

NINE DAYS

Written by

Edson Oda

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AA1 INT. WILL'S HOUSE/LIVING ROOM - DAY AA1

CLOSE ON A TV SCREEN

It shows - COLOR BARS.

A continuous COLOR BARS TONE.

Suddenly... the screen turns WHITE.

IN THE TV: the POV of a NEWBORN. A blurry image of her PARENTS smiling at her.

A1 INT. WILL'S LIVING ROOM - DAY A1

MONTAGE shows the POV of this baby growing up.

A VIOLIN SONG starts.

Now at 1 year old, the baby crawls through the house.

At 3 years old, the little girl plays with a TOY VIOLIN.

At 5 years old, she dances in the rain, jumping in the puddles.

At 7 years old, the girl plays the violin, this time a real one. Her teacher is by her side.

At 9, she's at school. A crayon in her hand, she draws with her CLASSMATES.

At 12, the girl beautifully plays the violin - a prodigy.

At 15, she blows the candles out on her birthday cake.

At 17, she plays the violin in an orchestra.

At 21, it's her graduation. She and her classmates throw their caps up into the air.

At 23, she is the soloist of an orchestra.

At 27, in the airplane, she lifts up the window shade to see the sunset. She looks at her reflection in the window glass - delicate traits and thoughtful eyes. This is AMANDA.

Finally, at 28, she rehearses with a bigger orchestra. They play the SONG we were listening to during the MONTAGE. Amanda plays the solo with the virtuosity of someone who dedicated her life to the craft. The other MUSICIANS can do nothing but admire her performance.

At this point, we discover that the TV is in a LIVING ROOM. A MAN watches it from his couch. A VCR records the TV.

The man has an impassive look, with eyes that have seen more than they wanted to see. You would say that he's in his forties, but he's much older than that. Meet WILL.

CLOSE on his eyes fixed on the screen, like a caring father who watches over his child.

ON THE TV: Amanda's solo gradually slows down. One last note is played, which echoes through the rehearsal room.

The silence is broken by an applause from her peers.

Will stops recording it and ejects the tape. Then grabs a sheet of paper.

ON THE TV: we hear the DANISH CONDUCTOR give the last instructions to the musicians.

CONDUCTOR

Good job everyone. See you all at 5 tomorrow. Eat well, rest well, fuck well.

(musicians laugh)

And if you have any problems... don't let me know.

(more laughs)

Will writes on the sheet of paper. **"Amanda Grazzini. 10327 days since selection. Last rehearsal before concerto. Sublime performance."** (A beautiful handwriting).

ON THE TV: Amanda packs her violin. She passes by the conductor...

CONDUCTOR (CONT'D)

Amanda.

She stops.

CONDUCTOR (CONT'D)

That was really good.

AMANDA

Thanks.

Will watches her leaving the building. Then he grabs the notes and the VHS tape, and heads to --

1 INT. FILE CABINET ROOM - CONTINUOUS 1

Dozens and dozens of FILE CABINETS. Each one with a name on it. Will opens a cabinet named "AMANDA."

INSIDE THE CABINET: several VHS tapes and folders with handwritten notes from the last years, maybe decades. Everything neatly organized.

Will places his recent notes and the VHS tape inside the cabinet and closes it.

2 INT. LIVING ROOM - CONTINUOUS 2

When Will comes back to the living room, a WIDER SHOT reveals many more TVs hanging on the wall - thirty of them. Each one broadcasts the POV of a different person, and each TV has a name written on it: Amanda, Rick, Fernando, Luiza, etc...

MONTAGE: Will checks the other TVs. He also takes notes and records some of the moments on VHS tapes.

ON A TV: a kid is bullied by his classmates at school. They throw his backpack to each other while he tries to get it back.

Will writes on a paper as he watches the screen: "**Rick Virgil. 5122 days since selection. Bullying continues. Increasing introspection.**"

ON ANOTHER TV: a woman works in a factory. She folds paper boxes and puts brownies inside them. She repeats it over and over again.

Will writes on paper: "**Michelle Johnson. 7789 days since selection. No significant/relevant new event**".

ON ANOTHER TV: in a dance studio, a woman practices some ballroom moves with her partner.

