



Written by Edson Oda

CLOSE ON A TV SCREEN

It shows - COLOR BARS.

A continuous COLOR BARS TONE.

Suddenly... the screen turns WHITE.

IN THE TV: the POV of a NEWBORN. A blurry image of her PARENTS smiling at her.

MONTAGE shows the POV of this baby growing up.

A VIOLIN SONG starts.

Now at 1 year old, the baby crawls through the house.

At 3 years old, the little girl plays with a TOY VIOLIN.

At 5 years old, she dances in the rain, jumping in the puddles.

At 7 years old, the girl plays the violin, this time a real one. Her teacher is by her side.

At 9, she's at school. A crayon in her hand, she draws with her CLASSMATES.

At 12, the girl beautifully plays the violin - a prodigy.

At 15, she blows the candles out on her birthday cake.

At 17, she plays the violin in an orchestra.

At 21, it's her graduation. She and her classmates throw their caps up into the air.

At 23, she is the soloist of an orchestra.

At 27, in the airplane, she lifts up the window shade to see the sunset. She looks at her reflection in the window glass - delicate traits and thoughtful eyes. This is AMANDA.

Finally, at 28, she rehearses with a bigger orchestra. They play the SONG we were listening to during the MONTAGE. Amanda plays the solo with the virtuosity of someone who dedicated her life to the craft. The other MUSICIANS can do nothing but admire her performance.

At this point, we discover that the TV is in a LIVING ROOM. A MAN watches it from his couch. A VCR records the TV.

The man has an impassive look, with eyes that have seen more than they wanted to see. You would say that he's in his forties, but he's much older than that. Meet WILL.

CLOSE on his eyes fixed on the screen, like a caring father who watches over his child.

ON THE TV: Amanda's solo gradually slows down. One last note is played, which echoes through the rehearsal room.

The silence is broken by an applause from her peers.

Will stops recording it and ejects the tape. Then grabs a sheet of paper.

ON THE TV: we hear the DANISH CONDUCTOR give the last instructions to the musicians.

CONDUCTOR

Good job everyone. See you all at 5 tomorrow. Eat well, rest well, fuck well.

(musicians laugh)

And if you have any problems... don't let me know.

(more laughs)

Will writes on the sheet of paper. **"Amanda Grazzini. 10327 days since selection. Last rehearsal before concerto. Sublime performance."**

ON THE TV: Amanda packs her violin. She passes by the conductor...

CONDUCTOR (CONT'D)

Amanda.

She stops.

CONDUCTOR (CONT'D)

That was really good.

AMANDA

Thanks.

Will watches her leaving the building. Then he grabs the notes and the VHS tape, and heads to --

INT. FILE CABINET ROOM - CONTINUOUS

Dozens and dozens of FILE CABINETS. Each one with a name on it. Will opens a cabinet named "AMANDA."

INSIDE THE CABINET: several VHS tapes and folders with handwritten notes from the last years, maybe decades. Everything neatly organized.

Will places his recent notes and the VHS tape inside the cabinet and closes it.

INT. LIVING ROOM - CONTINUOUS

When Will comes back to the living room, a WIDER SHOT reveals many more TVs hanging on the wall - thirty of them. Each one broadcasts the POV of a different person, and each TV has a name written on it: Amanda, Rick, Fernando, Luiza, etc...

MONTAGE: Will checks the other TVs. He also takes notes and records some of the moments on VHS tapes.

ON A TV: a kid is bullied by his classmates at school. They throw his backpack to each other while he tries to get it back.

Will writes on a paper as he watches the screen: **"Rick Virgil. 5122 days since selection. Bullying continues. Increasing introspection, no sign of reaction."**

ON ANOTHER TV: a woman works in a factory. She folds paper boxes and puts brownies inside them. She repeats it over and over again.

Will writes on paper: **"Michelle Johnson. 7789 days since selection. No significant/relevant new event".**

ON ANOTHER TV: in a dance studio, a woman practices some ballroom moves with her partner.

Will writes down: **"Luiza Ceolin. 10291 days since selection. Last dance class before wedding".**

ON ANOTHER TV: a man cocks his pistol at a SHOOTING RANGE. Despite the distance, he hits the bullseye several times. As the man finishes his training and heads to the exit, we realize that he's in a WHEELCHAIR.

Will writes down: **"Fernando Pereira. 9679 days since selection. Shooting Range practice. Slow but noticeable recovery".**

INTERCUT: Will puts the handwritten notes and the VHS tapes into their respective cabinets in the CABINET ROOM.

As the montage goes on, Will notices the sun setting in the TVs. He sees people in their end of the day activities: coming home, getting back from work, having dinner.

It starts to get dark in Will's house as well.

On the TVs: as people prepare to sleep, we see their last arrangements - taking a shower, brushing their teeth, going to bed...

Soon, all the TVs go BLACK - people close their eyes to sleep.

EXCEPT ONE: AMANDA'S TV. She is still awake and plays her violin at a rehearsal studio. Will comes close to her TV. Amanda finishes the song and walks through the studio. No one else is there. Amanda enters the bathroom and washes her face. She stares at herself in the mirror. It's still a POV, but the mirror makes it possible for Will to see her face. For a moment it feels like they are looking at each other.

INT. WILL'S HOUSE - NIGHT

Everything is quiet.

We walk through the HALLWAY, passing by the other rooms until we enter the --

LIVING ROOM. All TVs are silent; sleeping. Some of the screens are BLACK, others broadcast blurry/colorful images, representing the DREAMS of people.

INT. GARAGE - CONTINUOUS

No vehicles here.

Pieces of wood and metal on the floor.

On a desk: hammers, screwdrivers, drills, a handsaw, a mallet, smoothing planes, jigsaws.

Will works on fixing a HOMEMADE SPOTLIGHT. His skillful hands cautiously tighten a small bulb into it. Done. He TURNS IT ON. A strong light sparks, but suddenly...

SCRASH.

The bulb explodes.

Will looks for other bulbs, but can't find any.

EXT. HOUSE - NIGHT

Will leaves the house and passes through the fence door.

We find out that it's a **DESERT outside**.

Will holds a BAG and a LANTERN which illuminates his path.

After walking for a while, he gets to --

A DUMPING GROUND

Will searches through the several objects on the ground: papers, boxes, wood, old furniture... most of the things are in good condition. He lifts an old bicycle to find some **LIGHTING BULBS** below. He chooses the ones he likes and puts them into his bag. He also collects some **VHS TAPES**. At last, he finds a **PAINT CAN**. He opens it: it's LIGHT GREEN.

EXT. DESERT - LATER

As Will walks back home, he passes by a house - similar to the one he lives in. The LIGHTS ARE ON. Through its window, we can see a MIDDLE AGED MAN watching several TVs from his couch.

He's dressed like Will - office shirt and dark pants.

Will passes by his house without saying anything.

INT. WILL'S HOUSE/HALLWAY - NIGHT

Will steps into the house and lays the bag on the floor.

As he goes to the BATHROOM to wash his hands, he notices that one of the TVs is ON. Someone is awake.

INT. LIVING ROOM - NIGHT

Amanda's TV is ON. She's awake, still in bed. Her eyes wide open, looking at the ceiling.

She slowly breathes in and breathes out. Probably middle-of-the-night insomnia.

Will comes closer. He pulls a chair and sits next to the TV.

He stays there as if to keep her company through the night.

INT. LIVING ROOM - DAY

It's early morning.

A ROOSTER CROWS. As we keep hearing it, we realize the sound comes from a TV in the LIVING ROOM.

Then... a sequence of different ALARM CLOCKS ringing.

ON THE TVs: POV of people waking up.

EXT. HOUSE - DAY

Will finishes painting the fences that surround his house. It's all GREEN now. He's been working on it the whole night.

He stares at the dawn. Strangely there's NO SUN in this weird sunset. Night is gradually replaced by day, as if a big light was turning on.

Like a prisoner of his own routine, he's ready to re-start a new day.

WILL'S DAY SEQUENCE:

EXT. WILL'S HOUSE/BACKYARD - DAY

Will harvests tea leaves from his tiny planter. He tears the leaves. Puts them inside a wooden box. Lets them dry.

INT. PROJECTION ROOM - DAY

A small room with some chairs and a VIDEO PROJECTOR on a small desk. He sweeps the floor with a broom.

INT. TV ROOM - DAY

Will cleans the COFFEE TABLE with a cloth. He watches the TVs while he does it.

INT. CABINET ROOM - DAY

He puts his notes from today into the cabinets.

INT. OFFICE ROOM - DAY

This is his work space: a desk in the middle of the room, some papers on it and a few chairs around it.

For the moment, though, he just uses the place to IRON a SOCIAL SHIRT and SOCIAL PANTS.

INT. KITCHEN - DAY

On the stove: water boils inside a TEA POT. Will turns the fire off and throws some of the dried tea leaves into it.

Suddenly... His WRIST WATCH ALARM BEEPS. It's time.

INT. CABINET ROOM - DAY

He picks up a VHS tape from Amanda's cabinet.

CLOSE on the VHS tape STICKER.

Will writes on it: **CONCERTO DAY**.

INT. LIVING ROOM - DAY

He lowers the volume of the TVs, except Amanda's. Then he INSERTS the VHS tape in the VCR and presses **RECORD**.

ON AMANDA'S TV: she sits on her bed and stares at the CONCERTO FLYER.

ON THE FLYER: only the conductor and Amanda's pictures are featured.

She lays it on the bed, then looks at the violin case resting on the floor.

She keeps staring at the violin case for a long, long beat.

Will is puzzled.

Suddenly --

The DOORBELL in Will's house RINGS.

He walks to --

THE FRONT DOOR

Will opens it. We see a tall Asian man (40s) - British accent - wearing an elegant social shirt, tie, and social pants. He holds a grocery paper bag. This is KYO.

KYO

I brought you some supplies.

Will studies him.

WILL
Did you come here to bring supplies
or to watch the concerto?

Kyo thinks.

KYO
Both.

Will entirely opens the door. Kyo stares at the fences
outside for a moment.

KYO (CONT'D)
It's green now.

WILL
I know.

Kyo enters, Will closes the door.

As Kyo walks down the corridor, Will points to the kitchen.

WILL (CONT'D)
I made some tea.

KYO
Love it.

Kyo heads to the KITCHEN. He opens the fridge to find it
filled with rotten food. Will hasn't consumed anything again.
Kyo shakes his head.

KYO (CONT'D)
What a waste.
(finding more rotten food)
What a waste.

Kyo throws the old food away and replaces it with the fresh
groceries from the paper bag. Then he looks at the stove -
the TEAPOT is there.

KYO (CONT'D)
Here you are...

He pours the tea into a cup and smells it with delight.

INT. LIVING ROOM - DAY

Will still stares at Amanda's TV. Kyo comes in holding his
cup of tea. He sits on the couch.

KYO
Anything you want me to bring?

WILL
No. I got all I need.

KYO
Love?

WILL
What?

KYO
"Love is all you need."

No answer. As always, Will just ignores him.

Kyo drinks his tea and focuses on Amanda's TV. He stares at her playing the violin.

KYO (CONT'D)
Is everything okay with her?

WILL
Why do you ask?

KYO
I've never seen her practice right before a concerto.

WILL
She's just a little nervous.

Will seems a bit anxious too.

KYO
She's gonna be fine. Why don't you sit?

WILL
I'm gonna get dressed.

KYO
Be my guest.

Will heads to the OFFICE ROOM. Kyo stays and stares at the other TVs.

KYO (CONT'D)
(to himself)
So, what's new?

He does a quick analysis of people's lives. He starts watching a man eating bacon, eggs and sausages --

KYO (CONT'D)
 Rob keeps working on his heart
 attack... Kate has a new
 boyfriend... Armenia bought another
 cat... Rick's still bullied...

Meanwhile, Will is at the OFFICE ROOM, wearing the shirt that
 he ironed.

In the LIVING ROOM, Kyo watches the POV of a woman staring at
 her reflection in the mirror. Her name is LUIZA and she's
 trying on a WEDDING DRESS.

INTERCUT BETWEEN KYO AND WILL, talking from DIFFERENT ROOMS.

KYO (CONT'D)
 Will, when is Luiza getting
 married?

No answer.

KYO (CONT'D)
 Will?

Will is putting on a tie.

WILL
 All information is in her cabinet.

KYO
 I know. But when is she getting
 married?

Will sighs.

WILL
 In ten days.

Kyo takes his agenda out of his pocket and writes on it.

KYO
 Perfect. Thanks for inviting me.

Kyo scans through the other TVs. He relaxes as if watching a
 Sunday football game.

Will comes back to the room, wearing a shirt, tie, and nice
 pants -- He's ready to watch the concerto.

Will sees Kyo's feet over the COFFEE TABLE he cleaned that
 morning.

WILL
 Can you not do that?

KYO
You're gonna clean it again
tomorrow anyway.

Silence. Will keeps staring at him.

KYO (CONT'D)
Alright, alright.

Kyo takes his feet off the table. Will's clearly annoyed.

KYO (CONT'D)
You may pretend you don't like me,
but I know you're gonna cry
everyday when I'm gone.

WILL
(sarcastic)
I didn't know you're going
anywhere.
(grins)
Did you finally hit the jackpot?

Kyo drinks his tea, uncomfortable.

KYO
Not yet... but very soon.
You'll see... You'll see...

WILL
Rooting for you, pal.

Kyo lifts his tea cup.

KYO
Rooting for you too.

Suddenly: A COUNTRY SONG starts playing.

Will and Kyo look at the TV it comes from.

It's FERNANDO, the paraplegic man who was practicing at the shooting range. Fernando raises the volume of his SPEAKERS and gets to his bathroom. Then prepares to take a shower. However, because he can't move his legs, it takes him a while to move from the wheel chair to the bath tub. Through his struggle, we can see that he's still new to this process.

While Will and Kyo watch Fernando's lasting effort...

KYO (CONT'D)
Looks like Fernando is doing much
better...

No answer. Will keeps watching Fernando's struggle until he finally gets into the bathtub.

Will still stares at Fernando TV, when...

KYO (CONT'D)

Look.

WILL

What?

Kyo points to Amanda's TV.

KYO

She's heading to the concerto.

They look at Amanda's TV. She drives her car on a freeway.

Will lowers the volume from Fernando's TV. Their eyes focus on Amanda's POV while she drives.

KYO (CONT'D)

What time does it start?

WILL

At 6.

KYO

So why is she driving so fast?

Suddenly --

HER CAR HITS A CONCRETE WALL at a tunnel entrance.

The WINDSHIELD SHATTERS --- and in a fraction of a second...

