


APPENDICES

THE PORTRAYAL OF ACTUALIZING THE HIERARCHY OF NEEDS BY THE MAIN CHARACTER OF SUMMER FINN IN “500 DAYS OF SUMMER” MOVIE

A. The Human Needs Fulfilled by The Main Characters

No	Quote	Minute	Type	Reference	Comment
1	Summer: Mmm, you’re so right. These are great pancakes! Summer eating in a café	00:06:20- 00:06:27	Physiological Needs	The first need of human needs is physiological need. According to Maslow, physiological needs consist of food, drink, sleep, shelter, and other needs that related to it (Maslow, 36).	As the need of physiological need, Summer’s needs are always fulfilled and adequate. For example, she has her own apartment and also capable to buy some food and drink for herself. She also has proper clothes to wear everyday just like it shows in the movie.
2	 Summer’s laying on her bed	00:47:41- 00:47:52	Physiological Needs	The first need of human needs is physiological need. According to Maslow, physiological needs consist of food, drink, sleep, shelter, and other needs that related to it (Maslow, 36).	Eating food is not the only way to satisfied physiological needs. Having a place to live and have proper clothes to wear every day also can satisfy physiological needs. It shows in the movie how Summer has an apartment to live in it and also has a comfortable bed to sleep in.

No	Quote	Minute	Type	Reference	Comment
3	<p>Summer: I'm going so fast my feet don't even touch the ground. I'm up in the air and I'm... I don't know.. free. It's this incredible feeling</p> <p>- Summer and Tom continuing their intimates conversation</p> <p>Tom: Sounds amazing.</p> <p>Summer: But then I look down. And the minute I do.. everything changes. There I am.. I'm floating, high above the earth, nothing can touch me, right? I'm free and I'm safe and it hits me, just like that... I'm completely, utterly, alone.</p> <p>- It's silent for a beat</p> <p>Summer: and then I wake up.</p> <p>Summer: I've never told anyone that.</p>	00:39:43- 00:40:26	Safety Needs	<p>Safety is the feeling people get when they know no harm will befall them, physically, mentally, or emotionally; security is the feeling people get when their fears and anxieties are low (Maslow, 02).</p>	<p>Summer telling story about her dreams and that story never been told to someone else means Summer feeling safe with Tom. The time she spent with Tom enough for her to sharing something important for her and she knows Tom will listen to her and will not mocking her for the story.</p>
4	<p>Tom: What about you? You ever</p>	00:49:52-	Safety Needs	<p>Safety is the feeling people</p>	<p>As it said before that safety needs</p>

No	Quote	Minute	Type	Reference	Comment
	<p>even have a “boyfriend?”</p> <p>Summer: Well.. yeah, of course.</p> <p>Tom: Tell me about em.</p> <p>Summer: Oh no way.</p> <p>Tom: Why?</p> <p>Summer: There’s nothing to tell.</p> <p>Tom: Come on, I’m interested.</p> <p>Summer: You wanna go there?</p> <p>Tom: Why not? I can take it.</p> <p>Summer: Alright... well... there was Markus in high school.</p>	00:50:19		<p>get when they know no harm will befall them, physically, mentally, or emotionally; security is the feeling people get when their fears and anxieties are low (Maslow, 02).</p>	<p>fulfilled when their fears and anxiety are low. At first, Summer didn’t want to tell about her past love stories but she changes her minds and began to start the first one. It shows that being with Tom make her comfortable and feeling safe. She can share whatever she wants because there is someone, she trusts right beside her.</p>
5	<p>Tom : This is my favorite spot They take in expanse. Old, almost dilapidated Downtown LA. Definitely not scenic. Mostly parking garages.</p> <p>Summer : This?</p> <p>Tom : Yeah.</p> <p>Summer : Tell me why.</p> <p>Tom : I don’t know...</p>	00:36:12- 00:36:43	Love and Belongingness needs	<p>The third level of the pyramid are needs associated with love and belonging. These needs are met through satisfactory relationships—relationships with family members, friends, peers,</p>	<p>For Summer, a person who just know Tom not too long ago being dragged to Tom’s favorite place is really special. This feeling of being accepted by Tom can fulfilled his love and belongingness needs.</p>

No	Quote	Minute	Type	Reference	Comment
	<p>Summer : Sure you do.</p> <p>Tom : No.. it's.. it's hard to explain Summer shot him a look, encouraging him to go on.</p> <p>Tom : You really wanna know?</p> <p>Summer : Absolutely.</p> <p>Tom : (points) You see thath bulding with the orange hue? That's been there since 1911. Over there, that's the Contimental. LA's first skyscraper. Built in 1904. People think of LA as this place with no history, you know, where nothing is real. That's only cause they're not paying attention.</p>			<p>classmates, teachers, and other people with whom individuals interact.</p> <p>Satisfactory relationships imply acceptance by others. (Maslow, 1970)</p>	
6	<p>Tom: It's official. I'm in love with Summer. I love her smile. I love her hair. I love her knees. I love how one eye is higher up on her face than the other eye. I love the scar on her neck</p>	00:13:38-00:14:14	Love and Belongingness needs	<p>The love or belongingness needs come into play after the physiological and security drives are satisfied. Gratification is a matter of</p>	<p>After the needs of belongingness finally fulfilled, the needs jump to the next level which is love. Tom saying that he is in love with summer can fulfilled Summer's love needs.</p>

No	Quote	Minute	Type	Reference	Comment
	<p>from this operation she had as a kid. I love how shee looks when she's sleeping. I love the sound of her laugh.</p> <p>OVER BALCK, play the opening bars of some over-the-top romantic song.</p> <p>Tom : I love how I hear this song every time I think of her. I love how she makes me feel. Like anything's possible. Like, I don't know.. like life is worth it.</p>			<p>degree rather than an either-or accomplishment. But once a need has been significantly satisfied over a long period of time, it becomes functionally absent. The action switches to the next highest level, in this case, love (Griffin)</p>	
7	<p>Mckenzie: So you got a boyfriend?</p> <p>Summer : Noooo</p> <p>Tom shoots daggers at Mckenzie for that comment. Mckenzie mouths "what?" Summer sees nothing.</p> <p>Mckenzie: Why not?</p> <p>Summer: Don't really want one.</p> <p>Mckenzie: Come one. I don't believe</p>	<p>00:19:22-</p> <p>00:20:59</p>	<p>Self-Esteem Needs</p>	<p>After all the previous needs are satisfied, people need to move into self-esteem, self-appreciation, self-respect. These needs classified into two categories. The first classification is need for strength, achievement,</p>	<p>When Mckenzie asking about her relationship, Summer with much confidence talk about her opinion in love and relationship. She even had a small debate with Tom about his opinion. This scene show that she fulfilled her self-esteem needs by confidence talking about her opinion.</p>

No	Quote	Minute	Type	Reference	Comment
	<p>that.</p> <p>Summer: You don't believe a woman could enjoy being free and independent?</p> <p>Mckenzie: Are you a lesbian?</p> <p>Summer: No, I'm not a lesbian. I'm just not comfortable being somebody's girlfriend. I don't want to be anybody anything, you know?</p> <p>Mckenzie: I have no idea what you're talking about.</p> <p>Summer: It sounds selfish, I know, but... I just like being on my own. Relationships are messy and feelings get hurt. Who needs all that? We're young. We're in one of the most beautiful cities in the world. I say, let's have as much fun as we can have and leave the serious stuff for later.</p>			<p>adequacy, mastery and competence, confidence to face the world, independence, and freedom.</p> <p>The second classification is the need for reputation or prestige, status, fame, glory, dominance, recognition, attention, importance, dignity, or appreciation (Cooper and Previn 176)</p>	<p>She does not even change her mind until the end of the talk with Tom and also give a fact to support her opinion. The show how she is mastery and competence in this kind of talk.</p>

No	Quote	Minute	Type	Reference	Comment
	<p>Mckenzie : Holy shit. You're a dude.</p> <p>Tom (ignoring him): So then...what happens if you fall in love?</p> <p>Summer laughs at this.</p> <p>Tom: What?</p> <p>Summer: You don't believe that, do you?</p> <p>Tom: Believe what? It's love, it's not Santa Clause.</p> <p>Summer: What does that word even mean? I've been in relationships before and I can tell you right now I've never seen it.</p> <p>Tom: Well maybe that's cause—</p> <p>Summer: And I know that today most marriages end with divorce. Like my parents.</p>				
8	<p>Tom: You never wanted to be anyone's "girlfriend" and now you're.. somebody's wife.</p>	01:23:30-01:25:49	Self-actualization needs	Maslow described the need for self-actualization as "the desire to become more and	Summer is someone who does not believe on relationship. Just like in this scene, Tom state it again that

No	Quote	Minute	Type	Reference	Comment
	<p>Summer: Surprised me too.</p> <p>Tom: I don't think I'll ever understand that.</p> <p>Summer: Tom—</p> <p>Tom: No, seriously, I mean, it doesn't make sense.</p> <p>Summer: It just happened.</p> <p>Tom: But that's what I don't understand. What just happened?</p> <p>Summer: I... Tom... I just... I woke up one day and I knew...</p> <p>Tom: Knew what?</p> <p>Summer: What I was never sure of with you.</p> <p>And there's not much else to say after that.</p> <p>Tom: I'll tell you what sucks, Summer. Realizing that everything you believe in is complete and utter bullshit. That sucks.</p>			<p>more what one is, to become everything that one is capable of</p> <p>Becoming. People feel this gentle but persistent tug to maximize their potential only after they have satisfied their basic deficiency cravings.(Griffin)</p>	<p>Summer never wanted to be anyone's girlfriend but then now she is somebody's wife. This means Summer change herself for someone who does not believe in to that kind of thing to someone who want to try relationship because finally she knows what love is.</p> <p>This show that summer want to maximize her potential. The need of being everything that one is capable of becoming. She fulfilled her self-actualization.</p>

No	Quote	Minute	Type	Reference	Comment
	<p>Summer: What do you mean?</p> <p>Tom: Destiny, soulmates, true love. All that stuff. Silly childhood fairy tale nonsense. I should have listened to you. You were right all along. Summer takes a beat to let this hang there.</p> <p>Summer: I was right?</p> <p>And then, out of nowhere, she begins to hysterically laugh.</p> <p>Tom: What? This is funny?</p> <p>Tries to stop but only makes it worse. Now she;s completely cracking up.</p> <p>Tom: What are you laughin at?</p> <p>And she can't stop. She's totally lost control.</p> <p>Tom(trying himself not to laugh):</p> <p>You're a crazy person!</p> <p>Summer: You're the crazy person!</p> <p>Tom: What are you talking about?</p>				



No	Quote	Minute	Type	Reference	Comment
	<p>Summer: one day I'm reading "Dorian Gray" at the corner deli and this guy sits down and starts asking about it. Now he's my husband!</p> <p>Tom: This is funny to you?</p> <p>Summer: What would happened if I went to the movies instead? If I went somewhere else for lunch? If I showed up at the very same spot just ten minutes later? Tom, it was meant to be, just like you said. And it was happening, I knew it. I could feel it. And I kept thinking to myself "Wow. Tom was right." You were right about all of it. (beat) It just wasn't me you were right about.</p>				



B. Characteristic of Self-Actualized Person Portrayed in The Main Character

No	Quote	Minute	Type	Reference	Comment
1.	Tom is listening to headphones. Summer enters the elevator and Tom	00:10:08- 00:10:31	Spontaneity, Simplicity.	Self-actualized people behavior are marked by	Summer telling Tom that she likes The Smith is the part of spontaneity. It

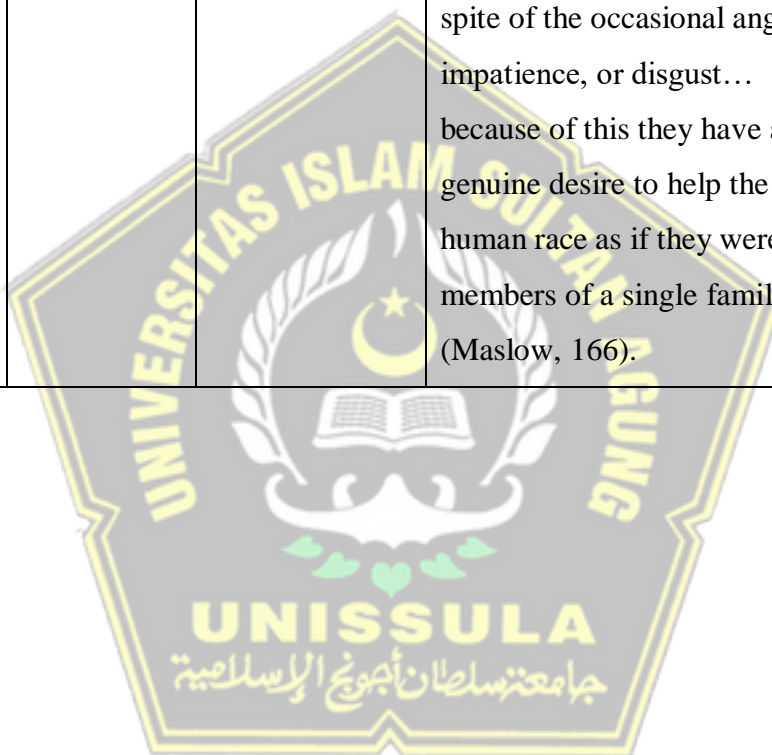
	<p>actively puts on a show to ignore her.</p> <p>Summer hears the music.</p> <p>Summer: The Smiths.</p> <p>Tom, pretending not to hear or care, gives her an unenthusiastic wave.</p> <p>Summer: I love The Smiths.</p> <p>Tom, still pretending, takes off his headphones.</p> <p>Tom: Sorry?</p> <p>Summer: I said. I love The Smiths. You have good taste in music.</p>			<p>simplicity and naturalness, and by lack of artificiality or straining for effect. His unconventionality is not superficial but essential or internal... and he is perhaps more human, more revealing of the original nature of the species (157).</p>	<p>is a naturalness and show the original nature of Summer.</p>
2	<p>Summer: Hi Tom.</p> <p>Tom: Oh wow, Summer, Hey! Must have walked right by you.</p> <p>Summer: Yeah.</p> <p>Tom: Are you going to Millie's?</p> <p>Summer: Yup. You too? I love Millie. She's the sweetest.</p> <p>Tom: God, I totally forgot you know her.</p> <p>Summer: Yeah. We... worked</p>	<p>01:01:46-00:02:11</p>	<p>Democratic</p>	<p>The next characteristic of self-actualized people is democratic. Maslow found that self-actualized people have democratic values. They do not see other classes, races, gender, ethnicity, religions, and politics. Out of common characteristics, the self-actualized people have</p>	<p>This scene we see Summer and Tom meet inside the train on their way to Millie's wedding. Even though Summer already not work on the same place with Millie, she still spares her time to visit. This mean Summer does not see Millie's classes, races, gender, or status to come visit on her wedding.</p>