Will writes down: "**Luiza Ceolin. 10291 days since selection. Last dance class before wedding**".

ON ANOTHER TV: a man cocks his pistol at a SHOOTING RANGE. Despite the distance, he hits the bullseye several times. As the man finishes his training and heads to the exit, we realize that he's in a WHEELCHAIR.

Will writes down: "**Fernando Pereira. 9679 days since selection. Shooting Range practice. Slow but noticeable recovery**".

INTERCUT: Will puts the handwritten notes and the VHS tapes into their respective cabinets in the CABINET ROOM.

As the montage goes on, Will notices the sun setting in the TVs. He sees people in their end of the day activities: coming home, getting back from work, having dinner.

It starts to get dark in Will's house as well.

On the TVs: as people prepare to sleep, we see their last arrangements - taking a shower, brushing their teeth, going to bed...

Soon, all the TVs go BLACK - people close their eyes to sleep. Some of the screens go BLACK, other broadcast blurry/colorful images, representing the DREAMS of people.

EXCEPT ONE: AMANDA'S TV. She is still awake and plays her violin at a rehearsal studio. Will comes close to her TV. Amanda finishes the song and walks through the studio. No one else is there. Amanda enters the bathroom and washes her face. She stares at herself in the mirror. It's still a POV, but the mirror makes it possible for Will to see her face. For a moment it feels like they are looking at each other.

3 OMITTED 3

4 INT. GARAGE - CONTINUOUS 4

No vehicles here.

Pieces of wood and metal on the floor.

On a desk: hammers, screwdrivers, drills, a handsaw, a mallet, smoothing planes, jigsaws.

Will works on fixing a HOMEMADE SPOTLIGHT. His skillful hands cautiously tighten a small bulb into it. Done. He TURNS IT ON. A strong light sparks, but suddenly...

**SCRASH.**

The bulb explodes.

Will looks for other bulbs, but can't find any.

5 EXT. HOUSE - NIGHT 5

Will leaves the house and passes through the fence door.

We find out that it's a **DESERT outside.**

Will holds a BAG and a LANTERN which illuminates his path.

After walking for a while, he gets to --

A DUMPING GROUND

Will searches through the several objects on the ground: papers, boxes, wood, old furniture... most of the things are in good condition. He lifts an old bicycle to find some **LIGHTING BULBS** below. He chooses the ones he likes and puts them into his bag. He also collects some **VHS TAPES**.

6 EXT. DESERT - LATER 6

As Will walks back home, he passes by a house - similar to the one he lives in. The LIGHTS ARE ON. Through its window, we can see a MIDDLE AGED MAN watching several TVs from his couch.

He's dressed like Will - office shirt and dark pants.

Will passes by his house without saying anything.

7 OMITTED 7

8 INT. LIVING ROOM - NIGHT 8

OFF SCREEN: the SOUND of Will opening the door.

Amanda's TV is ON. She's awake, still in bed. Her eyes wide open, looking at the ceiling.

She slowly breathes in and breathes out. Probably middle-of-the-night insomnia.

Will comes closer. He pulls a chair and sits next to the TV.

He stays there as if to keep her company through the night.

9 INT. LIVING ROOM - DAY (TV INSERT) 9

POV of people waking up.

10 OMITTED 10

- 11 EXT. WILL'S HOUSE/BACKYARD - DAY 11
- We watch from behind the fences: Will harvests tea leaves from his tiny planter.
- He stares at the dawn. Strangely there's NO SUN in this weird sunset. Night is gradually replaced by day, as if a big light was turning on.
- 12 INT. PROJECTION ROOM - DAY 12
- A small room with some chairs and a VIDEO PROJECTOR on a small desk. He sweeps the floor with a broom.
- 13 OMITTED 13
- 14 INT. CABINET ROOM - DAY 14
- He puts his notes from today into the cabinets.
- 15 INT. OFFICE ROOM - DAY 15
- This is his work space: a desk in the middle of the room, some papers on it and a few chairs around it.
- For the moment, though, he just uses the place to IRON a SOCIAL SHIRT and SOCIAL PANTS.
- 16 INT. KITCHEN - DAY 16
- On the stove: water boils inside a TEA POT. Dried tea leaves inside it. Will turns it off.
- Suddenly... His WRIST WATCH ALARM BEEPS. It's time.
- 17 OMITTED 17
- 18 INT. LIVING ROOM - DAY 18
- He lowers the volume of the TVs, except Amanda's. Then he INSERTS the VHS tape in the VCR. It reads: AMANDA - CONCERTO DAY. He presses **RECORD**.
- ON AMANDA'S TV: she sits on her bed and stares at the CONCERTO FLYER.

