

# Restless

A Screenplay

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INT. BUS - MORNING

It is late summer in Orono, a small Eastern Maine town just outside of Bangor. It is not suburban but not particularly rural. It is haunting in its beauty and traditional American simplicity. On a mostly empty bus we meet a young man dressed in a formal black suit. He stares blankly out at the passing scenery. This is ENOCH BRAE (17). He is wiry, with the pained good looks of romantics from long past eras. He has a visible toughness that is betrayed by a natural fragility. Trees whip past the bus, watching like sentinels, wise to the events that are about to unfold.

INT. ORONO FUNERAL PARLOR - DAY

We see Enoch in line to pay his respects to a woman in a casket. He reaches the body. He holds his head down solemnly, hands folded. He mumbles to himself. We notice him looking the crowd over. His eyes meet with an officious looking older man in a suit. Enoch averts his eyes.

EXT. WEBSTER PARK - DAY

Enoch sits by the Penobscott river. He is eating a sandwich and watching the water with no particular interest in anything. He looks at a newspaper clipping. It is an obituary for a young boy. He throws the rest of his sandwich into the river. He drops the obit and walks away

INT. COMMUNITY CENTER - DAY

Enoch arrives at a community center. Inside the building there is a small gathering with refreshments and pictures of a young boy everywhere. A young girl plays cello in the corner, poorly. People are sitting in front of a small podium in folding chairs. It looks like a child's birthday party or a graduation ceremony. Enoch wades in to the room and takes a seat near the back. A sheepish young man steps to the podium and speaks into the microphone. This is EDWARD (20's).

EDWARD

Hello everyone. I want to thank  
you all for coming out today. It  
means a lot to us to have you here  
and I know it would've meant a lot  
to my brother.

Enoch notices a young girl a few rows in front of him. Her back is to him but he can't help being drawn in by her.

EDWARD

Chris is - was a natural comedian.  
Anyone who knew him has heard him  
tell his patented jokes.

The people in the crowd laugh, knowingly. Enoch takes his  
cue and laughs along.

EDWARD

The set up varied from time to  
time. How many people can you fit  
in a boat, how many people can you  
fit in an elevator, or car or  
plane, but the punch-line was  
always the same.

He cues the crowd, and they answer in unison.

CROWD

One, with a big fat head.

There is more laughter.

EDWARD

One with a big fat head. Yeah. He  
used to tell me that he was getting  
them from a book that he kept top  
secret and stashed away.

The girl who Enoch has been staring at turns around to adjust  
her sweater which is slung over the back of her chair. They  
make eye contact and hold each other's gaze for a second.  
Something passes between them. Her beauty is obvious but  
possesses an ethereal purity. This is ANNABEL COTTON (16).  
She is in jeans, an old flannel and wears her auburn hair in  
a short, messy pixie cut.

EDWARD

Just before he passed away he  
called me over to tell me  
something. He said, 'Eddie, there  
wa-

(he is fighting back  
emotion)

Eddie, there wasn't a book with all  
the jokes. I just made them up. I  
didn't want you to try and look for  
it after I go away. That was the  
kind of kid he was, always thinking  
of others, even up to his last- to  
the last moment.

INT. COMMUNITY CENTER - A LITTLE LATER

Enoch is standing by a plate of crackers. He is constructing a strange free standing structure with them. The cello girl is playing "Wind Beneath My Wings", again poorly. People are milling around and chatting. He doesn't notice Annabel approaching. She stands next to him as he continues his odd project. She starts picking at the food but her gaze is firmly fixed on him.

ANNABEL

I like your cracker house.

Enoch is caught off guard.

ENOCH

Do I know you?

ANNABEL

Does anybody here know you?

Jigs up. Enoch makes for the door. Annabel pursues him.

ANNABEL

Hey wait!

Enoch doesn't turn.

EXT. SIDEWALK - LATER

Annabel has followed Enoch out and approaches him.

ANNABEL

The suit was a give away.

He doesn't look at her.

ANNABEL

You're not supposed to wear black to these things anymore.

This gets his attention.

ENOCH

Why not?

ANNABEL

It's a bummer. People like to wear bright colors these days.

ENOCH  
I don't have any bright colors.

ANNABEL  
Oh.

ANNABEL  
I'm not gonna tell or whatever.  
About crashing the memorial.

ENOCH  
Good.

The bus pulls up across the street. Enoch starts to trot across the street. Without looking back.

ENOCH  
Sorry for your loss.

Annabel smiles and looks down. We stay with her as she watches Enoch board the bus.

INT. BUS - DUSK

Enoch rides the bus again. The sun is setting over Orono. Enoch looks a bit troubled but sedate.

INT. ENOCH'S ROOM - THAT NIGHT

Enoch is sitting on his bedroom floor across from a young Japanese man who is dressed in the full regalia of a WWII Kamikaze fighter pilot. This is HIROSHI TAKAHACHI. He is lithe, appealing and unsettlingly handsome. He speaks with a light accent. The two boys are in the middle of playing the board-game Battleship.

HIROSHI  
Miss. It's not that bad. C7.

ENOCH  
Hit. What do mean? I'm ruined. D4.

HIROSHI  
Miss. Ruined? C8.

ENOCH  
Hit. Yeah, thanks to her they'll probably have people watching for me now. Gonna have to be careful.  
A4.

HIROSHI  
Miss.

ENOCH  
Where is your dumb little boat?

HIROSHI  
Maybe you should stop. C6.

ENOCH  
Hit. No way. Then she wins. A5.

HIROSHI  
Miss. C9.

ENOCH  
How is it you win every time?

EXT. A CHURCH PARKING LOT - DAY

A small church looms over a dilapidated parking lot. Enoch is lying on the ground and appears to be tracing around his body with something. Hiroshi has an old piece of paper out that he is reading near by. It is covered in Japanese characters.

HIROSHI  
Get out of the road.

|                                                                                                                                                                                                                                                                |                                                |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------|
| <p>ENOCH<br/>They say this guy's car was<br/>so badly damaged that it took<br/>them four hours to extract<br/>the body. Severe skull<br/>fractures and a shattered<br/>spine were cited as evidence<br/>that death was almost<br/>certainly instantaneous.</p> | <p>HIROSHI<br/>Enoch, get out of the road.</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------|

Pause. Referring to the paper

ENOCH  
What's it to you?

HIROSHI  
It's not funny.

ENOCH  
Who said it was supposed to be  
funny?

HIROSHI

You did.

At that moment a car turns suddenly into the parking lot and screeches to a halt. Hiroshi bolts up. We can only see Enoch's legs sticking out from under the front of the car, they are dead still. The driver bursts out of the car in a hysterical and curious mixture of anger and fear. He looks like a college kid, he wears a Dave Matthews Band Concert-T. He runs toward the hood of the car.

DRIVER

Oh my god. Oh my god. No.

(shouting)

HELP HELP PLEASE. OH GOD!

Just then Enoch rolls out from under the car bumper.

ENOCH

Hey asshole, watch where you're driving.

The driver's demeanor switches to a defensive anger.

DRIVER

Who you callin an asshole, psycho?  
You were the one lying in the road.

Enoch smiles oddly and laughs a little to himself.

ENOCH

(with a sudden sincerity)

Look you're right, it's my fault. I shouldn't have been lying in the road. I could've ruined both of our lives and that wasn't-

The driver is incredibly confused at this odd shift.

DRIVER

Umm, it's fine. I'm just glad you're not, um hurt.

ENOCH

No I'm fine, totally fine. I just feel bad that-

Enoch goes to step toward the driver and collapses onto his side clutching his leg. He starts screaming as if his leg just broke.

ENOCH

Oh god! Oh GOD!!

The driver starts to freak out.

DIVER  
Oh god oh god oh god.

The driver rushes to his side at which point Enoch starts hysterically laughing. The driver realizes he's been had and gets up embarrassed. He walks to his car. He opens his door.

DIVER  
You're messed up kid.

ENOCH  
Very.

The driver shakes his head, gets in his car, backs up and drives off. Enoch is smiling mischievously and waving to him as he goes.

HIROSHI  
Proud of yourself?

ENOCH  
A little, yeah.

Enoch walks off. Hiroshi is left with the outline and the paper still in his hand.

EXT. BEHIND ORONO FUNERAL HOME - LATER

Enoch is walking up to the funeral home. He hears a familiar voice.

ANNABEL (O.C.)  
So, I thought I would give it a try.

He turns to see Annabel, she is wearing a matronly and ill fitting black dress. Enoch is caught off guard.

ANNABEL  
It's not my best color. It's one of my mom's old dresses. I think it's a little big but it should be okay, right?

ENOCH  
Are you following me?

ANNABEL  
Just thought I might find you here.

ENOCH  
Well you did.

ANNABEL  
Can I come in with you?

ENOCH  
No.

ANNABEL  
Why?

ENOCH  
Because you can't.

Just then some mourners walk by. Annabel suddenly throws her arms around Enoch and begins to sob. He is taken aback but puts his arms around her almost involuntarily. The mourners look at the two with pity. After they pass Enoch steps away. Annabel is smiling. Enoch is not.

ENOCH  
I don't need help okay.

ANNABEL  
Why not?

Pause.

ENOCH  
Because there's nothing to help with.

Annabel looks heartbroken.

ANNABEL  
I could-

ENOCH  
Just leave me alone.

She is disappointed and embarrassed.

ANNABEL  
Okay.

She turns to go, turns back.

ANNABEL  
I'm Annabel.

Enoch says nothing. He just turns and walks into the funeral home.

INT. ORONO FUNERAL HOME - DAY

There are people milling around snack tables, the mood is somber but not macabre. Enoch walks into the viewing room. He walks over to the casket. He puts his hand on the wood and smooths it gently. Just then Enoch feels a hand on his shoulder, he looks up. It is the officious man from the previous funeral we saw eyeing Enoch. This is the FUNERAL DIRECTOR, middle-aged, balding and funereal.

FUNERAL DIRECTOR

Young man?

Enoch turns nervously.

ENOCK

Yes.

FUNERAL DIRECTOR

Can I have a word with you?

Enoch looks like a kid on the way to the principals office. He follows the man outside of the parlor.

EXT. OUTSIDE OF THE FUNERAL HOME - LATER

The funeral director speaks in a hushed but firm tone.

FUNERAL DIRECTOR

I'm not quite sure what your game is here, son, but this is the fourth funeral I have seen you at this month and either you are the worlds unluckiest boy or you are a disrespectful little prankster.

ENOCK

I'm the first one.

FUNERAL DIRECTOR

I don't believe you. So listen up. If I see you here again I am calling the cops and I am going to tell all the other funeral parlors around here to keep an eye out for you. Because the last thing people need when they are mourning a loved one is-

Just then.

ANNABEL (O.C.)  
 (shouting)  
 Marcus. Marcus.

The two turn to see Annabel. Still in her funeral dress. She walks solemnly up to Enoch and takes his hand.

ANNABEL  
 Marcus, I've been looking for you.  
 I want you to meet my cousin. I  
 told her all about you.

The funeral director freezes in mortification.

ANNABEL  
 (to FUNERAL DIRECTOR)  
 Hello. You're the funeral director  
 right?

The funeral director nods.

ANNABEL  
 Thanks for helping with my Uncle's  
 funeral. He was- He was a great -  
 great man. We're all just so torn  
 up about it.

The man nods again. Enoch can barely contain his shock and sudden explosion of adoration that is mixing oddly in his body.

ANNABEL  
 (re: Enoch)  
 This is my boyfriend, Marcus.

Enoch sticks his hand out. Which the funeral director slowly takes.

ENOCH  
 Marcus. Marcus Daily.

FUNERAL DIRECTOR  
 Nice to meet you, Marcus.

ENOCH  
 Pleasure's all yours I'm sure.

The funeral director smiles sourly.

FUNERAL DIRECTOR  
 (to Annabel)  
 I'm so sorry for your- For your  
 loss.

ANNABEL  
Thank you, sir.

A moment passes.

ENOCH  
Well. Was there anything else you  
wanted to tell me, sir?

ANNABEL  
We should get back. My aunt is  
taking this really hard so we're  
trying not to leave her alone too  
long. Taking shifts kind of. I'm  
sure you know how it is.

FUNERAL DIRECTOR  
Uh, no. I mean yes, I mean No - I'm  
just um - Sorry for-

ENOCH  
Our loss, yeah, we got it the first  
time.

ANNABEL  
(tenderly to Enoch)  
Come on.

The two walk hand in hand around the corner. As soon as they  
are out of sight they begin running at full speed with the  
joy of newly freed prisoners.

EXT. BEHIND A NEAR BY CONVENIENCE STORE - MOMENTS LATER

ENOCH  
Again.

ANNABEL  
I'm so sorry for your loss.

ENOCH  
That was pretty good. Put a little  
more emphasis on the sorry this  
time.

ANNABEL  
I'm- I'm so sorry for your loss.

ENOCH  
You'll get there.

She smiles.

ANNABEL  
Do another one.

ENOCH  
I'm so sorry for your loss. He'll  
be missed.

ANNABEL  
Our prayers are with you in this  
difficult time.

ENOCH  
Too formal.

ANNABEL  
Yeah. I like it though.

Pause.

ENOCH  
My name's not Marcus, ya know.

ANNABEL  
I figured. Not sure why I picked  
that. You don't really look like a  
Marcus.

ENOCH  
I'm Enoch.

ANNABEL  
Much better.

Enoch smiles.

ANNABEL  
I'm Annabel. But, I already told  
you that.

The kids sit shyly.

ENOCH  
So did you know that cancer kid?

ANNABEL  
What?