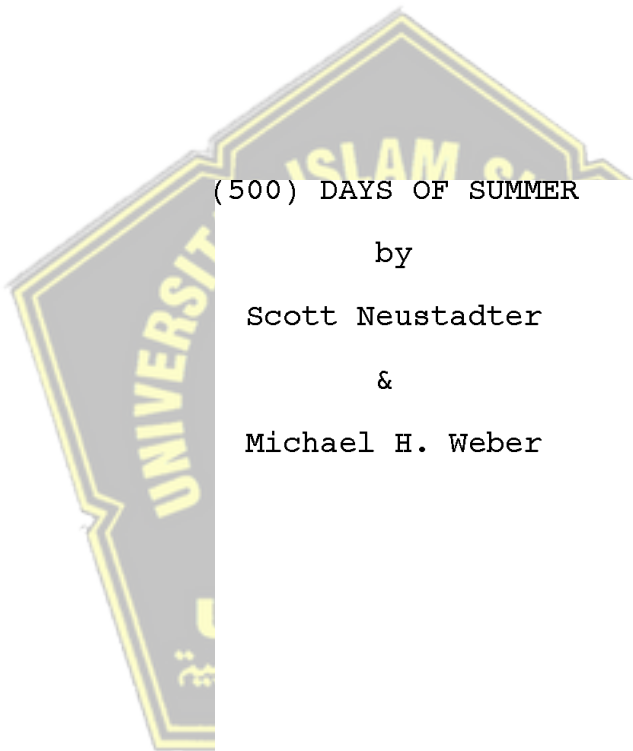
	<p>together all that time.</p> <p>Tom: Right. Yes. I remember now.</p>			<p>their desires and ability to learn from anyone who can provide insights or wisdom. The majority of Maslow's subjects exhibited an ability to respect all humans, just based on the fact that they are as a human being. Democratic attitude also promotes justice in their societies for themselves and others. They respect others' contributions and ways to increase their knowledge (Barkowski, 135).</p>	
3	<p>Summer: I was wondering...</p> <p>Tom: Hmm?</p> <p>Summer: I might have a party on Friday. There's this really nice roof deck that no one uses. Would you</p>	<p>01:05:30-</p> <p>01:05:43</p>	Democratic	<p>The next characteristic of self-actualized people is democratic. Maslow found that self-actualized people have democratic values. They</p>	<p>Summer working in a place with diverse race and also gender. Summer comfortably working with them in the work place. In this scene we see Summer and Tom meet inside the</p>

	wanna...?			<p>do not see other classes, races, gender, ethnicity, religions, and politics. Out of common characteristics, the self-actualized people have their desires and ability to learn from anyone who can provide insights or wisdom. The majority of Maslow's subjects exhibited an ability to respect all humans, just based on the fact that they are as a human being. Democratic attitude also promotes justice in their societies for themselves and others. They respect others' contributions and ways to increase their knowledge (Barkowski, 135).</p>	<p>train on their way to Millie's wedding. Even though Summer already not work in the same place as Millie, she still spares her time to visit. This means Summer does not see Millie's classes, races, gender, or status to come to visit on her wedding.</p>
4	Summer: I just... I can't believe you.	00:45:44-	Detachment:	For all my subjects it is true	Having a debate with Tom after going

	<p>Tom: can't believe me?</p> <p>Summer: You were so completely uncool in there.</p> <p>Tom: Wait. You're mad? I just got my ass kicked for you.</p> <p>Summer: Oh, was that for my benefit? You were protecting me?</p> <p>Tom: Yes, I was.</p> <p>Summer: Well next time Tommy, don't. I don't need your protection.</p> <p>Tom: I just—</p> <p>Summer: Look. I'm tired. Can we talk about this tomorrow?</p>	00:46:11	the need of privacy	<p>that they can be solitary without harm to themselves and without discomfort. Furthermore, it is true for almost all that they positively <i>like</i> solitude and privacy to a definitely greater degree than the average person.</p> <p>It is often possible for them to remain above the battle, to remain unruffled, undisturbed by that which produces turmoil in others.</p> <p>(Maslow,160)</p>	<p>back from the bar, makes summer need some time alone to calm herself down. That is why she ask Tom to back to his apartment and talk about this again tomorrow.</p> <p>This show that Summer need some privacy for herself.</p>
5	<p>Tom: What are you talking about?</p> <p>Summer: one day I'm reading "Dorian Gray" at the corner deli and this guy sits down and starts asking about it. Now he's my husband!</p> <p>Tom: This is funny to you?</p>	01:25:03-01:25:25	Detachment: the need of privacy	<p>Alone but not lonely, unflappable, retain dignity amid confusion and personal misfortunes, objective. They are self starters, responsible for themselves, own their behavior (2)</p>	<p>It said that Summer sit in the corner of deli while reading <i>Dorian Gray</i>. She enjoying the time with herself without feeling lonely.</p>

6	<p>Douche: Whatever. (to Summer) Come on, one drink. What are you drinking?</p> <p>Summer: Sorry, no thank you.</p> <p>Douche: You're serious? This guy?</p> <p>Tom: Hey buddy—</p> <p>Summer(to the douche): Don't be rude. I'm flattered, I'm just not interested. Now why don't you go back over there and leave us alone, ok?</p>	00:44:45- 00:44:57	Social Interest	<p>"Self-actualizing people have for human beings in general a deep feeling of identification, sympathy, and affection in spite of the occasional anger, impatience, or disgust... because of this they have a genuine desire to help the human race as if they were all members of a single family (Maslow, 166).</p>	<p>Seeing a douche mocking Tom, someone who is important for Summer make her burn in anger and being impatience. She starts to rise her voice so the douche will stop mocking Tom again. This show Summer's social interest.</p>
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(500) DAYS OF SUMMER

by

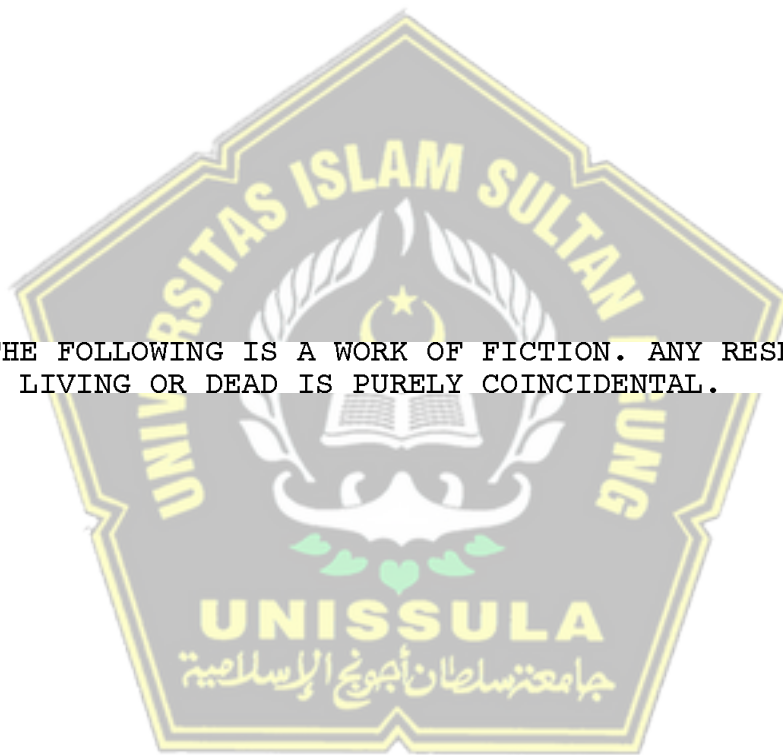
Scott Neustadter

&

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April 16, 2008

NOTE: THE FOLLOWING IS A WORK OF FICTION. ANY RESEMBLANCE TO
PERSONS LIVING OR DEAD IS PURELY COINCIDENTAL.



ESPECIALLY YOU JENNY BECKMAN.



BITCH.



FADE IN:

A single number in parenthesis, exactly like so:

(488)

1 EXT. ANGELUS PLAZA - DOWNTOWN LOS ANGELES, CA - DAY 1

And we're looking at a MAN (20s) and a WOMAN (20s) on a bench, high above the city of Los Angeles. Their names are TOM and SUMMER and right now neither one says a word.

CLOSE ON their HANDS, intertwined. Notice the wedding ring on her finger. CLOSE ON Tom, looking at Summer the way every woman wants to be looked at.

And then a DISTINGUISHED VOICE begins to speak to us.

NARRATOR

This is a story of boy meets girl.

(1)

2 INT CONFERENCE ROOM - DAY 2

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

NARRATOR

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

3 INT LIVING ROOM - 1989 3

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

NARRATOR

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

4 INT OFFICE CUBICLE - PRESENT DAY 4

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

NARRATOR

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

5 INT BATHROOM - 1994 5

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

NARRATOR

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

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

NARRATOR

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

6 INT BOARDROOM - SAME 6

Tom continues to listen to some boring presentation.

6A INT. CUBICLE - SAME 6A

Summer answers a call, takes a message, and walks out of her cubicle down a long narrow hallway.

NARRATOR

Tom meets Summer on June the 8th.
He knows almost immediately...
she's who he's been searching for.

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

NARRATOR

This is a story of boy meets girl.

But before they do,

BLACK.

NARRATOR

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

7 INT/EXT OPENING CREDITS SEQUENCE: 7

SPLITSCREEN OF TOM AND SUMMER AS CHILDREN GROWING UP IN THEIR
OWN SEPARATE WORLDS, DISCONNECTED AND YET SOMEHOW... NOT.

For example...

On the left, Young Tom blows bubbles in a field.

On the right,

8 INT/EXT FIELD - DAY 8

Summer runs through a field of dandelions, flying in the wind
all around her. It should look like the dandelions originated
with Tom's breath.

That sort of thing. Anyway...

FADE IN:

(240)

9 EXT DOWNTOWN LA - NIGHT 9

A 12 year old GIRL rides her bicycle down the block towards
the Downtown skyline.

9A EXT. TOM'S PLACE - SAME 9A

The girl arrives at an apartment complex, jumps off the bike
and races up the front stairs. She rings the doorbell.

10 INT TOM'S PLACE - LATER 10

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

PAUL

We didn't know who else to call.

The Girl removes her helmet.

MCKENZIE

It's Amanda Heller all over again.

SFX: a PLATE Crashes O.S.

GIRL

You did the right thing. Where is
he?



Tom is in the kitchen breaking things and basically going nuts.

As he does, we should notice a few things about his place. One, though it isn't big, it is organized by a master. Two, on the walls, is a series of framed portraits, each one a famous building and its architectural blueprint. As we'll soon learn, Tom has a big interest in architecture.

About to smash a plate on the floor, he's interrupted by:

GIRL

Thomas.

Tom freezes.

TOM

Rachel? What are you doing here?

Rachel is Tom's 12-year old half-sister.

RACHEL

I'm here to help you.

TOM

Help me how?

RACHEL

First, put down the plate.

CUT TO:

11 INT TOM'S APARTMENT - LATER

11

Tom sits next to Rachel. Paul and McKenzie sit on either side of them.

TOM

I'm gonna be sick.

RACHEL

Drink this.

She hands him a glass. Tom drinks it down.

MCKENZIE

What is that?

RACHEL

Vodka.

TOM
(grimacing at the taste)
More.

He gulps another down.

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

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

Tom takes a deep breath.

12 EXT ANGELUS PLAZA - EARLIER THAT DAY 12

Tom and Summer eat sandwiches on the bench.

TOM (V.O.)
We spent the whole day together.

13 EXT DOWNTOWN FOOD MARKET - EARLIER THAT DAY 13

Tom and Summer walk through the stalls.

14 ENT COFFEE HOUSE - EARLIER THAT DAY 14

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

15 EXT MOVIE THEATER - EARLIER THAT DAY 15

Tom and Summer walk out of a movie theatre.

16 INT RECORD STORE - EARLIER THAT DAY 16

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

17 INT TOM'S PLACE - SAME 17

RACHEL
And then what?

18 INT DINER - EARLIER THAT NIGHT 18

Tom and Summer in a booth ordering dinner.

TOM
(to WAITRESS)
You know...let's go crazy, I'll
have BOTH.
(to Summer)
God, I love eating pancakes at
night. It's like the greatest thing
ever. How great is this?

SUMMER
I think we should stop seeing each
other.

19 INT TOM'S PLACE - AS BEFORE

19

RACHEL
Just like that?

TOM
Just like that.

PAUL
Did she say why?

20 INT DINER - AS BEFORE

20

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

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

SUMMER
You're happy?

TOM
You're not?

SUMMER
All we do is argue!

TOM
That is bullshit!

21 INT TOM'S PLACE - AS BEFORE

21

RACHEL
Maybe she was just in a bad mood.

PAUL
A hormonal thing.

RACHEL
PMS?

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

RACHEL
More than you.

TOM
Oh my god.

MCKENZIE
Then what?

22 INT DINER - AS BEFORE

22

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

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

SUMMER
No... I'm Sid.

TOM
(beat)
Oh so I'm Nancy?!

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

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

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

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

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

SUMMER
(innocent)
What?

