(500) DAYS OF SUMMER

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NOTE: THE FOLLOWING IS A WORK OF FICTION. ANY RESEMBLANCE TO PERSONS LIVING OR DEAD IS PURELY COINCIDENTAL.

ESPECIALLY YOU JENNY BECKMAN.

BITCH.

SIMPLE BLACK ON WHITE CREDITS ROLL TO BIG STAR'S "I'M IN LOVE WITH A GIRL." When all is said and done, up comes a single number in parenthesis, like so:

(478)

EXT. PARK - DAY

For a few seconds we watch A MAN (20s) and a WOMAN (20s) on a park bench. Their names are TOM and SUMMER. Neither one says a word.

CLOSE ON her HAND, covering his. Notice the wedding ring. No words are spoken. Tom looks at her the way every woman wants to be looked at.

A DISTINGUISHED VOICE begins to speak to us.

NARRATOR
This is a story of boy meets girl.

CUT TO:

(1)

INT CONFERENCE ROOM - DAY

The boy is TOM HANSEN. He sits at a very long rectangular conference table. The walls are lined with framed blow-up sized greeting cards. Tom, dark hair and blue eyes, wears a t-shirt under his sports coat and Adidas tennis shoes to balance out the corporate dress code. He looks pretty bored.

NARRATOR
The boy, Tom Hansen of Margate, New Jersey, grew up believing that he'd never truly be happy until the day he met his... "soulmate."

CUT TO:

INT LIVING ROOM - 1989

PRE-TEEN TOM sits alone on his bed engrossed in a movie. His walls are covered in posters of obscure bands. From the TV, we hear: "Elaine! Elaine!"

NARRATOR
This belief stemmed from early exposure to sad British pop music and a total misreading of the movie, “The Graduate.”

CUT TO:

INT OFFICE CUBICLE - PRESENT DAY

The girl is SUMMER FINN. She files folders and answers phones in a plain white office. She has cropped blonde hair almost like a boy’s but her face is feminine and pretty enough to get away with it.

NARRATOR
The girl, Summer Finn of Shinnecock, Michigan, did not share this belief.

CUT TO:

INT BATHROOM - 1994

Teenage Summer stares at herself in the mirror. Her hair extends down to her lower back.

NARRATOR
Since the disintegration of her parents’ marriage, she’d only loved two things. The first was her long blonde hair.

She picks up scissors from the counter and begins to slice.

NARRATOR
The second was how easily she could cut it off... And feel nothing.

CUT TO:

SPLITSCREEN. INT BOARDROOM/ INT CUBICLE - SAME

On the right side of the screen, Tom continues to listen to some boring presentation. On the left, Summer answers a call, takes a message, and walks out of her cubicle down a long narrow hallway.

NARRATOR
Tom meets Summer on January 8th in a San Francisco office building. In an instant, he will know she's the one he's been looking for.

CU Summer opening the door to the boardroom, about to come face to face with Tom for the first time.

NARRATOR
This is a story of boy meets girl.

But before they do,

CUT TO:

BLACK.

NARRATOR
You should know up front, this is <u>not</u> a love story.

(240)

EXT STREETS OF SAN FRAN - NIGHT

A 12 year old GIRL rides her bicycle down the block. She arrives at an apartment complex, jumps off the bike and races up the front stairs. She rings the doorbell.

INT TOM'S PLACE - LATER

PAUL and MCKENZIE open the door. These are Tom's best friends since birth. Paul is a doctor and wears hospital scrubs. McKenzie works in the cubicle next to Tom.

PAUL
I didn't know who else to call.

The Girl removes her bike helmet.

GIRL
You did the right thing. Where is he?

Tom is in the kitchen breaking things and basically going insane. About to smash a plate on the floor, he's interrupted by:

GIRL
Thomas.

Tom freezes.

TOM
Rachel? What are you doing here?

GIRL (RACHEL)
I'm here to help you.

TOM
Help me how?

RACHEL
First, put down the plate.

Tom slowly obliges.

RACHEL
Now come here and sit down.

Tom sits next to the young girl. Paul and Mckenzie sit on either side of them.

RACHEL
The key is not to panic.

TOM
I think I'm gonna be sick.

RACHEL
Drink this.

She hands him a glass of water. Tom drinks it down.

MCKENZIE
What is that?

RACHEL
Vodka.

TOM
(grimacing at the taste)
More.

He gulps another down.

TOM
Does Mom know you're here? It's gotta be past 10.

RACHEL
Don’t worry about it. Start from the beginning. Tell us what happened...

Tom takes a deep breath.

EXT PARK - DAY

Tom and Summer eat sandwiches in the park.

TOM (V.O.)
We spent the whole day together.

EXT OUTDOOR MARKET - DAY

Tom and Summer walk through the stalls.

TOM (V.O.)
We went shopping.

EXT COFFEE HOUSE - DAY

Tom and Summer seated outside drinking coffee. He reads the newspaper, she reads a novel.

TOM (V.O.)
We had coffee.

EXT MOVIE THEATER - DAY

Tom and Summer walk out of a movie theatre.

TOM (V.O.)
We saw a film.

INT RECORD STORE - LATER

Tom and Summer shop for music. Tom excitedly shows Summer a Ringo Starr solo album.

TOM (V.O.)
We bought music.

INT TOM'S PLACE

TOM
I thought it was a great day.

RACHEL
And then what happened?

INT DINER - NIGHT

Tom and Summer in a booth ordering dinner.

TOM
(to WAITRESS)
Um...you know what...let's go crazy, I'll have BOTH.
(to Summer)
God, I love eating pancakes at night. It's like the greatest thing ever. How great is this?

SUMMER
I think we should stop seeing each other.

INT TOM'S PLACE - AS BEFORE

RACHEL
Just like that?

TOM
Just like that.

PAUL
Did she say why?

INT DINER - AS BEFORE

SUMMER
This thing. This whatever it is. You and me. Do you think this is normal?

TOM
I don't know. Who cares about normal?! I'm happy. Aren't you happy?

SUMMER
You're happy?

TOM
You're not?

SUMMER
All we do is argue!

TOM
That is such a lie!

INT TOM'S PLACE - AS BEFORE

RACHEL
Maybe she was just in a bad mood.

PAUL
A hormonal thing.

RACHEL
P.M.S.?

TOM
(to Rachel)
What do you know about PMS?

RACHEL
More than you.

TOM
Oh my god.

MCKENZIE
Please continue.

INT DINER - AS BEFORE

SUMMER
This can't be a total surprise. I mean, we've been like Sid and Nancy for months.

TOM
Summer, Sid stabbed Nancy seven times with a kitchen knife. We've had some disagreements but I hardly think I'm Sid Vicious.

SUMMER
No... I'm Sid.

TOM
(beat)
So I'm Nancy?!

The Waitress comes out with the food. Tom and Summer stop their discussion until the meal is served and the Waitress leaves. Summer starts to eat.

SUMMER
Let's just eat and we'll talk about it after. I'm starving.

Without another word she goes back to her pancakes. Tom watches her eat like this is the worst travesty in the history of mankind.

SUMMER
(mouth full)
Mmm, you're so right. These <u>are</u> great!

Tom looks at his food in disgust. He may never eat again.

SUMMER
(innocent)
What?

Tom stands up to go.

SUMMER
Tom, don't. Come back. You're still my best fr---

THE SCENE FREEZES AND WE ZOOM IN ON TOM'S STUNNED FACE.

INT TOM'S PLACE - AS BEFORE

Silence for a few beats.

PAUL
Jesus.

MCKENZIE
That's harsh.

TOM
I don't know what I'm gonna do.

RACHEL
You're gonna be fine.

TOM
(beat)
I'm gonna throw up.

MCKENZIE
Or that.

RACHEL
Here.

Tom drinks more vodka.

MCKENZIE
Come on Hansen. You'll be ok. You're the best guy I know. You'll find someone.

PAUL
You know what they say...there's plenty other fish in the sea.

TOM
No.

PAUL
Sure they do. They say that.

TOM
Well they're wrong. It's not true. I've fished in that sea. I've jumped in and swam in that sea! I'm fucking Aquaman!
(to Rachel)
Sorry. What I mean is... there are no other fish. This was my fish.

Paul and McKenzie share a very concerned look.

CUT TO:

(86)

EXT SIDEWALK - DAY

Tom walks alongside his friend PAUL. Out of nowhere, he says:

TOM
I'm in love with Summer.

PAUL
(beat)
For real?

CUT TO:

CU - SUMMER'S SMILE

TOM (V.O.)
I love her smile.

CU - SUMMER'S HAIR

TOM (V.O.)
I love her hair.

CU - SUMMER'S KNEES

TOM (V.O.)
I love her knees.

CU - SUMMER'S EYES

TOM (V.O.)
I love how one eye is higher up on her face than the other eye.

CU - SUMMER'S NECK

TOM (V.O.)
I love the scar on her neck from this operation she had as a kid.

CU - SUMMER'S BREASTS (UNDER A BLACK T-SHIRT)

TOM (V.O.)
I love how she looks in my Clash T-shirt.

CU - SUMMER ASLEEP

TOM (V.O.)
I love how she looks when she's sleeping.

CU - SUMMER'S LAUGH

TOM (V.O.)
I love the sound of her laugh.

OVER BLACK, play the middle 8 of "Every Little Thing She Does is Magic" by The Police.

TOM (V.O.)
I love how I hear this song every time I think of her.

CU - TOM, STARING DIRECTLY AT THE CAMERA.

TOM (V.O.)
I love how she makes me feel. Like anything's possible. Like, I don't know...like life is worth it.

CUT TO:

EXT SIDEWALK - SAME

Paul and Tom.

TOM
For real, Paul. I'm madly in love with that girl.

Paul is silent for a beat.

PAUL
Oh shit.

(1)

INT CONFERENCE ROOM - DAY

Tom as we saw him earlier. Bored. In the boardroom. Mckenzie is in mid-presentation.

MCKENZIE
Now I know this may be a little risque...but if New Hampshire Greetings wants the jump on those conservative, right-wing neo-Nazis at Hallmark, maybe playing it safe is the wrong approach. The nuclear family is dead and we need a new holiday to recognize that.

Mckenzie holds up a home-made photoshopped family portrait of Martina Navratilova, Ellen DeGeneres, and the kid from "Jerry Maguire".

MCKENZIE
May 21st. *Other* Mother's Day.

The co-workers nod and digest this idea. VANCE is the head of the department.

VANCE
Hmmm. That's an intriguing idea McKenzie. Along with Grossman's "Magellan Day" I'd say we've got some potential here. What do you think Hansen? Could you write up some prototypes for these?

Tom is about to answer when... the door opens.

SUMMER
Excuse me, Mr. Vance? There's a call for you on line 3.

And in walks this girl. Summer. We've met her by now but Tom hasn't. This is the first time. His eyes go wide and from that moment on, he can't take them off her.

VANCE
(to the table)
Everyone this is Summer, my new assistant. Summer just moved here from...

SUMMER
Michigan.

VANCE
Right. Michigan. Well, Summer, everyone. Everyone, Summer. Excuse me, I have to take this.

SUMMER
Nice to meet you all.

Summer gives a little wave before following Vance out.

She doesn't notice Tom whose face looks like he's just seen God.

(3, 4, 5)

INT. OFFICE - DAY

Tom trying to work. And failing. He turns to McKenzie.

TOM
What do we know about this new girl?

MCKENZIE
Who?

TOM
The new girl. Summer. In Vance's office.

MCKENZIE
Dude. I hear she's a bitch from hell!

TOM
(disappointed)
Really?

MCKENZIE
Patel tried to talk to her in the copy room. She was totally not having it.

TOM
Maybe she was just in a hurry.

MCKENZIE
And maybe she's some uppity, better than everyone, superskank.

TOM
Damn.

MCKENZIE
I know. She's pretty hot.

TOM
That makes me so mad! Why is it pretty girls always think they can treat people like crap and get away with it?

MCKENZIE
Dunno.

TOM
Like, just cause she has high cheekbones and soft skin...

MCKENZIE
...and really good teeth.

TOM
And maybe the world's most perfect breasts...Just cause of that stuff, she can walk around like she's center of the universe?

MCKENZIE
(as explanation)
Women.

TOM
Ugh. You know what? Screw her! We haven't even met and I can't stand her already.

INT. ELEVATOR - LATER

Tom is listening to headphones. Summer enters the elevator and Tom actively puts on a show to ignore her. Summer hears the music.

SUMMER
The Smiths.

Tom, pretending not to hear or care, gives her an unenthusiastic wave.

SUMMER
I love The Smiths.

Tom, still pretending, takes off his headphones.

TOM
Sorry?

SUMMER
I said. I love The Smiths. You have good taste in music.

A beat as Tom processes this information.

TOM
(amazed)
You like the Smiths?

SUMMER
(singing)
“To die by your side is such a heavenly way to die.” Love it.

The elevator doors open and she gets off.

TOM
(accidentally out loud)
Oh my god.

