

ON BLACK:

BLACK SCREEN

We hold on a black screen for a moment. We can hear something in the background... like the ringing in your ears.

A FLASH of a figure under water. A FLASH of a body hitting the carpet. FLASH FLASH FLASH of a young girl, an old lady, a Maori moko, and a beautiful lady--

The FLASHES grow in intensity, the sound of rushing ocean waves getting louder and louder until...

1 INT. SOPHIA'S HOUSE, BATHROOM - MORNING

1

HELENA (O.S.)

Holy shit!!

In the middle of a bloody mess on the bathroom floor is our hero, DANIEL DURANTE (DAN). He's passably handsome with stubble and messy hair, granted he's lit well.

HELENA, a tussled and very angry girl, stares down at him from the door.

Lipstick covers the mirror in a smeared scrawl. Dan's hair is matted with dried blood.

HELENA (CONT'D)

What the fuck? What the fuck is going on? Who the fuck are you?!

SOPHIA (26), a warm, intelligent lady, arrives and surveys the scene. Dan looks blearily up at her.

SOPHIA

Dan? Are you okay? What happened?

HELENA

His blood! My lipstick on the mirror? What -- who the fuck are you?!

SOPHIA

Dan, Helena, my flatmate. Helena, this is Dan, the random guy I brought home last night.

Dan glances from Sophia to Helena, nods a hello, then his gaze settles on the mirror.

CUT TO:

1A INT. DAN'S BEDROOM - MORNING 1A
BANG! Dan's eyes open. He's in bed.

2 EXT. DESERTED BEACH - DAWN 2
A long, deserted beach, devoid of any life. Sunrise.
Title: Five mornings earlier.
In the middle of frame, Dan pops up out of the water.

DAN
Whooooooooo!

It's obviously very cold. Dan runs out of the waves and up onto the sand.

Dan dries himself, smiling as he does so, then his smile fades. He's alone.

Seen from afar, he's alone in a vast surrounding.

3 INT. DAN'S BEDROOM - MORNING 3
Dan walks into his room, drying himself from the beach.
Behind him, we see large writing covering his window. Thick marker pen in childlike letters: TURN RIGHT. Dan doesn't seem to notice or care.

4 INT. DAN'S LAUNDRY - MORNING 4
Dan pulls his clothes out of the washing machine, his face blank.
Dan turns to the side and waits for the dryer to dry his clothes.

KELLY (O.S.)
Hey Dan, how're you?

DAN (O.S.)
Good, you?

KELLY (O.S.)
Good thanks.

DAN (O.S.)
Great. Usual?

KELLY (O.S.)
Yeah, thanks.

4A EXT. BUS STOP - MORNING 4A

This bus stop sits on a hill overlooking the ocean and the airport.

Dan stands (sideways) at the bus stop next to an older man. This is RICHARD, we'll meet him properly later.

5 INT. CAFE - DAY 5

Dan stands sideways, same as the bus stop, and nods to KELLY. He starts making coffee.

Steam roars into a milk jug. Black coffee drips from an espresso machine. Ceramic cups clang together.

IMOGEN (O.S.)
So will I be seeing you tonight?
Dan?

Dan turns. Imogen stands at the counter, coffee half empty.

IMOGEN (CONT'D)
Do you want to hang out?

DAN
Large flat white in a takeaway cup
with two sugar-free sugars.

Kelly takes the coffee.

Close on oil black coffee dripping into a cup.

The cup is upturned into Dan's mouth.

IMOGEN
How many coffees do you have in a
day? That's not healthy.

DAN
I didn't sleep well last night.

IMOGEN
What do you mean?

DAN
Dreams. I had dreams.

IMOGEN
That's normal. Dreams are normal.

DAN
No, I mean-- dreams are normal,
yeah, but these were... Then this
morning I went for a swim and--

IMOGEN
You went for a swim!? Where?

 DAN
The beach.

 IMOGEN
What, you wanna kill yourself? It's
freezing this time of year. And
dangerous with rocks.

 (Beat)
Who did you go with?

 DAN
Alone.
 (Beat; Shrugs)
I like the quiet.

 IMOGEN
 (Loud and annoying)
What?

Dan drains his coffee cup dry.

 IMOGEN (CONT'D)
You drink too much coffee. You know
what you need to do? Breathe. *Relax*
and see. Yoga.

Dan nods. He's not doing yoga.

TONY, another customer, walks in.

 TONY
Hey Dan, how're you?

 DAN
Good, you?

 TONY
Yeah good mate.

 DAN
Great. Usual?

Tony winks back at Dan and turns away. Dan busies himself at the coffee machine.

 IMOGEN
So tonight? You wanna hang out?
Stay over this time?

Tony spins around and pays attention.

 DAN
Ummmm--
 (Imogen scoffs)
 (MORE)

DAN (CONT'D)

Well, we don't know each other that well.

IMOGEN

Yet we've had sex twice in the last month.

(to Tony)

Had sex, not slept together. Because he leaves. Almost straight after.

DAN

Do you wanna txt me later about this maybe?

IMOGEN

How shall I txt you? I don't have your number.

(to Tony again)

Dan picked me up when I was crying over an ex-boyfriend two months ago.

(back to Dan)

We barely talked, we didn't use a condom either times, I let you finish on me, you didn't ask for my number, now you've given me this coffee for free. Mixed messages.

TONY

I'll stay over.

Dan laughs. Imogen steams. Dan hands Tony's coffee over. Tony doesn't leave.

From a back room arrives JARED (30ish). Jared struts behind the counter with his chest puffed.

IMOGEN

So you'd rather stay at home and masturbate than hang out with me?

JARED

Whoa Imogen! Far, what have I walked in on? Hey Tony, how you been, how's little Conor?

TONY

Great! It's her birthday tomorrow. She wants a puppy but I can't find any dogs small enough.

JARED

Ah. Tough.

There's silence for a while. Jared picks up on Imogen staring daggers at Dan.

JARED (CONT'D)
 Dan's coming out with me and the
 boys tonight I think, aren't you
 Dan?

Dan flaps his mouth and looks apologetically at Imogen.

Imogen grabs her things to leave.

JARED (CONT'D)
 He'll txt you.

Imogen scoffs. Dan winces.

TONY
 Maybe if he writes his number down
 so you can txt him?

Dan flashes Tony a glare. Tony nods and leaves the cafe.

Imogen patiently waits as Dan writes his number down.

Close on the paper (left handed, cursive): Daniel Durante --
 02732

Dan finishes writing and hands it to Imogen. She takes it and
 warms ever so slightly.

IMOGEN
 Dan, you know I've been kinda
 lonely since my break up. And you
 were kind of a refreshing...

Dan looks everywhere except Imogen's eyes. He's uncomfortable
 and not paying attention.

IMOGEN (CONT'D)
 What's wrong with you?

Imogen screws up his number and throws it back across the
 counter, then stalks out of the cafe.

JARED
 Nicely handled.
 (beat)
 You know she's a yoga instructor,
 right? You just bid farewell to a
yoga instructor?
 (beat)
 Anyway now you have to come out
 with the guys tonight--

Dan opens his mouth to protest.

JARED (CONT'D)
 Come on man, it'll be awesome.
 Couple of mates, super chill.

We hear the door open and a CUSTOMER come in.

CUSTOMER (O.S.)
Hey Dan, how're you?

DAN
Good, you?

CUSTOMER
Yeah good good.

DAN
Great. Usual?

6 EXT. WELLINGTON SCENIC SPOT - DAY 6

Music swells. Dan jogs up over the city ridgeline, roadworks in the background. Dan jogs through a beautiful cityscape of Mt. Victoria.

7 EXT. CROSSROADS - DAY 7

Dan comes to a clear fork in his running path. Without pause, he takes the left route.

8 EXT. ALLEYWAY - DAY 8

Dan jogs down a large set of concrete steps into the suburbs.
Dan jogs past cars, head down, into an alleyway.
Dan runs along the alleyway.

8A EXT. DAN'S HOUSE - DAY 8A

Dan arrives home, sweaty from the run. His house is a plain split apartment with a view of the water.

9 INT. DAN'S BEDROOM - AFTERNOON 9

Dan walks into his bedroom, earphones still blaring.

He stops and turns to his bedroom window. As the music rises, Dan sees, written on the glass:

TURN RIGHT

Dan pulls out his earphones, then looks around his room. Who did this?

- 10 INT. DAN'S HOUSE, ENTRANCEWAY - DAY 10
Dan opens his front door and looks around.
DAN
Hello?
Dan closes the door and locks it.
- 11 INT. DAN'S BEDROOM - DAY 11
Score plays over Dan scrubbing off the writing with a RED CLOTH.
When the window is clean, we may put the TITLE of the film over it.
- 11aA INT. DAN'S LAUNDRY - DAY 11aA
Dan throws his laundry into the washing machine, then the STAINED RED cloth from cleaning the window.
- 11A INT. DAN'S HOUSE, SHOWER - DAY 11A
Dan showers. Turns off shower and looks around like he heard a noise.
He turns the shower back on.
- 12 INT. DAN'S HOUSE, LOUNGE - NIGHT 12
Dan at his bench, drawing.
Dan's phone buzzes. He looks at the screen, then tosses it carelessly to one side and goes back to drawing.
- 13 FLASHES OF IMAGES 13
That beautiful lady who we now recognise as Sophia. An aged limb stretches through sunlight. A dark eye watching from behind a wall. Sophia again, screaming, being shoved against a wall. A figure submerged in water.
What we remember from these flashes is Sophia. Great smile, looking at camera, then the horror of her in pain.
- 14 INT. DAN'S BEDROOM - MORNING 14
Dan wakes with a start, a choke, a cough, then he's awake. Something grabs his attention.
There's more writing on the window! This time:

ALLEYWAY

Dan stares at it.

15 INT. DAN'S HOUSE, ENTRANCEWAY - MORNING 15

Dan's hand tries the doorknob. Locked.

16 INT. DAN'S BEDROOM - MORNING 16

Dan rubs off the writing, eyes darting around.

17 INT. DAN'S LAUNDRY - MORNING 17

Dan pulls his laundry out of the washing machine. He sighs.

He pulls out the cloth from the day before. It's bright pink.

18 EXT. BUS STOP - MORNING 18

RICHARD KIRKMAN (mid 60s, granddad type) sits on the bench fingering the flower in his coat eyelet, waiting.

Dan leans against the bus stop stand.

DAN
(whispering to himself)
Turn right. Alleyway. Turn right.
Alleyway. Turn right--

RICHARD
What's that, son?

DAN
Huh? Nothing.

RICHARD
Oceans smells good, doesn't it.
Know what it reminds me of?

Dan isn't listening.

RICHARD (CONT'D)
Never mind.

CUSTOMER (V.O.)
Good, you?

DAN (V.O.)
Great. Usual?

CUSTOMER (V.O.)
Yeeeeeeeeeah.

The bus pulls up, the crunching gears bringing us to--

19

INT. CAFE - DAY

19

The clunking of the coffee machine as a tired Dan flicks switches and steams milk.

Jared stacks coffee in the background.

JARED

Where did you get to last night?

DAN

What?

JARED

I dropped you a couple of txts. No response.

DAN

Yeah I ah-- had to meet someone.

Jared snorts in disbelief.

JARED

Okay, Dan. Sure.

Dan hands a coffee to a faceless CUSTOMER off screen. He turns around to Jared and Jared stops what he's doing.

DAN

Have you ever felt like...

Dan waves his hand around in the air, unsure how to explain it. Jared watches politely until he's saved by--

Tony, the customer from the day before, walks in.

TONY

Dan the man, how're you?

DAN

Good, you?

TONY

Pretty special mate, found the perfect puppy for little Conor. Yahoo!

Tony holds his hands in the air. Jared does the same and lets out a holler. Dan smiles politely.

TONY (CONT'D)

Massive racket from the neighbours last night so went over and turns out their little Cockapoo was having a litter. Score!

DAN
Great. Usual?

21 EXT. WELLINGTON SCENIC SPOT - DAY 21

Dan runs up the ridgeline. His singlet and shorts are now shocking pink.

Dan runs through the majestic wide shot of Wellington.

22 EXT. CROSSROADS - DAY 22

Music thuds along as Dan runs through the his usual run, through the crossroads, choosing left without pause.

23 EXT. ALLEYWAY - DAY 23

Dan runs down the concrete steps.

Dan runs down into the alleyway, eyes down.

He sees two figures in a dispute.

After a moment's hesitation, Dan stops and pulls his earphones out.

It's two SCHOOLGIRLS. One has the other pressed against the concrete wall and is twisting her ear. The victim is taugth with pain, begging for mercy.

DAN (O.S.)
Hey!

The BULLY turns. She's a tough-looking brat. She loosens her grip on her victim.

We see Dan walking toward them, a towering pillar of justice in a pink shirt.

The Bully laughs and goes back to bullying.