Tom stands up to go.

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

The sound slows down on the word "friend" (which is an awful,
awful word). THE IMAGE FREEZES AND WE ZOOM IN ON TOM'S
STUNNED FACE.

23 INT TOM'S PLACE - AS BEFORE

23

Silence for a few beats.

PAUL
Jesus.

RACHEL
Here.

Tom drinks more vodka.

RACHEL
Let's be rational for a second.

TOM
Yes. Let's.

RACHEL
You've broken up with girls before.

TOM
Right.

RACHEL
Girls have broken up with you
before.

TOM
This is different.

RACHEL

Why?

TOM

Cause it's Summer.

MCKENZIE

Come on, she wasn't that special.

Both Paul and Rachel look at McKenzie with faces that suggest he's wrong there.

MCKENZIE

So you'll find someone else. Point is, Hansen. You're the best guy I know. You'll get over her.

PAUL

It's like they say...there's plenty other fish in the sea.

TOM

No.

PAUL

Sure they do. They say that.

TOM

Well they're lying, Paul. It isn't true. This is the girl I've been looking for. I don't want to get over her.

(beat)

I want to get her back.

(1)

24

INT CONFERENCE ROOM - DAY

24

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

MCKENZIE

...and if we want the jump on those conservative, right-wing neo-Nazis at Hallmark, maybe playing it safe is the wrong approach. The nuclear family is dead and we need a new holiday to recognize that.

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

MCKENZIE

May 21st. *Other Mother's Day.*

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

VANCE

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

Tom is about to answer when... the door opens.

SUMMER

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

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

VANCE

(to the table)

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

SUMMER

Michigan.

VANCE

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

SUMMER

Nice to meet you all.

Summer gives a little wave before following Vance out. Tom looks like he's just seen God. And on his face, we hear:

NARRATOR
There's only two kinds of people in the world. There's women... and there's men.

CUT TO:

25 EXT STREET - DAY - 16MM B&W

25

Summer rides a bicycle down the street.

NARRATOR
Summer Finn was a woman.

FREEZE on SUMMER. (Throughout the following, SUBTITLES will reveal specifics of the Narrator's points.)

NARRATOR
Height: average.

Titles reveal specifics: 5' 5"

NARRATOR
Weight: average.

Titles: 121 pounds.

NARRATOR
Shoe size: slightly above average.

Titles: Size 8.

NARRATOR
For all intents and purposes,
Summer Finn... just another girl.

RESUME regular speed.

NARRATOR
Except she wasn't.

26

(-5513)

26

INSERT - Summer's High School Yearbook, littered with letters from classmates.

NARRATOR

To wit: in 1999, Summer quoted a song by the Scottish band Belle & Sebastian in her high school yearbook.

27 INSERT - Sales Chart of the LP "The Boy With the Arab Strap" by Region, showing an unusual spike in the greater Michigan area. 27

NARRATOR

This spike in Michigan sales of their album "Boy With the Arab Strap" continues to puzzle industry analysts.

(-4779)

28 INT COLLEGE CAMPUS - ICE CREAM PARLOR - DAY - 16MM B&W 28

Summer works as a dipper at a busy old timey campus creamery.

NARRATOR

Summer's employment at Two Cents Plain during second semester sophomore year coincided with an inexplicable 212% increase in revenue.

In between orders, Summer sneaks a taste of one of the flavors.

(-3)

29 INT APARTMENT - DAY - 16MM B&W 29

Summer is shown a vacant apartment by a SEEDY-LOOKING LANDLORD.

NARRATOR

Every apartment Summer rented was offered at an average rate of 9.2% below market value.

(-1)

30 EXT/ INT CITY BUS - DAY - 16MM B&W 30

Summer climbs on to a city bus during a busy morning.

NARRATOR

And her round-trip commute to work
averaged 18.4 double-takes per day.

Sure enough, several MALE RIDERS and the DRIVER have to look
twice.

NARRATOR

It was a rare quality, this "esprit
special." Rare, and yet something
every post-adolescent male has
encountered at least once in their
lives.

31 EXT STREET - DAY - 16MM B&W

31

Summer continues to ride her bicycle down the street.

NARRATOR

That's the third kind of person in
the world...

Alone, oblivious, and in her own world.

NARRATOR

... the kind that breaks hearts
without trying.

(3 & 4)

32 INT. OFFICE - DAY

32

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

MCKENZIE

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

TOM

(disappointed)
Really?

MCKENZIE

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

TOM

Maybe she was just in a hurry.

MCKENZIE

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

TOM

Damn.

MCKENZIE

I know. She's pretty hot.

TOM

That sucks, man! Why is it pretty
girls always think they can treat
people like crap and get away with
it?

MCKENZIE

Centuries of reinforcement.

TOM

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

MCKENZIE

...and really good teeth.

TOM

And those eyes... Just cause of
that, she can walk around like
she's center of the universe?

MCKENZIE

(as explanation)

Women.

TOM

Ugh. You know what? Fine. Whatever.
I hope I don't meet her.

33 INT. ELEVATOR - LATER

33

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

SUMMER

The Smiths.

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

SUMMER
I love The Smiths.

Tom, still pretending, takes off his headphones.

TOM
Sorry?

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

A beat as Tom processes this information.

TOM
(amazed)
You like the Smiths?

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

The elevator doors open and she gets off.

TOM
(accidentally out loud)
Holy shit.

(8)

34 INT OFFICE LOBBY - LATER

34

The office is gathered round a 60-something co-worker, MILLIE, African-American. They toast her with cake and champagne. A banner above reads "Happy Engagement Millie!" Tom maneuvers so that he's standing right next to Summer.

TOM
Hey, uh, Summer, right?

SUMMER
Smiths fan.

TOM
That's me. Tom.

SUMMER
Nice to meet you.

TOM
So how's it going?

SUMMER
Pretty good.

TOM
You just moved here, when?

SUMMER
Saturday.

TOM
Wow. And what, uh, brought you?

SUMMER
Boredom, mostly. Got tired of what
I was doing, who I was with.
Figured I'd try something new,
exciting.

TOM
(re: mild office party)
Well you've clearly come to the
right place.

Summer laughs. It's adorable.

TOM
What happens when you're bored
again?

SUMMER
(beat)
Good question.

They both start to walk. CUT TO:

35 INT OFFICE HALLWAY - SAME

35

SUMMER
And you? Been working here long?

TOM
Eh, you know, bout 4 or 5... years.

SUMMER
Years?! Jesus. So... you've always
wanted to write greeting cards?

TOM
Oh I don't even want to do it now.

SUMMER
(laughs, it's still
amazing)
Maybe you should do something else.

TOM
Yeah. I studied to be an architect,
actually.

SUMMER
That's cool! What happened?

TOM
Didn't work out. Needed a job. Here
we are.

SUMMER
You any good?

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

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

TOM
It's a big seller.

SUMMER
I meant, are you any good as an
architect?

TOM
Oh... I doubt it.

SUMMER
Well you are a perfectly
...adequate... greeting card
writer.

TOM
That was my nickame in college.
"Perfectly adequate" Hansen.

SUMMER
They used to call me "Anal Girl."

Tom does a spit-take and almost chokes.

SUMMER
(explaining)
I was very neat and organized.

There's an awkward silence.

SUMMER
Anyway, I should get back.

TOM
Ok, well, I'll see you around.

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

He sits down at his desk and sets out to work. His eyes fall on a sketch of a house (dated 2001), which is the only architecture sketch on his wall. Tom has some mojo and starts a new one. He makes a few moves with the pencil. Looks it over. And COMPLETELY ERASES WHAT HE DREW. He goes back to his "real work."

(154)

36 EXT SIDEWALK - DAY

36

Tom walks alongside his friend PAUL. Nonchalantly, he says:

TOM
It's official. I'm in love with
Summer.

Paul looks at Tom, horrified.

CUT TO:

37 CU - SUMMER'S SMILE

37

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

CU - SUMMER'S HAIR

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

CU - SUMMER'S KNEES

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

CU - SUMMER'S EYES

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

CU - SUMMER'S NECK

TOM (V.O.)
I love the scar on her neck from
this operation she had as a kid.

CU - SUMMER ASLEEP

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

CU - SUMMER'S LAUGH

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

OVER BLACK, play the opening bars of some over-the-top
romantic song.

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

38 CU - TOM, STARING DIRECTLY AT THE CAMERA.

38

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

CUT TO:

39 EXT SIDEWALK - SAME

39

Paul and Tom. Paul is silent for a beat.

PAUL
Oh this is not good.

(11)

40 INT TOM'S PARENTS' PLACE - DAY

40

Tom is playing Wii Tennis with Rachel.

TOM

She loves Magritte and Hopper. Oh
and we talked about "Bananafish"
for like 20 minutes. We're so
compatible it's insane! Seriously!
She's not like I thought at all.
She's... amazing.

RACHEL

Oh boy.

TOM

What?

RACHEL

You know...just cause some cute
girl likes the same bizarro crap
you do doesn't make her your
soulmate.

TOM

(beat)

Of course it does.

SARAH (O.S.)

Dinner!

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

SARAH

Pause and come eat.

They do. Tom enter:

40A INT. LIVING ROOM -SAME

40A

Tom sits down next to his stepdad Martin, 60s, a quiet,
professorial Southern gentleman type.

TOM

Hey Martin.

ANGLE ON RACHEL and Sarah.

RACHEL
He met a girl.



SARAH
(excited)
Yeah?

RACHEL
(grim)
Yeah.

(22)

41 INT - PACMAN CAFE - DAY

41

McKenzie is playing table top Pac Man. Tom and Paul lean against the machine.

TOM
It's off.

PAUL
What?

TOM
Me and Summer.

MCKENZIE
Was it ever on?

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

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

TOM
No.

MCKENZIE
So what happened?

TOM
You ready for this?

42 INT ELEVATOR - THE DAY BEFORE

42

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

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

They ride in silence for a few beats.

TOM
Summer...

SUMMER
Yeah?

TOM
(beat)
How was your weekend?

SUMMER
It was good.

43 INT - PACMAN CAFE - AS BEFORE

43

The friends wait for more.

TOM
You believe that shit?

Tom's friends look confused.

MCKENZIE
What shit?

PAUL
I think I missed something.

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

Tom's friends stare at him. We hear the sound of McKenzie's
Pac Man being eaten. Everyone's silent, until:

MCKENZIE
What the hell is wrong with you?!

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

MCKENZIE
Based on..."it was good?"

TOM
And some other things.

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

TOM
I gave her all sorts of chances.

44 INT OFFICE - DAY

44

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

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

MCKENZIE
No thanks.

TOM
I think you know what I need.

There's a beat.

TOM
Toner.

SUMMER
Ok sure, no prob.

45 INT OFFICE - LATE IN THE DAY

45

The office is emptying out. Only a few people remain but Tom
and Summer are two of them. Tom takes this opportunity to hit
up iTunes on his computer and play a cheesy love song really
loud, intending to send Summer a message. He gets no
reaction. Tom turns it up. Still nothing. Tom turns it down,
defeated.

46 INT - PACMAN CAFE - AS BEFORE

46

TOM
Screw it. I'm done with her. I
don't need this crap, you know? I'm
good on my own. Comfortable. Un-
hassled. People don't realize this
but loneliness... underrated.

PAUL
You could just ask her out.

TOM
Don't be ridiculous.

(27 & 28)

47 INT OFFICE - TOM'S CUBICLE - DAY

47

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

McKenzie shares a cubicle with Tom.

MCKENZIE
This Friday. All you can Karaoke at
The Mill.

TOM
No way McKenzie.

MCKENZIE
Come on!

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

MCKENZIE
I wasn't that bad.

TOM
Nooo. You just threw up on the
stage, tried to fight the
bartender, and threatened to burn
the place down. Quiet night for
you.

MCKENZIE
(reverential)
You saved my life that day.

TOM
We are not going back there.

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

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

MCKENZIE
You're not listening to me.

TOM
What?

MCKENZIE
The whole office is going.

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

48 INT KARAOKE BAR - NIGHT

48

Summer is in a back booth with some co-workers when Tom walks
in to the crowded place. McKenzie has the microphone and he's
singing some treacly 80s hair metal ballad. He's real into it
and, well, it's kinda sad. Tom waves to McKenzie and walks
over to the booth.

TOM
Hi.

SUMMER
Hey! They said you weren't coming.

TOM
(shocked)
You asked if I was --

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

Summer sees the next song come up on the screen.

SUMMER

Ooh that's me.

She downs a shot and jumps up on stage.

SUMMER

(into mic)

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

Her co-workers whistle and cheer her on. She takes a deep
breath as her song begins (something exceedingly awesome!)
Summer starts to sing unabashed. Even her uncoolness is cool.
Tom is awed.

49 LATER. Tom sits in the booth with McKenzie (doing a shot) 49
as Summer chats with co-workers at another table. Tom can't
help but stare at Summer. She notices and waves. He smiles,
hopeful that she'll come over. She doesn't. He hides his
disappointment.

50 LATER. Tom walks back to his table with drinks. Summer is 50
there in mid-conversation with McKenzie.

TOM

You were great up there.

SUMMER

Thanks. I was hoping to sing "Born
to Run" but they didn't have it.

TOM

I love "Born to Run."

MCKENZIE

Tom here's from New Jersey.

SUMMER

Yeah?

TOM

Lived there til I was 12.

SUMMER

I named my cat after Springsteen.

TOM

No kidding? What's his name?

SUMMER

Bruce.

TOM
(beat)
That makes sense.

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

MCKENZIE
So you got a boyfriend?



SUMMER

Nooo.

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

MCKENZIE

Why not?

SUMMER

Don't really want one.

MCKENZIE

Come on. I don't believe that.

SUMMER

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

MCKENZIE

Are you a lesbian?

SUMMER

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

MCKENZIE

I have no idea what you're talking about.

SUMMER

It sounds selfish, I know, but... I just like being on my own. Relationships are messy and feelings get hurt. Who needs all that? We're young. We're in one of the most beautiful cities in the world. I say, let's have as much fun as we can have and leave the serious stuff for later.

