

(500) DAYS OF SUMMER

Written by

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Based on, If Any

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

(478)

1 EXT. PARK - DAY

1

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

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

A DISTINGUISHED VOICE begins to speak to us.

NARRATOR

This is a story of boy meets girl.

CUT TO:

2 INT. CONFERENCE ROOM - DAY

2

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

NARRATOR

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

CUT TO:

3 INT. LIVING ROOM - 1989

3

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

NARRATOR

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

CUT TO:

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

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

NARRATOR

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

CUT TO:

5 INT. BATHROOM - 1994**5**

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

NARRATOR

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

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

NARRATOR

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

CUT TO:

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

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

NARRATOR

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

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

NARRATOR

This is a story of boy meets girl.

But before they do,

CUT TO:

BLACK.

NARRATOR

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

8 EXT. STREETS OF SAN FRAN - NIGHT

8

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

9 INT. TOM'S PLACE - LATER

9

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

PAUL

I didn't know who else to call.

The Girl removes her bike helmet.

GIRL

You did the right thing. Where is he?

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

GIRL

Thomas.

Tom freezes.

TOM

Rachel? What are you doing here?

GIRL (RACHEL)

I'm here to help you.

TOM

Help me how?

RACHEL

First, put down the plate.

Tom slowly obliges.

RACHEL

Now come here and sit down.

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

RACHEL

The key is not to panic.

TOM

I think I'm gonna be sick.

RACHEL

Drink this.

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

MCKENZIE

What is that?

RACHEL

Vodka.

TOM

(grimacing at the taste)

More.

He gulps another down.

TOM

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

RACHEL

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

Tom takes a deep breath.

10 EXT. PARK - DAY

10

Tom and Summer eat sandwiches in the park.

TOM (V.O.)

We spent the whole day together.

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

Tom and Summer walk through the stalls.

TOM (V.O.)
We went shopping.

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

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

TOM (V.O.)
We had coffee.

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

Tom and Summer walk out of a movie theatre.

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

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

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

TOM (V.O.)
We bought music.

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

TOM
I thought it was a great day.

RACHEL
And then what happened?

16 INT. DINER - NIGHT**16**

Tom and Summer in a booth ordering dinner.

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

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

SUMMER
I think we should stop seeing each other.

17 INT. TOM'S PLACE - AS BEFORE

17

RACHEL
Just like that?

TOM
Just like that.

PAUL
Did she say why?

18 INT. DINER - AS BEFORE

18

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

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

SUMMER
You're happy?

TOM
You're not?

SUMMER
All we do is argue!

TOM
That is such a lie!

19 INT. TOM'S PLACE - AS BEFORE

19

RACHEL
Maybe she was just in a bad mood.

PAUL
A hormonal thing.

RACHEL
P.M.S.?

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

RACHEL
More than you.

TOM
Oh my god.

MCKENZIE
Please continue.

20 INT. DINER - AS BEFORE

20

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

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

SUMMER
No-- I'm Sid.

TOM
(beat)
So I'm Nancy?!

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

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

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

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

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

SUMMER
(innocent)
What?

Tom stands up to go.

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

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

22 INT. TOM'S PLACE - AS BEFORE

22

Silence for a few beats.

PAUL
Jesus.

MCKENZIE
That's harsh.

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

RACHEL
You're gonna be fine.

TOM
(beat)
I'm gonna throw up.

MCKENZIE
Or that.

RACHEL
Here.

Tom drinks more vodka.

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

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

TOM
No.

PAUL
Sure they do. They say that.

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

Paul and McKenzie share a very concerned look.

CUT TO:

23 EXT. SIDEWALK - DAY

23

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

TOM
I'm in love with Summer.

PAUL
(beat)
For real?

CUT TO:

CU - SUMMER'S SMILE

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

CU - SUMMER'S HAIR

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

CU - SUMMER'S KNEES

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

CU - SUMMER'S EYES

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

CU - SUMMER'S NECK

TOM (V.O.)

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

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

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

CU - SUMMER ASLEEP

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

CU - SUMMER'S LAUGH

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

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

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

CU - TOM, STARING DIRECTLY AT THE CAMERA.

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

CUT TO:

33 EXT. SIDEWALK - SAME

33

Paul and Tom.

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

Paul is silent for a beat.

PAUL
Oh shit.

34 INT. CONFERENCE ROOM - DAY

34

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

MCKENZIE

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

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

MCKENZIE

May 21st. Other Mother's Day.

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

VANCE

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

Tom is about to answer when the door opens.

SUMMER

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

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

VANCE

(to the table)

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

SUMMER

Michigan.

VANCE

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

SUMMER
Nice to meet you all.

Summer gives a little wave before following Vance out.

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

(3, 4, 5)

35 INT. OFFICE - DAY

35

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

TOM
What do we know about this new girl?

MCKENZIE
Who?

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

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

TOM
(disappointed)
Really?

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

TOM
Maybe she was just in a hurry.

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

TOM
Damn.

MCKENZIE
I know. She's pretty hot.

TOM

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

MCKENZIE
Dunno.

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

MCKENZIE
--and really good teeth.

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

MCKENZIE
(as explanation)
Women.

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

36 INT. ELEVATOR - LATER

36

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

SUMMER
The Smiths.

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

SUMMER
I love The Smiths.

Tom, still pretending, takes off his headphones.

TOM
Sorry?

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

A beat as Tom processes this information.

TOM
(amazed)
You like the Smiths?

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

The elevator doors open and she gets off.

TOM
(accidentally out loud)
Oh my god.

(8)

37 INT. OFFICE LOBBY - DAY

37

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

TOM
Hi.

SUMMER
Hello.

TOM
So, uh, Summer--

SUMMER
Tom.

TOM
Yeah! How's it going so far?

SUMMER
The city or the firm?

