

COASTERS

by

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FADE IN:

1 EXT. JENNIFER'S NEWPORT APARTMENT - DAY

JENNIFER MARSHALL, (30s, curvy, long hair, stylish), wearing a DVF wrap dress, steps out of her car and walks up the path to her building. Her shoes click on the sidewalk and her pace disguises her inner weariness.

2 INT. JENNIFER'S NEWPORT APARTMENT - LOBBY - DAY

Jennifer enters a grand lobby with tall arches, columns, and mosaic tiles. She approaches a row of mailboxes, taking out a slightly crooked key and struggles momentarily to open her mailbox. Inside, she retrieves a pile of mail.

She sorts through the pile, discarding junk mail and sorting out bills. A peculiar hand-addressed envelope catches her attention. Three bright yellow forwarding address stickers are on it.

She inspects the envelope closely, then flips it over, revealing a name: "P. Summers. 3311 Eucalyptus Ln. Half Moon Bay, California."

She sucks in her breath. Her voice trembles as she whispers to herself.

JENNIFER

Paul...

She clutches the envelope. Tears well up in her eyes, and she bites her lip to stifle her emotions.

JENNIFER

Oh, God, Paul...

A single tear rolls down her cheek. She quickly leaves the lobby.

CUT TO:

3 INT. JENNIFER'S NEWPORT APARTMENT - LIVING ROOM - DAY

Jennifer enters, clutching the envelope. The apartment showcases a mix of feminine and modern decor, including hand-painted tables, a coffee table, and wall art. The pastel art bears her signature in the right hand corner.

She looks at the envelope.

CUT TO:

4 INT. JENNIFER'S NEWPORT APARTMENT - BATHROOM - DAY

Jennifer changes into a soft silk robe.

Jennifer stands before the bathroom mirror, lost in thought.

PAUL (V.O.)

Oh my God, your skin is so soft, so
perfect, so smooth.

Her fingers glide across her skin, mimicking Paul's touch as she gazes at her reflection.

5 INT. JENNIFER'S NEWPORT APARTMENT - BEDROOM - DAY

Jennifer stands in front of her bed. With a deep breath, Jennifer looks at the envelope on her bed.

6 INT. JENNIFER'S BEDROOM - DAY

Jennifer sits on her bed, holding an envelope.

She removes a card from inside the envelope - a Christmas card.

Noticing the late December postmark, she opens the card. Tears fall as she sees the familiar handwriting of Paul.

CUT TO:

7 INT. EAGLES NEST BAR - FLASHBACK - NIGHT

Jennifer sits at the bar. PAUL, (30's muscular, handsome bartender), is serving drinks to customers.

Paul, entranced by Jennifer's captivating brown eyes, stammers:

PAUL

Wow.

Paul grabs a cardboard coaster and writes "You're beautiful!" before crafting a strawberry daiquiri.

He places the elegant glass on the coaster and slides the drink and coaster to Jennifer. She picks up the glass and reads his message. She responds with a shy smile, scribbling her own message on a coaster that says: "You're pretty HOT yourself..."

Soon, he returns to face her, and she puts the coaster face down on the bar and slides it towards him.

He picks it up, read it and grins. With a slight nod, he slips it into his back pocket and walks away to tend a customer at the other end of the bar.

Jennifer stares at him, mesmerized. He glances over his shoulder, and it pleases him when he sees that Jennifer is watching him. He smiles at her.

BACK TO:

8 INT. JENNIFER'S BEDROOM - DAY

Jennifer sits on her bed and reads the card.

PAUL (V.O.)

Hi Jennifer,

It's me Paul. If this card finds its way to you, it will be a miracle. The last three came back to me.

9 FLASHBACKS BEGIN:

10 EXT. PAUL'S HOUSE - FRONT DOOR - DAY

Paul, frustrated, pulls returned letters from his mailbox.

PAUL (V.O.)

I know it's been so long since we've seen each other, but I really need to find you. You see, not a day has gone by that you haven't filled my thoughts. Before you throw this card away, it's important that you know that, I'm Sorry. Mostly, I'm sorry for how much I hurt you,

11 INT./EXT JENNIFER'S SAN FRAN APARTMENT - FLASHBACK

Jennifer slams the door, slides down it, crying.

PAUL (V.O.)

but also I'm sorry that I never treated you right. I'm sorry that I never called you back that night, I was so angry that you never showed up. Now that you're gone, I realize how good you were to me.

12 EXT JENNIFER'S SAN FRAN APARTMENT - FLASHBACK

Paul bangs on her San Fran apartment door desperately.
Silence from inside.

PAUL (V.O.)

I know I don't deserve for you to give me another chance, after what you went through, so I'm not even really asking for that. I just need to know that you're OK, and that you don't hate me, that maybe you've found the happiness you deserve.

13 INT. JENNIFER'S BEDROOM - DAY PRESENT

Jennifer sits on her bed, tears rolling.

PAUL (V.O.)

I can't get you out of my head or out of my heart. Maybe you don't believe me, since I never told you that I loved you. But now, I know, that how I felt when I was with you, was the closest thing to love I've ever known.

I want you to know that Karen is gone. I can't explain why I hurt you so that I could be with her. But it was the emptiness I felt when I was with her, that finally made me realize what a fool I was to have pushed you away.

Please, if this letter finds you,

14 INT. PAUL'S HOUSE - NIGHT FLASHBACK

Paul sits on the couch, reflecting, he flips through coasters with Jennifer's handwriting on them.

PAUL (V.O.)

please call me or write to me,
please.... I know I don't deserve it,
but I need to talk to you so bad. I
can't give up until I find you.

15 FLASHBACK ENDS.

16 INT. JENNIFER'S NEWPORT APARTMENT - BEDROOM - PRESENT

Jennifer sits there, holding the letter. She reads the letter

repeatedly, pondering each word.

JENNIFER

(WHISPERING to herself)

...after what you went through...Are
you finally ready to find out what
really happened that night Paul?

Jennifer stares at the final words of the letter, her tears rolling down her cheeks. The past floods her mind, and she must confront the emotions she's long buried.

FADE OUT.

17 INT. EAGLES NEST BAR - NIGHT

A dimly lit, cozy pub tucked away in the basement of a building. JENNIFER sits at the bar with her friends, chatting and sipping drinks. PAUL tends the bar, capturing Jennifer's attention. Their eyes meet, for an instant, both smile. As she walks past him, he slides a coaster to her, with his private note, she smiles and slips it into her pocket without anyone noticing.

18 INT. EAGLES NEST BAR - ANOTHER NIGHT

Jennifer enters the pub She looks beautiful. Jennifer looks around and sits at a table.

Paul notices Jennifer. He picks a coaster, writes, "DINNER? Me & You?", and walks close to Jennifer. He hesitates at first but then slides it to her

Jennifer slides back the coaster with a big, happy "YES!" written on it. Paul's face lights up with anticipation.

19 INT. JENNIFER'S SF APARTMENT BEDROOM - CONTINUOUS

Jennifer stands in front of her full-length mirror, wearing an exquisite cobalt blue dress made from a new, soft-as-silk fabric. The dress has delicate spaghetti straps, falls gracefully to her ankles, and features a seductive side slit.

Jennifer wears thinly strapped sandals and has her hair loosely piled on top of her head, with long tendrils slipping out. She gazes at herself in the mirror, pleased with her reflection.

20 INT. JENNIFER'S SF APARTMENT - LIVING ROOM - NIGHT

JENNIFER, stands in front of a hall mirror, Doubt creeps in,

and she takes a step back to reassess her appearance.

JENNIFER
(thinking aloud)
Maybe I'm overdoing it.

Jennifer rushes back to her bedroom and grabs a short pale blue lace blouse. She puts it over her dress, completing her look.

21 INT. DIMLY LIT RESTAURANT - NIGHT

Paul waits anxiously at their chosen restaurant. As the door swings open, JENNIFER enters, and Paul's breath is taken away by her beauty. He can't help but stare.

PAUL
(almost breathless)
You look terrific...

JENNIFER
(smiling)
Oh, thanks. One of the designers I work with made this for me. She said it was a good color for me.

PAUL
She was right. I've never seen you look more beautiful, Jen. It's OK if I call you Jen, right?

JENNIFER
Yeah, it's OK. Not many people do, but for you, I'll make an exception.

They exchange smiles and take their seats.

22 INT. DIMLY LIT RESTAURANT - NIGHT

They order their meals and engage in casual small talk, nibbling at their plates. Jennifer is captivated by Paul's charm, his smile, and his intense gaze.

Halfway through the meal, Paul gently sets down his fork.

PAUL
Can I ask you a question?

JENNIFER
Sure, what is it?

PAUL
This may sound dumb, but how long
exactly is your hair?

Jennifer bursts into laughter.

JENNIFER
(laughing)
You've got to be kidding.

PAUL
No, I'm serious. Whenever I've seen
you at the bar, you've got it all
twisted up in that thing, and now I
see these long sexy little pieces
slipping out. I just really want to
see it down.

In response, Jennifer lowers her chin, gives Paul a sultry
look, and releases her hair, letting it tumble down her back
almost to her waist.

JENNIFER
(teasingly)
Happy?

Paul groans.

PAUL
Oh yes....

He sits up a little straighter.

PAUL
Will you promise me something?

JENNIFER
(playfully)

I don't know... depends what it is...

Paul reaches out, gently cupping Jennifer's face in his hand.

PAUL
That any time we go out in the future,
you'll always wear your hair down.

Jennifer giggles and nods.

JENNIFER
All right.

PAUL

Good, 'cause you look way too sexy to have it any other way.

Their food has grown cold, and Paul motions for the waiter to take it away.

PAUL

Have you ever had the mud pie from here? It's awesome.

JENNIFER

No, I've never been here before.

PAUL

Great.

(To waiter)

Waiter, bring us one of your mud pie specials and only one spoon, please.

A mountain of decadent mud pie arrives at their table, making them both laugh.

They share the dessert, feeding each other sensuously. Their laughter fills the air as they gaze deeply into each other's eyes, lost in the moment.

23 INT. DIMLY LIT RESTAURANT - NIGHT

The band starts playing a familiar slow song. PAUL reaches across the table and takes JENNIFER's hand.

PAUL

(with a warm smile)

Would you like to dance, beautiful girl?

She nods with a shy yet eager smile, rising to her feet. He holds her hand gently, and they make their way to the dance floor.

24 INT. DIMLY LIT RESTAURANT - DANCE FLOOR - NIGHT

As they turn to face each other on the dimly lit dance floor, their faces are mere inches apart. His is slightly higher than hers, and she gazes up at him with adoration in her eyes. A profound connection forms between them, unspoken yet palpable.

He pulls her closer with one arm wrapped snugly around her waist, his other hand cradling her delicate hand against his

chest. He leans in, savoring the sweet fragrance of her hair and perfume.

She places her hand on his back, feeling the ripple of his muscles beneath her touch. A quick inhale escapes her lips as she shivers with delight when she feels his lips softly kiss her neck.

With her mouth at his ear, she whispers with a mix of desire and restraint.

JENNIFER
(whispering)
Please... not here...

She gently kisses his ear, responding to the intoxicating sensations she's experiencing.

In a deep, throaty voice, he responds, his breath hot against her ear.

PAUL
You feel sooo good...

Paul holds her hand and walk out of the resturant.

25 EXT. RESTAURANT - NIGHT

Jennifer leans against the car, Paul moves closer, his desire intensifying, and their lips meet—soft and tender at first, then with growing urgency. He reaches behind her, his fingers grasping handfuls of her hair, pulling her face closer to his, savoring her as he has longed to do.

Suddenly, he releases her hair and smoothly slides her lace jacket off her shoulders. His fingertips glide over her bare skin, his lips following closely behind.

She places her hands on his firm chest, gently pushing him away.

JENNIFER
(whispering, breathless)
Paul... wait... let's...

PAUL
(huskily)
Yeah, let's go to my house, c'mon.

She is powerless to resist what has been set in motion.

CUT TO:

26 INT. PAUL'S BEDROOM - NIGHT

As Jennifer and Paul enter the room, they start undressing each other.

He runs his hands and lips over most of her skin, kissing, moaning, touching. She in turn, traces each crevice of his body with her fingers and kisses, slowly lowering herself in front of him. When he looks down and sees her head tilted slightly back and her long hair cascading down her naked back, He groans helplessly.

LATER.

They make love. As Jennifer is on the brink of release, he withdraws from her. She gasps for air, her eyes open.

JENNIFER

What?

PAUL

(teasingly whisper)

Do you want me?

JENNIFER

Oh, yes...

PAUL

Are you sure...?

JENNIFER

Yes...

PAUL

Tell me

JENNIFER

I want you.

Paul's hands move with precision, caressing the Jennifer in just the right places.

JENNIFER

(whispering, breathless)

Please...

PAUL

Please what?

JENNIFER

Please..., don't stop, now, don't
tease me....I want you, please...I...

Pauls fierce desire, ignites her, and she gasps as he claims her, and completely surrenders herself to him.

27 INT. PAUL'S BEDROOM - NIGHT

She smiles, drifting into a peaceful sleep with him holding her close.

28 INT. PAUL'S BEDROOM - MORNING

She awakens, her flushed reflection in the mirror making her grin. She looks around for him and finds a note taped to the bedroom door.

NOTE 'Gone jogging, back soon, P.'

29 INT. PAUL'S BEDROOM - MORNING

Paul returns and looks for his shirt. He is being distant aloof. Jennifer notices that. He takes out a shirt

PAUL

Hey sweetie, let me take a shower,
I'll be right out.

JENNIFER

Sure, I'll wait here.

She can hear the shower being turned on.

30 INT. BATHROOM - MORNING

He is taking a shower when Jennifer walks in.

JENNIFER

(murmuring)
Mind if I join you?

He smiles, opens the shower door. Their wet bodies press together, and their passion ignites once more.

DISSOLVE TO:

31 INT. EAGLE'S NEST BAR - NIGHT

Jennifer and her friends, including her assistant Robin, are at the bar. Paul is working. She lets her hair down, catching

Paul's eye.

ROBIN

Gosh, you look great with your hair down, I've never seen it like that before.

Jennifer smiles shyly, exchanging secret glances with Paul.

32 INT. EAGLE'S NEST BAR - BAR - NIGHT

Jennifer sits at the bar where Paul is working, they covertly pass coasters back and forth to each other. Their playful exchanges of the coasters go unnoticed by their friends.

The following conversation is done by Paul and Jennifer through coasters.

PAUL (V.O.)

I'd like to kiss you right now...

JENNIFER (V.O.)

You look sexy back there.

PAUL (V.O.)

Can't wait 'till later...

JENNIFER (V.O.)

Is that an invitation?

PAUL (V.O.)

For you... anytime, anyplace.

JENNIFER (V.O.)

Maybe I'll surprise you later...

PAUL (V.O.)

Please do!

He hands her a final coaster that she slips into her handbag with the message: "You're sooo beautiful!"

33 INT. JENNIFER'S NEWPORT APARTMENT BEDROOM - DAY

After reading Paul's letter repeatedly, Jennifer reaches into her nightstand, for the stack of old coasters. She smiles as she reads each one, holding them close to her heart, savoring the memories of their passionate love affair.

FADE OUT.

34 INT. DESIGNTECH JENNIFER'S OFFICE - DAY

Jennifer, sits at her desk, gazing out the window at the San Francisco skyline.

CUT TO:

35 BEGIN MONTAGE:

Jennifer and Paul entangled in bedsheets, their bodies pressed close as they kiss passionately. Their hands explore each other's skin, igniting the flames of desire.

Close-up shots of their lips locking in a passionate kiss, tongues dancing in a rhythm known only to them.

Paul's hands move sensually over Jennifer's curves, leaving a trail of goosebumps in their wake.

They drive down the coast in a convertible pulling up at the beach, he unloads a surfboard and she unloads an easel and some pastels, they kiss as he heads to the surf and she gets comfortable at the shore.

36 END MONTAGE

37 INT. DESIGNTECH JENNIFER'S OFFICE - CONTINUOUS

Robin, (30s, exotic looking, cheerful disposition) Jennifer's efficient assistant, enters with a knowing grin.

ROBIN
(cheerful)
Heeellllooooo... Earth to Jennifer.

Jennifer quickly composes herself.

JENNIFER
(smiling)
Oh gosh Robin, I'm so sorry, I was out there. What's up?

Robin senses the depth of emotion in Jennifer's eyes but respects her privacy. She sits crisply in front of Jennifer's desk.

ROBIN
Well, I just wanted to give you an update. Julie called from Calvin Klein and wanted to know if you can be at the charity fashion show on November

2nd. They're premiering some of the new stuff that you did for them and they want you to be on hand to talk to the press after. They were thrilled that the instagrams of your designs for them got thousands of likes.

Robin relays various messages about work engagements, and Jennifer takes notes.

Jennifer sits straight.

JENNIFER

OK, good. Um, I'm gonna go over to see Joe now and see what he came up with. Tell the Calvin people yes, that I will attend their charity fashion show. And, of course I'll be at the lunch on Friday with Mr. Barnes, and see when you can set up Vera Wang and her people. Also, see where we're at with the project for Ms. Versace and let me know when they think it's going to be done. And call Marc Jacob's office and see if you can get them set up the same day as Wang.

Jennifer's phone pings, and a smile lights up her face as she reads the message.

TEXT MESSAGE (PHONE SCREEN) "Miss you brown eyed girl"

Jennifer quickly responds with playful banter.

TEXT MESSAGE (PHONE SCREEN) "Me too you surfer boy"

Receives, TEXT MESSAGE (PHONE SCREEN) "Soon to be fire fighter"

Jennifer playfully teases him.

TEXT MESSAGE (PHONE SCREEN) "Ooooo, handsome fireman!"

Jennifer smiles and leaves her phone on the desk.

38 INT. DESIGNTECH OFFICE - DAY

Jennifer's fingers dance across the keyboard, bringing her creations to life on the screen. A series of impressive textile patterns scroll on her monitor. Colleagues admire her work.

ROBIN

Hey, don't forget you have a zoom call in 5. Introductory spiel for the creative team at Lagerfeld.

JENNIFER

Got it, thanks.

JENNIFER

(on zoom with print images on screen)

Basically our process is a form of sublimation printing. We can take all types of images, including photographic quality images and print them on cut fabric pieces. With our help, you can custom create fabric with your aesthetic. This makes your Designtech fabric creative, individual, and brings special effects to fashion.

It really lends itself to placement printing, such as border prints, and landscapes and surrealism. The photographic quality of the printing means you can take any photo or painting and digitally alter it to fit say a blouse front or blouse sleeves or have a scene travel around a skirt like a circular screen.

She sits back in her chair, nodding and fielding questions.

39 INT. DESIGNTECH JENNIFER'S OFFICE - DAY

Jennifer's fingers hesitate over her smartphone. She takes a deep breath and dials PAUL's number. Her anticipation fills the room. The call goes to voice mail.

JENNIFER

(through voicemail)

Hey love, let's talk tonight. I have a special event, and I would love your company.

40 EXT. WINDING ROAD TO HALF MOON BAY

Jennifer's silver porsche winds through the curved roads heading from San Francisco to Half Moon Bay towards Paul's apartment. Her hair is flowing with the window down. She

feels sexy when she thinks of him and anticipates inviting him to her event.

41 INT. PAUL'S APARTMENT - EVENING

Paul sits on the couch and Jennifer stands in front of him.

PAUL
No, I can't go.

Jennifer's eyes narrow in frustration.

JENNIFER
(disbelief)
What? Why not? Can't you rearrange your schedule?

PAUL
It's not my schedule; I just don't want to go.

Jennifer pleads, hurt evident in her voice.

JENNIFER
(desperate)
Why, Paul? This is important to me. I want you there with me.

PAUL
I can't! Let's just drop it, okay?

Jennifer's voice trembles as she tries to understand.

JENNIFER
(teary-eyed)
What's going on, Paul? There's got to be more to it. Talk to me, please. I've been seeing you for months, yet sometimes I feel like we're still strangers. Please, Paul...what is it?

Paul remains stubborn and dismissive.

PAUL
I just don't like all that PR bullshit. I mean 'Press'? What does that mean, you're going to be on TV and shit? No thanks.

Jennifer's confusion turns to heartache.

JENNIFER

(vulnerable)

I don't get it. Are you ashamed to be seen with me, or what? Come on, it'll be fun. We'll be together; isn't that what's important?

Paul's confession shatters her world.

PAUL

Look, Jen, I don't know how to tell you this, but there's someone else.

Jennifer's voice trembles as she struggles to comprehend.

JENNIFER

(whispering)

What? What are you talking about? How could—

PAUL

Just let me finish. I've been meaning to tell you this all along, but I just didn't know how. Everything went so fast with us, and it felt so good, and I just couldn't stop.

Paul's words rush out as if a dam has burst.