DAN (CONT'D)
Let her go.

BULLY
How 'bout you fuck off, pervert?

DAN
What? Where did pervert come from?
Stop. Let her go.

BULLY
Why should I?

DAN

I don't know. I told you to. And I'm older than you.

The Bully spits on the ground. Dan steps back, disgusted.

BULLY

She needs to learn you can't take other people's things.

VICTIM

I wasn't!

BULLY

Bullshit!

The Bully lurches at the girl again.

DAN

Hey! Stop it! Do you want me to get involved? Because a guy my age down an alleyway with two schoolgirls is just gonna look... Listen, back up. Clear off. Clear out.

BULLY

Fuck off and mind your own business.

Dan stands his ground for a beat, then scoffs, puts his earphones back in and walks away.

As he walks, the sound of scuffles get louder and louder, the distraction of his music less and less effective.

Dan spins around and walks back.

BULLY (CONT'D)

What now, Old Man?

DAN

Old man? I've called the police.

BULLY

Fff, whatever.

A siren sounds in the background. Dan is visibly surprised by the siren but plays like he isn't.

The Bully looks confused, then scared, drops her victim and runs away out of the alleyway.

DAN

(to himself)

What is wrong with kids nowadays? The respect is just gone. Call me a pervert... Old man... I'm 26.

The victim leans up against the wall, forgotten. Her name is SUMMER-RAE and though she's small, she's got energy.

SUMMER

Did you actually call the police?

Dan walks away. Summer follows him. Dan tries to ignore her.

SUMMER (CONT'D)

I didn't need your help, you know.

(beat)

I didn't even take anything.

(beat)

Thanks though. For telling her to leave me alone.

(beat)

You have to say 'you're welcome'.

Dan stops walking.

DAN

You're welcome.

Dan puts his earphones back in and runs out of the alleyway.

24

EXT. WATERFRONT - DAY

24

Dan runs to his music, eyes on the ground ahead.

Summer joins out frame, running next to Dan. Dan sees her and slows down, then pulls his earphones out. He looks at her, exasperated.

SUMMER

I can't get home.

(beat)

She thinks I'm stealing her boyfriend.

DAN

What?

SUMMER

Natalie. That girl. She thinks I'm stealing her boyfriend Beni but--

DAN

I don't wanna know.

Dan goes to put the earphones in but--

SUMMER

She's such a slut!

DAN

Whoa! Just... geez... be quiet.

SUMMER

Well she is! She's a psycho but she gets all the guys. Last weekend at Jade's party they all pretended they had cider which I bet they didn't even, then Natalie let Ethan poke her in front of everyone.

DAN

Jesus.

SUMMER

Beni doesn't even know I exist. He's the coolest kid in school and I'm nobody.

Dan makes to move away.

SUMMER (CONT'D)

I can't get home.

DAN

What?

SUMMER

I don't know how to get home.

DAN

You don't know how to get home?

SUMMER

Well, I do. But I don't have money for the bus.

DAN

You need money for the bus?

SUMMER

Well, no. I walk. But I can't walk alone. In case Natalie comes back. I'm Summer.

Dan is confused.

DAN

What?

SUMMER

Why are you wearing a pink shirt?

Summer extends her hand to shake his.

SUMMER (CONT'D)

I'm Summer.

Then Dan gets it. He takes an annoyed breath in and out, accepting his fate.

25

EXT. SUMMER'S STREET - DAY

25

Dan and Summer walk down a street. Summer is talking away, quite comfortable now.

SUMMER

...which isn't even true because Beni told Isaac he doesn't even like Natalie, he's annoyed she's even saying it to people, because it's not even true. You know?

DAN

Yeah.

Summer suddenly starts running.

DAN (CONT'D)

Hey, what are you--

SUMMER

Come on!

Summer runs back to Dan and grabs him by the arm.

Dan reluctantly joins in with a running race, graciously letting Summer win as they approach someone standing, waiting.

As she turns, Summer's voice fades into background noise. It's the beautiful lady from his dreams. SOPHIA.

Dan walks the rest of the way to her transfixed, Summer's voice barely audible. Sophia is intrigued when she sees him.

SOPHIA

Hello.

In response, Dan stares more intently.

SOPHIA (CONT'D)

Ummm, who are you?

SUMMER

He's a random weird guy that walked me home.

DAN

That's not true. Well, it is, but she said she can't walk home alone.

SUMMER

Summer.

DAN

Summer said she can't walk home alone. Right?

SOPHIA
Of course she can walk home alone.

Summer shrugs.

DAN
Well, she didn't want to because
she was being picked on.

SUMMER
I wasn't being picked on!

SOPHIA
Natalie again? What now?

Summer shrugs.

DAN
Natalie's thinks Summer's trying to
steal Beni even though Beni told
Isaac he doesn't even like Natalie.
Right?

Summer nods. Sophia looks confused.

DAN (CONT'D)
Are you sure we haven't met before?

SOPHIA
Very sure. What's your name again?

DAN
Dan. Daniel Durante.

SOPHIA
Sophia Moore.

DAN
You look familiar.

SOPHIA
You don't.

Summer watches as Dan stares at Sophia in awe.

SOPHIA (CONT'D)
Okay, well, nice to meet you. We
should get going, Summer.

SUMMER
Can Dan come over?

DAN
Oh, I have things... no.

SOPHIA
See? He has things. Come on,
Summer.

Sophia leads Summer away and speaks over her shoulder. Summer lags behind, trying to wave back to Dan.

DAN

Good to meet you, Sophia.

SUMMER

Bye Dan! Thanks for walking me home!

Dan waves back, happy despite himself, and confused that he's somehow made friends with a 12-year-old.

SUMMER (CONT'D)

You have to say you're welcome!

DAN

You're welcome!

26 INT. DAN'S HOUSE, ENTRANCEWAY - NIGHT 26

The door's locked is checked.

27 INT. DAN'S BEDROOM - NIGHT 27

Dan lies in bed, his gaze fixed on his now clean window. He watches it intently, daring something to happen. He takes a sip of coffee.

28 INT. DAN'S BEDROOM - OMITTED 28

29 FLASHES OF IMAGES 29

A swinging light frantically cuts between a swinging necklace, an old lady, waves crashing against a concrete pier, a body submerges, Sophia yells--

30 INT. DAN'S BEDROOM - NIGHT 30

A clattering in the darkness then Dan wakes. He is sprawled on his floor next to his bed.

Breathing like he's just finished a marathon, Dan looks over and sure enough, written on the window is:

RELAX SEE

Dan sits against his bed and stares at the writing.

DAN

Fucking yoga?

31 EXT. BUS STOP - MORNING

31

Dan taps his foot repeatedly.

RICHARD
Tense?

DAN
(Too quick)
What? Sorry, I beg your pardon?

RICHARD
You look tense. You should breathe.
Breathe in this beautiful sea air.

DAN
Oh right. Yeah.

Richard nods and turns away.

DAN (CONT'D)
I'm on a hunt. Search kinda thing.

Richard laughs and visibly relaxes.

RICHARD
Is that right? Well let me give you
some advice. All roads lead to the
heart.

Dan nods and turns away. Richard touches the flower in his
jacket eyelet.

RICHARD (CONT'D)
See this? Ordinary tulip. But it's
ovule structure is unique, three
separate styles twisting to the
ovaries, a backroad labyrinth
directly to the heart of the
flower. Nature aberrating to save a
life. Hence, all roads--

DAN
Lead to the ovaries.

Richard smiles politely, almost masking his disappointment.

DAN (CONT'D)
You waiting on the 43?
(Richard shakes his head)
What number you waiting for?

RICHARD
I ride a different line every day.
(Re: Dan's look)
Widens the net. I'm on a search
too.

Dan nods his head slowly, then goes back to looking at the note.

IMOGEN (O.S.)

Relax. See. That's it everybody, in deep...

32 EXT. FRANK KITTS PARK - MORNING

32

Bodies stretch in the morning sunlight.

Dan watches the people stretch. There are all sorts, young and old. At the front of the class is Imogen, instructing the class.

IMOGEN

...and out. That's it. Stretch, breathe, see. Yes.

Dan sits down on a concrete step and scans the class. No Sophia. What should he be looking for?

Next to him on the step is EVE, an elderly lady with a soft face and a long necklace. Dressed in yoga gear, she's watching him.

Dan nods at Eve. Eve nods back. Keeps watching him.

EVE

Why aren't you in there?

DAN

Doing yoga?
(Eve nods)
I... na.

EVE

Who're you looking for?

DAN

Um...

EVE

Look at this beautiful day!

Dan laughs. This lady is strange.

EVE (CONT'D)

It's important to appreciate the good days. Okay, you can tell me, who are you looking for?

DAN

Okay. A girl.

EVE

Lucky girl!

Eve's enthusiasm gives Dan another fright, and another nervous laugh.

EVE (CONT'D)

What's her name? No! What does she look like? Describe her to me.

DAN

Ah, she's short, but not like, really short. She has hair--

EVE

She has hair? Oh, you're a modern day Gustave Courbet, the picture you're painting for me.

(Dan laughs)

Come on, be a flower for me and let the sun open you up.

Fairly uncomfortable, Dan tries his best.

DAN

She has long, dark... *flowing* hair.

EVE

Ah, good.

DAN

Cheeky, dark... Asian eyes.

EVE

Cheeky. Nice.

DAN

A firm, *syrupy* voice.

EVE

Syrupy?

DAN

Sweet and thick like treacle or syrup, with a slightly mannish, very endearing laugh.

Dan is slightly embarrassed by his outburst of passion.

EVE

Ah. She sounds lovely. What's her name?

DAN

Sophia. Sophia Moore.

Eve's face freezes. She looks concerned.

EVE

Why are you looking for Sophia?

DAN
You know her?

EVE
Listen, you seem like a nice young man. Polite. Some people... it's probably best if you... take my advice: be very careful. Okay?

DAN
Very careful with what?

Eve straightens up and attempts to laugh it off.

EVE
Nothing dear. You're a lovely young man. Forget I said anything.

Dan doesn't have long to look confused as Imogen bows to the class.

IMOGEN
Namaste, everyone.

CLASS IN UNISON
Namaste.

Dan stands and walks to Imogen.

IMOGEN
What are you doing here?

DAN
Namaste.

IMOGEN
(confused)
Namaste.

DAN
Namaste.

IMOGEN
What are you doing here, why were you talking to Eve?

DAN
Eve?

Imogen gestures to where Dan was sitting with the older lady.

EVE
She's not doing so well, she doesn't need you making her uncomfortable while she's taking a time out.

DAN

Me make *her* uncomfortable?

IMOGEN

What are you doing here, Dan?

DAN

What is this about?

IMOGEN

What?

DAN

The writing on my window?

IMOGEN

I have no idea what you're talking about.

DAN

You're writing me notes.

Imogen looks around, takes a step back.

DAN (CONT'D)

Okay, you're not?

IMOGEN

I'm not writing you notes, Dan.

DAN

Alright. I'm looking for someone, I think she might take this class.

IMOGEN

Are you seriously trying to pick up girls from my yoga class?

DAN

What? No. Well... no. Not exactly.

IMOGEN

You're unbelievable.

(Dan shrugs)

You know when I first met you I found your brooding carelessness semi-attractive? But now I see what you are. An emotional husk. And it's not attractive at all.

Imogen turns and walks away.

Dan walks to work, buried in his thoughts.

Not looking where he's going, suddenly WHAM, he walks into somebody.

Big guy, dressed in leather, tattoos on his neck and a moko on his chin. This is RONGO.

DAN
Shit, sorry man.

Dan hurries past him toward the cafe. He glances over his shoulder. Rongo is still watching him.

34 INT. CAFE - DAY 34

Dan unlocks the door, lets himself in, turns on the lights, walks to the coffee machine and gets a few things ready.

He chances a glance out the front window and sees:

Rongo, still standing there. Watching.

Dan looks back for a while. Rongo slowly moves off.

Dan goes back to getting ready for the day.

35 EXT. WELLINGTON SCENIC SPOT - DAY 35

Dan runs in his pink get-up. Music blares.

36 EXT. CROSSROADS - DAY 36

Dan runs to the crossroads and stops. Jogs on the spot. Looks down both forks.

Chooses right.

36A EXT. AIRPORT PIER 36A

Dan runs out of greenery onto a beach scape.

Waves smash against jagged rocks. Sea foam spits through the air.

Dan runs past. We hold on a long concrete pier with waves crashing against it.

From afar, Rongo watches Dan run.

37 EXT. BEACH - DAY 37

Dan jogs, ignoring the scenery. He slows to a walk, then hops down onto the rocks. He watches the water and the sound of being underwater covers the scene.

Turning away, Dan notices a figure sitting on the rocks. A girl.

DAN

Hey.

Sophia jumps in fright. She pulls out her earphones.

SOPHIA

Fuck! Fuck you gave me a fright.

