

PACIFIC DEAD END

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FADE IN:

EXT. LAKE - UPSTATE NEW YORK - NIGHT, WINTER

Panoramic view of a frozen lake. THE ONLY SOUND IS OF A COLD BREEZE BLOWING. The electric blue lake is surrounded by dark woods and lit by the full moon.

Two shadows are now visible on the icy surface. As we're getting closer to the scene, it is now possible to recognize the two silhouettes of two men facing each other, standing ten feet away. They're both pointing their guns at each other.

A POLICE OFFICER is dressed in a dark blue parka, has large sideburns, white on the edges. He's in his 50's.

A YOUNG MAN is covered in mud, with blood also on his face.

They both are BREATHING HEAVILY.

POLICE OFFICER
Just drop it now!

The young man looks up at the sound of HELICOPTERS.

YOUNG MAN
What the fuck is that?

POLICE OFFICER
The sound of two choppers heading
this way!

YOUNG MAN
Let me go now!

POLICE OFFICER
Do you even know where you're
going?

YOUNG MAN
I already told you!

POLICE OFFICER
I can't let you go. Sorry.

The young man SHOOTs at the police officer. The first two impacts are 5 inches from the officer's boots. The two holes grow larger and crack the ice.

Three more SHOTS ring out. The young man has shot the ice between he and the officer.

The lake begins to break up. The officer doesn't move.

The young man turns and runs away.

The officer SHOTS him.

He falls.

The officer now falls into the water.

POLICE OFFICER

Help! Help!

The officer cannot pull himself up on the ice.

The young man GROANS from the wound in his arm. The surface of the ice is now stained with blood.

The young man turns over on his back and begins to LAUGH. The laughter then turns to CRYING.

The officer is now unconscious underneath the surface of the lake.

The young man stands and staggers in the direction he was heading.

The TWO HELICOPTERS now come over the trees.

The LIGHTS of the helicopters scan the surface of the lake and settle on the broken ice. There is a black silhouette of the officer underneath the lake.

From there, a long thin path of blood crosses to the other side of the lake. The young man is gone.

EXT. PACIFIC OCEAN. COAST - TWILIGHT

The sky is partly cloudy. A thunderstorm approaches on the horizon. The wind calls it forth.

A road sign reads: "WELCOME TO PACIFIC DRIVE."

Behind it, another sign: "SAN JUAN BAUTISTA, 12 MILES."

EXT. PACIFIC DRIVE - TWILIGHT

A car speeds along the tight and windy road.

POV - CAR

The car speeds along the road dangerously close to the edge.

A pickup truck heads in our direction and passes.

EXT. PACIFIC DRIVE - CONTINUOUS

The pickup truck heads up the hill as the first car speeds off in the b.g.

LATER

The pickup truck stops next to the road.
Both doors open and TWO GIRLS get out.
They walk toward the edge of the cliff.

EXT. BEACH - TWILIGHT

CLOSE-UP on a boy's feet, running.
His dog is running next to him.

LARRY, atypical California teenager, has blond hair and dark eyes. He smiles as he runs with his dog.

A phone booth RINGS next to the park.
Larry picks it up.

LARRY

Hello?

SHANIA (V.O.)

Larry. It's me, Shan. I knew you were at the park.

LARRY

Where you at?

SHANIA (V.O.)

I'm with Mow-Jie, waiting for the sunset.

LARRY

What are you doing afterwards?

SHANIA (V.O.)

Maybe we could go to our hideaway?

LARRY

Hmm... Okay, but what is your sister going to say?

SHANIA (V.O.)

Uh...

LARRY
You can't talk? She's right there?

SHANIA (V.O.)
Yes.

LARRY
Okay. Just answer yes or no. All right?

SHANIA (V.O.)
All right.

LARRY
Can we hang out tonight?

SHANIA (V.O.)
Yes.

LARRY
Will she be okay about it?

SHANIA (V.O.)
(whispering)
What are my options again? Yes, or no?

EXT. CLIFF NEXT TO ROAD - CONTINUOUS

MOW-JIE, a young, beautiful Native American girl, waxes her surfboard in the back of the pickup truck. She turns to SHANIA. They are obviously sisters.

MOW-JIE
Who you talkin' to Shan?

SHANIA
(into the phone)
Hold on okay?
(to Mow-Jie)
Um... Larry.
(to Larry)
I'll let you go, dreamer boy.

Shania hangs up her cell phone.

Mow-Jie is still looking at her suspiciously.

EXT. BEACH PARK - TWILIGHT

Larry sits next to the phone booth. His dog is trying to catch lightning bugs.

A few joggers pass by in the twilight.

The phone RINGS. Larry stand to answer it.

LARRY

Yea?

INTERCUT WITH:

SHANIA IN A LOUNGE. She sits in front of a big Buddha statue.

SHANIA

What were you doing?

LARRY

Sleeping. I think.

SHANIA

Dreaming?... Dreaming of my sister?

LARRY

(smiling)

Can't really remember my dreams.

SHANIA

Yeah, right!

LARRY

Shan, have you ever had a dream so beautiful that when you wake up you just want to fall back asleep to the same dream?

Shania ponders.

SHANIA

Actually, I have. And you know what? When I finally fall asleep again, I always start a new dream.

LARRY

I know. That's what happened to me just right now.

SHANIA

I thought you couldn't remember it?

LARRY

Well, I just didn't want to admit that I was dreaming of your little sister again.

SHANIA

Then hang up the phone, close your eyes, make a wish and your dream might continue...right where you left it.

LARRY

I'll try. Thanks. See you tonight.

EXT. LOUNGE - CONTINUOUS

Shania hangs up her cell phone. On her neck can now be seen a TATTOO of a WAVE.

EXT. BEACH - TWILIGHT

Larry runs home with his dog. The sun has set. The sky is arrayed with beautiful hues, mixing with the colors of the pacific ocean.

We HEAR LARRY'S BREATHING.

INT. DUVALL'S HOUSE. LARRY'S BEDROOM - NIGHT

Is a mess. Larry's HEAVY BREATHING continues.

There is a small CHRISTMAS TREE on his desk with a SUPER HERO FIGURE as the only ornament.

Larry and Shania are lying on the floor, surrounded by comic books.

SHANIA

Hey, dreamer boy? Where's your mom?

LARRY

I don't know.

SHANIA

Your dad?

Larry laughs.

LARRY

I don't wanna know!

SHANIA
Let's go!

EXT. PACIFIC DRIVE - NIGHT

Larry's car drives up a hill. The neighborhood has a few houses.

As the car continues, the hill incline of the hill increases.

INT. LARRY'S CAR - NIGHT

SHANIA
There were too many bad seeds in the back yard yesterday.

LARRY
What? You went as far as the back yard?

SHANIA
Why not?

LARRY
Damn it Shan! It's not your house yet, it belongs to some family!

EXT. PACIFIC DRIVE - NIGHT

The car continues.

LARRY (V.O.)
Almost there.

Larry's dog begins to BARK.

TOP OF THE HILL

The car pulls to a stop in front of a large house on the top of the hill that overlooks the ocean.

LARRY (V.O.)
Here we are.

Shania and Larry get out of the car.

SHANIA
I think they're gone. Let's go!

Shania heads for the house.

LARRY
Shania! Wait!

Shania now runs through the front yard. Larry follows her.

SHANIA
You see the statues out here? We'll
replace them by little Buddhas.

LARRY
(irritated)
And we'll keep the ocean there, or
do you want to replace it with
something else.

Shania smiles.

LARRY (CONT'D)
Gosh, Shan. This house belongs to
someone!

Shania is on her knees, pulling some weeds. She isn't paying attention to Larry.

SHANIA
There. Much better.

Larry shakes his head and looks out at the ocean.

EXT. PACIFIC OCEAN - NIGHT

Mow-Jie lies upon a long board, far from the shore, looking up at the stars.

She SINGS a NATIVE AMERICAN SONG.

EXT. BEACH PARK - MORNING

Larry finishes a jog and sits on the beach, breathing heavily. He stands up and starts toward the phone booth.

The phone RINGS. Larry picks it up.

FLASHBACK - BEACH - PREVIOUS NIGHT

Larry and Mow-Jie stand on the beach in the moonlight. She holds her long board.

BACK TO SCENE

LARRY

Shania? How did you know I was here?

SHANIA

You're always there. I spent the morning at the house.

FLASHBACK - BEACH - PREVIOUS NIGHT

Larry and Mow-Jie are talking.

LARRY (V.O.)

Again? What were you doing? Mowing the grass?

SHANIA (V.O.)

Trying to heal a little bird's broken wing.

LARRY (V.O.)

Well, I spent all morning trying to heal your sister's broken heart.

SHANIA (V.O.)

Does she talk to you now?

LARRY (V.O.)

No, not really. But it's worse than that. She thinks we're doing this to make her jealous.

Mow-Jie is becoming angry.

SHANIA (V.O.)

I know. She told me too. She doesn't understand our friendship.

Larry doesn't respond.

BACK TO SCENE

SHANIA (CONT'D)

What will we do in the future?

LARRY

I don't know.

SHANIA
She's too young to hang out with us
anyway.

LARRY
(smiling)
She is?

EXT. DUVALL'S HOUSE. FRONT PORCH - NIGHT

Larry approaches the front door and see a NOTE on the door.

INSERT - NOTE

"Can we do something next weekend? --Dad"

BACK TO SCENE

Larry tears up the piece of paper as he heads to the garage door. He tries to open it unsuccessfully. Then JIGGLES the door knob and it opens.

Larry opens the door to his truck. Banner jumps in. He drives off.

EXT. BAURWEE'S HOUSE - DAY

Larry sits in his truck in front of the house.

Shania comes out of the house. Her PARENTS follow her and stand on the front porch.

Shania gets into the truck.

INT. LARRY'S TRUCK - DAY

Shania looks at her parents and SIGHS.

LARRY
Don't worry. Your parents are cool.
They trust me.

Shania continues to look at her parents.

SHANIA
I'm not worrying about my parents.
It's my little sister.

LARRY

What's wrong with her?

SHANIA

She's always alone... She's mad at me for spending all my time with you.

LARRY

Let her come this time.

SHANIA

She's in her room right now. She's spying on us. Come on, let's go.

Larry pulls away from the house.

EXT. BEACH PARK - DAY

Larry in the park by the phone booth. He waits for it to ring.

The phone booth does not ring.

INT. BAURWEE'S HOUSE - DAY

Many people are gathered together. All are dressed in black.

Larry sits in the middle of the living room, looking very pale.

A NATIVE AMERICAN MAN in his 40's walks towards him. This is MR. BAURWEE.

MR. BAURWEE

Here Larry. This is for you.

Mr. Baurwee gives Larry a little ORANGE STATUE of Buddha made of wood.

MR. BAURWEE (CONT'D)

I didn't share her beliefs... But, you know...

LARRY

Arii Tchaha.

MR. BAURWEE

(smiling)

You're welcome, Larry.

Larry turns around and walks towards Moe-Jie, who faces a window.

LARRY

Hey there.

Mow-Jie looks extremely sad.

MOW-JIE

Hey.

LARRY

I want to take you somewhere.

MOW-JIE

What?

LARRY

Tonight, 9 o'clock... I'll stop by and pick you up... I have something to show you.

MOW-JIE

But my family needs me.

Larry doesn't respond.

MOW-JIE (CONT'D)

Usually we would always go and swim at night together. And lately she was always running away with you.

LARRY

Why did she go surf alone last night?

MOW-JIE

My parents caught me trying to escape from my bedroom window. I got grounded. Shania was already out there.

LARRY

I know. I dropped her off last night, but she didn't feel like going home. I was supposed to see my dad, so I had to leave her there at the beach...alone.

MOW-JIE

And now she's gone.

Mow-Jie turns around and leaves the living room.

EXT. AIRPORT - DAY

Larry runs by an airport. He holds the orange Buddha statue in his hand. Airplanes are landing and taking off.

EXT. DUVALL'S HOUSE. GARAGE - DAY

Larry faces the garage door. A NOTE hangs on it.

INSERT - NOTE

"Sorry I couldn't make it. I stopped by to apologize. I'll see you soon. --Dad"

BACK TO SCENE

Larry crumples up the note and tosses it away.

He opens the garage door by giggling the handle and enters the house.

INT. DUVALL'S HOUSE. LARRY'S BEDROOM - DAY

Larry enters his bedroom and throws the statue on his bed. He lays down on the floor and places a stack of comic books under his head.

He grabs his headphones and turns on his radio.

Two different songs from two radio stations mix together: an opera piece and a pop song.

INT. LARRY'S CAR - TWILIGHT

The radio PLAYS.

Larry sits in his car outside Baurwee's house. He looks at his watch and turns off the radio.

Mow-Jie comes out of her house.

Larry's cell phone RINGS. He answers it.