PAUL

I could tell that you were getting attached to me so fast, and I tried to hold back, I really did, but you were there and you felt so good, and she was gone, and I just went with it. I mean, I knew it was wrong, and I didn't want to hurt you, but when we were together, it felt right, and I couldn't push you away. I didn't think you'd understand, and now you want more from me, and I can't be there for you. What if she sees? I can't do that to her either. I know it's not fair, and you're probably freaking out, but, well...just try to understand. I mean, things went so fast, I just didn't know how to tell you.

Jennifer's eyes well up with tears as she grapples with the sudden revelation. Jennifer's face contorted with disbelief and anger. She gasps for air, struggling to form words.

JENNIFER
(inhaling sharply)
Wha... what?

Her attempts at speech are punctuated by strained breaths, her voice caught in her throat.

JENNIFER
(hoarse)
I...

Tears well up in her eyes, but she fights them back, biting her trembling lower lip. The room seems to close in on her.

JENNIFER
What the FUCK are you talking about,
Paul?

Paul avoids her gaze, unable to meet her eyes. Jennifer's voice quivers, but she pushes through.

JENNIFER
You look at me and tell me what you're
talking about. How can there be
someone else? We're together every
free moment that you have. Or are we?
Tell me the truth, Paul. Let's just
get it over with.

Paul finally turns to her, his eyes filled with guilt.

PAUL
(softly)
Oh, sweetie, please don't cry. We've
been together as much as...

Jennifer interrupts him, her voice firm, demanding the truth.

JENNIFER
Just tell me, Paul...

PAUL
Okay... okay. Her name is Karen. We
were college sweethearts, and now
she's away in graduate school. We've
been together almost for years, but
she's away at school. And then you
came along, and I wanted you so bad,
and we're so good together, but I just
can't give her up. Don't you see I've
invested too many years in our

relationship; I just can't throw that away? I didn't mean for us to get so caught up in each other, it just happened, and now she'll be home for Thanksgiving break soon, and I don't know what to do...

Jennifer regains her composure and takes a deep breath, her eyes still betraying her pain.

JENNIFER

I know what to do, Paul. I knew something wasn't right. I need to say, Good Bye.

Jennifer gathers her belongings and exits Paul's apartment without looking back. Paul is left sitting on his couch, defeated, head cradled in his hands.

42 INT. JENNIFER'S CAR - NIGHT

Jennifer rushes to her car, her face wet with tears. She slams the car door shut and buries her head in her hands on the steering wheel. Sobs rack her body as she tries to make sense of what just happened.

43 INT. JENNIFER'S SF APARTMENT BEDROOM - MORNING

Jennifer lies on her bed, her face lightly swollen and dark circles under the eyes. She doesn't get dressed. She turns off her phone. She clutches her fluffy white cat, Callie, for comfort.

JENNIFER

(hushed)

Come here, Callie...

CALLIE nuzzles Jennifer, offering silent support with her big blue saucer eyes.

JENNIFER

(tearful)

It'll be okay, sweetie. We'll be okay, just me and you again.

44 INT. DESIGNTECH JENNIFER'S OFFICE - MORNING

Jennifer sits in her office. Robin observes a change in Jennifer's demeanor. The usual dreamy look in her boss's eyes has disappeared, replaced by a veil of emotional restraint.

ROBIN
 (to herself)
 Ok, Something's different...

Jennifer works diligently at her desk. Robin chooses not to ask, recognizing that staying busy is a way to mask the pain.

ROBIN
 (muttering)
 Business as usual...

The office hums with activity, but Jennifer's facade hides the turmoil within her.

FADE OUT.

45 INT. JENNIFER'S SF APARTMENT - BEDROOM - MORNING

Jennifer stands before a full-length mirror. She wears a long printed velvet Calvin Klein skirt, a subtle photographic image of a lush forest. The print is so subtle that, at times, it's nearly invisible, but when the light hits it just right, the scene comes to life. The skirt gracefully hugs her curves.

She pairs it with a black camisole adorned with delicate embroidery and tops it off with a fitted brown velvet jacket that accentuates her slender waist. Her long hair is in a sleek ponytail down her back. She looks stunning, though her outward appearance conceals her inner pain.

46 INT. DESIGNTECH - MORNING

Jennifer knocks softly on her boss's office door.

JENNIFER
 (knocking)
 Mr. Barnes, may I come in? You wanted to see me before the luncheon?

MR. BARNES, (60's) a tall, confident figure, motions for Jennifer to sit.

MR. BARNES
 Yes, Jennifer, please sit down. Might I say, you look absolutely beautiful in that outfit. Is it one of your creations?

Jennifer smiles, feeling a mix of pride and anticipation.

JENNIFER

Yes, it's the fabric I designed for Calvin Klein's fall/winter collection. They were kind enough to send it over to me.

MR. BARNES

Lovely. Well, Jennifer, I'll get right to the point. You've really put some life into DesignTech, and we're very proud of the work you've done, and very grateful. I wanted to see you beforehand, because at the meeting today, it will be announced that you've been promoted to Senior Vice President of Design and Marketing. Your creativity and vision have really taken us to a new level, and we want you to be in a position to keep building this dream with us. What do you say...? You certainly deserve it.

Jennifer's heart races with excitement as she composes herself. Her professional persona takes over.

JENNIFER

Thank you, Mr. Barnes. I appreciate your confidence in me. I still think there is a long way that we can take this new concept, and I'm looking forward to being at the helm.

MR. BARNES

Great, Jennifer. Glad to hear it. Maybe at the meeting, you can just touch on the new things to come for the couture market and your progress towards taking the process to the mass market.

JENNIFER

Sure, I'd love to.

CUT TO:

47 INT. JENNIFER'S SF APARTMENT - LIVING ROOM - EVENING

Jennifer, sits at her desk, engrossed in her work. The telephone rings, interrupting Jennifer's concentration. She answers it crisply.

JENNIFER

Hello.

PAUL

(on the other end)

Hey, it's me, Paul.

Jennifer's heart skips a beat, and she remains silent. Her breathing quickens, and she swallows hard.

JENNIFER

What is it, Paul?

PAUL

(pleading)

I miss you, sweetie. Can we please talk?

Jennifer's voice grows resolute, though tinged with sadness.

JENNIFER

Oh, Paul, I don't think that's such a great idea.

PAUL

Please say you will. I can't stop thinking about you. I miss seeing you, touching you, being... with you. Please.

Jennifer's eyes well up with tears, but she holds firm.

JENNIFER

(teary-eyed)

Paul, I don't want to be hurt again. I really miss you too, but... I just can't. I'm sorry. Good-bye.

Jennifer gently hangs up the phone, her hand trembling slightly.

48 INT. DESIGNTECH OFFICE - DAY

ROBIN

(to herself)

Let's see what today brings.....

She approaches to Jennifer.

ROBIN

You know boss, this printing technique

has all the designers wanting to work with you. I'm so glad the company sees your contribution.

She looks at Robin with her expressionless face.

JENNIFER

Thanks Robin, I've worked so hard on making these placement prints come to life with a new perspective. I love what I do.

Robin stays for a moment, trying to notice what has changed. Jennifer looks at her with a question on her face.

ROBIN

No.. nothing.. i was just...um.

JENNIFER

Do you need something?

ROBIN

nooo.. i .. Thank you.

She walks out of the room.

49 INT. DESIGNTECH OFFICE - GRAPHIC ARTISTS' AREA - DAY

Jennifer's favorite graphic artists work tirelessly, crafting a presentation for Vera Wang. Large-scale photographs of Vera Wang's iconic wedding gowns serve as their canvas. The dresses, elegant in their simplicity, boast long, clean lines, sheer sleeves, and delicate yokes. Jennifer stands at their bank of computers, directing and crafting the artwork.

50 INT. DESIGNTECH OFFICE - CONFERENCE ROOM - DAY

The conference room is a floral haven, adorned with massive bouquets of fully bloomed pale roses. Clear vases filled with opalescent beads cradle the lush blooms. The flowers are meticulously arranged into topiary-style balls with minimal greenery. The room is drenched in the sweet scent of roses, exuding a distinctly feminine ambiance.

Around the room, on white easels, stand life-sized photos featuring the recreated Vera Wang dress images, courtesy of DesignTech.

For the meeting, Jennifer dons a beautiful winter white suit, her neck adorned with tiny pearls. Her long hair is elegantly swept up in a softer version of her French twist, with

cascading curls.

51 INT. DESIGNTECH OFFICE - CONFERENCE ROOM - DAY

The room is bathed in soft, natural light, showcasing exquisite fashion pieces displayed on mannequins. The air is filled with anticipation as Jennifer stands near her presentation table, showcasing her latest textile collection. Robin stands beside her.

The door opens, and VERA WANG (40s, Asian female) enters the room with an aura of grace and authority. She wears an expression of curiosity but maintains her signature poise. Her eyes fall on Jennifer's creations, and her reaction is immediate and visceral.

Vera's hand instinctively flies to her face as she attempts to stifle a gasp. Her eyes widen, and her lips part in awe. She takes a step closer to the display, her fingers lightly grazing the delicate fabrics. Jennifer watches her closely, a confident grin playing on her lips.

JENNIFER

(smiling)

Did you like it, Vera?

Vera, still astounded, turns toward Jennifer, her voice barely above a whisper.

VERA WANG

Jennifer, this... this is extraordinary.

Robin discreetly exchanges a knowing wink with Jennifer.

JENNIFER

Thank you, Vera. It's been a labor of love, inspired by your timeless elegance.

Vera takes another step closer to the collection, her eyes roaming over every piece.

VERA WANG

You've not only captured my essence but elevated it to a level I couldn't have imagined. These designs... they're sheer perfection.

Jennifer smiles, her heart swelling with pride.

JENNIFER

Thank you, it means so much to me that you love my fabrics for your designs. I've always loved your style.

Vera turns to Jennifer, her expression sincere and touched.

VERA WANG

We are going to make a great team.

52 INT. EAGLES NEST BAR - EVENING

Jennifer's phone pings with a celebratory tweet:

TWEET Reads: "Vera Wang and DesignTech ink a deal for spring bridal collection. #fashioninnovation #bridal"

With newfound happiness, Jennifer joins her design team for a celebratory drink at Eagles Nest downstairs.

53 INT. EAGLES NEST BAR - EVENING

Paul is indeed at the bar, and seeing Jennifer rekindles deep emotions within him. Her enchanting beauty melts his resolve.

Paul turns away from her, closes his eyes, and takes slow, deep breaths.

54 INT. PAUL'S BEDROOM - NIGHT - FLASHBACK

Paul and Jennifer, entangled beneath soft sheets, their bodies bathed in the gentle glow of moonlight. Their intimacy fills the room as they lie naked, their limbs intertwined. Jennifer's smooth shoulder peeks out from beneath the covers, tempting and inviting. Her tanned leg is wrapped around Paul. Strands of her tousled hair cascade across the pillow, exuding her sweet scent.

FLASHBACK ENDS

55 INT. EAGLES NEST BAR - EVENING

A CUSTOMER stands in front of Paul

CUSTOMER

(trying to get Paul's attention)
Hello...can we get some help over here?

Paul snaps back to reality helps the customer, and heads to Jennifer's table. Her group is in high spirits, suggesting

that something good has happened. Paul longs to be part of her world once more.

Paul decides to serve their drinks himself. He gives Jennifer her drink last, ensuring he stands close to her as he sets down the coaster and the tall glass.

JENNIFER

(whispering, looking up at him,
shyly)

Hey...

PAUL

Hey, sweetie...enjoy.

Jennifer lifts her glass to take a sip and discovers a hidden message on the coaster, barely visible in tiny letters: "I Miss You..." She swallows her emotions, conceals the coaster in her purse, and composes herself.

56 INT. JENNIFER'S SF APARTMENT BEDROOM - NIGHT (DREAM SEQUENCE)

Jennifer dreams of a serene, floating four-poster bed adrift on a calm, glassy blue ocean. Billowing sheers dance in the wind as Paul makes love to her tenderly, their passion filling the air with soft moans. His hands explore every inch of her skin, his lips follow with gentle caresses. Powerful arms hold him above her as they unite in slow, perfect harmony.

57 INT. JENNIFER'S BEDROOM - NIGHT (DREAM SEQUENCE)

As the dream continues, they sleep contentedly, surrounded by the sunset's deep hues of pink, purple, and orange reflecting off the ocean's surface. They float together, happy and at peace. Before he awakes, Jennifer slips off the mattress into the cool waters and we see a glimpse of her mermaid dream self as she glides through the cool waters.

Jennifer wakes, tears welling up in her eyes. Despite everything, her love for Paul remains unwavering.

FADE OUT.

58 EXT. SANTA CRUZ BEACH - DAY

Jennifer strolls along the Santa Cruz beach, her skin glows bronze, this is her escape from the demands of life. She carries her sketchbook, finding solace in painting and sketching.

59 EXT. LUXURY LINER - EVENING

Underneath a serene evening sky, Jennifer attends a boat party on a grand luxury liner near the pier. She's dressed in a sleek, long, sleeveless black sheath, revealing one high slit along her leg. Her straight hair flows down her back, held by a simple tortoise headband. Small bangle bracelets adorn her wrists, and she wears low-heeled strappy sandals. A long, sheer black shawl with a subtle cheetah print drapes over her shoulders. Jennifer exudes confidence, mingling seamlessly with the designer crowd.

Jennifer lifts her drink, and her coaster reveals a message in tiny letters: "Still missing you."

60 EXT. UPPER DECK OF THE LUXURY LINER - EVENING

Jennifer ascends to the upper deck, finding Paul leaning against the rail, gazing at the sky. As she approaches, he reaches out, pulling her into an embrace. A deep moan escapes him, overwhelmed by her presence.

PAUL

(whispering into her ear)

Jennifer... please, I need you...

She turns her face away but can't escape his words.

JENNIFER

(whispering)

Okay.

Jennifer nods subtly, her emotions in turmoil, and then walks away.

61 INT. JENNIFER'S SF APARTMENT - MIDNIGHT

Jennifer, wrapped in a white terry robe, hears a soft knock on her door. She tightens the belt, inhales deeply, and opens the door.

Paul stands before her, his head slightly bowed.

PAUL

(softly)

Hey, Jen...

She steps back, inviting him in, and closes the door. As he approaches, their bodies barely touch. Paul gently cradles her face in his hands and leans in for a delicate kiss. Their lips meet, and the world fades away.

Without a word, they move to the couch. Paul, still kissing her, lowers her onto the couch.

His hands release the tie of her robe, and he explores her skin beneath her camisole, reawakening her body. Jennifer moans softly, her desires awakened by his touch. Their connection deepens, tears rolling down her face as they make love.

PAUL

(whispering)

Shhhh, baby, don't cry, I missed you
so much...

She surrenders to him, body and heart, shutting out her questions.

62 INT. JENNIFER'S SF APARTMENT - NIGHT

Jennifer sits in her dimly lit apartment, alone. The room is suffused with a palpable silence.

JENNIFER

(whispering to herself)

I guess we are just going to keep
doing this and just not talk about
Karen, what the hell?

She pauses, her eyes moist.

JENNIFER

Or of his relationship with her. Ugh,
Sometimes I feel so stupid...

Jennifer clutches a cushion on the couch, her knuckles whitening with tension.

JENNIFER

Karen is still in his life...

She hesitates, her voice trembling.

JENNIFER

I have to force myself to not to think
about it...and not let the pain...
into my life.

Her gaze hardens as she forces herself to confront her emotions.

JENNIFER

Why, Paul? Why?

Jennifer leans back, her fingers making circular motions on the cushion.

JENNIFER

Are you just using me Paul? Am I using you too? It seems like you are only mine when we are alone....

63 INT. JENNIFER'S SF APARTMENT - LIVING ROOM - NIGHT

Jennifer, determined to escape her heartache, decides to make vacation plans. She opens her laptop, browses through vacation destinations, she stops scrolling at Hawaii.

CUT TO:

64 INT. AIRPLANE - DAY

Jennifer sits on the windows side of the plane and looking out of it. In the distance she sees blue sea and Hawaii landscape.

PILOT (O.S.)

Ladies and gentlemen, this is your Captain speaking. Welcome aboard, Flight XR121 bound for the beautiful island of Hawaii. We hope you're enjoying your journey with us so far...

Jennifer looks out of the window, a drop of rain hits at the glass.

65 INT. HAWAII MUSEUM - JEWELRY EXHIBIT - DAY

Jennifer walks and looks around, she leans over a glass case peering at some unusual jewelry that was decorated with what looked like animal teeth. She hears a smooth, deep voice behind her.

JOSH (O.S.)

Please tell me those necklaces aren't made out of hair!

Jennifer turns, revealing a smile as she locks eyes with JOSH RUSSO (40s, tall, rugged, italian male), a handsome stranger.

JENNIFER

I believe you're right, but I want to know whose teeth those are.

They both burst into laughter, drawing curious glances from subdued museum guests. Josh grabs Jennifer's elbow and steers her away from prying eyes.

66 INT. HAWAII MUSEUM - DISPLAY CASE - CONTINUOUS

They huddle conspiratorially over a new display case.

They read a small card next to a strange amulet that hangs from a leather cord. It reads, "Amulet filled with Chieftain pubic hair to ward off evil spirits."

Laughter erupts, and they lock eyes before dashing for the exit into the warm rain.

JOSH

(still laughing)
Can you believe that?

JENNIFER

(still giggling)
I've never seen anything so awful in my whole life.

Both laugh again. JOSH extends his hand.

JOSH

Hi, I'm Josh Russo.

Jennifer shakes his hand.

JENNIFER

Jennifer, nice to meet you.

Their hands touch, sparking a sudden connection. Jennifer feels a jolt of emotion.

JOSH RUSSO

(hesitant)
Would you care to join me for a cup of coffee, Miss Jennifer?

JENNIFER

(laughs)
Thanks, I'd love to

67 INT. COFFEE HOUSE - DAY

They settle into a cozy booth by the window, ordering tall mochas and chocolate chip cookies.

They chat animatedly about their rainy day activities and how they're both alone on the island, sharing laughter and camaraderie.

JENNIFER

(With a grin)

Somehow, giving myself a pedicure is not quite the same as having it done for me.

They giggle like old friends.

68 INT. COFFEE HOUSE - CONTINUOUS

Jennifer is comfortable with Josh and feels like she's known him forever. He senses a hidden sadness beneath her cheerful demeanor.

Josh is captivated by Jennifer's beauty and the emotions he sees in her eyes. He longs to know her deeply, to share her troubles.

Josh and Jennifer's conversation flows effortlessly. He's being himself, laughing, flirting, and blushing, surprising even himself.

Jennifer notices a thick silver band on Josh's left hand. Suddenly, Jennifer's expression changes, her eyes widening in shock.

JOSH

(Concerned)

What?

Jennifer is fixated on the thick silver band on Josh's left hand.

JENNIFER

You're...?

JOSH

Married? Yes, but wait... does that mean we can't be friends? Please, I've never-

JENNIFER

I can't believe this, I am so stupid...

JOSH

No, no, you're not stupid, you're wonderful. I've never enjoyed a rainy day so much in my life. You're so nice to talk to and so beautiful; please don't be upset.

He sees the hurt in her eyes and tries to comfort her.

JOSH

C'mon, it's not like we're sleeping together. We're just having coffee and talking. We're both lonely and bored; there's nothing wrong with this. Let's be friends.

She's torn, wanting to leave, but something holds her back. This connection is unlike anything she's experienced with Paul. It's deeper, more genuine.

JENNIFER

(Resigned)

Okay, let's be friends for now.

Josh sighs in relief, a sweet smile on his face. He wants to hold her hand but restrains himself.

CUT TO:

69 EXT. HAWAII BEACH - NEXT MORNING

Jennifer stands on a picturesque beach, dressed in a sporty tankini, her thick ponytail swaying gracefully. She scans the glistening water for Josh, who is out windsurfing.

Josh spots Jennifer and waves energetically from his windsurfing board.

YOUNG WINDSURFER #1

(To Jennifer)

Hey, you with Josh Russo?

Jennifer hesitates, then nods.

YOUNG WINDSURFER #2

Taking lessons from the master! That's far out!

Jennifer is taken aback.

JENNIFER

The master...?

YOUNG WINDSURFER #1

Yes, the master! He's been in the World Finals every year for the last five years, even won it twice! He's totally awesome!

Jennifer is surprised by this revelation.

Josh approaches, his eyes filled with warmth.

JOSH

(To Jennifer)

Hey, princess, you ready?

Jennifer is touched by the nickname. Jennifer smiles. Josh takes her by the hand and they walk towards the waters edge for her windsurf lesson.

70 EXT. HAWAII BEACH - DAY

Waves crash gently on the shore, the sun shining brilliantly in a cloudless sky. JENNIFER and JOSH frolic in the sparkling waves, laughing as he tries again and again to keep her standing on the large surf board.