DAN

Sorry, sorry. You okay?

SOPHIA

I'm good. Daniel, right?

DAN

Yeah. Sophia.

SOPHIA

Yeah. You running?

DAN

I am. You swimming?

SOPHIA

What? No way.

DAN

Right... Okay. Sophia, I'm gonna be honest. Something about you is -- I'm drawn... I've been seeing you in my dreams.

Sophia bursts out laughing, dissipating all tension.

SOPHIA

Wow. Great line. I can honestly say I've never heard that one said. To anyone. With that much conviction. Ever. Thank you, I guess.

Dan almost interrupts but keeps quiet, plays it off like a joke. Smart move.

DAN

What were you listening to?

SOPHIA

Audiobook.

DAN

Harry Potter?

SOPHIA
Cognitive relations of psychosis
prone subjects exhibiting
schizotypal traits.

DAN
Aha. Yes, I like that one. Some
good ideas in that one.

Sophia laughs. The moment lengthens.

DAN (CONT'D)
So you're smart huh?

SOPHIA
Certain subjects. Booksmart.

DAN
Nice. Booksmart, I am not.
Streetsmart however... Actually I'm
not streetsmart either.

SOPHIA
No?

DAN
You study?

SOPHIA
Psychology. Eighth year. PhD.

DAN
Wow, you must like it.

SOPHIA
I love it. Why do something you
don't love?

DAN
I don't know. Good question.
(silence)
What do you love about it?

SOPHIA
Discovering what makes people think
the way they do and act the way
they do, it's fascinating. And it
helps people.

DAN
Reward.

SOPHIA
What's that?

DAN
Why people think and act the way
they do.

SOPHIA

I can't believe I've wasted seven
and a half years of studying.

DAN

Sorry, I didn't mean to--

SOPHIA

No, go ahead. Please. Enlighten me.

DAN

Um, okay. For example, right now.
Talking to you is emotionally
rewarding for me.

SOPHIA

That's very sweet, Daniel.

DAN

Right. Yeah. I wanna keep doing it
so I should offer up some kind of
emotional reward for you so you
want to too.

SOPHIA

Or physical. You could offer a
physical reward.

(Beat)

According to the Reward Theory of
Attraction.

DAN

An offer of physical reward... Yes.

SOPHIA

A promise of physical satisfaction.

DAN

Yes... Can I deliver? Or will it be
a sad disappointment? Would you
like to walk with me?

SOPHIA

I would. But I'm meeting someone.

DAN

A boyfriend?

SOPHIA

No! Come on, we've just been
flirting up a storm, I wouldn't do
that if I had a boyfriend.

DAN

Ha. Right.

SOPHIA

An old family friend. Who is in need of a good friend. Who is me. He works in a boathouse around here.

DAN

Okay easy. We can walk to the end of this part of the beach then get back here in time to meet your friend.

Dan holds out his hand. Sophia considers, then takes it.

Dan and Sophia walk along the beach.

DAN (CONT'D)

This is nice.

SOPHIA

Beautiful.

DAN

Emotionally rewarding, even for a emotional husk like myself.

SOPHIA

What's that?

DAN

Nothing. Never mind.

SOPHIA

What are you into, Daniel?

DAN

I make coffee for people.

SOPHIA

In a cafe?

DAN

Uh huh. I want to have my own cafe one day. Right now I kinda work with... I prefer to work alone.

SOPHIA

Well, at least you're helping people.

DAN

Helping people? Helping them get a caffeine fix, sure.

SOPHIA

More than that. You're a support system.

(Re: Dan's look)

(MORE)

SOPHIA (CONT'D)

People come into the cafe regularly right? Small talk, chat. It becomes a routine, an outlet, and suddenly you're part of a valuable support system for a whole network of people.

DAN

Can't I just make them their coffee and not burn the milk?

SOPHIA

Sure. That's good too.

DAN

I don't know any of my customers really.

SOPHIA

Get to know them. Ask questions. Sometimes that's all people need.

DAN

Okay. What should I ask you?

SOPHIA

That doesn't count. That's cheating.

DAN

What's your favourite colour?

Sophia laughs. She seems someone ahead and stops laughing.

DAN (CONT'D)

What?

SOPHIA

It was nice talking to you Daniel, I'll see you another time.

A man -- ZACH -- stands ahead, watching them.

38

EXT. SIDE OF ROAD BY BEACH - DAY

38

Sophia joins Zach on the side of the road.

SOPHIA

Hey Zach!

Zach is dressed well and wears a stretched smile like a mask.

ZACH

Sophia. How are you?

Sophia embraces Zach. He hugs her back with little emotion.

SOPHIA

I'm doing very well today, Zach.
How are you doing?

ZACH

(deadpan)

It's a beautiful day. How could
anyone complain?

SOPHIA

How's Jen?

ZACH

She's doing very well, except she
misses you. Like I do.

SOPHIA

That's very sweet of you to say.
How's work in the warehouse

Zach doesn't say anything, he's looking at Dan.

SOPHIA (CONT'D)

Oh, this is my friend Daniel.

DAN

Hey man, good to meet you.

Zach turns to Dan and scrutinizes him. Then he grasps Dan's
hand and they shake with enthusiasm.

ZACH

Hello Daniel, it's good to meet
you.

DAN

You too, I--

ZACH

What are you-- sorry, were you
going to say something?

DAN

Just saying it's good to meet you
too.

ZACH

Thank you. Is that all you were
going to say?

DAN

Yeah.

ZACH

Great. And do you go running. Are
you a runner?

DAN

Oh, I drink a lot of coffee and running seems to relax me.

Zach nods and smiles, his hand still pumping Dan's. They stop shaking hands.

SOPHIA

Okay! It was good to see you again, Daniel.

DAN

You too. Will I see you again sometime soon?

ZACH

Good to meet you, Daniel. Have a good run.

Dan nods his thanks.

Sophia shrugs and turns to leave. When Zach doesn't follow, she turns. Zach turns and they leave together.

Dan watches them go.

39 INT. DAN'S BEDROOM - NIGHT 39

Dan sets up his iPhone so it's balancing against the wall, facing the window. He pushes a button, then gets into bed.

40 FLASHES OF IMAGES 40

A body submerges, a light swings, a woman stretches, Summer laughs, a pendant is jammed into rock, bodies thrash underwater...

41 INT. DAN'S BEDROOM - MORNING 41

Dan sits on his bed facing his window:

HE MISSES HER

Dan gets out of bed and grabs his iPhone. He presses a few buttons and watches something.

His face goes like this :s then like this :o

42 EXT. BUS STOP - MORNING 42

Richard sits, fingering the flower in his jacket. He looks up, sees Dan and nods.

RICHARD
 Good morning. How's the search going?

DAN
 Hard to say. I found what I was looking for but lost it again. So I'm back to searching.

RICHARD
 Ah. So am I.

DAN
 I'm Dan.

RICHARD
 Richard.

Dan and Richard shake hands. Dan goes back to standing, then turns suddenly to Richard.

DAN
 Richard, strange things are happening to me and... well, I've decided I'm just gonna go with them.

RICHARD
 Okay?

DAN
 It's my day off today and I was thinking about walking in. Do you fancy joining me?

RICHARD
 You don't want me slowing you down, son.

DAN
 I've got no time pressure. You can tell me about your search.
 (Beat)
 Who do you miss?

Richard is slightly surprised. He stands.

RICHARD
 I'll tell you on the way.

43 EXT. MOUNT VIC WALKWAYS - MORNING

43

Dappled sunlight filters through swaying trees.

Dan and Richard walk slowly along a track.

RICHARD
How old are you, Dan?

DAN
Twenty six. You?

RICHARD
Older than twenty six.

DAN
Could've fooled me. So this person,
it's a woman I'm guessing?

RICHARD
Isn't it always? Yes. She was a
girl when I met her.

DAN
Then she grew into a lady.

RICHARD
That's right, you've heard this
one? Genevieve Lillian. Beautiful,
funny, smart, all the rest of it.

DAN
And you haven't seen her for a
while? How long?

RICHARD
Forty five years.

DAN
Jesus! And you're still looking for
her? She might be completely
different!

RICHARD
No doubt she is completely
different.

DAN
So why? Why bother?

RICHARD
Have you ever been to a beach you
really loved before? As a kid?

DAN
Sure.

RICHARD
Say something happens to it. Or to
you. And you can't go there
anymore. You go to other beaches,
finally settling on one other, and
you swim in it until it's take away
from you.

(MORE)

RICHARD (CONT'D)

Isn't there some part of you that would want to go back to that first beach, even if it is completely different, just to see it again?

DAN

What if it's polluted?

RICHARD

Just to see it again.

Dan nods. They walk in silence.

DAN

So what happened? With Genevieve?

RICHARD

Well, I had it in for her from the... maybe the second conversation we ever had. Somehow I caught her attention too. Which was a surprise. She was a lot older than me.

DAN

Probably still is.

RICHARD

Ha, yes.

DAN

How did you get her attention?

RICHARD

I hassled her friend for her phone number. I still remember it.

DAN

Yeah?

RICHARD

Yeah. Forty seven.

Dan laughs.

DAN

So then what? Why did you break up?

RICHARD

Her father. Well, that's not fair. Her father was just looking out for her.

DAN

What do you mean?

RICHARD

I proposed, I promised I'd be there to help out, but that wasn't enough.

DAN

Help out with what?

(beat)

You got her pregnant?!

(Richard nods)

That'll do it.

RICHARD

It did do it. And when Genevieve said she wouldn't stop seeing me, that we were going to be married, he moved the family away. And I never saw her again.

DAN

What about the kid?

RICHARD

He would've made her get rid of it.

DAN

Jesus.

RICHARD

I never ended up having kids. Always wanted to.

They walk in silence for a while.

DAN

You didn't write to her?

RICHARD

Of course I wrote to her! They never got to her. She changed her name.

DAN

Couldn't you just call her or something? Facebook her? Tweet at her or something?

RICHARD

Ha. I heard she found happiness, married another fella. Last I heard she moved here. That's why I'm here now. Consider it my version of tweeting.

DAN

Waiting for the bus, smelling the ocean.

RICHARD
She loved the ocean. Rougher the better.

DAN
Wearing your flower.

RICHARD
It was her favourite flower.

DAN
I gathered as much. Genevieve Lily?

RICHARD
Lillian. But this is a tulip.

DAN
Well Richard, we're not gonna find her here.

RICHARD
No. But I appreciate the walk. And the company. Thank you, Dan.

Dan smiles and they walk on through the bush.

44 EXT. SUMMER'S STREET - MORNING

44

Dan stands on the corner. He types on his phone.

SUMMER (O.S.)
Dan?

Summer stands in school uniform, looking confusedly up at Dan.

DAN
Summer-Rae! I have a favour to ask you...

SUMMER
Okay...?

DAN
Sophia. Your babysitter. I'm interested in getting her phone number.

SUMMER
Ew no, that's creepy.

Summer starts walking. Dan walks with her.

DAN
What? Why?

SUMMER
I dunno, it just is.

Dan shrugs and continues to type on his phone.

SUMMER (CONT'D)
What do you want it for anyway?

DAN
(at phone)
Aha, born Te Awamutu 1946. Moved
to... damn.
(to Summer)
I want it because I want to talk to
her again.

SUMMER
Natalie's still giving me shit.
Mainly just verbal now though. "Hey
Summer, got your period yet? We all
have!" in front of Beni even.
(beat)
Hey!

Dan looks up from his phone.

SUMMER (CONT'D)
I'm talking to you. Do you want
Sophia's number or not?

Dan goes to put his phone away but Summer grabs it from him.

SUMMER (CONT'D)
What are you even...
(reads phone)
Who's this?

DAN
An old man's long lost love.

Summer looks up at Dan disgusted.

SUMMER
Why are you looking at her?

DAN
I'm trying to find her.

SUMMER
(laughs)
By googling her?

Dan shrugs.

SUMMER (CONT'D)
I'll make you a deal. I'll help you
if you help me.

DAN
 Summer, I'm not helping you fake
 your period.

SUMMER
 Ew no! I mean with... Beni.

Dan considers. He nods. They set off walking together.

45 EXT. SCHOOL - MORNING

45

Dan and Summer walk to the entrance of the school. Summer's
 clacking away on Dan's phone.

DAN
 Okay. You've tried being yourself
 and that doesn't work.
 (Summer nods)
 Just go up and talk to him.

SUMMER
 What do I say though?

DAN
 Why don't you ask your mum?

SUMMER
 Mum's always at work.

DAN
 Ask your dad.

SUMMER
 I don't see my dad.

Dan nods. They walk in silence for a while.

SUMMER (CONT'D)
 Like, what are you going to say to
 Sophia?

DAN
 Probably hello, it's Dan here, how
 are you?

SUMMER
 That's so boring!

DAN
 What does Beni like doing?

