

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

(478)

**1 EXT. PARK - DAY**

**1**

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

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

A DISTINGUISHED VOICE begins to speak to us.

NARRATOR

This is a story of boy meets girl.

CUT TO:

**2 INT. CONFERENCE ROOM - DAY**

**2**

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

NARRATOR

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

CUT TO:

**3 INT. LIVING ROOM - 1989**

**3**

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

NARRATOR

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

CUT TO:

**4 INT. OFFICE CUBICLE - PRESENT DAY****4**

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

NARRATOR

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

CUT TO:

**5 INT. BATHROOM - 1994****5**

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

NARRATOR

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

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

NARRATOR

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

CUT TO:

**6 SPLIT SCREEN. INT. BOARDROOM - INT. CUBICLE - SAME****6**

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

NARRATOR

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

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

NARRATOR

This is a story of boy meets girl.

But before they do,

CUT TO:

BLACK.

NARRATOR

You should know up front, this is  
not a love story.

**8 EXT. STREETS OF SAN FRAN - NIGHT**

**8**

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

**9 INT. TOM'S PLACE - LATER**

**9**

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

PAUL

I didn't know who else to call.

The Girl removes her bike helmet.

GIRL

You did the right thing. Where is  
he?

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

GIRL

Thomas.

Tom freezes.

TOM

Rachel? What are you doing here?

GIRL (RACHEL)

I'm here to help you.

TOM

Help me how?

RACHEL

First, put down the plate.

Tom slowly obliges.

RACHEL

Now come here and sit down.

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

RACHEL

The key is not to panic.

TOM

I think I'm gonna be sick.

RACHEL

Drink this.

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

MCKENZIE

What is that?

RACHEL

Vodka.

TOM

(grimacing at the taste)

More.

He gulps another down.

TOM

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

RACHEL

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

Tom takes a deep breath.

**10 EXT. PARK - DAY**

**10**

Tom and Summer eat sandwiches in the park.

TOM (V.O.)

We spent the whole day together.

**11 EXT. OUTDOOR MARKET - DAY****11**

Tom and Summer walk through the stalls.

TOM (V.O.)  
We went shopping.

**12 EXT. COFFEE HOUSE - DAY****12**

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

TOM (V.O.)  
We had coffee.

**13 EXT. MOVIE THEATER - DAY****13**

Tom and Summer walk out of a movie theatre.

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

**14 INT. RECORD STORE - LATER****14**

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

TOM (V.O.)  
We bought music.

**15 INT. TOM'S PLACE****15**

TOM  
I thought it was a great day.

RACHEL  
And then what happened?

**16 INT. DINER - NIGHT****16**

Tom and Summer in a booth ordering dinner.

TOM  
(to WAITRESS)  
Um-- you know what-- let's go  
crazy, I'll have BOTH.  
(to Summer)

God, I love eating pancakes at night. It's like the greatest thing ever. How great is this?

SUMMER

I think we should stop seeing each other.

17 INT. TOM'S PLACE - AS BEFORE

17

RACHEL

Just like that?

TOM

Just like that.

PAUL

Did she say why?

18 INT. DINER - AS BEFORE

18

SUMMER

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

TOM

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

SUMMER

You're happy?

TOM

You're not?

SUMMER

All we do is argue!

TOM

That is such a lie!

19 INT. TOM'S PLACE - AS BEFORE

19

RACHEL

Maybe she was just in a bad mood.

PAUL

A hormonal thing.

RACHEL

P.M.S.?

TOM

(to Rachel)

What do you know about PMS?

RACHEL

More than you.

TOM

Oh my god.

MCKENZIE

Please continue.

20 INT. DINER - AS BEFORE

20

SUMMER

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

TOM

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

SUMMER

No-- I'm Sid.

TOM

(beat)

So I'm Nancy?!

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

SUMMER

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

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

SUMMER

(mouth full)

Mmm, you're so right. These are great!

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

SUMMER  
(innocent)  
What?

Tom stands up to go.

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

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

**22 INT. TOM'S PLACE - AS BEFORE**

**22**

Silence for a few beats.

PAUL  
Jesus.

MCKENZIE  
That's harsh.

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

RACHEL  
You're gonna be fine.

TOM  
(beat)  
I'm gonna throw up.

MCKENZIE  
Or that.

RACHEL  
Here.

Tom drinks more vodka.

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

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

TOM  
No.



PAUL  
Sure they do. They say that.

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

Paul and McKenzie share a very concerned look.

CUT TO:

**23 EXT. SIDEWALK - DAY**

**23**

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

TOM  
I'm in love with Summer.

PAUL  
(beat)  
For real?

CUT TO:

CU - SUMMER'S SMILE

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

CU - SUMMER'S HAIR

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

CU - SUMMER'S KNEES

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

CU - SUMMER'S EYES

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

CU - SUMMER'S NECK

TOM (V.O.)

I love the scar on her neck from  
this operation she had as a kid.

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

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

CU - SUMMER ASLEEP

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

CU - SUMMER'S LAUGH

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

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

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

CU - TOM, STARING DIRECTLY AT THE CAMERA.

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

CUT TO:

**33 EXT. SIDEWALK - SAME**

**33**

Paul and Tom.

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

Paul is silent for a beat.

PAUL  
Oh shit.

**34 INT. CONFERENCE ROOM - DAY**

**34**

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

MCKENZIE

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

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

MCKENZIE

May 21st. Other Mother's Day.

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

VANCE

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

Tom is about to answer when the door opens.

SUMMER

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

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

VANCE

(to the table)

Everyone this is Summer, my new  
assistant. Summer just moved here  
from--

SUMMER

Michigan.

VANCE

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

SUMMER

Nice to meet you all.

Summer gives a little wave before following Vance out.

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

(3, 4, 5)

**35 INT. OFFICE - DAY**

**35**

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

TOM

What do we know about this new girl?

MCKENZIE

Who?

TOM

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

MCKENZIE

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

TOM

(disappointed)

Really?

MCKENZIE

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

TOM

Maybe she was just in a hurry.

MCKENZIE

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

TOM

Damn.

MCKENZIE

I know. She's pretty hot.

TOM

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

MCKENZIE

Dunno.

TOM

Like, just cause she has high  
cheekbones and soft skin--

MCKENZIE

--and really good teeth.

TOM

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

MCKENZIE

(as explanation)

Women.

TOM

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

### 36 INT. ELEVATOR - LATER

36

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

SUMMER

The Smiths.