ENOCH  
The kid from the other funeral.

ANNABEL  
Oh yeah. I volunteer at the  
hospital. In the Webber building.

ENOCH  
Is that where all the cancer kids  
are?

ANNABEL  
Kids with cancer.

ENOCH  
Bummer.

ANNABEL  
Not really.

Enoch notices an oversized book sticking out of Annabel's  
backpack.

ENOCH  
What're you reading?

She lights up a bit.

ANNABEL  
It's a new biography on Darwin.

ENOCH  
The evolution guy?

ANNABEL  
Yeah. He's kinda my- He's my  
favorite.

ENOCH  
Why?

ANNABEL  
Why? Well, only because he is the  
father of the greatest idea a human  
being has ever had. Not to mention  
the fact that he was brilliant  
enough to see nature's design all  
laid out in front of him. Oh and  
maybe just because he was the most  
important scientific mind that ever  
was or ever will be in the history  
of history?

ENOCH  
What about Einstein?

ANNABEL  
(snapping)  
What about him!!

ENOCH  
Whoa okay, okay.

She catches herself and smiles. He laughs along with her.

                  ENOCH  
Well. I'm gonna. Get home or  
whatever.

                  ANNABEL  
Yeah me too.

They get up.

                  ENOCH  
Thanks for bailing me out there.

                  ANNABEL  
Anytime.

                  ENOCH  
See ya round.

                  ANNABEL  
Kay.

There is a lingering moment. Then Enoch turns to go. Annabel stares at him as he goes. It's as if she is willing him to turn around and come back. He does not.

INT. ENOCH'S HOME - THAT NIGHT

Enoch is sitting at a large dinner table, clearly meant for a bigger family. Across the table sits MABEL TELL (30's). This is Enoch's aunt. She is willowy and beautiful but shares a toughness with her nephew. They eat in silence for a bit.

                  ENOCH  
I don't know why we still eat in  
here.

                  MABEL  
Because it's where we eat.

Pause.

                  MABEL  
Did you look at those school  
brochures I left on your bed?

                  ENOCH  
No.

MABEL

There are some really great schools  
in Boston. I think it would be  
good for-

ENOCH

I know what you think, Mabel.

A tense silence hovers in the air.

MABEL

Why don't you call me auntie  
anymore?

ENOCH

May I be excused. Mabel.

We can read a deep pain on Mabel's face.

MABEL

(resigned)  
Yeah.

Enoch gets up with his plate. Mabel is left alone at the  
table. She sips at her wine.

EXT. TRAIN BRIDGE - DAY

Enoch and Hiroshi are hanging out by an old rusted out train  
bridge. The Penobscott river rages below. Enoch has his head  
bowed.

HIROSHI

No, with your whole body.

Enoch bends over at the waist so he's at a 90 degree angle.

HIROSHI

No. No. That's too far.

Enoch drops and hangs all the way over.

ENOCH

Like this?

Enoch starts laughing. Hiroshi cracks a smile.

ENOCH

Hey, this feels pretty good.

HIROSHI

Impossible.

Enoch rights himself.

ENOCH  
I'll take a good old-fashioned  
handshake any day.

HIROSHI  
A bow is a sign of deep respect.

ENOCH  
So is a handshake.

Enoch holds out his hand.

ENOCH  
Come on try it.

Hiroshi tentatively outstretches his hand. Enoch grabs it and begins shaking it fervently.

ENOCH  
Enoch Brae, nice ta meetcha.

Hiroshi pulls his hand away. Enoch laughs again. Hiroshi shakes his hand out smiling to himself.

HIROSHI  
White people. You have to grab at  
everything.

ENOCH  
Okay you stick with the bow.

Enoch bows to the river properly. He holds there for a second considering the water below.

HIROSHI  
(with a gentle care)  
Enoch, come away from the edge.

ENOCH  
Don't worry. I'm over that.

HIROSHI  
Are you?

ENOCH  
Yeah, I'm fine.

Hiroshi gives him a bit of an unsettled look. We hear a train in the distance. Enoch smiles.

ENOCH  
Right on time.

Enoch and Hiroshi pick up near by rocks.

HIROSHI  
What's the score?

ENOCH  
You're up five hits.

HIROSHI  
I thought it was six.

ENOCH  
We didn't count that one.

Enoch hucks his rock at the train. Hiroshi does the same.  
Through the conversation they casually pelt the train with rocks.

HIROSHI  
Who are we playing Saturday?

ENOCH  
Veazie Elementry, I think.

HIROSHI  
Oh. They have that really good  
goalie, right?

ENOCH  
No that's Milford.

HIROSHI  
Right.

The two boys continue their full frontal rock assault on the passing, helpless train.

EXT. ORONO SIDEWALK - DAY

Hiroshi and Enoch are walking down a sidewalk. They are chatting casually while walking next to the gates of a sprawling and beautiful cemetery. The kind that you only find in old New England towns. Large decrepit crypts, decaying headstones from colonial times dot the landscape.

ENOCH

Do the math. Tennessee, St. James  
and New York are the best  
properties on the board.

HIROSHI

I like Boardwalk.

ENOCH

Nobody wins with Boardwalk. It's a  
terrible investment that never pays  
off.

HIROSHI

I like Boardwalk.

ENOCH

Fine, I'll trade you orange for  
blue any day.

HIROSHI

Okay, deal.

Enoch notices a young girl digging around by a huge Blue Pine  
Tree in the cemetery. He stops. He realizes it is Annabel.

ENOCH

Hey, that's her.

HIROSHI

Who?

ENOCH

The girl I was telling you about.

HIROSHI

The funeral girl?

ENOCH

Yes, the funeral girl.

Enoch blushes a little. They both stand and watch her  
silently.

HIROSHI

Why is she dressed like a boy?

ENOCH

She's not.

Hiroshi looks a little confused like, "Yes she is."

HIROSHI  
What is she doing?

ENOCH  
I dunno. Weird running into her  
again.

Pause.

HIROSHI  
Are you gonna go talk to her?

ENOCH  
Nah, she'll think I'm stalking her.  
Anyway, what's there to say?

HIROSHI  
You could say hello.

Enoch's wheels are nervously spinning.

ENOCH  
Should I?

HIROSHI  
Why not?

ENOCH  
(psyching himself up a  
bit)  
Okay. Okay. Okay, I'm gonna go  
talk to her.

He starts to walk. Hiroshi follows.

ENOCH  
Where are you going?

HIROSHI  
I'm coming with.

ENOCH  
What? No.

HIROSHI  
Why? She can't see me.

ENOCH  
I'd rather not have you breathing  
down my neck, alright.

HIROSHI  
Okay.

Pause.

ENOCH  
I'll see you at home.

HIROSHI  
Okay. Good luck.

ANNABEL (O.C.)  
Enoch?

She has spotted him. He whips around and tries to act casual.

ENOCH  
Hey.

Annabel walks over to the gates of the cemetery where Enoch is. She is wearing overalls and an old T-shirt. She is covered in dirt from digging. She is cupping something in her hands. They speak with the gate between them.

ANNABEL  
Funny running into you here.

ENOCH  
I was thinking the same thing.

ANNABEL  
Who were you talking to?

ENOCH  
Oh just- Ya know working some stuff out.

ANNABEL  
Oh.

Pause.

ENOCH  
Are you digging up dead people?

She laughs.

ANNABEL  
No. No. Ew. Um, There are a lot of really unique species that live here.

ENOCH  
Cause they eat dead people?

ANNABEL  
Uh, not really.

ENOCH  
I'm gonna stop saying dead people.

ANNABEL  
Good.

Pause.

ENOCH  
Catch anything good?

Her smile widens. That was the right question.

ANNABEL  
Nicrophorus Americanus.

ENOCH  
What?

ANNABEL  
Come here.

He leans into the gate. He gets in close to see what she has.

ANNABEL  
The American Burying Beetle.

She opens her hands to reveal a beautiful beetle, it is black and flecked with orange.

ANNABEL  
Isn't it amazing?

ENOCH  
Wow.

Looking closer.

ANNABEL  
The coolest thing about them is that they're one of the only species of beetle that exhibit parental care. They actually take care of their kids. Isn't that amazing?

Enoch grows quiet and distant. Annabel looks him over.

ANNABEL  
Are you okay?

ENOCH  
(regaining his footing a  
bit)  
Yeah. Yeah fine. That's really  
cool. Thanks for showing me.

ANNABEL  
No problem.

Pause.

ANNABEL  
Were you off to another funeral?

ENOCH  
I was actually.

ANNABEL  
Oh cool.

Pause.

ENOCH  
But it wasn't gonna be that  
interesting. Closed casket.

ANNABEL  
Right.

Enoch thinks.

ENOCH  
Do you wanna meet my parents?

She didn't see that coming.

ANNABEL  
Yeah. Ok. Cool. I'll just get my  
stuff.

ENOCH  
Okay, Um, but I don't wanna  
interrupt or whatever.

ANNABEL  
No it's fine. I'm just gonna put  
this fella back.

ENOCH  
Oh okay good.

They smile at each other, kinda goofily.

EXT. BANGOR CEMETERY - MOMENTS LATER

Annabel and Enoch are walking together through the cemetery.

ANNABEL  
Is this a shortcut to your house?

ENOCH  
Not really.

They stop at a pair of headstones.

ENOCH  
(to the grave stone)  
Mom, Pop, this is Annabel.

Pause.

ENOCH  
Yeah yeah, I'm eating. Why is that  
the first thing you always ask me?

Annabel realizes what is going on and plays along without missing a beat. She addresses the gravestones as well. As they talk, they leave some spaces for the imagined responses of his parents, as if they are having a telephone conversation. The date of death is the same on both headstones.

ANNABEL  
Hello Mr. and Mrs. Brae. I'm  
Annabel Cotton. You can call me  
Annie if you'd like.

Response.

ANNABEL  
Nice to meet you too.

ENOCH  
We met at a memorial.

ANNABEL  
It was for a friend.

Response.

ANNABEL  
I'm fine. Thank you, though.

ENOCH  
She works at the hospital with  
cancer kids.

ANNABEL  
Kids with cancer.

ENOCH  
Same thing.

ANNABEL  
Not the same thing.

ENOCH  
Yes it is.

ANNABEL  
No it's not.

ENOCH  
How is that not-

ANNABEL  
Yes, I noticed. He's very stubborn.

ENOCH  
No I'm not.

ANNABEL  
He was always that way? Really?

ENOCH  
I was not. I mean, I am not.

They smile at each other.

ENOCH  
Annie here is also a professional  
bug catcher.

She shoves him playfully.

ANNABEL  
Naturalist. I'm a naturalist.

ENOCH  
Like I said bug catcher.

ANNABEL  
It's a little more than bug  
catching.

Pause.

ANNABEL

Well, it's studying the world we live in. The trees and birds and grass and bacteria and mice and how they all fit together.

Pause.

ENOCH

Yeah I think it's pretty cool too.

She smiles at him.

ENOCH

We're gonna watch the soccer game on Saturday.

ANNABEL

We are?

(catching herself)

Oh yeah, Saturday. I almost forgot.

ENOCH

Yeah, it's at 3, behind the elementary school.

ANNABEL

Yes it is. Right behind there.

Enoch kinda nods at her. She smiles back.

INT. COTTON HOME KITCHEN - THAT NIGHT

Annabel is sitting at the kitchen table with her mother RACHEL COTTON (50's). Time has not been terribly kind to her. She is reading a self help book and sipping at a cocktail. She speaks with a slight but noticeable down-east accent. Annabel's older sister, ELIZABETH COTTON (25) is at the stove cooking dinner. She is beautiful like her little sister but has a toughness and an air of practiced sophistication about her. Annie is also reading a book.

RACHEL

(reading aloud)

'...that is how to transform into your true power self by taking responsibility for your interpretations so that you are not the victim of the events of your life, but the events of your life are the creation of what you INTERPRET them to be.

(MORE)

RACHEL (cont'd)  
This is how you become the God or  
Goddess of your own personal  
universe.

ELIZABETH  
That guy is a total hack.

RACHEL  
When you read it you can have an  
opinion.

Elizabeth shakes her head and makes a dismissive gesture. She  
begins plating the food.

ANNABEL  
(not looking up from her  
book)  
I met a boy.

ELIZABETH  
Really?

ANNABEL  
Yeah. I met him at Chris' memorial.  
He's really-  
(thinking)  
Different.

ELIZABETH  
Different can be good.

ANNABEL  
I think it is.

ELIZABETH  
Well, be careful. Boys can be  
jerks.

ANNABEL  
All of them?

ELIZABETH  
All the ones I knew. I wanna meet  
him.

ANNABEL  
Okay. I'll bring him over.

Rachel winks at Annabel who blushes. Elizabeth begins  
bringing the plates over.

ELIZABETH  
Books away, please.

The books are set aside. Elizabeth sets three plates of food down and sits to eat.

RACHEL  
Don't listen to your sister, Annie.  
You just have fun.

Elizabeth rolls her eyes. They eat in silence. Annabel is just pushing the food around her plate. Rachel gets up and refreshes her drink.

ELIZABETH  
Mom, take it easy, okay.

RACHEL  
Mind your business.

More silence. Elizabeth takes in her little sister.

ELIZABETH  
Please try and eat a little, Annie.

ANNABEL  
Kay.

She does. Pause. Everyone eats.

ELIZABETH  
What were you reading?

ANNABEL  
Ornithology book.

RACHEL  
What's that?

ANNABEL  
Birds.

Rachel sits back down.

ELIZABETH  
Anything good?

