

BIRTH

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SIXTH DRAFT

EXT. CENTRAL PARK - WINTER - EARLY MORNING

A bruised sky. The early hours of first light. A fog hangs in the air and moves around the bare trees like a gentle tide. An aerial shot follows a MAN running alone. We cut closer. He's about 38 years old. Wears running gear. At intervals, he checks his stopwatch before picking up pace.

His name is JOHN.

The only sound we hear is that from a CHAT SHOW. An INTERVIEWER has JOHN as his guest in front of a live studio AUDIENCE.

INTERVIEWER (V.O.)

Is it difficult to explain?

JOHN (V.O.)

No. When we found out about human genes, we thought - there it is, now we know everything. Then we started working on the proteins. Which are many. And when the proteins are understood, something else will appear. Our body, our matter is endless.

INTERVIEWER (V.O.)

Meaning?

JOHN (V.O.)

If we eventually succeed in knowing every element of our body, we'll have only succeeded in arriving at a different beginning. And we'll start again from there. Man contains a universe within himself. At least one.

John runs.

INTERVIEWER (V.O.)

Yes, man in the blue sweater with his hand up.

AUDIENCE MEMBER (V.O.)

Hi.

JOHN

Hi.

AUDIENCE MEMBER (V.O.)

Why do you run?

CONTINUED:

JOHN (V.O.)

I run because I like to stay in shape and I want girls to look at me and think I'm handsome.

We hear the audience laugh.

John runs.

INTERVIEWER (V.O.)

Woman at the back. Yes, with the scarf.

AUDIENCE MEMBER 2 (V.O.)

(pretentiously)

Somebody once said "Man is not a human being having a spiritual experience, but a spiritual being having a human experience". What did they mean?

JOHN (V.O.)

Let me think about it over the weekend.

As we hear the audience laugh we see John falter.

Something is wrong.

His legs begin to cave and wobble. He clutches his chest and slows to a stop. He spins with dizziness and fights the obvious pain in his chest.

AUDIENCE MEMBER 3 (V.O.)

What about love?

INTERVIEWER (V.O.)

Please wait your turn. Yes. Man at the front. Go ahead.

AUDIENCE MEMBER 4 (V.O.)

What do you think about black holes?

We return to the overhead shot and watch the foggy treetops slowly pass through frame. The path below can only just be made out.

JOHN (V.O.)

Only thing I know about black holes is that they're not black and they're not holes.

Audience laughs as John's body eases into frame.

There.

(CONTINUED)

CONTINUED: (2)

His lifeless, solitary figure cut beneath the canopy of trees,

DEAD.

FADE OUT.

Superimpose: TEN YEARS LATER.

INTERVIEWER (V.O.)

Back row. Go ahead.

AUDIENCE MEMBER 5 (V.O.)

Do you fear death?

JOHN (V.O.)

No, I don't.

INT. UPPER EAST SIDE - THE MORGANS' APARTMENT BUILDING - LOBBY - EVENING

The revolving doors of the lobby. Glamorously dressed GUESTS are arriving. After a short while, a plain-looking MAN in his forties arrives with a ten-year old boy. The man's name is DON.

The boy is his son, DAVID.

There is a party in progress in one of the upstairs apartments but they don't look like they're here for it. The camera backs away from the doors and watches them walk over to one of the plush seating areas.

David sits down.

Don stands above him and rifles through his briefcase.

DON

I'm going to be an hour.

Don turns to leave, then.

DON (CONT'D)

Which apartment am I in?

DAVID

One twelve.

DON

Right. I forgot. You got something to read?

DAVID

Yes.

(CONTINUED)

CONTINUED:

 DON
 See ya, in an hour..

Don takes his leave. .

The camera widens to show the whole lobby area. Two immaculate seating areas, a large foyer desk and elevators at the far end. The DOORMEN uniformed. GUESTS continue to spill into the lobby. They are chattering, clutching presents and disappearing into the elevators. The camera returns to the revolving door. Another couple arrive.

This is CLARA and CLIFFORD.

In contrast to the other revellers, Clara appears agitated. She is clutching A PRESENT. It's rectangular and wrapped. They wait for an elevator. She fidgets with the package. The elevator arrives.

Clara resists getting into it.

 CLIFFORD
 You okay?

 CLARA
 I forgot the ribbon.

 CLIFFORD
 What are you talking about?

 CLARA
 The ribbon. I have a ribbon in the car.

CLARA starts walking back to the entrance.

 CLIFFORD
 Want me to wait?

 CLARA
 No.

 CLIFFORD
 Then I'll see you up there.

CLIFFORD leaves in the elevator. Once he's gone, CLARA doubles back and sits in one of the armchairs facing DAVID. She's breathing heavily and appears greatly troubled.

DAVID is curious.

INT. MORGANS' APARTMENT BUILDING. ELEVATOR. - EVENING

(CONTINUED)

CONTINUED: (2)

CLIFFORD stands in the elevator with three other guests. A FAT MAN in his fifties who holds a large gift-wrapped present, and a YOUNG COUPLE who preen in the mirrored surface with great concentration.

The FAT MAN makes eye-contact with CLIFFORD.

FAT MAN
You a friend of Joseph?

CLIFFORD
Anna.

FAT MAN
Ah. Me too. Did we meet before?

CLIFFORD
I don't think so.

FAT MAN
I work with her.

CLIFFORD
I haven't seen her for years.

FAT MAN
Ah.
(indicating his present)
A juice-maker. Electric. What did you get them?

CLIFFORD
No idea. My wife bought it.

FAT MAN
Ah.

INT. THE MORGANS' APARTMENT BUILDING - CORRIDOR - EVENING

The elevator doors open and Clifford and the others join the STRAGGLERS in the corridor as they make their way towards:

INT. THE MORGANS' APARTMENT - HALL - EVENING

ANNA MORGAN and JOSEPH STEELE's engagement party. The party is being held in the family apartment. Plush and impeccable. Indian teak and Italian marble. Stairs wind to an upper level of bedrooms and bathrooms. Landscape paintings and photographs adorn the walls.

The party is packed and in full swing.

Clifford makes his way through the crowd and into the dining room. Picks up a drink en route.

(CONTINUED)

CONTINUED: (3)

There. In the middle of the room. A couple is kissing. This is ANNA and JOSEPH. Once they finish the kiss, they pull back and the entire room erupts in applause.

ANNA. Her face. Happy.

JOSEPH. His face. Happier than Anna's.

Then Anna spots Clifford in the corner, nursing a drink. Instantly, her face turns solemn. She mouths a few silent words to Joseph and cuts through the guests to Clifford.

At first, they say nothing to each other.

Joseph watches. Uncomfortable, he makes his way over to them.

JOSEPH

Hi. I'm Joseph.

ANNA

I'm sorry. This is

CLIFFORD

Clifford Kaye. Nice to meet ya.

Clifford and Joseph shake hands.

CLIFFORD (CONT'D)

Congratulations.

EXT. CEMETERY - DAY

Anna in front of a grave. Deep in thought.

Awkwardly, Joseph stands a few yards away.

JOSEPH

You want me to wait in the car?

ANNA

No.

JOSEPH

Ok.

Joseph's eyes wander over to A BURIAL in progress some distance away. A MAN there is talking to the MOURNERS. Perhaps the priest? Joseph can't quite see. And then, suddenly and surprisingly, the mourners LAUGH as though to the punch-line of a joke.

INT. ANNA'S CAR - MOVING - RAIN - LATER

Anna drives.

(CONTINUED)

CONTINUED:

Joseph puts his hand around her shoulders and rubs her neck, gently and comfortingly.

JOSEPH
Mind?

ANNA
Don't be silly.

A pause.

JOSEPH
You thinking about him?

ANNA
No. I'm thinking about you.

She turns and smiles.

JOSEPH
Good.

ANNA
Thanks for coming with me.

Joseph returns the smile. They drive on in silence.

EXT. MORGAN'S APARTMENT BUILDING - RAIN - DAY

Anna pulls the car over in front. Anna reaches into her bag for a small pharmacy box.

ANNA
I'll just drop it off.

JOSEPH
Leave the keys.

Anna gets out of the car.

Raises her hands to block the rain as she rushes into the building.

INT. APARTMENT BUILDING LOBBY - CONT'D

A 50 year-old DOORMAN opens the door.

ANNA rushes into the marble lobby.

There. Seated in the dark shadows of the lobby, we catch a glimpse of DAVID.

ANNA hands the bag to the doorman.

(CONTINUED)

CONTINUED:

ANNA

Hi, George. Can you give this to Mom for me?

GEORGE

You got it.

ANNA nods a quick "thank you" and then leaves.

EXT. BUILDING - CONT'D

The RAIN is coming down harder.

Anna steps outside. Is about to get into the car when she realizes it's not there. She looks left and right. Is quickly drenched by the downpour.

Where's Joseph?

Then.

JOSEPH (O.S.)

ANNA!

There. Across the street. Joseph has parked the car.

Anna steps off the curb into the street when a few cars rush by. She waits for a gap, then runs across the street and gets in the car.

INT. MORGANS' APARTMENT BUILDING - DRAWING ROOM - EVENING

A WOMAN'S FACE

Eyes closed and ash-blond hair swept back tightly. She is in her late-sixties and her stillness shows a serene beauty. Her name is ELEANOR MORGAN.

Her eyes open suddenly but she remains as still a photograph.

ELEANOR

What happened?

LAURA

(smiles)

You got a little dizzy, that's all.

ELEANOR

I feel fine.

Her daughter LAURA, a handsome and heavily pregnant woman in her late thirties, sits next to her. She holds ELEANOR's hand, checking her pulse.

Eleanor pulls her hand free, stands.

(CONTINUED)

CONTINUED:

ELEANOR (CONT'D)

I feel fine.

INT. MORGANS' APARTMENT - DRAWING ROOM - EVENING

Joseph and Laura's husband BOB are seated opposite each other in two gentleman club-style chairs. In Joseph's hand, a glass of brandy. In Bob's hand, a bottle of beer.

Bob is in his early forties. A psychiatrist.

BOB

(indicates Joseph's
brandy)

How's that?

JOSEPH

It's good. Smooth.
(indicates Bob's beer)

BOB

Crisp.

Joseph looks up, admiring the drawing room. Bob picks up on him.

BOB (CONT'D)

Nice, huh?

JOSEPH

Yes it is. I like it a lot.

Bob stands, indicates the four walls of the room.

BOB

Look at that painting. That ain't
no cheapo.

JOSEPH

It's a very nice work of art.

BOB

Beautiful.

JOSEPH

It is.

BOB

Morgan hired an Italian architect
to do this place. The paneling,
the trim, all the wood work was
done by hand.

JOSEPH

Nice.

(CONTINUED)

CONTINUED:

BOB
 Whole kit and caboodle. Yup.
 (a pause)
 What do you have in your living
 room?

JOSEPH
 (a pause)
 Speakers.

BOB
 Oh yeah? What kind?

JOSEPH
 (shrugs)
 I don't really know. I had them
 installed.

BOB
 Ah.

JOSEPH
 No distortion.

BOB
 Nice.

INT. MORGAN'S DINING ROOM - LATER

Eleanor, Laura, Anna, Joseph, and Bob are seated around a rectangular oak table. Place settings, fine china, silver cutlery, French wine. The whole kit and caboodle. BETTY the maid comes and goes with dishes of food.

JOSEPH
 What about March 19th? It's a
 Saturday.

ANNA
 No, it's the beginning of the
 Easter holidays. No-one will be
 here.

JOSEPH
 Can't do the 26th. What about
 March 12th?

ELEANOR
 I love March.

BETTY
 You don't want to get married in
 March.

(CONTINUED)

CONTINUED:

ELEANOR
Why wouldn't they want to get
married in March, Betty?

BETTY
Too much rain.

ELEANOR
(tongue in cheek)
This is none of your business.
Stick to washing the dishes that's
what I'm paying you for, I love
March.

Betty throws Eleanor a defiant look. Exits into kitchen.

LAURA
I agree with Betty.

ANNA
Anyway, it's too soon.

LAURA
What's too soon?

ANNA
March.

ELEANOR
What month do you like?

ANNA
(no answer)

BOB
How 'bout February?

LAURA
April's a pretty month.

ELEANOR
April's a beautiful month.

JOSEPH
What do you think about April?

ANNA
I don't know.

JOSEPH
I could do April.

ELEANOR
Thank God.

(CONTINUED)

CONTINUED: (2)

JOSEPH

But not the 9th or the 16th. I
have to be in Chicago on those
days.

ELEANOR

Anna?

JOSEPH

May is fine.

BOB

We got married in May.

LAURA

June.

BOB

(no answer)

ELEANOR

May's a good month.

BOB

It's a great month.

JOSEPH

Yes it is.

ELEANOR

Okay then.

(realizes)

No.

JOSEPH

What?

(a pause)

What the hell's wrong with May?

LAURA

She married John in May.

ANNA

No. Let's do it in May.

Anna turns, kisses Joseph on the cheek.

JOSEPH

You sure?

ANNA

May's perfect.

Eleanor waits a moment. No rebuttals.

Then.

(CONTINUED)

CONTINUED: (3)

ELEANOR

Thank God.

INT. ELEVATOR - MOVING - NEXT MORNING

Anna and Joseph side by side. Dressed and ready for work.

Anna sips from a coffee cup. Spills a bit. On her blouse.

ANNA

Ah shit.

JOSEPH

What?

Joseph turns to help her. Meticulously dabs the stain with his silk tie.

JOSEPH (CONT'D)

Here.

Anna watches him clean her blouse.

She reaches up, touches his face. Tenderly.

ANNA

Thank you.

JOSEPH

You're welcome.

Anna smiles. Joseph removes his now stained tie, rolls it up and tucks it in his pocket. Elevator door opens. Anna exits. Joseph remains in the elevator. Doors close. Anna makes her way through the lobby and sits down on the couch where David has sat.

George appears, LETTERS in his outstretched hand.

GEORGE

Morning.

ANNA

(looks up)
Hey, George.

Anna takes the mail from George's hand. Starts to rifle through the letters, one by one.

GEORGE

It's going to be a beautiful day.

She comes to ONE LETTER that draws her attention a little bit. George looks outside, sees Joseph pull the car up. George opens the door, motions to Anna.

(CONTINUED)

CONTINUED:

GEORGE (CONT'D)
(smiles)
Your man is here.

Anna rises, heads out.

ANNA
Have a nice day.

GEORGE
You too.

INT. CAR - MOVING - CONT'D

Anna finishes rifling through the letters, puts the CURIOUS LETTER aside.

Joseph drives through the park. Winter sun.

JOSEPH
It's going to be a beautiful day.

Anna pats his arm. Gives him a peck on the cheek.

Then she takes the curious letter.

Opens it.

Reads it.

Reads it.

Reads it.

Anna looks up. No expression. But something is there.

Joseph catches her look.

JOSEPH (CONT'D)
What?

