

HIRAETH

Drama

Lily Stecyuk

stetsuklilia13@gmail.com

2022

1. EXT. SAM'S BACKYARD - DAY

SAM, 70s, a sweet old man, digs a pit in his backyard. It costs him a great deal of effort.

As Sam finishes digging, he puts the shovel away and picks up a bag that lies a few meters away. He puts the bag in the pit and shifts some soil back on it. He's burying someone.

Now his trembling hands are dirty, soil stuck underneath neatly cut nails. He wipes rolling tears, leaving trails of dirt on his cheeks.

2. EXT. CEMETERY - DAY

Sam walks among gravestones - now his face and clothes are clean, but traces of tears can be seen on his cheeks. Across the cemetery, Sam sees MAN, around the same age, sitting alone on the bench.

Sam sits beside Man and, for some time, they stay silent. Man notices tears on Sam's face and finally speaks:

MAN
Bad day, huh?

We hear a woodpecker in distance. Sam turns his head to Man and smiles. A sad smile. The woodpecker noises become louder and louder and turn into--

CUT TO:

3. EXT. PENNY'S HOUSE - DAY

-- Sam knocks on the front door. Moments later, PENNY, around Sam's age, neatly dressed, lonely old woman, opens the door - she looks surprised.

SAM
(almost crying)
I've got no one left.

4. EXT. ZOO - DAY

KIDS, 12-13, one by one, come out of the bus.

LATER

Bored kids stand in front of the lions' cage. All of the lions are asleep - nothing to see here.

SAM, now 13, a skinny unpopular kid, stands right next to MAY, 13, a pretty girl, who just wants the whole zoo thing to end.

SAM
 (whispers to May)
 Hey.

May glances at him, but doesn't answer. They don't know each other.

SAM(CONT'D)
 Don't tell anyone,
 (looks around)
 But I've got a hedgehog in my
 pocket.

Now May stares at Sam, disgusted as if he'd said something obscene. At first, Sam is confused. Why is she looking at me like that? Then, to prove he's not lying, Sam pulls out a real hedgehog out his pocket.

May's shocked.

MAY
 Did you steal it?

In the cage, one of the lions yawns.

KIDS
 (amused)
 Ooooooh!

Sam doesn't answer, just smiles. What an extraordinary way to impress a girl.

5. INT. CAFE - DAY

PRESENT

MAY and SAM, both 25, sit in cafe - their favorite, they come here often. They sip on their cocktails, but something is wrong.

They are moody and try to avoid eye contact. In a place so bright and busy it's weird to see young people being melancholy. Finally, Sam speaks:

SAM
 I think we should call Michael.
 He's in the city now and I remember
 he said-

MAY
 Who the hell is Michael?

Now May acts as if nothing happened, no longer sad.

SAM
 (confused)
 You don't know Michael?

MAY

I know the only one.

Sam doesn't understand. May sees it and starts humming Billie Jean's rhythm. As Sam recognizes the song, a light smile appears on his face.

LATER

MICHAEL, 26, old-fashioned, a good and reliable friend, has joined May and Sam at their table.

MICHAEL

I can't say it's really good. It may be too quiet for you, I don't-

MAY

No, we're fine with quiet.

MICHAEL

It's a small place. Everyone knows everyone, you have to ride to the city center to get groceries and stuff.

SAM

Good.

MICHAEL

Great. Well, there is a house for sale. People have just moved out, they leave some stuff.

(thinks)

How about...Sunday? Come and see.

MAY

Immaculate.

6. INT. BUS (MOVING) - DAY

DAYS LATER

May and Sam ride in an old half-empty bus. Outside the window the summer landscape changes from tall and dense trees to flat fields of wheats and flowers.

The bus stops, Sam looks around.

SAM

I think it's ours.

MAY

Oh, yeah?

They stand up, but the bus starts moving again before they walk out.

SAM
 (to the driver)
 Wait, wait.

7. EXT. SAM AND MAY'S HOUSE - DAY

Michael, Sam, and May stand in front of the house for sale. Michael's puzzled - it doesn't look too good now that he sees it from a new perspective.

The house is small, unnoticeable, and old. Flowers around it are dead, the lawn is badly mowed, paint on the fence is cracked - a lot of work here.

MAY
 Now, isn't it lovely?

Despite all imperfections, May and Sam are happy. For a young couple's budget, it's not too bad.

8. EXT. SAM AND MAY'S HOUSE - DAY

MONTHS LATER

May and Sam carry boxes from a TRUCK into the house. Oh, Michael's here too.

9. INT. SAM AND MAY'S HOUSE - KITCHEN - DAY (LATER)

Sam, May, and Michael lean on the kitchen table with cups in their hands. They look at all the unpacked stuff in the living room - there's not a lot of it.

MICHAEL
 Well, it's going to take some time.

MAY
 Don't think so, we've literally got nothing.

All chuckle. It feels like they've been friends forever.

From laughter, Sam spills the tea on his clothes.

SAM
 Oh shit.

May and Michael break laughing.

FOYER - LATER

Michael packs his things, Sam stands beside him.

SAM
 Thank you, man.

MICHAEL
Oh, it's nothing.

SAM
No, really, thank you. I don't
think we would've found this place
without you. It's literally in the
middle of nowhere.

Both chuckle.

MICHAEL
Well, you're welcome.

Michael is ready, he looks past Sam to say goodbye to May,
but can't see her.

SAM
I think she's already asleep. A
hard day.

MICHAEL
Yeah, sure. Say goodbye for me.

Sam nods and smiles, but something about May has made him
sad.

MICHAEL
You're different from before I
left.

SAM
(chuckles)
Well, it's a good thing to hear.

But Michael doesn't laugh - it concerns him.

MICHAEL
Did something happen?

Sam's smile disappears and now he can't find words, he
doesn't want to talk about it. Michael notices it.

MICHAEL
Okay. Good night, then.

Michael and Sam hug.

SAM
Good night.

Michael walks out, Sam waves him and closes the door.

He looks in the kitchen for May, but she's not there. He
walks upstairs and into their bedroom.

May is here, sitting on the bed. The only light in the room
is a small night lamp.

SAM
It's spooky at the stairs.

May doesn't answer.

SAM
May, what's wrong?

He asks quietly because he already knows the answer.

Sam sits beside May and hugs her. We see traces of tears on her face - the light makes them glow. May sobs.

MAY
(quiet)
I feel like I will never stop
wondering who he could've been.

We don't know who they talk about. Sam hugs her tighter.

SAM
Me, too.

10. INT. SAM AND MAY'S HOUSE - MORNING

The next day.

Sam is asleep, alone in a double bed. He opens his eyes and notices May's not there.

Sam walks out of the bedroom and is ready to go downstairs, but noises coming from the attic draw his attention.

MOMENTS LATER

Sam climbs the ladder to the attic and sees May in there. She sits on the floor, deep in work, sleepy and tired. Papers lay around her.

She notices Sam.

MAY
No. No, no, no, go away.

SAM
What do you mean 'go away'?

May stands up and heads to Sam.

MAY
I mean now.

Sam climbs a few steps down.

SAM
I was just checking on you.

May finds a big piece of cardboard and places it on the top of the stairs so it would close the entrance to the attic.

SAM
(under the cardboard)
You think I can't move that? That's
fucking rude.

MAY(O.S.)
AHHHH!

LATER

Sam is alone in the kitchen making breakfast (we can't see what it is).

May walks in the kitchen and sits at the table. She's irritated and disappointed. Sam looks at her, then back to the breakfast.

SAM
How'd it go?

MAY
Dreadful. You fucking ruined
everything.

SAM
(turning back)
How the fuck could I ruin
everything?

MAY
For fuck's sake, I'm not a fucking
child. I don't need to be checked
on.

SAM
That's what 'care' is, May.

Sam finishes making breakfast and puts a bowl of cereal, all pink, in front of May.

MAY
You've been making a fucking cereal
all this time?

Sam places a bowl for himself on the table and sits down.

SAM
Yeah, I've been fucking picking the
strawberry ones for you.

MAY
(still angry, but more
softly)
Well, that's fucking touching.

SAM

Yeah, because I fucking love you.

MAY

I fucking love you too.

They start eating. Sam champs.

MAY

Close your fucking mouth.

Sam throws his spoon in the bowl and milk splashes on the table.

He looks straight into May's eyes - he's furious. May holds the gaze but continues eating, not caring. Surprisingly, as Sam starts talking his voice is calm and soft.

SAM

You remember that time, at the zoo--

MAY

When you showed me the hedgehog?

SAM

--when I showed you the hedgehog?

MAY

How could I forget it?

SAM

Well, while I was watching at you, I thought 'That's it. I'm falling in love'.
And I was, I was falling deep, deeply in love with you.

MAY

Aw.

SAM

But then I thought 'Sam, you're fucking thirteen. You'd fall in love with every girl who looks in your direction'.

May's expression says 'fair enough'.

SAM

But, lucky you, no one ever looked in my direction anymore.

A smile breaks onto Sam's face. May stands up and approaches Sam, he traces May with his eyes. May takes his face in her arms and kisses him.

Someone knocks on the front door.

MAY
 (walking away)
 Ew, I can taste chocolate.

SAM
 No, you literally can't.

May walks out of the kitchen and opens the front door, revealing Michael.

MICHAEL
 Hey.

MAY
 Hey, Mike.

May moves from the door, letting Michael come in.

MAY
 Come in.

Sam walks out of the kitchen.

SAM
 Hey, Mikey.

Michael enters the house and sits on the sofa in the living room.

SAM
 What's up?

Sam and May sit opposite Michael.

MICHAEL
 I just wanted to say that I'm holding a meeting tomorrow evening. All of your neighbors you'll want to know will be there. Except for Mr. J, you'll see him later.. some day.

SAM
 Great.

MAY
 Thank you, Mike.
 Who's Mr. J?

MICHAEL
 Sheriff, police, something like that.
 He's a good man.
 Pay respect to him.

11. INT. MR. J'S CHILDHOOD HOUSE - DAY

FLASHBACK SEQUENCE

BABY TWINS, 4-5 years old, sit on the floor and look at FLORENCE, their mother, 30s. One of the twins is MR. J, another one is his twin sister MARY.

MICHAEL(V.O.)

Their biological father left them
right after she got pregnant.
Nothing special, right?

We hear a doorbell ring. Florence gets up and opens the door, revealing JOE, 40s, the stepfather, a skinny guy with a god complex.

MICHAEL(V.O.)

But she no cry, found another guy.
Nothing to blame her for.

Florence and Joe kiss.

LATER

Twins stand in the living room. Their eyes are puffed, noses red, traces of tears on their faces.

JOE

YOU LITTLE FUCKERS - WHO DO YOU
THINK YOU ARE? YOU THINK YOU CAN DO
WHATEVER YOU WANT?

Florence watches them from another room. Twins are scared, but they stay silent, afraid to make any noise. Joe sighs, calming himself down.

JOE

Okay, you.
(points at Mary)
Come here.

Mary doesn't make a move.

JOE

I SAID COME HERE.

Joe is furious. Mary steps forward and Joe lifts the girl by her dress, face down.

FLORENCE

(from another room, quiet)
Joe, don't.

Joe ignores her words.

JOE

I told you damn many times to act good. You ain't listening.

A second after these words, HE LETS HER FALL. Mary SLAMS FACE FIRST to the floor, a second silent, and starts SCREAMING. She lifts her head, face in blood, nose broken. Mr. J starts crying too.

JOE

(to Mr. J)

Come.

Mr. J doesn't move. Joe moves towards Mr. J, who tries to back up, but falls.

Joe lifts Mr. J the same way he did with Mary. Mary doesn't stop crying, Mr. J is silent now, scared. Then, Joe LETS MR. J FALL.

Ht hits the ground the same way his sister did and starts crying again, every second louder, and louder, and louder. After few seconds, the twins' cries become rhythmical.

12. EXT. FAIR - DAY

Florence and the twins walk through aisles on fair, kids' noses are broken.

As the family passes by, people turn around and stare at them. Florence and the kids stop at a stand, ready to order, when SALESWOMAN screams to Mary:

SALESWOMAN

How could you do this to your kids?
Don't you see they suffer?

Florence turns to Saleswoman, shocked and angry. People around them stop to see what happens next, everyone gets silent.

SALESWOMAN(CONT'D)

He's gonna kill you and your kids
one day!

Florence truly believes nothing's wrong with her family. She keeps her head up high and answers Saleswoman with a loud, clear speech.

FLORENCE

Pay some respect and don't talk about my husband like that in front of our kids. They're fine. They have a roof upon their heads and they have food.

(MORE)

FLORENCE (CONT'D)

No one notices what's going on in their families, so please, watch yours. Or you want to me your husband treats you right?-

SALESWOMAN

It's not about my husband-

FLORENCE

Yeah, it is. Why can you talk about mine and I can't talk about yours

SALESWOMAN

My kids don't go around with broken noses.

FLORENCE

Yes, but your husband visited every single woman's house in this neighbourhood.

Saleswoman doesn't answer - she knows about every time her husband cheated. Florence and walks away, dragging twins with her.

