

PAST LIVES

written by

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INT. EAST VILLAGE BAR / SPEAKEASY - NEW YORK - LATE NIGHT

In a booth at a hip East Village speakeasy, three people sit, each with a cocktail in front of them:

NORA MOON (30s, Korean-Canadian-American, short-hair, dressed casually in muted colors)...

HAE SUNG JUNG (30s, Korean, clean-shaven and in business-casual)...

And ARTHUR ZATURANSKY (30s, white Jewish-American, tall, skinny, dark curly hair, a little stubble, plain dark t-shirt).

Nora and Hae Sung are talking about something intensely, smiling a little. Arthur is silently scrolling through his phone next to them.

We cannot hear what they are talking about.

This muted scene is in the POV of a GUY and a GIRL on a date at the bar, playing the flirty game many romantic leads have played throughout the history of romantic comedy cinema as proof of their chemistry: People watching.

Guy and Girl, both unseen, are in the middle of this game. They talk about what they think might be going on with Nora, Hae Sung, and Arthur.

GIRL (O.S.)

Who do you think they are to each other?

Beat.

GUY (O.S.)

I don't know.

GIRL (O.S.)

Yeah, this is a hard one.

GUY (O.S.)

I think the white guy and the asian girl are a couple, and the asian guy is her brother.

GIRL (O.S.)

Or is it the asian girl and the asian guy are a couple, and the white guy is their American friend?

GUY (O.S.)
I don't know, they're not really
talking to the white guy.

GIRL (O.S.)
Maybe they're tourists and the
white guy is their tour guide?

GUY (O.S.)
Drinking at 3 a.m.?

GIRL (O.S.)
I guess that doesn't make sense.

GUY (O.S.)
Maybe they're all just colleagues.

Beat.

GIRL (O.S.)
I have no idea.

Silence, as we just watch the mysterious trio for a beat
longer.

Then Nora looks up and stares directly at the camera.

2 4 Y E A R S A G O

EXT. PYOUNGCHON - SEOUL - LATE-90S - DAY

Young NA YOUNG (12, pigtails) is walking home from school.
(Na Young is Nora's childhood name.)

She is crying, hard.

Walking next to her is young HAE SUNG (12, in shorts),
holding a basketball. They walk in silence for a little
while.

HAE SUNG
나영. 왜 울어? / Na Young. Why are
you crying?

Na Young just keeps crying like it is the end of the world.

HAE SUNG (CONT'D)
2등 해서 우는거야? / Are you crying
because you got second best marks
in the exams?

Na Young nods, her face covered in tears.

HAE SUNG (CONT'D)
내가 1등해서 화났어? / Are you mad at
me because I'm first place?

NA YOUNG
응. / Yes.

Hae Sung grabs Na Young's backpack and stops her.

HAE SUNG
야! 난 맨날 너땀에 2등하는데, 안 울잖아. 처
음 널 이겼는데 니가 울면 내 기분이 어떡겠냐?
/ Hey! I'm always second place to
you, but I never cry. If I beat you
for the first time ever and you
cry, how do you think that makes me
feel?

Hae Sung wipes Na Young's wet face with his sleeves.

HAE SUNG (CONT'D)
울지마, 이 또라이야. / Don't cry, you
psycho.

Hae Sung walks away, dribbling his basketball.

Na Young has stopped crying. She watches Hae Sung go.

INT. SEOUL FAMILY APARTMENT - DAD'S OFFICE - DAY

Na Young's MOM (35, a graphic designer and illustrator) and
DAD (38, a screenwriter and film director) are smoking in
dad's office. The office is filled with books, video tapes,
French movie posters, and cigarette smoke.

Dad is pulling down his movie posters and putting his books
in boxes. He closes his small 90s laptop. Mom sits on a couch
opposite to the desk.

Dad is blasting Leonard Cohen's *Hey, That's No Way To Say
Goodbye* from his massive speakers.

Na Young and her little sister SI YOUNG (8) barge in.

MOM
(waving the smoke away
from her children)
들어오지마, 거기서 얘기해. / Don't come
in, talk from over there.

Na Young and Si Young stay on the other side of the threshold.

NA YOUNG
우리 정했어. / We decided.

MOM
어떻게 하기로 했어? / What did you decide?

NA YOUNG
내 이름은 Michelle. 시영이 이름은 Mary.
/ My name will be Michelle, and Si Young's will be Mary.

MOM
시영이가 Michelle 하고싶다고 그랬잖아. / I thought Si Young said that she wants to be Michelle.

SI YOUNG
내가 Michelle 하고싶어. / I want to be Michelle.

MOM
(to Na Young)
왜 동생 이름을 뺏어? / Why would you take your sister's name?

NA YOUNG
내가 맘에 드는 이름이 없어. / I don't have an English name I like.

MOM
나영아, 그래도 시영이가 하고 싶다는 이름을 뺏으면 안돼지. / Na Young, you still shouldn't take Si Young's name.

NA YOUNG
(dramatically)
이름이 다 싫단 말이야! / But I hate all the names!

MOM
좀만 더 생각해보자. / Let's think more about it.

Na Young sits down. Si Young sits down next to her older sister.

Leonard Cohen keeps playing over the speakers.

DAD
 "Leonore" 어때? 줄여서 Nora. / How's
 "Leonore"? Nora for short.

NA YOUNG
 (trying it out)
 Nora Moon.

INT. SEOUL FAMILY APARTMENT - MOM'S OFFICE - DAY

Mom's office is filled with prints of Matisse, Basquiat, and drawings by her children. The bookcases are filled with children's books, many of which she illustrated herself.

Si Young is drawing with a pen-mouse on Mom's Apple Macintosh computer. Mom is in the middle of packing up her office that she shares with her daughters, making notes and lists in her notebook of immigration-related things.

Na Young is laying on the couch, reading a book.

MOM
 나영아. / Na Young.

NA YOUNG
 응? / Yeah?

MOM
 넌 요즘 학교에서 누가 좋아? / Who do you
 like at school nowadays?

AN IMAGE of Hae Sung and Na Young, we see in silence:

INT. NA YOUNG AND HAE SUNG'S CLASSROOM - ANOTHER DAY

Hae Sung is leaned against Na Young's desk at school, talking to her about something as he lets her draw a bunch of flowers on his arm with a ballpoint pen.

They have an easy intimacy with one another, and it feels like it's been this way between them forever.

CUT BACK TO:

INT. MOM'S OFFICE - NA YOUNG'S FAMILY APARTMENT - DAY

NA YOUNG
 해성이. / Hae Sung.

MOM
 왜? / Why?

NA YOUNG
남자다워. / He's manly.

MOM
(lol)
남자다워? / He's manly?

NA YOUNG
응. 아마 걔랑 결혼할꺼야. / Yeah. I will
probably marry him.

MOM
그래? 걔도 너랑 결혼한데? / Really? Does
he want to marry you too?

NA YOUNG
나 좋아하니까 내가 하자고 그러면 하겠지. /
He likes me, so he will if I tell
him to.

Mom takes out four new Korean passports (mom's, dad's, Na Young's and Si Young's), looks inside to write the passport numbers down on her notebook, just in case.

We can see their faces on the passports.

MOM
걔랑 데이트 할래? / You want to go on
a date with him?

Na Young sits up and nods enthusiastically.

EXT. GWACHEON NATIONAL MUSEUM OF MODERN CONTEMPORARY ART -
DAY

It is a beautiful fall day.

A shot of Jonathan Borofsky's SINGING MAN (1994) in the sculpture garden of the art museum. This tall aluminum robot man sculpture with his head tilted up and mouth open is a minor work by Borofsky that doesn't even make it to his Wikipedia page, but for Koreans living in Seoul, it is iconic.

Hae Sung and Na Young approach it. They stand there in awe of it. They each start doing an impression of it, tilting their heads up and opening their mouths.

A few steps away from them are Na Young's mom and HAE SUNG'S MOM (40, traditional).

Na Young's mom takes photos of Hae Sung and Na Young on her nice camera.

HAE SUNG'S MOM
둘이 너무 어울려요. / They look so good
together.

Na Young's mom lights up a cigarette.

Awkward silence.

HAE SUNG'S MOM (CONT'D)
해성이가 나영이 얘기 많이 해요. / Hae Sung
talks about Na Young a lot.

NA YOUNG'S MOM
나영이가 해성이를 좋아한다고 그래서. 저희 이제
이민가거든요. 그래서 가기전에 좋은 기억을 만들
어주고 싶어요. / Na Young told me
that she likes him. We're
immigrating soon, so I wanted to
make good memories for her.

HAE SUNG'S MOM
이민을 가신다고요? / You're
immigrating?

NA YOUNG'S MOM
네. / Yes.

Silence as Na Young and Hae Sung play.

HAE SUNG'S MOM
근데 왜 가세요? 나영이 아빠 영화감독 하시고,
어머님은 그림그리시고. 왜 그걸 다 버리시고 가
세요? / Of course. But why are you
leaving? Na Young's dad just made a
film, and you're an artist... Why
would you leave all that behind?

Na Young's mom knows that Hae Sung's mom could never really
understand why, so she puts it as simply as she can:

NA YOUNG'S MOM
버리는게 있으면 얻는것도 있거든요. / If you
leave something behind, you gain
something too.

She puts out her cigarette.

EXT. GWACHEON NATIONAL MUSEUM OF MODERN CONTEMPORARY ART -
LATER

Na Young and Hae Sung approach Ilho Lee's NEW GAZING AT BEING (1994), a granite sculpture of two giant 2.5-dimensional geometric faces gazing at each other.

Hae Sung looks at Na Young. He studies her face.

INT. NA YOUNG'S MOM'S CAR - EVENING

Na Young and Hae Sung are in the backseat. Na Young has fallen asleep, tired from their date. She has her head on his lap. Their hands are tangled up together.

Hae Sung looks at sleeping Na Young.

INT. NA YOUNG AND HAE SUNG'S CLASSROOM - DAY

This is the last day of class before Na Young's immigration to Canada. Na Young has just told her classmates the news that she is never ever coming back.

Na Young's friends are huddled around her, interrogating her.

Hae Sung is sitting away from the huddle. He tries to ignore Na Young and her conversation with their friends, but glances over once in a while.

FRIEND ONE

너 진짜 가는거야? / You're really leaving?

NA YOUNG

응. / Yeah.

FRIEND TWO

다시는 안 오는거야? / You're never coming back?

NA YOUNG

안 와. / No.

FRIEND ONE

왜 가는거야? / Why are you leaving?

NA YOUNG

가고 싶어서. / Because I want to.

FRIEND THREE

왜 가고 싶은데? / Why do you want to leave?

NA YOUNG
 한국 사람들은 노벨 문학상을 못타. /
 Because Koreans don't win the Nobel
 Prize for Literature.

The friends look completely puzzled.

EXT. NA YOUNG'S NEIGHBORHOOD - DAY

Hae Sung is walking Na Young home for the last time. He dribbles his basketball.

FRIEND TWO
 (from afar)
 나영아! 잘가! / Na Young! Take care!

NA YOUNG
 안녕! / Bye!

They keep walking together, standing a little apart. They don't say anything to each other. Hae Sung's face is impenetrable, completely expressionless.

Na Young can tell that Hae Sung is cold to her, but doesn't mention it.

The two of them arrive at Na Young's apartment building.

He calls out to her:

HAE SUNG
 야! / Hey!

NA YOUNG
 왜! / What!

They just look at each other for a moment.

Hae Sung has so much to say, and he would articulate something if he wasn't all too young.

HAE SUNG
 잘가라. / Bye.

Hae Sung turns and walks away, dribbling his basketball.

Na Young watches him go. She then heads home.

INT. PLANE TO TORONTO - A FEW WEEKS LATER - NIGHT

Mom is reading through her immigration prep notes, and dad is looking at a Korean-English dictionary. The dictionary is covered in notes.

Na Young and Si Young are practicing their English together.

NA YOUNG

Hello.

SI YOUNG

Hello.

NA YOUNG

My name is Nora. What is your name?

SI YOUNG

My name is Michelle.

NA YOUNG

How are you, Michelle?

SI YOUNG

I'm fine. And you?

NA YOUNG

I'm fine. And you?

SI YOUNG

I'm fine. And you?

Na Young and Si Young start giggling.

NA YOUNG

I'm fine. And you?

They keep looping "I'm fine. And you?" and laughing.

From this scene on, Na Young will be called NORA.

INT. TORONTO PEARSON AIRPORT - CANADA - DAY

They have landed.

Mom and Dad are talking to the immigration officers in very limited English. Mom has a stack of paperwork, and four South Korean passports.