ANNA
What?

JOSEPH
Something in that letter?

ANNA
No. I mean yes. A client from
work is writing me about a deal
that went sour.

JOSEPH
Is it a problem?

(CONTINUED)

CONTINUED:

ANNA

No.

Joseph gives her a peck.

JOSEPH

I love you.

ANNA

I love you too.

Anna looks out the window. Watches New York City waking up.

INT. ANNA'S OFFICE - DAY

A sterile room. Tiffany lamp sits on a glass table. Book shelf in the corner. There. Behind a bland desk. Anna. In front of her.

The letter.

Next to it, another letter. Same kind of envelope.

Anna stares at them.

INT. DEPARTMENT STORE - RESTAURANT - LATER

Laura sits there white as death. Hands over her mouth. Perfectly still. Eyes locked on the LETTERS in front of her. Anna sits opposite. Perfectly still. Eyes locked on Laura.

Perfectly still.

Perfectly still.

Then.

LAURA

I don't know what to say.

Laura looks up.

LAURA (CONT'D)

What are you looking at me for? I don't know what the fuck to say.

Anna shakes her head.

LAURA (CONT'D)

When did they arrive?

ANNA

One this morning at home. The other was on my desk when I got to work.

(CONTINUED)

CONTINUED:

Laura picks up a letter, looks at it.

LETTER.

"ANNA I'M BACK, JOHN"

Laura picks up the other one.

LETTER

"MARRY ME"

Anna reaches into her bag, opens her wallet and pulls out another letter. Puts it on the table.

Laura inspects it. It's weathered with age.

ANNA (CONT'D)

This is a real one from John.

WEATHERED LETTER

Two words - "MARRY ME"

Laura holds them side by side, comparing them. Looks up at Anna. Anna tosses two, three, four others onto the table. All weathered.

ANNA (CONT'D)

And so are these.

"MARRY ME"

"MARRY ME"

"MARRY ME"

"MARRY ME"

LAURA

I didn't know you still carried things like this around with you.

ANNA

(no answer)

LAURA

I've gone cold. I don't know what the fuck to say.

ANNA

Is it possible?

LAURA

No. of course not. Of course it's not possible.

(CONTINUED)

CONTINUED: (2)

ANNA
Then what are they?

LAURA
Maybe someone found them. Sent
them on to you.

ANNA
Maybe.

LAURA
But why would they do that?

ANNA
I have no idea.

LAURA
Who?

Anna scoops the letters up and puts them into her bag.

ANNA
I don't know.

LAURA
Don't keep them. Throw them away.

ANNA
I will.

LAURA
Throw them away.

ANNA
I will.

LAURA
Did you tell Joseph?

ANNA
No. Why?

LAURA
Because he should know.

ANNA
Know what? What should he know?
That I got two letters from my dead
husband today?

LAURA
(no answer)

ANNA
What?

(CONTINUED)

CONTINUED: (3)

LAURA

I'm scared. I'm worried about you.
Who knows who the hell this is. It
could be anybody. You should tell
him.

Anna looks at her sister.

ANNA

You're right.

LAURA

I hate to think there's somebody
watching you.

ANNA

I'll tell him tonight.

Laura rises, caresses her belly and grabs her bag.

LAURA

Good. C'mon, let's go shopping for
Mom.

Anna rises, joins her sister.

INT. MORGAN'S BUILDING - EVENING

Anna makes her way into the lobby. Behind the desk, a
younger doorman, JIMMY. Behind him, a row of mailbox
cubbies. Anna eyes her mailbox.

Empty.

JIMMY

Hey, how ya doin'?

ANNA

Hi, Jimmy.

Anna walks to the elevator. Doors close.

INT. MORGAN'S APARTMENT - FOYER - EVENING

Anna steps inside. Makes her way towards the main living
area when she suddenly stops. There. On the foyer table. A
LETTER. Like before. Same hand-writing.

Anna draws closer to the letter.

Stares at it.

Then.

Joseph enters frame. His face close to hers.

(CONTINUED)

CONTINUED:

 DAVID
Me.

 ANNA
What?

 DAVID
The letters.

 ANNA
(no answer)

 DAVID
They were from me.

 ANNA
(no answer)

 DAVID
"Marry me"?

ANNA nervously laughs.

Tries to answer but can't find the words.

Gets up and walks off in the same direction as David came from.

He remains on the bench, not watching her leave.

She walks about twenty yards, stops. Comes back.

He still doesn't look at her.

She stops in front of the bench. Stands there, looking down at him.

He looks up.

 ANNA
Who are you?

 DAVID
John.

 ANNA
John. Perfect. Ok. Now you listen to me, John: What you're doing is bad, do you understand what I'm saying to you, it hurts, and I want you to stop.

 DAVID
It's true.

(CONTINUED)

CONTINUED: (2)

ANNA
Don't be ridiculous.

DAVID
I swear it.

ANNA
What are you saying?

DAVID
I'm John.

ANNA
What are you saying?

DAVID
I'm John.

ANNA
Let me get this straight. You're
telling me you're my husband?

DAVID
Yeah.

ANNA
How do you know about my husband?

DAVID
I just know.

ANNA
That's not an answer. I need to
understand exactly what it is
you're telling me.

DAVID
Can't explain.

ANNA
How do you know about my husband?

DAVID
Just do.

ANNA
That's not an answer.

DAVID
It is.

ANNA
This is insane.
(laughs at the absurdity)
(MORE)

(CONTINUED)

CONTINUED: (3)

ANNA (CONT'D)

I'm not going to sit here talking to some child who's telling me that he's my husband. This is absolutely insane.

DAVID

It is kinda crazy but it's true.

Anna stares at him. Hard.

Then turns and walks away sharply.

David remains on the bench watching her leave.

INT. MORGANS' APARTMENT - DINING ROOM - EVENING

A birthday dinner for Eleanor. Joseph and Anna sit opposite. Anna seems agitated. Laura and Bob sit either side of their young daughters Polly and Sarah. They are finishing the main course. MRS HILL, a woman in her seventies, walks into the dining room. She has dyed, raven black hair, a black trouser suit, thick black-framed glasses and thin red lips. She has just arrived.

MRS HILL

I bought you a present, but I liked it so I kept it.

Eleanor and Mrs Hill embrace warmly. Mrs Hill walks round the table giving Laura and then Bob a kiss in turn.

ELEANOR

I'm sure it's lovely.

She arrives at ANNA.

MRS HILL

Hey, sweetheart.

They embrace.

MRS HILL (CONT'D)

(to the room)

I only buy presents I like. I'm certainly not going to buy something I don't like or give away something I do. As a result, I have a house full of things I've bought for other people.

(winks at Joseph)

We met at the party.

JOSEPH

I remember.

Mrs Hill takes her seat next to Eleanor.

(CONTINUED)

CONTINUED: (4)

MRS HILL
Which was a beautiful party.

ANNA
Thank you.

MRS HILL
Not like my engagement party.

ELEANOR
You barely had a party.

MRS HILL
I barely had a marriage.

Betty enters carrying Mrs Hill's dinner. As Betty passes Anna, she whispers in her ear. Anna nods, rises and leaves the room.

ELEANOR
Why are you so late?

Betty puts the plate of food down in front of Mrs Hill and leaves.

MRS HILL
I got stuck on a phone call to Los Angeles. I had an argument with an actor.

LAURA
Who?

MRS HILL
Client of mine. A kid. I was telling him to go to bed earlier. He's been burning the candle at both ends. He said, 'Stop talking to me like a child. Talk to me like an adult'. 'Okay, I'll talk to you like an adult. Fuck you', I said, and hung up.
(a pause)
Nine years old.

INT. MORGANS' APARTMENT - HALL - SAME

The doorbell rings. BETTY emerges from the kitchen, walks the length of the hall, and opens the front door to MR & MRS DRUMMOND and their TWO DAUGHTERS. They are armed with FLOWERS and PRESENTS. DAVID is with them. The GIRLS bolt into the dining room as BETTY takes Mr and Mrs Drummond's coats. She ushers them into the dining room, then returns to the kitchen. The camera remains in the hall. Suddenly, the hall light is extinguished and, for a beat, we wait in darkness.

(CONTINUED)

CONTINUED:

Suddenly, ANNA appears behind Betty as they both emerge from the kitchen. ANNA carries the CANDLELIT CAKE. Betty walks ahead of her.

DINING ROOM. - EVENING

Betty turns the lights off in the dining room. Anna enters with the cake. Everyone claps and sings 'Happy Birthday'. Eleanor blows the candles out. Claps and congratulations and kisses. 'Hip Hip' shouts JOSEPH 'Hooray', they reply.

Betty turns the lights back on. And there, in the corner, ANNA sees DAVID. 'Hip Hip' shouts JOSEPH. And DAVID looks back, as baffled as she is shocked. 'Hooray', they reply.

INT. ELEVATOR - MOVING - EVENING

Anna and David travel down, side by side. He's too frightened to look at her and she's too angry to look at him. She takes a \$10 bill from her purse and folds it in her hand.

They continue their descent in silence.

INT. MORGAN APARTMENT BUILDING - LOBBY - EVENING

The elevator doors open. Anna leads David out by the arm and marches him across the lobby to the front desk. She puts the \$10 bill down in front of Jimmy.

ANNA

See he gets a cab.

JIMMY

You got it.

Anna turns abruptly and walks back to the elevator.

David regretfully watches her walk away.

INT. MORGANS' APARTMENT BUILDING - CORRIDOR - EVENING

The elevator doors open at Anna's floor, and she exits the elevator. LAURA is waiting there, and she and ANNA walk back to the apartment together.

LAURA

That was him.

ANNA

Yes.

LAURA

Betty thought he was with the Drummonds, the Drummonds thought he was with us.

(CONTINUED)

CONTINUED:

ANNA
You didn't tell anyone, did you?

LAURA
No.

They arrive at the apartment door. Laura rings the bell.

LAURA (CONT'D)
What are you going to do?

ANNA
Nothing. It's over. It's a moot
issue.
(a pause)
Finished.

INT. DINER - MID-TOWN MANHATTAN - DAY

Anna and David are sitting at a booth, opposite one another. Anna drinks coffee. David has nothing. She looks at David with curiosity. Her anger has lessened. After all, he's only a boy.

ANNA
Who are you?

DAVID
(no answer)

ANNA
Who are you?

DAVID
(no answer)

ANNA
If you don't tell me, I'll throw
you in a cab and you'll never see
me again.
(a beat)
Now tell me your name.

DAVID
John.

ANNA
Your full name.

DAVID
That's all I know.

ANNA
Where do you live?

(CONTINUED)

CONTINUED:

DAVID
(no answer)

ANNA
How do you know where I live?

DAVID
I just know.

ANNA
How did you copy John's
handwriting?

DAVID
I didn't. I wrote it.

ANNA
(no answer)

DAVID
(no answer)

ANNA
Why are you doing this?

DAVID
(no answer)

ANNA
Why are you doing this?

DAVID
(no answer)
(no answer)

ANNA
(darkens)
Don't make me mad, John.

David smiles.

ANNA (CONT'D)
What?

DAVID
You know what.

FLASH BACK TO:

INT. HOTEL SUITE - CORRIDOR - NIGHT

SLAP!

ANNA and JOHN are having a vicious fight flailing their arms
and hands at each other and they are both NAKED. What it's
about is inconsequential.

(CONTINUED)

CONTINUED:

Anna is on John's back. Punching. Scratching. Screaming.

John staggers with her in the corridor, swaying from side to side, trying to buck her off.

They end up in the bedroom.

John throws her onto the bed. Anna slaps him across the face hard.

John pushes her down. Hard.

SMASH BACK TO:

INT. COFFEE SHOP - MID-TOWN - PRESENT

ANNA. EYES locked on DAVID.

DAVID. EYES locked on ANNA.

DAVID
(smiling)
Right?

Anna fumbles with the purse in her bag for some money and leaves it on the table. She gets up and walks quickly from the restaurant.

David sits there, alone.

INT. NEW YORK CITY OPERA HOUSE - EVENING

JOSEPH and ANNA sit towards the front of the stalls in a packed opera house. The camera never shows the performance. As the music plays, we zoom very slowly in on ANNA until HER FACE FILLS THE SCREEN. We stay on this. The emotions her thoughts unleash pass across her face. One moment she's sad, cries softly, the next she laughs and so on. Secret memories that we'll never be privy to. As the music continues, we segue from this to the following scenes.

EXT WORKING CLASS BROOKLYN - EVENING

DAVID walking down his street. He opens the front door to his parent's house. A nondescript one storey house identical to the other houses on the block.

INT. DAVID'S HOME - KITCHEN - EVENING

David opens a cupboard. He takes a box of cat-food from the cupboard and fills a bowls. The FAMILY CATS run into the kitchen.

INT. DAVID'S HOUSE - LIVING ROOM - EVENING

(CONTINUED)

CONTINUED:

David swipes a \$10 bill from the table and heads out the front door.

EXT. BROOKLYN STREET - EVENING

At the end of the street, David goes into a CHINESE TAKEOUT and picks up food, handing the owner the \$10. This is all routine. He heads back up his street, rings on a neighbor's door. It's answered by A MIDDLE-AGED WOMAN and a SMALL GIRL IN A COAT, David's little sister, EMILY. He takes her hand and walks her home.

INT. DAVID'S HOUSE - HALL - EVENING

They enter and throw their coats on the floor, as children do.

INT. DAVID'S HOUSE - LIVING ROOM - EVENING

Emily goes into the living room, turns the TV on. David empties the take-out onto two plates in the kitchen and then joins her. The two sit side by side, eating and watching TV.

INT. MORGANS' APARTMENT - ANNA'S BEDROOM - NIGHT

An overhead shot. JOSEPH and ANNA are in bed. They're making love and JOSEPH is on top. Going through the motions. ANNA stops him. He remains inside her and looks at her.

JOSEPH
(reassuringly)
We'll figure it out.

ANNA
(nods)

They resume making love.

Joseph stops.

JOSEPH
Has he threatened you?

ANNA
He said he should be living here,
not you.

Joseph laughs.

Anna grabs him, pulls his face close and kisses him passionately, urgently.

Joseph resumes. Harder.

INT. MORGANS' APARTMENT - KITCHEN - MORNING

Eleanor, Bob, Laura, and Anna are seated around the breakfast table.

Dead silence. All EYES fixed on Anna.

Then.

ELEANOR

The boy who crashed my birthday party is a ten year old boy called John. He's been sending you letters. These letters are identical to the ones John used to send you. You met with him. He knows things about you that only John could have known and now he wants to marry you.

(a pause)

Have I got it right?

ANNA

Yes.

Dead silence.

Then.

ELEANOR

You've got to be kidding me.

BOB

(comparing the letters)

Wow.

ELEANOR

Let me see.

Bob hands her the letters.

INT. MORGAN KITCHEN - MORNING

Joseph is standing in front of the refrigerator. The door is open. Trance-like, Joseph stares at the food items. But stares at nothing. He is thinking.