TOM
Both-- Either.

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

TOM
Oh, you know, 4, 5 years.

SUMMER

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

TOM

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

SUMMER

What is it you want to do?

TOM

I studied to be an architect
actually.

SUMMER

That's so cool! What happened?

TOM

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

SUMMER

And are you any good?

TOM

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

SUMMER

(reading)

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

TOM

It's a big seller.

SUMMER

I meant, are you any good as an
architect?

TOM

Oh-- No. I doubt it.

SUMMER

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

TOM

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

SUMMER

They used to call me "Anal Girl."

Tom does a spit-take and almost chokes.

SUMMER

(explaining)

I was very neat and organized.

There's an awkward silence.

SUMMER

Anyway, I should get back.

TOM

Ok, well, I'll see you around.

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

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

(11)

38 INT. TOM'S PLACE - DAY

38

Tom is playing Playstation with Rachel.

TOM

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

RACHEL

Your favorites.

TOM

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

RACHEL

Oh boy.

TOM

What?

RACHEL

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

TOM
(beat)
Of course it does.

SARAH (O.S.)
Dinner!

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

SARAH
Pause and come eat.

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

TOM
Hey Martin.

ANGLE ON RACHEL and Sarah.

RACHEL
He met a girl.

SARAH
(excited)
Yeah?

RACHEL
(grim)
Yeah.

Sarah grows serious too.

SARAH
Oh shit.

CUT TO:

STOCK FOOTAGE.

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

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

END ON:

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

NARRATOR

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

(beat)

The evidence did not support him.

CUT TO:

-8914

41 INT. CLASSROOM - DAY

41

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

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

NARRATOR

Exhibit A: Lisa Rayner.

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

Tom is mortified. The OTHER BOY eats the drawing.

(-5313)

EXT. FOOTBALL FIELD - NIGHT

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

NARRATOR

Exhibit B: Wendy Wilson.

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

(-2825)

42 INT. AIRPLANE - DAY

42

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

TOM

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

NARRATOR

Exhibit C: Rebecca Myles.

TOM

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

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

REBECCA

I think we should see other people.

(-734)

43 EXT. CAR - NIGHT

43

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

NARRATOR

And, finally-- Exhibit D: Amanda Heller.

AMANDA

It's just-- it's complicated.

TOM

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

AMANDA

I know it's sudden but--

TOM

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

AMANDA

(beat)

Here.

TOM

What's this?

She puts a disc into the cd player.

AMANDA

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

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

AMANDA

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

TOM

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

AMANDA

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

TOM

(still confused)

Ok--

AMANDA

I press the skip button.

Still Tom doesn't understand.

TOM

What does this have to do with--?

AMANDA

I'd rather listen to something
else.

And with that, it slowly sinks in for him.

TOM

But Amanda-- this is a great
fucking song!

(22)

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

TOM
It's off.

PAUL
What?

TOM
Me and Summer.

MCKENZIE
Was it ever on?

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

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

TOM
No.

MCKENZIE
So what happened?

TOM
You ready for this?

46 INT. ELEVATOR - THE DAY BEFORE

46

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

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

They ride in silence for a few beats.

TOM
Summer--

SUMMER
Yeah?

TOM
(beat)

So how was your weekend?

SUMMER
It was good.

47 INT. LOCAL DIVE BAR - AS BEFORE

47

The friends wait for more.

TOM
You believe that shit?

MCKENZIE
What shit?

PAUL
I think I missed something.

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

Everyone's silent.

MCKENZIE
What the hell is wrong with you?!

PAUL
Dude, you got problems.

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

MCKENZIE
Based on "it was good?"

TOM
And some other things.

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

TOM
I gave her all sorts of chances.

48 INT. OFFICE - DAY**48**

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

SUMMER

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

MCKENZIE

No thanks.

TOM

I think you know what I need.

There's a beat.

TOM

Toner.

SUMMER

Oh ok, sure, no prob.

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

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

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

Tom is there.

TOM

Do you want to go out with me?

A beat. Summer says nothing.

TOM

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

They both laugh.

SUMMER

That is hilarious!

TOM

I know!

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

INT. LOCAL DIVE BAR - AS BEFORE

TOM

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

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

(27 & 28)

51 INT. OFFICE - TOM'S CUBICLE - DAY

51

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

McKenzie shares a cubicle with Tom.

MCKENZIE

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

TOM

No way McKenzie. Absolutely not.

MCKENZIE

Come on!

(singing)

"Take me down to the paradise city where the grass is green and they got big titties!"

TOM

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

MCKENZIE

I wasn't that bad.

TOM

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

MCKENZIE

(reverential)

You saved my life that day.

TOM
We are not going back there.

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

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

MCKENZIE
You're not listening to me.

TOM
What?

MCKENZIE
The whole office is going.

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

52 INT. KARAOKE BAR - NIGHT

52

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

TOM
Hi.

SUMMER
Hey! They said you weren't coming.

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

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

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

Summer sees the next song come up on the screen.

SUMMER
Ooh that's me.

She downs a shot and jumps up on stage.

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

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

LATER.

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

LATER.

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

TOM
You were great up there, by the
way.

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

TOM
(sitting down)
I hear that.

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

SUMMER
Yeah?

TOM
Lived there till I was 12.

SUMMER

I named my cat after Springsteen.

TOM

No kidding? What's his name?

SUMMER

Bruce.

TOM

(beat)

That makes sense.

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

MCKENZIE

So you got a boyfriend?

SUMMER

Me? No.

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

MCKENZIE

Why not?

SUMMER

Don't really want one.

MCKENZIE

Come on. I don't believe that.

SUMMER

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

MCKENZIE

(beat)

Are you a lesbian?

SUMMER

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

MCKENZIE

I have no idea what you're talking about.