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

SUMMER

I love The Smiths.

Tom, still pretending, takes off his headphones.

TOM

Sorry?

SUMMER

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

A beat as Tom processes this information.

TOM  
(amazed)  
You like the Smiths?

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

The elevator doors open and she gets off.

TOM  
(accidentally out loud)  
Oh my god.

(8)

**37 INT. OFFICE LOBBY - DAY**

**37**

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

TOM  
Hi.

SUMMER  
Hello.

TOM  
So, uh, Summer--

SUMMER  
Tom.

TOM  
Yeah! How's it going so far?

SUMMER  
The city or the firm?

TOM  
Both-- Either.

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

TOM  
Oh, you know, 4, 5 years.

SUMMER

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

TOM

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

SUMMER

What is it you want to do?

TOM

I studied to be an architect actually.

SUMMER

That's so cool! What happened?

TOM

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

SUMMER

And are you any good?

TOM

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

SUMMER

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

TOM

It's a big seller.

SUMMER

I meant, are you any good as an architect?

TOM

Oh-- No. I doubt it.

SUMMER

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

TOM

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

SUMMER

They used to call me "Anal Girl."

Tom does a spit-take and almost chokes.

SUMMER

(explaining)

I was very neat and organized.

There's an awkward silence.

SUMMER

Anyway, I should get back.

TOM

Ok, well, I'll see you around.

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

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

(11)

### 38 INT. TOM'S PLACE - DAY

38

Tom is playing Playstation with Rachel.

TOM

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

RACHEL

Your favorites.

TOM

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

RACHEL

Oh boy.

TOM

What?

RACHEL



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

TOM  
(beat)  
Of course it does.

SARAH (O.S.)  
Dinner!

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

SARAH  
Pause and come eat.

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

TOM  
Hey Martin.

ANGLE ON RACHEL and Sarah.

RACHEL  
He met a girl.

SARAH  
(excited)  
Yeah?

RACHEL  
(grim)  
Yeah.

Sarah grows serious too.

SARAH  
Oh shit.

CUT TO:

STOCK FOOTAGE.

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

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

END ON:

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

NARRATOR

Tom had always been a devout believer in the idea of "true love."

(beat)

The evidence did not support him.

CUT TO:

-8914

**41 INT. CLASSROOM - DAY**

**41**

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

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

NARRATOR

Exhibit A: Lisa Rayner.

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

Tom is mortified. The OTHER BOY eats the drawing.

(-5313)

EXT. FOOTBALL FIELD - NIGHT

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

NARRATOR

Exhibit B: Wendy Wilson.

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

(-2825)

**42 INT. AIRPLANE - DAY**

**42**

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

TOM

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

NARRATOR

Exhibit C: Rebecca Myles.

TOM

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

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

REBECCA

I think we should see other people.

(-734)

**43 EXT. CAR - NIGHT**

**43**

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

NARRATOR

And, finally-- Exhibit D: Amanda Heller.

AMANDA

It's just-- it's complicated.

TOM

What's complicated? Last week you said you loved me!

AMANDA

I know it's sudden but--

TOM

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

AMANDA

(beat)

Here.

TOM

What's this?

She puts a disc into the cd player.

AMANDA

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

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

AMANDA

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

TOM

Sure. It's all you wanted to listen to for weeks.

AMANDA

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

TOM

(still confused)

Ok--

AMANDA

I press the skip button.

Still Tom doesn't understand.

TOM

What does this have to do with--?

AMANDA

I'd rather listen to something else.

And with that, it slowly sinks in for him.

TOM

But Amanda-- this is a great fucking song!

(22)

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

TOM  
It's off.

PAUL  
What?

TOM  
Me and Summer.

MCKENZIE  
Was it ever on?

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

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

TOM  
No.

MCKENZIE  
So what happened?

TOM  
You ready for this?

**46 INT. ELEVATOR - THE DAY BEFORE**

**46**

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

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

They ride in silence for a few beats.

TOM  
Summer--

SUMMER  
Yeah?

TOM  
(beat)

So how was your weekend?

SUMMER

It was good.

**47 INT. LOCAL DIVE BAR - AS BEFORE**

**47**

The friends wait for more.

TOM

You believe that shit?

MCKENZIE

What shit?

PAUL

I think I missed something.

TOM

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

Everyone's silent.

MCKENZIE

What the hell is wrong with you?!

PAUL

Dude, you got problems.

TOM

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

MCKENZIE

Based on "it was good?"

TOM

And some other things.

PAUL

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

TOM

I gave her all sorts of chances.

**48 INT. OFFICE - DAY****48**

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

SUMMER

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

MCKENZIE

No thanks.

TOM

I think you know what I need.

There's a beat.

TOM

Toner.

SUMMER

Oh ok, sure, no prob.

**49 INT. OFFICE - LATE IN THE DAY****49**

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

**50 INT. SUMMER'S DESK****50**

Tom is there.

TOM

Do you want to go out with me?

A beat. Summer says nothing.

TOM

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

They both laugh.

SUMMER

That is hilarious!

TOM

I know!

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

INT. LOCAL DIVE BAR - AS BEFORE

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

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

(27 & 28)

**51 INT. OFFICE - TOM'S CUBICLE - DAY**

**51**

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

McKenzie shares a cubicle with Tom.

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

TOM  
No way McKenzie. Absolutely not.

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

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

MCKENZIE  
I wasn't that bad.

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

MCKENZIE  
(reverential)



You saved my life that day.

TOM

We are not going back there.

MCKENZIE

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

TOM

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

MCKENZIE

You're not listening to me.

TOM

What?

MCKENZIE

The whole office is going.

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

**52 INT. KARAOKE BAR - NIGHT**

**52**

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

TOM

Hi.

SUMMER

Hey! They said you weren't coming.

TOM

You asked if I was coming?

(beat)

I mean, my plans got cancelled--

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

MCKENZIE

(already drunk)

Goddamn that song is brilliant!  
What's up Hansen?

Summer sees the next song come up on the screen.

SUMMER

Ooh that's me.

She downs a shot and jumps up on stage.

SUMMER

(into mic)

Ok. I'm the new girl so no making  
fun of me.

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

LATER.

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

LATER.

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

TOM

You were great up there, by the way.

SUMMER

Well you can't go wrong with The Boss.

TOM

(sitting down)

I hear that.

MCKENZIE

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

SUMMER

Yeah?

TOM

Lived there till I was 12.

