

South Western & Battersea

by

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"If you can meet with Triumph and Disaster
And treat those two imposters just the same."
- Rudyard Kipling

White text on black

PART I

CUT TO:

EXT. HILLSIDE - EARLY MORNING

MICHAEL and MARIE, both late twenties, running up a hill in the countryside. Marie is in full running attire, color co-ordinated with brand new looking shoes. Michael, clean shaven, has faded black shorts and an old t-shirt on. We follow a while. No sounds, just their breathing and the thumping of their feet on the flattened path. We turn a corner and see the top of the hill up ahead.

MICHAEL

(smiling)

You starting to feel it yet?

Marie pulls a stern face and pushes forward, moving a few meters in front of Michael. She really starts to take off, her eyes on the hilltop. Michael smiles again and picks up his pace effortlessly. About thirty meters from the top, Michael catches Marie and pushes ahead, reaching the end first. He puts his hands behind his head as Marie slumps down, hands on knees. From the top of the hill we can see a lone mansion with two outdoor tennis courts, a swimming pool and a jacuzzi.

MARIE

(puffing)

You're not supposed to win.

MICHAEL

(smiling)

What's that supposed to mean?

MARIE

(standing up
straight)

You don't work hard enough. You
shouldn't win.

Marie straightens up her cap. She takes it off and puts it back on again, threading her tightly wound ponytail back through the hole.

MICHAEL

So you done crying yet?

(CONTINUED)

CONTINUED:

As soon as Marie's got her hat back on she takes off down the hill. Michael follows after her and catches up.

MICHAEL

You wear that ponytail way too tight. Is that something I need to start worrying about?

CUT TO:

INT. LIVING ROOM/KITCHEN AREA

Marie and Michael come in through fully window paned double doors. Floor to ceiling windows that reveal the empty tennis courts out on the estate. The kitchen opens onto an open plan dining area where Michael and Marie take their seats at the table. MEREDITH, an early fifties woman wearing an apron is cooking in the kitchen. TIFFANY, early twenties, carries over two plates, one with eggs, bacon, sausages and hash browns, the other with a salad and yogurt. She places the salad in front of Marie, next to her closed laptop and when she puts the other in front of Michael, he whispers something in her ear, making her smile before she walks away.

MARIE

(annoyed)
Could you not do that in front of me?

Marie takes a mouthful of her salad.

MICHAEL

(innocently)
Do what?

MARIE

Flirt with the girls every time we train out here.

MICHAEL

What's wrong with paying her a compliment for doing her job?

MARIE

Because that's not all you're doing.

MICHAEL

(smiling)
Hey, it's not like I choose who works here.

(CONTINUED)

CONTINUED:

MARIE

Well they're a distraction for you
regardless.

Michael smiles again and takes a mouthful of bacon and
eggs.

MICHAEL

When are Steve and Amanda getting
here?

MARIE

They were supposed to be here ten
minutes ago.

MICHAEL

Doesn't really matter, does it?
It's not like we're out there on
the court waiting for them.

MARIE

I know. But I told them we were
going to map out our programme
over breakfast.

MICHAEL

I just hope they don't argue all
week like last year.

Michael downs another mouthful and some orange juice.

CUT TO:

INT. SPORTS CAR

AMANDA, late twenties, is driving, STEVE, late twenties
is in the passenger seat.

AMANDA

So how long are we staying for
this time?

STEVE

(clearing his throat)
Marie said we should stay on till
the 12th, so that gives us six
days.

Amanda doesn't look across at Steve at all when he
speaks. Silence follows as we see, through the
windshield, Marie, Michael and MICHELLE (early twenties,
dressed the same as Tiffany) waiting for them.

(CONTINUED)

CONTINUED:

AMANDA

(stern)

Remember I'm not pretending like I did last year.

STEVE

I know, I know, we've been over this a hundred times. I'll stay out of your way.

EXT. FRONT ENTRANCE

Steve and Amanda get out of the car as Michelle takes their luggage out and into the house. They walk over to Michael and Marie.

AMANDA

Thanks.

MICHAEL

Hey, how are you guys?

Michael and Steve shake hands, so do Marie and Amanda.

STEVE

Oh, we're doing pretty good.

Michael gives Amanda a smile.

MICHAEL

Great to see you again Amanda.

Michael gives her a hug. Steve shakes Marie's hand.

MICHAEL

(looking at Amanda)

You're always in such good shape.

AMANDA

(smiling)

I hope so. I've been working my ass off.

MICHAEL

(smiling)

Wish I could say the same thing.

Steve tries to start something with Marie while Michael and Amanda talk.

(CONTINUED)

CONTINUED:

STEVE

So uh, how's all the training been going?

MARIE

(uncomfortable)
It's been fine.

STEVE

That's good.

Michael sees how uncomfortable Marie is getting. He smiles at Amanda who can see it too.

MICHAEL

As much as I love to see my sister make awkward small talk, why don't you guys come inside. There's plenty of breakfast in there and we can sort out how we're gonna do this.

The four of them head back to the house.

CUT TO:

INT. KITCHEN

Marie sits down and opens up her laptop. Amanda and Steve follow her to the table. Michael heads into the kitchen.

MICHAEL

(walking)
You want a drink Steve? Orange Juice?

STEVE

Ah, yeah, sure.

MICHAEL

Amanda?

AMANDA

Could I just get a glass of water with ice please?

MICHAEL

No problem.

Michael pours their drinks and an orange juice for himself as Amanda and Steve take their seats.

(CONTINUED)

CONTINUED: (2)

He carries their drinks to the table first before going back to get his when he catches a glimpse of a container filled with straws. He takes one for himself and joins everyone at the table.

MARIE

Are you both happy to train to a similar schedule as last year?

Steve looks at Amanda.

STEVE

Yeah, that sounds good.

Marie starts typing.

MARIE

If we schedule three sessions over the course of each day to run for -

Michael slides his chair back making Marie stop talking.

MICHAEL

(standing up)

Sorry, I just need to use the bathroom real quick. Carry on without me.

Michael gets up and walks out of view. Marie gives him a look of frustration as he leaves.

MARIE

I'll draw up a time sheet and get them to you by tonight and we can start tomorrow morning. You've still got your room and the relief team's here if you need them for anything.

Marie looks off to where Michael exited the kitchen.

MARIE (O.S.)

If you need anything else, just ask the help, they can show you...

CUT TO:

INT. HALLWAY

Michael opens the door to a larger kitchen where Michelle and a few other young women are inside working.

(CONTINUED)

CONTINUED:

MICHAEL
(to Michelle)
Tiffany around?

MICHELLE
No, she just left to take
something up to her room. You need
me to do something for you?

MICHAEL
(smiling)
Not right now Michelle, maybe
later. I think I might need you to
lend me a hand with something.

MICHELLE
(smiling)
Sure thing.

Michael closes the door and walks to the bottom of the
stairs.

CUT TO:

INT. STAIRWELL

Michael jogs up the large wooden staircase.

CUT TO:

INT. HALLWAY

Michael stops outside a door and knocks softly.

TIFFANY (O.S.)
Come in.

INT. TIFFANY'S BEDROOM

Tiffany is standing by the window reading a book. She
doesn't look at Michael as he enters. He walks up behind
her and starts kissing the back of her neck.

MICHAEL
(playful)
Aren't you supposed to be working?

Tiffany smiles and puts her book on the window sill,
upside down. Michael talks in between kisses on her neck.

(CONTINUED)

CONTINUED:

MICHAEL
What are you reading?

TIFFANY
A book.

Michael smiles and turns Tiffany to face him and kisses her on the mouth.

FADE TO BLACK.

With the sound of a switch we

CUT TO:

INT. MARIE'S BEDROOM

Marie leans back from switching her bedside lamp on. Her room is spotless. Empty except for a single bed, a dresser, and a small bookshelf next to a chair by the window, looking out onto the estate. Marie, in her pajamas, opens her dresser, takes out a shirt, shorts and socks and places them neatly on top of it. She opens her closet and takes out a pair of tennis shoes which she places on the ground beneath the clothes. She takes the one book sitting on top the book shelf, not in it, and takes the seat by the window, where she can see Amanda in the outdoor jacuzzi down below, sitting on her own. She opens up the hardback edition of 'Stone Arabia' and starts to read.

CUT TO:

EXT. JACUZZI - NIGHT

Amanda sits alone in a bikini. A water bottle filled with ice sits beside her. She's relaxed. We see Michael, shirtless with shorts, walking over with a towel in his hand. He stands at the edge of the jacuzzi.

MICHAEL
You mind if I jump in?

AMANDA
Go ahead.

Michael hops in and sits opposite her.

MICHAEL
So you and Steve seem like you're getting along pretty well.

(CONTINUED)

CONTINUED:

Amanda smiles.

AMANDA

It's all a joke. We're no better than we were the last time we were here. Only difference now is we're getting a divorce so there's no need to fight anymore.

MICHAEL

Really? I'm sorry.

AMANDA

I'm not. It's been about five years coming to be honest.

MICHAEL

So do you think you guys will keep playing together?

AMANDA

(smiling)

First question everyone always asks. I dunno actually. I guess we'll see how it goes. We haven't really talked about it much, or anything lately. We're kind of on auto pilot at the moment and it's nice to just focus on the game.

MICHAEL

Are you guys gonna be okay staying here together? If we'd of known, Marie might not have even asked out of consideration and everything.

AMANDA

We'll be fine. We need the prep as much as you do.

MICHAEL

Fair enough.

Amanda takes a sip from her water bottle.

AMANDA

You know it's funny. I don't know if we keep playing together to try keep the marriage alive, or we kept the marriage going as long as we did so we could keep playing together.

(MORE)

(CONTINUED)

CONTINUED: (2)

AMANDA (CONT'D)

It's been such a mess for so long
I can't even remember back to when
I wasn't asking myself that
question.

MICHAEL

Well I hope you guys find a way to
stick it out. Mixed doubles would
be a drag without you.

AMANDA

(smiling)
Thanks.

Beat.

AMANDA

(standing up)
I'm gonna head to bed. You should
get some sleep too. You're gonna
need it tomorrow.

Michael smiles. Amanda gets out and grabs her towel and
water bottle.

MICHAEL

Goodnight Amanda.

Amanda smiles and replies formally in imitation.

AMANDA

Goodnight Michael.

Amanda walks away, leaving Michael alone for just a few
moments before we see Michelle walk past Amanda and hop
in opposite Michael.

MICHAEL

Thought you weren't coming for a
minute there.

MICHELLE

(smiling)
You think I was gonna come while
she was in here?

MICHAEL

(smiling)
Come here.

CUT TO:

INT. MARIE'S BEDROOM

Marie looks down at Michael kissing Michelle. She watches as Michelle moves and sits over him and Michael reaches behind her. As he starts to untie her bikini top, Marie looks away and stands up, hops into bed and switches off the bedside lamp.

CUT TO BLACK:

EXT. TENNIS COURT - MORNING

Michael/Marie vs. Steve/Amanda. They hit some last practice serves in before all coming to the net. MILLY, a teenage girl, is sitting up in the umpire's chair, remote in hand. There is an electronic scoreboard in the back right corner of the court with their names on it. As they come to the net, Milly comes down from her chair.

MARIE

Milly here will take the game and put the score up. You guys can call.

AMANDA

Heads.

Milly flips a coin onto the ground. Amanda and Marie look down at it.

AMANDA

We'll serve.

Steve and Marie go and take quick drinks from their bottles as all four of them get in place on the court. James and Lucy place themselves at the net in position to retrieve loose balls. Michael, standing at the net, smiles at James.

MICHAEL

James you devil. You been making a move on her already?

James shakes his head nervously.

JAMES

We're just friends. She said she's got a boyfriend already. His name's Brian.

(CONTINUED)

CONTINUED:

MICHAEL

We'll have to do something about this Brian situation then, won't we? Come see me later, we'll sort it out.

JAMES

(smiling)

Okay.

MARIE

You done talking Michael?

MICHAEL

Yeah, I'm ready.

Steve tosses the ball up and serves to Marie, who is unable to return it. Milly presses her remote. 15-0. With the sound of the ball being served, we fade in and out of shots of the game with the scoreboard. 15-40 to 1-0 to Michael/Marie to 30-30 2-2 to adv Michael/Marie at 2-2. We re-enter the match here as Steve prepares to serve to Michael. Steve tosses and gets his first serve in. They back-hand rally at each other before Michael smashes a one-handed back-hand down the line, right on the line, too fast for Amanda to get to. 3-2. The two teams walk towards their seats on the side of the court.

MARIE

Where did that come from?

MICHAEL

(smiling)

S'wat that bacon in the morning does. You should try it some time.

They take their seats, grab their bottles and wipe down their faces. Michael looks over at Steve and Amanda who seem very separate from each other, not talking at all.

MARIE

You're still taking too many risks though.

Marie looks over at Steve and Amanda.

MARIE (CONT'D)

We're good enough to win without them.

(CONTINUED)

CONTINUED: (2)

MICHAEL

Yeah but it's boring tennis. All those people don't come to watch us because we play safe. They like seeing us take risks.

MARIE

No, they like seeing you take risks. I just hit the ball back.

Marie and Michael smile at each other.

CUT TO:

Court action. Steve fires a serve. A long rally ends with Amanda placing a shot Marie can't quite get to. Marie's frustrated. Milly hits her remote. It's one set a piece. 5-4 to Amanda and Steve. Steve serving match point #1 at 40-15. Another long rally ends with Michael smashing it down the line on Milly's side where she calls out. As they walk to their seats, Marie mutters to Michael.

MARIE

What did I tell you? We don't need to do that.

MICHAEL

(shrugging)
C'mon, it's just practice.

MARIE

(sitting down)
Don't be stupid Michael.

Michael just smiles and grabs a towel to wipe his face. Marie wipes hers and calls out to the others.

MARIE

Lunch should be ready now.

AMANDA

Alright, thanks Marie.

Marie and Michael sit there for a moment. Michael calmly sipping his bottle, his towel on his head. Marie looks annoyed. We hear the sound of cutlery and food being eaten before we

CUT TO:

INT. KITCHEN TABLE

A spread of pastas, cooked vegetables, salads, fruits and juices are laid out on the table. The four of them are well into their meals now. Steve looks at Michael.

STEVE

Do you two talk much about how long you're gonna stick it out for? Or do you guys just play season by season and see what happens?

MICHAEL

(smiling)

Ask Marie, she's the one who makes all the decisions.

MARIE

I'm ready to retire right now, but not before we win this one.

AMANDA

You know, not that I'm comparing ourselves to you at all, but I thought the same thing before we won it a couple years ago. But as soon we got there it's like another goal just takes it's place whether you want it to or not. Like back to back or two time winners, all that stuff.

But having also come back here twice and losing after we won, it plays a big part in wanting to get that feeling back one more time before calling it quits.

STEVE

I don't feel like either of us will be retiring anytime soon. Even if we do stop playing together. I love the game too much to stop and Amanda, well -

AMANDA

Well we've always played for completely different reasons. I don't enjoy being out there nearly as much as Steve, not like I used to playing in high school and those first few years going pro.

(MORE)

(CONTINUED)

CONTINUED:

AMANDA (CONT'D)

It just wears me down so much now but to be honest, I can't think of doing anything else. I've spent my whole life playing this game, I don't know what else I can even do so you'll probably be seeing me around a while longer. Unless of course you get your title this year.

Marie looks over at Michael. Michael laughs.

MICHAEL

(defensively)

Hey, what are you looking at me for?

Steve and Amanda smile.

CUT TO:

INT. MASSAGE ROOM - EVENING

Michael and Marie are in the middle of getting massages. They're on their stomachs as their legs are being worked on.

MICHAEL

You serious about retiring if we finally win this year?

MARIE

Yes Michael.

MICHAEL

(sarcastic)

Well thanks for the heads up.

MARIE

I was going to tell you. I only just decided recently.

MICHAEL

You know, I just figured, you play with someone for your whole life, maybe you deserve a little more than the standard two weeks notice.

MARIE

I know, I'm sorry, I just -

(CONTINUED)

CONTINUED:

MICHAEL

Marie, I'm kidding, you think I didn't see this coming?

