

DEFENDING YOUR LIFE

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FADE IN:

1 INT. ADVERTISING AGENCY - CONFERENCE ROOM - DAY 1

A meeting is taking place. The HEAD OF THE AGENCY is standing up, talking to about 15 employees.

AGENCY HEAD

Monday, no later than three o'clock, I would like to see the Levi's spots. Tom, you going to have those?

TOM

I think so.

AGENCY HEAD

Wednesday we should know about Pepsi.

A woman, CAROL, raises her hand.

AGENCY HEAD

Carol?

CAROL

Is Doyle Dane still in the running?

AGENCY HEAD

It's Doyle Dane, us and I think Daily is still in there. Alright, if that's all, I guess we can call it a week. Oh, yeah, one more thing...

(looks right at Daniel Miller)

... Surprise!

ALL

Surprise!

Everyone starts to sing "Happy Birthday." DANIEL is embarrassed.

DANIEL

Ohmigod...

He lets them sing.

AGENCY HEAD

This is from your co-workers and myself.

(CONTINUED)

1

CONTINUED:

1

He hands Daniel a present. It's a beautiful compact disc player.

DANIEL

Wow! This is gorgeous. What did this set you guys back, a grand?

CO-WORKER

\$800 at Adray's.

DANIEL

I guess that means I can't return it.

(as they laugh)

This is terrific.

A girl gives him a bunch of CDs wrapped up. He unwraps them.

DANIEL

This is fantastic.

(stands up)

You're really great people to work with. Really. You know, I started here on my birthday 12 years ago. I know that some people say it's weird that half of you here are younger than me but you still get paid more.

(a small laugh)

But I just want to make an announcement. I've decided in the next decade to really go for the money. I'm going to become the kind of guy you've got to be to get ahead. I'm clawing my way up from now on. No more Mr. Nice Guy.

(as they laugh)

You people are great. I wish I could squeeze all of you into one pretty woman. Thanks a million. This is fantastic.

The group breaks up. People walk out of the conference room. A woman, JANET, with another guy, TOM, comes up to Daniel.

JANET

What are you going to do tonight? You want us to take you to dinner?

DANIEL

I'm picking up my new car.

(CONTINUED)

TOM

What'd you get?

DANIEL

I got a B.M.W.

TOM

Which one?

DANIEL

The convertible.

TOM

Oh man, what a great car!

DANIEL

Yeah, I think I'll drive to Santa Barbara.

TOM

That's fantastic. Who're you going with?

DANIEL

Well... Bill's taking me to get my car.

TOM

Don't you have a date on your birthday?

DANIEL

No.

JANET

Are you going to see your ex?

DANIEL

Are you crazy? Listen, I'm fine. Honestly. This is the best I've felt in years. I think this is my decade.

JANET

I hope so.

BILL comes over.

BILL

Let's go.

CUT TO:

2 INT. BILL'S CAR (MOVING) - DAY

2

Daniel is holding his CD player. Bill is driving.

BILL
What color?

DANIEL
Black.

BILL
Leather?

DANIEL
Yeah.

BILL
Beautiful car. So what does it
cost? Do you mind my asking?

DANIEL
Little over 39.

BILL
Jesus. Well, it's a great car.
Listen, you want me to get you a
chick tonight?

DANIEL
I'm fine, Bill.

BILL
I can make a few calls.

DANIEL
I don't think so.

BILL
You don't want to be alone on your
birthday, do you?

DANIEL
That's the way it is. It's okay.

BILL
I guess being alone isn't so bad.

DANIEL
No, it isn't. Especially if you
don't say it any more.

CUT TO:

3 EXT. ZIPPER BMW (BEVERLY HILLS) - DAY

3

They pull up.

(CONTINUED)

BILL

You want me to wait?

DANIEL

No.

BILL

Maybe it's not ready.

DANIEL

It'll be ready.

Daniel gets out of the car.

BILL

Happy birthday, man! Love ya!

DANIEL

Thank you.

Bill drives away.

Daniel walks in where six beautiful cars are on display. The salesmen are in their little glass offices. His salesman, JIM, sees Daniel and motions for him to come over. All you can say about Jim is that he's a car salesman in the classic sense. If you fell on him, you'd slide off.

JIM

(on the phone)

That's a normal smell. It's a protective coating. It's supposed to burn off.

(to Daniel; hand
over receiver)

You look fantastic. Did you lose a lot of weight?

(back into phone)

I wouldn't worry about it, Mrs. Bernstein. We have a saying around here: If the little light doesn't come on, the smell's probably coming from you.

(to Daniel)

This woman has no sense of humor.

(back into phone)

If it smells on Monday, you bring it in... Okay, thank you.

(hangs up)

You lost a lot of weight, right?

(CONTINUED)

4

CONTINUED:

4

DANIEL

How could I lose a lot of weight?
You saw me two days ago.

JIM

Something about you looks
different. What is it?

DANIEL

I've just given you \$39,000.

JIM

That's it. That's the look. Come
on, big fella, let's go get her.

5

EXT. ZIPPER BMW BACK LOT - DAY

5

Jim and Daniel head out of the office, walking towards
the back lot.

JIM

What you got there in that box?

DANIEL

It's my birthday. They gave me a
compact disc player.

JIM

Hey, happy birthday. You know you
got a compact disc player in the car.

DANIEL

I do?

JIM

You bet you do. When you tell me
'everything,' I give you
everything.

DANIEL

I didn't know I had a C.D. in the
car.

JIM

You've got everything but a phone,
which surprises me. A guy like
you, I'd think the phone would be
the first thing.

DANIEL

I'm sure I'll put one in.

JIM

Aftermarket worries me.

(CONTINUED)

5

CONTINUED:

5

In the distance, Jim sees what he thinks is Daniel's car -- but it's not. It's a new 750 IU, the flagship of the line.

JIM

There she is, my friend. And I'm walking with her owner.

DANIEL

I can't believe it. It's the most gorgeous thing I've ever seen.

JIM

That's not it.

Jim looks around and finally sees Daniel's car.

JIM

There she is. What a cutie.

DANIEL

That's it? Try not to show the 750 first, Jim. My car looks like a turd.

JIM

May I tell you something? I'm gonna level with you. If I had my choice between the two, I would take the one you're getting.

DANIEL

Well, I'm going to level with you then. I did lose weight. 60 pounds.

JIM

What?

DANIEL

I had a huge 60-pound lump right here. I had it cut off yesterday.

JIM

You're putting me on.

DANIEL

You're right. It was Monday.

6

EXT. BMW BACK LOT/INT. CAR - DAY

6

They arrive at the car. Jim opens the door, Daniel gets in. He puts his CD player on the seat next to him. Jim, leaning in, goes over the car quickly.

(CONTINUED)

JIM

You remember all this from driving it, don't you?

DANIEL

Yeah, I know how to work it.

JIM

Beat the hell out of it. Have a ball. You look great in it.

DANIEL

Can I go on a trip right now? Are there any restrictions?

JIM

Beat the shit out of it.

Daniel STARTS UP the CAR. He pulls out of the lot. Jim waves goodbye.

EXT. STREETS/INT. BMW (MOVING) - LATE DAY

It's sunset in Los Angeles, a hot, beautiful night. Daniel heads down Wilshire Boulevard towards Westwood. At Barrington he takes a left. He's playing with the CD PLAYER. He reaches over and looks through the compact discs. One of the discs is the Barbra Streisand Broadway album. He shoves it in. Over the speakers comes, "SOMETHING'S COMING," with the wonderful Sondheim lyrics --

STREISAND (V.O.)

'Could be, who knows, there's something due any day, I will know right away, soon as it shows...'

He takes a right on Pico heading towards the beach.

STREISAND (V.O.)

'It may come cannonballing down through the sky, gleaming its eye, bright as a rose. Who knows?'

Over this song, beautiful AERIAL SHOTS of Daniel in his new car making his way westward towards the ocean.

STREISAND (V.O.)

'It's only just out of reach, down the block, on a beach, under a tree. I got a feeling there's a miracle due, gonna come true, coming to me.'

8 INT. BMW/EXT. CRASH SITE - DUSK

8

He takes a left on 26th Street. The CDs slide off the passenger seat onto the floor. Daniel reaches over to pick them up. He has veered over the yellow line. He's heading towards an RTD bus going about 40 mph. While reaching for his CDs, with STREISAND BLARING optimism over the sound system, Daniel runs head-on into the bus. It happens quickly, cleanly. As the two vehicles meet, there is a CRASH and we --

CUT TO:

9 HUGE SET OF DOORS

9

flying open.

10 EXT. JUDGMENT CITY - ARRIVAL PORT - DAY

10

BEGIN TITLES.

We're obviously somewhere else in this universe. Hundreds of people in hospital gowns are being pushed in wheelchairs. It's as if they've just arrived at Los Angeles International Airport, but they can't walk.

Over TITLES we see people being loaded onto clean, modern, efficient-looking trams. No automobiles are anywhere in sight. The people not in wheelchairs, who are running everything, act much like counselors do on the first day of camp, talking gently to the wheelchair people who look a bit sedated. We hear constant ANNOUNCEMENTS in the b.g. --

MALE ANNOUNCER (V.O.)

Tram 64 leaving for Section 11,
the Princess Hotel, the King's
Arms, the Lifetime Inn.

FEMALE ANNOUNCER (V.O.)

All red trams, all red trams,
departing to the Colonnade, Town
Center, Judgment Center. All red
trams departing immediately.

Over the TITLES and ANNOUNCEMENTS, we see Daniel Miller, along with other people in wheelchairs, being guided onto one of the various colored trams. When Daniel's yellow tram fills up, mostly with people in their late 70s, the doors close and it slowly pulls out of the arrival port. Daniel is virtually the only young person on board.

11 EXT. HIGHWAY/INT. TRAM (MOVING) - DAY

11

We FOLLOW this tram as it heads down a long stretch of highway. We PASS a big road sign that says: "JUDGMENT CITY -- 11 Miles."

END TITLES. A GUIDE gets up on the moving tram and addresses the people.

GUIDE

Good afternoon and welcome to Judgment City. You've just had quite a little journey, so for now, relax and enjoy the ride. Considering the transformation you've just been through, you really won't have any choice. Now, if we've done our work correctly, you should all be from the western half of the United States. Even though this isn't the earth, our surroundings should seem pleasing and very familiar to you. Exactly why you're here and what you'll be doing will be explained later. No need to worry about that now. Soon we will drop you off at your hotels, you will sleep the night, tomorrow when you wake, you'll feel wonderful and raring to go. You'll find many activities here in Judgment City to enjoy in your spare time. We have theaters, libraries, museums, horseback riding, many fine restaurants -- all the things you are used to. How many of you enjoy golf?

People try to raise their hands, but they can't, they're too weak.

GUIDE

You won't be able to get your hands up just now, but good, I can see it's most of you. We've done our job well. So, sit back. Our first stop is the Princess Hotel. We should be there in 15 minutes.

12 EXT. HIGHWAY - DAY

12

We see the tram zipping along on its way into town. We PASS quite a few billboards advertising for various restaurants, night clubs and places to go.

CUT TO:

13 EXT. PRINCESS HOTEL - DAY

13

The Princess looks like it was built in the 1960s, sort of like the Old Sheraton Universal. At one point, it was modern. Now it looks like... well, the Old Sheraton Universal. The yellow tram pulls up and stops. Certain people are told to get off. Daniel Miller is one of them.

14 INT. PRINCESS HOTEL - LOBBY - DAY

14

The people walk, zombie-like, into the lobby. A gentleman, STAN, is waiting to greet the new arrivals.

STAN

Ladies and gentlemen, welcome. My name is Stan. Because of what you've just been through, you'll want to go directly to your room and go fast to sleep. You're already checked in. You have nothing to worry about tonight. Everything will be explained to you in the morning. Have a good rest. If you have any questions, I'm here to help.

CUT TO:

15 INT. PRINCESS HOTEL - HALLWAY/ELEVATOR - DAY

15

Elevator doors open. Daniel and two other people exit with a PORTER. The Porter opens Daniel's door.

PORTER

I'll be right back. Make yourself at home.

16 INT./EXT. DANIEL'S ROOM - DAY

16

Daniel walks in and looks around. It looks like a hotel room -- that look that never changes: attempted color schemes, generic pictures, a television chained to the dresser, a Yellow Pages that says "Judgment City." Daniel, zombie-like, walks over to the closet and opens it. It is filled with caftan-like clothing in various colors. The Porter returns.

PORTER

Sir, all the clothing you'll need for the time you're here is in that closet.

(MORE)

(CONTINUED)

PORTER (CONT'D)

We call those 'tupas.' They're like caftans. They're quite comfortable and they fit everyone. Would you like to shower or are you too tired?

(as Daniel nods
"yes")

You're too tired?

(as Daniel nods
"yes")

I understand. There are five channels of programming on the television. Channel 3 will tell you all about Judgment City. Have a wonderful night's sleep. If there's anything I can do, I'm at your service.

Daniel reaches into his pocket, trying to give the Porter a tip. The Porter laughs.

PORTER

I'd be very surprised if you found anything in there. But I appreciate the attempt.

The Porter exits. Daniel lies down on the bed and closes his eyes. Almost instantly, he's asleep.

CUT TO:

17 INT. DIAMOND'S HUSTLING, BUSTLING OFFICE BUILDING - NEXT 17 MORNING

Hundreds of people at work, all of them look busy. We see BOB DIAMOND entering briskly, carrying a briefcase, bopping along, feeling good. Diamond is an affable man in his 50s, a man who looks like he completely cares about you on one hand and can't remember your name on the other. You like him, even though you may not want him as a friend.

DIAMOND

'Morning, Ellen.

ELLEN

Good morning.

DIAMOND

Good morning, Phillip.

PHILLIP

Good morning, Mr. Diamond.

(CONTINUED)

17 CONTINUED:

17

He walks past his own secretary, SUSAN, into his office.

DIAMOND

Good morning, Susan.

SUSAN

Good morning.

18 INT. DIAMOND'S OFFICE - MORNING

18

Diamond enters, moves to his desk, looks through some papers. Very efficient computer equipment in the corner is silently printing reams of information. Susan enters, handing him a manila folder.

DIAMOND

Who's prosecuting?

SUSAN

Lena Foster.

DIAMOND

She's going to have a field day with this one.

SUSAN

She lost last Thursday.

DIAMOND

Really? There is a God. Okay, call him, up, please.

CUT TO:

19 INT. DANIEL'S HOTEL ROOM - MORNING

19

Daniel is asleep in his hospital gown. The TELEPHONE RINGS. He opens his eyes, looks around, feels his body, sort of does a half-smile as if surprised at how good he feels. He thought this whole thing might have been a dream. It's not. The phone has rung three times already. He reaches over and picks it up.

DANIEL

Hello?

SUSAN (V.O.)

Mr. Miller?

DANIEL

Yes.

(CONTINUED)

SUSAN (V.O.)

Hold on for Bob Diamond, please.

A moment's silence. Diamond comes on the line.
INTERCUT:

DIAMOND

Daniel?

DANIEL

Yes?

DIAMOND

Diamond here. How are you, my friend? Good sleep?

DANIEL

Yes.

DIAMOND

Amazing, isn't it? Listen, you're going to get up and shower and put on some of those nice clothes, and you're going to take a tram downtown and come see me today. Do you have any idea what's going on?

DANIEL

No. No, I don't.

DIAMOND

Well, in a nutshell, you're here to defend your life. And I'm going to help you.

DANIEL

Defend my life?

DIAMOND

I'll tell you everything when you get here. In a few hours, you're going to know more than anyone you've ever met. Sound exciting?

DANIEL

I guess.

DIAMOND

It is, believe me. So, go ahead, enjoy the morning. Did you eat breakfast yet?

DANIEL

No.

(CONTINUED)

19 CONTINUED: (2)

19

DIAMOND

I've got some good news for you.
It's not only the best food
you'll ever have, but you can eat
all you want.

DANIEL

What?

DIAMOND

As long as you're here, you can
eat all you want. It won't
affect you physically and you
won't gain weight. So pig out,
eat 30 hotcakes, I'll see you
around two.

DANIEL

I can eat all I want?

DIAMOND

Eat everything. Take care.

Diamond hangs up. Daniel gets out of bed and makes his
way into the bathroom.

20 INT. BATHROOM - MORNING

20

On the sink, he sees various toiletries, all wrapped in
plastic. Everything is labeled, "PRINCESS HOTEL,
Judgment City." A white terry cloth robe is hanging on
the door. He puts it on. It is also embossed with the
name of the hotel.

21 INT. DANIEL'S ROOM - MORNING

21

He walks back into the room, sits on the edge of the bed
and turns ON the TELEVISION. A soap opera comes on.

22 INT. SOAP OPERA (TV PLAYBACK) - DAY

22

KAREN (V.O.)

You never loved me. You never
loved me for a second.

CARL (V.O.)

How can you say that? I loved
you from the first day I met you.

KAREN (V.O.)

When was the first day you met
me, do you remember?

(CONTINUED)

22

CONTINUED:

22

CARL (V.O.)

Of course I remember, Karen.
Don't do this to me. Don't
belittle my feelings for you.
I remember everything.

KAREN (V.O.)

What's my middle name?

CARL (V.O.)

You never told me that.

KAREN (V.O.)

It was the first thing I told
you. The first thing.

BACK TO DANIEL

watching this. He can't understand where this program
is coming from. He turns the channel -- A GAME SHOW
is in progress.

23

GAME SHOW (TV PLAYBACK) - DAY

23

A big banner across the stage reads, "YOUR BIGGEST FEAR."
The Moderator turns to the contestant on his left --

MODERATOR (V.O.)

Alright, you can stop here or face
your fear. You have ten seconds.

AUDIENCE (V.O.)

(some yelling)
Face the fear! Face the fear!
(others yelling)
Stop! Stop here!

MODERATOR (V.O.)

Time's up. Do you want to stop
here or face the fear?

CONTESTANT (V.O.)

I'll face the fear.

MODERATOR (V.O.)

(excited)
He's facing the fear! He's facing
the fear!

Daniels turns the channel --

24 STILLS AROUND CITY (TV PLAYBACK) - DAY

24

It's the station you find in all hotels, the one that gives information about the city you're in. Over various pictures, we hear CORNY MUSIC and an Announcer's voice. The first picture is of a restaurant --

ANNOUNCER (V.O.)

Still eat meat? Try Phil's Lamb House on 6th Street. Phil says 'Stay here all night. I've got the best lamb in the universe.'

On a new picture of a miniature golf course --

ANNOUNCER (V.O.)

Miniature golf is yours at The Castle which has over 1500 arcade games, ranging back from the 1800s up to the present. Paul Klogan, owner of The Castle, says: 'You'll have the time of your life! And don't worry about the score -- we don't keep it!'

On a new picture showing a stable --

ANNOUNCER (V.O.)

Horseback riding is yours at Judgment Stables. Depending on how much time you have, you can take three, four or five-hour rides. Judgment Stables. Take the orange tram.

