyes and then opens them. He looks at them again, and then back up. Julie starts to laugh.

TOM
So..um, nobody proposed or anything?

JULIE
Well, there were a couple of guys
but they were too..well..

TOM
Predictable.

JULIE
Yeah. Predictable. They weren't
spontaneous or adventurous.

Tom again accidentally looks at her breasts. Now the bubbles go off.

JULIE
Looks like that's our queue to get
out.

Tom's eyes go alert. He looks down at himself. Julie slowly gets out the jacuzzi. Tom can't help but stare at her wet body.

JULIE
Are you coming?

TOM
Um, hold on, still got something
in my eye.

He rubs them. A LIFEGUARD makes her way over to Tom.

LIFEGUARD
I'm sorry, you have to get out
now. It's unhygienic.

TOM
Yeah I'm coming.

He doesn't move.

LIFEGUARD
If you don't move now I'm going to
have to kick you out.

(CONTINUED)

CONTINUED:

Tom quickly jumps from the jacuzzi and bombs into the swimming pool, soaking CHILDREN having a swimming lesson.

Julie laughs.

TOM

Sorry.

EXT. OUTSIDE GYM -- DAY

Tom and Julie walk. The sun is shining and the sky is blue. Tom reaches his car.

TOM

Well that's me.

JULIE

I'm just over there.

She points over to a soft top convertible.

TOM

Hmm.

JULIE

Um, can I have your phone number?

Tom delays for a second.

TOM

Sure.

Julie takes out her cell phone and gives it to Tom. He programs his number and gives it back.

JULIE

Thanks.

She smiles at him.

JULIE

Maybe we can catch up for a coffee sometime.

TOM

Yeah, I'd like that.

INT. CAR -- DAY

Tom drives in his car.

TOM

What the fuck are you doing Tom?

INT. BEDROOM -- DAY

Tom lies in bed with Dara. The sunlight spilling into his room through the gaps in the curtains. She lies on his chest.

The door goes. Tom quickly gets up and pulls his pants on.

INT. DOOR

Tom looks into the peep hole in the door.

Eric is stood there with a couple of lattes.

ERIC

Hurry up and open the door, I'm freezing my ass off here.

TOM

Um, hold on just a minute.

Tom frantically runs upstairs.

INT. BEDROOM

Dara has a dressing gown on.

TOM

You've got to go now.

DARA

Why? Who's at the door?

TOM

Eric.

DARA

Eric!

ERIC (O.S.)

Hurry up man!

TOM

I got an idea.

INT/EXT. DOOR

Tom opens the door to Eric, who looks upset.

TOM

You ok man?

ERIC

She's seeing another guy.

(CONTINUED)

CONTINUED:

TOM
Come in.

INT. LIVING ROOM

Tom sits on the couch with Eric.

TOM
So what were you saying?

ERIC
Dara, she's seeing someone else.

TOM
Who's she seeing?

ERIC
I don't know.

TOM
Then how do you know there's someone else?

ERIC
I spied on her.

TOM
You what?

ERIC
I had to man, it was killing me.
I waited in my car outside her
apartment and she got out someone's
car.

TOM
Did you never stop to think that
it was one of her friend's cars?

ERIC
A black porsche. I don't think so.

TOM
A black porsche you say?

ERIC
Yeah. The same car as yours
actually.

Tom looks down at the ground.

TOM
Oh..You want a cup of coffee?

(CONTINUED)

CONTINUED:

ERIC

Tom, you ok? There's coffee here
right in front of you.

TOM

Well I'll make another one.

Tom heads for the kitchen.

INT. BEDROOM

Dara gets up from under the bed and slowly creeps out the
room.

INT. HALLWAY

She walks along the floor on her tiptoes and looks over
the stairway. Eric is sitting on the sofa.

INT. KITCHEN

Tom makes cups of coffee.

ERIC (O.S.)

You know what, I think I'm gonna
call her.