Betty appears.

BETTY

Can I help you find something?

JOSEPH

Huh?

Joseph breaks his trance, grabs the butter dish.

(CONTINUED)

CONTINUED:

JOSEPH (CONT'D)

No, that's alright.

Joseph closes the refrigerator, stands there looking at Betty.

JOSEPH (CONT'D)

I just need some butter.

BETTY

Is that all?

JOSEPH

(smiles)

There's a boy who wants to marry my fiancée.

Betty looks at him.

INT. MORGAN'S DINING ROOM - SAME

BOB

There are scientists who say the universe is mostly empty space and energy. They say we could inhabit two existences at once - or three, or ten or a thousand.

LAURA

And why not? I believe in life after death.

ANNA

I believe in life before death.

BOB

Human spirit, soul, whatever you want to call the damn thing, product of our neurons. Period. When our neurons stop moving when we die, then the life of the soul is over. Kaput.

ELEANOR

Maybe you don't have a "damn soul" Bob, but I know I do. And I know I have one life to save it and this is it.

(puts the letters down,
looks at Anna)

Tell him that you've grown and it's time to leave that relationship behind.

Anna looks at Eleanor.

INT. MORGANS' APARTMENT BUILDING - LOBBY - MORNING

As Joseph and Anna come out of the elevator, David's father DON gets in. Joseph has his overnight bag with him. They walk through the lobby.

JOSEPH
You'll be okay?

ANNA
Of course.

JOSEPH
I shouldn't go.

ANNA
It's only one night. I'll be fine.

They arrive at the front desk.

JOSEPH
George, grab me a taxi.

GEORGE
Yes sir.

George exits. Joseph puts his arm around Anna and kisses her cheek. They watch their own happy reflections in the mirror behind the desk.

GEORGE (CONT'D)
Right outside, sir.

Joseph bends to get his bag. In the gap he leaves, ANNA sees a different reflection in the mirror. Her expression instantly changes and Joseph turns to see why.

There. Sitting in a chair across the lobby DAVID.

David looks at Joseph. Then drops his head and stares at the comic book in his lap.

Joseph looks at Anna.

That's him.

JOSEPH
Wait here.

Joseph walks over and stands opposite him. After a moment, David looks up.

DAVID
(calm)
Hi.

(CONTINUED)

CONTINUED:

JOSEPH
(no answer)

DAVID
I'm waiting for my father.

JOSEPH
You're not waiting for your father.

DAVID
I am.

JOSEPH
Well then, where is he? I'd like
to speak to him.

David sees Anna marching towards him. He smiles.

Anna comes face to face with him.

ANNA
I've grown and it's time to leave
our relationship behind.

David stands, looks up at her.

DAVID
What?

ANNA
I don't love you anymore, John.

A pause.

Tears well up in David's eyes.

ANNA (CONT'D)
Are we clear?

David runs out of the building. Anna stares disconsolately
into the empty space he's left. Joseph watches him leave.

JOSEPH
(a whisper)
Well done.

INT. UPPER EAST SIDE RESTAURANT - BATHROOM - AFTERNOON

Eleanor is powdering her nose. An ACQUAINTANCE of hers,
someone she vaguely knows, is doing the same in the next
mirror. She's eyeing Eleanor out of the corner of her eye.

ACQUAINTANCE
Patricia Drummond?

(CONTINUED)

CONTINUED:

ELEANOR
I'm sorry?

ACQUAINTANCE
She's a mutual friend of ours.

ELEANOR
Oh.

ACQUAINTANCE
We had them over last night. She told me the strangest thing. About the little boy, John. It sounds so intriguing. I hope you don't mind me prying.

ELEANOR
(no answer)

INT. UPPER EAST SIDE - RESTAURANT - SAME

A half-full restaurant. Pretentious and expensive. Anna and Eleanor sit opposite one another and peruse the menus. Eleanor is silently seething. After a moment, Eleanor's watch alarm BEEPS. She shuts it off, reaches for a tiny prescription bottle, and pops a pill into her mouth. The WAITER arrives and fills their glasses with mineral water.

WAITER
Can I tell you the specials?

ELEANOR
No.

WAITER
We have -

ELEANOR
I said no.

The waiter looks quietly offended. Eleanor smiles faintly at the ACQUAINTANCE now dining on a table nearby. Tongues are wagging there. The waiter leaves. Anna notices Eleanor's disquiet.

ELEANOR (CONT'D)
I want to be sitting here talking about my daughter's wedding dress and goddamned catering companies, but instead I have to think about, I don't even know what I have to think about.
(a beat)
Did you tell him what I said?

(CONTINUED)

CONTINUED:

ANNA
Yes, I did.

ELEANOR
And?

ANNA
He ran off.

ELEANOR
Good.

ANNA
And he won't be back.

ELEANOR
Good.

ANNA
He won't be back.

ELEANOR
It's a terrible law of human nature
- abuse a child and way down the
line someone completely unconnected
will pay for it.
(a pause)
Joseph is a good man.

ANNA
He is.

ELEANOR
He loves you.

Eleanor re-opens her menu.

ELEANOR (CONT'D)
And John is dead. Your life is
happening now, Anna. Tick tock
tick tock.

WAITER arrives.

ELEANOR (CONT'D)
Darling?

ANNA
(peruses)
I'm not sure.

ELEANOR
Do you know, in all my travels,
from South-East Asia to India to
Africa and Europe, I've never, ever

...
(MORE)

(CONTINUED)

CONTINUED: (2)

ELEANOR (CONT'D)

(a pause)

... gone wrong with chicken.

SMASH CUT:

INT. DAVID'S LIVING ROOM - DAY

O.C. we hear the high-pitched scream of a little boy - DAVID. There. From the back. Cheap dress. Pink slippers. A woman kneeling. A small MADONNA is in front of her, on a mantle piece. A cabinet is upturned next to her. Its contents scattered on the floor. The woman is feverishly praying.

WOMAN

(in a rushed whisper)

Pitiful mother merciful mother
 painful mother tormented mother
 compassionate mother anxious mother
 blessed mother loving mother bright
 mother mortified mother holy mother
 painful mother proud mother
 inspired mother bright mother
 mother of all mothers who knows the
 pain of being a mother mother of
 all mothers who knows the joy of
 being a mother mother of all
 mothers who knows the joy of having
 a child mother of all mothers who
 knows the pain of not having a
 child mother who understands all

...

EXT. BROOKLYN - DAVID'S STREET - DAY

An angry wind is blowing. Anna walks down the street clutching her bag and holding her coat closed against the wind. As she nears David's house, she can hear him screaming at the top of his lungs. Like a caged animal.

Anna stops in front of the house. The screaming gets louder.

She considers leaving, but rings the bell. The screaming gets louder and louder.

Anna knocks on the door. Once. Twice. Three times.

ANNA

(screaming above David's
screaming)

Is there anyone in there?

No answer.

Anna continues to knock harder and harder. The DOOR flies open and the sound of David's screaming pours over Anna and into the street and there, cheap dress, pink slippers, David's mother MARTHA stares at her.

(CONTINUED)

CONTINUED:

ANNA (CONT'D)
My name's Anna.

MARTHA
(stares at her)

ANNA
I guess you're John's mother.

INT. BROOKLYN - DAVID'S HOUSE - LIVING ROOM - DAY

We've seen the interior of this house earlier. But we don't recognize it. Why? Because it's smashed to pieces.

Emily, his little sister stands by the TV. Scared.

David's screaming from upstairs doesn't subside but gets louder and louder as Martha leads Anna up a set of stairs.

There. At the landing is the source of all the screaming. David is locked in a room. Kicking the door from inside.

BOOM! SMASH! CRASH!

Martha's brother VINCENT is outside the door with his shoulder pressed against it, preventing David from kicking it down.

Martha and Anna appear.

VINCENT
Ya call the cops?

MARTHA
This is her.

Vincent looks at Anna. Anna looks at Martha.

MARTHA (CONT'D)
Tell him you're here.

Emily appears next to her mother, clutching her leg. She stares up at Anna. Anna looks at Emily. The she reaches up and knocks on the door.

ANNA
(a pause)
John?

The kicking stops. Instant silence.

MARTHA
His name is David.

ANNA
(nods)

INT. DAVID'S (JOHN'S) ROOM - CONT'D

Door opens, Anna steps inside. Stays at the door.

There. In the middle of the room. David. His chest is rapidly heaving up and down as he desperately tries to catch his breath.

They look at each other.

Anna waits to speak, watches him gradually settle down.

She raises her hand, keeping the peace.

ANNA

Okay?

DAVID

(no answer)

David just looks at her. Behind him: Bed overturned, books and toys scattered across the floor, lamp destroyed, window shattered, broken pieces of glass are everywhere.

Then.

David nods.

Calm.

DAVID (CONT'D)

I'm John.

EXT. BROOKLYN - DAVID'S HOUSE - LATER

Martha and Anna on the stoop.

ANNA

He needs to talk to somebody.

MARTHA

He won't.

ANNA

I want him to talk to a therapist. His name is Bob. He's my brother in law.

MARTHA

(no answer)

ANNA

What did he say to you?

(CONTINUED)

CONTINUED:

MARTHA

"I'm in love with Anna and I need to be with her." I thought he was talking about a little girl at the school.

Martha hands Anna a paper bag.

MARTHA (CONT'D)

Then he showed me these.

(a pause)

He says he's not my son. You TELL HIM HE IS.

ANNA

(no answer)

Martha turns abruptly and re-enters the house.

INT. MORGANS' APARTMENT - DRAWING ROOM - AFTERNOON

Eleanor, Bob, and Laura sit on the two sofas either side of the coffee table. Joseph and Anna are seated in lounge chairs opposite them. Laura has taken a pile of paper out of the bag Martha gave Anna. She rifles through them one by one. They are all drawings.

Of Anna.

LAURA

You said you'd see him and that would be that.

BOB

So?

LAURA

So?

BOB

Yeah. So fucking what? I was wrong, okay, Laura? I made a mistake. I was wrong.

LAURA

He says he's JOHN, for chrissakes. He says he's a man, he's A BOY! HE'S A CHILD!

BOB

And that has EVERYTHING to do with it!

LAURA

He says he'S JOHN, BOB!

(CONTINUED)

CONTINUED:

BOB
I KNOW WHAT HE SAYS BUT YOU HAVEN'T
HEARD HIM SAY IT AND I'VE LISTENED
TO HIM NOT YOU LAURA AND I'LL BE
HONEST AND TELL YOU THAT HE FUCKING
SEEMS LIKE JOHN TO ME!

Bob sits, back. Looks at Laura defiantly. Laura gets up,
sits next to him. Puts her arm around him. He puts his arm
around her.

LAURA
I'm sorry.

A pause.

ELEANOR
I don't think Anna should hear the
tape. I don't think any of us
should listen to this tape. I
refuse to have my life dictated by
the fantasies of a little boy.
Bob?

Bob looks at Eleanor, weakly.

ELEANOR (CONT'D)
He's not John.

A pause.

JOSEPH
I disagree.

ELEANOR
What is there to disagree with?

Joseph. Diplomatic.

JOSEPH
I think we should listen to the
tape. Bob thinks there's something
to it.
(a pause)
Let's hear it?

FLASH CUT:

INT. DAVID'S HOUSE - DAVID'S ROOM - MORNING

Bob is sitting next to David's bed. David is sitting above
the covers with his back resting against the headboard. The
curtains are closed. (The conversation is being taped on a
DICTAPHONE but we don't necessarily see it.)

Bob opens a note book, looks through a few notes.

(CONTINUED)

CONTINUED:

Looks back at David, smiles.

BOB

Do you know what the word
reincarnation means?

DAVID

No.

BOB

Well, when someone dies, their
spirit, soul finds its way into a
baby. That way, the spirit carries
on and doesn't die.

DAVID

How?

BOB

Well. I don't know. But there are
a lot of people, smart people, who
think it's possible.

DAVID

How?

BOB

I don't know.

DAVID

(smiles)

BOB

But if it was possible, then it
might explain how you'd know the
things about John and Anna that you
say you know.

DAVID

(shrugs)

BOB

You remember little stuff?

DAVID

What do you mean?

BOB

Details.

DAVID

Oh.

(a pause)

Some.

(CONTINUED)

CONTINUED: (2)

BOB
I'm going to ask you to tell me
some of those details.

DAVID
Ok.

BOB
Do you remember where you lived?

DAVID
Yup. We lived in the apartment
where Anna lives now.

BOB
Didn't you and Anna have your own
place?

DAVID
Nope.

BOB
Why?

DAVID
I didn't have money. I was saving.
But her mom had a lot of money. A
lot. But she didn't like me.

BOB
Because you didn't have money?

INT. MORGANS' APARTMENT - DRAWING ROOM - LATE AFTERNOON

A close-up of ELEANOR's face fills the screen..

DAVID (V.O.)
No. Because I didn't want hers.

We pull wide to reveal Eleanor in the drawing room with Anna,
Joseph, Bob and Laura.

A small recorder sits on the coffee table. It plays the
continuation of Bob's recording from his bedside session with
David.

BOB
What do you remember the most about
Anna?

DAVID
(no answer)

BOB
You don't want to tell me?

(CONTINUED)

CONTINUED:

DAVID
(no answer)

BOB
Is there a reason why you don't
want to tell me?

DAVID
Yes.

BOB
Is it a personal thing between you
and Anna?

DAVID
Yes it is and I don't want to talk
about it.

BOB
Listen, David. I'm a psychiatrist,
I work with people who have
problems in their life. Personal
problems. Things they normally
wouldn't talk to anyone about. But
they talk to me because I'm there
to help them. It's what I like to
do. My job.
(smiles)
And I'm here now to talk with you.
And to help us all understand how
this thing works. You and Anna.
Am I making sense?

DAVID
Yeah.

BOB
I want you to understand that we're
in this together. I ask you
questions, you ask me questions.

DAVID
Ok.

BOB
Good. So. You. Anna. Tell me
something you remember that
happened between the two of you.

DAVID
(an inaudible whisper)
Sex.

BOB
What?

(CONTINUED)

CONTINUED: (2)

DAVID
The first time we had sex.

BOB
Ah. Ok.

DAVID
We ate each other.

BOB
(a pause)
Ok.

DAVID
And I asked her to marry me thirty times.

BOB
(a pause)
Ok.

DAVID
And she said yes thirty times.

BOB
(a pause)
Thirty?

DAVID
St. Marks Church, Manhattan. St. Christophers in Staten Island. Brooklyn Bridge, City Hall, Coney Island, Atlantic City, in Hoboken, Edison, Paramus, East Orange, Massachusetts and Amherst. Then Governor's Island, Roosevelt Island and Long Island. We got married in the North, East, West and South Hamptons. The Bronx, then Queens. Upstate to Sun Valley, Harriman, Newburgh, New Paltz, Kingston, Woodstock, Phoenicia, Albany and a little place in the Catskills.