LARRY'S FATHER (V.O.)
Larry! It's your dad.

Larry lays the phone down on the front seat. Then presses the button to hang the phone up. Then puts it in his pocket.

Mow-Jie opens the door and gets in.

MOW-JIE

You know what? I don't think I can come. This whole thing's too weird.

LARRY

Don't worry about it. Let's just go

MOW-JIE

My parents would kill me if they knew.

Larry STARTS the engine.

MOW-JIE (CONT'D)

Hold on! I can't come! ... Not tonight.

Mow-Jie opens the car door and runs to the house.

EXT. BEACH - DAY

Mr. and Mrs. Baurwee are having an Ojibwe ritual on the beach. This consists of burning a large fire.

Some other family members stand in the group.

MRS. BAURWEE throws ashes in the ocean.

Mow-Jie approaches the ritual.

FADE TO BLACK.

FADE IN:

EXT. NEW YORK CITY - DAY

SUPER: 5 YEARS LATER

On a Manhattan street it rains heavily. Due to the rain, it seems like evening. The street is empty except for

CLOSE UP on a man's feet while he's running, trying to catch a taxi. The man gives up and decides to walk.

CLOSE UP on the man's face. Larry is pale looking, with short hair.

The man is tall, wearing a black t-shirt.
The rain is drenching him.

INT. LARRY'S APARTMENT - DAY

Larry enters the door.

The floor is covered with comic books, vintage collectibles
and other fantasy items.

An old nasty pizza lays in a box on the carpet.

Larry lays down on the floor and falls asleep.

LATER THAT NIGHT

Phone RINGS. Larry answers it.

LARRY

Hello?

CLUB MANAGER (V.O.)

You're fucking late pal! What the
hell are you doing?

LARRY

What time is it?

CLUB MANAGER (V.O.)

You should be here already! Mr.
Burns wants you to serve him his
Pina Colada.

LARRY

Sorry. I'll be there in fifteen.

INT. CLUB - NIGHT

Larry enters the club through the back door. He's soaking wet
and is freezing cold in his black t-shirt.

PAULIE

Where were you, Larry?

LARRY

I told you. I slept all day. Didn't
wake up until you called me.

PAULIE

Mr. Burns is waiting for you.

DRESSING ROOM

Larry slams the door when he enters. He takes out a blue t-shirt from his bag and puts it on. The image on the front is of the Holy Virgin Mother.

He leaves.

CLUB. DANCE AREA

Loud INDUSTRIAL MUSIC blares inside.

POV - LARRY WALKING

Through all the patrons toward the bar.

BAR

Larry goes behind the bar where many girls are waiting to be served. He takes orders.

Paulie approaches.

PAULIE

Larry. Mr. Burns is waiting for you
over there. Get up and show what
you've got.

Larry finishes pouring. Then climbs onto the bar in front of MR. BURNS.

Larry dances on the bar. The women YELL.

EXT. STREET - NIGHT

Larry walks along a sidewalk. Vapor is coming out of his mouth in the cold air.

He passes Battery Park. He looks at a STATUE OF AN ANGEL.

It begins to snow.

The jacket he wears covers his t-shirt, except for the halo above Mary's head.

Larry continues walking.

EXT. STREET - DAWN

Larry walks as the sun approaches the horizon. He reaches his apartment building and enters the front door.

INT. BUILDING - DAWN

He ascends the stairs.

LARRY'S APARTMENT

He enters. Banner is asleep.

LARRY
(to his dog)
Gosh, you ate half my trash can
again. Why do I spend all my pay
check for your food? You only eat
paper!

Banner opens an eye slightly.

LARRY (CONT'D)
What's wrong with us, Banner?

Larry sits on a chair. Banner goes back to sleep.

LARRY (CONT'D)
That's what I thought.

EXT. CENTRAL PARK - DAY

CLOSE UP on Larry's feet and a dog.

Larry runs with Banner.

A Pakistanian guy approaches him.

BALAKISHNIR
Balakishnir wants sell drugs, you
understand? Know what Bala's
saying? Drugs? Larry boy? You want
drugs?

LARRY
Yeah, yeah, yeah. Shut up!
(pause)
Slowly Bala. Slowly.

BALAKISHNIR

Bala wants sell drugs.

LARRY

Okay, okay. Give me a little something for tonight.

BALAKISHNIR

How much Larry boy want?

LARRY

Enough to forget. You know what I'm saying?

(pause)

Enough to forget.

INT. CLUB - NIGHT

Larry is dancing on the bar. Industrial music blares.

A group of JAPANESE GIRLS, all with BLUE HAIR, are SCREAMING at him. One of the girls reaches for his pants. He pulls away from her hand. She takes a dollar bill and reaches again. The dollar bill is placed in his belt.

Larry turns to dance for some other girls on the other side of the bar.

The Japanese girls curse at him.

LARRY

(to the Japanese girls)
Don't touch me! All right?

JAPANESE GIRL #1

Sorry.

LARRY

(to himself)
I hate New York.

INT. LARRY'S APARTMENT - NIGHT

Larry opens his door. A YOUNG MAN passes in the hallway.

YOUNG MAN

Hello.

Larry doesn't respond to him and closes the door.

He grabs a comic book, lies on the floor and starts reading.

INT. CLUB - NIGHT

Larry dances on the bar. The crowd of women is out of control. Girls SCREAM.

One of the girls tries to reach for him. He backs away.

LARRY

(angry)

Don't touch me! All right?

GIRL

Sorry Larry.

LARRY

What?

The girl stands in the dark, turns around and walks out of the club. Larry jumps down from the bar.

PAULIE

Come back here, Larry! Mr Funishawa
is coming tonight!

Larry turns and gives him the finger before running out.

EXT. STREET - NIGHT

Larry sees the girl outside. She is waiting for a taxi cab. Snow falls in the darkened street.

LARRY

Excuse me? Do I know you?

MOW-JIE

I think you do. But I'm not sure I
know you.

Larry is speechless, looking at his wet tee shirt.

LARRY

What...

MOW-JIE

I was just there to see one of my
dad's customers. A real estate
deal. And I saw you on the bar.

LARRY

How are you doing?

MOW-JIE
Do you want to have coffee after
work?

LARRY
What about now?

Mow-Jie laughs.

They start walking toward the main avenue.

INT. PUB - NIGHT

Larry and Mow-Jie are seated at the bar.

LARRY
Do you?

MOW-JIE
Did you?

LARRY
Go ahead.

MOW-JIE
So. That's where you've been?

LARRY
Yep. For the last five years. You?

MOW-JIE
Only visiting my parents for
Christmas. They live here now.

LARRY
Do you like it here?

MOW-JIE
Yes, I'm getting sick of L.A.
actually.

LARRY
Hmm...

MOW-JIE
What about you? Do you plan on
staying here?

LARRY

Why wouldn't I? I got a really interesting job, an amazing house on the outskirts, a beautiful wife...I mean, I love New York!

MOW-JIE

Seriously?

LARRY

Nope. But I still have Banner.

Mow-Jie smiles at him.

LARRY (CONT'D)

You're a woman now!

Mow-Jie hits him on the shoulder, laughing.

LARRY (CONT'D)

You wanna get out of here.

MOW-JIE

Yea.

INT. LARRY'S APARTMENT - NIGHT

Larry and Mow-Jie are lying on the floor. Comic books surround them. They aren't talking.

A KNOCK is heard on the door.

MOW-JIE

Larry?

LARRY

It's my neighbor. Don't worry.

MOW-JIE

What's he want?

LARRY

Help, probably.

They don't say anything, listening for another knock.

MOW-JIE

Do you still read comic books, dreamer boy?

LARRY

Yes, when Banner doesn't eat them.
I need those guys. Those super
heroes!

MOW-JIE

You're still the same dreamer from
Pacific Drive.

LARRY

That didn't change.

MOW-JIE

What happened exactly...after
Shania? You know?

LARRY

I don't know...exactly. Things just
kind of happened.

MOW-JIE

Yep. Years went by so fast.

Larry looks at her intently.

The phone RINGS.

Larry lets the answering machine pick it up.

PAULIE (ON MACHINE)

Larry! It's Paulie! You're fired.
Don't call back to ask me why. You
know the reason.

Larry and Mow-Jie close their eyes. Both SIGH at the same
time.

EXT. PARK - NIGHT

CLOSE UP on Larry's feet as he runs. Two other feet enter the
frame.

CAMERA PANS OUT revealing Larry and Mow-Jie playing with
Banner. The trees surrounding them are stiff in the cold
air.

MOW-JIE

I feel so far from the Pacific
Ocean here. My ancestors were
fishermen. Did you know that? The
Ojibwe were always near rivers.

(pause)

Do you miss the Pacific sometimes?

LARRY

There is an ocean here. Remember?

MOW-JIE

I meant our ocean.

LARRY

(smiling)

Hmm...ours?

MOW-JIE

Do you miss Pacific Drive?

LARRY

Well. I can feel it sometimes.

MOW-JIE

Feel it? How?

LARRY

You know...the sight of the crashing waves on the California sand. The smell after a big shore break when the swell comes from Point Sur.

(pause)

Gosh, I miss going out there at night, swimming till we're out of breath.

MOW-JIE

I forgot all those things ever since I left Pacific Drive. But you still remember them.

LARRY

I feel it now.

MOW-JIE

How do you --

LARRY

Close your eyes.

Larry makes a snow ball and sticks it in Mow-Jie's face.
Mow-Jie SCREAMS.

MOW-JIE

That's cold!

LARRY

Listen.

We HEAR CAR HORNS in the distance.

MOW-JIE
I'm still in New York.

LARRY
That's because you aren't
listening.

The CAR HORNS are replaced by the SOUND OF WIND BLOWING.

INSERT - PACIFIC OCEAN

BACK TO SCENE

Mow-Jie breathes heavily and slowly opens her eyes. A
TEARDROP comes from her eye.

STREET SOUNDS RESUME

The teardrop descends down her face.

MOW-JIE
Why were you too old for me?

LARRY
I --

MOW-JIE
Growing up, you were like the cool
older boy. You were too old for me!

LARRY
(laughing)
Shania would have never let me
anyway.

Mow-Jie is silent at first.

MOW-JIE
Larry? I think I'm gonna walk home.

LARRY
Can I take you back to your place,
Mow-Jie?

MOW-JIE
I don't know.

Mow-Jie leaves him. Begins walking faster.

LARRY
How will I find you?

MOW-JIE
My parents live here, and I know
where you live!

Larry stands there motionless. He looks at Mow-Jie's
footsteps in the snow as she walks away.

EXT. STREET - DAY

Larry walks in a crowded street. He looks at a paper in his
hand with an address on it.

Finally he finds the building he's looking for.

INT. BUILDING - DAY

Larry approaches an apartment door. He RINGS DOORBELL.

Balakishnir opens the door.

BALAKISHNIR
What is it, my man?

LARRY
I need you to find someone.

BALAKISHNIR
(excitedly)
In my apartment?

LARRY
In New York.

BALAKISHNIR
Balakishnir doesn't understand. I
need lots of rupies for that.

LARRY
I'll let you in.

BALAKISHNIR
In your club?

LARRY
For one night.

BALAKISHNIR
What's her name?

LARRY

How did you know it was a girl?

BALAKISHNIR

Balakishnir never seen Larry boy with eyes like this. Big eyes, like Larry's dog.

LARRY

Mr. and Mrs. Baurwee. They have to live somewhere around here. The girl just left. I didn't have time to get her number or anything.

Balakishnir grabs an EMPTY BEER BOTTLE from his messy desk and pulls a small piece of paper out of it.

BALAKISHNIR

I have a boner!

LARRY

(laughing)

What? What did you just say?

BALAKISHNIR

Well, I have a Bowler, a Boner, and a Baurer, a Mrs. Baurer. One of Balakishnir's clients. Fine woman. Anyway, no Baurwee on my list.

LARRY

I thought you knew everybody?

BALAKISHNIR

Wel, I cover the east side, Little Italy, Odessa, half the East Village. Not enough for Larry boy?

LARRY

All right. Forget it! I'll see you later dude!

BALAKISHNIR

Hah! Hah! Larry boy promised Balakishnir that he go to club!

LARRY

You didn't fix me up man. I'll never find that girl. Thanks for trying, but --

BALAKISHNIR

Balakishnir upset. Balakishnir is gonna cry!

LARRY

No! No! No! Don't cry, man! I'll take you!

BALAKISHNIR

(sadly)
Tonight?

EXT. CLUB - NIGHT

Larry and Balakishnir wait outside the club. There is a long line of people, all dressed very trendy. The BOUNCER stands in front of the door staring at the people. Bouncer picks a woman out.

BOUNCER

You.

WOMAN #1

Me?

BOUNCER

No. Behind you.

The Bouncer points to a MAN.