13. INT. MR. J'S HOUSE - KITCHEN - EVENING

Florence sits at the table, telling about what happened to Joe.

JOE (O.S.)

That's all you did?

FLORENCE

Yes!

(unsure)

What else could I do?

JOE

You couldn't stand for your family... Your happiness.

(sits at the table)

All I'm saying is.. If it was me there.. She'd learn her lesson.

SERIES OF SHOTS

-- Florence puts on a jacket with hood on.

-- Florence grabs a canister with gasoline.

-- Florence walks down the road of the neighbourhood, the canister in her hand. The sun is setting down.

-- Florence spreads the gasoline on someone's lawn. It's already dark, all lights in the house are off.

-- Florence lights a match.

END SERIES OF SHOTS

Florence, worn out and maniac, stands in front of the burning house. It reflects in her eyes, light from flames dance on her face. SALESWOMAN screams in distance.

14. INT. MR. J'S CHILDHOOD HOUSE - LIVING ROOM - EVENING

MR. J, 17, enters the house and closes the door.

MICHAEL(V.O.)

And when they were about 17, one evening Mr. J went for a walk with his friends, which rarely happened.

He stops and looks at MARY, 17. She lies on the sofa, crying, covering her face, her hair messed up. Mr. J asks her, almost whispering:

MR. J

What happened?

His eyes fill with tears - he has guessed.

MICHAEL(V.O.)

They ain't never seen Joe again. Mr. J grew up feeling guilty. And, overall--

MONTAGE -- MR. J'S LIFE

-- MR. J, a teenager, looking at SOFIA, his future wife, same age, as they sit in the park.

MICHAEL(V.O.)

fell in love,--

-- MR. J and SOFIA, now both in their twenties, pointing engaging rings to the camera.

MICHAEL(V.O.)

married,--

-- MR. J and SOFIA, 40s, together with MILLIE, their daughter, a teenager, at their house.

MICHAEL(V.O.)

had a kid. A beautiful, smart daughter.

(pause)

Then she died from an overdose.

-- SOFIA, a bit older, lies like dead on a pretty blanket in her backyard, bushes of beautiful roses behind her. Her shin is pale, lips are blue. We hear ambulance sirens.

MICHAEL(V.O.)

I knew her. She was really nice,
you wouldn't even tell she did
drugs.

END MONTAGE

END FLASHBACK SEQUENCE

15. INT. SAM AND MAY'S HOUSE - DAY

BACK TO THE SCENE

MICHAEL

They tried arresting the local drug
dealer.. But couldn't.

16. INT. SAM AND MAY'S HOUSE - BEDROOM - DAY

May has just put a pretty dress on and now looks through her
jewelry - it's all minimalistic and sophisticated. Sam walks
in the room.

SAM

Where are you going?

May turns back.

MAY

Why aren't you getting ready?

SAM

I asked first.

MAY

Mike's?

SAM

We're going?

MAY

Yes?

SAM

I thought we wouldn't.

MAY

Why not?

Sam steps closer.

SAM

May, we don't need to meet them, we
don't need to know them.

MAY

Why not?

SAM

Because we've got our house. You've got me and I've got you - that's all that matters, we've dreamed about it.

MAY

Sam, we need friends here. At least, you've got Michael - I've got no one.

SAM

You know I'd dump him for you any second.

MAY

No, Sam. No. There's no need to dump anyone. Why.. Oh, Sam, you know I love you-

SAM

People say it like this to people they don't love-

MAY

No, Sam, I love you-

SAM

I love you too.

MAY

But for god's sake, you gotta get a life. We can't just stay in this house, never leaving it, never talking to anyone-

SAM

Yes, we can.

MAY

Sam-

SAM

No, May-

MAY

Stop it!

(pause)

With my urge to create and a loving heart like yours, we can't stay here all the time. We got what we've wanted, but that's not a reason to stop.

Sam lovers his head, like a little kid getting sad.

MAY

Come, now.

May takes his face into her hands and looks him in the eyes.

MAY

It wasn't like that before moving
in here. What happened? Your life
isn't just about me-

SAM

Why are you trying to make me feel
guilty for loving you?

Pause. May doesn't believe her ears.

MAY

What?

Sam walks away.

17. EXT. THE NEIGHBORHOOD - EVENING

Street lamps are on. Sam and May exit their house. Orange
light from streetlamps falls on their faces.

May smiles at Sam - he smiles too. It's like the fight never
happened.

18. EXT. MICHAEL'S BACKYARD - EVENING (LATER)

Michael leads Sam and May to his backyard. We hear someone
talking in the distance.

They turn the corner of Michael's house and see a small
dining table. Holiday lights hang around the backyard - the
whole place glows.

MAY

You've got it christmas-y here,
huh?

At the table, there are two GIRLS, 20s.

MAY

(to the girls)
Hey.

SAM

Good evening.

GIRLS

Hello.

MICHAEL

Take your seats, anywhere you want.

Michael goes back to the house. Sam and May sit at the table and meet Girls.

One is PENNY, strong and confident, she can stand up for herself - the girl you wouldn't mess with. Yet she is polite and puts a light smile on her face as she shakes May and Sam's hands.

Another girl is ALYSSA. She seems to be the nicest person you'll ever meet in your entire life, she belongs in this neighborhood - quiet and slow, surrounded by nature and flowers.

Michael rejoins his guests, puts glasses at the table and pours everyone a drink from a jar at the center of the table.

MICHAEL

So, this is Alyssa, this is Pen-

PENNY

We've already..

MICHAEL

Oh, great, okay.

ALYSSA

Mr. J's not gonna be today?

MICHAEL

No.

(pauses)

Today's the death day.

Pause.

MICHAEL

(pointing on the filled
glasses)

I didn't make it for the flies.

May and Sam drink.

MAY

What's in here?

(joking)

It tastes horrible.

All chuckle.

ALYSSA

It is, man.

PENNY

(to Sam and May)

So, do you go by Say or Mam?

May and Sam look at each other, laughing.

MAY

Our names weren't created for each other.

ALYSSA

How'd you come here?

SAM

Oh, Michael helped us, showed us the place. We wouldn't find it without him.

ALYSSA

Aaand how long have you guys been together?

Sam looks at May as if asking 'Am I right?'

SAM

About..

MAY

Since eighth grade, if I'm right.

PENNY

Ooh, so you're the school sweethearts?

SAM

Yeah.

PENNY

So what, you want a little cozy place with a bunch of kids running around?

SAM

I mean, we need water, right?

PENNY

Did you live together before?

MAY

No, we lived at our parents' houses.

SAM

We're getting used to it.

While others are talking, Michael stands up and takes an old radio from the porch. He takes it to the table and tries to find music, but catches only white noise.

MAY

Were you all born here or what?

PENNY

I had a chance to live here and
took it - just like you. Before,
I've been homeless for some time.

Penny's not ashamed about being homeless, she talks as if it happens with everyone, like puberty.

SAM

How come?

Penny's surprised by the audacity of the question. She likes it. She likes that Sam and May didn't lower their heads, didn't look away, didn't apologize. She's free to share her past... Or some parts of it.

PENNY

Well.. My parents kicked me out.

19. EXT. PENNY'S CHILDHOOD HOUSE - DAY

FLASHBACK SEQUENCE

Penny, about 2 years younger, stands outside her house. She looks at her MOM, as Mom shuts the front door.

Penny turns around, deciding what to do, where to go. She has a bright pink eyeshadow on. She picks up her bag, puts on a backpack, and walks away.

PENNY(V.O.)

And I wasn't the first child who
got kicked out in the neighborhood.

20. EXT. PARK - DAY

Penny sits on the bench in the park. She's nervous, already doubting if leaving her house was a good idea. Penny picks up her phone and dials someone.

PENNY(V.O.)

Cooper, my best friend, had to be
on his own for about a year
already.

Someone picks up.

PENNY

Cooper? Hi, it's Penny.

COOPER(V.O.)

Penny?

LATER

An entrance to an old, forgotten park. Penny looks around - waiting for Cooper. She is a tiny figure among big old trees.

On her right, another tiny figure appears. It's COOPER. He notices Penny and starts running towards her, arms open for a hug. He reaches Penny and he hugs her, Penny hugs him too.

Cooper's same age, a pretty boy, who smiles a lot.

COOPER

God, I missed you.

MOMENTS LATER

Copper leads Penny to the place where he lives now. There is no path - the whole place is deep in the woods, so you wouldn't find it accidentally.

Finally, they reach it. We see a tent with different things around it to make it more livable. The ground around the tent is laid by branches.

PENNY

What are these for?

COOPER

To hear if anyone is coming.

Branches crack when both step on them. THEA walks out of the tent. She looks a bit older, tougher and stronger. She offers her hand to Penny.

THEA

You're Penny.

Penny shakes her hand.

PENNY

Yeah.

THEA

Thea. I like your eyeshadow.

PENNY

Thanks.

21. INT. TENT - LATER

Penny unboxes her bags. From one of them, she takes out a big eyeshadow palette. She opens it - they're all bright and neon colors, not one nude in there.

COOPER

You will take it anywhere even if it takes half of your backpack, right?

Penny smiles.

Further on, Penny's makeup will become less and less colorful until she stops wearing it at all.

END FLASHBACK SEQUENCE

22. EXT. MICHAEL'S BACKYARD - EVENING

BACK TO THE SCENE

PENNY

And just like that, I started living with Cooper and Thea. Then, my younger sister, who is married to a helluva rich guy, found me and let me stay here as long as I pay rent.

MAY

That's cool.

PENNY

Yeah.

MICHAEL

I grew up here.

SAM

But.. I met you in the city?

MICHAEL

Yeah, I was here with my parents And at some point, I wanted to live with my grandma.

MAY

But why?

MICHAEL

Well..

OVER BLACK

We hear noises from Michael's backyard - crickets, people drinking.

BACK TO THE SCENE

MICHAEL

I don't remember. I just wanted to, I guess.

MAY

What about you, Al?

Alyssa looks at her, not sure what to say.

MICHAEL

Those assholes wouldn't hire Alyssa at the city because she has schizophrenia.

Alyssa looks nervous. She's not comfortable with discussing her diagnosis.

ALYSSA

Yeah, but I've got a job here and a house.

SAM

Who do you work as?

ALYSSA

I take care of animals in a shelter.

MAY

There's a shelter in the town?

ALYSSA

No, it's not here. Neighboring town.

Now, Alyssa is much comfortable because the discussion doesn't focus on her mental health, but on what she likes.

MAY

You ride there every working day?

ALYSSA

Yeah, but it doesn't bother me at all. No one took me here, anyway.

Michael finds a station with music.

MICHAEL

Sorry, keep-

ALYSSA

No, no, that's great.

SAM

Oh, I know the song. I was dancing as a kid and, they played it there, like, million times.

PENNY

You've been dancing?

SAM

Well, yeah...

Voices slowly become quieter and distanced, until we can't understand the conversation anymore.

We circle the whole table and stop at Alyssa.

She's drinking and smiling, listening to the conversation.

THE VOICE(V.O.)

They don't like you.

That's the voice in Alyssa's head.

THE VOICE(V.O.)

They're scared of you now.

Alyssa's expression doesn't change, she looks totally fine.

THE VOICE(V.O.)

Take your glass and throw it at
him, now.

Tension grows, but Alyssa nods and looks at her friends,
smiling, sometimes laughing. You can't even notice
something's wrong, she's perfectly normal.

THE VOICE(V.O.)

Take the glass and throw it at him.
Throw it.

Alyssa just sips her drink. In a second, the sound clears.

MICHAEL

Why did you stop?

SAM

I grew up and.. They taught us
dances, but they didn't.. Express
emotions from the dance the way I
wanted. And I was too young to make
my own dances, so it became boring.

PENNY

You wanted to become a dancer as a
kid?

SAM

I'm not sure. I just liked it.

PENNY

I wanted to become a nurse when I
was little.

MAY

Thank God you didn't. My mom was a
nurse and it was terrible.

May takes a sip, preparing to tell a story.

MAY

She was looking after kids at this hospital. And there was this one girl I still remember. Gi, if I'm right.

23. INT. HOSPITAL - GI'S ROOM - DAY

FLASHBACK SEQUENCE

A hospital chamber. In bed, there's a girl. This is GI, 8.

MAY(V.O.)

She was diagnosed with HIV.

Gi lies in her bed with a drip in her arm and looks at it.

MAY(V.O.)

And a little bit later, caught pneumonia.

Gi starts coughing. ROSE, May's mom, 30s, a pretty young woman, walks in the chamber, smiling.

ROSE

Hello, Gi. How are we feeling today?

24. INT. HOSPITAL - NURSES ROOM - DAY (FLASHBACK)

Rose and OLD NURSE, 60, are alone in the room. Rose listens to Old Nurse as she gives her advices.

OLD NURSE

Let me tell you one thing.
Never make friends with a patient.

Rose nods.

OLD NURSE

You hear me good? Not gonna do any for you.

25. INT. HOSPITAL - GI'S ROOM - DAY

Rose sits on the chair beside GI's bed.