SUMMER
 He loves music. He has a guitar and
 he can play it and sing. He has a
 really great voice.

DAN
There you go, tell him that.

SUMMER
I can't tell him that!

DAN
Of course you can. Why not?

SUMMER
Coz he'll think I'm a dick!

DAN
He probably already thinks you're a
dick. You have nothing to lose.

SUMMER
Shut up, Dan!

Dan laughs as Summer hits him.

Dan and Summer are at the school gate. They stop. Summer
hands Dan's phone back.

SUMMER (CONT'D)
She worked at Outer Limits fishing
charter until 2009.

DAN
Where is that?

SUMMER
Doesn't say. Sorry.

DAN
That's okay. Outer Limits. Thank
you.

SUMMER
You're welcome. I'm late.

DAN
I know. Good luck. Oh and hey--

SUMMER
It's in there already.

Dan smiles his thanks. Summer nods and walks into school.

Dan pulls out his phone dials as he walks... BAM!

He's walked into someone. Dan looks up... it's the big boy
with the tattoos. Rongo.

Rongo cricks his neck and stands a couple of inches taller.

Dan swallows. His phone rings in his ear. Ring ring.

Rongo pushes past Dan and keeps walking. Dan watches him go.

SOPHIA
(through phone)
Hello?

Dan snaps out of it and concentrates on the phonecall.

DAN
Hello, it's Dan here, how're you?

INTERCUT:

46 INT. SOPHIA'S ROOM - DAY

46

Sophia sits at her desk with her laptop open in front of her and books laid out. She's closing books and packing up.

SOPHIA
Daniel? Hi... how did you get this number?

DAN
Summer gave it to me. Are you busy today?

SOPHIA
I am, yeah. I have to drop something off to a professor who lives a while away.

DAN
Whereabouts?

SOPHIA
Castle Point.

DAN
No time for a coffee?

SOPHIA
Ummm. Sorry, no. I really need to get this thing there. He doesn't use email or anything... it's stupid.

DAN
How're you getting there?

SOPHIA
Borrowing my flatmate's car but I can't drive manual so I'm kinda stuck.

DAN
Well...

47 EXT. WELLINGTON MOTORWAY - DAY

47

Dan and Sophia are in a car speeding down the motorway. Dan's driving.

SOPHIA

This is an interesting choice for a first date.

DAN

Well, I kinda consider yesterday our first date.

SOPHIA

Really?

DAN

Definitely. We walked along the beach, talked...

SOPHIA

Fair enough.

(beat)

What made you get my number from Summer?

DAN

Um, I don't know.

SOPHIA

Come on.

DAN

Okay, you actually wanna know?

SOPHIA

Definitely.

DAN

I met a guy this morning. Well, I wait at the bus stop with him every morning, but we've never properly chatted. This morning he tells me he used to be in love with this lady, but they got separated. He's been trying to find her again for forty years.

SOPHIA

Wow.

DAN

Yeah, wow. So I was like, right. Better call Sophia.

Silence for a beat. Sophia looks over at Dan, slightly intrigued.

SOPHIA
Okay question time. Go.

DAN
Oh, I start? Okay. One, how old are you?

SOPHIA
Twenty six. You?

DAN
Same. Two, what's your middle name?

SOPHIA
Amelia. Yours?

DAN
Jacob. Three, favourite feeling in the world?

Long pause.

SOPHIA
PG answer: A really hot bath. So hot it takes ten minutes to lower yourself into it.

Dan scrunches up his face.

SOPHIA (CONT'D)
What's yours then?

Dan opens his mouth to answer, then stops himself. His expression is cheeky. Sophia laughs.

SOPHIA (CONT'D)
Don't answer that. Okay, you really just go with the flow, don't you?

DAN
What do you mean?

SOPHIA
This whole trip. You just dropped what you were doing to come all the way out here with me.

DAN
I wasn't doing anything.

SOPHIA
Oh come on.

DAN
Okay, well... something's telling me to go with the flow. Let's just say that.

48 EXT. VARIOUS TRAVELING SHOTS 48

Music accompanies beautiful shots of the car climbing over the Rimutakas, driving from Wellington to Castle Point.

49 EXT. CASTLE POINT, CAR PARK - DAY 49

A moody beach. Windy. Grey sky. Devoid of people.

Sophia pulls the car up and her and Dan get out. Sophia's holding a sheaf of bound paper.

SOPHIA

I won't be long. Where will you be?

DAN

Nearby. Txt me.

Sophia nods and hurries off.

Dan walks out onto the beach and pulls out his phone. He sits, gaze set downwards at his phone.

Behind him, we see a boat in the water. We FOCUS PULL to it and it's name across the hull is very clear:

Outer Limits.

We FOCUS PULL back to Dan. He hasn't seen the boat. He puts his phone away and looks out to the sea.

Dan takes a deep breath and relaxes. His eyes settle on the boat... then he sees it.

DAN (CONT'D)

Hey!

50 EXT. CASTLE POINT, BEACHSIDE - DAY 50

Sophia walks back along the beach. She gets her phone out.

DAN (O.S.)

Sophia! Sophia!

Dan runs over to Sophia and grabs her, excited.

SOPHIA

What? What's wrong?

DAN

Come with me.

51 EXT. CASTLE POINT, FLASHBACK - DAY 51

A FISHERMAN stands in front of his boat, talking to Dan. Slightly de-saturated, classic flashback style.

DAN (V.O.)
The lady. The lady the old man is
searching for. I found her.

52 EXT. CASTLE POINT, LAGOON - DAY 52

Jagged rocks and churning sea foam. Dan and Sophia walk along the rocks. They don't talk, but admire scenery.

DAN (V.O.)
She moved here in 1970 with her
husband and a child.

53 EXT. CASTLE POINT, LIGHTHOUSE - DAY 53

A lighthouse reaches into the clouds. Dan and Sophia climb the wooden steps leading through rocky terrain to it.

DAN (V.O.)
She'd walk up to the lighthouse
almost every day. Stand up there,
breathe a bit, come back down.

54 EXT. CASTLE POINT, LIGHTHOUSE NEARBY ROCKS - DAY 54

Rocks jut out over the sea. Sophia looks out from them, relaxed, while Dan looks around shiftily, huddled against the wind.

DAN (V.O.)
One day, a decade or so after her
husband died, after one more walk
to the lighthouse, she left. But
this is the thing--

Dan turns to leave but a glint of light catches his eye.

Jammed between two rocks...

Something silver.

DAN (V.O.)
She knew one day someone would come
looking for her, or so she hoped.
And when that day came, she wanted
them to search.

Dan pries the silver thing from the rocks and looks at it.

Sophia joins him and they look down at it.

55

EXT. CASTLE POINT BEACH DUNES - EVENING

55

CLOSE UP: Dan's hand opens, revealing--

An oval, silver pendant the size of a 50c coin. The broken hinge on one side reveals it's half of a whole.

Inside the frame is a black and white photo of a lady.

SOPHIA

She's very pretty.

Dan and Sophia are on a makeshift picnic blanket, fish and chips and drinks half eaten and drank.

DAN

Genevieve at about twenty six. Our age.

SOPHIA

And she left it there on purpose?

DAN

I'd say so. As a way to encourage him to keep looking. It's so... agonizing.

SOPHIA

I was gonna say romantic.

DAN

(motions around)
This is romantic.
(at pendant)
This is agonizing.

SOPHIA

You have to give it to Richard.

DAN

I don't know where he lives. The only lead I have is the bus stop. Or wherever purple tulips grow.
(Beat)
Okay question time! You ready?

SOPHIA

Go for it. Wait! Okay I'm ready.

DAN

One, where did you grow up?

SOPHIA

Wellington. You don't have to number the questions.

DAN

Two, favourite pastime?

SOPHIA

Movies. Any genre. Now me. Picture a house, what does it look like?

DAN

Small, plain, tiny windows with the curtains drawn. No fence. Three, what do you do for fun?

SOPHIA

Have baths. No, okay. Um, to be honest, this is gonna sound boring, I study.

DAN

Ew, what?

SOPHIA

Told you. I read and I watch videos online.

DAN

About psychology?

(Sophia nods)

Is that why you meet with Zach?

SOPHIA

Other way around. I study psychology because of Zach.

(Dan is confused)

Zach's mother was my favourite teacher at school, so we'd hang out a bit. Then he started to change, withdraw from people, isolate himself, just--

(Sophia holds her hand out)

A flatline. No real emotion. His mother died and he got worse. He had nobody left but his grandmother. And me.

DAN

That's a lot of pressure.

SOPHIA

But it's not. When he has good days he's still really funny. Dry and... you'd never notice, you know? Did you know, for someone with his condition, he should have a case manager, see a clinical psychologist twice a week, a counsellor, and an occupational therapist? That's what would really help him. But as it stands, he sees a doctor maybe once a month? They check his doses, send him on his way. It's bullshit.

DAN

Wow.

SOPHIA

Knowing him has made me appreciate how easy we have it. And to enjoy myself more. Take risks, say yes to things. Okay, there are two paths, a fast one and a scenic one. Which would you take?

DAN

Am I in a rush?

SOPHIA

You're not not in a rush.

DAN

Scenic.

SOPHIA

Bullshit.

DAN

What?

SOPHIA

Sorry but that's bullshit! The whole day you've barely looked up.

DAN

That's very unprofessional of you to say.

SOPHIA

But it's true, right? You haven't been appreciating how beautiful it is here.

DAN

Of course I have. It's been great!

SOPHIA

Look!

Sophia points at the beach. It's fucking gorgeous really. Almost sunset.

DAN

Looks great.

(Sophia scoffs)

What do you want me to say? It's sand and a sky and... The colours are nice?

(Sophia laughs)

I'll make more of an effort. Four, what colour underwear do you have on?

SOPHIA
Black-- hey!

Dan bursts out laughing.

SOPHIA (CONT'D)
That's you making an effort?

DAN
Taking risks, yeah. Paid off.

SOPHIA
Black but I put them on before I
knew I'd be seeing you.

DAN
That's even sexier.

SOPHIA
What's your relationship like with
your mother?

DAN
Aw, mood-killer!

SOPHIA
I had to! Black and lacy. Answer.

DAN
Okay. That's kind of an interesting
one. But you answered the underwear
one so it's only fair. Unless you
wanna know about my underwear?
(Sophia shakes her head)
Normal briefs. Okay. Um, my
relationship with my mother doesn't
really exist. She left ages ago.

SOPHIA
That sux.

DAN
Eh. Well, yeah, it did.
(Long beat)
Is your silence cue for me to
elaborate?
(Sophia nods)
Right. Um, it's not really that
interesting. She just left really.
Found someone else.

SOPHIA
Frustrating.

DAN
I guess.

SOPHIA
Be honest, Daniel.

DAN
Okay, honestly? I fucking hate her
for it.

SOPHIA
Why?

DAN
Coz I was ten. And it completely
fucked me up.

SOPHIA
You don't seem fucked up to me.

DAN
I went really quiet, completely
missed my teenage years, you know?
Didn't have any friends, couldn't
talk to girls, couldn't concentrate
on school. And she didn't give a
reason, there was no...
constructive feedback about what I
could've done to make her stay. So
why try at all?

Dan reels it in. He's let himself get on a roll and is
embarrassed.

SOPHIA
I'm glad you're trying with me.
Seems to have worked out pretty
good.

DAN
Yeah? This is the most I've talked
about it for a long time. It's the
most I've talked about it at all, I
think.

Dan coughs and takes a big sip of his drink.

Sophia takes the pendant from the blanket. She threads the
piece of fishing line through the ringlet and ties the ends
together. Dan looks out to the view.

SOPHIA
I think you should wear this.

Dan leans forward and Sophia lets the necklace fall around
his neck.

DAN
The medal of Genevieve. Thanks.

They smile at each other and look out to the sea.

56 INT. SOPHIA'S CAR - EVENING

56

Sunset paints Dan and Sophia orange. They drive in silence. Dan turns to Sophia.

DAN

Okay I've got one. Will you think I'm uncool if I said today was my favourite day I've had for a long time?

SOPHIA

No. Will you think I'm a slut if I say I don't really want it to end so I think you should stay over?

DAN

Depends, will we have sex?

SOPHIA

Depends, do you want to?

DAN

Depends, do you want to?

SOPHIA

Depends on the answer to my question before the last one.

DAN

(thinks)
I'm so confused.

SOPHIA

Stay over. Let's have sex.

Dan cracks up laughing.

57 INT. SOPHIA'S BEDROOM - NIGHT

57

Beneath stylish trinkets, colourful scarves and jewelry hanging from mirrors, there is movement beneath blankets.

Sophia giggles. She is on top Dan.

Dan won't stop kissing her.

SOPHIA

Hey.

Sophia pulls his head back and looks at him in the eye. He calms. They look at each other.

SOPHIA (CONT'D)

Whatever happens, Genevieve needn't see.