71 INT. BANYON GARDENS RESTAURANT - EVENING

Jennifer and Josh, now dressed elegantly, dine at a candlelit table under a massive banyan tree. Exquisite cuisine graces their plates.

72 INT. NIGHTCLUB - NIGHT

Jennifer and Josh dance carefree under flashing lights, surrounded by a crowd that disappears into a colorful blur.

73 EXT. HAWAII BEACH - DAWN

The sky lightens, transitioning to the early dawn. Jennifer and Josh sit side by side at the water's edge, toes buried in warm sand. They share a quiet moment, watching the sun inch above the horizon.

Josh takes Jennifer's hand, his touch tender and loving. He brings her hand to his lips, cupping it gently, savoring the moment. Jennifer gazes at him.

74 EXT. HAWAII BEACH - MORNING

Josh struggles to contain the emotions welling up within him.

JOSH
Jennifer...

Jennifer looks at him with tenderness.

JENNIFER
(Whispers)
Yes, Josh?

Josh gathers his courage to speak.

JOSH
Tomorrow, I'm leaving for the North
Shore to spend a week at my house
there. It's on a secluded beach, three
bedrooms, plenty of room... and I
would like for you to come with me.

Jennifer hesitates, her exasperation evident.

JENNIFER
Josh, I couldn't possibly... Where is
your wife? I thought we were going to
be friends?

Josh silences her with a finger to her lips.

JOSH
Please, Princess, I need you.

Jennifer hesitates, she looks around for a moment. Josh opens
up his mouth to speak something but stops. Silence for a
moment

JOSH
(Continuing)
Jennifer, you don't understand....my
marriage.... I'm a puppet to a
workaholic lawyer. But with you....I'm
ME again. I'm not asking for
anything... like that. Just, as you
said, to be friends. Come with me,
please. You can have your own room.
I'll be a perfect gentleman. We can
just spend time together, have fun, no
strings, no commitments, nothing...
just me and you, having fun. I can't

walk away from you right now.

Jennifer gazes at the sunset, its orange glow and the dark sky overtaking. She lowers her head, her voice a whisper.

JENNIFER

(Whispering)

Yes, Josh, I'll go with you.

Josh smiles with happiness in his eyes.

JOSH RUSSO

I'm so glad to hear you say that. I think You'll enjoy it. In fact, I promise you will.

75 BEGIN MONTAGE

Josh drives their car on the roads of the island, including the highway and the valley. They arrive at Josh's cabin, unload their belongings, and settle in. Josh gives Jennifer a tour of the cabin and shows her to her bedroom. They take a seat outside to enjoy a cup of coffee. Josh prepares dinner in the kitchen, a big italian spaghetti dinner

76 END MONTAGE

77 EXT. JOSH'S CABIN - PATIO - AFTERNOON

Jennifer sits in a patio chair, her head tilted back, eyes closed. Josh pours warm water over her hair. He rinses her hair with cool water, making her scalp and body tingle. They sit together in an overstuffed chair, Josh brushing her long locks until they gleam.

78 EXT. TACO BAR - NIGHT

Josh takes Jennifer to a small taco bar on the beach. They sit at the bar, ordering Margaritas. The bartender places "Hawaii" cardboard coasters under their drinks.

Jennifer is lost in thought as she twirls a coaster between her fingers.

JOSH

What is it, Princess? I lost you there...

She shrugs.

JENNIFER

Oh, it's nothing... a friend and I used to exchange notes on coasters like this. I was just remembering.

Josh grabs a coaster.

JOSH

I could do that!

Jennifer laughs.

JENNIFER

(Playful)

Yes, I'm sure you could, Josh Russo!
Okay, fine! Write me a note, sir!

She hands him a pen.

JENNIFER

You go first, mister. Face down. Then you slide it over to me.

They both write notes on their coasters and slide them to each other simultaneously.

JOSH

Now you first!

Jennifer lifts her coaster to read it.

COASTER MESSAGE (JOSH)

My Princess, you bring light to my heart that I never knew existed. - J

Josh lifts his coaster, looking slightly confused.

COASTER MESSAGE (JENNIFER)

Thank You!

Surprised, he questions her.

JOSH

(Confused)

What? That's bullshit, what do you mean?

Jennifer reflects for a moment and then looks at him with sincerity.

JENNIFER

Thank you... for rescuing me from myself, for being my friend, for making me laugh, for swimming and surfing and washing my hair, and all of it. I feel free and happy when I'm with you. I needed this so much... so Thank You!

Just as Josh is about to speak, their tacos arrive, and they burst out laughing.

JENNIFER

Saved by the Tacos!

Josh joins in the laughter.

JOSH

(Grinning)

Okay, fine, later then, young lady!

As he starts digging into his dinner, Jennifer takes the colorful coaster and slips it into her purse.

79 EXT. MAUI - QUAIN T SHOPPING AREA - DAY

Jennifer and Josh stroll through the quaint shopping areas. Jennifer's eyes widen as she spots a lavish burst of color. She taps Josh's arm incessantly.

JENNIFER

Oh my god, Josh, Look! Look, Mermaid tails! We have to go in there now! How cool!

Jennifer grabs Josh's arm and rushes into the shop, twirling and touching everything in awe. A sales girl approaches to them.

SALES GIRL

Can i help you with something?

She smiles.

JENNIFER

(bursting with excitement)

Can you swim in these? How do you put them on? How much do they cost?

CUT TO:

80 EXT. MAUI - QUAIN T SHOPPING AREA - DAY

They emerge with a giant package containing a beautiful mermaid tail in blues, purples, and pinks, and a mermaid bikini top.

JENNIFER

You see, I've always been fascinated with mermaids. I grew up near the water and spent many days on my father's boat. I'm a certified scuba diver, but I've had mermaid dreams my entire life. I've always dreamed of what it would be like to swim like a mermaid. And now I get to try! You'll help me, right? The girl said I shouldn't go in the water by myself in this tail.

Josh laughs and shakes his head.

JOSH

Of course, Princess. You know I'll do anything for you.

Jennifer tugs on his sleeve.

JENNIFER

(Excited)

We should try the pool first, before the ocean.

JOSH

Yes, that sounds like a good idea.

81 EXT. POOL AREA - DAY

At the side of the pool, Josh helps Jennifer wiggle into the skin-tight tail and insert her feet into the monofin. He eases her into the water, and she quickly starts swirling through the pool. When she comes up for air, she's beaming.

JENNIFER

I have to put my free dive skills to work here.

Josh looks perplexed.

JENNIFER

You have to let all the air out of your lungs to stay down and not float

to the top. You have enough residual air in your lungs that you don't have to suck air in and hold your breath like when you're swimming. You let the air out and close your mouth and dive.

Jennifer divers again and again. After multiple times Josh helps her out of the pool, and she's exhausted but glowing.

JENNIFER

Can we try the ocean tomorrow?

JOSH

You bet! I'll bring my underwater camera, and we can capture the underwater mermaid princess.

Jennifer smiles.

JENNIFER

Only you get me.

82 EXT. MAUI COVE - WHITE SANDY BEACH - DAY

Josh helps Jennifer into her gear and carries her into the water with his camera in one hand and Jennifer slung over his shoulder. He playfully smacks her butt.

JENNIFER

Josh!

He gently lowers her into the shallow water, and for a moment, she just sits there in the shallows, flicking her new tail.

JENNIFER

(whispering to herself)

I don't think I've ever been happier than I am right now.

With that, she rolls over, clears her lungs, and dives into deeper waters. Josh, follows alongside and snaps photos of her underwater exploration. Jennifer glides through the water with ease, in seductive undulating motions, her long hair flowing behind her. Sea life surrounds her, moving in one rhythm with her, creating a surreal and magical scene.

They breach the surface, Jennifer throws her arms around Josh's broad shoulders and buries her face in the side of his neck.

JOSH

How was it?

JENNIFER

Thank you...thank you for sharing this
with me...I could stay here forever...

They share a moment of pure happiness, surrounded by the
beauty of the ocean.

83 EXT. JOSH'S CABIN - PATIO EVENING

The evening is bathed in the soft, moonlit glow. Josh stands
before Jennifer, holding both her hands tenderly. Their eyes
lock in a deep, emotional connection.

JOSH

I love you, Jennifer.....

Jennifer looks at Josh surprised what she's hearing.

JOSH RUSSO (CONT'D)

Please don't be afraid. With you, I've
discovered the real man I am and set
aside the fake one I had become. You
fill my life with light, my heart
swells when I see you, my lips never
tire of smiling when you're around me.
Words will never really describe how I
feel when I'm with you. But they don't
need to because you feel it too. My
princess, though we have refrained, we
are already one, one soul, one love,
forever.

He kisses her so gently.

84 INT. JOSH'S CABIN - BEDROOM - MORNING

Jennifer stands by her bed, packing her bags. She gazes out
the window, lost in thought, as the morning light filters
through. Josh's frame fills the doorway.

JOSH

Hey, back to reality huh?

JENNIFER

(sadly)

Yes, time to leave paradise and face
the real world.

JOSH

I'm so happy you agreed to help me with my house project. I need that creative flair to make it come to life.

JENNIFER

I'm looking forward to it!

She zips her suitcase and they head out the door.

FADE OUT

85 INT. SANTA CRUZ EMPTY BEACH HOUSE - LIVING ROOM - DAY

Jennifer and Josh sit cross-legged on the floor, surrounded by catalogs. They collaborate on finishing the house, they have been designing together after their Hawaii trip. Selecting cabinets, fixtures, carpets, and final touches.

JENNIFER

(looking at the room)

I think.. umm. this looks perfect in all ways.

Josh nods.

JOSH

Ah... Yes, Princess its pretty spectacular.

Jennifer smiles.

JOSH RUSSO (CONT'D)

It's spectacular because of you. I see YOU in all the details.

They share a glance.

86 EXT. SANTA CRUZ EMPTY BEACH HOUSE - DAY

Jennifer's silver porsche is parked outside the beach house they are working on.

87 INT. SANTA CRUZ EMPTY BEACH HOUSE - LIVING ROOM - CONTINUOUS

The living room reflects the beauty of the California coast, with lush greens, deep browns, and ocean blues. A carpet tapestry adorns one wall, mirroring the rugged Northern California coastline. The room's vaulted ceilings and massive beams create a warm and welcoming atmosphere. Long, slim

skylights cast moonlight onto the tapestry, creating a magical effect.

88 INT. SANTRA CRUZ EMPTY BEACH HOUSE LIVING ROOM - NIGHT

A warm and inviting cabin living room with a roaring fireplace. The flames dance, casting a soft, flickering glow across the room. An overstuffed sofa sits in front of the fireplace, where JENNIFER and JOSH are sitting. They both hold steaming mugs of coffee.

Jennifer and Josh gaze into each other's eyes. They sit in comfortable silence for a moment, taking in the ambiance of the room.

JENNIFER

You know, Josh, I love moments like this. Just you, a crackling fire, and a cup of coffee.

JOSH

Me too, Jen. It's like time stands still for a while.

Jennifer takes a sip of her coffee, savoring the warmth.

JENNIFER

You connect with my soul Josh, I can't explain it. This house.....its us...all that we stand for.

Josh nods appreciatively.

89 INT. JENNIFER'S SF APARTMENT - BEDROOM - MORNING

Jennifer picks up her phone to text Paul.

TEXT: Hey Paul, we still on for tonight?

PAUL TEXT MESSAGE: Oh yes! Seriously I can't believe you are moving to LA

JENNIFER TEXT MESSAGE: I know, sometimes I can't believe it myself.

90 INT. JENNIFER'S SAN FRAN APARTMENT - BEDROOM - MORNING

Jennifer stands before a cluttered bedroom mirror, surrounded by boxes ready for her impending move. She gazes at her reflection, a torrent of emotions building within.

JENNIFER (V.O.)
(whispering to herself)
Today's the day.... my last day at the
office before I head to LA. I can't
keep living this double life. Paul
isn't mine, and Josh... I can't...

She takes a deep breath, determination in her eyes.

JENNIFER (CONT'D)
(voice trembling)
One last night with Paul, and then a
new beginning.

Jennifer turns away from the mirror, her resolve set, and continues packing, preparing for the pivotal day ahead.

91 INT. JENNIFER'S CAR - DAY

The rain pours relentlessly outside, creating a blurry world beyond Jennifer's car windshield.

Jennifer's small silver Porsche follows an older Cabriolet, as they approach an intersection, The traffic signal turns yellow, and the Cabriolet screeches to a stop on the wet road. Jennifer slams her brakes to avoid rear-ending the car in front of her, she stops inches from the bumper. She glances in her rearview mirror, worried if the SUV vehicle behind her can stop in time.

In a flash, the grill of the SUV fills Jennifer's rearview mirror. She closes her eyes and braces herself.

92 EXT. INTERSECTION - CRASH - DAY

The SUV slams into Jennifer's Porsche with brutal force, the impact shattering glass and bending steel. There is a deafening noise of the collision, and the Porsche is crushed between the SUV and the Cabriolet.

The Cabriolet rolls to the right, while Jennifer's car, now a twisted wreck, rolls to the left into the intersection. The rain comes down in sheets. A volvo now plows into Jennifer's car head on.

93 EXT. INTERSECTION - AFTERMATH - DAY

The silence that follows the cacophony of destruction is haunting. Time seems to stand still as everyone present is frozen, unable to comprehend the magnitude of the tragedy.

Jennifer's eyes are closing, Drivers from the vehicles involved slowly open their doors, their eyes settling on the mangled remains of Jennifer's Porsche down the road. They whisper, "Oh my God..." through shocked expressions.

The once-sleek Porsche is now a crumpled, tangled mass of steel, less than half its normal size. It's clear that whoever was inside must be in grave danger.

94 EXT. INTERSECTION - EMERGENCY RESPONSE - DAY

Sirens wail, cutting through the eerie quiet and emergency vehicles swarm the scene. Police cars, fire trucks, paramedics, and ambulances converge from every direction.

Paramedics rush to the wreckage of Jennifer's Porsche, their faces filled with uncertainty. The car is so deformed that opening any door seems impossible. Rain dilutes the river of blood flowing from an open crack near the vehicle's bottom.

95 EXT. ACCIDENT SCENE - DAY

CAPTAIN JOHN TURNBELL (40s) approaches the mangled wreckage.

CAPTAIN TURNBELL
(bellowing through the rain)
We're going to need some equipment
over here, and make it fast,
gentlemen. We need to see if she's
alive.

His crew swiftly retreats to the fire truck, their heavy boots thudding and splashing through the rain. They return with heavy equipment designed to peel away the wreckage.

CAPTAIN TURNBELL
Let's see if we can first make an
opening big enough to check for a
pulse. That'll tell us how urgently we
need to extract her.

A PARAMEDIC (30s) takes a deep breath, holds it, and reaches inside to feel for Jennifer's pulse. He withdraws his arm, exhales, and nods to Captain Turnbell.

PARAMEDIC
(speaking to the Captain)
She's alive... barely, but there's a
weak pulse.

CAPTAIN TURNBELL

Okay, gentlemen, let's get a move on.
SHE'S ALIVE, and we don't have a
minute to spare to get her out of
there. Bring the jaws of life over
here now and cut through this
wreckage!

Captain Turnbell remains calm and composed. The relentless rain continues to fall, adding to the somber atmosphere.

CAPTAIN TURNBELL

(whispering to himself)

Lord help us... we've got to get her
out of there.

As they cut away the twisted steel, they encounter an unexpected challenge. Jennifer's legs are crushed and trapped beneath the dashboard. The force of the impact has caused the seat to dislodge, and one leg is pinned beneath the other. Her limp body contorts in unnatural angles.

Paramedics secure her with oxygen and administer IVs. Captain Turnbell takes a moment to consider the delicate task of extricating her.

CAPTAIN TURNBELL

(whispering to himself)

Damn this rain...

Jennifer's fragile form is soaked to the bone. Wet hair clings to her head, her skin is pallid, her dress torn, and her face bruised and swollen.

96 EXT. ACCIDENT SCENE - DAY

They successfully free Jennifer from the wreckage. The men are visibly disturbed when they see her right foot, which is almost completely severed from her leg. A small patch of skin is all that holds the dangling foot in place, where all bones and tendons have been severed. The ankle is a gaping hole filled only with crushed tissue.

As the ambulance prepares to pull away, the driver calls out to a firefighter.

AMBULANCE DRIVER

Hey, do we have a name?

CAPTAIN TURNBELL

Not at this time. We couldn't find any

purse or ID in this tangled mess.
We'll have the police department run
the plates and call ahead to the
hospital. Wait, hold up! I'm coming
with you.

97 INT. DESIGNTECH OFFICE - MORNING

Mr. Barnes, arrives at the office.

MR. BARNES

(to Robin, Jennifer's assistant)
Good morning, Robin. Is Jennifer in
her office?

ROBIN

I'm afraid not, Mr. Barnes. She hasn't
come in yet.

MR. BARNES

(confused)
What? Had she planned on coming in
late today? It's almost 11.

ROBIN

No, Sir. She didn't say anything to
me, and I was expecting her on time.

MR. BARNES

Have you tried to call her?

ROBIN

Yes, sir. I've tried her home phone
and her cell phone several times, no
answer.

MR. BARNES

(worried)
That's not like her. Have you checked
her appointment book? Maybe she just
forgot to tell you...

Mr. Barnes enters Jennifer's office and is taken aback by a
stunning bouquet of flowers.

MR. BARNES

(excited)
Wow! Those are some flowers! Where did
those come from?

ROBIN

(curious)

I'm not sure who they're from Mr. Barnes, they were delivered this morning for Jennifer. The messenger said they had been flown in fresh from Hawaii this morning. Aren't they stunning?

MR. BARNES

(slightly puzzled)

I'll say. Well, she's been vacationing in Hawaii a lot this year, hasn't she? Has our girl finally found her match?

ROBIN

Well sir.... she has been to Hawaii three times this year, but I'm not sure with whom. You know, she is so private about these things.

MR. BARNES

Alright then, well call me when she gets in. You're sure you don't have any other way to get in touch with her? No friends, or boyfriend's numbers or anything like that?

ROBIN

No sir, I'm sorry, I'll keep trying to call her cell.

Mr. Barnes walks out as Robin dials Jennifer's number.

98 INT. SHIRLEY RUSSO'S BEDROOM - MORNING

The room is bathed in soft morning light as SHIRLEY RUSSO (30s, tall redhead) sits pensively at her elegant dresser.

SHIRLEY (V.O.)

(to herself)

What's happened to us? He's always gone.... He's so wrapped up in building that house.. have i lost him?

She brushes her stylish natural red hair, she examines her reflection in the mirror.

99 INT. SHIRLEY AND JOSH'S LIVING ROOM - NIGHT

JOSH slouches on the couch, fast asleep, with the flickering

TV casting a pale glow on his face. Shirley walks in, wearing an elegant evening gown, but her face reflects a sense of disappointment.

SHIRLEY
(to herself)
Again.

She approaches Josh and gently covers him with a blanket.

100 INT. SHIRLEY AND JOSH'S LIVING ROOM - DECEMBER NIGHT

Shirley walks into the living room, and as her eyes meet Josh's, Josh abruptly stands up

JOSH RUSSO
I am going out to the patio for a
smoke and a glass of wine

SHIRLEY
(nods)
Alright, Josh.

As he steps out onto the patio, Shirley settles onto the couch and idly flips through the news channels. She pauses briefly as she comes across a report on Channel 7 about a major traffic accident that occurred earlier in the day near the Embarcadero freeway.

NEWS ANCHOR
An oversized SUVs had caused
significant damage to the smaller
vehicles. The unidentified driver is
reported to be in critical condition
at Stanford Medical Center.

Shirley looks out of the window, Josh smokes a cigarette.

JOSH (V.O.)
(to himself)
I can't believe she's moving...my
Princess, leaving me.....how did this
happen?

101 EXT. BEACH - MORNING

Paul jogs effortlessly down the beach, lost in thought. His cell phone vibrates in his pocket, he stops and gets the phone out of his pocket.

PAUL
(Karen)

He looks at the phone.

PAUL
(to himself)
Awe, fuck.. what does she want? I
can't, I can't do this today. Its my
last day with Jen before she moves.

He shoves the phone back in his pocket, and resumes his
leisurely pace down the shore.

The phone sounds again..

PAUL
Dammit!

He looks at the screen, Karen again.

PAUL
Dammit!Shit,

He picks up the call.

PAUL
Hey, what's up? I'm jogging.

KAREN (V.O.)
Paul, I need to talk to you.

PAUL
Can we do this later, like I said, I'm
right in the middle of my jog.

KAREN
Paul, I'm coming home. I'm coming home
tonight.

Paul stops dead in his tracks.

PAUL
What? Why?, Look, please, can we talk
about this later. And why are you
rushing home, school's not even out
yet.

KAREN
Paul, I'm sick again. I have to come
home. Can you please pick me up
tonight and we can talk about it?

He lowers the phone. Tightly runs his fingers through his hair.