Marie doesn't say anything. Michael smiles.

MARIE

What?

MICHAEL

After all this time. All the traveling. Hundreds of matches. We're still the same. You're still as high strung as you were at the start and I'm still never gonna take this game as seriously as you do.

MARIE

It's not me Michael, it's this game. You know it is. But I'm not leaving till we finish what we started.

MICHAEL

Don't worry, this is our year.

Beat.

MICHAEL

Does it scare you though?

MARIE

What?

MICHAEL

Retiring. Not playing tennis anymore.

MARIE

No, why?

MICHAEL

Just thinking about what Amanda was saying. She's right, you know. This is all we know how to do. And it's not like I'm gonna start coaching little kids or anything. Once I put my racket down, I'm never stepping on another court again.

(CONTINUED)

CONTINUED: (2)

MARIE

I'm sure we'll each find something.

MICHAEL

Yeah, maybe you could let your hair out for a change so it can actually breathe every once and a while. I'm sure it'd appreciate that. Maybe get yourself a nice dress. Don't think you own of those to be honest. Hell, might as well go all the way and leave your apartment because apparently there are these places you can eat in public called -

MARIE

(smiling)

Ok, shut up. You'll be just as lost as me when we retire.

MICHAEL

Who said I'm gonna retire?

Marie looks at him surprised.

MICHAEL (CONT'D)

I was thinking, you know those Swedish twins that play mixed doubles? Apparently the guy's retiring soon so his sister's looking for a new partner. I can imagine us having one of those intense love affairs. A really heated one where we'd be fighting on the court all the time, yelling at each other then kissing and making up in the middle of big matches. We'd be all passionate and everything and -

MARIE

Michael. You've never even had a monogamous relationship before. How do you expect to get through a whole season with the same girl?

MICHAEL

Oh ok. And that's coming from what experience? When's the last time you even let a guy look at you?

(CONTINUED)

CONTINUED: (3)

MARIE

Don't worry about me. Just worry about getting through the next few weeks. Then you can run off with your Spanish girlfriend and be miserable together.

MICHAEL

(smiling)

She's Swedish Marie. Swedish.

Marie smiles before we

CUT TO:

INT. JAMES' BEDROOM - EVENING

Close-up of a television, split screen, a video game with two cars racing against each other. Round a sharp corner, the car in 2nd place manages to take the lead and speeds ahead. James and Michael are sitting on the edge of James' bed, playing PlayStation.

MICHAEL

Ohhhhhh!!! See that James? Only in a manual. Auto won't shift low enough for high acceleration round sharp corners. I'm telling you, once you've been playing as long as me, you gotta take full control and switch over to manual.

JAMES

Yeah, yeah, save it till you've actually won the race before you start preaching.

MICHAEL

Wow, surprised your Mum brought you out again this year talking like that.

James smiles.

MICHAEL (CONT'D)

Where is she anyway? Didn't see her on the way in.

JAMES

She's still down in the kitchen I think.

(CONTINUED)

CONTINUED:

They both focus on the race for a while. It's close. Michael nudges James' car from the side as they're on a straight.

MICHAEL

So tell me about Lucy, that ball girl you've got eyes for. What's her story?

JAMES

Well, her mum works in laundry and it's her first time staying here but she keeps talking about her boyfriend and it's kind of annoying now.

Michael smiles and nudges James' car again.

JAMES (CONT'D)

She's really nice and I like her and her ponytail but it's kind of hard when she's always saying stuff like, "Brian bought me flowers once. He even had them sent to my classroom. It was like out of a movie." She said they're gonna get married and have two dogs and three kids.

MICHAEL

(smiling)

Well she sounds pretty unavailable then.

Focus on the race for a beat.

JAMES

Can I ask you something? Don't judge though.

MICHAEL

Yes, but I might judge.

JAMES

Ok, so you know Milly right?

MICHAEL

Who, the girl who was running the score this morning?

(CONTINUED)

CONTINUED: (2)

JAMES

Yeah, her name's Milly. She really likes tennis, loves you of course and her grandpa used to be a friend of your dad's so he organized for her to come down and help. I think she's gonna do all the scoring since she wants to watch all your practice matches.

MICHAEL

(smiling)

I think I like this Milly girl already.

JAMES

Yeah but anyway, um, do you think she's too old for me? Like as a girlfriend?

MICHAEL

(smiling)

What, why? How old is she?

JAMES

Thirteen, and I only just turned twelve.

MICHAEL

Forget about numbers James. Just go for it.

JAMES

Yeah but girls are always saying how boys are so immature and annoying at school. They're always like obsessing about guys way older than them.

MICHAEL

Well you're not at school right now so forget about all that stuff. Girls might like older guys but they also like a guy who goes after what he wants.

JAMES

So what should I do?

MICHAEL

Just go talk to her, tell her she's beautiful. She seems like a nice girl so just be honest.

(CONTINUED)

CONTINUED: (3)

JAMES

Ok. And she is really nice. I haven't been able to stop thinking about her since I first saw her.

MICHAEL

Didn't you only just get here this morning?

JAMES

Yeah but still, I can't stop imagining us together. She's so pretty. I just wanna touch her hair and kiss her behind her ears and -

MICHAEL

Ok, don't gimme any nightmares James.

JAMES

Sorry. I just really hope she likes me.

MICHAEL

Don't worry about it. I'm sure you'll be touching her hair or whatever it is you fantasize about in no time.

Michael smiles as he crosses the finish line first.

JAMES

Damn!

MICHAEL

I'm telling you James. Switch over to manual and take control. You'll be holding Milly's hand in no time if you do :)

CUT TO:

INT. MICHAEL'S BEDROOM - MORNING

An alarm sounds: 5:00AM. Michael moans and gets out of bed. Tiffany rolls over, covering herself and goes back to sleep.

CUT TO:

EXT. HILL SIDE

Michael's running the same route as yesterday. It's quiet out, we hear his breathing loud and clear. Marie's voice from yesterday comes in.

MARIE (V.O.)

Don't worry about me. Just worry about getting through the next few weeks. Then you can run off with your Spanish girlfriend and be miserable together.

Michael pushes on.

CUT TO:

EXT. HILL TOP

Michael stops when he gets to the top and looks out over the estate. The sun has just started to rise. After a few moments of silence, he makes his way back down the hill.

CUT TO:

INT. KITCHEN

The sun is up now and leaking through into the clean kitchen. Michael takes out a glass and a bottle of orange juice before seeing the fruit bowl and reconsidering.

CUT TO:

The blender slowing down and Michael switching the machine off at the wall. A pile of banana peels, orange skins and apple cores cover the bench. Michael takes a seat at the empty table and looks out at the bare tennis courts before downing a huge portion of the smoothie. We hear the sounds of a game before we

CUT TO:

EXT. TENNIS COURT - MIDDAY

Marie smashes a forehand winner between Amanda and Steve. James rushes out and grabs the loose ball. Lucy crouches at the net as Milly adjusts the score to 6-4, 6-7, 5-1. Marie and Michael are up.

(CONTINUED)

CONTINUED:

AMANDA

(flustered)

You mind if we take an extra
minute on this one?

MARIE

Sure, no problem.

They all make their way to their seats. James runs up to
Michael on his way to the sideline.

JAMES

Hey.

MICHAEL

So you talked to Milly yet?

James looks over at her. They make eye contact and James
quickly looks back at Michael who smiles.

JAMES

Still haven't found the right time
yet.

MICHAEL

You wanna know a secret?

Michael sits in his seat and wipes his face. James stands
next to him.

JAMES

What?

MICHAEL

There is no right time. There's
only next time. Go and talk to her
after the match. You guys aren't
gonna be out her together forever.

JAMES

Ok, I'll try.

James runs off to where Lucy is sitting by the net on the
opposite side of the court. Michael and Marie sip their
drinks.

MARIE

There's no reason why we can't
beat them like this when it
counts.

Michael and Marie look over at Amanda and Steve, clearly
arguing about something but trying not to show it.

(CONTINUED)

CONTINUED: (2)

MICHAEL

I don't know. To be honest, I think they're just a bit distracted this morning.

MARIE

Even a distracted Amanda and Steve are probably still our toughest match up.

Marie wipes her forehead with a hand towel and neatly places it back down.

MARIE (CONT'D)

I just can't see how any relationship could survive playing this game.

MICHAEL

(smiling)

I'm sure me and the Swede could find a way to make it work.

Steve and Amanda head back onto the court. Marie takes one last sip of water and starts to get up.

MARIE

(smiling, standing up)

Tell me that after it happens.

Michael follows her out onto the court.

MICHAEL

(walking)

Don't worry. You'll be the first to get a postcard.

They take their positions. Amanda serves and Michael and Marie take the point. Amanda serves again. 0-30. Steve nets the third point of the game, clearly frustrated. 0-40. Next point Michael tries a back hand down the line winner but it goes just wide. 15-40. Marie looks at Michael, annoyed.

MICHAEL

I know, I know.

Amanda puts her first serve into the net. She nets her second serve too, ending the match on a double fault. Amanda lets out a sigh of frustration. Both teams head to their seats.

(CONTINUED)

CONTINUED: (3)

Marie and Michael don't speak as they drink and wipe their faces. Michael smiles as he watches James walk over and introduce himself to Milly.

CUT TO:

INT. KITCHEN - LATE EVENING

Michael's sitting at the table with a smoothie in front of him. Marie, carrying a cup of tea, joins him. Marie's in her pajamas, Michael in shorts and a singlet, with a towel draped over his shoulder.

MARIE

You alright Michael?

MICHAEL

Yeah, of course, why wouldn't I be?

MARIE

Because of the pressure on us to win.

Michael smiles.

MICHAEL

This whole thing's ridiculous too, you know. Making the finals six years in a row without winning. It's almost a joke now. I mean, it is to most of our fans.

MARIE

Well just try not to think about it that's all.

Michael takes a sip of his smoothie. Marie drinks her tea, hesitating before she speaks.

MARIE

Can you imagine me getting married some day?

MICHAEL

What kind of question is that? Of course I can.

MARIE

Michael, I'm twenty-seven years old and I've never even been in a real relationship before.

(CONTINUED)

CONTINUED:

MICHAEL

Yeah, and that's because of all this. This isn't normal life. You can't expect to have normal relationships. The minute you get your head out of this game and actually start seeing people, I guarantee, you'll be in love before you know it.

MARIE

I doubt that.

MICHAEL

Trust me, once you start letting them in, there'll be so many guys wanting to be with you, you won't know what to do with them.

Marie smiles.

CUT TO:

INT. AMANDA & STEVE'S ROOM - LATE EVENING

Their bed sheets are half uncovered. Steve's standing on one side, Amanda on the other end of the room by the window.

STEVE

(frustrated)

You never mentioned that before.

AMANDA

(annoyed)

I shouldn't have to. The fact that you don't even notice is the whole point.

STEVE

Jesus Amanda, don't expect me to read your mind. You don't think you should know me better than that by now?

AMANDA

Well I clearly just expected more from you which is obviously my mistake.

(CONTINUED)

CONTINUED:

STEVE

Patronizing really doesn't suit you honey. You ought to try something else. Maybe you could -

AMANDA

Would you just shut up? Don't try and be smart about all this.

Amanda turns her back on him and looks out the window.

STEVE

So what? Is this our last one then?

AMANDA

I'm happy to let it go. Unless you're gonna have a problem finding another partner. God knows you're too far gone to play singles again.

Steve looks hurt. He doesn't reply. Amanda turns and faces him again.

AMANDA

(calmly)
Sorry, that was unfair.

STEVE

So I guess the divorce is final then too?

AMANDA

I don't know. We don't even have a context for marriage outside of tennis. Maybe we deserve a second chance, you know, one where we're not spending every waking hour in front of each other. Things might be different then.

Amanda looks at Steve before turning back and looking out the window again where she can see Tiffany hop into the jacuzzi next to Michael.

AMANDA (CONT'D)

Our careers would probably take a dive for a while, but maybe we could hold onto our marriage.

Is it worth that much to you?

(CONTINUED)

CONTINUED: (2)

We hold on Steve before we

CUT TO:

INT. KITCHEN - MORNING

The sun's just coming up as Michael enters the kitchen from outside, coming in from a run. Amanda's already up and eating breakfast at the table.

MICHAEL

Hey, you're up early.

AMANDA

Yeah, couldn't really get to sleep last night.

MICHAEL

(walking to the
kitchen)

You guys warm enough up there?

AMANDA

Yeah, we're fine, it's not that.

Michael takes a bottle of water and an orange from the kitchen and joins Amanda at the table.

AMANDA

I've been thinking a lot about what Marie said. You know, about her retiring and everything if you guys win.

MICHAEL

Uh huh.

AMANDA

What if we partnered up? I think it could work. We could play really well together.

MICHAEL

What about you and Steve?

AMANDA

We've uh, decided to call it quits after this. We just can't do it anymore.

MICHAEL

I'm sorry.

(CONTINUED)

CONTINUED:

AMANDA

Don't be. Ever since we got married, our relationship on the courts just spiraled.

Michael sips his water.

MICHAEL

You don't think it's a bit soon to be talking about all this? I mean, we still have a whole tournament to play.

AMANDA

I don't know. When will people ever think it's not too soon when it comes to these things? I just wanna be the best Michael. And I think we could do it.

Michael smiles.

MICHAEL

I don't know Amanda, it's pretty sudden and Marie -

AMANDA

I know, I know, I'm not asking you to make a decision right now, I get that it's a big deal. And obviously if you guys don't win than that just changes everything but at least think about it for a few days.

MICHAEL

Yeah ok, I'll think about it.

CUT TO:

EXT. TENNIS COURT - DAY

Michael, Marie, Steve and Amanda are packing up their gear and coming in for the day. They start walking towards the house.

MICHAEL

(to Marie, as they
reach the door)

You going up? I'm gonna get a rub down on my calves, they're killing me.

(CONTINUED)

CONTINUED:

MARIE

No I'm fine.

Marie and Michael head in different directions as they enter. Amanda and Steve, follow in silence, Amanda after Michael, Steve elsewhere.

CUT TO:

INT. MASSAGE ROOM

Amanda and Michael are getting their legs worked on. They don't speak for a while.

AMANDA

Sorry if that was a bit forward this morning.

MICHAEL

Don't worry about it.

AMANDA

It's definitely too soon. I should've at least waited till after the tournament. Steve and I just had a big talk last night and I wanted -

MICHAEL

Amanda, seriously, you don't have to apologize. You just went with your gut, that's all.

Amanda takes a sip from her nearby water bottle.

Beat.

MICHAEL

I know you said you guys were getting a divorce, but do you think you'll give it another shot now that you won't be playing together anymore?

AMANDA

I don't know. It's such a mess right now. And it's complicated with Amy in the picture too. To be honest I don't even wanna think about it till this is all over. I have no idea where Steve's head is at right now.

(CONTINUED)

CONTINUED:

Michael looks across at Marie.

MARIE (CONT'D)
I'm sorry. Listening to my
problems is the last thing you
came out here to do.

MICHAEL
Don't worry about it.

AMANDA
(smiling)
Thanks.

The two massagers finish off and head out.

MICHAEL
Cheers guys.

AMANDA
Thank you.

MASSAGER
(leaving)
No problem. See you tomorrow.

Amanda and Michael stand up, gathering their things
before facing each other.

AMANDA
I hope we're not messing with your
preparation with all our personal
stuff.

Michael looks at Amanda straight on. He leans in to kiss
her but she backs off.

AMANDA
(shocked)
Michael, what are you doing?

MICHAEL
I thought -

AMANDA
(stern)
I just came up for the massage.
(leaving)
Don't worry, I won't tell Steve
but Jesus, what's wrong with you?

(CONTINUED)

CONTINUED: (2)

Michael sighs to himself and watches her leave before he walks to the window and sees James and Milly walking out on the estate, holding hands.

CUT TO:

INT. MARIE'S BEDROOM - EVENING

Marie organizes her gear for tomorrow OCD style, takes her book and sits by the window. She looks out and sees Steve, still wearing the same clothes he was training in during the day, sitting in front of the house, headphones on, alone. Looking out to the jacuzzi, she can see James and Milly sitting across from each other, talking and laughing. Marie smiles before she starts reading.