MCKENZIE

Holy shit. You're a dude.

TOM

(ignoring him)

So then... what happens if you fall in love?

Summer laughs at this.

TOM

What?

SUMMER

You don't actually believe that, do you?

TOM

Believe what? It's love, it's not Santa Claus.

SUMMER

What does that word even mean? I've been in relationships before and I can tell you right now I've never seen it.

TOM

Well maybe that's cause --

SUMMER

And I know that today most marriages end in divorce. Like my parents.

TOM

Well mine too but --

SUMMER

I read an article in the New Yorker, says that by stimulating a part of the brain with electrodes you can make a person fall in "love" with a rock. Is that the love you're talking about?

MCKENZIE

Me thinks the lady doth protest too much.

SUMMER

(matter-of-fact)

The lady dothn't.

(to Tom)

There's no such thing as "love."
It's a fantasy.

TOM

I think you're wrong.

SUMMER

Really? And what exactly is it I'm missing?

CUT TO:

51 AN ANIMATION SEQUENCE, real quick. AN EXPLOSION OF MANY 51
DIFFERENT COLORS, COMPLETE WITH A CHOIR AND A CHURCH ORGAN
ALL BUILDING TO A HUGE CRESCENDO.

BACK TO:

52 INT KARAOKE BAR 52

On Tom:

TOM

You'll know it when you feel it.

SUMMER

(rolls her eyes)

How bout we just agree to disagree.

McKenzie senses some discomfort.

MCKENZIE

So, uh, who's singing next?

SUMMER

(re: singing)

I nominate Young Werther here.

TOM

Nooo. I don't sing in public.

SUMMER

Sure you do. You lip-synch to your headphones every morning.

TOM

I don't...

MCKENZIE

You really do.

SUMMER

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

TOM

Ridiculous?!

(her smile disarms him)

(MORE)

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

SUMMER
Bartender!

53 TEN MINUTES LATER. Tom is up there kicking ass. You 53
wouldn't know it till now but he's a ROCK STAR, totally
coming out of his shell. He's dancing like Jagger, he's got
everyone in the bar singing along. It's a sight to behold.
Summer is all smiles watching.

54 LATER. Tom and Summer back at the table. Summer is humming 54
something.

TOM
That's not it.

SUMMER
What is that then?

TOM
I have no idea.

They're both having a good time.

SUMMER
I used to watch it every week.

TOM
Me too. Why can't we think of the
stupid "Knight Rider" theme song.
This is gonna bother me for weeks.

SUMMER
Totally.

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

ANGLE ON McKenzie, wasted, singing the shit out of something
patriotic. At any minute he might start to cry.

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

BACK ON TOM and SUMMER, seeing McKenzie start to lose it.

TOM
Here we go.

55 EXT KARAOKE BAR - LATER

55

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

SUMMER
(laughing)
Is he gonna be ok?

TOM
He'll be fine.

A cab arrives. Tom and Summer help McKenzie inside.

MCKENZIE
Hey.

TOM
What's up?

MCKENZIE
Not you. You.
(beat, to Summer)
He likes you.

TOM
(quickly)
Ok, goodnight McKenzie!

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

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

TOM
Sorry you had to see that. Happens
every time we come here. It's
unbelievable. Something about that
guy and singing --

SUMMER
Is that true?

TOM
Yeah, totally, he drinks and he
just loses his shit.

SUMMER
Not McKenzie. The other thing.

TOM
What thing?

SUMMER
(serious)
Do you...like me?

TOM
Yeah. I like you. Of course I do.

SUMMER
As a friend.

TOM
Right. As a friend.

SUMMER
Just as a friend?

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

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

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

Tom hides his disappointment the best he can.

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

SUMMER
Cool.

Silence.

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

TOM
G'night Summer.

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

TOM
(under his breath)
Friends. Awesome. That's just
great. Well done Hansen, you idiot.

(29)

56 INT OFFICE - COPY ROOM - SAME

56

Tom makes copies. Making copies sure is dull. Summer comes in.

SUMMER
Hey there.

TOM
(brightens)
Hi.

Summer makes some copies of her own at the neighboring machine. Tom steals a glance but Summer is all business. Tom thinks about saying something more. Nothing comes. He goes back to copying. They are two people, making photocopies, nothing to see here.

TOM
That was fun last --

When suddenly, without his even noticing, SUMMER IS PRESSING AGAINST HIM. And then they're kissing. And it's unbelievable. There's a few seconds where Tom isn't sure if he's dreaming or not. But then he realizes, just like that... somehow he's living his best case scenario.

57 INT TOM'S PLACE - THAT NIGHT

57

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

PAUL
You son of a bitch.

He walks inside without waiting for an invite.

TOM
(anxious)
Shhh.

PAUL
The same girl you'd been obsessing
over for weeks now?

TOM
I have not been...

PAUL
The same girl you said was way out
of your league and you wouldn't
have a chance with. That girl?

TOM
Paul, seriously...

PAUL
Did you bang her?

TOM
No!

PAUL
Blow job?

TOM
No!

PAUL
Hand job?

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

PAUL
Come on, level with me. As your
best friend, who tolerated all this
talk... Summer this, Summer that,
Summer Summer Summer, I mean you
were practically stalking her...

TOM
Paul, shhh!

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

PAUL
Oh.

SUMMER
Hi, I'm Summer.

PAUL

Summer, wow what an unusual name.
Tom, how come you've never
mentioned you knew such a lovely
little lady?

(off Tom's nasty look)

Or perhaps you have and I've just
forgot. I mean, with all the women
in Tom's life it's hard to keep
track...

(not helping)

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

SUMMER

Hi Paul.

PAUL

(not sure what else to
say)

I'm a doctor.

SUMMER

Nice to meet you.

PAUL

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

Tom quickly shuts the door on Paul.

TOM

If you heard...

SUMMER

Heard what?

TOM

Excellent. You ready to go.

SUMMER

I'm stalking, STARVING!

Tom realizes she's heard it all. Summer elbows him playfully.

TOM

He exaggerates!

(238)

58 INT IKEA - DAY

58

Tom follows Summer around the store. He eyes a row of sinks. He turns the handle on one of them but no water comes out.

TOM
(mock surprise)
Honey, our sink is broken!

SUMMER
Not now, Tom.

TOM
(tries the next few)
Hmm. Seems like all of our sinks
are broken.

SUMMER
(serious)
Just stop it!

Summer walks ahead of him. Tom is surprised by her reaction. Here's why:

(31)

59 INT IKEA - DAY

59

Tom and Summer browse the maze of furnished rooms.

TOM
What is it you're looking for
again?

SUMMER
Trivets.

TOM
(indicates an Ikea item)
How bout a "fluehg?"

SUMMER
A what?

TOM
"Fluehg."

SUMMER

I'm ok for now.

They walk on, stopping at a fully decorated living room. Tom plops down on the recliner.

TOM (CONT'D)

Ah, home sweet home.

Summer joins in immediately. She sits down on the couch.



SUMMER
Our place is lovely, isn't it?
(trying to turn on the
fake TV)
Ooh I think "Idol"'s on.
(fake annoyance)
Hun, something's wrong with the TV.

TOM
(stands)
Oh well. Let's eat. I'm famished.

Tom enters the adjacent kitchen, sits down at the table.

TOM (CONT'D)
Smells delicious.

Summer follows, doing her best Donna Reed impression.

SUMMER
I made it myself. It's your
favorite.

TOM
Bald eagle?

SUMMER
Gross.

TOM
Ever try it?

Summer goes to turn on the sink but no water comes out.

SUMMER
Uh-oh. The sink is broken!

TOM
Not to worry.

He jumps up and pulls her into the next room, another kitchen.

TOM (CONT'D)
That's why we bought a house with
two kitchens.

SUMMER
You're so smart.

She pulls him into the next room, a bedroom.

SUMMER (CONT'D)

I must have you now.

They embrace. Tom looks over her shoulder to the next room.

TOM

Darling, I don't know how to tell
you this, but there's a Chinese
family in our bathroom.

Summer feigns shock. The OTHER CUSTOMERS are looking at them
like they're crazy, but they don't care. Tom and Summer
collapse onto the bed, laughing.

SUMMER

This is fun. You're fun.

TOM

Thanks.

SUMMER

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

Tom is a little surprised. The tone of the conversation
switches gears a bit.

SUMMER

Are you cool with that?

TOM

(unconvincing)
Oh yeah.

SUMMER

It freaks some guys out when I say
that.

TOM

(still confused)
Not me.

SUMMER

You sure?

TOM

Casual. I get it. See where it
goes. See what happens. Take it
slow.

SUMMER

Exactly. No pressure, no labels, no obligations. Right?

Tom is visibly disappointed by this but he tries to hide it. Summer hops off the bed. Tom follows. As they step out of their fantasy home and back into the store, Summer grabs Tom's hand. They holding hands. In the real world. Tom is surprised.

60 INT TOM'S BEDROOM - LATER THAT NIGHT

60

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

TOM

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

He walks into:

60A INT BATHROOM - SAME

60A

Out of sight, Tom looks in the bathroom mirror.

TOM

Settle. Don't get too excited. She's just a girl. Wants to keep it casual. Which is why she's in your bed right now. Without clothes. That's casual, right? That's what... casual people do.

He takes a few deep breaths and makes his move.

60B INT TOM'S BEDROOM - SAME

60B

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

SUMMER

Hi.

TOM

Oh sweet Jesus!

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

CUT TO:

(32)

61 EXT DOWNTOWN STREET - MORNING

61

It's the greatest morning of all time!



Tom walks down the street. Or, more accurately, Tom struts down the street. People wave as he passes, they clap, they give him thumbs up. Tom points at people as he passes, winking, doing a little shuffle. He is the man. He checks out his reflection in a window. A YOUNG PAUL NEWMAN stares back.

A GROUP of BUSINESSMEN break into a Busby Berkeley-style choreographed dance. A whole parade is forming behind Tom. The POSTMAN, a POLICE OFFICER, the HOT DOG VENDOR, the MICHELIN MAN, the SAN DIEGO CHICKEN, everybody loves Tom today. HALL and OATES themselves walk with Tom singing the song.

Cars stop at crosswalks to let Tom go by. The DRIVERS also pump their fists in celebration of Tom's achievement last night. He walks on, the man.

We notice the sidewalk lights up every time he touches the pavement like in "Billie Jean". CARTOON BIRDS fly onto Tom's shoulder. He smiles and winks at them.

Tom breaks off from the parade as he approaches his office. Steps:

62 EXT TOM'S OFFICE - SAME 62

Tom walks into the building.

63 INT ELEVATOR - SAME 63

Tom steps into the elevator, and as the doors close, the music stops abruptly.

(268)

64 INT TOM'S OFFICE - DAY 64

The elevator opens to reveal Tom, looking very unkept, unshaven, and unwell. He walks to his cubicle.

CUT TO:

65 LATER. Tom is staring off in the direction of Summer's office. 65

REVEAL a NEW SECRETARY sitting there.

The New Secretary is more than a little skeeved out by Tom's stare.

SFX: a "New Message" chime. Tom gets excited. He's been waiting for this.

ANGLE ON THE COMPUTER -- it's just spam. Tom balls his fist in anger. Totally stressed. McKenzie pops up from his station.

MCKENZIE
So... get her back yet?



TOM
Working on it.

MCKENZIE
Maybe you should write a book.

TOM
Huh?

MCKENZIE
Henry Miller said the best way to
get over a girl -- turn her into
literature.

TOM
That guy had a lot more sex than
me.

And then... another "New Message" chime.

TOM
Here we go!

Takes a deep breath, swallows, and opens the email. And it's
from her. McKenzie maneuvers to look over Tom's shoulder. As
he reads:

SUMMER (V.O.)
So great to hear from you. I can't
this week but maybe next? I hope
this means you're ready to be fr--

On that word again, the sound slows down to reinforce its
power. THE SCENE FREEZES AND WE QUICK ZOOM in on Tom's face.
Hearing "friends" is like a punch in the gut. RESUME NORMAL
SPEED. McKenzie pats Tom on the shoulder. Tom scratches his
head, takes a second to think about it. Clicks delete.

BLACK.

FADE UP: Someone is humming the "Knight Rider" Theme song.

(45)

Summer is on her cell phone in the office copy room, humming
the theme song.

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

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

67 INT TOM'S CUBICLE - SAME

67

Tom listening to her sing, loving every minute of it.
McKenzie comes over.

MCKENZIE
Your girl is losing it.

(59)

68 INT. DOWNTOWN ART GALLERY - DAY

68

CU: a painting -- some avant guard surrealist depiction of two dogs humping.

ANGLE ON Summer and Tom looking curiously at it.

TOM
Very... complex.

SUMMER
Complex. Yes.

CU: a second painting which is nothing but red.

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

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

TOM
I feel the same way.

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

ANGLE ON Summer and Tom, still perplexed but trying.

They say nothing, until:

TOM
You wanna go to the movies?

SUMMER
(relieved)
God yes!

69 EXT. MOVIE THEATER - LATER 69

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

70 INT. MOVIE THEATER - CONT. 70

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

(87)

71 INT RECORD STORE - NIGHT 71

Tom and Summer wander through the aisles.

TOM
There's no way.

SUMMER
Why not?

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

SUMMER
I told you. I love Ringo.

TOM
You're insane.

SUMMER
Why?

TOM
Cause nobody loves Ringo.

SUMMER
That's what I love about him.

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

SUMMER
(flirtatious)
This got great reviews.

72 INT. TOM'S APARTMENT - LATER 72

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

SUMMER
Looks easy enough.

73 INT. SHOWER - LATER 73

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

TOM
Ow!

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

(95)

74 EXT DOWNTOWN STREET - DAY 74

Tom is pointing out to Summer some of what he loves about the city.

TOM
If you're just looking at the
street, I admit -- doesn't look
like much. But if you look up...

They do. And it's beautiful.

75 EXT ANOTHER STREET CORNER - DAY 75

Summer and Tom in front of the famous Fine Arts building.

*

TOM
The guys who designed this...
Geniuses.