PAUL
 (to himself)
 NO! FUCK! NO! No! Not Again! FUCK!

He clenches his fist, he kicks the sand.

PAUL
 (in a tight whisper)
 NO!

KAREN (V.O.)
 Paul? Are you there?

PAUL
 Fuck, yeah I'm here. Shit, sorry.
 Shit. Karen, I don't know what to say.

KAREN
 (On phone)
 Well, can you pick me up?

PAUL
 Yes, wait! No!no I can't pick you up,
 no not tonight. Can't your mom or one
 of your friends? Shit! Geez Karen, I'm
 sorry I already made plans. I...I...shit,
 I can't change them. Look I'm sorry, I
 just can't.

KAREN (V.O.)
 (angry)
 What's going on Paul?

He pauses.

PAUL
 Look, I really can't explain right
 now. I didn't even want to have this
 conversation right now. Let's just
 say, I have some personal shit I need
 to deal with. I'm sorry. But Karen,
 tomorrow, I promise, I'll be there for
 you. You'll just have to wait until
 tomorrow, it's not fair to throw this
 shit on me, with no notice, you just
 have to understand. I promise,
 tomorrow, I'm there. You know, you
 know, I was there for you last time.

I'll be there. I'll help you. I just need today for me, please. Please try to understand.

KAREN

But why, what are you doing that you can't come pick me up?

PAUL

Karen, seriously. I just can't. You'll have to just trust me. I promise you, I'll be there for you tomorrow. Maybe you can change your flight or have somebody else pick you up. Hey, why are you not driving your car back anyways?

KAREN

My brother's going to bring it. OK Paul whatever, call me tomorrow when it's convenient for you.

She hangs up. Paul looks at the phone.

PAUL

(yelling)

FUCK!! FUUUUUCK!!

CUT TO

102 INT. COLLEGE DORM ROOM - NIGHT

The room is dimly lit, with posters and photographs adorning the walls. KAREN (blonde, 30's) sits on bed, her face red and tear-streaked. She throws her phone onto the bed, and it bounces slightly. She lets out a heavy sigh, her tears flowing freely. She wipes her eyes with the back of her hand, trying to collect herself.

KAREN

(voice trembling)

What the fuck, Paul?

103 EXT. BEACH - MORNING

Paul runs along the beach, his long frame charges forward with abandon. He runs until he's breathless, then collapses onto the sand, questioning his choices.

PAUL (V.O.)
(in his mind)
Why must I always choose obligation
over happiness?

He lies there, gasping for breath, then he stands and begins a slow walk back up the beach. The tide washes away the deep footprints he left.

104 INT. AMBULANCE - DAY

Rain pours down heavily outside as Captain Turnbell rides in the back of the ambulance, his eyes locked on a gravely injured Jennifer, she is drenched and barely conscious. Her green dress is in tatters, and blood mingles with rainwater on her neck and shoulder. She's securely taped to a board, her injured foot in a cardboard splint. Captain Turnbell silently prays as sirens wail around them.

CAPTAIN TURNBELL
(whispering)
Hang in there, young lady.

The PARAMEDICS relay critical information to the hospital over the radio.

PARAMEDIC
(on the radio)
Female, Jane Doe, unknown age,
approximately 30, multiple car
accident, multiple fractures, unknown
head and spine trauma, unconscious,
weak pulse, blood pressure...

105 INT. HOSPITAL TRAUMA ROOM - DAY

The ambulance doors burst open, and Jennifer is rushed into the trauma room. After a flurry of activity she is wheeled into x-rays. Dr. MARTIN (40s) The serious handsome ER Dr, always lost in thought, hears a blood-curdling scream from the x-ray room nearby. He's drawn to it, his curiosity piqued. He enters the room and encounters Jennifer for the first time.

DR. MARTIN
(looking concerned)
What's going on? I heard that scream
down the hall.

A FLUSTERED TECHNICIAN (30s) explains the situation.

TECHNICIAN

Oh my god, Doctor, I don't know. She came in unconscious, we've been running x-rays on her, and then all of a sudden she raised her head and looked down at herself and screamed at the top of her lungs. We all jumped back, then when we rushed to check on her, she was OUT again. I've never seen anything like it, she scared the crap out of us and now we can't rouse her again.

Dr. Martin examines Jennifer, attempting to wake her.

DR. MARTIN

(gently slapping her cheek)
What's her name?

TECHNICIAN

We don't know, Doctor. Apparently, her car was mangled, and they didn't get her purse or ID out. They are supposed to let us know her identity when they find out.

Dr. Martin leaves the room.

106 INT. DESIGNTECH CONFERENCE ROOM - DAY

The DesignTech team gathers for a farewell lunch for Jennifer.

MR. BARNES

(angry)
Robin, where is she?

ROBIN

(frustrated)
Honestly, sir, I don't know! I've called her a million times, and no answer.

MR. BARNES

(irritated)
Don't we have an emergency contact for her?

ROBIN

I'm sure that would be her parents, sir, but I believe they are vacationing in Europe or Greece or something like that. I don't know what to do.

Mr. Barnes makes a decision.

MR. BARNES

Well, folks, it appears Ms. Marshall has been delayed. Go ahead and grab a sandwich, and we'll reconvene when she decides to grace us with her presence. (to Robin) Find her!

107 INT. STANFORD MEDICAL CENTER OPERATING ROOM - DAY

Jennifer is swiftly prepped for surgery. The room is filled with the beeping of medical equipment and the low hum of activity. DR. SMITH (50s), and DR. MILLER (40s), stand by the bed. Her collarbone, shoulder, and arm are visibly damaged, and her leg is encased in a bulky temporary splint.

DR. SMITH

(Examining Jane's shoulder)

I think we can operate on her shoulder now, but her shattered leg will need to wait a bit, till the swelling goes down.

DR. MILLER

(Nods)

It's a miracle there's no spinal damage. But her unconscious state, I suppose head trauma, concussion, swelling.

DR. SMITH

Let's hope she can pull through this. It's a lot of overall damage to her body.

They both exchange a worried glance before getting to work, each knowing that Jen's road to recovery will be a challenging one.

108 INT. HOSPITAL CORRIDOR - DAY

Dr. Martin, still curious about Jennifer's condition, heads to the operating room observatory area to check on her. She's

in surgery and his eyes are riveting to the scene before him.

109 INT. HOSPITAL WAITING AREA - DAY

A NURSE approaches Chief Turnbell as he waits anxiously.

NURSE

Sir, excuse me, do you know her name?
The lady you brought in?

CAPTAIN TURNBELL

Shit! Oh, pardon me, see, her car was
so mangled we didn't get her personal
effects out. Let me see what I can
find out.

He walks away, immediately dialing numbers on his phone to
contact his crew for information about the patient.

CAPTAIN TURNBELL

(on phone)

Mmm. Jen.. Jennifer Marashall..
Alright

He turns toward nurse.

CAPTAIN TURNBELL

Jennifer Marshall.. is her name.

NURSE

Any next of kin we can contact?

He shrugs.

CAPTAIN TURNBELL

Sorry, I have no idea. I'll see if
they can locate her personal effects,
but the car was mangled.

He pauses for a moment and then opens his phone.

CAPTAIN TURNBELL

Let me google it.

He writess "Jennifer Marshall" in google search.

Captain Turnbell's eyes scan the search results on his phone,
revealing Jennifer Marshall's professional life.

CAPTAIN TURNBELL
 (muttering to himself)
 Jennifer Marshall... Textile Designer,
 breathes new life into fashion...

He scrolls through the article until he stumbles upon a significant detail.

CAPTAIN TURNBELL
 (startled)
 Recently promoted to SVP at DesignTech
 to lead the textile giant into the
 next wave of greatness...

Determined to reach out, Captain Turnbell searches for DesignTech's contact information and places a call.

110 INT. DESIGNTECH RECEPTION AREA - DAY

Receptionist is busy on the computer. Phone rings. She picks the phone.

RECEPTIONIST
 Good afternoon, DesignTech.

CAPTAIN TURNBELL
 (On phone)
 Um, this is Captain John Turnbell with
 the San Francisco Fire Dept and
 Rescue. Can you tell me if this is the
 place of employment for a Ms. Jennifer
 Marshall?

The RECEPTIONIST's voice quivers as concern grows.

RECEPTIONIST (V.O.)
 Um, yes, but she's not in today. Is
 everything OK?

He clears his throat.

CAPTAIN TURNBELL
 (on phone)
 Is there someone I could talk to about
 her?

The receptionist hesitates, then decides to find Jennifer's assistant.

RECEPTIONIST
 Um, yes just a moment, I'll get her

assistant Robin.

111 INT. DESIGNTECH OFFICE - CONTINUOUS

The receptionist rushes down the hall to locate Robin.

The receptionist finds Robin in her office, and the urgency in her voice is palpable.

RECEPTIONIST

(breathless)

Robin... Robin... Robin, there's someone on the phone! He said the fire dept; he wants to talk to someone about Ms. Marshall!

Robin is confused but follows the receptionist.

112 INT. DESIGNTECH FRONT DESK - CONTINUOUS

The receptionist thrusts the phone into Robin's hand.

RECEPTIONIST

Talk to him!

Robin takes the call.

ROBIN

This is Robin, can I help you?

CAPTAIN TURNBELL

Miss, this is Captain John Turnbell with the San Francisco Fire Dept, can you confirm this is the place of employment of Ms. Jennifer Marshall?

ROBIN

Yes! I'm her assistant, is she OK? I've been trying to reach her all day!

CAPTAIN TURNBELL

Well Miss... there's been an accident. Do you have any next of kin contact information?

ROBIN

(terrified)

I think we have only her parents, she's very private. But I think they are away in Europe and I have no way to reach them. Oh my God, is she OK?

Please where is she?

Tears fall from Robin's eyes.

CAPTAIN TURNBELL

She's at Stanford Medical Center, Miss. She's in surgery, she was very badly injured. If you could find a way to contact her family, the hospital is asking for next of kin. I'll let them know you'll see what you can do to get in touch with them. Is there anyone else? Boyfriend, husband, sibling?

ROBIN

I don't think so, like I said she's very private. Some flowers came for her this morning, we were having a going away party for her but I don't know who they are from.

She wipes her tears from the face.

ROBIN

Thank you for calling, let me see what I can find.

CUT TO:

113 INT. PAUL'S APARTMENT - BEDROOM - AFTERNOON

Paul looks at his phone. He searches for Jennifer's number and dials, but it goes straight to voicemail.

PAUL

(angry, muttering)
Why isn't she answering?

He tries calling her multiple times, growing increasingly impatient.

PAUL

(to himself)
Why is she not picking up? What's going on?

CUT TO:

114 INT. DESIGN TECH OFFICE - DAY

Mr. Barnes takes charge, making calls to HR as Robin

suspected. Their search for Jennifer's parents proves fruitless.

MR. BARNES

(determined)

C'mon Robin, let's go. Let's go see if she's ok.

115 INT. STANFORD MEDICAL CENTER WAITING ROOM - DAY

They arrive at the hospital, but Jennifer is still in surgery. They sit anxiously, waiting for any news. Hours pass without any information. It's 5 PM when Robin speaks up.

ROBIN

(apologetic)

I'm sorry, Mr. Barnes, I have to go pick up my daughter from daycare. I have no one who can get her. I have to go.

MR. BARNES

Yes, of course, Robin. Let's go. One of us should come back in the morning and check on her.

116 INT. HOSPITAL CORRIDOR - LATE NIGHT

Dr. Martin, exhausted from his long day, recalls Jennifer's case. He stops by the nurses' station to inquire.

DR. MARTIN

Um, any information on that accident patient, um, Jennifer Marshall.

The NURSE types into the computer.

NURSE

She's in ICU, Doctor. Out of surgery, but still critical.

DR. MARTIN

Thank you. I appreciate your assistance.

Without fully comprehending his motives, Dr. Martin heads to the elevator to check on Jennifer.

117 EXT. JENNIFER'S SF APARTMENT - NIGHT

Paul Parks his car outside and knocks the door. Then he

knocks harder. He rings the bell but no answer from the other side; he waits there for some time and then leaves.

PAUL

(frustrated, resigned)

Damn. Maybe I deserve this. I've been a jerk to her. I guess this is her way of getting back at me. I'm done.

118 INT. HOSPITAL ICU ROOM - NIGHT

Dr. Martin stands outside Jennifer's room, flipping through her medical chart. He reviews the extensive list of injuries and the details of her surgery earlier in the day.

A NURSE approaches.

NURSE

(polite)

Your patient, Doctor?

DR. MARTIN

No, just checking in. I saw her when she came in today and I was wondering how she was doing.

NURSE

Hard to say, she's still unconscious. Apparently, they have not been able to contact her next of kin. Sad.

DR. MARTIN

Well, I think I'll just step in and sit with her for a bit.

NURSE

Of course, Doctor.

Dr. Martin enters the room, filled with the familiar hum of medical equipment. Jennifer lies still in the bed, her breathing aided by machines. He takes a chair and positions it close to her bedside.

DR. MARTIN

What's happening?

Without intending to, he reaches out and gently holds Jennifer's delicate hand. Almost simultaneously, the heart monitor registers a slight increase in her heart rate. He gazes at her intently, but she remains in a deep slumber. Dr. Martin continues to stroke her hand, whispering softly.

DR. MARTIN
(whispering)
Who are you?

In the hushed stillness of her room, his hand intertwined with hers, Dr. Martin succumbs to exhaustion and falls asleep.

119 INT. HOSPITAL ICU ROOM - MORNING

The first light of dawn creeps into the room. Dr. Martin wakes with a start, momentarily disoriented. He gazes at Jennifer, and it takes a moment for him to remember where he is and why he's there. He still can't fathom the inexplicable pull that brought him to her bedside.

DR. MARTIN
(whispering)
I have to go... I'll be back to check
on you later.

He gently kisses Jennifer's hand and slips out of the room.

120 INT. HOSPITAL - DAY

Dr. Martin's day stops by the nurses' station, seeking an update.

DR. MARTIN
Any change on Ms. Marshall?

NURSE
No, Doctor. Some people from her workplace came by, brought those giant Hawaiian flowers over there. We told them they can't go in her room, so we're enjoying them. Her assistant, I believe, said she would stop by tomorrow.

DR. MARTIN
Can you do me a favor and text me when she comes tomorrow?

NURSE
Of course, Doctor Martin.

As he passes the large tropical array, the Dr examines it. His curiosity gets the better of him and he quickly takes the small card in the arrangement and slips it into his white coat pocket.

121 INT. HOSPITAL ICU ROOM - CONTINUOUS

Dr.Martin slips into Jennifer's room, and a calm washes over him. He again sits by her side and takes her hand. With a sigh, he gets up to leave her.

DR. MARTIN

Au revoir, mon Cheri. Till we meet again.

122 INT. HOSPITAL ICU ROOM - MORNING

Dr. Martin reaches into his pocket, pulling out the small envelope. He assumes it's from Jennifer's colleagues, but the choice of exotic tropical flowers piques his curiosity.

He opens the envelope, revealing a heartfelt message.

It READS: My Princess... I cannot believe that you leave me today... You will always be in my heart. J.

DR. DR. MARTIN MARTIN

(whispering)

Who are you, J? And Jennifer? Who are you, and why do you have this effect on me?

CUT TO:

123 INT. HOSPITAL CORRIDOR - DAY

Dr. Martin's phone pings with a text notification from the ICU. His curiosity piqued, he immediately checks the message.

TEXT MESSAGE: ICU J. Marshall next of kin

Dr. Martin rushes back towards the nurses' desk, trying to maintain a calm demeanor.

DR. MARTIN

(speaking to a NURSE)

Hi, did someone show up for Ms. Marshall?

NURSE

Yes, Dr.Martin, This is her assistant, Robin.

DR. MARTIN

(nods)

Oh, Hi Robin. Nice to meet you. How

about we go have a chat?

They sit down in the patient family area, and Robin eagerly begins to explain the situation. Dr. Martin listens intently, absorbing every detail about Jennifer and her sudden disappearance, which has left her friends and colleagues worried.

DR. MARTIN

(encouraging)

Thank you for sharing all of this, Robin. I want you to know that we'll take good care of Ms. Marshall. I personally guarantee you I will check in on her regularly and keep you updated. Her coma doesn't seem to be caused by any severe injury, most likely trauma and swelling. Her leg will require extensive surgeries and prolonged physical therapy, but we'll focus on getting her through this critical time.

124 INT. HOSPITAL CORRIDOR - DAY

Dr. Martin is on the phone with Robin, discussing Jennifer's condition and her parents' return from Europe. She's looking at Jennifer's calendar.

ROBIN

(on the phone)

Oh SHIT!

DR. MARTIN

What happened, Robin?

ROBIN

(panicking)

The CAT!!! Oh my god, I forgot about the cat! I see here she was going to take her to the vet today. Oh my god, who has the cat???

DR. DR. MARTIN MARTIN

A cat?

ROBIN

Shit, she has a cat, and since Jennifer has been in the hospital, who's been feeding the cat? Oh my god, what am I going to do?

DR. MARTIN

Well, can't you go to her house and check on it for her?

ROBIN

Oh, Dr. Martin, I wish I could, but my daughter has a recital tonight, and I can't miss it. I just can't. Shit, who can I get to go? Shit, shit, shit, I have a key, but I can't go tonight.

Before he realizes it, Dr. Martin volunteers.

DR. MARTIN

Well, do you want me to go?

He immediately second-guesses himself, shaking his head and rolling his eyes.

ROBIN

Oh Doctor, could you??? I can leave the key and address here at reception if you could come by and get them. It's not far from the hospital. Oh, I hate to do that to you, but I don't know what else to do. The poor cat must be starving. It's been days.

DR. MARTIN

(reluctantly)

Yeah, sure, I'll take care of it. I think I can sneak out of here early.

ROBIN

(teary-eyed)

Oh thank you so much, Doctor. You're a lifesaver. When Jen wakes up, I know she'll be so grateful.

All of a sudden her eyes fills with tears.

ROBIN

She will wake up right Doc?

DR. MARTIN

Yes Robin I hope so, I'm looking forward to meeting her.

125 INT. DESIGNTECH OFFICE - LOBBY - DAY

Dr.Martin stands in the lobby of DesignTech, gazing at the

photos of Jennifer Marshall that adorn the walls. She appears alongside famous designers and company executives, radiating beauty and confidence. He approaches the reception.

RECEPTIONIST

How may i help you sir?

DR.MARTIN

Um.. my name is Dr.Martin. um... I am here for .. um.. an envelope left by Miss Robin?

Receptionist looks at him and then hands over an envelope to him.

RECEPTIONIST

Yes, She left this for you sir.

DR. MARTIN

(softly)

Thank you.

As he leaves the Designtech building he glances as the sign pointing to Eagles Nest Bar and Grill in the basement.

126 INT. JENNIFER'S SF APARTMENT - LIVING ROOM - DAY

Dr. Martin arrives at Jennifer's modern and beautiful townhouse. He looks around at the organized furniture and modern style of the house. Lost in his thoughts, he's startled by a quiet "meow."

DR. MARTIN

Hey, little one, what's your name?

A petite white cat cautiously approaches him, gliding along the side of the couch. She stops a few feet away and lets out another soft "meow."

DR. MARTIN

Hey, I bet you're hungry. Your mommy is hurt. Let's find you something to eat.

The cat eagerly devours the meal. As he looks around the townhouse again, he contemplates his unexpected role as caretaker for the cat.

He pulls out his phone and texts his assistant.

Text Message: Do you know anything about cats?

ASSISTANT Text message: Yes, why?

DR. MARTIN TEXT MESSAGE: I need help. I have to take care of a cat for a friend.

ASSISTANT Text message: Litter box, food, and toys are about all you need. Really? You're gonna take care of a cat? LOL

DR. MARTIN TEXT MESSAGE: Not funny, I need your help. How do I transport?

ASSISTANT Text message: Why don't you ask your friend?

DR. MARTIN TEXT MESSAGE: She's... away.

ASSISTANT Text message: Oh, and left you the cat? LOL

He puts his phone back in the pocket.

He looks through Jennifer's things hesitantly. He searches for a crate but can't find it. In the meantime, Callie, has crawled into his lap and nuzzled his chest. Dr. Martin notices the medallion on her collar that reads "Callie." She seems calm, Dr. Martin picks her up and walks out.

127 INT. DR.MARTIN'S OFFICE - DAY

Dr. Martin arrives at his office with Callie tucked under his white coat. He carefully walks through the hospital corridors. Once inside his office, he gently sets her down, and she promptly finds refuge under his desk.

DR. MARTIN

(whispering)

Okay, just as well. We'll have to wait until later to sneak you in to see your mommy.

128 INT. JENNIFER'S HOSPITAL ROOM - NIGHT

Dr. Martin brings Callie with him to sit with Jennifer. He takes his seat by her bedside, holding her hand. Quietly, he lets Callie out of his coat.