SUMMER

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

SUMMER

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

TOM

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

SUMMER

(laughs)

Love? You seriously believe in that
stuff?

TOM

Of course I do.

SUMMER

Interesting. A real romantic.

MCKENZIE

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

(to Tom)

I gotta tell this story --

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

TOM

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

SUMMER

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

TOM

Well mine too but --

SUMMER

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

TOM

Well--

SUMMER

Why, what's your take on it?

CUT TO:

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

BACK TO:

53 INT. BAR

53

On Tom:

TOM

I think it's kind of a huge thing.

SUMMER

(beat)

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

McKenzie senses some discontent.

MCKENZIE

So, uh, who's singing next?

SUMMER

(re: singing)

I'd say it's your turn loverboy.

TOM

Nooo. I don't sing in public.

SUMMER

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

TOM

I don't--

MCKENZIE

You really do.

SUMMER

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

MCKENZIE

(can't help himself)

Self-confidence! Ha!

Tom elbows him in the ribs again.

TOM

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

SUMMER

Ok then. Let's drink.

TOM

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

SUMMER

Bartender!

TEN MINUTES LATER.

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

LATER.

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

TOM

That's not it.

SUMMER

What is that then?

TOM

I have no idea.

They're both having a good time.

SUMMER

I used to watch it every week.

TOM

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

SUMMER

Pathetic.

TOM

This is gonna bother me for weeks.

SUMMER

Totally.

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

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

MCKENZIE

"And I'd proudly stand UP!"

(aggressive drunk)

I said stand!

BACK ON TOM and SUMMER.

TOM

Oh here we go.

54 EXT. KARAOKE BAR - LATER

54

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

MCKENZIE

(to Summer)

This guy.

(dramatically)

He's the best.

TOM

Ok, let's get you in a cab.

MCKENZIE

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

SUMMER

(laughing)

Is he gonna be ok?

TOM

He'll be fine.

A cab arrives. Tom and Summer help McKenzie inside.

MCKENZIE

Hey.

TOM

What's up?

MCKENZIE

Not you. You.

(beat, to Summer)

He likes you.

TOM

(quickly)

Ok, goodnight McKenzie!

MCKENZIE

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

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

TOM

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

SUMMER

Is that true?

TOM

What?

SUMMER

You know what. Do you like me?

TOM

Yeah. I like you. Of course I do.

SUMMER

As a friend.

TOM

Right. As a friend.

SUMMER

Just as a friend?

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

TOM

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

SUMMER

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

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

TOM

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

SUMMER

Cool.

TOM

Cool.

Silence.

SUMMER

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

TOM

G'night Summer.

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

TOM

(under his breath)

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

Tom walks a few more steps.

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

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

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

55 EXT. STREET - MORNING

55

It's the greatest morning of all time!

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

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

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

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

56 INT. OFFICE - SAME

56

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

SUMMER

Hey!

TOM

Hey!

Vance pokes out of his corner office.

VANCE.

Summer, I need -- Oh hello Hansen.

TOM

Hey Mr. Vance.

SUMMER

Yes, Mr. Vance?

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

57 INT. TOM'S PLACE - THAT NIGHT

57

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

PAUL
You son of a bitch.

He walks inside without waiting for an invite.

PAUL
Last night, karaoke night?

TOM
(anxious)
Shhh.

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

TOM
I have not been--

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

TOM
Paul, seriously--

PAUL
Did you bang her?

TOM
No!

PAUL
Blow job?

TOM
No!

PAUL
Hand job?

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

PAUL

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

TOM

Shhh!

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

PAUL

Oh crap.

SUMMER

Hi, I'm Summer.

PAUL

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

(off Tom's nasty look)

Or perhaps you have and I've just forgot.

(to Summer)

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

(not helping)

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

SUMMER

Hi Paul.

PAUL

(not sure what else to say)

I'm a doctor.

SUMMER

Nice to meet you.

PAUL

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

Tom quickly shuts the door on Paul.

TOM

If you heard--

SUMMER
Heard what?

TOM
Excellent. You ready to go.

SUMMER
I'm stalking, STARVING!

Tom realizes she's heard it all.

TOM
(playfully)
He exaggerates!

(198)

58 INT. CHINESE RESTAURANT - NIGHT

58

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

TOM
Check them out.

Summer sees. She has no reaction.

TOM
(sarcastic)
That is hot.

Summer keeps eating.

TOM
I am very turned on right now.

SUMMER
Sometimes you can be so judgmental.

TOM
Huh?

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

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

(31)

59 INT. RESTAURANT - NIGHT

59

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

TOM

9, 9.5?

SUMMER

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

TOM

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

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

SUMMER

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

TOM

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

SUMMER

Yeah?

TOM

(beat)

No. That would be wrong.

They laugh some more. She is in hysterics.

SUMMER

This is fun. You're fun.

TOM

Thanks.

SUMMER

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

Tom is a little surprised.

SUMMER

Are you cool with that?

TOM
 (unconvincing)
 Sure.

SUMMER
 It freaks some guys out when I say
 that.

TOM
 (still confused)
 Not me.

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

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

TOM
 Sure.

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

A beat.

TOM
 Yeah.

60 INT. TOM'S BEDROOM - LATER THAT NIGHT

60

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

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

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

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

He takes a few deep breaths.

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

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

SUMMER
Hi.

TOM
Oh sweet Jesus!

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

CUT TO:

LATER.

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

(388)

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

TOM
(into CAMERA)
I fucking hate Summer.

CU - SUMMER'S SMILE (as before)

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

CU - SUMMER'S HAIR (as before)

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

CU - SUMMER'S KNEES (as before)

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

CU - SUMMER'S EYES (as before)

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

CU - SUMMER'S NECK (as before)

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

CU - SUMMER'S BREASTS (as before)

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

CU - SUMMER ASLEEP (as before)

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

CU - SUMMER'S LAUGH

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

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

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

CU - TOM.