Daniels turns the channel --

25 WEATHER CHANNEL (TV PLAYBACK) - DAY

25

It's the WEATHER CHANNEL. OVER Percy Faith MUSIC, a banner runs continuously along the bottom of the screen reading:

"Weather Channel -- 74 degrees, perfectly clear. All the time."

CUT TO:

26 INT. PRINCESS HOTEL - LOBBY - MORNING

26

The elevator doors open and Daniel walks out wearing a brown "tupa." The lobby is busy, filled with people, most of whom are elderly. Daniel sees very few people his own age, except for an occasional employee. He looks around and finds the coffee shop.

27

INT. COFFEE SHOP - MORNING

27

Daniel enters and sits at the counter. He picks up the menu. It's written in that clever, Hamburger Hamlet way. The breakfast page reads: "Good Morning. How shall ye be judged? Take the eggs, I pray ye." Another "clever" paragraph reads: "Pray you don't judge me too soon until you've had thy royal omelette and thy goblet of juice." The WAITRESS comes over.

WAITRESS

Good morning.

DANIEL

Good morning. What would you suggest?

WAITRESS

Everything we have is sensational.

DANIEL

How's the vegetable omelette?

WAITRESS

Sensational.

DANIEL

I'll take it. And some coffee.

The Waitress exits and, literally, within ten seconds reappears with the food. She puts it down.

DANIEL

This wasn't made for someone else, was it?

WAITRESS

(laughs)

No. This was made just for you.

DANIEL

So fast?

WAITRESS

Fast and delicious. Eat all you want.

She exits. Daniel digs into the omelette. A look comes over his face that says this is the best food he's ever had. Ever. While he's eating, a PORTER appears.

PORTER

Mr. Miller?

DANIEL

Yes?

(CONTINUED)

27

CONTINUED:

27

PORTER

A tram is leaving right now that will get you into town by two o'clock. Are you just about through?

DANIEL

I'm okay. I can get some lunch later.

PORTER

There are many fine restaurants downtown. But just to be sure you're on time, I think you should leave now.

Daniel gets up and reaches to pay. Then he remembers he doesn't do that here. The Porter smiles and leads him outside.

28

EXT. PRINCESS HOTEL - MORNING

28

Daniel and the Porter are walking, Daniel still in awe of the food.

DANIEL

The best eggs I've ever had. The best.

The Porter smiles. He leads Daniel over to a red tram and Daniel boards. It's full of elderly, tupa-clad people.

29

EXT./INT. TRAM - MOVING - DAY

29

As the tram pulls out, the DRIVER speaks over a loudspeaker:

DRIVER

Good afternoon. Our trip to downtown Judgment City takes 20 minutes. When we arrive, please stay on the tram until you are met by your escort. Remember, never exit the tram while it is moving. Because of the electronic field that is set up around the moving vehicle, it can be extremely dangerous. Thank you.

Daniel is sitting next to an 84-year-old woman, SARAH. She's staring at him.

(CONTINUED)

29

CONTINUED:

29

SARAH

So young. AIDS?

DANIEL

No. Car accident.

SARAH

Oh, my God. But you feel okay now, don't you?

DANIEL

Yes, I do.

SARAH

Me, too. Isn't it amazing? Is this what you thought it would be? I certainly didn't.

DANIEL

I still don't know what it is yet, do you?

SARAH

No, I guess I don't.

30

EXT. HIGHWAY - LONG SHOT - DAY

30

of our tram heading into Judgment City.

31

EXT./INT. TRAM - MOVING - DAY

31

As the tram approaches downtown, we pick up Sarah and Daniel's conversation. By Daniel's expression, we know this conversation has been going on forever. Sarah is in the middle of some thought --

SARAH

I would never put a ribbon on the rear of a poodle. I think it's ugly. I'm not even saying I like ribbons at all. But on the head, at least it looks like a person. On the rear, it looks like an idiot. Did you ever have a dog?

DANIEL

You asked me that twice.

SARAH

What did you say?

DANIEL

Yes.

(CONTINUED)

31 CONTINUED:

31

SARAH

What did I say?

DANIEL

You said that was wonderful.

SARAH

Well, it is.

32 EXT. TRAM STATION (DOWNTOWN JUDGMENT CITY) - DAY

32

The tram pulls into a busy station and comes to a stop. The doors open. People are escorted off, each one by a different guide. A woman, HELEN, comes up to Daniel.

HELEN

Mr. Miller?

DANIEL

Yes.

HELEN

I'm Helen, one of Mr. Diamond's assistants. Follow me.

33 INT. DIAMOND'S OFFICE BUILDING COMPLEX - DAY

33

They walk into this large complex. Daniel looks around in amazement.

HELEN

Looks familiar, doesn't it?

DANIEL

Yes, I was just thinking that.

HELEN

That's how it's designed. So it can be as stress-free for you folks as possible. By the way, if there's anything else we can do to make it more like earth, there are suggestion boxes on almost every corner. We like to hear from you.

DANIEL

Well, if you're really trying to make it look familiar, you should start building those mini-malls.

(CONTINUED)

33 CONTINUED:

33

HELEN

It's funny you should say that.
35 of them just opened up outside
of town. I hear they're lovely.
But I don't think I'd like them.
I don't like yogurt and I love to
do my own nails.

CUT TO:

34 INT. HALLWAY/EXT. DIAMOND'S OFFICE - DAY

34

Helen and Daniel reach Diamond's office.

HELEN

Here we are, Mr. Miller. Very
nice to meet you. I'm at your
assistance if you need anything.

DANIEL

Thank you.

Helen leaves. Susan motions for Daniel to sit down.

SUSAN

Mr. Miller, would you like a cup
of coffee?

DANIEL

No, thanks.

Daniel sits in the waiting room. In front of him are
several coffee table books, with beautiful aerial shots
of various places. One is titled, ABOVE HAWAII; another,
ABOVE LOS ANGELES. He picks up the one entitled, ABOVE
JUDGMENT CITY. He starts to open it when all of a
sudden, Diamond appears.

DIAMOND

Daniel!

Diamond puts his arm around Daniel and leads him into
his office.

35 INT. DIAMOND'S OFFICE - DAY

35

Diamond closes the door.

DIAMOND

Sit down, my friend. How are
you feeling?

DANIEL

Fine.

(CONTINUED)

Diamond sits behind his desk and stares at Daniel. He doesn't say a word.

DANIEL

What are you looking at?

DIAMOND

You. You look good in that brown thing.

Diamond is not wearing the same clothing. He has on a very stylish suit. He sees Daniel looking at his clothes.

DIAMOND

I live here. Otherwise I'd wear one of those tupas. But you know, I have time to go to a tailor. You like suits?

DANIEL

That's a nice suit.

DIAMOND

I love suits. Never understood why. Always loved them.
(leans back in chair)

So, what do you think of this place? Is this what you thought it might be?

DANIEL

Thought what might be? Is this heaven?

DIAMOND

No, no it isn't.

DANIEL

Is it hell?

DIAMOND

No, it's not hell, either. There is no hell, although I hear Los Angeles is getting pretty close.

Diamond chuckles at his own joke. He leans forward.

DIAMOND

Daniel, my friend, let me tell you what's going on.

(MORE)

(CONTINUED)

DIAMOND (CONT'D)

This is a very, very big universe, and when you're born into it, you have many, many different lifetimes. After each lifetime, there's a five-day examining period, which you're in now. You see, every second of your life is recorded. Over the next few days, the Universe will play some of it back, look at a few of the days, talk about them, see what's going on, and then a decision will be made whether or not you're allowed to move forward.

DANIEL

What do you mean 'move forward'?

DIAMOND

I mean, move forward. Third to the fourth grade. Second base to third. The goal is to keep growing, to get as smart as you can, to use as much of your brain as possible. For example, I use 50 percent of my brain. Do you know how much you use?

DANIEL

No.

DIAMOND

Three percent.

DANIEL

That's terrible..

DIAMOND

Don't feel bad. Everyone on earth uses three percent, that's why they're there.

DANIEL

So, you're much smarter than I am?

DIAMOND

(chuckles)

Well, I'd say smarter is an understatement. But you want to know the main difference between us? I'm not afraid.

(MORE)

(CONTINUED)

DIAMOND (CONT'D)

You see, when you only use three percent of your brain, fear is pretty much all you think about. Now, the Universe wants you to move on, they want you to become smarter, but they like to see you deal with that fear first. Fear is terrible. It's like a giant fog.

DANIEL

What do you mean?

DIAMOND

It invades the soul. True happiness, real joy, real feelings of any kind can't move through this fog. But when you lift it, when you get rid of that fear, that's when you start to live. Then life starts passing through you at a much faster rate. That's when it gets exciting. Makes you feel great every day. Makes you much happier.

DANIEL

Really?

DIAMOND

Look at me. Do I look happier than you?

DANIEL

I guess.

DIAMOND

I am. Believe it.

DANIEL

So, I'm on trial for being afraid?

DIAMOND

First of all, I don't like to call it a trial. Second of all, yes. And it's not just about fear. It's about various judgments, decisions you made in your life. But pretty much everything is associated with fear when you're a little brain.

DANIEL

A what?

(CONTINUED)

DIAMOND

I'm sorry. That's a phrase we use when you're using three to four percent of your brain.

DANIEL

So, you work for me, you're defending me?

DIAMOND

Precisely.

DANIEL

Is there a prosecutor?

DIAMOND

A damn good one. Lena Foster. We call her the Dragon Lady.

DANIEL

Who does she work for?

DIAMOND

The Universe. The Universe has to make sure that you don't move on until you're ready. It's like if a bad part gets through the assembly line, the whole machine breaks down.

DANIEL

And what happens if I'm not ready? What if I fail?

DIAMOND

Don't call it failing. Worse comes to worse, you'll go back to Earth. Try again.

DANIEL

What do you do? Keep going back until you get it right?

DIAMOND

Well, eventually they'll throw you away. But you're not near that point.

DANIEL

Have I been to Earth before?

DIAMOND

Oh, yes.

(CONTINUED)

DANIEL

How many times?

DIAMOND

Approaching forty.

DANIEL

Is that a lot?

DIAMOND

I was there seven.

DANIEL

So, I'm an idiot. I'm the dunce of the Universe.

DIAMOND

Don't be silly. We have people on Earth who've been there 100 times.

DANIEL

Does everyone on Earth use three percent of their brain? Do some people use more?

DIAMOND

When you use more than three percent of your brain, you don't want to be on Earth, believe me. Not that your take-out places aren't lovely, but there are many more exciting destinations for smarter people. And with any luck, we're going to get you to one of them. Now, they want to look at nine days from your life.

DANIEL

Is that a normal number?

DIAMOND

You're very concerned about normal things, aren't you? The range is generally four to eleven, but nine's fine.

DANIEL

Which days are they looking at?

DIAMOND

That I can't tell you. The whole point of this thing is for you to react spontaneously.

(MORE)

(CONTINUED)

DIAMOND (CONT'D)

They don't like to give you time to think about it. Your gut reactions are most important.

DANIEL

So what happens exactly?

DIAMOND

We'll look at these days, we'll talk about them, the prosecution may say, 'I don't like the way he reacted there,' and we'll tell them to go to hell.

DANIEL

There is a hell?

DIAMOND

Just an expression. Hey, you hungry?

DANIEL

Very much.

DIAMOND

Come on, Mr. All-You-Can-Eat, let's stuff.

CUT TO:

Daniel and Diamond walk towards one of the many outdoor cafes.

DIAMOND

We have over 400,000 residents working here. They come from all over. This is pretty high-paying stuff. Sort of like Alaska.

DANIEL

How many dead people come here?

DIAMOND

About 2,500 people a day. We're servicing half the U.S.

DANIEL

Where does the rest of the Earth go?

(CONTINUED)

36 CONTINUED:

36

DIAMOND

Here. This is a very large place.

CUT TO:

37 INT. CAFE - DAY

37

Daniel and Diamond are seated at a table. A WAITER places an entire barbecued chicken in front of Daniel. Diamond has a bowl of some fibrous clumps of food, like a dry cereal, covered with a liquid.

WAITER

(tired; a little
pissed)

Anything else?

DIAMOND

What's he going to do, my friend,
put the whole thing in his mouth?
I don't see a knife on his plate,
do you?

WAITER

(very snotty)

I don't know what you see. I
don't have your eyes.

The Waiter takes a knife and cuts Daniel's chicken into
little pieces.

WAITER

Shall I cut them up more or
does he still have his teeth?

DIAMOND

That's enough.

The Waiter exits. Daniel bites into a leg.

DANIEL

This is the best food I've ever
had in my life! I can't get
over it!

DIAMOND

I haven't eaten chicken in a long
time, but I remember it being
very good.

DANIEL

What are you eating?

(CONTINUED)

DIAMOND

You wouldn't like it.

DANIEL

What does it taste like?

DIAMOND

(smiles)

You're curious, aren't you? Good.

I like that. Here, try it.

He slides his bowl over. Daniel takes a bite. He spits it out; it's the worst thing he's ever tasted.

DANIEL

Ohmigod, accchhh! This is horrible!

DIAMOND

Tastes like horseshit, doesn't it? As you get smarter, Dan, you can begin to manipulate your senses. This tastes much different to me than it does to you.

DANIEL

(still trying to
get the taste out
of his mouth)

Yuck! This is what smart people eat? Yuck!

DIAMOND

(smiling)

So, my friend... talk to me. Tell me about your life. Do you think you had any problems? If so, what were they?

DANIEL

Well, sure I had problems. I wasn't perfect. Nobody's perfect.

DIAMOND

Don't get defensive. How'd you get along with other people? Did you like people?

DANIEL

(beginning to worry)

What do you mean?

DIAMOND

What could I mean?

(MORE)

(CONTINUED)

DIAMOND (CONT'D)

It was four words: 'Did -- you -- like -- people.'

DANIEL

I liked people. Sure. Well, some people I didn't like. Why, do you have to like everybody?

DIAMOND

Whoa. Relax. Have some more chicken.

(looks through
his summary papers)

Did you give a lot to charity?

DANIEL

What do you mean, 'a lot'?

DIAMOND

Did you give a lot of money? Did you donate things? I'm just curious. It's not a good or a bad thing.

DANIEL

Well, I guess I could have given more.

Diamond nods like he understands. Daniel begins to think something bad is going to happen to him because he didn't give enough.

DANIEL

I always gave to people on the street, but most of the time they would go and buy liquor, and I didn't know if that was good or not. I think I was considered a giving person...

DIAMOND

Relax.

DANIEL

Am I going to have to defend myself because I didn't give enough?

DIAMOND

That was really just my curiosity.
(MORE)

(CONTINUED)

DIAMOND (CONT'D)

People move on who don't give,
people move on who do give,
people go back who don't give,
and people go back who do give.
It's never any isolated thing like
that. But I'll tell you something.
There was one person you really
didn't give to. Boy, were you
cheap with him.

DANIEL

Who?

DIAMOND

You.

Daniel stares at him, then slowly starts eating again.
Diamond leafs through pages of information, making
mental notes.

DIAMOND

Sort of an uneventful marriage,
huh?

DANIEL

Oh, I hope we don't have to look
at too much of that.

DIAMOND

They don't want to see any of
that. They're not really
interested in how other people
affected you. They like to see
the decisions you made for
yourself, how you treated you.
That's what they like. Now, I
hate to be rude, but I have to
run. You can finish your chicken,
you can take it with you, you can
do anything you want.

DANIEL

I'm full. I can grab something
later at the hotel.

DIAMOND

Listen, I want you to have fun
tonight. There's lots to do
here. Try to get over to the
Past Lives Pavilion. It's
terrific.

DANIEL

What's that?

(CONTINUED)

DIAMOND

It's a place outside of town where you can go and see some of the people you've been before.

DANIEL

You see yourself in other lives?

DIAMOND

It's fantastic, but make sure you really want to do it. Some people don't like it. It bothers them.

DANIEL

Can I find out about my parents, and if I ever had children, and where all those people are?

DIAMOND

That sort of information is contained at the Hall of Records, near the Pavilion. But they don't give that out. Everyone's life is their own business. That is, of course, unless you're borrowing money.

Diamond chuckles at his little joke. He stands up and makes a gesture to the maitre d' that he's through eating. The maitre d' nods.

DANIEL

Who pays for this?

DIAMOND

We all do, buddy. Let's go.

They exit the restaurant.

Daniel and Diamond are walking.

DIAMOND

We start tomorrow at nine. Go enjoy yourself. If you need me, call me anytime. I never sleep.

DANIEL

You never sleep?

(CONTINUED)

38

CONTINUED:

38

DIAMOND

Don't like it. I can if I want to, I just don't. Another one of the many big brain advantages. Something we want you to have. By the way, how do you like the Princess?

DANIEL

The Princess? It's okay.

DIAMOND

They've been talking about remodeling that place for a long time. But you know the way things are. People talk. Well, I'm off. Have fun, be careful, look around, eat! Eat all you want! See you later!

Diamond exits. Almost instantly a tram pulls up. Daniel gets on.

CUT TO:

39

EXT. PRINCESS HOTEL - DAY

39

The tram arrives. Daniel gets off.

40

INT. PRINCESS HOTEL LOBBY - ELEVATORS - DAY

40

Daniel walks through the lobby to the elevators. One arrives and he gets on.

41

INT. ELEVATOR - DAY

41

Daniel looks around. The elevator walls are covered with those bright, plastic-covered, Vegas-type advertising cards that describe various places to go. One of the signs reads: "Universal Laugh Factory." Their insignia is the tragedy mask with a circle around it and a line drawn through it (i.e., no tragedy). The sign reads: "Guaranteed to tickle your funny bone. Plus delicious food. Come and eat and laugh your head off."

CUT TO:

42

INT. UNIVERSAL LAUGH FACTORY - NIGHT

42

It's much like the Comedy Store.

(CONTINUED)

A COMEDIAN onstage is talking to the audience comprised mostly of elderly people who are not laughing very hard. At one table sits a younger woman, JULIA. Julia is in her 30s. Aside from being attractive, this woman gives off a sort of glow. The longer the CAMERA sees her, the more we know that she's got it; she's figured something out. She's sitting with an OLDER MAN, chatting. The Comedian leans over the stage to talk to a WOMAN in her 70s --

COMEDIAN

Hi, where were you from?

WOMAN

Denver.

COMEDIAN

Denver. How do you like that?
How many people here from Denver?

Nobody applauds.

COMEDIAN

That's the mile-high city, right?

WOMAN

Yes, it is.

COMEDIAN

Wonderful. You look a mile high
right now yourself!

Small laugh from the audience. Daniel has entered and sits at a table by himself. He looks around the room and immediately he spots Julia. The Comedian continues on to the next PERSON.

COMEDIAN

How are you, how'd you die?

PERSON

Tuberculosis.

COMEDIAN

Good. Breathe for me.

No laugh. Julia turns to the Older Man.