ANNABEL  
Yeah.  
(lighting up a bit)  
Apparently there's this kind of  
song bird that thinks it dies every  
time the sun goes down. So in the  
morning when it wakes up it's  
totally shocked to still be alive.  
(MORE)

ANNABEL (cont'd)  
And so it sings this really  
beautiful song.  
(thinking)  
Just happy not to be dead, I guess.  
I'm not sure how they know what  
birds are thinking, but I'd like to  
believe they do.

RACHEL  
I sing every mornin too.

She begins slurily singing "Owner of a Lonely Heart" by Yes.  
Elizabeth shares a sympathetic look with Annabel.

INT. EASTERN MAINE MEDICAL MRI ROOM - DAY

We are inside an MRI machine. The patient is Annabel. As the  
magnets clank and whir we read a worn-in nervousness on her  
face.

INT. DR. SEWALL'S OFFICE - DAY

Elizabeth sits nervously across from DR. SAM SEWALL (40's).  
A beard covers his warm and weary face. There is a  
protracted, tense silence.

ELIZABETH  
So?

QUICK CUT TO:

INT - HOSPITAL BATHROOM - MOMENTS LATER

Elizabeth is hysterically sobbing in one of the bathroom  
stalls. It sounds like the keening of a war-widow. It is  
violent and devastating.

INT - ELIZABETH'S CAR - LATER

Elizabeth is driving, Annabel is in the passenger seat. The  
silence is deafening.

ANNABEL  
I didn't think it would be back so  
soon.

Silence.

ANNABEL  
Six months isn't so bad.

Elizabeth is trying to mask her emotion which is manifesting as a strange overcompensatory 'I'm fine' feeling.

ANNABEL

I mean when you think about it geologically our lives are just little specks on the time line anyway. I mean people haven't even been around for a fraction of the time some reptiles have been. So six months is kinda the same as sixty years or six days or-

Snap. The mask comes off.

ELIZABETH

Annabel, stop. Please. Let's not-  
Let's not okay?

ANNABEL

Sorry.

Elizabeth pushes a piece of hair behind her ear to try and compose herself. Annie looks out the window.

EXT. SOCCER FIELD - LATER

Enoch and Annabel are getting hot chocolate from a school boosters snack shack. We follow them onto some rickety bleachers. A youth league soccer game is in progress.

ENOCH

This kid is unbelievable. He's like seven and he's already got a shot that could kill a golden retriever.

They sit.

ENOCH

(cheering the team)  
Come on RIOTS.

ANNABEL

Do you know one of these kids?

ENOCH

No. Hiroshi and I just like to-

He stops.

ANNABEL  
Who's Hiroshi?

ENOCH  
He's a friend.

ANNABEL  
From school?

ENOCH  
No. He's sort of-

ANNABEL  
What?

ENOCH  
Dead.

She takes a second.

ANNABEL  
He's a ghost?

ENOCH  
Yeah.

ANNABEL  
A Japanese ghost?

ENOCH  
Yeah.

ANNABEL  
Do you speak Japanese?

ENOCH  
No he speaks English.

ANNABEL  
Really?

ENOCH  
Well, he thinks we're speaking  
Japanese but last I checked I only  
speak English and about three words  
of Spanish.

ANNABEL  
Wow.

Pause. She is happily playing along.

ANNABEL  
Can I meet him?

ENOCH  
You can try. No one else can.

ANNABEL  
Can he fly?

ENOCH  
He used to.

ANNABEL  
Used to?

ENOCH  
Well, he was a Kamikaze.

ANNABEL  
Like the guys who crashed into  
Pearl Harbor?

ENOCH  
Yeah, one of those guys.

She smiles.

ANNABEL  
So your haunted, then.

ENOCH  
I guess I am. Never thought about  
it like that.

ANNABEL  
Wonder who I'll get to haunt.

Enoch laughs.

ENOCH  
I don't think I would've been his  
first choice.

ANNABEL  
You get to choose?

ENOCH  
I don't think so.

ANNABEL  
I'll find out in a few months.

ENOCH  
What are you talking about?

ANNABEL  
I was lying, Enoch. About working  
in the hospital. I don't work  
there. I'm a patient.

ENOCH  
Wait, at the cancer place?

ANNABEL  
At the cancer place.

ENOCH  
And-

ANNABEL  
And I just got some tests back.

ENOCH  
That bad, huh?

ANNABEL  
I flunked.

ENOCH  
So, how long?

ANNABEL  
Six long months.

ANNABEL  
I'll understand if you-

ENOCH  
Six months, huh?

ANNABEL  
Yeah.

ENOCH  
A person can get a lot done in six  
months.

ANNABEL  
You think?

ENOCH  
Oh yeah. You could learn French,  
go to Africa, take up the  
xylophone, ton of stuff.

She laughs. It is part relief, part devastation.

ANNABEL

I've always wanted to be a world  
renowned xylophone player.

ENOCH

I don't think it takes that long,  
right?

ANNABEL

I dunno, they've got a lot of those  
bar thingies.

ENOCH

Yeah that's a good point. Maybe  
you could get like, a little one or  
something.

ANNABEL

There's an idea.

ENOCH

I think I had one of those when I  
was a kid.

ANNABEL

How long it take you to learn to  
play it?

ENOCH

Two three weeks. Four tops.

ANNABEL

Would you get one for me?

ENOCH

I know a guy.

She laughs.

ENOCH

Oh and I can do that thing with the  
wine glasses where you make them  
ring and whatever, and we can tour  
the French speaking parts of  
Africa.

Her laughter grows.

ANNABEL

You're something else.

ENOCH  
So they tell me.

Pause.

ENOCH  
I could help you get ready, ya  
know?

ANNABEL  
To learn the xylophone.

ENOCH  
No. For, ya know.

ANNABEL  
Oh.

ENOCH  
I mean I know a lot about it or  
whatever so I could help you with  
stuff.

She thinks.

ANNABEL  
Okay.

ENOCH  
Okay?

ANNABEL  
Okay.

ENOCH  
Cool.

Pause.

ANNABEL  
Hey, I've got a transfusion  
tomorrow, wanna come see me after?

ENOCH  
I love it when girls ask me that.

She laughs and snuggles into his shoulder. He puts his arm  
around her. It begins.

ENOCH  
Ref what is wrong with you?  
(to Annabel)  
(MORE)

ENOCH (cont'd)  
I really only come to yell at the  
refs. You gotta try it.

ANNABEL  
What do I say?

ENOCH  
Anything.

ANNABEL  
Hey ref! Your mother eats babies.

The ref turns around. Annabel freezes. The kids laugh.

INT. ANNABEL'S ROOM - LATER THAT NIGHT

Annabel is in her pajamas sitting on her bed. A large, poster-size picture of Charles Darwin hangs on the wall next to her. She is studying an ornithology book and attempting to memorize the scientific name for gulls. We see her mouth moving but don't hear what she is doing until she starts to practice out loud. She is checking back and forth between the book to see if she got the right answers.

ANNABEL  
Silver Gull, *Larus novaehollandiae*.  
Laughing Gull, *Larus atricilla*.  
Little Gull, *Larus minutus*

She pauses and looks up adoringly at Mr. Darwin.

ANNABEL  
I'm getting better, huh Charlie?

She kills her bed-side light. We hear a buzz. It leads us into:

INT. HOSPITAL ROOM - DAY

Annabel is sitting up in a hospital bed. Enoch is there. They are in the middle of playing the board game Operation.

ENOCH  
Shoot.

ANNABEL  
You're not very good at this.

ENOCH  
This game is impossible.

She proves otherwise.

ENOCH  
Okay, but it's just cause you play  
it more.

Enoch messes up again. He goes in again and stops.

ENOCH  
Does it hurt when they-

Silence. Annabel shifts.

ENOCH  
Sorry.

ANNABEL  
It's okay. They always tell me how  
brave I am. After every needle and  
MRI and- It makes me wonder how the  
non-brave kids act.

ENOCH  
I could take some of them for you.

ANNABEL  
My tests?

ENOCH  
Yeah, I'm great at tests.

She is delighted by him.

ANNABEL  
Thanks, Enoch.

ENOCH  
I used to help all the other kids  
at school cheat. I'm sure I could  
rig up something.

ANNABEL  
Why aren't you in school?

ENOCH  
I'm just not.

ANNABEL  
Are you like-

ENOCH  
Just not.

ANNABEL  
Okay.

Pause.

ENOCH

I'm sorry I couldn't find that xylophone. I spent all night looking for the stupid thing. I had it all planned-

ANNABEL

It's fine.

ENOCH

I know but, I get these ideas about how I want things to go and when they don't-

ANNABEL

How's this gonna go?

ENOCH

'This'?

ANNABEL

You and me.

Enoch thinks, smiles.

ENOCH

I dunno.

ANNABEL

That's the part where you say, 'It's gonna go really well,' dummy.

Enoch smiles. A nurse enters.

NURSE

You're all set, Annabel.

ANNABEL

Thanks, Grace.

Enoch points to a bag of blood.

ENOCH

Can I get a couple of these for the road?

The nurse is horrified.

EXT. WEBSTER PARK - DAY

Enoch and Annabel are sitting on top of a park picnic table by the water. Hiroshi is leaning against a tree close by. Enoch and Annie look like they're having the time of their life.

ENOCH

Still no on the horse.

HIROSHI

Why does she keep asking if I ride a horse?

ANNABEL

I wonder where horse ghosts go.

ENOCH

What is it with girls and horses?

ANNABEL

I think it's the mane.

HIROSHI

Does she want to know about my military service?

ENOCH

I don't think so.

ANNABEL

Think what?

ENOCH

He wants to know if you wanna know about his military service.

ANNABEL

Of course.

Hiroshi puffs up a bit.

HIROSHI

Oh good. It was 1941 and I was at the top of my graduating class.

ENOCH

Nah that's boring.

HIROSHI

You used to like that story.

ENOCH  
I've heard it a million times. Top  
of your class, chosen over hundreds  
of other pilots to-

ANNABEL  
Does he miss flying?

HIROSHI  
I do.

ENOCH  
He says he does.

ANNABEL  
Wasn't he scared?

HIROSHI  
We weren't allowed to be afraid.

ENOCH  
He said a little.

HIROSHI  
No I didn't.

ENOCH  
It was implied.

Annabel is really enjoying watching Enoch interact with Hiroshi, which from her perspective is more Enoch interacting with himself.

ANNABEL  
Do you ever see famous ghosts like  
Ben Franklin and Napoleon and  
stuff?

ENOCH  
We haven't met any other ghosts  
yet.

ANNABEL  
Maybe you should take out a  
personal.

HIROSHI  
What's a personal?

Enoch laughs.

ENOCH  
He says he likes your jacket.

HIROSHI  
No I didn't.

ANNABEL  
Thank you, Hiroshi.

Hiroshi smiles to himself.

ENOCH  
He says he thinks you look really nice.

HIROSHI  
I still don't know why she's dressed like a boy.

ANNABEL  
He's very complimentary.

ENOCH  
He's a friendly ghost.

They laugh. The kids are kind of lost in each other.

HIROSHI  
Enoch, we should get back home.

ENOCH  
We're fine.

ANNABEL  
He wants to go?

ENOCH  
He just wants to play Battleship.

HIROSHI  
So what if I do.

ANNABEL  
Is he good?

ENOCH  
I haven't beat him yet.

She laughs.

ANNABEL  
Pay back for Nagasaki, huh?

Enoch and Hiroshi's faces drop suddenly.

HIROSHI  
What did she say about Nagasaki?

ENOCH  
Nothing?

ANNABEL  
Nothing what? What'd I say?

Hiroshi is gripped with a terrible sensation. Enoch is playing it cool.

HIROSHI  
Enoch why is she talking about Nagasaki? Pay back for what?

ENOCH  
Nothing, it's fine.

ANNABEL  
Okay.

HIROSHI  
Enoch?

ENOCH  
We're gonna split okay?

Annabel smiles at him.

HIROSHI  
What happened in Nagasaki?

INT. ENOCH'S BATHROOM - THAT NIGHT

Hiroshi is sitting in an empty tub in Enoch's bathroom. Enoch enters gingerly.

ENOCH  
Hiroshi?

Hiroshi says nothing his gaze soft and fixed.

ENOCH  
I'm sorry about the park.

HIROSHI  
80,000 in one day.

Pause.

ENOCH  
It's not something we're proud of.

HIROSHI  
My school. Our garden.

Hiroshi reflects.

ENOCH  
I'm sorry.

HIROSHI  
How could you keep that from me?

ENOCH  
I didn't want to upset you.

Hiroshi collects himself.

HIROSHI  
It doesn't matter. It was a war.  
People die in wars.

He looks at Enoch.

HIROSHI  
People kill people in wars.

ENOCH  
You killed people?

HIROSHI  
(a gentle sadness)  
Your people.

ENOCH  
(a weak smile)  
No hard feelings.

A tense pause.

HIROSHI  
100 Million ready to die. That was  
one of our national slogans. My  
life did not belong to me. It  
belonged to Japan. And I gave it  
without regret.

ENOCH  
I'm sorry, Hiroshi.

HIROSHI  
It's not your fault.

ENOCH  
You wanna play?

                  HIROSHI  
Not tonight.

                  ENOCH  
Right.

Enoch nods and leaves the bathroom. We sit with Hiroshi for a moment.

I/E. COTTON HOME - THE NEXT DAY

Enoch approaches the Cotton home. He smooths his hair and knocks on the door. Elizabeth answers.

                  ENOCH  
Hello. Is Annie, here?

                  ELIZABETH  
I'm Elizabeth, Annabel's sister.  
You must be Enoch.