CUT TO:

INT. HALLWAY

Michael's walking to his room, hair wet, towel around his waist.

CUT TO:

INT. MICHAEL'S ROOM

Michelle is sitting on the edge of the bed watching 'Bridge to Terabithia' on television. She looks up as Michael comes in and heads straight to his dresser.

MICHELLE

(flirting)

Hey.

MICHAEL

(less enthused)

Hey.

Michelle gets up and stands behind him as he opens one of his drawers. She puts her arms around him and kisses his back before turning him around and kissing him on the mouth. Michael gives a minimal response.

MICHELLE

C'mon, I just waited an hour after
my shift.

She tries kissing him again but gets nothing back.

(CONTINUED)

CONTINUED:

MICHAEL

I'm sorry.

Michelle looks concerned.

MICHELLE

Are you okay?

MICHAEL

(smiling)

Yeah I'm fine, I just need an
early night tonight I think.

Michael puts on a t-shirt.

MICHELLE

Do you want me to stay for a
while?

MICHAEL

(casually)

Na I'll be alright.

MICHELLE

(understanding)

Okay.

Michelle stands up and grabs her bag.

MICHELLE

Let me know if you need anything
ok?

MICHAEL

(smiling)

Thanks Michelle.

Michael flops on the bed, leaning on his elbows and
watches the television before we

CUT TO:

INT. MARIE'S ROOM

Marie, still at the chair by the window, looks up when
she hears a knock at the door.

MARIE

Who is it?

MICHAEL (O.S.)

It's me.

(CONTINUED)

CONTINUED:

Michael opens the door. Marie puts her bookmark in as Michael comes in and sits on the edge of her bed.

MARIE

What's going on?

MICHAEL

(smiling)

I messed up pretty bad.

MICHAEL

I don't know.

MARIE

So what'd you do?

MICHAEL

I was talking to Amanda this morning and she was telling me how her and Steve are calling it quits and she asked me if I wanted to be her new partner, you know, if we win and you retire and everything.

MARIE

(surprised)

Wow, that's a bit soon.

MICHAEL

Yeah, I know, that's what I said and she asked me to at least think about it.

MARIE

So how does that mean you messed up?

MICHAEL

I guess I misread what she meant. After the game today, she came in while I was getting my calves worked on and when they left I kind of went for it.

MARIE

Michael, she's still married.

MICHAEL

I know, I know, it was stupid. I just wanted to so bad and I thought that's why she came up and, I don't know.

(CONTINUED)

CONTINUED: (2)

Michael smiles. Marie looks confused.

MARIE

What are you smiling about? It's not funny.

MICHAEL

Sorry.

MARIE

So what did she do?

MICHAEL

She just pulled away and walked out.

MARIE

Good. And it's probably good for you to realize not every girl wants to sleep with you.

MICHAEL

Oh I know that, it's just been way too long since I was reminded.

Marie smiles.

FADE TO BLACK:

We hear the sounds of a large crowd and background music.

CUT TO:

INT. CHANGING ROOM - DAY

Michael and Marie are both dressed in white. Their tennis bags sit by the door. They are both seated in silence opposite each other. There's a knock at the door that interrupts their silence. A woman steps in.

TRAINER

Two minutes.

She closes the door behind her and Michael stands up.

MICHAEL

You ready?

Marie stands up. Michael smiles.

(CONTINUED)

CONTINUED:

MICHAEL

Let's make this the last match we
ever play together.

MARIE

This one's for Jillian, ok?

Michael breathes in and out.

MICHAEL

(serious)

I just hope I don't let you down.

MARIE

You'll be fine.

Marie steps in and gives her brother a hug. They hold each other tightly. When they let go, we follow them from behind as they enter a tunnel where Steve and Amanda are up ahead. They follow them as they walk through the tunnel and out into a stadium as the cheers from the crowd get louder and louder.

EXT. CENTRE COURT - WIMBLEDON

We continue to follow them out onto centre court. Marie and Michael wave to a sold out crowd. We see the commentators box where a MAN (mid fifties) and a WOMAN (early forties) sit behind microphones with headphones on.

INT. COMMENTARY BOX

WOMAN

Once again, the Bradley twins do what no-one could've ever predicted before their rise in the tennis world, and that's bring as much attention to the game of mixed doubles as they have.

MAN

You're right. A staggering number of grand slam victories aside, perhaps their biggest accomplishment is how they've changed the entire relationship fans have with the game now.

EXT. CENTRE COURT

We hear the commentators off screen as we watch the two doubles pairs take their seats and organize their bags.

WOMAN (O.S.)

And that really has to do with Michael choosing the career that he has. It's not often, well I don't believe it's ever been the case where someone who's widely considered to be the best player on the planet, decides only to play mixed doubles, and with none other than his twin sister.

The players move to the middle of the court where they have their pictures taken.

MAN (O.S.)

And people go back and forth with this argument all the time but it has real validity. There's no question that Michael Bradley is one of the greatest players alive right now, if not the best. Having never played a singles grand slam tournament in his life, he has, for the last five years, been undefeated in every single Davis Cup match and beaten every top 10 player, some a number of times. And what's more, in all those matches, he's never even dropped a set.

The coin toss is played out.

WOMAN (O.S.)

One thing he has been struggling with is this specific match right here. A 7th straight finals appearance here and still no title. There's no doubting that this is the biggest match of both their careers right now.

MAN (O.S.)

And what makes this even more special is the relationship they have with Steve and Amanda Hobbs.

(MORE)

(CONTINUED)

CONTINUED:

MAN (O.S.) (CONT'D)

These two pairs of players have practically grown up together on tour.

WOMAN (O.S.)

What's even more interesting is they actually prepare for Wimbledon together at the Bradley estate. No coaches, no family, just the four of them out there training together.

MAN (O.S.)

It's extremely unorthodox, especially given the fact that neither team technically have a coach.

FADE TO:

Michael and Marie sitting in their places, taking sips from their drinks. They both stand up and the crowd cheers as Michael walks to the service line, Marie to the net. When all four of them are in position the crowd is still cheering.

UMPIRE

Quiet please.

The crowd goes silent as Michael tosses the ball in the air and aces the first point of the match. The crowd goes nuts, clearly in support of the twins. We watch in real time, the points of the first game play out. Michael hits winner after winner to take a love game. We watch in silence. No music, no commentary. Just the sound of the footwork and the rackets connecting with the ball, the voice of the umpire calling the score and the cheers of the crowd. They take their seats at the end of the game. We join Michael and Marie. They both wipe their faces and drink from their bottles. Michael leans back in his seat and relaxes. Marie leans forward and re-ties one of her shoe laces. When she's done she leans back and looks at Michael who smiles at her. She smiles back as the umpire chimes in.

UMPIRE

Time.

Marie gets up and walks past the frame onto the court. Michael picks up his racket and follows.

FADE TO:

(CONTINUED)

CONTINUED: (2)

We see a series of winners from Michael and Marie. We come in and out of slow motion, watching their footwork, their serves and preparation before hitting winners. We see them low fiving each other, talking at the base line and hitting more and more winners.

FADE TO:

Back up high above the crowd as it cheers. We hear the commentators come back in. The two teams at either end of the court. Amanda is down on her knees, tying her shoes.

MAN (O.S.)

Amanda seems to be having a problem with her shoes so we're taking a small break here at the what has easily become the most anticipated point of the tournament. I can't think of a more deserving performance than the one put on by Michael and Marie Bradley here today. They've finally reached championship point, a rare first for them here at Wimbledon.

The scoreboard reads 6-4, 5-4, 40-15. Michael and Marie talking out of earshot together at the baseline.

WOMAN (O.S.)

Yes, and Michael Bradley has been relentless. I've never seen him play with such maturity and consistency, not to mention his form is as good as I think it's ever been.

MAN (O.S.)

Two unforced errors in the entire match.

Amanda stands up and her and Steve take their positions. The crowd goes crazy.

WOMAN (O.S.)

And even if we discount his much higher average, that's still unbelievable. This could be a real preview of the player he's been growing into for the last five years or so.

(CONTINUED)

CONTINUED: (3)

Marie takes a ball out of her skirt and prepares to serve as the crowd goes quiet.

MAN (O.S.)

Marie to serve for the
championship.

We go in close as Marie whispers something to Michael and he nods. The stadium goes silent. As Marie bounces the ball in front of her a few times, Michael gets into his stance at the net. Marie tosses the ball and just after she hits it, we hear the sound of the crowd cheer and Michael collapses. His knees gives way and he falls back on his head. We cut to a POV shot from Michael as he crashes to the ground and everything goes silent. We look straight up from the ground as we see Marie rush into frame, visibly screaming his name. Medics come into frame, leaning over him, their mouths questioning him to no response.

CUT TO BLACK:

White text on black.

PART II

We hear the sound of wheels moving inside and people walking fast before we

CUT TO:

INT. PRIVATE HOSPITAL HALLWAY - DAY

We're still in Michael's POV. He's lying on a wheelie bed, his head propped up slightly so he can see in front of him. Two nurses push the bed, Marie walks with them, crying.

MARIE

(panicking)
Why isn't somebody telling me
what's wrong with him?

NURSE

I'm sorry, Dr. White will be with
you as soon as we move him to the
ICU.

MARIE

(panicking)
Is he ok?

(CONTINUED)

CONTINUED:

NURSE

The doctor will explain
everything.

I'm sorry.

They keep pushing Michael through the hallway and into
the ICU where the bed stops rolling.

INT. MICHAEL'S ICU ROOM

Still in same take in Michael's POV. One of the nurses
moves forward and administers eye drops in both Michael's
eyes.

NURSE

(to Marie)

I'll tell Dr. White you're here.

The two nurses leave Marie alone with Michael. She stands
over him and rests her hand on his arm.

MARIE

(worried, holding
back her tears)

You're gonna be okay Michael.

It's gonna be okay.

Can you hear me?

Just blink if you can hear me.

Michael doesn't blink. Marie starts to cry again.

MARIE

Oh my God.

Michael...

We hear someone enter the room. Marie turns around and
sees ANDREW WHITE, late twenties, in a shirt and tie in
the side of the frame.

ANDREW

Marie Bradley?

Marie walks a few steps towards him and we hear their
voices quietly as they talk, still in Michael's POV.

(CONTINUED)

CONTINUED:

ANDREW (CONT'D)
(offering his hand)
I'm Dr. Andrew White. I'll be
looking after Michael while he's
here.

MARIE
(shaking his hand
quickly, frustrated)
What's going on? Is he going to be
okay? I don't think he can hear
me.

ANDREW
(calmly)
Probably best if we talk in my
office.

MARIE
Ok.

Marie follows Andrew out of the room. We hold as tears
start to build in Michaels eyes, blurring the bottom of
the frame. We finally leave Michael's POV as we

CUT TO:

INT. ANDREW'S OFFICE

Books crowd Andrew's desk and colored notes are stuck up
everywhere. A poster of 'Talk to Her' is framed on the
back wall. Andrew closes the door behind Marie.

ANDREW
Take a seat.

Marie sits down as Andrew walks around and sits behind
his desk.

ANDREW (CONT'D)
Your brother's collapse during the
game was caused by a stroke.

MARIE
A stroke? He's not even thirty.

ANDREW
I know, it's extremely uncommon at
his age but it can happen.
(MORE)

(CONTINUED)

CONTINUED:

ANDREW (CONT'D)

His brain has essentially shut itself off from his body and he's currently in a state of total locked-in syndrome.

MARIE

(quietly to herself)
Oh my God.

ANDREW

Because of his condition, we are still not fully clear on the damage from the head trauma when he hit the ground.

Marie looks down, crying.

ANDREW (CONT'D)

I'm so sorry, there was nothing we could do.

Marie looks up, tears in her eyes.

MARIE

(quietly)
What exactly does this mean?

ANDREW

Michael's lost even the ability to open and close his eyelids. Eye drops will have to be administered regularly to stop any further damage.

MARIE

So he's practically in a coma?

ANDREW

He can still register sight and sound. You'll speak to him, he just won't be able to communicate back with you at the moment.

MARIE

(still quietly,
trying to keep
composed)
This is crazy. Is he going to be able to come out of this? Is that even possible?

(CONTINUED)

CONTINUED: (2)

ANDREW

It is possible but it's very rare.
There have only been a small
number of cases where people in
his condition have made a proper
recovery. I'm sorry Miss Bradley.

Marie stares blankly past Andrew.

ANDREW (CONT'D)

Let me walk you back to the ICU.

CUT TO:

INT. MICHAEL'S ICU ROOM

POV Michael in the same position as we left him. Andrew
with Marie at the door.

ANDREW

If you need anything at all don't
hesitate to find me at my office.
If I'm not there, one of the
nurses will be able to find me if
you ask them.

MARIE

Thank you.

Andrew walks out of frame. Marie looks at Michael from
the doorway for a moment before slowly walking inside and
sitting next to his bed. She takes his limp hand and
holds it, looking at it for a long time before speaking.

MARIE

(upset)
Michael...

I...

Marie can barely get a word out. She's terrified.
Fighting back tears, Marie gets up and leaves the room.
Still in POV, we hold on the empty room as Michael looks
straight ahead. We see people through the tall glass
walls as they walk to and fro. Some stop and double take
as they go past.

CUT TO:

INT. HOSPITAL CAFETERIA

Marie is struggling to make herself a coffee in the self serve section. Andrew is to the side talking with another doctor and can see her hand shaking as she fumbles with the sugar. He walks over to her.

ANDREW

Let me get that.

Andrew takes the spoon from her and puts two scoops in.

ANDREW

That enough?

MARIE

Thanks.

Marie stirs her coffee and takes a sip.

ANDREW

How are you holding up?

MARIE

I don't know.

I don't think I can talk to him like this.

ANDREW

He can hear you Marie. You're the only family he has here. It will help him if you talked to him. And it'll get easier, trust me, you just need to spend time with him.

Marie nods.

ANDREW (CONT'D)

I have to get back, but I'm here if you need anything.

Andrew leaves Marie by the self serve section. We hold on Marie before we

CUT TO:

INT. MICHAEL'S ICU ROOM

Back in Michael's POV as we see Marie open the door and come in. She takes her seat by the bed again. Looking at Michael, her face breaks down and she starts to cry.

(CONTINUED)

CONTINUED:

MARIE

Michael, I don't know what's going on, but you're not staying like this okay?

The doctor said there's a chance you could come out of it and I'm gonna stay here with you until you do.

Marie pauses and wipes her eyes.

MARIE (CONT'D)

We won Michael. That last point was an ace. I'm finished with all that now.

Marie looks down and takes one of Michael's hands in hers.

MARIE (CONT'D)

(quietly to herself)
You're gonna be okay.

FADE TO:

INT. HOSPITAL HALLWAY - EVENING

Marie, still in her tennis whites, walks towards Andrew's office door. She knocks but there's no answer so she opens the door to find no one inside.

CUT TO:

INT. RECEPTION AREA

Marie spots Andrew talking to the receptionist before he starts to head for the exit. He has a backpack over one of his shoulders. She catches up with him.

MARIE

Excuse me, Dr. White?

Andrew turns around.

ANDREW

Marie, hi. Please, just call me Andrew. How can I help.

(CONTINUED)

CONTINUED:

MARIE

I want to be here for Michael. Try and take care of him if I can learn how.

ANDREW

If you're willing to be here for him, there are a lot of things that you're more than capable of taking over from one of the assisting nurses. Basic care-giving responsibilities. Things like that.

MARIE

Whatever I'm able to. When can I start?

ANDREW

I'll be here from 8am tomorrow. I can introduce you to Cindy, the senior nurse in charge of Michael's care. She'll happily take you through what his daily routine will be and let you know what you can do.

MARIE

Thank you.

ANDREW

I have a short meeting first thing in the morning but if you come see me in my office at 8:30 we can go from there.

MARIE

Ok.

ANDREW

I ah, I have to get home. I'll see you tomorrow morning.

Andrew turns to head out.

MARIE

Bye.