GI

Okay, I guess.

ROSE

Great.

26. INT. HOSPITAL - HALLWAY/GI'S ROOM - EVENING

Rose walks out another patient's room and walks in the corridor, passing other chambers.

From Gi's room, we hear sobs, which gradually turn into crying. Rose notices it and enters Gi's chamber.

There, Gi lies in her bed and cries.

ROSE

What's wrong, Gi?

Gi doesn't stop crying, she breathes heavily. Rose runs to Gi to help her.

GI

I don't feel good. Please make it stop.

ROSE

I'll get something to mild the pain, okay?

GI

Please make it stop. I don't like it. My hand hurts from the needles.

We see traces of tears on Gi's face.

MAY(V.O.)

Days passed and..

27. INT. HOSPITAL - GI'S ROOM - MORNING

Rose enters the chamber in a rush and heads to Gi's bed.

It seems like GI is sleeping, but--

she's dead. Rose knows this already, however, she places her fingers on the girl's throat to find a heartbeat - just to make sure.

A few tears stream down her face. She covers her mouth with her other hand and walks out of the room, crying.

A FEW HOURS LATER

Rose sits beside Gi's bed, the girl's body still there. We can see Rose's efforts to cover puffed eyes.

Rose removes plasters from the girl's arm. She tidies Gi's hair, removes her little earrings, cleans her face.

28. INT. HOSPITAL - NURSES' ROOM - DAY

In the corner of the screen A CAPTION: 'death 1'.

Rose takes her seat at a big table, together with OTHER NURSES. They all look very tired.

NURSE 1(O.S.)
May we start?

We hear quiet 'yes' from other nurses.

NURSE 1
How do we feel?

No one answers. Someone coughs.

ROSE
(quiet)
I feel powerless.

SERIES OF SHOTS: Rose takes her seat at the same table.

In the corner of the screen CAPTION changes to 'death 2', 'death 4', 'death 7', 'death 13'.

Rose doesn't age a lot, all the deaths happened in a short period. Each time she takes her seat, she looks more tired but less overwhelmed.

MAY(V.O.)
And then, she discovered religion.

29. INT. HOSPITAL - HALLWAY/ROOM - DAY

Rose stands outside another dead patient's room. She whispers something, eyes closed. A prayer.

Rose finishes the prayer and enters the room.

MOMENTS LATER

Rose sings a prayer as she washes a dead patient's face and removes plasters from their arm. Beside her angelic voice, the room is completely quiet.

END FLASHBACK SEQUENCE

30. EXT. MICHAEL'S BACKYARD - EVENING

BACK TO THE BACKYARD

ALYSSA
Holy shit.
(pause)
Oh, no.

Someone bursts out laughing.

ALYSSA
I did not mean it-

MAY
That's fine.

SAM
My grandma was a nurse too.

PENNY
Is that a family thing or
somethin'?

SAM
No, she was a war volunteer and met
grandpa there.

INSERT PHOTOS - Grandpa before the war - a young, beautiful man, full of life. Then, Grandpa after the war - the same smile, but now he seems much, much older. He's still young, but wrinkles cover his face. The war is on his face.

SAM
He went to the war with his best
friend, but they fell apart when
came back.

31. INT. GRANDPARENT'S HOUSE - LIVING ROOM - DAY

FLASHBACK SEQUENCE

GRANDPA, 60's, and SAM, 10, sit in the room as Sam listens to Grandpa's stories.

SAM
But why?

GRANDPA
I hate war. He misses it.

SAM
How could you miss war?

GRANDPA
The sense of mission and purpose.
The adrenaline, excitement and
moment.

(pause)
You know, I've even made friends
there. They told me...

32. INT. BARRACKS - DAY

GRANDPA, back in his twenties, with another SOLDIER, older than Grandpa but is still in the good shape.

SOLDIER

Don't make friends at war.

Grandpa nods.

GRANDPA(V.O.)

But I didn't listen.

LATER

Grandpa makes his bed. Next to him, THOMAS, around the same age, does the same. Thomas glances at Grandpa.

After Thomas finishes his bed, he comes to Grandpa and offers his hand.

THOMAS

Thomas.

Grandpa shakes Thomas' hand.

GRANDPA

Nice to meet you, Tommy.

GRANDPA(V.O.)

Long story short..

33. EXT. FIELD - DAY

Grandpa and Thomas walk in the field in full armour. Everything is quiet. Pleasing quiet. It almost seems like there's no war.

One second and the sense of war is back - Thomas steps on a bomb, and it BLOWS UP RIGHT AWAY.

Grandpa FALLS ON THE GROUND, covering his head. We hear a high-pitched sound that gets quieter over time. Grandpa opens his eyes but doesn't get up.

Pure shock and terror on his face. Few tears roll down his cheeks.

SAM(V.O.)

He also told he often felt satisfaction when killing the enemy. But in later years, he was haunted by those deaths.

34. INT. GRANDPARENT'S HOUSE - LIVING ROOM - DAY

Grandpa, 60s, sits on the sofa. Right behind him, there are DOZENS OF SOLDIERS, all with different wounds and injuries. Those are people who were killed by Grandpa.

SAM(V.O.)

They never went away.

We hear someone's steps. Behind the sofa, a LITTLE BOY, whom we did not see because of the sofa, comes out. He sits right next to Grandpa.

END FLASHBACK SEQUENCE

35. EXT. MICHAEL'S BACKYARD - EVENING

BACK TO THE BACKYARD

Everyone is silent.

SAM

It's okay, you can talk.

MAY

Enough of wars and deaths. What do you do around here?

MICHAEL

Work, home. Home, work.

SAM

There are no attractions or something?

MICHAEL

Told ya.

ALYSSA

There are neon trees. My favorite place here, I can show you some time.

MAY

Neon trees?

ALYSSA

Yup.

SAM

That'd be great.

PENNY

Do you have a job already?

MAY

Yeah, but we're gonna start in two weeks or something.

ALYSSA

What are you going to do while you're free?

Alyssa lights up a cigarette.

MAY

We don't know yet.

PENNY

Well, you got hobbies or somethin'?

MICHAEL

What is it? An essay?

Everyone chuckle.

MAY

I'm trying myself in drawing.

PENNY

You're an artist?

MAY

Oh, no-

PENNY

What are you drawing?

MAY

Comics.

PENNY

(slightly shocked)

What? I thought you're doing paintings, you're a painting kind of girl.

(pause)

Brutal.

ALYSSA

Can I see?

MAY

I mean, I don't have them now, but, yeah, I'll show you.

These are the moments where a strong women's friendship begins.

ALYSSA

Thanks.

Alyssa watches at her wristwatch.

ALYSSA

Oh shit, it's already 10. I need to go, sorry.

Alyssa stands up and takes her stuff.

MAY

Yeah, I think we need to go, too.

May and Sam stand up.

SAM

Yeah.

MICHAEL

Oh, okay.

PENNY

I guess I have no choice.

Penny stands up.

MICHAEL

You can stay if you want.

Not romantic, just a friendly offer to stay.

PENNY

Oh, no. I think this shit affects my brain, one more sip and I'm not sure I will ever leave.

Everyone chuckle.

36. EXT. THE NEIGHBOURHOOD - NIGHT

Sam, May, Alyssa, and Penny exit Michael's gates. The road is aligned with street lamps.

All of them walk in different directions, except May and Sam - they walk together.

37. INT. SAM AND MAY'S HOUSE - BEDROOM - NIGHT

Sam and May lay in their bed. May is asleep, Sam is awake - he thinks about something.

38. INT. GRANDPARENT'S HOUSE - LIVING ROOM - DAY

Grandpa, 60s, sits on the chair. A single tear rolls down his cheek, following his wrinkles.

39. INT. SAM AND MAY'S HOUSE - BEDROOM - NIGHT

BACK TO THE SCENE

Sam sits in the bed.

MATCH CUT TO:

40. INT. SAM AND MAY'S HOUSE - LIVING ROOM - DAY - DAYDREAM

SAM, 60s, looks out the window, waiting for someone. We hear a TV working. His clothes are old but clean and neat. Sam tidies his shirt with shaking hands.

MAY(O.S.)

Don't you worry that much.

MAY, the same age, sits on the sofa behind Sam and watches TV.

MAY

You act like it's the first time every time.

Sam nods, but it doesn't help much.

SAM(V.O.)

Our grandkids come to visit us every weekend at the end of the month.

We see a car parking in front of the house.

Sam turns to May, now even more worried. She stands up and heads to open the front door.

Sam and May's DAUGHTER, 30s, her HUSBAND, 30s, and GRANDKIDS, all different ages, enter the house. Sam looks at them and waits for his turn for hugs.

SAM(V.O.)

I would tell them stories from my life.

Grandkids come to Sam.

SAM

(to the grandkids)
How are you, kids?

LATER

Grandkids sit and look at Sam, while he points to the wall and tells them a story. On the wall, there are a lot of medals and diplomas, even cups.

SAM

All my life is here.

Sam tells something we can't hear because of a voice-over.

SAM(V.O.)

But one day, my stories ended.
I would tell them again. I repeat
them. But the kids, they don't have
memory troubles. They remember I've
already told all of these. They
just listen to make me feel good.

Grandkids look at Sam.

SAM(V.O.)

But I also know that I'm old and I
won't make stories ever again.
So I repeat them.
Until I forget them.

41. INT. SAM AND MAY'S HOUSE - BEDROOM - DAY

The next day.

May opens a drawer full of sketches and drawings. They are
comics, but not the superhero type - they're aesthetic, soft,
and beautiful. She takes out one by one, selects some to take
and some to leave.

She opens another drawer and its handle stays in her hand. We
hear Sam come in. He takes one of the drawings in his hands,
looks at it, and passes it to May.

SAM

You should take it too.

May takes the drawing and gives Sam the handle.

MAY

(sighs)

It's already falling apart.

SAM

Can I come too?

MAY

No! It's a girl gang.

SAM

Since when you're a gang?!

42. INT. ALYSSA'S HOUSE - DAY

Alyssa pours water in a cup, grabs the bottle with pills and
places one in her mouth.

THE VOICE(V.O.)

Poison.

Alyssa swallows the pill, not obeying the voice.

We hear someone knocking on the door and Alyssa heads to open it.

THE VOICE(V.O.)

Don't open. Don't open.

Alyssa opens the door, revealing May.

MAY

Hi.

Alyssa sees May and smiles. It feels like they're good friends already, like seeing each other warms them.

Alyssa shows the pile of her drawings.

ALYSSA

(gasps)

Yes!

Alyssa lets May in.

ALYSSA

Wait, did you call Penny?

Alyssa takes her phone and dials a number.

MAY

Yeah.

ALYSSA

(on phone)

Girl, where are you?

LATER

Alyssa, May, and Penny sit on the floor and watch through May's drawings.

PENNY

Damn.

MAY

I actually made this one, like, three years ago. Didn't use it yet.

ALYSSA

Do you, like, sell it or something?

MAY

No, I have to finish it first. I have one man to show them to, but..

(MORE)

MAY (CONT'D)

I'm not sure what will come out of it.

PENNY

Well, I'll beat his nasty ass if he doesn't take them.

ALYSSA

I mean, yeah. Damn, girl. With those hands?

LATER

May draws a comic version of Alyssa and Penny.

Penny points to the bottle with Alyssa's medicine.

PENNY

This is yours?

Alyssa looks at the bottle.

ALYSSA

Yeah.

PENNY

Does it help?

ALYSSA

Not as I want it to.

MAY

Why?

ALYSSA

It doesn't work immediately. I have to wait and I feel like waiting's torturing.

I've got it from my mom. See, the chances of passing schizophrenia to a child are pretty fucking low. But I guess I was lucky.

MAY

How's your mom now?

ALYSSA

Good, really good.

43. EXT./INT. ALYSSA'S CHILDHOOD HOUSE - DAY

FLASHBACK SEQUENCE

ALYSSA'S MOM, 30s, parks her car in front of the house. She walks out of the car and enters the house.

ALYSSA(V.O.)
 She has found a person who loved
 her a lot.

ALYSSA, about 12 years old, runs to her mom and hugs her.

ALYSSA(V.O.)
 And she loved him too. Not that she
 couldn't survive without him, no.

ALYSSA'S DAD, 30s, walks in the foyer and gives Alyssa's Mom
 a kiss.

ALYSSA(V.O.)
 Mom was good, but in every, like, 5
 years, she'd get an episode of full
 psychosis.

LATER

Alyssa's Mom sits in the living room, looking through some
 papers, but not really focusing on them. She slowly turns her
 head to the window on her left.

Alyssa's Dad enters the room, making her look away.

ALYSSA'S DAD
 Everything's fine?

Alyssa's Mom picks up a box of cigarettes from the table and
 lights one up. Her thoughts are racing.

ALYSSA(V.O.)
 He always knew when she's not
 feeling good and if there's a need
 to go to the hospital.

ALYSSA'S DAD
 Did you take the medicine?

Alyssa's Mom nods.