He spills the hot water on himself.

TOM

Shit! Um..You think that's a good
idea. I mean don't you think she
needs time?

ERIC (O.S.)

I'm not having her forget about
me.

LIVING ROOM

Eric pulls out his cellular phone and calls Dara.

RING, RING..

A phone starts ringing from upstairs.

INT. HALLWAY

Dara dashes into the bedroom.

INT. LIVING ROOM

Eric listens.

ERIC

Hey can you hear that?

Tom walks into the room with cups of coffee. The noise of the phone ringing can be made out. Tom drops the cups and dives over to Eric. Knocking him over in the process.

ERIC

What the hell are you doing?

TOM

I thought there was a bee on you.

INT. OFFICE -- MORNING

The usual RINGING of phones and CHATTERING of people. Tom walks with Rusty.

TOM

I had a close call the other night.

RUSTY

What with Eric?

TOM

Yeah, when she was over Eric came to the door. And he rung her cell phone.

RUSTY

Wait hold up. What you're saying is Eric rung her cell phone, which rung from the bedroom?

TOM

Yeah. I had to dive and knock him over so he wouldn't hear it.

RUSTY

You know I didn't think you could get any crazier, but you just proved it.

EXT. STREET -- DAY

The RATTLING of car doors and HORNS drown out most of the other noise occurring. Tom and Rusty continue their walk.

TOM

You'll never guess who I ran into the other day.

(CONTINUED)

CONTINUED:

RUSTY
Who?

TOM
Julie.

RUSTY
Julie as in your ex girlfriend
Julie?

TOM
Yeah. At the gym.

RUSTY
The gym? I would have expected her
to have one of them personal
trainers or some shit.

TOM
That's what I said.

RUSTY
So what she say?

TOM
She wants to go out for coffee.

RUSTY
A model/actress, completely
beautiful woman who dumped you a
decade ago asked you out for coffee?

TOM
Yep.

RUSTY
And are you gonna go?

TOM
I don't know. Maybe.

RUSTY
If you do, better dress nice. And
that reminds me, have you picked
out your tux yet?

TOM
No, not yet.

RUSTY
Well we don't have long to go until
the ball.

TOM
Have you got your story yet?

(CONTINUED)

CONTINUED:

RUSTY

Yeah. It'll knock you on your ass.
You got your masterpiece?

TOM

I'm working on it. Let's just say
my story's in a deep sleep.

INT. OLD FOLKS HOME (BEDROOM) -- DAY

George lies unconscious with an oxygen mask over his mouth.

Tom is seated on a chair next to his bed. He gazes over
at George.

TOM

Come on George, wake up.

There is no answer.

TOM

I know you can hear me.

Tom gets up and towers over him. He pulls a funny face and
makes a loud noise.

TOM

(pulling face)
George....Wake up..George.

No answer.

TOM

Well my name's Tom Rester. I'm
thirty, and I've not got much to
show for it. Jesus I'm talking to
a man who can't hear me.

INT. CINEMA -- NIGHT

Tom and Dara stand hand in hand in the snacks queue.

They are part of a massive line of people eagerly waiting
for snacks.

DARA

I like this.

TOM

Me too. I like spending time with
you. So you wanting a hot dog or
nachos?

(CONTINUED)

CONTINUED:

DARA
Hmm that's a hard one. Weight gain
or weight gain?

TOM
Oh common, look at your body.
It's perfect.

DARA
No it's not!

TOM
I mean look at that ass.

He looks at it.

TOM
It's like a peach.

She kisses him.

DARA
I like you.

TOM
I like you.

Tom turns around. Eric is standing at the back of the queue
with CONNIE, 23. A beautiful blonde.

TOM
Ok don't turn around.

DARA
What?

TOM
Eric is at the back of the line.

DARA
What are we going to do?

TOM
Just keep your head down and don't
act suspicious.

They both walk out of the queue with their head's bowed,
and hand their tickets in.