A very long pause.

Then.

BOB
Was I ever your best man?

DAVID
Nope. Clifford Kaye was my best man.

(CONTINUED)

CONTINUED: (3)

BOB
That's right.

DAVID
But I know who you are.

BOB
Do you?

DAVID
Yup. You're Bob. I like you.
You're a nice guy but Clifford Kaye
was my best man.

SMASH BACK TO:

INT. MORGANS' - DRAWING ROOM - PRESENT

DAVID (V.O.)
And I love Anna.

The crackle of the tape in the machine can be heard.

Bob stops it.

The four of them sit there in silence. Eleanor looks at Anna.

ELEANOR
Well, I don't want him in my house
because this little boy is
deceiving us.

BOB
How?

ELEANOR
You tell me, Bob.

BOB
(looks at Eleanor)
(looks at Eleanor)
It's more complicated than that.

ELEANOR
Bravo, Bob has no answer.

Eleanor looks at Laura.

ELEANOR (CONT'D)
Laura?

LAURA
I'm with you, mom.

(CONTINUED)

CONTINUED:

ELEANOR
Thank you.
(looks at Anna)
Anna?

ANNA
(no answer)

Turns to Joseph.

Eyes lock.

Joseph reads her.

Turns, looks at Eleanor.

JOSEPH
(warm smile)
Eleanor, I'm with Anna. But this
is your house and I think we should
all go along with your decision.

Eleanor's about to speak, then stops. Looks at Bob.

Eyes lock.

BOB
I think we should let him come.

A pause.

ELEANOR
(nods)
Ok.

INT. PORT AUTHORITY - BAR - AFTERNOON

Don and David are seated opposite each other in a booth. The two of them have come to an understanding. David has a big bag with him. Don has his briefcase on the table. A beer idles in his hand.

Don is a troubled man.

A pause.

DON
Ya know where ya goin'?

DAVID
Yup.

INT. ELEVATOR - MOVING - AFTERNOON

DAVID stands alone in the elevator as it climbs to ANNA's apartment.

INT. CORRIDOR - AFTERNOON

The camera follows as David walks the length of the corridor to Anna's apartment. He reaches the front door. Prepares himself.

INT. MORGANS' APARTMENT - DINING ROOM - AFTERNOON

Eleanor, Joseph, Anna, Laura and Bob sit around the dining table. A long pause. Then the doorbell rings.

Betty answers. David looks at her, steps inside.

A pause.

BETTY

(smiles)

Would you like something to drink?

DAVID

Nah, I just wanna get this over with.

Betty goes to take his bag.

DAVID (CONT'D)

That's ok, I got it.

Betty looks at him. Turns and leads him into the dining room.

There they all are. Sitting there. Waiting for him.

Betty leaves.

David puts his bags down. Shakes his hands out.

DAVID (CONT'D)

Hey Anna, Bob, Eleanor, Laura.

Gets to Joseph.

JOSEPH

I'm Joseph. We met in the lobby.

DAVID

(nods)

JOSEPH

I'm Anna's fiance.

DAVID

(no answer)

(CONTINUED)

CONTINUED:

ELEANOR

You been carrying that bag all the way from Port Authority?

DAVID

Yup.

ELEANOR

Then sit down.

He does so. Anna and Bob are to his left. Joseph is to his right and facing him are Eleanor and Laura.

DAVID

I'd rather not sit right now.

ELEANOR

What would you rather do?

DAVID

Look around.

ELEANOR

Ok.

(a pause)

Just don't behave in my house the way you do in yours.

INT. MORGANS' APARTMENT - DRAWING ROOM - AFTERNOON

David walks into the room. Stops. Re-appropriates. Eleanor, Anna, Joseph, Bob and Laura follow.

He moves slowly and precisely. Scanning the details of the room. He brushes his hand against the tops of chairs and tables. He touches the curtains. Then a vase. Picks it up. Studies it. Puts it back. Moves on.

Spots John's OLD BUREAU. Tries the drawers. The first two are empty, but the third is LOCKED.

David looks at them.

ELEANOR

(smiles)

Lost?

DAVID

(no answer)

BOB

Know where you are?

DAVID

(smiles)

By heart.

INT. MORGANS' APARTMENT - HALL - AFTERNOON

David leads the GROUP like a tourist guide through the hall. Past the paintings and into the kitchen. Then past the kitchen table and the cutlery drawer.

Betty stops preparing dinner, watches him.

David stops by a cupboard and turns to the group:

DAVID
Can I have a cookie?

ELEANOR
If you'd like one.

David walks to the other side of the kitchen. He sizes up the cupboard options. The OTHERS watch. Then he takes a chair from the kitchen table, stands on it and opens one. The right one. He removes a tin, and from it, a cookie.

He looks at Anna.

DAVID
Could I see upstairs now?

The doorbell rings. Betty goes to answer it.

INT. MORGANS' APARTMENT - HALL - AFTERNOON

Anna and David walk up the stairs.

BOB
Don't be long.

David stops, turns.

Looks at Joseph and Bob.

DAVID
Bob?

BOB
What?

DAVID
You're wearing my watch.

BOB
(no answer)

DAVID
It's ok. Keep it.

David turns and follows Anna. Eleanor shakes her head, walks away.

(CONTINUED)

CONTINUED:

Bob and Joseph stand there.

JOSEPH
True?

BOB
True. Anna gave it to me.

Mrs Hill enters and is greeted by Eleanor on her way to the drawing room.

MRS HILL
Did I miss the show?

ELEANOR
He's walking around the apartment
pretending he lived here before.

MRS HILL
Can you get him to do it again?

Laura and Bob walk slowly together towards the drawing room.

INT. MORGANS' APARTMENT - ANNA'S BEDROOM - AFTERNOON

David enters. Anna remains in the doorway. He looks at the bed and sits on it.

ANNA
When did you decide to be John and
how did you find me? I mean, again
how did you find me again?

FLASH BACK TO:

INT. APARTMENT BUILDING LOBBY - RAIN - DAY

(REPEAT OF DAVID'S FIRST ENCOUNTER WITH ANNA)

George opens the door. Anna rushes into the marble lobby.

There. Seated in the dark shadows of the lobby, we catch a glimpse of David.

Anna hands the bag to the doorman.

ANNA
Hi, George. Can you give this to
Mom for me?

GEORGE
You got it.

Anna nods a quick "thank you" and then leaves.

David looks up.

EXT. BUILDING - CONT'D

The RAIN is coming down harder.

David watches Anna steps outside. David watches Anna as she is about to get into the car when she realizes it's not there. She looks left and right. Is quickly drenched by the downpour.

Where's Joseph?

Then.

JOSEPH (O.S.)

ANNA!

There. Across the street. Joseph has parked the car.

David watches Anna step off the curb into the street when a few cars rush by. She waits for a gap, then runs across the street and gets in the car.

SMASH BACK TO:

INT. MORGANS' APARTMENT - ANNA'S ROOM - AFTERNOON

DAVID

I knew you.

A pause.

ANNA

I'll show you to your room.

DAVID

I'm in my room.

ANNA

(no answer)

INT. MORGANS' APARTMENT - DAVID'S ROOM - LATER

Anna carries towels into the guest room where David's unpacking. Puts the towels in his cupboard, goes to the window and pulls down the roller blind.

ANNA

There's a street light right outside, so draw the curtains or it'll keep you awake.

Anna turns to leave, then looks at him.

ANNA (CONT'D)

If I leave, you're not going to do anything stupid, are you?

(MORE)

(CONTINUED)

CONTINUED:

ANNA (CONT'D)

(a pause)

Like smash the room up.

DAVID

No. I don't know what got into me.

ANNA

Since you know where everything is
I don't need to show you, so I'll
say good night.

DAVID

Good night, Anna.

Anna leaves.

David sits on the end of his bed, then flops and lies on his back.

An overhead shot. He looks directly at us.

INT. BUDDHIST TEMPLE - COURTYARD - DAY - HEAVY RAIN

Five pairs of feet walk without shoes. We widen to show DAVID, ANNA, BOB and MARTHA being led by an AMERICAN LAMA through the courtyard of a Buddhist Temple. An intense man, more like an impatient tourist guide than a Lama. Martha looks apprehensive.

AMERICAN LAMA

According to the teachings of
Buddhism, we're destined to be born
again, in another body, depending
on our karma. It's a cycle called
samsara. It continues, until we
reach nirvana.

David looks up intermittently, as he walks. High above them, is netting and an aviary, where hundreds of birds perch and fly.

AMERICAN LAMA (CONT'D)

Reincarnation is a privilege
granted to certain spirits,
allowing them to find sanctuary
after death in another body. But it
has to be earned. The spirit has to
have attained an exceptional
density.

They struggle a little to keep pace.

AMERICAN LAMA (CONT'D)

What was exceptional about your
husband's spirit?

(CONTINUED)

CONTINUED:

ANNA
Everything.

AMERICAN LAMA
Be specific.

ANNA
That is specific.

EXT. BUDDHIST TEMPLE - DAY

Heavy rain. Joseph sits in his parked car outside the temple waiting for Anna and David. He sees Don, also waiting, who shelters from the rain by the entrance. After a moment, Joseph leans out the window.

JOSEPH
(beckons)
You want to wait in the car?

Don shakes his head. Then, after a moment, he changes his mind, walks over and gets in.

JOSEPH (CONT'D)
Joseph Steele. Anna's fiancé.

DON
Don Conte. David's father.

So much to say, but both men prefer not to say it. Instead, they stare ahead watching the rain bounce off the hood. Then, after an exhausted moment:

DON (CONT'D)
Yup. When ya don't have the answer
then ya don't ask the question.

A pause.

JOSEPH
What is it you do?

DON
Teacher.

JOSEPH
What do you teach?

DON
English.

JOSEPH
Where?

(CONTINUED)

CONTINUED:

DON

I'm a private tutor. Ya wanna get
a drink?

JOSEPH

Better wait.

DON

Yup. Better had.

JOSEPH

Why aren't you inside?

DON

I hate my wife.

JOSEPH

Oh.

DON

Did you know him?

JOSEPH

Who?

DON

The guy my son says he is.

JOSEPH

No. I didn't.

DON

If anything ever happened to that
boy, I'd kill myself.

JOSEPH

(no answer)

DON

He's me and I'm him. Whether he
knows it or not, I love him.
Whether he's David or not, I love
him.

(a pause)

He's an exceptional kid.

JOSEPH

So it seems.

INT. BUDDHIST TEMPLE - ROOM - DAY

A Tibetan GRAND LAMA in his eighties is sitting in a very
plain armchair. During this scene, the GRAND LAMA speaks
Tibetan, which is translated by the AMERICAN LAMA.

(CONTINUED)

CONTINUED:

GRAND LAMA
You're the husband?

David nods. The GRAND LAMA turns to Anna.

GRAND LAMA (CONT'D)
Do you agree? Do you recognize
him?

ANNA
No.

GRAND LAMA
Were you born after his death?

David looks at his mother.

MARTHA
(wearily)
Two months after.

GRAND LAMA
He's living in your house now?

ANNA
For the time being.

GRAND LAMA
Did you love your husband?

ANNA
Yes.

And then to David:

GRAND LAMA
And did you love your wife?

DAVID
Yes.

GRAND LAMA
If this is proven it won't mean
that you are her husband. Do you
understand?

DAVID
No.

GRAND LAMA
His spirit would be in your body,
not his. You and this lady
wouldn't be married.

DAVID
(no answer)

(CONTINUED)

CONTINUED: (2)

GRAND LAMA

My sister had a son who died many years ago. He was your age.

(a pause)

See that bird on the window?

David turns, and looks at the bird.

DAVID

(nods)

GRAND LAMA

He comes to visit me every day. So far he's told me nothing. But what if one day he says he's the reincarnation of my nephew?

DAVID

(shrugs)

Then you should believe him.

GRAND LAMA

(smiles)

I will. But he'll still be a bird.

(a pause)

You may inherit someone else's spirit. That doesn't mean you're someone else.

INT. MORGANS' APARTMENT - DAVID'S ROOM - NIGHT

David's lying in bed. A light beam seeps through a crack in the roller blind. David gets out of bed and closes the curtains to shut it out. Then, he backs away from the window and sits on the edge of the bed. He can't sleep.

INT. MORGANS' APARTMENT - ANNA'S ROOM - SAME

Joseph lies in bed, hands behind his head. Anna is in the bathroom removing her make-up.

JOSEPH

Anna?

ANNA

What?

JOSEPH

Have you slept with him?

Anna pops head in, making sure she heard what she thinks she heard.

ANNA

What?

(CONTINUED)

CONTINUED:

JOSEPH

You heard me.

Anna disappears back into the bathroom.

ANNA

Who?

JOSEPH

(shrugs)

Clifford, John, David.

ANNA

Are you asking me if I slept with my late husband's best friend, my late husband, or a little boy?

JOSEPH

Forget it.

ANNA

Is that what you're asking me, Joseph?

JOSEPH

It was a joke!

ANNA

As far as Clifford is concerned, no. I didn't think it would be appropriate to sleep with John's best friend.

JOSEPH

Hey, forget it.

ANNA

But I did sleep with John, or have sex, since that's what you're really asking.

JOSEPH

I said, forget it.

ANNA

He was my husband at the time, Joseph.

JOSEPH

I said forget it, Anna. Ok? It's none of my business.

ANNA

As far as David's concerned, no. He's a little boy, so I haven't had sex with him. Ok?

(CONTINUED)

CONTINUED: (2)

JOSEPH

Fine.

Anna rinses her face, turns and walks into the bedroom. Joseph takes her pillow, fluffs it up a bit and puts it back into place as Anna gets into bed.

ANNA

Thank you.

JOSEPH

Welcome.

Joseph looks at the ceiling.

INT. MORGANS' APARTMENT - DRAWING ROOM - NIGHT

Dressed in underpants, David enters the drawing room. Goes to the fireplace and from underneath the mantle, retrieves a SMALL KEY. He walks over to the SAME BUREAU in the corner of the room, sits down and unlocks the drawer that we found locked earlier. He explores the contents of the drawer. Comes across A SMALL PHOTOGRAPH. We see it clearly - an image of a smiling JOHN on the deck of a small boat. Hair wet. Suit. No shoes. Arms open wide.

David slips the photograph down the back of his underpants, locks the bureau drawer and returns the key to its former hiding-place.

Joseph suddenly appears at the doorway. Sips from a glass of water.

Then.

JOSEPH

How old are you?

DAVID

Ten.

JOSEPH

Right. That's pretty young.

DAVID

(no answer)

JOSEPH

What grade are you in?

DAVID

Fifth.

JOSEPH

Public school?

(CONTINUED)

CONTINUED:

DAVID

Yeah.

JOSEPH

I went to private school.