... Her TV URNS OFF.

Silence.

Just like that, Amanda is dead.

CLOSE ON the VCR, still in REC mode.

INT. CABINET ROOM - NIGHT

Kyo is in front of Amanda's cabinet, reading her files.

It looks like he's been there for a long time. We see a pile of folders on the floor.

A dead silence.

WILL sits in a chair, next to the cabinets. He stares into space - no emotion on his face.

KYO
And you're sure you haven't seen
anything different?

Will doesn't answer; his mind is somewhere else.

KYO (CONT'D)
Will?

He wakes up from his deep thought.

WILL
What did you say?

KYO
Have you seen anything different?

WILL
No.
(moment)
Yes.

KYO
No? Yes?

WILL
Some problems sleeping. But she
usually had them before big
Concertos.

Kyo finishes reading her files. He puts everything back to the cabinet and CLOSES it.

KYO
Well... Nothing we do now is gonna
change anything.
Amanda was definitely a great
choice... and you should be proud
of everything she achieved.

Will doesn't answer. He stands up and goes to the --

LIVING ROOM

He sits on the couch and stares at the TVs.

Kyo soon sits by his side.

KYO (CONT'D)
I'm sorry Will. She was a
wonderful, wonderful person.

Will stares at Amanda's TURNED OFF TV for a moment.

WILL

What if she did it on purpose?

KYO

Her car hit a concrete wall. She died instantly. Those are the only things we know for sure. Anything else would be speculation.

WILL

I didn't see her turning the wheel.

KYO

Anything else would be speculation.

The silence sinks in. Suddenly...

AMANDA'S TV URNS ON.

ON THE TV: COLOR BARS - like the moments before a transmission starts. We hear the loud COLOR BARS TONE.

KYO (CONT'D)

Try to get some rest. Tomorrow you have a lot of work to do.

Kyo puts his hand on his shoulder, then walks away.

Will stays in the room, staring at the COLOR BARS SCREEN.

EXT. DESERT - NIGHT

The COLOR BARS TONE echoes through outside the house - we can hear it loud, but some people can hear it even louder...

EXT. DESERT - DAY

DAY ONE

It's already morning, but the COLOR BARS TONE is still there.

From a distance, we see someone walking through the desert. The TONE gets louder as we approach the person.

We are in this person's PERSPECTIVE now. He, or she, relentlessly walks toward --

WILL'S HOUSE.

As the person approaches the DOOR, the TONE gets louder.

We finally see the person's face: a MIDDLE-AGED WOMAN.
She presses the DOORBELL. The COLOR BARS TONE fades...
FOOTSTEPS from inside the house, until --
-- Will opens the door.

WILL
Hi.

WOMAN
Hi.

WILL
Please, come in.

Will walks her through the hallway. They get to --
THE OFFICE ROOM.

Will drags two chairs to the desk. He organizes some papers,
then opens a COPYBOOK.

WILL (CONT'D)
Please, take a seat.

WOMAN
(sitting)
Thanks.

WILL
Would you like some tea?

WOMAN
Tea?
(thinks)
Yeah. I'd love some.

Will leaves the room. The woman stays, looking around...
discovering. This woman knows things, but she's never
experienced them.

Will brings a tray with a tea pot and a cup.

The woman holds the cup as Will pours tea into it.

She admires the liquid. Then, moves her lips close to it.

WILL
Be careful, it's hot.

She starts blowing it, cooling it down. Will sits and watches her taking a small sip. She has the excitement of a little kid opening a Christmas gift.

WILL (CONT'D)
My name is Will, by the way. May I
call you...

He thinks. Writes "**Anne**" on the COPYBOOK.

WILL (CONT'D)
... Anne?

WOMAN
Sure.

WILL
Do you mind if I take a picture of
you, Anne?

WOMAN
My pleasure.

Will raises a POLAROID CAMERA. CLICKS. The picture develops on the desk.

WILL
How old are you, Anne?

WOMAN
Four.

WILL
Four hours? Four days?

WOMAN
Four hours...
(thinks)
... and some minutes.

He takes notes on his copybook.

WILL
And when did you learn how to
speak?

WOMAN
I don't know...
(thinks)
... I think I always knew how to
speak. Is that norm...

WILL
You're perfectly normal.

Will smiles. Anne tries to do the same.

WILL (CONT'D)

Anne, do you know why you're here?

WOMAN

Strangely... yes.

WILL

Good. Is it okay if I say it out loud just to make it official?

She nods.

WILL (CONT'D)

Anne, as you may know, you're being considered for the amazing opportunity of life. If by the end of this process you're selected, you'll have the chance to be born in a fruitful environment, where you can grow, develop and accomplish. Do you want to be considered for this position?

WOMAN

Yes. I do.

WILL

Before we start, do you have any questions?

WOMAN

(moment)

How many days do I have left?

WILL

That's a good question. It's hard to define exactly, but in case you remain until the end of the process... **nine days.**

WOMAN

Nine Days... After that?

WILL

If you're selected, there's an extension, as a newborn. If not, I would say it's the end.

WOMAN

By extension, you mean I carry on the memories from here?

WILL
No. No memories.
But you'll still be you.

She digests the information. Suddenly --

WILL (CONT'D)
Alright. I have a task for you.
I'll start a story, and you tell me
how it ends. No right or wrong
answer here... Just say whatever
comes to mind. Sound good?

WOMAN
I guess so.

Will stands up.

WILL
Okay... From now on, you're not
Anne anymore. And this is no longer
a cozy house... You are a war
prisoner confined in a
concentration camp. You were sent
here yesterday with your eleven-
year-old son. Nick. Very smart boy.
But quite rebellious too. This
morning Nick tried to escape, but
he was caught by a sadistic guard
who is about to hang him. Nick's
right here...
(places a chair there)
... standing on this chair, with a
cord tied to his neck. This small
piece of furniture is the only
thing preventing your beloved son
from being hanged.

She doesn't blink. No doubt Will is a great storyteller.

WILL (CONT'D)
So, the guard says:

Unexpectedly, he SHOUTS, impersonating the cruel guard - he's
a totally different person now. Anne almost jumps from the
chair.

WILL:
PULL THE CHAIR! PULL THE CHAIR, OR
I WILL NOT ONLY KILL YOUR SON
MYSELF BUT ALL THE OTHER PRISONERS
HERE! DO YOU WANT THAT TO HAPPEN?
LOOK AT ME. DO YOU WANT ME TO KILL
THEM ALL?

Suddenly, Will talks like a calm interviewer again:

WILL
Would you pull the chair or not?

Anne is speechless. She stutters.

ANNE
I, Er.. I..

Will watches her.

WILL
No right or wrong answer here. Just
say what comes to your mind.

No answer. She's still in shock about Will's impersonation.

WILL (CONT'D)
Anne?

ANNE
I... I wouldn't pull the chair.

WILL
May I know the reason?

ANNE
I don't... know. I... I don't know.

Will keeps watching her.

WILL
(calmly)
Thanks for sharing that with me,
Anne. Do you have any other
questions?

Nothing - She's still shocked. Will speaks up.

WILL (CONT'D)
Anne?

WOMAN
Questions?... No. No questions.

WILL
Well. Then, thank you so much. I
think I have everything I need.

She looks like a comedian who didn't get her jokes right.

WOMAN
Oh. Okay.

Anne stands up. Will walks her to the front door. As he opens the door ---

WOMAN (CONT'D)

Thank you so much for the opportunity, Will. If you decide to go with me, I promise you won't be disappointed.

Will nods.

WILL

Talk to you soon, Anne.

She smiles and leaves.

Will watches her walk away. He'll never see her again.

CLOSE on her POLAROID PICTURE on the desk, finally developed.

CUT TO:

MONTAGE: THE POLAROID CAMERA takes pictures of different candidates. Unlike Will, they all wear casual clothes.

CLIP OF INTERVIEWS:

MIKE (20s), a shy and introverted young man, is interviewed. A cup of tea on the desk.

WILL (CONT'D)

That's a good question. But I wouldn't say that you're alive... or dead.

MIKE

So I'm in between?

WILL

In between implies that there's something before. In your case, there was nothing before this.

A funny looking man (40s) is at the table. If he were a comedian, he would get laughs just by showing up on stage. Will named him ALEXANDER.

ALEXANDER

And you're the boss here.

WILL

No, not really.

ALEXANDER
So what are you?

WILL
I'd say... just a cog in a wheel.

ALEXANDER
And who's the boss then?

WILL
I don't know.

An OLD MAN is interviewed.

OLD MAN
And if I'm selected. Am I still
gonna look like this?
(re: himself)

WILL (O.S.)
All your physical traits here are
just provisory. They don't last
longer than this process.

A young woman in her 20s is interviewed. Captivating eyes and
an innocent beauty. Will named her MARIA.

MARIA
And how long is this process?

WILL (O.S.)
Nine days. Less time if you don't
make it until the end.

MARIA
So, I have nine days... or less.

WILL (O.S.)
If you're not selected, yes.

Another CANDIDATE. He's quiet and thinks about what Will has
just told him.

Back to Alexander. He's immersed in thought.

ALEXANDER
Shit. Only nine days.

CUT TO: another candidate. He looks 35 years old. Self-
confident, almost arrogant; Will named him KANE.

KANE

And what's the difference between being here and being alive, besides the time duration.

WILL

The depth of your senses. Any feeling, emotion or sensation is much less intense here compared to when you're alive.

KANE

And how can you be so sure of that?

WILL

Because of a previous experience as a living person.

A moment.

KANE

So, you lived before.

WILL

Yes.

KANE

And what did you achieve?

WILL

Unfortunately, I can't answer any questions on the subject.

A YOUNG WOMAN is interviewed. She looks away, lost in thought.

WILL (O.S.) (CONT'D)

Now... I'll tell you a story. And then you tell me how it ends. No right or wrong answer...

Another candidate. He is in shock after Will has told the story.

WILL (O.S.) (CONT'D)

Would you pull the chair or not?

Another CANDIDATE.

CANDIDATE

I would pull the chair.

WILL

Why?

CANDIDATE
Because I don't care.

Back to Maria.

WILL (O.S.)
And why wouldn't you pull the
chair?

MARIA
It's my son! I'm not gonna kill
him!

Back to another candidate - He starts crying.

Back to Alexander. Thinking... thinking... thinking...

ALEXANDER
Can I seduce the guard?

Back to Mike. He thinks.

MIKE
I'm pulling the chair.

WILL
Can you tell me why?

MIKE
It's my fault my son tried to
escape. It wouldn't be fair if
other people died because of us.

Back to Kane.

WILL
Not sure if you understand the
concept of firearms yet... but
attacking this guard is a losing
battle.

KANE
A losing battle like what?

WILL
Like...
(randomly thinks)
... fighting a bear with your bare
hands.

KANE
You see me in a fight with a
bear... pray for the bear.

CUT TO: another candidate.

WILL (O.S.)
Well. Thank you so much for sharing
with me. I think I have everything
I need.

Another candidate.

WILL (O.S.) (CONT'D)
Thank you. I think I got everything
I need.

Another candidate.

WILL (O.S.) (CONT'D)
Thank you. Talk to you soon.

INT. OFFICE ROOM - NIGHT

On the desk: Will's notes from his interviews. We see several
folders; each one with a Polaroid head-shot on the cover.

Will isn't here. It looks like he stopped in the middle of
his work.

INT. PROJECTION ROOM - NIGHT

The VIDEO PROJECTOR is ON.

CLOSE on: Amanda's VHS TAPE("Concerto Day") playing inside
the VCR.

A PROJECTION ON THE WALL: POV of Amanda playing the violin at
home. It's the tape Will recorded yesterday.

Will FAST FORWARDS until the moment she drives. He watches
the CAR CRASH again.

He rewinds the tape and watches it one more time. But it's
not enough. He rewinds it again. Plays from the top. He tries
to see something he couldn't see yet. Suddenly...

... THE DOORBELL RINGS.

Will PAUSES the VCR. The image is frozen on the wall.

He heads to the front door; opens it to see Kyo, dressed more
casual than yesterday.

KYO
Do you have any tea left?

WILL
Did you walk all the way here just
for tea?

KYO
I love your tea.

Will lets him in. Kyo walks through the hallway.
He sees the lights from the projection room ON...

KYO (CONT'D)
What are you watching here?

KYO sees Amanda's CAR CRASH projected on the wall. Will
quickly stops the tape.

WILL
Nothing.

Kyo stares at him for a moment.

WILL (CONT'D)
The tea is on the desk.

KYO
Uh huh.

They head to the OFFICE ROOM.

Kyo pours some of the tea leftovers into a cup. Will
organizes the candidate folders on the desk.

KYO (CONT'D)
(looking at the pictures)
It must be an interesting feeling.

WILL
What?

KYO
To know all those guys want
something you've had.

WILL
What's that supposed to mean?

KYO
Nothing. Just... an observation.

A moment. Kyo drinks his tea, while Will tries to focus.

WILL
No... What do you mean?

KYO
Nothing. I was just...

He notices Will's disturbed face.

KYO (CONT'D)
Are you okay?

WILL
I'll be more okay when I finish
this. If you don't mind.
(re: folders)

KYO
Sure. I'm gonna watch some TV.

Kyo leaves the room. Will resumes looking through the
candidates' folders. He's not focused at all.

INT. LIVING ROOM - NIGHT

While Kyo watches the TVs --

-- the DOORBELL RINGS

KYO
Who is that?

INTERCUT: WILL in the OFFICE ROOM.

He ignores it and keeps reading his notes.

Another DOORBELL RING.

KYO (CONT'D)
Aren't you gonna see who it is?

WILL
Probably a late candidate.

The DOORBELL RINGS again.

KYO
So...

WILL
Everyone else got here on time.

Kyo comes to the office room; sees Will focused on his work.

KYO
Will. It'll only take five minutes.

No answer. As Kyo keeps standing in front of him...

WILL

Why don't you take care of it?

KYO

Because... it's not my job.

WILL

Bingo.

Kyo walks down the corridor.

We stay with Will as Kyo opens the front door.

He hears a conversation between Kyo and the candidate. Annoyed, Will starts prepping the room for the late interview. He hides the folders, cleans the table and places another chair at the desk - now three seats.

Kyo and the candidate enter the room.

The candidate is a woman in her thirties. Serene. Observant eyes. Honest without saying one single word. Unnamed yet.

WILL (CONT'D)

Welcome. Please, sit.

She sits opposite of Will and Kyo.

This is Kyo. He's helping me tonight.

WOMAN

Yes, we got introduced.

WILL

Good. I'm Will.

WOMAN

Nice to meet you, Will.