DR. MARTIN

(whispering)

Hey, wanna see your mom? I think she needs you.

He gently places Callie on the bed. The cat sniffs the various scents then nuzzles against Jennifer's neck. The soft

purring of the cat accompanies the rhythmic beeping of the machines, and Dr. Martin notices a slight increase in Jennifer's heart rate. A smile forms on his face as he squeezes her hand.

Dr. Martin then leans back in his chair

CUT TO:

129 EXT. TROPICAL BEACH - DAY - DREAM

Jennifer floats serenely in the middle of a vast, crystal-blue ocean. The sun glistens on her bronze skin, and her hair shimmers in the sunlight. A small, contented smile plays on her lips. She's in the arms of a mysterious man who combines the best qualities of Paul and Josh, igniting her soul and body.

Jennifer slips into the water. Her body moves gracefully, free from the weight of reality, while "He" tries to keep up. They swim together in perfect harmony.

130 EXT. UNDERWATER CORAL FORMATION - CONTINUOUS

Jennifer glides effortlessly around a coral formation, her tail swishing through the water in a magnificent display of colors - purple, blue, teal, pink. She moves with the grace of the ocean itself, spiraling through the water with pure joy.

As Jennifer disappears into the depths of the sea, the man follows her. He glimpses her tail, confirming what he thought he saw. He kicks his feet, trying to catch up, but when he rounds the corner, she's gone.

131 INT. HOSPITAL CONFERENCE ROOM - DAY - BACK TO PRESENT

Dr. Martin, listens intently as an ORTHOPEDIST explains the complexity of repairing Jennifer's shattered leg.

ORTHOPEDIST

Compound fracture dislocation with multiple fractures of tibia and fibula. The Fibula is shattered into 6-8 sections at the lower ankle. The medial malleolus is completely broken off. The tibia has 3-4 major breaks and her foot is completely detached from the ankle, held together only by a shred of skin. We really can't wait any longer, Dr. Martin, we need to get

her into surgery. The first of many,
I'll say, if we ever expect her to
walk again.

The team of doctors reviews Jennifer's condition.

SURGEON

This is a very difficult break, it
will be almost impossible to repair.

They all nod in agreement.

132 EXT. UNDERWATER CORAL FORMATION - CONTINUOUS - DREAM

Jennifer glides with effortless abandon in the sea. The colors and graceful movement of her mermaid-like body captivate the underwater world. Suddenly, her tail gets caught in a tangle of coral. Panic washes over her as she struggles in vain to free herself, her face contorted in pain.

133 INT. OPERATING ROOM - CONTINUOUS - BACK TO PRESENT

Dr. Martin winces at the loud, grinding sound of the drill as they secure sections of Jennifer's bones in her lower leg.

134 EXT. UNDERWATER CORAL FORMATION - CONTINUOUS - DREAM

A swarm of thousands of tiny fish swirls around Jennifer creating a thick tornado. She's freed from the coral's grip, kicking toward the surface with desperation until her face breaks through the water's surface. She climbs onto the floating bed.

135 INT. JENNIFER'S COMA - DREAMSCAPE - CONTINUOUS - DREAM

Suddenly, in her dream, a powerful whoosh of wind fills the space. An angelic figure with magnificent wings descends softly onto her bed.

ANGELIC FIGURE

(softly)

Shhhh, my love, I am here.

The angelic figure, powerful and reassuring, kneels beside Jennifer, gently stroking her. The delicate feathers of his wings flutter softly in the wind.

FADE OUT.

136 INT. DR. MARTIN'S OFFICE - NIGHT

Dr. Martin, collapses onto the couch, utterly drained. Within seconds, Callie emerges from her hiding.

Dr. Martin smiles weakly, petting the little cat.

DR. MARTIN

(stroking Callie)

I know, sweetie. Mommy's okay. I made sure of it. You can't see her tonight, maybe tomorrow.

Dr. Martin takes out his phone and dials ROBIN's number. After a few rings, ROBIN, answers the call.

DR. MARTIN

(on phone)

Hey, just wanted to let you know, she's okay, she came through the surgery fine. Still unresponsive but at least the orthopedic team was able to address the worst of her injuries.

ROBIN (O.S.)

Oh my god, how horrible, poor thing.

DR. MARTIN

(worried)

No, really, I think she'll be okay. She'll have a long road of recovery and probably more surgery and, of course, therapy, but I'm determined to see that she walks again. Honestly.

ROBIN

(thankful)

Oh, Dr. Martin, thank you so much for calling. I'll let Mr. Barnes know; he's been worried sick. One of us is going to try to go by tomorrow.

DR. MARTIN

(curious)

Hey, any word from her parents, or anyone?

ROBIN

(sighs)

No sir, nothing. I'm sure her parents will call for her when they can't

reach her cell.

DR. MARTIN
(concerned)
No friends? Boyfriends?

ROBIN
Sorry, Doc, she was so private. No one has called the office. Her clients have been calling, but we've been vague. Mr. Barnes is thinking maybe we need to start telling people what happened to her. She used to mention a friend named Julie. I'll see if I can track her down.

DR. MARTIN
I hope so, Robin. I'm doing my best to bring her back to you... and to me. I don't even know her, but I feel like I do for some crazy reason.

137 INT. HOSPITAL CORRIDOR - DAY

Dr. Martin walks down the hospital corridor toward Jennifer's room. He is taken aback by the stunning array of flowers that adorn the counter outside her room in the ICU.

DR. MARTIN
(AMAZED)
Woah, what happened here?

One of the NURSES, busy arranging the flowers, looks up and smiles.

NURSE
(GRINNING)
No idea. All these flowers started rolling in around 10 am. Incredible, huh? They can't go in her room, so we all get to enjoy them.

Dr. Martin, curious, takes out his phone and texts Robin.

DR. MARTIN (texting): Wow, we got hit by flowers here today, what happened?

ROBIN (texting back) : Oh, sorry, we issued a press release about the accident. We couldn't hold off anymore. The phone

has been ringing off the hook with all her clients, and designers are calling to check on her. We told them she was there but asked for no visitors. Sorry!

DR. MARTIN (texting) : She is a special girl, huh?

ROBIN (texting back) : Yes, and I am trying to find Julie for you though...

DR. MARTIN (texting) : Ok, thanks.

138 INT. JENNIFER'S HOSPITAL ROOM - DAY

Dr. Martin steps into the quiet of Jennifer's room, where she lies alone, still unconscious.

DR. MARTIN
(whispering)
We could open a flower shop out there,
girl...

He reaches again for the card in his pocket from the Hawaiian flowers. The card begins with "My Princess."

DR. MARTIN
Where are you, Prince Charming? Who
are you? And why aren't you here?

139 EXT. SYLVIA'S HOUSE - MORNING

Paul stands on the porch, hands in his pockets, anxiously awaiting an answer to his doorbell ring.

PAUL (V.O.)
(In his head)
No, No, No, don't do it. Don't call
her.

Determined to resist the urge, Paul resolves to focus on Karen, prioritizing his obligation over instinct.

The front door opens, revealing SYLVIA (60s), Karen's mother.

PAUL
Hey, Sylvia, is Karen around?

Sylvia's eyes convey disappointment, a motherly chastisement.

SYLVIA
She's upstairs.

140 INT. KAREN'S BEDROOM - MORNING

Paul climbs the stairs slowly and knocks gently on Karen's bedroom door. She lies on her side, her back turned to him.

PAUL
(softly)
Hey Sweetie... Sorry you had to come
home like this. It will be OK.

He sits down and reaches out to stroke her back. Karen's body tenses at his touch, but he continues.

PAUL
(apologetic)
I'm sorry about yesterday, love.

Karen, her voice tight with emotion, finally speaks up.

KAREN
(confused)
What's going on, Paul? What was that
all about?

PAUL
(reassuring)
Nothing, sweetie, I promise. It was
just bad timing. I'm here. I promise
you, I'll be here. I'll take care of
you, see you through this. Please, let
me help you.

Karen slowly turns over, reaching out and wrapping her arms around Paul's neck, pulling herself close to him. He embraces her tightly as she weeps, releasing her fear and frustration.

As Karen looks up at him with puffy red eyes, Paul tucks a strand of hair behind her ear.

PAUL
(comforting)
It's okay. We will be okay.

141 INT. HOSPITAL CONFERENCE ROOM - DAY

Dr. Martin has reserved a conference room to meet with Jennifer's medical team. He sits at the head of a long table, surrounded by various DOCTORS and SPECIALISTS.

DR. MARTIN
I want to ensure that we're all on the

same page regarding Jennifer Marshall's care.

The doctors take turns providing updates.

ORTHOPEDIC SURGEON

Her most significant physical issue remains her shattered right leg. We performed the initial surgery to stabilize her ankle, but her coma makes it hard to gauge her prognosis. More surgeries are likely, along with extensive physical therapy.

Dr. Martin listens intently.

NEUROLOGIST

The major uncertainty is her coma state. We've reviewed her scans repeatedly but can't identify any missed brain injuries. Swelling has reduced, but it might still account for her unconsciousness. Sometimes these cases are perplexing.

DR. MARTIN

What do you mean, "almost" certain? The girl's life is at stake here!

The doctors exchange glances.

NEUROLOGIST

(defensive)

Excuse me, Dr. Martin? I assure you we have checked everything. If you have a better explanation, please share it. I'm not sure why you're in charge of this patient. Where is her next of kin? I should be discussing this with them, not you. I've respected your inquiries, but I expect the same courtesy in return.

Dr. Martin tempers his tone.

DR. MARTIN

(apologetic)

My apologies, Doctor. I'm just frustrated with the situation. It seems we can't make progress with this lingering question about her

condition. I appreciate your efforts and your presence here. As for her family, we're still trying to locate them. Her parents are in Europe, and we can only reach her work associates.

142 INT. DR.MARTIN'S OFFICE - DAY

Dr. Martin sits in his office checking the patient's files. He startles when he receives a text from the nurse's station.

TEXT MESSAGE: Visitor. J. Marshall

Dr. Martin (texting back) Thx, coming.

He quickly makes his way to Jennifer's room.

143 INT. HOSPITAL ROOM - DAY

Dr. Martin arrives at Jennifer's room. JULIE (30's, stylish, Indian, dark eyes, slick bob) holds Jennifer's hand to her mouth, eyes welling up with tears, shocked to see her friend in such a condition.

DR. MARTIN
(approaching)
Hi, I'm Dr. Martin. You are?

Julie struggles to speak, her voice trembling.

JULIE
(teary-eyed)
Julie. I'm Julie. She's my friend. What happened? Is she gonna be okay? I was out of town, and when I got back, I heard... Oh my god, is she going to be okay?

DR. MARTIN
(reassuring)
Um... yes, I think she'll be okay. There's still a lot we need to deal with, but she's making progress every day.

Julie's eyes dart around the room, landing on the abundance of flowers outside.

JULIE
(confused)
My god, the flowers outside? What

the...

DR. MARTIN

(nodding)

I know, right? Your friend is loved... but yet she is here alone. You are her first visitor aside from her assistant and her boss. Such an outpouring of... beautiful flowers... yet here she is.

JULIE

I don't know, the industry, I guess...

DR. MARTIN

(suggesting)

Perhaps I'll let you spend some time with her, then maybe we could get a cup of coffee and chat... about her condition.

JULIE

(grateful)

Yes, of course, thank you so much.

Julie turns toward Jennifer, holding her hand and taking a seat beside her. Dr. Martin exits the room.

144 INT. HOSPITAL CAFETERIA - DAY

Dr. Martin sits across from Julie in the hospital cafeteria.

JULIE

Well... she's my friend, and we have a great time when we go out, but I don't really see her all that often. She... has a lot going on, and we both get busy... she's going to be okay, right?

Dr. Martin nods.

DR. MARTIN

I believe she'll be okay. We just need time and patience.

He takes a pause.

DR. MARTIN

Julie, do you know why no one has come? Do you know her parents? Boyfriend? It's been a bit challenging with no family to consult with.

Julie shakes her head, her eyes filling with tears.

JULIE

Oh gosh, no. I've never met her parents. I think they live in Florida or maybe North Carolina. I think she said they travel a lot, retired. I don't think they are close.

DR. MARTIN

(in agreement)

Yes, Robin said they were in Europe, and she has not been able to contact them. She's hoping they will call the office soon. It seems Jennifer's phone and personal effects were misplaced in the accident or something. Hopefully when they can't get a hold of her on the cell, they'll call the office.

Dr. Martin pauses.

DR. MARTIN

The day after the accident, Robin brought some flowers that had come from Hawaii that were sent to the office, signed -J. Do you know who that might be?

JULIE

Honestly, no. I know she was traveling to Hawaii a lot, and I think she was seeing someone there. But she kept so much about her life private. We talked about work mostly.

DR. MARTIN

I see.

JULIE

I still can't believe this happened to Jennifer. You know, she was really up and coming in our business.

Dr. Martin offers a gentle response.

DR. MARTIN

Julie, there's not much we can do right now, other than wait. Wait for her to wake up. I'm so sorry; I wish there were more we could do at this

time.

Julie nods, her eyes still brimming with tears.

JULIE

Okay, thank you so much for taking care of her. I'll try to come back in a couple of days. Please let me know if anything changes.

Julie gets up and takes her coffee with her, Dr. Martin looks at her walking away, and gently shakes his head and runs his fingers through his hair, still perplexed.

145 INT. HOSPITAL NURSE'S STATION - DAY

Dr. Martin phone rings, he checks the phone "ROBIN" shows on the phone. Dr. Martin picks the call.

DR. MARTIN

Um.. Hello Robin.

ROBIN

Oh Hello Dr. Martin, We finally have a call from Jennifer's parents. They are coming.

DR. MARTIN

That's great! Everyone here has been bugging me for next of kin.

ROBIN

Oh, my god, I wasn't sure what to tell them. I was afraid to upset them too much. I'll let you know when they are coming, Dr. Martin. You can talk to them, right?

DR. MARTIN

(reassuring)

Of course, Robin. I'm looking forward to meeting them. Not much has changed here. She seems to be doing well, but still no response.

146 INT. STANFORD MEDICAL CENTER - DAY

Dr. Martin enters to the waiting area and sees TED MARSHAL (60s) and, CAROL MARSHALL (60s, hispanic with thick accent), She is standing with nervous energy, and Mr. Marshal stands by as a stoic observer.

CAROL

Hello Dr... We are Jennifer's parents,
can you please tell us what is
happening.

Her eyes smile, but start to fill with tears.

DR. MARTIN

Mr. and Mrs. Marshall, hello. I'm Dr.
Martin. Come with me.

He guides them to Jennifer's room.

147 INT. JENNIFER'S HOSPITAL ROOM - DAY

Carol Marshall's robust energy instantly drains when she sees her daughter Jennifer lying in the hospital bed, surrounded by IVs and monitors. Jennifer appears frail, peaceful, and beautiful. Carol reaches out to Ted and collapses into him. She weeps, her body shaking with emotion.

Dr. Martin stands nearby. He locks eyes with Ted.

DR. MARTIN

I know... I understand... I'm so
sorry.

Dr. Martin patiently waits, allowing the emotions to sink in.

CAROL MARSHALL

Please tell us everything. Is there
anything we can do to help our
daughter.

Dr. Martin shrugs.

DR. MARTIN

(humbly)

Like I told Julie, there's not a lot
that can be done right now. We're all
in a waiting pattern. We do her
exercises daily, and if and when she
wakes up, her leg will most likely
need more surgery but we won't know
that until later.

Carol looks Dr. Martin straight in the eye.

CAROL MARSHALL

With all due respect, Doctor, IF is
not an option. WHEN my daughter wakes

up, we will get her walking again.

She squares her shoulders further.

CAROL MARSHALL

We are not leaving her side until that time, so I suggest you figure out something for us to do to help.

Dr. Martin nods slightly.

DR. MARTIN

Duly noted, Ma'am.

Ted looks at his wife, shifting the focus to practical matters.

TED MARSHALL

Okay, Carol, first we need to figure out where we are going to stay. Pepito is still at my brother's, and if we're going to be here for an extended period, we need to arrange to bring him over here.

He looks at Dr. Martin, explaining the situation.

TED MARSHALL

Our dog, Pepito. We've been away for over a month; he probably thinks we've abandoned him.

148 INT. JENNIFER'S HOSPITAL ROOM - DAY

Dr. Martin considers options for housing Jennifer's parents, Carol and Ted Marshall.

DR. MARTIN

Why don't you stay at Jennifer's house? I'm sure she wouldn't mind.

CAROL MARSHALL

(concerned)

How would we get in if you say her things were lost?

DR. MARTIN

(smiling)

Well, believe it or not, I happen to have an extra set of keys. It's a long story, but somehow, I rescued the cat.

Carol's face lights up.

CAROL MARSHALL

Oh, my gosh, her cat! What was her name again?

DR. MARTIN

Callie, her name is Callie. If you're going to stay there, maybe you could take her home.

CAROL MARSHALL

Oh no! Dios mio, Teddy is very allergic to cats. Where is the poor little thing?

DR. MARTIN

Um... well... actually, she is kind of a stowaway in my office, and I sneak her in here at night, and she sleeps with Jennifer. I know, I know, it's crazy...

Carol looks at Dr. Martin with appreciation.

CAROL MARSHALL

Wow, I'm sure that would mean a lot to my daughter. Thank you!

Ted clears his throat.

TED MARSHALL

Well, if the cat is here, we could send for Pepito, and he could stay with us at Jennifer's.

DR. MARTIN

(nods)

I'll go get the keys for you.

CAROL MARSHALL

And the exact address, please.

DR. MARTIN

Sure, she had some things packed, she was in the process of moving to LA from what I understand... But I'm sure you will be comfortable there. I'll be right back.

Dr. Martin goes to get the keys. Carol and Ted look at their

daughter. Tears fill Carol's eyes..

149 INT. HOSPITAL CORRIDOR - NIGHT

Carol and Ted Marshall arrive at the hospital for a late-night visit to see their daughter. Ted heads to the newsstand to grab a magazine while Carol heads to Jennifer's room. She opens the door quietly, revealing the heartwarming sight inside.

150 INT. JENNIFER'S HOSPITAL ROOM - NIGHT

Carol enters the dimly lit room. Dr. Martin sits in a low chair next to Jennifer's bed, fast asleep. He holds Jennifer's hand. Callie, curls up on Jennifer's pillow. Carol stops without making a sound and smiles.

151 INT. HOSPITAL CORRIDOR - DAY

Carol seeks out Dr. Martin in the hospital corridor.

CAROL MARSHALL

Doctor, Ted and I would love if you would join us for a home-cooked meal one evening. What do you say? You like tacos? Enchiladas? Arrozito?

DR. MARTIN

Of course, that would be nice, yes. I don't get home-cooked food very often. Lately, it seems like I live at this hospital.

CAROL MARSHALL

I bet it does, mijo, I bet it does... What day would be good for you?

152 INT. JENNIFER'S SF APARTMENT - NIGHT

Dr. Martin steps into Jennifer's modern apartment. He shares a delightful meal with her parents and joins them in playing gin rummy.

CAROL MARSHALL

C'mon, I've been playing gin with this guy for over 20 years, and I need some fresh blood!

They laugh, enjoy wine, and play cards late into the night.

DR. MARTIN

It's late....I need to get going.

CAROL MARSHALL

Oh my gosh, it's so late, you should stay here tonight.

Dr. Martin looks around.

CAROL MARSHALL

You'll sleep in Jennifer's room; we're in the guest room. I insist! I'm not going to let my daughter's doctor get in an accident.

She guides him to Jennifer's room, closes the door, and returns to her husband. He undresses, surveys the room, as he sits on the bed his curiosity gets to him, and opens a drawer filled and sees a stack of cardboard coasters. Most of them have "Eagles Nest" printed on one side, and have writing on the other side. Dr. Martin reads each one carefully. His face expression changes as he reads through.

Dr. Martin sets the coasters back in the drawer and slides under the covers. He inhales deeply, trying to find Jennifer's fading scent, and falls into a deep, peaceful sleep.

153 INT. DESIGNTECH - MORNING

Dr. Martin arrives at Jennifer's office and takes a moment to study the numerous photos of Jennifer displayed throughout the lobby. Her radiant smile in the pictures captivates him, making him grin back at the images.

Robin approaches him with a warm hug.

ROBIN

Welcome! Dr. Martin. It is a pleasure to have you here.

She leads him to the conference room, where he finds Mr. Barnes, Julie, and a few other individuals. Mr. Barnes shakes hands with Dr. Martin and guides him to take a seat.