ALYSSA(V.O.)
 And when mom was in the hospital,
 he'd drive me there whenever it was
 possible.
 And just a few years later..

44. INT. ALYSSA'S CHILDHOOD HOUSE - KITCHEN - EVENING

A FEW YEARS LATER

Alyssa, Alyssa's Mom, and Alyssa's Dad, all a couple years
 older, are at the dining table. A quiet family dinner.

Suddenly, from under Alyssa's plate, a spider climbs out.
 Alyssa notices it and backs up.

ALYSSA

Take it away, please.

Alyssa's Mom and Alyssa's Dad look at Alyssa and the table, but see nothing. The spider is Alyssa's hallucination.

ALYSSA

Right here, please take it away.

45. INT. PSYCHOLOGIST'S OFFICE - DAY

Alyssa sits in a chair, PSYCHOLOGIST in front of her.

PSYCHOLOGIST

You said you hear voices.

ALYSSA

Sometimes.

PSYCHOLOGIST

Did you think talking about them with anyone?

ALYSSA

No.

PSYCHOLOGIST

Why?

ALYSSA

I thought they were thoughts.

PSYCHOLOGIST

And what does the voice say?

ALYSSA

I try not to pay attention to what it says.

46. INT. CAR (MOVING) - DAY

Alyssa's Dad is behind the wheel, Alyssa's Mom at the front seat and Alyssa is alone in the backseat. She looks like she's about to cry. Alyssa's Mom turns back.

ALYSSA'S MOM

(to Alyssa)

Ally, you're alright?

She seems alright.

ALYSSA

Yeah.

No, she breaks up crying. We stay with her.

ALYSSA'S MOM(O.S.)
 (to Alyssa's dad, softly)
 Stop the car.

The car stops. Alyssa continues crying. We hear a car door open, then shut. Alyssa's Mom walks outside the car, opens the back door and slips in the backseat. She hugs Alyssa.

ALYSSA'S MOM
 (to Alyssa's dad)
 Let's go.

The car moves again.

END FLASHBACK SEQUENCE

47. INT. ALYSSA'S HOUSE - LIVING ROOM - EVENING

BACK TO THE SCENE

PENNY
 How are you feeling now?

ALYSSA
 Okay. I haven't had visual hallucinations since and, hopefully, won't.

Alyssa lights up a cigarette.

ALYSSA
 And you. You told you were homeless, but never about it. What's the worst thing that happened to you?

PENNY
 Well. I guess..
 You remember I told you about Cooper and Thea?

ALYSSA
 Yea.

MAY
 Yea.

PENNY
 Well, when I started living with them and it turned out Coop's a junkie.

48. INT./EXT. TENT - DAY

FLASHBACK SEQUENCE

Thea, angry, and Penny, worried, stand upon Cooper - he looks like a trapped animal.

THEA

What the fuck, Cooper?

COOPER

What?

PENNY

We just saw people walking from here.

THEA

Now, I don't care how you pay for this shit, but if you mess this up - they're gonna fucking kill us. So, please, making fucking sure I never see them here again.

COOPER

Yes ma'am.

Pause.

THEA

Are you fucking high?

Yeah, he is.

COOPER

6 feet, if that's high enough for you.

Thea walks out of the tent. Penny looks at Cooper.

COOPER

How you doin'?

Penny walks out the tent.

THEA

We gotta put take the blankets out. It's getting colder.

Thea is calm when talking to Penny.

PENNY

Where'd you got them from?

THEA

Some people donate them in winter. Also, there are these winter coats that turn into fucking sleeping bags. Can you imagine it?

Thea looks around, trying to remember where the coats are.

THEA

One second, I'mma teach you.

PENNY

No, there's no need. Please don't teach me.

(pause)

I love you, but I don't want to stay here till winter. And the knowledge, the skills - they'll take away my motivation.

Penny's ashamed telling it, like letting Thea down. But better be true. Thea nods.

LATER

Penny sits beside Cooper. While they talk, he doesn't even look at Penny - he feels guilty.

PENNY

You told me your parents kicked you out because of the school. You were lying to me.

(pause)

Were you stealing?

No answer.

PENNY

You gotta stop fucking with that shit, Coop. Okay?

COOPER

(quietly)

Okay.

Penny slightly nods as if confirming his words to herself.

PENNY

Who knew we would end up here, huh?

MEMORY HIT

PENNY and COOPER, both 6 years old, in school uniform, take a picture on their first day at school.

BACK TO THE SCENE

PENNY

Who knew.

Thea sits outside the tent, smoking. Penny exits the tent and sits beside her.

THEA

Did you know he's got a place to live?

PENNY

PENNY

What?

THEA

Some friend's family let him stay in the basement. At first, he was alright but then started getting high there, drunk. Messed the whole place up. He felt like they owe him shit. So they kicked him out.

Penny thinks about it, it's hard to believe.

THEA

I don't know what kind of person he was, but he's not the little Coop you were friends with.

(pause)

Wanna sleep somewhere else?

Penny nods.

49. EXT. PARK - EVENING

Penny and Thea look for a place to sleep, sleeping bag coats in their hands.

PENNY

Isn't it, like, dangerous?

THEA

Every night here is dangerous, honey.

They stop. This is the place. Thea looks at her sleeping bag coat.

THEA

Gotta teach you anyway. Sorry, girl.

50. EXT. PARK - MORNING

The next morning.

Thea and Penny are packing their sleeping bag coats.

51. EXT. TENT - MORNING

Penny and Thea walk back to the tent. We are almost there, but can't see the tent yet.

Penny follows Thea and, suddenly, a branch cuts her elbow.

PENNY

Aw!

She backs up and looks at the cut. It's bleeding, spikes in the cut.

Thea looks back and stops.

PENNY

You have a lot of those?

THEA

Go wash it.

Thea takes Penny's stuff.

THEA

Go!

Penny walks away and Thea heads back to the tent.

52. INT. PARK BATHROOM - MORNING

Penny is alone in the bathroom. She's cleaning her cut with tap water.

53. EXT. TENT - MORNING

Penny walks back to the tent, her cut is still bleeding, streams of blood all over her hand.

She's almost there and sees Thea walking out the bushes and towards her. We don't see the tent.

Thea and Penny meet. They stop.

THEA

How is it?

PENNY

It's just a cut, come on.

Thea's seemingly nervous, but maybe, it's not about the cut.

PENNY

What?

The wind starts blowing right in Penny's face, white flakes fly with it. It looks like snow.

Snowflakes fall on Penny's hair, shoulders. She puts out her hand.

PENNY

Isn't it too early to be snowing?

Penny looks at Thea - something's wrong. She looks at the snowflakes in her hand - they DON'T MELT. Penny looks concerned. She realizes - it's not snow. It's ASHES.

PENNY

What happened?

Penny walks past Thea and now stands straight before what is left from the BURNED TENT. There are a lot of ashes, some things around it are only partially burned.

Penny looks at it - scared and shocked, beyond shaken. She steps closer.

THEA

Don't.

Penny stops and turns back to Thea.

THEA

Don't look in.

Penny thinks for a moment. She gasps - Cooper. He is there, burned alive.

Penny stares at the bunch of ashes.

Tears fill her eyes.

Suddenly, her face changes, she turns around and runs away, crying.

54. EXT. PARK - DAY

Penny sits on the ground, just staring. It is hard to believe - her best friend Cooper, she's just seen him just yesterday and now he's dead. We see traces of tears on her face. We hear someone approaching Penny.

THEA

We need to go.

Penny looks up at Thea, then down and nods.

55. EXT. STREET - DAY

Penny and Thea carry partly burned backpacks and sleeping bag coats.

PENNY

Where are we going?

THEA

The shelter.

PENNY

Why didn't we come there earlier?

THEA

'Shelter' sounds nice and safe, but this is not that kind of shelter, honey. You better avoid it if you have a chance.

PENNY

We've got sleeping bags.

Thea doesn't answer anything. She just points up to the sky - it'll be raining tonight. Penny thinks and interrupts the silence:

PENNY

How can you be so calm? HOW CAN YOU BE SO FUCKING CALM?

CUT TO:

56. EXT. HOMELESS SHELTER - EVENING

It is raining outside. Penny tries to cover up her head, Thea doesn't - she's already soaking wet. Girls are lightened with warm light from inside the shelter.

They stand right before the entrance - SHELTER WORKER stands on their way in.

SHELTER WORKER

You're late. We are not allowed to let anyone in after closing time.

PENNY

Seven minutes? We're seven minutes late.

Shelter worker closes the entrance door, cutting the light.

57. EXT. UNDER THE BRIDGE - NIGHT

Thea and Penny get in their sleep bags.

LATER

Thea and Penny sleep in sleeping bags. We see the rain pouring, streetlamps are on.

MORNING

Penny is asleep. Thea coughs, waking herself. We hear a car riding in the distance.

Penny opens her eyes and turns to Thea. Thea coughs once again.

PENNY

That's great.

The car passes Thea and Penny and stops. Thea starts packing and urges Penny to do so.

LUCY, Penny's older sister, 30s, steps out of the car.

LUCY

What the fuck, Penny?

Penny recognizes her sister. She's not sure what to answer.

MOMENTS LATER

Penny and Thea are packing their stuff, now calm.

THEA

You've got a sister with home. And you didn't call her?

PENNY

We don't have an exactly good relationship.

Thea's mad. Homelessness is a real problem, it's dangerous - Penny acts like it's a game.

THEA

It doesn't fucking excuse you.

Thea looks tired and sick - she caught a cold this night.

PENNY

Damn, girl. You don't look good.

THEA

Nice, thanks.

PENNY

(to Lucy)

She's going with me.

Lucy looks at the man behind the wheel, who is her husband, DAN, 30s. Dan looks at Lucy 'how could she dare?'

LUCY

(to Penny)

No.

PENNY

She's getting sick.

Lucy shakes her head, fakes compassion.

PENNY

Please, Lucy.

Now we understand Penny's not the kind of person who asks for something a lot. Lucy doesn't answer. Penny stares at her and then turns to Thea.

She steps closer and whispers extremely quiet, it seems like she's just moving her lips.

PENNY

I'll come back for you.

Penny walks away.

MAY(PRE-LAP)

Where is she now?

END FLASHBACK SEQUENCE

58. INT. ALYSSA'S HOUSE - LIVING ROOM - EVENING

BACK TO THE SCENE

PENNY

I don't know. Haven't seen her in a while.

59. INT. SAM AND MAY'S HOUSE - DAY

Sam looks out the kitchen window, waiting for May. He sees her and turns to the table.

May enters the house. She sounds really happy.

MAY

I got them!

Sam smiles - he's happy for May being happy. He walks out of the kitchen and follows May to the living room.

They take a sit and May places a stack of printed photos at the table in from of them.

May and Sam look at them, one-by-one.

MAY

Look how cool they are.

Those are the regular printed photos, nothing special about them. It's just for May, printed photos are totally different from digital ones.

MAY

Oh!

May gets up and takes a box from a shelf over the unlit fireplace. Sam takes another photo and whistles.

MAY

Do not whistle.

In the box, there are various music records. May picks one and puts it into the player.

MAY

Did you try it?

SAM

Not yet.

Sam stands up, his back to May, hands in pockets, and whistles what seems to be some kind of a melody.

The record starts spinning, music fills the room, and now we understand that Sam's whistle was the song's melody as they synchronize.

When lyrics start, May starts lip-syncing along and later, Sam joins her. They lip-sync and dance throughout the whole song. This is their song.

60. EXT. FIELD - DAWN

VARIOUS SHOTS of nature, a bright red sunset.

May and Sam are having a picnic. They watch dawn in silence. Sam whispers, as if afraid to ruin the perfection.

SAM

It's so quiet here I can hear myself.

Pause.

MAY

This is the place of glorious sunsets.

61. INT. ALYSSA'S HOUSE - DAY

From the living room, we see Alyssa busy in the kitchen.

A phone starts ringing. We see Alyssa pass the doorway to answer the phone.

ALYSSA(O.S.)

Hello?

UNCLE JUDI(V.O.)
Hi, sweetheart.

Uncle Judi's voice is old, sad, and tired.

ALYSSA(O.S.)
Oh, uncle Judi! Nice to hear you
again. We haven't talked for a
while, have we?

Alyssa's happy and smiling.

UNCLE JUDI(V.O.)
Yeah. How are you doing?

We PUSH IN to the kitchen.

ALYSSA(O.S.)
I'm good, I'm good. How are you?

UNCLE JUDI(V.O.)
All the same.

Alyssa is not smiling anymore.

ALYSSA(O.S.)
I don't.. I don't like the way you
sound.

Now we see Alyssa. She's leaning on the kitchen table.

UNCLE JUDI(V.O.)
Me neither, Alyssa. I'm sorry to
tell you this.. Your father had a
heart attack yesterday.

Alyssa's shock. Smile completely disappears from her face.
Finally, she speaks:

ALYSSA
(soft)
No.

UNCLE JUDI(V.O.)
He couldn't make it.

Alyssa's eyes fill with tears. She tries to hold it together.

ALYSSA
How's mom?