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

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

CUT TO:

64 INT. OFFICE - DAY

64

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

(35)

65 INT. SF MUSEUM OF MODERN ART - DAY

65

CU: the same painting.

ANGLE ON Summer and Tom looking at it curiously.

TOM
It's very-- complex.

SUMMER
Complex. Yes.

CU: a second painting which is nothing but red.

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

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

TOM
I feel the same way.

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

ANGLE ON Summer and Tom, still perplexed but trying.

They say nothing, until:

TOM
You wanna go to the movies?

SUMMER
(relieved)
God yes!

66 EXT. MOVIE THEATER - LATER

66

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

67 INT. MOVIE THEATER - CONTINUOUS

67

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

(51)

68 EXT. TRANSAMERICA BUILDING - DAY

68

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

TOM

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

69 EXT. PALACE OF FINE ARTS - DAY

69

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

TOM

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

70 EXT. YERNA BUENA GARDEN - DAY

70

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

TOM

It just makes you feel peaceful.

They really do seem at peace.

71 EXT. SONY METREON - DAY

71

Tom and Summer in front of the gargantuan mirrored building.

TOM

No. See now, this is torture.

SUMMER

Why?

TOM

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

SUMMER

How would you change it?

TOM

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

SUMMER

Show me.

TOM
What?

SUMMER
Don't talk about it. Do it.

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

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

72 EXT. OFFICE BUILDING - DAY

72

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

SUMMER
You wanna --

TOM
No you go first.

SUMMER
It doesn't matter to me.

TOM
Whatever you want.

A CO-WORKER passes.

CO-WORKER
Hey Summer. Tom.

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

Summer joins the co-worker and walks in.

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

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

73 INT. OFFICE - LATER

73

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

TOM

Hello?

SUMMER (V.O.)

I remember!

74 INT. COPY ROOM - DAY

74

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

TOM (V.O.)

That's it!

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

75 INT. TOM'S CUBICLE - SAME

75

Tom listening to her sing. McKenzie comes over.

MCKENZIE

Your girl is losing it.

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

(68)

76 INT. SHOWER - LATER

76

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

SUMMER

This is not at all as easy as it looks.

TOM

Ow!

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

(77)

77 INT. VIRGIN MEGASTORE - NIGHT

77

Tom and Summer wander through the aisles.

TOM

There's no way.

SUMMER

Why not?

TOM

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

SUMMER

I told you. I love Ringo.

TOM

You're insane.

SUMMER

Why?

TOM

Cause nobody loves Ringo.

SUMMER

That's what I love about him.

(beat)

Ooh.

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

SUMMER

(flirtatious)

This got great reviews.

78 INT. SUMMER'S APARTMENT - LATER

78

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

CUT TO:

79 INT. SUMMER'S APARTMENT - 20 MINUTES LATER

79

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

SUMMER
Is that-- possible?

(79)

80 INT. SPORTS BAR - NIGHT

80

Tom, Mckenzie and Paul are having a drink.

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

TOM
I don't know.

PAUL
Is she your girlfriend?

TOM
I wouldn't say that.

MCKENZIE
What would you say?

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

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

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

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

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

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

TOM

Something like that.

PAUL

And you haven't discussed it?

TOM

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

PAUL

Like what?

MCKENZIE

Normal.

TOM

We've just been-- hanging out.

PAUL

Hanging out?!

TOM

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

Beat.

MCKENZIE

You're so gay.

PAUL

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

Tom takes a second to think about this.

TOM

I don't know-- Maybe.

MCKENZIE

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

TOM

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

MCKENZIE

Have you made her a CD yet?

TOM

(beat)
Maybe.

MCKENZIE
Oh dude.

PAUL
You really need to have that talk.

(80)

81 EXT. FIELD - DAY

81

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

RACHEL
You were saying?

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

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

TOM
Who the hell's Sean?

RACHEL
My boyfriend before Mark.

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

RACHEL
I'm 12.

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

RACHEL

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

TOM

(beat)

Something like that.

RACHEL

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

TOM

Who's Lars?

RACHEL

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

TOM

That son of a bitch.

RACHEL

You see what I mean?

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

RACHEL

Later dude.

TOM

Coach, no, wait! I need her.

(shouting to Rachel)

Rachel, what do you think I should do?

RACHEL

(calling back)

Just don't be a pussy.

On Tom, we:

CUT TO:

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

SUMMER

Hi.

TOM

Hi.

SUMMER

Are you ok?

TOM

Yeah.

SUMMER

You sure?

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

TOM

Summer, I've gotta ask you something.

SUMMER

Ok.

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

SUMMER

Wait!

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

SUMMER

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

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

Marley sings:

B.M.

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

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

(172)

83 INT. PARTY - NIGHT

83

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

CUT TO:

(272-286)

84 INT. BOOKSTORE - DAY

84

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

85 INT. APARTMENT - LATER

85

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

TOM (V.O.)

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

SECONDS LATER.

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

TOM (V.O.)

"No you should not."

He slowly puts the ice cream down.

TOM (V.O.)

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

86 EXT. STREET - DAY

86

Tom jogs.

TOM (V.O.)

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

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

87 INT. YOGA CENTER - NIGHT

87

Tom is taking a yoga class.

TOM (V.O.)

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

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

88 INT. HOMELESS SHELTER - DAY

88

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

TOM (V.O.)

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

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

89 INT. SHOE STORE - DAY

89

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

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

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

90 EXT. FOREST - DAY

90

Tom backpacks alone in the forest.

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

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

FREEZE ON TOM.

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

UNFREEZE.

Tom starts to itch--

93 INT. APARTMENT - LATER

93

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

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

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

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

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

(145)

94 INT. CROWDED BAR - NIGHT

94

Summer and Tom stand by the bar.