As he writes "Emma" on the copybook --

WILL

May I call you... Emma?

No answer.

WILL (CONT'D)

Any problem?

WOMAN

Actually... May I choose something for myself?

WILL

It's just temporary. In case you're selected, you will get another name.

WOMAN

But if I'm not, that's the only one I will ever have, correct?

WILL

OK. Pick a name. Anything you want.

Will crosses out the name Emma on the copybook.

She thinks.

EMMA

I like Emma.

Will writes Emma over the crossed out Emma word.

WILL

Emma it is.

Kyo is curious. He raises the Polaroid camera.

KYO

May I take a picture of you, Emma?

WILL

That won't be necessar...

Sure.

EMMA

She smiles. Kyo CLICKS. He lays the picture on the desk.

WILL

Thanks, Kyo.

Emma, do you know why you are here?

EMMA

Yes I do.

WILL

Good. Just to make it official:

(faster, almost careless)

This is an interview for the amazing opportunity of life.

(MORE)

WILL (CONT'D)

If by the end of the process you're selected, you'll have the chance to be born in a fruitful environment, where you can grow, develop and accomplish. Do you want to be considered for this position?

EMMA

Yes.

WILL

Perfect. Do you have any questions?

EMMA

Is Kyo your boss?

Kyo chuckles.

KYO

Hmm... I've never seen it this way.
(smiling at Will)
But no. I wouldn't hire Will.

EMMA

So you're an interviewer too.

WILL

He can't interview.

EMMA

Why?

KYO

Because unfortunately I've never been alive.

Emma stares at Will for a moment - "So, you were once alive..."

EMMA

Interesting.

He avoids eye contact with her. Then looks at his wristwatch.

WILL

We have to rush a little bit. I'll start a story. And then you tell me how it ends, OK?

EMMA

Sure.

WILL

I want you to imagine you are a war prisoner in a concentration camp...

EMMA

(interrupting)

What kind of war?

WILL

Just... listen...

She nods. We keep watching Emma's face while Will speaks OFF SCREEN. She has the same calm expression the whole time.

WILL (O.S.) (CONT'D)

You were sent here with your son. An eleven-year-old kid. Nick. Very smart boy. But quite rebellious too. Yesterday Nick tried to escape, but he was caught by a sadistic guard who is about to hang him. You are now looking at Nick, over this chair, with a cord tied to his neck... when the guard says:

Will shouts. Emma's expression doesn't change.

WILL(O.S.) (CONT'D)

PULL THE CHAIR! PULL THE CHAIR, OR I WON'T JUST KILL YOUR SON BUT ALL THE OTHERS TOO! IF YOU DON'T PULL THIS CHAIR, EVERYONE HERE DIES!

(calm)

What would you do?

A moment of silence.

WILL (CONT'D)

Emma?

EMMA

I'm afraid I can't answer the question.

WILL

Why not?

EMMA

The way you put it... this guard will kill my son, no matter what I do, correct?

WILL

Correct.

EMMA

Why?

WILL

Because he's a bad man.

EMMA

Why?

WILL

Because that's the way it is.

She thinks.

EMMA

That's the way your story is... or
that's the way the world is?

WILL

Would you pull the chair or not?

EMMA

Not sure how to answer your
question if you don't answer mine.

They look at each other for a moment.

WILL

I think I have everything I need.
Thank you so much for your time.

INT. HALLWAY - LATER

Kyo closes the front door after Emma leaves --

INT. LIVING ROOM - SAME

Kyo enters the room to see Will watching the TVs. Emma's
folder is by his side, on the couch.

KYO

So, what do you think of her?

WILL

It's a no.

KYO

May I ask why?

WILL

She didn't answer my question.

KYO
And how bad is that?

WILL
Everyone else answered it.

KYO
Maybe she's more unique than
everyone else.

WILL
Maybe. Or maybe she's the most
likely to fall on the battlefield.

No answer.

KYO
You always talk as if you were
sending them to war.

WILL
And you always talk as if you've
been alive to know anything.

KYO
Excuse me?

WILL
You're excused.

Kyo is about to say something, but he stops, and breathes...

KYO
Listen, Will. I'm not gonna argue
with you again. You can cut off
your arm with a plastic knife if
you want... I don't care anymore.
... Really... Do whatever you want
to yourself... But **for the**
selections... It's my job to point
out what I saw here. And, no doubt,
that...

(re: Emma's folder)
... that was unique. Special, I
would say. I'm pretty sure you saw
it too.

WILL
Thanks for the advice. I will
consider it deeply.

Kyo stares at Will.

KYO
Yeah... I'm sure you will...
Thanks for the tea.

Will watches Kyo head out. He opens the front door and leaves.

INT. OFFICE ROOM - NIGHT

Some hours later.

Will is at the desk. All the candidate folders are organized in two piles: a small one and a bigger one.

Only one folder is separate from the rest. It's Emma's folder. Will stares at it, undecided.

INT. PROJECTION ROOM - NIGHT

Will walks to the projector and looks at the VCR. Amanda's tape still inside it. He PRESSES PLAY.

ON THE WALL: Amanda's car crash plays again.

Will stops the tape.

He REWINDS it.

Then presses PLAY again.

ON THE WALL: we see Amanda's final rehearsal - the day before the concerto day.

Will stops the tape.

He rewinds it further back and presses PLAY again.

ON THE WALL: Amanda is at a CUBAN RESTAURANT.

She sits at the table with her friends, when a line of people start dancing CONGA around the tables. She and her friends join the group, first a little embarrassed... but soon Cuban-Level confident.

They are the worst and the happiest Conga dancers you've ever seen. Amanda laughs so hard that her friends can't stop laughing either.

Will listens to her laugh, immersed in thought.

EXT. DESERT - DAY

DAY TWO

We follow the candidate Alexander, from behind, walking toward Will's house.

He passes through the fences, reaches the front door, then rings the DOORBELL.

Alexander takes a deep breath --

--- Will opens the door.

WILL
Welcome back, Alex. Congratulations
on making it to the second day.

They shake hands.

WILL (CONT'D)
Let me show you the house.

Will walks through the corridor with him.

From this moment on, a MONTAGE starts with the different candidates being presented to the house. Each candidate is there at a different time of the day, but the CUTS and Will's tour speech connect them all to the same montage.

Will is AT THE KITCHEN with Alexander.

WILL (CONT'D)
This is the kitchen...

He opens the fridge.

WILL (CONT'D)
... feel free to take anything you
want.

PRE LAP: FOOTSTEPS

Will walks through the CORRIDOR with **MARIA**.

She furtively looks at Will, staring at his facial traits and serene expression. As Will turns to her, she looks down avoiding his glance.

WILL (CONT'D)
Here's the bathroom.

INT. BATHROOM - CONTINUOUS

He points to the shower tap.

WILL
Hot. Cold. The towels are inside
that cabinet.

Will heads out. Maria stays there, looking at the shower.

WILL (CONT'D)
Is everything okay?

MARIA
May I... turn it on?
(re: shower tap)

WILL
Sure.

She turns on the shower and cautiously touches the water with one hand. Maria closes her eyes, feeling that transparent liquid for the first time.

INT. LIVING ROOM - DAY

In awe, **Mike** stares at the TVs on the wall.

WILL (O.S.)
And here... you can see through the
eyes of everyone I previously
selected.

MIKE
Wow.

Mike admires the real world that he sees for the first time on the TVs.

MIKE (CONT'D)
And what should I do now?

WILL
Just watch them. And if you like
something, write it down.

Another candidate: Will gives a pencil and a block of paper to **Kane**.

KANE
Can I write anything?

WILL
Anything you like.

Kane searches through the TVs.

KANE
And who do you like most here?

WILL
I don't have favorites.

Kane quick looks at all the TVs and notices one of them broadcasting the COLOR BARS.

KANE
What about this one?

WILL
This is where you want to be when
this process is over.

He stares at the color bars.

WILL (CONT'D)
I'll be in that room if you need
me.

He points to the projection room.

INT. LIVING ROOM - LATER

Kane attentively watches the TVs. Paper and pen in hand.

He sees the POV of FERNANDO in his wheelchair, riding through the streets. Kane's eyes quickly go to RICK'S TV - he is in the school bathroom while the other boys throw things onto him, over the door.

CUT TO:

Maria watches the TVs in awe when...

-- FOOTSTEPS. Will leaves the projection room and heads to the kitchen. Through the open door, she stares at Will as he washes the dishes.

No doubt she's attracted to him.

CUT TO:

ON A TV: a teenager approaches a cat. Without being noticed, he leaves a cucumber behind it. As the cat turns, it's so scared of the cucumber that it jumps 5 feet high.

Alexander watches the TV and bursts into laughter. He bites into a sandwich, then writes something down on a page.

CUT TO:

Mike writes on his paper. He doesn't lift his pen.

WILL (O.S.)
Is everything okay here?

When Mike notices that Will has entered the room, he hides the paper.

WILL (CONT'D)
What is it?

MIKE
Nothing.

WILL
May I see it?

MIKE
It's nothing.

WILL
So let me see it.

Will grabs the paper -- Mike holds it down on the desk. Will tries to take it, but Mike holds it tighter.

MIKE
I was just writing something.

WILL
So let me take a look.

Will brusquely takes it from Mike's hand. He opens the now crumpled piece of paper to see --

A beautiful drawing of the BEACH.

WILL (CONT'D)
That's... beautiful, Mike. Why did you want to hide it?

MIKE
Sorry.

Will stares at the drawing. Perfect.

WILL
Don't you like it?

He shakes his head.

MIKE
I hate it.

Will stares at Mike.

WILL
May I have it?

MIKE
(thinks)
Yeah, but don't show anyone.

WILL
I won't.

INT. PROJECTION ROOM - NIGHT

PROJECTED ON THE WALL: POV of Amanda (7) climbing a tree.

MOTHER
Amanda. Amanda, get down, please.

AMANDA
(laughs)
It's okay, mom.

A VIVACIOUS VIOLIN SONG.

A MONTAGE shows other clips from Amanda's childhood.

She plays soccer with her cousins; runs at the beach; dances; spins around; hugs her uncles; jumps on the sofa; sits in a grocery cart while her dad pushes the cart very fast...

As the SONG gets more tense...

The montage shows not-so-happy moments: she furtively sees her mother crying by herself in the kitchen; she sees a group of boys hurting a dog on the street; she sits by herself at the school lunchroom - studying music scores while the other kids make fun of her.

The VIOLIN SONG fades. The final clip shows Amanda coming back home after climbing a tree. Through the house window, she watches her parents in a fierce argument. It escalates until her dad SLAPS her mom on the face.

KNOCK, KNOCK.

Will PAUSES the video. We see several VHS tapes on the table and many notes that he's been writing about Amanda.

Will opens the door. It's Emma. She takes a bite of a peach and holds a plate with some other fruits.

WILL
Are you finished?

EMMA
Not yet.

A moment.

WILL
So?

EMMA
Do you want some?

She offers the fruits on the plate.

WILL
I'm good.

EMMA
Don't you get hungry?

WILL
I'm like you. I don't get hungry,
but I can eat.

EMMA
So why don't you eat?

WILL
Because I don't get hungry.

EMMA
(moment)
Is that really the point of eating?

WILL
For me it is.

She glances at the wall and sees the projection of Amanda's parents arguing. As Emma notices she's not welcome there, she prepares to head out.

EMMA
Alright. Should I bring you the
papers when I'm done?

WILL
You can leave them on the desk.

EMMA
Copy that.

She walks away. Will closes the door and heads to the projector...

EMMA (O.S.) (CONT'D)
Will.

WILL
Yes.

WIDE: Will and Emma face each other, but separated by the closed door.

EMMA
What's it feels like?

WILL
What?

EMMA
To be alive.

A moment.

WILL
Perhaps you'll find out.

Emma smiles slightly; then walks away.

INT. LIVING ROOM - NIGHT

Some hours later --- no candidates here... the room is empty.

ON A TV: we watch the POV of an ELECTRICIAN fixing the light installation of a company.

INT. GARAGE - SAME

Will fixes the SPOTLIGHT. The same one he was working on before. He replaces the bulb and screws on the glass cover. This time, when he turns the SPOTLIGHT ON...

... it works.

He points the beam of light towards the floor and plays with it for a moment. It reminds us of a STAGE LIGHT.

INT. CABINET ROOM - NIGHT

Will enters the room holding the SPOTLIGHT. He reaches for a big cabinet, which he unlocks and opens ---

--- Surprisingly, we find out that there's a SECRET ROOM hidden behind the cabinet. Will enters it holding the SPOTLIGHT.

We stay on the outside for a moment, waiting for Will.

Moments later, he comes back, not holding the spotlight anymore. He closes the cabinet door and locks it.

INT. LIVING ROOM - CONTINUOUS

Will enters the empty room and sees Emma's block of paper on the desk.

As he grabs it, he checks the TVs on the wall.

ON FERNANDO'S TV - a country song plays in his house while he rides his wheelchair to the bedroom to pick up some clothes. He finds a MEDAL hanging on the wall. He grabs it; stares at it... It's a MEDAL OF HONOR from the POLICE DEPARTMENT.

From his living room, Will stares at it too.

INT. OFFICE ROOM - NIGHT

Will looks through the blocks of paper from his candidates - each one has a Polaroid head shot attached to it.

While he reads the moments that Kane wrote, we see - through INTERCUTS - one of the moments that he picked: a girl races against another person. She runs fast and wins the race.

Later, Will reads Alexander notes. INTERCUT with: a man drinks beer with some friends.

CUT TO: Will reading Maria's papers. INTERCUT with: a young woman with her boyfriend. His head on her lap as she caresses his hair.

Will has Mike's paper in hands. INTERCUT with: a man walks on the beach. He steps into the water and feels the waves coming and going. Will sees the last page: Mike's crumpled drawing of the beach. He thinks for a moment, then separates Mike's block from the rest.

Lastly, he starts browsing Emma's block of paper. As he keeps flipping the pages, he sees that her writing continues.

She wrote A LOT. Almost the whole paper block. INTERCUT with numerous clips from the TVs. Beautiful little moments - a woman tries on lipstick, a man smiles, someone takes a first sip of his coffee, a boy laughs with his friends, an old woman feels the texture of her sweater, a man smells the pages of his book, someone jumps into the water, a man below a tree watches the leaves fall... The rhythm of the images becomes faster and faster, suddenly ---

It stops. Will reaches the end of the block of paper.

INT. LIVING ROOM - DAY

DAY THREE

Kane is on the couch, watching the TVs. Will returns the block of paper to him.

KANE

So what did you think?