UNCLE JUDI(V.O.)
Not.. Good.

Alyssa silently nods.

LATER

Alyssa sits on the floor beside the sofa and wipes her face. Her eyes are puffed, her nose is red - she's been crying.

Alyssa picks up her phone from the bedside table and dials a number. We hear a few rings and person on the other side picks up.

Alyssa is calm, but now, the thought of actually speaking to someone brings tears in her eyes again.

ALYSSA

Hey, Mom.

Alyssa's Mom doesn't answer anything, we only hear her breathing. Finally, she says:

ALYSSA'S MOM(V.O.)

Hi, Ally.

Alyssa's voice is shaking.

ALYSSA

How are you, Mom?

ALYSSA'S MOM(V.O.)

What are you talking about?

Alyssa understands her mom is probably having a psychotic episode right now, which makes it harder to hold tears.

ALYSSA'S MOM(V.O.)

They got him, huh? I know, I know.
But, don't worry, darling, I'll
find him, everything's gonna be
fine.

Alyssa breaks down. She puts away her phone and wipes her face. We still hear Alyssa's Mom talking on the phone.

LATER

Alyssa sits in the same place, but now May and Penny are with her. Alyssa probably called them.

Unlike the scene before, where Alyssa was alone, the lights in the room are now lit, making the room look warm and welcoming.

MAY

Maybe you should go back home for
some time?

PENNY

Yeah.

ALYSSA

No.

(MORE)

ALYSSA (CONT'D)

(pause)
I'm scared.

She might be scared of seeing her mother in full psychosis, she might be scared she'll get an episode too, she might be scared of facing her father's death. We can't know for sure.

62. INT. ALYSSA'S HOUSE - BEDROOM - NIGHT

Alyssa is in her bed. It's late night, but she can't sleep. One of the signs of slipping into psychosis. She turns from one side to another.

63. INT. ALYSSA'S HOUSE - MORNING

Alyssa crosses the living room and stops.

THE VOICE(V.O.)
Don't take it. You know it's
poison.

Alyssa takes medicine, puts it in her mouth and almost swallows, when--

THE VOICE(V.O.)
Don't take the pills.

Suddenly, Alyssa spits the pills on her hand. Refusing to take medicine and obligations - other signs of slipping into psychosis.

She wipes saliva off her chin and clothes.

64. EXT. SAM AND MAY'S HOUSE - NIGHT

It's raining outside. One window in the house is lit.

65. INT. SAM AND MAY'S HOUSE - ATTIC - NIGHT

It's dark in the attic. We hear rain bumping on the roof and windows.

The roof leaking. Raindrops fall on May's drawings.

MORNING

The attic is bathed with sunlight. We don't hear rain bumping anymore. May's drawings are thoroughly wet, it's hard to tell what is drawn on them.

We hear someone climbing the stairs and entering the attic.

MAY(O.S.)

Oh shit.

May runs to her drawings and picks them up, uselessly trying to save them.

66. INT. ALYSSA'S HOUSE - KITCHEN - MORNING

Alyssa opens her fridge - it's nearly empty. She sighs.

The room is cold and empty again.

67. EXT. THE NEIGHBOURHOOD - MORNING

Alyssa exits her house. She takes her bike, looks around, and starts riding.

We hear a police siren signal. Alyssa turns back, but the road is empty. She's paranoid.

THE VOICE(V.O.)

They're coming for you.

Hearing hallucinations and paranoia - other signs of slipping into psychosis.

68. INT./EXT. SUPERMARKET - MORNING

The supermarket is almost empty. Alyssa walks through aisles, picking groceries.

THE VOICE(V.O.)

They're right here. They know you're here. They've come for you.

Alyssa crosses to the CASHIER.

CASHIER

Mornin'.

Alyssa doesn't answer, just smiles. She can't focus. The Cashier scans all products.

CASHIER

Twenty ten.

Alyssa gives money to Cashier, takes her change, and leaves.

Alyssa places her stuff in the basket of her bicycle. We hear a police siren signal once again. Alyssa turns back, scared, but the parking lot is empty.

69. EXT. THE NEIGHBOURHOOD - DAY

Alyssa cycles back home. She notices someone lying on the roadside just a few meters ahead. Alyssa gets off the bike and slowly walks towards the body. She reaches the body and sees..

..Sam. He's DEAD. Flies fly upon his head, flows of dried blood under his nose and mouth, in his ears.

Alyssa backs up, shocked and scared. Is it real?

She gets back on the bicycle and drives away. Alyssa tries to ride fast, but few meters after she bumps into something on the road and falls off the bike.

She scrapes her knee and elbow. Few tears roll down her cheeks - from pain and stress. Alyssa collects her groceries and gets back on the bike.

70. EXT./INT. SAM AND MAY'S HOUSE - DAY

Alyssa reaches the house, parks her bike, and knocks at the front door.

From inside, Sam heads to open the door.

SAM

Goddamn it, Mikey, you'll leave a bump in..

He opens the door.

SAM(CONT'D)

..the fucking door. Hi.

Alyssa stares at Sam, stays silent. We see traces of tears on her face. Finally:

ALYSSA

Hi.

Now she's even more stressed. She hasn't had visual hallucinations for a long time now. This is not a good sign.

May enters the foyer.

MAY

Ally? Is everything alright?

ALYSSA

Yeah, right.

MAY

You're crying.

ALYSSA

I'm not.

MAY

Don't bullshit me, Ally. I see it.

ALYSSA

I just fell off my bike.

Alyssa shows scratches on her elbow and knee.

MAY

Come in.

Alyssa doubts and stays at the same place.

MAY

Now.

LATER

Alyssa puts some kind of gel on her scratches, May holds a first aid box. Sam sits in the chair.

MAY

Where were you?

ALYSSA

Groceries. I've got grapes. Want some?

May looks at Sam and they burst out laughing.

LATER

May walks Alyssa out.

MAY

You sure you're good?

Alyssa turns to May and meets an evil smirk on her face - it looks terrifying.

ALYSSA

Yeah.

A second and the smirk's gone.

MAY

Okay.

Alyssa nods. She hugs May and leaves the house. May watches Alyssa as she picks up her bike and walks home.

As May closes the door, it falls off the hinge. She turns to Sam - really?

71. INT. SAM AND MAY'S HOUSE - LIVING ROOM/FOYER - MORNING

A FEW DAYS AFTER

May and Sam get ready for their first day at work.

SAM

You ready?

May is in the living room, packing her bag.

MAY

No, I've got a spare hour. You go.

May walks to Sam and kisses him.

MAY

Have a good day.

Sam tries to carry on the conversation:

SAM

The first day is always the most nervous, huh?

MAY

Yeah, right.

May checks her wristwatch. Sam is nervous about something, doubting.

SAM

Is everything okay?

May stops, looks at him.

MAY

Yeah, of course. Why?

SAM

You act.. Different. Dry.

May comes closer to Sam.

MAY

No, everything's fine.

SAM

I don't feel it.

May sighs, comes closer, and hugs Sam. He hugs her too. They stand in silence until May speaks:

MAY

I'm just focused. I'll go see Ally, alright?

SAM

Good.

They let go.

May kisses Sam on his cheek and leaves the house. Sam continues getting ready, but he feels down. He needs reassurance and May hasn't learned how to do that yet. Right now a hug isn't enough.

Suddenly, May runs back into the house, to Sam and kisses him, smiling. Sam smiles and watches her walk away.

72. EXT./INT. ALYSSA'S HOUSE - MORNING

May knocks at the front door.

MOMENTS EARLIER

Alyssa lays on the sofa in the living room. She looks tired after a sleepless night. We hear a phone ringing. Alyssa sits up and takes her phone - the screen's black, but the phone keeps ringing. As she brings the phone to her ear, it stops.

ALYSSA

(in the phone)

Hello?

Silence.

Suddenly, from the phone, VOICES, ALL DIFFERENT, say:

VOICES(V.O.)

WE GOT YOU.

Alyssa jumps and puts her phone away.

We hear May knocking. Alyssa turns to the door.

THE VOICE(V.O.)

Don't open.

Alyssa just stares, feels the tension growing.

THE VOICE(V.O.)

Don't open. Don't open.

Outside, May checks her watch - she can't wait long. She takes her phone and dials a number.

On the bedside table, Alyssa's phone starts ringing again.

THE VOICE(V.O.)

Don't pick up.

Now the screen is lit.

THE VOICE(V.O.)
They know about you.

Alyssa grabs her phone.

THE VOICE(V.O.)
Don't pick up.

She picks up but stays silent.

MAY(V.O.)
Hello? Alyssa?

Alyssa doesn't answer - she can't focus.

MAY(V.O.)
I can't hear you. I'm going to
work, gimme a call, okay? Bye.

Alyssa puts her phone and walks around the room, trying to calm herself. Then, she walks out her home from the back door.

73. EXT. FIELD - MORNING

Alyssa runs to exhaust herself.

74. EXT. SAM AND MAY'S HOUSE/THE NEIGHBOURHOOD - MORNING

May puts on her headphones, sits on her bicycle, and starts riding.

The main road, which leads to the city center, is empty. May's in her thoughts.

The music and nature around her create a lovely atmosphere. Time has stopped and there's no one left in the world. It seems like this moment will last forever, the road she rides will never end.

It's only her riding a bike, smiling, with spring flourishing in her soul and mind. Everything's gonna be fine.

75. EXT. FIELD - MORNING

Alyssa now walks, tired. We can see the main road through the trees on her left, but anyone on the roadway is unlikely to see her.

Alyssa notices someone riding past her on the main road but doesn't recognize them.

76. EXT. CITY CENTER - MORNING

May reaches city center. It is empty, too early for people to go shopping. Her job place is just around the corner.

May reaches the crossroad and turns left but notices A CAR RIDING ON HIGH SPEED too late. A second for a gasp and--

CRASH -

THE CAR BUMPS INTO MAY -

SHE FLIES OFF HER BIKE AND HITS ON THE GROUND.

The car immediately rides away.

Blood slowly streams from May's skull.

Now, we see Alyssa standing in the middle of the road not so far away.

She has witnessed the whole accident and now is full of terror, not sure if what she sees is real.

Alyssa heads towards the body. At first, she's not sure whether it's May or not, but as she comes closer - it is her. Her expression goes from fear to confusion to fear again.

Is it even real?

Even if the whole scene is in her mind, this is too much to bear.

She covers her mouth, shocked, and walks away.

THE VOICE(V.O.)

You're a criminal. They saw you.

Her eyes fill with tears, her hands tremble. We hear police siren signals, but this time Alyssa doesn't turn back, just walks faster.

THE VOICE(V.O.)

It's the police. They've come for you.

77. INT./EXT. SHOP - MORNING

The shop where Sam works. He sees Alyssa walking past his shop through the glass doors.

He turns to MIA, 20, his co-worker and says:

SAM

One sec.

He feels something's wrong with Alyssa and walks out of the shop.

SAM

Alyssa!

He doesn't get an answer.

Sam turns his head to the opposite side of the road. He sees the body. What the hell?

Sam heads to it, wanting to help, and recognizes the bike. Oh no. Please, God, anything but this.

Sam runs to the body, looks at it, confirming to himself - this is May. He sits near her, crashed by sudden grief.

SAM

(whispers)

No, no, no, no.

Sam reaches to touch her but is too afraid. He wants to do something but doesn't know what to do. His hands are shaking - panic, shock, and fear. Sam remembers he saw Alyssa and turns to her.

He wants to scream, but no words come out.

With shaking hands, Sam takes out his phone. WORKERS from other shops slowly surround them.

WORKER 1

What happened?

Sam looks at WORKER 1, immediately turns to the body.

SAM

(on phone)

Please.

78. EXT. CITY CENTER - DAWN

Sam sits on the sidewalk. His face is puffed from crying, hair messed up, hands in blood. Red and blue lights from the police car siren lighten up his face...

How could this happen?

79. INT. SAM AND MAY'S HOUSE - EVENING

Sam enters the house and stands at the door. Now that May is gone.. How is he going to live?

The house feels is empty, dark and abandoned.

Sam walks in the living room and lays down on the sofa. He can't walk into the bedroom.

80. EXT. THE NEIGHBOURHOOD - DAY

A FEW HOURS EARLIER

Michael walks down the street. He hears approaching ambulance sirens in the distance. He looks back and an ambulance passes by him.

Michael continues walking. But, moments after, he slows down. Some memories will pop up in his head right now - he just needs to concentrate enough.

Finally, THE MEMORY POPS IN - Michael stops and looks straight ahead, shocked.

MICHAEL(V.O.)

I remembered.

81. INT. SAM AND MAY'S HOUSE - MORNING

The next day.

Sam lays on the sofa. He's not asleep. Morning sun rays light up traces of tears on his face.

Someone knocks on the door - a light, slow knocking.

Sam doesn't move. Someone knocks again. Sam gets up and opens the door, irritated. Can't he just be alone for some time?

Sam opens the door, revealing Michael. He's terribly sorry, confused about how to express it, how to help. He knows it's going to be hard for Sam.

MICHAEL

Dude...

Pause.