                  ENOCH  
I must be.

                  ELIZABETH  
Come on in.

He does so and stands a bit awkwardly.

                  ENOCH  
Is she around?

                  ELIZABETH  
She's upstairs. I'll tell her  
you're here.  
                  (shouting upstairs)  
Annie your boyfriend's here.

                  ANNABEL (O.C.)  
Not my boyfriend and I'll be right  
down.

Enoch is crawling in his own skin with embarrassment and trying to smile the mortification away.

                  ELIZABETH  
Sit down.

ENOCH  
I'm okay.

                  ELIZABETH  
Have a seat.

It doesn't sound like a suggestion. It isn't. Enoch sits on the couch. Elizabeth sits across from him. She is in full-on over-protective sister mode.

                  ELIZABETH  
So I hear you two met at a funeral?

                  ENOCH  
Memorial service.

                  ELIZABETH  
I'm sorry for your loss.

                  ENOCH  
Oh it's okay, I didn't know him or whatever.

                  ELIZABETH  
Know who?

                  ENOCH  
The kid who died.

                  ELIZABETH  
Oh.

Deafening silence.

                  ELIZABETH  
How are you two getting around?

                  ENOCH  
We're gonna take the bus. Nothing like public transportation to set the mood right?

                  ELIZABETH  
The mood?

                  ENOCH  
No mood. No mood. Just forget that part.

                  ELIZABETH  
So you don't have a car?

ENOCH  
Don't much care for them.

ELIZABETH  
Why is that?

ENOCH  
Long story.

Silence.

ELIZABETH  
Annabel tells me you talk to a ghost.

ENOCH  
Wow, she told you that.

ELIZABETH  
She did.

ENOCH  
It was kind of a joke.

ELIZABETH  
Kind of?

ENOCH  
I'm a good kid.

ELIZABETH  
Where do you go to school, Enoch?

ENOCH  
I sorta - don't.

ELIZABETH  
Why is that?

ENOCH  
Well, frankly Elizabeth it's kind of another long story. But let's just say it was a misunderstanding.

ELIZABETH  
Yes, lets. Now, just so I have this straight, you are a funeral crashing drop-out with no car and a dead friend.

ENOCH  
Sounds pretty not-so-good when you say it all together like that.

Annie arrives at the top of the stairs in a set of new clothes. She looks drop dead gorgeous. Everything that made her tomboyishly charming has now transformed into a sophisticated delicate feminine beauty. Think Jean Seaberg in "Breathless" or Mia Farrow in "Rosemary's Baby". She shyly descends the stairs. Enoch and Elizabeth are both stunned by her beauty. As she makes her way to the two of them, Enoch says what we are all thinking.

ENOCH

Whoa.

Elizabeth shoots her glance over at him.

ANNABEL

Hey Ennie. Ready?

Enoch nods eagerly and goofily.

INT. EASTERN MAINE MEDICAL CENTER- DAY

We see the kids walking down the halls looking mildly suspicious. A nurse passes them.

NURSE

Hey Annabel.

ANNABEL

Hey Laura.

ENOCH

(whispering)

Where are we going?

ANNABEL

Shhh. I told you it's a surprise.

After the nurse passes, Annie motions for Enoch to follow her.

INT. EASTERN MAINE MEDICAL MORGUE - MOMENTS LATER

Enoch and Annabel sitting on an autopsy table. He cradles her from behind, resting his chin over her shoulder. They are gazing up at the wall of refrigerated bodies behind oversized filing cabinet drawers.

ENOCH

This is amazing.

ANNABEL  
You like it?

ENOCH  
Are you kidding?

They sit in quiet.

ENOCH  
Who do you think's in there?

ANNABEL  
(thinking)  
Hmmm.  
(got it)  
Oh! That? That's Skinny Jimmy Two  
Socks. Got hit by a runaway go  
kart. Terrible tragedy. What  
about there?

ENOCH  
Old Lady Wellbether. Poor thing  
got stampeded by a herd of dairy  
cows. What about there?

ANNABEL  
That's a sad one, that's Nicky 'the  
richter scale' Johnson. Choked on  
his birthday dinner. How 'bout  
that one in the corner?

ENOCH  
Oh you don't wanna know about that  
one.

ANNABEL  
Sure I do.

CROSS CUT TO

INT. EASTERN MAINE MEDICAL CENTER HALLWAY- DAY

We see SUZETTE (30's) the pathologist. She is stern and  
angular. She is accompanied by IAN, an orderly. They are  
wheeling the body of a young girl to the morgue.

SUZETTE  
Fell off the Chamberlain Bridge.

IAN  
Jesus.

SUZETTE  
 Snapped her neck on some drift  
 wood. It's a miracle they even got  
 her body back.

BACK TO:

INT. EMMC MORGUE - DAY

ENOCH  
 Alright. That's Gladys Wit, a  
 retired social studies teacher who  
 took to planning civil war re-  
 enactment parties over in Brewer.  
 Poor thing got live rounds for  
 Pickett's Charge. How bout there?

ANNABEL  
 Oh that's Jamie Pepper she-

The doors burst open. It is Suzette and Ian with the girl.  
 All parties are startled.

SUZETTE  
 Excuse me. Can I help you?

ENOCH  
 Nope. Just browsing, thanks.

ANNABEL  
 Hi I'm Anna-

IAN  
 You kids can't be back here.

ENOCH  
 Hey, my girlfriend was introducing  
 herself-

SUZETTE  
 What?-

ENOCH  
 I said my-

SUZETTE  
 Ian, call security.

Ian leaves to call security. Annabel catches the dead eyes  
 of the girl on the table. We follow her as she walks over to  
 the girl.

In the background, Enoch and Suzette continue to bicker but it becomes faint until it is barely a muted muffle. Right now we are with Annabel, and she is existing somewhere else. She reaches to touch the girl's skin, her hair. Ian returns with the security guard, JOSEPH (40's). He is slightly overweight with a painfully kind face and moustache. He speaks with a thick down-east accent. Annabel remains with the girl, trance unbroken.

JOSEPH

Annabel?

The room is still.

SUZETTE

You know these kids?

JOSEPH

Just the girl here. She's a patient in the Webber building.

SUZETTE

Oh.

Annabel is still in her own world. Her mood is profoundly affecting the room.

ANNABEL

(re; the dead girl)

She looks pretty happy, right?

No one knows how to react. Annabel is stroking the girl's hair. Enoch goes tenderly to her side. He looks at the girl.

ENOCH

Yeah, Annie. She does.

ANNABEL

Hi Joseph.

JOSEPH

Hiya, Annie.

ANNABEL

You still owe me a Snickers, don't you?

JOSEPH

Ayeah. Still think ya tricked me though.

ANNABEL

That was the point.

JOSEPH  
Suppose it was.

The mood lightens a bit.

JOSEPH  
What do you say you kids go on  
home?

ENOCH  
Yes, sir.

Joseph nods.

ANNABEL  
(to Suzette)  
We really didn't mean to get in  
your way.  
(she smiles)  
I'm Annabel.

SUZETTE  
Suzette.

ANNABEL  
Nice to meet you, Suzette. This is  
Enoch.

They nod to each other.

SUZETTE  
I'm sorry to hear-

ANNABEL  
Webber kids, that's what they call  
us, huh?

Pause.

ANNABEL  
You must see a lot of us.

SUZETTE  
(becoming increasingly  
emotional)  
I'm sorry, dear.

ANNABEL  
It'll be fine. And if it's not  
fine, it'll be fine.

SUZETTE  
Of course.

Suzette smiles, weakly. Annabel grabs Enoch's hand and they walk out.

INT. BUS - MOMENTS LATER

Enoch and Annabel ride the bus in silence. Annie rests her head on Enoch's shoulder. They are absorbing the experience.

EXT. TOWN ROAD - LATER

The kids are walking down the street.

ENOCH

Hey, I'm sorry about getting so worked up back there.

ANNABEL

It's okay. I thought it was kinda sweet.

ENOCH

Really?

ANNABEL

Kinda.

ENOCH

I know you said I'm not your boyfriend or whatever. I just-

Annabel stops him dead in his tracks with a kiss, their first. You can see the chemistry in their bodies change. It is passionate and gorgeous. Enoch catches up to the moment and kisses her back.

ANNABEL

I think that's what girlfriends do.

Enoch pulls back and smiles the goofiest boy-smile on the books.

INT. PAT'S PIZZA DINER - DAY

The kids are sitting in a booth their food half finished. Enoch is sipping on a milkshake and seems a little far away, still digesting the experience at the morgue. Annabel is looking at her burger.

ANNABEL

We should have cheeseburgers and milkshakes.

ENOCH

We are.

ANNABEL

No, I mean at my memorial.

ENOCH

Oh yeah.

ANNABEL

And tacos and lo mein and skittles.

ENOCH

And pizza and fluffernutters.

She laughs.

ANNABEL

Yeah and everyone can just really pig out. That's what people do when they're sad anyway.

ENOCH

Totally. And we can just hang out by the milkshakes the whole time.

He takes a loud last sip. Annabel frets.

ENOCH

What?

He realizes she won't be there.

ENOCH

Oh. Right.

He pulls a half hearted smile.

EXT. PARKING LOT - SUNSET

Close up on a hand holding chalk and tracing around a girls arm. We pull out to reveal that it is Enoch tracing a chalk outline around Annabel as she lays on the cooling asphalt. It is sensual and sweet. The tension is as thick as the autumn air is thin.

ANNABEL

That tickles.

ENOCH  
Your arms are ticklish?

ANNABEL  
They are now, I guess.

ENOCH  
I wasn't aware that could happen.  
She looks at him like he is all that exists.

ENOCH  
What?

ANNABEL  
What happened, Ennie? To your  
parents?

Enoch stops tracing. She sits up.

ANNABEL  
Please?

Enoch collects himself. The tone of the story is earnest but not emotional. He relays the story with out truly reliving the events.

ENOCH  
We were coming back from visiting  
my Aunt in Boston. She won some  
award for her writing on African  
freedom music or something.

Enoch takes a second to think.

ENOCH  
I was dozing off in the back. The  
cops told me he was so drunk he  
didn't even remember the accident.  
They were dead before the ambulance  
showed up, I was in a coma for  
three months, and I guess I was  
actually dead for a few minutes.

ANNABEL  
Is that when you started seeing  
Hiroshi?

ENOCH  
Come on, don't start.

She touches his arm.

ANNABEL  
I believe you.

He smiles at her through a small cloud of sadness.

ENOCH  
Yeah. When I woke up he was just  
sitting by my bed.

She leans in and kisses him softly and sweetly. He closes his eyes. We see the chalk outlines they traced are holding hands.

INT. ENOCH'S ROOM - THAT NIGHT

Enoch opens the door to his bedroom. He notices that the game Battleship is all set up on the floor. Hiroshi is sitting on the bed reading his paper. He puts it down. The two make eye contact and smile at each other.

INT. ENOCH'S ROOM - LATER

The two are engaged in the end game of their battleship showdown. Enoch stares tensely down at the board.

ENOCH  
J- J- J

Hiroshi makes a face like, "Really?". Enoch notices.

ENOCH  
J-9.

HIROSHI  
Miss. I saw a Mitsubishi car today.

ENOCH  
So what?

HIROSHI  
I used to fly a Mitsubishi.

ENOCH  
You mean you used to crash a  
Mitsubishi.

HIROSHI  
Only once. A-5.

ENOCH  
How do you get my battleship so  
quickly? B-9.

                  HIROSHI  
Miss. Instinct.

Enoch smiles.

                  ENOCH  
We used to have a Honda when I was  
a kid.

                  HIROSHI  
Honda too?

                  ENOCH  
Yeah we're cool with you guys now.

                  HIROSHI  
Cool?

                  ENOCH  
Friends.

                  HIROSHI  
Oh.

Hiroshi takes a moment to contemplate this troubling irony.

                  HIROSHI  
How long does she have, the girl? D-  
4.

                  ENOCH  
Hit. Her name is Annabel. And I  
don't know. B-6.

                  HIROSHI  
Miss. Are you having fun with your  
game? D-3.

                  ENOCH  
Hit. It's not a game. B-9.

                  HIROSHI  
Miss. What is it then? D-2.

                  ENOCH  
Hit. It is what it is. C-5.

                  HIROSHI  
Do you want to know what I think?

ENOCH  
Not really.

                  HIROSHI  
I think you've gone too far.  
Strangers' funerals are one thing  
but-

                  ENOCH  
Your coordinate.

                  HIROSHI  
She is actually going to die soon  
and you are going to have to-

                  ENOCH  
Your coordinate.

                  HIROSHI  
D-1.

                  ENOCH  
Hit.

INT. HOSPITAL - DAY

Enoch is sitting in the waiting room of the Webber building with Elizabeth. There are Halloween decorations up. Enoch is playing with some kids toys, Elizabeth is reading a magazine. They sit in silence for a bit. Enoch makes a racket with the toys. Elizabeth looks up from her magazine.

                  ELIZABETH  
(annoyed)  
Everything okay over there?

                  ENOCH  
Yeah yeah, sorry.

Pause.

                  ENOCH  
How bout this Indian Summer?

                  ELIZABETH  
Please don't use that term.

                  ENOCH  
Sorry.

ELIZABETH

Ya know, these are supposed to be family only. These visits.

ENOCH

Yeah I know, Annie asked me to come.

ELIZABETH

I know.

ENOCH

Is it- Is it not okay?

Elizabeth takes a long, telling pause. Just then Annabel comes out from the check up with Dr. Sewall. Elizabeth goes to talk to him. They speak casually in the background.