INT. STREET -- NIGHT

Tom and Dara exit the movie hall holding hands.

DARA
So what did you think?

(CONTINUED)

CONTINUED:

TOM

I think next time I'm picking the movie.

She laughs.

DARA

Ok deal.

TOM

So what do we do now?

DARA

I know what you want to do mister.

She smiles, and turns.

Eric stands there with Connie.

ERIC

Hey.

Tom turns and lets out a sigh.

TOM

Eric, what you doing here?

ERIC

Gee Tom, I don't know. What are you doing here? No, how did this little rendezvous come about?

TOM

It's not what it looks like.

Dara keeps her mouth closed.

ERIC

It's not what it looks like? Why do people always say that? Of course it's what it looks like. The car, the phone. Did you not think I heard it? I sat and I cried on your shoulder and when that was happening you were fucking her.

TOM

You know Eric, did you ever consider that I was doing this 'cause I like her? Look, I'm sorry it didn't work with you two but I can't help the way I feel. You know, you're talking about trust here, you couldn't even tell me you broke up with Dara.

(CONTINUED)

CONTINUED:

ERIC

Don't even bother trying to turn this around. You've betrayed me Tom.

(to Dara)

And you should know better. You know I'm glad you're out of my life.

Eric walks away, leaving Connie stranded.

CONNIE

(to Tom & Dara)

Was nice meeting you.

INT. DARA'S APARTMENT DOOR - NIGHT

There is silence as Tom walks Dara to her door. She unlocks it.

DARA

Well I guess this is me.

TOM

Yeah.

She goes to kiss him, but he moves back.

TOM

I'll see you later.

He walks away, leaving an upset Dara standing in her doorway.

INT. LIVING ROOM -- DAY

Tom calls Eric. He picks up the phone. TRANSITION between the two.

ERIC

Hello?

TOM

Eric.

Eric hangs up the phone.

TOM

Hello?

Tom looks at the receiver and hangs up the phone. He rings again. It goes through to the answering machine.

(CONTINUED)

CONTINUED:

TOM

Eric, please pick up the phone. I really need to talk to you. I just want to set things straight. Please call me back.

He hangs up the phone.

INT. ROOM

Eric listens to the message straight faced.

INT. CAFE -- MORNING

Dara sits with her drink looking at the clock and eagerly at the door. PEOPLE come and go but no Tom.

INT. OFFICE SPACE -- MORNING

Tom gets up from his desk and walks. Dara looks up and tries to meet his eyes but he looks at the ground.

INT. STREET -- DAY

Dara calls Tom.

INT. BEDROOM

Tom ignores the call and lies in his bed, eyes closed.

INT. LIVING ROOM

Dara continues to phone but no answer. His answering machine can now be heard.

DARA

Hi Tom. It's Dara again. I want to talk to you, and I really hope you're ok, so call me as soon as possible. Bye.

INT. CAFE -- MORNING

Tom sits in the busy cafe, drinking his latte, writing in his note pad. Dara enters the cafe and sits at a table over from him.

He pretends not to see her and continues what he is doing.

Dara gets up and sits across from him.

(CONTINUED)

CONTINUED:

DARA
What have I done wrong?

He looks up.

TOM
Nothing. You've done nothing wrong.

DARA
Then why aren't you talking to me?
Why are you ignoring me and blanking
me as if I don't exist?

TOM
I just can't do this anymore. I
betrayed my brother and I shouldn't
have. I just met you a couple of
weeks ago, and I had no right.
I'm sorry.

DARA
But I think I'm falling for you.

He gets up from his chair.

TOM
I'm sorry.

Tom exits the cafe leaving Dara sitting. A tear runs down
her face.

DARA
Good bye.

INT. STREET (OUTSIDE CAFE)

Tropical like rain hammers down on the city. Tears stream
down Tom's face and he walks up the street, hopeless.