SAM

What time is it?

MICHAEL

(confused)

Around nine.

SAM

Shit.

Sam starts looking for something, packing his backpack. Michael enters the house.

MICHAEL

Where are you going?

SAM

Work. I can't miss the second day.

Michael walks in the living room, watches Sam packing.

MICHAEL

Sam, what work?

Sam doesn't answer, keeps rushing. Michael stops him.

MICHAEL

Sam. What work?

Sam looks at Michael, looks aside. His face changes like he's about to cry.

SAM

I'm sorry. I just...

Michael lets him go.

SAM

(points at the front door)

I feel like she'll just..

Sam covers his face and takes a deep breath.

82. INT. SAM AND MAY'S HOUSE - LIVING ROOM - DAY

Penny sits in the chair, from how she talks to Sam it's easy to say she tries to help but prefers saying everything directly. Sam looks very tired, bags under his eyes get darker and darker.

PENNY

Sam, it's been some time. You need to go get some fresh air.. At least-

SAM

Don't tell me what to do.

Now Sam is irritated.

PENNY

You know you can't stay here forever. We can-

SAM

DON'T YOU FUCKING TELL ME WHAT TO DO.

Pause. We stay with Sam. We hear Penny getting up and exiting the house.

The understanding of coping with grief is different for Sam and Penny.

83. EXT. FIELD - DAY

Penny lies in the tall grass, surrounded by flowers.

Birds are singing. Penny is lost in her thoughts. Tears fill her eyes. She wipes her face and takes a deep breath to take control of her emotions. And, for a few seconds it works - she is cool.

No, she breaks down. She lets herself sob for few moments, then gets up.

We stay on the spot where she laid. After Penny gets up, we see her a mirror shaped like her silhouette in the grass. The bright blue sky is reflected in it.

84. INT. SAM AND MAY'S HOUSE - DAY

Sam is alone in the living room. He's in the middle of the conversation on the landline phone.

MR. J(V.O.)

There are no cameras, no witnesses-

SAM

(on phone)

You're telling me you won't find who did it?

MR. J(V.O.)

I'm not sure-

Sam hangs up and KICKS THE NIGHTSTAND, everything falls from it.

As he walks back to the sofa, a photo album catches his gaze. Sam doubts whether to take it or not - it won't do any good. And he seems to abandon the idea, but--

Fuck it, Sam grabs the album and sits to look through it.

The photos - so many memories from different periods of their relationship. They warm his heart, but, at the same time, make the grief pain much more intense. They will never make a photo again.

Sam flips to the latest photos, the ones May printed not so long before her death. That's it, he can't look at them anymore.

Sam stands up, walks behind the sofa, and stops. Why did he take them? He doesn't suffer enough? His eyes are fulfilled with pain and sorrow. And just then...

.. VARIOUS PEOPLE FLOOD THE ROOM. They represent Sam's memories from his relationship with May. There are doctors, teachers, waiters, kids, and people without certain professions - just friends, classmates, peers.

They walk around Sam, pass him - total chaos. Now there's no spare space in the room, just a little around Sam.

Sam starts slowly spinning, looking around himself. He is in total wonderment, not even scared. He understands what they are and now tries to look at each of them. He's thankful for these unique moments, taking his last chance. Just as Sam's done a full circle, all people-memories go away at once.

Now Sam stands in the room alone. Now it's too empty.

85. EXT. THE NEIGHBOURHOOD - EVENING

Michael walks on the sidewalk. He hears approaching sirens in the distance and an ambulance passes by him. We've already seen it.

Michael now walks slowly, thinks hard. Suddenly, for a second, we see Michael REPLACED BY A YOUNGER VERSION OF HIMSELF, a teenager, doing the same thing at the same place. It's the same person except for clothes and faint face differences. He changes back to present Michael almost immediately.

Finally, Michael (not a teenager) stops and looks straight ahead, shocked.

MICHAEL(V.O.)

I remembered.
It was me.

86. INT. SCHOOL - CLASSROOM - DAY

FLASHBACK SEQUENCE

In a quiet classroom, an elderly TEACHER watches his STUDENTS. They are writing a test.

MICHAEL, 15, breaks into the room, swinging the door wide open.

MICHAEL

Gou monin'

Michael's a little bit drunk. He heads to the empty seat.

TEACHER

Nice to see you, Michael.

Michael silently nods. As he takes his seat, a glass bottle in his backpack hits the ground.

Michael freezes for a moment as if this will help him to stay unnoticed. Finally, after few seconds, Michael slowly bends down to the student next to him and whispers:

MICHAEL
What are we writing?

TEACHER
Enough of it, Michael.

Michael sits back, looking straight at the teacher.

MICHAEL
So, what are you gonna do?

87. INT. SCHOOL - PRINCIPAL OFFICE - DAY

In the office, Teacher sits at the table across from PRINCIPAL, 50s, a neat-looking man.

Teacher bends over the table, whispering:

TEACHER
So, what are we gonna do?
His parents won't react anyway.

Principal looks around as if anyone in the room is going to hear him except Teacher.

PRINCIPAL
Maybe we should call the..

Principal moves his eyes, saying 'you know who', meaning children's services.

TEACHER
(normal voice)
No!
(whispering again)
It would ruin the boy's life!

88. INT. MICHAEL'S CHILDHOOD HOUSE - DAY

Michael enters the house. He passes the kitchen and stops, staring at his drunk mother, JANE, 35. She sits at the table with a bottle in her hand and stares back.

JANE
A 'good afternoon' would be nice-

MICHAEL
Ah, fuck this.

And with that, Michael walks away.

BEDROOM

Michael sleeps in his bed. Sunset in the window.

KITCHEN - EVENING

Michael, now sober, stands straight before his mother, still at the kitchen table.

MICHAEL

Did you pack your things?

Jane lights up a cigarette.

JANE

What things?

MICHAEL

You know what things.

JANE

Son, I ain't going to a fucking rehab.

For fuck's sake, I'm not your father - this ain't fucking drugs...

Where is your father?

We hear a front door open.

JANE

Yeah, right.

Michael turns and sees his father, CAROL, 40, stumble and fall on the couch. Michael sighs.

89. EXT. STREET - EVENING

Michael's on a walk. We hear people laughing and talking in the distance.

Now Michael passes them and we see a bunch of BOYS, late teens, sitting on someone's porch.

BOY

Ayo, Mikki!

Michael just throws a glare and continues walking.

BOY

How's your father?

MICHAEL

You've seen him already today, I can tell. Back off, now it's my turn.

Boys laugh, they're probably high.

BOY

Ayo, Mikki!

MICHAEL

What?

BOY

Like father, like son, you've got something for us?

Michael stops and sighs.

MICHAEL

First of all, you ain't got no money because you, drugheads haven't worked a day in your entire miserable lives. And, second of all, you bitches are too high to get your ass up from that porch, no talking about coming up to me.

BOY

Yo, if you ain't got nothing, you could've just told us-

MICHAEL

Did I tell I don't have anything?

BOY

Why are you offending us, bro?

Michael reaches in his pocket and pulls out a little plastic bag with edibles.

MICHAEL

Oh, well, look what I've got. Oh, look what I've got.

BOYS

Yoooooo.

Boys stand up and start running towards Michael.

MICHAEL

I didn't know you could run.

Michael starts running away.

As the boys chase Michael, a smile appears on his face, pure adrenaline.

But, shortly after, the boys notice something behind them that Michael doesn't see. They run away, all in different directions, not interested in Michael anymore.

Michael notices something's wrong, looks back, and stops. A POLICE CAR stops right in front him.

90. INT. POLICE CAR (MOVING) - EVENING

Michael's at the backseat. Behind the wheel is MR. J, 50, in police uniform.

MICHAEL

I didn't do anything to them, Mr. J, they were chasing me.

MR. J

I know you, Michael, not for one year now. You get in such situations at least once a week.

MICHAEL

Can't do anything, Mr. J.

Pause.

MR. J

You had dinner today?

MICHAEL

Not yet.

91. EXT./INT. MR. J'S HOUSE - EVENING

The car stops by the house.

MR. J

Come on.

Michael and Mr. J enter a lovely cozy house. Everything about it is so soft and warm that it feels like it welcomes and hugs you.

Mr. J gestures for Michael to sit down at the dinner table.

MR. J

Take a seat.

Michael does so.

SOFIA, Mr. J's wife, 50, walks in the room with two plates filled with dinner. She fits the house energy - warm and smiley.

SOFIA

Oh, hi Michael. How are you?

Michael smiles.

MICHAEL

Good, thank you. How are you?

Now we see Michael as a different person. It seems like the house aesthetic changed him and now he's much more soft and nice.

SOFIA
Good, good.

MR. J
(to Sofia)
Let me help you.

Mr. J and Sofia go to the kitchen. MILLIE, their daughter, also a teenager, walks in the room.

MILLIE
Oh, hi Michael.

Michael is a frequent guest in this house, the whole family knows him very well.

MICHAEL
Hi.

Millie takes her seat at the table. Mr. J and Sofia enter the room with more dishes.

MICHAEL
Can I help you?

They place the dishes at the table.

SOFIA
Oh, no. One more minute and everything will be ready.

Mr. J and Sofia go back to the kitchen.

MICHAEL
You're having a birthday tomorrow?

Millie gives him a 'how you know?' look.

MICHAEL
Mr. J told me.

MILLIE
Wanna come?

Michael didn't expect it.

MICHAEL
I'm not sure.

Millie leans forward and whispers:

MILLIE
Could you do me a favor?

MICHAEL
 (also whispering)
 What kind of favor?

MILLIE
 I wanted to ask you, since, you
 know.. As a birthday present.. To
 bring me some drugs, maybe?

MICHAEL
 What?!

MILLIE
 Shh. I've never done this and it's
 better I try it with you than
 alone, right?

MICHAEL
 Oh, don't do that shit with me.

MILLIE
 Can you come tomorrow around 2?

MICHAEL
 You're really nice, but I don't-

MILLIE
 Michael, please. You know me for..
 How many years now? Have you ever
 seen me letting anyone down?

MICHAEL
 Drugs are.. Not good.

MILLIE
 (sarcastic)
 Oh. Didn't know.

As Mr. J and Sofia enter the room Michael and Sofia sit back.
 Michael is puzzled over Millie's wish. He looks at his dinner
 and sighs. Oh my, it looks so delicious.

92. EXT./INT. MR. J'S HOUSE - DAY

Michael rings the doorbell and, almost immediately, Millie
 opens the door from the inside. From here, we can see
 balloons and party decorations in the house.

MILLIE
 Come in.

The house is empty.

MICHAEL
 You don't have any visitors?

MILLIE

No.

Millie leads Michael to the backyard.

MICHAEL

Your parents at home?

MILLIE

What? No. They're working. You think I'd get high while my parents are home?

Millie and Michael walk in the backyard. It is filled with flowers, not one of them dry or half-open, butterflies fly around, the birds are singing. It's a dream.

Millie stops at a huge bush of roses. There, on the grass, lies a lovely blanket. Millie sits on it, Michael does the same.

MICHAEL

They're lovely roses.

Now, everything's extremely awkward - Michael and Millie just throw glances at each other. Finally, Millie extends her hand and says:

MILLIE

Come on.

MICHAEL

I don't want you to take it.

MILLIE

I want to. You wouldn't come here if you really didn't want it.

Michael takes out A BAG WITH EDIBLES and Millie takes it.

MILLIE

How many do I need?

Millie studies the bag, Michael stays silent.

MILLIE

Mike?

MICHAEL

I don't know.

MILLIE

Don't bullshit me.

Millie studies him.

MILLIE

You really don't. That's very weird, you know that? Okay.

Michael is nervous - he cares about her. But something clicks and he becomes more harsh and careless. Or at least he wants to look like he is.

MICHAEL

You can take all of them.

MILLIE

Now?

MICHAEL

Yeah.

MILLIE

I feel like it's too much.

MICHAEL

No, it's not.

MILLIE

Yes, it is.

Michael shrugs his shoulders. Millie opens the bag and pours edibles in her hand - not the whole bag, but still too much for first time. She looks at Michael and takes them.

After a little while, Millie slowly lies on the blanket. Michael doesn't know what to do. Just sit here? What if her parents come home and he's here and Millie's high?

Michael takes the bag back and looks at it. Wait. That's not the one he planned on bringing.

MICHAEL

Oh, no no no. Millie?

Millie mumbles something we can't understand.

MICHAEL

They're not the ones I wanted to give to you. Oh shit.

He tries to lifts Millie up.

MICHAEL

Come on.

He takes her hand and shoves it into her mouth, trying to make her throw up. Millie gags, but nothing comes out.

Michael runs back into the house to find Millie's phone.

Here it is. Michael finds Mr. J's number in her phone and dials it, but now he's even more scared.

What he's gonna say? Mr. J answers the call.

MR. J(V.O.)

Hello?

Michael doesn't say anything.

MR. J(V.O.)

Millie?

Still silent. Mr. J hangs up. Michael's full panicking, what is he gonna do? Just wait here? No, no, that's not an option.