ON THE FLYER: only the conductor and Amanda's pictures are featured.

She lays it on the bed, then looks at the violin case resting on the floor.

She keeps staring at the violin case for a long, long beat.

Will is puzzled.

Suddenly --

The DOORBELL in Will's house RINGS.

He walks to --

THE FRONT DOOR

Will opens it. We see a tall Asian man (40s) - British accent - wearing an elegant social shirt, and social pants. He holds a grocery paper bag. This is KYO.

KYO

I brought you some supplies.

Will studies him.

WILL

Did you come here to bring supplies  
or to watch the concerto?

Kyo thinks.

KYO

Both.

As Kyo walks down the corridor, Will points to the kitchen.

WILL

I made some tea.

KYO

Love it.

Kyo heads to the KITCHEN. He opens the fridge to find it filled with rotten food. Will hasn't consumed anything again. Kyo shakes his head.

KYO (CONT'D)

What a waste.

(finding more rotten food)

What a fucking waste.



Kyo throws the old food away and replaces it with the fresh groceries from the paper bag. Then he looks at the stove - the TEAPOT is there.

KYO (CONT'D)

Here you are...

He pours the tea into a cup and smells it with delight.

19

INT. LIVING ROOM - DAY

19

Will still stares at Amanda's TV. Kyo comes in holding his cup of tea.

KYO

Anything you want me to bring?

WILL

No. I got all I need.

KYO

Love?

WILL

What?

KYO

"Love is all you need."

No answer. As always, Will just ignores him.

Kyo drinks his tea and focuses on Amanda's TV. He stares at her playing the violin.

KYO (CONT'D)

Is everything ok with her?

WILL

Why do you ask?

KYO

I've never seen her practice right before a concerto.

WILL

She's just a little nervous.

Will seems a bit anxious too. A moment until he heads to the OFFICE ROOM. Kyo stays and stares at the other TVs

KYO

She's gonna be fine. Why don't you sit?

WILL  
I'm gonna get dressed.

KYO  
Be my guest.

Will heads to the OFFICE ROOM. Kyo stays and stares at the other TVs.

KYO (CONT'D)  
(to himself)  
So, what's new?

He does a quick analysis of people's lives. He starts watching a man eating bacon, eggs and sausages --

KYO (CONT'D)  
Rob keeps working on his heart attack... Kate has a new boyfriend... Armenia bought another cat... Rick's still bullied...

Meanwhile, Will is at the OFFICE ROOM, wearing the shirt that he ironed.

In the LIVING ROOM, Kyo watches the POV of a woman staring at her reflection in the mirror. Her name is LUIZA and she's trying on a WEDDING DRESS.

INTERCUT BETWEEN KYO AND WILL, talking from DIFFERENT ROOMS.

KYO (CONT'D)  
Will, when is Luiza getting married?

No answer.

KYO (CONT'D)  
Will?

Will is putting on a tie.

WILL  
All information is in her cabinet.

KYO  
I know. But when is she getting married?

Will sighs.

WILL  
In eight days.

Kyo takes his agenda out of his pocket and writes on it.

KYO

Perfect. Thanks for inviting me.

Kyo scans through the other TVs. He relaxes as if watching a Sunday football game.

Will comes back to the room, wearing a shirt, tie, and nice pants -- He's ready to watch the concerto.

Will sees Kyo's feet over the COFFEE TABLE.

WILL

(Can you not do that?)

Kyo takes his feet off the table. Will's clearly annoyed.

KYO

You may pretend you don't like me,  
but I know you're gonna cry  
everyday when I'm gone.

WILL

(sarcastic)

I didn't know you're going  
anywhere.

KYO

You'll see... You'll see...

Suddenly: A COUNTRY SONG starts playing.

Will and Kyo look at the TV it comes from.