SUMMER

I named my cat after Springsteen.

TOM

No kidding? What's his name?

SUMMER

Bruce.

TOM

(beat)

That makes sense.

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

MCKENZIE

So you got a boyfriend?

SUMMER

Me? No.

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

MCKENZIE

Why not?

SUMMER

Don't really want one.

MCKENZIE

Come on. I don't believe that.

SUMMER

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

MCKENZIE

(beat)

Are you a lesbian?

SUMMER

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

MCKENZIE

I have no idea what you're talking about.

SUMMER

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

SUMMER

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

TOM

But, what if you meet someone and fall in love?

SUMMER

(laughs)

Love? You seriously believe in that stuff?

TOM

Of course I do.

SUMMER

Interesting. A real romantic.

MCKENZIE

Oh you have no idea. This one-- embarrassing. There was this one girl,

(to Tom)

I gotta tell this story --

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

TOM

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

SUMMER

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

TOM

Well mine too but --

SUMMER

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

TOM

Well--

SUMMER

Why, what's your take on it?

CUT TO:

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

BACK TO:

53 INT. BAR

53

On Tom:

TOM

I think it's kind of a huge thing.

SUMMER

(beat)

Ok. Looks like we're gonna have to  
agree to disagree on that one.

McKenzie senses some discontent.

MCKENZIE

So, uh, who's singing next?

SUMMER

(re: singing)

I'd say it's your turn loverboy.

TOM

Nooo. I don't sing in public.

SUMMER

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

TOM

I don't--

MCKENZIE  
You really do.

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

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

Tom elbows him in the ribs again.

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

SUMMER  
Ok then. Let's drink.

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

SUMMER  
Bartender!

TEN MINUTES LATER.

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

LATER.

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

TOM  
That's not it.

SUMMER  
What is that then?

TOM  
I have no idea.

They're both having a good time.

SUMMER  
I used to watch it every week.

TOM

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

SUMMER

Pathetic.

TOM

This is gonna bother me for weeks.

SUMMER

Totally.

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

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

MCKENZIE

"And I'd proudly stand UP!"  
(aggressive drunk)  
I said stand!

BACK ON TOM and SUMMER.

TOM

Oh here we go.

**54 EXT. KARAOKE BAR - LATER**

**54**

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

MCKENZIE

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

TOM

Ok, let's get you in a cab.

MCKENZIE

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

SUMMER

(laughing)  
Is he gonna be ok?

TOM

He'll be fine.

A cab arrives. Tom and Summer help McKenzie inside.

MCKENZIE

Hey.

TOM

What's up?

MCKENZIE

Not you. You.

(beat, to Summer)

He likes you.

TOM

(quickly)

Ok, goodnight McKenzie!

MCKENZIE

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

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

TOM

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

SUMMER

Is that true?

TOM

What?

SUMMER

You know what. Do you like me?

TOM

Yeah. I like you. Of course I do.

SUMMER

As a friend.

TOM

Right. As a friend.

SUMMER

Just as a friend?



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

TOM

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

SUMMER

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

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

TOM

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

SUMMER

Cool.

TOM

Cool.

Silence.

SUMMER

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

TOM

G'night Summer.

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

TOM

(under his breath)

Friends. Awesome. That's just great. Well done Hansen, you idiot.

Tom walks a few more steps.

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

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

(29)

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

**55 EXT. STREET - MORNING**

**55**

It's the greatest morning of all time!

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

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

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

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

**56 INT. OFFICE - SAME**

**56**

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

SUMMER

Hey!

TOM

Hey!

Vance pokes out of his corner office.

VANCE.

Summer, I need -- Oh hello Hansen.

TOM

Hey Mr. Vance.

SUMMER

Yes, Mr. Vance?

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

## 57 INT. TOM'S PLACE - THAT NIGHT

57

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

PAUL  
You son of a bitch.

He walks inside without waiting for an invite.

PAUL  
Last night, karaoke night?

TOM  
(anxious)  
Shhh.

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

TOM  
I have not been--

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

TOM  
Paul, seriously--

PAUL  
Did you bang her?

TOM  
No!

PAUL  
Blow job?

TOM  
No!

PAUL  
Hand job?

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

PAUL

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

TOM

Shhh!

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

PAUL

Oh crap.

SUMMER

Hi, I'm Summer.

PAUL

Summer, wow what an unusual name. I'm sure I'd remember that if I had heard it before. Tom, how come you've never mentioned you knew such a lovely little lady?

(off Tom's nasty look)

Or perhaps you have and I've just forgot.

(to Summer)

I mean, with all the women in Tom's life it's hard to keep track--

(not helping)

Ok, well, I was just-- I'm Paul.

SUMMER

Hi Paul.

PAUL

(not sure what else to say)

I'm a doctor.

SUMMER

Nice to meet you.

PAUL

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

Tom quickly shuts the door on Paul.

TOM

If you heard--

SUMMER  
Heard what?

TOM  
Excellent. You ready to go.

SUMMER  
I'm stalking, STARVING!

Tom realizes she's heard it all.

TOM  
(playfully)  
He exaggerates!

(198)

**58 INT. CHINESE RESTAURANT - NIGHT**

**58**

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

TOM  
Check them out.

Summer sees. She has no reaction.

TOM  
(sarcastic)  
That is hot.

Summer keeps eating.

TOM  
I am very turned on right now.

SUMMER  
Sometimes you can be so judgmental.

TOM  
Huh?

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

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

(31)

## 59 INT. RESTAURANT - NIGHT

59

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

TOM

9, 9.5?

SUMMER

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

TOM

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

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

SUMMER

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

TOM

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

SUMMER

Yeah?

TOM

(beat)

No. That would be wrong.

They laugh some more. She is in hysterics.

SUMMER

This is fun. You're fun.

TOM

Thanks.

SUMMER

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

Tom is a little surprised.

SUMMER

Are you cool with that?

TOM  
(unconvincing)  
Sure.

SUMMER  
It freaks some guys out when I say  
that.

TOM  
(still confused)  
Not me.

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

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

TOM  
Sure.

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

A beat.

TOM  
Yeah.

**60 INT. TOM'S BEDROOM - LATER THAT NIGHT**

**60**

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

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

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

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

He takes a few deep breaths.

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

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

SUMMER  
Hi.

TOM  
Oh sweet Jesus!

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

CUT TO:

LATER.

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

(388)

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

TOM  
(into CAMERA)  
I fucking hate Summer.