MAN

Me?

BOUNCER

Yea, you!

MAN

All right!

BOUNCER

Out! Get out of here!

MAN

What?

BOUNCER

Get out of here now! Go home!

The man leaves the club disappointed.

BALAKISHNIR

Larry boy owns club, right?

LARRY

No, Bala. I told you a million times. I don't own it. I just work there.

BALAKISHNIR

Larry boy is a dork then.

LARRY

What the -- Bala, come one. Actually I don't even work...there...anymore.

BALAKISHNIR

How is Balakishnir going inside club?

LARRY

I don't know. I'll figure something out. Fuck! It's freezing out here!

BALAKISHNIR

Balakishnir half Pakistanian, half East Indian. Balakishnir fears cold.

LARRY

(absently)
What's that?

BALAKISHNIR

Cold!

LARRY

Gosh, dude! I got the point! I know you're cold. Let me try to find a way.

Larry sees Mr. Burns.

LARRY

(to Mr. Burns)
Mr. Burns!

Mr. Burns, dressed in a black suit, is about to enter the club through a side door.

LARRY

Jim?

MR. BURNS

Son?

LARRY

There's a set of pictures of you
and I inside. You should see them.

MR. BURNS

Sure. What'cha doin' out here?

LARRY

Just smoking a cigarette.

Larry coughs.

The bouncer sees Larry.

BALAKISHNIR

Balakishnir freezing! Balakishnir's
nuts very small!

The bouncer stares at them.

MR. BURNS

I wanna see those pictures son.
Hurry up!

LARRY

Let me introduce you to my new
agent. Mr.... Stache.

BALAKISHNIR

Sta--?

Larry pats him on the back.

INT. CLUB - NIGHT

Mr. Burns, Larry and Balakishnir enter the club. Larry sees
Paulie heading their way.

LARRY

Oh shit! This way!

He turns and goes in the other direction. Mr Burns and Larry
go toward the dressing room.

LARRY

See you Bala! Try to find something
quickly!

MR. BURNS

You don't need your agent for the
transaction, do you?

LARRY

We'll be all right. Trust me.

DRESSING ROOM

Larry turns on a light.

MR. BURNS

No! We don't need a light.

LARRY

No, Jim. I wanna see you.

(to himself)

Hurry Bala. Get me out of here.

MR. BURNS

What did you say son?

LARRY

Just...you know?

Larry gets closer to the old man and grabs his tie.

CLUB

Balakishnir is sitting on a large sofa surrounded by Mexicans.

GUSTAVO

Hola esse, que fue?

BALAKISHNIR

Balakishnir's been busy trying to find a girl.

PADRE

Mujer, esse, que paso? What's her name? Mary Jane? Alice?

BALAKISHNIR

No, Balaishnir don't remember first name. She's a Native American girl from California. Last name's Baurwee.

GUSTAVO

We had a real estate guy last week who wanted some heroin! He talked of a red skin hombre!

BALAKISHNIR
You serious?

GUSTAVO
I mean, could be anybody right?

BALAKISHNIR
Balakishnir has a feeling?

GUSTAVO
It's not that I don't wanna be here, but we got business to do esse. Comprende?

BALAKISHNIR
Is your man coming back?

GUSTAVO
I think they settled the deal. They were done doing business together.

BALAKISHNIR
Who? Him and the man?

GUSTAVO
No. Him and the girl.

BALAKISHNIR
Do you know where I can find her?

DRESSING ROOM

LARRY
(to himself)
Quickly, Bala!

MR. BURNS
I love when you talk son! I don't know what you're saying. But you were talkin' of quickies, right?

LARRY
Don't worry sir. It's Cajun. It means, "Oh Gosh."

Mr. Burns is getting closer.

MR. BURNS
Continue.

Balakishnir opens the door.

BALAKISHNIR
Finish looking at the pictures?

Larry stands up quickly.

LARRY
Yes. We were almost done, Mr.
Stache.

Paulie walks by the open door. He sees Mr. Burns in the room.

PAULIE
Enjoying yourself, Mr Burns?

MR. BURNS
Everything's fine, Paulie. Thanks.

Paulie leaves. Larry was hiding behind Mr. Burn's black jacket. He comes out.

MR. BURNS
You don't have to stop son!

LARRY
Sir, look at me!

Larry holds Mr. Burn's head in his hands.

LARRY
I will never --

MR. BURNS
I love when you get mad!

Larry squeezes his head in his hands.

LARRY
--be your son!

Larry pushes Mr. Burns' head back.

LARRY
Gear up, Bala. We're out of here!

EXT. STREET - NIGHT

Larry stops walking, turns around to face Balakishnir.

LARRY
Did you find something?

BALAKISHNIR
I'm not sure, Larry boy!

LARRY
What do you mean, not sure! You
were there forever.

BALAKISHNIR
Mexicans were kinda scary.
Balakishnir don't like vatos!

LARRY
Dude! Come on! Where is she!

BALAKISHNIR
Probably back in California.

LARRY
Very valuable info! Thanks! I
almost got...you know...just for
you to find a number. Oh fuck!

BALAKISHNIR
Did she also say to Larry Boy she
was engaged?

LARRY
What?

BALAKISHNIR
One of the Mexican dudes tried to
hit on her. She had a ring!

LARRY
Dude! How could my life be worse
than now?

BALAKISHNIR
I could move to your apartment and
be Larry Boy's roomy!

LARRY
Bye Balakishnir!

BALAKISHNIR
Or we could become best friends.
You know, like Moogly and Baloo.

LARRY
Like who?

BALAKISHNIR
Like --

LARRY
Bye, Balkishnir.

INT. IRISH PUB - NIGHT

Larry sits at the bar. There's an OLD MAN with a long white beard and a strong Scottish accent. He is MR. BURNETT.

MR. BURNETT
Are you all right, boy?

Larry takes a sip from his pint.

LARRY
Never been better.

MR. BURNETT
Are you home sick, or something?

Larry begins to whistle "HOTEL CALIFORNIA."

LARRY
I guess I miss California...the
smell of Colitas in the air.

MR. BURNETT
You do? I understand. I miss home
as well. My dad got here in 1929,
not a good year. But he had the
choice between giving up or
staying, and my folks decided to
stay. So here I am. 100% Scotsman
here in New York.

LARRY
I miss the Pacific.

MR. BURNETT
The ocean?

LARRY
Yetp. I used to be able to feel it.

MR. BURNETT
Collin? Another Guinness for my
friend.

LARRY
But not any more. You know what I'm
saying?

MR. BURNETT

Trust me, I do. Same with the All
Mighty. You got days with, and days
without.

LARRY

Today's definitely without.

MR. BURNETT

Then think about tomorrow.

LARRY

The problem is that it's all I've
been doing since I moved here.

Mr. Burnett ponders this.

LARRY (CONT'D)

Thinking about my childhood, the
Pacific, and the same question
always echoing in my mind... When
will I see it again?

MR. BURNETT

You will.

LARRY

I did. Last night.

MR. BURNETT

Pretty special girl, then. Right?

LARRY

Today she's gone.

MR. BURNETT

Now, we're talking boy! Have
another one on me!

LARRY

I can't.

MR. BURNETT

What's the problem?

LARRY

Thank you sir. But I really have to
go.

MR. BURNETT

Go where?

LARRY
To find her.

MR. BURNETT
Then go boy. Fly away

LARRY
Thank you sir. Thank you so much.

EXT. STREET - DAWN

Larry walks by the East River watching the sun rise.

He sits down on a bench and pulls out a box of matches. He makes a little pyre out of them and LIGHTS IT.

He SINGS a song that resembles a Native American song.

LARRY
Fire, yes. Smoke. See this signal?

There is an small cloud of smoke above the little miniature fire.

LARRY
Can you see this Mow-Jie? Can you see me now?

Banner looks at him quietly.

LARRY (CONT'D)
I know buddy. Let's go...home.

INT. BUILDING - DAWN

Larry enters the front door and goes to the elevator.

A sign on it reads: "OUT OF ORDER."

LARRY
Out of fucking order! Nothing ever works in this damn city!

Larry climbs up the stairs to his apartment.
A YOUNG BOY passes by him coming down.

YOUNG BOY
What's up?

Larry doesn't look at him.

LARRY
Shit, as usual.

Young Boy stops.

YOUNG BOY
You too?

Larry stops, turns around and looks at the young boy.

LARRY
What's that?

YOUNG BOY
Life sucks here!

LARRY
I know. See you later.

YOUNG BOY
How long you been living here?

LARRY
Look... I don't know about living.
But I've been in New York for five
years. Two years in this apartment.

YOUNG BOY
Two years? I only seen you a couple
of times.

LARRY
I've never seen you before.

YOUNG BOY
Well, I kinda stay home a lot...
Besides, people don't really see
me.

LARRY
Do you have a... You know?

YOUNG BOY
A girlfriend? No.

Banner barks.

LARRY
I got to feed him now. I'll see you
around man. What's your name?

YOUNG BOY
Timothy.

LARRY

I'm Larry. Or, I was before I moved here!

TIMOTHY

Later, Larry.

INT. MOW-JIE'S APARTMENT - DAY

The phone RINGS.

MOW-JIE

Allo?

MR. BAURWEE (V.O.)

Hi darling. How are you?

MOW-JIE

Fine, daddy!

MR. BAURWEE (V.O.)

You got back okay?

MOW-JIE

Back? Oh, yea. I'm back.

MR. BAURWEE (V.O.)

What's going on sweetie? You sound different? Is Brian around?

MOW-JIE

No, I don't know where he went.

MR. BAURWEE

Your mother thought that we could celebrate the wedding somewhere in the Bay area instead of New York? What do you think, sweetheart?

MOW-JIE

We'll talk about that later daddy. Okay?

MR. BAURWEE

Okay. Were you sleeping, honey?

MOW-JIE

I was dreaming.

MR. BAURWEE

I'll let you sleep. We'll see you soon. Go back to your dreams.

MOW-JIE

(sadly)

I'll try dad. Bye.

Mow-Jie hangs up the phone. She falls back on her bed and closes her eyes. Then she gets up.

EXT. MOW-JIE'S CAR - DAY

Mow-Jie drives along talking on her cell phone. The radio is on.

MOW-JIE

Yep, I'll be there in a sec. Are you sure you wanna rent the one off Sullivan's? I heard the water isn't running properly... Anyway, check on Mrs. Parker's credit history. All right?

Mow-Jie closes her phone. It RINGS.

MOW-JIE

Hello?

INTERCUT WITH: BRIAN, HER FIANCE.

BRIAN

Hello, honey.

MOW-JIE

Brian! Hi! What's up?

BRIAN

Merry Christmas! Sorry I didn't call you. I'm on something real big, and I won't be back until next week. I can't talk to you right now. I'll call you later. All right?

MOW-JIE

I got somebody on the other line. Don't worry. Everything's cool here.

BRIAN

You sure you're okay? You sound a little sad or something.

MOW-JIE

It's the holiday season. Every year it's the same. It gets to me. Gotta go!

EXT. ROAD - CONTINUOUS

We SEE Mow-Jie's car travel down the highway toward Los Angeles. The sky is white and polluted, covering the skyline.

INT. APARTMENT FOR SALE - DAY

Which Mow-Jie is showing to a young couple.

MOW-JIE

Here's the living room, as you can see. A nice big window... And here's the bathroom.

MAN

Thanks for the information!

MOW-JIE

Hmm... Yea. I know. Anyway, here's the bedroom... It's 1535 dollars a month. With the deposit and one month in advance, the total is 4570 dollars. If you're interested, call me on my cell. Please fill out the form I gave you at the beginning of the tour. Enjoy the rest of your day.

Mow-Jie walks out of the bedroom to the hallway.

MOW-JIE (CONT'D)

I'm sorry, but I'm gonna have to go soon.

WOMAN

Thank you Ms. Baurwee. We got the point. We're leaving too.

EXT. APARTMENT FOR SALE - DAY

The young couple exits the front door.
Mow-Jie follows them out and locks the front door.
She SIGHS as she turns around.

Her cell phone RINGS.

MOW-JIE
Allo?... Yes... Tomorrow?... A
visit is fine... Bye.

She closes the phone quickly.
It RINGS again.

MOW-JIE
What!... No! No!... Bye.

She hangs up the phone again, looking really annoyed.

MOW-JIE
Will they ever leave me alone?

Mow-Jie starts walking down the stairs.
The phone RINGS again.

MOW-JIE
(to phone)
Damn it! What?... Sorry, John...
Baltimore?... Well, I got no
choice, right?... I mean, I got
other things to do here... What did
you just say?... New York?... Sure.
I'll be right there.

EXT. HIGHWAY - DAY

Mow-Jie's car travels away from Los Angeles.

INT. MOW-JIE'S CAR - DAY

Mow-Jie is smiling and SINGING happily to herself.