It's FERNANDO, the paraplegic man who was practicing at the shooting range. Fernando raises the volume of his SPEAKERS and gets to his bathroom. Then prepares to take a shower. However, because he can't move his legs, it takes him a while to move from the wheel chair to the bath tub. Through his struggle, we can see that he's still new to this process.

While Will and Kyo watch Fernando's lasting effort...

KYO (CONT'D)

Looks like Fernando is doing much  
better...

No answer. Will keeps watching Fernando's struggle until he finally gets into the bathtub.

Will still stares at Fernando TV, when...

Kyo points to Amanda's TV.

KYO (CONT'D)

Look. She's heading to the  
concerto.

They look at Amanda's TV. She drives her car on a freeway.

Will lowers the volume from Fernando's TV. Their eyes focus  
on Amanda's POV while she drives.

KYO (CONT'D)

What time does it start?

WILL

At 6.

KYO

So why is she driving so fast?

Suddenly --

**HER CAR HITS A CONCRETE WALL at a tunnel entrance.**

The WINDSHIELD SHATTERS --- and in a fraction of a second...

... Her TV URNS OFF.

Silence.

Just like that, Amanda is dead.

CLOSE on the VCR, still in REC mode.

20

INT. CABINET ROOM - NIGHT

20

Kyo is in front of Amanda's cabinet, reading her files.

It looks like he's been there for a long time. We see a pile  
of folders on the floor.

A dead silence.

WILL sits in a chair, next to the cabinets. He stares into  
space - no emotion on his face.

KYO

And you're sure you haven't seen  
anything different?

Will doesn't answer; his mind is somewhere else.

KYO (CONT'D)

Will?

He wakes up from his deep thought.

WILL

What did you say?

KYO

Have you seen anything different?

WILL

No.

(moment)

Yes.

KYO

No? Yes?

WILL

Some problems sleeping. But she usually had them before big Concertos.

Kyo finishes reading her files. He puts everything back to the cabinet and CLOSES it.

KYO

Well... Nothing we do now is gonna change anything. Amanda was definitely a great choice... and you should be proud of everything she achieved.

Will doesn't answer. He stands up and goes to the --

20A LIVING ROOM

20A

He sits on the couch and stares at the TVs.

Kyo soon sits by his side.

KYO (CONT'D)

I'm sorry Will. She was a wonderful, wonderful person.

Will stares at Amanda's TURNED OFF TV for a moment.

WILL

What if she did it on purpose?

KYO

Her car hit a concrete wall. She died instantly.

(MORE)

KYO (CONT'D)

Those are the only things we know for sure. Anything else would be speculation.

WILL

I didn't see her turning the wheel.

KYO

Anything else would be speculation.

The silence sinks in. Suddenly...

AMANDA'S TV URNS ON.

ON THE TV: COLOR BARS - like the moments before a transmission starts. We hear the loud COLOR BARS TONE.

KYO (CONT'D)

Try to get some rest. Tomorrow you have a lot of work to do.

Kyo puts his hand on his shoulder, then walks away.

Will stays in the room, staring at the COLOR BARS SCREEN.

21 EXT. DESERT - NIGHT 21  
The COLOR BARS TONE echoes through outside the house - we can hear it loud, but some people can hear it even louder...

22 EXT. DESERT - DAY 22

DAY ONE

It's already morning, but the COLOR BARS TONE is still there.

From a distance, we see someone walking through the desert. The TONE gets louder as we approach the person.

We are in this person's PERSPECTIVE now. He, or she, relentlessly walks toward --

22A EXT. WILL'S HOUSE 22A

As the person approaches the DOOR, the TONE gets louder.

We finally see the person's face: a MIDDLE-AGED WOMAN.

She presses the DOORBELL. The COLOR BARS TONE fades...

22B INT/EXT. WILL'S HOUSE/FRONT DOOR - CONTINUOUS 22B

FOOTSTEPS from inside the house, until --

-- Will opens the door.

WILL

Hi.

ANNE

Hi.

WILL

Please, come in.

Will walks her through the hallway. They get to --

22C INT. WILL'S HOUSE/OFFICE ROOM.

22C

Will drags two chairs to the desk. He organizes some papers, then opens a COPYBOOK.

WILL (CONT'D)

Please, take a seat.