Andrew heads out into the car park. We hold on Marie's face as she watches him leave. Brian Eno's 'First Light' starts to play.

CUT TO:

EXT. CARPARK

Marie hops into the back seat of a black Mercedes.

CUT TO:

INT. MERCEDES

Marie looks out the window and see's a group of journalists/photographers waiting at the entrance to a hotel.

MARIE

Just keep driving till you see
another one. I'll stay somewhere
else tonight.

CUT TO:

INT. HOTEL ROOM

Marie walks in and goes straight to the bathroom and closes the door.

CUT TO:

INT. ANDREW'S APARTMENT

Andrew drops his backpack on the kitchen bench and switches the television on. The shower in the bathroom is on. He opens the fridge and grabs a chocolate yogurt and starts eating standing as a Wimbledon news report plays. He watches it as he eats his yoghurt.

REPORTER

Marie Bradley served an ace to finish the match and claim her and her twin brother Michael's first ever mixed doubles title at Wimbledon this afternoon. As Marie tossed the ball to serve, her brother unexpectedly collapsed and is now under medical care. We are unsure of the extent of his injuries and there have been no comments by the Bradley's or their team.

(CONTINUED)

CONTINUED:

The sound of the shower stops as Andrew watches a replay of the final point showing Marie running towards Michael on the ground on centre court. LISA, mid twenties, walks in wearing a baggy t-shirt and pants, drying her hair with a towel.

LISA

I can't believe that. It's so sad.
Do they know what happened to him?

ANDREW

(still looking at the
television)
They haven't came out with
anything publicly but they brought
him in to our ICU.

LISA

You saw him?

ANDREW

(still facing the
television)
Yeah, he's one of my cases now.

LISA

So what's going on? Is he okay?

Andrew turns away from the screen and looks at Lisa for the first time since she walked in.

ANDREW

He had a stroke. Right now we
can't even communicate with him.

LISA

Oh my God.

ANDREW

You can't talk to anyone about
this Lisa. The press don't know
any details, just that he's being
treated.

LISA

Of course. How's his sister doing?
She must be devastated.

ANDREW

She's doing okay I think.

She wants to stay at the hospital
with him as much as she can.

(MORE)

(CONTINUED)

CONTINUED: (2)

ANDREW (CONT'D)

I think her presence could really
make a difference.

FADE TO:

INT. HOSPITAL ENTRANCE - DAY

Marie, in casual clothing for the first time, enters the
hospital.

CUT TO:

INT. MICHAEL'S ICU ROOM

CINDY, early fifties, shows Marie how to adjust the
height of the bed and shows her a chart. Eno continues to
play over a montage where live sound is quieted.

CUT TO:

INT. BATHROOM

With the help of other nurses, Cindy and Marie lift
Michael into a wash basin. We see a POV from Michael as
Marie scrubs him.

CUT TO:

Marie looking at herself in the mirror as she washes her
hands.

CUT TO:

INT. MICHAEL'S ICU ROOM

After wheeling Michael's bed back inside, Cindy explains
to Marie how often to administer his eye drops. Eno fades
as we

CUT TO:

INT. HOSPITAL CAFETERIA

Andrew and Maria take their seats in a booth with their
meals.

(CONTINUED)

CONTINUED:

MARIE

Thanks for coming. I'm sure you're busy with other patients.

ANDREW

It's completely fine. I think what you're wanting to do is going to be really good for Michael. Most people aren't in a position to give up so much time to be at the hospital.

MARIE

I just want to be here for him.

ANDREW

I um, I don't really know anything about tennis but I can't imagine it's good for your career to suddenly stop playing like this?

MARIE

It doesn't matter, I'm done with tennis now.

Michael and Marie start eating their food.

MARIE

Do you mind if I ask how old you are?

Andrew smiles.

ANDREW

I'm 27. I get asked that all the time. I've actually already been working here for three years now so I'm not even really new to the place.

Beat.

MARIE

Is there any chance he's going to come of this?

ANDREW

(hesitating)
Well...

MARIE

I know what you said before but -

(CONTINUED)

CONTINUED: (2)

ANDREW

It's okay, I understand.

Michael's condition is still very stable. And that may not seem like the best news given the circumstances but in these kinds of cases, even after forty-eight hours, the patients body usually starts to further deteriorate but your brother's hasn't.

MARIE

So that's good then right?

ANDREW

I really don't want to give a false, um, his chance of a full recovery, although it is theoretically possible, is still extremely low. The best we can do right now is to keep monitoring and taking care of him and hope that he maintains a stable condition. That way, if his body fights back, which I believe, even with such small odds, can happen, then it will be against lesser resistance.

It's a very small chance but we should remain hopeful, especially in these early stages.

We hold for a moment as Andrew looks at Marie before we

FADE TO:

INT. BATHROOM

Marie rinses water over her face in the ICU bathroom and stares at herself for a moment.

CUT TO:

INT. HALLWAY

Marie walks down the ICU hallway, observing everything that is going on around her. We see her point of view as she watches doctors and patients' families walk by her.

(CONTINUED)

CONTINUED:

We see her look in other rooms of other patients as she passes by before entering Michael's.

INT. MICHAEL'S ICU ROOM

Marie sits down next to Michael. She straightens up his blanket a little, making it as neat as possible. She just sits there for a while, looking at him. Various close up's of his eyes, hands, ears, mouth, hair.

MARIE

You're not going to be stuck like this forever Michael.

I don't know how, but there's something about this place, about doctor White, about how strong I know you are, that makes me feel that despite the odds, you're gonna beat this thing.

The opening notes of Brian Eno's "First Light" begins to play.

FADE TO:

Marie reading to Michael.

CUT TO:

Marie administering Michael's eye drops.

CUT TO:

INT. HALLWAY

Marie at the vending machine.

CUT TO:

INT. MICHAEL'S ICU ROOM

Marie on the phone by the window.

CUT TO:

(CONTINUED)

CONTINUED:

Evening now. Marie asleep in the chair next to Michaels's bed. Outside the room, White is talking to a nurse. He looks in at Marie sleeping.

CUT TO:

Marie's up now and grabs her bag from beside the bed and walks towards the bathroom.

CUT TO:

EXT. HOSPITAL ENTRANCE

Marie, now in shorts and a t-shirt, puts earphones in as she walks out a back exit of the hospital onto a side street. Eno stops playing.

CUT TO:

INT. HOSPITAL HALLWAY

Andrew walks towards Michael's room.

INT. MICHAEL'S ICU ROOM

Andrew enters and looks around the room. He takes a look at Michael's condition.

MARIE (O.S.)

Hey.

Andrew turns around and sees Marie walk in, taking her earphones out, breathing heavily.

ANDREW

Was getting ready to head home and
thought I'd check in to see how
you were doing.

MARIE

I'm doing ok, thanks.

How was your day?

ANDREW

(surprised)
Me? It was pretty normal I guess.

Marie smiles a little.

(CONTINUED)

CONTINUED:

ANDREW

Look um, I would never really ask a patient's family member this, but I know you don't really have any family or friends in the area, so I thought I'd ask you if you wanted to get dinner with me tonight, or another night if you wanted, just so you don't have to eat or be alone all the time while you're here for Michael.

MARIE

That actually sounds really good thanks. Were you planning on going to dinner straight from here?

ANDREW

Yes but we can go later if you'd rather go back to your hotel first and clean up.

MARIE

It's ok, I can just shower here.

Marie picks up her bag and heads to the bathroom.

MARIE (O.S.)

(walking away)
I'll just be a few minutes.

CUT TO:

INT. RESTAURANT

Marie and Andrew are mid meal in a small, hole in the wall, grease food restaurant. Marie swallows a mouthful of food and smiles.

ANDREW

You know after working at that hospital for three years now, with all the families and the patients I've dealt with, you're the first person besides a colleague who's ever asked me how I am. While you were in the shower I was thinking how weird that was.

Marie's in the middle of a mouthful but she smiles at him.

(CONTINUED)

CONTINUED:

ANDREW (CONT'D)

I hope you don't think this is strange.

Marie swallows.

MARIE

No, it's completely fine.

ANDREW

I also thought, given Michael's condition, you'll be around the hospital a lot, and it might be a good idea to get to know you better.

MARIE

I appreciate it. Michael and I have been touring together for so long...

(hesitates)

It's just nice to sit down for a meal with someone different.

ANDREW

(nervous)

I understand.

...

Does it um, does it get lonely on tour? Staying in hotels all the time, away from family and friends?

MARIE

Michael is the only family I have left.

ANDREW

Your parents?

MARIE

They died when Michael and I were eight.

ANDREW

I'm sorry.

Marie doesn't say anything. Andrew takes a bite of his food.

(CONTINUED)

CONTINUED: (2)

ANDREW

Do you mind if I ask what
happened?

Marie takes a drink from her glass of water.

MARIE

It was their first trip out alone
on my dad's new boat. We didn't
find out what happened for a few
days, until they found the boat
and their bodies and confirmed it.
At first Michael and I thought
that they had run away, left us to
be orphans in some home for lost
children. Once we found out what
happened to them, I remember
Michael telling me he'd be okay
with being sent away to a home, so
long as Mum and Dad could still be
alive.

ANDREW

You don't have any other siblings,
or cousins or anybody?

MARIE

No, my parents didn't have any
brothers or sisters and we don't
have any other siblings.

ANDREW

So who raised you?

MARIE

Our Godmother Jillian. She was one
of my mothers closest friends. She
was a lot older, her children had
already graduated university by
the time we moved in with her. She
was one of my mother's high school
English teachers. They kept in
touch after school and eventually
became really good friends. She
used to come over to the house a
lot when we were little. She was
the one who introduced us to
tennis. She bought us both rackets
for Christmas when we were five.
She really was in love with the
game, in a kind of way that
Michael and I never have been.

(MORE)

(CONTINUED)

CONTINUED: (3)

MARIE (CONT'D)

Every time she'd visit she'd take us with her to the courts, just so she could watch us play, even though at that age we were no good yet.

Because we had no other family and my parents were very well off, they made Jillian our legal guardian if anything was to happen to them, and she'd be in charge of the estate and the business and everything until we were eighteen and inherited everything. They trusted her with a lot and we're lucky they did. She restarted her life in order to take care of us.

ANDREW

She sounds amazing. She must be so proud of you guys, especially the tennis careers that you have. Do you still see her?

MARIE

Yeah she was really proud. She came to every match until she couldn't take care of herself anymore. And even then, we would arrange for people to help her travel when she was healthy enough. She was already in her late fifties when she adopted us. A couple years ago she started getting really sick and was in and out of the hospital until she finally passed just before Christmas last year.

Marie takes a breath.

MARIE

You know that corny line 'it's me and you against the world' that people say sometimes? When Jillian died and Michael and I went to the funeral, there was this moment before I stood forward and said my words for her when we looked at each other and I really felt like we were all we had now. Like it literally was us against the world.

(MORE)

(CONTINUED)

CONTINUED: (4)

MARIE (CONT'D)

(upset now)

And now looking at him in that
hospital bed like that, not being
able to move...

Marie wipes her eyes.

MARIE

I'm sorry. I never talk about this
stuff to anyone.

ANDREW

It's ok, you can talk to me about
it if you want to. I just want to
help you and Michael as much as I
can.

Andrew takes hold of one of Maria's hand.

ANDREW (CONT'D)

I know you don't have any family
left and this is far from home but
I'm gonna make sure I'm here for
you. Anything you ever need at the
hospital or any help with taking
care of Michael, just let me know
and I'll do whatever I can.

We hold on Marie before we

CUT TO:

INT. ANDREW'S CAR - EVENING

Andrew hops in the car and turns it on. He opens the
glove box and takes a CD and puts it in. 'Take Care' by
Tom Rosenthal starts to play. As he puts the car into
gear and starts to drive off we go to split screen. Right
side is Andrew driving. We stay on him until he pulls up
to his apartment. Left side is

EXT. STREET SIDE

Marie walking back towards the hospital.

We follow in front of her until she gets to Michael's
room where she stands outside the door.

(CONTINUED)

CONTINUED:

'Take Care' finishes as we hold on Marie standing there at the door looking at her brother and Andrew sitting in his car outside his apartment.

FADE TO BLACK:

Brian Eno's 1/1 starts to play.

FADE IN:

INT. MICHAEL'S ICU ROOM - DAY

Michael's point of view. No live sounds. We hear only the simple notes of 1/1. Marie walks with Cindy as they push Michael's bed through to the bathroom.

INT. BATHROOM

We see through Michael's eyes as they sit him up and Marie takes his clothes off. They lift him into the bath and Marie starts to wash him. POV of Michael facing Marie as she gently washes his torso.

FADE TO:

INT. BATHROOM - DAY

Michael's POV again, Marie wearing a different outfit and now washing Michael's left leg. She looks up at him for a moment before switching to his right leg.

FADE TO:

INT. BATHROOM - DAY

Still in Michael's POV, Marie now wearing a different outfit as she washes his hair. When she's done she rinses her soapy hands in the water and picks up a bucket of water, brushes her free hand over Michael's eyes, closing them. We go to black and listen to Eno.

When Marie opens his eyes again, she's wearing a different outfit again and is now drying Michael off with a towel as he sits on a bench beside the bath. Her hair is down for the first time.

FADE TO:

INT. MICHAEL'S ICU ROOM - DAY

Still in Michael's POV, we see Marie and Andrew move Michael's bed back into position. Cindy leaves.

FADE TO:

INT. MICHAEL'S ICU ROOM - DAY

Marie, in another outfit, speaks with Andrew at the foot of the bed. Still no live sound.

FADE TO:

INT. MICHAEL'S ICU ROOM

Marie still reading, now in another outfit, from further on in the book. She finishes her sentence and puts the book down before standing and administering Michael's eye drops. As we see the droplets fall onto his eyes from his POV we go to slow motion as the first droplet lands and hear the sound of keys typing as Eno fades away.

CUT TO:

INT. ANDREW'S LIVING ROOM - EVENING

Andrew is sitting at his computer desk typing. We see he's on YouTube and typing in the search box: "Marie Bradley interview." He scrolls through what mostly appear as post match interviews until he stops at a thumbnail titled "Rare personal answer from Marie Bradley" and clicks on it. Marie and Michael are sitting opposite Charlie Rose at 'the table'.

CHARLIE ROSE

What is it about playing together that is so special for the two of you? You've never played a single match with another partner and both of you are considered to be great singles players from your performances in Davis Cup matches. Some say you Michael have the potential to be world number 1 if you pursued a singles career. Why just mixed doubles?

(CONTINUED)

CONTINUED:

MICHAEL

(smiling)

I just play because she forces me to. She thinks because she's a few minutes older than me she can tell me what to do. I'd rather be home on the couch or out chasing girls.

Charlie Rose laughs, Marie smiles a little.

CHARLIE ROSE

But seriously. Why so much loyalty to each other on the court? So many people ask this question of the two of you to the point of confusion. You at least recognize the unorthodox career choice here.

(at Marie)

Marie, why mixed doubles?

Marie takes a breath.

MARIE

You have to understand that Michael and I have been playing tennis together since we were five years old. When we lost our parents a few years later, we started to find ourselves out on the court for hours and hours at a time. On the court you don't have to talk about anything or be with anyone. You're on an island... separated from the world. And because I'm so competitive, playing tennis was completely immersive for me. When you're out there, and you want to win, all you can think about is the next point. You're thinking about your footwork, your grip, your opponents weaknesses, your toss, your shot choice. I didn't want to think about how our parents were never going to come back so I dragged Michael down to the courts everyday to hit with me.

(MORE)

(CONTINUED)

CONTINUED: (2)

MARIE (CONT'D)

It may sound strange, but because we stuck together all this time, from kids to turning pro and winning all these tournaments, it's never felt like we were these big sport stars. We've stayed incubated. Each time we go out there I don't hear the crowds or the camera's clicking, I just see me and my brother, walking out on the court like we've always done, doing the one thing we know how to do together.

CHARLIE ROSE

(at Michael)

And did those early years playing tennis have a similar impact for you Michael?

As Rose finishes his question, we hear Lisa walk in. Andrew quickly pushes pause on the video.