(8)

INT OFFICE LOBBY - DAY

The office sings “Happy Birthday” to a FEMALE CO-WORKER. When they get to the part about her name, Tom is the only one who knows it, everyone else just there for the cake. Song over, everyone digs in. Tom finds himself standing next to Summer.

TOM
Hi.

SUMMER
Hello.

TOM
So, uh, Summer...

SUMMER
Tom.

TOM
Yeah! How’s it going so far?

SUMMER
The city or the firm?

TOM
Both... Either.

SUMMER
I’m happy. Still getting situated. How long have you worked here?

TOM
Oh, you know, 4, 5... years.

SUMMER
Really? Jesus. Did you always want to write greeting cards?

TOM
Are you nuts? I don't even want to do it now.

SUMMER
What is it you want to do?

TOM
I studied to be an architect actually.

SUMMER
That's so cool! What happened?

TOM
Eh, you know. Same old story. Moved to the city to work for a company. Company went under. Needed a job. My friend worked here. Got me this.

SUMMER
And are you any good?

TOM
(points to a framed card)
Well I wrote that one.

SUMMER
(reading)
"Today You're a Man. Mazel Tov on your Bar Mitzvah."

TOM
It's a big seller.

SUMMER
I meant, are you any good as an architect?

TOM
Oh... No. I doubt it.

SUMMER
Well, I'd say you're a perfectly ...adequate... greeting card writer.

TOM
Why thank you. That's what they called me in college. "Perfectly adequate" Hansen.

SUMMER
They used to call me "Anal Girl."

Tom does a spit-take and almost chokes.

SUMMER
(explaining)
I was very neat and organized.

There's an awkward silence.

SUMMER
Anyway, I should get back.

TOM
Ok, well, I'll see you around.

She walks back to her cubicle at the other end of the hall. Tom watches her walk away, completely enamored.

He sits down at his desk and sets out to work. But before he does, his eyes fall on a sketch he drew of a house. It's dated 2001 and it's the only architecture sketch on his wall.

(11)

INT TOM'S PLACE - DAY

Tom is playing Playstation with Rachel.

TOM
And it turns out she's read every Graham Greene novel ever published. Her desk is lined with Magritte posters and Edward Hopper.

RACHEL
Your favorites.

TOM
We're so compatible it's insane! Seriously! It doesn't make sense! She's not like I thought at all. She's... amazing.

RACHEL
Oh boy.

TOM
What?

RACHEL
You know...just cause some cute girl likes the same bizarro music you do doesn't make her "the one."

TOM
(beat)
Of course it does.

SARAH (O.S.)
Dinner!

SARAH, 50s, Tom and Rachel's mother, stands in the doorway.

SARAH
Pause and come eat.

They do. Tom enters the living room area and sits down next to his stepdad MARTIN, 60s, a quiet, professorial Southern gentleman type.

TOM
Hey Martin.

ANGLE ON RACHEL and Sarah.

RACHEL
He met a girl.

SARAH
(excited)
Yeah?

RACHEL
(grim)
Yeah.

Sarah grows serious too.

SARAH
Oh shit.

CUT TO:

STOCK FOOTAGE.

The Wright Brothers, Galileo, Heaven's Gate, Neil Armstrong.

NARRATOR
When one strongly believes in something, it takes overwhelming contradictory evidence to change their minds.

END ON:

LITTLE TOM, age 6, mesmerized by a vinyl album cover of Olivia Newton-John in "Xanadu."

NARRATOR
Tom had always been a devout believer in the idea of "true love."
(beat)
The evidence did not support him.

CUT TO:

(-8914)

INT CLASSROOM - DAY

Little Tom stares at a LITTLE GIRL, 6, who has the same hairstyle and dress as Newton-John on that cover. Tom draws a picture. It's a boy and a girl with a giant heart over them.

He stands up and walks over to the girl, putting the picture on her desk. Not a word is spoken. Satisfied, he returns to his seat and waits to see what happens.

NARRATOR
Exhibit A: Lisa Rayner.

The Little Girl stands up and walks the picture over to ANOTHER BOY.

Tom is mortified. The OTHER BOY eats the drawing.

(-5313)

EXT FOOTBALL FIELD - NIGHT

A BLONDE CHEERLEADER leads the crowd in a cheer. PAN ACROSS to find TEENAGE TOM, 15, finishing making out with a homely HIGH SCHOOL GIRL. He says goodbye and walks off, looking back longingly.

NARRATOR
Exhibit B: Wendy Wilson.

Once Tom is out of frame, a SECOND BOY approaches Wendy. Then they start making out.

(-2825)

INT AIRPLANE - DAY

COLLEGE TOM sits next to his girlfriend REBECCA MYLES. His smile gleams.

TOM
I'm so glad we decided to go away together Bec. I know we've only been dating a few months but it's been...awesome.

NARRATOR
Exhibit C: Rebecca Myles.

TOM
And now, you and me, 8 days in Mexico... best spring break ever!

Across the aisle Rebecca makes eye contact with three COLLEGE DUDES.

REBECCA
I think we should see other people.

(-734)

EXT CAR - NIGHT

Younger Tom sits in the passenger seat. Raven-haired AMANDA drives.

NARRATOR
And, finally... Exhibit D: Amanda Heller.

AMANDA
It’s just... it’s complicated.

TOM
What’s complicated? Last week you said you loved me!

AMANDA
I know it’s sudden but...

TOM
No, this can’t be. Everything was going so great. I don’t understand.

AMANDA
(beat)
Here.

TOM
What’s this?

She puts a disc into the cd player.

AMANDA
Because you’re, like, the biggest music nerd I’ve ever met, I think this should really help explain where I’m coming from.

A pop song begins to play on the stereo. They listen for a few beats. Tom is confused.

AMANDA
You remember how much I loved this song when you first played it for me?

TOM
Sure. It’s all you wanted to listen to for weeks.

AMANDA
Right. And I still like it, don't get me wrong. It's just... When I hear it now, I don't feel the same...rush.

TOM
(still confused)
Ok...

AMANDA
I press the skip button.

Still Tom doesn't understand.

TOM
What does this have to do with--?

AMANDA
I'd rather listen to something else.

And with that, it slowly sinks in for him.

TOM
But Amanda... this is a great fucking song!

(22)

INT LOCAL DIVE BAR - HAPPY HOUR

Tom removes his headphones and sits defeated with McKenzie and Paul in a booth.

TOM
It's off.

PAUL
What?

TOM
Me and Summer.

MCKENZIE
Was it ever on?

TOM
No. But it could have been. In a world where good things happen to me.

PAUL
Yeah well, that's not really where we live.

TOM
No.

MCKENZIE
So what happened?

TOM
You ready for this?

INT ELEVATOR - THE DAY BEFORE

Tom is alone. The door opens. In walks Summer.

TOM (V.O.)
So there we are. All alone. Nine more floors to ride. Plenty of time. I figure...this is my chance. If not now when, right?

They ride in silence for a few beats.

TOM
Summer...

SUMMER
Yeah?

TOM
(beat)
So how was your weekend?

SUMMER
It was good.

INT LOCAL DIVE BAR - AS BEFORE

The friends wait for more.

TOM
You believe that shit?

MCKENZIE
What shit?

PAUL
I think I missed something.

TOM
"It was good." She didn't say "It was good." She said "It was good." Emphasis on the good. She basically said "I spent the weekend having sex with this guy I met at the gym." Fucking whore. Screw her. It's over.

Everyone's silent.

MCKENZIE
What the hell is wrong with you?!

PAUL
Dude, you got problems.

TOM
She's not interested in me. There's nothing I can do.

MCKENZIE
Based on..."it was good?"

TOM
And some other things.

PAUL
Like what, she said "hey" instead of "hi" cause that totally means she's a lesbian.

TOM
I gave her all sorts of chances.

INT OFFICE - DAY

Tom types at his desk. Summer approaches the cubicle Tom shares with McKenzie.

SUMMER
I'm going to the supply room. Anyone need anything?

MCKENZIE
No thanks.

TOM
I think you know what I need.

There's a beat.

TOM
Toner.

SUMMER
Oh ok, sure, no prob.

INT OFFICE - LATE IN THE DAY

The office is emptying out. Only a few people remain but Tom and Summer are two of them. Tom takes this opportunity to put a CD in his computer and play the song really loud. It's "I Want to Know What Love Is" by Foreigner. No reaction from Summer. Tom turns it up. Still nothing. Tom turns it down, defeated.

INT SUMMER'S DESK

Tom is there.

TOM
Do you want to go out with me?

A beat. Summer says nothing.

TOM
And the Priest says, "But we're already out!"

They both laugh.

SUMMER
That is hilarious!

TOM
I know!

And when she walks away, he smacks his head a few times with his palm.

INT LOCAL DIVE BAR - AS BEFORE

TOM
Not once did she take the bait. Not once. Screw it. I'm done with her. It's over.

Tom’s friends all look at him like he’s crazy.

(27 & 28)

INT OFFICE - TOM’S CUBICLE - DAY

Tom sits at his desk with headphones on trying to work. But with Summer down at the end of the hall, he’s having a hard time concentrating.

McKenzie shares a cubicle with Tom.

MCKENZIE
This Friday. 10 bucks all you can karaoke at The Well.

TOM
No way McKenzie. Absolutely not.

MCKENZIE
Come on!
(singing)
“Take me down to the paradise city where the grass is green and they got big titties!”

TOM
They won’t let you back in there after last time.

MCKENZIE
I wasn’t that bad.

TOM
Not at all. You just threw up on the stage, tried to fight the bartender, and then threatened to burn the place down before passing out on the sidewalk. Quiet night for you.

MCKENZIE
(reverential)
You saved my life that day.

TOM
We are not going back there.

MCKENZIE
This is a work thing, Tommy. It won't be like that. The whole office is going.

TOM
I really can't. Even if I wanted to. There's a lot of stuff I gotta take care of.

MCKENZIE
You're not listening to me.

TOM
What?

MCKENZIE
The whole office is going.

Tom looks over to where Summer sits. And realization dawns on him...

INT KARAOKE BAR - NIGHT

Summer is in a back booth with some co-workers when Tom walks in to the crowded place. McKenzie has the microphone and he's singing "Every Rose Has Its Thorn" by Poison. He's real into it and, well, it's kinda sad. Tom waves to McKenzie and walks over to the booth.

TOM
Hi.

SUMMER
Hey! They said you weren't coming.

TOM
You asked if I was coming?
(beat)
I mean...my plans got cancelled...

Tom is at a loss. There's yet another awkward silent beat between them. Thankfully, it's interrupted by...

MCKENZIE
(already drunk)
Goddamn that song is brilliant!
What's up Hansen?

Summer sees the next song come up on the screen.

SUMMER
Ooh that's me.

She downs a shot and jumps up on stage.

SUMMER
(into mic)
Ok. I'm the new girl so no making fun of me.

Her co-workers whistle and cheer her on. She takes a deep breath as the opening bars of "Born to Run" begin to play and Summer starts to sing. Tom sees Summer as the actress in whatever nonsensical karaoke video accompanies the song (it's something to do with an old convertible, the sunset, and a midget in a tuxedo.)

LATER. Tom sits in the booth with McKenzie (doing a shot) as Summer chats with co-workers at another table. Tom can't help but stare at Summer. She notices and waves. He smiles, hopeful that she'll come over. She doesn't. He hides his disappointment.

LATER. Tom walks back to his table with drinks. Summer is there in mid-conversation with McKenzie.

TOM
You were great up there, by the way.

SUMMER
Well you can't go wrong with The Boss.

TOM
(sitting down)
I hear that.

MCKENZIE
Hey, did you know Tom here's from Jersey?

SUMMER
Yeah?

TOM
Lived there til I was 12.

SUMMER
I named my cat after Springsteen.

TOM
No kidding? What's his name?

SUMMER
Bruce.

TOM
(beat)
That makes sense.

She laughs. She's really cute when she laughs.

MCKENZIE
So you got a boyfriend?

SUMMER
Me? No.

Tom shoots daggers at McKenzie for that comment. McKenzie mouths "what?" Summer sees nothing.

MCKENZIE
Why not?

SUMMER
Don't really want one.

MCKENZIE
Come on. I don't believe that.

SUMMER
You don't believe a woman could enjoy being free and independent?

MCKENZIE
(beat)
Are you a lesbian?

SUMMER
No, I'm not a lesbian. I'm just not comfortable being somebody's "girlfriend." I don't want to be anybody's <u>anything</u>, you know?

MCKENZIE
I have no idea what you're talking about.

SUMMER
It sounds selfish, I know, but... I just like being on my own. Relationships are messy and feelings are always getting hurt. Who needs all that? We're young. We're in one of the most beautiful cities in the world.
(MORE)

SUMMER (cont'd)
I say, let's have as much fun as we can afford and leave the serious shit for later.

TOM
But...what if you meet someone and fall in love?

SUMMER
(laughs)
Love? You seriously believe in that stuff?

TOM
Of course I do.

SUMMER
Interesting. A real romantic.

MCKENZIE
Oh you have no idea. This one... embarrassing. There was this one girl,
(to Tom)
I gotta tell this story --

Tom elbows McKenzie hard in the ribs to shut him up.