DAVID

(no answer)

JOSEPH

What's public school like? You're with all different kinds of kids, aren't you? An unruly cafeteria, I bet. Big classrooms. Lotta students. Teachers just picking up a pay-check. You kinda get lost in the shuffle there, don't you?

DAVID

(no answer)

JOSEPH

I met your father.

DAVID

(nods)

JOSEPH

You like him?

DAVID

(no answer)

JOSEPH

How about your mother and your sister? You like them?

DAVID

(no answer)

JOSEPH

What's the plan, Dave?

DAVID

The plan is I'm gonna marry Anna and we're gonna live together and have kids.

(a pause)

Ok?

JOSEPH

(smiles)

Ok, Dave.

David starts to leave.

(CONTINUED)

CONTINUED: (2)

JOSEPH (CONT'D)

You're thirty.

David stops.

JOSEPH (CONT'D)

You've lived two times your lifetime. You're sitting in your living room with Anna. She's doing her thing, you're doing your thing. Not too much talk. Ya got three kids. All in college, or community college.

(smiles)

Depending.

(a pause)

Anna goes to bed. You stay up. Watch a little TV. Then you go to bed. Anna's waiting for you. You crawl into bed and lie down next to her. But you don't touch her. She rolls over and touches you. Looks at you the same way she looked at you the day you got married. God, she still loves you. She kisses you on the cheek. The neck. Puts her arm around you. But you don't do anything. You just lie there. She kisses your back. You just lie there. Then she stops kissing you and you feel her move away.

DAVID

(shrugs)

It's gonna be different for me.

EXT. JOSEPH'S OFFICE - CONFERENCE ROOM - DAY

The conference room is empty.

There, seated at the head of an oblong table is Joseph. In front of him is a plate of untouched sushi and a full glass of wine. Bottle next to it.

Joseph flips open his cell phone, speaks to its voice recognition - "Name please."

JOSEPH

Anna.

(voice recognition dials the number, a male voice answers hello)

Yes, I'm calling for Anna.

MALE VOICE

She's busy, can I take a message?

(CONTINUED)

CONTINUED:

JOSEPH
It's Joseph.

MALE VOICE
Take a message?

JOSEPH
Who is this?

MALE VOICE
Greg.

JOSEPH
Well this is Joseph, where's Kate?

GREG
Took off I guess. I don't know.
I'm a temp.

JOSEPH
Who's she talking to?

GREG
Anna?

JOSEPH
Yes, Greg. Anna.

GREG
I really don't know, I'm just the
temp.

Joseph removes the phone from his ear, gently closes it and places it on the table.

Takes a napkin and places it on his knee.

Looks at his food and starts eating.

INT. ANNA'S OFFICE - SAME

Anna on the phone to CLIFFORD KAYE.

ANNA
Clifford.
(a pause)
I need to talk with you.

TRIBECA - CLIFFORD AND CLARA'S HOUSE - KITCHEN - DAY

CLIFFORD is on the phone to Anna. He stands by the kitchen table in his boxer shorts, surrounded by work. In the background, we can just about see his wife CLARA.

(CONTINUED)

CONTINUED:

CLIFFORD
 (on phone)
 What is it?

Clara enters, fills the kettle with tap water and places it on the stove. She gives Clifford a quick peck on the cheek and then takes the coffee from the side and spoons some into two cups. Then sugar.

CLIFFORD (CONT'D)
 (to Clara)
 I'm talking to Anna.

CLARA
 Tell her I say hi.

CLIFFORD
 (to Anna)
 You heard that, right?
 (to Clara)
 She says hi too.

Clara smiles, opens the refrigerator for the milk, and returns to the living room.

INT. ANNA'S OFFICE - DAY

Anna on the phone. She starts shaking uncontrollably.

ANNA
 Clifford ...

INT. CLIFFORD AND CLARA'S HOUSE - KITCHEN - DAY

CLIFFORD
 (darkens)
 (no answer)
 (no answer)
 (no answer)
 Ok. Yes. We'll be there.

Clifford cradles the receiver.

He stands there in the kitchen a moment. Then slowly walks into the living room.

He looks at Clara.

CLARA
 What?

CLIFFORD
 There's a little boy in love with Anna. He says he wants to marry her.

(MORE)

(CONTINUED)

CONTINUED:

CLIFFORD (CONT'D)

(a pause)

Says he's John.

Clara looks at him - "You must be fucking kidding me."

Then.

Clara laughs.

INT. ANNA'S OFFICE - DAY

Shaken, Anna tries to regain her composure.

Martha suddenly walks hurriedly past Anna's office and back out towards reception. Neither one of them is aware of the other.

Greg enters with a small parcel, hands it to Anna and leaves.

Anna spins her chair round with her back to the office. The parcel is on her lap. It's addressed to her, with a note asking her to make sure David gets it. Inside, are toys, comics and a photograph of MARTHA, DON, and EMILY.

A happy family portrait.

SMASH CUT TO:

EXT. FOREST - DAY - FANTASY

ANNA and DAVID stand looking at each other. A ROBIN redbreast sits on David's head. David draws his sword. The bird chirps, flies off and sits on a nearby branch. Anna smiles. David wields the sword above head. Anna watches. David runs at a tree and cuts through it with a single swipe. The tree shoots up into the sky. Like a rocket. Anna is in the background, smiling. Giggling. David cuts through another tree. Same. Anna giggles. David wields the sword above his head. Runs at another tree. Swipe. Again, the tree shoots up into the sky. Anna laughs. Then again and again. He becomes exhausted. He stops. Faces Anna. His chest rapidly heaving up and down as he desperately tries to catch his breath. They look at each other. Anna waits to speak, watches him gradually settle down.

She raises her hand, keeping the peace.

ANNA

(smiles)

Ok?

DAVID

(no answer)

David just looks at her.

Then.

(CONTINUED)

CONTINUED:

He nods.

Calm.

David sheaths his sword.

Then.

A chirp. The ROBIN returns from the branch and perches back on David's head.

SMASH BACK TO:

EXT. BROOKLYN - SCHOOL YARD - DAY - REALITY

With his knees tucked into his chest, David is sitting and leaning back against the school yard fence.

Eyes closed. Calm.

Then.

He opens his eyes, stares.

INT. MORGANS' APARTMENT - HALL - DAY

Joseph has returned from work. Briefcase in hand. He walks through the hall as Betty passes. She looks surprised to see him.

BETTY

Back so soon? You forget something?

JOSEPH

No. I just wanted to jump in the sauna before the fitting. Where's David?

BETTY

At school, I guess.

JOSEPH

Have you spoken with Anna?

BETTY

Not since breakfast. Why? Is everything alright?

JOSEPH

Fine, fine.

Joseph heads up the stairs.

INT. MORGANS' APARTMENT - ANNA'S ROOM - DAY

Joseph steps out of the shower naked. His body is to die for.

He dries himself as he looks in the mirror scrutinizing his physical 'flaws.' Then he walks into the bedroom and sits on the bed next a clean shirt that has been put there for him. He spots something on ANNA's pillow. An envelope. He opens it, even though it's addressed to her. Inside is a pencil drawing from David.

PENCIL DRAWING

ANNA and DAVID in a forest. David's just cut through a tree with a single swipe of his sword. Anna is in the background smiling. An arrow by the tree encourages the viewer to pull it. Joseph does so, and the tree, drawn on a separate piece of paper and attached by two pieces of string, rises upwards into the sky. As if released from the earth.

Joseph. No reaction. Doesn't get it.

He puts the drawing back in the envelope and returns it to her pillow.

INT. MORGAN APARTMENT - SAUNA - DAY

Through thick steam we see Joseph sitting alone. A towel around his waist. He stares into space.

Then.

The door opens.

Wearing a robe, Eleanor steps inside the tiny space. Motions Joseph to scoot over on the little wooden bench. He does.

Awkwardly, they sit side by side.

Then.

ELEANOR

Feel like I'm at the bottom of a tall building and someone's dropping pennies on my head.

JOSEPH

(chuckles, pats her hand)

EXT. BROOKLYN - SCHOOL YARD - AFTERNOON

David is now sitting with his two friends PATRICK and STEVIE watching the other kids play in the yard. But these boys are bored to death.

(CONTINUED)

CONTINUED:

Patrick and Stevie are talking about what boys love: guns and motorcycles. David is just listening to them. He's in his own world.

STEVIE

My brother saved up, bought himself a Crossman 22. caliber rifle. It has a wooden stock and a scope. The scope cost extra, but it was worth it.

PATRICK

I'm getting me a Daisy pump-action rifle for my birthday.

STEVIE

No shit?

PATRICK

Yup.

STEVIE

22 or 177?

PATRICK

177.

STEVIE

22 is more powerful.

PATRICK

Yeah, but the 177 is faster. And the Daisy has a guarantee. If it fucks up ya get a new one right away. See? That's important.

STEVIE

My brother just got a Yamaha 80.

PATRICK

Fuck.

STEVIE

Won't even let me even touch it.

PATRICK

Fuck.

STEVIE

But I wanna get that Ninja 1100. Man, that shit is nice. If I could ride in here with that ...
(giggles)
oh man.

(CONTINUED)

CONTINUED: (3)

DAVID
(speechless)

They walk down the street together. They walk.

Just walk.

INT. BROOKLYN - MOVIE THEATRE - LATER

David and Anna sit next to one another in a matinee.

A kids film. The cinema is half-full with MOTHERS and CHILDREN. DAVID sits there solemnly, acting like a grown-up. But ANNA finds the film very funny. After a short while, DAVID relaxes, as if ANNA's given him permission to, and he starts to laugh as well.

INT. BROOKLYN - RESTAURANT - LATER

Anna and David are seated in a booth. David is eating spaghetti. Anna, coffee and a cigarette. David's looking quite seriously at Anna.

Flirting maybe.

Anna takes out the BAG Martha wanted her to give to David. Puts it in front of David.

DAVID
What's this?

ANNA
Open it.

DAVID
(smiles)
Present?

ANNA
Go ahead and open it.

David opens it. Takes out the contents and looks at them. Toys, dinosaurs, and robots. The family portrait. David puts them back in the bag.

DAVID
What's going on, Anna?

ANNA
You're a child.

DAVID
I'm not a child.

ANNA
Yes you are.

(CONTINUED)

CONTINUED:

DAVID
I'm not a child.

ANNA
You're not a man.

DAVID
(no answer)

ANNA
By law, a man has to support his wife. Feed her, defend her, take care of her.

DAVID
(no answer)

ANNA
How are you going to feed me, defend me, take care of me? How are you going to do that?

DAVID
Get a job.

ANNA
How are you going to fulfil my needs?

DAVID
What needs?

Anna cocks her head, looks him in the eye.

ANNA
C'mon.

DAVID
(a pause)
I know what sex is and all that.

ANNA
Good. You ready for that?

DAVID
(no answer)

ANNA
Have you ever made love to a girl?

DAVID
You'd be the first.

ANNA
(no answer)

(CONTINUED)

CONTINUED: (2)

David loses his appetite. He puts his fork down and sits back.

Looks at Anna.

DAVID
What's going on?

ANNA
You tell me.

DAVID
(no answer)

More gentle.

ANNA
I'm trying to be honest with you.

DAVID
No you're not.

ANNA
I'm just trying to get through to you.

DAVID
Do you love me?

ANNA
You're a boy.

DAVID
Do you love me?

ANNA
You're a boy.

DAVID
Do you LOVE ME?

ANNA
You can't be my HUSBAND David, you
can't have SEX with me, you can't
MARRY me.
(a pause)
And you can't love me.

DAVID
Why?

ANNA
Because I won't allow it.

David smacks his bag of toys to the floor, slides out of the booth, walks out of the restaurant.

(CONTINUED)

CONTINUED: (3)

Anna watches him walk up the street.

INT. MANHATTAN - TAILOR SHOP - AFTERNOON

A bunch of Joseph's CRONIES are milling about the shop, talking about cars and women. They are rich rich rich. Bob is seated in the corner, next to the dressing room, watching them. They've all been fitted into their usher suits.

Joseph walks out of the dressing room wearing his wedding suit.

His buddies turn, check out the suit, and applaud him - Bravo Bravo. Toss him a few "you look great" and "what a lucky girl" comments. Joseph checks himself in the mirror, turns left and right, self-admiringly. Playing the part.

BOB

Nice, Joe. Fits you like a glove.

Joseph ignores Bob and talks among his friends.

DRESSING ROOM - MOMENTS LATER

Bob and Joseph are being helped out of their suits.

BOB

You upset with me?

JOSEPH

(no answer)

BOB

Because I told Anna to spend time with him?

JOSEPH

(no answer)

BOB

Is that why you're ignoring me?

No response.

BOB (CONT'D)

For Chrissakes, Joe we all made a deal. And I know what I'm doing. I'm a psychiatrist. You rather his mother commit him to a juvenile facility?

No response.

(CONTINUED)

CONTINUED:

BOB (CONT'D)
Because that's what'll happen. The
kid'll disappear. Fall through the
cracks. Gone.

JOSEPH
I'm not ignoring you, Bob. And I'm
not upset with you.

BOB
Then what?

JOSEPH
Just a little nervous.

BOB
Why?

JOSEPH
I'm getting married, Bob.

EXT. BROOKLYN - TENEMENT BUILDING - AFTERNOON

A smartly-dressed WOMAN is walking towards the building.

The WOMAN walks up the steps of the building, reaches the
door.

She presses a button, the door buzzes open.

INT. TENEMENT BUILDING - LOBBY - CONT'D

The WOMAN waits by an elevator.

The elevator doors open and AN ELDERLY COUPLE walk out. The
WOMAN turns discreetly to hide her face, then gets in.

INT. BROOKLYN TENEMENT - ELEVATOR - MOVING - CONT'D

The WOMAN presses the 5th floor button.

INT. 5TH FLOOR CORRIDOR - BROOKLYN TENEMENT - CONT'D

The WOMAN gets out. Looks down the corridor. Left, right.
She makes her way down the corridor and turns the corner,
making her way down another corridor.

Comes to a DOOR.

She goes to knock, but stops short as if she's remembered
something. Looks left and right to make sure she's alone.
The WOMAN reaches under her skirt, steps out of her panties
and slips them into her purse.

She readjusts her skirt, pauses and then knocks.

INT. APARTMENT - BROOKLYN TENEMENT - CONT'D

The door opens from the WOMAN'S knock. The WOMAN cautiously steps inside.

WOMAN

Hello?

No answer. She looks around. There. On a little side table, she sees a wad of bills. Puts it in her purse. Makes her way through to the bedroom. Opens the door.

There. Sitting on the bed. David. In his underwear.

The WOMAN looks at him.

DAVID looks at her.

Then she giggles. Shakes her head.

DAVID

Ready.

The WOMAN is about to speak, but doesn't know what to say. So she turns and leaves.

David just sits there.

Then we hear the SOUND of the front door close. Then we hear the SOUND of another door opening. It's Patrick and Stevie coming out of the closet where they've been hiding. David slides off the bed, puts on his clothes.