JULIA

He's sort of rude, don't you
think?

OLDER MAN

And not very funny.

(CONTINUED)

JULIA

I wonder if he gets heckled.

OLDER MAN

I'd like to heckle him.

The Comedian hears them talking.

COMEDIAN

Folks, I'm the one who's doing
the act here, thank you.

JULIA

(quietly)

And not very well, I might add.

Some of the audience overhears her and laughs. The
Comedian continues to another elderly WOMAN --

COMEDIAN

How'd you die?

WOMAN

I was in a coma.

COMEDIAN

For how long?

WOMAN

Three years.

COMEDIAN

My goodness. Anyone tell you
that Elvis died?

There's a small laugh.

COMEDIAN

Lemme tell you something. I was
in a coma once. I called it
marriage. But, seriously, last
night a funny thing happened to
my wife and I. We went to pick
up a friend of ours...

The Comedian drones on in the b.g. Julia makes eye
contact with Daniel. She stares at him for a second.
And then, to his surprise, she gets up and walks over
to him.

JULIA

Excuse me. What's your name?

DANIEL

Daniel.

(CONTINUED)

JULIA

I know you, don't I?

DANIEL

I don't think so. What's your name?

JULIA

Julia.

DANIEL

I don't know you. I could know you. Do you want to sit down?

She sits down.

JULIA

Seriously, who are you?

DANIEL

I don't know.

JULIA

You look familiar to me.

DANIEL

I'm the only man in here under 90.

JULIA

That could be it. Don't you hate this comedian?

DANIEL

Stinko.

JULIA

Obviously humor has nothing to do with brain size.

Daniel is taken aback at how funny she is.

DANIEL

Obviously.

JULIA

Do you want to take a walk or something, or are you going to stay and see the show?

DANIEL

I have to see the show. That's my dad.

(CONTINUED)

42 CONTINUED: (4)

42

JULIA

What?

DANIEL

Gotcha. Sure. Let's get out of here.

They get up.

COMEDIAN

Hey, where're you going? What's the matter?

DANIEL

Nothing. We'll come back when the comic's on.

JULIA

(to the Comedian)

You're very good.

CUT TO:

43 EXT. UNIVERSAL LAUGH FACTORY - STREET - NIGHT

43

They're walking along. Julia points to something on Daniel's tupa.

JULIA

What's that?

Daniel looks down. She moves her finger up to poke him in the nose. This hasn't been done to him since he was in grammar school.

DANIEL

I don't believe you. You'll make a great baby in the next life.

JULIA

Did anyone ever tell you that you carry yourself very stiffly?

DANIEL

I'm dead. Leave me alone.

JULIA

How many days are you looking at?

DANIEL

My lawyer said nine.

JULIA

You call him a lawyer?

(CONTINUED)

DANIEL

What do you call yours?

JULIA

Sam.

DANIEL

I can't do that. It never occurred to me to call him by his first name. I bet you did that with everybody. Like what was your butcher's name?

JULIA

Pete.

DANIEL

What about your mailman's name?

JULIA

Jesse. What was your mailman's name?

DANIEL

I don't know. He was coming to my house for over a decade, and I don't know.

JULIA

Didn't you ever give him a Christmas present?

DANIEL

Liquor. But I just put it in the box.

JULIA

I don't imagine you had a butcher.

DANIEL

Steve.

JULIA

Seriously? Steve?

DANIEL

Well, he wasn't really a butcher. He was just a buddy who loved to cut meat. How many days are you looking at?

JULIA

Four.

DANIEL

You're kidding. That's all? What do they, just show them all at once?

(CONTINUED)

JULIA

No. One a day, like a vitamin.

DANIEL

(smiling)

Like a vitamin?

JULIA

Yeah.

DANIEL

Four days. That's terrific.
That means you'll go on.

JULIA

I hope so. Sam thinks so.

DANIEL

Well, I hope you and Sam are very
happy. I'll write to you from
hell.

JULIA

I like this. Were you married?

DANIEL

Yeah.

JULIA

Children?

DANIEL

No.

JULIA

You didn't want any?

DANIEL

We wanted one. We tried. It
was a miscarriage. We tried
again, but it didn't work.

JULIA

I'm sorry.

DANIEL

You don't have to be sorry. I
don't think my wife and I should
have produced a child. What about
you?

JULIA

I had a little girl and I adopted
a little boy.

(CONTINUED)

DANIEL

How old were they?

JULIA

Stephanie was seven, Carl was nine.

DANIEL

They miss you, I bet, huh?

JULIA

I'm sure they do. I miss them. But I feel okay about it, don't you?

DANIEL

Well, I didn't know them as well as you.

She smiles. They walk a bit.

JULIA

It does feel okay, doesn't it?

DANIEL

Yeah, it does.

JULIA

They say they make it that way so we can get down to work. So we can look at our life without any distractions.

DANIEL

I know. My lawy -- Bob told me the same thing.

JULIA

Wouldn't you call this a distraction?

DANIEL

Well, yeah. But eating all you want is a distraction, too, for that matter.

JULIA

Isn't that the best? You know, about six months ago I had a dream that I would go to a place where I could eat all I want. And now I'm here.

(CONTINUED)

DANIEL

You think you were dreaming about this place?

JULIA

Actually, I think I was dreaming about the Sizzler. There was one about a block from my house.

DANIEL

Good salad bar.

JULIA

So, tell me about your wife.

He shakes his head as if to say, "I really don't want to talk about it."

JULIA

Come on.

DANIEL

I got married too young. That's all I can say.

JULIA

How old were you?

DANIEL

70.

JULIA

What did she look like?

DANIEL

Very pretty. Too pretty.

JULIA

What do you mean?

DANIEL

I have this theory that you should be with another person who's just good-looking enough to turn you on. Any excess brings problems. She was much prettier than I needed.

JULIA

I never heard that theory. Am I too pretty?

DANIEL

Yes.

(CONTINUED)

They continue to walk.

DANIEL

So, you like your lawyer? Are you happy with him?

JULIA

I think he's brilliant. You know how big his brain is?

DANIEL

I can't believe this. The last lifetime I lived in a world of penis envy. Now I have to go through brain envy. So, how big is his brain?

She holds her hands apart as if to suggest a foot. They both laugh.

DANIEL

What time does your trial start?

JULIA

Two o'clock.

DANIEL

So, you'll just have one thing and you'll be free?

JULIA

I guess. He told me tomorrow would be a light day.

DANIEL

Did you give a lot to charities?

JULIA

A tremendous amount. Why?

DANIEL

I don't feel well.

JULIA

Weren't you generous?

DANIEL

Yeah, I was generous. Just asking. There's no judgment, just asking. Isn't that what everybody says here?

JULIA

What time does your trial start?

(CONTINUED)

43 CONTINUED: (6)

43

DANIEL

Early. Nine.

JULIA

Just being with you I can tell
that you're going to be okay. I
can see what kind of a person you
are.

DANIEL

Well, unfortunately you're not
doing the judgment.

JULIA

My hotel's a half a block from
here. Walk me there.

She takes his hand.

44 EXT. MAJESTIC HOTEL - NIGHT

44

Daniel and Julia approach The Majestic, a gorgeous hotel.
It looks like The Pierre in New York City -- elegant,
expensive. A DOORMAN stands in attendance. They enter.

45 INT. MAJESTIC HOTEL - NIGHT

45

The lobby is exquisite.

DANIEL

(in disbelief)

This is your hotel?

JULIA

Yes. Where are you staying?

DANIEL

Obviously in the place for people
who weren't generous and didn't
adopt anybody. I'm at the
Princess. It's lovely. Come
over one day. We'll paint it.

Daniel walks Julia over to the elevators.

DANIEL

Maybe tomorrow after the trials,
we can have a meal or something.

JULIA

I can't tomorrow.

(CONTINUED)

DANIEL

You can't?

JULIA

I'm sorry.

DANIEL

Oh, come on. You can't have plans here, already. You can't. What should I do, call you in two weeks?

JULIA

I accepted an invitation.

DANIEL

Where?

JULIA

Sam is having a small party. He said there will be some very, very smart people there, and asked me if I wanted to go.

DANIEL

Sam again. I hope you're not dating your defender. I just know in my heart that's wrong to do.

JULIA

I'll call you after the dinner. We can talk on the phone.

DANIEL

Great. It'll give me time to have sex with my prosecutor.

She smiles. They stare at each other for a second.

JULIA

Good luck tomorrow.

DANIEL

You, too.

Daniel exits.

Daniel walks over to the Doorman --

DANIEL

Where would I get a tram to the Princess?

(CONTINUED)

DOORMAN

The Princess? They closed that.

DANIEL

I don't think so. I'm staying there.

DOORMAN

You are? Well, you go down half a block, catch the red tram. They come by every few minutes.

DANIEL

Thank you.

He walks away. The Doorman yells after him --

DOORMAN

Are you sure it's the Princess?
The ugly brown one?

DANIEL

That's it.

CUT TO:

INT. PRINCESS HOTEL - LOBBY - NIGHT

People are milling about. Daniel enters and goes to the front desk.

DANIEL

Any messages for Miller?

DESK CLERK

(chuckles)

Who do you expect to call you here?

(looks at message
file)

Nope, you're clear.

INT. DANIEL'S ROOM - NIGHT

Daniel turns on the light and sees the room has been made up. Instead of leaving a mint on the pillow, here they leave an entire box of mints. There's a note that reads, "Have a sweet night." Daniel takes four mints, puts them in his mouth and sits on the bed. The PHONE RINGS.

DANIEL

Hello?

(CONTINUED)

CONCIERGE (V.O.)

Yes, this is the concierge. Just a reminder, your judgment begins at nine A.M. If you'd be in the lobby by 8:30, that will give you enough time to get downtown. You might want to get up a little earlier to have breakfast.

DANIEL

Thank you.

CONCIERGE (V.O.)

Have a nice sleep, sir.

DANIEL

Thank you.

He hangs up. He sits there for a moment, then turns ON the TELEVISION.

TALK SHOW (TV PLAYBACK) - NIGHT

A Host is talking to a buxom, sexy-looking Woman.

HOST (V.O.)

So, you actually had sex with Benjamin Franklin?

WOMAN (V.O.)

Twice.

HOST (V.O.)

How was he?

WOMAN (V.O.)

How bad could it be? He invented foreplay.

CUT TO:

EXT. DOWNTOWN JUDGMENT CITY - DAY

We're in the middle of a hustling, bustling, business-like scene. Trams are arriving and people are filing into a Pentagon-like building, filled with thousands of screening rooms. This is where it all happens. Judges, defenders, prosecutors all arriving at the same time. A blue tram pulls up and Daniel steps off. Standing, waiting for him, is Diamond.

DIAMOND

Dan! Over here!

(CONTINUED)

50 CONTINUED:

50

They greet each other.

DIAMOND
How are you, my friend?

DANIEL
Good morning.

51 INT. BUILDING - HALLWAY AND SCREENING ROOM - DAY

51

Diamond and Daniel walk toward one of the many screening rooms.

DIAMOND
You look good. Nervous?

DANIEL
Should I be?

DIAMOND
I wouldn't be. What did you do last night?

DANIEL
I met this amazing woman.

DIAMOND
You met a girl? You're kidding me!

He starts to laugh.

DANIEL
What are you laughing at?

DIAMOND
It just sounds funny to me. Two days after the car accident and you're in love. Go figure.

DANIEL
Is it weird to meet somebody here?
Is it against the rules?

DIAMOND
What rules?

DANIEL
Are there rules?

DIAMOND
There are probably a few rules.

(CONTINUED)

51

CONTINUED:

51

DANIEL

What are they?

DIAMOND

I don't know what they are. And even if I did, you wouldn't want me to tell you. Life wouldn't be fun that way, would it?

DANIEL

It's funny, but I don't think of this as life.

DIAMOND

Are you breathing, buddy?

DANIEL

Yes.

DIAMOND

It's life. Now listen, you'll be allowed to speak whenever you want to, but try not to interrupt me too much. Let some of my experience work for you. I'm very pleased with the judges. I think we've got good ones.

DANIEL

By good, you mean fair?

DIAMOND

By good I mean they haven't been here too long. They're not ready to kill each other.

They arrive at the screening room.

DIAMOND

I can't believe it. I've done this a million times, but I still get the jitters. I love it. Ready?

Daniel nods. Diamond opens the door.

52

INT. DANIEL'S SCREENING ROOM - DAY

52

A large quiet room, much like a dubbing stage. A huge screen covers one wall. In the middle of the room is a swiveling chair. This is where the person who is defending their life sits. The chair is controlled automatically.

(CONTINUED)

On each side of the chair, about 20 feet off to the right and left, are areas for the prosecutor and the defender. The judges sit in the rear, on a raised platform, about six feet above everyone else.

The prosecutor, LENA FOSTER, is seated in her area, papers spread in front of her, reading what looks like a periodical. Lena is the epitome of the word "business-like" -- a Gloria Allred type, a smart, handsome woman who looks unnatural when she tries to smile. She looks up.

LENA

Hello, Robert.

DIAMOND

Well, well, well. If it isn't my old friend. I heard we lost last Thursday, didn't we?

LENA

Leave it to you to greet me with that.

DIAMOND

Turnabout's fair play, I think.

Lena looks at him dead serious, pointing her finger slowly.

LENA

I'm going to get you. I promise.

Daniel watches this in horror. He can't believe he's in the middle of this. He smiles the warmest smile he can muster at Lena as if to say, "I'd rather be with you." She smiles back, 100% businesslike.

LENA

Good morning.

DANIEL

Good morning.

DIAMOND

(whispering)

Don't make conversation.

DANIEL

(whispering back)

Are you two feuding?

DIAMOND

It's not a feud.

(MORE)

(CONTINUED)

DIAMOND (CONT'D)

Feuding suggests at one time you liked each other. We never did.

DANIEL

There should be a mistrial here. This is a mistrial.

DIAMOND

This isn't a trial.

DANIEL

Then it's a mis-whatever it is.

The JUDGES enter, a black woman and an older white man.

MAN JUDGE

Good morning.

WOMAN JUDGE

Good morning.

LENA

Good morning.

DIAMOND

Good morning.

DANIEL

Good morning.

The Judges sit. The Woman Judge gathers a few fact sheets.

WOMAN JUDGE

Mr. Miller, I'm sure your defender has explained all of the basics to you, but let me just say one thing. This may feel like a trial but it really isn't. It's just a process that helps us decide. And we find, as imperfect as it may be, the process works quite well.

ON Daniel's face. He was feeling okay until now.

MAN JUDGE

Mr. Miller, what you're going to see on the screen will look and feel so real to you, you might be a little uneasy at first. But just relax. After awhile, you'll find it almost pleasurable. They tell me it feels something like 3-D

(CONTINUED)

The Woman Judge chuckles -- the Man Judge just made a wonderful Earth joke.

MAN JUDGE

Any questions, Mr. Miller?

Daniel looks at Diamond as if to say, "Do I have any?"
Diamond shakes his head, "No."

DANIEL

No, sir.

MAN JUDGE

Ms. Foster, are you ready?

LENA

Yes.

WOMAN JUDGE

Mr. Miller, we will operate your seat from here, but if you want to override it, you'll find a forward and reverse button under the chair on the left side.

Daniel reaches down. He presses a button; his chair starts to rotate towards the screen. He stops. He presses it again; the chair rotates back. He looks up.

WOMAN JUDGE

Ms. Foster, you may begin.

Lena stands up and walks towards the middle of the room.

LENA

Thank you, Your Honors. Over the course of the following few days, I will attempt to show that Daniel Miller, while being a quality human being, is still held back by fears that have plagued him lifetime after lifetime. I believe I can show without a shadow of a doubt that he must once again be returned to Earth to work on this problem. May we begin in childhood, please?
Could we go to 11-4-19?

MAN JUDGE

By the way, Mr. Miller, that signifies that you're eleven years, four months and 19 days old. Is that clear?

DANIEL

I think so.

(CONTINUED)

52 CONTINUED: (4)

52

MAN JUDGE

In other words, if I said 9-2-17,
you would be nine years, two months
and 17 days old.

DANIEL

I understand.

The lights dim. Daniel's chair is turned automatically
to face the screen. Lena takes her seat. On screen:

53 FLASHBACK - EXT. SCHOOL YARD - WIDE SHOT - DAY

53

of children at play in a school yard. We --

CUT TO:

DANIEL'S FACE

This movie is like nothing he's ever seen; it's not
someone else's creation, it's his. It is, in fact, his
life, exactly, every second.

DANIEL

Wow...

We hear the Man Judge's voice in the darkness --

MAN JUDGE (O.S.)

Realistic, isn't it, Mr. Miller?

DANIEL

Wow...

ON SCREEN

A bunch of kids are throwing a football. The camera
moves in on one of them: It's an 11-year-old Daniel.

MAN JUDGE (V.O.)

That's you, Mr. Miller.

ON DANIEL

who nods "Yes." He knows.

BACK TO SCREEN

A small kid, Jimmy, comes running up to Daniel, taunting
him, holding Daniel's notebook.

JIMMY (V.O.)

Hey, Miller, look what I found!

(CONTINUED)

YOUNG DANIEL (V.O.)

Gimme that.

JIMMY (V.O.)

Make me.

Jimmy tears a page out of the book and throws it on the ground. A crowd of children starts to gather.

YOUNG DANIEL (V.O.)

Stop it! That's my paper! Gimme that notebook!

JIMMY (V.O.)

Why don't you make me?

The kids start yelling, "Fight! Fight! Fight!"

JIMMY (V.O.)

You're never gonna make me, you know why? 'Cuz I'll kick the shit out of you.

YOUNG DANIEL (V.O.)

You couldn't kick the shit out of me.

JIMMY (V.O.)

Oh, yeah?

He hits Daniel in the stomach. Daniel buckles over.

JIMMY (V.O.)

How's that for a start?

A Kid from the crowd yells to Daniel --

KID (V.O.)

Come on, Daniel! Smash him!

Jimmy starts to tear up the rest of Daniel's notebook. Daniel tries to stop him, but he gets hit in the stomach again. We see young Daniel's face -- he's so mixed up. He wants to hit Jimmy back but he can't and he doesn't know why. He starts to cry. Some of the kids start laughing. Others keep yelling, "Hit Him! Hit Him!" When they realize Daniel won't hit him, they stop yelling and disperse. Jimmy tears up the rest of Daniel's notebook and throws it on the ground.

JIMMY (V.O.)

Why don't you come over to my house later and I'll help you glue it back together.

(CONTINUED)

53 CONTINUED: (2)

53

The kids laugh. We see young Daniel's face. He looks devastated. THE SCENE ENDS.

54 INT. DANIEL'S SCREENING ROOM - DAY

54

The lights come up, the chair turns around automatically. The older Daniel doesn't look much better than his younger self. It looks as if he was hit all over again. This was a powerful thing to have watched.

MAN JUDGE

Mr. Miller, are you alright?

DANIEL

(softly)

Yes.