WILL

It's good. Good work.

KANE

Anything that you didn't like? That you want me to improve?

WILL

It's better not to think this way.

KANE

Which way?

WILL

I don't want you to do what I think is right. I want you to have the freedom to do what's right for you.

KANE

Sounds like bullshit to me.

WILL

What do you mean?

KANE

I can do whatever I want, but in the end you come and judge me.

A moment.

WILL

And what are your feelings on that?

KANE
My feelings?
(almost laughing)
It's your house, Will. Do whatever
you want. Just tell me the rules,
and I'll play the game.

He stares at Kane.

KANE (CONT'D)
(holding the papers)
So... should I keep doing this?

WILL
No. I'm changing the assignment.

Will talks to **Maria** now.

MARIA
And what's the assignment now?

WILL
Same idea, but now I want you to
pick something you don't like.

MARIA
A moment I don't like... Should I
write it down too?

WILL
No. We'll just talk about it later.

MARIA
Sounds good.
(moment)
Thank you.

WILL
No problem.

MARIA
I mean, for the opportunity.

Maria stares at him. Something in her is different. Will
notices her penetrating gaze --

WILL
Sure. Do you have any questions?

Will talks to **Alexander** now.

ALEXANDER
Yes. When are we having a beer
together?

WILL

Beer?

ALEXANDER

Yeah. I found some bottles in the fridge. Just wondering when we could use the grill in the backyard, cut a few steaks up and call some chicks.

WILL

I'm busy these days, Alex, but thanks for the invite.

ON FERNANDO'S TV:

He visits the POLICE DEPARTMENT. As he enters the building in his wheelchair, all the officers stop what they are doing to talk to him. It's evident that Fernando was a beloved officer. During his visit, we hear random excited lines from his friends: "look who's here", "you look great!", "we miss you, man"... Everyone is too nice to him. An attentive observer would almost smell the pity coming from his friends.

IN THE LIVING ROOM: Emma watches Fernando's TV.

Will comes in.

WILL

How are you doing here?

EMMA

On my way to find something I dislike.

They watch Fernando's TV. LAUGHS. Someone told a joke.

WILL

I read your papers.

EMMA

And what did you think?

They keep watching the TV.

WILL

You could be more selective.

Emma doesn't answer. Just nods.

ON THE TV: the group laughs again. Another cop story.

Emma stares at Will who attentively watches Fernando's TV.

EMMA
(looking at the TVs)
Do you remember them all?

WILL
Pretty much.

EMMA
And have any of them ever
remembered you?

WILL
No.

A moment. He reconsiders.

WILL (CONT'D)
Once, in childhood... one of them
remembered me. But it didn't last
long.

EMMA
And why do you think that happened?

WILL
I have no idea.

MORE LAUGHS on the TV. Emma and Will keep watching it.

INT. HALLWAY - NIGHT

Mike sits in a chair close to the front door, waiting. He's
been there for a while.

INT. LIVING ROOM - NIGHT

Will is by himself, in front of Fernando's TV. He writes on
paper as he watches the TV screen.

ON FERNANDO'S TV: at a BUS STOP. Everything is quiet now. No
jokes or laughs. A bus arrives. Fernando uses the lift to get
inside, then rides to the disabled area as the bus leaves. He
looks through the window - we see his reflection as he
watches the streets passing by. Fernando's clearly upset.

Will hears something. He turns to find Mike standing behind
him.

WILL
Mike? Sorry, I didn't know you were
here already.

MIKE
It's okay.

WILL
Can you come to my room?

Mike stares at him. Something is not right.

INT. OFFICE ROOM - NIGHT

Mike and Will sit opposite to each other.

Mike has just got the bad news; he's out.

Silence.

MIKE
Did I do anything wrong?

WILL
No, you didn't do anything wrong.

He sighs. Almost in tears.

MIKE
I knew... I wasn't good enough for this.

WILL
It has nothing to do with being good or bad.

MIKE
So this is the end, I mean...
(nervous chuckles)
... Actually, it didn't even start, right?

WILL
Mike. This is not about the time you spend... You've been here for few days but lived every second with honesty and intensity. There's no shame in that.

Silence. Mike's devastated.

INSERT: Will slides a piece of paper to him.

Mike looks at it, then at WILL.

WILL (CONT'D)
I want you to think of what you watched on those TVs and write down a moment truly meaningful for you.
(MORE)

WILL (CONT'D)
 I know it's not much, but if you
 allow me, I will do my best to
 recreate the moment for your
 experience.

INT. PROJECTION ROOM - NIGHT

PROJECTED ON THE WALL: Amanda (8) opens a gift: a CRAYON BOX

WOMAN
 Do you like it, Amanda?

The video is FAST FORWARDED until another clip: we see
 Amanda, at home, drawing on the paper with the crayons.

Amanda gives the drawing to her AUNT (40). The OTHER ADULTS
 chat in the background. Her aunt stares at the drawing.

AUNT
 Who did you draw here, Amanda?

AMANDA
 My friend.

AUNT
 Is this your friend that we never
 see?

AMANDA
 Yes.

Her mom in the back: "Oh, the friend again."

AUNT
 And... do you talk to your friend?

AMANDA
 Not really....

The adults laugh.

AMANDA (CONT'D)
 ... but he's always with me.

They laugh again. She's so cute.

AUNT
 And what's his name?

The aunt raises the drawing from the 8-year-old girl. It's a
 man who reminds us of...

AMANDA
Will. His name is Will.

Will stops the tape.

He stares at space. Total silence.

INT. HALLWAY - NIGHT

The DOORBELL RINGS.

Will walks down the corridor. Opens the door to see:

Kyo. He brought a UTILITY CART.

KYO
Okay, let's do it.

EXT. DUMPSTER GROUND - NIGHT

Will and Kyo fill the utility cart with pieces of wood and metal. When they're done, they start pulling the cart, heading back home.

As they walk, they pass by a house. The same one we previously saw Will passing by. However, it looks abandoned now. The lights are off; no one is there.

WILL
What happened to the interviewer
who used to live here?

KYO
Mr. Lee?

WILL
I don't know their names...

KYO
(staring at the house)
Looks like... he hit the jackpot.

They keep watching the abandoned house in silence.

INT. WILL'S HOUSE - DAY

DAY FOUR.

We hear HAMMER, JIGSAW and SAW sounds coming from the garage.

INT. LIVING ROOM - DAY

- Morning: Alexander watches the TVs. At the same time, he hears the HAMMER from the garage.

- Later in the day: Maria stares at the TVs, she watches a **bicycle ride** as she hears the SAW from the garage.

- Late afternoon: Kane watches the TVs. He hears a JIGSAW from the garage.

Finally ---

- Night: Emma watches the TVs. Suddenly -- SAW sound coming from the garage. A pause. All of a sudden, an ELECTRIC SAW sound.

Emma stands up, curious, and walks through the house. The sound gets closer as she walks.

INT. GARAGE - CONTINUOUS

Will uses his electric saw on a big piece of wood. Kyo is by his side, working on a smaller piece.

Emma steps in without being noticed. The place is a mess, but there's some artistic beauty in the chaos.

KYO

... I'm doing it as fast as I can,
Will.

WILL

Not fast enough.

They realize Emma is in the room.

WILL (CONT'D)

Do you need anything?

She shakes her head. Looks around.

EMMA

Can I help here?

WILL

You should focus on your
assignment.

She comes closer, stares at the unidentifiable object they are working on. It looks like a big OPEN CUBE. The frames are made of wood and metal.

EMMA.
What is that?

KYO
A last wish.

Will gives Kyo a look. "You talk too much."

EMMA
I don't get it.

Will feels forced to explain.

WILL
A candidate was eliminated. As compensation, I asked him for a moment that he would like to experience - a last wish. We are making the moment here.

EMMA
I can't picture any moment here.

KYO
Me neither.

Emma sees them struggling. They lift a massive piece of wood.

EMMA
Let me help.

WILL
You won't get any extra time for your assignment.

EMMA
I'm already done for today.

Kyo points to a pile of wood.

KYO
You can sand the wood.

WILL
I have no time to teach her how to...

EMMA
I can figure it out.

Emma sits on the floor. Grabs a piece of wood. Kyo and Will furtively watch her.

As she starts sanding it, it's evident: she's a pro.

KYO
Looks like we have a natural here.

WILL
Lift the wood.

INT. GARAGE - LATER

Kyo, Emma, and Will are in front of the finished piece: a big open cube. They wrap it in cloth and tape.

They work quietly, until...

EMMA
Kyo.

KYO
Yes.

EMMA
If you could pick a moment, what moment would you pick?

KYO
A moment?

EMMA
A moment you'd like to experience.

Kyo thinks, gives an embarrassed smile.

KYO
It's kind of silly.

EMMA
We're all silly.

They keep wrapping it. Will in silence the whole time.

KYO
Okay. Don't laugh...

EMMA
I won't.

KYO
In the movies... when people get to the top of a mountain, or a cliff, they usually yell something to hear their voice echoing.

EMMA
Okay.

KYO

So... my idea was get to the top of
a cliff, fill my lungs with air
and:

(like Tarzan)

OooooooooOooooooooOooooOooooooooOoooh.

Emma Laughs.

KYO (CONT'D)

So I could hear my voice repeating
itself, over and over and over.

(echo sound)

OooooooooOoooooooooooo.... Oooooooooo
... Ooooh.

(hearing her chuckles)

You said you wouldn't laugh!

EMMA

And I'm not. I'm coughing.

She turns her laugh into fake coughing.

Kyo smiles. They continue to wrap the object.

EMMA (CONT'D)

What about you, Will?

WILL

I've lived before.

EMMA

I know. So what would be a moment
you'd like to experience again?

WILL

There's no moment.

Silence.

EMMA

Not a single one?

WILL

No.

EMMA

From your whole life?

Nothing.

EMMA (CONT'D)

Why do you say that?

WILL
That's enough.

EMMA
I mean... you're the only one here
who's been alive, why would you...

WILL
ENOUGH.

An awkward silence. Will finishes wrapping the piece.

WILL (CONT'D)
(calm)
Let's carry it to the cabinet room.

INT. CABINET ROOM - NIGHT

They lay the wrapped object on the floor, in front of the cabinet secret door.

WILL
We can leave it here.

Kyo sighs, tired.

KYO
I'm getting some tea.

He walks away. Emma looks around, nothing there besides the cabinets.

WILL
Thank you so much for your help.

EMMA
Are you doing it tomorrow? What do
you call it... The last wish act?

WILL
Unfortunately, you're not allowed
to watch.

EMMA
If it's because of my assignment, I
can finish it earlier.

Kyo comes holding his tea cup.

WILL
Kyo, can you please walk her to the
front door?

He nods, then walks her through the corridor. She turns back to see Will opening the cabinet.

While they walk...

EMMA

Does every interviewer do that for the candidates who are eliminated?

KYO

No. Only him.

They keep walking...

EMMA

What happened to him?
When he was alive?

KYO

Why do you ask?

EMMA

Because... maybe there's something I can do.

Kyo gazes at her immaculate eyes staring at him, waiting for an answer...

KYO

Will was... special.

EMMA

Special how?

KYO

Too good... too kind... too sensitive... Like very few others.

EMMA

And isn't that supposed to be good?

KYO

(moment)

When people are like you, yeah.

She processes it for a moment -- Silence.

EMMA

It's nice that you always help him.

KYO

Just because of the tea.

He raises the cup. She smiles.

INT. KITCHEN - NIGHT

Kyo enters the dark kitchen and finds Will sitting at the table, silent.

KYO
I'm heading out.

WILL
Can I just show you something
before you leave?

INT. PROJECTION ROOM - NIGHT

Kyo holds Will's recent notes about Amanda.

The projector is ON. Will plays and stops a VHS tape - he uses clips to illustrate what he says.

WILL
... then I also searched through
her adult life; but I couldn't find
anything either. No signs. No
anomalies. Of course, there were
bad moments... But she always
handled them really well. You know
that.

He plays the car crash. Then REWINDS the tape.

WILL (CONT'D)
Now, look at this... here... she
got the violin to the car. If she
wasn't driving to the concerto that
day, why would she take the violin
with her?

Kyo's face is numb. He's not happy with the investigation.
Will inserts another tape and presses PLAY.

WILL (CONT'D)
One thing got my attention though.
You probably remember she rarely
cried, even when she was a kid...
... Like when her mother died...

Will plays her mom's funeral.

WILL (CONT'D)
No tears... nothing... she was
always like that: very economical
with her emotions. The only time
she would let them out was...

He shows a clip when she **cries** while she plays the violin.

WILL (CONT'D)

.. when she played the violin... It makes me think if there's something she was always hiding. Like a part of her that we've never seen because she was...

KYO

(interrupting)

Will, why are you doing this?

Will stares at Kyo.

WILL

I'm just trying to find out what happened.

KYO

We can't find out from here.

Will is quiet.

KYO (CONT'D)

Why are you really doing this?

WILL

Because I need to know.

KYO

Why?

Silence.

WILL

Because that's my duty.

KYO

Your duty is to choose someone, and mine is to make sure you chose well, in my opinion. And in my opinion, there was no better choice than her. No matter if she did it on purpose or not. Do you share this same opinion?

Will is quiet. Maybe he can't feel the same way about her if he finds out that she took her own life.

KYO (CONT'D)

Will?

No answer. Kyo can't hide his disappointment.

KYO (CONT'D)
Alright. See you tomorrow.

He leaves. Will stays, accompanied by his doubts only.

EXT. DESERT - NIGHT

Kyo walks down the desert, deep in thought, when he sees someone coming closer. We realize it's a MAN in tears - he wears casual clothes like the candidates in Will's house.

Kyo passes by him, who keeps walking, aimless and hopeless.

WIDE: we see Kyo still walking. But strangely, we can't see the crying man anymore.

INT. OFFICE ROOM - DAY

DAY FIVE

Kane is sitting at the desk.

WILL (O.S.)
Do you wanna talk about the moment
you don't like?

As Kane talks, we INTERCUT with scenes from the TV -
Flashbacks - that represent that moment.

KANE
I've been following this kid...
Rick... for the last few days. And
every time I see him, his
classmates are picking on him,
hurting him, stealing from him.
Every time. I don't like what the
kids do to him. But what I hate
most is what Rick doesn't do. He
never reacts. Never does anything.
Not sure what his plan is, but it's
just attracting more bullies, like
bees to a honey pot.

As he speaks we see the POV of Rick being bullied. The screen
fills with water. Rick has tears in his eyes.

WILL
And what would you do in his place?