Looks at them.

They both look at David.

PATRICK

Ya should'a made the first move.

INT. MORGANS' APARTMENT - ANNA'S BATHROOM - EVENING

Anna is in the bath running her hands through her hair. She sinks lower into the tub. We hold on her face. She shuts her eyes. Exhales. After a short while, we hear the gentle sound of water. The water level rises a few inches to her neck.

She opens her eyes.

There. Sitting opposite her in the tub, is David.

ANNA

(looks)

(CONTINUED)

CONTINUED:

DAVID
(looks)

A pause.

ANNA
What are you doing?

DAVID
I'm looking at my wife.

A pause.

Then she splashes him. But he barely flinches.

ANNA
(gently)
Get out.

DAVID
(no answer)

Then

A knock at the door.

JOSEPH (O.S.)
Can I come in?

ANNA
(no answer)

JOSEPH (O.S.)
Anna?

ANNA
I'm in the tub.

JOSEPH (O.S.)
Can I come in?

ANNA
Yes.

David doesn't flinch.

The door starts to open when Joseph's cell phone rings.

Door closes.

SOUND of Joseph answering his cell phone and walking away.

A moment.

Then David stands. Naked.

(CONTINUED)

CONTINUED: (2)

He looks down at her.

Then he gets out of the tub. Walks out of the bathroom.

Anna sits there.

INT. MORGANS' APARTMENT - DAVID'S BEDROOM - LATER

DAVID sits on his bed in his underwear. His arms are folded across his chest and his hair is matted and wet.

ANNA appears at the door. She's wearing a robe. Barefoot. Hair matted and wet. She's holding a small TAPE RECORDER. DAVID doesn't look at her. She goes to the bed, sits next to him.

David looks at the recorder.

DAVID

No more tests.

ANNA

No. I just want you to listen to it.

DAVID

What is it?

ANNA

An interview John did in Mexico the week before he died.

Anna looks at David and sees the man he might become.

ANNA (CONT'D)

(touches his face)

I wonder what you'll be when you grow up.

(touches his hair)

And I wonder how you'll look.

David reaches into the drawer next to the bed.

He presents Anna with the PHOTOGRAPH he found in the bureau, of JOHN - wet hair, suit, no shoes, arms open wide.

ANNA (CONT'D)

Where did you get it?

DAVID

Downstairs, hidden in the back of my drawer.

ANNA

Why was it hidden?

(CONTINUED)

CONTINUED:

DAVID
I don't remember.

ANNA
Which drawer?

DAVID
The drawer that was locked.

Anna studies the photograph carefully.

ANNA
I've never seen this before.

DAVID
It was that time on the boat.

ANNA
What boat?

DAVID
The boat.

ANNA
We never went on any boat.

DAVID
Maybe it was before we met.

Anna studies the photograph more closely.

Hands it back.

DAVID (CONT'D)
Keep it.

ANNA
No. I don't want it.
(a pause)
Good night.

Anna get up and leaves. Closes the door. David looks down at the tape machine. He hesitates. Then hits play, and the tape continues where we left it.

AUDIENCE MEMBER 4 (V.O.)
Do you fear death?

JOHN (V.O.)
No. I don't. But I'm not a religious man, I'm a scientist. So I'll try to explain why I don't in a way that makes sense.

(a pause)
Imagine we're in a dark room.

(MORE)

(CONTINUED)

CONTINUED: (2)

JOHN (V.O.) (CONT'D)

And that dark room represents everything. Now imagine a single light beam and all those particles of dust in it. Imagine each one of those are the stars and galaxies of our whole universe. Where we live. Now, it may be the only one we can see and study, but that doesn't mean it's the only one there is. There are many others in the darkness we know nothing about. In every corner of the room. And this room has no floor, no ceiling and no walls. No.

(a pause)

I don't fear death.

David sits there. The tape crackles in the machine.

David stops the tape.

He reaches over and turns out the bedside lamp. The room is filled with the sodium glow of streetlights. He stands, walks over to the window, and closes the roller blind. A light beam pierces through the crack in the blind. Otherwise, the room is now dark. He walks over to the light beam and looks at the dust particles tumbling and turning within it. He moves his hand across it and then out again. We hear a strange music of chaotic and beautiful sounds.

SMASH TO:

INT. MORGANS' APARTMENT - DRAWING ROOM - LATE AFTERNOON

A VIOLIN QUARTET is tuning their instruments. Tea and coffee are laid out along a beautifully decorated table by the window. Chairs have been arranged in a semi-circle around the MUSICIANS.

MR and MRS DRUMMOND are chatting with MRS HILL.

MRS DRUMMOND

Eleanor tells us the boy's psychotic.

MRS HILL

Troubled.

MRS DRUMMOND

Oh. But he's living here?

MRS HILL

For the time being.

MRS DRUMMOND

Is he here now?

(CONTINUED)

CONTINUED:

MRS HILL
Yes.

MRS DRUMMOND
Oh.

MR DRUMMOND
I understand that the boy says he's
John. That true?

Mrs Hill smiles weakly.

MRS HILL
He's a child.

MRS DRUMMOND
Friends of ours divorced because
the husband felt charitable towards
vagrants. Kept bringing them home
to bath, eat and so on. The house
smelt of urine.

MRS HILL
Nice.

MR DRUMMOND
If there was a pretty girl under
all that dirt, I'd do the same.
(snaps his fingers)
Like that.

MRS DRUMMOND
(whispers)
How does Anna feel about all this?

MRS HILL
I don't know.

MRS DRUMMOND
Is he anything like John?

MRS HILL
I haven't officially met him yet.

MRS DRUMMOND
Oh.

MRS HILL
But if he's got the right look,
I'll sign him.
(snaps her fingers)
Like that.

They laugh.

INT. MORGANS' APARTMENT - HALL - SAME

Eleanor is walking through the hall. Anna is with her. Betty is carrying a pot of fresh coffee. Joseph is on his mobile phone.

ELEANOR

Did you meet the quartet?

ANNA

Haven't had a chance.

ELEANOR

Go say hello.

ANNA

Not right now.

ELEANOR

Anna, they're playing at your wedding.

ANNA

In a minute.

ELEANOR

Do it now.

ANNA

In a second.

ELEANOR

Nonsense.

ANNA

Mom, I don't want to meet them right now.

ELEANOR

They're artists and they want to know who they're playing for. Come and meet them.

Eleanor leads Anna by the elbow over to the quartet. They pass the Drummonds and Mrs. Hill.

MRS DRUMMOND

My parents died very wealthy.

MR DRUMMOND

Dying wealthy is a comfort.

MRS HILL

Especially for the heirs.

(CONTINUED)

CONTINUED:

MRS DRUMMOND

Not just for them. It's like you haven't lived for nothing. Like you can stand before God with a certain dignity.

The doorbell rings. Betty goes to answer it. Joseph is nearer.

JOSEPH

I'll get it.

Laura has come in. Joseph helps her with her coat.

JOSEPH (CONT'D)

(to Laura)

Where's Bob?

LAURA

He'll be a little late.

INT. MORGANS' APARTMENT - DAVID'S ROOM - LATE AFTERNOON

David is sitting on his bed. The door is opened. SARAH is standing in the doorway. She looks at him curiously. Laura suddenly appears.

LAURA

Go downstairs, Sarah.

Sarah turns, leaves. Laura looks at David.

David looks at her. Raises a hand. Beckons her inside the room.

Laura walks in.

LAURA (CONT'D)

She has a crush on you.

DAVID

(looks at her)

LAURA

There's a French quartet playing. They're going to be playing at Anna's wedding.

DAVID

(looks at her)

Laura grows uncomfortable.

(CONTINUED)

CONTINUED:

LAURA

And Bob wants to talk with you.
He's going to be here soon. He's a
little late.

David slides off the bed, walks up and touches Laura's
pregnant belly.

Laura freezes.

Looks at David.

DAVID

(whispers, not wanting to
wake the unborn child)
Is it a boy or a girl?

LAURA

(no answer)

DAVID

(whispering)
I know you wanted to have sex with
me and I didn't want to have sex
with you but don't feel embarrassed
about that anymore. I love Anna
and you love Bob.
(a pause)
It's ok.

David walks out of the room.

Laura stands there, doesn't move.

INT. MORGANS' APARTMENT - DRAWING ROOM - SAME

The Quartet are playing. Eleanor sits at the front. Joseph
and Anna are together to her left. The Drummonds are behind
and to Joseph's right. Mrs. Hill is further behind. Polly
and Sarah are sitting next to Betty by the door.

INT. MORGAN APARTMENT - HALL - SAME

David comes walking down the stairs. Laura is a few paces
behind him. The front door opens, Bob walks in. Puts his
briefcase down and gives Laura a kiss.

DAVID

Bob.

BOB

David.
(smiles, then looks at
Laura)
He's ok.

(CONTINUED)

CONTINUED:

Laura turns white.

INT. MORGAN'S APARTMENT - DRAWING ROOM - SAME

David appears at the door. He stands there for a moment gazing at the back of Anna's head. She feels she's being looked at, turns and see him. She smiles and ushers him over to sit down. Joseph sees this. David sits in the empty chair behind Joseph. Bob and Laura sit way to the left. Mr. Drummond views David with curiosity.

Mrs. Drummond leans forward.

MRS DRUMMOND
(whispers)
So you've set your hearts on
Connecticut.

Joseph looks to Anna, smiles and takes her hand. Then half-turns to Mrs. Drummond.

JOSEPH
(whispers)
Yes we have.

MRS DRUMMOND
(whispers)
Why Connecticut?

Joseph smiles.

JOSEPH
(whispers)
Seems like the only place she
didn't get married to John.

A cheap joke. Anna looks hurt. Removes her hand from Joseph's. David taps his foot against the back of Joseph's chair. Rather than rise to it, Joseph moves his chair a few inches to the left. David carries on anyway.

MRS DRUMMOND
(whispers)
Eleanor says you're getting married
outdoors.

JOSEPH
(whispers)
Depending on the weather.

MRS DRUMMOND
(whispers)
I love Connecticut. You still have
wild geese there. Right? And
deer.

(CONTINUED)

CONTINUED:

JOSEPH
(whispers)
Raccoons too.

MRS DRUMMOND
(whispers)
How about the honeymoon?

Joseph smiles.

JOSEPH
(whispers)
I can't take the raccoons on the
honeymoon.

MRS DRUMMOND
(giggles)

Joseph turns, looks at David.

JOSEPH
I'd like you to stop that.

David continues. Anna becomes aware of David's goading.

ANNA
(whispers)
Stop that David.

David stops. Joseph turns back to Mrs. Drummond and smiles.

JOSEPH
(whispers)
Anna looks at him like a son.

David leans forward.

DAVID
(whispers)
No Joseph. She looks at you like a
son.

Joseph SNAPS.

Gets off his chair. Grabs David out of his.

Anna reaches out. In his anger, Joseph pushes her away.

Joseph drags David through the aisle, toppling chairs.

Mr. Drummond falls.

David twists and turns, desperately trying to free himself from Joseph's iron grip, forcing Laura against a wall where she cups her pregnancy, protectively.

(CONTINUED)

CONTINUED: (2)

QUARTET stops playing.

ELEANOR
(horrified)
Dear God ...

ANNA
JOSEPH!

JOSEPH
(calm)
Not enough. Not until I'm good and ready.

INT. MORGAN'S APARTMENT - DINING ROOM - CONT'D

Joseph drags David into the dining room. David pulls the tablecloth with him. Crockery smashes around them. Joseph turns a chair round to face the hall and drawing room. He sits on it, then straddles David face down across his lap.

JOSEPH
(building)
I am a contained man David. A
CONTAINED MAN!

Joseph half-pulls David's pants down. David screams and twists and kicks. Joseph spanks him ferociously.

JOSEPH (CONT'D)
Money, everything. I have to
battle. He has no fucking clue how
to make something happen.

David screams and kicks.

JOSEPH (CONT'D)
He's in a land where he's
pretending to be something instead
of doing the fucking job and THAT'S
the real problem. I'm the one who
should be respected. But OBVIOUSLY
NOT.

BOB
JOSEPH!

JOSEPH
OBVIOUSLY NOT. SO NOT UNTIL I'M
GOOD AND READY.

The camera rushes towards them, flanked by Bob and Mr Drummond.

ANNA
Stop it! Stop it!

(CONTINUED)

CONTINUED:

They pull David free, and as Mr Drummond and Bob try to control Joseph's flailing anger, David rushes behind ANNA for cover. Anna stands facing Joseph. In the background, the others are aghast.

JOSEPH
(breathless)

ANNA
HE'S JUST A BOY!

JOSEPH
(laughs)
(laughs)
(laughs)
That's my point.

David runs out of the dining room.

Anna runs after him.

Mr. Drummond and Bob surround Joseph, trying to calm him.

Joseph raises his hands high in the air, holds them there.

Turns.

Looks at everyone.

Then..

JOSEPH (CONT'D)
(giggles)
That's my point.

INT. MORGANS' APARTMENT BUILDING - CORRIDOR - LATE AFTERNOON

Anna turns out of the apartment, follows David down the corridor.

INT. MORGANS' APARTMENT - DRAWING ROOM - LATE AFTERNOON

A speechless CROWD. And JOSEPH panting. His eyes are less wild.

Eleanor turns to Betty.

ELEANOR
(calmly)
Open some windows please, Betty.
It's very hot in here.

They watch JOSEPH look around at the debris in the room. Pathetically, he picks up a couple of saucers from the floor and places them delicately on the table.

(CONTINUED)

CONTINUED:

JOSEPH
(barely audible)
I'm sorry.

EXT. MORGANS' APARTMENT BUILDING - STREET - LATE AFTERNOON

David has made his way up the block, stands there hyperventilating and trying to breathe. Tears running down his face. Anna walks up to him. Traffic on one side of them. Passing pedestrians on the other.

ANNA
You okay?

DAVID
If I have to go, then tell me. And I'll go at once. What's important to me is for you to be happy. Not me.
(a pause)
That's all.

ANNA
(no answer)

ANNA stands, turns slowly and walks away. After a few paces, she stops. He watches her.

INT. MORGANS' APARTMENT BUILDING - LOBBY - SAME

BOB is looking for Anna and David. He scans the lobby, then sees them through the glass. He heads towards the revolving door.

EXT. MORGANS' APARTMENT BUILDING - STREET - SAME

Anna goes back over to David, looks at him.

Bends down towards his lips.

And kisses him.

Kisses him.

Kisses him.

INT. MORGANS' APARTMENT BUILDING - LOBBY - SAME

Bob sees this. Flabbergasted, he lets the revolving door carry him back into the lobby.

EXT. MORGANS' APARTMENT BUILDING - STREET - SAME

Anna turns and walks back to the entrance. David watches her.

INT. MORGANS' APARTMENT BUILDING - LOBBY - SAME

Anna walks towards the elevator. Bob is standing by it, waiting for her. As she arrives, the doors open and they get in. They're both shell-shocked by her actions. The doors close. Bob stares at her.