Lena gets up.

LENA

Mr. Miller, are you okay?

DANIEL

Yes, I'm alright.

LENA

Mr. Miller, would you tell me what you were feeling as you watched that episode?

Daniel looks at Diamond as if to ask, "Do I just answer?" Diamond nods, "Yes."

DANIEL

It felt strange to see myself...
I'm sure I'll get used to it.

LENA

Did you feel you would like to change something?

DIAMOND

I object.

WOMAN JUDGE

Overruled.

LENA

(to Diamond)

You're starting very early.

(to Daniel)

Answer the question, please.

(CONTINUED)

DANIEL

What was the question?

LENA

Would you like to have changed something?

DANIEL

I guess I would, yes.

LENA

And that would be...?

DANIEL

I'd like to have been home then.

Diamond laughs. Lena glares at him.

LENA

And what is the serious answer, Mr. Miller?

DANIEL

(stunned at her coldness)

The serious answer? I don't know.

LENA

Did you feel frustrated?

DANIEL

I guess.

LENA

Do you know why you were afraid?

DIAMOND

I object.

(stands up)

Your Honors, asking him why he was afraid is already pronouncing him guilty. I don't believe this had anything to do with fear.

WOMAN JUDGE

Sustained.

LENA

What would you call it?

DIAMOND

I'd call it restraint.

LENA

Oh, please...

(CONTINUED)

54 CONTINUED: (2)

54

DIAMOND

May we go to 1-8-17, please? I believe I can prove it was restraint and show you the moment where it was learned.

LENA

Be my guest.

The lights dim; Daniel's chair turns. On screen:

55 FLASHBACK - INT. DANIEL'S HOME #1

55

Daniel's parents are in the middle of a terrible argument, while Daniel, a one-year-old baby, is in a nearby crib watching. His Father is drunk. He pins Daniel's Mother up against the wall, raising his arm to strike her. One second before he hits her, he sees the baby. He just stares at little Daniel. Daniel stares back. After a moment, the Father lowers his arm and begins to weep. The woman holds him. The little BABY starts to CRY. SCENE ENDS.

56 INT. DANIEL'S SCREENING ROOM - DAY

56

The lights come up. Daniel looks exhausted. This is hard stuff to watch.

DIAMOND

In that one, brief, extraordinary moment, when that baby and his father's eyes linked, this child learned restraint. I believe he made the decision not to beat up that boy based on this. He wasn't afraid. It was simply a glorious act of non-violence. Now, my colleague may believe in hitting first and asking questions later, but we're not all that way.

LENA

I resent that.

She gets up. She and Diamond begin to get into it. This is how these trials work: The Judges allow them to proceed spontaneously while they sit back and listen.

LENA

(sarcastically)
'Hit now and ask questions later'?

(MORE)

(CONTINUED)

LENA (CONT'D)

Let's ask Mr. Miller, Mr. Miller,
did you want to hit that child
back?

Daniel has completely bought into this "restraint" idea.

DANIEL

Well, I wanted to hit him back,
but I felt restraint.

LENA

You felt restraint? I see. And
do you think restraint is the
best course of action, every
single time, in every case?

DANIEL

Not every single time, no.

LENA

So, you think there are times
when you should protect yourself?

DANIEL

Well, yes.

LENA

This would not have been one of
them?

DANIEL

I don't know. He was smaller. I
didn't want to hurt him.

LENA

Mr. Miller, it is my opinion that
if you had done what you wanted
to, if you had not allowed that
young boy to completely humiliate
you, the rest of your life would
have gone differently.

DIAMOND

I object. This is an opinion and
has no basis in fact.

WOMAN JUDGE

Sustained.

LENA

Mr. Miller, how long did it take
you to get that episode out of
your mind?

(CONTINUED)

DANIEL

I don't know.

LENA

I don't think you ever got it out of your mind. I believe you thought about it throughout your entire lifetime.

DIAMOND

Hold on. People think about a lot of things throughout their entire lifetime. You're going to isolate this one incident? And just so I'm hearing you correctly, you're saying that restraint can never be an act of bravery?

LENA

Of course restraint can be an act of bravery. But this had nothing to do with restraint. This was fear, pure and simple.

DIAMOND

To you, maybe.

Lena smiles. She then turns to the Judges.

LENA

Your Honors, to save valuable time, I submit 11-4-19 as shown without further comment. I rest.

She returns to her chair.

WOMAN JUDGE

Mr. Diamond?

DIAMOND

I'm satisfied.

MAN JUDGE

Mr. Miller, is there anything you'd like to say?

Daniel looks at Diamond. He whispers, "Go ahead, say what you want."

DANIEL

Well, now that I remember the situation, I believe it was restraint.

(MORE)

(CONTINUED)

DANIEL (CONT'D)

My mother was smaller than my father, and this kid was smaller than me, and I think probably as a little baby, I got that image of smaller people in my mind and I remembered it.

CUT TO:

LENA

She has an expression on her face that says, "You can't be serious."

BACK TO SCENE

DANIEL

I guess that's all. But I'm positive now it was restraint.

MAN JUDGE

Thank you, Mr. Miller.

WOMAN JUDGE

By the way, Mr. Miller, before we move on, we do have some popcorn here if you'd like. We find some people enjoy it while they're watching their life. It relaxes them.

DANIEL

Not today, thank you.

MAN JUDGE

Mr. Diamond, you're up.

DIAMOND

Your Honors, while we're in childhood, I would like to know something that I feel is absolutely extraordinary. Could we go to 9-9-15, please?

Daniel's chair turns; the lights dim. On screen:

FLASHBACK - SCHOOL ROOM - DAY

An art class is just about to begin.

(CONTINUED)

The students are setting up their easels. Daniel is trying to console his best friend, Steve, who has just lost all of his art supplies.

STEVE (V.O.)

(crying)

I'm on probation for stealing those books! Now they'll think I stole this! I'm going to be expelled!

YOUNG DANIEL (V.O.)

You won't be in trouble.

STEVE (V.O.)

Of course I will! I'm on probation! I'm gonna get expelled!

Steve continues to cry as the teacher, Mr. Wadworth, enters the classroom.

MR. WADWORTH (V.O.)

Good morning, class.

CLASS (V.O.)

(in unison)

Good morning, Mr. Wadworth.

Daniel makes a quick decision: He gives all of his supplies to Steve.

YOUNG DANIEL (V.O.)

Here, take these.

STEVE (V.O.)

Really?

YOUNG DANIEL (V.O.)

I'll say I lost mine.

STEVE (V.O.)

But you'll get in trouble.

YOUNG DANIEL (V.O.)

Just do it.

Mr. Wadworth sees them talking and walks over. He notices Daniel's empty easel.

MR. WADWORTH (V.O.)

Daniel, where are your supplies?

YOUNG DANIEL (V.O.)

I left them at home.

(CONTINUED)

MR. WADWORTH (V.O.)

You left them?

YOUNG DANIEL (V.O.)

I lost them.

MR. WADWORTH (V.O.)

What did you do? Lose them or
leave them?

DANIEL (V.O.)

Well, both. I left them and I
lost them.

MR. WADWORTH (V.O.)

(getting angry)

Where are your supplies, Daniel?
What's going on? Do you know
how much these things cost?

He turns to the class. Daniel now has to be humiliated
in front of everybody.

MR. WADWORTH (V.O.)

Class, tell Daniel how much the
paints cost.

CLASS (V.O.)

(in unison)

23 dollars.

MR. WADWORTH (V.O.)

And the brushes?

CLASS (V.O.)

(in unison)

Eight dollars.

MR. WADWORTH (V.O.)

What's the total?

CLASS (V.O.)

(in unison)

31 dollars.

MR. WADWORTH (V.O.)

This is careless behavior, Daniel.
I don't care how well you paint,
losing school property is very
bad. I'm disappointed in you.
You can sit out the rest of the
class. And we'll have to figure
out a way for you to pay for this.
Will you have your father call me,
please?

(CONTINUED)

57 CONTINUED: (3)

YOUNG DANIEL (V.O.)

Yes.

SCENE ENDS.

58 INT. DANIEL'S SCREENING ROOM - DAY

58

The lights come up. Daniel sits watching, mesmerized.

DIAMOND

You got in quite a bit of trouble
for that didn't you, Mr. Miller?

DANIEL

Yes.

DIAMOND

But you felt your friend would
have been punished worse?

DANIEL

Yes.

DIAMOND

Your Honors, at nine years old,
Mr. Miller showed an extraordinary
amount of courage. I don't know
how many children would have been
able to do that for a friend.

Lena gets up, smiling. She's smart.

LENA

Could we go to 9-9-15, please?
It's the evening of that
afternoon.

The lights go down; the chair turns. Diamond is looking
through his papers. He's thinking, "What's she got up
her sleeve? On screen:

59 FLASHBACK - INT. DANIEL'S HOME #2 - EVENING

59

Daniel's FATHER is yelling at his son. Daniel is crying
uncontrollably.

FATHER (V.O.)

How are you going to get the money
to pay for this?

(CONTINUED)

59

CONTINUED:

59

YOUNG DANIEL (V.O.)

(crying)

I don't know.

FATHER (V.O.)

I'm very disappointed.

YOUNG DANIEL (V.O.)

I'm sorry.

FATHER (V.O.)

We have to think of a punishment
for you.

YOUNG DANIEL (V.O.)

I don't have to be punished!

FATHER (V.O.)

Oh, you're going to be punished
very badly. First of all, no
television for a week.

YOUNG DANIEL (V.O.)

I didn't do it! Steve did it! It
was Steve's fault! Steve did it!

FATHER (V.O.)

What are you saying?

DANIEL (V.O.)

Steve stole those books and then
he lost the paints! He probably
stole those too!As Young Daniel cries out this explanation, the SCENE
ENDS. The lights come up.

60

INT. DANIEL'S SCREENING ROOM - DAY

60

LENA

What happened to your friend
Steve? Do you remember, Mr.
Miller?

DANIEL

What do you mean?

LENA

He was expelled two days later,
wasn't he?

DIAMOND

What's the point here?

(CONTINUED)

LENA

I'm just trying to look at the result of what you call a courageous act. Mr. Miller might have acted quite bravely in the classroom, but we just watched him crumble a few hours later, and why? At the thought of no television for a week? Please.

DANIEL

I was nine years old. Television to a nine-year-old is everything. It's like heroin.

DIAMOND

(to Daniel)

Let me finish.

(to Judges)

Your Honors, Ms. Foster and I have had this argument for a long time. I think the act itself is what is important. She wants to keep enlarging our scope until eventually everything will seem cowardly. This young boy had to make a tough decision in that classroom and he made it. Possibly the bond with his father was such that he simply couldn't lie to him. I believe we must look at the initial decision.

LENA

The initial act was to protect his friend. His friend was not protected. It's that simple.

DIAMOND

It's always that simple, isn't it?

DANIEL

May I say something?

WOMAN JUDGE

Of course.

DANIEL

Please don't underestimate the threat of no television. I never wanted to watch television. My parents made me, so they could go out.

(MORE)

(CONTINUED)

DANIEL (CONT'D)

And then I got hooked and
you can't cut it off like that.
Also, I did have a bond with my
father and it was impossible to
ever lie to him.

LENA

Come now, Mr. Miller. I could
show you 500 times where you lied
to your father.

DANIEL

That's not exactly what I meant.
I meant sometimes it was
impossible, not all the time. In
any case, when it was, I knew it
was because of our bond.

DIAMOND

(whispers to Daniel)

Wrap it up.

DANIEL

I'm through.

MAN JUDGE

Is that all, Mr. Miller?

DANIEL

Yes.

MAN JUDGE

Ms. Foster, anything further?

LENA

Not at this time.

MAN JUDGE

Mr. Diamond?

DIAMOND

I'm fine.

WOMAN JUDGE

I think we will stop for today.
We begin tomorrow at 11:30.

CUT TO:

The end of the day. It's busy. Diamond and Daniel are
walking together.

(CONTINUED)

61 CONTINUED:

61

DIAMOND

Very good day. I'm very pleased.

DANIEL

She's tough, isn't she?

DIAMOND

If I told you how tough, my friend, you wouldn't sleep. Well, I'm off. Call me if you need me. What are you going to do this evening? You going out with that gal?

DANIEL

I can't. She's busy.

DIAMOND

Busy? I'll be damned. Well, be careful.

DANIEL

What do you mean?

DIAMOND

What do you mean, what do I mean? Just be careful.

Diamond waves good-bye and walks off into the distance.

CUT TO:

62 EXT. PRINCESS HOTEL - DUSK

62

A red tram pulls up. Daniel gets off. The sun is just setting. It's very peaceful outside.

63 INT. PRINCESS HOTEL - LOBBY - DUSK

63

Daniel walks toward the elevator. The DESK CLERK stops him.

DESK CLERK

Mr. Miller?

DANIEL

Yes?

DESK CLERK

You have a message. It's voice mail, sir. Pick up the phone to the left.

(CONTINUED)

63 CONTINUED:

63

Daniel walks to the side of the registration desk and picks up the phone.

JULIA (V.O.)

Hi, it's Julia. Just wondered how your day went. I was thinking about you. Have fun tonight.
'Bye.

Daniel hangs up. It's the first good feeling he's had all day.

DESK CLERK

Is everything alright, Mr. Miller?

DANIEL

Yes. Can you tell me why some people are at different hotels? Like, why would someone be here instead of the Majestic?

DESK CLERK

I have nothing to do with reservations, sir. Is there something wrong with your room?

DANIEL

No, it's fine. What are the rooms like at the Majestic, do you know?

DESK CLERK

Quite beautiful. Like smaller versions of their lobby. Very ornate. Lots of marble.

DANIEL

Is marble good?

DESK CLERK

I beg your pardon.

DANIEL

Never mind. Can you tell me, is there a great Japanese restaurant around here?

DESK CLERK

We have seven.

DANIEL

Which one would you recommend?

DESK CLERK

All good. The oldest is Okada.

(CONTINUED)

63 CONTINUED: (2)

63

DANIEL

Okada?

DESK CLERK

Yes, sir. Take the white tram.
Tell the driver you want Okada.

DANIEL

Thank you.

CUT TO:

64 INT. OKADA RESTAURANT - NIGHT

64

An authentic sushi bar -- four Japanese SUSHI CHEFS on duty. It's not very crowded. Daniel enters and the sushi chefs, as they do in every Japanese restaurant, start to yell their hellos. Even here they make him feel like hiding.

ALL SUSHI CHEFS

(yelling)

Hello! How are you?! How are
you!? Okada! How are you?!

As the chefs continue to yell, Daniel sits at the sushi bar. Under a glass display are some fish he recognizes and some fish he's never seen before.

SUSHI CHEF

How are you?!

DANIEL

Fine. Could I get a saki?

SUSHI CHEF

(yelling to the
waitress)Saki! Saki!

DANIEL

What's good here?

SUSHI CHEF

Everything good here. All good.

DANIEL

Could I have some tuna, please?

SUSHI CHEF

Ohhhhh, tuuuunnnnaaaaa!

(CONTINUED)

DANIEL

What's that funny-looking fish?

SUSHI CHEF

You not like that.

DANIEL

No good?

SUSHI CHEF

Not for you. That resident fish.
You transient.

DANIEL

You eat that?

SUSHI CHEF

Yes. I eat.

The Chef gives him the tuna. Once again, it's the best
he's ever had.

DANIEL

This is delicious!

SUSHI CHEF

Thank you very much! How many
days you looking at?

DANIEL

(a little surprised
that everyone asks
that)

Nine.

SUSHI CHEF

Nine days!

All the chefs begin yelling this number.

ALL SUSHI CHEFS

Nine! Nine days! Ohmigod! Thank
you very much! Nine days!

Sitting near Daniel is an older man, FRANK. He hears
this.

FRANK

You got nine days, huh? I got
15. My name's Frank.

DANIEL

My name is Daniel. You have 15
days?

(CONTINUED)

FRANK

Yeah, is that a lot?

DANIEL

I don't know.

FRANK

How'd you die, Dan? May I call you Dan?

DANIEL

Sure. I ran into a bus. What about you?

FRANK

Got shot in the head.

DANIEL

Really? Murder?

FRANK

No. Hunting accident. A fella with bad eyesight thought I was an animal. Can you believe it? How'd you make your living, Dan?

DANIEL

Advertising. What did you do?

FRANK

I made a lot of money in adult books.

DANIEL

Selling them?

FRANK

No, reading them. Of course selling them. Were you familiar with the area out by the Los Angeles International Airport?

DANIEL

Yes.

FRANK

You know those nightclubs they have out there?

DANIEL

Yes.

(CONTINUED)

FRANK

I coined the phrase 'All Nude.'

DANIEL

You what?

FRANK

That was mine. I bought two clubs out there that were going under. They were only using the word 'nude.' I put up 'All Nude.' Doubled business in a month. I'm gonna go take a piss. You wanna come?

DANIEL

Not right now, no.

Frank gets up. The Sushi Chefs think he's leaving.

ALL SUSHI CHEFS

(yelling)

Good-bye! Thank you very much!
Thank you! Okada!

FRANK

I'm not leaving. I'm just taking a piss.

ALL SUSHI CHEFS

Oh, thank you very much! Just a piss! Very good! He take a piss!

Daniel is left alone. One of the Sushi Chefs is staring at him.

DANIEL

What's the matter?

SUSHI CHEF

You look worried. You okay?

DANIEL

I'm okay.

SUSHI CHEF

(laughs)

He's okay! Mr. Nine Days, okay!

CUT TO:

65 EXT. MAIN AVENUE AND CANDY SHOP (JUDGMENT CITY) - NIGHT

65

Daniel walks along the crowded streets where lots of people are out window-shopping. The stores mainly sell items for residents. One store has a weird pin cushion-like object in the window. The sign reads: "Residents - Sharpen All 2,000 Points Electronically In Less Than A Minute." In the next store window there is a rotating sculpture of a human brain.

The lobes are lit up bright red. The sign reads: "Let Dr. C. R. Chang Remove Your Old Thoughts Permanently, Safely, Quickly While You Wait." The next store is "Sky Candies" -- an old-fashioned, See's-like candy shop. Six older people are inside having ice cream sundaes.

66 INT. SKY CANDIES - NIGHT

66

Daniel enters. One of the older men makes conversation with him --

OLD MAN

Hey, young fella. Nice night.
You work here?

DANIEL

No.

OLD MAN

Dead, huh? You're a young one.
Still have your teeth?

DANIEL

Yes.

OLD MAN

Try the caramels.

CUT TO:

67 EXT. PRINCESS HOTEL - NIGHT

67

A blue tram pulls up. Three people get off; Daniel is one of them.

68 INT. PRINCESS HOTEL - LOBBY - NIGHT

68

Daniel walks in and goes to the front desk.

DANIEL

Any messages?

(CONTINUED)

68

CONTINUED:

68

DESK CLERK

Just a reminder, sir. Your trial
is at 11:30. If you'll be in the
lobby at 11:00, you'll catch the
red tram.