TOM
Summer, hold on... you don't believe in love?

SUMMER
I don't even know what that word means. I know I've never felt it, whatever it is in all those songs. And I know that today most marriages end in divorce. Like my parents.

TOM
Well mine too but --

SUMMER
Oh yeah, And I read in Newsweek, there were these scientists who found that by stimulating a part of the brain with electrodes you can make a person fall in "love" with a rock. Is that the love you're talking about?

TOM
Well...

SUMMER
Why, what's your take on it?

CUT TO:

AN ANIMATION SEQUENCE, real quick. AN EXPLOSION OF MANY DIFFERENT COLORS, COMPLETE WITH A CHOIR AND A CHURCH ORGAN ALL BUILDING TO A HUGE CRESCENDO.

BACK TO:

INT BAR

On Tom:

TOM
I think it's...kind of a huge thing.

SUMMER
(beat)
Ok. Looks like we're gonna have to agree to disagree on that one.

McKenzie senses some discontent.

MCKENZIE
So, uh, who's singing next?

SUMMER
(re: singing)
I'd say it's your turn loverboy.

TOM
Nooo. I don't sing in public.

SUMMER
Sure you do. I see you lip-synching to your headphones every morning on your way in.

TOM
I don't...

MCKENZIE
You really do.

SUMMER
It's ok. I like it. Takes a lot of self-confidence to look ridiculous.

MCKENZIE
(can't help himself)
Self-confidence! Ha!

Tom elbows him in the ribs again.

TOM
Anyway, I'm not near drunk enough to sing in front of all these people.

SUMMER
Ok then. Let's drink.

TOM
It would take at least ten shots to get me to sing.

SUMMER
Bartender!

TEN MINUTES LATER. Tom is up there singing The Clash's "Magnificent Seven." You wouldn't think so but Tom is a ROCK STAR up there! He's dancing like Jagger, he's got everyone in the bar singing along to the audience-participation parts. It's a sight to behold. Summer is all smiles watching.

LATER. Tom and Summer back at the table. Summer is humming something.

TOM
That's not it.

SUMMER
What is <u>that</u> then?

TOM
I have no idea.

They're both having a good time.

SUMMER
I used to watch it every week.

TOM
Me too. Why can't we think of the stupid A-Team theme song.

SUMMER
Pathetic.

TOM
This is gonna bother me for weeks.

SUMMER
Totally.

They share another laugh and then it gets quiet. In that good way.

ANGLE ON McKenzie, wasted, singing the shit out of “Proud to Be an American.” He really means it. At any minute he might start to cry.

MCKENZIE
“And I’d proudly stand UP!”
(aggressive drunk)
I said stand!

BACK ON TOM and SUMMER.

TOM
Oh here we go.

EXT KARAOKE BAR - LATER

Tom helps a nearly comatose McKenzie exit the place. Summer is with them.

MCKENZIE
(to Summer)
This guy.
(dramatically)
He’s the best.

TOM
Ok, let’s get you in a cab.

MCKENZIE
No. I’m gonna walk. I live right down that street. Or that one.

SUMMER
(laughing)
Is he gonna be ok?

TOM
He’ll be fine.

A cab arrives. Tom and Summer help McKenzie inside.

MCKENZIE
Hey.

TOM
What’s up?

MCKENZIE
Not you. You.
(beat, to Summer)
He likes you.

TOM
(quickly)
Ok, goodnight McKenzie!

MCKENZIE
I mean... likes you, likes you. For real. Tell her Tom.

Tom shuts the door on McKenzie as fast as he can. Now it's just Tom and Summer. Tom talks a mile a minute to try and erase McKenzie's last exchange from her mind.

TOM
Sorry you had to see that. Happens every time we come here. It's unbelievable. Something about that guy and singing for people. I don't know. But at least he didn't --

SUMMER
Is that true?

TOM
What?

SUMMER
You know what. Do you...like me?

TOM
Yeah. I like you. Of course I do.

SUMMER
As a friend.

TOM
Right. As a friend.

SUMMER
Just as a friend?

The wheels are spinning in Tom's head. What's the right answer here?

TOM
Yes. I mean... I haven't really thought about... Yes. Why?

SUMMER
Nothing. I just... You're interesting. I'd like us to be friends. Is that ok?

Tom was clearly hoping for her to say something else. He hides his disappointment the best he can.

TOM
Oh yeah totally. Friends. You and me. That's... perfect.

SUMMER
Cool.

TOM
Cool.

Silence.

SUMMER
Well, I'm that way. Good night Tom.

TOM
G'night Summer.

Tom watches her walk away for a beat before he turns to go the other way.

TOM
(under his breath)
Friends. Awesome. That's just great. Well done Hansen, you idiot.

Tom walks a few more steps.

And then, seemingly out of nowhere, without his even noticing, SUMMER HAS WRAPPED HER ARMS AROUND HIM AND PULLED HIM INTO A KISS!

It's unbelievable. There's a few seconds where Tom isn't sure if he's dreaming or not. But then he realizes, suddenly, out of the blue, his best case scenario really is actually happening.

(29)

FADE UP: "YOU MAKE MY DREAMS COME TRUE" by Hall and Oates.

EXT STREET - MORNING

It's the greatest morning of all time!

Tom walks down the street. Or, more accurately, Tom struts down the street. He's pointing at people as he passes, winking, doing a little shuffle. He is the man. He checks out his reflection in a window. A YOUNG PAUL NEWMAN stares back.

People wave as he passes, they clap, they give him thumbs up. A parade forms behind him. The POSTMAN, a POLICE OFFICER, the HOT DOG VENDOR, RONALD MCDONALD and MAYOR MCCHEESE, everybody loves Tom today. HALL and OATES themselves walk with Tom singing the song.

Cars stop at crosswalks to let Tom go by. The DRIVERS also pump their fists in celebration of Tom's achievement last night. He walks on, the man. We notice the sidewalk lights up every time he touches the pavement like in "Billie Jean".

CARTOON BIRDS fly onto Tom's shoulder. He smiles and winks at them.

INT OFFICE - SAME

Tom passes Summer's office whistling Hall and Oates. She sees him and immediately lights up.

SUMMER
Hey!

TOM
Hey!

Vance pokes out of his corner office.

VANCE.
Summer, I need -- Oh hello Hansen.

TOM
Hey Mr. Vance.

SUMMER
Yes, Mr. Vance?

And they're all business. As Tom turns to go, however, Summer gives him a little coy smile that would be enough to make anyone's day complete. Tom gives her the international signal for 'I'll call you later' in return. Vance sees none of it. Tom walks to his cubicle, still on top of the world.

INT TOM'S PLACE - THAT NIGHT

Tom answers the door. It's Paul (in hospital scrubs).

PAUL
You son of a bitch.

He walks inside without waiting for an invite.

PAUL
Last night, karaoke night?

TOM
(anxious)
Shhh.

PAUL
The same girl you'd been whining and crying and bitching about for weeks now?

TOM
I have not been...

PAUL
The same girl you said was way out of your league and you'd have no chance with no matter what. That girl?

TOM
Paul, seriously...

PAUL
Did you bang her?

TOM
No!

PAUL
Blow job?

TOM
No!

PAUL
Hand job?

TOM
No, Paul, no jobs. I'm still unemployed. We just kissed.

PAUL
Come on, level with me. As your best friend, who tolerated a whole month of talk talk talk about this girl, nothing but Summer this, Summer that, Summer Summer Summer, I mean you were practically stalking her...

TOM
Shhh!

Suddenly, the sound of a toilet flushing is heard. From the bathroom emerges Summer, dressed to go out.

PAUL
Oh crap.

SUMMER
Hi, I'm Summer..

PAUL
Summer, wow what an unusual name. I'm sure I'd remember that if I had heard it before. Tom, how come you've never mentioned you knew such a lovely little lady?
(off Tom's nasty look)
Or perhaps you have and I've just forgot.
(to Summer)
I mean, with all the women in Tom's life it's hard to keep track...
(not helping)
Ok, well, I was just... I'm Paul.

SUMMER
Hi Paul.

PAUL
(not sure what else to say)
I'm a doctor.

SUMMER
Nice to meet you.

PAUL
Anyway, I'm leaving now. Pretend I was never here. Tom, talk to you later?... Hey, If any jobs open up...

Tom quickly shuts the door on Paul.

TOM
If you heard...

SUMMER
Heard what?

TOM
Excellent. You ready to go.

SUMMER
I'm stalking, STARVING!

Tom realizes she's heard it all.

TOM
(playfully)
He exaggerates!

(198)

INT CHINESE RESTAURANT - NIGHT

Tom and Summer eating, not really talking much. At another table, Tom sees a VERY UNATTRACTIVE COUPLE feeding each other food.

TOM
Check them out.

Summer sees. She has no reaction.

TOM
(sarcastic)
That is hot.

Summer keeps eating.

TOM
I am very turned on right now.

SUMMER
Sometimes you can be so judgmental.

TOM
Huh?

SUMMER
I mean, who are you? They're happy. Just mind your own business.

Summer goes back to eating. Tom can't believe she snapped.

(31)

INT RESTAURANT - NIGHT

An equally UNATTRACTIVE COUPLE go at it in a booth. PAN ACROSS to find Tom and Summer early in their relationship, in a booth across the room, watching in hysterics.

TOM
9, 9.5?

SUMMER
Too soon to say. It's all in the dismount.

TOM
If we're lucky, there won't be a dismount.

Summer, her cheeks flushed already from laughing, loses it again. They are having a great night.

SUMMER
I can't believe them. I have like zero patience for PDA.

TOM
I hear ya. If I want to watch people make out, I have big windows and binoculars at home.

SUMMER
Yeah?

TOM
(beat)
No. That would be wrong.

They laugh some more. She is in hysterics.

SUMMER
This is fun. You're fun.

TOM
Thanks.

SUMMER
I mean, I just want to say, up front, I'm not looking for anything serious.

Tom is a little surprised.

SUMMER
Are you cool with that?

TOM
(unconvincing)
Sure.

SUMMER
It freaks some guys out when I say that.

TOM
(still confused)
Not me.

SUMMER
Let's just have fun. Let's just...hang out, no pressure, no labels, no obligations.
(beat)
Ok?

Tom is visibly disappointed by this but he tries to hide it.

TOM
Sure.

SUMMER
(beat)
Wanna hold my hand under the table?

A beat.

TOM
Yeah.

INT TOM'S BEDROOM - LATER THAT NIGHT

Summer and Tom come bounding in, lip-locked and all over each other. They fall on his bed and begin undressing each other. Suddenly, Tom stops.

TOM
I'll be...back in a sec.

He walks into the hallway, out of her sight. He looks into the hallway mirror.

TOM
Settle. Don't get too excited. She's just a girl. There's lots of them. Who look like that. And like what you like. They're everywhere. Calm yourself.

He takes a few deep breaths.

TOM
Are you calm?
(beat)
Ok. Then it's time to go back in.

We watch from behind as he re-enters his bedroom. Where Summer waits. Under the covers. Naked.

SUMMER
Hi.

TOM
Oh sweet Jesus!

Tom can't help but do a little celebration dance.

CUT TO:

LATER. Sex has been had. Summer is asleep. Tom lies next to her. He still can't help but be ecstatic. He is pumping his fists in the air and silently shouting "Woo Hoo!!!!"

(388)

CU - TOM. LOOKING THE WORSE FOR WEAR. UNSHAVEN, LONG HAIR, CRUMPLED CLOTHING. IN SHORT, HE'S A MESS.

TOM
(into CAMERA)
I fucking hate Summer.

CU - SUMMER'S SMILE (as before)

TOM (V.O.)
I hate her crooked teeth.

CU - SUMMER'S HAIR (as before)

TOM (V.O.)
I hate her 1950s haircut.

CU - SUMMER'S KNEES (as before)

TOM (V.O.)
I hate her knobby knees.

CU - SUMMER'S EYES (as before)

TOM (V.O.)
I hate her lopsided, asymmetrical, cock-eyed head.

CU - SUMMER'S NECK (as before)

TOM (V.O.)
I hate that centipede-shaped scar.

CU - SUMMER'S BREASTS (as before)

TOM (V.O.)
I hate her...stupid...big boobs.

CU - SUMMER ASLEEP (as before)

TOM (V.O.)
I hate the way she sleeps.

CU - SUMMER'S LAUGH

TOM (V.O.)
I hate the way she laughs.

OVER BLACK, play the middle 8 of "Every Little Thing She Does is Magic."

TOM (V.O.)
I HATE THIS FUCKING SONG!

CU - TOM.

REVERSE ANGLE on A TROLLEY FULL OF PEOPLE, terrified of this raving lunatic.

BUS DRIVER
Son, you're gonna have to exit the vehicle.

CUT TO:

INT OFFICE - DAY

Tom passes Summer's desk. A new SECRETARY sits there. He notices, in the trash, a reprint of an avant garde surrealist painting of two dogs humping. He stops and retrieves it from the bin like it's some family heirloom. He gives the secretary a dirty look for tossing it.