DAN

Oh, she's seen it all.

The giggling and smooching continues and we pan over to the window, giving them some privacy.

58 EXT. SOPHIA'S HOUSE - NIGHT 58

Sophia's house. Moon in the sky. Nice night.

(We'll revisit this shot later in flashback)

59 FLASHES OF IMAGES 59

A body underwater thrashes, a mouth gasps for air as it breaches the surface. An old lady twitches, hits the ground. Lipstick traces over a mirror. A body is thrown into a vase making it smash. A head hits a basin.

Blackness.

60 INT. SOPHIA'S HOUSE, BATHROOM - MORNING 60

HELENA (O.S.)

Holy shit!!

Dan's eyes snap open. Helena, Sophia's flatmate, stares down at him from the doorway.

HELENA (CONT'D)

What the fuck? What the fuck is going on? Who the fuck are you?!

There is blood on the basin, the floor, and Dan's head. Dan looks to the mirror -- it's covered in smeared lipstick.

Sophia arrives, surveys the scene.

SOPHIA

Dan? Are you okay? What happened?

HELENA

His blood! My lipstick on the mirror? What -- who the fuck are you?!

SOPHIA

Dan, Helena. Helena, this is Dan, the random guy I brought home last night.

Dan looks at the mirror, trying to decipher the lipstick writing.

HELENA

Who the fuck? I go out for a night
and come home to this?

SOPHIA

Dan, are you okay? Can you stand?

Dan gets to his feet with Sophia's help.

HELENA

(Walking away)

I can't believe this shit, that
lipstick isn't cheap crap either,
it's legit.

SOPHIA

I'll buy you some more lipstick,
Helena, don't stress. Dan, go lie
down, I'll get you some water.

HELENA (O.S.)

What the fuck is this? The fucking
lounge too?!

Dan nods, takes another glance at the mirror, then leaves.

61 INT. SOPHIA'S HOUSE, LOUNGE - MORNING

61

The lounge is ransacked. Furniture is tipped over, bits and
pieces are smashed. A brawl has taken place.

Helena looks at Sophia who looks at Dan, who stares at the
mess. Dan walks away.

62 INT. SOPHIA'S BEDROOM - MORNING

62

Dan paces around the room, necklace beating softly against
his chest. He spins around, knocking into the glass of water
being given to him by Sophia.

It falls to the floor, spills everywhere.

DAN

Fuck!

Sophia takes a step back away from Dan.

DAN (CONT'D)

What? You're afraid of me now?

SOPHIA

You, no. The situation? Yes,
slightly. Are you okay? Is your
head sore?

DAN

What happened? Sophia, I've been receiving messages. I should've told you. They've been leading me to do things, meet people, now I've made promises and... I really, really like you.

SOPHIA

When you say messages, are they like voices or--

DAN

What? No! They're written... physically... That was one on the mirror.

(Beat)

I'm not crazy.

SOPHIA

I'm not saying you're crazy. I'm just... give me a second to think.

(Under her breath)

Fucking deja vu.

DAN

Deja vu? What do you mean?

SOPHIA

Nothing.

DAN

What do you mean deja vu? This has happened before? Wait, Zach? You're comparing me to that...

SOPHIA

That what?

DAN

Nothing.

SOPHIA

No, go on. Comparing you to that what?

DAN

That fucking weirdo.

SOPHIA

Weirdo? Daniel, he's a person--

DAN

He acts like a serial killer!

SOPHIA

The only person Zach is a danger to is himself.

DAN

Oh my god that's the line you use
when you're trying to convince
someone that someone who is clearly
a psychopath isn't a psychopath!

SOPHIA

Two percent of schizophrenics ever
act out violently, that's the same
as bipolar cases. That's the stigma
he's had to live with and people
like you--

DAN

Have you slept with him?

SOPHIA

Where the *fuck* did that come from?

DAN

Well you slept with me easily
enough, you can't blame me for
being curious.

SOPHIA

I beg your pardon?

Dan looks like he's regretting saying that. He grabs his
clothes.

SOPHIA (CONT'D)

Don't you dare leave now. Stay and
tell me what's going on with you.

DAN

You can't help me, Sophia.

Dan walks out.

SOPHIA

Daniel, you're being an asshole,
don't walk--

DAN

Good to meet you, Helena!

Sophia doesn't move to follow him. Instead, she walks calmly
to the glass of water and picks it up.

Then she sits on the bed and tries to breathe.

63 INT. DAN'S BEDROOM - MORNING

63

Dan walks into the room, blood on his face, and checks the
window. It's clean.

Angry, he walks out again.

- 64 INT. DAN'S HOUSE, SHOWER - MORNING 64
Steam rises as water cascades over Dan's head, washing the blood away.
Dan carefully touches his head then jerks away as if burnt.
- 65 INT. DAN'S BEDROOM - MORNING 65
Dan, with wet hair, pulls on the necklace as he paces around his room. The window is still clean.
- 66 EXT. BUS STOP - MORNING 66
Dan stands at the bus stop alone. He fingers the necklace pendant, looking around.
A bus pulls up, it's hissing brings us to--
- 67 INT. CAFE - DAY 67
Dan steams milk. He looks like shit.
Dan looks out the window and doesn't see--
- 68 EXT. CAFE - DAY 68
Zach watching Dan. He looks bad. Freaky.
- 69 EXT. WELLINGTON SCENIC SPOT - DAY 69
Dan runs through his usual spot, faster than usual, face red and eyes fixed ahead. The necklace beats against his chest.
- 70 EXT. CROSSROADS - DAY 70
Dan runs through, takes the left fork.
Dan reappears, takes the right fork instead.
- 70A EXT. AIRPORT PIER - DAY 70A
Dan runs past the airport pier. Little splashes of sea spray splatter him as the waves explode against it.
- 71 EXT. BEACH - DAY 71
Dan runs fast along the beach, tuckering himself out. He comes to a stop and pulls his earphones off. Sucks in air like a dying man.

SOPHIA (O.S.)

Hey.

Dan jumps out of his pants. Sitting wedged in the rocks is Sophia.

DAN

Faaaaaaark me!

Sophia doesn't laugh. She's still angry.

DAN (CONT'D)

Sophia.

A long beat of silence.

DAN (CONT'D)

I freaked out.

SOPHIA

Why?

DAN

Coz I have no idea what happened.

Dan nods.

SOPHIA

Why did you freak about Zach?

Dan shrugs.

SOPHIA (CONT'D)

When I said deja vu, I wasn't meaning Zach. I had a boyfriend who was a messy drunk. He used to piss on my floor and not remember it. It was a stupid thing to say.

DAN

I'm sorry about the stuff I said. Who cleaned up the blood?

SOPHIA

Me.

Dan almost laughs but stops himself.

DAN

I owe you. I never want to be around people, but all I've been thinking about today is how much I want to be around you.

SOPHIA

Are you okay?

Dan nods. They start walking together.

DAN
Which way should we go?

SOPHIA
Left.

72 EXT. AREA BY WAREHOUSE - DAY

72

Sophia and Dan walk.

Up ahead Sophia sees a figure, standing still, looking at nothing. It's Zach.

SOPHIA
Zach?

Zach doesn't turn or make any movement. Sophia approaches him and places her hand gently on his arm. Dan hangs back and watches.

Zach looks at Sophia blankly.

SOPHIA (CONT'D)
Zach, are you okay? How're you feeling?

Zach looks from Sophia to Dan. His brow furrows.

SOPHIA (CONT'D)
Me and Daniel were going for a walk.

Zach stares at Dan.

DAN
You alright, Zach?

Sophia holds up a hand to quieten Dan.

SOPHIA
What are you doing out here, Zach?
Are you meant to be working? Isn't your workplace close by?

ZACH
(to Dan)
How's your run today? Do you usually come this way? I haven't seen you come this way before.

DAN
Na, I don't.

Zach looks at Dan for a beat then leans in to whisper something to Sophia. Dan can't hear.

SOPHIA
 Nobody's trying to take anyone away
 from you, Zach.

Zach laughs humourlessly. He glances at Dan, his eyes dart to the necklace, then he grabs Sophia's arm.

DAN
 Hey--

Things happen fast. Dan takes a step forward. Sophia tries to motion to Dan to stay. Zach pulls Sophia away from Dan, twisting her arm without meaning to.

SOPHIA
 Ow!

Dan rushes forward and pushes Zach off Sophia.

SOPHIA (CONT'D)
 Dan, no!

Zach steps toward Dan. He's a lot taller than him.

ZACH
 I know you did it.

SOPHIA
 Daniel didn't do anything, Zach.
 (to Dan)
 Maybe it's best if you...

Dan doesn't move.

ZACH
 I'm onto you.

Dan pushes Zach away from him. Zach pushes Dan away from him roughly. Dan shuffles, comes messily back with a swing at Zach's face.

Dan's fist connects with a crack and Zach is knocked to the side.

SOPHIA
 Dan!

DAN
 Well fuck! What am I supposed to do?

SOPHIA
 Go! Just go and I'll see you back at mine.

Sophia goes to Zach and tries to soothe him with words. Dan watches for a beat, then walks away.

73 EXT. AROUND THE CORNER - DAY 73

Dan walks a few paces then sways, stumbles, and has to sit. The frame BULGES (Hitchcock zoom?). Dan breathes heavily.

74 INT. SOPHIA'S ROOM - EVENING 74

Dan cradles his fist. An ice pack lands on it.

DAN

Ow!

Dan takes the pack and presses it against his fist. He looks up at Sophia, who threw it.

SOPHIA

Come on, Daniel. Why did you do that for?

DAN

Coz he was hurting you.

SOPHIA

He was trying to protect me.

DAN

From me?

SOPHIA

He wouldn't talk to me. He wouldn't tell me anything. Something's happened.

DAN

It's me.

SOPHIA

It's not you, Daniel. It's got nothing to do with you.

DAN

Kinda felt like it did. He straight up said 'you did it'. I'm not self-absorbed or anything, but it kinda felt like he blamed me for something.

Dan shrugs, lies back on the bed, presses the ice pack against his hand, and winces as his head hits the pillow. He closes his eyes.

SOPHIA

You know what I find most fascinating about my studies?

(MORE)

SOPHIA (CONT'D)

Anyone who studies the brain has to remember: we still have next to no idea how the brain actually works.

Sophia pulls her top off, readying herself for bed. Dan is still laid back. He murmurs, but is falling asleep.

SOPHIA (CONT'D)

Phenomena that can't be explained. Chemistry that simply works differently. And we have no idea why. We just have to accept it and do what we can.

Dan is asleep. The camera creeps closer.

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

Damn it, why did we have to turn left? Why couldn't we have turned right? Turn right.

75 FLASHES OF IMAGES 75

The flashes are VERY different. All the flashes we've seen previously are being played in REVERSE.

In between the flashes of Sophia and the water, we see Dan's eye flickering in Sophia's room and Dan's eye flickering in his own room (different lighting and colour).

76 INT. DAN'S BEDROOM - NIGHT, 5 NIGHTS AGO 76

The frame BULGES then BOUNCES back to normal. Half the frame is out of focus. All sound has a muffled echo.

Dan stirs.

He sits up. The camera swooshes around him.

INTERCUT/DOUBLE
EXPOSURE:

77 INT. SOPHIA'S BEDROOM - NIGHT 77

Dan is sat up in Sophia's bed. The camera swooshes around him in the opposite direction.

Dan gets out of bed -- sleepwalking. He stumbles to the side of the room.

We watch as Dan sleepwalks, grabs a pen from his desk and writes on the window in big letters:

TURN RIGHT

Dan finishes the writing and stands back.

A rushing sound crescendos and the frame BULGES again.

78 INT. SOPHIA'S BEDROOM - MORNING

78

Dan springs up in the bed, panting, then grasps the back of his head in pain.

Morning sunlight paints Sophia's face atomic tangerine orange. She groans awake.

SOPHIA

Bad dream?

Dan breathes. Nods.

SOPHIA (CONT'D)

You were out to it last night.
Straight into another dimension.

DAN

What?

SOPHIA

Last night. You fell asleep so quickly. Before we could even do it.

Dan forces a laugh, then gets out of bed.

79 INT. SOPHIA'S HOUSE, BATHROOM - MORNING

79

Dan sits on the closed toilet seat, breathing. Score is nice and low.

DAN

(listing on his fingers)
Turn right. Alleyway... Relax. See?
He misses her...

He turns his head and we see the mirror.

FLASH: Lipstick smeared all over the mirror. The last note.

Helena walks into the bathroom. She sighs when she sees Dan, then notices he's on the closed toilet seat.

HELENA

You again.

DAN

It's all cleaned up.
(Helena nods)
Looks great.

Dan strolls into the bedroom and begins dressing. Sophia watches him from the bed.

DAN
Your flatmate hates me.

SOPHIA
Can't blame her.

DAN
True.

SOPHIA
Where are you going in such a hurry?