DANIEL

Any phone messages?

DESK CLERK

No, sir.

CUT TO:

69

INT. DANIEL'S ROOM - NIGHT

69

Daniel walks in and finds another box of mints on the
pillow. He puts it on top of the first box and sits on
the bed. The PHONE RINGS.

DANIEL

Hello?

DESK CLERK (V.O.)

Mr. Miller?

DANIEL

Yes.

DESK CLERK (V.O.)

I'm sorry, sir, you did have a
message.

DANIEL

You forgot?

DESK CLERK (V.O.)

Yes, sir.

DANIEL

How can you forget? Don't you have
a huge brain?

DESK CLERK (V.O.)

I'm not allowed to reveal my brain
size, sir.

DANIEL

What's the message?

DESK CLERK (V.O.)

Here it comes.

Julia's voice comes on the line. We hear --

(CONTINUED)

69

CONTINUED:

69

JULIA (V.O.)

Hi, where are you now? I'm going to sleep now. I ate like an elephant. Tomorrow when you're through, meet me by the front entrance, the main entrance. I miss you a lot. Isn't that funny? Good night.

The message is over. Daniel hangs up. He mumbles to himself, "Where did she come from?" Then we --

CUT TO:

70

INT. DANIEL'S SCREENING ROOM - TIGHT ON LENA FOSTER'S FACE - DAY

70

She is talking to another man, DICK STANLEY. She is actually laughing.

LENA

That's wonderful! I completely forgot about that.

STANLEY

He was willing to sleep underwater!

LENA

(laughing)
That's marvelous.

Daniel enters.

DANIEL

Good morning.

LENA

Good morning.

STANLEY

Good morning.

Stanley goes over and extends his hand.

STANLEY

I'm Dick Stanley. I'm going to defend you today.

DANIEL

You what?

STANLEY

I'm going to defend you today. Mr. Diamond can't make it. I'm filling in for him.

(CONTINUED)

DANIEL

He can't make it? Come on.
You're playing with me.

STANLEY

Mr. Diamond will be back tomorrow.

DANIEL

This is a mistrial. It has to be.

STANLEY

This isn't a trial.

DANIEL

This isn't fair.

STANLEY

You never know what's fair.

DANIEL

How can you defend me? You don't
know anything about me.

STANLEY

Mr. Miller, I use 51 percent of
my brain. I know everything about
you.

LENA

(looks up,
impressed)

51 percent? That's clocked?

STANLEY

Clocked.

LENA

Impressive.

DANIEL

I'm going to lose. I can't start
all over again with you, I can't
do it. I'm going to lose.

STANLEY

This is very common, Mrs. Miller.
Sometimes many defenders work with
one person.

(to Lena)

Could I have a second with him,
please?

Lena gets up and exits.

(CONTINUED)

STANLEY

(sincerely)

Listen to me. You don't have to worry, I promise. Now, I operate a little differently than Mr. Diamond. He's a little more outgoing, but without tooting my own horn, I'm quite good at this. I'm familiar with every day of your life, and I want you to have confidence.

Lena re-enters along with the Judges. The Woman Judge is chuckling as she walks to her seat. Lena has made her laugh.

WOMAN JUDGE

I love that, Lena!

Daniel takes this in.

MAN JUDGE

Good morning, Mr. Miller.

DANIEL

Good morning. Your Honor, may I say something?

MAN JUDGE

Of course.

DANIEL

My lawyer isn't here this morning. And under the circumstances I feel this puts me at an extreme disadvantage.

MAN JUDGE

Mr. Stanley is an excellent person, Mr. Miller. I think you'll be pleased with him.

DANIEL

But he's not my person. If this happened on Earth, there'd be a mistrial.

WOMAN JUDGE

Mr. Miller, this...

DANIEL

... isn't a trial, I know.

(CONTINUED)

MAN JUDGE

This is quite common. Mr. Stanley
will do fine. Let's begin.

Daniel sighs and sits in his chair. Lena steps out and
begins the proceedings.

LENA

Your Honors, today I would like to
begin with an episode in the 24th
year of life. Mr. Miller had been
working for an advertising firm
for two years and had put aside
\$10,000 specifically to invest.
One of Mr. Miller's good friends
from school was the son of the
owner of the Casio Corporation,
which at the time was a very small
company and not doing particularly
well. Am I right so far, Mr.
Miller?

DANIEL

About what?

LENA

You remember this episode?

DANIEL

I guess.

LENA

Mr. Miller had a dinner with his
friend in which he was given
information that comes along
once every five, six lifetimes.
May we show 24-2-16, please.

The room darkens; the chair turns. On screen:

FLASHBACK - INT. RESTAURANT - NIGHT

We see a young Japanese man, CHARLES, with his wife,
Nicoto, and a younger Daniel with his date, LINDA. They
are in a restaurant eating. The men are in a heated
discussion.

CHARLES (V.O.)

They're gearing up now. They
should start production in about
three months. Buy as much stock
as you can.

(CONTINUED)

LINDA (V.O.)

This sounds fantastic.

Nicoto nods "Yes."

DANIEL (V.O.)

Now just a minute. They spent \$10 million to make the Casio typewriter a household name, and they're just going to throw that away?

CHARLES (V.O.)

I don't think they're going to make the typewriter anymore.

DANIEL (V.O.)

Only watches?

CHARLES (V.O.)

Well, watches and all the things related to keeping time electronically.

DANIEL (V.O.)

(very slowly, as if
talking to a child)
Switzerland keeps the time,
Charles, not Japan.

CHARLES (V.O.)

That's going to change.

DANIEL (V.O.)

I don't think so. I just don't think so.

LINDA (V.O.)

Why can't Japan keep the time?

DANIEL (V.O.)

Because you have to have a society that's into precision to keep time. And with all due respect, Japan makes a good radio, but they don't know beans about precision. Now, if you tell me the Germans were going to make watches, I'm in.

CHARLES (V.O.)

Okay. It's your money.

(CONTINUED)

71 CONTINUED: (2)

71

DANIEL (V.O.)
What's the stock at today?

CHARLES (V.O.)
Six.

DANIEL (V.O.)
I say when word gets out that
you're junking the typewriters,
you're at three.

The SCENE ENDS.

72 INT. DANIEL'S SCREENING ROOM - DAY

72

The lights come up; Daniel's chair turns.

LENA
Your Honors, for the record, the
Casio Corporation is now one of
the largest manufacturers of
timepieces in the universe.

MAN JUDGE
(wearing a Casio)
I know who they are.

DANIEL
(incredulous)
They're here?

He looks at Dick Stanley. Stanley smiles. He's sporting
a Casio too.

LENA
I have nothing further at this
time.

WOMAN JUDGE
Mr. Stanley?

STANLEY
I rest.

DANIEL
You what?!

MAN JUDGE
He's not going to reply right now.

DANIEL
He's not?

(CONTINUED)

WOMAN JUDGE

Is there something you'd like to say, Mr. Miller?

DANIEL

He's not going to say anything at all?!

STANLEY

You speak. I'd like to hear what you have to say.

DANIEL

(sarcastically)

Geez, you are good.

(pauses)

Listen, I'm not as smart as everybody here. But just because I didn't make money on this, does that make me defective? Is the whole point making money? I can't believe that's the whole point of the Universe.

LENA

It has nothing to do with making money. We're looking at a judgment you made. Nobody dragged you out of your home and said 'You have to invest \$10,000 and make money.' You wanted to do it, you sought the investment. You looked it over and made a choice. We're just looking at that choice. Do you remember what you finally did invest in, Mr. Miller?

DANIEL

I think it was... cattle.

LENA

Just for the record, your original investment in Casio of \$10,000 would be worth \$36 million today. Do you remember what happened to the cattle?

DANIEL

They never made it over. Some trouble with the boat.

LENA

I rest.

(CONTINUED)

MAN JUDGE

Mr. Stanley, you're up.

STANLEY

No counter at this time, Your Honor.

DANIEL

Wait just a second.

(turns to Stanley)

You're not going to show something in my favor?

STANLEY

Not at this juncture, no. I think we'd do better to move on.

WOMAN JUDGE

Shall we move on, Mr. Miller?

DANIEL

(glaring at Stanley)

Sure, let's move one.

WOMAN JUDGE

Mr. Miller, if you'd like, you can counter with a day of your choice. Is there something you'd like to show?

DANIEL

I don't know. How can I come up with something this second?... Let's see... I paid for my father-in-law's leg surgery, but I don't remember what day it was.

MAN JUDGE

If you think of something later, we'll look at it. Let's proceed. Ms. Foster?

LENA

Your Honors, I would like to go to 33-4-5. This is the evening before Mr. Miller accepted the job that he was to hold until his passing. The night before he accepted employment, he had asked his wife to help him by playing a little game. Do you remember, Mr. Miller? You asked her to be the boss so you could sharpen your tools to get what you wanted.

The lights dim; Daniel's chair turns. On screen:

Daniel and Claudia are seated at the dinner table. You can tell by the way they interact, they're due for a divorce.

DANIEL (V.O.)

Be him.

CLAUDIA (V.O.)

Not now. I'm eating.

DANIEL (V.O.)

Come on, do it for me.

CLAUDIA (V.O.)

What do you want me to do?

DANIEL (V.O.)

Offer me \$60. No more.

CLAUDIA (V.O.)

This is silly.

DANIEL (V.O.)

Just do it. It helps me.

CLAUDIA (V.O.)

(half-heartedly)

How much do you want, Daniel, my boy?

DANIEL (V.O.)

Do it seriously.

CLAUDIA (V.O.)

(a little better)

How much do you want?

DANIEL (V.O.)

How much are you offering me?

CLAUDIA (V.O.)

\$60,000.

DANIEL (V.O.)

I can't work here for under 75.

CLAUDIA (V.O.)

I can't pay you 75.

DANIEL (V.O.)

I can't accept the job.

(CONTINUED)

73

CONTINUED:

73

CLAUDIA (V.O.)
You're going to risk the job?
This job will change your life.

DANIEL (V.O.)
I'm going to risk it.

CLAUDIA (V.O.)
\$62,000.

DANIEL (V.O.)
Sorry. Good-bye.

CLAUDIA (V.O.)
63.

DANIEL (V.O.)
No way.

CLAUDIA (V.O.)
64.

DANIEL (V.O.)
Forget it.

74

INT. DANIEL'S SCREENING ROOM - DAY

74

LENA
Your Honors, I would like to go
directly to the next afternoon and
show you the real encounter.

75

FLASHBACK - INT. OFFICE - DAY

75

CUT DIRECTLY TO NEXT DAY: The BOSS is picking up where
Claudia left off.

BOSS (V.O.)
Daniel, I'm prepared to offer you
49.5.

DANIEL (V.O.)
I'll take it.

They shake hands.

BOSS (V.O.)
That was quick. Good decision.
Let's get you some parking.

SCENE ENDS.

76

INT. DANIEL'S SCREENING ROOM - DAY

76

The lights come up.

LENA

Why did you cave so fast? I'm just curious.

STANLEY

Objection.

DANIEL

Thank God.

MAN JUDGE

Sustained. Use a word other than 'caved,' Ms. Foster.

LENA

Why did you accept much less money than you wanted to and do it so quickly?

DANIEL

Here we go again with money. This all comes down to money. Okay, look, I'm guilty. I didn't make enough money. Call me a hippie, send me to hell, I give up.

LENA

You keep thinking it's about money, Mr. Miller, but these are just situations where fear dominated your decisions.. Why did you accept less than you wanted? What was different with your boss than when you played that game with your wife? What happened in your mind?

DANIEL

Well, first of all, it wasn't my wife. It was a man with a suit and the suit had an odor and the odor said \$49,000.

STANLEY

I like that very much.

(CONTINUED)

LENA

So, your nostrils told you that you were worth less, is that what you're saying?

DANIEL

The process a person goes through when they're accepting a salary is a complicated one. You don't know all my reasons. We live fine on that money. That money was fine.

LENA

If you want to make it about money, you may do so. But we're looking at fear.

DANIEL

What was I afraid of?

LENA

You tell me.

DANIEL

49 grand's a lot of money.

Lena smiles. She realizes she'll never make him understand.

LENA

I have nothing more to say at this time.

MAN JUDGE

Mr. Stanley?

STANLEY

No rebuttal.

DANIEL

I can't believe it! And you didn't want to toot your own horn!

WOMAN JUDGE

Would you like to show something, Mr. Miller?

DANIEL

I don't know what to show. Let's see... I got a raise six months later.

(CONTINUED)

MAN JUDGE

Would you like to show the raise?

DANIEL

We don't have to show it. But
you can believe me, I got it.

MAN JUDGE

We do believe you. Ms. Foster?

LENA

Your Honors, at this time, I
would like to present a
compilation of general
misjudgments, half of them
fear-based, half of them just
stupid.

MAN JUDGE

Fine. Before we do, I'd like you
to get a good night's rest
tonight, Mr. Miller. Tomorrow
might be particularly tough.

DANIEL

(frightened)

What? What does that mean?

WOMAN JUDGE

(gently)

We're just going to look at
something that might be emotional
for you. You'll feel better if
you're rested, that's all.

STANLEY

Not to worry.

Daniel glares at him.

MAN JUDGE

Ms. Foster, please continue.

LENA

Thank you, Your Honor. I have
assembled 164 misjudgments over
a 12-year period. Each one will
have a five-click duration.

The lights go down in the room; Daniel's chair turns.
ON SCREEN the compilation reel begins. We hear a
CLICK track: After each FIVE CLICKS, the shot changes:

77 FLASHBACK - EXT. CAR - FREEWAY - DAY 77

FIRST SHOT: Daniel is locked out of his car on the freeway.

78 FLASHBACK - EXT. ROOFTOP - DAY 78

SECOND SHOT: He's on top of the roof without a ladder.

79 FLASHBACK - EXT. HOUSE - DAY (RAINING) 79

THIRD SHOT: He's locked out of his house in the rain.

80 INT. DANIEL'S SCREENING ROOM - ON DANIEL'S FACE - DAY 80

as he watches 12 years worth of stupid mistakes. All of a sudden, Dick Stanley appears holding a tub of popcorn.

 STANLEY
 (whispering)
 Popcorn?

Daniel takes the tub. He slowly puts kernels in his mouth as he watches himself being an idiot. ON SCREEN:

81 FLASHBACK - EXT. DMV - DAY 81

FOURTH SHOT: Daniel fails his driving test.

82 FLASHBACK - INT. LAUNDROMAT - DAY 82

FIFTH SHOT: Daniel stands next to a washer-dryer. His shirt has shrunk to the size of a toddler's.

83 FLASHBACK - EXT. USED CAR LOT - DAY 83

SIXTH SHOT: Daniel driving a Fiat away from a used car lot. Two salesmen laugh hysterically in the b.g.

CUT TO:

84 INT. HALLWAY - OUTSIDE SCREENING ROOM - DAY 84

Stanley and Daniel are walking along. It's busy.

 STANLEY
 You did very well today. It was
 nice meeting you.

(CONTINUED)

84

CONTINUED:

84

DANIEL

You should've said more, don't you think?

STANLEY

It's just my style. I'm different.

DANIEL

But you didn't say anything.

STANLEY

Sometimes nothing is something.

DANIEL

You could have at least said that.

STANLEY

(smiles)

The Boss and the suit and the smells were touching. Good luck tomorrow. You'll do fine.

Stanley walks off.

85

INT. HALLWAY - OUTSIDE JULIA'S SCREENING ROOM - DAY

85

Daniel heads down the hall and hears his name being called from the other direction. He looks around. It's Julia. She's outside one of the screening rooms. She's standing with her defender, a tall, handsome black man, SAM, her prosecutor, and her man/woman judge team. They're all laughing as if they were one happy family. As Daniel approaches he overhears --

MAN JUDGE

I can't tell you how enjoyable this is. I look forward to tomorrow. Good night, Julia.

JULIA

Good night.

Julia sees Daniel and runs up to him. She gives him a big hug.

JULIA

Hi! I missed you. Come meet Sam.

SAM

(extending his hand)

Hello, Daniel. Julia's told me a lot about you.

(CONTINUED)

DANIEL

She doesn't know that much about me.

SAM

She could've fooled me. Heard you had Dick Stanley in today.

DANIEL

How'd you know that?

JULIA

Sam uses 54 percent of his brain.

DANIEL

Oh.

SAM

Dick Stanley is a good man. Quiet, but excellent.

DANIEL

Very quiet.

SAM

Julia, I'll see you tomorrow.

Sam gives her a big hug.

JULIA

Good night, Sam.

Sam exits.

DANIEL

You make everyone your family, don't you?

JULIA

(mocking him)

'You make everyone your family, don't you?'

She gives him a playful punch.

DANIEL

I think I should just go home and go to sleep. I had a very serious day.

JULIA

What happened?

DANIEL

My attorney never showed up.

(CONTINUED)

85 CONTINUED: (2)

85

What?!

JULIA

CUT TO:

86 EXT. JUDGMENT CENTER - DUSK

86

It's a beautiful sunset in Judgment City. Julia and Daniel are walking along briskly.

JULIA

(very animated)

Today my prosecurtor didn't counter at all.

DANIEL

This guy Stanley didn't counter either. Every time it was my turn, he didn't show anything.

JULIA

Maybe that's good.

DANIEL

How could it be good?

JULIA

I don't think they show things all the time.

DANIEL

Sam told you this, right?

JULIA

Sam and I are getting married.

DANIEL

I have no idea if you're kidding or not. Isn't that scary?

JULIA

What do you think happened to your defender?

DANIEL

Who the hell knows. Everytime I ask them these questions, they keep telling me I wouldn't understand. That's all they say.

(CONTINUED)

JULIA

They're right. I heard some of their language last night. Believe me, you wouldn't understand it. It sounds like a FAX machine. Like gibberish.

DANIEL

Like what?

JULIA

Gibberish.

DANIEL

Say that again.

JULIA

Gibberish.

DANIEL

That's a good word for you. You should use it more.

JULIA

Listen, do you know what we have to do? We have to go to the Past Lives Pavilion. Everyone talks about it.

DANIEL

I don't know.

JULIA

Don't you want to see who you were?

DANIEL

I hear some people don't like it.

JULIA

You'll love it. Plus they have great hot dogs there.

DANIEL

What?

JULIA

Seriously, the best hot dogs in Judgment City are supposed to be right near the Hall of Records.

DANIEL

You really love this eating thing, don't you?

(CONTINUED)

86 CONTINUED: (2)

86

JULIA

To eat as much as you want and not
gain an ounce and feel great?
Please.

They board a white tram.

CUT TO:

87 EXT. TRAM - HALL OF RECORDS - NIGHT

87

In the distance we can see an extraordinary structure. It looks like the Lincoln Tunnel -- a long, white-tile building. Refreshment stands dot the landscape. The tram pulls up. Daniel and Julia get off. They stare in awe -- it's gorgeous. A big sign reads, "HALL OF RECORDS." Underneath it reads, "Past Lives Pavilion." Daniel and Julia walk up the steps and enter.