KANE
Choose one of the kids... and punch
him as hard as I can...
(MORE)

KANE (CONT'D)
... just to set the tone for the others.

WILL
So... in this case you defend violence.

KANE
Violence? No... it's not violence when you didn't start it.

WILL
And what is it?

KANE
Justice.

CUT TO:

Maria speaks. Intercuts with the Flashback of the moment she's talking about.

MARIA
... so he enters the train and sits by himself. The next station, this beautiful woman sits opposite of him and soon notices that he's staring at her. But instead of avoiding his glances or anything, she unexpectedly smiles at him.

We see it happening, as a flashback.

MARIA (CONT'D)
So, I imagine he will talk to her, do something. But he doesn't. He stays in his seat for the whole trip, until the train stops again, and she leaves. Maybe she was the woman of his life. But he'll never know.

Another candidate. It's Alexander who speaks now.

ALEXANDER
... then, she folds the box and puts the brownies in... She folds the box and puts the brownies in. She folds the box and puts the brownies in.

As he talks we watch the boring repetitive work of a woman, in a brownie factory. She folds the paper boxes and stacks the same number of brownies into them. Again, and again.

ALEXANDER (CONT'D)
... she folds the box and puts the brownies in, she folds the box and puts the brownies in...

A moment...

ALEXANDER (CONT'D)
Did I tell you that she folds the box and puts the brownies in?

CUT TO:

Emma sits opposite of Will. She stares at him. But because we are in Will's perspective, it feels like she stares at us.

WILL (O.S.)
So...

EMMA
I did what you asked me. I've observed several people, and I chose one that I've been watching very closely.

WILL
And what don't you like about this person?

EMMA
He hates himself...
He thinks everything inside him is worthless and shameful... so he raises this invisible wall around him... to prevent anyone from getting closer -- No doubt he went through a lot of pain... To a point that he felt so much that today he just wants to feel nothing.
The numbness makes him think he's safe now, but I know it's just poisoning what's left of him... And deep inside he knows that too.

WILL
This man... seems to be irreparable.

EMMA
Yeah, he thinks so. But I know there's still something there.

KYO (O.S.)
Will.

Will turns to see Kyo at the office room door.

KYO (CONT'D)
Sorry to interrupt... but Mike is
here already.

WILL
(to Emma)
I need to go. Feel free to spend
the rest of your day in the TV
room.

Emma keeps her eyes on Will as he leaves.

INT. TV ROOM - MOMENTS LATER

Emma tries to watch the TVs, but noise coming from the
Cabinet Room makes it impossible for her to focus.

She stands up. Walks through the corridor - the noise gets
louder as she walks.

INT. CABINET ROOM - CONTINUOUS

She enters the room. The noise is closer now, but she can't
see where it comes from.

Suddenly...

A CABINET DOOR opens from the inside. Kyo comes out of it,
revealing the secret room.

KYO
Okay, come in.

INT. STAGE - CONTINUOUS

As we pass through the secret door -

We enter a big dark room that reminds us of a STAGE.

On a dark corner: old costumes, props, and wooden boxes. Emma
is hidden behind them.

KYO
Stay here, and no matter what
happens don't let him see you.

She nods. Kyo heads to the middle of the room.

The OPEN CUBE they built the night before is there.

The SPOTLIGHT hangs over it.

Mike shows up, coming from another corner. He wears shorts and a T-shirt. He's followed by Will.

Emma watches Will talk to Mike like a director talks to his actor before a scene.

Mike looks down and sees a path made of sand. It leads to the big OPEN CUBE.

Will gives a WALKMAN to him. Mike presses PLAY and starts hearing the sound of the beach: waves, birds, people...

Mike closes his eyes and walks through the path of sand. Will guides him from behind. As Mike reaches the big OPEN CUBE, we see that it's filled with water, like a mini swimming pool. Will helps him step into the water.

Kyo TURNS ON the SPOTLIGHT and directs the strong beam of light toward Mike's face.

Mike, still with his eyes closed, feels the heat from the "sunlight" on his face. He feels it with his hands too.

Then Will gently moves his hands inside the water, making some small waves. They reach Mike's feet. A smile. He hears the sounds, feels the water, and then... the WIND. Kyo has just turned on a FAN.

We've never seen so much joy on Mike's face.

In the dark corner, Emma watches, hidden behind the wooden boxes.

Gradually, the spotlight FADES. The "sun" is gone. And the tape reaches the end.

Silence.

Will comes closer. Mike's breathing becomes stronger... and stronger... He knows what is coming.

His anxiety increases... he starts to cry in silence. Will gently lays his hand on his shoulder, to calm him down.

We don't see them anymore, just their shadows on the floor.

Mike's shadow slowly disappears. His breathing is replaced by silence.

INT. CORRIDOR - NIGHT

Will walks down the corridor; enters the ---

INT. LIVING ROOM - NIGHT

Will sees Emma, watching the TVs - as if she has been here the whole time.

WILL

Thanks for your help. The candidate really enjoyed the moment.

EMMA

Glad to hear that.

They continue watching the TVs for a moment. Finally ---

WILL

The man... you were talking about this afternoon...

For the first time, Will's opening up --

WILL (CONT'D)

... in high school, he was part of this theater group. He never liked it, and no one liked him either. But for his parents it meant something, so he didn't mind picking an insignificant role, say one or two lines on stage, and get off unnoticed...

(moment)

Nevertheless... two days before the opening night, the main actor, Sam... Sam Riggins... got really sick. He wasn't the best one to replace the great Sam for sure, but he had the best memory in the group, and Sam's monologues were quite long to learn in such a short time. On top of that, if the group had to blame anyone, better blame someone they didn't like and... he fit the role perfectly. In the next 48 hours, the poor kid was moved by this constant terror of screwing up in front of everyone. He read and re-read that monologue hundreds and hundreds of times, till the minute before the curtains opened.

Will looks at his own hands.

WILL (CONT'D)

His hands were sweating...
shaking... But when he stepped on
stage and said his first words,
something weird happened: the fear
was gone. Line after line, this
strange warm feeling came to him;
like if he wasn't there anymore --
He was all over the room...
becoming one with all those
strangers watching.
And the words... vibrating
everywhere... yet no longer coming
from him. But... through him. As if
his body was nothing but a vessel.

(pause)

He can't explain it --- even
looking back now... a glimpse of
something he's never touched
before... and that he never touched
again.

EMMA

And that's the moment that he'd
like to experience one more time.

WILL

No. Not at all.

EMMA

Why?

WILL

Because it would make him feel
alive again.

A moment.

WILL (CONT'D)

I'm telling you this because I
think you have some talent... But
if you really want to survive
that...

(points to the TVs)

... you'll need to be tougher. In a
way this man wasn't.

Emma thinks.

EMMA

And... how do I know the man is
telling me the truth, now that I
found out he was a great actor?

They look at each other --- Will almost smiles.

INT. KITCHEN - NIGHT

Kyo wears the WALKMAN used by Mike on the stage.

He hears the sounds from the BEACH. Then fast forwards the
tape --- presses play. He hears the SOUND OF A CIRCUS. One
more fast forward, so he plays the SONG "SWEET DISPOSITION."

He starts feeling the song. His foot tapping the floor,
following the beats. He closes his eyes and mumbles the
lyrics, louder as it progresses, until the CHORUS. At this
point he really lets the singer inside him free. Kyo is a
terrible singer, but he gets an A for effort.

KYO

A MOMENT, A LOVE! A MOMENT, A LOVE!
SO STAY THEEEEEEEEEEEEE!!!!!!

At this moment we notice that Emma is in the kitchen too,
watching him. He opens his eyes, embarrassed

KYO (CONT'D)

You're still here.

EMMA

Just about to head out.

KYO

(embarrassed)

Actually, it's not my best song.
And my voice gets worse at nigh...

EMMA

Kyo.

KYO

Yes.

EMMA

Why do you do this job?

A moment.

KYO

Because... there's nothing better
to do here?

EMMA
Couldn't you quit?

Kyo almost chuckles.

EMMA (CONT'D)
What?

He lays the walkman on the table. Rolls the headphone wire.

KYO
We all try. But trust me: not
having something to occupy the mind
can be worse than torture.

EMMA
So, this is just to occupy your
mind. No hopes... No aspirations...

KYO
No.

She stares at him. "No, no hopes"? Or "no, that's not it"?

KYO (CONT'D)
We all... expect things. Things to
happen, in case we do our job well.

EMMA
And do things really happen?

KYO
We hear stories.

EMMA
So, nothing certain.

KYO
Certain? Like your selection here?

She's quiet. A little hurt by the comment. Kyo thinks, then --

KYO (CONT'D)
We are what we pursue, not what we
achieve... that's the only
certainty I have.

EMMA
And what do you pursue here, Kyo?

KYO
The same as you, I presume.

A moment.

EMMA
What about Will?

KYO
Will... is different.
(moment)
... he wants the opposite, and no
one can convince him otherwise.

EMMA
And what is... the opposite?

He's quiet for a moment.

KYO
To vanish... once for all.

Silence. Emma thinks for a beat.

KYO (CONT'D)
I hope you can stay here until the
end of the process. You do him
good.

INT. STAGE ROOM - NIGHT

Will stands in the middle of the room, staring at the
spotlight for a moment. As he stays still - thinking - he
reminds us of an artist just about to perform.

INT. LIVING ROOM - NIGHT

Kyo finishes watching the TVs. Everyone sleeps.

KYO
Alright...
(stands up)
Hey, Will, I think I'm heading out!

No answer. He walks down the corridor, looking for him.

INT. PROJECTION ROOM - NIGHT

Will watches Amanda's car crash again. Kyo shows up at the
door, but Will is too focused to notice him.

KYO
Will?

His eyes immersed in the CAR CRASH.

KYO (CONT'D)

Will??

He finally notices Kyo.

WILL

Sorry. Did you say anything?

KYO

Nothing. Just leaving.

WILL

Okay, see you tomorrow.

Will turns back to the car crash projection. Kyo stares at him for a moment, and leaves.

EXT. DESERT - NIGHT

WIDE: Kyo has been walking through the desert for a while. Some more steps until he finds...

ANOTHER DESOLATE HOUSE, similar to Will's.

Kyo reaches --

-- THE FRONT DOOR

He KNOCKS.

A moment.

The door opens. The angle doesn't let us see who is inside.

We watch it from a distance. Kyo talks to the person and then enters the house. The door SHUTS.

INT. BATHROOM - DAY

DAY SIX

Maria stares at the mirror. She looks at her hair, then pulls it back to imagine a different hair style.

INT. PROJECTION ROOM - DAY

A different test. Maria is in the room with Will.

Her hair is different. We can say that she's prettier. Projected on the wall: a spider on someone's arm.

WILL (O.S.)
You're reading a book and see a
spider crawling on your arm.

MARIA
I shake my arm, to get it away.

Kane's session. PROJECTED ON THE WALL: a lost wallet on the
ground.

WILL (O.S.)
You're in the street, and find a
wallet with \$100.00.

KANE
(thinks)
I'm taking the money... and
donating 50% to charity.

WILL
Why are you donating 50% to
charity?

KANE
So you don't ask me why I took the
money.

Alexander's session. Projected on the wall: a kid watches
cookies in the oven.

WILL
Your mom makes cookies for your
brother, but not for you.

ALEXANDER
Well, these cookies will have a
delicious spit glaze now.

It's Emma's session. Projected on the wall: Rick is bullied.
The kids are violent with him, but he doesn't react.

EMMA
I would talk to the kids.

WILL
It's not gonna work.

Emma stares at Will, who waits for another answer.

EMMA
I would talk to them again.

Will watches her, then goes for the next clip.

Back to Alexander's session. The next clip shows a **barbecue in the backyard**.

ALEXANDER

And what is that?

Will leaves the room. Alexander is puzzled. He comes back with two bottles of beer. Will opens one and gives it to Alexander. The other one he just uses as a prop, to pretend that he's drinking. The projection on the wall creates the illusion that they are in a big backyard, having a barbecue.

Alexander smiles and takes a big sip. He raises the bottle to toast:

ALEXANDER (CONT'D)

To our friendship.

They touch bottles. Alexander drinks the beer. Will holds his bottle just to keep him company.

Back to Maria's session. Will pauses the tape. He gives her some papers with more questions.

WILL

Here... The rest of the tests...

MARIA

Thank you.

Maria looks more anxious than normal.

MARIA (CONT'D)

Will.

WILL

Yes?

She blushes.

WILL (CONT'D)

Yes, Maria?

She can't say it.

MARIA

I... I think I forgot.

WILL

In case you remember, I'll be in the next room.

She nods --- Will leaves.

Maria stays by herself. She closes her eyes and unexpectedly... SLAPS her own face.

INT. OFFICE ROOM - LATER

Will is at the desk, reading the assignments, when Maria comes in - excited and scared at the same time.

MARIA

I left my assignment on the desk.

WILL

Thanks, Maria.

Maria keeps staring at Will. All her muscles tense.

WILL (CONT'D)

Looking forward to reading it.

She nods. Stares at Will, and leaves.

Will keeps reading the papers as we follow Maria walking away - her heart rushing inside her chest.

INT. PROJECTION ROOM - NIGHT

Will comes into the dark room and looks at the desk.

He finds Maria's papers there, but as he grabs them... he finds something else: an envelope - folded by her.

He reads: **To Will.**

Inside the envelope, a letter.

He starts reading it.

A moment on his face.

He finishes reading it. Puts the letter down.

Will sits - thoughtful. His eyes away from the letter.

INT. CABINET ROOM - NIGHT

Will uses his key to unlock a cabinet. He opens it and sees several folders with Polaroid headshots on the cover. Old candidate folders organized by year. He grabs one from 1989.

ON the cover: the picture of a woman. **"Candidate name: ERIKA. Name after birth: AMANDA GRAZZINI".**

He flips several pages of her folder. We stay on Will's face the whole time - remembering - until he finds something:

CLOSE on an OLD POLAROID PICTURE of **Will and Amanda** - when she was still a candidate. It's a selfie that she furtively took by his side, while he was working. Amanda smiles, while Will has a surprised face because of the unexpected click.

Will stares at the picture for a very long beat.

Suddenly...

The DOORBELL RINGS.

INT. HALLWAY - NIGHT

Will opens the door to see KYO, for the first time accompanied by someone else: a middle-aged woman with a calm expression and friendly smile. Like Will, she wears an office shirt and dark pants. This is COLLEEN.

KYO

Hi, Will.

No answer. He looks at the stranger.

KYO (CONT'D)

Sorry, this is Colleen. Colleen this is Will.

COLLEEN

Nice to meet you, Will. Kyo talked a lot about you.