INT. BAR -- NIGHT

A few tables and old music occupy the bar. Tom and Rusty
sit, beer in their hands.

They both look one stage away from total drunkenness.

RUSTY
How you feeling?

TOM
Like my dog died.

RUSTY
You don't have a dog.

(CONTINUED)

CONTINUED:

TOM

But if I did, and it died, that's how I'm feeling.

RUSTY

Oh.

(beat)

So what you going to do now?

TOM

Nothing. I should never have kissed her. It was wrong man. I feel like a complete ass hole.

Tom takes a big drink of his beer.

RUSTY

You got your story done?

TOM

No, I got three days and I got nothing. The idea I had has gone to shit and I'm all out of ideas.

RUSTY

Can I ask you a question?

TOM

Yeah.

RUSTY

This man in a coma you keep visiting, you know he's not going to wake up any time soon.

TOM

I'm not doing it for the story.

Tom's cell phone rings.

TOM

Hello?

JULIE (V.O.)

Hey Tom it's me Julie.

TOM

Julie.

Rusty turns and gives him a thumbs up.

TOM

Hey. What's up?

JULIE (V.O.)

Just wondered if you wanted to go out?

(CONTINUED)

CONTINUED:

TOM
(beat)
Um, sure. When?

JULIE (V.O.)
Saturday night at eight?

TOM
Yeah that's fine. Where?

JULIE
Caesars.

TOM
Ok see you then.

He hangs up the phone.

TOM
Julie wants to go out on a date.

RUSTY
And what do you think?

TOM
I don't know.

RUSTY
Well go. It's the best thing for
you.

Tom takes a drink.

TOM
Maybe.

INT. GEORGE'S ROOM -- DAY

Tom is seated next to an unconscious George. Silence fills the room. Tom starts to cry.

TOM
I can't do this, I mean why when
all people wanna do is good, do
they get pissed on like they're
bad people? It just doesn't make
sense. You think you could give
me an answer?

Tom wipes his eyes.

TOM
I hope you're ok George, because
you're a hero. And you don't
deserve to be here.

(CONTINUED)

CONTINUED:

Tom gets up to walk away, but he hears a noise. He turns to see George opening his eyes. A shocked Tom quickly pushes the panic button.

TOM
Nurse! Come quick!

A nurse runs into the room.

TOM
He's waking up.

INT. OFFICE -- MORNING

Mick sits at his desk when Tom enters with his story in his hands.

MICK
I'll be interested to read this.

TOM
And don't worry, Dara did most of the work.

MICK
I find that hard to believe. She resigned the other day.

TOM
Why?

MICK
I don't know. And this brings me to another thing I want to talk to you about. Tom, I'd like you to take the job Miss Black had resigned from. I want you on board son. I made a mistake before, and I should have realized the best man for the job was right there in front of me.

Tom is silent for a moment. He thinks.

TOM
(beat)
In all fairness sir, I'd rather not.

MICK
But I thought this was what you wanted?

TOM
Things change sir.

(CONTINUED)

CONTINUED:

Tom leaves the office.

INT. GEORGE'S ROOM - DAY

George sits up with a jaded looking Tom sitting at the side of his bed. George looks very healthy.

GEORGE

You know I just want to thank you son.

TOM

For what?

GEORGE

I read your article, and it means a lot to me.

TOM

Well you have nothing to be thankful for, I should be thanking you.

GEORGE

(beat)

Are you ok son?

TOM

Yeah, I'm fine..

INT. DARA'S APARTMENT -- MORNING

The apartment is completely empty. Dara packs items into boxes. Her suitcases are packed. A tear is in her eyes.

INT. CAESARS (RESTAURANT) -- NIGHT

The place has not changed much in ten years. Still the same types of people dining there, still the same theme occupies the restaurant.

Tom and Julie sit again, across from each other. However, something is different. Tom is dressed down whereas Julie is the opposite.

JULIE

You look nice.