*

*

76 EXT ANGELUS PLAZA - LATER 76

Tom and Summer sit down on a bench. This is the same bench they sat at on the very first page (and will sit at again), overlooking the city.

TOM

This is my favorite spot.

They take in the expanse. Old, almost dilapidated Downtown LA. Definitely not scenic. Mostly parking garages.

SUMMER

This?

TOM

Yeah.

SUMMER

Tell me why.

TOM

I don't know...

SUMMER

Sure you do.

TOM

No, it's... it's hard to explain.

Summer shoots him a look, encouraging him to go on.

TOM

You really wanna know?

SUMMER

Absolutely.

TOM

(points)

You see that building with the orange hue? That's been there since 1911. Over there, that's the Continental. LA's first skyscraper. Built in 1904. People think of LA as this place with no history, you know, where nothing is real. That's only cause they're not paying attention.

SUMMER

(points)

What's that?

TOM

That's... a parking lot. Most of that is parking lots. But there's so much beauty too. See, if it was me...

SUMMER

What?

TOM

I just... I'd make sure people noticed. That's what I would do. Integrate the buildings better. Play off the facades, maximize the light capacity, there's really so much...



SUMMER

Show me.

TOM

Hmm?

SUMMER

Don't just talk about it, Tom.

(beat)

Do it.

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

TOM

So we start with this, right
here...

(PRODUCTION NOTE: Put AUTUMN somewhere subtle in the background.)

(109)

77

INT SUMMER'S APARTMENT - NIGHT

77

Music plays as Tom follows Summer inside her apartment for the first time. The significance of this isn't lost on him.

SUMMER

It's a bit of a mess.

TOM

That's ok.

NARRATOR

For Tom Hansen, this was the night
where everything changed.

Tom takes in the unpacked boxes, the photographs, wall decorations, books, CDs, everything that one can't know about a person outside their bedroom.

NARRATOR

That wall Summer so often hid behind, a wall of distance, of space, of "casual"... that wall was slowly coming down. For here was Tom, in her world, a place few had been invited to see with their own eyes...

(From the disparity of stuff, we should get a sense that unlike Tom, whose room reflects his interest in architecture, Summer is all over the place).

78

QUICK CUTS FROM DURING THE NIGHT:

78

- Summer laughing at something Tom said.

NARRATOR (CONT'D)

... and here was Summer, wanting him there. Him, no one else.

- Tom and Summer in bed together.

SUMMER

Tornados?

TOM

Weird, right?

SUMMER

You live in LA. Why would you dream of tornados?

TOM

I don't know but I do. Tornados. And my teeth falling out.

SUMMER

I have that too! That's so funny.

TOM

What about you?

SUMMER

Earthquakes.

TOM

For real?

SUMMER

No. I don't remember most of my dreams.

(MORE)

SUMMER (cont'd)
(beat)
There's this one... nevermind.
(MORE)



SUMMER (cont'd)

...

TOM

What?

SUMMER

It's nothing.

TOM

I wanna hear.

SUMMER

(beat)

I dream about flying.

TOM

You do?

SUMMER

Not really flying. More like...
floating. Like, it starts out I'm
running really fast.

- Summer playfully sticking her tongue out at Tom and
the two of them fake wrestling.

SUMMER

And then the... terrain... gets all
rocky and steep. But I don't slow
down. I just climb higher and
higher with every stride. Before I
know it, I'm... floating.

- Summer wiping an eyelash from Tom's cheek.

SUMMER

I'm going so fast my feet don't
even touch the ground. I'm up in
the air and I'm... I don't know...
free. It's this incredible feeling.

- Summer and Tom continuing their intimate conversation.

TOM

Sounds amazing.

SUMMER

But then I look down. And the minute I do... everything changes. There I am... I'm floating, high above the earth, nothing can touch me, right? I'm free and I'm safe and it hits me, just like that... I'm completely, utterly, alone.

It's silent for a beat.

SUMMER

And then I wake up.

NARRATOR (V.O.)

As he listened, Tom began to realize that these weren't stories routinely told. These were stories one had to earn. He could feel the wall coming down. He wondered if anyone else had made it this far. Which is why the next five words changed everything.

SUMMER

I've never told anyone that.

Tom's face changes as he's hit with a realization. Yes, Summer has chosen to let him in. It's beginning. On Tom's face, determined to close the deal...

TOM

I guess I'm... not just anyone.

(116)

79

INT - PACMAN CAFE - DAY

79

Tom plays the table top Pac Man game with his friends surrounding.

PAUL

So what are you exactly?

TOM
I don't know.

PAUL
Are you her boyfriend now?

TOM
It's not that simple.

MCKENZIE
Sure it is.

TOM
Like, are we "going steady?" Come on, guys. We're adults. We know how we feel. We don't need to label it. "Boyfriend, girlfriend." That stuff is very... juvenile.

Beat. Tom looks up from the game.

MCKENZIE
You're so gay.

PAUL
You really are.

TOM
Ok. Number one. Your last girlfriend was Amy Sussman in the 7th grade and you "dated" for an hour. And you... you've been with Robyn and no one else since you were ten. I hardly think you two are the authorities on modern relationships.

(118)

80

EXT FIELD - DAY

80

Tom is watching Rachel play soccer from behind the players' bench. A whistle blows and Rachel comes back and sits down. She's the authority.

TOM
So what should I do?

RACHEL
You should ask her.
(off his silence)
What?

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

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

TOM
Who the hell's Sean?

RACHEL
My boyfriend before Mark.

TOM
Who the f--! Never mind. So you're
saying...

RACHEL
I'm saying... you do want to ask
her. That's obvious. You're just
afraid you'll get an answer you
don't want which will shatter your
illusions of how good everything's
been these past few months. Now if
it were me, I'd find out now before
you show up to her place and she's
in bed with Lars from Norway.

TOM
Who's Lars from Norway?

RACHEL
Just some guy she met at the gym
with Brad Pitt's face and Jesus's
abs.

TOM
Bastard.

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

TOM
Coach, wait! We're not done.

RACHEL
(calling back)
It's easy Tom... just don't be a
pussy!

On Tom, we:

CUT TO:

81 INT TOM'S CAR - LATER

81

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

SUMMER
Are you ok?

TOM
Yeah.

SUMMER
You sure?

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

TOM
Summer, I've gotta ask you
something.

SUMMER
Ok.

TOM
What are we doing?

SUMMER
I thought we were going to the
movies.

TOM
No, I mean... what's going on here?
With us.

SUMMER
I don't know. Who cares? I'm happy.
Aren't you happy?

TOM
Yeah.

SUMMER

Good.

TOM

(beat)

It's just...

SUMMER

Ooh!

Summer has noticed the song on the radio.

SUMMER

Oh my god. We totally can't talk
during this song.

Tom listens and Tom watches Summer listening. There's something about this moment, the way she sings along, the way her eyes close during certain notes, the way her smile rises and falls like she could cry at any minute from being overwhelmingly happy or just simply overwhelmed. Tom is powerless to stop his feelings for this girl. We know, as well as he does: he will not press the issue tonight.

The car drives into the 3rd street tunnel and disappears into the dark.

(366)

82

EXT PARTY - NIGHT

82

The song from the car is now playing in the background of a rooftop party. Tom and Summer are there, in conversation with several PARTYGOERS.

PARTYGOER

(to Tom)

And what is it you do?

TOM

I write greeting cards.

ANOTHER PARTYGOER

No shit.

SUMMER

He could be a great architect if he
wanted.

PARTYGOER

That's... unusual. What made you go
from one to the other?

TOM

Well I thought, why make something
totally disposable -- like a
building -- when I could make
something that lasts forever. Like
a birthday card.

Everyone laughs at this. Everyone but Summer.

83 TIME CUTS reveal that Tom is against the railing by 83
himself. Meanwhile, Summer is talking with, laughing with,
drinking with, and possibly flirting with many of them. Tom
notices, smiles, pretends it doesn't mean anything, but he's
clearly jealous. Not in a sexual way but of the attention
they're getting from her. He misses that attention.

(269)

84 CU - TOM. HE'S A MESS. 84

TOM

(into CAMERA)

I hate Summer.

85 CU - SUMMER'S SMILE (as before) 85

TOM (V.O.)

I hate her crooked teeth.

CU - SUMMER'S HAIR (as before)

TOM (V.O.)

I hate her 1950s haircut.

CU - SUMMER'S KNEES (as before)

TOM (V.O.)

I hate her knobby knees.

CU - SUMMER'S EYES (as before)

TOM (V.O.)

I hate her lopsided, asymmetrical,
cock-eyed head.

CU - SUMMER'S NECK (as before)

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

CU - SUMMER ASLEEP (as before)

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

CU - SUMMER'S LAUGH

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

OVER BLACK, play the opening bars of that same over-the-top romantic song.

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

86 CU - TOM.

86

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

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

(185)

87 INT GOLDEN GOPHER - DOWNTOWN BAR - NIGHT

87

Summer and Tom stand by the bar.

TOM
London 1964. Those girls knew how to dress. Nowadays it's all giant sunglasses, tattoos, little handbags with dogs in them. Who okayed this?

SUMMER
Some people like it.

TOM
I like how you dress.

SUMMER

Darn. I was just thinking about
getting a butterfly on my calf,
bout yay big...

TOM

(beat)
Please don't.

DOUCHE (O.S.)

Yo.

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

DOUCHE

(to Summer)
How's it going?

SUMMER

K.

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

DOUCHE

You live around here?

SUMMER

Yeah not too far.

DOUCHE

I've never seen you here before.

SUMMER

You're not too observant.

DOUCHE

Ha. That's funny. You're funny.

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

DOUCHE

So, uh, let me buy you a drink.

SUMMER

No thank you.

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

DOUCHE
Are you with this guy?

Tom realizes he has to sort of say something now.

TOM
(beat)
Hi. I'm Tom.

DOUCHE
Whatever.
(to Summer)
Come on, one drink. What are you
drinking?

SUMMER
Sorry, no thank you.

DOUCHE
You're serious? This guy?

TOM
Hey buddy --

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

DOUCHE
It's a free country.

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

DOUCHE
I can't believe this is your
boyfriend.

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

Which connects spot on and sends the Douche reeling.

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

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

CUT TO:

88 INT SUMMER'S APARTMENT - LATER

88

Tom follows Summer inside. He still holds a bandage to his nose and his shirt is bloody. Still, he feels pretty great about it.

TOM

I mean, that was crazy! Did you see that? I was like Ali. I just wound up and
(tries to make a fist)
-- ow! Jesus.

Tom's fist is still totally sore. It's around this point that Tom notices Summer hasn't been talking to him.

TOM

Hey.
(nothing)
What's the matter?

SUMMER

I just... I can't believe you.

TOM

Can't believe me?

SUMMER

You were so completely uncool in there.

TOM

Wait. You're mad? I just got my ass kicked for you.

SUMMER

Oh was that for my benefit? You were protecting me?

TOM

Yes I was.

SUMMER

Well next time Tommy, don't. I don't need your protection.

TOM

I just --

SUMMER

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

Tom, completely exasperated, throws his hands in the air and walks towards the door. But then he turns around.

TOM

No, screw this. I'm not going anywhere til you tell me what's going on.

SUMMER

Nothing, Tom. Nothing is going on. We're just...

TOM

What...? What are we?

SUMMER

We're just fr--

TOM

Oh no... Oh no you don't! Don't even think about saying that! You're gonna pull that shit with me? This is not how you treat your friends. Kissing in the copy room. Holding hands in Ikea? Shower sex? Friends, my balls.

SUMMER

I like you, Tom. I just don't want-

TOM

Well guess what? It's not up to you! I get a say in this. And I say we're a couple goddamit.

SUMMER

Tom --

Tom makes a dramatic exit. We track with him:

89

INT STAIRWELL - SAME

89

Racing down the stairs, muttering angrily to himself the whole time. He passes TWO GIRLS walking up.

TOM

Anyone else wanna kick my ass tonight?

90 EXT SUMMER'S APARTMENT - SAME

90

Tom exits in a huff. He walks down the street, continuing to talk himself into a fury. Then he stops.

TOM

No, you know what...

Tom turns around. He has more to say. He marches up to Summer's door and is going back up there.

Except the door is locked. Tom's shoulders sag. He has no choice but to buzz.

SUMMER (THROUGH BUZZER)

Hello?

TOM

It's me.

Beat.

SUMMER (THROUGH BUZZER)

Can I help you?

TOM

(reluctantly)

There's more I want to say.

Beat. Beat. Beat. Beat. Beat. Beat.

Finally, he hears the buzzer. He opens the door, we follow him:

91 INT STAIRWELL - SAME

91

As he walks back up the stairs. There's a lot of fucking stairs.

92 INT HALLWAY - OUTSIDE SUMMER'S APARTMENT - SAME

92

By the time Tom gets up there, he's a little winded. Summer meets him in the doorway.

SUMMER

Yes?

TOM

(beat)

I can't remember now.

SUMMER

I'm going to sleep.

TOM
Fine.

SUMMER
Fine.

Beat.

TOM
This was very different in my head.

SUMMER
I bet you get that a lot.

And with that she shuts the door, leaving Tom outside to pick up the pieces.

SPLITSCREEN - INT. BOTH APARTMENTS - THAT NIGHT

93 Left: Tom tosses and turns in his sleep. 93

94 Right: Summer lies awake, staring at the ceiling. 94

95 Left: Tom picks up the phone. Is about to dial when he 95
 stops himself and hangs up.

96 Right: Summer looks at her phone, willing it to ring. It 96
 doesn't.

97 INT TOM'S BEDROOM - HOURS LATER 97

Tom is awakened by the doorbell. He gets up, concerned, and goes to answer it. It's Summer.

SUMMER
I shouldn't have done that.

TOM
What?

SUMMER
Gotten mad at you. I'm sorry.

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

SUMMER
I know -

TOM

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

SUMMER

I can't promise you that. Nobody
can.

(beat)

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

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

98

INT TOM'S BEDROOM - MORNING

98

Still bruised Tom and Summer, early in the morning.