(35)

INT. SF MUSEUM OF MODERN ART - DAY

CU: the same painting.

ANGLE ON Summer and Tom looking at it curiously.

TOM
It's very... complex.

SUMMER
Complex. Yes.

CU: a second painting which is nothing but red.

ANGLE ON Summer and Tom looking at it with the same expressions.

SUMMER
In a way, it speaks so much by saying... so little.

TOM
I feel the same way.

CU: a third painting which could only be, well, poop.

ANGLE ON Summer and Tom, still perplexed but trying.

They say nothing, until:

TOM
You wanna go to the movies?

SUMMER
(relieved)
God yes!

EXT. MOVIE THEATER - LATER

The marquee reads “Part Vampire. Part Giant. ‘VAGIANT!’”

INT. MOVIE THEATER - CONT.

The theater is packed. Everyone is laughing and screaming and throwing popcorn. Tom and Summer are having a great time.

(51)

EXT TRANSAMERICA BUILDING - DAY

Summer and Tom stand on San Francisco’s most interesting street corner, where the ultra-modern Transamerica Building stands next to the ancient Columbus Tower.

TOM
A lot of people have problems with this, but to me, it makes both structures so much more beautiful side by side like that.

EXT PALACE OF FINE ARTS - DAY

Summer and Tom in front of the famed Roman-style structure.

TOM
The guy who made this, Maybeck, he is a God.

EXT YERNA BUENA GARDEN - DAY

Summer and Tom sit on the steps which offers a stunning view of the city’s architectural marvels.

TOM
It just makes you feel... peaceful.

They really do seem at peace.

EXT SONY METREON - DAY

Tom and Summer in front of the gargantuan mirrored building.

TOM
No. See now, this is torture.

SUMMER
Why?

TOM
Over there, that's St. Patrick's church. The beauty of St. Patrick's is its humility. With this giant mirror thing deflecting all the attention away, it's too humble. No one even knows it's there.

SUMMER
How would you change it?

TOM
There's a million things. First, there's no need for this much glass. You could easily...

SUMMER
Show me.

TOM
What?

SUMMER
Don't talk about it. Do it.

Summer gives him a pen from her purse and the underside of her arm. Tom thinks about this. Then he starts to draw a sketch on her skin. We catch her watching his face as he draws. She's attracted to his enthusiasm.

TOM
See this beam, it steps on the landscape. But if we moved it... just so...

(55)

EXT OFFICE BUILDING - DAY

Tom and Summer, who have ridden together to work, stand outside the building.

SUMMER
You wanna --

TOM
No you go first.

SUMMER
It doesn't matter to me.

TOM
Whatever you want.

A CO-WORKER passes.

CO-WORKER
Hey Summer. Tom.

BOTH
(like nothing's up)
Hey./ Hi.

Summer joins the co-worker and walks in.

SUMMER
(to Co-Worker)
So how's it going?

She turns back to look at Tom on the way. She sticks out her tongue to be cute. Co-Worker doesn't see. Tom is crazy about her.

INT OFFICE - LATER

Tom at his cubicle with the one architecture sketch. The phone rings and he picks it up.

TOM
Hello?

SUMMER (V.O.)
I remember!

INT COPY ROOM - DAY

Summer is on her cell phone in the office copy room. She begins to sing the theme song to "The A-Team."

TOM (V.O.)
That's it!

McKenzie enters and sees her singing into the phone. Turns without a word and leaves.

INT TOM'S CUBICLE - SAME

Tom listening to her sing. McKenzie comes over.

MCKENZIE
Your girl is losing it.

Tom is too wrapped up in the phone call to acknowledge him. The smile on his face is the biggest we've seen yet.

(68)

INT. SHOWER - LATER

We just see the curtain, but we can see their silhouettes behind it. Summer and Tom are trying to have sex in the shower. They're trying to stable themselves, grip something so as not to fall, elbows are flying, it's a mess.

SUMMER
This is not at all as easy as it looks.

TOM
Ow!

The curtain rips and the bar comes crashing down. They fall on top of each other laughing.

(77)

INT VIRGIN MEGASTORE - NIGHT

Tom and Summer wander through the aisles.

TOM
There's no way.

SUMMER
Why not?

TOM
"Octopus's Garden?" You may as well just say "Piggies?"

SUMMER
I told you. I love Ringo.

TOM
You're insane.

SUMMER
Why?

TOM
Cause nobody loves Ringo.

SUMMER
That's what I love about him.
(beat)
Ooh.

Summer drags Tom into the curtained-off "Porn" section. She picks up a box.

SUMMER
(flirtatious)
This got great reviews.

INT. SUMMER'S APARTMENT - LATER

Tom and Summer get comfortable. Both are excited and looking forward to this. The movie starts, the credits roll. Tom and Summer start to make out a bit, both keeping an eye on the TV.

CUT TO:

INT. SUMMER'S APARTMENT - 20 MINUTES LATER

Tom and Summer, watching the movie. Intently. They've even got popcorn.

SUMMER
Is that... possible?

INT SPORTS BAR - NIGHT

Tom, Mckenzie and Paul are having a drink.

PAUL
So what's going on with you and Summer?

TOM
I don't know.

PAUL
Is she your girlfriend?

TOM
I wouldn't say that.

MCKENZIE
What would you say?

TOM
Like, are we "going steady?" Come on, guys. We're adults.

PAUL
It's not an unreasonable question. Watch. McKenzie, do you have a girlfriend?

MCKENZIE
No I do not. In fact girls are repulsed by me. Paul, how about you?

PAUL
Why yes, in fact I do. Her name is Robyn. See Tom, it's easy.

TOM
It is when you've been with the same girl since high school.

PAUL
You've been "seeing" this girl, what, two months now?

TOM
Something like that.

PAUL
And you haven't discussed it?

TOM
No! She's not... We're not like that.

PAUL
Like what?

MCKENZIE
Normal.

TOM
We've just been... hanging out.

PAUL
Hanging out?!

TOM
Yeah. Guys, look, Summer and I...we know how we feel. We don't need to label it. "Boyfriend, girlfriend." That stuff is very... juvenile.

Beat.

MCKENZIE
You're so gay.

PAUL
Well let me ask you this then. Do you want her to be your girlfriend?

Tom takes a second to think about this.

TOM
I don't know... Maybe.

MCKENZIE
I heard her Hansen. She's not the girlfriend type. You're gonna need to discuss it.

TOM
No. We're adults. It'll be fine.

MCKENZIE
Have you made her a CD yet?

TOM
(beat)
Maybe.

MCKENZIE
Oh dude.

PAUL
You really need to have that talk.

(80)

EXT FIELD - DAY

Rachel is playing field hockey on the 7th grade team. Tom is watching from behind the players' bench. A whistle blows and Rachel comes back and sits down.

RACHEL
You were saying?

TOM
My thinking is... why rock the boat? Things are going well. If we start putting labels on it, that's like the kiss of death. Like saying to a girl "I love you."

RACHEL
I know what you mean. That's what happened with me and Sean.

TOM
Who the hell's Sean?

RACHEL
My boyfriend before Mark.

TOM
Who the f--! Never mind. Help me. I need solid female advice.

RACHEL
I'm 12.

TOM
Yeah but, you know me. This is the kinda stuff that always gets me in trouble.

RACHEL
Hmm. So, basically you do want to ask the question, 'are we boyfriend/girlfriend?' You're just afraid you'll get an answer you don't want and that will shatter your illusions of how good everything's been these past few months. Is that about right?

TOM
(beat)
Something like that.

RACHEL
Thomas, tell me this. Is it worse to get the wrong answer now... or find out in a month she has a date coming up with Lars from Norway?

TOM
Who's Lars?

RACHEL
He's a professional surfer with Brad Pitt's face and Jesus's abs.

TOM
That son of a bitch.

RACHEL
You see what I mean?

The whistle blows again and Rachel gets up to go back on the field.

RACHEL
Later dude.

TOM
Coach, no, wait! I need her.
(shouting to Rachel)
Rachel, what do you think I should do?

RACHEL
(calling back)
Just don't be a pussy.

On Tom, we:

CUT TO:

INT TOM'S CAR - THAT NIGHT

Tom and Summer driving on the Golden Gate. Tom is very conflicted and we can see it in his face. They're silent a few beats, before:

SUMMER
Hi.

TOM
Hi.

SUMMER
Are you ok?

TOM
Yeah.

SUMMER
You sure?

He's not. He clenches his teeth. And begins...

TOM
Summer, I've gotta ask you something.

SUMMER
Ok.

He takes a deep breath. He's about to go on when:

SUMMER
Wait!

Summer finds on the radio a particular song. ("Waiting in Vain" by Bob Marley, if you must know.)

SUMMER
Whoa. Oh my god. We can't talk during this song. It's too beautiful.

And it is. Tom's hand is on the gear shift. She puts hers there and locks it with his. Tom listens and Tom watches Summer listening. There's something about this moment, the way she sings along, the way her eyes close during certain notes, the way her smile rises and falls like she could cry at any minute from being overwhelmingly happy or just simply overwhelmed. Tom is powerless to stop his feelings for this girl.

Marley sings:

B.M.
"In life I know there's lots of grief/ but your love is my relief."

We know, as well as he does: he will ask nothing tonight.

(172)

INT PARTY - NIGHT

Tom and Summer are in a LARGE CIRCLE OF PEOPLE at a party. TIME CUTS reveal that Summer is talking with, laughing with, drinking with, and possibly flirting with many of them. Tom notices, smiles, pretends it doesn't mean anything, but he's clearly jealous, not in a sexual way but of the attention they're getting from her. It's been a while. He misses that attention.

CUT TO:

(272-286)

INT. BOOKSTORE - DAY

Tom, starting to get that unshaven, unkempt look, wanders through the self-help section. He leafs through some of the titles. He grabs just about every one of them.

INT. APARTMENT - LATER

Tom has more than fifty self-help books on a shelf by his bed. He reads from one called "Six Steps to Getting Over Him."

TOM (V.O.)
"So he broke your heart. You've been sad and depressed for weeks. Perhaps you've turned to drinking or even drugs. And nothing's helped. Now what? Should you binge on rocky road and watch soaps all day?"

SECONDS LATER. Tom sits in his bed eating ice cream. He continues to read.

TOM (V.O.)
"No you should not."

He slowly puts the ice cream down.

TOM (V.O.)
"Through extensive research, we have found the six most effective ways to get over that lost love and make room in your heart for a new man to fill. Those steps are:"

EXT. STREET - DAY

Tom jogs.

TOM (V.O.)
"One. Exercise. The body's release of endorphins will assuage the brain and provide a genuine sense of accomplishment and success."

Cars pass him at top speed. Bicycles breeze by him. A child on a big wheel soars past. He may as well be jogging in place.

INT. YOGA CENTER - NIGHT

Tom is taking a yoga class.

TOM (V.O.)
"Two. Physical and Mental relaxation. Channel all of your energies to the core of your being for a new understanding of the self and others."

This shit is really fucking hard when you're as inflexible as Tom. Everyone else in the class seems at peace. Tom can't even get the breathing right.

INT. HOMELESS SHELTER - DAY

Tom feels good about himself as he gives out food to the homeless.

TOM (V.O.)
"Three. Charity. Reach out! You are not alone in your pain."

Next in line is a HOMELESS COUPLE holding hands. Tom spirits immediately fall. Even these two somehow found each other.

INT SHOE STORE - DAY

Tom stands in the center of a fashionable ladies shoe store.

TOM (V.O.)
"Four. Shoe Shopping! Ladies...you know you want to. Indulge!"

ANGLE ON TOM, just sorta standing there. Confused. He doesn't really want new shoes.

EXT. FOREST - DAY

Tom backpacks alone in the forest.

TOM (V.O.)
"Five. Travel. Take some time to see another environment. Get perspective. It's a beautiful world. It will be for you again someday."

This is it, he's finally found some peace. Tom looks up to the tops of the trees where the sunlight is peeking in and takes a deep breath.

FREEZE ON TOM.

INFORMATION BUBBLES pop up on the screen to point out that Tom is standing in POISON OAK. There's a RUSTY BEAR TRAP a step ahead of him. A giant POISONOUS SNAKE creeping up behind him. A TICK on his leg. And in the distance a HUNTER has Tom sized up in his rifle sight.

UNFREEZE.

Tom starts to itch...

INT. APARTMENT - LATER

Tom is painting the walls of his now nearly bare apartment.

TOM (V.O.)
"Six. Redecorate. Start anew."

He's focused on his task and in fact seems pretty good at it.

TOM (V.O.)
"By taking these few steps, you will have discovered your inner strength and should be ready to move on. I bet you can hardly remember his face at all."

We pull back to REVEAL Tom has painted a giant mural of Summer on his wall. He looks at the self-help book and dropkicks it.

(145)

INT CROWDED BAR - NIGHT

Summer and Tom stand by the bar.

TOM
I just don't get women's fashion nowadays. Everybody with the tattoos, the giant hoop earrings, those annoying hats. Explain this to me.