Millie's phone starts ringing. He thinks and then puts it beside Millie, hoping her parents will come home soon. Millie lies on her back - Michael turns her on a side and exits the backyard and house.

Sunrays fall on Millie's hair and face. She lies like dead on a pretty blanket, beautiful roses behind her. Her face becomes pale, lips - blue.

93. EXT. STREET - DAY (LATER)

Michael walks, scared and already regretting everything he's done.

We hear an ambulance siren in the distance. After few moments, an ambulance passes him. Oh no.

94. INT. MICHAEL'S CHILDHOOD HOUSE - DAY

Michael rests in the living room, acts perfectly cool.

CAROL

(from the kitchen)

You heard the ambulance?

MICHAEL

Yeah.

CAROL

What about it?

MICHAEL

I heard someone od'd.

CAROL

WHAT?

Carol springs out from the kitchen.

CAROL

Flesh everything, right now. Move!

BATHROOM

Michael and Carol flash drugs in the toilet, there are not many of them.

MICHAEL

They might not even come here.

CAROL

They will, don't be stupid.

Jane enters the bathroom with a bottle in her hand.

JANE

What's going on?

Carol sees the bottle and knocks it out from her hand.

CAROL

Could you be sober for at least one day?! No fucking drinking.

95. EXT./INT. MICHAEL'S CHILDHOOD HOUSE - EVENING

A POLICE CAR pulls up. COPS step out of the car and knock at the front door.

LATER

Michael walks around the house while a bunch of cops searches for drugs everywhere around here.

Through the door frame, Michael sees Mr. J standing outside. He's alone and worn out. Michael approaches him.

MICHAEL

What happened?

Meaning 'why is my house being searched?'. It seems like Michael has forgotten everything about what happened to Millie.

MR. J

I'm sorry, son.

Michael looks at Mr. J - concern appears on his face.

MICHAEL

What happened?

Meaning 'what happened to you?'.
.

96. INT. MICHAEL'S CHILDHOOD HOUSE - DAY

Michael lies awake on his bed. A cold, quiet day.

LATER

Michael bursts into the living room, angry, talking to his father right away:

MICHAEL
Did you do it?

CAROL
Did I do what?

MICHAEL
Don't fucking play dumb. She od'd
and she's dead. You're the only
drug dealer in town-

CAROL
I didn't do anything-

MICHAEL
You ain't got enough of customers?
You need more fucking drug heads?
So you decided to sell to A FUCKING
SHERIFF DAUGHTER? ARE YOU OUT OF
YOUR MIND?!

CAROL
I DIDN'T DO ANYTHING, GODDAMIT. She
didn't get drugs from me.

MICHAEL
Then where the fuck she got them,
huh?

We see Michael's eyes are reddening, filling with tears.

MICHAEL
Where?

END FLASHBACK SEQUENCE

97. EXT. THE NEIGHBORHOOD - EVENING

BACK TO PRESENT

Michael embraces his new memory - he's so shocked he can't move.

What have I done?

98. INT. SAM AND MAY'S HOUSE - LIVING ROOM - DAWN

Sam seems concentrated, we don't know what for. Sam gets up and dials a number on the landline phone. After a few rings the person on the other side picks up.

SAM
Hello?

No answer.

SAM

Alyssa?

No answer.

SAM

Don't fucking play with me, Alyssa.
Answer.

No answer. Sam slams the phone down.

99. EXT. THE NEIGHBOURHOOD - EVENING

Sam walks out his house and heads to Alyssa's. He walks quickly, breathes heavily - nothing will stand in his way.

100. INT/EXT. ALYSSA'S HOUSE - EVENING

Sam knocks at the front door. No one answers. He is impatient, knocks again, more intense.

Inside, Alyssa sits on her sofa and stares at the door, fighting with The voice and obligations whether to open it. We hear knocking.

THE VOICE(V.O.)

Don't open the door. You knew
they'd come. And now they're here.

We hear Sam screaming.

SAM(O.S.)

ALYSSA!

Alyssa, scared, heads to the door.

THE VOICE(V.O.)

Don't open the door.

Alyssa opens the door, revealing Sam. He's is fierce but talks quietly.

SAM

You were there... the day May..
died. You saw her and you did
nothing.

ALYSSA

I'm sorry-

SAM

I DON'T NEED ANY OF THIS.

Few tears roll down Alyssa's face - she feels guilty and the screaming scared her.

ALYSSA

You know I can't always trust what
I see... I feel I'm getting worse.

But Sam doesn't listen to her - he walks away.

LATER

Alyssa sits on the floor beside the sofa, leaning on the wall. It looks like she's hiding, trying to make herself small.

She looks at the window - it's already dark, but street lights are on.

101. EXT. ALYSSA'S HOUSE/THE NEIGHBOURHOOD - EVENING

Orange light from street lights falls on Alyssa's face. Traces of tears shine on her cheeks. A tired, worn out little face.

Alyssa turns to the road which is not aligned by street lights and turns on her flashlight. Far ahead we can see THE NEON TREES.

102. EXT. THE NEON TREES - EVENING

Alyssa reaches The Neon Trees. She turns off her flashlight and raises her head, admiring the trees, still walking. They're either painted with fluorescent paint or they have lots of glow sticks tied to the branches. Otherwise, they look magical.

Something in the sky draws her attention and she stares at it. Something we can't see.

A HALLUCINATION.

It comforts her - she's less tense now. Alyssa looks at it in total wonderment and worshipping, like it's telling her all the secrets of the universe.

A light smile appears on Alyssa's face. Few tears roll down - tears of happiness and gratefulness.

Alyssa lifts her hand to the sky - she wants to touch what she sees but, obviously, can't.

A new hallucination suddenly appears on her left and scares her. Alyssa gasps, fear replaces wonderment. She starts feeling pain in her chest and arms, becomes dizzy - the first signs of a heart stroke. She breathes heavily - shortness of breath.

She can't stand anymore and FALLS ON THE GROUND.

103. INT. SAM AND MAY'S HOUSE - LIVING ROOM - DAY

Sam talks on the phone with his EMPLOYER, an old woman. He's weak, but looks like he finally got some sleep.

EMPLOYER(V.O.)
We can't pay you a salary if you
don't work.

SAM
I understand.

EMPLOYER(V.O.)
I'm sorry.

Sam sighs.

EMPLOYER(V.O.)
Well, you know.. It's a good thing
you weren't married.

What the hell?

SAM
We were together for twelve years.

EMPLOYER(V.O.)
Not married, though.

Sam ends the call.

LATER

Sam and Michael sit. Sam can't hold an eye contact.

MICHAEL
They fired you?

SAM
Yup.

MICHAEL
Shit.

SAM
Don't think I'd go working any time
soon.

MICHAEL
Right.

Pause.

SAM
I can't stop thinking what would
happen if I was there.

MICHAEL
Dude..

Michael wants to stop him but decides it's better to just
listen.

SAM
I could've taken her with me or
waited for her.
(looks Michael in the
eyes)
I was so near, Mike.

MICHAEL
I know, man.

104. INT. SAM AND MAY'S HOUSE - FOYER - DAY - DAYDREAM

A scene we've seen before. Michael stands up, looks past Sam.
He looks for May to say goodbye, but can't see her.

SAM
I think she's already asleep. A
hard day, you know.

MICHAEL
Yeah, sure. Say goodbye for me.

Sam nods and smiles but something about May has made him sad.
Michael thinks for a second.

MICHAEL
You're different from before I
left.

SAM
(chuckles)
Well, it's a good thing to hear.

But now, Sam is confused. He thinks:

SAM(V.O.)
Why did I say that?

Sam starts explaining - it seems like he's talking with
Michael, but he really is just exploring himself, explaining
to himself. Michael stays silent.

SAM

Because I'm not perfect. Because no one in the world is and I will never be. But, doesn't matter how good I am or how I think I am good, there will always be a way to be better. And if I don't change, it's pretty fucking sad. I'd call it degrading.

BACK TO THE SCENE

Michael and Sam sit in silence.

105. INT. KINDERGARTEN - DAY - FLASHBACK

A noisy room in kindergarten. Some KIDS play, while SAM, 5, and his FRIENDS, 5-6, sit on the floor and talk.

FRIEND

My mom told me not to talk about death. She said we will never die and we will be happy.

106. INT. SAM AND MAY'S HOUSE - BEDROOM - DAY

Sam stands in the doorway to the bedroom. Slowly, he walks in the room and lays down on the bed, his back to May's part of the bed. After a few moments, he turns around - now facing May's part. He places his hand on the empty spot and closes his eyes.

But, shortly after, Sam opens them like waking up from a bad dream - an idea has just popped into his head.

Sam jumps off the bed. He finds his backpack and starts packing it. The last things he packs are some papers - they're May's drawings. Somewhere on the corner, we can see the naming - 'A place of glorious sunsets'.

BATHROOM - LATER

Sam washes his hair and shaves his face - it looks like he prepares for something.

An important meeting.

107. EXT. SAM AND MAY'S HOUSE - EVENING

Sam exits the house and turns to the main road, which leads to the city center. No bicycle - he walks by foot with a backpack on his shoulders.

The road is empty. Orange light from street lights falls on Sam's tired face.

108. EXT. CITY CENTER - EVENING

Sam reaches the city center and doesn't stop - he has a defined destination. All the shops are closed, the center is empty.

After few meters, Sam finally stops. He seats on the sidewalk, which is the closest place to where May has been hit.

Sam takes down his backpack. He's going to stay here, so he looks around thinking how to make himself as comfortable as it could be possible. He doesn't look at the exact place where May's been hit, however.

109. EXT. CITY CENTER - DAY

Sam sleeps, covered by a blanket, using his backpack as a pillow. PEOPLE pass him, headed to their workplaces, and stare.

LATER

Sam talks on the phone, he's still at the sidewalk.

SAM

Hello?

Mia picks up.

MIA(V.O.)

Hi, Sam.

SAM

Um, can I ask you to charge my phone at the shop, please?

MIA(V.O.)

Yeah, I think, yes.

Sam isn't surprised, he knows Mia wouldn't let him down. But he looks ashamed and uncomfortable about what he's about to ask.

SAM

Can you please come get it?

Pause. Mia wasn't expecting to hear it.

MIA(V.O.)

Can't you bring it?

SAM

I can't.. leave.

Pause.

MIA(V.O.)
Okay. You're still there?

SAM
Yeah.

A sigh of relief.

ANOTHER DAY

Sam sits on the sidewalk. The only person here except Sam is WOMAN 1, who is about to pass him by.

As Woman 1 reaches Sam, she places a 5 dollar bill near him. Sam looks at her.

SAM
I'm not homeless.

Women 1 is ashamed and flashing. She definitely didn't mean to offend Sam.

WOMAN 1
Oh, I'm so sorry.

Women 1 returns and takes her money back.

WOMAN 1
Sorry.

ANOTHER DAY

Sam sits on the sidewalk. He's more tired than he has been - living on the street is not easy.

Michael is standing in front of Sam, Michael's voice is calm and caring. Sam doesn't look at Michael as they speak.

MICHAEL
It's been some time. You need to go back, Sam.

SAM
I'm not sure if I want to.

Michael doesn't know how to respond to this.

MICHAEL
We are worried, man. You need to get out of here.. Please.

Sam nods, doesn't say anything.

SAM
I'm not sure if I can.

110. EXT. SAM AND MAY'S HOUSE - PORCH - DAY

SOMEWHERE IN THE FUTURE

Sam, 30-40, now he looks less tired and somehow healed, sits on the porch of the house. He smokes a cigarette. From the corner of the house, a PUPPY appears - the same breed as the buried dog in the beginning.

SAM

Hi, buddy.

Sam is not surprised, as if he's been waiting for it.

111. INT. PENNY'S HOUSE - DAY

Penny opens her front door, revealing Michael. She moves so Michael could come in.

PENNY

Come in.

Michael does. While Penny leads him to the living room, he asks:

MICHAEL

How are you?

PENNY

Good.

Penny sits, so does Michael.

PENNY(CONT'D)

How's Sam? You visited him?

MICHAEL

Yeah, he doesn't want to go back. I think he will, he just needs some time.

PENNY

Right.

Pause.

MICHAEL

What about Thea?

PENNY

What about her? Nothing.

112. INT. PENNY'S HOUSE - LIVING ROOM - DAY

FLASHBACK SEQUENCE

We hear someone coughing.

PENNY
You're really bad, aren't you?

Thea lies on a couch. She is sick, her eyes are closed, but she is not asleep.

Penny sits down to be one level with Thea. She holds a bottle with syrup.

PENNY
Come on.

Thea slowly sits up and chugs all what is left from the bottle.

THEA
The last one?

Penny is worried.

PENNY
Yes.
(quiet)
Damn the medical care of this country.

At the bedside table, there is a bowl with soup.

PENNY
You haven't even touched it.

A key inserts the front door's lock and opens it.

PENNY
Oh no.

Penny desperately looks around to find a safe place to hide Thea but lacks time, and Lucy and Dan come into the room.

Penny looks at them - no, it can't happen right now.