ANNA
What do I do, Bob?

BOB
(no answer)

The elevator arrives at their floor. The doors open and Anna composes herself. Then leaves.

Bob stands there. Mouth open.

INT. MORGANS' APARTMENT - ANNA'S BEDROOM - EVENING

Anna is in the bathroom, freshening up. Joseph sits on the bed, polishing his shoes.

Then.

He stops what he's doing, tired of the farce.

Takes a breath.

JOSEPH
Anna.

ANNA
(no answer)

JOSEPH
When I see red? That's all I see.
But I had no right to hit him. And
you're right. He's a child.
(a pause)
And you've been asking me to do
nothing. But I can't do nothing.
So. I'm a little lost.

ANNA
(no answer)

INT. MORGAN'S APARTMENT - HALL - EVENING

"Ding dong"

Betty slowly walks to the door to answer it.

We pass the drawing room. Broken glass and china lie strewn across the floor.

(CONTINUED)

CONTINUED:

Plastic garbage bags and cleaning buckets. Like a deserted battlefield. But the curtains gently blow and the glass chandelier chimes delicately.

Betty opens the door.

CLIFFORD
Hey Batty.

BETTY
(a weak smile)

Clifford steps in, Betty takes his coat.

CLIFFORD
My wife'll be up in a minute.

BETTY
(no answer)

Betty goes to hang the coat, stops short of the hat stand.

Doesn't move.

CLIFFORD
(concerned)
Betty?

BETTY
(starts crying)

CLIFFORD
You okay?

A pause.

BETTY
(gushing)
Mrs Morgan is so upset so upset,
and she's such a strong woman, so
calm but what's been happening here
is just too much for anyone, and
she's not a young woman anymore.

CLIFFORD
What happened?

BETTY
(no answer)

CLIFFORD
Where's Anna?

BETTY
(points)
Kitchen.

(CONTINUED)

CONTINUED: (2)

Cautiously, Clifford walks towards the kitchen.

INT. MORGAN'S APARTMENT - KITCHEN - CONT'D

Clifford sees Anna seated at the counter and Joseph standing by the refrigerator. Kettle starts whistling, Joseph removes it from the burner.

The atmosphere is sombre. Anna and Joseph don't register him. It's like he's walked into a funeral parlor.

Clifford just stands there. Doesn't have a clue.

CLIFFORD

Clara will be up in a minute ...
forgot the bottle of wine ... red
... left it in the car ...

ANNA

(looks past Clifford)

Clifford turns, sees David standing at the door. Clifford looks down at him. Maybe frightened.

Then.

David runs to Clifford.

And hugs him.

ANNA (CONT'D)

(smiles)

Joseph leaves the room.

ANNA (CONT'D)

(to David)

I want to speak to Clifford alone.

INT. MORGAN'S APARTMENT - HALL - EVENING

David sits in a chair along the wall. Stares at his feet.

"Ding dong"

David looks at the door.

No Betty.

David gets up, walks over and answers the door.

Clara is standing there with a bottle of wine in her hands.

David freezes. Like a ghost has passed through him.

(CONTINUED)

CONTINUED:

CLARA
Hello.

DAVID
(no answer)

CLARA
Where's my husband?

DAVID
(no answer)

Clara and David look at one another. For a long moment.
Then.

CLARA
(opens a muddy palm)
See how dirty my hands are?

DAVID
(no answer)

CLARA
Show me the bathroom. I need to
wash them.

DAVID
(points)

CLARA
Take me.

INT. MORGAN'S APARTMENT - GUEST BATHROOM - SAME

Clara on the edge of the tub, wiping mud from her shoes with
toilet paper. David stands at the door watching her.

CLARA
(without looking at him)
Come in.

David hesitates, then does as he's told.

CLARA (CONT'D)
Shut the door.

David shuts the door.

Stands there.

Clara stands, looks at her heels. All clean.

Goes to the sink. Starts washing her hands.

(CONTINUED)

CONTINUED:

CLARA (CONT'D)
I'm Clifford's wife. I want you to
come to our house tomorrow at 3:00.

DAVID
(nods)

CLARA
Ok.

Clara rinses her hands, dries them off. Turns and looks at David.

CLARA (CONT'D)
Where are they?

DAVID
(inaudible whisper)
Kitchen.

A pause.

CLARA
Ok.

INT. MORGAN'S APARTMENT - HALL - SAME

Joseph marches through the hall, suitcase in hand. Passes Clara and David on their way to the kitchen. They look at him, but he doesn't register them.

He marches to the door. Yanks it open. Slams it shut.

Gone.

SMASH CUT:

INT. MORGAN'S APARTMENT - DRAWING ROOM - MORNING

Eleanor is sitting in an armchair. The family doctor OLIVER, is reading the results of a lab test.

OLIVER
Excited about the wedding?

ELEANOR
It's all I think about.

A long pause.

OLIVER
Laura told me she's due any day
now.

(CONTINUED)

CONTINUED:

ELEANOR
(smiles)

OLIVER
She also told me about the
blackouts.

ELEANOR
She's being dramatic.

OLIVER
And Betty told me you started
wheezing last night. That you
couldn't breath. She being
dramatic too?

(a pause)
Eleanor, I've known you forty
years.

ELEANOR
I get a little dizzy from time to
time is all.

OLIVER
It all comes down to the heart.
And yours is big and beautiful.
But it just doesn't want to work
the way I want it to work. It's
getting worse. And I need to know
why.

ELEANOR
(smiles)
I'm excited about the wedding.

INT. TRIBECA - CLIFFORD AND CLARA'S HOUSE - KITCHEN - DAY
Clara and David sit opposite one another in Clara's kitchen.
They're alone.

She looks at him long and hard.

CLARA
So, you're John.

DAVID
Yes.

CLARA
Hello, John.

DAVID
Hello.

(CONTINUED)

CONTINUED:

CLARA
Why didn't you come to me?

DAVID
To you?

CLARA
Yes.

DAVID
I don't understand.

CLARA
Why did you go to Anna? Instead of
coming to me.

David stares at her, lost.

CLARA (CONT'D)
You know me, don't you? You
remember me? I'm Clara. I'm the
woman you loved.

David.

End of the world.

DAVID
(no answer)

CLARA
How can you claim to be John and
not remember me?

David's mind races. Clara stares at him.

CLARA (CONT'D)
I really couldn't care less about
what you believe but I'm very
interested in what you know.

David's eyes lock on Clara's.

CLARA (CONT'D)
How did you know where it was?

DAVID
(barely audible)
What?

A silence. Then from a close-up of David's frightened face,
the screen fades to red.

FLASH BACK TO:

(CONTINUED)

CONTINUED: (2)

INT. MORGANS' APARTMENT BUILDING - LOBBY - EVENING

DON'S FACE fills the screen. He stands above David and rifles through his briefcase.

DON
I'm going to be an hour.

Don turns to leave, then.

DON (CONT'D)
Which apartment am I in?

DAVID
One twelve.

DON
Right. I forgot. You got something to read?

DAVID
Yes.

DON
See ya in an hour.

Don takes his leave.

The camera widens to show the whole lobby area. Two immaculate seating areas, a large foyer desk and elevators at the far end. The DOORMEN uniformed. GUESTS continue to spill into the lobby. They are chattering, clutching presents and disappearing into the elevators. The camera returns to the revolving door. Another couple arrive.

This is CLARA and CLIFFORD.

In contrast to the other revellers, Clara appears agitated. She is clutching A PRESENT. It's rectangular and wrapped. They wait for an elevator. She fidgets with the package. The elevator arrives.

Clara resists getting into it.

CLIFFORD
You okay?

CLARA
I forgot the ribbon.

CLIFFORD
What are you talking about?

CLARA
The ribbon. I have a ribbon in the car.

(CONTINUED)

CONTINUED: (3)

CLARA starts walking back to the entrance.

CLIFFORD
Want me to wait?

CLARA
No.

CLIFFORD
Then I'll see you up there.

CLIFFORD leaves in the elevator. Once he's gone, CLARA doubles back and sits in one of the armchairs facing DAVID. She's breathing heavily and appears greatly troubled.

DAVID is curious. Why is she troubled?

Another COUPLE come in.

Immediately, Clara hides the present under her coat and rises to her feet. Walks towards the entrance, acting normally. The couple, a MAN and a WOMAN, address her.

WOMAN
Hey, sweetie.

CLARA
Hey.

They embrace.

WOMAN
You leaving?

CLARA
No. I've left my present in the car. I'll see you up there.

David's attention sharpens. Why is she lying?

MAN
You okay?

CLARA
Of course.

Clara heads again towards the entrance.

The COUPLE run to the elevator just before the doors close. Clara stops. Takes a deep breath, then double backs towards the elevator. Stops.

David watches.

Clara turns, and with tears in her eyes, heads for the lobby entrance. Exits.

(CONTINUED)

CONTINUED: (4)

Clara turns, and with tears in her eyes, heads for the lobby entrance. Exits.

David's curiosity is piqued.

He follows her.

EXT. THE MORGANS' APARTMENT BUILDING - STREET - SAME

Clara walks hurriedly towards Central Park, unaware that David's following.

EXT. CENTRAL PARK - UPPER EAST SIDE - SAME

Clara walks into a clearing and disappears between the trees. By the time David arrives, she's on her knees digging into the earth with her bare hands.

She is burying the PRESENT.

David withdraws to the street, waits there.

EXT. STREET - UPPER EAST SIDE - SAME

Clara emerges. Without breaking stride, she brushes the grass from the edges of her coat and walks hurriedly towards the nearest hotel.

David follows.

INT. HOTEL - GIFT SHOP - UPPER EAST SIDE - MOMENTS LATER

David remains outside. Watches Clara point out a VANITY CASE to a shop assistant.

The assistant wraps it.

Clara moves to a mirror by the window. Fumbles in her bag for a tissue to clean up. As she freshens her mascara, she catches DAVID staring at her from outside.

EYES lock.

David runs off.

INT. MORGANS' APARTMENT BUILDING - LOBBY - EVENING

David sitting in his original seat.

Clara walks in clutching the gift-wrapped vanity case, (about the same size as the present she arrived with) and proceeds directly to the elevator. David notices the earth under her fingernails, and the slight trail of mud her shoes leave.

Clara looks defeated.

(CONTINUED)

CONTINUED:

She enters and the elevator doors close.

Fade to red.

SMASH BACK TO:

INT. TRIBECA. CLIFFORD AND CLARA'S HOUSE - KITCHEN - PRESENT

CLARA
I intended to give it to Anna.

DAVID
Why?

CLARA
(no answer)

DAVID
Why?

CLARA
She was marrying another man and the IDEA that she could forget John and move on with her life made me want to destroy her.

DAVID
Why?

CLARA
I loathe her.

DAVID
Why?

CLARA
I married his best friend. A man I don't love. A man I wake up to every morning who reminds me of a man I did love.

DAVID
Why'd you bury it?

CLARA
I've buried it a thousand times and dug it up a thousand times.

DAVID
Why?

CLARA
Because it makes no difference.

(CONTINUED)

CONTINUED:

DAVID

I read every word and looked at every picture. But you weren't in it. There was nothing about you in it. In any of it.

(a pause)

NOTHING!

CLARA

He didn't love Anna.

DAVID

You're a LIAR!

CLARA

It's TRUE!

DAVID

IT MAKES NO SENSE.

CLARA

He loved ME! HE LOVED ME AND HE WROTE A LETTER TO HER SAYING HE WAS GOING TO LEAVE HER FOR ME SAYING HE DIDN'T LOVE HER - REMEMBER JOHN? MEXICO? REMEMBER WE COULDN'T FIND A SHOP THAT SOLD A SUIT SO YOU BORROWED THE SUIT FROM THE HOTEL MAN - YOU REMEMBER HIS NAME?

DAVID

(No answer)

CLARA

MOOCH WAS HIS NAME AND HE HAD A SUIT BUT NO SHOES AND THE BOY ON THE BOAT MARRIED US AND WE WATCHED THE SEA LIONS ON THE BUOY - TWENTY FIVE DOLLARS TO GO ROUND THE HARBOR AND THEN WE DRANK BEER AND FUCKED EACH OTHER'S BRAINS OUT!

David breaks down.

DAVID

(cries)

THEN WHY DIDN'T JOHN WRITE A SINGLE WORD ABOUT YOU?

CLARA

(cries)

YOU SAID YOU WERE JOHN ...

(CONTINUED)

CONTINUED: (2)

Clara pulls a WEDDING BAND from her pocket, SLAMS it on the table.

CLARA (CONT'D)
... YOU TELL ME!

A pause.

DAVID
He never sent Anna any letter.

CLARA
(regretfully)
No.

DAVID
Why?

CLARA
He died.

David.

It's over. The spell is broken.

He pulls the PHOTO of John from his pocket.

Places it on the table.

Clara glances at it, doesn't touch it.

David gets up, walks out of the apartment.

Leaves.

Clara looks at the photograph.

Doesn't touch it.

Doesn't touch it.

Doesn't touch it.

EXT. TRIBECA - STREET - DAY

A thick FOG has descended.

David walks along the street. Tears stream down his face.
In such a state of shock, he can barely walk a straight line.
He's jostled by a PASSERBY.

David breaks into a run.

EXT. CENTRAL PARK - DAY

David runs as if his life were at stake.

(CONTINUED)

CONTINUED:

Within the whiteness of the fog, we can see BIRDS flap and rush through frame as if disturbed. Black branches appear in the same way. As silhouettes. They start as distant shapes, become larger as they grow nearer and then lash at us/David as they pass the camera. As David runs, the sound from the recorded interview with JOHN continues where we left it earlier.

INTERVIEWER (V.O.)

Yes sir. Back row. Orange tie.
You've been burning to ask your question.

AUDIENCE MEMBER 3 (V.O.)

I wanted to hear your views about love.

JOHN (V.O.)

Well, I prefer to make it than talk about it.

The audience laugh.

AUDIENCE MEMBER 3 (V.O.)

From a scientific perspective.

David stops running.

Up ahead in a clearing by the trees - he sees something. Something within a darkness. Like night. Like the night he followed Clara. It is the night he followed her. The night he saw her burying the BOX. The night he went back and dug it up.

David sees HIMSELF.

He drops to his knees and watches himself digging up the BOX.

His HANDS open the BOX and his little fingers rifle through a stack of letters, postcards and a thick diary.

There.

Underneath it all, a PHOTOGRAPH of ANNA.

Staring at him.

JOHN (V.O.) (CONT'D)

Science and love do have something in common actually. Signals. We receive signals coming from the unknown. Of course, nobody sends these signals. But we receive them. And then, science and love have something not in common. A key distinction.

(MORE)

(CONTINUED)

CONTINUED: (2)

JOHN (V.O.) (CONT'D) (CONT'D)
 You see, scientific fidelity is impossible because ideas are treacherous. And so, in my opinion, the only place where fidelity lives, is love.