ENOCH

How'd it go?

ANNABEL

Ya know, same ol same ol. Still dying.

ENOCH

But like still a bit?

ANNABEL

They try not to say anymore.

ENOCH

Well at least you got your health.

She laughs, grabs his hand and the two start to walk away.

ELIZABETH

Annie, where you going?

ANNABEL

Home. Dr. Sewall said I'm all done.

ELIZABETH

Aren't you gonna wait for me?

ANNABEL

Lizzie.

ELIZABETH

Yeah?

ANNABEL

How old am I?

Elizabeth sighs.

ANNABEL  
Lizzie, how old am-

ELIZABETH  
I get it, I get it.

ANNABEL  
I'll see ya later.

ELIZABETH  
How much later?

ANNABEL  
Late.

ELIZABETH  
I don't like the-

ANNABEL  
Lizzie, it's Halloween, lighten up.

Elizabeth nods. Enoch shrugs his shoulders at her like, "whataya gonna do". Elizabeth narrows her eyes at him. The kids start off.

ANNABEL  
(calling back to  
Elizabeth)  
Don't wait up!

A moment with Elizabeth.

EXT. TOWN ROAD - NIGHT

Enoch and Hiroshi are walking down the sidewalk of a residential neighborhood. Enoch is dressed as a dead Kamikazee fighter pilot (white face, 'Xs' drawn on his eyelids). He holds a pumpkin candy bag in his hand. It is Halloween. They look like twins.

ENOCH  
This day must be weird for you.

He thinks.

HIROSHI  
Yes. Yes it is.

Hiroshi looks over at Enoch.

HIROSHI  
Are the 'Xs' really necessary?

ENOCH  
It was Annie's idea.

They walk silently for a bit.

ENOCH  
Did you guys still do that Sepoopoo  
thing in the war?

HIROSHI  
Sepuku. And no. That was the  
Samurai.

ENOCH  
How did that work exactly?

HIROSHI  
You would take a small blade and  
gut yourself. A slit across the  
abdomen to open your stomach.

He demonstrates on Enoch.

ENOCH  
What a way to go.

HIROSHI  
Well, that wasn't what killed you.

ENOCH  
What was?

HIROSHI  
Your best friend.

ENOCH  
What?

HIROSHI  
As you were bleeding, your friend  
would cut off your head to restore  
your honor.

ENOCH  
What was it with you guys and the  
constant beheadings?

HIROSHI  
I guess you had to be there.

ENOCH  
That coulda been cool.

Enoch smiles.

ENOCH  
You know you don't have to protect  
me anymore.

HIROSHI  
What do you mean?

ENOCH  
With Annabel. I know she's gonna  
die and I'm cool with it.

HIROSHI  
If you say so.

Hiroshi stops.

ENOCH  
What?

HIROSHI  
We're here.

ENOCH  
How do you know where she lives?

HIROSHI  
I have a lot of free time.

ENOCH  
That's kind of creepy.

HIROSHI  
I am a ghost.

Enoch smiles.

ENOCH  
Okay well, happy Halloween.

Hiroshi nods his head.

EXT. COTTON HOME - CONTINUOUS

Enoch walks up to Annabel's door as he is about to ring the  
door bell Annabel throws open the door.

ANNABEL

Boo!

It scares the shit out of him. Annabel is dressed as a dead Geisha (Black wig, an attempt at the make-up, an old kimono). They laugh and kiss. We cut back to Hiroshi who is watching the scene from a distance. His face is stone. Enoch looks over to where Hiroshi was, he is gone.

EXT. HALLOWEEN MONTAGE

The scene opens up into a mini-montage of their Halloween. The two of them swapping candy, teasing each other. They are standing at the door of a house surrounded by a bunch of young kids, a house wife fills their bag with candy reluctantly. Intercut are shots of other children dressed in a bevy of costumes, enjoying the intoxicating reverie of the night.

EXT. HAUNTED HOUSE - LATER

Enoch and Annabel are standing in line for a fraternity haunted house. Their bags of candy are plump and heavy with loot. Everyone in line is dressed to the nines for the occasion.

ENOCH

How is it possible that you have never been to a haunted house?

ANNABEL

I just haven't.

ENOCH

Not even those lame ones at school where you feel the spaghetti brains and grape eye balls and stuff.

ANNABEL

Brains don't feel like spaghetti.

ENOCH

How do you know?

ANNABEL

I know a thing or two about brains.

ENOCH

Right.

Just then Enoch catches a figure near the front of the line. It is a young man in a flight suit with the same build and hair color as Hiroshi. Enoch isn't sure he's seeing what he's seeing.

ANNABEL  
Birdie? You okay?

Enoch starts to walk toward the figure.

ENOCH  
Yeah just, hold on.

He approaches the figure. Suddenly the figure turns around. It is not Hiroshi. It is a young Asian man about Enoch's age. He is also dressed like a fighter pilot. This is OZZIE LEE.

OZZIE  
Holy shit, Brae. I thought you were dead.

Enoch relaxes a little bit but the tension shifts to that of regular social awkwardness. There is a nervousness in Ozzie's voice and he keeps looking around. Annabel wanders over to see what her man is up to.

ENOCH  
Hey, OZ.

OZZIE  
Nice costume.

ENOCH  
Thanks you too.

ENOCH  
This is Annabel. Annie, this is Ozzie. We went to school together.

OZZIE  
Brae, I think you two should split.

ENOCH  
Why? Think we can't handle it.

Ozzie is becoming increasingly urgent.

OZZIE  
No, just trust me. You guys should-

Ozzie sees something and stops. Enoch turns around and his face goes white(r).

Annabel turns to see what the boys are looking at. We see three jockey boys, Enoch's age, heading over toward them. One of them has a Friday the 13th mask on, another is dressed like a wolf-man and the leader of the pack is dressed like the Grim Reaper. This is ALGER COFAX.

ENOCH

Oh shit.

Annabel is confusedly starting to panic. Just then.

ALGER

I don't believe this.

They've been spotted by the pack of young thugs.

ENOCH

(to Annie)

We gotta go.

ANNABEL

What's happening?

ALGER

Brae you little, shit.

The thugs start running toward them.

ENOCH

Now.

The three of them start to run.

OZZIE

I'm parked just down the street. I think I can get you outta here.

Enoch pulls a worried face.

ENOCH

Okay.

ALGER

Pay back time, you little faggot.

ANNABEL

Enoch, what the hell is going on. Why are we running. Why is that kid so mad at-

She drops her bag of candy.

ENOCH  
(to Ozzie)  
Are we close?

OZZIE  
Yeah, just up here.

Ozzie gets his keys out. The thugs are shouting threats and gaining on our heroes. They arrive at Ozzie's beat up old Subaru. The thugs are close.

ENOCH  
Open the god damn door, Ozzie!

OZZIE  
I'm trying.

Annabel is terrified. Ozzie is fumbling with the keys. The gang is closing in. SNAP. The doors unlock and the kids jump in. Annabel is riding shotgun, Enoch dives into the back seat.

INT. OZZIE'S CAR - CONTINUOUS

The kids are all panting heavily.

ENOCH  
Go go go go.

The car sputters.

OZZIE  
Oh god.

Ozzie tries it again. We hear the crank of the starter and then the blessed sound of the combusting engine. Ozzie throws it into gear and peels out. There is a moment of breathy silence as adrenaline dissipates. We see Enoch in the back of the car. He is holding his arms over his chest, sweating, his eyes are darting around the car. He closes them. They pull onto a heavily wooded road. Annabel breaks the silence.

ANNABEL  
Is somebody gonna tell me what the hell that was all about?

Ozzie is taken aback by Annie's tone.

OZZIE

That was Alger Cofax. He made some  
joke about Brae's parents after- um  
- after they-

Enoch is not doing well in the back of the car.

ENOCH

Died.

OZZIE

Right. So Brae beat the living shit  
out of him. Put him in the  
hospital for a month.

ANNABEL

That's why you got kicked out?

Enoch is starting to enter the beginnings of a panic attack.  
The world starts to blur for him. Memories of his accident  
play across his face and body. His stomach tightens. Fear  
grips him. He is trying to breath through it.

ENOCH

Stop.

OZZIE

What?

ENOCH

Stop the car, Oz.

OZZIE

At least let me get in town or-

ENOCH

Now. Stop the car. Stop the car.  
Stop the car.

Enoch is starting to unravel. Ozzie pulls the car over  
suddenly. Enoch busts out of the car like a horse out of the  
Kentucky derby gates. He immediately vomits.

OZZIE

He okay?

ANNABEL

Probably just car sick or  
something.

Ozzie looks worried but doesn't think he should get involved.

OZZIE

Okay.

ANNABEL

Thanks for the lift.

OZZIE

Are you gonna be-

ANNABEL

We'll be okay.

OZZIE

Ok. Yeah. Um. Nice to meet you.

They have a lingering moment. Enoch is wandering into the wooded area off the road.

ANNABEL

Bye Ozzie. Thanks.

They shake hands. Annabel gets out of the car with Enoch's candy bag.

OZZIE

(shouting to Enoch)

Take it easy, Brae.

Enoch doesn't turn around. Ozzie kinda nods to himself. Annabel waves. He drives off. She starts off gently after him.

EXT. FOREST - LATER

Annabel ventures into the woods. She doesn't see Enoch.

ANNABEL

(calling out to him)

Enoch. Enoch.

ENOCH (O.C.)

Over here.

She follows his voice, navigating the foliage with an overqualified grace. She finds him standing in front of a small wooden shack. He seems in a light daze still. She sidles up next him and joins in his fixation on the shack. A moment of quiet calm after the storm passes over them.

ANNABEL

Are you okay?

ENOCH  
Kind of. You?

                  ANNABEL  
I'm okay.

                  ENOCH  
Good.

She slips the fingers of her hand through his.

                  ANNABEL  
It looks lonely.

                  ENOCH  
It looks like a shack.

                  ANNABEL  
My dad was a Forester.

                  ENOCH  
Yeah?

                  ANNABEL  
Yeah. Might still be.

A gentle melancholy comes over her. She smiles and walks over toward the shack. She runs her hand over the wood. Suddenly she kicks at the door. Enoch is startled and looks around. The moon looks on knowingly and sympathetically.

                  ENOCH  
Annie?

A strange but controlled anger plays over her face. She kicks the door again. The lock flies helplessly to the ground. She opens the door and stands fixed on the threshold. She walks into the dark. From within we hear her voice.

                  ANNABEL (O.C.)  
Coming?

Enoch pulls a dumb boy face and wanders toward the door.

INT. FOREST SHED - NIGHT

Inside, the shed is full of forestry tools. Some light filters through the door but the two are otherwise enveloped in a rich darkness.

                  ANNABEL  
Close the door, dummy.

Enoch does as he is told. The darkness becomes more profound. Annabel is squinting and fumbling around. Enoch is standing around nervously. Suddenly, CLICK, Annabel has found a flashlight and turned it on so the light shines under her chin the way kids at camp do to scare each other. It scares Enoch. They laugh.

ENOCH

You actually look terrifying.

ANNABEL

Oh yeah, that's nothing.

She throws open the door and rushes out into the waiting woods. Enoch is a step behind. The game is afoot. He rushes out after her.

EXT. FOREST - NIGHT CONTINUOUS

Enoch emerges from the shed and surveys the land. Annabel is nowhere to be seen.

ENOCH

Annie. Annie?

He whips around thinking he heard something.

ENOCH

Okay, this is kinda not funny.

He sees a light blinking amongst the trees. He sets running through the dark woods toward it. He hears a bird calling in the distance. He gets to where the light was but nothing is there. He waits for the next clue. It comes in the form of another flash. He races off toward it. This time he can see the light holding still. He arrives to find the flashlight lodged in a tree with Annabel's wig next to it. He picks up the flashlight and begins to shine it around. He begins to walk.

ENOCH

I'm gonna get you, little ghost.

He hears a rock fall and whips his light around to the noise. Just then Annabel grabs the flashlight out of his hands and starts running. Enoch takes pursuit. They run like Hansel and Gretel chasing the beam of light in front of them, their own trail of bread crumbs. Enoch's chest is heavy with breath. He can see Annabel just up ahead of him. The light dipping away occasionally. Her foot steps crunching through fall foliage. Suddenly he trips and hits the ground hard. He winces and clutches his arm.

ENOCH

Owww.

He sits cradling his arm, breathing heavy. He is surrounded by darkness and silence. Suddenly Annabel appears over him. She shines the light in his eyes so he can only make out her silhouette. She looks like an apparition.

ANNABEL

(in an odd ethereal voice)

Why are you trespassing in my woods.

Not missing a beat in the role play.

ENOCH

I'm sorry. I was looking for my girlfriend. I think she came this way.

ANNABEL

No one has passed through these woods for ages. What did she look like?

ENOCH

She is- She's about your height, blue eyes.

ANNABEL

Is she pretty?

ENOCH

Beautiful. Who are you?

ANNABEL

I am the spirit of this forest.

ENOCH

Can you help me?

ANNABEL

Maybe. Follow me.

Enoch gets up and begins to follow Annabel who is staying in her role and walking up ahead of him.

ANNABEL

This girl. You must care about her a lot to come into the woods after her.

ENOCH

Very much.

They arrive back at the shed.

ENOCH

Is this your home?

ANNABEL

It is. Please come in.

He goes into the shed and she follows him in.

INT. FOREST SHED - NIGHT CONTINUOUS

Annabel closes the door. She keeps shining the light in Enoch's face. She spreads some blankets on the floor that were folded up on a shelf.