MR. BARNES

Dr. Martin, as you know, Jennifer was at the pinnacle of her career in our industry. Her clients, mostly prominent design houses, have been reaching out to us, wanting to

contribute in some way. Jennifer's medical expenses are covered, and our company will take care of any additional costs. Financially, she's secure. However, we all want to do something extraordinary to honor her and let her know she's always on our minds. Frankly, her accident has shaken us deeply, and we're struggling to cope. She was the backbone of our business, and it's heartbreaking to see her like this. So, considering all of this, we're planning to organize a charity fashion show featuring some of her designer clients. All the proceeds will go to the Animal Foundation and Ocean Federation, the charities she passionately supported. This meeting is to begin planning the event and decide whom to invite. What do you think of the idea, and please, share an update on her condition?

Dr. Martin, nods in agreement.

DR. MARTIN

Well...it sounds like a lovely idea, but of course you all know her better than me, so you would know if this is something that she would like. I know how hard it is to feel helpless in this situation. Trust me, there are moments when I feel helpless too, as parts of her condition and recovery have been a bit of a mystery to the medical team. Her unconscious state is still a bit of an enigma. The initial condition, we believe, was due to impact, shock, and swelling in the brain, but much of that has subsided, and she's not woken up. Her leg was crushed in the accident, and that remains her other most serious injury. For sure she will need more surgery on that leg and extensive physical therapy. We do mobility exercises with her daily and in fact her parents are here now, helping with that task on a daily basis. Actually.....I bet her mom, Carol

Marshall, would love to be involved with this project. She may be driving the nursing staff a little crazy at this point anyways

The room chuckles.

154 INT. DESIGN TECH - CONFERENCE ROOM - CONTINUOUS

MR. BARNES

(To Robin)

Can we have Jennifer's mom on phone now?

Robin nods and dials CAROL's number. After a few rings she picks the phone.

DR. MARTIN

Carol, this is Dr. Martin. I'm at Jennifer's office, and they're discussing having a charity fashion show in Jennifer's honor. I told them you might like to be involved. You're on speakerphone with her co-workers, friends, and Mr. Barnes.

Carol sighs audibly before speaking

CAROL (V.O.)

Oh, what can I say? I think my Jenny would love that. You know, Jennifer LOVES her work. She's so talented and so smart, with a beautiful vision.

MR. BARNES

(choked up)

Yes, Mrs. Marshall, we all know that. She's the cornerstone of our company.

CAROL (V.O.)

Thank you so much for appreciating what she brings to your company. Thank you for supporting her during this time. Please tell me more about this and how can I help?

155 INT. EAGLES NEST BAR AND GRILL - DAY

Dr. Martin and Robin sit at a cozy table by the window, overlooking the bay.

ROBIN

(looking at Dr. Martin)

Thank you for being a part of this, Dr. Martin. Jennifer means so much to all of us.

DR. MARTIN

I'm more than happy to be involved, Robin. It's clear how much Jennifer is loved and admired by everyone here. Let's make this event a tremendous success, not just for her, but for the causes she cares about.

Dr. Martin and Robin continue their lunch, sitting at a table adorned with coasters.

DR. MARTIN

(eyeing the coasters)

So, did you and Jennifer come here often, being downstairs and all?

ROBIN

Yeah, sometimes for happy hour or a little after work celebration.

DR. MARTIN

(nods)

Did she come here much on her own?

ROBIN

Not that I know of. Why?

DR. MARTIN

Just curious...

(pauses)

When I had dinner with her parents last night, I saw a bunch of these coasters at her house, and I thought maybe she had a friend here or came here often.

ROBIN

Not that I know of. I used to laugh at her because she usually wears her hair up in a French twist at work or in a ponytail. A couple of times, when we came here, she made a point to let her hair down and shake it out loose. I was like, what the hell? I guess she was just ready to relax and cut loose

for the day.
 (she giggles)
 Who knows?

Dr. Martin grins and nods.

They finish their lunch

DR. MARTIN
 Ok, we'll be in touch....

Robin nods.

Robin leaves. Dr. Martin heads over to the bar, where the stack of coasters catches his eye once more. He picks one up, twirling it in his hand, and then strikes up a conversation with the bartender.

DR. MARTIN
 These are cool, huh? Protect the tables and such?

BARTENDER
 (nods)
 Yeah, I guess. They make us use them with every drink.

Bartender cleans a glass.

BARTENDER
 You from around here?

DR. MARTIN
 (nods)
 Um, yes. I work at the hospital. I came to a meeting for a friend upstairs at DesignTech and to grab some lunch. You see those girls much down here? I think my friend might come here on occasion.

BARTENDER
 (shrugs)
 Naw, man, couldn't tell you. I've only been here a couple of weeks, and it's kinda quiet at the bar at lunchtime. A few people recently left here, so I just got hired on.

Dr. Martin wraps up the conversation and bids farewell before heading back to the hospital.

156 EXT. STANFORD MEDICAL CENTER ENTRANCE - DAY

Dr. Martin walks towards the entrance, he notices a couple sitting on a bench outside. The girl, Karen, is crying, while the tall and handsome guy, Paul, consoles her. Dr. Martin initially walks past them but then returns to check on them.

DR. MARTIN
Everything okay?

PAUL
(looking up)
Um, yeah, we're okay. Just a big day for my friend, we're working up the courage to face it. Thanks for asking.

Dr. Martin nods in understanding.

DR. MARTIN
Okay, be well, both of you.
(gestures toward Paul)
Looks like this guy is gonna take good care of you. You're not alone.

Karen nods, tears still streaming down her face.

157 INT. CHARITY EVENT VENUE - NIGHT

The room is elegantly decorated, reminiscent of a cathedral merged with a high-end fashion runway. Enormous candelabra chandeliers hang above the runway, their jewels glistening in the flickering candlelight. The backdrop resembles an ancient cathedral, bathed in warm-hued spotlights that cast a sunset-like glow onto the runway floor. Stencils over the spotlights create the illusion of water ripples, adding to the ethereal ambiance.

At the back of the runway, a jumbo live screen displays breathtaking ocean scenes from the Ocean Federation: schools of dolphins, swirling plankton, and a myriad of undersea life. Everything blends together seamlessly, creating an aura of palpable magic in the room. Soft music, carefully crafted lighting, captivating images, and the cool, dark atmosphere envelop the guests as they take their seats in silence.

MR. BARNES steps onto the stage, commanding the room's attention.

MR. BARNES
Hello everyone, Welcome, and thank you for coming to share this day with us.

As you know, our darling Jennifer was in a horrible traffic accident about a month ago. She remains in a coma as of today. Jennifer was, and is, the cornerstone of design and development at DesignTech.

The audience listens attentively.

MR. BARNES

(Continuing)

All of the participants today will be showing collaborative work that she did with them in creating unique textiles for some of the top designers in the world. We have all felt helpless during this time in how to help her. So today happened. Her designers, friends, and co-workers put this charity event together in her honor, to show our support for her causes, our awe for her talent, and our love for her spirit.

Mr. Barnes' voice trembles with emotion as he continues.

MR. BARNES

We will take care of Jennifer and all her medical needs, so the proceeds from today will go to 2 organizations that she regularly supported.

Mr. Barnes takes a deep breath.

MR. BARNES

Without further delay, I would like to introduce Robin Leek, Jennifer's assistant, to tell you about our guest designers. Please give her a round of applause for putting together this beautiful venue.

The audience erupts in applause as ROBIN steps into the spotlight.

ROBIN

(With a quiver in her voice)

Oh gosh, I promised myself I was not going to cry...

She chokes back tears, struggling to compose herself.

ROBIN
...she would love this, right?

The audience applause.

ROBIN
When Jennifer and our team work with a designer, we form a bond. For our technology to create something unique for each designer, we have to be in sync with them and their inspiration. That process inevitably leads to lifelong friendships. Her clients, and now friends, wanted to come together today for Jennifer. We are pleased to welcome the design houses of Calvin Klein, Diane Von Furstenberg, Vera Wang, Donatella Versace, and Zac Posen. Enjoy...

158 INT. CHARITY EVENT VENUE - NIGHT

With a surge of energy, the music intensifies as the high-fashion extravaganza takes center stage. The runway comes alive with a parade of exquisite designs.

The show commences with chic modern shift dresses from CALVIN KLEIN. A model in a graphic black and white dress struts down the runway, accompanied by a statuesque black STANDARD POODLE. The audience collectively utters an "awe" at the unexpected and charming sight.

The Calvin Klein display is a monochromatic masterpiece, featuring dazzling graphic prints. Digital faces and geometric patterns glide down the runway, creating a mesmerizing effect.

Next, DIANE VON FURSTENBERG presents her iconic wrap dresses, but this time, the entire dress is a single oversized floral bloom. A bright-faced LITTLE SPANIEL PUP enthusiastically trots alongside a model wearing coral stilettos. The audience is captivated as stunning floral versions of the DVF dress grace the magical runway.

DONATELLA VERSACE's collection follows, showcasing long flowing chiffon gowns reminiscent of treasures from a gold chest. Motifs of coins, jewels, and beads adorn the fabric, creating an atmosphere of weightlessness and opulence. Three little CHIHUAHUAS with oversized jewel collars on a triple gold chain leash bring smiles to everyone's faces. It's clear that Jennifer and Donatella have seamlessly brought Versace's

high style to the forefront.

Next down the runway, is ZAC POSEN's collection, paying homage to the rich hues of the sea with deep purples, teals, and pinks. Subtle undersea life patterns shimmer on elegant long sheaths.

And for the finale, the spotlight falls on VERA WANG's bridal collection. The ethereal gowns feature magnificent hushed florals delicately overlaid on soft cream and white silks, mesh, and chiffons. The audience responds with hushed awe as each model parades the exquisite creations down the runway. The last model carries a tiny WHITE MALTESE PUPPY, and the room erupts in thunderous applause.

The lights in the room dim, leaving only the gentle glow of candlelight. A single soft light illuminates the end of the runway. CAROL MARSHALL steps into the light, accompanied by a pastor CHARLES GORDON (60s).

CAROL MARSHALL

Hello... wasn't that so beautiful?

The room applauds once more.

CAROL MARSHALL

I'm Carol, Jennifer's mother. Thank you so much for coming today. My daughter is so talented, huh?

The room responds with more applause.

CAROL MARSHALL

I mean, I knew she was... but wow, what a gift from God. That was so magnificent... I will remember it always.... But what my Jennifer needs today is YOU, ALL OF YOU... She needs your prayers, your strength, she needs to come back to us. Please God, she needs to come back to us...

The room falls silent, gripped by emotion.

CAROL MARSHALL

This is my friend, my Pastor, Charles Gordon. He is going to lead us in prayer right now. I don't care what faith you are, if you are here, you love my daughter, my Jennifer, she needs you right now. Please come

forward....as one...for Jennifer.

People begin to move forward, joining hands and forming a united circle. PASTOR CHARLES GORDON steps forward.

PASTOR CHARLES GORDON

Let us pray...

159 INT. JENNIFER'S HOSPITAL ROOM - NIGHT

Jennifer lies in a hospital bed, surrounded by an array of medical equipment. She's in a deep coma, completely unresponsive. The heart monitor next to her beeps rhythmically, providing the only sign of life in the room. The room is filled with an eerie, somber silence, as her fate hangs in the balance.

FADE TO:

160 EXT. UNDERWATER WORLD - CONTINUOUS

Jennifer glides gracefully through the crystal-clear water. Her long hair flows behind her, and her powerful mermaid tail propels her forward. She smiles as she mimics the deep turns and undulating movements of a school of fish swimming alongside her.

Jennifer rounds a coral bank and encounters a mesmerizing column of light piercing through the water from the surface to the ocean floor. Her fish companions begin to circle around the column, rising toward the surface in a spiraling dance.

She stops and looks toward the beam of light. Thousands of sea creatures surround the beam, circling it without entering the light.

She swims away, her eyes scanning the beam. she remains still, arms outstretched, her magnificent tail keeping her in place. She gazes up at the curious beam of light and looks down toward the ocean floor. She takes in her surroundings, floating, looking up and down. Contemplating but drawn to the light.

CUT TO:

161 INT. JENNIFER'S HOSPITAL ROOM - NIGHT

Dr. Martin, enters the quiet room. He gently places Callie, on the bed next to Jennifer. As he scratches Callie's ears, he whispers affectionately.

DR. MARTIN
Here you go, baby. Go curl up with
your mom.

Dr. Martin then sinks into a chair, his eyes fixed on
Jennifer.

DR. MARTIN
Wow, you should have seen today... It
was magnificent. If only you had been
there... I hope somebody filmed it for
you. You are so talented...

He leans forward, gently grabbing her hand.

DR. MARTIN
(Almost inaudible)
Please... You don't understand...
Everyone... everyone... needs...
you... We all...

His voice falters, his grip on Jennifer's hand tightening.

DR. MARTIN
Please...

Suddenly, he feels a slight movement in her hand.

FADE TO:

162 EXT. UNDERWATER WORLD - CONTINUOUS

Jennifer gazes upward and sees a silhouette beyond the beam
of beam of light. The figure is lean, muscular, and strangely
familiar.

With determination, she starts to swim upward, her powerful
mermaid tail propelling her, but the figure disappears. She
looks left and right, confused. She looks up again.

Beyond the light, she spots a swooshing motion of wings, and
as she ascends, the figure takes shape, hovering just above
the surface.

She continues to rise and as she gently breaks the surface,
powerful arms lift her out of the water and lay her gently on
the shore. The figure disappears.

CUT TO:

163 INT. JENNIFER'S HOSPITAL ROOM - CONTINUOUS

Dr. Martin, stands up abruptly.

DR. MARTIN
Jennifer? Jennifer...

He bends over, searching her face in the dim light. Tapping her cheek lightly.

DR. MARTIN
Jennifer...

Her head begins to move slightly from side to side, and she whispers.

JENNIFER
(Weakly)
Paul?... Paul?... Is that you?

Dr. Martin stands up straight, looking upward with one tear streaming down his face.

DR. MARTIN
(Barely audible)
Thank you... Oh God, thank you...

He hasn't let go of her hand. Jennifer's eyes flutter open, her vision slightly blurred. CALLIE, the cat, senses her movement and gently walks up onto her chest to sniff her face. Jennifer grins slightly.

JENNIFER
(Whispering)
Callie?...

It's both a greeting and a question in one simple expression. DR. MARTIN looks into her eyes.

DR. MARTIN
Shhh... go slow. You're in the hospital. You're okay.

Jennifer's panic rises, but Dr. Martin reassures her.

DR. MARTIN
You're okay. I'm Dr. Martin.

He grins.

DR. MARTIN
Your little cat is here. She's been
watching over you. You're okay.

Jennifer's eyes hold a questioning look, wondering why her
cat is in the hospital.

DR. MARTIN
You've been here a while, over a
month. You're okay. Can you tell me
your name?

Jennifer looks around the room, feeling the weight of her
body. She closes her eyes briefly. She opens her eyes and
looks at Dr. Martin.

JENNIFER
(Weakly)
Jennifer... Jennifer Marshall.

Dr. Martin smiles warmly.

DR. MARTIN
(Softly)
That's right.

He sighs, sits back in the chair, and runs his hand through
his hair. He looks up and his eyes fills with gratitude.

DR. MARTIN
(Whispering)
Thank you...

He reaches for his phone.

DR. MARTIN
(On the phone)
I need to call your mom.

He dials Carol's number. The phone RINGS.

CAROL
(On the phone)
What is it? Is she okay?

DR. MARTIN
(On the phone)
She's awake, Carol.

CAROL
(On the phone)
Aye Dios mio, we're coming... Thank
you, Doctor... We're coming.

Dr. Martin hangs up the phone.

164 INT. JENNIFER'S HOSPITAL ROOM - MORNING

Jennifer lies on the bed.

JENNIFER
What happened? How long have I been
here? What's going to happen to me
now?

DR. MARTIN
(Compassionate)
We'll discuss all of that in due time,
Jennifer. You've been here for over a
month. You were involved in an
accident, but you're safe now.

Jennifer struggles in confusion.

JENNIFER
I don't remember the accident. I
remember .. umm.

Jennifer turns to Dr. Martin with hope.

JENNIFER
Um, do you know if Paul has been here?
Does he know?

Dr. Martin hesitates before responding.

DR. MARTIN
(Cautious)
From what I know, only Robin, your
friend Julie, and your boss have come
to visit. And, of course, we finally
found your parents after a couple of
weeks.

JENNIFER
Do you know where my cell phone is? I
need to call him.

CAROL MARSHALL rushes into the room, emotional and relieved.
Tears spring into her eyes.

DR. MARTIN
I'll leave you two to talk things
over.

Dr. Martin smiles as Carol hugs Jennifer and he exits the
room.

JENNIFER
Doctor, my phone?

CAROL MARSHALL
Oh, Jennifer, we will get you another
phone.

Jennifer's frustration grows.

JENNIFER
Oh my God, my life is in my phone. I
don't have those numbers anywhere
else!

DR. MARTIN
Maybe Robin can help. I'll give her a
call. I'll be back later to talk about
where we go from here in your care.

165 INT. JENNIFER'S HOSPITAL ROOM - DAY

Robin gives a phone to Jennifer. Jennifer quickly tries to
call Paul.

COMPUTER (V.O.)
The number you have dialed is no
longer in service...

She tries multiple times, but it's always the same result.
Jennifer then dials EAGLE'S NEST'S number.

JENNIFER
Can I speak to Paul, please?

OPERATOR (V.O.)
We are sorry Ma'am. He no longer works
here.

Her shoulders sag.

JENNIFER
What the hell? Robin, did anyone call
for me since I've been here?

Robin lights up but then hesitates.

ROBIN
 (Troubled)
 Well, yes, everyone on the planet!
 Everyone has been going crazy calling
 and sending flowers, all the
 designers, all the PR people. Insane!

JENNIFER
 (Desperate)
 No, Robin, not work people. Anyone
 else?

Robin's expression softens as she looks at Jennifer.

ROBIN
 (With regret)
 No, Jen, sorry. Dr. Martin kept asking
 me the same thing, like if there
 was... anyone... I told him I didn't
 know. You never tell me any of that. I
 didn't know who to call. I'm sorry.

Robin holds her hand.

ROBIN
 What's gonna happen now? Are you still
 gonna go to LA, stay here? Do you
 know?

She turns away.

JENNIFER
 (With uncertainty)
 I don't know.

Robin walks out of the room. As she walks out, Jennifer dials
 a number, the phone rings.

SHIRLEY RUSSO (V.O.)
 Hi, It's Shirley Russo, Josh's
 phone...

Jennifer freezes upon hearing Shirley's voice. She hungs the
 call.

166 INT. JENNIFER'S HOSPITAL ROOM - AFTERNOON

Dr. Martin visits Jennifer in her hospital room with the
 orthopedic team. They check her leg injury.

SURGEON

Jennifer, it's crucial to understand the extent of your injuries. We may need to perform several more surgeries, and there's a possibility of limited mobility.

Jennifer nods.

DR. MARTIN

Jennifer, do you understand what we're saying?

Jennifer, lost in thoughts, looking at Dr. Martin with curiosity.

DR. MARTIN

Jen..?

JENNIFER

Ahh.. yes, I do, but...I... I remember you.....

Dr. Martin looks in her eyes and speaks softly.

DR. MARTIN

I'm glad to hear that. I believe in you, and I'll do whatever I can to help you.

JENNIFER

(determined)

I will walk again, and I'll even wear heels again. I won't be a cripple. You don't know me at all, you know nothing about what I'm capable of. I will be free, I will live my life. Just you watch.

Dr. Martin smiles and squeezes her hand in support.

DR. MARTIN

I know, You're gonna be just fine.

167 EXT. HOSPITAL PATIO - DAY

Jennifer is on the patio working with Robin, Dr. Martin observes her with a smile. He's delighted to see her making progress and healing.

168 INT. JENNIFER'S SF APARTMENT - LIVING ROOM - DAY

Jennifer much better now but still moves carefully is surrounded by open boxes, packing up her condo. Robin, is helping her organize her belongings.

ROBIN

Wouldn't it be difficult for you there. Shouldn't you wait to go to LA? Dr. Martin can help take care of you here.

JENNIFER

I know.. but.. I have to do this, Robin. I need a fresh start in Los Angeles. I have asked Dr. Martin to look for suitable place for me. A rehab place. He said he would help me.

Robin looks at Jennifer with concern. Jennifer nods. They keep packing her stuff

169 INT. DR. MARTIN'S OFFICE - DAY

Jennifer sits across from Dr. Martin, in a cozy office. Dr. Martin is on his computer, searching for suitable rehab facilities. He turns to Jennifer.

DR. MARTIN

(kindly)

I've found a facility in Los Angeles that specializes in your condition. I'll continue to oversee your care from afar, Jennifer. I just want you to be happy, even if it means letting you go.

Jennifer's eyes sparkle with hope.

170 EXT. CALIFORNIA COAST - DAY

Jennifer and Dr. Martin embark on a scenic road trip from Northern California to Southern California in a white Mercedes convertible. He lifts her out of her wheel chair and gently sets her in the plush leather seat. Jennifer playfully teases Dr. Martin about his stylish choice of vehicle.