SUMMER
People think it looks good.

TOM
Do you?

SUMMER
On some.

TOM
I like how you dress.

SUMMER
Yeah? What if I started wearing berets and got a huge butterfly tattoo on my leg?

TOM
(beat)
Please don't.

A tall, well-built, GOOD-LOOKING DOUCHEBAG GUY has suddenly appeared next to them.

DOUCHE
(to Summer)
Hey.

Tom and Summer stop talking.

SUMMER
Hey.

DOUCHE
How's it going?

SUMMER
Ok.

Tom puts his hands in his pockets and watches this exchange go down. Not sure what else to do. At this point he's more amused than concerned.

DOUCHE
You live around here?

SUMMER
Yeah not too far.

DOUCHE
I've never seen you here before.

SUMMER
You're not too perceptive.

DOUCHE
Ha. That's funny.

Tom smiles to himself. This guy's a tool. Nothing to worry about.

DOUCHE
So, uh, let me buy you a drink.

SUMMER
No thank you.

As she answers Summer gives a quick glance over to Tom. The Guy notices. Up to this point he had not connected the two of them together.

DOUCHE
Are you with <u>this</u> guy?

Tom realizes he has to sort of say something now.

TOM
(beat)
Hi. I'm Tom.

DOUCHE
Whatever.
(to Summer)
Come on, one drink. What are you drinking?

SUMMER
Sorry, no thank you.

Tom is pleased.

DOUCHE
You're serious? This guy?

And now he's pissed.

TOM
Hey buddy --

SUMMER
(to the Douche)
Don't be rude. I'm flattered, I'm just not interested. Now why don't you go back over there and leave us alone, ok?

DOUCHE
It's a free country.

Summer and Tom make eye contact again, as if to say "now what?" After a beat:

DOUCHE
So you and him, huh? I can't believe that. Is this guy really your boyfriend?

And that question hangs in the air. Tom, panicked, decides to cut the silence. All the pent up uncertainty and confusion, coupled with the challenge to his manhood in front of the woman he loves, all manifests in one single, solid, almost automatic RIGHT CROSS TO THE GOOD LOOKING DOUCHEBAG'S FACE.

Which connects spot on and sends the Douche reeling.

Both Douche and Tom wince at the pain (Douche's chin, Tom's fist).

There's a beat of calm where Tom is actually sorta surprised. And then the Douche spins around and starts PUMMELLING TOM.

CUT TO:

EXT BAR - A FEW MINUTES LATER

Having been thrown out, Summer and Tom exit the place. Tom is a bloody mess, granted, but feels pretty great about it.

TOM
Did you see that punch? I don't know where it came from. I haven't punched someone since Josh Greenberg in fifth grade. Guess I'm gonna have to throw out this shirt.

Summer starts walking ahead and Tom notices for the first time she's furious.

TOM
Hey. What is it?

SUMMER
I can't believe you.

TOM
What?

SUMMER
You were so completely uncool in there.

TOM
You're mad at me? I just got my ass kicked for you.

SUMMER
Oh that was for me? You were, what, protecting me? Next time Tommy, don't. I fight my own battles.

TOM
Come on, that guy was an asshole!

SUMMER
You didn't have to hit him. Why didn't you just let me handle it?

TOM
I don't know. He was --

SUMMER
See. This is why I don't want a serious relationship.

TOM
Whoa. What was that?

SUMMER
Nothing. Look, I like you Tom. I like this. What we've been doing. But maybe it's gone too...

TOM
What...?

SUMMER
I told you all along what I don't want and it's...

Tom waits for more. It doesn't come.

SUMMER
I'm tired. Can we talk about this tomorrow?

It's silent. He doesn't know what to do or say or think. Neither of them say a word as they go their separate ways.

TOM
(calling to her)
I just got my ass kicked!

Only the CROWD outside the bar hear this.

TOM
(to Onlookers)
I got one good shot in.

(146 & 147)

INT. OFFICE - LATER

Tom is in the photocopy room with a bandage on his nose. Summer walks in, not realizing he would be there. She stops short.

TOM
(genuine)
Hi.

SUMMER
(cold)
Hi.

TOM
What's up?

SUMMER
Nothing.

TOM
Ok.

Nothing else is said.

TOM
Wait, are you still mad at me?

SUMMER
(rolling her eyes)
Tom...

TOM
Holy shit you are. I can't believe you!

SUMMER
(re: copies)
Are you almost done?

TOM
Yeah. I'm all done.

He starts to walk out.

TOM
You know what... Sometimes you really don't make any sense.

Tom walks out. He looks back but she isn't looking. When she looks back at him, he's gone.

LATER. Tom about to leave the office. Passes Summer's desk. She's on the phone. He wants to stop and say something but she's busy. He walks on. She never knew he was there.

LATER. Summer, packed up to go, walks over to Tom's cubicle but he's already gone.

SPLITSCREEN - INT. BOTH APARTMENTS - THAT NIGHT

Left: Tom tosses and turns in his sleep.

Right: Summer lies awake, staring at the ceiling.

Left: Tom picks up the phone. Is about to dial when he stops himself and hangs up.

Right: Summer looks at her phone, willing it to ring. It doesn't.

INT TOM'S BEDROOM - HOURS LATER

Tom is awakened by a buzzer. He hits the "sleep" button but the buzzing isn't coming from his alarm. It's his door. He gets up, concerned, and goes to answer it. It's Summer.

SUMMER
Say you're sorry.

TOM
Huh?

SUMMER
Say you're sorry for acting like a jerk.

TOM
I am. I'm sorry for acting like a jerk.

SUMMER
Ok. Me too.

TOM
Summer... we don't have to label what we're doing. I just... I need -

SUMMER
I know -

TOM
Consistency. I need to know you won't wake up tomorrow and feel a different way.

SUMMER
I can't promise you that. Nobody can. Anyone who does is a liar.

A beat.

SUMMER
I can only tell you how I feel right now... or I can show you.

She comes in and kisses him. He thinks about it for a second. Is this enough to assuage his doubts? Damn it, she wins again. He shuts the door in our faces.

INT TOM'S BEDROOM - THE NEXT MORNING

Tom and Summer in the wee hours.

TOM
Have you ever had a real "boyfriend?"

SUMMER
What?

TOM
A boyfriend. "Going steady." Whatever. You know what I mean.

SUMMER
Well... yeah.

TOM
More than one?

SUMMER
A few.

TOM
Tell me about them.

SUMMER
Oh no way.

TOM
Why?

SUMMER
Cause there's nothing to tell.

TOM
Come on, I'm interested.

SUMMER
You wanna have the relationship history conversation?

TOM
Yes.

SUMMER
You sure about that?

TOM
No. Yeah. I don't know. Why not? I can take it.

SUMMER
Ok. Well, in high school, there was Markus.

INSERT: Still photograph of MARKUS. Or at least how he appears in Tom's mind. Arm cocked, about to throw the winning touchdown pass.

TOM
Quarterback slash homecoming king?

SUMMER
He was a rower. Very hot.

TOM
What happened to Markus?

SUMMER
He works for the Republican party. Very successful. Just not for me.

TOM
Ok. And then?

SUMMER
Well, for a short time in college, there was Kurt.

INSERT: Still photograph of KURT. As Tom envisions him. Playing the guitar on stage in Motley Crue.

SUMMER
That didn't really go anywhere.
(beat)
And... my semester in Rome. Daniele Belardelli. AKA "The Puma."

INSERT: Still photograph of THE PUMA. A swarthy Italian posing in front of a Vespa moped in tight Gucci pants, his boner clearly trying to escape.

TOM
The Puma?

SUMMER
Yeah, cause, you know...

Tom has no idea. And he doesn't want to know.

TOM
And that's it?

SUMMER
The ones that lasted.

TOM
What happened? Why didn't they work out?

SUMMER
Nothing happened really. It's what always happens. Life.

On TOM. Silent for a few beats. Did he want to hear that?

CUT TO:

(290s)

EXT. STREET - DAY

Tom, unshaven, un-showered, walks by himself. He turns a corner and sees Summer walking towards him. As she gets closer he sees it's not her after all and breathes a sigh of relief.

INT. BEDROOM - LATER

Tom watches TV. An advertisement for toothpaste comes on. Tom could swear the actress was Summer.

INT TROLLEY - DAY

A trolley going the other direction passes by. EVERY PASSENGER ON IT IS SUMMER. Tom is a fucking mess.

(302)

EXT RESTAURANT - NIGHT

Tom and an attractive girl we haven't seen before walk towards an outdoor cafe. Her name is ALLISON. It's clear right away that Tom can't wait for this night to end already.

ALISON
So how long have you known Paul and Robyn?

TOM
Since grade school.

ALISON
No way, really? That's crazy.

TOM
Yeah.

ALISON
Well I'm glad you called. They spoke very highly of you.

TOM
Great.

INT RESTAURANT - LATER

Tom and Alison eat. In silence.

ALISON
So...uh... how's it going?

TOM
Ok.

Beat.

ALISON
You've been pretty quiet.

TOM
Sorry.

ALISON
I'm pretty quiet too. Usually. It's nice sometimes to be comfortable enough that you can just sit and eat and not have to say anything, you know?

TOM
Uh-huh.

More silence.

ALISON
Do you want to try some --

TOM
No thanks.

Alison looks at her food. Tom realizes he's been difficult, starts to feel kinda bad.

TOM
I'm sorry. It's just... there's this girl.

ALISON
Oh.

TOM
I'm not usually like this. I wasn't before... Long story short, she wrecked me. I don't know if you can tell but it was pretty recent and I'm still kinda thinking about her.

ALISON
(disappointed)
Well maybe you should think about... someone else... who could cheer you up.

TOM
I can't get her out of my head, you know? I see her everywhere. She's all I think about. And it's horrible. Cause I totally didn't see it coming. I thought things were fine. So now I keep going through every day in my mind, every second really. Wondering. What went wrong? Is it my fault? Could I have prevented it somehow?

EXT TRANSAMERICA BUILDING - (BACK ON DAY 51)

Summer and Tom stand on the street corner looking at the buildings.

TOM
A lot of people have problems with this, but to me, it makes both structures so much more beautiful side by side like that.

Tom keeps talking. Summer turns and looks directly at the CAMERA.

SUMMER
While you continue to talk about buildings and whatever other bullshit interests you, I'll just nod my head and pretend to listen while secretly dreaming about the many ways I can one day rip out your heart and eat it like the rabid vampire I am.

INT RESTAURANT - SAME

Tom and Alison.

TOM
Maybe there were things I could have said or done, you know?

INT SUMMER'S BEDROOM - NIGHT - (FROM DAY 39)

From the scene in which Tom and Summer first slept together. He's sleeping like a baby, probably the best sleep he's had in a long while. Summer lies next to him. Wide awake. Bored and unfulfilled.

INT RESTAURANT - SAME

Tom and Alison. Alison is desperately trying to get a drink.

ALISON
Waiter!

TOM
Or... Christ, I don't know, maybe she was never that interested in me to begin with.

INT ELEVATOR - DAY - (FROM DAY 22)

Tom and Summer ride in silence for a few beats.

TOM
(beat)
How was your weekend?

SUMMER
(winks at him)
It was <u>good</u>.

INT RESTAURANT - SAME

TOM
Anyway... sorry. If I'm acting strange, that's why.

ALISON
It's ok. I'm sure it's tough getting over an ex-girlfriend.

TOM
Actually she was never my girlfriend.

Now Alison is really confused. And it's right around the part where Tom starts totally cracking up.

TOM
I just... I thought I'd have figured it out by now, you know? My life. Where I'm going, where I want to end up, who with. All that stuff. I still don't know anything. And the thing is... When I was with Summer, none of that mattered. I never even noticed how much of my life was missing! Isn't that weird?

ALISON
You were in love, that's what it does. But, now that you know where the holes are you can start to fill them.

TOM
Sure.
(beat)
Hey, I've been talking non-stop. You talk.

ALISON
Me? Well I grew up --

TOM
So what do you think? Did I do something? Did I not do something? What can I do now?

ALISON
I...
(beat)
(MORE)

ALISON (cont'd)
You wanna get out of here? I know this great...

TOM
(suddenly excited)
Oh! You know what we should do...

INT KARAOKE BAR - LATER

Tom is, yes, on stage singing another song by The Clash, “Train in Vain.” Not so much singing as having a nervous breakdown to music.

TOM
“You said you’d stand by your man!/So tell me something I don’t understand. You said you loved me!/And that’s a fact! And then you left me, said you felt trapped!

Alison sits by herself in a booth trying to hide her face.

TOM
“You didn’t stand by me! Not at all! You didn’t stand by me,” I’m talking about you Summer!

On Alison, having the worst date ever.

CUT TO:

(219)

INT TOM’S BATHROOM - NIGHT

Tom is getting dressed for a big fancy night out. A punkish pop song plays in the b.g. that he occasionally boogies down to. He’s excited.

He tucks his shirt into his pants. He ties his tie. He brushes his teeth with aplomb. He looks for, finds, and plucks a grey hair from his head. He makes some faces into the mirror.