Nora is sitting on a massive suitcase, looking sleepy. Michelle is sleeping next to Nora, using her older sister's knees as a pillow.

Nora looks down at her little sister and pets her hair.

INT. NORA'S TORONTO CLASS - MORNING

First day of school for Nora in Canada. The classroom is mostly full of white kids.

It's hard to read her expression, but you can sense that she is buzzing with nervousness and excitement and uncertainty and loneliness. *What is next for her?*

The bell rings to mark the beginning of her first class in Canada. With that loud ringing, her new life begins.

1 2 Y E A R S P A S S

INT. FIELDS - KOREA - LUNCHTIME

WIDE SHOT of hundreds of young Korean men in military uniforms marching through the fields.

TIME CUT TO:

It's meal time. The uniformed Korean men sit down on the ground and eat dinner. Their metal trays and cutlery clang together noisily.

They shovel the food into their mouths, chatting about things that young Korean men are concerned with, and complaining about their utter exhaustion.

All Korean men are required to serve in the military for two years full-time, be on reserve for six years, and attend a few days of annual military training. One of these anonymous men doing their compulsory national duty is **Hae Sung, now 24 years old.**

It doesn't have to be clear to the audience that this is Hae Sung. He just appears to be one of hundreds of ordinary Korean men eating in the fields.

Hae Sung looks up, remembering something.

INT. NYC TAXI - APPROACHING NYC - DUSK

Nora, now 24 years old, is in a yellow cab, driving from LGA to Manhattan.

She is now a grown-up too. She looks marginally more mature, but equally ambitious.

Outside the cab window, we see the outline of New York City.

The city gleams.

Nora stares at it, in love with the view.

INT. GRAD SCHOOL - CLASSROOM - DAY

The class -- lead by a lovely and dignified white man in his 70s -- is in the middle of a feedback session about Nora's pages of the play she is working on.

Nora is sitting between her brand new grad school friends JANICE (hipster, black, queer, late 20s) and RACHEL (intentionally badly-dressed, white Jewish, late 30s).

Nora is smiling gently as she writes down the notes her classmates are giving her about the play. She nods once in a while and laughs with the class when they do.

A white man also in the class, ROBERT (in his 20s, wants to sleep with Nora), contributes:

ROBERT

There was so much in it that I responded to, but the one phrase that sticks with me most is the line: "The long journey of rotting."

The class chuckles lightly and goes "mm".

INT. NORA'S DORM ROOM - DAY

Nora is in her new dorm room. It is a crappy little room that she will spend her next three years in. It is empty and utilitarian, furnished with an aggressively uncomfortable twin bed and a crappy wooden desk.

Nora is in the middle of a phone call with her mom.

They are googling Nora's different childhood friends from Seoul, for no reason in particular except that it just occurred to them to try.

Nora is, at the moment, looking at a Korean law firm website, where her childhood friend Dong Yun seems to be a lawyer:

NORA

와, 동연이는 변호사가 됐네. / Woah, Dong Yun is a lawyer now.

MOM
개 굉장히 착했어. / He was an
exceptionally good kid.

NORA
맞아, 내가 수업하다가 오줌 샀을때 개가 숨겨줬
어. / Yeah, he helped me cover up
when I peed my pants in class.

MOM
너 맨날 오줌 샀는데. / You'd pee your
pants all the time.

The two of them laugh.

NORA
오줌싸개가 뉴욕에 살어. / A bedwetter
lives in New York City.

MOM
그러니까, 오줌싸개가 잘나가네. / Yeah,
this bedwetter is killing it.

Nora scrolls through his Facebook profile. He appears to be a
very normal young Korean man, with a skin care routine and
great selfie angles.

NORA
또 누구 찾아볼까? 개 이름이 뭐더라... 내가
무지 좋아하던 애. 개랑 데이트 했잖아. / Who
else should we look up? What's his
name... the boy I had a massive
crush on. I went on a date with
him.

MOM
아, 해성이. / Ah, Hae Sung.

NORA (CONT'D)
정해성. / Jung Hae Sung.

Nora googles Hae Sung.

Silence as Nora looks through the search results and finds
him.

NORA (CONT'D)
와, 엄마. 미쳤다. / Woah, mom. Crazy.

MOM
응? / Mm?

NORA
애가 나를 찾고있었네. / He's been
looking for me.

MOM
 원소리야? / What do you mean?

NORA
 애가 아빠 영화 페이스북에 날 찾는다고 포스트
 했어. / He posted on dad's movie's
 Facebook page that he's been
 looking for me.

MOM
 진짜? / Really?

NORA
 응, 몇달 전인데... "나영이를 찾습니다. 어린
 시절에 친구인데, 연락을 하고 싶습니다." /
 Yeah, he posted a few months ago...
 "I am looking for Na Young. I am
 her childhood friend. I want to get
 in touch with her."

MOM
 와. 진짜? / Wow. Really?

NORA
 잠깐만, 다시 전화할게. / Wait a second,
 I'll call you back.

MOM
 그래. / Okay.

Nora hangs up the phone.

She reads the message again, and opens Hae Sung's Facebook
 profile.

It's him.

She sees Hae Sung's face.

Somehow his face is exactly as she remembers it, even though
 he is now a grown man. She can't help but smile a little.

She composes a message on Facebook:

*해성! 나 나영이야... 기억나? / Hae Sung! This is Na Young... Do
 you remember me?*

INT. ALL-NIGHT SOJU BAR - SEOUL - 3 A.M. KST

Hae Sung is drinking with a few of his buddies -- all fellow
 grad students, all Korean men. The table they are sitting
 around is filled with a dozen empty soju bottles.

They're all very drunk. Not a little tipsy, but out-of-their-minds drunk. Their faces are bright red.

They have gathered together to help one of the friends get over a recent break-up.

FRIEND ONE

야, 잘됐다, 잘됐어... / Hey, this is a good thing...

HAE SUNG

헤어져서 다행이다 생각하고. 다시 시작하는거야.
/ Think of it as a blessing that you broke up and consider this a new beginning.

FRIEND TWO

세상에 여자는 많아. 걱정마! / There are a lot of women in the world. Don't worry.

FRIEND THREE bursts into tears.

FRIEND THREE

아 난 빙신인가봐... 왜 그녀가 보고싶냐... /
Shit, I must be an idiot... Why do I miss that bitch...

FRIEND TWO

당연히 보고싶지 이 빙신아, 2년이나 사귀고 안 보고싶으면 니가 인간이냐? / Of course you miss her, you moron. If you don't miss her after being with her for two years, are you even human?

Hae Sung warmly pulls Friend Three towards his own chest.

HAE SUNG

야, 괜찮아. 평평 울어라. / Hey, no problem. Cry hard.

Friend Three wails like a baby.

FRIEND ONE

잘됐다, 잘됐어... / This is a good thing, a good thing...

Hae Sung's phone buzzes in his pocket.

FRIEND TWO

너 뭐 몰래 여자 있냐? / Do you have a secret girlfriend or something?

HAE SUNG
 (taking out his phone to
 check)
 뭔소리 하는거야... / What are you
 talking about...

FRIEND TWO
 새벽 3시에 누가 연락하냐? / Who's
 messaging you at 3 a.m.?

Hae Sung looks at the Facebook notification (a friend-add and a message) and sees the name of the sender: "Nora Moon".

He stares at it in his drunken stupor for a moment.

HAE SUNG
 모르겠는데. / I have no idea.

EXT. STREETS OF SEOUL - LATER, WEE HOURS OF THE MORNING

Hae Sung stumbles through the streets of Seoul alone, totally drunk. He has trouble walking in the straight line, but even in his complete drunken stupor, he can make his way home.

The dawn breaks. Seoul is waking up.

INT. HAE SUNG'S FAMILY APARTMENT - SEOUL - MOMENTS LATER

Hae Sung unlocks the automatic door (most doors in Korea are locked with a password) to his home.

He stumbles in as quietly as he can manage in his inebriated state, trying not to wake up his parents with whom he lives.

INT. HAE SUNG'S ROOM - SEOUL - MOMENTS LATER

He takes off his socks and crawls into bed. He falls asleep.

TIME PASSES IN A BLINK.

Hae Sung wakes up. There is a glass of water his mom placed on the nightstand for him to drink.

He sighs deeply. His head hurts a lot.

He sits up and drinks the water.

He lays back down.

He remembers something. He grabs his phone, and looks through his notifications.

He looks at that name again: "Nora Moon."

He opens the message, and reads it: *해성! 나 나영이야... 기억나? / Hae Sung! This is Na Young... Do you remember me?*

He opens Nora's Facebook profile.

For a moment, we see the little Na Young smiling at Hae Sung at the art gallery, back when they were children. Blink and you miss it.

It's her.

Somehow, her face is exactly as he remembers it, even though she is now a grown woman.

He stares.

HAE SUNG
와. / Woah.

He chuckles a little. He keeps looking at her face and smiling.

Hae Sung's mom calls out to him from the kitchen.

HAE SUNG'S MOM (O.S.)
해성아! 일어나라! / Hae Sung! Wake up!

Hae Sung gets up.

INT. HAE SUNG'S KITCHEN - SEOUL - MOMENTS LATER

Hae Sung stumbles into the kitchen. It is the kitchen of a very ordinary young Korean man, his salaryman father, and his housewife mother. Hae Sung's mom, now late-40s, has made traditional Korean breakfast.

HAE SUNG'S DAD (ordinary, 50) is already sitting in his seat, reading the newspaper over his meal.

A perfectly ordinary morning of a perfectly ordinary Korean family. It's been exactly like this all of Hae Sung's life.

Hae Sung's mom cooked a Korean hangover soup (spicy and rich meat broth with bean sprouts) for her hungover son.

Hae Sung goes and sits down in his seat.

HAE SUNG
 잘 먹겠습니다. / Thank you for this meal.

HAE SUNG'S MOM
 많이 마셨어? / Did you drink a lot last night?

HAE SUNG
 응, 쯤. / Yeah, kinda.

Hae Sung's mom notices something in Hae Sung.

HAE SUNG'S MOM
 뭐가 그렇게 기분이 좋아? / Why are you in such a good mood?

Is it really that noticeable? Hae Sung makes his facial expression even more neutral.

He shrugs.

Hae Sung's three-people family keep eating in silence.

INT. GRAD SCHOOL LIBRARY - NEW YORK - EVENING EST (MORNING KST)

Nora is in the library with Janice, working at her laptop. They are doing their school assignment in silence.

Nora gets a facebook notification. She eagerly opens the message that just arrived.

It's from Hae Sung. It's a short old-fashioned punny response (means literally "carrot") to Nora's question "do you remember me?" that reminds her of the way he was as a kid:

당근. / *Of course.*

Nora can't help but grin ear-to-ear.

Janice looks up. *What's up?*

Nora shrugs. *Nothing.*

EXT. UPPER WEST SIDE STREETS - NEW YORK - MOMENTS LATER - EVENING EST (MORNING KST)

Nora is walking back to her dorm room. There is a briskness to her steps. She walks faster and faster, until she finds herself running.

She can't help it. She is still grinning as she sprints down New York streets.

INT. NORA'S DORM ROOM/HAE SUNG'S ROOM - NEW YORK/SEOUL -
EVENING EST/MORNING KST

Nora bursts into the dorm room, out of breath.

She sits down at her desk.

She opens up her laptop and turns on Skype, waiting eagerly.

Hae Sung adds her on Skype. She beams as she adds him back.

He calls her.

She answers.

After a brief moment of loading, we see Hae Sung's face on Nora's laptop screen.

(These Skype sequences are in two locations, cutting back and forth between Nora in New York and Hae Sung in Seoul.)

The two of them start to giggle uncontrollably, like a couple of kids.

HAE SUNG
와, 너다. / Woah, it's you.

NORA
와. / Woah.

They just laugh for a full moment.

HAE SUNG
알아보겠다. / I recognize you.

NORA
너도. / You too.

They keep laughing, not sure what more to say.

HAE SUNG
어떻게 이렇게 다시 만나냐? / How are we
meeting again like this?

NORA
난 너가 날 기억하는지도 몰랐어! 근데 진짜 장
난으로 널 찾아봤더니 너가 나를 찾고 있는거야.
/ I didn't even know that you
remembered me!

(MORE)

NORA (CONT'D)

I just looked for you as a joke,
then I saw that you'd been looking
for me.

HAE SUNG

난 장난이 아니었는데. 난 정말 열심히 찾았어.
찾기 힘들니까 왠지 오기가 생겨서... 이름이 다
르네? / It wasn't a joke for me. I
tried really hard to find you. I
weirdly became more determined
because it was so hard... by the
way, you changed your name?