TOM

So do you. So what you having?

JULIE

Look Tom, I wanna ask you something. And it's really important.

(CONTINUED)

CONTINUED:

Tom takes a drink of champagne.

INT. ERIC'S BEDROOM -- NIGHT

Eric looks through old boxes. Throwing much of the stuff in the trash. He stumbles across some old video tapes, unlabeled.

He picks up the first video tape and puts it in the recorder. A video of one of his christenings. He takes the video out and puts in another..

A younger Dara covers her face from the camera in a beautifully green park.

DARA
(covering face)
Hey you stop it. I'm not photogenic.

Tom's voice can now be heard.

TOM
Well you don't need to worry 'cause
this is a video camera. I wanna
see that big smile of yours.

Eric covers his mouth.

ERIC
Tom?

EXT. STREET -- NIGHT

It is a dark un-starry night, and the bustle of the city is no different. Dara hails down a taxi, and gets in.

DARA
The airport please.

INT. CAESARS (RESTAURANT) -- NIGHT

Julie continues to speak whilst Tom listens.

JULIE
All of them years ago, when we
used to date, I took you for
granted. I said a lot of nasty
things that I regret. And when I
saw you again after all these years
something inside of me made me
believe that I loved you all of
those years ago. I was so concerned
(MORE)

(CONTINUED)

CONTINUED:

JULIE (CONT'D)

about money and everything that I forgot what was really important. I thought about my career and what was best for me. And that's my career over, they dropped me from my contracts and everything, and you were right.

Tom thinks. He thinks of him and Dara looking at the stars, he thinks of her staring into his eyes, and he smiles to himself. A look in his face signals an epiphany. A realization.

JULIE

And I want to make it up to you.

She gets down on one knee and takes out a ring.

Tom is in shock. His phone starts to ring.

TOM

Can you excuse me for a second?

He takes out his phone and answers.

TOM

Yeah?

INTERCUT between the two.

ERIC

Had you met Dara before I did?

Eric puts the phone up to the television.

TOM

I really like you Dara.

DARA

I like you too Tom.

Tom's eyes widen. Everything floods back to him.

TOM

Oh my God.

ERIC

Tom.

TOM

Yeah.

ERIC

Go get her.

He hangs up the phone.

(CONTINUED)

CONTINUED:

Tom shoves the phone into his pocket and gets off his chair.

JULIE

Where are you going?

TOM

Julie. All those years ago when you ripped me apart in this very place, a piece of me always loved you, always wished you would take me back. It's taken me years to get over you Julie, because I thought you were the one. But then something great happened to me. It just took me a long time to remember.

He starts to walk out.

TOM

I'm sorry.

Julie is left speechless. She downs a glass of champagne.

EXT. STREET -- NIGHT

Tom runs to his car and gets in.

INT. DARA'S APARTMENT -- NIGHT

Tom knocks on Dara's apartment door. No answer. He knocks again. No answer.

He goes over to another door, knocks, and the NEIGHBOUR opens.

NEIGHBOUR

Yeah?

TOM

(struggling for
breath)

Hey, do you know what happened to Dara who lived across from you?

NEIGHBOUR

Yeah, she moved out.

TOM

When?

NEIGHBOUR

A couple of hours ago. She said she was catching a plane.

(CONTINUED)

CONTINUED:

TOM
A plane? Jesus.

Tom breaks into a run down the stairs.

TOM
Thanks.

INT. AIRPORT -- NIGHT

The airport is swarming with people, waiting around for flights and hurrying about. Dara sits looking at the clock. 8:40PM.

INT. BEDROOM -- NIGHT

Tom looks through a drawer for a roll of money. He puts it in his pocket. He then stumbles across the picture of Julie he kept. He throws it out the window. Frank's car appears outside and PEEPS the horn.

INT. CAR -- NIGHT

Frank drives whilst Rusty and Tom sit in the passenger seats.