TOM

Her name was Amanda. And I just...
what can I say, I really liked her.

SUMMER

You loooved her.

TOM

(re: back of his hand)
Don't make me use this.

SUMMER

Bring it!

Tom tickles her. She squirms out of it. They return to
position.

TOM

I thought I loved her. Now I don't
know.

Silence. Tom decides to change the subject. Sort of.

TOM

What about you? You ever even have
a "boyfriend?"

SUMMER

Well... yeah, of course.

TOM

Tell me about em.

SUMMER

Oh no way.

TOM

Why?

SUMMER

There's nothing to tell.

TOM

Come on, I'm interested.

SUMMER

You wanna go there?

TOM

Why not? I can take it.

SUMMER

Alright... well... there was Markus
in high school.

99 INSERT: Still photograph of MARKUS. Or at least how he 99
 appears in Tom's mind. Arm cocked, about to throw the winning
 touchdown pass.

100 TOM 100
 Quarterback slash homecoming king?

SUMMER

He was a rower. Very hot.

TOM

And what happened to Markus?

SUMMER

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

TOM

And then?

SUMMER

Well, for a short time in college,
there was Charlie.

101 INSERT: Still photograph of CHARLIE. As Tom envisions 101
 him. Playing the guitar on stage in some hair band,
 surrounded by groupies.

102 SUMMER 102
 She was nice but...

Tom's eyes bug out.

SUMMER

Then there was... my semester in
Spain. Fernando Belardelli. AKA
"The Puma."

103 INSERT: Still photograph of THE PUMA. A swarthy Spaniard 103
posing in front of a Vespa moped in tight Gucci pants, his
boner clearly trying to escape.

104 TOM 104
The Puma?

SUMMER

Yeah, cause, you know...

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

TOM

And that's it?

SUMMER

The ones that lasted.

TOM

What happened? Why didn't they work
out?

SUMMER

What always happens... life.

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

(141)

105 EXT ANGELUS PLAZA - DAY 105

Tom and Summer walk through the park. It's a beautiful day
out, mobbed with pedestrians. They're in mid-conversation.

TOM

That's the dumbest thing I've ever
heard.

SUMMER

It's not dumb. It's awesome. Trust
me.

Tom is reluctant to participate in whatever this is.

SUMMER
I'll go first.

After a beat:

SUMMER
(whispers)
Penis.

Tom looks at Summer like she's insane.

SUMMER
Come on.

Tom rolls his eyes.

TOM
(only slightly louder)
Penis.

SUMMER
(slightly louder)
Penis.

TOM
(slightly louder)
Penis.

SUMMER
(louder)
Penis.

TOM
There's kids around.

SUMMER
No there isn't.

Tom looks over his shoulders. People are gonna hear him now.

TOM
Penis.

SUMMER
(no holds barred)
Penis!

TOM
Shhh, Jesus!

They get dirty looks from some passersby. Summer thinks this is hilarious. She has no shame.

TOM
You having fun?

SUMMER
Oh yeah.

TOM
This is what you used to do with
the Puma, isn't it?

SUMMER
God no... We rarely left his room.

TOM
(loud)
Penis!!

Everyone turns and looks at them. Summer cracks up. Tom does too. The game is kinda fun.

TOM
(to ONLOOKER)
Sorry. Tourette's. You know how it
is.

SUMMER
(yelling)
Penis!

TOM
She has it too.
(louder even)
Penis!!

SUMMER
(really loud)
Peni--

Tom grabs Summer and throws her over his shoulder in an effort to silence her. He spins her around in the air.

SUMMER
Ok ok!

Together, they fall to the ground. Tom covers her mouth with his fingers.

TOM
Are you finished?
(off her nod)
Promise?
(more nodding)

Tom releases her. They lay on the ground, face to face. It's a charged moment between them. Summer smiles.

SUMMER
(the loudest yet)
Pee --!

But Tom is quick. He covers her mouth with his. And on Tom and Summer, kissing, laughing, rolling around on the ground, we hear:

MAN'S VOICE (V.O.)
(in French w/ Subtitles)
"Misery. Loneliness. Pain."

MUSIC CUE: A MELODRAMATIC INSTRUMENTAL which plays over the following:



106 OMITTED

106

107 OMITTED

107



108 OMITTED

108

109 OMITTED

109

110 OMITTED

110



111 OMITTED

111

(273-286)

111A INT. MOVIE THEATRE - DAY

111A

Tom has taken refuge in a movie theatre, the light of the film reflecting on his face, and we hear:

MAN'S VOICE (V.O.)
(in French w/ Subtitles)
This was his life now. Each day,
the same dull throbbing ache of a
wounded heart.

CUT TO:

111B THE BLACK AND WHITE FILM

111B

REVEAL Tom has put himself in the film that he's watching. In this shot, he is dressed like Belmondo in "Breathless" complete with cigarette and hat. He makes serious faces at the camera.

MAN'S VOICE (V.O.)
(in French w/ Subtitles)
He is a song without melody. A bird
without wings. Or anything
purchased at Radio Shack.
(beat)
He is broken.

CUT TO:

ANOTHER SHOT FROM THE BLACK AND WHITE FILM

111C EXT STREET - DAY

111C

Sad Tom wanders down a desolate street holding a balloon. There is no one else around save a SAD-LOOKING MIME. JUMP CUTS of Tom as he walks, the Sad Mime following closely all the while.

MAN'S VOICE (V.O.)
(in French w/ Subtitles)
More than broken, he is alone. For
who but he could ever understand
the tangled, twisted mess of his
now empty soul?

The Mime's actions get increasingly more bizarre. He requests the balloon from Tom.

MAN'S VOICE (V.O.)
(in French w/ Subtitles)
Now his only friend is grief. The
grief that he carries like a badge,
a badge he can never take off...

Tom gives him the balloon. The Mime almost immediately lets go of it.

MAN'S VOICE (V.O.)
(in French w/ Subtitles)
... which, come to think of it, is
pretty unusual for a badge. Not so
much like a badge, then, more like
a tattoo. A tattoo he can never take
off.
(beat)
Yes, that's better.

Tom looks at the Mime incredulously as if to say, "what the fuck was that for, Mime?"

CUT TO:

111D ANOTHER SHOT FROM THE BLACK AND WHITE FILM

111D

This is the famous Bergman PERSONA symmetrical face blocking shot. Half of Tom's face looking at us and half of Summer's looking off to the side, set against a dramatic black backdrop.

MAN'S VOICE (V.O.)
(in French w/ Subtitles)
In any case... suffering.

TOM (ON SCREEN)
Suffering.

MAN'S VOICE (V.O.)
(in French w/ Subtitles)
Endless suffering.

SUMMER (ON SCREEN)
So much suffering.

MAN'S VOICE (V.O.)
(in French w/ Subtitles)
The kind of suffering that never
ends.

TOM (ON SCREEN)
Suffering.

SUMMER (ON SCREEN)
Suffering.

MAN'S VOICE (V.O.)
(in French w/ Subtitles)
A shitload of suffering is what I'm
saying.

CUT TO:

111E FINAL SHOT OF THE BLACK AND WHITE FILM 111E

Tom playing chess against DEATH. Only it isn't Death. It's a half-naked cherub with wings and an arrow -- it's CUPID.

TOM
(in French w/ Subtitles)
Your move.

Cupid thinks for a beat then makes his move. He wins the game and knocks over Tom's King.

CUPID
(in French w/ Subtitles)
Better luck next time... bitch.

Tom hides his head in his hands. A loser at love yet again. At which point the film burns out.

BACK TO:

111F INT MOVIE THEATRE - SAME 111F

Tom who has dozed off wakes up from the sound. Looks at his watch. Grabs his coat. Nods a thanks to the projectionist and leaves. Back to reality. Sort of.

(293)

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

112 EXT STREET - MORNING 112

Now everything fucking sucks!

Tom walks down the street. Or, more accurately, Tom sulks down the street. Though it's sunny and warm, Tom is a sad, broken man and the world is an awful place.

Tom checks out his reflection in a window and an ugly cartoonish face glares back.

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

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

Cartoon Bird returns but Tom swats it away.



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

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

(303)

113 INT OFFICE - DAY

113

Tom sits at his desk, miserable. A NEW SECRETARY, not Summer, comes by.

NEW SECRETARY

Tom. Mr. Vance would like to see
you in his office?

114 INT VANCE'S OFFICE - DAY

114

Tom has been called into the Principal's office.

VANCE

Sit down, Tom.

(he does)

Has something happened to you
recently?

TOM

What do you mean?

VANCE

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

TOM

No.

VANCE

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

TOM

Who?

VANCE.
My assistant.

TOM
(faking badly)
Your...?

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

TOM
I'm not following.

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

TOM
(almost hopeful)
Mr. Vance... are you firing me?

VANCE
No, no, no. Relax Hansen. You're
one of the good ones.

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

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

He hands him some sympathy cards.

TOM
Funerals and sympathy?

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

He quickly ushers him out of the office. Tom stands face to face with a framed card of two hearts holding hands. The card reads "I. Love. Us." Tom stares at it for a second.

(167)

115 INT OFFICE - DAY

115

Tom is wandering through the office whistling.

MCKENZIE

Don't you have like twenty cards to write by Friday?

TOM

Nope. All finished.

MCKENZIE

Can you help me? I've run out of ways to say "congrats." I've got "Good job," "well done," "way to go"... About it.

TOM

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

MCKENZIE

(beat)

Shit. That's not bad.

TOM

No worries.

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

116 INT RELIGIOUS HOLIDAYS WING - LATER

116

Workers are again all gathered around Tom.

TOM

Did you try... "Merry?"

ALL

Whoa/Perfect/Yes!

TOM

What else you got?

EMPLOYEE #1

Passover.

TOM

"Alay-bin oyf dine kupp. Hag
Sameyach, meyntayera kinder."

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

117 INT WEDDINGS AND ANNIVERSARIES SUITE - LATER 117

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

MILLIE

We've been stuck on this for an
hour.

Tom looks it over. Thinks.

TOM

Here's what I would say...

Tom sees the side of Summer's face across the room.

TOM

"I. Love. Us."
(beat)
What do you think?

MILLIE

(clutching her heart)
It's beautiful.

The Women are so moved they might faint.

118 INT OFFICE HALLWAY - LATER 118

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

(306)

119 EXT. DOWNTOWN STREET - DAY 119

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

119A EXT ANOTHER STREET - DAY 119A

Tom continues walking, passing an electronics store. Thinks he sees Summer on all the TVs. He continues to walk.

119B EXT BUS STOP - DAY 119B

Tom gets on a bus.

119C INT. BUS - SAME 119C

Tom sees every passenger on it is Summer. Tom really misses her.



(345)

120 INT. HOTEL FIGUEROA BAR - NIGHT

120

Tom sits alone at the bar. He drinks vodka, waiting for something. And pretty soon, something arrives.

ALISON

Excuse me? Are you Tom?

TOM

Alison?

Her name is ALISON, red hair, full-figured, not bad looking at all.

ALISON

Yeah. Phew! I was afraid you were that guy.

TOM

Nope. Hope you're not disappointed.

ALISON

No. This is much better.

TOM

Yeah totally. So, uh, shall we?

Tom grabs his coat, is about to walk out with her, but swigs what's left of his drink before he does. Tom puts on a brave face and they walk out into:

121 EXT DOWNTOWN STREET - NIGHT

121

Tom and Alison walk down the street, heading for a different restaurant.

ALISON

I normally don't do blind dates but Paul and Robyn spoke very highly of you. They said you write greeting cards. That's so interesting. I wanted to write. I majored in English at college but... what are you gonna do with that degree, you know? I went to Brown. Where did --

Tom stops in his tracks, right outside the diner.

Alison? TOM

Hmm? ALISON



TOM

Listen... It's great to meet you, really. You're a very attractive girl. But I should tell you right off the bat... this is not going anywhere.

ALISON

Oh.

TOM

It's not you. It's me. You seem like a real sweet girl and I, just, I don't want you to get hurt. You know what I mean?

ALISON

Um...

TOM

I know we just met like 3 minutes ago but you're probably looking for someone to get serious with, someone with potential... someone who will take you out to eat a few times, see a movie, fool around a little bit, next thing you know you're we're getting a dog and you're moving in. And that's not me. You want to come inside, have some chicken fingers... awesome. But that other stuff... I gotta tell you up front... I'm just not ready, Alison.

Alison can't believe this guy. Tom holds the door open for Alison. Does she dare go in or does she run away now?

ALISON

(fuck it)

Chicken fingers sound fine.

122 INT DOWNTOWN DINER RESTAURANT - LATER

122

Tom and Alison, believe it or not, are now eating. There are three empty shot glasses in front of Tom, one empty bottle of beer in front of Alison. Tom is feeling the effects.

TOM

Maybe it's uncool to say. But, you know what, screw it. I have feelings. Does that make me a woman? Hell no.

(MORE)

TOM (cont'd)
I cried in Jerry Maguire. That's
me, that's who I am.

Alison, listening politely, takes a very large gulp of her
beer.

ALISON
Waiter!

She signals for one more drink.

TOM
I liked this girl. Loved her even.
And what did she do? She took a
giant shit on my face. Literally.

ALISON
Literally?

TOM
(beat)
Not literally. Jesus, that's
disgusting, what's wrong with you?
The point is I'm messed up. On one
hand, I want to forget her. On the
other, I think she's the only
person on Earth who can make me
happy.

ALISON
Uh-huh.

TOM
Every time I think I'm over the
hump, I'll have a dream or I'll see
some girl who looks like her from
the back. And that's it. Back to
square one. And you know what...

ALISON
(waits to see if it's
rhetorical; it isn't)
What?

TOM
I'm gonna get her back. You'll see.

ALISON
Oh will I?

TOM
Absolutely. I think the key is for
me to figure out what went wrong.
Do you ever do this?

(MORE)

TOM (cont'd)
Go back and think about all the things you did together. Everything that happened. Replay it over again in your mind, looking for that first sign of trouble.

ALISON
Sure.

TOM
For example...