NORA

응. 이젠 Nora야. / Yeah. Now it's
Nora.

HAE SUNG

그래서 못 찾았구나. 난 그냥 나영이라고 불려도
돼? / That's why I couldn't find
you. Can I just call you Na Young?

NORA

당근. 근데 이제 우리 엄마도 나를 나영이라고
안불러. / Of course. But nowadays my
mom doesn't even call me Na Young.

HAE SUNG

넌 어디야? 너 뉴욕에 있는거 같던데. /
Where are you? It looked like
you're in New York.

NORA

응, 나 여기서 글쟁이해. 연극... 극작가라고
그러나? / Yeah, I'm a writer here.
Plays... a playwright.

HAE SUNG

너희 아버지랑 비슷하구나. / Kinda like
your father.

NORA

응. / Yeah.

HAE SUNG

멋있다. / That's cool.

There is a little lag on Skype.

NORA

여보세요? / Hello?

HAE SUNG
여기 있어. / I'm here.

They smile.

NORA
넌 집이야? / Are you home?

HAE SUNG
응. 나중에 수업있어. / Yeah. I have
class later.

NORA
부모님이랑 같이 살아? / You live with
your parents?

HAE SUNG
응. / Yeah.

NORA
엄마가 그러는데 너 좋은 학교 다닌데. / My
mom says your school is a good one.

HAE SUNG
나쁘지 않지. / It's not bad.

NORA
공부 잘했나보네. / I guess you got
good grades.

HAE SUNG
그냥 뭐 보통. / I did okay.

NORA
옛날에 우리 맨날 경쟁하고... / We used to
be competitive in school...

HAE SUNG
너 나한테 져서 울었잖아. / You cried
because you lost to me.

NORA
(correcting the record)
딱 한번 졌지. / I lost once.

Hae Sung laughs.

HAE SUNG
요즘도 잘 울어? / Do you still cry a
lot?

NORA
아니. / No.

HAE SUNG
 그래? 그땐 너 많이 울었는데. / Really?
 You used to cry a lot back in those
 days.

NORA
 거의 매일 울었지. 내가 울때 너가 맨날 같이 있
 어줬잖아. / Almost every day. You
 would always stay with me whenever
 I was crying.

HAE SUNG
 이젠 왜 안 울어? 뉴욕에서는 울면 안돼? /
 Why don't you cry now? You can't
 cry in New York City?

Nora laughs.

NORA
 이민 와서 처음엔 잘 울었는데, 그런다고 아무
 도 관심을 가지지 않는다는걸 깨달았지. / I
 used to when I first immigrated,
 but then I realized that nobody
 cared.

Beat.

HAE SUNG
 그랬구나. / I see.

They grin.

NORA
 넌 무슨 공부해? / What do you study at
 school?

HAE SUNG
 공학. / Engineering.

NORA
 (laughing)
 전혀 내가 모르는 거네. / I don't know
 anything about that.

They continue to chatter...

TIME CUT:

INT. NORA'S DORM ROOM/HAE SUNG'S ROOM - NEW YORK - NIGHT EST
 (DAY KST) - HOURS LATER

HAE SUNG
 좋다. / I like this.

NORA
뭐가? / What?

HAE SUNG
그냥. 너랑 얘기하는거. / This. Talking
to you.

NORA
나 좀 재밌는 사람이야. / I'm a really
fun person to talk to.

HAE SUNG
그래? / Oh yeah?

NORA
응. / Yeah.

They laugh.

Hae Sung notices the time.

HAE SUNG
아, 나 수업가야 하는데. / Ah, I gotta go
to class.

NORA
나도 배고파. 저녁 먹어야돼. / I'm hungry.
I have to eat dinner.

HAE SUNG
저녁 안먹었어? / You haven't eaten
dinner yet?

NORA
아직. / Not yet.

HAE SUNG
지금 거긴 몇신데? / What time is it
there?

NORA
밤 12시. / Midnight.

HAE SUNG
(shocked)
아직도 안 먹었다고? / You haven't had
dinner yet?

HAE SUNG (CONT'D)
당장 가서 먹어. / Go and eat right
now.

NORA
그렇게. / I will.

They just look at each other. They want very badly to keep talking, but they must hang up.

Hae Sung seems to want to say something.

NORA (CONT'D)
왜? / What?

HAE SUNG
좀 말이 안돼지만... 이런 말해도 돼나? / It
doesn't make a lot of sense but...
can I even say something like this?

NORA
뭐라고 하고 싶은데? / What do you want
to say?

HAE SUNG
(awkwardly)
보고싶었어. / I missed you.

Beat.

NORA
나도. 말도 안돼. / Me too. It doesn't
make any sense.

They smile at each other.

HAE SUNG
나 진짜 가야돼. 수업 시작한다. / I really
have to go. My class is starting
soon.

NORA
그래. 잘가. 또 얘기... / Okay. Bye.
Maybe we should...

HAE SUNG
또 얘기하자. 이메일 할께. / We should
talk again. I'll email you.

They wave at each other and Hae Sung hangs up.

Beat.

TIME CUT:

INT. NORA'S DORM ROOM - NEW YORK - NIGHT EST (DAY KST) - TWO HOURS LATER

Nora has showered and is now brushing her teeth on her bed. Nora creates a simple Korean keyboard on a sheet of paper to refer to when typing in Korean on her English keyboard.

She opens up her email and starts writing in bad Korean an email to Hae Sung. It starts with "널 다시 만나게 될줄 몰랐어..." / "I didn't know that we would ever meet again..."

TIME CUT:

Nora is still writing the email to Hae Sung. It is a little too long.

INT./EXT. SEOUL COFFEE SHOP/NORA'S DORM ROOM IN NEW YORK - EVENING KST/MORNING EST

Hae Sung is plugged into his earphones in a crowded and hip coffee shop, and is Skyping Nora.

Nora answers. She looks like she just rolled out of bed.

HAE SUNG
안녕... 거기 아침 7시인가? / Hey... is
it 7 in the morning there?

NORA
(half-asleep)
안녕. / Hey.

HAE SUNG
절대 아침 10시전에는 안 일어나다더니. / I
thought you said you never wake up
before 10.

NORA
지금 밖에 시간이 안된다고. / You said
this is the only time that works
for you.

This makes Hae Sung laugh.

INT./EXT. NORA'S DORM ROOM IN NEW YORK/SEOUL BUS - EVENING EST/MORNING KST

Nora is totally dressed up, ready to go out to dinner.

Inside Skype, Hae Sung is on the bus, on his way to school.

NORA
오늘 수업 있지 않나? / Don't you have a
class today?

HAE SUNG
응, 그래서 일찍 나왔어. 오늘 리허설은 어땠어?
/ Yeah, so I left home early. How
was rehearsal?

Hae Sung subtly shields his phone from the people sitting
next to him on the bus.

INT. HAE SUNG'S ROOM IN SEOUL/NORA'S DORM ROOM IN NEW YORK -
EVENING KST/MORNING EST

Hae Sung is talking to Nora. On his laptop, in the Skype
window, we see her in her pajamas, lying in bed. She is just
waking up.

These are the first moments of her day, and the last moments
of his.

They are laughing.

HAE SUNG
(making fun of her)
한국말이 좀 녹슬었는데? / Your Korean is
rusty.

NORA
너랑 우리 엄마하고 밖에 한국말 안해. / I
only speak Korean with you and my
mom.

INT. NORA'S DORM ROOM IN NEW YORK/HAE SUNG'S ROOM IN SEOUL -
EVENING EST/MORNING KST

Nora is talking to Hae Sung on her laptop.

HAE SUNG
넌 노벨상 타야돼서 간다고 그랬잖아. 아직도 타
고싶어? / You said you're leaving
Korea because you have to win the
Nobel Prize. You still want one?

NORA
요즘은 풀리처에 꽃혀있어. / Nowadays, I'm
really interested in the Pulitzer.

Hae Sung laughs.

INT. NORA'S DORM ROOM IN NEW YORK/HAE SUNG'S ROOM IN SEOUL -
LATE NIGHT EST/AFTERNOON KST

Hae Sung is staring and smiling at Nora through the screen,
which makes her fidget and smile back.

HAE SUNG
옛날 내 기억속에 12살이던 애랑 똑같애. /
You're the same as the 12-year-old
kid in my memory.

NORA
욕심쟁이. / Greedy.

HAE SUNG
하고싶은것도, 갖고싶은것도 많고. / Wants
to do everything, wants to have
everything.

NORA
성질도 나쁘고. / Has a terrible
temper.

HAE SUNG
(cracking up)
그러게. / Exactly.

They laugh.

HAE SUNG (CONT'D)
아니 아니 농담이야... / No no I'm
kidding...

INT. NORA'S DORM ROOM IN NEW YORK/HAE SUNG'S ROOM IN SEOUL -
MORNING EST/EVENING KST

Nora is getting ready to go to class as she talks to Hae Sung
on his laptop.

HAE SUNG
거기서 한달 내내 글을 쓰는거야? / So
you're writing there the whole
month?

NORA
응. 아티스트 레지던시아. / Yeah. It's an
artist residency.

HAE SUNG
멋지다. 몬타크는 어디야? / That's cool.
Where's Montauk?

NORA
 뉴욕에서 기차타고 4시간쯤 동쪽. *Eternal
 Sunshine of the Spotless Mind* 봤어?
 / It's 4 hours on a train east of
 New York. Have you seen *Eternal
 Sunshine of the Spotless Mind*?

INT. HAE SUNG'S ROOM IN SEOUL - LATE NIGHT KST

Hae Sung watches *Eternal Sunshine of the Spotless Mind*.

INT. GRAD SCHOOL - CLASSROOM - MORNING EST

Nora is writing Hae Sung a long email instead of writing the school assignment. Janice and Rachel peek at her screen.

NORA (V.O.)
 넌 언제 뉴욕 안와? / Will you come to
 New York sometime?

HAE SUNG (V.O.)
 내가 왜 뉴욕을 가? / Why would I go to
 New York?

INT. HAE SUNG'S ROOM IN SEOUL/NORA'S DORM ROOM IN NEW YORK -
 MORNING KST/EVENING EST

Nora's face is in the Skype window on Hae Sung's laptop.

NORA
 왜 중국으로 가? / Why are you going to
 China?

HAE SUNG
 중국어 배우러. / To learn Mandarin.

NORA
 뉴욕에 와서 영어 배우지... / You should
 come to New York to learn English.

HAE SUNG
 항상 중국어를 배우고 싶었어. 그리고 내 일에도
 도움이 되거든... / I always wanted to
 learn Mandarin. And it's also
 helpful for my work...

NORA
 Ni hao ma.

HAE SUNG
 잘하네. / That's good.

NORA
 그것밖에 몰라. / That's all I know.

INT. NORA'S DORM ROOM - NEW YORK - EVENING EST (MORNING KST)

Into Skype:

NORA
 들려? / Can you hear me?

INT./EXT. SEOUL COFFEE SHOP - MORNING KST (EVENING EST)

She is breaking up. Hae Sung patiently waits for his screen to load.

INT. HAE SUNG'S ROOM - SEOUL - EVENING KST (MORNING EST)

Into Skype:

HAE SUNG
 들려? / Can you hear me?

INT. GRAD SCHOOL LIBRARY - MORNING EST (EVENING KST)

Nora is not-at-all patiently waiting for Hae Sung to load on her screen.

NORA
 여보세요? / Hello?

INT. SEOUL COFFEE SHOP - MORNING KST (EVENING EST)

Hae Sung is patiently waiting for Nora to load on his screen.

It doesn't load for a very long time.

The call fails.

INT. NORA'S DORM ROOM - NEW YORK - MORNING EST (EVENING KST)

Nora is asleep.

Skype rings.

Hae Sung keeps calling.

She stirs.

Over Nora sleeping through Hae Sung's call and missing it:

HAE SUNG (V.O.)
 넌 언제 서울 안와? / Will you come to
 Seoul sometime?

NORA (V.O.)
 내가 왜 서울을 가? / Why would I go to
 Seoul?

EXT./INT. SEOUL CABLE CAR/NORA'S DORM ROOM IN NEW YORK -
 MORNING KST/EVENING EST

Hae Sung is Skyping with Nora on his phone. He is on a cable car in Seoul to show her a beautiful view of the city.

HAE SUNG
 여기야. / We're here.

Hae Sung sits down and flips over the screen on his phone.

HAE SUNG (CONT'D)
 여기서 서울이 한눈에 들어온다. / You can
 see all of Seoul from up here.

Nora can see the skyline of Seoul through the screen.