TOM

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

SUMMER

People think it looks good.

TOM

Do you?

SUMMER

On some.

TOM

I like how you dress.

SUMMER

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

TOM

(beat)

Please don't.

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

DOUCHE

(to Summer)

Hey.

Tom and Summer stop talking.

SUMMER

Hey.

DOUCHE

How's it going?

SUMMER

Ok.

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

DOUCHE

You live around here?

SUMMER

Yeah not too far.

DOUCHE

I've never seen you here before.

SUMMER

You're not too perceptive.

DOUCHE

Ha. That's funny.

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

DOUCHE

So, uh, let me buy you a drink.

SUMMER

No thank you.

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

DOUCHE

Are you with this guy?

Tom realizes he has to sort of say something now.

TOM

(beat)

Hi. I'm Tom.

DOUCHE

Whatever.

(to Summer)

Come on, one drink. What are you drinking?

SUMMER

Sorry, no thank you.

Tom is pleased.

DOUCHE
You're serious? This guy?

And now he's pissed.

TOM
Hey buddy --

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

DOUCHE
It's a free country.

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

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

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

Which connects spot on and sends the Douche reeling.

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

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

CUT TO:

95 EXT. BAR - A FEW MINUTES LATER

95

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

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

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

TOM
Hey. What is it?

SUMMER
I can't believe you.

TOM
What?

SUMMER
You were so completely uncool in there.

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

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

TOM
Come on, that guy was an asshole!

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

TOM
I don't know. He was --

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

TOM
Whoa. What was that?

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

TOM
What?

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

Tom waits for more. It doesn't come.

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

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

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

Only the CROWD outside the bar hear this.

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

(146 & 147)

96 INT. OFFICE - LATER

96

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

TOM
(genuine)
Hi.

SUMMER
(cold)
Hi.

TOM
What's up?

SUMMER
Nothing.

TOM
Ok.

Nothing else is said.

TOM
Wait, are you still mad at me?

SUMMER
(rolling her eyes)
Tom--

TOM

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

SUMMER

(re: copies)

Are you almost done?

TOM

Yeah. I'm all done.

He starts to walk out.

TOM

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

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

LATER.

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

LATER.

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

SPLITSCREEN

97 INT. BOTH APARTMENTS - THAT NIGHT

97

Left: Tom tosses and turns in his sleep.

Right: Summer lies awake, staring at the ceiling.

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

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

98 INT. TOM'S BEDROOM - HOURS LATER

98

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

SUMMER

Say you're sorry.

TOM

Huh?

SUMMER

Say you're sorry for acting like a jerk.

TOM

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

SUMMER

Ok. Me too.

TOM

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

SUMMER

I know --

TOM

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

SUMMER

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

A beat.

SUMMER

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

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

99 INT. TOM'S BEDROOM - THE NEXT MORNING

99

Tom and Summer in the wee hours.

TOM

Have you ever had a real "boyfriend?"

SUMMER

What?

TOM

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

SUMMER

Well, yeah.

TOM

More than one?

SUMMER

A few.

TOM

Tell me about them.

SUMMER

Oh no way.

TOM

Why?

SUMMER

Cause there's nothing to tell.

TOM

Come on, I'm interested.

SUMMER

You wanna have the relationship
history conversation?

TOM

Yes.

SUMMER

You sure about that?

TOM

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

SUMMER

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

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

TOM

Quarterback slash homecoming king?

SUMMER

He was a rower. Very hot.

TOM
What happened to Markus?

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

TOM
Ok. And then?

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

INSERT: Still photograph of KURT. As Tom envisions him.

Playing the guitar on stage in Motley Crue.

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

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

TOM
The Puma?

SUMMER
Yeah, cause, you know--

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

TOM
And that's it?

SUMMER
The ones that lasted.

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

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

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

CUT TO:

290s

100 EXT. STREET - DAY**100**

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

101 INT. BEDROOM - LATER**101**

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

102 INT. TROLLEY - DAY**102**

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

(302)

103 EXT. RESTAURANT - NIGHT**103**

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

ALISON

So how long have you known Paul and Robyn?

TOM

Since grade school.

ALISON

No way, really? That's crazy.

TOM

Yeah.

ALISON

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

TOM

Great.

104 INT. RESTAURANT - LATER

104

Tom and Alison eat. In silence.

ALISON

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

TOM

Ok.

Beat.

ALISON

You've been pretty quiet.

TOM

Sorry.

ALISON

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

TOM

Uh-huh.

More silence.

ALISON

Do you want to try some --

TOM

No thanks.

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

TOM

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

ALISON

Oh.

TOM

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

ALISON

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

TOM

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

105 EXT. TRANSAMERICA BUILDING - BACK ON DAY 51

105

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

TOM

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

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

SUMMER

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

106 INT. RESTAURANT - SAME

106

Tom and Alison.

TOM

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

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

107

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

108 INT. RESTAURANT - SAME

108

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

ALISON
Waiter!

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

109 INT. ELEVATOR - DAY - FROM DAY 22

109

Tom and Summer ride in silence for a few beats.

TOM
(beat)
How was your weekend?

SUMMER
(winks at him)
It was good.

110 INT. RESTAURANT - SAME

110

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

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

TOM
Actually she was never my
girlfriend.

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

TOM

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

ALISON

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

TOM

Sure.

(beat)

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

ALISON

Me? Well I grew up --

TOM

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

ALISON

I--

(beat)

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

TOM

(suddenly excited)

Oh! You know what we should do--

111 INT. KARAOKE BAR - LATER

111

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

TOM

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

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

TOM

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

On Alison, having the worst date ever.

CUT TO:

(219)

112 INT. TOM'S BATHROOM - NIGHT

112

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

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

Satisfied, he grabs his coat and hits the street.