LISA

Hey.

Andrew turns around in his chair.

ANDREW

Hey.

Lisa looks at what he's watching on the computer and smiles.

ANDREW

What?

LISA

Nothing. Just wait here, I'm gonna grab something from the kitchen.

We wait with Andrew who exits the YouTube tab as soon as Marie leaves the room. She comes back in with a tub of ice cream, open at the top, eating a spoonful. She holds out the spoon to Andrew on the way over.

LISA

You want some?

ANDREW

No thanks.

Lisa pulls out the chair next to Andrew and sits down.

(CONTINUED)

CONTINUED: (3)

ANDREW

So what's up?

LISA

(smiling)
You tell me.

Coz it looks like you're stalking
a patient to me.

ANDREW

(defensive)
It's nothing. I was just doing
some research.

LISA

What, about their personal lives?

ANDREW

Where are you going with this?

LISA

(sighs)
Andrew, I can't even remember the
last time I saw that look in your
eye. I'm happy for you, that's
all.

ANDREW

What look?

LISA

That 'she's perfect' look.

ANDREW

(still defensive)
It's not what you think.

LISA

(eating ice cream)
It's not against the law to like
one of your patients you know.

ANDREW

I know it's not. And she's not my
patient, her brother is.

LISA

So are you going to tell her how
you feel about her?

(CONTINUED)

CONTINUED: (4)

ANDREW

Her only family member just went from sports star to not even being able to move. The last thing she needs is for her doctor to think it's ok to hit on her while she's looking after him.

LISA

Andrew, unless you hit on her in a super disgusting way, I don't think she's gonna think you're a bad person for asking her out. I mean you guys see each other every day right?

ANDREW

Yeah, but it's not like -

LISA

And you guys talk to each other right?

ANDREW

Well we did have dinner one night.

LISA

(surprised)

Wo, that's kind of a big deal. Why didn't you tell me?

ANDREW

Because I knew you'd make a big deal out of it.

LISA

(smiling)

Well how did it go?

ANDREW

I don't know. I actually thought it went kind of well, considering the circumstances obviously. She seemed comfortable. Anyway, I'm trying not to think about it anymore.

LISA

So is that why you're just watching her on YouTube instead?

Andrew can't help but smile a little.

(CONTINUED)

CONTINUED: (5)

ANDREW

Well I'm gonna *try* stop thinking about her. That doesn't mean I'll be able to.

LISA

(smiling)

Oh my God you really like her.

I mean she is gorgeous, has a perfect athletes body, is super rich and also single at the moment

-

ANDREW

Hey, I didn't even really know who she was until I met her. I had to read her Wikipedia page to find out.

LISA

Well you shouldn't give up on her. Like you said, the circumstances aren't exactly romantic but if you think there might be something there you shouldn't hide away from it.

We hold on Michael for a moment before we

CUT TO:

INT. MICHAEL'S ICU ROOM - DAY

Michael's POV as the top half of his hospital bed is raised. He's looking at Marie pressing the button, her face comes into view as she stops raising him. She reaches to the side and grabs a small bottle, administering his eye drops.

MARIE

Morning Michael.

...

You know it's hard to know what to say to you sometimes.

I know that's probably not something you want to hear, but you know I've never been one for small talk.

(MORE)

(CONTINUED)

CONTINUED:

MARIE (CONT'D)

It's hard for me to come in every day and see you like this.

Dr. White says that your condition is promising though. There's still hope that you could come out of this you know. He said most people would've started to deteriorate by now but somehow you've managed to maintain your condition.

Marie takes one of Michael's hand in hers.

MARIE (CONT'D)

Just hold on a little longer and you'll pull through ok?

Then we can take you out to the estate and you can recover properly out there.

I think you'd like that.

Marie stands up and takes her jacket off and we leave Michael's POV. She takes a book from her bag and sits down again. She goes to open to book but closes it again.

MARIE

I want to tell you something because I have no-one else to talk to about it.

Dr. White, well, Andrew, he took me to dinner when they first brought you here. He said he thought it would be a good idea to get to know me better but it almost felt like a date. And he's tried talking to me a few more times but I think I've kind of scared him away. You know how shut off I can be sometimes. I've just never had any reason to let anyone else in before and it felt strange opening up to him that night.

I'm only telling you this because if you could say something I know you'd call me a liar when I say this but I think I might like him. I just don't really know what to do about it.

(MORE)

(CONTINUED)

CONTINUED: (2)

MARIE (CONT'D)

You know I haven't been with
anyone since the first year we
started touring.

But now that I'm retired I'm still
just as scared to fall in love
again as I was back then.

Marie smiles to herself.

MARIE (CONT'D)

I suppose most teenagers have more
experience in love than I do.

But then they'll never experience
what we have.

I wouldn't trade that for
anything.

Marie opens up her book and exhales slowly.

MARIE

Ok.

CUT TO:

INT. HOSPITAL HALLWAY - EVENING

Marie, in the same outfit but with a jacket on and her
bag at her side, walks fast towards Andrew's office where
she knocks on the door. We hear Andrew behind the door.

ANDREW (O.S.)

Come in.

INT. ANDREW'S OFFICE

Andrew is putting on his jacket behind his desk, getting
ready to leave.

ANDREW

Marie, hi.

MARIE

Hi.

ANDREW

(packing his bag now)
Is something wrong with Michael?

(CONTINUED)

CONTINUED:

MARIE

Um, no, I mean, he's still the same.

Andrew looks at Marie, waiting. She hesitates.

MARIE

I wanted to talk to you about something else.

Andrew stops packing his bag.

ANDREW

What is it?

MARIE

(nervous)

I was wondering if you still wanted to get lunch, maybe we could tomorrow.

ANDREW

You want to eat lunch with me?

MARIE

Yes.

Andrew smiles and picks up his bag.

ANDREW

You mind if I walk you to your car?

CUT TO:

EXT. PARKING LOT

Andrew and Marie walking together.

MARIE

I'm starting to feel like I'm a patient now, spending so much time here with Michael.

ANDREW

I think it's good what you're doing. Most people in a situation like yours aren't strong enough to do what you're doing. Washing him, monitoring him, just spending that much time here. It can really drain a lot of people you know.

(CONTINUED)

CONTINUED:

MARIE

He's all I have. There is nowhere
else for me to be.

They reach Marie's driver's black Mercedes. Marie stops
by the back passenger door.

MARIE

This is me.

ANDREW

Ok.

MARIE

I just wanted to say thank you for
everything you've done for Michael
and I so far.

ANDREW

You don't have to say that. I just
hope he has the strength to pull
through.

Marie looks at Andrew. She steps closer and slowly moves
in and kisses him. Marie steps back and looks at him
again before hopping into the car. Andrew watches as the
car drives away. 'Not Yet Remembered' by Brian Eno starts
to play.

CUT TO:

INT. HOSPITAL HALLWAY - DAY

Close-up of two hands holding while walking. We hold on
the two hands, moving forward behind them before going to
a wide from the back of the hall as Michael and Marie
enter his office.

CUT TO:

INT. ANDREW'S OFFICE

Andrew eases Marie back against the closed door. He
gently holds her face with his hands. As he leans in to
kiss, just before their lips connect we go slow motion,
cutting to a close up of their lips touching.

CUT TO:

INT. MICHAEL'S ICU ROOM

Michael in bed in the right of frame. In the left of frame, Andrew and Marie kiss, out of eyesight from the room.

CUT TO:

INT. ANDREW'S CAR - NIGHT

Two shot of them driving through the city before we cut to their hands holding above the hand brake.

CUT TO:

INT. MARIE'S HOTEL ROOM

Andrew and Marie are standing near her bed kissing. Andrew starts unbuttoning his shirt.

MARIE

(nervous)

It's been a really long time for me.

Andrew pauses with his shirt.

ANDREW

It has for me too.

He kisses her again and Marie starts to take off her top and Eno fades as we

FADE TO BLACK:

FADE IN:

INT. MARIE'S HOTEL ROOM - MORNING

Sun shines through the windows as we hear the sound of Marie moving/waking up before we cut to the bed where she and Andrew lay. She rolls over, facing Andrew, who starts to wake up with the sound of her movement.

MARIE

(smiling)

Hey.

(CONTINUED)

CONTINUED:

ANDREW
(smiling back)
Hey.

Marie leans in and kisses him.

MARIE
I'm gonna go call for some
breakfast.

CUT TO:

INT. DINING TABLE

Andrew and Marie wearing some of their clothes from the night before just to cover up. Seated at the table, they start to look at an array of dishes brought by room service.

ANDREW
What did you order?

MARIE
I wasn't sure what you wanted so I
just ordered everything.

ANDREW
(smiling)
Jesus.

Andrew reaches for the coffee.

ANDREW
You want any coffee?

MARIE
No thanks.

Marie pours herself some water.

MARIE
That was the first time I've slept
right through the night since I
checked in.

ANDREW
That's good to hear. I can give
you something if you're having
trouble sleeping though.

(CONTINUED)

CONTINUED:

MARIE

(smiling)

That's ok. I think I'll be alright now.

Andrew smiles back at her.

MARIE

You don't think this will be strange? Seeing each other while I'm still coming in to the hospital everyday?

ANDREW

So long as you're ok with it I'm happy.

MARIE

I just don't want you to get sick of me by seeing me at your work everyday.

ANDREW

I don't think I'm ever gonna get sick of you.

Marie smiles and eats something.

ANDREW

I don't want to sound like a stalker but I was um, I was reading your Wikipedia page the other night. Is it true about the whole abstinence thing that reporter wrote about you a few years ago?

MARIE

(surprised, nervous)

Oh that. That reporter just wanted a good headline, that's all.

ANDREW

Sorry, you don't have to talk about it, that was a dumb question.

MARIE

It's ok, I don't mind talking about it. That reporter didn't have any facts or actually try to talk to me about it.

(MORE)

(CONTINUED)

CONTINUED: (2)

MARIE (CONT'D)

She talked to almost everyone but me so when I refused her interview she decided it was ok to publish the piece anyway.

ANDREW

So what was she basing it all on?

MARIE

Mostly the word of another player on tour. He'd been pursuing me for a long time, and after a while he decided that because I wasn't interested in him, it wasn't because I didn't like him, because that was impossible, so he told everyone I was some Christian girl who was saving it for marriage. He put all that together from being rejected and knowing I wear a crucifix on court that my mother gave to me when I was little.

ANDREW

I guess that gave you a pretty good reason to stay away from the press.

MARIE

It wasn't just because of that article. I just don't like that kind of attention. All these people taking pictures of you and asking questions. None of it's real. They don't care about you at all. They just want more clicks on their websites. And if you start believing those people are actually interested or invested in you, you'll end up going crazy. Sooner or later they're going to print something that isn't fair and it's gonna hurt you which is exactly what happened to me when we first started becoming popular.

ANDREW

Is that what happened to you with the abstinence piece?

(CONTINUED)

CONTINUED: (3)

MARIE

Oh no, I was pretty well used to the media saying whatever they wanted by then. What got to me was the way they reported something that happened between me and -

(hesitates)

Sorry, you don't really want to keep hearing about these things do you?

ANDREW

No, it's fine, I'm the one who's been asking. So what happened?

MARIE

Well Michael and I were 19, still pretty unnoticed and everything but moving up fast in the rankings. Then we had a miracle start to the year. Somehow we managed to win the Australian and the French open and at the same time, Michael played the week of his life and beat both the no.12 and no.2 players at the time in Davis cup matches. All of a sudden the world wanted to talk to us, especially Michael. I was dating a Belgian player called Ruben while all of this was going on and of course the media wanted every detail. Then I turn on the TV one day and Ruben's being interviewed and gets asked about how hard it is to keep a relationship on tour, especially with all the other gorgeous players around. And I'll never forget the stupid smile on his face when he said: "It's not hard at all actually. I see other girls, I'm sure she sees other guys too, we just have fun when we can and get on with the tour." This was all news to me. It wasn't so much that he was cheating on me, I managed to get over that eventually. It was the humiliating feeling that the rest of the world found out at the same time as me. It really got to me for a while.

(MORE)

(CONTINUED)

CONTINUED: (4)

MARIE (CONT'D)

Michael and I went into the Wimbledon final as the easy favorites coming off our two big wins. It was our first time in the finals there and all I could think about was Ruben in that interview. I played the worst match of my life, completely choked. And that was the start of our Wimbledon curse, which Michael started calling it after we lost in the final again the following year.

Andrew reaches across and holds one of her hands.

ANDREW

What time are you wanting to go in today?

MARIE

Anytime before lunch.

ANDREW

Do you have time to stop in the city with me on the way? There's something I wanna show you.

FADE TO:

EXT. CITY STREET - DAY

Close up of Andrew and Marie's hands holding as Andrew leads her into a small building.

CUT TO:

INT. DANCE STUDIO

Andrew leads Marie by the hand through a dance studio where we can see a ballet class being taught by Lisa, who's surrounded by young girls and a few boys. Lisa, fully immersed in her class does not notice them. Marie watches closely as the young girls follow Lisa's instruction at the bar.

ANDREW

My sister Lisa.

MARIE

(looking at Lisa)
She's gorgeous.

(CONTINUED)

CONTINUED:

ANDREW

I hope you don't mind but I've been talking about you all week and she's been bugging me to meet you if that's ok.

MARIE

Of course it is.

The class is finishing and they watch as Lisa says goodbye to her kids. Lisa looks up and sees them. She smiles at Andrew and waves as she makes her way over to them as the kids pack their things.

ANDREW

I don't know how she stays so energized. She runs the studio too so between teaching and all the rest of it she ends up working over sixty hours pretty much every week.

Lisa reaches them.

LISA

(smiling)
Hey Andrew.
(at Marie)
Hi, I'm Lisa.

Lisa steps in and hugs Marie.

LISA (CONT'D)

It's so nice to meet you.
Especially since Andrew can't stop talking about you.

MARIE

(smiling)
Nice to meet you too. This place is great.

LISA

Thanks.

ANDREW

Did you want to grab a coffee round the corner really quick?

(CONTINUED)

CONTINUED: (2)

LISA

I have another class straight away
so I have to stick around but
tonight's pizza night, maybe we
can meet properly then?

MARIE

(smiling again)
You have a pizza night?

LISA

Well since neither of us have a
social life we order pizza in
every Saturday night. You wanna
come over?

MARIE

Yeah I'd love to if that's ok?

Marie looks across at Andrew who smiles.

ANDREW

Of course it is.

Lisa smiles at Andrew.

LISA

Perfect. Well I better get back in
there. I'll see you both tonight.

ANDREW/MARIE

Cya/bye.

Lisa starts to hop away and calls out and turns as she
does.

LISA

Was nice to meet you Marie!

Marie smiles and waves at Lisa. Her and Andrew watch as
Lisa heads back inside the dance studio and interacts
with the kids still inside packing up.

ANDREW

You sure you're ready for a whole
night of that?

MARIE

She's lovely.

(CONTINUED)

CONTINUED: (3)

ANDREW

She is. She's also not gonna be shy at all around you just so you know.

MARIE

(smiling)

Well I'm looking forward to getting to know her better.

CUT TO:

INT. ANDREW'S LIVING ROOM - EVENING

Pizza night. A couple half eaten boxes sit as Lisa, Michael and Marie talk over dinner.

LISA

But you must've known right?

MARIE

That he was interested in me?

LISA

Well yeah, I swear I could see hearts in his eyes when he got home from work. It was almost embarrassing.

Lisa laughs, making the others smile.

MARIE

I honestly didn't notice. When Michael first got moved there I really didn't think about anything else for a long time.

Lisa stops smiling.

LISA

I'm sorry, I didn't mean to bring that up.

MARIE

No, it's ok, really, it's been a few months now. I feel like I've found a way to accept what's going on and still hold on hope that he might recover. And it's nice knowing Andrew's always there at the hospital if anything happens.

(CONTINUED)

CONTINUED:

LISA

You know you really did a number
on Andrew here, showing up at the
hospital all the time like you do.

MARIE

(smiling)

What do you mean?