NORA
 좋다. / It's beautiful.

Silence, as Hae Sung shows the view to Nora.

NORA (CONT'D)
 거기 있었으면 좋겠다. / Wish I were
 there.

HAE SUNG
 언제 같이 오자. / We'll come here
 together some time.

NORA
 보고싶다. / I miss you.

The image of the view breaks up and freezes on her screen.

Nora stares at the frozen image. It is suddenly impossibly quiet.

NORA (CONT'D)
 여보세요? / Hello?

Nora is also breaking up on Hae Sung's phone.

Hae Sung stares at Nora's frozen image with a heartbreaking expression on his face.

Silence. The view is still beautiful.

EXT. HAE SUNG'S UNIVERSITY - SEOUL - AFTERNOON KST (LATE NIGHT EST)

Hae Sung is smoking a cigarette with his friends outside of a building after class.

A message from Nora appears on his phone:

우리 얘기할수 있을까? / Can we talk?

INT. NORA'S DORM ROOM IN NEW YORK/HAE SUNG'S ROOM IN SEOUL - ALMOST MORNING EST/LATE AFTERNOON KST

Hae Sung answers the Skype call from his room.

HAE SUNG
안녕. / Hi.

NORA
안녕. / Hi.

Hae Sung looks restless, sensing that something is wrong.

HAE SUNG
아직 안자? / You're not asleep yet?

NORA
아직. / Not yet.

HAE SUNG
괜찮아? / You okay?

NORA
(lying)
그럼. / Of course.

HAE SUNG
무슨 얘기 하고싶은데? / What did you
want to talk about?

Silence, as Nora gathers her thoughts and words.

NORA
이건 그냥 물어보는거야: 언제쯤 뉴욕에 나를 만
나러 오는게 가능해?
(MORE)

NORA (CONT'D)
 / This is just a hypothetical
 question: When is it possible for
 you to come visit me in New York?

Nora and Hae Sung stare at each other across the Pacific Ocean.

HAE SUNG
 1년 반쯤. 왜냐면 내가 언어연수 있고... / A
 year and a half or so, because of
 my language exchange program and...

NORA
 설명 안해도 돼. 난 1년쯤 후에야 서울에 만나러
 갈수있어. / You don't have to explain
 yourself. It'll be at least a year
 before I can come visit you in
 Seoul.

Beat.

NORA (CONT'D)
 난 우리 잠깐 연락을 끊었으면 좋겠어. / I
 want us to stop talking to each
 other for a while.

HAE SUNG
 (like a kid)
 왜? / Why?

NORA
 난 이민을 두번이나 해서 뉴욕에 와있어. 난 여
 기서 뭔가를 해내고 싶어. 여기에 있는 인생에
 충실하고 싶은데, 내가 맨날 서울가는 비행기를
 찾아보고 앉아 있는거야. / I immigrated
 twice to be here in New York. I
 want to accomplish something here.
 I want to commit to my life here,
 but I keep finding myself looking
 up flights to Seoul instead.

It breaks Nora's heart to say these words and it breaks Hae Sung's heart to hear them.

HAE SUNG
 (like a kid)
 그래서 나랑 더 얘기하기 싫어? / So you
 want to stop talking to me?

NORA
 지금만. / Just for now.

HAE SUNG
 아, 12년만에 친구를 찾았는데... / Hey, I
 found my friend after twelve
 years...

NORA
 금방이야. 그냥 잠깐 쉬는거야. / I'll be
 back before you know it. We're just
 taking a brief break.

Long silence.

HAE SUNG
 (painfully)
 좋은 생각인것 같아. / I think it's a
 good idea.

Hae Sung doesn't mean to, but he tears up.

He throws his head back to keep from crying, but he can't
 help it.

HAE SUNG (CONT'D)
 (deadpan, trying to stop
 crying)
 아, 나 왜 이러냐? / Ah, why am I like
 this?

Nora is quiet. She looks away.

She does not cry.

NORA
 미안해. / I'm sorry.

HAE SUNG
 뭐가 미안해? 우리가 뭐 사귀거나 했냐? /
 What are you sorry about? Were we
 dating or something?

Beat.

HAE SUNG (CONT'D)
 그래, 잘가라. 나중에 얘기하자. / Okay,
 bye. Talk to you later.

NORA
 응, 그때 얘기해. / Okay, talk then.

Hae Sung hangs up sharply, and then he is gone.

It is suddenly very quiet.

INT. HAMPTON JITNEY - MONTAUK BOUND - MORNING

Beautiful views of the New York City rapidly pass outside the windows, but Nora is missing the view. She is on her way out of the city.

She is napping, curled up in her seat.

EXT. MONTAUK RESIDENCY BARN HOUSE - DAY

In Montauk, New York, Nora arrives at the artist residency in a cab. This is where she will stay for a month.

INT. MONTAUK RESIDENCY BARN HOUSE - DOWNSTAIRS - DAY

Nora enters the building and looks around. The house is rustic but absolutely charming, with beautiful art on the walls and filled to the brim with books -- but no one is there.

She walks upstairs in search of an unoccupied room.

INT. MONTAUK RESIDENCY BARN HOUSE - UPSTAIRS - CONTINUOUS

On the second floor, the first bedroom she sees is occupied with suitcases. She continues down the hallway and finds two unoccupied bedrooms directly across from each other.

She looks at both: one is obviously nicer. She walks into that one.

INT. BARN HOUSE - NORA'S ROOM - CONTINUOUS

There is a bed, a fan, and a large wooden desk.

On the wall, the previous artist residents of the room have written their names and the year they occupied it.

Nora walks up to the wall, finds an empty spot on the wall, and adds her name to it: **Nora Moon.**

There are spider webs and dust in the corners, but the room is absolutely perfect.

She begins unpacking.

INT. SEOUL SUBWAY TRAIN - LATE NIGHT KST (AFTERNOON EST)

In Seoul, Hae Sung is hunched over his phone on a subway train. Unlike New York subways, Korean subways are clean, beautiful, and efficient.

Hae Sung is writing a very long email to Nora. He is sitting next to a drunk salaryman who has fallen asleep, and a Korean couple making out heavily.

The train stops at his destination before he finishes writing it. The doors open with a pleasant and clear announcement playing over the sound system.

He deletes the email and gets off the train.

INT. ALL-NIGHT SOJU BAR - SEOUL - LATE NIGHT

Hae Sung arrives, and his friends are all there, already a bottle of soju in. They cheer, greeting him.

FRIEND TWO

해성아, 몇시냐? 너때문에 모였는데. / Hae Sung, you're late. We're here because of you.

FRIEND ONE

야, 짐은 다 싣냐? / Hey, you all packed?

HAE SUNG

거의. / Almost.

FRIEND THREE

그래서 언제 가는거야? / So when you flying out?

HAE SUNG

이번주 일요일. / This Sunday.

FRIEND ONE

그러면 여름 내내 거기 있겠네? / So you'll be there all summer?

Hae Sung doesn't answer, and instead downs every single full or half-full small glass of soju that is on the table, one by one. He even takes a big swig of the recently-opened bottle.

His friends watch him in awe.

He wipes his mouth, and declares:

HAE SUNG
 야, 오늘 먹고 죽자. / Hey, tonight we
 drink 'til we die.

Hae Sung's friends laugh and cheer.

INT. BARN HOUSE - NORA'S ROOM - AFTERNOON

Nora is taking a nap.

We peek outside Nora's window next to her bed.

A cab arrives.

Arthur -- the white guy at the booth with Hae Sung and Nora from the opening scene inside the speakeasy, current day -- gets out with a dirty duffle bag.

He wears a ratty t-shirt and cheap jeans. His hair is disheveled, and he looks a little hungover.

But we do not see his face. We see glimpses of him from far away, but we don't actually get a good look at him.

He begins walking down the dirt path towards the barn house.

We pan to Nora, who is sound asleep in her bed.

INT. BARN HOUSE - NORA'S BEDROOM TO KITCHEN - MIDDAY

Nora is awake now from her nap.

She exits her bedroom and realizes that the bedroom across the hallway is now occupied with Arthur's things. (Arthur is not there.) She clocks it and walks downstairs.

She grabs a cup of freshly brewed coffee, and walks outside of the house.

EXT. BARN HOUSE PICNIC TABLE - MOMENTS LATER

Nora exits the barn house and walks over to stare at nature.

She sees Arthur approach.

Because of the distance, it is still a little hard to see his face.

Their eyes meet first - **Arthur and Nora meet.**

ARTHUR

Hi.

NORA

Hi, I'm Nora.

ARTHUR

Nice to meet you. I'm Arthur.

NORA

When did you get in?

ARTHUR

This morning.

NORA

You got the worst room.

ARTHUR

I know.

They look at each other for a beat.

EXT. BARN HOUSE PICNIC TABLE - NIGHT - SOMETIME THAT SUMMER

The artists are all a little tipsy with empty bottles of wine and beer -- the evidence of a good night out -- splayed out all over the table.

They listen to slightly-drunk Nora with varying degrees of interest:

NORA

There is a word in Korean: 인연 In-Yun. It means providence or fate, but it's specifically about relationships between people.

Nora's voice over plays out over the following silent scenes of Hae Sung in Shanghai:

INT. PLANE TO SHANGHAI - MORNING

Hae Sung is on a flight to Shanghai.

NORA (V.O.)

I think it comes from Buddhism and reincarnation.

INT. SHANGHAI DORM ROOM - DUSK

Hae Sung is sleeping in his new dorm room. It is small and crappy, but the view of Shanghai is magnificent.

On the bed is an information package about his language exchange program in both Korean and Mandarin with things like class schedule and local restaurant recommendations.

NORA (V.O.)

It's an In-Yun if two strangers
even walk by each other in the
street and their clothes
accidentally brush -

EXT. SHANGHAI NIGHT MARKET - NIGHT

Hae Sung and the other language exchange students walk around the fish market on a group outing. Steam emanates from the food stalls, and it is full of late-night lovers.

It smells pungent and looks gorgeous.

There is a very cute GIRL (Korean, fellow language exchange student, 20) in the group who keeps glancing at Hae Sung.

Hae Sung doesn't notice.

Hae Sung lights up a cigarette, and offers one to his fellow students, who eagerly grab one from the pack.

NORA (V.O.)

- because it means there must have
been something between them in
their past lives.

INT. SHANGHAI NOODLE SHOP - LATE NIGHT

The students are rowdy, excited to be in a foreign country. They all eat their delicious noodle soup, getting drunk.

Hae Sung accidentally makes eye contact with the very cute girl from earlier.

NORA (V.O.)

If two people get married, they say
it's because there have been eight-
thousand layers of In-Yun over
eight-thousand lifetimes.

She smiles at him over his bowl of noodle soup. She likes him.

He smiles back. He likes her too.

EXT. BARN HOUSE PICNIC TABLE - NIGHT - SOMETIME THAT SUMMER

We see Nora's face as she finishes explaining the concept of In-Yun in Montauk, over pints of beer.

She is a little tipsy, and is in a lovely mood.

Nora looks up at us, i.e. the person she has been explaining this concept to, a little flushed.

NORA

Maybe you and I were somebody to
each other in another lifetime.

We realize that the person she is speaking to is **Arthur**.

The rest of the artists have disappeared -- wandered off to bed, or to pee, or to get more drinks, or to snack.

Arthur is the only one who is listening. There are three empty seats next to him.

We finally meet Arthur properly.

We know immediately, from the way he's looking at her, that he is in this moment falling in love with Nora.

The two of them look at each other for a full beat.

ARTHUR

Do you believe that?

NORA

Believe what?

ARTHUR

That you and I knew each other in
another life?

Nora laughs at him a little. Arthur smirks too.

NORA

Just because we're sitting at the
same table in the same city on the
same night?

ARTHUR

Yeah. Wouldn't that make this an
In-Yun?

Nora shakes her head.

NORA
It's just something Koreans say to
seduce someone.

They smirk.

Arthur leans in across the table and kisses Nora deeply.

1 2 Y E A R S P A S S

INT. TORONTO PEARSON AIRPORT - A FEW DAYS LATER - MORNING

Nora and Arthur are talking to a CBP OFFICER at the airport together.

CBP OFFICER
Where are you going?

ARTHUR
New York City.

CBP OFFICER
Why are you going there?

ARTHUR
We live there.

CBP OFFICER
What's your occupation?

ARTHUR
We're writers.

CBP OFFICER
You're what?

ARTHUR
Writers.

CBP officer looks at them suspiciously.

CBP OFFICER
How long were you visiting Toronto?

ARTHUR
Ten days.

CBP OFFICER
What was the purpose of your visit?