113 EXT. SAN FRANCISCO STREET - SAME

113

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

INTERCUT WITH:

114 INT. SUMMER'S APARTMENT - SAME

114

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

SUMMER

Hey it's me.

TOM

Hello me. You having a good day?

SUMMER

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

TOM

What? Why?

SUMMER

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

TOM

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

SUMMER

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

TOM

(touching his tie)

Sorta.

SUMMER

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

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

TOM

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

SUMMER

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

TOM

Sure.

SUMMER

Great. Good night Tom.

TOM

Good night.

(beat)

Hey, Happy-- birthday.

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

CUT TO:

CU PAUL, TALKING DIRECTLY TO THE CAMERA DOCUMENTARY STYLE

PAUL

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

CUT TO:

CU MCKENZIE.

MCKENZIE

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

CU RACHEL.

RACHEL

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

CU VANCE.

VANCE

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

(beat)

Yes it is from one of our cards.

(beat)

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

CU SUMMER

SUMMER

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

CU MCKENZIE

MCKENZIE

I'm just saying-- I really need

some ass. I'm desperate.

(beat)

You got nothing?

CU PAUL

PAUL

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

(beat)

You know why? Cause she's real.

CU TOM.

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

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

(101)

115 INT. OFFICE - DAY

115

Tom is wandering through the office whistling.

MCKENZIE

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

TOM

Nope. All done. What are you working on?

MCKENZIE

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

TOM

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

MCKENZIE

(beat)

Shit. That's not bad.

TOM
No worries.

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

116 INT. WEDDINGS AND ANNIVERSARIES SUITE - LATER

116

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

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

The Women clutch their heart like they might faint.

117 INT. RELIGIOUS HOLIDAYS WING - LATER

117

Workers are again all gathered around Tom.

TOM
Did you try "Merry?"

ALL
Whoa/Perfect/Yes!

TOM
What else you got?

EMPLOYEE #1
Passover.

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

118 INT. OFFICE HALLWAY - LATER

118

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

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

ANGLE ON TOM writing furiously at a computer terminal.

TOM

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

(beat)

How's that?

The AFRICAN-AMERICAN MAHOGANY WRITERS are impressed.

MAHOGANY WRITER #1

Something's gotten into you son!

TOM

Yeah. It's pretty cool.

(222)

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

Tom and Summer in line to buy tickets.

TOM

You really want to see this?

SUMMER

It sounds amazing.

TOM

It's, like, all stabbing and shit.

SUMMER

Exactly.

TOM

Ok.

SUMMER

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

TOM

Fantastic.

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

TOM

Oh shit.

SUMMER

What?

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

SARAH

Hey!

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

TOM

(looking at Summer)

Hi Mom.

Summer smiles. Maybe this will be ok.

TOM

Mom, Martin, this is Summer.

SARAH

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

Sarah hugs Summer.

SUMMER

You too.

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

MARTIN

(to Tom)

Is this the girlfriend?

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

TOM

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

SARAH

You going to see the serial killer one?

SUMMER

Yes we are.

SARAH

Great! Should we save you seats?

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

SUMMER

Absolutely.

SARAH

Ok. We'll see you inside.

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

TOM

Sorry about that.

SUMMER

It's fine.

TOM

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

SUMMER

Did you tell them I was your girlfriend?

TOM

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

SUMMER

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

TOM

He's very-- loving.

SUMMER

Does he hug all your friends?

There's that word again.

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

CUT TO:

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

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

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

(228)

122 INT. CLUB - NIGHT

122

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

SUMMER

You're not having any fun.

TOM

You're having enough for both of us.

SUMMER

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

TOM

No.

SUMMER

Come on! I wanna dance with you.

TOM

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

SUMMER

So you're pissed?

TOM

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

SUMMER

Then why are you here?

TOM

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

SUMMER

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

TOM

(hurt)

That's real nice.

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

SUMMER

Tom!

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

LATER.

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

(251)

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

123 EXT. STREET - MORNING

123

The worst morning ever.

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

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

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

Cartoon Bird returns but Tom swats it away.

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

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

124 INT. OFFICE - SAME

124

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

125 INT. VANCE'S OFFICE - DAY

125

Tom has been called into the Principal's office.

TOM

You wanted to see me, Mr. Vance?

VANCE

Yes Hansen. Sit down.

TOM

Ok.

VANCE.

Has something happened to you recently?

TOM

What do you mean?

VANCE

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

TOM

No.

VANCE

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

TOM

Who?

VANCE.

My assistant.

TOM
(faking badly)
Your?

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

TOM
I'm not following.

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

TOM
Mr. Vance, are you firing me?

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

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

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

He hands him some sympathy cards.

TOM
Funerals and sympathy?

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

He quickly ushers him out of the office.

126 INT. TOM'S BEDROOM - MORNING

126

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

NARRATOR (V.O.)

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

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

NARRATOR (V.O.)

May 8th was a Saturday.

127 INT. DELI - DAY

127

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

TOM

What's going on?

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

PAUL

We have news.

TOM

Ok.

MCKENZIE

It's about her.

TOM

Do I want to hear it?

PAUL

That's what we wanted to ask you.

MCKENZIE

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

PAUL

You've been much much better.

MCKENZIE

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

PAUL

Just let sleeping dogs lie.

MCKENZIE

Leave those dogs alone Tom!

TOM

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

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

CUT TO:

128 EXT. DELI - SECONDS LATER

128

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

TOM

There's no fucking way!

MCKENZIE

Tom.

TOM

It can't be. It's impossible!

PAUL

It is.

TOM

How do you know?

On Tom's pained face we--

CUT TO:

129 INT. TOM'S BEDROOM

129

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

(384)

130 INT. TOM'S BEDROOM**130**

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

(385)

131 INT. TOM'S BEDROOM**131**

Same exact thing.