ANNE

(sitting)

Thanks.

WILL

Would you like some tea?

ANNE

Tea?

(thinks)

Yeah. I'd love some.

Will leaves the room. The woman stays, looking around... discovering. This woman knows things, but she's never experienced them.

Will brings a tray with a tea cup.

She grabs the cup. Then, moves her lips close to the liquid.

WILL

Be careful, it's hot.

Will sits and watches her taking a small sip.

WILL (CONT'D)

My name is Will, by the way. May I call you...

He thinks. Writes "**Anne**" on the COPYBOOK.

WILL (CONT'D)

... Anne?

ANNE

Sure.

WILL

Do you mind if I take a picture of you?

ANNE

My pleasure.

Will raises a POLAROID CAMERA. CLICKS. The picture develops on the desk.

WILL

How old are you, Anne?

ANNE

Four.

WILL

Four hours? Four days?

ANNE

Four hours...  
(thinks)  
... and some minutes.

He takes notes on his copybook.

WILL

And when did you learn how to speak?

ANNE

I don't know...I think I always knew how to speak.

Will smiles. Anne tries to do the same.

WILL

Anne, do you know why you're here?

ANNE

Strangely... yes.

WILL

Good. Is it okay if I say it out loud just to make it official?

She nods.



WILL (CONT'D)

Anne, as you may know, you're being considered for the amazing opportunity of life. If by the end of this process you're selected, you'll have the chance to be born in a fruitful environment, where you can grow, develop and accomplish. Do you want to be considered for this position?

ANNE

Yes. I do.

WILL

Before we start, do you have any questions?

ANNE

How many days do I have left?

WILL

That's a good question. It's hard to define exactly, but in case you remain until the end of the process... **nine days.**

ANNE

Nine Days... After that?

WILL

If you're selected, there's an extension, as a newborn. If not, I would say it's the end.

ANNE

By extension, you mean I carry on the memories from here?

WILL

No. No memories.  
But you'll still be you.

She digests the information. Suddenly --

WILL (CONT'D)

Alright. I have a task for you. I'll start a story, and you tell me how it ends. No right or wrong answer here... Just say whatever comes to mind. Sound good?

ANNE

I guess so.

Will stands up.

WILL

Okay... From now on, you're not Anne anymore. And this is no longer a cozy house... You are a war prisoner confined in a concentration camp. You were sent here with your eleven-year-old son. Nick. Very smart boy. But quite rebellious too. This morning Nick tried to escape, but he was caught by a sadistic guard who is about to hang him. Nick's right here...

(places a chair there)  
standing on this chair, with a cord tied to his neck. This small piece of furniture is the only thing preventing your beloved son from being hanged.

She doesn't blink. No doubt Will is a great storyteller.

WILL (CONT'D)

So, the guard says:

Unexpectedly, he SHOUTS, impersonating the cruel guard - he's a totally different person now. Anne almost jumps from the chair.

WILL:

PULL THE CHAIR! PULL THE CHAIR, OR I WILL NOT ONLY KILL YOUR SON MYSELF BUT ALL THE OTHER PRISONERS HERE! DO YOU WANT THAT TO HAPPEN? LOOK AT ME. DO YOU WANT ME TO KILL THEM ALL?

Suddenly, Will talks like a calm interviewer again:

WILL

Would you pull the chair or not?

Anne is speechless. She stutters.

ANNE

I, Er.. I..

Will watches her.

WILL

No right or wrong answer here. Just say what comes to your mind.

No answer. She's still in shock about Will's impersonation.

WILL (CONT'D)

Anne?

ANNE

I... I wouldn't pull the chair.

WILL

May I know the reason?

ANNE

I don't... know. I... I don't know.

Will keeps watching her.

WILL

(calmly)

Thanks for sharing that with me,  
Anne. Do you have any other  
questions?

Nothing - She's still shocked. Will speaks up.

WILL (CONT'D)

Anne?

WOMAN

Questions?... No. No questions.

WILL

Well. Then, thank you so much. I  
think I have everything I need.

She looks like a comedian who didn't get her jokes right.

WOMAN

Oh. Okay.

Anne stands up. Will walks her to the front door. As he opens  
the door ---

WOMAN (CONT'D)

Thank you so much for the  
opportunity, Will. If you decide to  
go with me, I promise you won't be  
disappointed.