INT. SUBWAY STATION - DAY

David stands on the edge of the platform. An approaching TRAIN can be heard. He moves closer to the tracks. It ruffles his hair and clothes. We can see the train. In his hand is the TAPE MACHINE.

He throws it under the wheels.

INT. MORGANS' APARTMENT - GUEST ROOM - DAY

A close-up on a new-born baby's crying face.

FADE TO:

INT. MORGANS' APARTMENT - DRAWING ROOM - DAY

The house is calm. Eleanor and Mrs. Hill are reading the papers.

The alarm on Eleanor's watch RINGS, and without even looking up from the paper, she reaches for her pills, pops one in her mouth. Picks up the glass of water next to her, swallows.

Betty enters the room with A VASE FULL OF FLOWERS. Puts them down on the centre table.

BETTY

For you.

Eleanor smiles to herself.

Betty polishes the table. Quite by accident, Betty knocks the vase to the ground. It SHATTERS on the wooden floor, but its impact makes no sound.

Betty and Mrs. Hill are startled.

Eleanor doesn't react, Mrs. Hill looks at her.

MRS HILL

Eleanor?

Eleanor doesn't react.

MRS HILL (CONT'D)

(louder)

Eleanor?

Eleanor looks up. What?

(CONTINUED)

CONTINUED:

MRS HILL (CONT'D)

Did you hear that?

ELEANOR

What?

Eleanor sees Betty picking up the flowers.

BETTY

I'll go get a dustpan and brush.

Betty leaves.

ELEANOR

What happened?

MRS HILL

The vase. When it broke. Didn't you hear anything?

ELEANOR

(no answer)

Eleanor looks confused.

MRS HILL

You ok?

ELEANOR

'course I'm ok.

Mrs. Hill reaches to the floor and picks up the CARD that came with the flowers.

MRS HILL

(reads)

Dear Eleanor, I hope you'll forgive me. I enclose a cheque for \$1500 to cover damages. Please give Anna my love and remind her that she knows where I am if she needs me. Warm wishes, Joseph.

(a pause)

\$1500. Cheap sonofabitch.

Mrs. Hill tosses the CARD back to the floor.

ELEANOR

(giggles)

The two women go back to reading their papers.

Betty enters with the dustpan and brush. Cleans up the mess.

Hands the CARD to Eleanor.

(CONTINUED)

CONTINUED: (2)

BETTY

You want the vase from your room?

ELEANOR

That would look nice.
(looks at card)
(looks at card)

Betty leaves.

ELEANOR (CONT'D)

John.

MRS HILL

What about him?

ELEANOR

You liked him, didn't you?

MRS HILL

Yes. I did. I never understood a
goddamned word he said, but that
made him even more sexy. He took
his shirt off one time, I thought I
was going to faint.
(pictures it)

Oh my.

ELEANOR

He treated Anna very well.

MRS HILL

Like a fucking queen.

ELEANOR

They were loud.

MRS HILL

(giggles)
I bet they were.

ELEANOR

But I didn't trust him.

A pause.

MRS HILL

What about our Mr. Steele?

ELEANOR

I'd like him to marry my daughter.
He can provide her with a life.
He'll give her children. Money.
That's all she needs.

(CONTINUED)

CONTINUED: (3)

MRS HILL

Good enough.

ELEANOR

Should be.

MRS HILL

I was happy with my Howard for giving me all his money and dying young.

ELEANOR

Had to wait thirty years for my freedom. God. I didn't know if I was gonna make it.

MRS HILL

You did.

ELEANOR

Yes. I did.

Respectively, the two women go back to reading their papers.

INT. MORGANS' APARTMENT - UPSTAIRS HALL - SAME

The camera moves through the upstairs hall. We hear the SOUND of a BABY crying coming from the guest bedroom. The door opens in front of us. It is dark in the room but we can make out two shapes on the bed - Laura asleep, with her breast out of her bra-cup, and her NEWBORN BABY next to her. It's lying on its back, crying faintly.

David watches from the doorway. He is wet and dirty as if he'd been sleeping rough.

Laura stirs.

David moves away from the door, walks down the hall. As he turns the corner, he comes face to face with Betty who's carrying the new vase. Startled, she drops this one too. The two of them stand there face to face with broken china at their feet.

Betty runs off.

INT. TAXI - MOVING - DAY

Bob and Anna are sitting in the cab. Get stuck in traffic. Anna looks agitated. Can't sit still. Goes to open the door to get out.

BOB

Anna.

Anna stops. Checks herself. Closes the door again.

(CONTINUED)

CONTINUED:

BOB (CONT'D)

Relax.

INT. MORGANS' APARTMENT - KITCHEN - DAY

David, his hair matted and still wearing his dirty clothes, sits at the kitchen table opposite Eleanor. He devours the meal Betty's served him as if he hasn't eaten for days.

Eleanor watches.

ELEANOR

Enjoying that?

DAVID

It's cold.

ELEANOR

Know why it's cold?

DAVID

(no answer)

ELEANOR

It's been sitting here for three days.

David continues to eat.

ELEANOR (CONT'D)

Where have you been?

DAVID

(shrugs)

ELEANOR

None of my business, huh?

A pause.

ELEANOR (CONT'D)

What does it feel like?

DAVID

What?

ELEANOR

I don't even know what I'm asking, but I'm going to ask anyway.

Eleanor looks around to make sure Mrs. Hill and Betty are out of ear-shot.

ELEANOR (CONT'D)

What does it feel like to be dead.

(CONTINUED)

CONTINUED: (2)

DAVID
(a pause)
I dunno.

ELEANOR
You ought to know.

DAVID
Well I don't.

ELEANOR
You don't remember the moment you
died? You didn't see anything?

DAVID
(no answer)

ELEANOR
Hear anything?

DAVID
Nope.

ELEANOR
Didn't feel anything at all?

DAVID
(shrugs)

ELEANOR
Were you scared?

David looks up.

DAVID
I got nothing to say.

Looks down.

ELEANOR
Maybe you're right.
(a pause)
Maybe there is nothing to say.

Mrs. Hill enters, sits opposite Eleanor. David to her right.
Looks at David's soiled shirt, dirty face.

MRS HILL
No bath?

David keeps eating.

MRS HILL (CONT'D)
Ya look like you've been sleeping
in your clothes. They're filthy.

(CONTINUED)

CONTINUED: (3)

David pulls off his shirt, tosses it to the floor. Resumes eating bare chested. Mrs. Hill looks at him.

Looks at him.

Looks away.

Doesn't know what to say. Eleanor smiles to herself.

Then.

ELEANOR

But you're not John.

David stops eating but doesn't look up at her.

ELEANOR (CONT'D)

You know how I know? Because I never liked John and I'm beginning to like you.

A pause.

David resumes eating.

INT. MORGANS' APARTMENT - GUEST BATHROOM - AFTERNOON

David is sitting in the bath, hunched and with his back to us. The bathtub is filled with dirty water. The surface of the water is calm. David stares at it.

The door opens and Anna walks in. She stands in the middle of the bathroom. A small BOX is in her hands.

ANNA

Hi.

DAVID

(no answer)

He drops his head a little bit, concentrates on a non-specific spot on the water.

ANNA

I was afraid something happened to you.

DAVID

(no answer)

Anna hands him the box.

David doesn't take it.

DAVID (CONT'D)

I don't want it.

(CONTINUED)

CONTINUED:

ANNA
You don't know what's in it.

DAVID
I'm leaving.

A pause.

Then:

ANNA
Because of me?

DAVID
(no answer)

ANNA
I don't want to be the reason you
go.

DAVID
(no answer)

ANNA
It should be because you want to
go.

DAVID
I wanna go.

ANNA
(a pause)
Why?

DAVID
Because I want to.

ANNA
Why?

DAVID
Because.

ANNA
Tell me why?

DAVID
(a pause)
Because.

ANNA
If you meant what you said to me
and really care about me, then
you'll tell me why you're
leaving.

(CONTINUED)

CONTINUED: (2)

DAVID
I'm not John.

Anna looks at him.

DAVID (CONT'D)
I'm David.

Anna vigorously nods her head up and down, knowing that he wasn't but absolutely devastated that he isn't. She looks at the box.

ANNA
You're not John.

DAVID
No.

ANNA
No.

DAVID
No.

ANNA
I don't know if I believe you.

David shivers from the cold.

DAVID
I wanna get out of the tub.

ANNA
You lied to me.

DAVID
I'm cold.

ANNA
You lied to me.

DAVID
Can I have a towel?

ANNA
How did you know everything about me?

DAVID
I'm not John.

Anna takes the box, opens it.

Dumps the contents into her hands. They're her WEDDING BANDS
- ALL THIRTY OF THEM.

(CONTINUED)

CONTINUED: (3)

ANNA

Then I don't want these.

She tosses a ring into the tub.

David watches it sink to the bottom.

ANNA (CONT'D)

You tell me.

DAVID

I don't remember.

Anna tosses in another ring.

It sinks to the bottom.

ANNA

Oh, you don't?

DAVID

I don't remember anything.

Anna throws a ring into the tub. Hard.

ANNA

You owe me an explanation.

She throws in another ring. Harder.

Then another one. Harder.

ANNA (CONT'D)

I never did a thing to you. Don't
lie to me any more. How did you
KNOW?

She throws a ring directly at David this time.

It bounces off his back and splashes into the water.

ANNA (CONT'D)

YOU TELL ME!

She throws another ring at him.

ANNA (CONT'D)

TELL ME!

David suddenly submerges himself.

Anna looks at him through the murky water.

David stares back up at her. Shuts his eyes.

Anna throws in the rest of the rings.

(CONTINUED)

CONTINUED: (4)

Harder and harder and harder.

Then? Softer and softer and softer.

Then:

She cries.

ANNA (CONT'D)
Fine. I don't give a shit.

David's under the water.

ANNA (CONT'D)
Go ahead and die.

David is still under the water. No bubbles. Too long.

Anna peeks over the tub.

David's not coming up, face turning blue.

ANNA (CONT'D)
Oh God ...

Anna reaches into the water, grabs David's wrists. Tries to lift him out of the tub.

He refuses to budge.

Anna climbs in and wraps her arms around him, tries to haul him out of the tub.

Still won't budge.

Desperately, she plunges into the water, wrenches David to the surface.

He violently gasps for air, shivers uncontrollably, cries.

Anna grabs a towel, wraps it around him.

DAVID
I'M NOT JOHN I'M NOT HIM I THOUGHT
I WAS BUT NOW I KNOW THAT I'M NOT
HIM I CAN'T BE HIM.

A pause.

ANNA
Why?

DAVID
(a whisper)
Because I love you.

(CONTINUED)

CONTINUED: (5)

Anna looks deep into David's eyes. He's about to say something else. She stops him.

Hugs him.

Hugs him.

Hugs him.

FADE TO:

EXT. BLUE SKY - AFTERNOON

Eleanor's face fills the screen.

We hear a river and a light breeze, but otherwise we have no idea where we are.

Eleanor is looking directly at us.

A long pause.

Then:

ELEANOR
Are you having a good time?

CUT TO:

Mrs. Hill's face fills the screen. She is looking directly at us.

MRS. HILL
The fish was a little too salty.

CUT TO:

Eleanor's face fills the screen. She is looking directly at us.

ELEANOR
(her watch alarm rings,
she switches it off)

CUT TO:

Laura's face fills the screen. She looks directly at us.

LAURA
(gently)
Ssshh.

CUT TO:

Laura's baby's face fills the screen. It looks directly at us.

(CONTINUED)

CONTINUED:

BABY
(baby talk)

CUT TO:

Bob's face fills the screen. He looks directly at us.

BOB
I liked the fish.

CUT TO:

Joseph face fills the screen. He looks directly at us.

JOSEPH
I have three questions I want you
to answer.

CUT TO:

Anna's face fills the screen. She looks directly at us.

ANNA
What?

CUT TO:

Joseph's face fills the screen. He looks directly at us.

JOSEPH
Are you happy?

CUT TO:

Anna's face fills the screen. She looks directly at us.

ANNA
Yes.

CUT TO:

Joseph's face fills the screen. He looks directly at us.

JOSEPH
Do you love me?

CUT TO:

Anna's face fills the screen. She looks directly at us.

ANNA
Yes.

CUT TO:

Joseph's face fills the screen. He looks directly at us.

(CONTINUED)

CONTINUED: (2)

JOSEPH
Do I love you?

CUT TO:

Anna's face fills the screen. She looks directly at us. Joseph leans into Anna's shot and kisses her. Then he leans out again.

ANNA
Yes.

A pause.

Anna looks to her right, and we break the discipline of the sequence as we cut to her POV. Along a line of faces she sees one particular face.

A BEAUTIFUL TEN YEAR OLD GIRL

She stares straight ahead as if in a dream.

We cut back to Anna who returns her gaze to its' original position.

CUT TO:

Clara's face fills the screen. She looks directly at us.

CLARA
(nothing)
(nothing)
(nothing)

Then we hear a CLICK.

We cut wide to reveal the context of all these close-ups. THREE ROWS OF GUESTS, TOTALING MAYBE ONE HUNDRED PEOPLE have been posing for ANNA and JOSEPH's WEDDING PHOTOGRAPH. They are in a field, which is next to a river and under an idyllic willow tree.

We are in CONNECTICUT at their WEDDING.

Almost immediately the picture's taken, Joseph claps his hands as a signal for people to break formation and return to the party.

SMASH CUT TO:

EXT. BROOKLYN - DAVID'S HOUSE - LATE AFTERNOON

Riding a mini-bike, Patrick and Stevie pull up to the front of the house. They're covered in mud. Patrick revs the bike, keeping it running while Stevie hops off, and up the porch two steps at a time.

(CONTINUED)

CONTINUED:

DAVID
(no answer)

MARTHA
David?

DAVID
I'm still sleeping.

MARTHA
(a pause)
Ok.

Martha quietly leaves.

EXT. BROOKLYN - DAVID'S HOUSE - SAME

Patrick revs the Yamaha. Stevie fidgets on the porch, can't wait to get back on.

Martha reappears.

MARTHA
He's still sleeping.

STEVIE
(nods)
Ok.

Stevie turns and jumps down over the porch steps, landing on the sidewalk.

He runs to Patrick and hops back on the bike.

Martha watches them take off.

INT. DAVID'S ROOM - SAME

David's sitting there. Same as before. Behind him. On the bed. The BOX.

David. His body. Hunched.

His face. Empty.

EXT. CENTRAL PARK - LATE AFTERNOON

An overhead tracking shot across a particularly dense piece of woodland. We hear a creaking and rustling to our right and pan to see. In the middle distance, A TREE tears itself free from its roots and shoots straight up and into the late afternoon sky. We pan back to the treetops, as before.

As normal.

(CONTINUED)

CONTINUED:

As if nothing had happened.

FADE TO BLACK.