CU - SUMMER'S SMILE (as before)

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

CU - SUMMER'S HAIR (as before)

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

CU - SUMMER'S KNEES (as before)

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

CU - SUMMER'S EYES (as before)

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



CU - SUMMER'S NECK (as before)

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

CU - SUMMER'S BREASTS (as before)

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

CU - SUMMER ASLEEP (as before)

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

CU - SUMMER'S LAUGH

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

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

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

CU - TOM.

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

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

CUT TO:

**64 INT. OFFICE - DAY**

**64**

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

(35)

**65 INT. SF MUSEUM OF MODERN ART - DAY**

**65**

CU: the same painting.

ANGLE ON Summer and Tom looking at it curiously.

TOM  
It's very-- complex.

SUMMER  
Complex. Yes.

CU: a second painting which is nothing but red.

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

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

TOM  
I feel the same way.

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

ANGLE ON Summer and Tom, still perplexed but trying.

They say nothing, until:

TOM  
You wanna go to the movies?

SUMMER  
(relieved)  
God yes!

**66 EXT. MOVIE THEATER - LATER**

**66**

The marquee reads "Part Vampire. Part Giant. 'VAGIANT!'"

**67 INT. MOVIE THEATER - CONTINUOUS**

**67**

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

(51)

**68 EXT. TRANSAMERICA BUILDING - DAY**

**68**

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

TOM

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

**69 EXT. PALACE OF FINE ARTS - DAY**

**69**

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

TOM

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

**70 EXT. YERNA BUENA GARDEN - DAY**

**70**

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

TOM

It just makes you feel peaceful.

They really do seem at peace.

**71 EXT. SONY METREON - DAY**

**71**

Tom and Summer in front of the gargantuan mirrored building.

TOM

No. See now, this is torture.

SUMMER

Why?

TOM

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

SUMMER

How would you change it?

TOM

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

SUMMER

Show me.

TOM

What?

SUMMER

Don't talk about it. Do it.

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

TOM

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

72 EXT. OFFICE BUILDING - DAY

72

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

SUMMER

You wanna --

TOM

No you go first.

SUMMER

It doesn't matter to me.

TOM

Whatever you want.

A CO-WORKER passes.

CO-WORKER

Hey Summer. Tom.

BOTH

(like nothing's up)

Hey./ Hi.

Summer joins the co-worker and walks in.

SUMMER

(to Co-Worker)

So how's it going?

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

**73 INT. OFFICE - LATER****73**

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

TOM  
Hello?

SUMMER (V.O.)  
I remember!

**74 INT. COPY ROOM - DAY****74**

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

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

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

**75 INT. TOM'S CUBICLE - SAME****75**

Tom listening to her sing. McKenzie comes over.

MCKENZIE  
Your girl is losing it.

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

(68)

**76 INT. SHOWER - LATER****76**

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

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

TOM  
Ow!

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

(77)

**77 INT. VIRGIN MEGASTORE - NIGHT****77**

Tom and Summer wander through the aisles.

TOM  
There's no way.

SUMMER  
Why not?

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

SUMMER  
I told you. I love Ringo.

TOM  
You're insane.

SUMMER  
Why?

TOM  
Cause nobody loves Ringo.

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

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

SUMMER  
(flirtatious)  
This got great reviews.

**78 INT. SUMMER'S APARTMENT - LATER****78**

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

CUT TO:

**79 INT. SUMMER'S APARTMENT - 20 MINUTES LATER****79**

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

SUMMER  
Is that-- possible?

(79)

**80 INT. SPORTS BAR - NIGHT**

**80**

Tom, McKenzie and Paul are having a drink.

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

TOM  
I don't know.

PAUL  
Is she your girlfriend?

TOM  
I wouldn't say that.

MCKENZIE  
What would you say?

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

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

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

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

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

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

TOM  
Something like that.

PAUL  
And you haven't discussed it?

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

PAUL  
Like what?

MCKENZIE  
Normal.

TOM  
We've just been-- hanging out.

PAUL  
Hanging out?!

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

Beat.

MCKENZIE  
You're so gay.

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

Tom takes a second to think about this.

TOM  
I don't know-- Maybe.

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

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

MCKENZIE  
Have you made her a CD yet?

TOM



(beat)  
Maybe.

MCKENZIE  
Oh dude.

PAUL  
You really need to have that talk.

(80)

**81 EXT. FIELD - DAY**

**81**

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

RACHEL  
You were saying?

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

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

TOM  
Who the hell's Sean?

RACHEL  
My boyfriend before Mark.

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

RACHEL  
I'm 12.

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

RACHEL

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

TOM

(beat)

Something like that.

RACHEL

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

TOM

Who's Lars?

RACHEL

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

TOM

That son of a bitch.

RACHEL

You see what I mean?

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

RACHEL

Later dude.

TOM

Coach, no, wait! I need her.

(shouting to Rachel)

Rachel, what do you think I should do?

RACHEL

(calling back)

Just don't be a pussy.

On Tom, we:

CUT TO:

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

SUMMER

Hi.

TOM

Hi.

SUMMER

Are you ok?

TOM

Yeah.

SUMMER

You sure?

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

TOM

Summer, I've gotta ask you something.

SUMMER

Ok.

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

SUMMER

Wait!

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

SUMMER

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

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

Marley sings:

B.M.

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

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

(172)

**83 INT. PARTY - NIGHT**

**83**

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

CUT TO:

(272-286)

**84 INT. BOOKSTORE - DAY**

**84**

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

**85 INT. APARTMENT - LATER**

**85**

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

TOM (V.O.)

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

SECONDS LATER.

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

TOM (V.O.)

"No you should not."

He slowly puts the ice cream down.

TOM (V.O.)

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

86 EXT. STREET - DAY

86

Tom jogs.

TOM (V.O.)

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

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

87 INT. YOGA CENTER - NIGHT

87

Tom is taking a yoga class.

TOM (V.O.)

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

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

88 INT. HOMELESS SHELTER - DAY

88

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

TOM (V.O.)

"Three. Charity. Reach out! You are not alone in your pain."

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

89 INT. SHOE STORE - DAY

89

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

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

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

**90 EXT. FOREST - DAY**

**90**

Tom backpacks alone in the forest.

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

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

FREEZE ON TOM.

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

UNFREEZE.

Tom starts to itch--

**93 INT. APARTMENT - LATER**

**93**

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

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

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

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

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

(145)

**94 INT. CROWDED BAR - NIGHT**

**94**

Summer and Tom stand by the bar.