ARTHUR
We were visiting her family.

CBP officer glances up at them.

For the first time, we can see them very clearly as they are as adults in their 30s.

Nora looks a little wiser, much happier, but still burning with ambition. Arthur looks more mature, much happier, and more sure of himself.

CBP OFFICER
(addressing Nora)
Are you two related?

AN IMAGE of Nora and Arthur, we see in silence... (Last/only other time we saw images like this is with Hae Sung and Na Young in their childhood.)

EXT. EAST VILLAGE STREET - DAY

Nora and Arthur are standing on either side of the street in New York. The pedestrian walk signal is red.

They make funny faces at each other, waiting for the signal to turn green. They make each other laugh.

When it turns green, Arthur crosses the street and approaches Nora. They walk away together, hand-in-hand.

BACK ON NORA:

NORA
We're married.

INT. REHEARSAL ROOM - NEW YORK - AFTERNOON

Nora is in rehearsal for a play of hers. She is sitting there with a white woman, HELENA, who is her director (40s), and their STAGE MANAGER (30s). They sit on one side of the table.

On the other side, a young Korean-American ACTRESS (20s) is doing a part of a monologue from Nora's play. She is lovely and talented, but not very good yet.

ACTRESS
"And all this cost me something too. I crossed the Pacific Ocean to be here.
(MORE)

ACTRESS (CONT'D)
 Some crossings cost more than
 others. Some crossings, you pay for
 with your whole life."

Nora frantically writes a note on the director's notepad. The director nods and writes something else down in return.

INT. BOOKSTORE - BROOKLYN - LATER THAT DAY

Arthur is at a book signing of his own novel. We can see the cover of the book that says "Boner by Arthur Zaturansky." He is talking to a couple hip younger women that are big fans.

Nora approaches him, her face buried in her phone. She has his lunch - a bagel sandwich - that she hands him.

Arthur turns to Nora and gives her a quick "thank you" kiss, which Nora looks up from her phone to receive.

INT. NORA AND ARTHUR'S APT - LIVING ROOM - NEW YORK - DAY

Nora and Arthur just finished having sex.

ARTHUR
 배고파요. / I'm hungry.

NORA
 Me too.

ARTHUR
 뭐 먹고 싶어요? / What do you want to eat?

NORA
 I don't know.

ARTHUR
 (using the one good phrase
 in Korean he knows)
 아... 어떡하나. / Ah... what can ya do?

NORA
 You know what I want?

ARTHUR
 What?

NORA
 Chicken wings.

ARTHUR
Holy shit.

NORA
Yeah.

ARTHUR
Genius.

EXT. EAST VILLAGE STREET - LATER - DAY

Nora and Arthur walk down the street, holding hands.

ARTHUR
What are you thinking about?

NORA
Remember I told you about Hae Sung?

ARTHUR
Oh yeah. Is that this week?

NORA
Yeah.

ARTHUR
Why is he coming here again?

NORA
I think vacation.

INT. ALL-NIGHT SOJU BAR - SEOUL - LATE NIGHT

Hae Sung is now in his 30s. He is older, more mature, more attractive in his calm and self-assurance.

He smiles more easily. He is more patient.

He is still friends with the same guys he's been friends with for the last 20 years. They are all already a little drunk.

FRIEND TWO
뉴욕은 왜 가냐? / Why are you going to New York?

HAE SUNG
휴가. 쉬고, 즐기고, 놀고... / Vacation.
Rest, enjoy, have fun...

FRIEND TWO

야, 너 설마 그 여자애 보러가는거 아니지? /
 Hey, you're not going there to see
 that girl, right?

HAE SUNG

누구? / Who?

FRIEND TWO

뭘 모르는척 해... 니 첫사랑. 걔 거기 산다
 며? 여친이랑 헤어졌으니까 걔 만나러 가냐? /
 Why are you pretending not to know
 who I'm talking about... your first
 love. I thought she lives there.
 You gonna see her now that you
 broke up with your girlfriend?

HAE SUNG

내가 미쳤냐? 걔 결혼했어. / You think
 I'm nuts? She's married.

FRIEND ONE

진짜? / Really?

HAE SUNG

응. 한 7년 됐을걸? / Yeah. I think
 it's been about seven years?

FRIEND TWO

빨리 결혼했네. / She married early.

FRIEND THREE

아... 불쌍한 놈. / Ah... you poor
 bastard.

HAE SUNG

뭐가? / What?

FRIEND THREE

너 가있는 내내 비가 온데. / It's going
 to rain the whole time you're
 there.

Friend Three shows Hae Sung the upcoming week's weather, and
 it looks like it is raining the whole time.

The friends laugh at him, and this puts Hae Sung in a bad
 mood.

EXT. NEW YORK CITY - WHEN HAE SUNG ARRIVES

It is pouring rain.

New York welcomes Hae Sung with its wettest and saddest self.

INT. MIDTOWN HOTEL LOBBY - NEW YORK - DAY

We are inside the hotel lobby, looking outside through the window.

The yellow cab that Hae Sung is riding in arrives in front of the hotel. Hae Sung gets out of the cab, and grabs his suitcase.

It is miserable, and the New Yorkers are not accommodating of this tourist. They bump into him and make it very difficult to get the suitcase into his hotel.

Hae Sung manages to make his way into the hotel lobby with his suitcase through a revolving door. He is a wet rat, completely soaked through. His shoes squeak with each step he takes towards the reception desk.

INT. MIDTOWN HOTEL - HAE SUNG'S ROOM - MOMENTS LATER

He opens the curtains in his room. It's raining and raining and raining.

EXT. MIDTOWN HOTEL - AWNING AT THE ENTRANCE - LATER THAT DAY

Hae Sung looks at the water falling relentlessly while trying to light a cigarette.

There are other people who exit the hotel and bravely go forth into the shitty weather, each armed with a "I <3 NY" tourist umbrella.

He manages to light the cigarette.

INT. MIDTOWN HOTEL - LOBBY - EVENING

He has give up on having a sightseeing day. He lounges in the lobby watching TV (local NY news), looking at his phone, having a drinking and eating something.

He looks absolutely miserable. The rain keeps pouring.

EXT. NEW YORK CITYSCAPES - EVENING TO NIGHT

But then, like a miracle, rain stops.

EXT. MADISON SQUARE PARK - NEXT DAY - SUNRISE

This is as quiet and unpopulated as Madison Square Park ever gets.

It's the morning after rain, so it is especially beautiful.

A moment on the water lily in the Reflecting Pool.

Hae Sung walks around the Reflecting Pool in Madison Square Park and stands there, waiting.

To a casual observer, he looks like a perfectly ordinary tourist, but we can see that he is excited and anxious. Almost nervous.

His eyes roam around the park, looking for the person he is here to meet.

We wait for a full minute. It should feel long.

Painfully long.

And then from the crowd, Nora appears.

She looks around, looking for Hae Sung. She spots him and calls out:

NORA
해성! / Hae Sung!

Hae Sung turns to Nora, and they look at each other for the first time in twenty years.

The two of them just stare for a moment, shocked. They both look like they're **staring at a ghost**.

For a moment, we see the little Na Young smiling at Hae Sung at the art gallery, back when they were children. Blink and you miss it.

Nora sees Hae Sung and realizes, ***fuck, he's here to see me.***

Hae Sung sees Nora and realizes, ***fuck, I'm here to see her.***

But the feeling that overrides everything is, ***oh wow, it's so good to see you again.***

NORA (CONT'D)
와, 너다. / Woah, it's you.

Hae Sung can't really say anything. He is white as a sheet.

Unable to find the words, Nora reaches out and **hugs** Hae Sung -- like the Westernized theatre girl that she is.

A little more hesitant, Hae Sung hugs Nora back.

They break apart, and look into each other's faces, amazed.

They start laughing.

They can't help but keep laughing.

They finally stop, and just smile at each other.

Silence.

They don't know what to say.

HAE SUNG
(in pain, but smiling)
아, 어떡하지? / Ah, what can I do?

This is the same Korean phrase that Arthur knows and used earlier in the film, but it falls out completely differently from Hae Sung's mouth. It is more nuanced, more comfortable.

It fits better.

Chuckling, Nora **hugs** Hae Sung again.

HAE SUNG (CONT'D)
뭐라고 말해야지? / What should I say?

NORA
모르겠어. / I don't know.

HAE SUNG
마지막으로 얘기한게 12년전이었나? / Was
the last time we talked twelve
years ago?

Nora nods.

Beat. It's awkward. They keep smiling.

NORA
오늘 날씨가 좋아서 다행이다. / Glad the
weather is nice today.

HAE SUNG
그러게. / You're right.

Beat.

NORA
갈까? / Should we go?

HAE SUNG
그래. / Yes.

They start walking side by side towards Maya Lin's Ghost Forest.

Beat.

HAE SUNG (CONT'D)
와. / Woah.

NORA
와. / Woah.

HAE SUNG
와. / Woah.

NORA
와. / Woah.

HAE SUNG
와. / Woah.

NORA
와. / Woah.

They keep looping "와. / Woah." and laughing.

INT. MADISON SQUARE PARK SUBWAY STATION - MOMENTS LATER

Nora and Hae Sung walk down the stairs and briefly wait for the train to arrive.

The train arrives. They get in. The train leaves.

INT. SUBWAY - R TRAIN - LATER

There is nowhere to sit, so Nora and Hae Sung stand together, holding onto the same subway pole. They do not stand too close and their hands do not touch.

There is a garbled voice over the PA system that is totally incomprehensible. Nora sorta understands.

They awkwardly but sweetly smile at each other.

EXT. BROOKLYN BRIDGE PARK - LATE AFTERNOON

Hae Sung and Nora have arrived at the Dumbo pier. They walk towards Jane's Carousel.

Nora seems deep in thought.

NORA
내가 결혼하기 전에, 남편이랑 한국에 갔었잖아.
/ Before I got married, I went to
Korea with my husband.

This is the first time Nora has mentioned her husband in front of Hae Sung. He winces a little at that.

HAE SUNG
알아. / I know.

NORA
이메일 했는데, 대답을 안하더라. / I
emailed you, but you didn't
respond.

HAE SUNG
응. / Yeah.

NORA
보고싶었는데. 섭섭했어. / I missed you.
I was disappointed.

HAE SUNG
미안해. / I'm sorry.

Nora considers that.

Hae Sung avoids eye contact with Nora.

NORA
여자친구도 만나보고 싶었는데. 둘이 잘 지내? /
I wanted to meet your girlfriend
too. Are you two doing well?

HAE SUNG
잠깐 안 만나는 중이야. / We're not
together right now.

NORA
헤어졌어? / You broke up?

HAE SUNG
아니, 그런건 아니고. 생각할 시간이 좀 필요해
서. 결혼얘기가 나와서. / No, it's not
that.

(MORE)

HAE SUNG (CONT'D)
We just need time to think. We just started talking about getting married.

NORA
넌 결혼하기 싫어? / Do you not want to get married?

HAE SUNG
모르겠어. / I don't know.

NORA
사랑하는데, 왜 몰라? / If you love her, why don't you know?

HAE SUNG
좀 복잡해. / It's a little complicated.

NORA
뭐가 복잡해? / What's complicated?

HAE SUNG
조건이 안맞거든. / The conditions are not met.

NORA
그건 무슨 뜻이야? / What do you mean?

HAE SUNG
우리집에 내가 외동아들이잖아. 외동아들 한테 시집 오려면 내가 좀 더 돈도 잘벌고 잘나야 하는데, 난 너무 평범하거든. / I'm an only child. If you're going to marry an only son, he should make more money and be better. I'm too ordinary.

NORA
너가 평범해? / You're ordinary?

HAE SUNG
직업도 평범하고, 수입도 평범하지. 다 평범해. 개는 조금 더 잘난 사람이라 만나야 돼서. / My job is ordinary, my income is ordinary. It's all ordinary. She should meet someone more impressive than me.

NORA
돈을 펴펴 못벌어서 결혼하기 힘들어? / Is it hard to get married if you don't make a tons of money?

HAE SUNG
 처음엔 그렇게 생각 안했지만, 나중에는 그랬지.
 / At first we didn't think so, but
 then we started thinking that way.

Nora and Hae Sung feel very old for a moment.

Beat.

NORA
 사진 찍어줄까? / Want me to take a
 photo of you?

HAE SUNG
 그래. / Yeah.

Hae Sung poses at the railing, and Nora takes a few photos on his phone. She shows him the photos she just took.

NORA
 멋있게 나왔어. / You look good.

They keep walking.

There's an engagement photo shoot of a hipster Brooklyn couple. The couple makes very embarrassing but adorable poses.