ANNABEL

Sit.

He does. She sits across from him. She holds up the flashlight.

ANNABEL

Do you know what this does?

ENOCH

No.

ANNABEL

It lets you see what you truly want in this world.

ENOCH

Really?

ANNABEL

Yes. And I want you to have it.

She hands the light over to him with her hand covering the beam. He takes it, cupping his hand over the beam too.

ANNABEL

Try it.

ENOCH

What I truly want?

ANNABEL

Yes.

He opens his hand. The beam shoots up to the ceiling between them. He shines in on her face. She looks stunning and not of this world. He focuses the beam onto her mouth.

ANNABEL

Is it working?

ENOCH

Yes.

He drags the light down to her neck. Her skin looks radiant and glowing in its sensuality. He traces the beam down to her feet. She starts to remove her shoes in the light until we see her feet. He drags the light up to her shoulder. In response she pulls away her kimono and undershirt to reveal her bare shoulder. He drags the light down the side of her body. She starts to undress wherever he points the light. She's now removed her shirt. Enoch leans in and kisses her clavicle which he is training the light on. She releases the breath she's been holding deep within her lungs. Playfully, she grabs the light from him and shines it on his face. She starts to rub the make-up off of his face, the Xs on his eyelids which she begins kissing delicately. She pulls back and shines the light on his arm. He begins pulling off his clothes to reveal his bare arm. She drags the light across his body. He undresses with a gentleness we have not seen in him. Suddenly, as if the tension would snap their hearts, Annabel lunges at his mouth, dropping the flashlight. The light falls to the side, the beam no longer illuminating our lovers. We only hear their breath and sense them locked together like sparring deer. Through the dissipated darkness two words escape Annabel's mouth.

ANNABEL

Oh God.

INT. FOREST SHED - NEXT MORNING

It is morning. Annabel and Enoch are snugly ensconced beneath the blankets. They are tangled so intricately it looks like they attempted to meld themselves together. The idyllic scene is interrupted by the door suddenly and inconsiderately bursting open. We see a GRIZZLED FORESTER standing in the doorway. He is shocked to see the two young lovers. Annabel starts awake with a sharp breath. Enoch looks up. Thinking fast-ish:

ENOCH

(The worst half hearted  
sell)

Yay, we're saved.

EXT. - TOWN ROAD - DAY

The kids are walking back toward town in blissful silence (both still in their costumes). Enoch has his arm slung over Annie's shoulder like a proud young lion. She is snuggled into his arm. We see that the Forester gave them a blanket to walk back with and Annie is wrapped up in it. Enoch stops, pulls Annabel toward him and lays the kiss of all kisses on her. She pulls back and smiles the smile of all smiles up at him.

INT. ENOCH'S ROOM - THAT NIGHT

Enoch is lying on his bed looking contentedly up at his ceiling. Hiroshi is perched on Enoch's desk and is decidedly less relaxed.

HIROSHI  
So what was it like?

Enoch just smiles at Hiroshi.

HIROSHI  
Oh. Okay.

HIROSHI  
Are you gonna do it again?

ENOCH  
(come on, man)  
Hiroshi.

Pause.

HIROSHI  
Wasn't her mother upset you stayed  
out all night?

ENOCH  
She snuck back in before anyone  
woke up.

HIROSHI  
Oh.

Pause.

HIROSHI  
Did it make her happy?

Enoch smiles and closes his eyes. Hiroshi looks bothered and distant.

I/E. MONTAGE

We see scenes of our two lovers enjoying their new found closeness. Enoch and Annabel watching a youth hockey game cheering as a tiny player scores a goal. The two of them walking and laughing and talking. The two of them are throwing rocks at a passing train by the train bridge. Hiroshi sits a ways off watching. Enoch and Annabel at the hospital.

INT. ENOCH'S ROOM - NIGHT

We see the two of them reading from Annabel's Ornithology book. She is drilling him on the names of gulls.

ANNABEL  
Yellow footed gull.

ENOCH  
Larus livens.

ANNABEL  
Wing span?

ENOCH  
55 inches.

Annabel is impressed and delighted.

ANNABEL  
Life span?

ENOCH  
Uh, seven to ten years?

ANNABEL  
Very impressive.

She closes the book and looks at him adoringly. Enoch gets up off the bed and stretches out his arms.

ENOCH  
I wonder what my wingspan is.

ANNABEL  
Well, I know my life span.

He puts his arms down and rejoins his gal on the bed. There is a moment of comfortable rich quiet. Enoch kisses her forehead.

ANNABEL

So, Hiroshi doesn't get to see his  
old friends or dead uncles or  
whatever?

ENOCH

Nope. Just me.

Annabel forces a smile. He looks at her with some sadness as if to say, "I hope we're not in over our head here." Switching gears, he takes the book from her.

ENOCH

Okay my turn.

EXT. COTTON HOME - DAY

We see Enoch walking up to Annabel's door. He is holding a stack of books as he approaches the door. He rings the door bell with some difficulty. Waits. No response.

ENOCH

Annie?

No answer.

ENOCH

I got your Darwin books. And they  
had a new print of Voyage of the  
Beagle. I know it's your favorite.

No answer. He tries the door, it is open. He goes into:

INT. COTTON LIVING ROOM - SECONDS LATER

Enoch walks in the door holding the books.

ENOCH

Annabel. Annie?

Enoch spots a pair of legs behind the couch. He rushes over. Annabel is lying on the floor a glass of spilt water next to her. He scoops her up. Her eyes flutter open.

ANNABEL

(weakly)

Ennie?

ENOCH  
Hold on, Annabel. Just- please  
hold on.

                  ANNABEL  
It's okay, Ennie. I'm gonna be  
okay.

                  ENOCH  
No. It's not time yet. I'm not  
ready.

                  ANNABEL  
Yes you are.

                  ENOCH  
No, Annie, don't do this to me.

                  ANNABEL  
Tell me about the birds, Ennie.

                  ENOCH  
What?

                  ANNABEL  
The song birds. The ones I told  
you about.

                  ENOCH  
No. I can't.

                  ANNABEL  
Please, Enoch.

                  ENOCH  
But I'm-

                  ANNABEL  
Why do they sing in the morning?

Collecting himself.

                  ENOCH  
They sing because they're happy to  
be alive another day.

                  ANNABEL  
I've sung every morning since I met  
you.

ENOCH

Annabel, I'm not letting you go.  
You're gonna sing tomorrow morning  
and the next morning too, and  
you're gonna keep singing till  
we're both old and gray.

ANNABEL

Let me go, Enoch. Let me go.

ENOCH

I can't, Annie. I love you. I  
love you so much.

He begins to cry.

ANNABEL

Don't cry. I've never been so  
happy. I've never been so-

She goes limp.

ENOCH

Annabel. Annabel? God no!

He reaches into his pocket and unfolds a large pocket knife.  
He begins to weep.

ENOCH

Hold on, Annie. I'm coming with  
you.

He puts the knife at his side, readying a horizontal cut, the  
same one that Hiroshi showed him. His face hardens as he  
breathes in. Just then a hand grabs his.

ANNABEL

What the hell do you think you're  
doing?

She pops up from her death pose.

ENOCH

What? I'm following you into death.  
What more do you want from a guy?

ANNABEL

That is not in the script. That is  
SO not in the script.

ENOCH

I know I added it for this run.

ANNABEL

No that's ridiculous, it makes no sense.

ENOCH

What do you mean "makes no sense". Like all that bird singing stuff does.

ANNABEL

It totally upstages my passing. You can't stab yourself to death-

ENOCH

I'm not stabbing, I'm disembowling it's called Sepuku.

ANNABEL

Well fine you cannot Sepuku yourself to death right after I just had the most beautiful and tragic end.

ENOCH

Who says?

ANNABEL

Me! And "all that bird stuff" is stuff that we agreed on, and you seemed to like it just fine when we wrote it.

ENOCH

Well I don't like it anymore. I think it's sappy and corny. Nobody talks like that. With all the repeating the ends of lines,

(mocking)

"Don't be gone, don't be gone. Let me go, Let me go"

ANNABEL

Nobody also disembowels themselves right after their girlfriend dies in their arms from a terminal brain tumor.

ENOCH

How do you know?

ANNABEL

Oh my god! Just forget it. This was a mistake.

ENOCH  
What was a mistake?

ANNABEL  
This.

ENOCH  
You know what? Fine. It's YOUR  
dumb death scene and you obviously  
don't want my help. I quit.

ANNABEL  
Fine. Good. I don't need to die in  
anybody's arms. It'll be much  
sadder alone.

ENOCH  
Fine. Good luck dying alone then.

ANNABEL  
I don't need luck I'm just gonna  
die alone and it's gonna be  
beautiful and sad and beautiful and  
you won't be there and it will be  
better without your annoying dumb  
face and your horrible fake crying  
and stupid Sepuku.

She is close to breaking.

ENOCH  
You're no fun anymore.

ANNABEL  
I'm dying!

ENOCH  
Big deal.

ANNABEL  
Big deal?

Enoch starts to walk toward the door.

ANNABEL  
Where are you going?

ENOCH  
I'm outta here.

He opens the door and walks out to:

EXT. COTTON HOME LAWN

Annabel follows Enoch out, tempers are flaring.

ANNABEL  
You think you can just leave like  
that?

ENOCH  
Why not? Isn't that what you're  
gonna do.

ANNABEL  
You think I want to?

ENOCH  
Doesn't matter though does it.

ANNABEL  
So what has this been?

ENOCH  
I don't know.

ANNABEL  
You don't know?

ENOCH  
I don't know.

ANNABEL  
So you're just gonna go back to  
throwing rocks with your ghost  
friend.

He turns and starts to walk away.

ANNABEL  
It'll just be you and your dumb  
ghost, huh? Maybe you guys can  
practice sepuku together and-

Enoch spins around, possession in his eyes.

ENOCH  
I made him up.

ANNABEL  
What?

ENOCH  
He's not real.

ANNABEL

But you said-

ENOCH

I've been there, Annabel. I was dead for three minutes and you know what's there. Nothing. No ghosts, no sappy lines about birds, no parents, no goodbyes. It's just nothing.

This guts Annabel. She stands devastated, trying not to fall apart in front of him. He turns coldly and walks away. We linger with her.

EXT. ENOCH'S HOME - LATER

Enoch arrives at his house.

INT. ENOCH'S HOME - SECONDS LATER

Enoch runs up the stairs past his Aunt and into his room.

INT. ENOCH'S ROOM - SECONDS LATER

Enoch storms into his room. Hiroshi is on his bed reading his piece of paper. The two lock eyes. Enoch looks on the verge of self-destructing. Hiroshi looks back at him. The two say nothing.

INT. CHURCH - DAY

Enoch is crashing another funeral. He is dressed in his old black suit. He is sitting amongst other funeral goers who are totally absorbed in the eulogy that is happening which is lightly muted in the background. Enoch is sweating. He looks uncomfortable and jittery. He looks around. Another funeral goer looks at him, concerned. Enoch averts his eyes, when he looks up another person is looking at him. His agitation increases until he shoots up and rudely pushes his way past the other patrons in his row. The patrons react with a kind of shock and mild annoyance. The eulogist stops and looks over at the commotion. Enoch runs out of the church.

INT. EASTERN MAINE MEDICAL CENTER - DAY

We see Dr. Sewall. He is chatting with another doctor. The conversation is technical but relaxed. We follow him into:

INT. DR. SEWALL'S OFFICE - DAY

Enoch is in a chair across from Dr. Sewall's empty desk.

DR. SEWALL  
Hello. Enoch, right?

ENOCH  
Yeah, Enoch.

DR. SEWALL  
Annabel talks about you all the time. What can I do for you?

ENOCH  
I know you're probably really busy or whatever, so I'll make this quick.

DR. SEWALL  
I'm actually just doing rounds so I have some time. What's on your mind, son?

Dr. Sewall sits.

ENOCH  
I just wanted to talk about Annabel.

DR. SEWALL  
Okay?

ENOCH  
Make her better.

DR. SEWALL  
Excuse me? I don't think you understand.

ENOCH  
No I understand. She's sick and you were trying to get her better but now everybody's giving up and I just think-

DR. SEWALL  
Enoch. We did everything we could to-

Something shifts in Enoch. He stands.

ENOCH  
Call off the dogs, okay.

DR. SEWALL  
What?

ENOCH  
Make it go away. I mean what do  
you do here, just watch people die?

DR. SEWALL  
Watch your tongue.

ENOCH  
Just do your fucking job.

The air is still. Dr. Sewall is stone.

DR. SEWALL  
Sit down.

ENOCH  
No.

DR. SEWALL  
No?

Dr. Sewall calmly picks up the phone. We can hear him calling  
security while Enoch continues his rant.

ENOCH  
I'm not leaving till you start  
doing what you're paid to do. How  
much are they paying you, huh, to  
sit around and kill people?

Dr. Sewall is shocked.

ENOCH  
Hey aren't there any other doctors  
around here? Why did Annie have to  
get the shit one who probably can't  
even cure a headache?

Enoch grabs the phone out of Dr. Sewall's hand.

ENOCH  
Why don't you call one huh? Call  
one of the good doctors. Come on  
say something! Say something!

Just then security runs in and restrains Enoch. He continues  
to rave like a lunatic as they haul him out of the office.

ENOCH  
Say something! Say something!

We linger on Dr. Sewall who is clearly shaken up.

INT. HOSPITAL SECURITY OFFICE - LATER

Enoch is sitting in a secure room, alone. There is a table and a chair. Enoch is sitting on the floor. The door opens. It is Joseph, the security guard from the morgue. He pulls out the chair and sits. His face is full of warmth and concern. There is a lingering silence. Enoch looks almost catatonic.