Will nods.

WILL

Talk to you soon, Anne.

She smiles and leaves.

Will watches her walk away. He'll never see her again.

CLOSE on her POLAROID PICTURE on the desk, finally developed.

CUT TO:

22D INT. WILL'S HOUSE/OFFICE ROOM - DAY 22D

MONTAGE: THE POLAROID CAMERA takes pictures of different candidates.

CLIP OF INTERVIEWS:

MIKE (20s), a shy and introverted young man, is interviewed. A cup of tea on the desk.

WILL (CONT'D)

That's a good question. But I wouldn't say that you're alive... or dead.

MIKE

So I'm in between?

WILL

In between implies that there's something before. In your case, there was nothing before this.

22E INT. WILL'S HOUSE/OFFICE - DAY 22E

A funny looking man (40s) is at the table. If he were a comedian, he would get laughs just by showing up on stage. Will named him ALEXANDER.

ALEXANDER

And you're the boss here.

WILL

No, not really.

ALEXANDER

So what are you?

WILL

I'd say... just a cog in a wheel.

ALEXANDER

And who's the boss then?

WILL

I don't know.

22F INT. WILL'S HOUSE/OFFICE - DAY 22F

An OLD MAN is interviewed.

OLD MAN

And if I'm selected. Am I still  
gonna look like this?  
(re: himself)

WILL (O.S.)

All your physical traits here are  
just provisory. They don't last  
longer than this process.

22G INT. WILL'S HOUSE/OFFICE - DAY

22G

A young woman in her 20s is interviewed. Smart, captivating  
eyes and an innocent beauty. Will named her MARIA.

MARIA

And how long is this process?

WILL (O.S.)

Nine days. Less time if you don't  
make it until the end.

MARIA

So, I have nine days... or less.

WILL (O.S.)

If you're not selected, yes.

22H INT. WILL'S HOUSE/OFFICE - DAY

22H

Another person. CANDIDATE #1. He's quiet and thinks about  
what Will has just told him.

22I INT. WILL'S HOUSE/OFFICE - DAY

22I

Back to Alexander. He's immersed in thought.

ALEXANDER

Shit. Only nine days.

22J INT. WILL'S HOUSE/OFFICE - DAY

22J

Another candidate. He looks 35 years old. Self-confident,  
almost arrogant; Will named him KANE.

KANE

And what's the difference between  
being here and being alive, besides  
the time duration.

WILL

The depth of your senses. Any feeling, emotion or sensation is much less intense here compared to when you're alive.

KANE

And how can you be so sure of that?

WILL

Because of a previous experience as a living person.

A moment.

KANE

So, you got chosen (picked).

WILL

Yes.

KANE

And what did you achieve?

WILL

Unfortunately, I can't answer any questions on the subject.

22K INT. WILL'S HOUSE/OFFICE - DAY

22K

A young woman - Candidate #2 is interviewed. She looks away, lost in thought.

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

Now... I'll tell you a story. And then you tell me how it ends. No right or wrong answer...

22L INT. WILL'S HOUSE/OFFICE - DAY

22L

Another person. CANDIDATE #4. He is in shock after Will has told the story.

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

Would you pull the chair or not?

22M INT. WILL'S HOUSE/OFFICE - DAY

22M

Back to CANDIDATE #1.

CANDIDATE

I would pull the chair.

WILL

Why?

CANDIDATE

Because I don't care.

22N INT. WILL'S HOUSE/OFFICE - DAY

22N

Back to Maria.

WILL (O.S.)

And why wouldn't you pull the chair?

MARIA

If I pull the chair my son will die, for sure. But if I don't, there's always a chance the guard is bluffing.

22O INT. WILL'S HOUSE/OFFICE - DAY

22O

Another person Candidate #3 - He starts crying.

22P INT. WILL'S HOUSE/OFFICE - DAY

22P

Back to Alexander. Thinking... thinking... thinking...

ALEXANDER

Do I have another son?

22Q INT. WILL'S HOUSE/OFFICE - DAY

22Q

Back to Mike. He thinks.

MIKE

I'm pulling the chair.

WILL

Can you tell me why?