The photographer keeps saying "yeah~ yeah~" to encourage them to express themselves more.

EXT. BY THE WATER - BROOKLYN BRIDGE PARK - CONTINUOUS

Nora and Hae Sung walk past Jane's Carousel and approach the water.

The view is magnificent as always... a vivid view of Manhattan, framed by two historical old bridges. The carousel is lit up.

The pier is filled with lovers on dates.

In fact, literally everyone is on a date, making out and taking selfies with each other. The lovers are as diverse as the city of New York.

Not a *single* single person is in sight, except Hae Sung, and, of course, Nora and Hae Sung look like a couple.

They just look at the remarkable view, trying their hardest to ignore all the lovers who can't keep their hands to themselves.

Nora and Hae Sung look at each other, trying to read each other's minds.

HAE SUNG
여기 남편이랑 데이트 자주 나왔어? / Would
you come out here often for dates
with your husband?

NORA
이스트 빌리지에 이사가기 전에 여기 근처 살았으
니까. 연애를 여기서 다 했지. 싸우기도 하고.
/ Yeah, because we lived near here
before we moved to the East
Village. We did all our dating
here. We would fight here too.

HAE SUNG
싸워? / You two fight?

NORA
어휴, 장난아니지. / Oh yeah, we don't
fuck around.

They laugh.

HAE SUNG
왜 싸워? / Why do you fight?

Beat.

NORA
그냥. 나무 두개를 한 항아리에 심는거 같은거
야. 뿌리가 서로 자리를 찾아 가느라고. /
Just because. It's like planting
two trees in one pot. Our roots are
finding their place.

Silence. They look out at the water.

HAE SUNG
남편은 가족이랑 잘 지내? / Does your
husband get along with your family?

NORA
우리집에서 맨날 화투쳐. / He plays Hwa-
Too with them all the time.

HAE SUNG
(surprised)
화투를쳐? / He plays Hwa-Too?

NORA
(smirking)
그럼. / Of course.

HAE SUNG
할줄알아?! / He knows how?!

NORA
응, 잘해. / Yeah, he's good.

HAE SUNG
한국말도 잘해? / Does he speak Korean too?

NORA
아니, 근데 몇마디는 해. / No, but he can say a few things.

HAE SUNG
오, 그래? / Oh, yeah?

NORA
육개장을 제일 좋아해. / His favorite food is Yook-Gae-Jang.

HAE SUNG
육개장? 장난 아닌데... / Yook-Gae-Jang? He's not fucking around...

NORA
장난 아니지. / He's not fucking around.

Nora looks at Hae Sung.

He smiles to disarm her. She grins.

NORA (CONT'D)
너도 여자친구랑 싸워? / Do you fight with your girlfriend too?

HAE SUNG
아니. / No.

Nora and Hae Sung laugh.

HAE SUNG (CONT'D)
뭐 지금 여자친구는 아니야. / She's not really my girlfriend right now.

Beat.

NORA
너 장가 잘 가야지. / You should get married well.

HAE SUNG
 (smirking)
 걱정해주는거야? / You're worrying
 about me?

NORA
 너같이 이상주의적인 사람은 장가 가기 힘들어.
 / Getting married is hard for
 idealistic people like you.

HAE SUNG
 야, 걱정하기엔 나이가 얼마 안먹었거든? /
 Hey, I'm not so old that you should
 worry.

The two of them smile.

EXT. IN FRONT OF JANE'S CAROUSEL - SOMETIME LATER - SUNSET

Some time has passed. The two of them sit in front of Jane's Carousel, watching the sun fade away, listening to the sound of the water. They've run out of words for the moment.

Long silence.

Nora turns to look at Hae Sung. Hae Sung looks back at her.

NORA
 근데 해성아. / Hae Sung.

HAE SUNG
 응? / Mm?

NORA
 너는 나를 왜 찾았어? / Why did you look
 for me?

Hae Sung looks at Nora with a curious expression. When Nora turns to look at him, he doesn't smile. He just stares.

HAE SUNG
 12년 전에? / 12 years ago?

NORA
 응. / Yeah.

HAE SUNG
 그게 그렇게 궁금해? / Do you really
 want to know?

Nora nods.

HAE SUNG (CONT'D)
 그냥 한번 더 보고싶었어. 잘 모르겠어. 웬지 니
 가 날 두고 그냥 확! 가버려서, 좀 열받았던것
 같아. / I just wanted to see you one
 more time. I don't know. I think I
 was a little pissed off because you
 just left. Bam!

NORA
 미안. / Sorry.

HAE SUNG
 뭐가 미안해? / What are you sorry
 about?

NORA
 그치. 미안할꺼 없지. / You're right.
 There's nothing to be sorry about.

HAE SUNG
 너가 내 인생에서 사라졌는데 내가 널 팍! 다시
 찾았지. / You disappeared from my
 life, and I just bam! found you
 again.

NORA
 왜 그랬어? / Why would you do that?

HAE SUNG
 그냥. / Just because.

Beat.

HAE SUNG (CONT'D)
 몰라. 그냥 군대에서 니 생각이 나더라고. / I
 don't know. You just kept entering
 my mind when I was in the military.

NORA
 그랬구나. / I see.

Silence.

NORA (CONT'D)
 우리 그때 진짜 애기들이었잖아. / We were
 babies then.

HAE SUNG
 맞아. 그리고 12년전에 다시 만났을때도 애기들
 이었지. / I know. And we were still
 babies when we met again twelve
 years ago.

NORA
이제는 애기가 아니지. / We're not babies
anymore.

HAE SUNG
그치. / Right.

Silence.

They keep watching the sun set, once again out of words.

INT. NORA AND ARTHUR'S APARTMENT - NIGHT

Nora gets home.

Arthur is playing *Overwatch* on their XBOX One. He plays Zenyatta, a zen Buddhist monk robot who heals and deals damage to his opponents and says things about the balance of the universe.

NORA
Hi.

ARTHUR
Hi, my love.

Nora sits down on the couch and waits for Arthur to finish his game.

ARTHUR (CONT'D)
How was it?

NORA
You were right.

ARTHUR
I was?

NORA
Yeah. He came here to see me.

Arthur's game ends.

His team LOSES. "Defeat" in all-caps appear on the TV screen with the final score.

INT. MIDTOWN HOTEL - NIGHT

Hae Sung returns to his empty hotel room. It is one of those suffocatingly small New York hotel rooms.

He takes off his shoes and sits down on the bed.

He looks outside the window at the cityscape.

Silence. He suddenly looks incredibly lonely.

INT. NORA AND ARTHUR'S APARTMENT - BATHROOM - LATE NIGHT

Nora and Arthur have both just showered, and are making their way to bed. Nora is talking while she moisturizes.

NORA

It's so crazy to see him be this grown-up man who has a normal job and a normal life... and he's so Korean. He still lives with his parents, which is really Korean, and he has all these really Korean views on everything, and I just feel really *not-Korean* with him. But also, in some way, *more Korean*? It's so weird. I mean I have Korean friends, but he's like, not Korean-American, you know? He's a Korean-Korean.

ARTHUR

Is he attractive?

Nora looks at her husband, trying to understand the intent behind the question. She sees that he is asking the question out of earnest curiosity, mixed in with some jealousy.

She decides to answer honestly:

NORA

I think so. He's really masculine, in this way I think is so Korean.

Beat.

ARTHUR

Are you attracted to him?

Beat.

NORA

I don't know. I don't think so.

Beat.

NORA (CONT'D)

(as honestly as she can
manage)

(MORE)

NORA (CONT'D)

He was just this kid in my head for such a long time, and then he was just an image on my laptop, and now, suddenly, he is a *physical person*. It's very intense, but I don't know if that's attraction. I think I just missed him a lot. I missed Seoul.

ARTHUR

Did *he* miss you?

Beat.

NORA

I think he missed the twelve year old crybaby he knew a long time ago.

ARTHUR

You were a crybaby?

NORA

Most of the time, he'd just have to stand around and watch me.

Arthur looks hurt by that.

Tense beat.

ARTHUR

When is he leaving again?

NORA

The morning after tomorrow.

ARTHUR

Mm.

INT. NORA AND ARTHUR'S APARTMENT - BEDROOM - MOMENTS LATER

Nora and Arthur continue to get ready for bed.

Beat.

NORA

Are you mad?

ARTHUR

(yes)

No.

NORA
It feels like you are.

ARTHUR
I don't have a right to be mad.

NORA
What do you mean? Of course you do.

ARTHUR
He flew thirteen hours to be here.
I'm not gonna tell you you
shouldn't see him or something.
He's your childhood sweetheart. And
it's not like you're gonna run away
with him.

Nora laughs.

ARTHUR (CONT'D)
(semi-seriously)
Are you?

NORA
(deadpan, lol)
Definitely. I'm gonna throw away my
life here and run away with him to
Seoul.

Arthur doesn't think that's very funny.

NORA (CONT'D)
Do you even *know* me? I'm not gonna
miss my rehearsals for some *dude*.

ARTHUR
I know.

Beat.

ARTHUR (CONT'D)
I know you.

Arthur means that.

INT. MIDTOWN HOTEL - HAE SUNG'S ROOM - SAME TIME

Hae Sung gets out of the shower and gets into bed.

He turns off the lights in the hotel room. It's pitch dark.

INT. NORA AND ARTHUR'S APARTMENT - BEDROOM - LATE NIGHT

Arthur and Nora are laying in bed with the lights off. They lightly touch each other with the intimacy of a married couple.

It's pitch dark.

Arthur lets out a light laugh.

NORA

What?

ARTHUR

Just thinking about how good of a story this is.

Beat.

NORA

The story of Hae Sung and me?

ARTHUR

Yeah. I just can't compete.

NORA

What do you mean?

ARTHUR

Childhood sweethearts who reconnect twenty years later and realize they were meant for each other.

NORA

We're not meant for each other.

ARTHUR

I know, but in the story I'm the evil white American husband standing in the way of destiny.

NORA

(laughs)

Shut up.

ARTHUR

Meanwhile, our story is so boring. We met at an artist's residency, we slept together because we both happened to be single, it turned out we were both living in New York, we moved in together to save money on rent, we got married to make sure you could get your greencard -

NORA

You make it sound so romantic.

ARTHUR

That's what I'm saying. I'm the guy you leave when your ex-lover comes to take you away.

NORA

(gently)

He's not my ex-lover.

Beat.

ARTHUR

What if you met someone else at the residency? What if there was some other writer from New York who'd also read all the same books and watched all the same movies and who could also give you useful notes on your plays and listen to you complain about your rehearsals?

NORA

That's not how life works.

ARTHUR

Yeah, but wouldn't you be laying here with him?

NORA

This is my life. And I'm living it with you.

ARTHUR

Are you happy with it? Is this the life you imagined you'd have when you left Seoul?

NORA

When I was a twelve year old?

ARTHUR

Yeah. Is this how you thought it would turn out? Laying in a bed in a tiny apartment in the East Village with some Jewish guy who writes books? Is this what your family wanted for you?

NORA

You're asking me if you, Arthur Zaturansky, are the answer to my family's immigrant dream?

ARTHUR

Yes. Basically.

NORA

Wow.

ARTHUR

I know.

NORA

This is where I ended up. This is where I'm supposed to be.

ARTHUR

Okay.

She sees that he's not satisfied with that.

NORA

What?

Long beat as Arthur tries to find the right words.

ARTHUR

It's just that you make my life so much bigger, and I'm wondering if I do the same thing for you.

NORA

You do.

Beat.

NORA (CONT'D)

I'm just a girl from Korea, you know.

Arthur chuckles.

ARTHUR

Okay.

NORA
You're forgetting the part where I
love you.

ARTHUR
I don't forget it, I just have
trouble believing it sometimes.

Silence.

ARTHUR (CONT'D)
Do you know that you only speak in
Korean when you talk in your sleep?

NORA
I do?

ARTHUR
Yeah. You never sleep talk in
English. You only dream in Korean.

NORA
I didn't know that. You never told
me.

Beat.

ARTHUR
Most of the time I think it's cute,
but sometimes - I don't know - I
get scared.

NORA
Why do you get scared?

ARTHUR
You dream in a language that I
can't understand. There's this
whole place inside of you where I
can't go.

Arthur turns to Nora and gazes at her. He tries to smile a
little to hide his fear and loneliness.

Nora reaches over and holds Arthur's hand.

ARTHUR (CONT'D)
I think that's why I've been trying
to learn Korean, even though I know
it's a little annoying for you.

NORA
You want to understand me when I'm
dreaming?

ARTHUR

Yeah.

Beat.