(386)

132 INT. SUPERMARKET - DAY**132**

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

The CLERK eyes him suspiciously.

133 EXT. STREET - SAME**133**

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

TOM
Jesus Christ people! Get a room!

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

(387)

134 INT. TOM'S BEDROOM**134**

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

135 INT. OFFICE - LATER**135**

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

MCKENZIE

Tom!

Nothing.

MCKENZIE

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

TOM

What? Oh yeah. Great.

MCKENZIE

Do you need anything?

TOM

Twinkies?

MCKENZIE

Sorry.

TOM

I'm out of twinkies.

MCKENZIE

Well let's go.

TOM

Go-- where?

MCKENZIE

It's Thursday.

136 INT. BOARDROOM - LATER

136

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

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

CO-WORKER

This one says "Go for it!"

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

CO-WORKER

This one says "Don't give up!"
Click. We see "Cat Considering a Giant Leap."

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

She takes her seat.

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

TOM
(reacting to his name)
Hmm?

VANCE
The Winter collection. You have
anything to contribute?

TOM
Uh, no. I really don't.

VANCE
You have nothing?

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

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

TOM
You know what?

VANCE.
Yes, Tom.

TOM
Can I say something about the cat?

VANCE
Well sure. Go ahead.

TOM

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

MCKENZIE

Tom!

TOM

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

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

TOM

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

VANCE

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

TOM

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

CO-WORKER (RHODA)

We're a greeting card company.

TOM

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

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

TOM

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

(picks a card off the
table)

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

Vance and the card-writing team are appalled.

TOM

Think about it.

(picks up another card)

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

VANCE

Hansen, sit down!

TOM

(picks up a card)

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

MCKENZIE

Tom--

TOM

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

MCKENZIE

Tom!

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

TOM

(beat)

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

Everyone shifts in their seats.

TOM

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

(beat)

Yeah I made it up, so what?!

Tom gets up and walks to the door.

TOM

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

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

CUT TO:

137 EXT. BUILDING - MINUTES LATER

137

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

CUT TO:

(383)

138 EXT. DELI - SAME AS EARLIER

138

Tom and his friends on the sidewalk outside the deli.

TOM

There's no fucking way!

MCKENZIE

Tom.

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

PAUL
It is.

TOM
How do you know?

MCKENZIE
We know.

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

PAUL
I know.

TOM
And you said she was single at
Christmas.

MCKENZIE
She was.

TOM
And now she's--

MCKENZIE
Yeah.

TOM
Now she's getting married.

PAUL
I'm so sorry Tom.

TOM
Married?

PAUL
It's insane.

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

PAUL
No.

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

His friends say nothing.

TOM
 (beat)
 Fuck!

And with that he storms off.

MCKENZIE
 Tom!

PAUL
 Let him go.

ANGLE ON Tom walking away from them.

Literally, his entire universe falls apart.

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

CUT TO:

BLACK.

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

399

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

We are:

139 INT. BALLROOM - NIGHT

139

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

CUT TO:

LATER.

Rachel is standing by a cake with a microphone.

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

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

CUT TO:

LATER.

Tom being accosted by two more Aunts.

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

TOM
I can't believe it either!

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

TOM
The right girl I guess.

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

TOM
Oh you'd be surprised.

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

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

TOM

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

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

TOM
July.

AUNT BETSY
You mean-- seven months ago?

AUNT ANITA
Was it a man?

TOM
What?

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

TOM
No. Where's that coming from?

AUNT BETSY
We just always wondered.

Awkward.

AUNT ANITA
So how's work?

CUT TO:

LATER.

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

CUT TO:

LATER.

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

TOM
Well, glad you came?

SUMMER
Of course. Where am I exactly?

TOM

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

ANGLE ON RACHEL, dancing with a BOY.

SUMMER

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

TOM

Pretty big, yeah.

SUMMER

(beat)

So why aren't you smiling?

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

RACHEL

Hey brother. Wanna dance?

She drags him to the dance floor.

RACHEL

Hi.

TOM

You having fun? You were great this morning.

RACHEL

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

TOM

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

RACHEL

(re: Summer's engagement)

I heard.

TOM

Yeah.

RACHEL

Sucks.

TOM

Yup.

It's silent a few beats.

TOM

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

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

RACHEL

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

TOM

Is that right?

RACHEL

Look.

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

TOM

That's nice.

RACHEL

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

TOM

Those are guppies.

RACHEL

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

TOM

Are you making fun of me now?

RACHEL

No I'm serious.

TOM

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

RACHEL

Well that's not very romantic.

TOM

It's the new me.

The song ends.

TOM

Alright, go play with your friends.

RACHEL
You'll be ok?

TOM
(lying)
Sure.

RACHEL
Tom.

TOM
Hmm?

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

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

CUT TO:

(240)

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

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

TOM
Hey.

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

SUMMER
Hello?

TOM
Are you still sleeping?

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

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

SUMMER

Ok. Sure.

TOM

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

SUMMER

I might need 45.

140 EXT. PARK - DAY

140

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

TOM

So how was last night?

SUMMER

It was fine. Just a work thing.

TOM

Where did you guys go?

SUMMER

Some restaurant.

TOM

Fun?

SUMMER

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

TOM

Pretty standard.

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

141 EXT. OUTDOOR MARKET - LATER

141

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

(406)

142 INT. APARTMENT - LATER**142**

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

LATER.

He hangs some new pictures.

LATER.

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

(240)

143 INT. COFFEE HOUSE - LATER**143**

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

TOM

It's playing at 5.

SUMMER

You want to go?

TOM

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

SUMMER

I want to see it. Let's go.

TOM

Ok cool.

SUMMER

Unless you don't want to.

TOM

No, I will. That's fine.