LISA

I mean I haven't seen him get all
soft like this since I don't know,
high school probably. It was like
once he got into Med school, girls
lost their powers on him and it
was all about the career. Hence
things like pizza night. See this
is what happens when you don't
have anyone for date night. That
is until you came along. I'm just
happy to see him get all swept
away like this. It's nice.

AMANDA

Jesus, I'm right here.

LISA

(smiling)

I know. It's just, you've never
brought a girl home for me to
embarrass you in front of. I've
been waiting a long time to do
this.

Lisa smiles wider as Andrew blushes. His discomfort makes
Marie smile. We hold on her as she goes for another slice
of pizza. 'I Wish I Knew How To Be Free' by Nina Simone
starts to play quietly before we

CUT TO:

INT. KITCHEN - EVENING

Andrew is washing the plates from dinner, Marie drying
them. Simone plays quietly from the kitchen radio.

ANDREW

My Mum used to play this song when
she did the ironing on the
weekends.

(MORE)

(CONTINUED)

CONTINUED:

ANDREW (CONT'D)

She used to joke how she'd only know what it was like to be free again when my Dad retired and she stopped having to iron so many shirts.

Marie smiles.

ANDREW (CONT'D)

A few months after she died I went out and bought this CD so I could carry on playing it for her. I don't know why sometimes we think stuff like that's important but it helps me remember my favorite side of her a little better than the rest.

MARIE

I'm the same with my crucifix. I don't even remember when I was given it, I just know that it's from Mum. I don't think I'll ever take it off.

Andrew's finished with the washing and steps up to Marie and puts his arms around her.

ANDREW

Thanks for coming tonight. Lisa loves you.

MARIE

Thanks for having me.

Andrew leans in and kisses her.

MARIE

I don't want to ruin the night by bringing this up but do you think if Michael hasn't improved in this long, there's still a chance for him to pull through?

ANDREW

It may not seem like he's improved since his collapse but he's doing incredibly well.

MARIE

Even though he's still paralyzed?

(CONTINUED)

CONTINUED: (2)

ANDREW

I know, but remember that most people who've had what he has never make it past the first couple of months. The fact that he's still in a healthy state internally is a miracle in itself. He's fighting Marie; he must be really fighting in there just to be alive right now. And because of that, I mean, anything's possible.

MARIE

I just need to keep believing that.

Andrew kisses her on the forehead.

MARIE

Do you mind dropping me back to the hotel soon?

ANDREW

No problem. Just let me know when you wanna go.

CUT TO:

INT. MARIE'S HOTEL ROOM - MORNING

An alarm sounds. Marie reaches out from her bed and turns it off. Eno's "1/1" returns and plays quietly.

CUT TO:

Marie finishing getting changed.

CUT TO:

Marie making the bed perfectly.

CUT TO:

INT. BATHROOM

Marie is almost finished tying up her hair when she decides to let it out.

CUT TO:

EXT. HOTEL PICK-UP AREA

Marie hops in the back of the black Mercedes.

CUT TO:

INT. MERCEDES

We hold on Maria as she looks out the window. Eno plays on.

CUT TO:

INT. HOSPITAL RECEPTION

The receptionist smiles when she sees Marie.

RECEPTIONIST

Morning Marie.

MARIE

Morning.

CUT TO:

INT. HALLWAY

Marie walking towards Michael's room.

CUT TO:

INT. MICHAEL'S ICU ROOM

Marie walks past Michael and checks the clipboard by his bed. When she steps back and sits in front of him we cut to Michael's POV. Marie takes Michael's hand and holds it in hers. She just sits there for a moment and then smiles.

MARIE

I know you can hear me in there
Michael. So whatever it is that's
keeping you going, it's working
ok? Keep fighting for me. I know
you can beat this.

Beat.

(CONTINUED)

CONTINUED:

MARIE (CONT'D)

There was something I wanted to tell you this morning. I've been thinking about it a lot lately and I wanted to share it with you because, well, because I know you'd be happy for me and good news hasn't really been our luck lately.

Marie takes a breath.

MARIE (CONT'D)

You know how all those years on tour together, you used to joke about how I wouldn't be so tense before matches if I just let someone into my life and had some fun every once in a while?

Well this isn't really that, it's a little more serious than just some fun but it feels really good Michael.

Marie pauses and smiles.

MARIE (CONT'D)

I know you thought you'd never hear me say something like this, but...

I think I'm falling in love.

A tear starts to form in Michael's right eye, blurring the frame.

We leave Michael's POV for a close-up of Marie's hand holding his as Michael's hand squeezes hers. Marie looks down and starts to choke up.

MARIE

Oh my God, Michael.

Marie looks at Michael as she puts his hand back on the bed and stands up. We go back to Michael's POV.

MARIE

This is amazing.

I'll be right back ok? I need to let Andrew know.

(MORE)

(CONTINUED)

CONTINUED: (2)

MARIE (CONT'D)
(walking for the
door, smiling)
You're making it out of this
Michael, I promise.

We stay in Michael's POV as he sees her disappear from the frame. Another tear appears, blurring the frame as we

FADE TO BLACK:

White text on black.

PART III

We hear the sound of "Wasp Nest" being played live before we

CUT TO:

INT. LARGE HALL - EVENING

Text on screen: "Four Years Later"

Marie and Andrew's wedding reception. The couple walks slowly together to the empty dance floor as The National plays "Wasp Nest" live for everyone. Marie and Andrew smile at each other and start to slow dance as someone whistles. We hold on their dance for a long time before we start cutting to guests around the hall. We see various guests and family members on Andrew's side before finishing with Lisa up on the wedding line table next to the best man. From a wide we see Michael standing alone at the back of the wall watching, a drink in hand. His suit's in a poor state, his tie loose. He hasn't shaved in a few days. He looks at Andrew and Marie dancing for a few more beats before walking out. We finish watching the newlyweds finish their first dance. The crowd cheers as Lisa notices Michael leaving.

CUT TO:

EXT. HALL PATIO

Michael's leaning back against a pillar drinking and looking out onto a field that leads off into a forest. He turns as he hears Lisa come out to join him. As the cheers die down inside, we can hear The National start to play "Apartment Story."

LISA

Hey.

(CONTINUED)

CONTINUED:

MICHAEL
(emotionless, still
facing out to the
field)

Hey.

Lisa leans on the opposite pillar, facing him.

LISA
You doing ok?

MICHAEL
Yeah, I'm fine.

LISA
You know Marie really wants you to
sit up on the main table with them
for dinner.

MICHAEL
I know.

LISA
Michael c'mon. It's her wedding
day. She has no-one on her side
but a seat set for you. Just do it
for her, please. You're her
brother.

MICHAEL
(a little frustrated)
I know, I just -
(calm and flat again)
I can't sit up there with her.

LISA
Michael, just look at me for a
second.

Michael faces her.

LISA
I can't imagine what you've had to
go through but it's been a really
long time since you recovered.
Don't you think it's time to let
people back into your life? How
much longer can you keep shutting
everyone out like this?

Michael faces the field again.

(CONTINUED)

CONTINUED: (2)

MICHAEL

I don't know.

LISA

You were paralyzed for months and you managed to fight through that. It was practically a miracle you even survived let alone made a full recovery. If you could get through all of that, I know you can get through this.

MICHAEL

It's not the same thing.

LISA

Then let us help you.

MICHAEL

It doesn't work like that.

Lisa takes in a deep breath.

LISA

Well if you don't want to talk about it then at least come dance with me. For some reason my brother has no good looking friends at all.

Michael smiles a little. Lisa takes his hand and leads him inside.

LISA (CONT'D)

(walking inside)

Don't worry, you don't have to do much. We can just dance slow.

CUT TO:

INT. DANCE FLOOR

Lisa leads Michael onto the floor as The National start to play "Heavenfaced." She puts his hand on her waist and they start to move. Marie looks over and smiles at Lisa when she sees them.

LISA

Whatever you're worried about, forget it just for tonight and relax. Everyone here cares about you.

(CONTINUED)

CONTINUED:

We watch them dance a while. Moving from Lisa with Michael to Marie with Andrew and back. We hear the sound of metal on glass before we

CUT TO:

Standing behind the wedding line table, Andrew is tapping his wine glass with a spoon, the National taking a break. Michael is sitting next to Marie now. The crowd goes quiet as Andrew begins to speak into a wireless dynamic microphone.

ANDREW

As neither of our parents are here to speak before us, I guess it's my turn to say a few words. I'm not much of a public speaker so this really will just be a few words.

Andrew clears his throat.

ANDREW (CONT'D)

It's been a little over four years since I first met Marie at the hospital. And ever since then she's become such a huge part of my life that it's strange to think there was a time when I didn't know her. I kind of had my mind set on just one thing and she came in to my life and reminded me how much more there is to experience.

I don't really follow sports at all so unlike a lot of you here, I didn't have any idea about who Marie was or what she did for a living when she came in that day. I would see her again and again, there everyday at the hospital, supporting her brother Michael. In one instance, she turned her life around and made it about someone else. I think that really says a lot about the kind of person that Marie is and the value she puts on family. And I'm lucky enough to become part of that family now.

Andrew turns and faces Marie.

(CONTINUED)

CONTINUED: (2)

ANDREW (CONT'D)

Marie, I just want to say, it's my promise to you that I'll be as loyal and hardworking to you and to us, as you've been for Michael.

You make my life so much more worth pursuing and I hope that I can do the same for you.

And for that I want to raise my glass to my wife.

Andrew raises his glass. Everyone else follows suit.

ANDREW (CONT'D)

To Marie.

EVERYONE

To Marie.

Andrew takes a sip from his glass, sits down and kisses Marie who then reaches for the microphone. She whispers to Andrew.

MARIE

(quietly)

You mind if I say something?

ANDREW

Of course not, go ahead.

Marie stands up.

MARIE

I know it's not normal for the bride to get up and say something but...

I just wanted to say a few things to everyone who's here today. Most of you know that Michael is the only family I have left. And to be welcomed so openly into yours means a lot to me.

When I met Andrew, my life was at a point where I wasn't really sure what was coming next.

After Michael collapsed, the next couple of years was probably the hardest of my life.

(MORE)

(CONTINUED)

CONTINUED: (3)

MARIE (CONT'D)

And even though I've had to deal with a lot in the past, I really don't know if I could've gotten through it all without Andrew's support. I've had, for the last ten years or so, what most people would say is quite a lonely life. Hotels and tennis courts. A lot of temporary friendships and connections that get lost in time zones and retirements. I'm glad I met Andrew when I did because for the first time in my life I felt like I was ready to share it with somebody.

Marie turns to Andrew.

MARIE (CONT'D)

And I still don't understand why, out of everyone, you've chosen to share it with someone like me, but I've learnt enough now to stop questioning that and just be happy for once.

So I want to toast my husband. For being brave enough to shoulder the task of showing me a life off the court.

Marie raises her glass.

MARIE (CONT'D)

To Andrew.

EVERYONE

To Andrew.

As Marie takes a drink from her glass, Andrew stands up and kisses her passionately. Michael watches and starts for the other side of the hall. People cheer the bride and groom kissing as the MC, standing at the end of the table with her own microphone, tunes in.

MC

Okay folks, we'll be cutting the cake in about ten minutes, so if you're still eating dinner, get that down because dessert is coming!

(CONTINUED)

CONTINUED: (4)

We continue to follow Michael along the side of the hall, past the tables and into the bathroom as The National start to play "Gospel".

INT. BATHROOM

Michael looks into the mirror for a long time. Inhaling. Exhaling. He slowly edges closer to the mirror before smashing his forehead against it, cracking the glass and making his head bleed. He stands back, looking at the blood on his face before sitting down against the wall. He pulls out a bottle of prescription pills and pours a couple into his hand and throws them back as "Gospel" carries quietly through the restroom walls. He looks at the bottle of pills before pouring another two out and swallowing them. Listening for a few moments, Michael pours half a dozen more into his hand without looking and puts them in his mouth. He stares at the opposite wall for a few moments before doing the same thing again, this time pouring even more pills into his hand, still just staring at the opposite wall, not paying attention to the pills he's swallowing. He goes to pour some more but nothing comes out. He looks down at the empty bottle before dropping it and leaning his head back against the wall and closing his eyes. A few moments later Andrew opens the restroom door and rushes down to Michael when he sees him.

ANDREW

(panicking)

Jesus Michael, what happened?

Michael moves his head off the wall and opens his eyes again, looking at Andrew.

MICHAEL

(dazed)

I'm sorry Andrew.

Michael leans his head back again and starts to close his eyes but Andrew holds him up.

ANDREW

Don't close your eyes Michael,
stay with me! I'm gonna get some
help. Just stay with me Michael.

FADE TO:

INT. HOSPITAL HALLWAY - DAY

Andrew and Marie, in regular clothes, are talking in the hall outside a room where we can see Michael sitting on a chair beside the bed, putting his shoes on. Still in his suit, even more worn now, with blood stains visible.

MARIE

(worried)

Should they be letting him out so soon?

ANDREW

So long as he's okay, they're only required to keep him for one night.

MARIE

Do you think he's really okay though?

ANDREW

I don't know, there's nothing to really compare with what he's going through.

MARIE

He needs to talk to someone. I think he should start seeing somebody about all this. He's barely said a word to me in the last six months. I have no idea what's going on inside his head.

ANDREW

I think he's still trying to figure that out for himself first.

They look inside at Michael finishing with his shoes.

ANDREW

There's someone I can call who I think would be good for him to talk to. I can give her a call today and set up an appointment as soon as she's available.

MARIE

I know he won't like the idea but I don't know what else to do to try and help him. He won't talk to me about it, but maybe he will with someone else.

(CONTINUED)

CONTINUED:

Michael stands up and heads towards them.

ANDREW

I think it's something he should
at least try.

I'll go bring the car around.

CUT TO:

EXT. ESTATE - DAY

Andrew's car pulls up and Andrew and Marie exit the car.

MARIE

I'll see you inside.

ANDREW

Ok.

Andrew walks towards the house. Marie waits as Michael gets out of the car. He starts walking towards the house, ignoring her.

MARIE

Michael, please, just stop for a
second.

Michael stops and turns towards Marie.

MARIE (CONT'D)

Look, Michael, I just want...

(hesitates, upset)

I was there for you every single
day you were stuck in that bed at
the hospital. All I wanted was for
you to survive and be my brother
again. I just don't understand why
you want to throw your life away
after going through all of that.

MICHAEL

(flat)

I'm sorry.

MARIE

For what Michael? There's nothing
to be sorry about. Just talk to me
about what's going on.

Michael doesn't say anything.

(CONTINUED)

CONTINUED:

MARIE

(desperate)
Michael please, talk to me.

MICHAEL

I can't.

MARIE

Just try, please. I love you
Michael but this isn't you. Why
can't you let me help you?

MICHAEL

You wouldn't understand.

Marie takes a breath.

MARIE

Look, Andrew knows someone he
thinks might be able to help you.
I want you to try talking to her
about what you're going through.

MICHAEL

I don't need to talk to anyone.

MARIE

Michael, you swallowed a whole
bottle of pills last night. You
need to talk to someone.

MICHAEL

It was a stupid decision. I'd had
too much to drink.

MARIE

It doesn't matter, you still did
it.

And if you won't talk to me about
it, the least you can do is try
talking with someone else.

Andrew's going to book you an
appointment as soon as he can and
you're going to go Michael. It's
not like you don't have any time
to burn. I don't even know what
you do all day.

Michael says nothing.

(CONTINUED)

CONTINUED: (2)

MARIE

Tell me you'll go.

Michael stays quiet.

MARIE

(raises her voice a
little)

Just tell me you'll go Mi-

MICHAEL

Alright, I'll go.

Marie steps up to her brother and hugs him. Michael is reluctantly hugs her back.

MARIE

Thank you.

Marie motions to the house.

MARIE

C'mon, you need to eat something.

MICHAEL

I'm gonna take a walk first, I'll
come in to eat in a bit.

Marie heads for the door.

MARIE

(walking away)

Ok, but don't stay out too long.
As soon as the sun goes down it'll
be freezing.