FRANK
I can't believe we're doing this.
(beat)
So it's JFK airport?

TOM
I don't know man, I think so.
It's the closest.

RUSTY
Let's take our chances.

FRANK
Rusty why are you here?

RUSTY
You think I'm gonna miss this?

The car suddenly stops. A traffic pile up. Frank roles down the window.

FRANK
Common move your asses! We got a plane to catch!

The traffic gradually starts to move.

(CONTINUED)

CONTINUED:

FRANK
Works every time.

They take a turn onto a clear road. Frank hits the gas and the car now moves with velocity.

TOM
Now we're talking.

RUSTY
Tom, just outta curiosity. How are you gonna stop her? What if you're too late?

TOM
Haven't you ever heard of a little thing called fate?

RUSTY
Heck, no I haven't.

The car continues to speed up.

FRANK
Ok I think we can make it there in ten minutes, so hold on to your seats boys.

A lorry pulls out from one of the streets. Frank swerves away from it and continues to speed up.

TOM
We're gonna die.

INT. AIRPORT -- NIGHT

Tom and Rusty run into the airport. Tom looks at the flight times.

LONDON HEATHROW 9:00PM, GLASGOW STANSTEAD 9:30PM, PARIS CHARLES DE GAULLE INTERNATIONAL AIRPORT 9:30PM...

RUSTY
How the hell do we know where she's taking a flight?

TOM
Paris.

RUSTY
How do you know that?

TOM
She said something about Paris a long time ago.

(CONTINUED)

CONTINUED:

Tom and Rusty run over to the main desk. A warning sign is sat on the floor but they move too fast and both slip and fall onto each other. They groan in pain.

RUSTY

That hurt.

Tom continues to groan.

They jump onto their feet and get to the desk.

DESK LADY

Hi how can I help you?

TOM

Do you have any seats available
for the 9:30 Paris flight?

She checks on her computer, her fingers typing extremely fast but seeming to take an eternity to find out.

TOM

Do you think you could hurry it up
a bit?

She raises her eyebrows, and continues to type. Now purposely taking her time. Rusty leans over to Tom.

RUSTY

That wasn't a good move man.

She looks up.

DESK LADY

How many seats would you like to
book?

TOM

One.

She types some more.

DESK LADY

Ok that'll be \$800.

TOM

Are you kidding?

DESK LADY

Yes sir, it's all an elaborate
joke.

She doesn't look amused. He takes the money out his wallet and hands her it.

DESK LADY

And can I please see your passport?

(CONTINUED)

CONTINUED:

Tom quickly takes it out and shows her it. He is making a humorous face in the picture. She looks at him sarcastically. He mimics the face.

She gives him it back. Tom taps his feet impatiently.

DESK LADY

No luggage?

TOM

(to Rusty)

She is the devil.

INT. AIRPORT (SEATING AREA) -- NIGHT

Dara still waits, eagerly looking at the clock. A WOMAN speaks into a microphone.

WOMAN

We are now boarding for our 9:30
PM Paris flight. Thank you.

A sad Dara gets her stuff together.

INT. FRONT DESK

Tom stands with Rusty.

RUSTY

Looks like this is where I leave
you man. Good luck.

TOM

Thanks.

RUSTY

Now go get her!

Tom breaks into a run. He dashes up the escalators and knocks a KID over.

KID

Hey!

TOM

Sorry!

Tom continues to run, but his ticket is lying on the floor.

He now reaches customs. There is few people waiting in the line.

Tom now reaches the front of the queue. A butch SECURITY GUARD waits for him.

(CONTINUED)

CONTINUED:

SECURITY GUARD
Spread your arms and your legs.

Tom does so. The Security Guard searches him, and signals him to walk through the giant metal detector.

KID (O.S.)
Hey!

Tom quickly turns. The Kid smiles.

KID
He's got weed up his ass! He told me.

Tom's jaw drops. Security Guard calls him back.