TOM

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

SUMMER

People think it looks good.

TOM

Do you?

SUMMER

On some.

TOM

I like how you dress.

SUMMER

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

TOM

(beat)

Please don't.

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

DOUCHE

(to Summer)

Hey.

Tom and Summer stop talking.

SUMMER

Hey.

DOUCHE

How's it going?

SUMMER

Ok.

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

DOUCHE

You live around here?

SUMMER

Yeah not too far.

DOUCHE

I've never seen you here before.

SUMMER

You're not too perceptive.

DOUCHE

Ha. That's funny.

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

DOUCHE

So, uh, let me buy you a drink.

SUMMER

No thank you.

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

DOUCHE

Are you with this guy?

Tom realizes he has to sort of say something now.

TOM

(beat)

Hi. I'm Tom.

DOUCHE

Whatever.

(to Summer)

Come on, one drink. What are you drinking?

SUMMER

Sorry, no thank you.

Tom is pleased.



DOUCHE  
You're serious? This guy?

And now he's pissed.

TOM  
Hey buddy --

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

DOUCHE  
It's a free country.

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

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

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

Which connects spot on and sends the Douche reeling.

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

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

CUT TO:

95 EXT. BAR - A FEW MINUTES LATER

95

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

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

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

TOM  
Hey. What is it?

SUMMER  
I can't believe you.

TOM  
What?

SUMMER  
You were so completely uncool in there.

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

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

TOM  
Come on, that guy was an asshole!

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

TOM  
I don't know. He was --

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

TOM  
Whoa. What was that?

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

TOM  
What?

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

Tom waits for more. It doesn't come.

SUMMER

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

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

TOM

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

Only the CROWD outside the bar hear this.

TOM

(to Onlookers)  
I got one good shot in.

(146 & 147)

**96 INT. OFFICE - LATER**

**96**

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

TOM

(genuine)  
Hi.

SUMMER

(cold)  
Hi.

TOM

What's up?

SUMMER

Nothing.

TOM

Ok.

Nothing else is said.

TOM

Wait, are you still mad at me?

SUMMER

(rolling her eyes)  
Tom--

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

SUMMER  
(re: copies)  
Are you almost done?

TOM  
Yeah. I'm all done.

He starts to walk out.

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

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

LATER.

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

LATER.

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

SPLITSCREEN

**97 INT. BOTH APARTMENTS - THAT NIGHT**

**97**

Left: Tom tosses and turns in his sleep.

Right: Summer lies awake, staring at the ceiling.

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

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

**98 INT. TOM'S BEDROOM - HOURS LATER**

**98**

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

SUMMER

Say you're sorry.

TOM

Huh?

SUMMER

Say you're sorry for acting like a jerk.

TOM

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

SUMMER

Ok. Me too.

TOM

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

SUMMER

I know --

TOM

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

SUMMER

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

A beat.

SUMMER

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

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

**99 INT. TOM'S BEDROOM - THE NEXT MORNING**

**99**

Tom and Summer in the wee hours.

TOM

Have you ever had a real "boyfriend?"

SUMMER

What?

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

SUMMER  
Well, yeah.

TOM  
More than one?

SUMMER  
A few.

TOM  
Tell me about them.

SUMMER  
Oh no way.

TOM  
Why?

SUMMER  
Cause there's nothing to tell.

TOM  
Come on, I'm interested.

SUMMER  
You wanna have the relationship  
history conversation?

TOM  
Yes.

SUMMER  
You sure about that?

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

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

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

TOM  
Quarterback slash homecoming king?

SUMMER

He was a rower. Very hot.

TOM  
What happened to Markus?

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

TOM  
Ok. And then?

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

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

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

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

TOM  
The Puma?

SUMMER  
Yeah, cause, you know--

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

TOM  
And that's it?

SUMMER  
The ones that lasted.

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

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

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

CUT TO:

290s

**100 EXT. STREET - DAY****100**

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

**101 INT. BEDROOM - LATER****101**

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

**102 INT. TROLLEY - DAY****102**

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

(302)

**103 EXT. RESTAURANT - NIGHT****103**

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

ALISON

So how long have you known Paul and Robyn?

TOM

Since grade school.

ALISON

No way, really? That's crazy.

TOM

Yeah.

ALISON

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

TOM

Great.



## 104 INT. RESTAURANT - LATER

104

Tom and Alison eat. In silence.

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

TOM  
Ok.

Beat.

ALISON  
You've been pretty quiet.

TOM  
Sorry.

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

TOM  
Uh-huh.

More silence.

ALISON  
Do you want to try some --

TOM  
No thanks.

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

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

ALISON  
Oh.

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

ALISON

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

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

**105 EXT. TRANSAMERICA BUILDING - BACK ON DAY 51**

**105**

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

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

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

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

**106 INT. RESTAURANT - SAME**

**106**

Tom and Alison.

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

**107 INT. SUMMER'S BEDROOM - NIGHT - FROM DAY 39**

**107**

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

**108 INT. RESTAURANT - SAME**

**108**

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

ALISON

Waiter!

TOM

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

**109 INT. ELEVATOR - DAY - FROM DAY 22**

**109**

Tom and Summer ride in silence for a few beats.

TOM

(beat)

How was your weekend?

SUMMER

(winks at him)

It was good.

**110 INT. RESTAURANT - SAME**

**110**

TOM

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

ALISON

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

TOM

Actually she was never my girlfriend.

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

TOM

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

ALISON

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

TOM

Sure.

(beat)

Hey, I've been talking non-stop. You talk.

ALISON

Me? Well I grew up --

TOM

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

ALISON

I--

(beat)

You wanna get out of here? I know this great--

TOM

(suddenly excited)

Oh! You know what we should do--

# 111 INT. KARAOKE BAR - LATER

111

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

TOM

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

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

TOM

"You didn't stand by me! Not at all! You didn't stand by me," I'm talking about you Summer!

On Alison, having the worst date ever.

CUT TO:

(219)

**112 INT. TOM'S BATHROOM - NIGHT**

**112**

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

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

Satisfied, he grabs his coat and hits the street.

**113 EXT. SAN FRANCISCO STREET - SAME**

**113**

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

INTERCUT WITH:

**114 INT. SUMMER'S APARTMENT - SAME**

**114**

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

SUMMER

Hey it's me.

TOM

Hello me. You having a good day?

SUMMER

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

TOM

What? Why?