WILL

I can't say the same.

KYO

Can we come in?

WILL

No. Who is she?

KYO

Colleen is an interviewer too. A great one, like you...

WILL

So you're bringing all the other interviewers to my house now?

KYO

No, just her.

WILL
Explain.

KYO
... By coincidence... she sent
someone who knows someone you sent.

WILL
You mean, they both crossed each
other in the real world?

KYO
Yes. Small real world isn't it?

WILL
And who did you send?

COLLEEN
Cecily.
(a moment)
Amanda's cousin.

Will stares at her. Then opens the door wider.

WILL
Come in.

INT. OFFICE ROOM - NIGHT

Two empty tea cups on a tray.

Will, Colleen and Kyo sit at the desk. Kyo stands up and
takes the tray to the kitchen while Colleen talks.

COLLEEN
... they were so close at that
time. I always remember Amanda and
Cecily watching that cartoon
together after school. The one with
that purple talking horse... What
was the name of that show? The fire
something... firewide...

WILL
The Wildfire.

COLLEEN
Yes! The Wildfire! Cecily was crazy
about that one. She had like five
shoe boxes with all the toys: the
horses, the girl, the king, the
queen... except...

WILL
Except Lady Diabolyn.

COLLEEN
Yup. That was her name. Only Amanda
had that one.

WILL
Only Amanda.

COLLEEN
I forgot how she got it...

WILL
She used to play with one of the
creators of the show.

COLLEEN
That kid... was something...
(moment)
You must be very proud of her,
Will.

Nothing. A deep silence. Then...

COLLEEN
You know... like you, I've been
alive too. I mean... I understand
how difficult it can be sometimes,
but Kyo told me that you... that
you want to...

WILL
Let's not talk about me. Why did
you come here?

Kyo gets back from the kitchen; he looks at Colleen.

Silence. Colleen goes for her pocket, she picks up a mini VHS
tape and gives it to Will.

INT. PROJECTION ROOM - NIGHT

Will turns on the projector; inserts the VHS tape into the
VCR and presses PLAY.

PROJECTED ON THE WALL: POV of Cecily. Her family sits at the
table, quiet. An older woman gives her a piece of paper. It's
a letter. She starts reading it.

COLLEEN
They found this... after Amanda
died.

Will pauses the video so that he can read the letter projected on the wall.

He keeps still, reading it. His face is numb. After he finishes it...

... deep silence.

Will's eyes are dead. No muscle in his whole body moves. Kyo and Colleen wait for him to say something.

WILL
I didn't see her writing it.

COLLEEN
(comforting)
Sometimes... it's hard to keep
track of all of them...

Will looks at the projection again.

WILL
No, that's not hers.

KYO
What?

WILL
That's not hers. I didn't see her
writing it.

Will walks away. Kyo goes after him.

KYO
Will!

He turns, avoiding to look at them. His sorrow erupting...

WILL
Just... go. Just go.

Will makes an effort to keep his emotions numb. But this time it's hard even for him.

KYO
Will. I'm sorry if I did what I
did. I just wanted you to move on.

WILL
Get out.

KYO
No.

Kyo stares at him. Not as a coworker, but as a friend.

KYO (CONT'D)
You know how hard it is for me....
to watch what you're doing to
yourself?

WILL
OUT.

COLLEEN
(whispering to Kyo)
Just give him some time.

Kyo watches Will walk away. There's nothing he can do now...
he leaves the house with Colleen.

AT THE CORRIDOR

Will moves and walks randomly. His mind and body in
conflict...

WILL
She didn't do it. She didn't do it.
Fucking liars. She didn't do it.

He rushes to the --

CABINET ROOM

WILL (CONT'D)
She didn't do it. She didn't. She
didn't do it.

It gets harder for him to believe his own words...

Will opens Amanda's cabinet. His shaking hands grab some of
her VHS tapes, but drops them.

He stares at the tapes on the floor for a while, then
suddenly...

He erupts and PUNCHES the cabinet.

Harder and harder. Again and again.

He YELLS, but not much sound comes out of his mouth... just
pain... But, all of a sudden...

He stops.

Will quickly recomposes himself. In a few seconds... he looks
calm again - at least on the outside.

He stares at space for a moment. Then grabs the tapes, put them into the cabinet and shuts it as if nothing happened.

INT. OFFICE ROOM - DAY

DAY SEVEN

Will talks to someone who sits opposite of him. We can't identify the person yet.

WILL

I understand it's not easy to receive this kind of news... But I want you to take advantage of the remaining hours to write down a moment truly meaningful for you. If you allow me, I will do my best to recreate the moment for your experience.

He slides a piece of paper over the table. As a hand grabs it from the other side, we see who he's talking to.

It's MARIA. Or what's left of her.

A long silence.

MARIA

Is this because of what I wrote to you?

WILL

No. It isn't.

MARIA

I... really... I really love you.

WILL

Maria, you've known me for less than seven days. We barely talked. There's no way you can love me.

MARIA

But I do.

WILL

You are too young to say that.

Silence. She looks at the paper.

MARIA

Can we be together in the moment I choose?

WILL
You have to be by yourself.

She's quiet. Her thoughts spin inside her head; anger replaces sadness...

MARIA
(holding the paper)
What if I tell you to go to hell.
You and this fucking experience?

WILL
You can do whatever you want.

She thinks. Then sighs, trying to calm down, almost in tears.
Will watches her in silence.

INT. LIVING ROOM - DAY

Some time later...

Will stares at the TVs. He focuses on Fernando's. Again he practices at the SHOOTING RANGE, in his wheelchair. Fernando FIRES his gun and hits the bullseye several times.

INT. PROJECTION ROOM - DAY

ON THE WALL: POV of a police officer - with his peers - running down the streets of a rural area, chasing a FUGITIVE. The group soon divides - the officer runs by himself.

IN HIS POV: he sees - in the distance - someone running away. He goes after him. The chasing ends as he reaches the fugitive in an open land.

The officer raises his gun ---

OFFICER
Stop.

The fugitive turns.

OFFICER (CONT'D)
Put your hands over your head, NOW.

The officer has the fugitive on target, but the fugitive starts moving his hand anyway.

COP
HANDS OVER YOUR HEAD, OR I SHOOT.

The man stares at the officer's eyes. (Because we are in his POV it's as if he was looking at us). The Fugitive slowly moves his hands towards his belt.

COP (CONT'D)
Don't make me shoot you.

The fugitive goes for his pistol. Even though the officer has his gun raised and ready, he CAN'T PULL the trigger.

The fugitive doesn't hesitate --

BANG.

The fugitive escapes while the officer falls to the ground.

He looks at his body and finds a BULLET WOUND close to his belly. A lot of blood.

COP (CONT'D)
No, no... No.

But it's not the wound that scares him most. He looks at his legs and taps them several times.

COP (CONT'D)
Shit. Shit. Shit.

He taps his legs harder. Punches them. His despair raising...
... when suddenly...

The image is PAUSED.

Emma and Will watch the scene in the projection room.

WILL
So, if you were this person, what
would you do in that situation?

EMMA
Is this Fernando?

WILL
Yes.

Emma is quiet. Still impressed.

WILL (CONT'D)
Emma?

EMMA
I... I....

For the First time, she stutters. Will watches her.

EMMA (CONT'D)
I... I... don't know.

WILL
I need an answer.

EMMA
I don't know the answer.

WILL
OK. How could you know?

EMMA
(thinks)
If I was there... In that
situation...

WILL
That's not possible.

EMMA
Yes. That's why I can't answer.

WILL
(losing his temper)
I'm gonna ask you one more time,
what would you do?

EMMA
And I'm gonna tell you one more
time: I- don't - kno...

WILL
(exploding)
LISTEN. YOU'RE GONNA ANSWER AND
YOU'RE GONNA ANSWER NOW.

Emma stares at Will's face. An anger she hasn't seen before.

EMMA
Are you okay?

He SLAMS a paper with other questions on the table.

WILL
I expect you to answer these.

Will starts to walk away.

EMMA
Hey.

She grabs his shoulder, trying to stop him. Will violently jerks his arm away.

WILL
Don't touch me.

You can't tell if Will is angry or scared with her touch. Emma stares at him... Will turns and walks away.

INT. PROJECTION ROOM - LATER

CLOSE on Kane's face as he watches the same video. We don't see the projection, just his expression. He barely blinks.

As we hear the end of the incident, Will pauses the tape.

WILL (O.S.)
So, what would you do?

Kane answers right away.

KANE
I wouldn't think twice. The moment he moved, he would be dead.

INT. KITCHEN - DAY

Will sits at the table, still... quiet... lost...

We keep watching him for a long moment. Then... he stands up.

INT. PROJECTION ROOM - DAY

Afternoon. Will has just shown Fernando's video to Alexander.

WILL
So what would you do?

ALEXANDER
Not sure.
(thinks)
Can I phone-a-friend?

WILL
You think it's funny.

ALEXANDER
Come on, Will, I'm just joking.

WILL
It's a joke for you.

He stares at Will's serious face.

ALEXANDER
Okay... You need to relax. It's
not... It's not that bad.

All of a sudden, Will grabs Alexander's arm and twists it
behind his back.

WILL
How bad is that?

ALEXANDER
Will. You're hurting me.

WILL
So, it's not funny anymore?

Alexander moans. A pain he's never felt before.

ALEXANDER
Will, stop.

WILL
You need to relax.

He twists it more.

ALEXANDER
WILL!

Will whispers in his ears.

WILL
This is pain. And what you're
feeling now is nothing compared to
what weak people feel when alive.

He stares at Alexander's face. He's almost crying.

Will keeps twisting his arm. When it's just about to break...

He releases it. Alexander slumps to the ground.

Will walks away as Alexander stays on the ground, trying to
catch his breath.

INT. HALLWAY - NIGHT

We hear the sound of HAMMER SLAMS and SAW coming from the
garage.

The DOORBELL RINGS.

It RINGS again.

The person outside turns the knob. As the door opens, Kyo comes in.

He hears the sounds from the garage and walks toward it.

INT. GARAGE - NIGHT

Will works on a wooden piece. He SLAMS it fiercely with his hammer.

Kyo comes in. Will doesn't look at him. Keeps working.

KYO

Can I help you with that?

Some more SLAMS. Will finally stops. He stares at Kyo.

CUT TO:

MONTAGE: they work together.

Kyo and Will work on the wooden piece that Will was slamming.

No talk. Just work.

With no words, Kyo makes up with his friend.

Will grabs an old bicycle - they clean it, paint it. Make it look like new.

Finally, they attach the wooden piece to it. We find out that it's a bicycle trainer - so the person can pedal in place.

INT. PROJECTION ROOM - DAY

DAY EIGHT

Morning.

Kane's in the room. He watches the images projected on the wall and answers the questions on the sheet of paper.

INT. LIVING ROOM - DAY

Afternoon.

Alexander watches the TVs, clearly upset, when Will comes from behind.

WILL
Hi, Alex.

ALEXANDER
Hi.

WILL
What are you watching?

ALEXANDER
Nothing important...

ON THE TV: someone sees an IMPROV SKETCH. Comedians on a stage act as if they were driving while a woman HUMS the car sound. Alexander chuckles; not as cheerful as always though.

WILL
Could you come to my office?

Alexander turns to him. He knows it's not a good sign.

INT. OFFICE ROOM - LATER

They sit opposite of each other. Alexander's very anxious.

WILL
I wanted to... apologize for
yesterday.

Alexander worries start to fade.

ALEXANDER
C'mon, Will. It was my fault too. I
should've taken your question more
seriously.

WILL
I also want to thank you for
everything you're doing here.

ALEXANDER
(more confident)
It's been my pleasure, man.

WILL
But, I have to tell you...

ALEXANDER
What do you have to tell me...

WILL

I have to tell you that you don't
fit the vacancy you're applying
for.

ALEXANDER

Which means...

WILL

I'm not choosing you, Alex.

Silence.

WILL (CONT'D)

But I want to thank you for all
your dedication and hard work over
the last eight days. You made it
very far.

ALEXANDER

Don't do this to me.

WILL

There's nothing I can do.

ALEXANDER

Please, give me one more chance. I
know you were pissed yesterday, but
I promise, I'll never do it again!

WILL

It's not that...

ALEXANDER

So what is it? Will, give me one
more chance. Just one more chance.
Can you do it for a friend? We are
friends, right?

Will passes a sheet of paper to him.

WILL

Since I'm not selecting you, I want
you to write down a moment truly
meaningful to you. I know it's not
much, but I will do my best to
recreate it for your experience.

ALEXANDER

What the fuck are you talking
about?

Alexander breathes. Tries to calm down.

ALEXANDER (CONT'D)

Will. Please.

(beat)

Please.

WILL

It's my final decision. I'm sorry.

Silence.

ALEXANDER

You coward son of a bitch.

Will's quiet.

ALEXANDER (CONT'D)

You stay in this house, judging everyone and everything. But what have you done, you hypocrite? Who are you to judge us?

Alexander stands up.

ALEXANDER (CONT'D)

You're afraid of life... and want everyone to be afraid too.

Alexander storms out. He stumbles in the chair and almost falls. He walks away without looking back.

INT. CORRIDOR - DAY

The end of the day.

Emma comes from the kitchen eating a peach. She looks through the OFFICE ROOM cracked open door to see:

Will, sitting at his desk. Eyes closed. A disturbed expression.

She stares at him for a moment, then goes back to the projection room.

INT. HALLWAY - NIGHT

THE DOORBELL RINGS. We face the closed front door for a while. Will opens it.

It's Maria. She looks down, embarrassed.

WILL

Thanks for coming.

INT. STAGE - NIGHT

Darkness. The spotlight SWITCHES ON revealing the bicycle in the center of the room - like a gym bicycle, fixed to the floor.

Maria sits on it, wearing HEADPHONES.

Will TURNS ON the video projector. On the wall: the POV of a bicycle ride, right in front of Maria.

The projection creates the illusion that Maria is moving - like a video game POV. While she pedals, she sees the projection of the fast road. The WALKMAN plays the ambient sound: cars, birds, people...

PROJECTED ON THE WALL: Maria sees an uphill -- the speed slows down.

Then...

The projection changes - it's the POV of the cyclist going down hill, extremely fast.

We hear something SWITCHING ON in the stage.

It's a fan. Kyo points it to Maria's hair. She closes her eyes. Opens her arms, feeling the wind.

The ride is almost finished when Maria sees the projection of beautiful cherry trees, passing by her very fast.

The blossoms fall.

CLICK.