JENNIFER

Well, look at you, Dr. Martin. Who knew you were so snazzy?

They share a laugh as Dr. Martin helps her with her seat belt. Jennifer notices a familiar scent as she's close to him, and the feeling of being gently set down by him triggers a sense of déjà vu. She looks up at him with curiosity.

DR. MARTIN

I'm your guardian now, my lady. I
promise you will be safe.

As they drive along the picturesque coast, a small white feather gently floats into Jennifer's lap. She glances at the sky, but there's nothing. Her eyes then shift to Dr. Martin who's driving.

JENNIFER (V.O.)

(in her mind)

No, it can't be.

171 EXT. CALIFORNIA COAST - CONTINUOUS

As they drive through Half Moon Bay, Jennifer hesitates, her hand on Dr. Martin's arm, wanting to detour to Paul's location. Dr. Martin pulls over, concerned about her sudden change in demeanor.

DR. MARTIN

Jennifer? You okay?

172 FLASHBACK BEGINS:

Jennifer drives her car, suddenly she glances into the rearview mirror, her eyes widening with fear. Through the distorted reflection, we see the menacing GRILL of an SUV rapidly approaching, its headlights blinding.

END FLASHBACK

173 EXT. CALIFORNIA COAST - CONTINUOUS

Suddenly she comes back to the real world and finds herself on the highway with Dr. Martin.

JENNIFER

Yes...umm... yeah. I'm sorry. Yes, I'm
.. I am fine. I just remembered some
of the accident, maybe my first time
being on the road since then. I'm
sorry; let's go.

Dr. Martin remains concerned but accepts her assurance and they continue their journey.

174 EXT. COASTAL HIGHWAY 1 - DAY

Jennifer and Dr. Martin drive along the winding Coastal Highway 1, with breathtaking ocean views stretching out before them.

Jennifer gazes out at the coastline, savoring the beauty of the ocean meeting the rugged cliffs. She leans back, closes her eyes.

She opens her eyes and glances at Dr. Martin, who remains focused on the road ahead. Sensing her gaze, he reaches for her hand, their connection reassuring.

Dr. Martin gives her hand a gentle squeeze, and Jennifer looks down at their intertwined fingers, a sense of belonging washing over her. She gazes at Dr. Martin's profile, sharing a warm smile, and he returns the gesture. They continue down the scenic coastal highway, hand in hand, cherishing the connection that binds them together.

175 INT. CAR - DAY

Jennifer, sits in the passenger seat of Dr. Martin's car, gazing out of the window. The Santa Cruz exit sign approaches, and excitement fills her eyes.

INSERT: SANTA CRUZ EXIT SIGN

Jennifer turns to Dr. Martin with enthusiasm.

JENNIFER

Can you please exit here? I want to show you something.

Dr. Martin, smiles and nods.

DR. MARTIN

Of course, Jennifer. Lead the way.

176 EXT. BEACH HOUSE - SANTA CRUZ - DAY

Jennifer directs Dr. Martin to a stunning beach house perched on the coastline, a masterpiece of modern architecture. As they pull up to the house, a REALTOR is finishing up with a CLIENT.

Jennifer excitedly points at the house.

JENNIFER
(grinning)
I helped design this house.

DR. MARTIN
Oh, then we must see it.

Dr. Martin approaches the Realtor, engaging in a brief conversation. Jennifer sees from the car.

177 INT. BEACH HOUSE - LIVING ROOM - DAY

Dr. Martin wheels Jennifer through the house, their eyes widening at the sight of its breathtaking interior. Large windows showcase the rugged coastline. Jennifer wears a proud smile as she gives Dr. Martin a tour of her creation with Josh.

JENNIFER
(exuding pride)
This is the living room, and over there is the kitchen. Josh and I wanted to capture the essence of the coastline in every detail.

Dr. Martin's jaw drops in awe as he takes in the magnificent tapestry of the rugged coastline.

DR. MARTIN
It's... it's incredible. You have a remarkable talent, Jennifer.

Jennifer blushes with appreciation, happy to share her passion with someone who truly appreciates it.

CUT TO:

178 INT. LA REHAB FACILITY - LOBBY - DAY

Jennifer and Dr. Martin arrive at the rehab facility, where Dr. Martin has made top-notch arrangements for her accommodations. Her room is beautifully decorated with Egyptian cotton sheets, a luxurious comforter, and a bouquet of flowers.

JENNIFER
Oh, Dr. Martin, thank you so much, you shouldn't have...

Dr. Martin gently lifts her chin, turning her gaze towards him.

DR. MARTIN

Do you think you could call me Oliver?
I would like for us to be... friends,
more than just your Doctor, let's
say...

Jennifer laughs.

JENNIFER

Okay... Oliver! Oooo, that feels so
weird!

They share a light-hearted moment.

179 INT. REHAB FACILITY - THERAPY ROOM - MORNING

Jennifer sits in the therapy room, surrounded by various
exercise equipment. Dr. Martin is holding her hand.

She looks attentive as she listens to the orthopedic team
explaining her rehabilitation plan. DR. LONG, a renowned
orthopedic specialist, gestures to a chart on the wall.

DR. LONG

Jennifer, we've designed a
comprehensive rehabilitation plan for
you. One component is water therapy.
It'll help strengthen your leg without
putting too much strain on it.

Jennifer turns to Dr. Martin, her excitement evident.

JENNIFER

Water therapy, mmmm, that's where I'm
most at home.

Dr. Martin grins, nodding in agreement.

DR. MARTIN

I assure you, you will have the best
care here.

Jennifer nods, smiling.

180 INT. REHAB FACILITY - HALLWAY - MORNING

As they leave the therapy room, Jennifer turns to Dr. Martin,
a hint of shyness in her expression.

JENNIFER

You know, I didn't bring a swimsuit.

Would you mind helping me find one?

Dr. Martin chuckles warmly, putting her at ease.

DR. MARTIN

Of course, Let's go shopping and find the perfect swimsuit for your water therapy sessions.

181 INT. SOUTH COAST PLAZA MALL - VARIOUS STORES - DAY

MONTAGE BEGINS:

A montage unfolds as Jennifer and Dr. Martin embark on a shopping adventure at South Coast Plaza, a high-end shopping mall near the rehab facility.

Jennifer, dressed in a stylish jog suit, confidently directs the way as he pushes her wheelchair through a series of upscale boutiques.

In a chic clothing store, Jennifer selects a stunning dress, and Dr. Martin, holding it up for her, watches her nod in approval. The clerk brings a series of swimsuits and she selects a few.

They explore a boutique filled with exquisite blouses, and Jennifer points out her favorites, motioning for Dr. Martin to display them.

Dr. Martin, slightly out of his element but determined to assist, showcases the blouses with a playful flourish, eliciting a giggle from Jennifer.

Jennifer's eyes sparkle as she discovers unique pieces.

In one store, Jennifer finds a blouse with an intricate floral pattern that mirrors her love for flowers. She holds it against herself, and Dr. Martin nods in approval.

MONTAGE ENDS.

182 INT. LA REHAB FACILITY - POOL AREA - DAY

Jennifer, seated on the poolside, shares a nervous yet eager smile with Dr. Martin, who stands by her side. A therapist carefully removes the cast from Jennifer's leg, revealing her healing limb beneath.

As Jennifer steps into the pool, the water's buoyancy envelops her leg, and she begins her therapy session. Her

graceful movements in the water are like a dance of healing, and Dr. Martin watches in awe.

Jennifer, determined, swims laps in a pool, a PHYSICAL THERAPIST coaching from the side.

She does stretches, assisted by another THERAPIST

183 INT. ROMANTIC RESTAURANT - NIGHT

Dr. Martin takes Jennifer to Las Brisas. The setting is breathtaking, with the sea breeze and candles setting the ambiance.

As they enjoy their evening, Dr. Martin's gaze lingers on Jennifer. The continue talking.

CUT TO:

184 INT. JENNIFER'S MAKESHIFT OFFICE - DAY

Jennifer, in a wheelchair, enters a makeshift office, papers and tech gadgets everywhere. JACK (24), charming, holds the door open, then moves to assist her with her papers.

JENNIFER

Thanks, Jack. I'm so happy Dr. Martin, um I mean Oliver hired you to help me get around. It means alot.

Jack smiles, busy with the task but clearly enjoying the interaction.

JACK

Anytime, Jennifer.

CUT TO:

185 MONTAGE - VARIOUS

Jennifer, immersed in her work, sketches elaborate designs, her face a picture of focus and creativity.

3D printers WHIR as they bring Jennifer's designs to life -- intricate fabric patterns emerging.

A computer screen shows emails about partnerships, "DesignTech" and "3D Fabric Technology" popping out.

Jennifer, in a video conference, pitches fervently to unseen clients.

Her designs come to life -- T-shirts printed with vivid, detailed animal faces.

A ZOO OFFICIAL, on a video call, nods, clearly impressed, giving a thumbs-up.

CUT TO:

186 INT. DESIGNTECH NEW LA OFFICE - DAY

Chic, bustling. Jennifer, on a video call, speaks with MAX and LIZ, stylish and keen, and MONICA MILCHAP, an intense designer. They're all animated, excited -- her wheelchair inconspicuous.

JENNIFER

Imagine runway meets everyday affordability. That's the future.

Max, Liz, and Monica exchange impressed looks.

MONICA

You're redefining fashion, here. How about we have an inspiration meeting later.

JENNIFER

That's sound like a plan.

Jennifer smiles, a hint of pride.

187 EXT MONICA MILLCHAP'S HOUSE - DAY

Jennifer, vibrant despite her wheelchair, is dropped off by Jack. He helps get her to the front door, where MONICA, an embodiment of quirkiness with eclectic attire, greets her. They share an excited wave.

MONICA

Jennifer! So thrilled you're here. Mango martini?

JENNIFER

I wouldn't miss it for the world. Lead the way!

They share a chuckle as Jennifer follows Monica.

188 INT. MONICA'S LIVING ROOM - NIGHT

Funky decor, vibrant colors. Jennifer and Monica clink their

martini glasses and settle into a large, overstuffed couch. The room glows warmly, a TV set up in front of them.

MONICA

Prepare for a journey Jen. My travels in pictures. We really want this new Bon Chic collection to be inspired by the exotic places I've traveled. We hope you can help us design the textiles to bring it to life.

She winks and clicks a remote. Images illuminate the screen: exotic places, vivid colors, diverse cultures. Both women's eyes gleam with inspiration.

JENNIFER

These are stunning, Monica. I'm seeing them on fabrics already!

MONICA

Exactly! Boho Fem is all about this vibrancy, this life!

They dive into a fervent discussion, pointing at photos, sketching, and gesturing passionately. Ideas visibly cross-pollinate and evolve.

189 EXT. BON CHIC FASHION SHOW - SANTA MONICA BEACH - EVENING

The fashion show takes place on a picturesque stretch of Santa Monica Beach. A long runway made of sea-weathered planks extends from the low dunes almost to the edge of the water. Jennifer, still in her boot and crutches, refuses to let her injury inhibit her creative vision for the event. Guests and fashionable press sit on long wooden benches on either side of the runway, ready to witness the Bon Chic Voyage collection.

The fashion show, featuring the collaboration between Jennifer and Bon Chic, is a spectacular event. Models strut down the runway in long flowing vests paired with chic lace shorts, creating a unique and captivating look. The Moroccan tile designs from Monica's photos are integrated into the fabric add a touch of complexity and intrigue. Column halter dresses with soft natural rope necklines drape gracefully, with intricate designs inspired by grand architectural spaces. The fabric even incorporates the intricate wooden spindles of ornate doorways. The mix of blues and natural colors is perfectly complemented by the beach locale.

Dr. Martin watches Jennifer's reactions more than the actual

fashion show, captivated by her creativity and vision. He can't help but be amazed by her radiant beauty.

190 EXT. SANTA MONICA BEACH - EVENING

The moon casts a soft glow on the serene beach. Dr. Martin and Jennifer sit near the beach, looking at the sky.,

DR. MARTIN

Ah, too bad we can't go for a nice walk on the beach.

Jennifer stands up and extends her hand to him.

JENNIFER

Sure we can, c'mon. I don't know about the long part, but we can go for a small walk. It'll be good for me.

DR. MARTIN

Are you sure?

Jennifer nods. Dr. Martin put his arm around the small of her waist to steady her in the sand.

They walk slowly, in silence. While Jennifer takes in the peaceful surroundings.

However, Dr. Martin eventually notices Jennifer's heavy limp and struggling gait. He lets go of her and jogs a few steps ahead, turning back toward her.

DR. MARTIN

Let me see how you're walking.

JENNIFER

What? I'm fine.

DR. MARTIN

I can see you are still in pain.

JENNIFER

It doesn't hurt that bad.

When she looks up at him, her eyes are filled with tears that threaten to spill over. Dr. Martin rushes back to her and wraps her in his arms.

DR. MARTIN

Jennifer, why didn't you tell me? You're not supposed to be in pain like

this. We're gonna go see the specialist again tomorrow.

He strokes the back of her hair, and she leans into him. Jennifer's eyes meet Dr. Martin's, filled with unspoken emotions. He kisses the top of her forehead and scoops her in his arms to carry her back to the car. She buries her face into his neck and breathes him in, reminiscent of her dream on the shore.

JENNIFER
(whispering)
Thank you.

They walk away from the beach, the moonlight bathing them in its gentle radiance.

191 INT. ORTHOPEDIC SPECIALIST'S OFFICE - DAY

Jennifer and Dr. Martin sit in the consultation area, surrounded by images of her leg bones on the screen. Jennifer winces as she looks at the fragmented bones and the screws holding them together. Dr. Long explains the situation.

DR. LONG
First of all, I want to preface that what I'm going to say is not the fault of you OR your doctors. Neither they nor you did anything to cause this. But the bottom line is... this is not healing right. There were just way too many fragments for the bone to properly grow back together. We need to re-do your surgery.

Tears stream down Jennifer's cheeks, and Dr. Martin comforts her by putting his arm around her shoulder. Dr. Long continues.

DR. LONG
I want to try on you a new technology we've been developing that, in layman's terms, is like a 'glue' of sorts, that helps meld the bones back together. We've seen some good success with it, and while it's still experimental, I think you are the perfect candidate for it. We will be able to fuse together all those small fragments with much less hardware, and I think you will have a better chance

at getting a good long-term result.

Jennifer looks up at him, first with a questioning look, then with resolve.

JENNIFER

Let's do it.

DR. LONG

Before you answer so fast, you have to know, for it to heal right, it is a long recovery. We're talking probably a year in a wheelchair with zero weight bearing.

Jennifer's resolve wavers, and she begins to cry again. Dr. Martin intervenes.

DR.MARTIN

(to Dr. Long)

Can you give us a moment, Dr. Long?

Dr. Long exits the room, leaving Jennifer sobbing uncontrollably in Dr. Martin's arms.

JENNIFER

I just want my life back! Why me? Why now? Why did this happen to me?

Dr. Martin strokes her hair and her arm.

DR. MARTIN

Shhh, shhh, my love, it's going to be okay. You don't have to do this if you don't want to.

JENNIFER

(panicking)

And what happens if I don't? I'll be a gimp the rest of my life? I can't! Don't you understand, I can't! What am I going to do? Oh my god, what am I going to do?

DR. MARTIN

What do you want to do, Jennifer?

JENNIFER

I don't want to be in a wheelchair again, but I want my leg to be right again and I want to walk normally with

no limp. If he can give me that, I think I have no choice.

PAUSE.

DR. MARTIN

Jen... I'll help you. I'll take care of you.

JENNIFER

Dr. Martin, I can't move back to the Bay Area right now. I want to finish my work here.

DR. MARTIN

I know, I know. See, UC Irvine has been in touch with me to head their trauma department, and I could be closer to you.

JENNIFER

Gosh, Dr. Martin, I don't know, really? You would give up Stanford? I mean, what is this?

DR. MARTIN

When you were... asleep, let's say... I made a promise, that I would take care of you. Please let me keep my promise.

JENNIFER

A promise? To who? Or to whom? What are you saying?

DR. MARTIN

It doesn't matter to who... to myself, to the universe, to God, to you for that matter. What difference does it make? I want to help you. I care about you. Let me help you, please. Let me be there for you.

Before Jennifer can respond, Dr. Long knocks gently on the door.

DR. LONG

What's it gonna be, guys?

Jennifer takes a deep breath and reaches for Dr. Martin's hand.

JENNIFER
We're gonna do it.

CUT TO:

192 INT/EXT. DR.MARTIN'S LA BEACH HOUSE - DAY

Workers bustle in and out, carrying tools and equipment.
Sounds of construction blend with the everyday city noise.

Dr. Martin, meticulous, oversees the installation of
accessibility equipment: ramps, handles, a modified bathroom.

193 INT. DR.MARTIN'S LA BEACH HOUSE - DAY

Jennifer wheels herself through the now-accessible home,
pausing at the large windows, the ocean vast before her. She
takes a deep breath, a subtle smile on her face.

FADE OUT.

194 INT. UCLA HOSPITAL OPERATING GALLERY - DAY

Jennifer is wheeled into the operating room for her surgery.
Dr. Martin stands in the OR gallery, watching over her. He
feels a bond he can't explain.

As Jennifer falls asleep from anesthesia, her hand falls
open, revealing a small white feather in her palm. Dr. Martin
is taken aback by this sight, wondering where it came from.
He nods in acknowledgment but is left with a sense of unease.

He sits down and holds his head in his hands, exhaling
deeply, pondering how he'll tell her.

CUT TO:

195 INT. DR. MARTIN'S LA BEACH HOUSE - DAY

Jennifer, at her workstation, is surrounded by flower
sketches and fabric samples. The door opens, Dr. Martin
enters with a cat carrier with Callie.

DR. MARTIN
Special delivery!

He sets the carrier down, and CALLIE, her little cat, steps
out, immediately curling around Jennifer's legs.

JENNIFER
Callie! Oh, you knew I needed this.

Thank you!

CUT TO:

196 MONTAGE -- VARIOUS

Jennifer, deep in concentration, sketches intricate flower designs.

Samples of blouses with her prints hang around her workspace.

Dr. Martin, in the kitchen, prepares meals, checks on simmering pots.

Later, Dr. Martin assists Jennifer with leg exercises, counting out repetitions.

They share a meal, Jennifer animated, discussing her work.

JENNIFER

Each flower tells a story, a silent language I want to share with the world.

Dr. Martin listens, nods, clearly impressed.

DR. MARTIN

And you translate it beautifully.

Dr. Martin watches as Jennifer works, her dedication evident in her detailed designs.

197 INT. UC IRVINE PHYSICAL THERAPY GYM - DAY

Jennifer starts physical therapy at UC Irvine under Dr. Long's guidance. Week after week, month after month, she grows stronger and regains her ability to walk smoothly, albeit carefully.

Montage of her getting better.

198 EXT. BEACH HOUSE DECK - EVENING

Jennifer often spends evenings with Dr. Martin on the sun deck, sipping wine and looking out at the ocean.

Jennifer gets up and walks away, Dr. Martin is struck by her smooth gait and how far she's come.

199 INT. KITCHEN - CONTINUOUS

He follows her into the kitchen, spins her around gently, and kisses her passionately, releasing all the emotions he's held back.

Jennifer is taken aback by the kiss, feeling the depth of his desire. She touches her mouth, realizing the warmth of his kiss on her lips. She decides to keep it light.

JENNIFER

On that note... I think I'll say
goodnight.

She kisses him lightly on the cheek, turns, and walks away.

200 INT. HOSPITAL - NURSES' STATION - DAY

Dr. Martin is visibly upset, and the nurses notice his change in demeanor. He receives a call offering him an opportunity to provide trauma relief in Costa Rica. He considers Jennifer's progress and decides to go.

Dr. Martin sends Jennifer a text.

DR. MARTIN (TEXT): Something has come up that I need to go away for a bit.

Jennifer responds quickly.

JENNIFER (TEXT) : Are you OK? I'm sorry I've been busy.

DR. MARTIN (TEXT) : Yes, I'm fine. I understand you are busy. I'm sorry too.

JENNIFER (TEXT) : Where are you going? When?

DR. MARTIN (TEXT) : They need trauma doctors in Costa Rica. There was a tsunami and many injured.

JENNIFER (TEXT) : How long will you be gone?

DR. MARTIN (TEXT) : I don't know.

JENNIFER (TEXT) : Ok, I understand. Please be safe.

DR. MARTIN (TEXT): Of course. You too, be careful.

201 INT. DESIGNTECH LA OFFICE - DAY

Wide shot of a bustling studio: designers at work, sewing

machines humming, printers whirring.

Jennifer, engrossed, inspects fabric samples flowing from a high-tech printer. She runs her fingers over the textiles, nods approvingly at a WORKER operating the machine.

JENNIFER

Let's up the definition on the 3D layering. These petals need to come alive.