We follow Michael as he walks to the other side of the estate to a garage wide enough to fit a dozen vehicles. He goes through the side door and presses a button, opening the garage doors. The light entering as the door raises reveals a white Aston Martin dB9 convertible. Michael walks towards it, hops in and fires it up. As soon as the door has raised high enough to get out, Michael speeds out. As he exits the garage, "Slipped" by The National starts to play quietly and as he makes his way out of the estate and onto the road, accelerating more, the music gets gradually louder.

INT. ASTON MARTIN

We stay with Michael in the car, the wind rushing in and disturbing the already neglected hair on his head.

(CONTINUED)

CONTINUED:

After a few moments, his phone lights up. Marie is calling. We go split screen. On the right side of the split screen, Marie is standing in the kitchen, her cell phone at her ear. We stay in close, profile of her face looking left. Michael looks down at his phone and then back up on the road on the left side of the screen, his profile looking right. Marie waits for him to pick up. When he doesn't, she leaves him a message.

MARIE

(upset)

Where are you going Michael?

You promised to stay with us for a few days. Why are you doing this?

Marie pauses and sniffs, tearing up.

MARIE (CONT'D)

Just come back, please.

I won't ask you anymore questions
ok?

I just...

I miss the way we used to be.
I want you to be able to live like
that again.

Please call me when you get this.

I love you.

Marie hangs up. We go back to Michael full screen for a few moments before we

CUT TO:

INT. STUDIO APARTMENT - EVENING

Michael opens the front door to a studio apartment. The apartment is bare, besides a bed in the corner, unmade with a basket of clothes next to it and a desk with a computer on it and some headphones. He walks to the fridge and takes out a bottle of liquor, the only thing inside, and pours a lot into a glass and carries it to the computer. Michael opens up a folder called Grand Slam matches. Inside is a list of MOV files. He opens one of them and maximizes the screen size and skips to the end of the video. He takes a sip of his drink and puts his headphones on.

(CONTINUED)

CONTINUED:

We see Michael and Marie at the US Open playing in Arthur Ashe stadium. We watch as they're 40-15, serving for the match. "Slipped" continues on. We hear the commentary quietly behind it.

COMMENTATOR

...second championship point for the Bradley twins now, trying to make history here in Arthur Ashe stadium.

Michael serves, rally's in the back court a while before the opponent hits a winner down the line that Marie is too slow to reach, her racket hitting the ball off to the side.

COMMENTATOR

And they survive another match point! The crowd here is absolutely on edge. You can just feel them waiting for that release that Michael's trying to serve out.

Michael steps forward and low fives Marie as she whispers something into his ear. 40-30.

COMMENTATOR

And now for their third championship point.

Michael gets his first serve in right down the middle as Marie quickly moves to the centre of the net and smashes a volley from their opponents slow return. As soon as she sees the ball pass through the middle of their opponents, she turns and jumps on Michael, hugging him as the crowd cheers.

COMMENTATOR

And the Bradley twins do it again! US Open champions for the fifth straight year. And what a show they put on for us tonight. Coming off another grave upset at Wimbledon, what a way to finish the grand slam calendar. Absolutely electric!

We finish with a wide profile shot. Michael on the computer in the right of frame, watching, his face emotionless. "Slipped" fades out as we

FADE TO:

INT. STUDIO APARTMENT - MORNING

Same shot. Michael now in bed left of frame, his drink by the computer has only about a sips worth left in it. His cell phone rings from the floor next to the bed. He rolls over and picks it up.

MICHAEL

Hello?

...

Yeah I'm fine.

...

I'm just at home.

...

Sorry, I haven't checked it yet.

...

Ok.

...

(sighing)

Yes, I'll go. I told you I'd go.

...

Alright, I'll be there.

...

Ok, bye.

Michael puts his phone back on the floor.

CUT TO:

Still in the same shot. Michael is up now and changing out of his bloodied shirt at the edge of his bed. He grabs a t-shirt from the basket, leaving his dress pants on and puts the same shoes on again.

FADE TO:

Same shot again, Michael is now walking to the door. He stops by the computer and throws back the last of his drink, putting the empty glass back down in the frame again before walking out of view.

CUT TO:

INT. WAITING ROOM

Michael enters a small waiting room and sits down. There is a young teenage girl, SOPHIE, waiting with one arm in a cast, on her cell phone. She looks up as Michael sits down. Michael looks around the office as the girl keeps looking up from her phone at him.

(CONTINUED)

CONTINUED:

SOPHIE

You're Michael Bradley aren't you?

Michael, looking somewhere else, is surprised when she talks to him.

MICHAEL

Sorry, what did you say?

SOPHIE

I said you're Michael Bradley aren't you?

MICHAEL

Yeah, I am.

SOPHIE

Why did you never play singles?

MICHAEL

I never wanted to.

SOPHIE

But it doesn't make sense. All the best players play singles.

MICHAEL

Well I didn't want to.

SOPHIE

But why? You could've been number 1. Everyone thought so.

Michael doesn't say anything more.

SOPHIE

So are you gonna start playing again now that you're better?

Michael exhales.

MICHAEL

(looking right at
Sophie)

Do I look better to you?

SOPHIE

Um, not really. Well maybe playing tennis again will fix you.

MICHAEL

Playing tennis is not going to fix me.

(CONTINUED)

CONTINUED: (2)

SOPHIE

Well have you tried?

Before Michael has time to answer, DR. CAMERON, a woman in her forties, opens her office door.

CAMERON

Sorry to interrupt.

Cameron glares at Sophie quickly before looking at Michael.

CAMERON (CONT'D)

(smiling)

Michael?

Michael stands up.

CAMERON (CONT'D)

Come on in.

INT. CAMERON'S OFFICE

CAMERON

(walking behind her
desk)

Thank you for coming in today.

Cameron takes a seat behind her desk. Two seats sit opposite it. Michael looks around the office. It looks more like an accountants office than a therapists office.

CAMERON (CONT'D)

Take a seat.

Michael sits in one of the chairs.

MICHAEL

This doesn't really look like a
place people come for therapy.

CAMERON

I'm not exactly crazy about the
living room set-up. The last thing
I want is someone lying down in my
office.

Michael lets out a small smile.

(CONTINUED)

CONTINUED:

CAMERON (CONT'D)

Can you tell me why your sister made you promise to come and see me?

MICHAEL

I don't really know if this is such a good idea.

CAMERON

You don't believe talking about what's going on is going to help?

MICHAEL

I never said I needed any help.

CAMERON

Your sister seems to think you do. She told me about what's going on over the phone yesterday.

Try and think about it from her point of view.

You're her brother and she wants you back in her life. That you understand.

MICHAEL

Of course I understand that. I just can't be that person for her right now and I'm not really in the mood to come and talk to a stranger about why.

CAMERON

And that's completely fine.

Look, I don't expect people to come in here and bare their soul to me five minutes after they sit down.

Why don't we talk about something different.

I read your medical file this morning and I don't think I've ever seen anything like it.

(MORE)

(CONTINUED)

CONTINUED: (2)

CAMERON (CONT'D)

I see your long term memories have been gradually returning since you started physical therapy a few years ago. Is that correct?

MICHAEL

Yes.

CAMERON

And you're able to recall a lot of your past now?

MICHAEL

Most of it's come back.

CAMERON

That's great to hear.

MICHAEL

Obviously there's no real way of knowing how much of my memory has come back if I can't recall what I had up there in first place.

CAMERON

Can you talk a little about that? Coming out of that state, not knowing who you were.

MICHAEL

(confused)

What do you want me to say? It was horrible.

(with some energy
now)

Just because I can remember who I used to be and what I was like, doesn't mean I can just become that person again.

These things that keep coming back. They don't feel like me. It's like I'm remembering things from someone else's life.

CAMERON

And that's what's troubling you, the disconnect you're having with your own memories?

(CONTINUED)

CONTINUED: (3)

MICHAEL

(frustrated)

Look, I really don't want to do this.

CAMERON

Michael, I can't force you to talk about what's going on.

But if you want to try and get through whatever it is you're going through right now, talking about it might help.

MICHAEL

I don't know what exactly you expect me to start saying right now.

CAMERON

What about Marie? Was it helpful having her there at your side in the hospital?

MICHAEL

(getting out of his chair)

This isn't going to work.

(walking out)

Sorry for wasting your time.

Michael walks out of the office. We hold on Cameron before we

CUT TO:

EXT. ESTATE - EVENING

Michael pulls up and parks outside the entrance and heads inside.

INT. LIVING ROOM/STAIRCASE/HALLWAY

Without looking around, we follow Michael as he heads straight upstairs and pauses outside Marie's bedroom door before knocking.

MICHAEL

Marie, it's me.

Marie opens the door. Her hair is wet and she has a towel wrapped around her.

(CONTINUED)

CONTINUED:

MARIE

(worried)

Where the hell have you been?

Marie walks back inside her room. Michael follows.

INT. MARIE'S BEDROOM

MICHAEL

(calmly)

I had to get out of here.

Marie breathes in and out, looking at Michael.

MARIE

Thanks for going to the appointment today. She rang and said it went well. She's looking forward to seeing you again.

MICHAEL

I don't think it went well at all.

MARIE

Just promise me you'll try and keep it up. At least for a while. I want you to try.

MICHAEL

I'll try.

MARIE

I had Tiffany make up your old room, this morning, it's all ready for you.

MICHAEL

I'm not staying.

MARIE

Michael, please.

MICHAEL

(firm now)

Look, there's something I need to talk to you about.

I don't really know how to explain it without...

Michael stops talking.

(CONTINUED)

CONTINUED:

MARIE

Michael, what's going on?

MICHAEL

(stressed)

You know what, I don't know if I
can do this.

Marie walks up to him.

MARIE

Whatever it is, I'm sure we'll be
able to get through it. You've
made it through the hardest part
already.

MICHAEL

I haven't though. This is
different.

MARIE

Just tell me what's going and
we'll -

Marie's interrupted by the bedroom door opening and
another Marie, fully dressed, hair tied up tight, walks
in.

MARIE #2

Michael, what are you doing here?

CUT TO:

INT. STUDIO APARTMENT - EVENING

Michael wakes up and exhales loudly. He sits on the edge
of the bed for a few moments before putting on some
shorts and pulling a pair of sneakers out from under the
bed.

CUT TO:

EXT. ESTATE - EARLY MORNING

Michael pulls up and parks next to the tennis courts. We
wait outside as he walks towards a shed, putting in
wireless earphones and choosing a song on his phone.
'American Mary' by The National starts to play quietly
before he turns it up and attaches the phone to his left
arm piece. Michael enters the shed and comes out with a
basket of balls and a racket.

(CONTINUED)

CONTINUED:

He switches on one set of lights, lighting up only one side of the court and walks inside.

EXT. TENNIS COURT

Michael puts the basket down by the back fence, taking a couple balls out and putting them in his pocket. He grabs another one and walks to the baseline. He hits a forehand over the net into the darkness that is the other side. The ball comes back softly without a sound and Michael gently hits it back again. He continues with forehands for a while then switches to backhands before mixing it up. Michael slowly hits harder and harder until he's putting his whole body into each shot. After a long baseline rally, Michael smashes a backhand down the line and the ball does not come back. We hear the sound of a crowd cheering followed by Michael's heavy breathing. He walks to the back fence and picks up the basket of balls, taking it to the centre of the baseline where he pulls out one of the balls from his pocket. Michael puts a second serve into the darkness where it comes back down the line. Michael ignores it and continues to serve more. After a half dozen he starts to put first serves in. With each serve he puts in more and more effort until he's serving as fast as he can before stopping and taking the basket back to the fence line. Walking to the baseline with two balls in his hand, he puts one in his pocket. Serving a first serve, he nets it. Putting his second serve down the middle, it comes back strong and a rally goes on before Michael hits a strong forehand down the line and approaches the net. When the ball pops up high he finishes the point with a sharp angled volley. We hear the sound of a crowd cheering again as Michael walks back to serve from the other side. As the crowd roars, various images of Marie low fiving him at the US Open and other tournaments flash in front of him like holograms. Michael nets his first serve again and as he tosses for his second, Marie jumping up and hugging him at the US Open final appears in front of him and he let's the ball come down without hitting it. With a tear forming in one eye he looks down at the other side of the court, covered in darkness. We hear Marie from the Charlie Rose interview.

MARIE (V.O.)

We stayed incubated. Each time we go out there I don't hear the crowds or the camera's clicking, I just see me and my brother, walking out on the court like we've always done, doing the one thing we know how to do together.

(CONTINUED)

CONTINUED:

Michael falls to his knees, staring at the other side of the court, tears on both sides now. We hold on his face as the music fades away and we

FADE TO:

EXT. TENNIS COURT - MORNING

Michael is asleep on the tennis court. His racket lying next to him. We hear the sound of running footsteps before Marie enters the frame and rushes down to Michael's side and wakes him up.

MARIE

(worried)

Michael, what are you doing out here?

Michael wakes up.

MICHAEL

(dazed)

Huh?

MARIE

Are you okay? Where have you been? You were supposed to stay here last night.

Michael sits up.

MICHAEL

Don't worry, I'm fine.

MARIE

Come inside and have breakfast with us before you get burnt out here.

Marie goes to help him up but Michael eases her off and stands up on his own. Marie looks hurt. When Michael stands up he walks out of frame. Marie follows.

CUT TO:

INT. KITCHEN

Michael and Marie enter the kitchen and sit down as Andrew places a stack of pancakes on the table and joins them.

(CONTINUED)

CONTINUED:

ANDREW

Morning Michael. How are you feeling?

MICHAEL

I'm ok.

Michael takes a pancake and starts pouring maple syrup over it and cutting it up. He stays focused on his food. Andrew looks at Marie who seems frustrated.

MARIE

Michael.

Michael looks up and swallows his mouthful.

MICHAEL

Yes?

MARIE

Are you going to say anything about yesterday? You just disappeared. Your doctor specifically recommended you stay out here with us for a few days.

MICHAEL

I just needed to go home for a while. I'm sorry, I should've told you before staying out again.

MARIE

This is your home. Not that empty apartment in town. I want you to stay tonight. Lisa's coming over for dinner and we have some news we want to tell you both.

Michael cuts himself another piece of pancake.

ANDREW

How was your appointment with Dr. Cameron yesterday?

MICHAEL

It was fine.

MARIE

She said she'd be surprised if you come back.

Michael puts his knife and fork down.

(CONTINUED)

CONTINUED: (2)

MICHAEL

Look, I don't need to talk to anyone ok? I messed up at the wedding, I get it. I'm not gonna do something like that again so you can stop worrying about me.

MARIE

Of course we're gonna worry about you. You're miserable right now. You need help. I want you to keep seeing Dr. Cameron.

MICHAEL

It's not going to work.

ANDREW

Just try give it a few sessions. It's not going to be easy to start with, but I think Marie's right. You need to talk to someone about all this. No-one's really gone through what you're experiencing before.

MICHAEL

(louder)

Exactly!

(calm again)

That's why talking to some doctor isn't going to help. No-one understands what's happening to me.

ANDREW

Just give it one more try. She's available at two today. She knows what she's doing Michael and after yesterday she thinks it's a good idea for you to go in regularly. I really think you should consider it.

MARIE

Please, just do this one thing for us Michael. We're just trying to help.

MICHAEL

(loud again, standing
up)

(MORE)

(CONTINUED)

CONTINUED: (3)

MICHAEL (CONT'D)

Ok, ok, I'll go to the appointment
today and I'll stay here tonight
if you just leave me alone.

Michael leaves the kitchen.

CUT TO:

INT. STUDIO APARTMENT - DAY

Michael is sitting on the edge of the bed, his shirt off,
only wearing his underwear. Tiffany is standing, doing up
the last buttons on her shirt. We stay in a wide the
whole time. Michael on the left of frame and Tiffany on
the right.

TIFFANY

I still have like twenty minutes
left on my lunch break.

Michael is staring at the floor.

TIFFANY (CONT'D)

Michael?

Michael looks up at her.

MICHAEL

Sorry, I have um, I have an
appointment I need to get to.

And sorry about, you know.

TIFFANY

(smiling)
Don't worry about it. Just give me
a call when you're ready ok?