88 INT. HALL OF RECORDS - NIGHT

88

It looks like a mausoleum; very quiet; people mill about the long, huge hall. Running horizontally along the center of the walls are long strips of blue glass, just a few inches wide. Behind the glass there appears to be some form of computer activity, but we can't tell for sure.

JULIA

What do you think is behind there?

DANIEL

I don't know. It looks expensive.

JULIA

Absolutely incredible. It's like
the biggest computer in the
universe.

She takes his hand as they stroll. They see a sign:
"Past Lives Pavilion" with an arrow pointing straight
ahead.

DANIEL

Are you sure you want to do this?

JULIA

God, yes.

They reach the end of the hall.

89

EXT. "PAST LIVES PAVILION" - NIGHT

89

This looks much like the entrance to Space Mountain. They have those railings set up, so if there are a lot of people, it can accommodate them by having them snake around each other. There are only a few people in line. Daniel and Julia get behind them. Julia looks around.

JULIA

This reminds me of Disneyland.

DANIEL

I hope we're tall enough.

JULIA

When you were on earth, did you get the feeling you were other people? Did you ever see yourself in another life?

DANIEL

No. What about you?

JULIA

I think I did. I think I might have been a heavysset man at one time.

DANIEL

I doubt it.

JULIA

You never saw yourself as anything?

DANIEL

Well, once in college I was real stoned, and I kept staring at this mirror until I saw someone who looked Chinese. But I think it was just me squinting.

JULIA

(points to her cheek)

Kiss me right here.

90

INT. PAST LIVES PAVILION - NIGHT

90

Julia and Daniel enter a room that can accommodate 12 people standing side-by-side. The people are separated by partitions as in a shooting gallery. When 12 people are in, the doors close. The lights dim.

91

HOLOGRAPHIC MONTAGE (INCLUDING HOLOGRAPHIC MAN) - DAY

91

A holographic image of a MAN appears about 20 feet in front of each person. We hear "OOOHS" and "AAAHHS" as they're looking at this realistic image.

HOLOGRAPHIC MAN

Welcome to the Past Lives Pavilion.
In a moment, you will be asked to
place your right hand on the plate
next to you.

The people look down and see a space for their hand.

HOLOGRAPHIC MAN

A holographic image of yourself in
another life will appear before
you. When you have seen enough,
remove your hand. If you wish to
see an additional life, place your
hand back on the plate. Due to
time restrictions and since we
want to be fair to everyone, you
will be limited to five past
lives. Thank you.

The Man's image disappears. The people place their
hands on the plates and slowly, in the darkened room,
various holographic images appear in front of them. We
hear them GASP. The camera tracks horizontally over each
of their shoulders, revealing their past lives. An old
woman is looking at a Viking. She has a shocked expres-
sion on her face. An old man is looking at a little girl,
mumbling, "There must be some mistake." Daniel is looking
at a native who is running from seven other natives.
Julia, in the next stall, is looking at a glorious, blond-
haired knight.

DANIEL

(calling over to
Julia)

Who are you?

JULIA

It's unbelievable! I'm Prince
Valiant! Who are you?

DANIEL

I'm the guy in "The Gods Must Be
Crazy." I don't want to see
any more. I'm going to wait
outside.

CUT TO:

Daniel and Julia are riding back into the city. Daniel is sitting quietly. Julia is holding two hot dogs on a stick and talking a mile a minute.

JULIA

I was a prince, I was a whaler, I was a tailor! God! It was the most unbelievable thing I've ever seen. You were a native?

DANIEL

Yeah... And a dressmaker. That's all I saw.

JULIA

I think that's weird. You were a dressmaker and I was a tailor. Don't you think that's interesting?

She takes a big bite out of her hot dog.

DANIEL

Are you going to eat the stick too?

JULIA

No, I'm going to put it right here, in your neck.

She attacks him playfully.

DANIEL

Ow! Now I know how Bernard Goetz felt.

JULIA

I can't get you out of my mind.

DANIEL

I know. You know what I was thinking?

JULIA

What?

DANIEL

These screenings are so tough, but when I see you, I instantly feel okay. I don't know how that happens. It scares me.

JULIA

Why?

(CONTINUED)

DANIEL

I feel like you did it. Maybe it has nothing to do with me.

JULIA

I'm sure it has something to do with you.

DANIEL

Well, I've always been told that before you meet the right person, first you have to be okay with yourself. I don't know how okay I was before I met you. So maybe you're making me okay. You're doing it.

JULIA

You're not that okay.

DANIEL

Fair enough.

JULIA

Don't you want to kiss me for a long time?

DANIEL

I don't get to make one move, do I? There's no move I can make. All I can do is leap off the tram.

CUT TO:

The tram pulls up. Julia and Daniel get off and walk a block to the entrance of the Majestic Hotel.

JULIA

Don't worry about tomorrow. I'm sure they're just showing something that's important, that's all. Just because they told you to get a good night's rest, I don't think that's a bad thing.

DANIEL

Nobody said that to you.

JULIA

You probably looked tired. What time are you starting?

(CONTINUED)

DANIEL

I don't remember. In the morning.

JULIA

I'm not starting until three. Do you want to have dinner tomorrow night?

DANIEL

No. I think I'm going to date others now!

JULIA

I'll be at the main entrance at five o'clock.

DANIEL

Okay.

JULIA

If you're early, come to my screening room, look at some of my life. I'd like that.

DANIEL

Maybe they don't want me to do that.

JULIA

It's my life. I'll take the responsibility.

A moment of silence -- then a great kiss. Warm, passionate, everything lips are supposed to do when they meet. They break the kiss and stare at each other. They both know what's happening. Daniel starts to back away.

DANIEL

Good night.

JULIA

Good night. You'll sleep great.

DANIEL

I have three boxes of candy waiting for me.

JULIA

Did they give you those chocolate swans? They're cream-filled. They're delicious.

(CONTINUED)

93 CONTINUED: (2)

93

DANIEL

My floor is just getting the
breath mints now. They're fine.
Good night.

JULIA

Sleep well.

Daniel turns and walks down the street. We STAY ON
Julia's face. She has a great smile.

CUT TO:

94 INT. HALLWAY - JUDGMENT CENTER - NEXT MORNING

94

Lena Foster is making her way through the crowded
hallways on this new morning, moving briskly towards
the screening room. Coming from the other direction
is Daniel. They arrive at the same time.

LENA

(very businesslike)

Good morning.

She opens the door. They enter.

95 INT. DANIEL'S SCREENING ROOM - DAY

95

Daniel looks around; the room's empty.

DANIEL

Now I have no attorney

Lena smiles and goes about her business. As far as
she's concerned, Daniel's not there. He, however,
can't let this opportunity go. Maybe flattery can
save his ass, who knows?

DANIEL

That's a very, very nice outfit.

LENA

(without looking up)

Thank you.

DANIEL

How did you become a prosecutor?

LENA

I'm not prosecuting you.

DANIEL

I understand. But how did you
start doing this?

(CONTINUED)

LENA

It's a long story.

Another uncomfortable silence.

DANIEL

Do you like it here?

Lena puts down her pen and adjusts her neck.

LENA

Mr. Miller I'll make you a promise.
When we're all through, if you still
want to know about me, I'll be more
than happy to tell you. But right
now, let's concentrate on you.

At this moment the door opens and there he is:
Bob Diamond, all smiles.

DIAMOND

Good morning. Good morning.
(points to Daniel)
I missed you. Ms. Foster, could
we have a minute alone, please?
I'd appreciate it.

Lena gets up and leaves the room.

DIAMOND

How are you?

DANIEL

What do you care?

DIAMOND

I know you think I let you down,
but I didn't. It's different here.
I have other responsibilities. By
the way, Dick Stanley is a very
good man. A lot of people think
he's better than I am.

DANIEL

Well, why isn't he here today?

DIAMOND

Do you want him back?

DANIEL

How do I know? I don't know what
to do. The Judge says I'd better
get a good night's sleep and then
tells me not to worry. I'm not
getting much counseling.

(CONTINUED)

DIAMOND

You're doing fine.

DANIEL

Where were you? I'm just curious.

DIAMOND

I run a bed-and-breakfast place about 50 miles from here. We had some trouble.

DANIEL

That's a joke, right?

DIAMOND

Right.

The Judges and Lena now enter.

MAN JUDGE

Good morning, everybody.

WOMAN JUDGE

Good morning.

MAN JUDGE

Mr. Miller, how did you sleep?

DANIEL

I slept alright.

The Judges take their seats.

MAN JUDGE

Mr. Miller, we're going to begin by looking at a day that might be somewhat emotional for you. I neglected to tell you yesterday that if at any time during the proceedings you need a Kleenex, you'll find one under the chair.

Daniel looks down. Sure enough, there it is. He takes a piece and holds it.

WOMAN JUDGE

Mr. Diamond, how are you today?

DIAMOND

Very well, thank you.

(CONTINUED)

WOMAN JUDGE

Before we're through, would you give me Mr. Stanley's contact number?

DANIEL

(whispering)

Something wrong?

DIAMOND

They like him.

MAN JUDGE

Let's begin. Ms. Foster, you're up.

LENA

Thank you, Your Honor. May we begin, please, with 34-7-7.

The lights dim; Daniel's chair turns. On screen:

FLASHBACK - INT. MGM GRAND BALLROOM - HALLWAY -
DRESSING ROOM - DAY

About 3,000 people are seated in the Grand Ballroom of the MGM Hotel, Las Vegas. A big banner in the back of the room reads, "WELCOME FORD MOTOR COMPANY."

LENA (O.S.)

Mr. Miller had accepted, with great excitement, I might add, a speaking engagement where he was to represent all of the West Coast advertising agencies in a very important speech to the Ford Motor Company. A situation where, if he did well, it could have done wonders for his career.

DIAMOND (O.S.)

Let's not make this the end of the world, please.

The lights in the screening room are now out. On screen: we see a man, PETER, looking through the curtain at the crowd. We FOLLOW Peter down the hallway to a dressing room. He opens the door and enters. Daniel is sitting there in front of one of those show business mirrors, staring. He looks very, very bad.

(CONTINUED)

PETER (V.O.)

It's packed, like sardines. Come on.

DANIEL (V.O.)

I can't speak to them.

PETER (V.O.)

What?

DANIEL (V.O.)

I can't do it. Something's happening to me. I can't do it.

PETER (V.O.)

You gotta do it.

DANIEL (V.O.)

Just cancel it. I can't do it, Peter. I want to go to the hospital.

ON DANIEL

watching this. The Judge was right; this is powerful stuff.

BACK TO SCREEN

DANIEL (V.O.)

I can't control my mind. I don't know what's happening to me. Take me to my room, please.

PETER (V.O.)

Dan, you have to do it. You're representing a lot of people. You gotta do it.

DANIEL (V.O.)

Please, Peter, you don't understand.

A STAGE MANAGER pokes his head through the door --

STAGE MANAGER (V.O.)

Let's go, quickly! You're on!

PETER (V.O.)

He's having some trouble. One second.

(CONTINUED)

STAGE MANAGER (V.O.)

Right now! Let's go! They're
getting restless. Packed house,
let's go!

PETER (V.O.)

Just try it. Come on...

He helps Daniel up and walks him into the hall. Daniel
looks like he's about to collapse.

DANIEL (V.O.)

Something's going on in my head.
I can't speak to all these people.
You don't understand.

PETER (V.O.)

Listen to me. This will cause a
much bigger problem if you don't.
We'll lose business. I'll make
you a deal. I'll stand right on
the side. If anything happens,
I'll rush out.

They approach the stage --

DANIEL (V.O.)

(tears welling up)

Peter, don't make me do this. I
won't be able to speak, I know it.
I feel like I'm going to pass out.
I can't go out there!

Over this, we can hear Daniel's introduction --

M.C. (V.O.)

So please give a nice welcome.
From Los Angeles, Mr. Daniel
Miller!

We hear APPLAUSE. Daniel doesn't budge. Peter literally
has to push him onto the stage. Daniel backs out slowly,
inching his way towards the microphone. He's staring at
Peter, afraid to even look at the audience. He finally
reaches the center of the stage. Slowly he turns towards
the crowd. He takes a deep breath. He doesn't say any-
thing. He takes another deep breath. At that moment,
the rear doors open. A FIRE MARSHALL and a GUY IN A SUIT
enter.

GUY IN SUIT (V.O.)

Ladies and gentlemen, may I have
your attention, please. Nothing
serious, but we have a gas leak
under this room.

(CONTINUED)

96

CONTINUED: (3)

96

FIRE MARSHALL (V.O.)

(yells)

It's not a gas leak! It's a
potential gas leak!

(to Guy in Suit)

Shit. I told you to let me do the
 announcement.

(to crowd)

Ladies and gentlemen, it's a
 potential gas leak. We'd just
 like you to file out, very orderly.
 Just for precautions.

People get up, mumbling, "Gas leak? Jesus." They start
 filing out. We see Daniel standing on the stage. He has
 no idea what's going on. Somewhere in the back of his
 mind he thinks, "I'm saved."

GUY IN SUIT (V.O.)

Sorry about this. Drinks are
 complimentary.

People mumble as they disperse. The SCENE ENDS.

97

INT. DANIEL'S SCREENING ROOM - DAY

97

The lights come up and Daniel's chair turns around.
 Daniel looks like he's been through the wringer. Lena
 stands up and walks over to him.

LENA

You never addressed a large group
 of people again, did you?

DANIEL

They never let them back into
 that room.

LENA

But you never addressed any group
 of people again.

DANIEL

Yes, I did. I addressed the
 people I worked with all the time.

LENA

I meant a large group of strangers
 where it was scheduled beforehand,
 like this, where you would have
 had plenty of time to think about
 it.

(CONTINUED)

97

CONTINUED:

97

DANIEL

Well, I never had the call to do that again.

LENA

Wasn't that speech to have been rescheduled?

DANIEL

No, I don't think so.

LENA

Can we go to 34-7-28, please?
This is exactly two weeks later.

The lights go down; Daniel's chair turns. On screen:

98

FLASHBACK - INT. DANIEL'S OFFICE - DAY

98

Daniel is working in his office when his Boss pokes his head in.

BOSS (V.O.)

Got a surprise for you. We're going to reschedule the Ford thing and we're going to do it in New York at Christmas time. Your dream vacation. Congratulations.

DANIEL (V.O.)

Hold it. I can't go.

BOSS (V.O.)

What?

DANIEL (V.O.)

Not this year. I can't do it.

BOSS (V.O.)

What, are you crazy? All expenses paid, tickets to the great shows, a suite at the Plaza. I thought you'd jump through the roof.

DANIEL (V.O.)

I'm sorry. I can't make it.

BOSS (V.O.)

You love New York. All you've got to do is talk for 20 minutes. Then you're going to have two weeks, all expenses paid.

(CONTINUED)

98

CONTINUED:

98

DANIEL (V.O.)

I already have a Christmas plan
this year.

BOSS (V.O.)

What do you mean?

DANIEL (V.O.)

My wife and her relatives are
coming here from Michigan.

BOSS (V.O.)

Your wife's in Michigan?

DANIEL (V.O.)

Her relatives are in Michigan.
Listen, I've got to get back to
work. I'm behind today.

BOSS (V.O.)

Suit yourself. I think you're
crazy.

The SCENE ENDS.

99

INT. DANIEL'S SCREENING ROOM - DAY

99

The lights come up.

LENA

A Christmas plan, Mr. Miller? Be
honest. Don't you just wish you
could have said "yes" and gone to
New York and had a wonderful time?

DIAMOND

(stands up)

Objection. "Don't you just wish?"
If we're going to start with that,
let's go down the whole list. Mr.
Miller, don't you just wish you
could lay eggs so when you're
hungry, all you have to do is
touch your ass? Don't you just
wish you were 500 feet tall, so
you could look down and know where
there's traffic? This is amazing
to me. I would have shown this
day to illustrate just how brave
Mr. Miller is. With all the pain
and panic and confusion that was
going on in his mind, he still
walked out to that microphone.

(CONTINUED)

LENA

He never said anything.

DIAMOND

There was a gas leak!

LENA

I understand. But he never went back and accomplished it. He never got up in front of a large group of people again.

DIAMOND

Maybe he just didn't want to.

LENA

I think he did want to. Very much.

DIAMOND

Your Honors, I am sure Mr. Miller would have spoken brilliantly had those people not have had to leave the room. The fact is, with all the turmoil that was going on inside this man's brain, he still walked onto that stage. That's what we should be looking at, not whether or not it was rescheduled.

LENA

He was there to speak, not just to walk out. He never spoke. I believe the real courage would have come in getting on that airplane, going to New York, facing the crowd, and giving the speech. When you fall off the horse, you get back on.

DIAMOND

Did I miss something? I didn't see anybody fall off of anything.

LENA

I have nothing more to say at this time, Your Honors. I let the entry stand.

Lena takes her seat.

MAN JUDGE

Mr. Diamond?

(CONTINUED)

99

CONTINUED: (2)

99

DIAMOND

Let's move on before Mr. Miller gets blamed for the gas leak, too.

LENA

That's uncalled for.

MAN JUDGE

Let's remember where we are, please. Mr. Miller, is there anything you'd like to say?

DANIEL

Well, I'm just wondering if sometimes fear doesn't come for a good reason. I don't think public speaking was my forte. And that's what my body was telling me. It's like it was saying, 'Don't go in that room, you don't belong there.' Isn't it good sometimes, to know that?

LENA

You really think you don't belong in that room?

DANIEL

I don't know.

(looks at Diamond)

It's a possibility, right?

Diamond nods, "Absolutely."

LENA

Your Honors, may I please show a brief moment from 12-2-14? See if you remember this, Mr. Miller.

ON Diamond, his eyebrows go up: "What's she got up her sleeve?" On screen:

100

FLASHBACK - INT. CLASSROOM - DAY

100

An 8th grade speech class. Daniel is public-speaking, doing the best job any kid has ever done. The class is loving him, LAUGHING, CHEERING. The teacher has a look on his face that says, "God, is he good." When Daniel is finished with his speech, the class applauds wildly. The SCENE ENDS.

101 INT. DANIEL'S SCREENING ROOM - DAY

101

The lights come up.

LENA

Mr. Miller, I think you could have owned that room.

DIAMOND

Objection. Just because he liked something at 12 doesn't mean he was born to do it. Lots of kids liked horses who didn't become jockeys.

LENA

Mr. Miller accepted that engagement in Las Vegas with a great deal of excitement and anticipation. He wanted to be there. Yes, a lot of kids liked horses who didn't become jockeys, but very few jockeys enter the Kentucky Derby and back out at the starting gate. I rest.

Lena takes her seat.

WOMAN JUDGE

Mr. Diamond, you're up.