QUICK CUTS:

123 EXT ANGELUS PLAZA - (BACK ON DAY 95) 123

Summer and Tom sit in the park looking at buildings. Tom writes on summer's forearm. Summer looks directly at the camera with a face that says "help me god."

124 INT TOM'S BEDROOM - NIGHT - (FROM DAY 31) 124

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

125 INT ELEVATOR - DAY - (FROM DAY 22) 125

Tom and Summer ride in silence for a few beats.

SUMMER (V.O.)
Please don't talk to me. Please don't talk to me.

TOM
How was your weekend?

126 INT DINER - SAME 126

TOM
Two options really. Either she's an evil, emotionless miserable human being. Or she's a robot. Vicki from "Small Wonder." Would explain a lot, actually.

ALISON
Can I ask you a question?

TOM
Shoot.

ALISON
She never cheated on you?

TOM
No! Never.

ALISON
She ever steal or take advantage of
you in some way?

TOM
Not... really.

ALISON
And she told you up front she
didn't want a relationship?

TOM
Well... yeah.

ALISON
Jesus Tom... Did she break your
heart or did you?

They're silent for a few beats. Tom downs the rest of his
vodka.

TOM
I got a great idea!

127 INT KARAOKE BAR - LATER

127

Tom is, yes, on stage singing "Train in Vain" by The Clash.
The song is usually quite peppy but Tom's version is a cross
between Henry Rollins and Alice Cooper. He is losing his
fucking mind!

Alison sits by herself in a booth trying to hide her face,
having the worst date ever.

(360)

128 EXT - UNION STATION TRAIN PLATFORM - DAY

128

Tom runs to catch a departing train, bound for San Diego. He
has a backpack and is carrying a suit and tie on hangers. He
runs:

129 INT TRAIN - SAME 129

And starts walking through it. He's looking for someone.
Doesn't see him or her. Takes out his cell.

130 SPLITSCREEN w/ McKenzie, in Pacman Cafe. 130

TOM
You here?

MCKENZIE
Hell no.

TOM
What do you mean hell no?

MCKENZIE
I'm not going to that.

TOM
Yes you are.

MCKENZIE
It's gonna be all old people.

TOM
I know! You said you were going.
That's why I'm going.

The train starts moving.

MCKENZIE
I left a message last night, said I
was sick. Like a Ninja.

TOM
Dude, now I won't know anyone at
this thing.

MCKENZIE
Maybe you'll meet a hot
granddaughter or something.

TOM
I'm hanging up now.

He does. Tom continues to look for a seat. He's looking for
two together so he can at least lounge but so far most
doubles are taken. He moves into:

131 INT TRAIN CAR #2 - SAME

131

Tom continues to look for a seat. So far nothing. Tom walks by one seat and sees Summer listening to her headphones. He keeps walking.

ANGLE ON TOM. Fuck! Did that just happen? Is she really there? He keeps walking. Probably wasn't her. Just his imagination. Yeah. Finds an open seat at the back. Sits down.

Once situated, he slowly peeks back towards what he thought was Summer. She's looking back too! They both turn away at the same time! Tom mouths "shit!" It's totally her! Tom moves to the seat by the window, hoping that maybe if he can't see her, she can't see him. Quickly grabs a book from his backpack and buries his face in it.

SUMMER (O.S.)

Hi Tom.

TOM

(mock surprise)

Oh wow, Summer, hey! Must have walked right by you.

SUMMER

Yeah.

TOM

Are you going to Millie's?

SUMMER

Yup. You too?

(he nods, trying not to
scream)

I love Millie. She's the sweetest.

TOM

God I totally forgot you knew her.

SUMMER

Yeah. We... worked together all
that time.

TOM

Right. Yes. I remember now.

Silence. What the hell do you say here?

SUMMER

So...

TOM

I mean...

SUMMER

How you been? I haven't --

TOM

Good. Good.

SUMMER

Good.

SUMMER

You didn't write back when I --

TOM

No. I know. It got crazy. You know... Holiday season and all.

SUMMER

Still working for Vance?

TOM

Yeah.

SUMMER

Hmm.

Silence.

SUMMER

I was gonna go get coffee. I don't know if you... Looks like you're really into that...

(reading)

"The Architecture of Happiness."

Wow. That sounds great. You should keep reading, I don't mean to bother you --

She stops, realizes she was rambling. Which is why Tom feels good about saying:

TOM

Yes. Let's get coffee.

132

INT TRAIN - LOUNGE AREA

132

Tom and Summer at the counter. We don't hear what they're saying over the din of the train. But they're laughing. Both of them. Like old times.

133 EXT TRAIN STATION - LATER 133

The train stops. Tom and Summer get out. Look around.

SUMMER
The place is right over there.
Shall we?

134 EXT - BLUFF - WEDDING CEREMONY - LATER 134

GUESTS are taking their seats. Tom, in suit and tie, waits in the corridor. A few beats later, Summer appears. Off-white sundress. Headband. Perfect. Tom forgets to breathe.

SUMMER
You look nice.

TOM
Same here. I mean, yeah. I like
your... thingy.

Standing at the entrance to the room is an USHER who greets them.

USHER
Bride or groom.

TOM
Neither.

Summer elbows Tom in the side. Tom looks down at his side, almost surprised by her actions. It's as if we've reset to the early part of their relationship.

SUMMER
Bride's side.

USHER
Right this way.

Tom follows Summer in to the room. They take their seats. Soon enough, the giggles begin.

SUMMER
(whispers)
Penis.

TOM
Stop it!

135 LATER. MILLIE marries her 70-something GROOM. 135

MINISTER

You may kiss the bride.

He does. Deeply. Tom turns to Summer.

TOM

You're telling me you'll never want that?

Summer's face is unreadable. She says nothing.

136 EXT WEDDING RECEPTION - LATER

136

And now the party is in full swing. The band plays something funky. The revelers dance like they're 30 years younger.

ANGLE ON Tom and Summer's table which is the kid's table. Tom, Summer, and six CHILDREN (ages 5-8). They find this very amusing.

137 LATER. Summer dances with one of the kids. She keeps her eyes on Tom the whole time. He shakes his head at her and laughs. She smiles. The time machine to their past still seems to be working. 137

138 LATER. The party toasts the bride and groom. Tom and Summer, by the bandstand, clink glasses and shout along with the others. 138

139 LATER. Tom and Summer at their seats, surrounded by kids. The Kids are running around the table playing "Duck Duck Goose." 139

SUMMER

You said you liked it!

TOM

That was chicken? I thought it was veal!

SUMMER

No it was chicken!

TOM

Jesus.

SUMMER

What else you got?

TOM

Um... you snore like crazy.

SUMMER

I do not!

TOM

Like a jackhammer.

SUMMER

You do too.

TOM

Oh I definitely do.

SUMMER

And what about your feet?

TOM

What about my feet?

SUMMER

Your feet reek.

TOM

That one time.

SUMMER

Always. And in the morning, your hair sticks up like this. Totally ridiculous.

TOM

You're ridiculous. Your favorite Beatle is Ringo.

SUMMER

Damn right.

At which point Tom is "tapped" by one of the kids. He gets up and chases after him. The kid makes it to his seat. Tom says "Duck" twice before immediately tapping Summer. Now she chases him around the table. They're having a great time.

140 LATER. Millie throws the bouquet. Summer catches it. She 140 shows it to Tom and shrugs.

141 LATER. Tom and Summer are at the bar. They do shots. 141

TOM/SUMMER

1. 2. 3. GO!

TOM

Ahh. Good stuff. You wanna dance?

SUMMER

Sure.

And so they do. The song is slow, Etta James's "At Last" (which is free to use, by the way). The two of them don't do much talking but there's a lot of thinking going on. And then:

SUMMER

I was wondering...

TOM

Hmm?

SUMMER

I might have a party on Friday.
There's this really nice roof deck
that no one uses. Would you
wanna...?

TOM

I'd like that.

And then the song ends. Tom is about to leave.

SUMMER

Don't go.

And then a fast song begins to play.

TOM

No way Jose. I never dance fast.

Summer steps up to him.

SUMMER

That's ok. We'll just keep dancing
slow.

And so they do. Best wedding ever.

142 INT TRAIN - NIGHT

142

Summer is asleep on Tom's shoulder. Tom is wide awake, looking out the window. He looks over at Summer. Sound asleep. Closer then they've been in months. Looks back out the window, a wan smile on his face. They're gonna make it after all.

CUT TO:

143 CU PAUL, TALKING DIRECTLY TO THE CAMERA DOCUMENTARY STYLE 143

PAUL

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

CUT TO:

144 CU MCKENZIE.

144

MCKENZIE

Love? Shit, I don't know. Long as she's cute and she's willing, right? I'm flexible on the cute.

145 CU RACHEL.

145

RACHEL

That's a pretty complex question. Philosophers, poets, scientists, everybody has a theory, don't they? I kinda like what Nietzsche said: "There is always some madness in love, but there is also...always some reason in madness." Pretty smart. Then again, Nietzsche went crazy from syphilis. So there's that.

146 CU VANCE.

146

VANCE.

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

(beat)

Yes it is from one of our cards.

(beat)

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

147 CU Millie

147

MILLIE

I was very much in love with my first husband. And it was the unhappiest decade of my life.

148 CU SUMMER

148

SUMMER

I think my feelings on this subject
have already been covered. Can we
please talk about something else
for a change?

149 CU MILLIE'S GROOM

149

MILLIE'S GROOM

41 years is a long time to wait for
the right person. I was starting to
wonder if I'd ever find her.

(thinks of something and
smiles)

41 years... It was worth the wait.

150 CU PAUL

150

PAUL

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

151 CU TOM. He says nothing. Just stands there. Still trying 151
to figure things out. Off his look, we cut to:

152 ANIMATION. A QUICK recap of the earlier color sequence. 152

A song begins. Slow and steady but it'll build as we CUT TO:

(366)

153 EXT SUMMER'S APARTMENT BUILDING - DUSK

153

The song continues to play. Gift in hand, Tom stands at the
foot of a four-story walk-up building, looking up at the
roof, which is wrapped by a halo of white Xmas lights. It's
already bustling with activity.

He's going up. As he does, the screen splits.

154 On the left, we see Tom going upstairs. This side is 154
labeled "**Reality**."

On the right, we also see Tom going upstairs. This side is
labeled "**Expectations**." There the same image for a beat.

155 INT SUMMER'S APARTMENT - SAME

155

But then "**Expectations**" arrives first. Summer invites Tom inside. She gives him a huge embrace. She kisses him, right where the lips meet the cheek. Very close to a full-frontal lip kiss. (ECU the point of kiss contact).

"**Reality**" arrives soon after. She comes over and gives him a huge embrace. She kisses him, but her kiss lands firmly in cheekville. (ECU the point of kiss contact).

Both Toms give both Summers the book as a gift. It's "Architecture of Happiness." Both Summers accept it eagerly.

156 EXT ROOF - SAME

156

On the right, Summer introduces "**Expectations**" to three or four guests. The whole party is maybe six people total and Summer takes "**Expectations**" Tom to the side so they can be alone.

On the left, Summer introduces "**Reality**" to a circle of seven or eight people. (NOTE: This is the scene we saw on p. 51-52). The party is actually quite large, with 30 or 40 people Tom has never seen before in his life. Summer's friends, without him.

157 While "**Expectations**" and Summer continue to talk 157 intimately, Summer leaves "**Reality**" alone as she flits around the roof. Tom gets a drink. Smiles at a cute girl but has no interest. Minds his business waiting for Summer's return.

On the right, "**Expectations**" and Summer remain locked in a serious conversation. They don't take their eyes off one another. Summer plays with her hair. Their knees are almost touching.

On the left, "**Reality**" continues to stand by himself. He takes in the scene. Who are all these people? He looks around for Summer but doesn't see her anywhere. Still optimistic.

On the right, Summer grabs "**Expectations**" and pulls him away from the rest of the party. They're all over each other.

158 On the left, "**Reality**" Tom looks out over the city. Tom 158 wants to tell Summer about this. Looks for her again on the roof.

And then he sees her. While "**Expectations**" and Summer are locked in some passionate embrace, "**Reality**" sees Summer do something odd. She's showing some FEMALE FRIENDS a ring on her finger. An engagement ring. (Yes, she's been wearing it the whole time.)

Tom doesn't process this at first. He takes a step, still planning to tell her about her view, before realizing the significance of what he's seeing. Then he stops in his tracks.

Summer sees Tom and puts it all together. Her face drops. She pulls her hand away from her friends and walks over to him.

SUMMER
It just happened!

And he just races past her before she can stop him. The music builds...

158A INT SUMMER'S APARTMENT - SAME 158A

Summer pulls "**Expectations**" into her apartment and shuts the door. They fall onto the bed. END SPLITSCREEN.

159 INT STAIRWELL - SAME 159

"**Reality**" Tom comes running down the stairs and exits the building.

160 EXT SUMMER'S APARTMENT BUILDING - SAME 160

Tom storms out of the building.

160A INT SUMMER'S APARTMENT - SAME 160A

Summer calls after him from her apartment doorway.

SUMMER
Tom!?

But he's gone.

160B EXT STREET - SAME 160B

Tom, away from her building. As he does, his entire universe falls apart. FX: All around Tom, Summer's building and then the entire city is COMPLETELY ERASED, brick by brick, beam by beam, as if by an unseen force. Tom's world is reduced to nothing. END MUSIC.

(402)

161 INT TOM'S BEDROOM

161

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



(403)

162 INT TOM'S BEDROOM 162

Same exact thing.

(403 1/2)

163 INT SUPERMARKET - DAY 163

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

The CLERK eyes him suspiciously.

164 EXT STREET - SAME 164

Tom sees a COUPLE kissing on the sidewalk. He snaps.

TOM
Get a room!

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

(404)

165 INT TOM'S BEDROOM 165

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

166 INT OFFICE - LATER 166

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

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

TOM
Great.

MCKENZIE
What happened to you?

TOM
Don't want to talk about it.



MCKENZIE

You always want to talk about it.

TOM

Not this.