DAN
Yesterday we should've turned right, right?

SOPHIA
What?

DAN
Yesterday, you said we should've turned right. Then we would've have bumped into Zach and I wouldn't have... you know.

SOPHIA
Punched a defenceless man in the face.

DAN
He's bigger than me.

SOPHIA
Still.

DAN
Still. True.

SOPHIA
What are you getting at?

Dan thinks. Should he tell her? Opens his mouth...

DAN
Nothing. Thanks for the great night. Sorry we didn't get to do it.

Sophia laughs as Dan kisses her goodbye.

81 INT. DAN'S BEDROOM - MORNING

81

Dan inspects his window. No writing.

Dan looks around and sees the pen he's used to write the notes. He inspects it, then puts it back down as if frightened of it.

82 EXT. ALLEYWAY - MORNING

82

Dan walks to the entrance of the alleyway. He peers down. Nothing.

He walks through, slowly at first, then speeding into a jog.

Dan gets to the other side.

Dan turns back through. He stands in the middle of the alley, looking around.

As he turns to leave, someone appears at the opposite end of the alleyway. He peers down -- can't make out who it is.

Dan walks down to the figure.

DAN

You.

It's Imogen. She shrugs.

IMOGEN

Me what?

DAN

You've been sending me the notes.

IMOGEN

Dan, I told you, I have no idea what you're talking about.

Imogen pushes past.

DAN

Wait! I owe you an apology.

Imogen keeps walking.

DAN (CONT'D)

I took advantage of you. You had just come out of a relationship and I saw that sleeping with you would take zero emotional investment on my half.

Imogen turns.

DAN (CONT'D)
 I did that because... it's
 despicable and I did it because
 I...

Imogen waits.

DAN (CONT'D)
 I'm sorry.

Imogen walks back to Dan. She scrutinizes him, taking in the necklace. Apparently convinced he's genuine, she smiles.

IMOGEN
 You're different.

DAN
 Yeah I had an epiphany. I guess.
 You know what they say.

Imogen smiles, then turns and walks away.

IMOGEN
 All roads lead to the heart.

DAN
 What? Imogen, what did you say?

Imogen turns.

IMOGEN
 That's what they say. People who
 wear that necklace.

DAN
 What necklace? What?

IMOGEN
 Eve wears one exactly like it and
 says, "All roads lead--"

DAN
 Eve? Who's Eve?

IMOGEN
 Eve from my Tuesday morning class
 you were flirting with.

Big old CRASH ZOOM on Dan.

DAN
 Holy shit.

Multi-coloured flowers paint the screen. In the background we see Dan running in the entrance of the gardens.

He searches, scanning the gardens, then sees a GARDENER.

DAN
Tulips!

GARDENER
You can't pick the flowers, sir--

DAN
Not to pick, just to look at.

GARDENER
Well, tulips is kind of a broad term--

DAN
Purple. Um, there's one in particular, it's got a complex uvule... labyrinth to the ovaries...

GARDENER
Oh! The pernicula Violeta. Otherwise known as The Alleyway Tulip.

Dan stares.

GARDENER (CONT'D)
It's down in the European section, over the east hill. If you've hit the sculptures, you've gone too far.

Dan takes off running.

84 EXT. BOTANIC GARDENS, TULIP BED - DAY

84

Purple tulips crowd the frame.

Richard sits on a park bench, eyes unfocused, a small smile on his face.

A sound makes him look around. He smiles when he sees Dan.

RICHARD
Dan, my friend! Still searching?

Dan shakes his head. He pulls the necklace out from under his shirt and throws it to Richard.

Richard looks at the pendant. He doesn't react.

DAN
Genevieve goes by the name Eve.
She's here in the city.
(MORE)

DAN (CONT'D)
Tomorrow morning around seven
thirty she'll be at the waterfront.
Frank Kitts park.

Richard doesn't say anything.

DAN (CONT'D)
You can bus there tomorrow morning.
(Beat)
Richard? She's here.

RICHARD
Where did you get this?

DAN
It was jammed in a rockface at
Castle Point. Long story. Richard,
I met her. A few days ago, on my
own search.

Richard finally tears his eyes from the pendant.

DAN (CONT'D)
Richard, she's beautiful. Hasn't
aged a day.
(Beat)
You okay?

Richard holds up a finger. He needs a second.

DAN (CONT'D)
I can come with you.

RICHARD
I'm not going.

DAN
Ha, I know it's scary but--

RICHARD
I'm not going.

DAN
Shut up. What? You're not going?
Shut up.
(Beat)
The woman you've been looking for
most of your life... I don't think
I'm hearing you. I'll meet you at
the bus stop, okay? Seven AM.

Dan turns to walk away.

RICHARD
I can't see her.

DAN

Don't be a fucking idiot, Richard.
Of course you can see her, she's
been waiting for you to come find
her.

RICHARD

You have no idea! It might be easy
for you to gallivant up to some
girl you have the hots for. You're
young, you have no idea what real
love is.

DAN

Real love? Richard, if I loved
someone, I wouldn't just walk away.
You can't just leave her.

RICHARD

Why not? She just left me.

DAN

Yeah and how did it feel?

A long beat of silence. Dan shrugs and walks away.

Richard is left with his thoughts and the pendant, staring
through them both at the flowers.

85	INT. CAFE - DAY	85
	Dan works behind the machine. Score carries us through.	
86	EXT. WELLINGTON SCENIC SPOT - DAY	86
	Dan runs around his usual spot in his pink gear.	
87	EXT. CROSSROADS - DAY	87
	Dan arrives at the crossroads and turns right.	
87A	EXT. AIRPORT PIER - DAY	87A
	Dan runs past the airport pier. We see him long lens. Rongo watches him from afar.	
88	EXT. BEACH - DAY	88
	Dan runs along the beach.	

89 INT. DAN'S BEDROOM - AFTERNOON 89

Dan throws his pink running gear on the floor.

90 INT. DAN'S HOUSE, SHOWER - AFTERNOON 90

Dan showers.

91 EXT. SOPHIA'S HOUSE - EVENING 91

Dan knocks on the door.

Sophia opens it and invites him in with a smile.

92 INT. SOPHIA'S LOUNGE - EVENING/NIGHT 92

Dan and Sophia sit end to end on the couch, each with reading material. They lie in silence. It's a comfortable, happy silence.

Dan puts down his book, suddenly annoyed.

DAN
Fucking Richard.

Sophia laughs.

DAN (CONT'D)
Well fuck. What an idiot.

Sophia puts her book down.

SOPHIA
He's scared. People are idiots when they're scared. It's scientifically proven that certain synapses misfire at times like that, chemical misfires that cause people to act in ways they normally never would.

Dan's quiet for a bit.

DAN
That doesn't really help.
(Sophia laughs)
What do I do? I can't just keep sticking my nose into his business, can I?

SOPHIA
Did I tell you how I met Zach?
(Dan shakes his head)
I was fourteen.
(MORE)

SOPHIA (CONT'D)

I was walking home from school one day when out of nowhere this girl from school jumps me. Had me up against a wall.

DAN

Why?

SOPHIA

Coz I'm Asian.

DAN

But you're NZ born.

SOPHIA

(shrugs)

I felt like I had something to be embarrassed about. Because I was different. Looked different. Acted a bit different. This girl had me in a headlock, suffocating me.

DAN

Jesus that's rough.

SOPHIA

Schoolgirls man. Brutal.

DAN

What happened?

SOPHIA

Suddenly she drops me, as if she's been stung by a bee. And I look around and realize somebody's told her to. Somebody's standing there, talking to her, helping me.

DAN

Zach.

Sophia nods.

DAN (CONT'D)

Back when he was...

SOPHIA

Before he was showing symptoms, yeah. I kinda pestered him, forced him to be my friend, and he helped me a lot through school.

(beat)

I was the first one to notice his silences. How his eyes wouldn't focus when he spoke. He'd pause mid-sentence and just...

(beat)

(MORE)

SOPHIA (CONT'D)

But I'll never forget that he was
the one who told me that even
though I liked to study,
perpetuating the Asian stereotype,
and even though I didn't get
invited to parties, that I was a
cool person.

Sophia is teary. Dan puts his hand on her leg.

93 INT. SOPHIA'S BEDROOM - NIGHT 93

In Sophia's room, Dan stirs.

He gets up and mimes writing on the window.

93A INT. DAN'S BEDROOM - NIGHT 93A

Dan sits up.

We follow him through the bulging, blurry world as he writes
the second note on his window:

ALLEYWAY

94 EXT. BUS STOP - MORNING 94

Dan checks his phone. He's alone at the bus stop.

95 EXT. FRANK KITTS PARK - MORNING 95

Bodies stretch in the sun. Imogen leads the class.

Dan watches from afar. There's no Eve.

Dan approaches the class, edging closer and closer to Imogen.
As she's talking, Dan leans in.

IMOGEN

Greet the sun, stretching just that
tiny bit further, that's it--

DAN

Where's Eve?

Imogen ignores Dan and continues the class.

DAN (CONT'D)

Excuse me? I hate to interrupt but--

RANDOM STRETCHER

She's not here.

People in the class are rolling their eyes.

DAN
Do you know where she is?

IMOGEN
Her grandson txt saying she had a fall.

DAN
Did her grandson say where she is?

IMOGEN
(to class)
Knee over your second toe, that's it.
(to Dan)
No. Sorry.

DAN
Okay. Thank you. Namaste everyone.

Dan rushes off.

96 EXT. SCHOOL - MORNING

96

Dan waits at the school gate. He nods to a couple of STUDENTS as they make their way inside.

A MOTHER sitting in a nearby car flashes Dan a dirty look, dripping with suspicion. He nods back. She winds down her driver's seat window.

MOTHER
You okay?

DAN
Fine. Just waiting for someone.

MOTHER
Oh yeah? Who?

DAN
A friend.

SUMMER (O.S.)
Dan!

Dan smiles as Summer approaches him.

SUMMER (CONT'D)
Why are you talking to Beni's mum?

DAN
Oh, I didn't know it was--

Summer freezes. Dan looks around.

BENI (12), a cool looking dude, gets out of the car. He throws his bag over a shoulder in SLO MO.

CLOSE on Summer. She's in love.

Dan looks between them. Smirks.

Beni nods to Summer. Summer nods back.

BENI
Hey Summer.

SUMMER
Hey Beni.

Silence. Beni and Summer just kinda smile.

DAN
Hey Beni.

Beni notices Dan as if for the first time. He nods.

DAN (CONT'D)
Summer tells me you've got the
voice of an angel.

Summer looks horrified. Beni looks stoked.

BENI
Oh. Oh cheers. Thanks Summer. I'll
see you in class ay? Cheers.

Beni walks into school. Summer rounds on Dan.

SUMMER
What was that?!

DAN
I was helping you out! You weren't
going to say anything, you were
just staring at him. Come on, I
scored you points.

SUMMER
What are you even doing here?

DAN
When do you want to catch up? I owe
you, remember?

SUMMER
Yeah, I'm not sure I want your
advice now. Beni thinks I'm a dick!

DAN
He does not. Didn't you see how
stoked he was? He thanked you for
the compliment.

(MORE)

DAN (CONT'D)

He would've been even more stoked
if it came directly from you.

Summer shrugs.

SUMMER

He knows I don't know anything
about music.

DAN

So?

SUMMER

So I don't have anything to talk to
him about.

DAN

You can talk about other stuff.

SUMMER

Like?

DAN

Like...

Summer waits, eyebrows arched.

DAN (CONT'D)

When are you free?

SUMMER

Tomorrow after school?

DAN

Deal. I'm come round with Sophia.

SUMMER

And you'll be there?

DAN

Of course I will.

SUMMER

And you won't be a dick?

DAN

I won't be a dick.

Summer smiles and holds out her hand. Dan shakes it. The bell
rings from the school and Summer high tails it inside.

Dan watches her go, then turns and glances a figure
disappearing behind a bush.

Dan walks quickly toward it, rounds the corner and sees the
figure walking away from him.

Tall, tough, tattooed Rongo.

DAN (CONT'D)

Hey!

Rongo ducks away down a side street.

Dan sprints after him.

97 EXT. SUBURBAN STREETS - DAY

97

Dan runs to the side street and rounds the corner.

Nobody's there. Up ahead, a jacket disappears out of sight.

Dan gives chase, running past mowed lawns and lined houses.

DAN

Hey! Come back! Who are you?!

Dan runs down the driveway where Rongo went. He's in the backyard of a townhouse.

Rongo hops a fence.

Dan launches over the fence, soaring over, until WHAM, BAM, SCUTTLE, he's down. Dan falls in a mess of limbs over some kind of strange metal structure.

98 EXT. SERENITY GARDENS - DAY

98

The density of the gardens mutes the street noise. It's quiet. Dan gets up, swearing and angry.

He holds the back of his head in pain.

EVE (O.S.)