INT. OFFICE - DAY

Door opens and Mow-Jie enters. Sign on door reads: "JOHN
BRUIGTON".

MOW-JIE

Hi.

JOHN

I understand you're super busy. So I'll ask Peter to cover for you on the East Coast.

MOW-JIE

What!

JOHN

(laughing)

I'm here for you, babe. Right when you need me, this is my way to manage people. Give them what they want.

(somberly)

Sit down.

MOW-JIE

I'm fine, John. I want New York!

JOHN

You just said you --

MOW-JIE

I know exactly what I said. But I want to cover New York... Please? John?

JOHN

We'll talk about that later.

MOW-JIE

When?

JOHN

Later.

Mow-Jie stands up and leaves. John looks around.

JOHN

Damn!

MOW-JIE'S OFFICE

LAUREN

How was your trip, Mow?

MOW-JIE

It was interesting.

LAUREN

I heard that Peter wants to cover
Boston, Baltimore and New York?

MOW-JIE

I heard that too.

LAUREN

I even heard that he got a contract
with Century 21.

MOW-JIE

Is that right?

LAUREN

Jeez' Mow! At least when you're not
listening, pretend that you are...
All right, I'll let you go then.
See you tonight!

Lauren walks out of the office.

MOW-JIE

See you... Lauren.

INT. MOW-JIE'S APARTMENT - NIGHT

The faint sound of street noise can be heard.
Mow-Jie lies in her red bed, with eyes open. Behind her head
is her sister's Buddha.
She SUCKS on an ICE-CUBE.

Phone RINGS.
She doesn't answer it.

WENDY (ANSWERING MACHINE)

Hi Mow! It's Wendy. You ready for
tonight, bitch? I'll call you back
later to see what you're wearing.

Mow-Jie doesn't move. She puts the ice-cube on her forehead
and closes her eyes.

The STREET SOUNDS fade into the SOUND OF THE WIND.

She smiles and slowly falls asleep.

INT. LAUREN'S APARTMENT - NIGHT

The decorations show that it's New Year's Eve. There is a small dance floor. People are on top of each other. The place is full of liquor bottles.

Mow-Jie is on the side, dancing slowly near her friend WENDY.

KEVIN approaches Mow-Jie with dance moves of his own.

KEVIN
Howzy goin' Mow?

MOW-JIE
Do I know you?

KEVIN
Not yet. That's what we're doin'
right now.

MOW-JIE
It'll be Mow-Jie for you!

KEVIN
All right Mow...Jie. Sorry.

Mow-Jie turns around and resumes dancing.

Kevin continues dancing, embarrassed.

WENDY
Girl, what's wrong with you? The
guy wasn't harassing you. Brian
would understand.

MOW-JIE
I don't know. I've been like this
for a while.

WENDY
Like what?

Mow-Jie leans toward Wendy to whisper.

MOW-JIE
Something's wrong with me.

WENDY
(worried)
What do you mean?

A YOUNG MAN approaches them.

YOUNG MAN

Excuse me, can I ask you something?

MOW-JIE

No thanks. Me and my friend were talking!

WENDY

Gosh! Is it that bad?
(to the young man)
Excuse her. But I'm free!

MOW-JIE

It's pretty bad. I think I don't have the life I wanted to have.

WENDY

Well, when I was a kid, I wanted to be Cindy Lauper. I'm not. Big deal!

MOW-JIE

Well, I didn't want to sell houses, that's for sure!

WENDY

What did you want to do?

MOW-JIE

I don't know. That's what I'm trying to figure out.

WENDY

Who do you want to be?

MOW-JIE

Somebody who spends less time on the phone. That's for sure.

Mow-Jie's phone RINGS.

MOW-JIE (CONT'D)

See! I hate the sound of this phone! I hate it!

Mow-Jie answers it.

MOW-JIE

(into phone)
Allo?... Allo?... Can't hear you...
Hold on, okay?

Mow-Jie motions to Wendy that she is going outside. Wendy nods and turns to look for the young man.

EXT. BALCONY - CONTINUOUS

Mow-Jie stands on the balcony surrounded by two smokers.

MOW-JIE
(into phone)
I'm sorry, who did you say this is?

INTERCUT WITH: LARRY IN NEW YORK

LARRY
It's me, Larry.

MOW-JIE
Oh my god, how did you get my
number?

LARRY
I just did. I had to kill someone
though.

MOW-JIE
What?

LARRY
I'm a bad boy, remember?... Just
kidding.

MOW-JIE
How have you been?

LARRY
Cold. And you?

MOW-JIE
Getting ready for my wedding next
month.

LARRY
Very cold.

MOW-JIE
What?

LARRY
Oh, nothing. I was still answering
your question.

MOW-JIE
Oh. I'll be in New York in twelve
days.

LARRY

Ten.

MOW-JIE

Not ten. In twelve days.

LARRY

Eight, seven, six.

MOW-JIE

What?

LARRY

Five. Four. Three.

The two smokers on the balcony open the window pane and go inside.

LARRY

Two. One.

The two smokers close the window behind pane behind them.

Larry pauses.

LARRY

Happy New Year!

Mow-Jie starts crying.

LARRY (CONT'D)

Will I see you when you come back to New York?

MOW-JIE

(laughing)

I'll see if I can find some time.

LARRY

(laughing)

I'll see if I cancel some of my appointments as well!

MOW-JIE

Cool.

LARRY

Arii Tchaha.

MOW-JIE

No. Thank you!

Mow-Jie hangs up the phone. Wendy looks out through the balcony glass door. Then she comes out.

WENDY

Is he the reason why Peter lost his contract on the East coast?

Mow-Jie smiles at her.

INT. MOW-JIE'S APARTMENT - MORNING

Brian opens Mow-Jie's bedroom door. He carries a TRAY with croissants and hot chocolate.

BRIAN

Hi, honey!

Mow-Jie wakes up.

MOW-JIE

Hi! I'm a little hung over. Sorry. How was your trip?

BRIAN

How was yours?

MOW-JIE

I've got to go back in less than two weeks.

BRIAN

Honey?

MOW-JIE

Yes, Brian?

BRIAN

That wasn't my question.

MOW-JIE

Oh... It was shorter than I thought. I got to see the Pacific Ocean though.

Brian spits out some of his hot chocolate.

BRIAN

Did you drop acid last night? What are you on? You've been acting really strangely lately. I thought you were in New York?

MOW-JIE

Still drunk from last night. I'm
sorry. I meant the Atlantic Ocean.

Brian begins to put on his tie.

BRIAN

Okay. Never mind. Did my parents
call you?

MOW-JIE

About the wedding?

BRIAN

We have some troubles with the
cake.

MOW-JIE

Oh.

BRIAN

It might not have those pecan nuts
from New Orleans on top.

MOW-JIE

Oh.

Brian kisses her on the cheek.

BRIAN

I'll see you later, honey. Gotta
have lunch with Alvarez. Remember?

MOW-JIE

Oh... I mean, yeas. Alvarez. Big,
latino, hairy!

BRIAN

I meant, remember the business deal
with him?

MOW-JIE

Brian?

BRIAN

Yes, darling?

MOW-JIE

Can you see it when I'm not
listening?

BRIAN

Hmm... Not really. Why, what do you mean? Gotta go. I'll see you tonight.

Brian leaves and closes the door. Mow-Jie waits for the SOUND OF HIS CAR'S ENGINE to start before she gets up. She runs to the fridge, opens the freezer, grabs some frost and puts it next to her ear. She closes her eyes.

MOW-JIE

(to herself)
I'm a joke.

She begins to INHALE and EXHALE heavily.

EXT. NEW YORK CITY STREET - DAY

Larry opens his eyes. He is breathing heavily.

LARRY

Twelve more days...

Larry and Banner are walking on an overcrowded street.

A SKIN HEAD KID spits next to him.

Larry stops and sees some spit on his arm.

LARRY

Excuse me?

The skin head guy turns around.

LARRY (CONT'D)

You spit on me.

SKIN HEAD GUY

Sorry. Bye.

LARRY

Sorry. Bye? That's all you can say?

SKIN HEAD GUY

What's your problem, you fuck?

Larry punches the guy, knocks him to the ground. He then kicks him in the face.

LARRY
 What's my problem? Huh?... Sorry
 about that, you piece of shit!

Larry walks away.

INT. OFFICE BUILDING LOBBY - DAY

Larry enters a grand entrance to an office building on Park Avenue. He walks to the RECEPTIONIST.

RECEPTIONIST
 What can I do for you, sir?

LARRY
 I have an appointment with Mr.
 Parson.

RECEPTIONIST
 It will be a minute. If you want to
 wait over there...

LARRY
 Duvall.

RECEPTIONIST
 Sir, Mr. Parson will be right with
 you.

Larry sits down on an uncomfortable modern chair. He looks out the front door to check on Banner occasionally. He tied Banner to a tree.

RECEPTIONIST
 Sir? Sir?

Larry turns to the receptionist.

RECEPTIONIST (CONT'D)
 Mr. Parson is waiting for you on
 the ninth floor.

LARRY
 Thank you.

Larry hears Banner's BARKING outside. He looks at him and motions for him to stop. Banner stops.

INT. MR. PARSON'S OFFICE - DAY

A KNOCK is heard on a big oak door.

MR. PARSON
Come on in, Mr. Duvall.

Larry enters the immaculate office.

MR. PARSON (CONT'D)
Have a seat.

Larry discretely sits in front of him.

LARRY
You wanted to see me for an
interview, Mr. Parson.

MR. PARSON
You can call me Eric.

LARRY
I'll try.
(pause)
Were you interested in my resume?

MR. PARSON
To be honest with you, I've never
read your resume. But I know
everything there is to know about
you!

LARRY
How did you come in contact --

MR. PARSON
Mr. Burns told me that he liked
what you did with a black tee
shirt.

Larry looks surprised. He stands up.

LARRY
Is this a joke?

MR. PARSON
You don't look like one. You surely
don't look like a joke, son. Now
sit down.

LARRY
Dont call me son!

MR. PARSON
Sit down!

LARRY

Listen to me, Eric. I'm not sitting down. I'm not dancing for you or anyone else. I quit that job!

MR. PARSON

You can't quit. You need the money.

LARRY

I quit!

MR. PARSON

Dance for me boy. Ten grand if you do.

LARRY

I'm not a dancer. I was never supposed to become one. It was a mistake.

MR. PARSON

You are a mistake.

Larry jumps above the desk and punches Mr. Parson in the face. Mr. Parson falls back and hits his head on the large window. Larry from the desk and continues to punch him, though Mr. Parson is unconscious.

Blood is everywhere. Larry's hands and face are covered in blood.

LARRY

I told you... I quit.

INT. LOBBY OF BUILDING - SHORT TIME LATER

Larry exits the elevator door and walks by the receptionist.

RECEPTIONIST

Have a nice day, sir.

Larry sees Banner inside the lobby.

LARRY

Banner? How did you get in here.

Larry slips on a PUDDLE OF URINE.
Larry looks at the shocked receptionist

RECEPTIONIST

Are you okay?

Larry gets up.

LARRY

Bad dog. You don't pee in public places.

Larry slips again, but manages to remain upright.

The receptionist calls two SECURITY GUARDS. When Larry sees them, he runs out of the building.

EXT. STREET - DAY

CLOSE UP on Larry's and Banner's feet running together. They run through a crowd. They turn a corner and stop to catch their breath.

Larry looks around to see that he isn't being chased. He notices a BUDDHIST MONK sitting next to a building.

LARRY

Can I ask you something?

BUDDHIST MONK

Yes. I'm listening.

LARRY

Will it ever stop?

BUDDHIST MONK

What are you talking about, young man?

LARRY

This madness?

BUDDHIST MONK

It can stop now, if you want it to.

ANOTHER MONK approaches.

OTHER BUDDHIST MONK

We must go now.

BUDDHIST MONK

(to his colleague)

Go ahead. I'll catch up.

LARRY

My best friend had a statue of your god. She liked the way he looked.

BUDDHIST MONK

Did she think he was --

LARRY

Funny. She thought he looked funny.

BUDDHIST MONK

Really? What happened to you, young man?

LARRY

I think I need peace. I lost it a long time ago.

BUDDHIST MONK

I can't give it to you.

LARRY

I know... Do you think today is a good day sir?

BUDDHIST MONK

Everyday is.

LARRY

See, that's the problem. I need to feel it everyday.

BUDDHIST MONK

Feel what? Inner peace?

LARRY

Yes. When I close my eyes, I can't see the view I had from my window growing up as a kid. I can't see it anymore. It feels like a dream. You wake up, and the dream is so beautiful.

BUDDHIST MONK

That you want to fall back asleep and find your dream where you left it. Except, you go back to a different dream. Right?

LARRY

How did you know I was going to say that?