SUMMER

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

TOM

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

SUMMER

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

TOM

(touching his tie)  
Sorta.

SUMMER

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

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

TOM

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

SUMMER

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

TOM

Sure.

SUMMER

Great. Good night Tom.

TOM

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

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

CUT TO:

CU PAUL, TALKING DIRECTLY TO THE CAMERA DOCUMENTARY STYLE

PAUL

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

CUT TO:

CU MCKENZIE.

MCKENZIE

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

CU RACHEL.

RACHEL

That's a pretty complex question. Philosophers, poets, scientists, everybody has a theory, don't they? I kinda like what Nietzsche said: "There is always some madness in love, but there is also-- always some reason in madness." Think about it. Pretty smart. Although, Nietzsche also said "Kill the Jews." So there's that.

CU VANCE.

VANCE

I've been happily married for 30 years. She's the light that guides me home.

(beat)

Yes it is from one of our cards.

(beat)

No someone else wrote it. Doesn't make it less true.

CU SUMMER

SUMMER

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

CU MCKENZIE

MCKENZIE

I'm just saying-- I really need  
some ass. I'm desperate.

(beat)

You got nothing?

CU PAUL

PAUL

I wouldn't say "the girl of my  
dreams," no. The girl of my dreams  
would have a better rack. Probably  
different hair, could like sports a  
little more. But, truth is Robyn's  
better than the girl of my dreams.

(beat)

You know why? Cause she's real.

CU TOM.

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

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

(101)

**115 INT. OFFICE - DAY**

**115**

Tom is wandering through the office whistling.

MCKENZIE

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

TOM

Nope. All done. What are you  
working on?

MCKENZIE

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

TOM

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

MCKENZIE

(beat)



Shit. That's not bad.

TOM

No worries.

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

**116 INT. WEDDINGS AND ANNIVERSARIES SUITE - LATER**

**116**

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

TOM

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

The Women clutch their heart like they might faint.

**117 INT. RELIGIOUS HOLIDAYS WING - LATER**

**117**

Workers are again all gathered around Tom.

TOM

Did you try "Merry?"

ALL

Whoa/Perfect/Yes!

TOM

What else you got?

EMPLOYEE #1

Passover.

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

**118 INT. OFFICE HALLWAY - LATER**

**118**

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

**119 INT. ANOTHER WING - LATER****119**

ANGLE ON TOM writing furiously at a computer terminal.

TOM

"--aint no woman got what you got,  
sista girl. Happy birthday to the  
lean, sheen, and sizzly mocha  
queen!"

(beat)

How's that?

The AFRICAN-AMERICAN MAHOGANY WRITERS are impressed.

MAHOGANY WRITER #1

Something's gotten into you son!

TOM

Yeah. It's pretty cool.

(222)

**120 EXT. MOVIE THEATRE - NIGHT****120**

Tom and Summer in line to buy tickets.

TOM

You really want to see this?

SUMMER

It sounds amazing.

TOM

It's, like, all stabbing and shit.

SUMMER

Exactly.

TOM

Ok.

SUMMER

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

TOM

Fantastic.

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

TOM

Oh shit.

SUMMER

What?

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

SARAH

Hey!

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

TOM

(looking at Summer)

Hi Mom.

Summer smiles. Maybe this will be ok.

TOM

Mom, Martin, this is Summer.

SARAH

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

Sarah hugs Summer.

SUMMER

You too.

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

MARTIN

(to Tom)

Is this the girlfriend?

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

TOM

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

SARAH

You going to see the serial killer one?

SUMMER

Yes we are.

SARAH

Great! Should we save you seats?

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

SUMMER  
Absolutely.

SARAH  
Ok. We'll see you inside.

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

TOM  
Sorry about that.

SUMMER  
It's fine.

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

SUMMER  
Did you tell them I was your girlfriend?

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

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

TOM  
He's very-- loving.

SUMMER  
Does he hug all your friends?

There's that word again.

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

CUT TO:

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

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

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

(228)

## 122 INT. CLUB - NIGHT

122

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

SUMMER

You're not having any fun.

TOM

You're having enough for both of us.

SUMMER

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

TOM

No.

SUMMER

Come on! I wanna dance with you.

TOM

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

SUMMER

So you're pissed?

TOM

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

SUMMER

Then why are you here?

TOM

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

SUMMER

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

TOM

(hurt)

That's real nice.

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

SUMMER

Tom!

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

LATER.

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

(251)

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

## 123 EXT. STREET - MORNING

123

The worst morning ever.

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

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

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

Cartoon Bird returns but Tom swats it away.

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

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

**124 INT. OFFICE - SAME**

**124**

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

**125 INT. VANCE'S OFFICE - DAY**

**125**

Tom has been called into the Principal's office.

TOM

You wanted to see me, Mr. Vance?

VANCE

Yes Hansen. Sit down.

TOM

Ok.

VANCE.

Has something happened to you recently?

TOM

What do you mean?

VANCE

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

TOM

No.

VANCE

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

TOM

Who?

VANCE.

My assistant.

TOM  
(faking badly)  
Your?

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

TOM  
I'm not following.

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

TOM  
Mr. Vance, are you firing me?

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

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

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

He hands him some sympathy cards.

TOM  
Funerals and sympathy?

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

He quickly ushers him out of the office.

(383)



**126 INT. TOM'S BEDROOM - MORNING****126**

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

NARRATOR (V.O.)

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

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

NARRATOR (V.O.)

May 8th was a Saturday.

**127 INT. DELI - DAY****127**

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

TOM

What's going on?

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

PAUL

We have news.

TOM

Ok.

MCKENZIE

It's about her.

TOM

Do I want to hear it?

PAUL

That's what we wanted to ask you.

MCKENZIE

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

PAUL

You've been much much better.

MCKENZIE

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

PAUL  
Just let sleeping dogs lie.

MCKENZIE  
Leave those dogs alone Tom!

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

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

CUT TO:

**128 EXT. DELI - SECONDS LATER**

**128**

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

TOM  
There's no fucking way!

MCKENZIE  
Tom.

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

PAUL  
It is.

TOM  
How do you know?

On Tom's pained face we--

CUT TO:

**129 INT. TOM'S BEDROOM**

**129**

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

(384)

**130 INT. TOM'S BEDROOM**

**130**

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

(385)

**131 INT. TOM'S BEDROOM**

**131**

Same exact thing.