DIAMOND

(pacing theatrically)

Your Honors, I'm very sorry I wan't here yesterday for what I understand was one of Ms. Foster's famous cavalcade-of-mistake reels. Mr. Stanley told me he was going to counter with something dramatic, but he left it for me, knowing instinctively that I wanted to do it today.

Daniel looks encouraged. Maybe this guy does have a plan.

DIAMOND (CONT'D)

May we go to 31-1-9, please.

The lights dim. On screen:

102 FLASHBACK - EXT. SKI RESORT - DAY

102

Daniel, his soon-to-be-wife, Claudia, and another couple are heading up a ski slope.

(CONTINUED)

102 CONTINUED:

102

DIAMOND (O.S.)

Mr. Miller, you were an average skier, were you not?

DANIEL (O.S.)

Yes. Average.

DIAMOND (O.S.)

And until this moment, you had never had a serious-injury of any kind, correct?

DANIEL (O.S.)

Yes.

DIAMOND (O.S.)

First injury, Your Honors. Please note.

The couples reach the top of the slope. They head down together. Daniel drifts off to the right, picking up speed. The three of them watch as he's going faster and faster, heading towards a maze of trees. He can't stop. He's hit by a branch. He loses his balance and starts rolling down the hill, flipping over and over. At the bottom of the hill, he hits a rock and comes to a dead stop. He lays there, almost dead, his leg badly broken. After a great deal of agony, he sits up. He YELLS for help. Slowly he begins to drag himself along the snow. OVER this we hear --

DIAMOND (O.S.)

How long did you have to go, Daniel, to get help?

DANIEL (O.S.)

About a mile and a half.

DIAMOND (O.S.)

Broke it in three places, didn't you?

DANIEL (O.S.)

Yes.

Daniel continues to drag himself along as the SCENE ENDS.

103 INT. DANIEL'S SCREENING ROOM - DAY

103

The lights come up.

(CONTINUED)

DIAMOND

With no help, by himself, with as badly a broken leg as I've ever seen, this man crawled more than a mile and a half to get help.

LENA

You can't be serious?

DIAMOND

I'm sorry?

LENA

What did we just watch? That's self preservation. He didn't risk his life, he saved his life.

DIAMOND

Oh, I see. You're not a hero if you save your own life?

LENA

A hero? No, I don't think you are. Nobody is accusing Mr. Miller of not having a survival instinct. But we're here to see if he can overcome fear, not pain.

DIAMOND

You don't see the fear in this situation?

LENA

What was he afraid of?

DIAMOND

How about death, for starters? I hope you realize, Ms. Foster, it would be very hard to be a brilliant public speaker if you're lying dead in the snow.

LENA

Mr. Miller, you never skied after that incident, did you?

DANIEL

Wait a minute. Not because I was afraid, I swear to God. I just hated it. You've got to believe me. I swear on my life.

(CONTINUED)

103 CONTINUED: (2)

103

MAN JUDGE

We believe you, Mr. Miller.
Anything else you'd like to say?

DANIEL

Well... I do know that they still
talk about me at the lodge.
Someone told me they put up a
plaque. A lot of people thought
I should have been dead.

The Man Judge smiles.

CUT TO:

104 INT. HALLWAY - OUTSIDE SCREENING ROOM - DAY

104

Daniel and Diamond are walking.

DIAMOND

She's good, isn't she? I'm very
proud of you. Very, very good
day, very emotional day. What're
you going to do tonight?

DANIEL

I'm going to see this girl.

DIAMOND

Julia?

DANIEL

How'd you know her name?

DIAMOND

Still don't get this big brain
bit, do you? I'll see you
tomorrow. You should feel very
good. You did very well today.
Have fun tonight. Be careful.

105 INT. HALLWAYS - OUTSIDE JULIA'S SCREENING ROOM - DAY

105

Diamond walks off. Daniel just stares at him. He can't
decide if he's the best or the worst person he's ever
met. Daniel starts walking through the halls, trying to
remember where Julia's screening room was. After a bit
of searching, he finds it.

106 INT. JULIA'S SCREENING ROOM - DAY

106

Daniel quietly enters. On screen:

107 FLASHBACK - EXT. BURNING HOUSE - DAY

107

Daniel sees Julia running out of a burning house, carrying two children in her arms. Reaching safety, she puts the children down.

SAM (O.S.)

Wow!

PROSECUTOR (O.S.)

Fantastic!

SAM (O.S.)

Okay, here it comes again!

We see Julia run back into the house. The two judges are staring, their mouths open.

PROSECUTOR (O.S.)

Going back in for the cat is astounding!

SAM (O.S.)

What kind of cat was it, Julia?

JULIA (O.S.)

Siamese.

WOMAN JUDGE (O.S.)

I love Siamese.

We now see Julia running out of the house with the cat in her arms. She puts it safely on the ground. The
SCENE ENDS.

107A INT. JULIA'S SCREENING ROOM - DAY

107A

The lights come up. Everybody applauds.

PROSECUTOR

I'm sorry for the delay. I just had to see it again.

MAN JUDGE

That's quite alright. It was spectacular.

Julia sees Daniel in the corner. She waves excitedly. Daniel, now convinced his life is shit, gives her a "thumb's up" on the rescue.

WOMAN JUDGE

I think that's all for today.
(MORE)

(CONTINUED)

107A CONTINUED:

107A

WOMAN JUDGE (CONT'D)

We will meet tomorrow for one last brief time, mostly just for enjoyment's sake. Let's make it one o'clock.

The Judges and Prosecutor file out. Sam walks up to Daniel.

SAM

Hello, Daniel. Nice to see you again. How are you?

DANIEL

Fine.

SAM

You have a good time tonight.
(quietly to Julia)

I'm going to miss you. A lot.

Sam exits. Julia gives Daniel a big kiss on the cheek, then a serious hug.

JULIA

Listen, Sam told me about this amazing French restaurant where they encourage you to eat all you want. We've gotta go.

DANIEL

That was very exciting stuff. It was like watching a Mutual of Omaha commercial.

JULIA

You're just jealous.

DANIEL

More than you'll ever know.

CUT TO:

108 INT. FRENCH RESTAURANT - EVENING

108

A very nice establishment. Daniel and Julia enter and are shown to a table by the maitre d'. Daniel is looking at all the food.

DANIEL

These are gigantic portions, they're gigantic.

(CONTINUED)

JULIA

They encourage it here. I'm so hungry. The residents love this place. They say it's the best resident food in the area.

The maitre d' seats them. He hands them each a menu and exits. Julia immediately begins eating a breadstick.

DANIEL

You know, I can't eat turkey to this day because when I was a kid I had a turkey as a pet, and I named it. You can't eat anything if it has a name.

JULIA

Someone should have told me that years ago. I would've named ice cream.

DANIEL

Do you eat meat?

JULIA

Yeah. What about you?

DANIEL

I like fish.

JULIA

What kind?

DANIEL

I don't know their name. They live near the nuclear reactors, in the rocks.

JULIA

The glow fish.

DANIEL

That's them. They're nice. You don't need lights on in the kitchen when you cook them. So you save on electricity.

At that moment, EDUARDO appears. He's a waiter in the classical European sense.

(CONTINUED)

EDUARDO
(in traditional,
European-restaurant
accent)
How are you? How was your
screening today?

JULIA
Very good. What's your name?

EDUARDO
Eduardo. (to Daniel) How are
you, sir?

DANIEL
I'm alright.

EDUARDO
You're going to eat a lot with us
tonight, no?

DANIEL
Yes.

EDUARDO
You save some room because I'm
gonna bring you a whole thing of
pies to take with you. You likea
pastry?

JULIA
I love pastry.

DANIEL
I don't think I want to take any
pastry with me.

EDUARDO
Sure you do. Now, what're you
gonna eat tonight?

JULIA
What do you recommend, Eduardo?

EDUARDO
You likea pasta?

JULIA
Very much.

EDUARDO
I'm gonna bring you three pounds
of it. The best you ever tasted.
(MORE)

(CONTINUED)

108 CONTINUED: (3)

108

EDUARDO (CONT'D)

You gonna love it.

(to Daniel)

What about you my friend, you like steak?

DANIEL

Not really.

EDUARDO

Not really or yes? Which one?
What do you do, chew and spit it
out? I'm justa kidding. How
many days you looking at?

DANIEL

Nine.

EDUARDO

I'm gonna bring you nine pies.
That's a pie for every day. Now
what about shrimp? You likea
shrimp?

DANIEL

Yes. Aren't they high in
cholesterol?

EDUARDO

They high in everything. You
gonna love it. I'm gonna have
30 shrimp out here in 30 seconds.
A shrimp for every second. I be
right back.

Eduardo exits. Julia and Daniel just look at each other
for awhile. She finally says --

JULIA

Do you have a jacuzzi in your
room?

DANIEL

No. You do?

JULIA

Well, no. Not in the room. In
the bathroom. Maybe it's not a
jacuzzi. Actually, you know, I
think it's just holes in the tub.

DANIEL

Don't worry. You can tell me.
(MORE)

(CONTINUED)

108

CONTINUED: (4)

108

DANIEL (CONT'D)

You're not going to hurt my feelings.

JULIA

Okay. I do. I've used it every night. It's wonderful.

DANIEL

Good. Maybe you'd like to take flying lessons while you're here.

The food, as it does everywhere, comes instantly -- 30 shrimp sitting next to the largest portion of pasta anyone has ever seen. In a normal restaurant, this much food would be embarrassing, but here it's okay.

DANIEL

My God!

EDUARDO

You gonna likea dese shrimp. They grown just for you. They gotta your name on them.

Eduardo places the pasta down in front of Julia.

JULIA

This looks delicious.

EDUARDO

This is the original Angel Hair. Right from the angel's head. No joke. You like broccoli?

JULIA

Yes.

EDUARDO

You like it with a lotta cheese?

JULIA

Yes.

EDUARDO

That's my girl. What about you?

DANIEL

Yes.

Eduardo pours cheese over both their broccoli.

EDUARDO

Bon appetit. You wanna more, you justa yell.

(CONTINUED)

He exits. They begin to eat. And eat. With his mouth full, Daniel looks up. He can't believe it: There, entering the restaurant, is Lena Foster with an Older Man. She is seated at a table that puts her in direct eye contact with Daniel.

DANIEL

(whispering to Julia)

I can't eat here.

JULIA

Why?

DANIEL

That's my prosecutor. Let's go.

Julia turns to look.

DANIEL

Don't look! Don't look!

JULIA

Stop it. You're just having dinner.

DANIEL

I'm having 30 shrimp. I'm a pig.

JULIA

Everybody eats like this.

DANIEL

She'll have this teeny resident portion and I'm eating a fishing boat.

Daniel sees Lena looking at him. She gives him a little half-smile. He tries to cover up 20 of the shrimp.

DANIEL

Let's go, please...

JULIA

Don't let her do that to you, you're just eating.

DANIEL

You're right. I'm being silly.

He takes a bite of shrimp and some butter drips down on his chin. He sees Lena staring at this. He tries to hide the butter, as if neatness really counted. Julia carries on, having a good time.

(CONTINUED)

JULIA

How old were you when you first
got laid?

DANIEL

Shhhh. I don't want to talk about
this now. Please...

JULIA

I'm going to throw a shrimp at you
so hard. I truly feel I might be
able to knock your head off with a
shrimp.

DANIEL

I don't know how old I was.

JULIA

Think about it. I'm going to the
ladies' room.

She gets up and walks to the bathroom, stopping at Lena's
table. Daniel can't believe it. She speaks to Lena.

JULIA

I like your coat. That's a great
blue.

Daniel looks embarrassed. The Older Man, MARTIN, finds
Julia attractive and tries to flirt.

MARTIN

Hi. What's your name-

JULIA

Julia.

MARTIN

That's a pretty name.

LENA

Martin, please.

MARTIN

What? What did I say?

JULIA

Nice to meet you both.

Julia goes off to the bathroom. Daniel tries to continue
eating but can't. He's being stared at. All of a
sudden, Eduardo returns with two huge cartons of pies.

(CONTINUED)

108 CONTINUED: (7)

108

EDUARDO

Just so you don'ta forget, I'ma
gonna leave dese with you now.
I got nine pies in here. You
wanta more?

DANIEL

(very embarrassed)

I don't want any of these. I
didn't request this.

EDUARDO

You tell me to make you the pies,
no?

DANIEL

No. It was your idea.

EDUARDO

You shy. I'm gonna make you
three more.

At that moment, Julia comes back in.

JULIA

Wow! Great pies! Fantastic!

Daniel smiles weakly. He looks at Lena. He mouths the
words, "I'm going to give these to the people at the
hotel."

CUT TO:

109 EXT. LAKEFRONT - LATER THAT EVENING

109

Daniel and Julia are sitting on a bench in front of a
beautiful man-made lake. Julia is throwing bread
crumbs onto the ground. Daniel watches her.

DANIEL

I don't think there are any birds
here.

JULIA

I've seen birds.

DANIEL

How did you die? You never told
me how you died.

JULIA

I'm embarrassed to tell you.

(CONTINUED)

109 CONTINUED:

109

DANIEL

How embarrassed could you be? I
drove into a bus.

JULIA

I was thrown from a horse.

DANIEL

Why are you embarrassed?

JULIA

I screwed up. I kicked when I
shouldn't have. I pulled back at
the wrong time. I just screwed up.

DANIEL

Were you scared?

JULIA

I was pissed.

DANIEL

You died pissed?

JULIA

I'm still pissed. But not really.
(a beat)
You want to go back to the hotel?

DANIEL

Not on horseback, right?

JULIA

If you make fun of me, I'll get
you.

DANIEL

You've already got me.

CUT TO:

110 INT. MAJESTIC HOTEL - LOBBY - NIGHT

110

Daniel and Julia enter. Daniel puts the pies near the
front door and he and Julia sit in one of the great
lobby chairs. She touches his arm lightly.

JULIA

Listen, I want to tell you
something. I know you think
I have it all together --

(CONTINUED)

DANIEL

You do.

JULIA

Not quite. One of the things I know how to do really well is to make things work, to take a situation and just make it okay. I've always been able to do that, but it's work. This isn't. I don't know what this is, but it's... it's...

DANIEL AND JULIA

(together)

Effortless.

JULIA

Yeah. I've never had that.

DANIEL

Tell me about it. I'd given up. I didn't think this was ever going to happen. So where do we find it? In the pit stop. Thanks, God.

JULIA

Better this than nothing, I guess.

DANIEL

I guess.

JULIA

Do you want to spend the night with me?

DANIEL

More than anything else in the world.

JULIA

Come on then.

DANIEL

I don't think I can. I don't think I should.

JULIA

Why?

(CONTINUED)

DANIEL

Because... I don't know. Because this is already better than sex ever was and I just don't want to fuck it up. Literally.

JULIA

(smiles)

How do you know what'll happen?

DANIEL

I don't know. Maybe it'll be one of the most amazing things that ever was, but then what am I going to do? By the looks of things, we're not going to the same place. So what if it's the best? Then I'm going to have to miss it forever. And what if it's bad? I won't even be able to fantasize about it. You could have one of those bones.

JULIA

What are you talking about?

DANIEL

You know, those pelvic bones that some women have. It keeps you from going all the way in.

(points to his
abdomen)

It hits you right here, makes you raw.

JULIA

You're the one with the bone.

(points to his
forehead)

There's the problem bone.

DANIEL

Listen to me...

JULIA

I love you.

DANIEL

Oh, Julia.

(kisses her)

If I had a fire scene like you did today, I'd feel differently, I'm sure. I'd stay, I'd never leave.

(MORE)

(CONTINUED)

110 CONTINUED: (3)

110

DANIEL (CONT'D)

But I'm defending myself so hard.
And I just don't want to be judged
anymore. I have such a good
feeling in here and yet I'm afr--
... I don't know. I'm just tired
of being judged.

JULIA

I understand.

DANIEL

I don't know if I'm being clear.

JULIA

No, I understand.
(touches his cheek)
I'm going to miss you.

DANIEL

Oh, God...

JULIA

I love you.

DANIEL

I don't know what to do.

JULIA

(hugs him)
I'll miss you.

He stares at her and then gives her a short kiss, as if
its quickness will make it hurt less. Daniel stands up.

DANIEL

Well... nice meeting you.

JULIA

Nice meeting you.

DANIEL

Goodbye.

JULIA

Goodbye.

DANIEL

See you around.

JULIA

Yeah. Take care.

Daniel takes one last look at her, then exits quickly.

111 EXT. MAJESTIC HOTEL - NIGHT

111

He's walking down the street. He gets about 30 yards from the hotel when the Doorman comes out.

DOORMAN

(yelling)

Sir! Sir! You forgot your pies!

CUT TO:

112 EXT. PRINCESS HOTEL - NIGHT

112

Daniel gets off a tram and walks into the lobby.

113 INT. PRINCESS HOTEL - LOBBY - NIGHT

113

Daniel enters, looking tired, sad and confused. He walks straight to the elevator. All of a sudden, a voice pierces the silence.

JIM

Daniel Miller?

Daniel looks to his right. There at the front desk is Jim, the BMW salesman.

DANIEL

Jim?

JIM

Holy shit. Buddy!

Jim walks over and gives Daniel a big, fake hug.

JIM

You look great!

DANIEL

Yeah, I lost weight. A lot of weight.

JIM

Hey, sorry about the accident. I read about it.

DANIEL

What happened to you?

JIM

Well, I'd love to tell you natural causes, but we're talking two grams of coke and a bootleg quaalude.

(MORE)

(CONTINUED)

113 CONTINUED:

113

JIM (CONT'D)

You get that heart going above 400 a minute, and it just quits on you. Hey, did your air bag open?

DANIEL

I have no idea.

JIM

Probably wouldn't have helped you anyway. When you hit a bus, nothing helps. You know what the guy at the desk just told me? You can eat all you want here, did you know that?

DANIEL

Yeah.

JIM

Come on, let's do it.

DANIEL

I'm going to get some sleep now.

JIM

I'll call you tomorrow. Maybe we'll party.

DANIEL

Great idea, Jim. Good night.

CUT TO:

114 INT. DANIEL'S ROOM - NIGHT

114

Daniel walks in and immediately picks up the telephone. He presses three numbers.

OPERATOR (V.O.)

Majestic Hotel.

DANIEL

Yes. Julia...

Daniel is stunned, just now realizing he doesn't know her last name.

DANIEL

I can't believe this, I don't know her last name.

(CONTINUED)

114 CONTINUED:

114

OPERATOR (V.O.)

Excuse me, sir?

DANIEL

I've fallen in love with a woman
in your hotel and I don't know her
last name.

OPERATOR (V.O.)

I understand. It's happened to me
too. What's her first name?

DANIEL

Julia.

OPERATOR (V.O.)

We have two Julias. Both of them
have 'Do Not Disturbs' on.

DANIEL

Can't you ring through?

OPERATOR (V.O.)

No, sir. I'm not allowed to do
that.

DANIEL

It's very important, please.

OPERATOR (V.O.)

I'm sorry, sir.