BUDDHIST MONK

In time, you'll regain everything you had lost. Trust me.

LARRY

Did you want to be a monk growing up?

BUDDHIST MONK

Yes. I always wanted to for as long as I can remember.

LARRY

See, i wanted to be something that I'm not.

BUDDHIST MONK

Which is?

LARRY

A super hero.

The monk LAUGHS.

BUDDHIST MONK

Young man, it was nice talking to you. Will you be all right?

Larry smiles at the monk and hugs him. The monk looks slightly embarrassed. The monk walks away.

LARRY

Twelve days.

INT. RESTAURANT - DAY

Mow-Jie and Brian are eating at a fancy restaurant.

BRIAN

So your dad told me you would be working for them in New York?

MOW-JIE

I'm not sure yet.

BRIAN

Since we're getting married next month, don't you think I should know about these things?

MOW-JIE

I'm tired of L.A... Can I ask you something, Brian?

BRIAN

Go ahead.

MOW-JIE

Two months ago, when you flew to Philadelphia for the weekend, for work, did you miss something here?

BRIAN

You, of course!

MOW-JIE

No, no. Besides me.

BRIAN

Some of my colleagues I guess. Monday Night Football in my rocking chair... Is everything okay?

MOW-JIE

Yeah... I just miss the Pacific Ocean.

BRIAN

What? We're in L.A. and it's a twenty-five minute drive.

MOW-JIE

No, I miss the way I used to see it when I was a kid.

BRIAN

Are you at that time of the month?

MOW-JIE

No! You don't understand! I've been like this for a while...for the past five years!

BRIAN

Depressed?

MOW-JIE

Not wanting to grow up. Not wanting to get engaged. Not wanting to...to keep the same job. Not wanting to do the same things all the time. Not wanting to see passing turned into daily life and dreams into disillusionment. Not wanting to pay my bills. Not wanting to be a real estate agent. I don't want to sell houses, Brian, I want to imagine them.

BRIAN

So you're trying to tell me that you're having a mid-life crisis at the age of twenty-one?

MOW-JIE

I want to go back to my childhood years and do everything again...but differently. I want a second chance!

BRIAN

Ah, I see. You want to become an architect.

MOW-JIE

See Brian! Here's the problem. You're not listening! You just wanna find a solution to all of my problems. Some problems don't have a solution. Your little tool box isn't always useful. Sometimes people are powerless. You just gotta listen, even if you don't quite understand.

BRIAN

Identity crisis honey. You're having a --

MOW-JIE

I hate that! Will you ever understand that some things just can't be explained with words? That you can't explain life with a Jerry Springer lecture?

BRIAN

You have a secret garden and you --

MOW-JIE

Mine is a huge secret garden. Mine's like a National Park!

BRIAN

But you won't let me in!

MOW-JIE

I can't let you in! I wanna get out!

BRIAN
Stop talking in code signals,
please!

MOW-JIE
I'm tired of it! I wanna go back to
the place where I grew up.

BRIAN
Uh... what exactly are you saying?

MOW-JIE
I have a ticket to New York on the
twelfth, for work. After that I
wanna go back to Pacific Drive.

BRIAN
Our wedding rehearsal was supposed
to be that week.

MOW-JIE
The rehearsal... Rehearse?... We
just did... Let's just say that was
it.

Mow-Jie stands up, chugs her glass of wine, kisses Brian on
the forehead and leaves.

Brian sits there confused and embarrassed.

INT. LARRY'S APARTMENT - DAY

Larry wakes up at the SOUND of BANNER CHEWING PAPER.

LARRY
What the hell are you eating?

Larry sees that Banner was chewing his wallet.

LARRY (CONT'D)
Damn it! Larry is angry now!
Really, really angry! Bad dog!

Balakishnir comes through the door.

LARRY
(to Balakishnir)
You guys ever knock?

BALAKISHNIR
You guys?

LARRY
You...guys...from...over...seas?

BALAKISHNIR
Anyway... Hi, Larry Boy!

LARRY
(to Banner)
Larry is angry at you. Bad dog!
(to Balakishnir)
Geez Bala, I talk like you now! I
definitely need help.

BALAKISHNIR
Bala wants go to club again
tonight.

A KNOCK is heard on the door.

LARRY
Bala, can you open the door,
please?

BALAKISHNIR
Sure.

Balakishnir opens the door.

BALAKISHNIR
(to TWO OFFICERS)
Hello gentlemen.

OFFICER HIGGINS
I'm Officer Higgins, Chelsea
Central. This is my partner,
Officer Maxwell. We have some
reasons to believe that you might
be responsible for something that
happened yesterday off 12th and
Park.

BALAKISHNIR
Sorry, Balakishnir did it only
because the little girl wouldn't
buy me weed. She was thirteen and
really rude. So I did what I had to
do.

LARRY
No, Bala, they're not talking about
you. Just go home. Let me handle
this.

OFFICER HIGGINS

We'll get back to you, sir. We know where you live.

BALAKISHNIR

Balakishnir will walk Larry's dog, all right? I'll be back in three or four... years!

LARRY

Good. Thanks man.

Balakishnir leaves with Banner.

LARRY

Come in officers.

The two officers enter and sit down on the sofa after Larry removes the comic books.

LARRY

What can I do for you?

OFFICER HIGGINS

Mr. Duvall, Mr. Parson is now in intensive care at Mercy Hospital. He might not recover from the facial injuries incurred yesterday afternoon.

LARRY

I might never recover from all the times those nasty perverts ruined my day, just by sharing their fantasies with me.

OFFICER HIGGINS

We won't get into specifics for the moment. You'll have to come and see us tomorrow. The blood samples are going through as we speak, so we've got nothing to arrest you on just yet.

LARRY

It's my blood, really! I promise you, it's me!

OFFICER HIGGINS

Do you know the gravity of the situation? Mr. Parson is in a coma and he might not make it.

Larry grabs a "SHE-HULK" comic book from the floor that he smoothly puts under blister, and runs out of the apartment.

Both officers aren't understanding what has just happened. They look at each other and get up.

INT. IRISH PUB - NIGHT

Larry sits at the bar with Mr. Burnett.

MR. BURNETT

You look worse than last time. Did you find her boy?

LARRY

Yes. No, I mean I have eleven more days to make things better. Eleven days to fix things!

MR. BURNETT

You'll see her in eleven days!

LARRY

Yes.

MR. BURNETT

She's gonna call you?

LARRY

No, we'll just see each other.

MR. BURNETT

And how do you plan on meeting her? Does she know where you live?

LARRY

She came to my place, but I mean it's not like she wrote down my address or anything.

MR. BURNETT

So, you're just going to rely on destiny, boy? Good ol'fate?

LARRY

I cant go back to my apartment now. I'm...I'm in trouble.

MR. BURNETT

What do you want from her exactly?

LARRY

I just want to see her again. Even for a second. I have to see her.

MR. BURNETT

Then call her!

LARRY

I have her number in this comic book.

Larry opens up his "SHE-HULK" issue in the middle and looks for the piece of paper.

LARRY

Oh shit! Banner ate the middle of She-Hulk!

MOW-JIE

I beg your pardon?

LARRY

My dog eats paper. That's his thing, you know. For example, you like kidney pie, eggs and beans. Well, my dog's favorite dish is paper from the garbage can. And he ate the woman of my life's phone number! No big deal. Let's not panic. Everything makes perfect sense.

Larry's cell phone RINGS. Larry looks at the number.

LARRY (CONT'D)

It's Officer Higgins. I bet it's bad news. I'm in serious trouble now.

Larry looks at his watch, which reads twelve midnight.

LARRY (CONT'D)

She's coming in ten days.

MR. BURNETT

I really hope that you'll be all right boy. May the Lord help you in your quest for inner peace.

LARRY

Thanks. That was sweet.

MR. BURNETT
Have a Guinness now!

LARRY
A Guinness, huh? I thought you were different for a second.

MR. BURNETT
Different? Why would I be any different? People don't change boy. They just take good turns or wrong turns. That's all.

LARRY
I definitely took the wrong one.

MR. BURNETT
You have a second chance.

Larry looks at him with a look of extreme interest.

MR. BURNETT (CONT'D)
This girl...she's a sign.

LARRY
This is why I love super heroes so much. They mess up really bad and then one day wake up and decide to start all over again. They dress up, find a new name, act cool, save people and here it is...they're heroes!

MR. BURNETT
It's called redemption boy.

LARRY
So, this madness can stop? Right?

MR. BURNETT
Oh yes, of course it can. You just got to go back to the crossroad and take the good turn this time.

LARRY
Crossroad?

MR. BURNETT
Yep, crossroad. You just got to know where it is.

LARRY
Or when it is?

MR. BURNETT
Right. God is giving you a second
chance. Don't waste it boy.

LARRY
I promise. I won't.

INT. HOCKEY ARENA - DAY

Mow-Jie and Wendy are eating nachos and drinking beer.

MOW-JIE
Go boys! Go boys!

WENDY
Gosh, they're so sexy. All that
testosterone.

MOW-JIE
Hmm... Yes, indeed.

WENDY
Is this New Year's boy the reason
you've been acting like that
lately?

MOW-JIE
His name is Larry.

WENDY
What kind of a name is that?

MOW-JIE
What kind of a name is Brian?

WENDY
What is wrong with you girl?

MOW-JIE
Wow!! Did you see what Nick Nickson
just did out there?

WENDY
Nope.

MOW-JIE
I'm trying to watch the game here.

WENDY
All right. All right. Mrs. Hmm Yea.

MOW-JIE

I'm leaving tomorrow morning.

WENDY

Has he called you again?

MOW-JIE

No, that's the thing. He's not calling me!

WENDY

Wait a minute. We're both talking about Brian, right?

MOW-JIE

What?

WENDY

How could Brian lose --

Wendy looks at Mow-jie. Mow-Jie gives her a mean look.

MOW-JIE

I know, I know, Wendy. It's that bad.

John appears behind them with more nachos.

JOHN

Sorry I'm so late, girls.

WENDY

Hi boss!

MOW-JIE

Hi boss!

John sits in his seat.

JOHN

(laughing)

Usually you're the one who's late, right Mow?

MOW-JIE

Really funny John.

JOHN

Peter got the Applewood deal, and as a reward I gave him the opportunity to prove his added value to the company on the East Coast.

MOW-JIE
Are you kidding?

They are aggravating a PERSON behind them.

PERSON
Could you please stop moving
around?

MOW-JIE
Listen lady, we're talking
business! All right?

WENDY
What's wrong with you, Mow?

MOW-JIE
John, please, get right to the
point.

JOHN
You don't have New York any more.

MOW-JIE
What!

Mow-Jie stands up and grabs her purse.

MOW-JIE
It's getting hot in here.

WENDY
It's a skating rink, honey.

JOHN
You still have Pittsburgh,
Philadelphia, and a few towns in
New Hampshire, sweetie.

MOW-JIE
I quit!

JOHN
You can't do that!

MOW-JIE
Oh yeah?

JOHN
No you can't. You're legally
attached to the firm until next
fall.

MOW-JIE

Oh, yea!

JOHN

(laughing)

I'm afraid you are.

MOW-JIE

Gosh, stop laughing like that! You look so dumb.

PERSON

Shut up, would you please?

MOW-JIE

Listen! If you don't leave me alone, I will cut your flesh piece by piece like my ancestors used to do to people who annoyed them!

The Person sits down.

MOW-JIE

Well, since I can't quit, let's say that I'm moving out.

Mow-Jie leaves. She turns and motions to Wendy to call her.

JOHN

Where are you going Mow?

MOW-JIE

Pacific Drive.

WENDY

Ladies and gentlemen, one of my employees has just left the building... I can't believe she lost New York.

JOHN

Oh, shut up Wendy. Let's watch the game.

John stands and cheers with the crowd, pretending that nothing happened.

EXT. STREET - DAY

Larry waits outside his apartment building, hiding behind a wall and watching the cops going in and out. His face looks stressed and tired.

LARRY

Oh, shit!

There are a couple of officers at the front entrance questioning other residents.

LARRY

Shit!

Larry tries to read their lips.

LARRY

Dead? What!

Larry runs away.

EXT. PALISADES PARKWAY - DAY

Larry is trying to hitch a ride in the rain.

LARRY

Eight more days.

LATER

Larry reaches a gas station with a bar next to it. He reaches in his pocket to find some change. Larry enters the bar.

INT. BAR - CONTINUOUS

Larry approaches the bar.

LARRY

(to bartender)

Beer, please.

Larry looks wretched. The bar tender takes notice as he pours him a beer. Then he hands it to him.

Larry takes the beer and drinks two-thirds of it in one gulp. Larry looks around the bar with a paranoid look. Then drinks the rest of the beer.

BARTENDER

Something wrong, buddy?

LARRY

Why can't I just drink my beer?