Satisfied, he grabs his coat and hits the street.

EXT SAN FRANCISCO STREET - SAME

Tom walking in the Spring air, feeling good. The phone rings.

INTERCUT WITH:

INT SUMMER'S APARTMENT - SAME

Summer on the cell as she enters her apartment. She looks like she's coming back from the gym.

SUMMER
Hey it's me.

TOM
Hello me. You having a good day?

SUMMER
I am thank you. Listen, about tonight... I think I might just stay in and go to bed early.

TOM
What? Why?

SUMMER
I'm just really tired and I've gotta go in early tomorrow. Would you be super mad at me if we went out this weekend instead?

TOM
Well... You don't want to just, maybe, go to dinner. I mean, you've gotta eat right?

SUMMER
I'm not really that hungry. And this place is fancy right?

TOM
(touching his tie)
Sorta.

SUMMER
I'd rather not. Seriously, do you mind?

Tom is standing still now, no longer moving. He's trying to keep his frustration from being audible.

TOM
Hey, no, that's cool. Whatever you want to do.

SUMMER
Thank you. So we'll talk tomorrow, alright?

TOM
Sure.

SUMMER
Great. Good night Tom.

TOM
Good night.
(beat)
Hey, Happy... birthday.

But the line is dead. Tom's head sinks into his chest. Yet another frustrating night...

CUT TO:

CU PAUL, TALKING DIRECTLY TO THE CAMERA DOCUMENTARY STYLE

PAUL
I just got lucky I guess. We met in elementary school. We had the same class schedule in the 7th grade and we just... clicked.

CUT TO:

CU MCKENZIE.

MCKENZIE
Love? Shit, I don't know. As long as she's cute and she's willing, right? Actually, cute is a strong word. Not atrocious.

CU RACHEL.

RACHEL
That's a pretty complex question. Philosophers, poets, scientists, everybody has a theory, don't they?
(MORE)

RACHEL (cont'd)
I kinda like what Nietzsche said: “There is always some madness in love, but there is also...always some reason in madness.” Think about it. Pretty smart. Although, Nietzsche also said “Kill the Jews.” So there’s that.

CU VANCE.

VANCE.
I’ve been happily married for 30 years. She’s the light that guides me home.
(beat)
Yes it is from one of our cards.
(beat)
No someone else wrote it. Doesn’t make it less true.

CU SUMMER

SUMMER
Ok I’m sick of this love shit. Come on! We’ve been fed this nonsense for generations to the point where it’s now genetically encoded in our very beings. And what does it mean? Absolutely nothing. Give me a break!

CU MCKENZIE

MCKENZIE
I’m just saying... I really need some ass. I’m desperate.
(beat)
You got nothing?

CU PAUL

PAUL
I wouldn’t say “the girl of my dreams,” no. The girl of my dreams would have a better rack. Probably different hair, could like sports a little more. But... truth is... Robyn’s better than the girl of my dreams.
(beat)
You know why? Cause she’s real.

CU TOM.

He says nothing. Just stands there. So confused. We go right into:

ANIMATION. A QUICK 5 second recap of the earlier color sequence.

(101)

INT OFFICE - DAY

Tom is wandering through the office whistling.

MCKENZIE
Hansen, don't you have like twenty bar mitzvah cards to write?

TOM
Nope. All done. What are you working on?

MCKENZIE
Congratulations. But I've run out of ways to say it. "Good job," "well done," "way to go"... I got nothing.

TOM
Why don't you try... "Everyday you make me proud. But today, you get a card."

MCKENZIE
(beat)
Shit. That's not bad.

TOM
No worries.

Tom walks by the room marked "Weddings and Anniversaries." He's about to keep going when he pauses.

INT WEDDINGS AND ANNIVERSARIES SUITE - LATER

All of the people who work in here are MIDDLE AGED WOMEN. Currently, they are standing around one desk where Tom sits writing everyone's cards.

TOM
This is good Millie. “To my wife, the love of my life. I love you.“ That’s very nice. I was thinking though, why not try something like... “Everyday that we don’t meet is meaningless and incomplete.” You know, spice it up a little.

The Women clutch their heart like they might faint.

INT RELIGIOUS HOLIDAYS WING - LATER

Workers are again all gathered around Tom.

TOM
Did you try... “Merry?”

ALL
Whoa/Perfect/Yes!

TOM
What else you got?

EMPLOYEE #1
Passover.

Tom says something totally in Yiddish. No one knows what the hell he just said except for one Employee who bursts out in tears of joy.

INT OFFICE HALLWAY - LATER

Tom passes Summer at her desk. She waves. He waves back. He’s so in love with her.

INT ANOTHER WING - LATER

ANGLE ON TOM writing furiously at a computer terminal.

TOM
“...aint no woman got what you got, sista girl. Happy birthday to the lean, sheen, and sizzly mocha queen!”
(beat)
How’s that?

The AFRICAN-AMERICAN MAHOGANY WRITERS are impressed.

MAHOGANY WRITER #1
Something's gotten into you son!

TOM
Yeah. It's pretty cool.

(222)

EXT MOVIE THEATRE - NIGHT

Tom and Summer in line to buy tickets.

TOM
You really want to see this?

SUMMER
It sounds amazing.

TOM
It's, like, all stabbing and shit.

SUMMER
Exactly.

TOM
Ok.

SUMMER
All you take me to are sappy little romances. I want to see some open wounds, damn it. I want carnage.

TOM
Fantastic.

Suddenly, Tom sees something at the front of the line.

TOM
Oh shit.

SUMMER
What?

And here they come, Tom's mom and step-dad, Sarah and Martin. Tom's face registers a noticeable panic.

SARAH
Hey!

Sarah and Martin are delighted at this coincidence. Sarah hugs and kisses her son.

TOM
(looking at Summer)
Hi Mom.

Summer smiles. Maybe this will be ok.

TOM
Mom, Martin, this is Summer.

SARAH
Summer! Well hello! We've heard so much about you! It's so good to finally meet you.

Sarah hugs Summer.

SUMMER
You too.

And now Martin weighs in with his own hug. Tom notices Summer's face growing increasingly concerned. Why is he hugging me?

MARTIN
(to Tom)
Is this the girlfriend?

Tom is caught like a deer in headlights. What can he do?

TOM
Well this is the girl friend I've told you about. I don't know if "girlfriend" is the right word...

SARAH
You going to see the serial killer one?

SUMMER
Yes we are.

SARAH
Great! Should we save you seats?

Again, this has become incredibly awkward for Tom and for Summer.

SUMMER
Absolutely.

SARAH
Ok. We'll see you inside.

When they're out of earshot, Tom sees that Summer is distraught.

TOM
Sorry about that.

SUMMER
It's fine.

TOM
You wanna go do something else? We can totally bolt.

SUMMER
Did you tell them I was your girlfriend?

TOM
What?! No way... I never used that word.

SUMMER
They seemed to think... I mean, why is your step-dad giving me a hug?

TOM
He's very...loving.

SUMMER
Does he hug all your friends?

There's that word again.

Summer looks at Tom, like she's disappointed or even angry at him for something. Then she walks ahead of him into the theatre. He's forced to follow. Answer-less, as conflicted as ever. Why is none of this easy?

CUT TO:

INT MOVIE THEATRE - LATER

Summer, Tom, Sarah, Martin in a row. Summer's face is cold, emotionless. Tom tries to look at her, to make eye contact, something. She knows he's looking but it doesn't make her head turn his way. Tom gives up and watches the movie.

ANGLE ON THE MOVIE SCREEN. We see a BLACK AND WHITE FILM.

It's a MAN racing down the street, fleeing from an unseen assassin. When he turns around we see the man is TOM. Bullets fly and he's hit repeatedly in the back while running away like Belmondo in BREATHLESS. He dies an elaborate, violent, horrible on-screen death.

(228)

INT CLUB - NIGHT

Rave music blares. Tom stands off to the side looking miserable. Summer is on the dance floor. Though she's not really dancing with anyone in particular, she's dancing with everyone. Finally she comes over, white shirt dripping with sweat and clearly a little high on one thing or another.

SUMMER
You're not having any fun.

TOM
You're having enough for both of us.

SUMMER
I'm dancing. I haven't danced in ages. God. Come on.

TOM
No.

SUMMER
Come on! I wanna dance with you.

TOM
Where were you an hour ago? I might have danced then. I've been standing here by myself this whole time and you didn't look over once.

SUMMER
So you're pissed?

TOM
I'm not pissed. Summer... you know I hate this shit.

SUMMER
Then why are you here?

TOM
This is what you wanted to do so...we're doing it.

SUMMER
Yeah well, I didn't need a chaperone. Go home. You're a buzzkill standing there pouting.

TOM
(hurt)
That's real nice.

He walks off. She feels some guilt for a second.

SUMMER
Tom!

But when he doesn't turn around she just shakes it off and starts dancing again.

LATER. Tom is outside in the rain. We can still hear the music blaring from the club. Summer is in there. Tom is alone. He can't believe it's come to this.

(251)

FADE UP: "YOU MAKE MY DREAMS COME TRUE" by Hall and Oates.

EXT STREET - MORNING

The worst morning ever.

Tom walks down the street. Or, more accurately, Tom sulks down the street. Though it's sunny and warm, Tom is a sad, broken man and the world is an awful place. There's still Hall and Oates following Tom, almost trying to cheer him up. He checks out his reflection in a window. Ron Howard's brother Clint looks back.

Tom walks by a COUPLE making out on a bench. He grimaces.

He walks by a sign that says "TODAY ONLY: FREE BEER." He doesn't even stop.

Cartoon Bird returns but Tom swats it away.

The WORLD'S MOST BEAUTIFUL WOMAN stops to ask him for directions. He doesn't even look up.

Tom's parade of supporters, The Postman, Mayor McCheese, all of them shake their heads and give him disapproving looks. The Cartoon Bird takes a cartoon shit on Tom's shoulder. Tom tries to kill the bird. Can't even manage that.

INT OFFICE - SAME

He passes Summer desk on the way in. She's no longer there. He miserably sits down at his desk, tries to work but he ends up just staring into space.

INT VANCE'S OFFICE - DAY

Tom has been called into the Principal's office.

TOM
You wanted to see me, Mr. Vance?

VANCE
Yes Hansen. Sit down.

TOM
Ok.

VANCE.
Has something happened to you recently?

TOM
What do you mean?

VANCE
A death in the family, someone taken ill...anything like that?

TOM
No.

VANCE
Look, I don't mean to pry. Does this have something to do with Summer leaving.

TOM
Who?

VANCE.
My assistant.

TOM
(faking badly)
Your...?

VANCE.
Tom...everyone knows. Nevermind. The reason I'm asking... lately your work performance has been... a little off.

TOM
I'm not following.

VANCE
For example, here's something you wrote last week...
(reads from a card on his desk)
"Roses are Red, Violets are Blue. Fuck You Whore." Now...most shoppers on Valentine's Day ---

TOM
Mr. Vance... are you firing me?

VANCE
No, no, no. Relax Hansen. You're one of our most... adequate writers.

TOM
Ok. Well, I'm sorry. Things for me have been a little difficult.

VANCE
That's ok. I understand that. I was just thinking... perhaps you could channel your energy into... this.

He hands him some sympathy cards.

TOM
Funerals and sympathy?

VANCE
Misery, sadness, loss of faith, no reasons to live... it's perfect for you. Whaddaya say? Good? Good. Now back to work you go.

He quickly ushers him out of the office.

(383)

INT TOM'S BEDROOM - MORNING

Tom wakes up. He gets his bearings and then quickly rolls onto the floor and begins a brief push-up routine.

NARRATOR (V.O.)
Most days of the year are entirely unremarkable. They begin and they end without creating a single lasting memory. Most days have no real impact on the course of a life.

The phone rings. Tom stops his push-ups to answer it.

NARRATOR (V.O.)
May 8th was a Saturday.

INT DELI - DAY

Tom walks in to find Paul and McKenzie at a table. They look extremely nervous.

TOM
What's going on?

Neither one answers him. They look at each other. Finally...

PAUL
We have news.

TOM
Ok.

MCKENZIE
It's about her.

TOM
Do I want to hear it?

PAUL
Thats what we wanted to ask you.

MCKENZIE
It's just...lately you've been...better.

PAUL
You've been much much better.

MCKENZIE
So maybe it's best we don't ever bring her up again.

PAUL
Just let sleeping dogs lie.

MCKENZIE
Leave those dogs alone Tom!

TOM
You guys, look, I'm... I appreciate what you're saying and, thank you, really, for putting up with me these past few months. I've been crazy. But I've accepted the fact that she and I were just two very different people who wanted very different things. I wanted to get serious. Shit, I loved her. And I know now, she just isn't the kind of girl who can settle down with one person and be happy. The way I wanted. And she probably never will. There was nothing I could do.

Mckenzie and Paul just sit there. Now more uncomfortable than ever. On Tom, we:

CUT TO:

EXT DELI - SECONDS LATER

Tom comes charging out of the place with his friends following behind.

TOM
There's no fucking way!