NORA

I'm sure I'm just saying gibberish.

Arthur pulls Nora closer. She burrows into his arms.

EXT. BROOKLYN BRIDGE PARK - LATE NIGHT

Late at night, the Dumbo pier is impossibly beautiful in a different way. Manhattan lights up brightly. It's the most romantic place in the world.

It is not as populated as when Hae Sung and Nora left it, but there are some straggling lovers staying out all night and making out.

EXT. LINE FOR THE FERRY / SECURITY - DAY

Hae Sung waits for Nora, lining up for the Statue Cruises Ferry that takes you to the tiny island that hosts the Statue of Liberty. The line is long and populated with tourists.

Hae Sung beams, spotting Nora who is approaching. Nora smiles back at him.

To someone who doesn't know their situation, they look like lovers meeting up for a date.

NORA

안녕! / Hey!

HAE SUNG

안녕. 어제 잘 들어갔어? / Hey! Did you get home safe last night?

NORA

응. 늦어서 미안. / Yeah. Sorry I'm late.

HAE SUNG

뭐 먹었어? / Did you eat something?

NORA

아니. / No.

Hae Sung opens his bag and gets out a full breakfast bagel.

HAE SUNG
이거 먹어. / Eat this.

NORA
내꺼야? / Is it for me?

Hae Sung nods and hands it to her.

Nora bites into the bagel. She is ravenous.

Hae Sung watches Nora eat for a moment, but when their eyes meet, he looks away.

Silence as they wait in line.

HAE SUNG
어제 물어보고 싶었는데... 너는 요즘 무슨 상
타고 싶어? / I wanted to ask you
yesterday... what prize do you want
to win nowadays?

NORA
응? / Hmm?

HAE SUNG
너 어릴때는 노벨상 타고 싶다고 했고, 12년전에는
풀리처 타고 싶다고 했잖아. 이제는 뭘 타고
싶어? / You wanted to win the Nobel
Prize when you were little, and 12
years ago you wanted to win the
Pulitzer. What do you want to win
now?

Nora looks at Hae Sung, looking a little lost.

NORA
요즘 그런 생각은 안해봤어. / I haven't
thought of things like that
recently.

Hae Sung looks back at her with a stabilizing gaze.

HAE SUNG
그래? 그럼 지금 잠깐 생각해봐. 뭔가 타고 싶은
상이 있겠지. / Really? Then think
about it for a moment. There must
be an award you want.

It's goofy, but encouraged by Hae sung, Nora genuinely thinks about it for a brief moment.

NORA
토니상. / A Tony.

Hae Sung cracks up. Nora smiles.

HAE SUNG
 넌 정말 기억 그대로야. / You really are
 exactly the same as I remember you.

NORA
 (smirking)
 아직도 또라이? / Still psycho?

HAE SUNG
 (smirking)
 아직도 또라이. / Still psycho.

EXT. ON THE FERRY - MOMENTS LATER

They get on the ferry.

They walk up the stairs to the top level, and lean against the railing. They quietly look at the water.

This is intolerably romantic.

Nora can't make eye contact with Hae Sung.

Hae Sung looks at her openly, though, since he's not the one who's married.

EXT. ON THE FERRY - MOMENTS LATER

Hae Sung and Nora are leaning against the railing, looking at both a beautiful jewel-like view of Manhattan and the front of the Statue of Liberty.

They stare for a moment in silence.

NORA
 사진 찍어줄까? / Want me to take a
 photo of you?

Nora takes Hae Sung's phone and takes a few photos of him.

One standing in front of the view of Manhattan.

Another standing in front of the Statue of Liberty that towers over him.

A nice tourist family asks if the two of them want to take a photo together, and Nora and Hae Sung politely decline, which bewilders the family.

EXT. ON THE FERRY - BACK OF THE STATUE OF LIBERTY - MOMENTS LATER

From the ferry, they see the Statue of Liberty from behind. They stare up her back, turned against them.

HAE SUNG
뒤돌아 있네. / She's turned against
us.

EXT. ON THE FERRY - HEADING BACK TO MANHATTAN - AFTERNOON

The ferry is heading back to Manhattan. They sit side by side. Nora is showing Hae Sung photos of her wedding.

In the photo, she wears a bridal and modernized 한복 Hanbok, a traditional and colorful Korean dress, smiling widely with Arthur, who is in a black suit and bow tie. They look really happy together.

Hae Sung looks through the photos.

HAE SUNG
너 어려보인다. / You look young.

NORA
그린카드 때문에 좀 예정보다 일찍 했지. /
We got married a little earlier
than planned because of my green
card.

Beat. Hae Sung shifts his gaze from the photo of her younger self, and turns it towards Nora sitting physically next to him. He is deep in thought.

The ferry approaching the city.

The city looms over Nora and Hae Sung, suddenly massive.

EXT. EAST VILLAGE STREET - LATER - EVENING

Hae Sung and Nora walk for a while in silence.

HAE SUNG
나 가는건 알아? / He knows I'm coming
over?

NORA
그럼. / Of course.

HAE SUNG
내가 누군진 알고? / He knows who I am?

NORA
그럼! 만나고 싶어해. / Of course! He
wants to meet you.

They keep walking, headed to East 10th Street and 1st Avenue,
where Nora and Arthur live.

INT. NORA AND ARTHUR'S APARTMENT - NIGHT

The apartment is cleaner than we have ever seen it, because
Arthur spent a part of his afternoon cleaning the place.
Arthur sits on the couch, on his phone, waiting a bit
anxiously for Nora and Hae Sung to get there.

The front door unlocks, and Arthur gets up from the couch.

Nora and Hae Sung enter.

NORA
들어와. / Come in.

Hae Sung does, and naturally takes off his shoes at the door.

Tense beat.

Arthur takes in the view of his wife and her childhood
sweetheart.

He is startled by the way they seem to fit together -- yes,
they have the same skin color, but more importantly, they
were born and partly raised in the same place. Their souls
are tied together in that way.

And then suddenly, it all makes sense. This is an important
person from another life of the woman he loves. It is as
simple as that.

Arthur smiles warmly at Hae Sung.

Hae Sung sees Arthur, and he doesn't even know what to make
of it. Hae Sung finds Arthur's unexpected seriousness and
attractiveness striking. It honestly hasn't felt real until
this moment that Nora is married to this white American.

Hae Sung smiles back at Arthur.

ARTHUR
안녕하세요. 만나서 반가워요. / Hello. It
is nice to meet you.

HAE SUNG
Hi, nice to meet you. Arthur.

Arthur and Hae Sung laugh awkwardly.

HAE SUNG (CONT'D)
(to Nora)
한국말 잘하네. / His Korean is good.

ARTHUR
(to Hae Sung)
아니예요... / No...

This is only worth noting because Arthur, like most Westerners, grew up wearing shoes inside the house, and Nora had to have heated conversations with him to get him to start taking off his shoes at the door.

ARTHUR (CONT'D)
배 고파요? / You hungry?

Hae Sung doesn't understand, because Arthur's Korean is so bad. He turns to Nora to translate.

ARTHUR (CONT'D)
Hungry?

NORA
배고파? / You hungry?

HAE SUNG
Oh! Yes.

ARTHUR
뭐 먹고 싶어요? / What do you want to eat?

HAE SUNG
Uh... pasta!

ARTHUR
You like pasta?

HAE SUNG
Yes!

EXT. EAST VILLAGE STREET - NIGHT

Hae Sung, Nora, and Arthur walk down busy East Village streets, filled with the yuppies checking out hip restaurants and the lost souls that have spilled out of Tompkins Square Park.

ARTHUR
So what did you two do today?

HAE SUNG
Um...

Hae Sung raises his arm to do an impression of the Statue of Liberty.

NORA
The Statue of Liberty.

ARTHUR
You took the ferry?

NORA
Yeah.

HAE SUNG
It's nice.

ARTHUR
I've never been.

HAE SUNG
What?!

NORA
Really?!

ARTHUR
Yeah. I've never actually been there.

HAE SUNG
(to Nora, chiding)
야, 남편이랑도 가봐야지! / Hey, you
gotta go with him!

NORA
(feeling bad)
Have we seriously never been there together?

ARTHUR
(laughing)
No.

They arrive at the restaurant they are headed to.

EXT. EAST VILLAGE RESTAURANT - MOMENTS LATER

We look through the window of a restaurant in East Village. Arthur, Nora, and Hae Sung are sitting around a table and eating bowls of amazing pasta.

The restaurant is bustling with loud diners, and we cannot hear what the three of them are talking about over the sound of the crowd, but they laugh and smile.

They are obviously getting along wonderfully, and Nora is sitting in the middle, translating.

INT. EAST VILLAGE BAR / SPEAKEASY - LATE NIGHT

The three of them sit down in a booth at the hip East Village speakeasy. The speakeasy is cute enough and the drinks are good. **This is the bar in the opening scene of the film.**

Nora notices a cute young white couple flirting on the other side of the bar. This is the young white couple that was looking at Nora, Hae Sung, and Arthur in the opening scene of the film.

Each of them has a different cocktail.

They are already a few drinks in.

HAE SUNG

Uh... When I was 24 year, I...

Hae Sung searches for the word.

NORA

군대? / Military service?

HAE SUNG

Yes!

NORA

Military service.

ARTHUR

Right.

NORA

You know Korean men have mandatory military service.

ARTHUR

Of course, your dad talks about it. How was it? Did you like it?

NORA
어땠어? 좋았어? / How was it? Did you
like it?

Hae Sung searches for the words.

HAE SUNG
... No.

The three of them laugh.

HAE SUNG (CONT'D)
But. Military, work, it's... same.

ARTHUR
Same?

HAE SUNG
Yes.

NORA
같아? 어떻게? / Same? How?

Hae Sung searches for the words.

HAE SUNG
You have boss.

The three of them laugh.

HAE SUNG (CONT'D)
여기는 오버 페이 뭐 그런거 있지? / There's
overtime pay, stuff like that here,
right?

NORA
그치. / Yes.

HAE SUNG
한국은 야근은 매일 하지만 그런거 없어. / In
Korea, you work overtime all the
time, but there's no overtime pay.

NORA
(to Arthur)
There's no overtime pay in Korea.
(to Hae Sung)
진짜? / Really?

HAE SUNG
응. 윗사람 일을 대신 먼저 다 하고 난 다음에,
내가 해야하는 일 다 하고 그 다음에야 퇴근할수
있어. / Yeah.

(MORE)

HAE SUNG (CONT'D)
 You have to do all of your boss's
 work first, then you do your own
 work, and then you can go home.

NORA
 밤 늦게? / Late at night?

HAE SUNG
 응. / Yeah.

NORA
 뻥새네. / That's so hard.

HAE SUNG
 응. / Yeah.
 (to Arthur)
 It's... very hard.

ARTHUR
 Hard physically, or mentally?

NORA
 몸적으로, 아니면 정신적으로? /
 Physically, or mentally?

HAE SUNG
 Both. Definitely physical. Hard.
 And...

NORA
 Mentally?

HAE SUNG
 Mentally, I... strong.

NORA
 정신적으로는 강하다고? / You're strong
 mentally?

HAE SUNG
 응, 맞아. / Yes, right.

Awkward silence.

Hae Sung and Arthur stare at each other for a moment. They
 cannot read each other's expressions. They are still
 mysteries to each other.

Beat. Hae Sung downs his drink.

Hae Sung smiles as he turns to Nora.

HAE SUNG (CONT'D)
이민 잘갔어. / It was good that you
immigrated.

NORA
응, 나도 그렇게 생각해. / Yeah, I agree.

HAE SUNG
한국은 너한테 너무 작은 나라야. 니 욕심을 채
워주기엔 부족해. / Korea is too small
of a country for you. It's not
enough to satisfy your greed.

Hae Sung and Nora laugh softly.

Arthur is excluded from the conversation while they speak in Korean, so he gets out his phone and begins scrolling through it. Facebook, twitter, etc.

HAE SUNG (CONT'D)
남편 소개시켜줘서 고마워. / Thank you for
introducing me to your husband.

NORA
당연하지. / Of course.

HAE SUNG
정말로 널 사랑하는거 같애. / It seems
like he really loves you.

NORA
응. / Yeah.

HAE SUNG
행복해? / Are you happy?

NORA
그럼. / Of course.

Hae Sung has a gulp of his drink.

He is a little drunk, so he is painfully honest:

HAE SUNG
니 남편이 좋은게 이렇게 아플지 몰랐어. / I
didn't know that liking your
husband would hurt this much.

Stunned beat. Everything stops, and like a magical spell,
something opens up between them.

Nora stares at Hae Sung.