BARTENDER
All right, all right! Sorry man!

LARRY
It's cool.

A MAN approaches.

MAN
Hey, cowboy. You have a quarter to spare?

LARRY
Nope.

MAN
You don't have one? Or you don't want to give me one?

LARRY
Look! Leave me alone, all right?

ANOTHER MAN approaches.

LARRY
Eight days. Just leave me alone, all right.

MAN
Now, I'm pissed!

BARTENDER
You guys, take it outside, will you?

The Man grabs Larry.
Larry grabs the back of the man's head and slams his face against the bar.
The man's nose is bleeding. Two teeth are missing.

MAN
(indecipherable)
Shoo gosha die punk!

Larry throws his change on the bar and leaves.

EXT. ROAD. FOREST - NIGHT

Larry walks along the road.
A car drives by and splashes mud on him.

LARRY
Eight days...

He looks at his watch.

LARRY
Seven days...

Another car splashes mud on him.

INSERT - IMAGES OF THE PACIFIC OCEAN: A WARM MIXTURE OF GREED AND REDS, OF SLOW WAVES AND THE REFLECTION OF THE SUN ON THE SURFACE OF THE WATER

BACK TO SCENE

Larry opens his eyes again, looks around at the cold and dark area.

LARRY
(to himself)
Mow-Jie, come on! Don't marry him.
Wait for me! You've been waiting
around for ever. Just one more week
and I'll be there. Give me one more
week.

Larry falls asleep.

EXT. UPSTATE NEW YORK. SMALL TOWN - DAY

Larry is walking through a street busy with traffic and people walking. There are still Christmas lights on the trees. People stare at him as they pass.

Larry's face is covered with mud and blood.

LARRY
(to a starring person)
What?
(to another)
What?

Larry grabs someone and is ready to punch him. But he releases the frightened man.

Larry continues walking.

A POLICEMAN on a motorcycle passes by.

Larry begins to run, but the policeman sees him.

As Larry turns down a darkened street, it eventually turns into the darkened forest.

An officer heads towards him with a gun in his hands. His partner is in the distance.

OFFICER #2

Brian, you cool? I'm covering you!

Officer #1 remains silent, and slowly approaches Larry who is hiding behind a tree.

OFFICER #2

(into walkie talkie)

We're gonna need backup. Repeat.

We're gonna need backup. Near
Applewood Drive. Copy?

DISPATCH (WALKIE-TALKIE)

Copy that. Remain near the suspect.

OFFICER #2

(into walkie talkie)

Copy that!

Officer #1 is now close to Larry, but still doesn't see him. When the officer comes around the tree, Larry elbows him in the nose. The officer falls backwards, his gun flies in the air and Larry catches it.

Larry unloads a few rounds at Officer #2. Then turns to run away. Officer #2 opens fire at Larry.

OFFICER #2

You won't get far, man!

Larry jumps over a dead tree trunk and falls on the other side. He has hurt himself and can't get up. Officer #2 arrives and points his gun at him.

OFFICER #2

Now what?

LARRY

What do you want from me?

OFFICER #2

Just a few questions, your ID, the usual stuff.

LARRY

All this shit for that?

OFFICER #2

You ran away. You opened fire first. This shit is yours.

LARRY

All I want is a one-way ticket to California.

OFFICER #2

And your way to get it is to kill people along the way, like the business man you assaulted in the city?

LARRY

You don't know shit, man. Look at you. You have this job in this perfect little town. You probably get three crimes a year and arrest a naughty kid every other month if you're lucky.

OFFICER #2

All right! I'm tired of your shit! Now come up here man!

LARRY

You're just a bored cop from the middle of nowhere trying to get some action.

OFFICER #2

And what are you Duvall?

LARRY

I'm just a man trying to run away from his life.

OFFICER #2

Look at you. You're like a trapped wild animal caught by a hunter. You're pitiful. Let me take you in.

LARRY

Now way. I'm outta here.

OFFICER #2

You're bleeding. You're screwed. You won't get anywhere.

LARRY

The man deserved it. He was a pervert.

OFFICER #2
Did I deserve to be shot at?

LARRY
Well, you won't let me go!

Larry starts climbing back up and finds himself at the same level as the officer. The officer is in his 50's with a beard with white sideburns.

LARRY
You won't shoot me. I know.

Larry runs away. The officer hesitates and shoot randomly into the air. Larry keeps running. He holds his left arm and tries not to lose more blood.

He finally comes out of the forest and next to an icy lake. He steps onto it to test the thickness and starts walking carefully onto it.

Larry reaches the middle.

OFFICER #2
Drop it now!

Larry turns around.

OFFICER #2
One last time! Drop it now

LARRY
Go home. Let me go!

Larry points his gun at the officer.

OFFICER #2
Just drop it now.

Larry hears the helicopters coming.

LARRY
What the fuck is that sound?

OFFICER #2
The sound of two choppers heading this way!

LARRY
Let me go now!

POLICE OFFICER
Do you even know where you're
going?

LARRY
I already told you!

POLICE OFFICER
I can't let you go. Sorry.

Larry SHOTS his gun three times.

SHORT TIME LATER

The silhouette of the dead officer under the water.
A long thin strip of blood crossing one third of the lake.

WOODS NEXT TO THE LAKE

Larry lies on the ground bleeding.

LARRY
(to himself)
Pacific Drive! Mow, wait a few more
days. Wait please.

Larry struggles to get up and goes forward into the woods. He
disappears into total darkness.

EXT. WHEAT FIELD - DAY

Larry wakes up in a frozen wheat field next to a major road.
He stands and walks toward the road.

ROAD

An 18-wheeler passes by and honks at him.

TRUCKER
Take a shower cowboy!

Larry doesn't say a word and watches the truck continue down
the road.

LARRY
I'll let the Ocean wash
me...cowboy!

Larry sees a train passing across the road. He heads towards it.

TRAIN TRACKS

The train is gone. Larry looks in both directions and sees a bridge about a mile away. He begins to walk in that direction.

BRIDGE

Larry has reached the bridge and hears the SOUND OF A TRAIN approaching.

LARRY

All right. Do it Larry, okay?

When the train reaches him, he runs along side and jumps into an open compartment.

There is a MAN inside.

MAN

Did'ya hurt yourself?

Larry looks at the man smoking a pipe.

LARRY

Excuse me?

MAN

You okay?

LARRY

I guess.

MAN

Where you headin'?

LARRY

California.

MAN

Arizona for me.

LARRY

This train is going west, right?

MAN

Indeed... What happened to your shoulder?

LARRY
No questions. Please.

MAN
Deal.

EXT. KENNEDY AIRPORT. NEW YORK CITY - DAY

Mow-Jie calls for a taxi with her bags in her hands.

INT. TRAIN - DAY

Larry sleeps.

MAN
You dead?

Larry wakes up.

LARRY
Don't think so.

MAN
I thought you were! You don't look too well. I don't know what happened to you--don't wanna know.

LARRY
I'm running away.

MAN
From what? Or for what? A girl?

LARRY
How did you guess?

MAN
You mentioned a Mow-Jie while you were sleeping.

LARRY
She's a girl that I knew when I was a kid.

MAN
So, you're trying to leave your life behind you, just for a girl? Not good.

LARRY
Did I ask for your opinion?

The man shrugs his shoulders.

LARRY
Sorry. What time is it?

MAN
11:50 or something.

LARRY
Five more days.

MAN
Before what?

LARRY
Before I see it again.

MAN
See what?

LARRY
The Pacific.

MAN
New life, huh?

LARRY
Not really. I'd say a new me.

MAN
Let me give you one piece of advice
and then I'll let you sleep.

LARRY
Okay.

MAN
Learn how to be happy where you
are, right now. Not tomorrow. Not
yesterday. But right now!

LARRY
I'll try.

INT. TAXI CAB - DAY

Larry pays the driver.

LARRY
I really appreciate it.

CAB DRIVER
Welcome home, man.

Larry gets out.

EXT. PACIFIC COAST - CONTINUOUS

The taxi cab pulls away as Larry looks out over the ocean.

A big advertisement next to Larry reads: "LOVE MOVES IN MYSTERIOUS WAYS."

LARRY
No shit.

LATER

Larry walks by the ocean.
A sign reads: "PACIFIC DRIVE EXIT 1 MILE."

LATER

Larry reaches another sign: "BENTWATER".

He enters this neighborhood.

Cars pass by him and the people slow down and stare at him.

A helicopter passes overhead.

Larry reaches a house. He goes up to the front door and finds a note that reads: "CALL THIS NUMBER LARRY: 150-639-7869".

Larry puts the piece of paper in his pocket.

EXT. GAS STATION - DAY

Larry stands at a telephone booth dialing the number.

WENDY (V.O.)
Hello?

LARRY
Hi, this is Duvall. Larry Duvall.

WENDY (V.O.)
Hi Larry. I was expecting your call.

LARRY

Who are you? Where are my parents?

WENDY (V.O.)

Gone for the holiday season. I'm Mow-Jie's best friend. She asked me to talk to you.

LARRY

Where is she?

WENDY (V.O.)

She's in New York.

LARRY

What?

WENDY (V.O.)

She's looking for you everywhere.

LARRY

Are you kidding me?

WENDY (V.O.)

Why would I?

LARRY

It's just that things like that don't usually happen to me, you understand?

WENDY (V.O.)

Can we meet somewhere? I need to talk to you while Mow-Jie's gone.

LARRY

Yeah, sure. Of course! Where? When?

WENDY (V.O.)

I'll meet you after work. What's the number of that phone booth?

LARRY

325-8459.

WENDY (V.O.)

I'll call you back in two hours, all right? Try to get a hold of your parents--

OPERATOR (ON PHONE)

If you'd like to make a call, please hang up and dial again.

Larry hangs up the phone.

EXT. LARRY'S PARENTS HOUSE - DAY

Larry goes around to the back yard. The flowers are blooming, the sun is shining. The day is a crisp California winter day.

Larry opens the garage door by jiggling the door knob and enters.

INT. KITCHEN - CONTINUOUS

Larry sees a pile of photos on the counter.

He sees one of his father.
 One of a lady he had never seen before.
 One of himself with a surf board.
 One of him kissing Shania on the cheek.
 Lastly, one of his parents together. They are at a barbeque party, holding hands. The sign in the background reads:
 "Happy New Year 2003."

Larry is curious of this picture.

LARRY'S BEDROOM

He lays the picture on his desk and lies on his bed.

LATER

Larry wakes up.

LARRY
 Oh fuck. The pay phone!

EXT. GAS STATION - SHORT TIME LATER

CLOSE UP on Larry's feet, running. The phone is RINGING.

LARRY
 Hello? Wendy?

GIRL (V.O.)
 Wendy? No, I'm not Wendy.

LARRY
 Who is this?

GIRL (V.O.)
It's me, Mow-Jie.

INTERCUT WITH: MOW-JIE IN NEW YORK

LARRY
No way. You're in New York?

MOW-JIE
Yes, but wait for me. Okay?

LARRY
I'm not going anywhere! Mow, why didn't you tell me about my parents.

MOW-JIE
I know, my parents just told me about it. But I wasn't sure.

LARRY
Did you see them?

MOW-JIE
Yes. Last week.

LARRY
Did they look happy?

MOW-JIE
I didn't talk to them for too long. But they seemed to be.

LARRY
It's so glad to be back. Things seem different though.

MOW-JIE
Well, some things did change, but in a good way. You'll see.

LARRY
Yes, I guess. I still can't believe that I'm back.

MOW-JIE
And Larry?

LARRY
Yes.

MOW-JIE

They seemed to miss you like crazy.
Have you called them?

LARRY

No. I don't talk to them anymore.

MOW-JIE

You haven't talked to your parents
in five years?

LARRY

Something like that.

MOW-JIE

Stay in Pacific Drive, okay? I'll
catch the first flight. I should be
there tomorrow.

LARRY

Mow, hurry up, please!

MOW-JIE

Looks like the old gang is back.
Right, dreamer boy?

LARRY

Looks like it.

Larry hangs up the phone.

The sound of the traffic passing turns into the SOUND of
helicopters flying overhead.

Larry plugs his ears with his fingers. He sees a MAN filling
his pickup truck with gas.

LARRY

Excuse me, sir?

MAN

What can I do for you?

LARRY

We're still in Pacific Drive,
right?

MAN

Sure. Until you hit the freeway
then it's officially Pacific Drive.
You lost?

LARRY

No. No. It's just that, to be honest with you, I don't recall the place being that loud. I grew up here and haven't been back in a long time.

MAN

Loud? Are you kidding me?

LARRY

The traffic. The helicopters.

The man puts the gas handle back without responding to Larry. He looks at Larry with extreme worry on his face.

SOUND of helicopters flying by.

INT. LARRY'S PARENTS HOUSE - DAY

Where Larry is waxing his surfboard.