MIKE

It's my fault my son tried to escape. It wouldn't be fair if other people died because of us.

22R INT. WILL'S HOUSE/OFFICE - DAY

22R

Back to Kane.

WILL

Not sure if you understand the concept of firearms yet...

(MORE)

WILL (CONT'D)

but attacking this guard is a losing battle.

KANE

A losing battle like what?

WILL

Like... fighting a bear with your bare hands.

KANE

You see me in a fight with a bear... pray for the bear.\*\*\*

22S INT. WILL'S HOUSE/OFFICE - DAY 22S

Back to Candidate #3.

WILL (O.S.)

Well. Thank you so much for sharing with me. I think I have everything I need.

22T INT. WILL'S HOUSE/OFFICE - DAY 22T

Another person. Candidate #4.

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

Thank you. I think I got everything I need.

22U INT. WILL'S HOUSE/OFFICE - DAY 22U

Another person. Candidate #5.

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

Thank you. Talk to you soon.

23 OMITTED 23

24 INT. PROJECTION ROOM - NIGHT 24

The VIDEO PROJECTOR is ON.

CLOSE on: Amanda's VHS TAPE("Concerto Day") playing inside the VCR.

A PROJECTION ON THE WALL: POV of Amanda playing the violin at home. It's the tape Will recorded yesterday.



Will FAST FORWARDS until the moment she drives. He watches the CAR CRASH again.

He rewinds the tape and watches it one more time. But it's not enough. He rewinds it again. Plays from the top. He tries to see something he couldn't see yet. Suddenly...

... THE DOORBELL RINGS.

Will PAUSES the VCR. The image is frozen on the wall.

He heads to the front door; opens it to see Kyo, dressed more casual than yesterday.

KYO

Do you have any tea left?

WILL

Did you walk all the way here just for tea?

KYO

I love your tea.

Will lets him in. Kyo walks through the hallway.

He sees the lights from the projection room ON...

KYO (CONT'D)

What are you watching here?

KYO sees Amanda's CAR CRASH projected on the wall. Will quickly stops the tape.

WILL

Nothing.

Kyo stares at him for a moment.

WILL (CONT'D)

The tea is on the desk.

KYO

Uh huh.

Kyo follows Will to the OFFICE ROOM.

Kyo pours some of the tea leftovers into a cup. Will organizes the candidate folders on the desk. A LOT of different candidates

As Kyo heads to the living room he stares at Will - quite disturbed. Will resumes looking through the candidates' folders.

25 INT. LIVING ROOM - NIGHT

25

While Kyo watches the TVs --

-- the DOORBELL RINGS

KYO  
Who is that?

INTERCUT: WILL in the OFFICE ROOM.

He ignores it and keeps reading his notes.

Another DOORBELL RING.

KYO (CONT'D)  
Aren't you gonna see who it is?

WILL  
Probably a late candidate.

The DOORBELL RINGS again.

KYO  
So...

WILL  
Everyone else got here on time.

Kyo comes to the OFFICE ROOM; sees Will focused on his work.

KYO  
Will. It'll only take five minutes.

No answer. As Kyo keeps standing in front of him...

WILL  
Why don't you take care of it?

KYO  
Because... it's not my job.

WILL  
Bingo.

Kyo walks down the corridor.

We stay with Will as Kyo opens the front door.

He hears a conversation between Kyo and the candidate. Annoyed, Will starts prepping the room for the late interview. He hides the folders, cleans the table and places another chair at the desk - now three seats.

Kyo and the candidate enter the room.

The candidate is a woman in her thirties. Serene. Observant eyes. Honest without saying one single word. Unnamed yet.

WILL (CONT'D)

Welcome. Please, sit.

She sits opposite of Will.

WILL (CONT'D)

This is Kyo. He's helping me tonight.

WOMAN

Yes, we got introduced.

WILL

Good. I'm Will.

WOMAN

Nice to meet you, Will.

As he writes "Emma" on the copybook --

WILL

May I call you... Emma?

No answer.

WILL (CONT'D)

Any problem?

WOMAN

Actually... May I choose something for myself?

WILL

It's just temporary. In case you're selected, you will get another name.

WOMAN

But if I'm not, that's the only one I will ever have, correct?