JOSEPH  
Your Aunt said she'll be here in  
about twenty minutes.

Enoch says nothing.

JOSEPH  
That was quite a display up there.  
Your lucky that Dr. Sewall isn't  
gonna press any charges. You know  
he could, right son?

Enoch is silent.

JOSEPH  
He did ask that we don't letcha  
back in here.

ENOCH  
That's fine.

JOSEPH  
Okay. Just wanted to make sure you  
understood.

Pause. Joseph can see that Enoch is clearly in agony.

JOSEPH  
Is there anything you wanna talk  
about? You know I see a lot of  
things working here. Lotta hurt. I  
know a thing or two about it.

Enoch is unresponsive. Joseph nods, gets up and heads toward the door.

JOSEPH  
You're not the things that happen  
to you, son. You're just the person  
they happened to.

INT. BUS - LATER

Enoch and Mabel ride on the bus. The tension between them is  
epic. They ride in silence.

INT. ENOCH'S HOME - LATER THAT NIGHT

Enoch and Mabel arrive at the house. Enoch makes straight for  
his room.

MABEL  
Enoch, wait.

Enoch stops. He does not want to do this right now.

ENOCH  
What?

MABEL  
What do you mean what?

ENOCH  
What?

MABEL  
What can I do? What can I do, for  
you? How can I-

ENOCH  
Nothing. You can't do anything.

He turns to go up the stairs, she whips him around.

MABEL  
Don't talk to me like I'm not here.  
I'm right here and I am trying- So  
what can I do? Tell me! How can I  
be enough.

ENOCH  
You can't.

MABEL  
Ya know, I dropped my life for you,  
Enoch.

(MORE)

MABEL (cont'd)

I came back from Boston to work at a paper that hasn't even heard of most of the things that I love. For you.

ENOCH

I never asked you to.

MABEL

No, your mother did. She made me promise that if anything ever happened to her I would take care of you. And it did so I am. I'm here and I'm trying.

ENOCH

They're dead because of your stupid award. You're stupid little award.

A dagger in her heart.

MABEL

That is not my fault, Enoch. How could you say- It was her idea to come to-

ENOCH

I don't care.

MABEL

Well I care. I care.

ENOCH

Well you didn't care enough to wait to have the funeral. I didn't even get to say goodbye. I didn't get to-

MABEL

Because you were never supposed to wake up, Enoch. You weren't supposed to survive.

This hits like a right hook.

MABEL

Nobody thought you would make it through the year. The doctors couldn't believe it when you did.

ENOCH

I wish they'd been right.

MABEL

Don't say that.

ENOCH

Drop dead.

Mabel winds up and slaps him. Both stand quivering.

MABEL

You think you're the only one who  
lost something. I lost my sister,  
god damn-it. I lost my big sister.  
And you- And you are all I have  
left of her.

She starts to weep. He looks at her with a startling lack of empathy. His face hardens. He walks calmly toward the front door. He opens the door, pauses briefly in the threshold then walks out the front door leaving her in shambles and the door open.

INT. RACHEL'S BEDROOM - NIGHT

Annabel is watching her mother sleep. She looks lost and distant. She kisses her mother's forehead and goes to the door.

INT. COTTON KITCHEN - LATER

Annabel sits down in front of the kitchen table. There is a huge pile of what appears to be Halloween candy spread out in front of her. She picks up a candy bar.

ANNABEL

(to a fun-size Snickers)  
Baby-Snickers. Are you chocolate  
or nuts or caramel?

Elizabeth wanders in to get a snack.

ELIZABETH

Hey.

ANNABEL

Hey.

ELIZABETH

(noticing the candy)  
What's all this?

ANNABEL

Halloween candy. I'm sorting it by  
phylum, class, order and suborder.

Surveying the candy.

ANNABEL  
It's getting pretty complicated.

ELIZABETH  
It looks like it. Need help?

ANNABEL  
Sure. Have a seat by Candycorni  
Annabelus.

ELIZABETH  
Sounds delicious.

ANNABEL  
Okay, so, I'm having trouble  
sorting out the candy that has a  
lot going on.

ELIZABETH  
Like what?

ANNABEL  
Mostly the candy bars.

Elizabeth takes the snickers, unwraps it and eats it.

ELIZABETH  
Problem solved.

Annabel laughs.

ANNABEL  
Why didn't I think of that?

ELIZABETH  
That's what I'm here for.

They begin to sort the candy.

ANNABEL  
Remember that Halloween when you  
were Rupunzel and I wanted to be  
Rupunzel too and you totally  
freaked out?

ELIZABETH  
It was my idea.

ANNABEL  
That's why I liked it.

Annabel buckles a little under the weight of her meds.

ELIZABETH

Annie?

ANNABEL

I'm okay.  
(directing the candy)  
Licorice family.

ELIZABETH

Do you wanna talk about, Enoch.  
About losing-

ANNABEL

Not really.

Elizabeth nods. She doesn't want to push.

ANNABEL

Do you miss your old boyfriends?

ELIZABETH

No.

ANNABEL

You had a lot, huh?

ELIZABETH

(joking)  
What are you implying?

ANNABEL

Nothing. You just always had a boy  
around. Sometimes a bunch. I  
remember looking at their faces and  
hands and thinking how handsome  
they were.

ELIZABETH

Yeah, well. Not as many these days.

ANNABEL

Cause of me, huh?

ELIZABETH

No, Annie.

Pause.

ANNABEL

I always wanted to be like you.  
With your friends and bags and boys  
and whatever.

ELIZABETH

I was an idiot. None of that stuff  
ever -

Suddenly Annabel's eyes shoot into the back of her head.  
Elizabeth jumps up. Annabel's body starts to quiver.

ELIZABETH

Annie! Oh God.  
(shouting upstairs)  
Mom, call 911!

No response.

ELIZABETH

Mom! Wake up!

Annabel has now descended into a full on seizure. It is terrifying. Her body looks as though it might break. Elizabeth is trying against all odds to remain calm as she fumbles for the phone. Rachel bursts into the room and runs to her daughter's side.

RACHEL

Oh no baby. Oh no. Oh no.

ELIZABETH

Mom! Call an ambulance.

Annabel's body goes limp. They freeze in horror.

ELIZABETH

MOM! DO IT NOW!

She swallows hard and dials. Our view drifts away from the frightening scene. The 911 call and Elizabeth's soothing words begin to fade down. We can make out a figure in the kitchen window. It is Hiroshi. He watches. Emotionless.

EXT. BANGOR CEMETERY - NIGHT

Enoch is walking at a brisk pace, a crowbar in his hand, death in his eyes. Hiroshi keeps up by his side.

HIROSHI

Enoch. What are you doing?

ENOCH

Go away.

HIROSHI

Stop.

ENOCH

You're not real.

HIROSHI

What are you talking about?

Enoch says nothing.

HIROSHI

Did she tell you that?

ENOCH

I said go away.

HIROSHI

All this for a girl? Are you that weak?

ENOCH

Shut up.

HIROSHI

I'm not leaving.

ENOCH

Why? Why do you give a shit about me?

Hiroshi loses his cool a bit.

HIROSHI

Because we are connected.

ENOCH

What, so all I have to do is forgive the world for killing my parents and you get your wings?

HIROSHI

That's not what I meant.

ENOCH

I don't care what you meant.

He arrives at his parents grave stones and with the cold-blooded calm of a contract killer he begins methodically bashing the headstones with the crowbar.

ENOCH

You think you can just leave me  
here! Huh? You think you can just  
go and not come back.

He winds up again and again striking his parents headstones alternately. Hiroshi is so horrified that he stands petrified. He brings the crowbar down on the headstone again.

HIROSHI

ENOCH STOP!

He turns to Hiroshi. His eyes demonic and shattered.

HIROSHI

Is this about her?

ENOCH

Her name is Annabel.

HIROSHI

Was. Was Annabel.

ENOCH

What are you talking about?

HIROSHI

She's dead, Enoch. I saw it.

Enoch tries to process this.

ENOCH

You're lying.

HIROSHI

No.

Rage fills Enoch's features.

ENOCH

You're lying.

He drops the crowbar and lunges at Hiroshi with a wild punch. Hiroshi moves swiftly out of the way with a military hand-to-hand combat move and cracks Enoch in the face. They both stop, stunned that they can hurt each other. Enoch attacks again. They fight. Hiroshi pins Enoch on the ground, his hands tightening around his neck. Enoch looks up at him like a wounded animal. Hiroshi is a solider again. He is terrifying.

HIROSHI

You think you have nothing. You  
have everything. You want to see  
what nothing feels like? Do you?

He is chocking the life out of Enoch. Enoch begins screaming  
through Hiroshi's choke hold, repeating one phrase again and  
again.

ENOCH

Do it. Do it. Do it.

All goes black.

INT. EASTERN MAINE MEDICAL - DAY

Enoch fades into consciousness. He slowly becomes aware of  
his surroundings. He is sluggish. He sees that Mabel is in  
the room with him. She tries to force an exhausted smile.

ENOCH

I'm sorry, Auntie.

He drifts off, again.

INT. EASTERN MAINE MEDICAL - LATER THAT NIGHT

Enoch is a little more alert. There is a police officer by  
his bedside.

ENOCH

I told you, I don't remember  
anything. I'm sorry.

POLICE OFFICER

Was there one, a bunch of them?  
Were they black, white?

ENOCH

I'm sorry.

The officer looks annoyed.

POLICE OFFICER

Okay, son, we'll let you get some  
rest. But if you remember anything  
call us right away. We wanna catch  
these sick sons of bitches.  
Defiling headstones like that, it's  
just sick.

ENOCH

Sick.

POLICE OFFICER

Feel better son.

The officer leaves.

INT. EASTERN MAINE MEDICAL ENOCH'S ROOM - MORNING

Enoch is staring blankly at nothing in particular. There is a knock at the door and it opens. It is Dr. Sewall.

DR. SEWALL

I thought I told you to stay out of here.

Enoch smiles politely.

DR. SEWALL

How you feeling, son?

ENOCH

I'm alright.

DR. SEWALL

Good. Sorry about the food. It's the biggest complaint we get so I'm sort of anticipating.

ENOCH

It's fine, thanks.

DR. SEWALL

That is, I think, the first time I've heard that.

Pause.

ENOCH

I'm sorry about that stuff I said. I was really messed up and-

DR. SEWALL

It's fine. I know what it's like to lose.

ENOCH

You do?

DR. SEWALL

I do.

(changing the subject)

But I'm not here to get an apology.  
I actually came with a gift.

ENOCH

Gift?

He produces a book. It is Annabel's ornithology book. Enoch can't believe it.

ENOCH

Where did you get that?

DR. SEWALL

A very beautiful girl just gave it  
to me. Was worried you didn't have  
enough to read.

Pause.

ENOCH

She's alive?

DR. SEWALL

Yes.

Enoch gets a little worked up.

ENOCH

Where is she?

DR. SEWALL

Unfortunately there are rules about  
patient privacy, I'm sure you know.

He hands Enoch the book and smiles. He holds on to it as  
Enoch grabs it.

DR. SEWALL

I found the chapter on water-birds  
to be very interesting.

Enoch understands and nods.

DR. SEWALL

Are you holding up okay?

ENOCH

No, sir. Thank you though.

Dr. Sewall nods comfortably and leaves. Enoch opens the book leafing through until he finds the chapter entitled "Water-Birds". There is a beautiful drawing of two sea gulls. Written next to them are the names "Enoch" and "Annabel" and at the bottom of the page "Webber Building, Room 306". Enoch smiles to himself. He looks over to the window but jolts when he sees that Hiroshi is sitting in the chair next to the window.

ENOCH

Jesus!

HIROSHI

Hello, Enoch.

Enoch catches his breath.

ENOCH

We gotta stop meeting like this.

Hiroshi smiles weakly.

HIROSHI

That first day, you weren't scared of me. Why?

ENOCH

Well, to be fair I was on a lot of morphine.

They laugh a little.

HIROSHI

I was so sure that I was here to help you. I didn't know how or why. I didn't even know where I was. I just-

He stops and thinks, reliving the moment in his head privately.

ENOCH

You did.

HIROSHI

Enoch. We're both back where we started.

Enoch considers this.

HIROSHI

I am sorry.

ENOCH

Me too.

HIROSHI

I'm glad that she is okay. Annabel.

ENOCH

Yeah.

Hiroshi removes the paper we've seen him reading over. He looks at it with sadness.

HIROSHI

It's a letter. Just a letter.

ENOCH

For who?

HIROSHI

A girl I knew.

ENOCH

Did she like it?

HIROSHI

I never sent it.

Pause.

ENOCH

Who was she?

HIROSHI

One Hundred Million ready to die.

ENOCH

Hiroshi?

He looks up at Enoch. A deep pain apparent in his eyes for the first time.

HIROSHI

I wasn't ready to die.

ENOCH

Neither was I.

HIROSHI

We have so little time to say the things we mean. We have so little time for any of it.

Hiroshi gives the letter to Enoch. Something comes over Enoch. He starts looking around the room a bit panicked.

                  ENOCH  
Hiroshi?

                  HIROSHI  
Yes?

                  ENOCH  
Hiroshi? Hiroshi?

                  HIROSHI  
I'm right here.

                  ENOCH  
          (raising his voice)  
Where are you? Is this a joke?  
Hiroshi?

Enoch is still. We realize that Enoch can no longer see Hiroshi. We see this dawning on Hiroshi. He stands. Sadness creeps over him. Hiroshi is now alone. He looks at his friend, the only one he has ever known.