TOM
Shit.

INT. CUSTOMS -- NIGHT

Tom runs away from customs holding himself.

TOM
Damn kid.

INT. BOARDING AREA

Dara hands the woman her ticket, a sad look on her face.

TICKET LADY
Are you ok honey?

DARA
Yeah, I just wanna get away from here.

TICKET LADY
I know the feeling.

Ticket Lady takes Dara's ticket and lets her past.

INT. BOARDING AREA

Tom runs through to the boarding area, just spotting Dara as she walks past.

He runs over to the Ticket Lady and looks for his ticket. He doesn't have it.

TICKET LADY
Tickets please.

(CONTINUED)

CONTINUED:

TOM

I just had it a second ago.

He looks again. Nothing. He looks defeated.

INT. FAST FOOD AREA

The Kid Tom knocked over is holding the ticket in his hands.

INT. OUTSIDE AIRPORT -- NIGHT

Tom exits the airport looking helpless. Frank and Rusty are stood beside the car.

FRANK

What happened?

TOM

I lost my ticket. I must have dropped it in the rush of trying to catch her.

RUSTY

Why don't you call her?

TOM

If she wanted anything to do with me she wouldn't have left.

Frank puts his arm around Tom.

FRANK

Let's get you home.

INT. PLANE - NIGHT

Dara is seated on the busy flight teary eyed. She looks at her cell phone. No calls. The plane starts to take off.

SUPER: ONE MONTH LATER

INT. BALL -- NIGHT

Many Reporters sporting snazzy tuxedos are seated around a massive stage. Cameras are everywhere. People dance, having a good time. George is also present in a tuxedo. Tom sits at a table with Rusty looking rather depressed.

RUSTY

Common man, cheer up. You'll get reporter of the year in a few minutes.

(CONTINUED)

CONTINUED:

TOM
It's not about that.

Tom looks at the ground.

INT. PSYCHIATRIST'S -- NIGHT

Dara enters the room and gives Catherine a hug.

CATHERINE
How was your trip?

DARA
Good. Helped a lot.

CATHERINE
I want to try hypnosis again, I think we got quite far in our last session.

DARA
Ok.

INT. BALL -- NIGHT

Mick takes to the stage in a fancy tuxedo.

MICK
Thank you everybody for coming. Over the past year, we've had a few ups and downs. But we've had one reporter, who as always, gives us one hundred percent. His story for our anniversary edition captivated thousands of readers, and I am pleased to announce that Tom Rester is once again our reporter of the year.

CLAPPING surrounds the room. Tom puts his head up. He smiles a fake smile, but his eyes tell a different story.

INT. PSYCHIATRIST'S -- NIGHT

Catherine is hovered over Dara once again as her eyes are closed.

CATHERINE
Again, we are back at this park, you rested on this plot of grass. What do you see?

(CONTINUED)

CONTINUED:

DARA

I see a video camera, and I hear music.

CATHERINE

What kind of music?

DARA

My favorite song.

CATHERINE

Who is holding the video camera?

Dara screws up her face, trying to remember.

DARA

I can't remember.

CATHERINE

Try.

A FLASH memory of Tom's face enters into her mind and her eyes open.

DARA

Oh my God.

INT. LIVING ROOM - NIGHT

MAN, 30's and WOMAN, 30's, lie on a sofa. Woman lies on Man's chest. He flicks through TV channels. They stop at CNN. A REPORTER stands in the news studio on TV.

REPORTER

And now we're going to go live to the Stalwart Auditorium to see how the fund raiser is going.

INT. BALL -- NIGHT

Rusty pats Tom on the back and he gets up, making his way to the stage.

Tom waits for all of the CLAPPING to stop and he begins to speak.

TOM

Wow, this is a great achievement. And it's something I've always dreamed of. And it's all because of George.

More CLAPPING. George delivers him a sly wink.