Oh that was a nice fall! Have a good trip?

Dan spins in fright. It's Eve, the lady from yoga, Richard's long lost love. Dan pants and stares at her in confusion. She's dressed in baggy clothes and looks older, weaker, but is smiling.

EVE (CONT'D)

I'm sorry. Are you okay?

DAN

I'm just... what? What's going on, why are you here? Who's following me?

EVE

Is somebody following you, dear?

DAN

The big Maori dude, you saw him?

EVE

I'm afraid not. That sounds like something I'd remember.

DAN

(under his breath)

What the fuck is going on?

Eve politely waits for him to calm down.

DAN (CONT'D)

I'm sorry. I'm very glad I ran into you. I went to Frank Kitts this morning but you weren't there. My name's Dan.

EVE

I remember. How was the class?

DAN

I didn't go the class, I went to find you. You're Genevieve.

EVE

Oh! Aren't I lucky? I already have a spunky young man taking good care of me, but thank you. Are you stressed, Dan?

DAN

What's that?

EVE

You look very tense. I simply can't abide talking to people who are tense. Shake it off for me.

Dan shakes it off but is still incredibly stiff.

EVE (CONT'D)

I want you to do what I say. Relax your shoulders. Close your eyes.

Dan does as Eve asks.

EVE (CONT'D)

Relax your mouth. And your eyebrows. Make a sound for me.

DAN

Huh?

EVE

Any sound. Just let it out.

Dan lets out a little cough.

EVE (CONT'D)

Come on, a proper one. You can't relax and see until you let out what's inside.

Dan laughs, then lets out a long moan.

EVE (CONT'D)

That's it. Now I want you to take a deep breath. In...

Dan inhales deeply. The sound of the scene changes.

EVE (CONT'D)

And out.

Dan exhales. Things lighten. The scene feels more green. More orange. We hear the breeze, a gentle rushing, and Dan visibly relaxes.

EVE (CONT'D)

Relax. See.

Dan smiles, then opens his eyes.

DAN

Do you remember a man named Richard?

Eve's face registers shock, confusion, then almost sorrow.

EVE

Can you get me some water, dear?

Dan nods and runs inside to a lounge. Sitting in armchairs and wheelchairs are some other elderly people looking worse for wear.

Back outside, Dan hands Eve a glass of water. She takes it, sips it, and covers her heart/necklace with her hand.

EVE (CONT'D)

Is Richard still around?

DAN

Still alive, you mean? Yeah the guy looks great! He's looking for you.

EVE

He is? Well, he better hurry.

Eve laughs but Dan doesn't.

EVE (CONT'D)

So he's almost found me? Good on you, Richard. He always was a sprightly one. Younger and more energetic than me.

DAN

Can I ask a... a personal question?

EVE

You've already shaken my world, you may as well continue.

DAN

The baby. Did you um... Did your father make you...

EVE

My father, despite his mood swings, was a gentle and loving man. Never underestimate a father's love for his daughter.

DAN

So you had the baby.

EVE

I gave birth to a son. Yes.

Dan nods. Wow. He turns to leave. Before he does though;

DAN

One more thing. Why did you leave the pendant in the rock? Why make it so difficult to find you?

EVE

I believe that nothing worth having is easily obtained.

(beat)

Do you have a girlfriend, Dan?

(Dan nods)

Don't let her go. If someone tries to take her away, don't let them. Okay?

99

EXT. CUBA NIGHT MARKETS - NIGHT

99

Dan and Sophia walk around the Cuba Street night markets. Tasting food. Chatting. Laughing.

Director's note: We'll hopefully be able to film it all super guerilla. We'll take release forms with us and get people to sign them if they float into our shot.

Tiny depth of field so we don't have too many faces recognizable. Long lens so everybody's a blur and nobody looks at camera.

Dan watches Sophia as she talks. SLO MO as we bring in romantic score and Dan watches her.

Sophia gets up and walks off to a food stall.

Her phone rings. She's left her bag next to Dan. Dan glances at the screen, then picks it up.

ZACH (O.S.)

(on phone)

Sophia? Let's catch up tomorrow okay? How does lunch sound? My shout of course, to apologise about my despicable behaviour today. I don't know what came over me.

Zach forces a laugh. Dan glances at Sophia. She's not looking.

DAN

Zach, it's Dan. I don't think Sophia can make it tomorrow, mate.

Silence on the end of the line. We can hear Zach breathing slowly. Dan hangs up.

Sophia arrives back with food. Dan takes some and acts as normal as he can.

100 INT. SOPHIA'S BEDROOM - NIGHT 100

In between FLASHES of bodies twisting underwater and swinging lights, Dan stumbles from the bed and mimes on the window.

100A INT. DAN'S BEDROOM - NIGHT 100A

Dan, in the BULGED, BLURRY world, gets up and writes a new note on the window:

RELAX SEE

Dan steps back and stumbles over his pink running gear. He falls, sprawling himself on the ground.

101 INT. SOPHIA'S BEDROOM - MORNING 101

Dan wakes up on Sophia's floor.

SOPHIA

You okay?

DAN

Fine, fine.

CUT TO:

102 INT. SOPHIA'S BEDROOM - LATER 102
 Dan's bent over Sophia's desk, writing a handwritten letter.

103 EXT. BUS STOP - MORNING 103
 Dan waits at the bus stop. There's no Richard.
 Dan pulls out the letter, RICHARD written on the front. He jams it into a crevice in the bus stop seat.

104 INT. CAFE - DAY 104
 Series of shots to score:
 Dan makes coffees. Talks to customers. Watches the clock. Ignores Jared's jokes. Passing of time.

105 EXT. MOUNT VIC PARK - DAY 105
 Beni sits with his guitar on a tree stump, practising.
 Watching him from a safe distance is Dan, Summer and Sophia.

SUMMER
 What if he laughs at me?

DAN
 Laughter's good. He'll think you're funny.

Summer looks doubtful.

DAN (CONT'D)
 Tell him you sometimes walk by here, you had no idea he was gonna be here.

SOPHIA
 He'll see through that.

DAN
 What? How? It's a genius plan.

SOPHIA
 (to Summer)
 It's best to be honest. Completely honest.

DAN
 It's best to be honest most of the time and lie sometimes when you think it might be for the best.

SOPHIA

It's never for the best. Tell him you came here because you knew he'd be there, he'll be touched.

DAN

He'll be freaked out. I'd be freaked out.

SOPHIA

Right, yeah. Maybe tell him you see him in your dreams, that'll be much better.

DAN

Worked for me.

SOPHIA

So proud of yourself.

DAN

Course I am.

Summer watches Dan and Sophia's back and forth with bewilderment.

DAN (CONT'D)

Go. Good luck.

SOPHIA

Be honest.

Dan looks a tad guilty. Summer begins the long walk to Beni. She gets a few steps, then turns back.

Sophia and Dan shoo her forward. She turns and continues to Beni. He looks up and sees her.

BENI

Summer? Hey.

SUMMER

Hey Beni.

Long pause.

BENI

Whatcha doing?

SUMMER

(shrugs; then)
Whatcha playing?

BENI

You wanna hear it?

Dan battles with his guilt.

SOPHIA

Daniel, it's awesome you're doing this. It's usually a father's realm. I know she puts on a tough front, but she really misses him.

DAN

Where is the slacker?

SOPHIA

Restraining order from her mum.

DAN

Jesus.

SOPHIA

From what I understand he's a very loving man. Bit possessive, bit different, so people freak out. Bit like Zach. I think Summer would benefit greatly from seeing Rongo. He misses her.

(beat; under her breath)

Poor Zach.

Sophia checks her phone. Dan wrestles with himself, then breaks.

DAN

Sophia, Zach called you last night while we were at the markets.

SOPHIA

Oh. I didn't see... Did you pick up?

(Dan nods)

And what did he say?

DAN

That he wanted to catch up today. Apologise for yesterday.

SOPHIA

What did you say back to him?

(beat)

Dan? What did you say back to him?

DAN

That you weren't free.

SOPHIA

Then?

DAN

He hung up.

Sophia takes a second.

DAN (CONT'D)

I'm sorry, I just thought, I just wanted him to leave you alone for one night.

SOPHIA

Daniel, he has a mental illness. It's incredibly important he has a direct line to me.

DAN

Yeah but your personal number?

SOPHIA

He's a personal friend of mine. He's helped me out a lot since I was a kid. I gotta go, I gotta go find him.

DAN

What about Summer?

SOPHIA

You're going to have to take her home.

Sophia pulls her phone out of her pocket and turns to leave.

DAN

Sophia, I'm sorry.

SOPHIA

Get Summer home okay.

Sophia leaves leaving Dan watching Summer and Beni. Beni is playing guitar for her.

SUMMER

That was awesome. I bet Natalie likes it when you play it.

BENI

Natalie?

Summer shrugs.

BENI (CONT'D)

Na, I barely know her.

Summer smiles. Beni keeps playing guitar.

Dan says goodbye to Summer at the driveway to her house. Summer is all smiles.

DAN
You okay to go in alone?

SUMMER
Duh, I'm always home alone. Mum's
not even back till eight.

DAN
You got dinner sorted?
(Summer nods)
Okay. Well, today went well.

SUMMER
Today went really well. I didn't
even need to know anything about
music.

They smile at each other, then Summer turns to leave.

DAN
Hey.
(Summer turns)
You're a really cool person,
Summer.

SUMMER
Thanks Dan.

DAN
You're welcome.

Dan walks solemnly from Summer's house. He walks to a corner, stops, takes out his phone, holds it to his ear and talks out loud.

DAN (CONT'D)
She's out until eight o'clock this
evening. Yeah, Summer's mum.

Dan 'hangs up' and continues walking.

107 INT. DAN'S BEDROOM - EVENING

107

Dan looks out his window at the view. He is thinking hard.

FLASHBACK: The smeared lipstick on the mirror. Dan looking at it. Almost legible is "Genevieve is" then a smeared word.

Dan picks up his phone, dials. The phone rings. And rings.

SOPHIA (O.S.)
Hi you've reached Sophia Moore's
phone. Sorry I'm not here--

Dan hangs up his phone in frustration.

108 INT. DAN'S BEDROOM - NIGHT/5 NIGHTS AGO 108

Flashes of BULGING, BLURRY DARK IMAGES slice through the scene.

Dan gets out of bed, sees his iPhone filming him, knocks it over, sleepwalks to the window, writes:

HE MISSES HER

We see very dark images now, the cutting is scary.

It's like watching a bad dream turned up loud.

Then, everything goes quiet. Still.

109 INT. DAN'S BEDROOM - MORNING 109

Dan's eyes open. He lies in bed, still for a few beats.

110 EXT. BUS STOP - MORNING 110

Dan waits at the bus stop by himself. The note he left is gone. His phone rings.

IMOGEN

Dan?

DAN

Imogen, hi.

IMOGEN

It's Eve, Dan. She um... she died this morning. Thought you might want to know. I'm sorry.

The line goes dead. Dan hangs up.

DAN

"Genevieve is dead".

111 EXT. BOTANIC GARDENS, TULIP BED - DAY 111

Various shots of the botanic gardens. Cloudy sky. Mourning.

Dan walks through the flowers, coming to the bench where he talked to Richard.

Nobody is there.

Dan dials on his phone. We hear it ring. And ring.

SOPHIA (O.S.)
 Hi you've reached Sophia Moore's
 phone. Sorry I'm not here--

Dan hangs it up.

111A EXT. WELLINGTON SCENIC SPOT - DAY

111A

Dan runs.

From his expression we can read, "I don't want to live my life in regret and lose what could be my only chance at true happiness."

Incredible acting from HJW.

Dan stops and takes a breath. Grabs the back of his head in pain. The frame BULGES.

He keeps running.

111B EXT. AIRPORT PIER - DAY

111B

Dan runs along past the pier and down the beach. He sees something up ahead and stops.

Sitting in the wind, watching the waves crash, is Richard. His eyes are wet and red.

Dan walks to him and sits next to him.

Dan gingerly raises a hand and places it on Richard's shoulder.

Richard reaches into his pocket and pulls out the envelope with his name on it.

RICHARD
 Thanks for the letter.

Richard puts the letter back and opens his palm. Inside is the pendant. It's attached to a proper necklace... a different pendant.

Richard hands it to Dan who opens it.

Inside is a black and white photo of a young man. Richard, aged 26.

Dan hands it back and Richard places it over the top of the other pendant. It's whole again.

DAN
 Richard. I know this isn't the best time but... you have a son.

113 INT. WAREHOUSE - DAY 113

Carving tools. Paint thinner, varnish, eerie place.

Zach stands calmly in the middle of the room. He looks utterly different to the previous times we've seen him. He's tired, dishevelled, tetchy.

There's a knock. Sophia enters the room.

SOPHIA

Zach, here you are. How are you?