LUCY
What the hell, Penny?

Thea can't hold it anymore and coughs, the type of cough that hurts one's lungs and throat.

DAN
Out.

PENNY
She is sick!

LUCY
We've told you not to bring anyone here.

DAN
 (to Penny)
 It's either her or both of you.
 Minus your job.

PENNY
 I didn't even start, they said they
 don't have anything-

DAN
 I said what I said.

Penny holds back tears.

PENNY
 She is sick! She's been robbed in
 the shelter. She doesn't have a
 damn thing!

DAYS LATER

Thea sits on the couch, but she didn't get any better. Penny gets ready to go out. At this point, Penny doesn't wear makeup anymore.

THEA
 When will they come?

Penny is also getting sick - she has a runny nose.

PENNY
 Around.. Three hours? From now.
 Don't worry, I'll be back by that
 time. Try to sleep.

THEA
 I've just woken up.

PENNY
 Sleep is never bad, hun.

Penny is ready to go. She throws a peace sign and says:

PENNY
 Stay healthy.

Penny walks out the house.

113. INT./EXT. PHARMACY STORE - DAY

Penny looks at the medicals and sighs - she can't afford them. What to treat Thea with? A fucking ascorbic acid?

PENNY
 (to the Pharmacist)
 Two ascorbic acids, please.
 Strawberry and vanilla.

She'll figure something out.

MOMENTS LATER

Penny walks out of the pharmacy store and looks around. She recognizes MAN AND WOMAN, around 55, chatting near.

PENNY

Mrs. Freeman! Mr. Freeman!

THE FREEMANS are Cooper's parents - a sweet old couple. They notice Penny too and come closer to her, smiling.

MRS. FREEMAN

Oh, Penny! How long since we've seen you!

PENNY

Yeah, what are you doing here?

MRS. FREEMAN

Oh, just getting some stuff.

MR. FREEMAN

We're getting older, after all.

PENNY

No, you're not.

MRS. FREEMAN

We've heard your mother.. Kicked you out.

Hello? You did the same to your son?

PENNY

Yeah, yeah.

MRS. FREEMAN

Are you fine?

PENNY

Yeah, I am. Lucy helps me.

MR. FREEMAN

Oh, thank God. It's good you have a sister on your side.

Mrs. Freeman doubts asking, he's not smiling anymore.

MRS. FREEMAN

You haven't heard from Cooper?

Oh shit. They don't know.

MRS. FREEMAN

Haven't seen him?

Penny tries to act as cool as she can.

PENNY

No.

Someone's gotta tell them. She can't leave them like that.

PENNY

Sorry.

But not today, not now. Some day, they'll find out.

MR. FREEMAN

That's fine. We'll reach him.

MRS. FREEMAN

Yes, and we'll let you know.

PENNY

Oh, thank you! I really miss him.

LATER

Penny walks along the street, now alone, failing to hold back tears.

114. INT. PENNY'S HOUSE - DAY

Penny enters the house and puts on a smile, ascorbic acids in her hand.

She looks around and the smile disappears. The couch where Thea was is now empty and neatly made, just like no one has ever touched it.

Penny's puzzled and concerned. This is fine. She needs to go to the bathroom sometimes, dear God.

Penny checks every room in the house - Thea's not here. Penny comes back to the living room and stops. There's no point - Thea has left.

Tears fill Penny's eyes. She lost Copper and now Thea too - Thea has left, and she's sick, and this is because of her sister, her family.

END FLASHBACK SEQUENCE

115. INT. PENNY'S HOUSE - DAY

BACK TO THE PRESENT

MICHAEL

You haven't seen her?

PENNY

No.

MICHAEL

How long has it been?

PENNY

Few months.

The room slowly darkens until the only ray of warm light stays at Penny's face. With it, Penny becomes sadder and melancholic.

Suddenly, a PICTURE appears right upon her head, it looks like a projector picture. The picture starts moving - it's a video.

The first small video is Penny fighting with her parents. Then it changes to Penny standing outside her house with a backpack and a bag - the day her parents kicked her out.

The video changes to younger Penny and Copper preparing for their first day at school. We've seen it before - this is Penny's memory, they all are. It changes to Penny hugging Cooper at the park entrance and then to both of them having a conversation in the tent.

After, it's the burnt tent.

The following clips are: Penny first meeting Thea, shaking her hand, them sleeping in the sleep bags, going to the shelter, Penny taking care of sick Thea, and, finally, Penny realizing Thea has left.

The projector TURNS OFF - the video disappears.

LIGHT begins to fill the room again until it's back to like it was before.

PENNY

I'm not sure if I can find her.

A sad smile appears on her face as she looks into Michael's eyes.

116. EXT. THE NEIGHBOURHOOD - DAY

Penny rides a bike, wind in her hair, a light smile on her face.

Penny's been abandoned by her family and has lost her two best friends - all in a brief time. And this is how she copes with grief - by taking it slow.

A contrast to Sam's grieving, but this is fine because we're all different.

117. EXT. CITY CENTER - DAY

Sam sits on the sidewalk, scrolling in his phone. Surprisingly, the center is not completely empty. A few people walk around.

Mr. J, 60's, in a police uniform sits beside Sam.

Sam looks at him.

MR. J

You might know me as Mr. J.

SAM

Sam.

Sam isn't surprised by such a visitor.

MR. J

How are you feeling, Sam?

SAM

If this is some kind of small talk, you might as well pass it.

MR. J

No, I really am concerned.

Sam chuckles.

MR. J

What?

SAM

I don't see why you would be interested.

Sam looks at Mr. J as if scanning him, deciding whether it is safe to talk with this man about his feelings.

After all, he thinks, Mr. J is a stranger. You can trust your deepest feelings to a stranger.

SAM

I haven't talked about it for a while.

(pause)

I just want everything back.

Tears appear in Sam's eyes.

SAM

I was so sure of her, Mr. J. I couldn't think she wouldn't be here with me and now.. What do I have know?

Tears roll down Sam's cheeks.

MR. J

You have every right to feel this way.

Sam lets out a little laugh which feels like 'Yeah, right. We know that.'

SAM

Now, I don't even know if love's a good thing at all because if it was, it wouldn't've done this to me.

MR. J

Love, anger, hate.. pain. We have to deal with them. Sometimes all at once. Feelings, they are. But is it really love you're talkin' about?

SAM

What did you want to tell me?

Mr. J sighs, understanding the conversation is over.

MR. J

A very important feast for our people is only a week away. And here, in the center, we are going to hold a celebration.

(points)

Right here. They plan to close the roads and have a fair at the crossroad.

SAM

What, did you come to kick me out?

MR. J

No. No, I just came to tell you. It'll probably feel wrong.

SAM

Thanks.

Mr. J is ready to go away but Sam starts talking, which makes him stay.

SAM

You know, recently I started remembering she wasn't.. She wasn't perfect.

I love her, but, God, sometimes I hated how she made me feel. She knew I hated it.

And all these thoughts.. And memories - the bad ones...

(MORE)

SAM (CONT'D)
 I feel guilty for them.
 I'd made her a goddess. And it's
 hard to accept how it really was.

118. EXT. CEMETERY - DAY

Sam, 70, walks among gravestones. Dried traces of tears on his face. Across the cemetery, Sam sees Man sitting alone on the bench.

Sam sits beside Man and, for some time, they sit in silence. Finally, Man speaks:

MAN
 Bad day, huh?

Sam looks at Man.

SAM
 Just buried my dog.

MAN
 That's a shame. I'm sorry.

Sam silently nods.

MAN
 I'm sorry if that sounded
 insincere. I think you'd understand
 me. We've said too many sorries -
 it doesn't mean a lot now.

Sam nods - he does understand.

MAN
 Did you bury it here?

SAM
 No, in my backyard.

MAN
 Why are you here then?

Pause.

SAM
 All my life is here.
 (pause)
 My best friend, Mikey, right over
 there.

Sam points at the grave.

SAM

Died seven years ago, in his sleep,
just like he wanted. I just left to
hope the old man's satisfied.

(pause)

My other friend, Alyssa, right over
here.

Sam points at another grave.

SAM

A heart attack. I always thought
her heart and soul were too damn
nice for this world. Too nice to
carry all this shit.

We don't know if Alyssa died from a heart attack at The Neon
Trees or it was another heart attack, many years later.

SAM

Mr. J.

Sam points at another grave.

SAM

He was much, much older than me,
but he was an exceptionally good
man. I wonder if guilt made him
this way.

(pause)

My dog at my backyard. And my
love... May.

Sam points at another grave.

SAM

You see, everyone I loved and cared
for is here. I belong here.

MAN

And you've got no kids?

SAM

No, I'm alone.
We had a miscarriage right before
moving in here. Never had kids
after. Nor family.

Sam smiles as people usually do when talking about the
hardest parts of their lives. It seems like we learn to put a
smile on such occasions at a very young age, but, for the
life of us, can't put that smile away.

SAM

You know, May was raised in a
religious family. Everyone knew she
was pregnant.

Then she had a miscarriage. And one day she came to me in tears, because someone at family dinner said 'Well, God needed another angel'.

Sam lets out a little laugh.

SAM
There was lots of 'You'll have another', of course. Well, they were wrong.

SAM(V.O.)
And by the way..

Sam looks at May's gravestone.

SAM(V.O.)
.. I still wonder.

119. EXT. PENNY'S HOUSE - DAY

Sam, 70, knocks at Penny's front door. Moments after, Penny, around the same age, opens the door. She looks surprised - she wasn't expecting to see him. After the fight they had their relationship has been tight.

SAM
Penny..

Sam's voice starts trembling.

SAM
I've got no one left.

120. EXT. CITY CENTER/THE NEIGHBOURHOOD - DAY

VARIOUS SHOTS - a beautiful sunrise.

In the center, lots of people are chatting, buying goods, smiling at each other at the fare. Today is the celebration, an incredibly warm and beautiful day. The center is the busiest it has ever been.

Finally, we see Sam sitting on the sidewalk.

Sam looks at all these people. Then, turns his head halfway to where May's body laid, placing his chin on the shoulder. He hasn't looked there once for all this time.

He's making a decision now. Outside, he is completely calm, but inside - nervous and panicking. Sam looks around, packs something in his pockets, and, suddenly, STANDS UP AND STARTS WALKING STRAIGHT AHEAD, NOT LOOKING BACK.

For few moments he's totally alone, but now he reaches a crowded part of the street. At first, as he moves through the CROWD, people don't pay attention to him. Sam doesn't care either.

Someone from the crowd says something we don't hear to Sam as he passes by. Sam looks at this person, puts on a light fake smile, and nods. After a few steps, another person does the same, saying something different. But, this time Sam doesn't smile - he looks puzzled. Why are they talking to him? Those words are the words of.. Support.

Sam goes further and another man talks to him and pats him on the shoulder. Sam whispers 'thank you' and a real little smile appears on his face, just for a second.

Sam doesn't stop. Now it's hard to take the fact of strangers supporting him - he wants to avoid it, to be alone again.

A YOUNG WOMAN stops and takes Sam's hands in hers. Sam looks into her eyes, as Young Woman says lots, lots of heartwarming words. Sam silently nods and warmth fills his mind. He's so moved it seems like he'll cry now. Young Woman lets go of Sam and goes away.

Sam continues walking through the street. He looks straight ahead and sees someone, a smile appears on his face. Finally, the person reaches Sam and hugs him right away, Sam hugs back. We circle them, revealing MICHAEL hugging Sam. Michael doesn't let go for a few moments, and, after he does, Michael just passes by.

Sam walks again, he's confused. What has just happened? He knew his friends would help him to get through. They did support him, Sam just denied it. But all those people? Total strangers are ready to give me a hand. And why? Thankfulness and hope for better are all in and over Sam. There are people who will help him and understand him.

As Sam thinks about this, he can't help but feel two different emotions battling in him. Happiness for this support and understanding he couldn't hope for; and destructing sadness of his whole position. His May is still dead. And now he's walking away from a place where she died, still not sure whether that's the right decision and whether it's all worth it.

Sam wants to laugh. He wants to cry. He wants to smile. He sighs and the emotions finally break out - Sam starts UGLY CRYING. It seems to be the most intense cry of all movie.

He wipes his tears. Emotions are flooding - let it all come out. After some time, Sam understands crying doesn't help that much. The pressure and whirling emotions don't go away. Now, he's cried so much it doesn't work anymore. But how to reveal what he feels, how to let it out?

Oh. Right! Sam walks slower now and just for a second, he stops.

He knows exactly how to help it. So, HE STARTS DANCING. His moves are soft and tender. The whole dance is so personal and intimate, healing, yet dynamic. Just as his feelings.

Now he's weak and worn out - he stops dancing. But just walking home seems too slow and calm. So, HE RUNS.

VARIOUS SHOTS of Sam running on his way home.

121. EXT. SAM AND MAY'S HOUSE - DAY

Finally, Sam reaches his home. He stops running and now walks slowly, tired both mentally and physically.

Sam gets up the stairs, walks inside, and closes the door behind himself.

SMASH TO BLACK:

THE END.