She looks up --

Real CHERRY TREE BLOSSOMS falling over her head, on the stage. As they touch the floor, we discover that they are actually thin wood chips painted pink.

She opens her hands to feel each wooden blossom with the tip of her fingers.

As she tries to touch them, her hands deflect the light from the projector, creating a beautiful superimposed effect with lights and colors in her arms.

She has never felt like this. She feels alive.

Will watches her. **At this moment we find out that Emma is on the opposite corner; hidden behind the wooden boxes. She watches the scene too.**

The ride projected on the wall comes to an end. Maria stops pedaling as well.

Silence.

The video projector TURNS OFF. At last, the spotlight fades.

It's darker now.

Maria stays still on the bicycle, her breathing gets faster as Will comes closer. She knows what's about to happen.

Will tries to calm her down. He lays his hand on her shoulder. Nevertheless, her breathing is even faster now.

MARIA

Will. I can't do this.

WILL

It's okay, Maria...

It's... gonna be okay.

She's so nervous that she forgets to breathe. She coughs.

MARIA

Please, don't do this to me.

WILL

I'm sorry... There's nothing I can do.

She looks at her hands and notices they start to **disappear...** Because she is totally conscious, her despair is even bigger.

MARIA

Will, Will! What's happening??

WHAT'S HAPPENING???

She's about to have a breakdown when Will holds her hands. Tears trickle down her face.

MARIA (CONT'D)

Please, I don't wanna go. Give me another chance... please don't let me go. Don't let me go, Will. Don't let me go...

Unexpectedly, Will starts humming a song -- Like a father who tries to calm down his child.

Maria gradually quiets down. Crying in silence... She starts to hum the song too, following Will's melody...

CLOSE ON Will's hand holding hers, until --

Maria's hand is not there anymore.

WIDE: she completely disappeared.

INT. CABINET ROOM - NIGHT

Will and Kyo enter the room through the secret door in the cabinet.

They hear sounds from the TV room. Emma is there.

WILL
Is she still here?

KYO
I guess so.

WILL
I thought I told you to dismiss her
for today.

KYO
I'm sorry, I think I forgot.

A moment.

WILL
Why are you doing this?

KYO
Doing what?

WILL
Doing this.

Kyo stares at Will for a moment.

KYO
I just want to open your eyes.

He shakes his head.

WILL
She doesn't fit.

KYO
So why do you keep her in the
house?

WILL
I'm giving her a last chance to
show me something I haven't seen
yet.

KYO

Let me guess. You want her to be
tough. Maybe kill someone...

WILL

... and you want me to choose a
prey, like the one I sent before.

KYO

A prey? A prey... What the fuck is
wrong with you? A week ago Amanda
was your pride. Your concerto girl.
Now... she's... she's a failure to
you...

WILL

She's not a failu...

(stops)

You wouldn't understand, because...

KYO

Because I've never been alive?
That's what you're gonna say?

WILL

Yes. That's exactly what I was
going to say.

KYO

(staring at him)

You know what I hate most about
you, Will? That look at your eyes -
as if you knew everything for
shitting on the opportunity you
had.

WILL

Ah... the opportunity...

(nervous chuckles)

God... I really wish you have it,
so you can stop this non-sense
jealousy.

KYO

I'm not jealous.

WILL

And you don't even know it.

KYO

Why do you need to make it about
me, or you, Will? I'm talking about
Emma, and giving her a chance.

WILL

What world do you watch?

(chuckles)

(MORE)

WILL (CONT'D)

Yeah, let's send her. That's a great idea -- Send flowers when everyone is sending pigs to eat them.

KYO

CAN'T YOU SEE? IF ALL INTERVIEWERS THINK LIKE YOU, NOTHING'S GONNA CHANGE.

WILL

AND IF I CHANGE WHEN NO ONE DOES, IT'S NO CHANGE, YOU DUMBARD! **IT'S SACRIFICE.**

They turn their heads and suddenly notice that Emma is there. She's been watching them for a while.

WILL (CONT'D)

What are you doing here?

EMMA

It's Rick.

CUT TO:

Kyo, Will, and Emma rush to the --

INT. LIVING ROOM - NIGHT

They watch Rick's TV. POV of him running away, chased by a furious kid, threatening him as we've never seen before. "You're dead motherfucker! You're dead!"

WILL

What happened?

EMMA

He reacted.

Rick keeps running away. Every time he turns back, the bully is a bit closer. Until...

... he reaches Rick and tackles him to the ground. By instinct, Rick grabs a rock from the ground and hits the aggressor in the face. Dizzy, the kid stumbles then falls. Rick releases all the anger that he's been holding for the last years. He keeps beating the kid. Kicks, punches, slaps... It's clumsy and brutal at the same time. Cathartic at first, but then just sad.

The kid can only protect his face until he passes out.

Rick stands up, breathless. He stares at the kid's face: blood and cuts everywhere.

Then he looks at his own hands covered in blood.

Suddenly, he yells in confusion and anger, less like a person, more like a beast.

Will, Kyo and Emma stare at that image.

INT. KITCHEN - NIGHT

Will is at the table. For the first time drinking something: a bottle of beer.

He hears Kyo saying goodbye to Emma in the hallway.

Kyo comes closer and sees Will drinking, immersed in thought.

KYO

What are you thinking?

WILL

What am I thinking... I'm thinking about this man who lost his right arm in a car accident. After struggling with the disability for so many years, he finally decides to put an end to his suffering. He goes to the high bridge, stands on the railing... But when he looks down to jump... he sees a little man with no arms dancing all around on the river bank below.

Kyo realizes it's a joke. He keeps listening though.

WILL (CONT'D)

He thinks, "Wow. Life isn't so bad after all. Look at that guy. No arms and dancing so happily!" Inspired, he gets off the railing and runs down to the river bank, to thank the little man, his savior. "Thank you! Thank you so much, sir. I was going to end my life, but when I saw you, with no arms, dancing with so much joy, I changed my mind." "Dancing? I'm not dancing, you stupid!"- the armless man replies... "My asshole itches, and I can't scratch it!"

A moment. No laughs. No smiles. A morbid silence.

KYO
I didn't know you were funny.

Silence as Kyo sits by his side.

KYO (CONT'D)
Is there anything else you want to
talk about, besides this
spectacular joke?

He stays there for a very long moment, waiting.

No answer. Kyo finally gives up and stands.

KYO (CONT'D)
Alright.

As he heads out...

WILL
Why do you think she did it?

KYO
She's dead, Will. Why does it
matter?

WILL
It matters because she is dead.

Will takes a sip from his drink.

WILL (CONT'D)
Twenty-eight years watching her,
and I couldn't see a warning sign.

KYO
Even if you saw all the signs. What
could you do from here?

WILL
Nothing. You're right. I could do
nothing. I can only send them to
that shit-hole and say "Survive
That."

KYO
Shit-hole...

WILL
Shit-hole. A hole filled with shit.

KYO
I got the metaphor.

WILL
That's because you're smart, Kyo.
Very smart. I'm dumb. Dumb, dumb,
dumb... So dumb that I couldn't
even see it when I chose her.

KYO
See what?

WILL
See that she was just like me.

Kyo has never seen him so vulnerable.

KYO
You had great potential Will, you
know that.

WILL
Great potential... Great potential
for what?
(moment)
To fail? To end up alone...
unfit...?

KYO
You didn't fail, Will.

WILL
(remembering)
I have... this anger in me... I
look back and see nothing...
nothing worth liking.

KYO
What about the good memories, Will?
You can't ignore them.

A moment.

WILL
Remembering... is like visiting a
graveyard, where nothing died yet.
Good memory... bad memory... it's
just one same thing now... that
still hurts, no matter how deep I
bury it. It's... it's like a sharp,
invisible dagger; carving from
inside to outside... digging out...
digging out... digging out...

His hands show the imaginary dagger digging out his gut.

WILL (CONT'D)
... in a way no one else can see...
and only I can feel.

Kyo stares at Will, moved.

WILL (CONT'D)
And now...

KYO
Now what?

WILL
Now... I know that she felt the
same way.

Silence. For the first time Kyo seems to understand his feelings.

INT. PROJECTION ROOM - NIGHT

PROJECTED ON THE WALL: Amanda plays the Violin - a very emotional song.

INTERCUT WITH...

EXT. DESERT - SAME

(As we keep listening to Amanda's song).

Alexander aimless walks through the desert; singing in despair. He passes through a haze.

There, still singing, he gradually disappears.

BACK TO:

INT. PROJECTION ROOM - SAME

IN THE PROJECTION: As Amanda keeps playing the emotional song, tears come out of her eyes.

Will watches it. He used to think that she was just feeling the music... playing with her heart... but he'll never think like that anymore.

More tears come from Amanda's eyes, when suddenly...

... Will STOPS the tape.

Silence.

PRE-LAP: FIRE FLAMES

EXT. DESERT - LATER

WIDE: a big FLAME... dancing while trying to reach the sky...

We get closer to it and realize that Will burns all Amanda's tapes and notes. Everything that he recorded or wrote of her in the last twenty-eight years is turned into ashes.

INT. OFFICE - DAY

DAY NINE

The calm after the storm... Light comes through the windows. It's a new day.

INT. HALLWAY - SAME

The SCREEN SPLITS in half. On the left side, we see Emma entering the house. On the right side, Kane doing the same.

They come to --

THE OFFICE ROOM - CONTINUOUS

The screen stays split. On the left: Will talks to Emma. On the right: Will talks to Kane.

WILL

Congratulations on making it to the 9th day. Just to let you know that I won't be assigning work this morning. Instead, I'm planning to hold a dinner for you and the other finalist tonight... so you could meet each other and relax from all the hard work. What do you think?

EMMA

Sure.

KANE

It would be my pleasure.

WILL (CONT'D)

Great. Looking forward to seeing you tonight then.

Both of them head out. The left screen fills the frame - we only see Emma now. As she leaves...

WILL (CONT'D)

Emma...

She stops.

WILL (CONT'D)

I hope you can show me something I
haven't seen yet.

She stares at Will, then leaves.

INT. DESERT - DAY

It's afternoon. We follow Kyo walking toward Will's house,
dressed in an elegant suit.

He reaches the front door. Rings the DOORBELL.

Will opens the door to see Kyo, holding a bouquet of flowers.

INT. LIVING ROOM - DAY

Kyo's flowers rest inside a vase on the floor.

ON A TV: the POV of a woman staring at the mirror, she wears
a wedding dress. It's Luiza and today is her wedding.

As Will and Kyo watch it...

KYO

What time are they coming for
dinner?

WILL

Seven.

Kyo looks at his wristwatch. There's plenty of time.

KYO

Ah... we can even watch some of the
honeymoon...

ON THE TV: Luiza wears makeup. Kyo looks at Will. He wears
nothing special - the same shirt and pants he always does.

KYO (CONT'D)

Aren't you going to get dressed?

WILL

I'm fine.

ON THE TV:

WEDDING DAY MONTAGE STARTS

Luiza hugs her dad.

She gets to a beautiful garden, where the ceremony will take place. Everyone looks at her in admiration.

The WEDDING SONG plays.

The priest finishes speaking; Luiza kisses her husband.

She throws the Bouquet.

Dances with her friends.

Cuts the cake.

Takes pictures.

Tiny TEARDROPS are about to fall down Kyo's face. He uses his handkerchief.

KYO
Damn Ninjas. Cutting onions in
front of me.

CLOSE on Will's eyes, attentively watching everything.

KYO (CONT'D)
Congratulations, Will.

Will looks at Luiza having fun. She takes a selfie that reveals her big smile.

KYO (CONT'D)
She looks happy.

No answer -- Will stands up.

WILL
I have to start making dinner.

He leaves, while Kyo stays watching the end of the party.

INT. KITCHEN - NIGHT

COOKING MONTAGE.

CLOSE ON: flames rising from the stove, oil gurgling in the pan. Vegetables being washed, sliced, breaded, fried.

Will is a skilled chef. Kyo helps him the best he can - trying to learn from Will and not to screw up.

We hear the DOORBELL.

WILL
Can you help me with that?

Kyo dries his hands, walks down the house to reach --

THE FRONT DOOR

He opens it to see Kane.

KANE
Hi.

KYO
You must be Kane.

KANE
Yes. You?

KYO
I'm Kyo... just helping Will
tonight.

They shake hands.

INT. LIVING ROOM - NIGHT

Kyo and Kane come in.

KYO
You can wait here. Dinner will be
served soo...

... The DOORBELL RINGS. Kyo heads to the hallway.

From Kane's POV - Kyo opens the front door. It's Emma.

Kane sees how differently Kyo treats her. They talk, and Kyo
smiles the whole time while they walk back to the room.

EMMA
Dressed to Kill?

KYO
Nah.. Just came from a wedding...

As they come in, Kyo introduces them to each other.

KYO (CONT'D)
Emma.... Kane...

They shake hands.

EMMA
It's a pleasure to meet you.

KANE
The pleasure is mine.

KYO
I have to go back now. A delicious
dinner will be served soon.

He leaves. They stay in the room, quiet.

An uncomfortable silence. Broken by...

EMMA
I like your shirt.
(meaning it)

KANE
I like your dress too.
(not meaning it)

EXT. BACKYARD - LATER

The group sits around a desk covered by a tablecloth.

CLOSE ON the leftovers on the messy table. Even at this point
- almost the end of the dinner - everything looks appetizing.

Kyo, Emma, and Kane talk while finish eating.

Will's quiet. He's the only one who doesn't eat.

Kyo drinks his beer.

KYO
So, where did I stop?

KANE
The most disgusting thing you've
ever watched.

KYO
Yes!

WILL
Actually, I'm not sure if it's the
best topic to discuss here.

EMMA
We're finished.

KANE
We're good.

KYO

(to Will)

They're good.

(to them)

So... I saw this happening some years ago. But it still gives me some chills... even now. I'm watching this girl driving back home, drunk as hell. With her best friend wasted in the backseat. Miraculously, they haven't run over anyone yet, and everything looks sort of under control. Until... the car passes over a bump...

(does a bump sound)

Her friend awakes right away, desperate to puke his guts out. "Stop the car!" But the girl... the girl refuses to hit the breaks.. She's too paranoid that officers will come from nowhere and catch them if she stops. Out of options, the poor guy is forced to deal with the situation. What does he do? The unthinkable. He does puke, but doesn't let it out... I mean... yeah, that semi-digested dinner travels back to his mouth, but he keeps it all inside.

Kyo bulges his cheek to demonstrate.

EMMA

Ugh...

KYO

And to keep the car safe and clean... he heroically swallows everything back.

More reactions.