MCKENZIE
Tom.

TOM
It can't be. It's impossible!

PAUL
It is.

TOM
How do you know?

On Tom's pained face we...

CUT TO:

INT TOM'S BEDROOM

Tom is going apeshit in his room. He's ripping down posters, taking pictures out of frames and tearing them apart. He punches the wall. He drinks an entire bottle of red wine. He tries to find something to kick and can't. He throws his cell phone off his balcony. Finally he collapses on the bed.

(384)

INT TOM'S BEDROOM

The half-destroyed alarm clock goes off. Tom hits the off button.

(385)

INT TOM'S BEDROOM

Same exact thing.

(386)

INT SUPERMARKET - DAY

Tom, in a robe and boxer shorts, buys milk, OJ, cigarettes, Jack Daniels, and twinkies.

The CLERK eyes him suspiciously.

EXT STREET - SAME

Tom sees a COUPLE kissing on the sidewalk. He winces. He sees ANOTHER COUPLE entwined on a bench. It's killing him. He sees a THIRD COUPLE walking towards him holding hands. He snaps.

TOM
Jesus Christ people! Get a room!

They look at this lunatic in his robe and quickly walk away.

(387)

INT TOM'S BEDROOM

Alarm clock. We PAN ACROSS to see Tom is wide awake. He probably hasn't slept in a day or so. He has no reaction to the alarm.

INT OFFICE - LATER

Tom actually wanders in to work, wearing sunglasses and the clothes he slept in. People pass and say hello. He can't muster responses. At his desk,

MCKENZIE
Tom!

Nothing.

MCKENZIE
I've been calling every five minutes. Are you ok?

TOM
What? Oh yeah. Great.

MCKENZIE
Do you need anything?

TOM
Twinkies?

MCKENZIE
Sorry.

TOM
I'm out of twinkies.

MCKENZIE
Well let's go.

TOM
Go... where?

MCKENZIE
It's Thursday.

INT BOARDROOM - LATER

Tom sits next to McKenzie and across from Vance. He's in his usual boardroom position, which is to say, near comatose.

A female CO-WORKER, 50s, stands at the front of the room in mid-presentation, showing slides that have something to do with a cat in various poses. First we see, "Cat Reaching Up for Out-of-Reach Milk Bowl."

CO-WORKER
This one says "Go for it!"

She clicks to the next slide. "Cat Hanging From Tree Branch."

CO-WORKER
This one says "Don't give up!"

Click. We see "Cat Considering a Giant Leap."

CO-WORKER
And this one says "You can do it!" We have a whole line of inspirational cards featuring Pickles, my cat. I think people will really enjoy them. Thank you.

She takes her seat.

VANCE.
Good job Rhoda, I agree. Really inspirational stuff. Now, who's next. We haven't heard from "Sympathy" in a while. Hansen...

TOM
(reacting to his name)
Hmm?

VANCE.
The Winter collection. You have anything to contribute?

TOM
Uh...no. I really don't.

VANCE.
You have nothing?

TOM
Well I wouldn't say nothing... Actually, that's about right.

VANCE.
(disappointed)
Oh...k. We'll come back to you. McKenzie --

TOM
You know what...?

VANCE.
Yes Tom.

TOM
Can I say something about the cat?

VANCE
Well sure. Go ahead.

TOM
This here is, and Rhoda, you know I mean no disrespect... but this... this is total shit.

MCKENZIE
Tom!

TOM
"Don't give up?" "You can do it?"

He points to the screen, still showing the "Cat About to Leap" image.

TOM
This isn't inspirational. It's suicidal. He tries that jump, I'm writing a sympathy card for that cat. That's the last thing I want to be doing with my life. It's bad enough writing these things for people.

VANCE
Hansen, this is a place of business. We don't cut down our co-workers --

TOM
That's cause we're <u>liars</u>! It's what we do here. Why don't we level with people? Stop feeding them nonsense?

CO-WORKER (RHODA)
We're a greeting card company.

TOM
Yes but think about it! Why do people buy these things? Not to say how they feel. There's paper and pens for that. People give these cards when they <u>can't</u> say how they feel. Or they're afraid to. And we provide the service that lets 'em get away with that!

Tom is getting excited. The rest of the room is growing uncomfortable.

TOM
I say to hell with it! Let's level with America. Or at least make them speak for themselves! I mean, seriously, what's this...
(picks a card off the table)
"I'm sorry to hear your grandmother has passed." What the hell? Let's give em some truth. Something like, "Sorry to hear about your grandmother. Here's a card so I get some credit in your time of need. I'm sure it makes up for the fact that grandma's dead."

Vance and the card-writing team are appalled.

TOM
Think about it.
(picks up another card)
"Congratulations on your new baby." Eh... How bout... "Congratulations on your new baby... Guess that's it for hanging out. Nice knowing ya, buddy."

VANCE
Hansen, sit down!

TOM
(picks up a card)
Wait, what's this? Ooh... fancy! Look at this one with all the hearts. Let's open it up. "Happy Valentine's Day, Sweetheart. I love you." Oh that's nice.

MCKENZIE
Tom...

TOM
If someone gave me this card, Mr. Vance... I would eat it.

MCKENZIE
Tom!

Tom recognizes he's losing his shit. He takes a seat on the boardroom table.

TOM
(beat)
It's these greeting cards, Sir, these cards, these movies, these pop songs. They're responsible for all the lies, the heartache, everything! We're responsible!

Everyone shifts in their seats.

TOM
I think we do a bad thing here. People should be able to say how they feel, how they really feel, without some strangers putting words in their mouths. The truth. A card is a nice thought but it shouldn't do the dirty work for you. You love someone, tell them yourself, in your own words. Maybe it's not love at all. Maybe there's no such thing as love. Maybe it's... "galoogoo."
(beat)
Yeah I made it up, so what?!

Tom gets up and walks to the door.

TOM
It's all crap. We make and peddle crap. And sometimes people believe in this crap. I just can't do it anymore, Mr. Vance. There's enough bullshit in the world without my help. I quit.

And with that he gets up and walks off. The room is pretty stunned. Someone coughs. McKenzie tries to start a clap. It doesn't really take.

CUT TO:

EXT BUILDING - MINUTES LATER

Tom comes outside with some boxes. He stands out in front of the building. His face says one thing. "Holy shit. Did I just do that?!" And then we,

CUT TO:

(383)

EXT DELI - SAME AS EARLIER

Tom and his friends on the sidewalk outside the deli.

TOM
There's no fucking way!

MCKENZIE
Tom.

TOM
It can't be. It's impossible!

PAUL
It is.

TOM
How do you know?

MCKENZIE
We know.

TOM
But... It's May! We broke up last August.

PAUL
I know.

TOM
And you said she was single at Christmas.

MCKENZIE
She was.

TOM
And now she's...

MCKENZIE
Yeah.

TOM
Now she's getting married.

PAUL
I'm so sorry Tom.

TOM
Married?

PAUL
It's insane.

TOM
It's impossible. It doesn't make sense. Where did they meet? Is it someone we know?

PAUL
No.

TOM
So everything she said. All that stuff about... it can't be. Not her. I know her too well. She wouldn't do that.

His friends say nothing.

TOM
(beat)
Fuck!

And with that he storms off.

MCKENZIE
Tom!

PAUL
Let him go.

ANGLE ON Tom walking away from them.

Literally, his entire universe falls apart.

FX: BUILDINGS come crumbling down. The whole city turns to rubble. He's the only constant as the world around him is ERASED, brick by brick, beam by beam, as if by an unseen force and reduced to nothing.

CUT TO:

BLACK.

And we fade up those famous OPENING BARS OF "HAVA NAGILA."

(399)

CU on a CIRCLE OF PEOPLE HOLDING HANDS, some young, some old, Tom right in the mix trying hard to smile. Has he joined a cult?

We are:

INT BALLROOM - NIGHT

Tom's sister Rachel's Bat Mitzvah. Tom and his family have formed a traditional Hora. They dance in a big circle and clap their hands. A chair is brought to the center and Rachel is lifted high above the circle by Tom, his step-dad, and some others.

CUT TO:

LATER. Rachel is standing by a cake with a microphone.

RACHEL
Your apple pies are really great. So Uncle Sid and Aunt Ro, come light candle number eight!

ANGLE ON TOM sitting with his mom Sarah at the table. They clap. Mom looks at her son knowing something is wrong. Tom catches her looking.

CUT TO:

LATER. Tom being accosted by two more Aunts.

AUNT ANITA
I can't believe that. No girlfriend?

TOM
I can't believe it either!

AUNT BETSY
What are you 30? You should be married now. With a family. What are you waiting for?

TOM
The right girl I guess.

AUNT BETSY
There's girls everywhere. I bet you have to beat em off with a stick.

TOM
Oh you'd be surprised.

AUNT ANITA
(actually squeezing his cheeks)
Look at this *punum*. Are all those girls blind?

AUNT BETSY
My friend Mimi has a granddaughter. Yay high. Great figure. Bosom out to here --

TOM
Hey I appreciate that Aunt Betsy. Lord knows I like bosoms. It's just... I recently got out of a...well, I don't know what it was.

AUNT ANITA
Oh I'm sorry. When was that?

TOM
July.

AUNT BETSY
You mean...seven months ago?

AUNT ANITA
Was it a man?

TOM
What?

AUNT BETSY
She's means 'are you a homosexual?'

TOM
No. Where's that coming from?

AUNT BETSY
We just always wondered.

Awkward.

AUNT ANITA
So how's work?

CUT TO:

LATER. Tom at the bar. He downs his drink in one gulp.

CUT TO:

LATER. ANGLE ON Tom alone at the table. The band plays "Lady in Red" and everyone's dancing. When we're back on Tom, he's sitting with Summer.

TOM
Well...glad you came?

SUMMER
Of course. Where am I exactly?

TOM
When you turn 13 in the Jewish religion, you officially become an adult.

ANGLE ON RACHEL, dancing with a BOY.

SUMMER
Wow. So this is a big day in your sister's life.

TOM
Pretty big, yeah.

SUMMER
(beat)
So why aren't you smiling?

ANGLE ON TOM. Alone. Still not smiling. Rachel arrives in the nick of time.

RACHEL
Hey brother. Wanna dance?

She drags him to the dance floor.

RACHEL
Hi.

TOM
You having fun? You were great this morning.

RACHEL
Yeah yeah yeah. Talk to me. How are you?

TOM
Me? I'm good. I'm great.

RACHEL
(re: Summer's engagement)
I heard.

TOM
Yeah.

RACHEL
Sucks.

TOM
Yup.

It's silent a few beats.

TOM
Anyway, who cares about me? This is your day.

She hugs him. Tight. He doesn't cry but he could.

RACHEL
You know, my friends... they're all in love with you.

TOM
Is that right?

RACHEL
Look.

He sees a coven of 13-year olds swooning across the dance floor at him.

TOM
That's nice.

RACHEL
What I tell ya? There are plenty other fish in the sea.

TOM
Those are guppies.

RACHEL
Who knows, someday one might turn out to be your “true love.”

TOM
Are you making fun of me now?

RACHEL
No I’m serious.

TOM
I got news for you Rach. That true love stuff... it’s make-believe.

RACHEL
Well that’s not very romantic.

TOM
It’s the new me.

The song ends.

TOM
Alright... go play with your friends.

RACHEL
You’ll be ok?

TOM
(lying)
Sure.

RACHEL
Tom.

TOM
Hmm?

RACHEL
I know you think she was the perfect girl for you...
(beat)
I don’t. I think you’re just remembering the good stuff. But what do I know, right? I’m 13.

She blows him a kiss and then runs off and joins her girls. Tom watches her go.

CUT TO:

(240)

SPLITSCREEN - TOM'S BEDROOM/ SUMMER'S BEDROOM - MORNING

Tom is wide-awake, sitting fully dressed on his bed putting his shoes on. He holds the phone up to his ear.

TOM
Hey.

Summer is half-asleep under the covers. The phone lays at her side and she angles towards it.

SUMMER
Hello?

TOM
Are you still sleeping?

SUMMER
(groggy)
I'm getting up. What time is it?

TOM
10:30. Are we still hanging out today?

SUMMER
Ok. Sure.

TOM
I'll meet you at Liberty in... 20 minutes?

SUMMER
I might need 45.

EXT PARK - DAY

Tom and Summer are having a picnic. If it looks familiar, it's cause we saw them here on page 7. This is that fateful day Tom described to his sister and his friends. The day it all, finally, fell apart.

TOM
So how was last night?

SUMMER
It was fine. Just a work thing.

TOM
Where did you guys go?

SUMMER
Some restaurant.

TOM
Fun?

SUMMER
Uneventful. Didn't get home until after 12 though which is way too late for a stupid work function. How was your night?

TOM
Pretty standard.

Not much more to say. Stay with them for a few extra beats of silence.

EXT OUTDOOR MARKET - LATER

Tom and Summer shopping at the fruit market. Unless we were looking for trouble we wouldn't see any. But since we are, we might notice she lags behind him as they walk through the aisles. His hands are in his pockets. He's bored. She's distant. But only if we're really looking.