115 INT. DAN'S HOUSE, SHOWER - AFTERNOON 115

Dan's head bows under the steaming water. He feels the back of his head and lurches away in pain.

116 INT. DAN'S BEDROOM - AFTERNOON 116

Dan dials on his phone again. Again, it rings and rings.

117 INT. WAREHOUSE - AFTERNOON 117

Zach and Sophia talk.

ZACH

You're all I have now, Sophia.

SOPHIA

That's not true. There are so many people out there, friends you haven't met yet, Zach.

Sophia's phone vibrates. Zach hears it and his demeanour changes.

ZACH

Who's calling you? I thought you were here to talk to me.

SOPHIA

I am here to talk to you.

ZACH

Can I answer it for you?

SOPHIA

I don't think--

ZACH

Give it to me. Now.

Sophia is stern but Zach crosses the room in two steps and snatches her phone. He turns it off. The vibrations stop.

118 EXT. SOPHIA'S HOUSE - EVENING 118

Dan stands on the doorstep. Helena opens it.

HELENA
What are you doing here?

DAN
Sophia here? I need to see her.

Helena looks confused.

Dan suddenly winces and sways, grasps the handrail for support.

HELENA
You okay? Don't vomit here, dude.

119 INT. SOPHIA'S HOUSE, BATHROOM - EVENING 119

Dan spits into the toilet bowl and breathes deeply and unevenly. He stands, clutches the basin and--

FLASHBACK: The mirror, covered in lipstick. Hands smearing the lipstick. Zach's hands. Zach, in the bathroom.

Dan sways again. He presses his fingers into his temples and leaves the bathroom.

120 EXT. SOPHIA'S HOUSE - EVENING 120

Dan runs out of Sophia's house and pauses at the end of the driveway, unsure where to go next.

Helena stands in the doorway behind him.

HELENA
What's going on? Is Sophia okay?

FLASH: We see the first note on the window: *TURN RIGHT*.

Dan doesn't think; he lurches right and starts running.

121 INT. WAREHOUSE - EVENING 121

Director's note: The entirety of the WAREHOUSE scenes will be heavily workshopped with actors with input from clinical psychologists.

Zach is suffering from paranoid schizophrenia and has a strong will to isolate himself and the unreal belief that everybody has conspired against him.

ZACH
Who else knows you're here?

SOPHIA
I came here to talk, Zach. I want
to hear how you're feeling.

ZACH
Why does nobody ever listen to me?

SOPHIA
I'm listening to you now, Zach.

ZACH
Who else knows you're here?

SOPHIA
But because we're friends--

ZACH
Nobody knows you're here.

Sophia looks uncomfortable.

122 EXT. ALLEYWAY - LATE EVENING 122

Dan runs through streets and into the alleyway.

FLASH: writing on the window: *ALLEYWAY*.

Dan runs down the alleyway, not noticing a looming dark figure.

BANG! Dan crashes into the figure and falls to the ground, smacking his head on the concrete.

123 INT. SOPHIA'S BEDROOM - NIGHT, 5 NIGHTS AGO 123

Dan's eyes open. Next to him in bed is Sophia, the first night they slept together.

Dan looks around the room, blearily aware.

BACK TO:

124 EXT. ALLEYWAY - NIGHT 124

Dan is back. He shakes his head as if wet.

A hand is extended out to him. The hand is Rongo's. Dan takes the hand and allows himself to be pulled to his feet.

Rongo nods at him.

Dan nods back. He turns and continues running through the alleyway when he sways. He comes to a stop.

FLASH: Writing on the window: *RELAX SEE*

CUT TO:

125 INT. SOPHIA'S BEDROOM - NIGHT, 5 NIGHTS AGO 125

Dan battles with getting up. He pulls the sheets off him and slides out of bed.

BACK TO:

126 EXT. ALLEYWAY - NIGHT 126

Dan's back. He bolts out of the alleyway.

127 EXT. BEACH - NIGHT 127

Dan sprints along the beach, faster than we've seen him run before. The moon sparkles off the ocean.

Up ahead we see the WAREHOUSE. A light is on inside.

128 INT. WAREHOUSE - NIGHT 128

A builder's light hangs from the rafter casting a sodium glow. Zach and Sophia talk.

ZACH

Everyone else has everything figured out. I do a pretty great impression--

(forced laugh)

But it's not easy. It's not easy.

SOPHIA

I can imagine, Zach.

ZACH

Most of the time I'm okay, you know? If I'm honest. If I'm being completely honest, most of the time I'm okay. But some time. Some of the time.

SOPHIA

Some of the time what, Zach?

ZACH

Nobody's around to tell me not to.

SOPHIA

Not to do what?

(beat)

Zach? Not to do what?

Sophia catches a glance of Dan outside, either through a window or a crack in the door. Dan catches her eye.

Zach is really starting to struggle now. He's clenched up.

ZACH
Not to do horrible things.

Outside the Warehouse, Dan rests his head against the door. He tries to steady his breathing but is having trouble staying conscious.

129 INT. SOPHIA'S HOUSE, LOUNGE - NIGHT, 5 NIGHTS AGO 129

Dan gets out of bed and pads down the blue darkness of the hallway toward the bathroom when he hears a noise.

ZACH (V.O.)
I know it can't be real. I know
what I hear and what I see, nobody
else sees them, nobody hears them.
I'm different.

He goes down toward the lounge.

There, standing in the middle of the lounge, stands Zach.

Just standing there. Looking at Dan. His eyes travel down to the necklace.

ZACH (V.O.)
And I know nobody will understand.
And that it has to be just me.
Alone.

Dan and Zach stand, looking at each other, daring one another to make a move. From now on, we INTERCUT between the two scenes.

INTERCUT:

WAREHOUSE: Sophia edges her way toward the door.

SOPHIA
Why do you think it has to be just
you, Zach?

ZACH
You know too much about me now.

SOPHIA
How so?

ZACH
You know too much about what I
know. You can't leave.

SOPHIA
 Actually Zach, I have an idea. How
 about you come with me--

Zach turns and looks at Sophia. She stops moving to the door.
 He takes a step toward her.

ZACH
 No! I knew you'd do this! You're
 always trying to tell me what to
 do! All of them are!

Zach walks toward Sophia, angry. Sophia gets to the door,
 grapples with the lock, gets the lock undone, and dodges out
 of the way.

Dan comes crashing through the door and lunges at Zach.

Zach, caught by surprise, deflects Dan, sending him sideways
 into the bench.

SOPHIA'S HOUSE, LOUNGE: Dan suddenly lurches sideways,
 falling to the ground, disorientated.

Dan tries to get up but his movements have become detached
 between the two times zones.

WAREHOUSE: Dan hits the ground. Zach is on him.

ZACH (CONT'D)
 Have you come to take more from
 me?!

SOPHIA
 Zach, calm down!

ZACH
 You don't know what it's like! You
 have everything!

SOPHIA
 Zach, get off him!

ZACH
 First Mama Jen, now Sophia.

FLASH: Writing on the window: *HE MISSES HER.*

Dan gets it. He stops struggling.

DAN
 Who do you miss, Zach?

SOPHIA'S LOUNGE: Zach appears at the door. Dan doesn't get up
 as he's pinned down by Zach in the present.

DAN (CONT'D)
 Your grandmother is Genevieve.

Zach looks down at him, angry.

WAREHOUSE: Dan looks at Zach in the eyes.

DAN (CONT'D)
I'm sorry about your grandmother,
Zach. Look at me. I'm sorry.

Zach gets off Dan and Dan struggles to get to his feet.

LOUNGE: Dan gets to his feet, coming eye to eye with Zach.

DAN (CONT'D)
I had nothing to do with her
getting sick.

Zach looks at him, confused. Then angry.

DAN (CONT'D)
I didn't take her from you, Zach.

WAREHOUSE: Zach gets up slowly.

ZACH
Now I have nobody. I always knew
I'd be alone. It's for the best.

SOPHIA
That's not true, Zach.

Zach lunges at Sophia. Dan's arm swings out to stop him.

LOUNGE: Dan's arm swings out toward Zach. Zach grabs him and they scuffle. It turns into a pretty impressive brawl. Bodies smash into furniture, knock vases off shelves, it's a mess.

WAREHOUSE: Dan and Zach struggle through the warehouse.

129A INT. SOPHIA'S HOUSE, BATHROOM - NIGHT, 5 NIGHTS AGO 129A

Dan and Zach have made it into the bathroom. Zach shoves Dan hard against the sink.

Dan goes down, hitting his head on the way. Blood starts to join the scene, messing its way around the tiles and back of Dan's head.

Zach hits the light on his way and it starts to swing.

WAREHOUSE: Dan and Zach struggle. Sophia floats in the background, trying in vain to get amongst the flailing limbs.

The light is swinging in here too.

We have a brief grappling sequence cutting between two time zones with some distinct choreography, each frame matching each other, light cascading over the bodies.

BATHROOM: Dan lands a decent hit on Zach and Zach goes down.

Dan scurries and finds the lipstick and attempts to write the 5th note, the note on the mirror.

"Genevieve is JEN"

WAREHOUSE: Zach has the upper hand on Dan and is choking him. Dan is slowly losing the fight, a make believe lipstick in his hand writing on a make believe mirror.

BATHROOM: Zach watches Dan finish the writing, then fall, suffocating on the ground with nobody holding him.

Zach smears the writing off the mirror as Dan loses consciousness.

WAREHOUSE: Dan is losing consciousness, looking up at Zach who holds him in a chokehold.

SOPHIA

Zach.

Zach stops. He turns to Sophia. The swinging light is distracting Zach.

SOPHIA (CONT'D)

Zach, look at me.

Zach looks at Sophia.

SOPHIA (CONT'D)

I know you're scared about what's happening to you. I know you're hearing things that nobody else can. I know you feel different. But I'm your friend and I'm here. I'm not going anywhere, okay?

Zach loosens his grip on Dan. Dan watches as Sophia reaches out to Zach and Zach gets a slight grip on reality.

SOPHIA (CONT'D)

You are a good and controlled person.

Zach lets Dan go and falls back.

Sophia bends down to Dan.

BATHROOM: Dan watches Zach back away.

ZACH

If anything happens to her...

WAREHOUSE: Dan's struggling to breath properly. Sophia helps him up.

DAN

He was there. The night in the bathroom, Zach was there.

SOPHIA

What?

DAN

It was my fault. I dismissed the guy. You okay?

Sophia nods. They stay still for a beat, exhausted. When they part, somebody's missing from the scene. Zach is gone.

SOPHIA

Zach?

Sophia and Dan look to the open door. Sophia's face crumples.

SOPHIA (CONT'D)

Oh no.

With a barely audible curse, Dan gets up and stumbles out the door.

130 EXT. AIRPORT PIER - NIGHT

130

A long concrete pier acts as a pirate's plank. Feet walk along the pier.

Dan runs along the road nearby, looking out to the water, searching.

DAN

Zach!

Dan spots Zach at the end of the pier. Waves crash and splash around him. It's a stormy night all of a sudden.

DAN (CONT'D)

(under his breath)

Fucking hell, Zach.

(calls out)

Zach!

Dan runs out to the end of the pier, slipping and sliding but gaining traction toward Zach.

Zach looks down into the water and rocks. Sea spray soaks him.

DAN (CONT'D)

Zach!

A MASSIVE WAVE explodes into the concrete pier. Dan and Zach are both swept into the tumultuous ocean.

131 EXT. UNDER WATER - NIGHT 131

Bodies twist and churn in the dark water. The crashing of waves is so loud we can't hear anything else.

The darkness is pitch, we see mere flashes of limbs.

Dan reaches Zach. Pulls him. Can't get him to the surface...

Dan struggles, bubbles escaping from his mouth, and he sinks.

Two strong hands grab hold of Dan.

Dan is lifted from the water, still grasping Zach.

132 EXT. BEACH - NIGHT 132

Dan is pulled ashore. He shivers, panting, looks around. He has been pulled out by Rongo.

Zach is being pulled out of the water. Coughing. Alive. His saviour is Richard.

RONGO

You okay?

DAN

Thank you.

RONGO

Thank you.

DAN

You're welcome.

Sophia runs onto the scene. She kneels by Dan and holds him.

DAN (CONT'D)

Sophia, this is Rongo. Summer's dad.

Rongo nods to Sophia. Sophia nods back. She looks over to Richard and Zach.

DAN (CONT'D)

That's Richard. Zach's father.

Richard and Zach haven't heard this. Zach is conscious and being tended to by Richard.

Dan relaxes.

FADE TO BLACK.

FADE IN:

133 EXT. VARIOUS WELLINGTON EXTERIORS - DAY

133

Music begins.

Dan runs through all the locations we've visited throughout the film. Beach, pier, warehouse, botanic gardens, alleyway, crossroads, Frank Kitts park.

Credits roll.

Dan runs onto the beach and slows. Up ahead is Sophia. The music crescendos and Dan smiles.

THE END.