CUT TO:

Jennifer in discussion with FACTORY REPS, pointing to samples of comfort knits, emphasizing her points with quick gestures.

JENNIFER (V.O.)

Comfort is key, but we don't compromise on the artistry. Push the limits.

CUT TO:

Jennifer at her desk, sketching fervently: a puff short skirt, a silk halter bodice, each design more ambitious.

JENNIFER (V.O.)

Each petal, a layer. Each layer, a secret waiting to bloom into spectacular couture.

She pauses, her hand hovering over a sketch, lost in thought.

DISSOLVE TO:

202 INT. TRAVEL AGENCY - DAY

Jennifer, determined, sits across from a TRAVEL AGENT, passport and ticket in hand.

TRAVEL AGENT

You're all set for Costa Rica.
Business or pleasure?

JENNIFER

A bit of both, you could say.

She pockets the ticket, a resolute spark in her eyes.

SMASH CUT TO:

203 INT. AIRPLANE - DAY

Jennifer, window seat, gazes out as the plane ascends. Clouds engulf the view, her reflection faint against the sky.

204 EXT. COSTA RICA - HOSPITAL GROUNDS - DAY

Jennifer walks toward Dr. Martin, who spots her approaching. He's taken aback and tries to regain his composure, inhaling deeply. He smiles at her.

DR. MARTIN
(trying to sound casual)
What are you doing here?

JENNIFER
(smiling)
I missed you, and I was worried about
you. I also needed to see the doctor.

Dr. Martin hugs her warmly, feeling her body against his. He inhales quickly and tightens his embrace.

205 INT. COSTA RICA - HOSPITAL - CONTINUOUS

Dr. Martin escorts Jennifer out of the small hospital.

DR.MARTIN
(looking at Jennifer)
Where are you staying?

JENNIFER
Casa Miramar, but I haven't checked in
yet. Can I interest you in some lunch
and a swim?

Dr. Martin touches her cheek gently, his emotions bubbling to the surface.

DR. MARTIN
Can it be room service?

They share a moment, knowing that they need to talk.

206 INT. BEACH FRONT CABANA - BEDROOM - DAY

Jennifer's room is a beautiful beachfront cabana. She takes Dr. Martin's hand and brings it to her lips, gently kissing his fingers.

JENNIFER

I'm sorry about before, about avoiding you. I...

Dr. Martin places his fingers over her lips, silencing her.

DR. MARTIN

(whispering)

Shhhhh, you're here now. That's all that matters.

They share a tender kiss, starting softly but quickly growing more passionate. Dr. Martin pulls her closer, his hands entwined in her hair as he kisses her deeply. He slowly begins to undress her, revealing every inch of her skin, which he tenderly kisses and touches.

His lips and tongue explore her naked body, awakening her senses. Jennifer smiles softly as he continues to lavish her with affection, her body responding to his every touch. When he finally enters her, it's with a sense of purpose and desire.

Their lovemaking is intense, with Dr. Martin determined to show her his love and strength. He thrusts deeply, claiming her as his own.

Just before reaching his climax, Dr. Martin withdraws, leans over, and kisses her deeply. He uses his skilled fingers to arouse her, bringing her to the peak of pleasure. His kisses trail down her body as he continues to pleasure her in every way possible. When they finally reach the pinnacle together, their connection is undeniable.

They laugh together, sharing the joy of the moment.

He pulls her into his embrace, showering her face with small kisses. They cherish the laughter they share, feeling the deep connection between them.

207 EXT. COSTA RICA BEACH - LATE AFTERNOON

They slip into the cool blue water for a swim, finding relief from the heat they generated earlier. Jennifer feels comfortable and safe in the water, gliding effortlessly. The weightlessness gives her a sense of freedom.

They wrap their arms around each other as the sun begins to set.

She smiles and kisses Dr. Martin again.

208 EXT. COSTA RICA - BEACH - SUNSET

The sun dips below the horizon, casting a warm, golden glow across the picturesque Costa Rican coastline. The tranquil sound of ocean waves fills the air as Jennifer and Dr. Martin stand on the sandy shore, their arms wrapped around each other, watching the breathtaking sunset.

209 BEGIN MONTAGE:

A romantic DINNER at a seaside restaurant. Candles flicker on the table as Jennifer and Dr. Martin share laughter and stories over delicious Costa Rican cuisine.

SHOPPING in a colorful local market. They browse vibrant stalls filled with handmade crafts, clothing, and souvenirs. Dr. Martin helps Jennifer pick out a beautiful handwoven scarf.

TOURING the local HOSPITAL. Dr. Martin takes Jennifer through the hospital where he works, introducing her to his colleagues and showing her the cutting-edge medical equipment. Jennifer is impressed by his dedication to his profession.

FLOATING on the water's surface. Jennifer and Dr. Martin lie back, their bodies buoyant in the water, gazing up at the starlit sky. They talk about their dreams and aspirations, sharing intimate details of their lives.

NIGHTTIME STROLL on the beach. Hand in hand, they walk along the moonlit shoreline, leaving footprints in the sand. Their connection deepens with each passing moment.

SHARING ICE CREAM by a beachside stand. They indulge in delicious tropical flavors, feeding each other spoonfuls and savoring the sweetness.

LAUGHTER and INTIMATE MOMENTS. They share secrets, hopes, and fears, forging a deep bond as they open up to each other.

END MONTAGE

210 EXT. JENNIFER'S LA APARTMENT - ENTRYWAY - DAY - REPEAT

Jennifer, wearing a DVF wrap dress, approaches her apartment with newfound confidence, her steps filled with a sense of self-assuredness. She smiles as she walks through corridor. She jiggles the mail box key into the bank of mailboxes and pulls out the letter, along with some junk mail and a small package. She turns over the letter to see P.Summers on the

back and sucks in her breath.

CUT TO PRESENT:

211 INT. JENNIFER'S NEWPORT APARTMENT - BEDROOM - DAY -REPEAT

Jennifer bites her lips, not sure how to feel. She wipes her tears and a tear drops on the letter.

PAUL (V.O.)

Please, if this letter finds you,
please call me or write to me,
please.... I know I don't deserve it,
but I need to talk to you so bad, I
can't give up until I find you.

Paul

212 INT. JENNIFER'S NEWPORT APARTMENT - BEDROOM - DAY - REPEAT

Jennifer sits on her bed, her face filled with a mix of emotions as she reads Paul's letter. She reaches over to her nightstand and retrieves a stack of coasters, holding them to her face as if trying to capture his scent. She rubs the face of one, then turns it over to read it slowly, savoring each memory of a love she had tried to forget.

She contemplates the letter, then sighs and lean back, staring at the ceiling. Then she gets up in hurry.

Jennifer picks up her phone and dials Dr. Martin's number.

JENNIFER

Hey, how's it going? Um, I need to go up to the Bay area for a few days so I may not be here when you get back. I didn't want you to worry.

DR. MARTIN

Oh, that's perfect. I'll go with you; there was something I wanted to do up there as well.

JENNIFER

No... um, I don't think that would be a good idea. I need to go on my own. I got a letter from... somebody... from my past, and I need to go... um.

DR. MARTIN

Yeah, no problem, go ahead. Is

everything okay?

JENNIFER

Yes, fine, just somebody who was very much a part of my life... before... before the accident.

DR. MARTIN

Not the flower guy?

JENNIFER

What flower guy? What are you talking about?

DR. MARTIN

You know the flowers... that came from Hawaii, the day of your accident.

JENNIFER

Oliver, I have no idea what you're talking about. What flowers? Didn't you say I got a lot of flowers when I was in the hospital?

DR. MARTIN

Robin brought these the first day; she said they had come to the office that morning, that they had been flown in fresh from Hawaii. Didn't she tell you about them when you woke up?

Jennifer's mind is racing as she processes this new information.

JENNIFER

No, she didn't.

DR. MARTIN

Oh, well, I think I had the card somewhere in my desk, but I have no idea where that might be now with the move and all. I'm sorry; I thought she would have told you. The card said something like, My Princess..., I can't remember the rest.

Jennifer needs to get off the phone and process everything.

JENNIFER

Is it okay if we talk later? I just didn't want you to worry.

DR. MARTIN

Um, sure, don't you remember, I'm your protector and guardian, I'm supposed to worry about you.

Jennifer hangs up the phone and lies back on her bed, overwhelmed by her discoveries. She reaches for the envelope that came with Paul's letter to find his address, but her attention is drawn to a small package that was also in her mailbox.

She opens it to reveal her old phone, the one she had in the car accident. Jennifer plugs it in and watches as it powers on. Alerts flood the screen, missed calls from Josh Russo and, finally, a missed call from Paul Summers on the night they were supposed to meet.

Jennifer is left in a state of confusion, wondering about the events that have unfolded and the choices she must now make.

213 INT. JENNIFER'S NEWPORT APARTMENT - LIVING ROOM - NIGHT

Jennifer sits on the floor, her back against the wall, overwhelmed by the revelations of the past.

Jennifer's thoughts whirl as she contemplates her next steps.

JENNIFER (V.O.)

What am I going to do? Go see Paul? Go see Josh? Don't I have to close those doors before I open my heart to Oliver? Why now? Is Oliver not my destiny? Why did all this come now?

She sighs, running a hand through her hair, and then reaches for her laptop to make travel arrangements to the Bay Area.

214 INT. RENTAL CAR - HIGHWAY - DAY

Jennifer drives along the familiar route toward Santa Cruz, she stops at a traffic sign, confused. She looks down at the card on the side seat. The traffic light turns green and the car horns brings her back to reality

Jennifer arrives in Santa Cruz and spots Josh's white Ford Truck at the park. She smiles, thinking it's a nice coincidence, but as she prepares to exit her car, she witnesses a heart-wrenching sight. Josh opens the back door of his truck and pulls out a stroller. He then carefully lifts a red-headed baby from the car and places him in the stroller.

Jennifer freezes and watches from her car as tears stream down her cheeks. She's filled with mixed emotions—happy for Josh's apparent happiness yet saddened by the thought of what could have been.

Jennifer watches Josh pushing the stroller down the path.

JENNIFER

(whispers to herself)

Goodbye, my friend, my soulmate. You
will always reside in a special place
in my heart.

She wipes her tears, starts the car, and heads toward her next destination, leaving behind a chapter of her life that might have been, but never was.

215 EXT. SANTA CRUZ - COASTAL TREASURES BOUTIQUE - DAY

Dr. Martin strolls along a charming street in Santa Cruz, heading towards a quaint realtor's office. He's on a mission, determined and thrilled by the prospect of buying the house Jennifer had shown him earlier. As he walks, he passes a small boutique named "Coastal Treasures." The window display is filled with mermaid-themed items, which instantly brings a smile to his face as he thinks of Jennifer, his beloved mermaid.

Dr. Martin stops in his tracks and gazes at the array of mermaid merchandise. He steps inside. His eyes land on a set of coasters, and he reaches for them. He slides one out of the packaging, noting that they are heavier and more ornate than the ones he remembered from Jennifer's drawer. On one side, a magnificent mermaid with long flowing hair and a curvy shape is depicted, reminding him of Jennifer during their swim in the blue waters. He turns the coaster over, revealing angel wings in pale shades of blue etched in gold.

DR. MARTIN

(to himself)

Okay, I'll take this as a sign.

He takes a deep breath, realizing that his heart's desire is finally within his grasp, and their future together awaits.

Dr. Martin pays for the coaster set and asks the clerk for a pen. He turns the coaster to the side with the angel wings and writes a heartfelt message.

DR. MARTIN (V.O.)
 (writing)
 J, You are the center of my heart,
 I am yours forever,
 Friend, lover, guardian

He smiles, knowing he will give Jennifer this coaster along with the keys to their new home.

216 EXT. BEACH HOUSE - SANTA CRUZ - DAY

Dr. Martin stands in front of their new house, overlooking the breathtaking view of the shore. His excitement is palpable. Unable to contain himself, he calls Jennifer, and she answers her phone.

DR. MARTIN
 (over the phone)
 Hey love, where are you?

JENNIFER
 Um, I told you I had to go the Bay Area, I'm up here, I need to take care of something.

DR. MARTIN
 Well actually, I had something I had to take care of in the Bay Area as well, and I would like to talk to you about it.

Jennifer hesitates, her voice tinged with tension as she explains her own situation.

JENNIFER
 Oliver, ... I can't right now. There's someone I have to see first.

DR. MARTIN
 Who? What's going on?

Jennifer takes a deep breath, deciding to be honest with him about her unexpected contact with Paul.

JENNIFER
 Oliver, do you remember when I first woke up, I asked for Paul?

Dr. Martin is taken aback by the mention of Paul, but he recalls the request.

DR.MARTIN

Um, yes, I guess.

JENNIFER

Well, that's who I heard from. I haven't heard from him in forever, and when I got back from Costa Rica, there was a letter from him. I guess he's been looking for me.

DR. MARTIN

And you're going to see him? Now? I don't understand.

JENNIFER

I'm sorry, Oliver, I have to do this. I hope someday you'll understand.

Dr. Martin, hurt and confused.

DR. MARTIN

Yeah, sure.

He hangs up the phone, left with a whirlwind of emotions and questions.

FADE OUT.

217 EXT. SANTA CRUZ BEACH - DR. MARTIN'S LOCATION - DAY

Dr. Martin stands on the rocky shore, waves crashing around him. He's consumed by a whirlwind of emotions—hurt, anger, and a profound sense of foolishness. The coaster, once filled with sentiment and hope, is now flung into the sea, swallowed by the waves. He sits in the sand, lost in his thoughts, replaying every moment with Jennifer from their first encounter in the hospital to their intimate moments together.

218 EXT. COASTAL ROAD - JENNIFER'S LOCATION - DAY

Jennifer's car is parked by the side of the road, near the address on Paul's card. She retrieves the card from her purse and reads it again. Uncertainty looms as she decides to call Paul first, rather than simply showing up at his doorstep. She dials the number and her heart races as it rings.

PAUL

Hey, this is Paul.

Jennifer's heart skips a beat when she hears Paul's voice on the other end.

JENNIFER

(nervous)

Hey Paul, it's Jennifer.

PAUL (PHONE)

What, oh my god, really? Jen, is that really you? Oh my god, you don't even know.

JENNIFER

Yes, it's me. Long time, huh? I got your letter.

PAUL (PHONE)

Oh wow, a miracle! Where are you? Where in the hell have you been?

JENNIFER

Well... it's a long story, Paul.

PAUL (PHONE)

It doesn't matter....Where are you? When can I see you?

Jennifer is hesitant, wanting to explain everything to him.

JENNIFER

It does matter, Paul. It matters to me. Maybe we could talk this evening. How about where we had our first date? I'll meet you there at 7, okay?

PAUL (PHONE)

(excited)

Deal. Oh my god, I can't even tell you how good it is to hear your voice after all this time. I'll see you at 7.

Jennifer hangs up the phone, her heart racing with anticipation. She drives down the scenic coast to a small hotel. In her room, she prepares herself for the evening.

219 INT. HOTEL BATHROOM - EVENING

Jennifer luxuriates in a warm bath, reflecting on all the events that have shaped her life. Memories of Paul, Josh, her accident, and Dr. Martin's presence in her life wash over her.

220 INT. HOTEL ROOM - EVENING

Jennifer emerges from the bath, her skin radiating a golden hue. She applies jasmine-scented lotion, remembering how Paul used to appreciate her favorite fragrance. She dresses carefully in a long pale blue dress, her shoulder scar partially visible through delicate jeweled straps. Her long, beautiful hair cascades down her back, and she slips on nude sandals and seashell earrings.

Jennifer gazes at a small angel wing tattoo on her wrist, silently hoping for answers. She's ready for the evening ahead, her heart filled with both anticipation and uncertainty.

FADE OUT.

221 INT. COASTAL RESTAURANT - EVENING

Jennifer enters the restaurant, and Paul rushes up to her. Their reunion is charged with emotion, and the time apart seems to melt away.

PAUL

Oh my god, you don't even know how glad I am to see you. I thought this moment would never come.

He holds her at arm's length, admiring her.

PAUL

You look beautiful, Jen...

Jennifer looks at him, overwhelmed by the emotions of the moment.

JENNIFER

Thank you, Paul.

Tears threaten to well up in her eyes, and she swallows hard to control her emotions.

Paul leads her to a small table by the window, bathed in the soft glow of the sunset. As she sits down, he notices the scar on her shoulder and reaches out to touch it.

PAUL

What happened, love?

JENNIFER

No, you first... Tell me about you,

what you've been up to, why now...

PAUL
Shall we order a drink?

Jennifer chuckles, feeling the weight of their emotions.

JENNIFER
Yes, I think we are going to need it.

222 INT. COASTAL RESTAURANT - NIGHT

Paul and Jennifer sit across from each other. The ambiance is quiet, intimate.

PAUL
Karen and I, we go way back, all the way to childhood. When you left, she was going through a rough patch, health-wise. I couldn't just pack up and leave her like that.

Paul runs a hand through his hair, a conflicted look crossing his face.

PAUL
I did what I thought was right, but my heart... it was somewhere else. With someone else.

He reaches across the table, taking Jennifer's hand.

PAUL
With you, Jen. You've always been the one, my destiny. I knew I had to find you, no matter how long it took.

Paul takes her hand and continues to explain their complicated past.

PAUL
And here you are...

He reaches out to touch her face, pulling her closer for a soft, emotional kiss, he give her a kiss that finally expresses the depth of his feelings for her.

Paul leans back in his chair, opening his hands palms up, inviting Jennifer to share her side of the story.

PAUL
Now your turn, love.

Jennifer sits in a chair, taking in Paul's words. She nervously reaches for the coaster under her glass and twirls it in her fingers. Her emotions are a whirlwind, and she struggles to find her voice. After a few moments, she begins to speak, her voice trembling.

PAUL
(Touching the scar on her shoulder)
How about we start right here ...

She looks at her shoulder, the scar a painful reminder.

JENNIFER
There was an accident.

PAUL
I had no idea... Why didn't you call me?

JENNIFER
(voice cracking)
I couldn't... I don't remember much. Most of it was pieced together for me. My things were lost, and I was in the hospital for months. I've had several surgeries. My leg was... was crushed.

Paul kneels before her, burying his head in her lap and wrapping his arms around her.

PAUL
I'm so sorry. I didn't know... I swear I didn't know...

Jennifer places her hand behind his neck and looks directly into his eyes.

JENNIFER
(whispering)
I know... No one knew. I was alone.

They share a poignant moment as Jennifer grapples with the overwhelming emotions and memories.

PAUL
I'm here now, Jen. I've always loved you from the first day I saw you. I fought it for so long, but I'm here

now...

JENNIFER

I don't know, Paul. This is all new,
and I need some time to take it all
in. So much has happened...

Paul gently wipes the tears from her face, unaware of the countless tears she has shed for him. He stands up, and they share a tender embrace, his strong presence comforting her.

As they walk toward the door, Jennifer pauses to admire a magnificent painting of the northern California shore. The painting features a silhouette of an archangel standing strong on a boulder overlooking the sea.

PAUL

Hey, you okay?

Jennifer is entranced by the painting, feeling an uncanny connection to it.

JENNIFER

I have to go.

With a kiss on Paul's cheek, she hurries out of the restaurant.

223 INT. JENNIFER'S HOTEL ROOM - NIGHT

Jennifer sleeps fitfully, escaping into her mermaid dreams. She glides through the water, alone and beautiful, but a silhouette in the distance catches her eye. She swims desperately toward it, but she cannot reach it, and she cannot see its face.

224 EXT. SANTA CRUZ BEACH - MORNING

Jennifer, dressed in a short white linen slip dress, walks along the shore of her favorite beach in Santa Cruz. The morning sun glistens over the water as she strolls, her feet gently slapping the wet sand. She listens for any sound, hoping to hear the familiar swoosh of wings.

In the distance, she spots a figure approaching her. She squints, thinking it might be Oliver. However, before she can confirm, something touches her foot, and she looks down. When she looks up again, the figure in the distance has vanished. Jennifer bends down and picks up a little round coaster that has washed onto her foot. It's a bit soft from floating in the water overnight and features a beautiful mermaid on one

side. She turns it over, sees the angel wings, and reads the heartfelt message:

J, You are the center of my heart,
I am yours forever,
Friend, lover, guardian

Jennifer holds the coaster to her chest, her eyes glistening with tears. She whispers her gratitude.

JENNIFER

Thank you... Thank you.

Jennifer's destiny finally becomes clear to her.

She retraces her steps back to the house, where the front door is open. Inside, she finds Oliver Martin peacefully sleeping on the floor in front of her tapestry. She lays down beside him, holding up the wet coaster for him to see. As he stirs and opens his eyes, he gazes at her with a look that only he can give. Dr. Martin reaches out and pulls her close, their bodies fitting together perfectly. He kisses her forehead and whispers tenderly.

DR. MARTIN

Welcome home, love.

FADE OUT