(386)

**132 INT. SUPERMARKET - DAY**

**132**

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

The CLERK eyes him suspiciously.

**133 EXT. STREET - SAME**

**133**

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

TOM

Jesus Christ people! Get a room!

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

(387)

**134 INT. TOM'S BEDROOM**

**134**

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

**135 INT. OFFICE - LATER**

**135**

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

MCKENZIE

Tom!

Nothing.

MCKENZIE

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

TOM

What? Oh yeah. Great.

MCKENZIE

Do you need anything?

TOM

Twinkies?

MCKENZIE

Sorry.

TOM

I'm out of twinkies.

MCKENZIE

Well let's go.

TOM

Go-- where?

MCKENZIE

It's Thursday.

# 136 INT. BOARDROOM - LATER

136

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

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

CO-WORKER

This one says "Go for it!"

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

CO-WORKER

This one says "Don't give up!"

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

CO-WORKER

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

She takes her seat.

VANCE

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

TOM

(reacting to his name)

Hmm?

VANCE

The Winter collection. You have  
anything to contribute?

TOM

Uh, no. I really don't.

VANCE

You have nothing?

TOM

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

VANCE.

(disappointed)

Ok. We'll come back to you.  
McKenzie --

TOM

You know what?

VANCE.

Yes, Tom.

TOM

Can I say something about the cat?

VANCE

Well sure. Go ahead.

TOM

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

MCKENZIE

Tom!

TOM

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

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

TOM

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

VANCE

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

TOM

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

CO-WORKER (RHODA)

We're a greeting card company.

TOM

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

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

TOM

I say to hell with it! Let's level with America. Or at least make them speak for themselves! I mean, seriously, what's this--

(picks a card off the  
table)

"I'm sorry to hear your grandmother  
has passed." What the hell? Let's  
give em some truth. Something like,  
"Sorry to hear about your  
grandmother. Here's a card so I get  
some credit in your time of need.  
I'm sure it makes up for the fact  
that grandma's dead."

Vance and the card-writing team are appalled.

TOM

Think about it.

(picks up another card)

"Congratulations on your new baby."  
Eh-- How bout "Congratulations on  
your new baby. Guess that's it for  
hanging out. Nice knowing ya,  
buddy."

VANCE

Hansen, sit down!

TOM

(picks up a card)

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

MCKENZIE

Tom--

TOM

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

MCKENZIE

Tom!

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

TOM

(beat)

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

Everyone shifts in their seats.

TOM

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

(beat)

Yeah I made it up, so what?!

Tom gets up and walks to the door.

TOM

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

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

CUT TO:

**137 EXT. BUILDING - MINUTES LATER**

**137**

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

CUT TO:

(383)

**138 EXT. DELI - SAME AS EARLIER**

**138**

Tom and his friends on the sidewalk outside the deli.

TOM

There's no fucking way!

MCKENZIE



Tom.

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

PAUL  
It is.

TOM  
How do you know?

MCKENZIE  
We know.

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

PAUL  
I know.

TOM  
And you said she was single at Christmas.

MCKENZIE  
She was.

TOM  
And now she's--

MCKENZIE  
Yeah.

TOM  
Now she's getting married.

PAUL  
I'm so sorry Tom.

TOM  
Married?

PAUL  
It's insane.

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

PAUL  
No.

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

His friends say nothing.

TOM  
 (beat)  
 Fuck!

And with that he storms off.

MCKENZIE  
 Tom!

PAUL  
 Let him go.

ANGLE ON Tom walking away from them.

Literally, his entire universe falls apart.

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

CUT TO:

BLACK.

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

399

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

We are:

**139 INT. BALLROOM - NIGHT**

**139**

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

CUT TO:

LATER.

Rachel is standing by a cake with a microphone.

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

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

CUT TO:

LATER.

Tom being accosted by two more Aunts.

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

TOM  
I can't believe it either!

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

TOM  
The right girl I guess.

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

TOM  
Oh you'd be surprised.

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

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

TOM

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

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

TOM  
July.

AUNT BETSY  
You mean-- seven months ago?

AUNT ANITA  
Was it a man?

TOM  
What?

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

TOM  
No. Where's that coming from?

AUNT BETSY  
We just always wondered.

Awkward.

AUNT ANITA  
So how's work?

CUT TO:

LATER.

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

CUT TO:

LATER.

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

TOM  
Well, glad you came?

SUMMER  
Of course. Where am I exactly?

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

ANGLE ON RACHEL, dancing with a BOY.

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

TOM  
Pretty big, yeah.

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

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

RACHEL  
Hey brother. Wanna dance?

She drags him to the dance floor.

RACHEL  
Hi.

TOM  
You having fun? You were great this  
morning.

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

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

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

TOM  
Yeah.

RACHEL  
Sucks.

TOM  
Yup.

It's silent a few beats.

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

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

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

TOM  
Is that right?

RACHEL  
Look.

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

TOM  
That's nice.

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

TOM  
Those are guppies.

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

TOM  
Are you making fun of me now?

RACHEL  
No I'm serious.

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

RACHEL  
Well that's not very romantic.

TOM  
It's the new me.

The song ends.

TOM  
Alright, go play with your friends.

RACHEL  
You'll be ok?

TOM  
(lying)  
Sure.

RACHEL  
Tom.

TOM  
Hmm?

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

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

CUT TO:

(240)

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

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

TOM  
Hey.

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

SUMMER  
Hello?

TOM  
Are you still sleeping?

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

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

SUMMER

Ok. Sure.

TOM

I'll meet you at Liberty in-- 20 minutes?

SUMMER

I might need 45.

**140 EXT. PARK - DAY**

**140**

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

TOM

So how was last night?

SUMMER

It was fine. Just a work thing.

TOM

Where did you guys go?

SUMMER

Some restaurant.

TOM

Fun?

SUMMER

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

TOM

Pretty standard.

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

**141 EXT. OUTDOOR MARKET - LATER**

**141**

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



(406)

**142 INT. APARTMENT - LATER**

**142**

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

LATER.

He hangs some new pictures.

LATER.

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

(240)

**143 INT. COFFEE HOUSE - LATER**

**143**

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

TOM  
It's playing at 5.

SUMMER  
You want to go?

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

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

TOM  
Ok cool.

SUMMER  
Unless you don't want to.

TOM  
No, I will. That's fine.

SUMMER  
Ok.

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

**144 INT. MOVIE - LATER****144**

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

(409)

**145 INT. TOM'S BEDROOM - DAY****145**

Tom drawing a straight line on his wall. Redecorating.