DANIEL

Can I leave a message then, I guess
for both of them?

OPERATOR (V.O.)

Yes, sir.

DANIEL

Tell them both that I love them
more than life itself, and I've
never met anybody like them, and
I'll miss them for ever and ever.

OPERATOR (V.O.)

Yes, sir.

DANIEL

Thank you.

Daniel hangs up. We HOLD ON him for a second, and
then --

CUT TO:

115

INT. DANIEL'S SCREENING ROOM - WIDE SHOT OF ROOM -
NEXT DAY

115

Diamond is pacing, holding the floor.

DIAMOND

We've been talking a great deal over the last few days about fear and judgment. My colleague has chosen to show what I consider to be very 'on the nose' examples: 'Hit him back. Speak to the people. Get more money.' All well and good, but how relevant? For my summation scene, I would like to show an event that is perhaps not quite as obvious as what we've been looking at, but, I think, far more significant. Mr. Miller, your middle 30s were not particularly good for you, were they?

Daniel shakes his head, "No."

DIAMOND

A bad divorce left you with virtually nothing financially. You had less than \$9,000 to your name, correct?

Daniel nods, "Yes."

DIAMOND

Months before your divorce, you and your wife had purchased tickets to Rio de Janeiro. You were going to go together. But after the separation, she cashed hers in. What did you do with yours, Mr. Miller?

DANIEL

I used it.

DIAMOND

With \$9,000 left to his name, his life in a rut, Mr. Miller didn't cash in that ticket. He didn't do the safe thing. What could you have gotten for that ticket? \$3,000? When you only have nine, three is a lot of money. But he said, 'The hell with it, I'm going to Rio.'

(MORE)

(CONTINUED)

115 CONTINUED:

115

DIAMOND (CONT'D)
That alone, in my book, took a
helluva lot of guts. But, Your
Honors, it just begins there.

The lights go down; the chair turns.

DIAMOND
36-9-16. This is Los Angeles
International Airport.

On screen:

116 FLASHBACK - INT. LAX - TICKET BOOTH - DAY

116

Daniel is waiting in a ticket line. He's all alone,
surrounded by couples. He reaches the counter. The
AIRLINE WOMAN takes his ticket and looks at it.

AIRLINE WOMAN (V.O.)
You're in seat 41-B.

DANIEL (V.O.)
B?

AIRLINE WOMAN (V.O.)
Yes.

DANIEL (V.O.)
Between A and C?

AIRLINE WOMAN (V.O.)
That's correct.

DANIEL (V.O.)
So I'm sitting in the middle of
people all the way to South
America?

AIRLINE WOMAN (V.O.)
Yes, you are.

Daniel stares at the woman for a moment. And then --

DANIEL (V.O.)
Is there any space in first
class?

CUT TO:

(CONTINUED)

116 CONTINUED:

116

LENA

She cocks her head, thinking, "This is rather interesting."

BACK TO SCREEN

The Airline Woman is checking her computer.

AIRLINE WOMAN (V.O.)

Yes, we have one seat left.

DANIEL (V.O.)

What's the price difference?

AIRLINE WOMAN (V.O.)

Round-trip?

DANIEL (V.O.)

Yes.

AIRLINE WOMAN (V.O.)

It's an additional \$3,194.

Daniel takes a deep breath.

DANIEL (V.O.)

I'll take it.

The Airline Woman begins to do the paperwork. The SCENE ENDS.

117 INT. DANIEL'S SCREENING ROOM - DAY

117

The lights come up.

DIAMOND

This man just spent one-third of his entire life savings to be a little more comfortable. What does that say to you? He was very stressed out, he was at the end of his rope, he didn't know where the next dime was coming from. But somewhere inside of him, that little boy cried out, 'Be nice to me.' And he was. He showed extraordinary courage to put himself ahead of the money. He never could have done that if he were really afraid.

(MORE)

(CONTINUED)

117 CONTINUED:

117

DIAMOND (CONT'D)

But inside was a brave man who said, 'Don't worry. Enjoy yourself. We'll make it back. I believe in you.' Your Honors, I feel Mr. Miller is sufficiently past the fears that would keep him from becoming a remarkable citizen of the Universe. I recommend wholeheartedly full onward movement.

LENA

(getting up)

Mr. Miller, the hotel room in Rio that you had reservations for, was quite a beautiful room, was it not? I believe it overlooked the ocean.

DANIEL

Well, I just saw it in a brochure. It looked like it did.

LENA

As it turned out, you couldn't afford that room. Where was the room you stayed in?

DANIEL

Near the kitchen.

LENA

It wasn't near the kitchen. It was part of the kitchen.

DANIEL

It was over the kitchen. So?

LENA

Your initial move, which Mr. Diamond wants to classify as courageous, ended up with you being cramped in a tiny room, have a miserable time.

DANIEL

I didn't have that bad of a time. I enjoyed my stay.

LENA

May we go to 36-9-17, please.

The lights go down; the chair turns. On screen:

118 FLASHBACK - INT. UGLY HOTEL ROOM - DAY

118

The smallest, ugliest hotel room in the world. It's decorated in that horrible green that looks like a fake forest. Daniel is on the telephone yelling at the top of his lungs. In the background, we can hear an INDUSTRIAL DISHWASHER noise.

DANIEL (V.O.)

I'm in the fucking kitchen! I
can't sleep here! I can smell
everything! You have to move me!
I'm not an employee!

SCENE ENDS.

119 INT. DANIEL'S SCREENING ROOM - DAY

119

The lights come up; the chair turns.

LENA

If the reason for this so-called courageous act was to give the little boy pleasure, that didn't look very pleasurable to me.

DIAMOND

Wait just a minute. You're going to judge what's pleasurable now? I think it's wonderful that we have God sitting right here in our presence. Changing his seat on the airplane meant nothing because he stayed over the kitchen, is that your point? How do you know that staying over the kitchen didn't do something good for Mr. Miller? Do you know that?

DANIEL

May I say something?

MAN JUDGE

Yes.

DANIEL

Mr. Diamond's right. When I got back to Los Angeles, I found that I slept much better if I had chili cooking. And I learned that by being near the kitchen.

MAN JUDGE

Thank you, Mr. Miller.

(CONTINUED)

LENA

Mr. Miller, how long was your trip originally planned for?

DANIEL

Two weeks.

LENA

And how long did you stay?

DANIEL

About five days.

LENA

Did you fly home first-class?

DANIEL

No.

LENA

You cashed in your first-class ticket because you needed some of that money back.

DANIEL

I guess.

LENA

So by changing your seat, you wound up staying in a lousy room, you cut your trip short and you flew home coach anyway. Is that correct?

DANIEL

Yes. But what does this have to do with being afraid? So at the airport I couldn't figure out how much the hotel room was. Let me move on. Send me with an accountant.

Diamond laughs.

MAN JUDGE

Please, Mr. Diamond.

LENA

Your Honors, at this point, I would like to show my final summation scene.

MAN JUDGE

Proceed.

(CONTINUED)

119 CONTINUED: (2)

119

LENA

My scene takes place not there,
but here.

Diamond looks up. Both he and Daniel look puzzled.

LENA

I would like to show an interim
scene from last evening. We're
calling it Interim Three.

WOMAN JUDGE

Interim Three is registered.

DIAMOND

What are we doing? We're showing
something from here?

LENA

That's correct.

DIAMOND

I was told we're not doing that
anymore.

MAN JUDGE

No one told you that, Mr. Diamond.

DIAMOND

My mistake.

Diamond brushes this off like it was nothing.

DANIEL

What are we seeing?

WOMAN JUDGE

Something from last night, Mr.
Miller.

DANIEL

Last night?

The lights dim; Daniel's chair turns.

LENA

Mr. Miller, watch this please and
tell me what you were feeling.

On screen:

120 FLASHBACK - INT. MAJESTIC HOTEL - LOBBY - NIGHT

120

Daniel and Julia are talking.

JULIA (V.O.)

Do you want to spend the night
with me?

DANIEL (V.O.)

More than anything else.

JULIA (V.O.)

Come on then.

DANIEL (V.O.)

I don't think I can. I don't
think I should.

CUT TO:

DANIEL'S FACE

He knows why Lena is showing this.

CUT TO:

DIAMOND

He has a look on his face that says, "Jesus, is she
good."

BACK TO SCENE

Daniel is in the middle of his explanation to Julia:

DANIEL (V.O.)

If I had a fire scene like you did
today, I'd feel differently, I'm
sure. I'd stay, I'd never leave.
But I'm defending myself so hard.
And I just don't want to be judged
anymore. I have such a good
feeling in here and yet I'm afr--
... I don't know. I'm just tired
of being judged.

SCENE ENDS.

121 INT. DANIEL'S SCREENING ROOM - DAY

121

Lights up. The Woman Judge is visibly touched.

(CONTINUED)

121 CONTINUED:

121

LENA

Mr. Miller, you really, genuinely
feel for this woman, don't you?

DANIEL

(very quietly)

Yes.

LENA

Why didn't you stay with her last
night?

A long beat as Daniel just sits. He finally mumbles
something inaudible.

LENA

Mr. Miller, could you speak up?

DANIEL

(barely audible)

I was afraid.

LENA

A little bit louder.

DANIEL

I was afraid.

LENA

I rest, Your Honors.

She sits down. Diamond gets up.

DIAMOND

Well, this is a new one on me.
Have sex with somebody and move
right on. Is that the way it
works, Ms. Foster?

Lena glares at him.

DIAMOND

I don't think you're being very
understanding about the world Mr.
Miller just came from. It is
filled with problems you no longer
have. Deadly diseases. Confusing
identities. Changing attitudes.

LENA

Mr. Miller, did you feel you would
get a disease from this woman?

(CONTINUED)

121 CONTINUED: (2)

121

DANIEL

(quietly)

I didn't think she had a disease.
No.

DIAMOND

You didn't think she had a
disease, but you didn't really
know.

LENA

We're way off the point.

DIAMOND

We have no point. You're getting
him both ways. When he's
courageous and follows it up with
something you don't like, you show
the follow-up. When there are no
follow-ups, you blame him for not
having any.

LENA

This is an example of something
he wanted to do and didn't because
he was afraid. It's that simple,
Mr. Diamond. And it was just last
night.

DIAMOND

I wish it were that simple. It's
very interesting to me that you
won't give him any credit on the
airplane because the consequences
meant that he had a lousy
vacation. Okay. So here's a
situation where he's concerned
about the consequences. Now what?
In my opinion, we just watched a
man who was caring of another
human being's feelings. He didn't
know what this experience would
do to her. Consciously or not, I
know this is what he felt. So he
was careful. You blame him for
it. I praise him for it. You
call it fear. I call it
thoughtfulness.

Diamond takes his seat.

DIAMOND

I have nothing more at this time,
Your Honors.

(CONTINUED)

121 CONTINUED: (3)

121

MAN JUDGE

Ms. Foster?

LENA

I have nothing to add. I submit
Interim Three as presented.

MAN JUDGE

Mr. Miller, your final summation?

DANIEL

Well, listening to Mr. Diamond, I
would have to agree. Now that I
see it played back, I think it was
thoughtfulness. Also, please take
into account the scary sexual
situations that I just came from
being on Earth. They fill your
head with these horrible stories.
You're not just sleeping with
one person, you're sleeping with
everyone they've ever slept with.
And now that I'm aware of all
these past lives, that could be
twenty to thirty thousand people.
Also, I was concerned about birth
control. I didn't have any and
I don't know what happens here.
I would hate to knock somebody up
and send them on to their next
life. It would be a horrible
thing to be born pregnant.

CUT TO:

LENA

She is staring at Daniel. This is one of the most
amazing summations she's ever heard in a long time.

BACK TO SCENE

DANIEL

As far as the rest of my life, I
truly believe I turned the corner.
I was taken very young, and if I
did have any fears left, I'm sure
I would have been able to handle
them. I don't know what's ahead,
but I very much want to move
forward.

(MORE)

(CONTINUED)

121 CONTINUED: (4)

121

DANIEL (CONT'D)

I feel I can contribute something,
and I promise you I'll give it
my best shot. Thank you.

WOMAN JUDGE

Is that all, Mr. Miller?

DANIEL

I could say more...

MAN JUDGE

I think that's fine.

The Judges stand up. They give a friendly nod and exit
without any more talking. Lena collects her things and
walks past Daniel on her way out. She stops.

LENA

It was nice to meet you. Good
luck.

She exits. Diamond gathers up his papers.

DIAMOND

Well, that's it. So what do you
think?

DANIEL

I think I should have slept with
her.

DIAMOND

Let's go back to my office and
wait. We'll know in 30 minutes.

CUT TO:

122 INT. DIAMOND'S OFFICE BUILDING - FOYER - DAY

122

Daniel and Diamond are walking.

DIAMOND

I'm getting a very positive
feeling. I think it's going to be
good news.

DANIEL

You always say that.

DIAMOND

Maybe I do. Maybe I say it too
much, I don't know. But I do
feel good about this.

123 INT. ELEVATOR - DAY

123

Daniel and Diamond get in.

DANIEL

If something very bad happened,
could I go back as a tree?

A man in the elevator overhears this and starts to laugh.

DIAMOND

You're not going back as a tree,
that I promise. And I'm telling
you, I'm not so sure you're going
back at all.

CUT TO:

124 INT. DIAMOND'S OFFICE - DAY

124

They enter. Susan hands Diamond a manila envelope.

SUSAN

Judgment's in.

DIAMOND

It's early.

DANIEL

Is that good?

DIAMOND

Not good or bad.

Diamond closes his door and sits behind his desk. He
breaks the seal and opens the envelope.

DIAMOND

They don't waste any time. They
must need the hotel space.

He smiles. He reads what's on the card. He continues
his mindless banter, like a doctor making conversation
before telling you you're going to die.

DIAMOND

So what do you think of our fair
city? We do a pretty good job
here, don't we? How was that
French restaurant?

DANIEL

What does it say?

DIAMOND

You're going back.

(CONTINUED)

124 CONTINUED:

124

Daniel's head drops.

DIAMOND

I don't think you should worry about it. Can I tell you something? Just because they're sending you back doesn't mean they're right. They can make a mistake.

DANIEL

That does me a lot of good.

DIAMOND

My point is, don't let others get to you like this. Just follow that thing in there.

(points to his heart)

You're going to be okay. Come on, I'll walk you to the station.

CUT TO:

125 INT. LONG HALLWAY TO TRAM PORT - DAY

125

A brightly-lit hallway leading out to the huge tram port. Hundreds of people whose judgments are through are passing through these halls to board trams that will take them in all directions. Diamond marvels at this scene.

DIAMOND

This is something. I never get over it. The organization is just amazing.

DANIEL

Great. That's all I need now, a tour.

Diamond reaches into his jacket and takes out a yellow envelope. He puts his arm around Daniel.

DIAMOND

This is yours. You've got your boarding card, your various I.D. pieces, all the things you're going to need. Now, Daniel, you're not going to remember any of this, so don't worry, you won't be kicking yourself forever. Just take the opportunities when they come. I have a lot of faith in you.

(CONTINUED)

125 CONTINUED:

125

They reach the end of the hallway and emerge outside at the tram station.

126 EXT. TRAM STATION - DAY

126

Nine different trams are being boarded. Each one is a different color. P.A. ANNOUNCEMENTS RING through the air amidst the general confusion and hub-bub. It's very busy.

P.A. ANNOUNCER (V.O.)

All trams, all trams departing two minutes 30 seconds. All trams.

DIAMOND

Hurry up, kid. Don't worry. It's all painless.

Daniel takes his pass and boards the yellow tram which is obviously going back to Earth -- you can tell by the expressions on the passengers' faces. It is filling up with older people. In the distance, we can see the other trams filling up. The people on some of the other trams looks much happier, as if they know something.

P.A. ANNOUNCER (V.O.)

All trams leaving, one minute.
Board up, please. Lock up, lock up, please. One minute.

Daniel walks to the back of the tram and takes a seat next to an old man. He is told to put his safety belt on. The MUSIC, which up until now has been playing SOFTLY, SLOWLY begins to INTENSIFY. We hear the WHIRR of ELECTRICAL ENGINES WARMING UP as the trams get ready to depart. Daniel sits very quietly, staring ahead. Over all this confusion, Daniel thinks he hears someone calling his name. He looks to his right and and there, in the distance, very far away, on a red tram -- is Julia. She is calling to Daniel at the top of her lungs.

JULIA

Daniel! Daniel!

Daniel undoes his seat belt and stands up. He runs to the window.

DANIEL

Julia!

The YELLOW TRAM DRIVER turns around.

(CONTINUED)

YELLOW TRAM DRIVER

Please be seated. All passengers
must be seated.

JULIA

Daniel! Wait!

Daniel runs to the doors. He starts to pry them open.

YELLOW TRAM DRIVER

What the hell are you doing? Sit
down!

DANIEL

Listen, mister, I've had three
happy days in 40 goddamn
lifetimes! Now, I'm just going
to go talk to her for a minute.
I'm sorry.

Daniel struggles with the doors as the trams pick up
speed. He finally cracks one of them open enough to
slide through. As he leaps off the tram, he feels an
electric shock run through his body. It knocks him down.
He stands up and tries to get his balance. A blue tram
almost runs him over. He falls down again, gets up and
starts running towards Julia.

DANIEL

Julia, wait! Wait for me!

Julia's tram is pulling further and further away.

JULIA

Daniel! I love you!

Daniel continues his run as the MUSIC BUILDS in
intensity. He finally catches up to Julia's tram. He
plunges through the electronic field and leaps onto
the running board. He presses his face against the
glass, yelling --

DANIEL

I love you! Julia, I love you!
Is it too late to have sex?

JULIA

It's never too late.

Julia's co-passengers -- four black people, an Hispanic,
five older white people, and a young child -- all begin
to cheer Daniel on. He struggles and struggles with
the door, but he can't budge it this time. The CAMERA
SLOWLY PULLS BACK, revealing that this scene is being
watched from --

127 INT. DANIEL'S SCREEING ROOM - DAY

127

We see Diamond, Lena and the Judges watching this. Lena has a look of admiration on her face as Daniel continues to struggle. Diamond turns to Lena.

DIAMOND

Brave enough for you?

Lena reluctantly smiles. She nods "Yes." She looks at the Judges. The Woman Judge says something in the Man Judge's ear. The Man Judge smiles. He reaches to an intercom and says --

MAN JUDGE

Let him go.

128 INT./EXT. TRAM

128

At that moment, we see the doors of the tram spring open. Julia and Daniel fly into each others' arms. The people on the tram cheer.

INT. DANIEL'S SCREENING ROOM - DAY

The Judges look pleased. Even Diamond and Lena are friends -- at least for the moment.

EXT. TRAM STATION

As the MUSIC SWELLS, we see Daniel and Julia together. We watch their tram go off into the distance, getting smaller and smaller, until it finally disappears into a tunnel, on its way to someplace great.

FADE OUT.

THE END