MCKENZIE

Well come on let's go.

TOM

Where we going?

MCKENZIE

It's Thursday!

167 INT BOARDROOM - LATER

167

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

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

CO-WORKER

This one says "Go for it!"

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

CO-WORKER

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

She takes her seat.

VANCE.

Good job Rhoda. Inspirational
stuff. Now, who's next? We haven't
heard from "Sympathy" in a while.
Hansen...

TOM

(reacting to his name)

Hmm?

VANCE.

The Winter collection. You have
anything to contribute?

TOM
Uh...no. I really don't.

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

TOM
You know what...?

VANCE.
Yes Tom.

TOM
Can I say something about the cat?

VANCE
Well sure. Go ahead.

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

MCKENZIE
Tom!

TOM
"You can do it?" "Go for it?"

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

TOM
That's not inspirational. It's
suicidal. Pickles tries to go for
it right there, that's a dead cat.
No, this is all lies. We're liars!
I mean, think about it... why do
people buy these things? Not to say
how they feel. People buy these
cards when they can't say how they
feel. Or they're afraid to. And we
provide the service that lets 'em
off the hook!

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

TOM
You know what... I say to hell with
it! Let's level with America.
(MORE)

TOM (cont'd)
Or at least make them speak for
themselves! I mean, seriously,
what's this...
(picks a card off the
table)
"Congratulations on your new baby."
Eh... How bout... "Congratulations
on your new baby... Guess that's it
for hanging out. Nice knowing ya."

VANCE
Hansen, please sit --

TOM
(picks up a card)
Oh wait, what's this? Ooh look at
all the pretty hearts. Let's open
it up. "Happy Valentine's Day,
Sweetheart. I love you." Oh that's
nice. Aint love grand?
(beat)
See this is what I'm talking about.
What's that even mean, "love?" Do
you know? Do you? Does anyone?

MCKENZIE
(sensing a meltdown)
Tom...

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

Tom sits down on the desk, defeated.

TOM
It's these cards and these movies
and these pop songs. They're to
blame for all the lies, the
heartache, everything! We're
responsible!
(beat)
I'm responsible.

Everyone shifts in their seats.

TOM
I think we do a bad thing here.
People should be able to say how
they feel, how they really feel,
without some strangers putting
words in their mouths. Words like
"love" that don't mean shit.

Tom gets up and walks to the door.

TOM
I'm sorry Mr. Vance, but I quit.
There's enough bullshit in the
world without my help.

With that, Tom gets up and walks out of the room. Everyone is pretty stunned. Someone coughs. McKenzie tries to start a clap. It doesn't really take.

CUT TO:

168 EXT BUILDING - MINUTES LATER

168

Tom exits the building onto the downtown street. He stands there for a beat. Shit. Now what?

CUT TO:

(419)

169 EXT FIELD - DAY

169

Tom watches Rachel playing soccer. He has a notebook on his lap and is sketching with a pencil. We hear a whistle and Rachel comes back to the bench.

RACHEL
You're sketching again!

TOM
Just doodling.

RACHEL
We got 20 seconds. Talk to me. You ok?

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

Rachel looks at Tom's notebook. He's sketched a flip book of himself being stabbed repeatedly by a pitchfork-wielding Summer (complete with devil horns).

RACHEL
Riiight.

Tom hides the book behind his back.

RACHEL
You know, my friends are all in
love with you.

He sees a coven of 13-year olds eyeing him from the
sidelines.

RACHEL
Like we said, plenty other fish in
the sea.

TOM
Thanks Rach but those are guppies.

The whistle blows again. Rachel gets ready to go back. But
before she does:

RACHEL
Tom.

TOM
Hmm?

RACHEL
I know you think she was "the one."
(beat)
I don't. I think you're just
remembering the good stuff. Next
time you look back, you should look
again.

She blows him a kiss and then runs back onto the field. Tom
watches her go. Off his face, we cut to:

(240)

170 EXT ANGELUS PLAZA - DAY 170

Tom and Summer are having the picnic we saw on page 5. This
is that fateful day Tom described to his sister and his
friends. The day it all, finally, fell apart.

They eat in silence on the bench. Summer is hardly even
looking at him. Tom tries to make eye contact. Hmm. Is
something in the air? We stay with them for a few extra beats
of silence.

171 EXT DOWNTOWN FOOD MARKET - LATER 171

Tom and Summer shopping at the fruit market. Unless we were
looking for trouble we wouldn't see any.

But since we are, we might notice she lags behind him as they walk through the aisles. His hands are in his pockets. She's distant. But only if we're really looking.

172 INT COFFEE HOUSE - LATER

172

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

TOM
It's playing at 5.

SUMMER
You want to go?

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

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

TOM
Ok cool.

SUMMER
Unless you don't want to.

TOM
No, I will. That's fine.

SUMMER
Ok.

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

173 INT MOVIE - LATER

173

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

174 EXT MOVIE THEATRE - LATER

174

Same day from the past. They walk out, at first everything's alright. It's exactly as we saw on page 5. But soon after that she begins to cry again. Serious, real sobbing.

TOM
Hey.

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

TOM
Hey Sum, it's just a movie.

SUMMER
I know. I'm sorry.

TOM
What's the matter?

SUMMER
It's nothing. I'm being ridiculous.

TOM
(not sure)
Ok.

They continue on.

175 INT RECORD STORE - LATER

175

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

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

SUMMER
I've never heard of them.

TOM
They're on that disc I made you.
(beat)
They're Track 1.

SUMMER
Oh.

Tom shakes that off, grabs a Ringo Starr album and shows it to her, just as we've seen in the beginning. She smiles and they continue on down the aisles.

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

176 EXT RECORD STORE - LATER

176

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

SUMMER

So.

TOM

So... Now what? You hungry? Wanna get some dinner or something?

SUMMER

I think I'm gonna call it a day.

TOM

You sure?

SUMMER

Yeah. I've got pasta at home.

TOM

(beat)

Hey Sum... Is everything alright with you?

SUMMER

Yeah. I'm just tired.

TOM

If something's bothering you... you can talk you me. You know that right?

SUMMER

I know.

TOM

I'm here for you. I just wish you'd let me in.

Summer looks at him sadly. And she kisses him gently on the cheek. It's a real weird move for her. Tom isn't sure what it means. There's an awkward silence which Tom becomes desperate to break.

TOM

(eureka!)

I got it!

(off her look)

Pancakes.

And the rest as they say is history.

CUE UP MUSIC which plays over:

(421-464)

177	MONTAGE: TOM GETS HIS SHIT TOGETHER. MAYBE.	177	
177A	INT TOM'S BEDROOM - DAY	177A	*
	Tom sits in his bed, angrily throwing a tennis ball against the wall. Rolls off his bed, lies face first on the ground eating the carpet. Has he given up?		
	No.		
	Slowly, Tom lifts himself off the ground. Does a push-up. Then another.		
178	OMITTED	178	*
179	INT TOM'S BEDROOM - LATER	179	*
	Tom erases all the greeting card paraphernalia from the chalkboard above his bed. Looks at the empty board for a beat.		* * *
180	OMITTED	180	*
181	INT TOM'S APARTMENT - LATER	181	*
	Tom sits with his feet up on a table, headphones on his ears, reading one of many Taschen books on innovative building design.		
181A	INT TOM'S BEDROOM - LATER	181A	*
	We now see a list of names on the chalkboard. These are architecture firms. Tom has a phone in one hand, is sketching something new with the other.		* * *
182	INT OFFICE LOBBY - DAY	182	*
	Tom drops off his portfolio with the security guard in the lobby of a high-rise.		
183	INSERT: CU HANDS lacing the back of a dress.	183	
184	INT - KITCHEN - NIGHT	184	
	Tom, Rachel, Mom and Step-dad eat dinner as a family.		
185	INSERT: CU HANDS tending to the train of the dress.	185	

186 INT TOM'S BEDROOM - DAY 186 *

Tom getting bad news on the phone. He crosses a name off the list. We notice several others are also crossed off. We also notice a pretty impressive sketch now on the chalkboard. *

187 INSERT: CU VEIL coming down over a face. 187

187A EXT TOM'S ROOFTOP - DAY 187A *

Tom sketches the cityscape from his rooftop. He has his mojo back in a big way. *

188 INT TOM'S BEDROOM - NIGHT 188 *

Tom getting more bad news from the answering machine, crossing off yet another firm from the list. Few remain. He sits on the bed with his shoulders slumped. For a beat, lost in thought. Then, as if to shut those thoughts out, whatever they were, he goes back to the chalkboard and continues his sketch. *

SPLITSCREEN - DAY *

189 On the LEFT, Tom, alone, on a bus. Looking out the window. Thinking. 189

190 On the RIGHT, Summer. In the wedding dress. The veil is lifted. And she's a bride. 190

END MUSIC.

(488)

191 EXT OFFICE BUILDING - ANOTHER DAY 191

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

192 EXT. ANGELUS PLAZA - DAY 192

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

SUMMER (V.O.)

Hey.

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



SUMMER
I always loved this place, ever
since you brought me.

TOM
What's not to like?

Awkward silence.

TOM
So... I should probably say
congratulations.

SUMMER
Only if you mean it.

TOM
In that case...

He doesn't say anything. This makes her smile.

SUMMER
So... you're ok?

TOM
I will be. Eventually.

SUMMER
Well that's good.

TOM
Yeah I quit the office.

SUMMER
(surprised)
No kidding? That's... That's great
Tom. Really.

Awkward silence.

TOM
And you're married.

SUMMER
Crazy, huh?

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

TOM
You should have said something.

SUMMER
I know.

TOM
At the wedding. When we were dancing.

SUMMER
He hadn't asked me yet.

TOM
But he was in your life.

SUMMER
Yeah.

TOM
Why'd you dance with me?

SUMMER
I wanted to.

TOM
You do what you want, don't you?

Summer genuinely does feel bad about all this.

TOM
You never wanted to be anyone's "girlfriend" and now you're... somebody's wife.

SUMMER
Surprised me too.

TOM
(sighs)
I don't think I'll ever understand that.

SUMMER
Tom --

TOM
No, seriously, I mean, it doesn't make sense.

SUMMER

It just happened.

TOM

But that's what I don't understand.
What just happened?

SUMMER

I... Tom... I just... I woke up one
day and I knew...

TOM

Knew what?

SUMMER

What I was never sure of with you.

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

TOM

I'll tell you what sucks, Summer.
Realizing that everything you
believe in is complete and utter
bullshit. That sucks.

SUMMER

What do you mean?

TOM

Destiny, soulmates, true love. All
that stuff. Silly childhood fairy
tale nonsense. I should have
listened to you. You were right all
along.

Summer takes a beat to let this hang there.

SUMMER

I was right?

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

TOM

What? This is funny?

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

TOM

What are you laughing at?

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

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

SUMMER
You're the crazy person!

TOM
What are you talking about?!

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

TOM
This is funny to you?

SUMMER
What would have happened if I went
to the movies instead? If I went
somewhere else for lunch? If I
showed up at the very same spot
just ten minutes later? Tom, it was
meant to be, just like you said.
And as it was happening, I knew it.
I could feel it. And I kept
thinking to myself "Wow. Tom was
right." You were right about all of
it.
(beat)
It just wasn't me you were right
about.

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

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

Summer gets up and starts walking away from him. ANGLE on
Tom, watching her go.

TOM
Summer!

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

TOM
I really do hope you're happy.

SUMMER
(beat)
I know.

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

FADE OUT.

A FEW SECONDS OF BLACK.

NARRATOR (V.O.)
If Tom had learned anything... it was that you shouldn't ascribe great cosmic significance to a simple earthly event.

AND THEN WE FADE
THE FUCK BACK
IN:

(500)

193 INT OFFICE WAITING AREA - DAY

193

Tom, in a suit, with a hefty batch of architecture sketches at his side, waits in the foyer of Allen, Prince, and Gethers Architecture, a cool indie firm in the city that operates out of the 4th floor of the famous Bradbury Building on 3rd and Broadway.

Tom waits. We will notice, before he does, a VERY CUTE GIRL sitting in a another chair, also waiting. They see one another. She smiles. He smiles back.

GIRL
Are you here to interview?

TOM
Sorry?

GIRL
Are you interviewing? For the position?

TOM
Oh. Yeah. Why, are you?

GIRL
Yup.

TOM
Ah. My competition.

GIRL
It would appear.

TOM
So, uh, little awkward.

GIRL
Yeah.

TOM
Well, I hope you... don't get the job.

GIRL
I hope you don't get the job.

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

TOM
So, uh...

GIRL
Hmm?

TOM
Are you from...California?

GIRL
Grew up not too far from here.
Atherton, near Stanford.

TOM
Yeah I know Atherton. Nice area.

GIRL
Have I seen you before?

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

GIRL
Do you ever go to Angelus Plaza?

TOM
I love it there. It's like my
favorite spot in the city.

GIRL
Right. Except for the parking lots.

TOM
Yes! Exactly. I totally agree!

GIRL
Uh-huh. I think I've seen you
there.

TOM
Huh. I've never seen you.

GIRL
You must not have been looking.

Tom ponders this a beat.

NARRATOR
Coincidence. That's all anything
ever is. Nothing more than
coincidence.

A MAN comes out.

MAN
Tom Hansen?

TOM
Yes.

MAN
Come on back.

TOM
Thank you.

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

194 ANIMATION. 1 second clip of the colored sequence. Real 194
fast. Hardly noticeable. But it's there.

195 NARRATOR 195

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

(beat)
Tom was...

Tom turns back around.

NARRATOR
...he was pretty sure.

TOM
(to Girl)
Excuse me.

GIRL
You again.

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

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

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

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

GIRL
Sure.

Tom turns back around.

TOM
What's that?

GIRL
Why not?

TOM
Yeah?

GIRL

Yeah.

TOM

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

She laughs. She's cute when she laughs.

GIRL

We'll figure it out.

TOM

Ok!

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

GIRL

Nice to meet you...

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

GIRL

I'm Autumn.

And on his face...

SMASH CUT TO:

(1)

THE END.