                  HIROSHI  
Enoch.

Just then a NURSE enters the room. Enoch looks startled.

                  NURSE  
Everything okay in here?

Hiroshi is gone and so is his letter.

                  ENOCH  
Yeah. Bad dream.

                  NURSE  
Okay. Night night.

                  ENOCH  
Good night.

We linger with Enoch.

INT. EASTERN MAINE MEDICAL ANNABEL'S ROOM - LATER

Enoch approaches room 306. Checks the surroundings and cracks the door. Annabel is asleep. He pads into room, careful not to wake her. He watches her like she is all that has, does and will ever exist. She stirs.

She looks truly ill for the first time. It is heartbreaking. Her eyes open. She is not startled by him. It's almost as if she was expecting him, or dreaming of him.

ANNABEL

Hey.

ENOCH

Hey.

ANNABEL

You got my book?

ENOCH

I did. Thanks.

Pause.

ENOCH

I'm here to bust you out.

Annabel smiles.

ANNABEL

A little late. I get out tomorrow.

ENOCH

That's great.

ANNABEL

Kind of. They're letting me do the rest of my time at home.

Enoch nods. He comes in and sits on the bed.

ANNABEL

I heard you got in a fight.

ENOCH

Yeah, sorta.

She touches a bruise on his face gently, as if trying to heal it.

ANNABEL

No more fights.

ENOCH

Okay, Birdie.

ANNABEL

Come here.

She pulls his face in toward him. They kiss. There is a maturity and wisdom in it.

ENOCH  
I missed you.

ANNABEL  
Serves you right.

They kiss again. He crawls into the bed and slips under the covers.

ANNABEL  
I missed you back, dummy.

She smiles sweetly at him. They kiss. Enoch rests his head on her chest and closes his eyes. She listens to the whir of the machines that surround her.

INT. ENOCH'S HOME - THAT NIGHT

Enoch comes downstairs for dinner. He goes to the dinner table but it's empty. He looks in the den. Mabel has set up dinner on the coffee table.

MABEL  
Tables a little big. Thought this  
might be cozier.

They smile at each other.

INT. ENOCH'S ROOM - LATER THAT NIGHT

Enoch is sitting up in bed. We see that he has set up Battleship, in hopes that Hiroshi may return. He does not. Enoch kills his bedside light.

INT. COTTON HOME - DAY

Enoch is ascending the stairs of Annabel's home. He looks like he hasn't been sleeping much and is barely keeping himself together.

INT. ANNABEL'S ROOM - SECONDS LATER

Enoch opens the door. We see that Annabel's room is full of medical equipment. Mr. Darwin is still presiding over the room.

ENOCH  
Hey, birdie.

ANNABEL  
Hey.

He goes to her side. They kiss. It is not the kiss of hormone-crazed teenagers but more like the kiss of a long married couple, still in love, after all these years.

ENOCH  
I brought you something.

ANNABEL  
That's my favorite sentence.

ENOCH  
Spoken like a true lady.

She hits him playfully in the arm as he rustles around in his backpack. He produces a small toy xylophone. Annabel melts a little.

ENOCH  
I looked all over for one of these  
dumb things, finally chased one  
down at a toy store in Old Town.

He sets it down. She immediately starts hammering away at it sweetly. The music is childlike and melancholic.

ANNABEL  
Thanks, Ennie.

ENOCH  
Better late than never, right?

She smiles to cover some sadness and continues plunking away at the xylophone.

ENOCH  
Is it enough?

ANNABEL  
Is what enough?

ENOCH  
I mean it's just a stupid  
xylophone.

ANNABEL  
Enoch.

ENOCH

I wish I could do more, ya know.  
Like, take you to the Galapagos or  
make it be spring or- something  
better.

She takes his hand. They are both teetering on the flood  
brink but staying the waters.

ANNABEL

You did enough.

ENOCH

I did?

ANNABEL

Yeah.

ENOCH

Swear?

She nods. He kisses her.

ANNABEL

Gotta go soon, birdie.

ENOCH

You do?

ANNABEL

Yeah. Is that okay?

Enoch nods. He kisses her like the sun kisses the ocean.

ENOCH

I'll be right back, okay?

ANNABEL

Okay.

He kisses her again and leaves the room.

INT. COTTON HOME HALLWAY - SECONDS LATER

Enoch walks almost stone faced a little down the hallway so  
he is out of ear shot of Annabel's room. He slumps down  
against the wall. The dam breaks. He is not ready to lose  
her. He weeps silently, his body shaking loose months of pain  
and loss. He starts to breath and compose himself. Suddenly  
he hears:

ANNABEL (O.C.)

Enoch!

Enoch bolts up and rushes to her door. He flings it open.

INT. ANNABEL'S ROOM - CONTINUOUS

Annabel is sitting up looking at a man in a suit that is at the foot of her bed. Enoch tenses and steels his nerve.

ENOCH

Hey.

The man turns around. It is Hiroshi. He is dressed in a beautiful antique suit. One he might have worn to a formal event during his time. He looks astoundingly handsome. Enoch can not believe his eyes. Annabel's eyes are wide with awe.

ENOCH

Hiroshi?

ANNABEL

Hiroshi?

Annabel can literally not believe her eyes. Enoch stumbles to find the first of hundreds of questions all racing through his mind simultaneously.

ENOCH

What are you- You're back? I thought - What are you doing here?

HIROSHI

It's a long trip. I thought she could use the company.

Everyone is quiet.

ANNABEL

(to Enoch)

I totally believed you. From the first time you told me about him.

ENOCH

Yeah right.

ANNABEL

I did too. Tell him.

ENOCH

You tell him he's standing right there.

ANNABEL  
(to Hiroshi)  
I totally believed him, a hundred  
percent. From day one.

ENOCH  
What about that Ben Franklin crack.

ANNABEL  
(come on guys)  
It was a joke!

Hiroshi smiles and chuckles to himself. Something we're not  
used to.

ANNABEL  
Why is he laughing? Is that bad?  
Was I not supposed to believe you?

Enoch bows to Hiroshi, the way his friend taught him to.  
Hiroshi returns the gesture.

ANNABEL  
Why are you guys bowing? Is that a  
thing? Am I supposed to bow too.

Enoch starts to laugh.

INT. ANNABEL'S ROOM - FEW MINUTES LATER

The three of them are playing monopoly and Annabel is  
wreaking havoc on the boys.

ENOCH  
(moving his piece)  
Seven, eight - NO. Why did you sell  
her Boardwalk?

HIROSHI  
I needed the money. And you told me  
it was no good.

He has landed on boardwalk which has a hotel on it.

ANNABEL  
Cough it up, wise guy. Five star  
lodging ain't cheap.

ENOCH  
Can't you just consider me a local  
drifter who you found sleeping in  
the hotel dumpster?

ANNABEL  
Don't think so.

HIROSHI  
She is tough.

ENOCH  
You have no idea. Nice suit by the way.

HIROSHI  
Thank you.

ENOCH  
Where'd you get it.

Hiroshi pauses. Annabel tunes in.

HIROSHI  
After I gave you the letter my body felt very warm and everything started getting very bright. I could feel a breeze and all of a sudden I was standing in an empty field. I recognized it from my childhood. I could feel the sun on my face. Then in the distance I started to see something coming. I felt the ground start to shake but I remained calm. Then I could see them.

Annabel and Enoch are transfixed.

ANNABEL  
What?

HIROSHI  
Horses. Hundreds of beautiful horses, running toward me.

Everyone is quiet. Suddenly, Hiroshi bursts out in an explosive joyful laughter. Enoch and Annabel realize they've been had.

ANNABEL  
Very funny.

ENOCH  
Hilarious.

Hiroshi lets his laughter die down.

HIROSHI  
 (to Annabel)  
 You'll be fine. There's nothing to  
 be scared of.

ANNABEL  
 Well, am I gonna have to haunt some  
 Japanese kid?

HIROSHI  
 No, you're not like I was.

ENOCH  
 What, a weirdo?

HIROSHI  
 (to Annabel)  
 You're Brave.

ANNABEL  
 Thank you, Hiroshi.

She smiles at him like the sun.

ENOCH  
 Alright, birdie, you're up.

She scoops up the dice.

ENOCH  
 No more doubles, okay?

She rolls.

ANNABEL  
 (Thrilled and excited)  
 Doubles!

ENOCH  
 What!

Their banter fades down till we are just left with the three  
 of them playing the game like they are all old friends. After  
 a moment of this beautiful silent tableaux, we begin to hear  
 Hiroshi's voice in voice over.

HIROSHI (V.O.)  
 To my dearest, Miyako. As I write  
 this letter, the ocean breeze feels  
 cool on my skin. That very ocean is  
 soon to be my grave.

EXT. MONTAGE - DAY

As Hiroshi continues to speak, we see beautiful shots of Orono. We see the places where Enoch and Annabel's love story played out, now covered in the white of winter.

HIROSHI (V.O.)

They tell me I will die a hero.  
That the safety and honor of the  
ones I love will be the reward for  
my sacrifice. I pray they are  
right. My only regret in life is  
never telling you how I feel. I  
wish I were back home. I wish I  
were holding your hand. I wish I  
were telling you that I have loved  
you and only you since I was a boy.  
But I am not. I see now that death  
is easy, it is love that is hard.  
As my plane dives, I will not see  
the face of my enemies, I will  
instead see your eyes, like black  
rocks frozen in rain water. They  
tell us that we must scream Bonsai,  
as we plunge into our target. I  
will instead whisper your name. And  
in death, as in life, I will remain  
forever yours. Ensign Hiroshi  
Takahachi.

EXT. OUTSIDE ENOCH'S HOUSE - DAY

Enoch is stepping outside of his door. It is February. The landscape is still barren but the snows have receded a bit. He turns and notices something in his driveway. We see that a car is parked there, motor off. Behind the wheel is Elizabeth. She looks a million miles away. Her hands fixed at the top of the wheel. Enoch walks over to the passenger side of the car. The window is down.

ENOCH

Hey.

ELIZABETH

Hey.

ENOCH

How long have you been here?

ELIZABETH

Thought you might need a ride. No car and all.

Enoch smiles.

ENOCH

I was, um, I was just gonna take the bus there- but

ELIZABETH

Would you mind coming with me. I could use the- Mom went with some of the other parents and I- Please-

ENOCH

Okay.

He gets into the passenger seat. There is a picture of Annabel from when she was a little girl resting in the car median. She is smiling and perched in a tree. Enoch picks it up and looks at it.

ELIZABETH

She was an absolute maniac. When she was little. Always climbing up a tree or running off somewhere to dig up a bug. Mom couldn't keep up with her because- well she just couldn't. So it was my job to keep track of her. Know where she was. "Lizzie where's your sister?" I always had to know where she was.

Elizabeth begins to crack into the beginning of the kind of weeping that may never stop. She looks into Enoch's eyes imploringly.

ELIZABETH

I don't know where she is. I don't know where she is.

She begins to lose control a bit. Enoch is staying strong for her. She catches herself and breathes.

ELIZABETH

I'm sorry.

Elizabeth starts the car.

ENOCH

Wait.

He puts his hand on her hand which is still shaking and clutching the keys in the ignition. She turns off the car. They sit in each others sadness for a moment.

ENOCH

Ya know the past few months, I've been reading up on this Darwin character. Mostly out of jealousy, wanted to see what I was up against.

Elizabeth laughs a bit.

ENOCH

He said the strong survive, the weak die and that makes the species better, right?

Elizabeth nods.

ENOCH

Well, I think sometimes nature is just taking the ones that aren't meant for this world.

Pause.

ENOCH

And the ones left behind, I don't think we're really stronger or better. We're just the ones meant to remember them and try to be as good as they were while we're here.

Pause. He looks at the picture of Annabel with an incredibly deep love.

ENOCH

I don't know where she is.

He looks into Elizabeth's eyes. He sees her resemblance to Annabel for the first time.

ENOCH

I know she's somewhere, though.

It's as if Elizabeth was parched and Enoch just handed her a huge glass of cool water. She turns to him.

ELIZABETH

Thank you, Enoch.

ENOCH  
Anytime.

They smile at each other.

                                ENOCH  
You want me to drive?

                                ELIZABETH  
That'd be nice.

EXT. COMMUNITY CENTER - LATER

Enoch gets out of Elizabeth's car in the parking lot of a community center. We recognize this place to be the place where Enoch and Annabel first met.

INT. COMMUNITY CENTER - MOMENTS LATER

They walk in together. We don't see what they are looking at but register an emotional shift on Enoch face.

                                ELIZABETH  
She said you guys came up with it together.

We reveal that they are looking at the spread of food at the memorial which looks less like a snack table and more like a Sizzler buffet: Tacos, burgers, milkshakes, lo mein, skittles, the works.

                                ENOCH  
Elizabeth.

                                ELIZABETH  
Yes, Enoch.

                                ENOCH  
Do you think it would be okay if I said a few things later.

                                ELIZABETH  
I think that would be okay.

She puts her hand comfortably on his back.

INT. COMMUNITY CENTER - LITTLE LATER

We see shots of some of the guests gathering and laughing and enjoying each other's company.

There are pictures of Annabel all around. There are some familiar faces in the crowd. It is lively but not festive.

INT. COMMUNITY CENTER - LITTLE LATER

A mourner has just finished saying their piece and is walking back to his seat. Enoch gets up and approaches the podium. He looks out over the crowd. They look up at him. He smiles to himself, as if remembering an inside joke he had with Annie. He breathes in.

*End of Film*