Hae Sung looks up, meets her eyes.

Beat.

This is the opening scene of the film, now from the perspective of the booth the three of them are sitting at.

Nora continues to stare at Hae Sung, taken aback by his honesty.

NORA
그래? / Yeah?

HAE SUNG
응. / Yeah.

Intolerable silence.

Arthur continues to scroll through on his phone.

HAE SUNG (CONT'D)
우리가 얘기를 그만하기로 한 시간 동안... 난
무지 보고싶었거든. 나 보고 싶었어? / When
we stopped talking... I really
missed you. Did you miss me?

NORA
그럼. / Of course.

HAE SUNG
(sharply)
신랑을 만났잖아. / But you met your
husband then.

NORA
(defensively)
너도 여자친구 생겼잖아. / You met your
ex-girlfriend then too.

It is tense for a moment. Are they really being jealous of each other, sitting at the same table as Arthur?

HAE SUNG
(sincerely)
미안. / Sorry.

NORA
괜찮아. / It's okay.

Beat.

HAE SUNG
왠지 널 만나고 여기도 오고 그러니까 이상한 생
각이 많아지네.
(MORE)

HAE SUNG (CONT'D)
 / I don't know, seeing you again
 and being here makes me have a lot
 of weird thoughts.

NORA
 무슨 생각? / What kind of thoughts?

HAE SUNG
 12년 만에 찾은 첫사랑이었는데 놔주지 말걸, 그
 런 생각. / I had found my first love
 after twelve years, and I shouldn't
 have let her go, thoughts like
 that.

Nora doesn't know what to say in response to that.

Hae Sung doesn't know if he'll ever see her again, so he
 pours out everything that's been on his mind and floods the
 space between them.

HAE SUNG (CONT'D)
 12년전 그때 내가 만약 뉴욕에 왔다면, 어땠을
 까? 만약 니가 서울로 올수 있었다면. 만약에 니
 가 한국을 떠나지 않았다면? 너가 그렇게 떠나지
 않고 우리가 같이 자랐더라도 나 널 찾았을까?
 우린 사귀었을까? 헤어졌을까? 부부가 됐을까?
 우린 아이들을 가졌을까? 그런 생각들. / What
 if I'd come to New York twelve
 years ago? What if you could have
 come to Seoul? What if you had
 never left? If you hadn't left like
 that, and we just grew up together,
 would I still have looked for you?
 Would we have dated? Broken up?
 Gotten married? Would we have had
 kids together? Thoughts like that.

Hae Sung looks up at Nora.

HAE SUNG (CONT'D)
 근데 이번에 와서 확인한 사실은, 넌 너기 때문
 에, 떠나가야 했어. 그리고 내가 널 좋아하는 이
 유는, 니가 너 이기때문이야. 그리고 넌 누구냐
 면, 떠나는 사람인거야. / But the truth I
 learned here is, you had to leave
 because you're you. And the reason
 I liked you is because you're you.
 And who you are is someone who
 leaves.

Silence.

Then Nora begins speaking from her heart, as openly as she can.

NORA
너가 기억하는 나영이는 여기에 존재 하지 않아.
/ The Na Young you remember doesn't
exist here.

Hae Sung nods.

HAE SUNG
알아. / I know.

Nora speaks with a great deal of feeling.

NORA
근데 그 어린애는 존재 했어. 너의 앞에 앉아 있
지는 않지만, 그렇다고 없는건 아니야. / But
that little girl did exist. She's
not here in front of you, but it
doesn't mean she's not real.

Beat.

NORA (CONT'D)
이십년전에, 난 그애를 너와 함께 두고온거야. /
Twenty years ago, I left her behind
with you.

HAE SUNG
알아. 그리고 난 그때 겨우 열두살이었지만, 그
애를 사랑했었어. / I know. And even
though I was only twelve, I loved
her.

Hae Sung means every word.

Hae Sung and Nora look deeply into each other's eyes.

NORA
또라이네. / You psycho.

They laugh.

NORA (CONT'D)
내 생각에는 우리 전생에 뭔가 있었어. 아니면
왜 우리가 지금 여기 있겠어? 근데, 우리 이번생
에는, 서로에게 그런사람이 될 인연은 아닌거야.
왜냐면, 우리가 거의 20년 만에 처음으로 같은
도시에 있는데... / I think there was
something in our past lives.
Otherwise, why would we be here
together right now?
(MORE)

NORA (CONT'D)

But in this life, we don't have the In-Yun to be that kind of person to each other. Because now that we're finally in the same city for the first time in almost 20 years...

HAE SUNG

여기 니 신랑이랑 함께 앉아있지. / We're sitting here with your husband.

Nora nods.

HAE SUNG (CONT'D)

이번 생에서는, Arthur랑 너랑 그런 인연인거지. 팔천겹에 인연이 모인 사람인거야. Arthur에게 너는, 곁에 남는 사람인거야. / In this life, you and Arthur are that kind of In-Yun to each other. You two have the eight-thousand layers of In-Yun. To Arthur, you're someone who stays.

Hae Sung is heartbroken by his own words, but smiles at her openly.

Nora smiles too.

Hearing his own name, Arthur looks up at them from staring at his phone.

NORA

Just talking about you.

ARTHUR

Mm.

Arthur goes back to looking at his phone.

Silence.

Hae Sung smirks a little mischievously.

HAE SUNG

전생에 우린 누구였을까? / Who do you think we were to each other in our past lives?

Nora smirks back.

NORA

글쎄. / I don't know.

HAE SUNG
 뭔가... 불가능한 관계, 왕비랑 왕의 부하, 뭐
 그런거 아니야? / Maybe... an
 impossible affair, between the
 queen and the king's henchman,
 something like that?

NORA
 아니면 전략 결혼때문에 사는데, 서로한테 나쁘게
 군거지... / Or maybe we were forced
 to live together in a political
 marriage, and we were awful to each
 other...

HAE SUNG
 막 서로 바람피고... / Cheat on each
 other a bunch...

NORA
 상처주는 말을 하고. / Say hurtful
 things to each other.

HAE SUNG
 아니면 어딘가를 가는 기차에 같이 앉아 있었던거
 야. / Or maybe we were just sitting
 next to each other on the same
 train.

NORA
 왜? / Why?

HAE SUNG
 그냥 티켓이 옆자리여서. / Just because
 that's what our tickets said.

Hae Sung and Nora chuckle.

NORA
 그냥 어떤 아침에 나무가지에 앉은 새랑 그 나무
 가지의 관계였을수도 있는거지. / Maybe we
 were just a bird and the branch it
 sat on one morning.

TIME CUT TO:

Nora has gone to the bathroom, and it's just Hae Sung and
 Arthur. Arthur is still kinda on his phone, but he looks up.

HAE SUNG
 I'm sorry we speak alone. We will
 stop.

Arthur looks at him with a very complicated expression.

ARTHUR

It's okay. You haven't seen each other in a long time.

Beat. Arthur laughs.

ARTHUR (CONT'D)

I never thought I'd be part of something like this.

Hae Sung looks a little confused.

ARTHUR (CONT'D)

Sitting here with you.

Hae Sung understands. He smiles.

HAE SUNG

Do you know what... In-Yun?

ARTHUR

Yes. Nora told me when we first met.

Beat.

HAE SUNG

You and me.

Arthur nods.

ARTHUR

Yes, you and I are In-Yun too.

Beat.

ARTHUR (CONT'D)

I'm really glad you came here. It was the right thing to do.

Hae Sung becomes very emotional. He can't help himself but betray his feelings in front of Nora's husband (the one person he probably shouldn't show it to), hidden away from Nora.

It is very quiet and almost imperceptible, but he is in tears.

Arthur is not sure what he is supposed to say or do in response to that, so he just looks away and pretends not to notice. It's an act of kindness.

INT. NORA AND ARTHUR'S APARTMENT - CONTINUOUS

Hae Sung picks up his bag.

NORA
(to Arthur)
Gonna walk him to his uber.

ARTHUR
Okay.

They head out the doorway.

HAE SUNG
Nice to meet you.

ARTHUR
Nice to meet you too.

HAE SUNG
Visit me in Korea.

ARTHUR
(convincingly)
Definitely.

Nora and Arthur look at each other.

NORA
(softly)
I'll be right back.

ARTHUR
Okay.

Nora and Hae Sung leave.

The door shuts behind them.

For a moment, we see Arthur alone in the home he shares with Nora.

EXT. EAST VILLAGE STREET - VERY LATE NIGHT - ALMOST DAWN

Nora and Hae Sung walk quietly down the street.

They walk to Hae Sung's uber is supposed to arrive. Nora and Arthur's apartment is out of sight.

NORA
금방 오나? / Will it be here soon?

HAE SUNG
 (checking his uber's ETA)
 응. 2분. / Yes. 2 minutes.

Beat.

Heavy silence falls between them. It's just the two of them in the street.

This really should be two minutes of silence. It should be excruciating, and long, and actually two minutes.

The uber pulls up.

Hae Sung and Nora hug each other goodbye.

Hae Sung, in a trance, walks towards the uber. He opens the car door, but then does not get inside.

Hae Sung turns and looks at Nora.

He doesn't move.

He blurts out:

HAE SUNG (CONT'D)
 오! / Hey!

And as though that "Hey!" is a magical spell, it transforms the space the two of them exist in. It transports them through time, to the long lost past.

For a moment, there is a glitch in the matrix. We get a glimpse through a portal. We see a mirage...

... Or rather, the long lost past is transposed onto now, East Village, 5 a.m. in the morning.

POV of Nora in her 30s saying goodbye to Hae Sung in his 30s transforms to POV Of 12-year-old Na Young saying goodbye to 12-year-old Hae Sung.

The memory flickers on like a fluorescent light that is about to go out:

EXT. NA YOUNG'S NEIGHBORHOOD - PYOUNGCHON - LATE-90S -
 ALMOST DAWN

Back in the hometown where they grew up, back when they were 12 years old.

12-year-old Na Young and 12-year-old Hae Sung just look at each other for a moment in front of Na Young's childhood apartment building.

This is exactly the way it was when they first said goodbye to each other.

But while they had said goodbye back in Korea in the afternoon - after school - all those years ago, at this moment, they magically stand in the soft glow of very late night.

It's as though these kids have been waiting here in this exact spot for 24 years, and it's only now that they've been able to truly say goodbye.

EXT. EAST VILLAGE STREET - 5 A.M. - ALMOST DAWN

HAE SUNG
나영아. / Na Young.

NORA
응? / Mm?

HAE SUNG
이것도 전생이라면, 우리의 다음 생에선 벌써 서로에게 다른 인연인게 아닐까? / What if this is a past life too, and we are already something else to each other in our next life?

Beat.

HAE SUNG (CONT'D)
그때 우리는 누구일까? / Who do you think we are then?

NORA
모르겠어. / I don't know.

HAE SUNG
나도. / Me neither.

Hae Sung smiles.

HAE SUNG (CONT'D)
그때 보자. / See you then.

Hae Sung gets in the uber.

After a moment, the uber drives away, leaving Nora standing alone in the middle of the empty East Village street.

CLOSE on Nora.

Nora stands there for a full moment after Hae Sung's car has turned the corner. It's difficult to read her expression.

Long beat.

She turns and begins walking home.

She begins crying.

She tries not to, but with each step, she cries harder. She is crying the way she cried as a little girl, walking home, the way we met her in the first scene in Korea.

But this time, little Hae Sung is not there to watch her cry. She cries alone.

She approaches her apartment building.

In front of the building, Arthur is sitting there, smoking a cigarette a little anxiously, lost in his own world.

He notices Nora.

Nora notices him too and walks right up to him. She stops in front of her husband.

Arthur just stands there and watches her for a brief moment before reaching over to embrace her.

In Arthur's arms, Nora melts into tears.

Hugging him, she cries and cries and cries.

Arthur puts out his cigarette.

We hear the sound of the birds. It's almost morning.

Nora breaks apart from Arthur, grabs his hand, and leads him into the apartment building. Arthur follows. We follow the two of them in, and the front door closes behind them.

We hold on the image of the exterior of the apartment building for a moment.

Silence, except for the birds chirping and the city that is beginning to wake up. New York is getting ready for a new day. Millions of lives are playing out in tiny boxes just like this one in this city.

INT. UBER - DAWN

Hae Sung sits alone in the back seat as the uber drives away from Nora. This scene reflects the backseat of Na Young's mom's car in their childhood, on their way home from the museum.

He is in his own tiny box, looking outside the window, watching New York as it wakes up. He faintly smiles as the uber drives on, moving him through the strange city.

He feels both massive and small.

End of film.