Tiffany grabs her bag, kisses Michael on the forehead and
heads out.

FADE TO:

INT. WAITING ROOM

Michael, in the same sitting position now fades to the
right of frame, sitting outside Cameron's office. We hear
the sound of the door open.

(CONTINUED)

CONTINUED:

CAMERON (O.S.)
Michael, I'm glad you decided to
come back.

CUT TO:

INT. CAMERON'S OFFICE

Michael and Cameron sit down. Neither of them say
anything for a while.

CAMERON
I take it you didn't come back
just to sit there and look at me.

MICHAEL
Marie won't let it go.

CAMERON
Let what go?

MICHAEL
Let *me* go.

CAMERON
You feel pressured by her?

Michael takes a deep breath.

MICHAEL
Look. Ever since I first started
getting movement in my limbs
again, it's like she's taken it on
as her mission to fix me.

First it was the physical therapy.
Everyday, even when it was
completely unnecessary, she'd show
up to my sessions. Then it was the
eating. She never thought I was
eating enough.

Then when that was all over it was
all about the tennis. She thought
training and getting back in shape
would help me feel like myself
again.

And now it's this whole therapy
thing. Like I'm not happy enough
and that's *her* problem.

(CONTINUED)

CONTINUED:

CAMERON

Michael, try and be fair. After what you did at the wedding reception, I think she has more than enough reason to be concerned about your happiness.

Does it not make sense after all this to see how she desperately wants you back in her life again?

MICHAEL

Yes it makes sense. And no I'm not very happy right now but I'm not her brother anymore. At least not like I used to be out on the court with her.

CAMERON

Do you think you ever will be again?

MICHAEL

No.

I don't know.

Everyone just expects me to flip a switch and be the person I was playing at the Wimbledon final again.

CAMERON

It has been years since you started physical therapy Michael.

I don't think they're being unreasonable in worrying about you after all this time. If you were my brother, I'd be seeking out help just as Marie is.

MICHAEL

Well it doesn't feel like years to me. I can't even rely on a full night's sleep or daylight to keep me up anymore. Time doesn't feel routine. It doesn't even matter what day it is to me. I just wanna stop feeling like this.

CAMERON

Feeling like what Michael?

(CONTINUED)

CONTINUED: (2)

MICHAEL

(louder)

Like I'm lost in my own head! Did you not read my file?

Beat. Cameron doesn't answer.

MICHAEL

I came out of that coma state with nothing in my head. I didn't even know what my name was.

And now all these memories have come back but it doesn't feel real. It's like someone's injected them into me just to try make me feel normal and it's not working.

CAMERON

Your memories don't feel real to you?

MICHAEL

They don't belong to me. They belong to someone else.

CAMERON

They are your memories Michael. That is your past.

But just because that's who you used to be, doesn't mean there's any pressure for you to try and recreate that.

Your collapse and recovery has obviously affected you a great deal. Nobody expects you to act the way you did before this all happened. Marie doesn't want that either. She's pushing you not because she wants the old Michael, but because she simply wants you to have a healthy life again.

She says she has no idea what you do with your time anymore. You take off in your car, you don't tell anyone what you're doing, you live in the city now.

What are you hiding from Michael?

(CONTINUED)

CONTINUED: (3)

MICHAEL

(louder)
Nothing!

I don't know.

How anyone can expect me to do
this?

When Cameron has no response, Michael gets out of his
chair.

MICHAEL

(walking away)
I told you, I can't do this.

CAMERON

(louder)
You can't just keep walking away
from all this!

Michael pauses at the door and turns around.

MICHAEL

(opening the door)
Trust me, you can't help me.

CAMERON

Michael wait.

Michael pauses again.

CAMERON (CONT'D)

Whatever it is you're dealing
with, it's not leaving until you
confront it.

And I don't expect you to come
back, but promise me at some
point, you'll stop running.

Michael looks at Cameron for a moment before leaving.

CUT TO:

INT. ASTON MARTIN

Michael pulls up in his Aston Martin to the side of a
city street. We wait with Michael as he sends a text.
'England' by The National playing quietly from the car
stereo.

(CONTINUED)

CONTINUED:

A few moments later, Lisa hops in the car with her bag. Michael pulls onto the road as soon as she closes her door.

LISA
Thanks for picking me up.

MICHAEL
No problem.

Beat. 'England' fills the silence before Lisa breaks it.

LISA
I hope it's twins.

MICHAEL
What?

LISA
Their news. Obviously the news is going to be that Marie's pregnant. What else could it possibly be? I just hope the real surprise is that they're having twins.

Michael says nothing, his eyes on the road ahead.

CUT TO:

INT. ESTATE KITCHEN/LIVING AREA

Michael and Lisa enter.

LISA
I'm gonna go for a swim, you wanna come down with me?

MICHAEL
No thanks.

LISA
(walking into the living area)
Alright, suit yourself. I'll see you at dinner.

Michael heads upstairs.

INT. MICHAEL'S ROOM

Michael enters and locks the door behind him and leans against it, closing his eyes for a few moments, relieved.

(CONTINUED)

CONTINUED:

When he opens them he looks towards the window and see's a memory play out in front of him. The bodies of Tiffany and himself appear ghostlike and transparent.

Tiffany is standing by the window reading a book. She doesn't look at Michael as he enters. He walks up behind her and starts kissing the back of her neck.

MICHAEL

Aren't you supposed to be working?

Tiffany smiles and puts her book on the window sill, upside down. Michael talks in between his kisses on her neck.

MICHAEL

What are you reading?

TIFFANY

A book.

Michael smiles and turns Tiffany to face him and kisses her on the mouth.

The memory fades away as Michael walks to the window. Outside he sees Marie and Andrew pull up in Andrew's car. He watches them talk in the front seats for a few moments before they kiss. Michael turns from the window and walks out of his bedroom. As he leaves we hear the sound of a tennis serve.

CUT TO:

EXT. TENNIS COURT

Close-up of a ball being hit by a racket serving. The blue sky fills the frame in between each serve. We hold the empty frame, until another ball is tossed and we see the point of contact once again. After a half dozen serves we cut out to reveal Michael on one of the estate tennis courts. He switches from the deuce side to the advantage side and continues serving. The other half of the court is covered in tennis balls, barely revealing the ground. Michael serves and serves and serves. Each ball toss, each serve. Repetition without fault. Like a machine. We watch him serve a while longer before his basket runs out. As he walks to the other side of the court with the empty basket we

FADE TO:

INT. KITCHEN - NIGHT

Michael, Marie and Andrew are seated at the table. Lisa is walking towards them from the kitchen, carrying a bowl of ice cream. Identical bowls sit in front of the other three on the table, empty. Michael has a bottle of beer in front of him, a few more empty ones nearby.

LISA

Are you sure none of you want seconds?

Marie and Andrew smile.

MARIE

We're good thanks.

LISA

(walking to the table, smiling)

I was just telling Michael in the car on the way over here that I bet you guys were having twins.

Lisa sits down.

LISA (CONT'D)

I just knew it.

ANDREW

(smiling)

Don't get too excited, you'll be the first person we'll be calling to baby-sit.

LISA

Yeah I know and I can't wait.

Lisa downs a spoonful of ice cream.

LISA (CONT'D)

Me and Michael can be Godparents. One each, it's perfect.

Michael takes a drink from his beer.

MARIE

I just hope it's not too much for my body to handle first time round.

Andrew rubs her back.

(CONTINUED)

CONTINUED:

ANDREW

I'm sure you'll do great.

Marie smiles at Andrew then looks across at Michael.

MARIE

(at Michael)

I saw you hitting out there earlier. Your serve looks about as fast as I think I've ever seen it before.

MICHAEL

It actually feels pretty good.

MARIE

You should seriously think about playing again. It's pretty obvious the tennis world's eager for you to come back.

MICHAEL

I'm in no rush to get back on the court.

MARIE

Well just think about it at least. I'd love to see you play again.

We hold on Michael before we

CUT TO:

INT. MARIE'S BEDROOM - EARLY MORNING

Marie's awake in bed, Andrew asleep next to her. It's still dark out. Marie quietly gets out of bed and heads for the door.

CUT TO:

INT. KITCHEN

Marie enters the kitchen where one of the lights is already on. Michael is there at the table, reading 'A Death in the Family' by Karl Ove Knausgaard. Marie takes out a glass and fills it with water.

MARIE

Couldn't sleep?

(CONTINUED)

CONTINUED:

MICHAEL

I've barely had a real sleep since the hospital.

Marie joins him at the table.

MARIE

I take it you're not going back to see Dr. Cameron?

MICHAEL

Sorry, I just...

I just don't know how to do that kind of thing.

MARIE

It's ok. Thank you for trying, I know you didn't want to go. I just thought it might help.

Nothing else seems to be working.

Marie takes a sip of her water.

MARIE (CONT'D)

So now might not be the best time to talk about this but you keep running off and I never know when I'm gonna see you anymore. I feel like we really need to talk about what's going on.

Michael doesn't say anything.

MARIE (CONT'D)

Look, I know it's been a long time since you left the hospital but I'm only still so involved with trying to do things for you because I'm still just as worried about you now as I was back then.

And I'm worried you believe you're never going to come out of whatever this hole is you're in.

I know you don't want to talk it about it but how do you ever expect to come right if you can't even share what's going on with me?

(MORE)

(CONTINUED)

CONTINUED: (2)

MARIE (CONT'D)

We've shared our whole lives
together. Just talk to me.

I miss you Michael.

MICHAEL

(hesitating)

I know Marie but you have to trust
me. You're not going to want to
hear what I have to say.

MARIE

I do. Whatever it is, we'll figure
it out.

Michael takes a breath. He puts his elbows on the table
and his hands in his hair.

CUT TO:

Andrew in the hall, pausing at the entrance to the
kitchen area, listening just out of sight.

CUT TO:

INT. KITCHEN

MARIE

(worried)

Michael, you're starting to scare
me, what is it?

MICHAEL

(stressed out)

I didn't know, you have to believe
me. There was no way I could know.

MARIE

(scared)

Know what? What couldn't you know?

MICHAEL

When I was in the hospital, those
first few months, before I could
move, or communicate with you or
Andrew, before any memories
starting coming back.

I didn't know who you were.
Obviously not a nurse, you dressed
differently from the others.

(MORE)

(CONTINUED)

CONTINUED:

MICHAEL (CONT'D)

And you kept coming back, reading
to me, washing me, doing
everything for me.

...

I thought you were mine.

Marie looks at him, unsure.

MARIE

(confused)

Michael, what do you mean?

MICHAEL

I didn't know you were my sister.
I, I thought you were -

MARIE

(shocked)

Oh my God.

MICHAEL

In all that time you never
mentioned anything that told me
otherwise. There was no reason
too, you had no idea about the
memory loss. It's not your fault,
or anyone's.

But in my mind you were someone
else. I thought I was falling in
love with you all over again.

And when you told me about Andrew
I couldn't believe it. It was like
this thing shot through me and
made me move again. All that time
I wanted to live again because of
you.

Marie puts her hand over her mouth in shock.

MICHAEL

I'm sorry Marie.

MARIE

This can't, this can't be true. It
can't be.

MICHAEL

I'm so sorry.

(CONTINUED)

CONTINUED: (2)

MARIE
(standing)
I can't, I...

Marie walks towards the front door, still in shock.

MICHAEL
(standing up)
Marie, wait.

Michael starts to follow after her.

ANDREW (O.S.)
Let her go Michael.

Andrew steps into the kitchen. Marie stops at the door. Michael looks at him for a moment before turning back and going to Marie.

MICHAEL
(pleading on his way
to her)
Marie, please!

MARIE
(crying now)
No, don't tell me anymore.

MICHAEL
(close to her now)
Just let me explain.

She turns and opens the front door but Michael holds her arm, stopping her from leaving.

ANDREW
Don't touch her!

Andrew goes to push Michael's arm away as Michael instinctively turns and hits Andrew in the face, knocking him back. The three of them stand there, speechless, Andrew holding his face.

MICHAEL
I'm so sorry.

Andrew wipes his face, breathing heavily, afraid. Michael looks at him and then back at Marie but she's gone, the front door open.

CUT TO:

EXT. ESTATE - EARLY MORNING

Michael calls out to Marie, who's walking off.

MICHAEL

Where are you going?

MARIE

Just stay back, I don't want to
talk to you anymore.

Michael keeps walking out after her. Marie starts to climb the hill that looks out over the estate. Michael follows. Marie looks back at him and starts to run, so does Michael. It's still dark out, but the sun has started to rise, bleeding low light onto the hillside. We follow them both, the sound of their breathing heavy in the silence.

MICHAEL

Marie, stop!

Both puffing now, Marie reaches the top of the hill and stops, her hands on her knees. Michael reaches the top.

MICHAEL

(desperate)
Just wait a second, please.

Marie stands up and faces Michael.

MARIE

(crying)
This just can't be possible. It
can't be!

MICHAEL

(desperate)
Why would I lie about something
like this?

MARIE

I don't know okay? I don't know.

MICHAEL

Do you think I tried to kill
myself because I don't feel the
way I used to? Or that I wasted a
year of my life just learning how
to walk again?

(MORE)

(CONTINUED)

CONTINUED:

MICHAEL (CONT'D)

I wanted to die because I knew I
could never have you the way I
want to.

MARIE

Don't say that Michael!

MICHAEL

I'm sorry. I don't know what else
to say. You wanted the truth.

Marie takes a deep breath and lowers her voice, forcing
herself to get the words out.

MARIE

This can't be like this. Even if
you -

Even if you do feel that strongly
about it.

You have to fight this otherwi-

Marie sniffs.

MARIE (CONT'D)

Otherwise I don't think you can be
around me anymore.

Michael looks like he's on the verge of tears.

MARIE (CONT'D)

Whatever you have to do or
wherever you need to go.

MICHAEL

It won't stop though, I -

I can't get you out of my head.

Nothing's working.

Marie's crying hard now.

MARIE

Then you need to go.

You have to forget about me that
way because it's impossible. You
know that.

(CONTINUED)

CONTINUED: (2)

MICHAEL

I know. Of course I know that, but
it doesn't change the fact that -

MARIE

(shouting)

Michael stop! Just stop talking!

I don't care what happened to you
in that hospital. This is what's
going on right now and if you ever
want us to be a family again you
need to go away and sort this out
on your own because I can't help
you anymore.

(softer)

I care about you more than I've
ever cared about anyone else and I
want you in my life more than
anything but not like this.

Marie wipes her eyes, sniffing. Michael's crying now too.

MARIE

I think you should leave in the
morning.

Marie takes a deep breath and looks Michael in the eye,
trying to compose herself through her tears. Michaels
speechless, crying.

MARIE (CONT'D)

I don't know when I'm gonna see
you again Michael, but I hope it's
not too long before you're ready
to come back.

Marie steps forward and hugs Michael. They hold each
other for a long time before Marie finally pulls away.

MICHAEL

Goodbye Michael.

Michael watches as Marie turns and walks back down the
hill towards the house. We hold on Michael as he stands a
top the hill as the rising sun just starts to become
visible. We stay up on the hill and watch as Marie gets
to the bottom and reaches the front door. She stops and
looks up at Michael just as the sun starts to hit the
hill top. Michael lights up for a moment before the sun
whites out the frame.

(CONTINUED)

CONTINUED: (3)

FADE TO WHITE:

FADE TO:

INT. CHANGING ROOM - DAY

Michael is standing in an all white tennis outfit, adjusting his wrist bands. His tennis bag sits at his side on the bench. He looks older, his face over a week unshaven.

Text on screen: 'Two years later' appears in the bottom right hand corner of the frame.

Michael takes a deep breath. 'Slow Show' by The National starts to play before he picks up his bag and walks to the door. We follow him.

INT. TUNNEL

A young ball girl is waiting outside the door. He takes her hand and they walk out together. Ahead of them, we can see another player walking and holding the hand of another ball girl.

We follow Michael and the ball girl as the sound of a large crowd emerges, getting louder and louder until we reach the entrance to Centre Court at Wimbledon and the light that comes in from outside blinds the screen.

FADE TO WHITE:

FADE TO BLACK:

THE END