SUMMER

Ok.

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

144 INT. MOVIE - LATER

144

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

(409)

145 INT. TOM'S BEDROOM - DAY

145

Tom drawing a straight line on his wall. Redecorating.

And then he stops.

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

(240)

146 EXT. MOVIE THEATRE - LATER

146

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

TOM

Hey.

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

TOM

Hey Sum, it's just a movie.

SUMMER

I know. I'm sorry Tom.

TOM

Is everything alright with you?

She smiles, tries to pull herself together.

SUMMER

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

TOM

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

SUMMER

Ok.

They walk.

147 INT RECORD STORE - NIGHT

147

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

TOM

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

SUMMER

I've never heard of them.

TOM

And it's painful. Oh look.

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

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

(411)

148 EXT. HARBOR - DAY

148

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

(240)

149 EXT. RECORD STORE - LATER

149

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

SUMMER

So.

TOM

So-- Now what?

SUMMER

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

TOM

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

SUMMER

I've got pasta at home.

TOM

Are you hungry?

SUMMER

I'm pretty hungry, but --

TOM

Ooh!

SUMMER

What?

TOM

I've got a great idea!

SUMMER

What?

TOM

Let's get breakfast.

SUMMER

Now?

TOM

Pancakes?

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

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

(417-464)

149A INT. TOM'S BATHROOM - DAY

149A

Tom shaves. Makes himself look presentable.

LATER.

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

149B EXT. CITY SIDEWALK - DAY

149B

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

149C INT. LIBRARY - DAY

149C

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

149E INT. OFFICE LOBBY - DAY

149E

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

149D EXT. SOCCER FIELD - DAY

149D

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

149F INT. TOM'S BEDROOM - DAY

149F

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

149G EXT. GOLDEN GATE BRIDGE - DAY

149G

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

149H EXT. PARK - DAY

149H

Tom jogs. A little faster this time.

149I INT. TOM'S BEDROOM - NIGHT

149I

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

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

SPLITSCREEN - DAY

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

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

END MUSIC.

(478)

150 EXT. OFFICE BUILDING - ANOTHER DAY

150

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

151 EXT. PARK - DAY

151

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

SUMMER (V.O.)

Hey.

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

SUMMER

(re: suit)

Where you coming from?

TOM

What? Oh. Nowhere. How long have

you been sitting there?

SUMMER

Awhile.

Tom finds it hard to look at her.

SUMMER

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

The mention of their past makes the atmosphere frosty.

TOM

So-- I should probably say
congratulations.

SUMMER

Probably. But only if you mean it.

TOM

I don't know if I do honestly.

SUMMER

I understand.

TOM

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

SUMMER

You really do?

TOM

(beat)

God no.

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

SUMMER

How are you, Tom?

TOM

I'm good. Ish.

SUMMER

That's good.

TOM

Yeah I quit the office.

SUMMER

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

TOM

Mostly sleeping. Breaking things.

Awkward silence.

TOM
So who's the guy?

SUMMER
Who, my guy?

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

SUMMER
Tom--

TOM
No really, I don't.

SUMMER
Ok.

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

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

SUMMER
I know.

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

SUMMER
Pretty crazy, huh?

TOM
(sighs)
I'll never understand that.

SUMMER
Tom --

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

SUMMER
I don't know. It just happened.

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

SUMMER

I-- Tom--

TOM

What, tell me--

SUMMER

I woke up one day and I knew.

Tom says nothing.

SUMMER

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

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

Tom gets up to leave.

TOM

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

SUMMER

What is?

TOM

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

SUMMER

Tom, don't go.

TOM

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

Summer takes a beat to let this hang there.

SUMMER

I was right?

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

TOM

What? This is funny?

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

TOM
What are you laughing at?

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

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

SUMMER
Tom! You're the crazy person!

TOM
What are you talking about?!

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

TOM
This is funny to you?

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

(beat)
It just wasn't me you were right
about.

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

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

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

TOM

Summer!

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

TOM
I really do hope you're happy.

SUMMER
I know.
(beat)
See you later.

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

FADE OUT:

A FEW SECONDS OF BLACK, BEFORE

FADE IN:

(500)

152 INT. OFFICE WAITING AREA - DAY

152

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

Tom waits.

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

GIRL
Are you here to interview?

TOM
Sorry?

GIRL
Are you interviewing? For the position?

TOM
Oh. Yeah. Why, are you?

GIRL
Yup.

TOM

Ah. My competition.

GIRL
It would appear.

TOM
Gee, this is a little awkward.

GIRL
Yes it is.

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

GIRL
I hope you don't get it.

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

TOM
So, uh--

GIRL
Hmm?

TOM
Are you from, California?

GIRL
Grew up not too far from here.

Atherton, near Stanford.

TOM
I know Atherton. Nice area.

GIRL
Have I seen you before?

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

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

TOM

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

GIRL

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

TOM

Yes! Exactly. I totally agree!

GIRL

Yeah.

(beat)

I think I've seen you there.

TOM

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

GIRL

It happens. You probably weren't
looking.

A MAN comes out.

MAN

Tom Hansen?

TOM

Yes.

MAN

Come on back.

TOM

Thank you.

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

NARRATOR

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

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

NARRATOR

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

(beat)

Tom was--

Tom turns back around.

NARRATOR
--pretty sure.

TOM
(to Girl)
Excuse me.

GIRL
Hello stranger.

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

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

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

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

GIRL
Ok.

Tom turns back around.

TOM
What's that?

GIRL
Why not?

TOM
Yeah?

GIRL
Yeah.

TOM

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

She laughs. She's cute when she laughs.

GIRL
We'll figure it out.

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

GIRL
Nice to meet you--

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

GIRL
I'm Autumn.

And on his face--

SMASH CUT TO:

(1)

THE END.

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