A KNOCK is heard at the door.

LARRY

Come in!

Wendy enters.

WENDY

It's me, Wendy.

LARRY

Wendy?

WENDY

What's up?

LARRY

Come in. I was just remembering things from my childhood. I found this old surfboard, looks like Mow-Jie's.

WENDY

The music?

LARRY

I don't know. I found those in a box. They're not mine.

WENDY

So...?

LARRY

Yeah, she called me.

WENDY

I know. I'm glad for you.

LARRY

I should've never left.

WENDY

Just live the moment now.

LARRY

I'm learning.

WENDY

So many people don't know how to do it, you know?

LARRY

Trust me. I know what you're talking about.

WENDY

Mow cancelled her wedding. That's another reason she went to New York.

LARRY

No way!

WENDY

Way!

Larry is happy for only one second.

WENDY

What's wrong?

LARRY

It's just that everything's so overwhelming. It's great. It's everything I wanted but...

WENDY

What is it?

LARRY

I don't know. Something's not right. You know that feeling, like you're not really there.

WENDY

It's called happiness, I think. It's just that it's a new feeling for you.

LARRY

Could be it.

Wendy stands up from the couch.

WENDY

Ready dude! I'm supposed to entertain you until Mow-Jie gets back.

LARRY

Okay.

WENDY

Do you like to party?

LARRY

That was my job in New York!

INT. CLUB - NIGHT

Wendy dances in a group of people.
Larry stands at the bar with a smile on his face.

The man at the bar addresses him.

MAN

You happy?

LARRY

What the fuck do you care?

Larry turns away from the man.

Larry sees a big fraternity guy trying to dance with Wendy. The GUY sticks his nose in her hair. Wendy dances away from him. The guy follows her.

Larry sets his beer on the bar.

Wendy now gestures for the guy to get away from her.

The guy grabs Wendy's butt. Wendy looks over at Larry.

WENDY

Help me!

Larry goes over to Wendy.

LARRY

Get out of here, dude!

GUY

Hey, can't you share?

WENDY

Share what?

GUY

You bring a nice lady to a bar, you can share.

Larry grimaces at the pain in his shoulder.

FLASHBACK - TO THE ICY LAKE STAINED WITH BLOOD

BACK TO SCENE

LARRY

You fuck with me, you'll pay!

GUY

What?

Larry head-butts him. The guy bends over. Larry knees him in the face. The guy falls to the ground. His face is covered in blood.

LARRY

I think we should go now.

EXT. CLUB ENTRANCE - SHORT TIME LATER

Larry and Wendy exit the club.
They quickly walk toward Wendy's car.

The guy comes out of the club.

GUY

You mother fucker!

Larry and Wendy reach her car.

LARRY
Get in the car.

WENDY
No. Larry, let's go!

LARRY
This won't take long.

WENDY
Think of Mow, please!

The guy runs toward their car. Larry gets in and Wendy starts the engine. The guy pounds on the window.

GUY
Open the fucking door, asshole!

They drive away.

INT. WENDY'S APARTMENT - NIGHT

LARRY
I'm cold.

WENDY
You're releasing all the stress
from your body.

LARRY
My shoulder hurts.

WENDY
So, this thing at the bar? Is it
something you do or --

LARRY
It's a problem I used to have. I
took care of it. It's over now.

WENDY
It's over? So what was tonight?

LARRY
I didn't control myself.

WENDY
Don't get me wrong. I'm thankful
that you helped me, but--

LARRY
I need some fresh air.

Larry opens the balcony window and looks out. Wendy joins him at the window.

WENDY

What were you doing in New York exactly?

LARRY

You said it yourself. It's part of the past. It's behind me.

WENDY

Still, I think Mow deserves to know.

LARRY

Are you here to entertain me or to investigate me?

WENDY

Oh come on! I'm just wondering what you were doing for five years.

LARRY

Things that I don't want to do anymore. Is that okay? Can we talk about something else now?

WENDY

If I can ask you one last thing.

LARRY

Go ahead.

WENDY

You kicked that guy's ass, but why are you bleeding so much? The guy didn't touch you.

LARRY

Bleeding? What?

WENDY

Your shoulder.

Wendy reaches for Larry's shoulder.

LARRY

Don't touch me!

WENDY

Okay. Chill out. What's wrong with you?

Larry heads for the door and leaves. He slams the door.

EXT. STREET NEXT TO THE OCEAN - NIGHT

Larry walks home.

EXT. LARRY'S PARENTS HOUSE - NIGHT

Larry enters through the garage door. The doorknob that always gave him problems is now fixed. He notices this.

INT. LIVING ROOM - CONTINUOUS

Mow-Jie sits on the couch.

MOW-JIE

I wanna show you something.

Larry turns on the light and looks at her with surprise. He looks like he might faint.

MOW-JIE

Oh my god, what happened to you?

LARRY

Long story, Mow.

MOW-JIE

Come with me.

Mow-Jie leads Larry to the bathroom.

BATHROOM

MOW-JIE

Weird.

LARRY

What is?

MOW-JIE

It looked like you were loosing all of your blood a minute ago, and now it's actually not that bad. Does it hurt?

LARRY

Not really. Not right now. It stopped when I --

MOW-JIE
When you what?

LARRY
When I saw you.

MOW-JIE
We should still call a doctor.

LARRY
No. Please don't. I wanna take
advantage of this moment. I've been
waiting for it for five years.

MOW-JIE
All right. Follow me.

Mow-Jie takes Larry's hand and they go out to the back yard.

EXT. LARRY'S PARENT'S HOUSE. BACKYARD - CONTINUOUS

Mow-Jie turns on an outside light.
Larry sees the yard covered with statues of Buddha.

MOW-JIE
Looks good, right?

LARRY
It's like a dream... My dad won't
like it.

MOW-JIE
Your parents moved out. They don't
live here anymore. I bought this
house through my real estate
company.

LARRY
What! Say that again!

MOW-JIE
You heard me.

LARRY
Did Wendy tell you about tonight?

MOW-JIE
I drove straight from the airport.
Why? What happened?

LARRY

I, uh...let's just say that I
messed up one last time.

MOW-JIE

I don't want to hear about it.
We're together now. Here in Pacific
Drive.

LARRY

I know. I still can't believe it.
You bought the house!

MOW-JIE

We still have some catching up to
do.

Larry hugs her. Mow-Jie starts to cry.

MOW-JIE

(whispering to him)
Welcome home, Larry Duvall.

Mow-Jie goes into the kitchen. Larry remains in the backyard.

Larry sees his next door neighbor coming home.

NEIGHBOR

Evening!

LARRY

Evening sir!

NEIGHBOR

Your parents moved out?

LARRY

Apparently they did.

NEIGHBOR

Are you happy?

LARRY

What kind of question is that?

The neighbor comes close to the fence.

NEIGHBOR

Simple question.

LARRY

Simple, but really odd.

NEIGHBOR
Nothing's bothering you?

LARRY
Actually, I hear things. Why, are you a doctor?

NEIGHBOR
No, not really.

LARRY
So why would you understand what I'm feeling?

NEIGHBOR
Maybe because I feel like we've met before.

LARRY
Weird. I feel it too.

MOW-JIE (O.S.)
Larry! Dinner's ready!

NEIGHBOR
I think you should go.

LARRY
I know. I'm trying to--

NEIGHBOR
Trying to finally live in the moment.

LARRY
How did you know I was going to say that?

NEIGHBOR
You came all the way to see her? Not too hard to understand that you want to spend some precious time with her.

LARRY
All right then. See you later, sir.

NEIGHBOR
Did you find what you were looking for?

LARRY
What?

MOW-JIE (O.S.)
Larry! Come on!

NEIGHBOR
Last time we talked, you told me
you were looking for inner peace.
Once again, a very simple question:
have you found it yet?

LARRY
(laughing)
I'll see you later sir. I need to
get some serious sleep.

INT. HOUSE - NIGHT

Larry and Mow-Jie are eating dinner. There is an
uncomfortable silence.

MOW-JIE
Are you okay? You're not looking
too good.

FLASHBACK - ICY LAKE WITH BLOOD ON IT

BACK TO SCENE

MOW-JIE
What's wrong?

LARRY
I'm fine. It's just that...

MOW-JIE
We'll have to go surfing tonight.

LARRY
Yeah, that would be...

FLASHBACK - ICE BREAKING LOUDLY

BACK TO SCENE

MOW-JIE
Larry, what's going on?

LARRY
I don't know.

MOW-JIE

It's our first dinner together.
Please?

LARRY

I know. I'm sorry.

MOW-JIE

Are you having one of those
flashbacks? Like the time in New
York when you could see the ocean?

LARRY

Actually. Yes. That's it exactly.

MOW-JIE

You were living in New York and all
you were thinking about was Pacific
Drive. Now you're finally here, and
you're having flashbacks of ...

LARRY

Please, Mow. Give me a few days.

MOW-JIE

I went to New York for you and came
back here for you. And you're
asking me for a break?

FLASHBACK - ICY LAKE

Where the CRACKING SOUND continues. We go underneath the
surface of the lake. Light of the helicopters come into the
water. The blue water is mixed with blood.

EXT. NEIGHBOR'S HOUSE - NIGHT

Larry knocks on the door.
The neighbor opens it.

NEIGHBOR

Mr. Duvall? What can I do for you?

Larry grabs him by the shirt.

LARRY

Listen to me carefully. Stop your
little game. Who are you working
for? Mr. Parsons?

NEIGHBOR

No, I promise. I don't know any
Parsons.

LARRY

I saw you in New York. I know I've
seen you before. You were dressed
as a monk.

NEIGHBOR

A monk? What are you talking about?
Let's start over. I'm Dick.

LARRY

Dick?

NEIGHBOR

Just Dick.

Larry pushes him into the house.

INT. NEIGHBOR'S HOUSE - CONTINUOUS

Larry pushes him onto the sofa.

LARRY

Now, tell me one thing, Dick. What
were you doing in New York City?

NEIGHBOR

I've never been to New York.

LARRY

What the fuck is happening to me?

NEIGHBOR

Calm down Larry. Calm down.

LARRY

Why would I?

NEIGHBOR

Because you can trust me.

LARRY

Everything's been so weird.

NEIGHBOR

Because you're back in Pacific
Drive.

LARRY

The place wasn't so loud before.

NEIGHBOR

Are you happy now? Do you feel inner peace?

LARRY

I feel it. But those sounds, those flashes kind of ruin the effect. You know?

NEIGHBOR

Do you know where you are right now, Larry?

LARRY

In my parent's old house.

NEIGHBOR

No. Think harder. Concentrate.

LARRY

What do you want me to say?

NEIGHBOR

Think. Where are you?

LARRY

The hideaway. The place Shania wanted to buy? It feels the same!

NEIGHBOR

No. No. Not really. Close your eyes. What do you see?

Larry closes his eyes.

FLASHBACK - ICY LAKE WITH BLOOD ON IT

NEIGHBOR (V.O.)

You never left that lake Larry.

LARRY (V.O.)

What do you mean?

NEIGHBOR (V.O.)

I'm sure you can feel it. Aren't you cold?

LARRY

The bullet didn't kill me, I
remember coming out of the forest.

NEIGHBOR

Oh, you're not dead, Larry. I never
said you were dead.

LARRY

So where am I?

NEIGHBOR

You're underneath the ice right
now.

LARRY

Who are you?

NEIGHBOR

Me? I'm not real, Larry. I'm just a
part of your mind starting to
recognize what is happening.

LARRY

None of this is real?

NEIGHBOR

Well, real in your mind. It's
making you laugh and cry. So it's
pretty real.

LARRY

I'm not dead?

NEIGHBOR

I promise. You're not. You're in a
state of unconsciousness and the
cops can't get you out of the lake.

Larry looks around the room confused.

NEIGHBOR

You know what? You could wake up if
you would really want to.

LARRY

How? I really want to!

NEIGHBOR

You would have to leave Pacific
Drive.

LARRY

What do you mean?

NEIGHBOR

I think that Mr. Parsons is dead now. Your girlfriend got married. You parents never got back together. In fact, I think your dad passed away last spring. Pacific Drive is being torn down. They're building a new apartment complex. You know who is leading the project?

LARRY

No.

NEIGHBOR

The Baurwees are.

LARRY

You're a--

NEIGHBOR

Dick is my name.

LARRY

Stupid fuck--

NEIGHBOR

Go on. If you keep going like this you'll eventually wake up.

LARRY

What? Why?

NEIGHBOR

You gotta leave this place to re-enter your real life.

LARRY

How do I leave Pacific Drive?

NEIGHBOR

The how part we'll get to in a second. First off, are you sure you want to go back to your pitiful life?

LARRY

I don't want to live in a dream. I was doing it all my life.