(406)

INT. APARTMENT - LATER

Tom, almost with a full beard, is redecorating his apartment again. We see him rearranging the furniture in the room.

LATER. He hangs some new pictures.

LATER. He uses a pencil on the wall to mark for a bookshelf. Then he uses a ruler to make sure his marks are even. He draws a faint line on the wall to mark where he needs to nail something.

(240)

INT COFFEE HOUSE - LATER

That day again. As we've seen before, Tom reads a newspaper. Summer reads a novel.

TOM
It's playing at 5.

SUMMER
You want to go?

TOM
I don't know. You wanna maybe go back to your place or ---

SUMMER
I want to see it. Let's go.

TOM
Ok cool.

SUMMER
Unless you don't want to.

TOM
No, I will. That's fine.

SUMMER
Ok.

A few more silent beats. Something's in the air.

INT MOVIE - LATER

Tom and Summer watching the film. Tears begin to well in Summer's eyes. They soon turn to audible sobs. Tom turns to look at her, to offer some sort of comfort, believing it to be a response to the movie. She doesn't look back.

(409)

INT TOM'S BEDROOM - DAY

Tom drawing a straight line on his wall. Redecorating.

And then he stops.

He looks at the line he's drawn. He extends it a little bit. He draws another. He begins to furiously draw on the wall. From out of nowhere, inspiration has hit. An image starts to form. A pretty impressive looking futuristic skyscraper, almost shaped like a tear drop.

(240)

EXT MOVIE THEATRE - LATER

Same day from the past. They walk out, at first everything's alright. It's exactly as we saw on page 7. But soon after that she begins to cry again. Serious, real sobbing.

TOM
Hey.

He goes to hug her. He hugs her. It's unclear if she hugs back.

TOM
Hey Sum, it's just a movie.

SUMMER
I know. I'm sorry Tom.

TOM
Is everything alright with you?

She smiles, tries to pull herself together.

SUMMER
Yeah. I'm just...I'm sorry. I'm being ridiculous.

TOM
It's ok. This happens to me every time I watch "Hoosiers." Let's go for a walk, ok. Let's get some air. Or go to Sister Ray's.

SUMMER
Ok.

They walk.

INT RECORD STORE - NIGHT

Tom and a much more in control Summer walk down the aisles. He grabs one.

TOM
It pains me that we live in a world where no one's ever heard of Spearmint.

SUMMER
I've never heard of them.

TOM
And it's painful. Oh look.

He grabs a Ringo Starr album and shows it to her, just as we've seen on Page 7. She smiles and they continue on down the aisles.

In CU, Tom goes to hold Summer's hand. But something happens. It could be a total coincidence, but just as his hand approaches hers (in SLO-MO), she moves it away and keeps it at her side. Tom puts his hands in his pockets, unsure if there's something to read in that.

(411)

EXT HARBOR - DAY

Tom sketches intensely. The landscape, the skyline, the works. He's in the zone.

(240)

EXT RECORD STORE - LATER

Again, that fateful day continues. Tom and Summer outside.

SUMMER
So.

TOM
So... Now what?

SUMMER
Now...I think I’m gonna call it a day.

TOM
Yeah? You wanna maybe...get some dinner or something?

SUMMER
I’ve got pasta at home.

TOM
Are you hungry?

SUMMER
I’m pretty hungry, but --

TOM
Ooh!

SUMMER
What?

TOM
I’ve got a great idea!

SUMMER
What?

TOM
Let’s get breakfast.

SUMMER
Now?

TOM
Pancakes?

Summer’s resistance is futile. And the rest as they say is history.

FADE UP: “Number Two” by the Pernice Brothers. Which plays over:

(417-464)

1. INT TOM’S BATHROOM - DAY

Tom shaves. Makes himself look presentable.

LATER. Tom, now clean shaven and looking like he did when we first met him, sketches on his bed with one hand while holding a phone with the other.

2. EXT CITY SIDEWALK - DAY

Tom sits on a street corner drawing new additions to the city's skyline.

2. INT LIBRARY - DAY

Tom sits with his feet up on a table, headphones on his ears, reading one of many Taschen books on innovative building design.

3. INT OFFICE LOBBY - DAY

Tom drops off his portfolio with the security guard in the lobby of a high-rise.

4. EXT SOCCER FIELD - DAY

Tom and his mom and step-dad cheer on his sister playing soccer. It's a nice temporary distraction for him.

6. INT TOM'S BEDROOM - DAY

Tom getting bad news on the phone. He has a list written on his wall (which is now composed of a dynamic cityscape of futuristic looking structures). He crosses "Abrams and Abrams" off the list. We notice several others are also crossed off.

5. EXT GOLDEN GATE BRIDGE - DAY

Tom has his car on the side of the road and is out measuring the distance between the beams of the bridge.

8. EXT PARK - DAY

Tom jogs. A little faster this time.

9. INT TOM'S BEDROOM - NIGHT

Tom getting more bad news from the answering machine, crossing off yet another firm from the list. Few remain. He sits on the bed with his shoulders slumped. For a beat, lost in thought.

Then, as if to shut those thoughts out, whatever they were, he turns on the TV and joylessly watches the nothingness.

9. SPLITSCREEN - DAY

On the LEFT, Tom, alone, on a bus. Looking out the window. Thinking.

On the RIGHT, Summer. In her wedding dress. The veil is lifted. And she's a bride.

END MUSIC.

(478)

EXT OFFICE BUILDING - ANOTHER DAY

Tom, in a suit, exits a building after another dismal interview. We can see he is frustrated but not deterred. In the distance, his favorite spot in the city, where he took Summer ages ago.

EXT. PARK - DAY

Tom walks over and sits down on a bench. He stares off, lost in thought. And then, from out of nowhere, there's her voice.

SUMMER (V.O.)
Hey.

Summer sits like an apparition on a neighboring bench. She may have just sat down, she may have been there for hours. Tom isn't sure if she's real. He doesn't quite know what to do.

SUMMER
(re: suit)
Where you coming from?

TOM
What? Oh. Nowhere. How long have you been sitting there?

SUMMER
Awhile.

Tom finds it hard to look at her.

SUMMER
I come here a lot. I always loved this place, ever since you brought me here.

The mention of their past makes the atmosphere frosty.

TOM
So... I should probably say congratulations.

SUMMER
Probably. But only if you mean it.

TOM
I don't know if I do honestly.

SUMMER
I understand.

TOM
Yeah well...anyway...I hope you're happy.

SUMMER
You really do?

TOM
(beat)
God no.

They both laugh a little. The tension begins to dissipate.

SUMMER
How are you, Tom?

TOM
I'm good. Ish.

SUMMER
That's good.

TOM
Yeah I quit the office.

SUMMER
Really? That's great! What are you doing now?

TOM
Mostly...sleeping. Breaking things.

Awkward silence.

TOM
So who's the guy?

SUMMER
Who, my guy?

TOM
Yeah... Wait. Don't tell me. I don't want to know.

SUMMER
Tom...

TOM
No really, I don't.

SUMMER
Ok.

More awkward silence. This one goes on a beat longer. And then:

TOM
It's amazing to me. You're married.

SUMMER
I know.

TOM
You're not only someone's girlfriend, your someone's wife!

SUMMER
Pretty crazy, huh?

TOM
(sighs)
I'll never understand that.

SUMMER
Tom --

TOM
What's different now? How could things change so quickly?

SUMMER
I don't know. It just happened.

TOM
What happened?! That's what I don't get.

SUMMER
I... Tom...

TOM
What, tell me...

SUMMER
I woke up one day and I knew.

Tom says nothing.

SUMMER
I knew I could promise him I'd feel the same way every morning. In a way that I... I never could with you.

And there's not much else to say after that.

Tom gets up to leave.

TOM
You know what sucks? Realizing that everything you believe in is complete bullshit.

SUMMER
What is?

TOM
Destiny, soulmates, true love. All that stuff. It's nothing more than silly childhood fairy tale nonsense, isn't it? God!

SUMMER
Tom, don't go.

TOM
I should have listened to you, Summer. You were right all along.

Summer takes a beat to let this hang there.

SUMMER
I was right?

And then, out of nowhere, she begins to hysterically laugh.

TOM
What? This is funny?

Tries to stop but it only makes it worse. Now's she's completely cracking up.

TOM
What are you laughing at?

And she can't stop. She's totally lost control.

TOM
(trying himself not to laugh)
You're a crazy person!

SUMMER
Tom! You're the crazy person!

TOM
What are you talking about?!

SUMMER
One day I'm reading a book at the corner deli and this guy sits down and starts asking about it. Now he's my husband!

TOM
This is funny to you?

SUMMER
What would have happened if I went to the movies instead? If I went somewhere else for lunch? If I showed up to eat ten minutes later? Tom, it was meant to be, just like you said. And as it was happening, I knew it. I could feel it, sure as the sun. And I kept thinking to myself "Holy shit. Tom was right." You were right about all of it.
(beat)
It just wasn't me you were right about.

Tom is speechless. Summer takes his hand. We may notice her wedding ring. We may also notice that this is the same exact shot as the first scene of the screenplay. We hold it for a few seconds more. And then, the hands separate.

SUMMER
Anyway, I should probably be getting back. It was good to see you. I'm glad you're well.

Summer gets up and starts walking away from him. After a second:

TOM
Summer!

She stops and turns back. He takes in her face, most likely for the last time ever.

TOM
I really do hope you're happy.

SUMMER
I know.
(beat)
See you later.

And she walks away. The CAMERA TRACKS AWAY with her, leaving Tom alone in the park, getting smaller and farther away every second.

FADE OUT:

A FEW SECONDS OF BLACK, BEFORE...

FADE IN:

(500)

INT OFFICE WAITING AREA - DAY

Tom, in a suit, with a hefty batch of architecture sketches at his side, waits in the foyer of Allen, Prince, and Gethers Architecture. From the room we can tell this firm is big time.

Tom waits.

We notice, before he does, a VERY CUTE GIRL sitting in a another chair, also waiting. She smiles. He smiles back.

GIRL
Are you here to interview?

TOM
Sorry?

GIRL
Are you interviewing? For the position?

TOM
Oh. Yeah. Why, are you?

GIRL
Yup.

TOM
Ah. My competition.

GIRL
It would appear.

TOM
Gee, this is a little awkward.

GIRL
Yes it is.

TOM
Well, I hope you don't get it.

GIRL
I hope you don't get it.

They both laugh. There's a silence for a few beats. And it's during this time that something weird comes over Tom and we can visibly see it in his face. He likes the look of this girl. This girl is cute. He'd like to talk more with her. And, honestly, he's a little surprised by it.

TOM
So, uh...

GIRL
Hmm?

TOM
Are you from...California?

GIRL
Grew up not too far from here. Atherton, near Stanford.

TOM
I know Atherton. Nice area.

GIRL
Have I seen you before?

TOM
I, uh, don’t know. I don't think so.

GIRL
Do you go to St. Patrick’s? Not to pray or anything but to stand outside?

TOM
I do! I love that church. It’s like my favorite structure in the city.

GIRL
If only it wasn’t near that horrible mirrored thing...

TOM
Yes! Exactly. I totally agree!

GIRL
Yeah.
(beat)
I think I’ve seen you there.

TOM
You have? Really? Hmm. I didn’t see you.

GIRL
It happens. You probably weren’t looking.

A MAN comes out.

MAN
Tom Hansen?

TOM
Yes.

MAN
Come on back.

TOM
Thank you.

He starts to go. But halfway through the doorway, he pauses and looks back at the girl.

NARRATOR
If Tom had learned anything... it was that you can't ascribe great cosmic significance to a simple earthly event. Coincidence. That's all anything ever is. Nothing more than coincidence.

ANIMATION. 1 second clip of the colored sequence. Real fast. Hardly noticeable. But it's there.

NARRATOR
It took a long time but Tom had finally learned. There are no miracles. There's no such thing as fate. Nothing is meant to be. He knew. He was sure of it now.
(beat)
Tom was...

Tom turns back around.

NARRATOR
...pretty sure.

TOM
(to Girl)
Excuse me.

GIRL
Hello stranger.

TOM
When this is over... uh... would you like to maybe...grab a cup of coffee or something?

GIRL
Oh. I'm sorta supposed to meet someone.

TOM
(deflated)
Oh. Got it... No problem.

He turns back around and shakes that off, tries to refocus on the task at hand. A job interview. And then he hears.

GIRL
Ok.

Tom turns back around.

TOM
What's that?

GIRL
Why not?

TOM
Yeah?

GIRL
Yeah.

TOM
Great! So... I'll wait for you here, or you wait for me or...something.

She laughs. She's cute when she laughs.

GIRL
We'll figure it out.

TOM
Ok!
(extends hand to shake)
My name's Tom.

GIRL
Nice to meet you...

She puts out her hand to meet his. They shake.

GIRL
I'm Autumn.

And on his face...

SMASH CUT TO:

(1)

THE END.

(CREDITS ROLL TO "GO ASK YOUR DAD" by THE TYDE.)