(CONTINUED)

CONTINUED:

TOM

(beat)

You know, for many reporters, it is their dream to win awards like this. I know it used to be mine.

LEGS

Make their way through a door into the room.

TOM

I used to care about superficial things like that, and then something happened to me. Something that made me grow as a human being in making me think it's ok to get hurt, because if you have a little faith, anything can happen.

LEGS

Further approach the stage.

TOM

I would just like to say, I don't deserve this award. Thank you.

Tom walks off the stage and looks a few feet in front of him.

Dara stares at him. He can't move.

DARA

Slowly makes her way over to Tom. She looks him in the eyes.

DARA

I remember.

A tear streams down her face.

TOM

Me too.

She grabs him in a tight hug, as if never wanting to let go.

TOM

But why didn't you come back all those years ago?

DARA

I had a little accident, and it took me a while to get my memory back. And there's no way I'm ever going to forget you again.

(CONTINUED)

CONTINUED:

A tear falls from her face as they hold each other.

INT. LIVING ROOM

Man and Woman are glued to the TV.

MAN

This is the cheesiest thing I've
ever seen.

Woman nods her head slowly, not wanting to take her eyes
off the TV.

INT. BALL - NIGHT

They momentarily take their eyes off each other to notice
everybody is staring at them. They start to CLAP and CHEER.

Tom and Dara cannot help but smile.

INT. JULIE'S BEDROOM

Julie also watches the TV.

JULIE

Pffft. Losers.

SUPER: 6 MONTHS LATER

INT. WEDDING (PARIS) - DAY

The Eiffel tower is in sight, and many guests fill up seats.
Tom and Dara stand at the alter with a PRIEST, 50's,
separating them. Rusty, the best man, is stood, whereas
Frank and Eric are in the front row, with Connie seated
next to Eric. They look extremely happy.

PRIEST

I now pronounce you man and wife,
you may kiss the bride.

Tom and Dara look into each others eyes, and kiss.

INT. WEDDING - LATER

People dance, lapping up the occasion. Rusty stands up to
deliver a speech. Silence ensues.

RUSTY

Hey everybody, I was told I had to
give a speech, and had a lot of
(MORE)

(CONTINUED)

CONTINUED:

RUSTY (CONT'D)

jokes prepared, but Tom told me to cool it, so I'm not gonna mention the strip club from the bachelor party.

Everybody laughs except Tom. Dara gives him an evil look.

RUSTY

Na, I'm just kidding. But seriously, Tom, Dara you're made for each other. Years ago when Tom's heart was broken, he never thought he would get over it, and neither did I for that matter. But a glimmer of hope arrived for him one day in a cafe, and when I saw that look in his eyes when he told me about it, I knew that was it. So everybody, I'd like you to raise your glasses, to the bride and groom.

CLAPPING fills the place and people continue to dance.

Gena and Ron as well as many other guests look on as Tom and Dara go to the cut the cake..

Dara nudges Tom and his face goes right into it. He is covered.

DARA

Woops, strippers huh?

She laughs, and Tom rises with a serious face full of cake. He then bursts out laughing and wipes some of it on her face. Dara hugs him and kisses the cake off his face.

"Save The Last Dance For Me" begins to play. Tom and Dara turn to the band with a grin on their faces.

DARA

May I have this dance?

He smiles.

TOM

I'm not much of a dancer.

She puts her arms around him and they dance.

DARA

I think I sense a bit of de ja vu.

TOM

Yeah, seems like it's happened happened before.

(CONTINUED)

CONTINUED:

They both smile.

Tom. DARA

Yeah? TOM

 DARA
All of those years ago when we
first met, you made a wish. With
my eyelash.

 TOM
Oh, in the cafe. And you wanna
know what it was?

 DARA
Uhu.

He slowly leans into her ear.

 TOM
That you'd be the girl for me.

Her smile spells eternal happiness, their lips meet, and
they continue to dance.

FADE TO BLACK:

THE END