NEIGHBOR

Looks like you're going to live in a dream in your afterlife as well. And a bad one too...

LARRY

Why does it have to be this way?

NEIGHBOR

You took the wrong turn.

LARRY

But I've been trying to run away. To start all over again.

NEIGHBOR

Inner peace. That's what you're looking for.

LARRY

And how in the world would you know all those things since you're supposed to be part of my mind?

NEIGHBOR

Your mind is divided into several regions. One part asks questions, the other answers them. So I'd say that I'm the part that answers your questions.

LARRY

Based on what?

NEIGHBOR

Intuitions.

LARRY

So you could be wrong? Maybe Mow-Jie isn't married?

NEIGHBOR

It's a possibility. However, it's unlikely to be the case.

LARRY

Why?

NEIGHBOR

A feeling.

LARRY

How could I go back?

NEIGHBOR

You know when you got angry at the club, you felt pain in your shoulder? It's the rage that keeps you away from inner peace. Away from the light.

LARRY

So when I beat up that guy, I almost came back?

NEIGHBOR

Yes. The rage, the anger drew you away from the light and closer to your life of misery on earth.

LARRY

So, if you keep on pissing me off, I'll eventually wake up. Is that it?

NEIGHBOR

Are you sure that is what you want?

LARRY

Yes. I want something real.

NEIGHBOR

But you have Mow-Jie here. Everything you ever wanted. And now that you finally have it, you want to leave it?

LARRY

Can I spend one last night with her?

NEIGHBOR

You don't have that much time!

LARRY

What do you mean? I should have all the time in the world.

NEIGHBOR

Far from it. The water is freezing cold. Your heart will soon be stopping.

LARRY

How long have I been underneath the lake?

NEIGHBOR
Go and see her now!

Larry heads for the door.

NEIGHBOR (CONT'D)
Larry? Take advantage of each
second, okay?

LARRY
Like it's the last.

EXT. PACIFIC OCEAN - NIGHT

Larry and Mow-Jie are lying on surf boards looking up at the stars.

MOW-JIE
This is the moment I've always
dreamed of.

LARRY
I know.

MOW-JIE
And now that I finally have it, I'm
afraid it won't last.

LARRY
Nothing lasts too long anyway.

MOW-JIE
What do you wanna do tomorrow for
your first day back in Pacific
Drive?

LARRY
I don't wanna think of tomorrow.

MOW-JIE
Let's just stay like this then.

LATER

Larry opens his eyes.

LARRY
Mow?

MOW-JIE
Yes.

LARRY
We both fell asleep. I'm so cold.

MOW-JIE
What's wrong?

LARRY
What?

MOW-JIE
Oh my god, what's going on?

LARRY
You're freakin' me out.

MOW-JIE
You look frozen. You're so pale.

LARRY
I'm so cold.

MOW-JIE
Come on, let's swim back to shore.

Mow-Jie begins paddling back to shore.

LARRY
Go on. I'll catch up. Give me a couple of minutes.

MOW-JIE
Come on, Larry!

LARRY
Hold on.

Larry remains by himself.

EXT. LARRY'S PARENT'S HOUSE. BACKYARD - NIGHT

Larry and Mow-Jie dry themselves.

MOW-JIE
You want me to call a doctor. You don't look too good.

LARRY
Don't worry. It'll be over soon.

MOW-JIE
How?

LARRY

The neighbor. He's gonna take care of me.

MOW-JIE

At six in the morning! He's not even a doctor.

LARRY

What? It's already six?

MOW-JIE

Yep.

Larry takes Mow-Jie's face between his hands.

LARRY

You're so warm. You've always been so warm.

MOW-JIE

It's my ancestor's blood running through my veins.

LARRY

Yes. I missed you.

MOW-JIE

We're together right now, right? That's all that matters.

LARRY

If you say so.

MOW-JIE

It looks like you're leaving for ever.

LARRY

I know.

MOW-JIE

Go next door. Take what you need and come back.

LARRY

Thank you for being in my life.

MOW-JIE

It's okay. Don't worry.

LARRY

You're the only thing that kept me sane when I was in New York.

MOW-JIE

Everything's all right now. It's over.

LARRY

Yes, it's over. You're right. I'll go now.

MOW-JIE

See ya. I'll be in the room.

LARRY

Wait for me, okay?

As Larry leaves Mow-Jie, they're still holding hands and it's extremely hard to let go. He pulls her back to him and they kiss. Larry cries and his tears end up in Mow-Jie's mouth.

She opens her eyes and sees Larry crying.

EXT. NEIGHBOR'S HOUSE - NIGHT

Larry knocks on the door.

Dick, the neighbor, opens it and stands there naked with a towel wrapped around him.

DICK

You ready?

LARRY

I want to wake up and go back to Pacific Drive. For real this time.

DICK

Good luck. It was nice meeting you Larry.

LARRY

Bye.

DICK

Hold on. It seems like there is a slight change of plan. Okay? I have a little surprise for you.

LARRY

Now?

DICK
Upstairs. First door on the right.

Larry heads up the stairs.

UPSTAIRS

Larry is now shaking heavily from the cold.

Larry opens the door.

ROOM

The room isn't occupied. A light comes from a bathroom.

LARRY
Anybody here?

SHANIA
Well, yes, Larry. You know I'm
here. You just went to get a glass
of water. Remember?

LARRY
Water?

Shania turns off the bathroom light and enters the bedroom.

SHANIA
Larry, you forgot?

Larry is speechless.

SHANIA
Did you go to the swimming pool?

LARRY
I --

SHANIA
You look so cold.

LARRY
I'm cold? Yes... I mean... no... I
don't know anymore. I don't feel
anything. And let me tell you
something Shania. You're not real.
You can't be.

SHANIA

Well, I got bad news and good news for you, Larry. Which do you want first.

LARRY

The good news.

SHANIA

I'm real.

LARRY

And the bad news?

SHANIA

You're dead now!

Larry goes to the door. He tries to open it but it is bolted shut.

LARRY

I don't wanna die now.

SHANIA

Chill out. There's nothing you can do now. The rest rocks! Trust me. I felt the same way after I drowned. The first few minutes were a little tough.

Larry is silent.

SHANIA

Do you feel anything? Your shoulder? Does it hurt?

LARRY

No.

SHANIA

Feel cold or afraid?

LARRY

Not really.

SHANIA

Do you miss Pacific Drive?

LARRY

(hesitating)
I don't.

SHANIA

For the first time of your life you don't want to be anywhere else than where you are right now.

LARRY

True.

SHANIA

Ain't it great?

LARRY

Yes! No! I'm dead.

SHANIA

So what? Forget that word. This is as bad as it gets.

LARRY

Really? Not that bad?

Timothy comes into the room from the bathroom.

SHANIA

Remember Tim? He's been here for a while. I got to take care of him.

LARRY

What are you doing here, dude?

SHANIA

Oh, Larry! Change of plan. Look at me. Quickly!

Shania looks at him deeply.

SHANIA

If you see my sis, tell her that she can borrow my surfboard.

LARRY

What?

FLASHBACK - THREE FACES GO IN AND OUT OF FOCUS. THERE IS A WOMAN WITH A WHITE OUTFIT PLUGGING IN SOMETHING.

WOMAN

Come on Larry. Hold on, okay?

MAN

We got the pulse back at eight point eight.

WOMAN
Stay with us boy! He's coming back!

FADE TO WHITE.

INT. HOSPITAL ROOM - DAY

Larry sits up and sees one familiar face beyond the window.
His mother is crying and smiling at the same time.

FADE TO WHITE.

INT. ROOM - NIGHT

SHANIA
Dude! Get out of here now!

SERIES OF SHOTS

Scottish man at the bar.
The Buddhist monk.
The man in the train.
The neighbor.

FADE TO BLACK.

INT. HOSPITAL ROOM - DAY

NURSE
Doctor Remario. He's awake.

DOCTOR REMARIO
Oh my god! This is a miracle. Go
get Doctor Breedings.

Larry sees his mother and Balakishnir.

LARRY
Can you leave me with them?

NURSE
Sure. But only two minutes. You
need your rest.

Larry's mother and Balakishnir come in.

LARRY
Hi mom. Hey Bala.

BALAKISHNIR

Larry Boy!

Larry's mother, LAURA, takes his hand in hers.

LARRY

Dad?

Laura touches his head.

LARRY

How long was I?

LAURA

Too long.

LARRY

What happened?

LAURA

We'll talk about that later. You need some rest now.

LARRY

I'm not sure I want to hear about it anyway.

LAURA

Larry?

LARRY

Not now.

Balakishnir is trying to avoid crying. But his chin is trembling now.

BALAKISHNIR

Glad you're back.

Larry smiles.

INT. POLICE CAR - DAY

Larry's smile continues. He gets out of the car. There are two POLICE OFFICERS escorting him.

EXT. SIDE OF ROAD - CONTINUOUS

Larry looks at the ocean. He sees two big machines tearing down houses.

There is a tear in his eye. He then walks down the road, limping slightly.

LATER

Larry continues walking. He takes a piece of paper out of his pocket. He looks around at a house with a car parked in front of it. The house looks empty.

Larry takes a pen out of his pocket and writes on the paper: "I JUST WANTED YOU TO KNOW THAT YOU CAN USE SHANIA'S BOARD. DREAMER BOY."

Larry walks up to the front door and puts it there.

EXT. OCEAN - DAY

SOUND OF A SURFBOARD BREAKING IN HALF.

All we see are the two silhouettes of girl in the ocean and someone on shore watching.

FADE TO BLACK.

EXT. TOWN - NIGHT

SUPER: ONE YEAR LATER

The town is crowded with people. Christmas lights are everywhere.

Larry walks with his dog by his side.

LARRY
Stay here. Okay?

Larry walks toward a phone booth. He inserts coins and dials a number.

LARRY
Hello, mom?... I think... I'm going to need to tell you something. I'm... Yes, mom, I'm all right... I'm free now! I got out of jail this morning! Don't worry... I had to mom... It's just that I got to do something, and there are plenty of chances that you're not going to understand...

(MORE)

LARRY (cont'd)
 Mom, please don't cry. Mom, please
 stop. I'm trying to talk to you
 for once.

Larry begins to cry himself.

LARRY (CONT'D)
 Mom, I'm sorry. I wish things would
 have been different.

Larry hangs up the phone.

LARRY
 Oh god, no!

Larry faints. He falls on the ground. Banner comes over and starts licking his face. Larry hugs him. Larry stands up when he feels better and heads to the woods.

LAKE NEXT TO WOODS

Larry now faces the huge frozen lake. He walks out onto the frozen ice.

LARRY (V.O.)
 Have you ever had a dream so
 beautiful that when you wake up you
 just want to fall back asleep to
 the same dream? Close your eyes,
 make a wish, and your dream might
 continue right where you left it.

Larry closes his eyes as he stands in the middle of the frozen lake. The SOUND OF WIND BLOWING is all that can be heard.

Larry takes a gun out of his holster and with no hesitation starts shooting the ice. The ice starts to crack.

FLASHBACK - ROOM AT MOW-JIE'S HOUSE

Larry has difficulty letting go of Mow-Jie's hand. He pulls her back to him and they kiss. Larry cries and his teardrop ends up in Mow-Jie's mouth.

She opens her eyes and sees Larry crying.

Larry leaves.

LARRY
 Wait for me!

BACK TO SCENE

Larry stands on the lake. The ice is still CRACKING.

LARRY

Here I come.

Larry falls into the cold water. He sinks to the bottom of the lake.

He's not breathing normally.

SHANIA (V.O.)

If you see my sis, tell her she can
use my surfboard.

FADE TO BLACK.

FADE IN:

EXT. MOW-JIE'S HOUSE - NIGHT

Larry gets out of the swimming pool.

WOMAN'S VOICE (O.S.)

Come on, I'm upstairs!

LARRY

I'll be right up!

WOMAN'S VOICE (O.S.)

Are you feeling better?

LARRY

Definitely.

INT. MOW-JIE'S HOUSE - CONTINUOUS

Larry climbs the stairs.

WOMAN'S VOICE (O.S.)

I'm in the room, waiting...

Larry reaches the door. He breathes deeply before entering.

ROOM

Larry enters. The woman places her book on the table.

LARRY

I told you I wouldn't be long.

WOMAN'S VOICE

I know. Dry off and come lay down.

LARRY

Okay, baby.

Larry dries off with a towel and get in bed.

LARRY

I'm so cold.

The woman, JULIE, turns around. She's blonde with olive green eyes.

JULIE

I'll warm you up.

Larry and Julie fall into each other's arms.

EXT. HOUSE - NIGHT

The ocean is seen in the distance. The waves are CRASHING against the cliffs. The sky is cloudy and lightning is seen in the background. The sun is settling on the New England horizon. THUNDER ROARS.

FADE OUT.

THE END