KYO (CONT'D)

But as he swallows it, the taste is so bad... but so bad... that he feels like puking again. So he keeps this cycle of puking and swallowing, puking and swallowing... until he finally gets home, and just pukes... without swallowing anything back...

(does a toilet flush sound)

End of the story.

We see Emma's and Kane's disgusted faces.

Kyo taps Kane's lap twice.

KYO (CONT'D)
You're next champ.

KANE
What?

KYO
The most disgusting thing you've
seen on those TVs.

KANE
Let me see...
(thinks)
... Some days ago, I watched the
news of this 60-year-old teacher
who raped and killed five children.
Middle school girls... When the
police asked him why he did it, he
answered it was because he was in
love with them... I thought that
was pretty disgusting.

Silence.

EMMA
I don't think that was the type of
disgusting he was referring to.

KANE
I think that's not up to you, but
to me to interpret his question.

EMMA
Fair enough. Just curious why you
brought this isolated case to the
table, knowing that it wasn't what
we were going for here?

KANE
Isolated case? Interesting choice
of words for something that happens
all the time.

Will watches the discussion attentively. They are contrary
forces, with equal strength.

EMMA
All the time? Aren't you trying to
say exceptions?

KANE

Is it a joke? Exceptions? Have you been watching the same TVs I watch?

EMMA

Unless you have access to a special cable channel here...

Silence.

KYO

Emma... why don't you talk about your disgusting moment?

EMMA

The way I understand your question?

WILL

Yes. The way you understand it.

EMMA

(thinks)

Well... Two days ago, I was watching this young woman, who happened to have a big piece of poo clogged in her toilet bowl.

Kane rolls his eyes.

KYO

I like the premise. Go on...

EMMA

... no matter how many times she flushed the toilet, that poo would stay there, like a resilient soldier: strong... firm... but ultimately forgotten. Until... the night she brings this cute guy to her apartment... who, first thing, asks her to use the bathroom... The girl panics. "One minute, please." She rushes into the bathroom, opens a toothbrush and rubs that gigantic brown mass... She rubs it... rubs it... and rubs it more... until the porcelain is clean like her conscience. Of course, she should've thrown the toothbrush in the trash can right away. But you know... she was drunk, he was drunk... and as drunk people start doing other things... things are forgotten.

(MORE)

EMMA (CONT'D)

Some time later, when they are already in bed... spooning... the guy whispers to her: "Hey, honey thank you so much for the tooth brush you left on the sink for me. I really like the soft ones".
Immediately her eyes pop...

Kane provokes her ---

KANE

So, that's all?

EMMA

No.

KANE

Why?

EMMA

Because right before he said that to her... they were passionately making out.

Emma finishes the story cleaning her teeth with her tongue.

A moment. Kane stares at her --- suddenly...

He BURSTS INTO LAUGHTER. Emma and Kane laugh together. A loud and pleasurable laugh that Will watches in silence.

INT. KITCHEN - LATER

The dinner is finished.

Emma helps Kane bring the leftovers to the kitchen. Kyo washes the last dishes.

Will gives a look to Kyo --

KYO

Alright, guys. It was a great pleasure.

As he is heading out --

EMMA

Should we leave too?

Will looks at Kane and Emma.

WILL

I want you to do one last thing.

INT. PROJECTION ROOM - NIGHT

Will, Kane and Emma enter the place to see two chairs in the center of the room.

Kane and Emma sit opposite of each other. Will pulls a chair and sits close to them.

WILL

Now that you had some time to know each other... and saw things that maybe I haven't... I have a simple request.

(moment)

I want you to tell me why the person in front of you doesn't deserve to be alive.

Emma stares at Kane. Kane stares at Emma. The same people who were laughing together, now are forced to destroy each other.

WILL (CONT'D)

Who wants to start?

Emma stands up.

She looks at Will for a moment; he looks down. With no hesitation, she walks away and leaves.

INT. OFFICE ROOM - DAY

EPILOGUE

It's early morning.

Will eliminates the last candidate. He speaks to someone not revealed yet (Emma or Kane?). The camera slowly moves, gradually revealing the person.

WILL

... I understand it's not easy to receive this kind of news. But I want you to take advantage of the remaining hours to write down a moment truly meaningful for you.

As the camera stops moving, we see who the person is. It's --

-- **EMMA.**

WILL (CONT'D)

... I know it's not much, but If
you allow me, I will do my best to
recreate the moment for your
experience.

He slides a piece of paper to her.

WILL (CONT'D)

You can take your time.

He stands up and heads to the door. But Emma finishes writing
on the paper very quickly. Will comes back.

He picks up the paper and reads it.

A moment of silence.

WILL (CONT'D)

You have to choose something else.

EMMA

That's the only thing I can think
of.

He stares at the paper for a moment, then lays it on the
table.

WILL

I'm sorry.

He slides the paper back to her. He can't do it.

INT. STAGE ROOM - DAY

Will stands in the middle of the room. He looks around, then
looks up at the SPOTLIGHT.

He closes his eyes. We hear a mix of sounds, that reminds us
of audience mumbles before a play starts.

The noise FADES.

Then, all of a sudden...

... the spotlight TURNS OFF.

INT. LIVING ROOM - LATER

Kane and Will sit on the couch. Will gives him the last
instructions.

WILL

... and some hours after you leave the house, you'll feel it. A burst and then a lack of presence. As if you were not here anymore... and your senses were getting unbearably sharper... and stronger. It's your new beginning. You'll never remember me or anything that happened in this place. But as I said before, you'll still be you.

KANE

Thank you.

WILL

There's nothing to thank me for.

KANE

I'm really sorry for Emma.

Will looks at him.

WILL

No, you're not.

(moment)

But that's why I chose you.

INT. CABINET ROOM - CONTINUOUS

Will organizes the papers and folders from the last nine days. He uses his key to unlock and open a cabinet. Then starts putting the candidate folders inside it.

From outside -- KNOCK, KNOCK.

He keeps organizing the folders in the cabinet.

-- KNOCK, KNOCK again.

The door slowly opens. We see Kyo's face through the cracked open door.

KYO

Will.

No answer.

KYO (CONT'D)

Emma is here to say goodbye.

Nothing. Will keeps organizing the folders in the cabinet. Kyo stares at him; then closes the door.

INT. HALLWAY - CONTINUOUS

Kyo walks back to the front door, where Emma is.

KYO
He's busy with some other work.

EMMA
I understand.

KYO
You still have some time left. Do
you want me too stay with yo...

EMMA
Thanks... But I'd rather be by
myself.

He looks at her. She looks around.

EMMA (CONT'D)
We've come a long way.

KYO
Nine days.

EMMA
Nine days.

As she prepares to open the front door --

KYO
Emma.

EMMA
Yes?

KYO
It was a pleasure.

He extends his hand. But Emma doesn't shake it. She hugs him.

EMMA
The pleasure was mine.

Kyo is moved but don't say anything. She turns to the door
and opens it.

Nothingness outside.

Emma nods goodbye. Kyo does the same.

As she passes through the door...

... it SHUTS.

INT. CORRIDOR - LATER

Kyo stands in front of the closed CABINET ROOM door again.

KYO
She's gone.

Nothing. Will still ignores him.

Kyo stares at the closed door for a moment... then leaves.

INT. CORRIDOR - LATER

It's quiet.

The CABINET ROOM door opens. Will steps out.

It's over. After nine days he's once again alone.

Will slowly walks down the corridor.

INT. OFFICE ROOM - SAME

Will enters the room. He sees Emma's LAST WISH paper resting on the desk.

He comes closer. But when Will grabs the piece of paper, a surprise...

... he finds out that there's something handwritten, below the paper, on the desk.

Emma had written it before she left. He reads it --

EMMA (O.S.)
Will. Probably by the time you read this, I'll no longer exist...
I'm sorry that life didn't go the way you wanted, and that all the pain you went through doesn't allow you to see what I can see right now.
I took the freedom to write all the beautiful moments that I experienced in this house. Look attentively and you will always find these moments.
Please, don't take them for granted.

(MORE)

EMMA (O.S.) (CONT'D)
Because in my nine days here, I
never did...
Emma.

Puzzled and moved, Will starts to search through the house and finds several hidden spots, with something Emma wrote.

Every time he finds something, we see a clip (Flashback) that represents the moment she wrote.

A VIOLIN SONG starts to play. The same vivacious song that Amanda was playing in the beginning of the movie.

MONTAGE:

Will finds something written on the kitchen cabinet door.
INTERCUT: CLOSE on a mouth biting into a juicy peach.

He finds words on a wooden box in the Stage Room. INTERCUT: Mike - during his last wish - feeling the water on his feet, joyful.

He finds something written on the saw, in the garage.
INTERCUT: Kyo talking about yelling on the top of a cliff.

Something written on the desk, below the projector. INTERCUT: the bicycle ride that Will made for Maria.

He finds words on the dinner tablecloth. INTERCUT: Emma and Kane laughing together.

Will, in the LIVING ROOM, looks under the couch. He finds five moments written there. QUICK INTERCUTS with: a man kissing his child; laughs; people singing; running; eating.

He soon realizes that there are moments written in his entire house. Unnoticed moments spread everywhere...

He looks around, in awe.

Will still holds Emma's last wish paper.

CLOSE on his hand holding it... now TIGHTER; when suddenly...

PRE LAP:

THE FRONT DOOR BURSTS OPEN

EXT. WILL'S HOUSE - DAY

Will storms out the door. He leaves the house, and dashes down the desert.

EXT. DESERT - CONTINUOUS

Will keeps running - with a lot of effort but no sense of direction.

Time passes by --- he still runs.

But no matter how many miles he goes through...

... he can't find Emma.

Gaspings, he stops ---- Tries to catch his breath.

He looks away, hopeless. Finally, he sees something familiar -
-- a small dot moving very slow. It's her.

WITH EMMA

She walks away from us. When --

WILL (O.S.)

Hey.

She turns her head and sees Will.

WIDE: two distant people in the same empty environment.

Will comes closer. He faces Emma, takes her last wish paper out of his pocket and gives it to her.

Emma stays still, puzzled.

Strangely, Will walks some steps away. His back turned to her.

Will breathes. He inhales, exhales, inhales, exhales...

His heart pounds fast. Sweat pours from his forehead.

He's not in the safe numb zone anymore. He's nervous... and anxious... and scared... feelings that he only used to feel when he was alive.

Emma understands what she's about to watch. She sits on the ground and becomes his audience.

Will slowly breathes. Inhales..... exhales..... inhales..... exhales.....

Time stops. Everything is quieter... calmer...

A second of pure silence.

He opens his eyes and finally turns to Emma... a brief moment before he starts his monologue. The same one he once performed in high school so many years ago...

WILL (CONT'D)

I celebrate myself, and sing
myself; and what I assume you shall
assume; for every atom belonging to
me as good belongs to you. I loafe
and invite my soul; I lean and
loafe at my ease observing a spear
of summer grass. My tongue, every
atom of my blood; form'd from this
soil, this air; born here of
parents born here from parents the
same, and their parents the same;
I, now thirty-seven years old in
perfect health begin; hoping to
cease not till death.

He warms up. Word after word, his voice goes from trembling to firm. His hands start moving with purpose, not with fear. The hesitation fades as he speaks... Anxiety becomes excitement.

WILL (CONT'D)

The smoke of my own breath; echoes,
ripples, and buzzed whispers...
loveroot, silkthread, crotch and
vine; my respiration and
inspiration... the beating of my
heart... the passing of blood and
air through my lungs...

Each syllable, each breath, each pause... It's not just words anymore... It's MUSIC... in a tone that only Will could sing.

Will's eyes are unafraid. As if he could see something we can't. Emma doesn't blink, fearing she could miss any microsecond of it.

His feet, his hands, his legs, his arms... frenetic, yet elegant moves. His body is in total control - like a skillful dancer, who sings his own song.

WILL (CONT'D)

... the sound of the belched words
of my voice... words loosed to the
eddies of the wind; a few light
kisses... a few embraces...
reaching around of arms; the play
of shine and shade on the trees as
the supple boughs wag;

(MORE)

WILL (CONT'D)

the delight alone or in the rush of
the streets, or along the fields
and hill-sides; the feeling of
health.... the full-noon trill....
the song of me rising from bed and
meeting the sun.

At the peak of intensity, Will opens his eyes.

He's in disbelief. And so is Emma. He feels what he deprived
himself to feel. An indescribable mix of joy, anger, ecstasy,
sadness...

He builds the tempo more. Fast words. Sharp words. Coming
from the heart... to the lungs... to the air.... to Emma's
ears, to Emma's heart....

WILL (CONT'D)

... and to die is different from
what any one supposed, and luckier.
The spotted hawk swoops by and
accuses me, he complains of my gab
and my loitering. I too am not a
bit tamed, I too am untranslatable;
I sound my barbaric yawp over the
roofs of the world. The last scud
of day holds back for me; it flings
my likeness after the rest and true
as any on the shadow'd wilds; it
coaxes me to the vapor and the
dusk. I depart as air, I shake my
white locks at the runaway sun; I
effuse my flesh in eddies, and
drift it in lacy jags.

His vocal cords vibrating... like a singer trying to reach a
tone never reached.

His pain and joy released in the form of a sublime
performance. Everything building up... up... up...

Will is totally vulnerable now. No walls. No armor. Just skin
and emotions.... and sweat. And fast breathing. And tears...
tears that Emma mimics, as if she could be Will for a brief
moment.

WILL (CONT'D)

I bequeath myself to the dirt to
grow from the grass I love. If you
want me again look for me under
your boot-soles.

A once-in-a-life performance... That no one else will ever be able to watch. Just Emma. The first, the most incredible, and the last performance that she'll ever see.

WILL (CONT'D)

You will hardly know who I am or
what I mean; but I shall be good
health to you nevertheless;
and filter and fibre your blood...

Time stops. We wait for Will's last verses.

You almost hear the silence in the air... ready to burst.

Will looks at Emma. Emma looks at Will.

A man performing on the desert, watched by one person only.

We DIVE IN, toward him...

And for the very first time, we see the real Will. His arms, his hands, his eyes; all sweat and tears running down his face...

Will shouldn't feel such intensity in this world. But he does... He feels alive -- and so does Emma...

A moment of pure silence. Broken by the very last verses ---

WILL (CONT'D)

Failing to fetch me at first keep
encouraged... missing me one place
search another; I stop somewhere...
waiting for you.

Emma smiles. A delicate, genuine smile. Will stares at her and in a FLASH, a remembrance:

He sees Amanda. But she's not crying in this memory.

She is smiling at us.

And Will...

... Will finally smiles too.

CUT TO BLACK

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