And then he stops.

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

(240)

**146 EXT. MOVIE THEATRE - LATER****146**

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

TOM

Hey.

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

TOM

Hey Sum, it's just a movie.

SUMMER

I know. I'm sorry Tom.

TOM

Is everything alright with you?

She smiles, tries to pull herself together.

SUMMER

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

TOM

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

SUMMER

Ok.

They walk.

**147 INT RECORD STORE - NIGHT**

**147**

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

TOM

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

SUMMER

I've never heard of them.

TOM

And it's painful. Oh look.

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

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

(411)

**148 EXT. HARBOR - DAY**

**148**

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

(240)

**149 EXT. RECORD STORE - LATER**

**149**

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

SUMMER

So.

TOM  
So-- Now what?

SUMMER  
Now, I think I'm gonna call it a day.

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

SUMMER  
I've got pasta at home.

TOM  
Are you hungry?

SUMMER  
I'm pretty hungry, but --

TOM  
Ooh!

SUMMER  
What?

TOM  
I've got a great idea!

SUMMER  
What?

TOM  
Let's get breakfast.

SUMMER  
Now?

TOM  
Pancakes?

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

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

(417-464)

**149AINT. TOM'S BATHROOM - DAY**

**149A**

Tom shaves. Makes himself look presentable.

LATER.

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

**149BEXT. CITY SIDEWALK - DAY**

**149B**

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

**149CINT. LIBRARY - DAY**

**149C**

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

**149EINT. OFFICE LOBBY - DAY**

**149E**

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

**149DEXT. SOCCER FIELD - DAY**

**149D**

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

**149FINT. TOM'S BEDROOM - DAY**

**149F**

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

**149GEXT. GOLDEN GATE BRIDGE - DAY**

**149G**

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

**149HEXT. PARK - DAY**

**149H**

Tom jogs. A little faster this time.

**149IINT. TOM'S BEDROOM - NIGHT**

**149I**

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

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

SPLITSCREEN - DAY

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

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

END MUSIC.

(478)

**150 EXT. OFFICE BUILDING - ANOTHER DAY**

**150**

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

**151 EXT. PARK - DAY**

**151**

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

SUMMER (V.O.)

Hey.

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

SUMMER

(re: suit)

Where you coming from?

TOM

What? Oh. Nowhere. How long have

you been sitting there?

SUMMER

Awhile.

Tom finds it hard to look at her.

SUMMER

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

The mention of their past makes the atmosphere frosty.

TOM

So-- I should probably say  
congratulations.

SUMMER

Probably. But only if you mean it.

TOM

I don't know if I do honestly.

SUMMER

I understand.

TOM

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

SUMMER

You really do?

TOM

(beat)  
God no.

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

SUMMER

How are you, Tom?

TOM

I'm good. Ish.

SUMMER

That's good.

TOM

Yeah I quit the office.

SUMMER

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

TOM

Mostly sleeping. Breaking things.

Awkward silence.

TOM  
So who's the guy?

SUMMER  
Who, my guy?

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

SUMMER  
Tom--

TOM  
No really, I don't.

SUMMER  
Ok.

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

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

SUMMER  
I know.

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

SUMMER  
Pretty crazy, huh?

TOM  
(sighs)  
I'll never understand that.

SUMMER  
Tom --

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

SUMMER  
I don't know. It just happened.

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



SUMMER

I-- Tom--

TOM

What, tell me--

SUMMER

I woke up one day and I knew.

Tom says nothing.

SUMMER

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

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

Tom gets up to leave.

TOM

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

SUMMER

What is?

TOM

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

SUMMER

Tom, don't go.

TOM

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

Summer takes a beat to let this hang there.

SUMMER

I was right?

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

TOM

What? This is funny?

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

TOM

What are you laughing at?

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

TOM

(trying himself not to  
laugh)

You're a crazy person!

SUMMER

Tom! You're the crazy person!

TOM

What are you talking about?!

SUMMER

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

TOM

This is funny to you?

SUMMER

What would have happened if I went  
to the movies instead? If I went  
somewhere else for lunch? If I  
showed up to eat ten minutes later?  
Tom, it was meant to be, just like  
you said. And as it was happening,  
I knew it. I could feel it, sure as  
the sun. And I kept thinking to  
myself "Holy shit. Tom was right."  
You were right about all of it.

(beat)

It just wasn't me you were right  
about.

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

SUMMER

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

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

TOM

Summer!

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

TOM

I really do hope you're happy.

SUMMER

I know.

(beat)

See you later.

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

FADE OUT:

A FEW SECONDS OF BLACK, BEFORE

FADE IN:

(500)

**152 INT. OFFICE WAITING AREA - DAY**

**152**

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

Tom waits.

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

GIRL

Are you here to interview?

TOM

Sorry?

GIRL

Are you interviewing? For the position?

TOM

Oh. Yeah. Why, are you?

GIRL

Yup.

TOM

Ah. My competition.

GIRL  
It would appear.

TOM  
Gee, this is a little awkward.

GIRL  
Yes it is.

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

GIRL  
I hope you don't get it.

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

TOM  
So, uh--

GIRL  
Hmm?

TOM  
Are you from, California?

GIRL  
Grew up not too far from here.

Atherton, near Stanford.

TOM  
I know Atherton. Nice area.

GIRL  
Have I seen you before?

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

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

TOM

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

GIRL  
If only it wasn't near that horrible mirrored thing--

TOM  
Yes! Exactly. I totally agree!

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

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

GIRL  
It happens. You probably weren't looking.

A MAN comes out.

MAN  
Tom Hansen?

TOM  
Yes.

MAN  
Come on back.

TOM  
Thank you.

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

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

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

NARRATOR

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

(beat)

Tom was--

Tom turns back around.

NARRATOR

--pretty sure.

TOM

(to Girl)

Excuse me.

GIRL

Hello stranger.

TOM

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

GIRL

Oh. I'm sorta supposed to meet someone.

TOM

(deflated)

Oh. Got it-- No problem.

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

GIRL

Ok.

Tom turns back around.

TOM

What's that?

GIRL

Why not?

TOM

Yeah?

GIRL

Yeah.

TOM

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

She laughs. She's cute when she laughs.

GIRL  
We'll figure it out.

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

GIRL  
Nice to meet you--

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

GIRL  
I'm Autumn.

And on his face--

SMASH CUT TO:

(1)

THE END.

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