WILL

OK. Pick a name. Anything you want.

Will crosses out the name Emma on the copybook.

She thinks.

EMMA

I like Emma.

Will writes Emma over the crossed out Emma word.

WILL

Emma it is.

Kyo is curious. He raises the Polaroid camera.

KYO

May I take a picture of you, Emma?

WILL

That won't be necessar... Sure.

EMMA

She smiles. Kyo CLICKS. He lays the picture on the desk.

WILL (CONT'D)

Thanks, Kyo.

Emma, do you know why you are here?

EMMA

Yes I do.

WILL

Good. Just to make it official:  
(faster, almost careless)  
This is an interview for the  
**amazing** opportunity of life...

Kyo stares at Will, the salesman, saying "amazing opportunity" but not meaning it.

WILL (CONT'D)

... If by the end of the process  
you're selected, you'll have the  
chance to be born in a fruitful  
environment, where you can grow,  
develop and accomplish. Do you want  
to be considered for this position?

EMMA

Yes.

WILL

Perfect. Do you have any questions?

EMMA

Is Kyo your boss?

Kyo chuckles.

KYO

Hmm... I've never seen it this way.  
(smiling at Will)  
But no. I wouldn't hire Will.

EMMA

So you're an interviewer too.

WILL

He can't interview.

EMMA

Why?

KYO

Because unfortunately I've never  
been alive.

Emma stares at Will for a moment - "So, you were once  
alive..."

EMMA

Interesting.

He avoids eye contact with her.

WILL

I'll start a story. And then you  
tell me how it ends, OK?

EMMA

Sure.

WILL

I want you to imagine you are a war  
prisoner in a concentration camp...

EMMA

(interrupting)  
What kind of war?

WILL

Just... listen...

She nods. We keep watching Emma's face while Will speaks OFF  
SCREEN. She has the same calm expression the whole time.

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

You were sent here with your son.  
An eleven-year-old kid. Nick.  
Yesterday Nick tried to escape, but  
he was caught by a sadistic guard  
who is about to hang him.

(MORE)

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

You are now looking at Nick, over  
this chair, with a cord tied to his  
neck... when the guard says:

Will shouts. Emma's expression doesn't change.

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

PULL THE CHAIR! PULL THE CHAIR, OR  
I WON'T JUST KILL YOUR SON BUT ALL  
THE OTHERS TOO! IF YOU DON'T PULL  
THIS CHAIR, EVERYONE HERE DIES!

(calm)

What would you do?

A moment of silence.

WILL (CONT'D)

Emma?

EMMA

I'm afraid I can't answer the  
question.

WILL

Why not?

EMMA

The way you put it... this guard  
will kill my son, no matter what I  
do, correct?

WILL

Correct.

EMMA

Why?

WILL

Because he's a bad man.

EMMA

Why?

WILL

Because that's the way it is.

She thinks.

EMMA

That's the way your story is... or  
that's the way the world is?

WILL

Would you pull the chair or not?

EMMA

Not sure how to answer your  
question if you don't answer mine.

They look at each other for a moment.

WILL

I think I have everything I need.  
Thank you so much for your time.

26 OMITTED 26

27 INT. LIVING ROOM - NIGHT 27

Kyo looks through the window - watches Emma (O.S.) walking  
away. Will watches the TVs. Emma's folder is by his side, on  
the couch.

KYO

So, what do you think of her?

WILL

She didn't answer my question.

KYO

And how bad is that?

WILL

Everyone else answered it.

KYO

Maybe she's more unique than  
everyone else.

WILL

Maybe. Or maybe she's the most  
likely to fall on the battlefield.

No answer.

KYO

You always talk as if you were  
sending them to war.

WILL

And you always talk as if you've  
been alive to know anything.

KYO

Excuse me?

WILL  
You're excused.

Kyo is about to say something, but he stops, and breathes...

KYO  
Listen, Will. I'm not gonna argue with you again. You can cut your arm off with a plastic knife if you want. I don't care anymore. (Do whatever you want to yourself...) But (**for the selections...**) it's my job to point out what I saw here. And, no doubt, that...  
(re: Emma's folder)  
... that was unique.

WILL  
Thanks for the advice. I will consider it deeply.

Kyo stares at Will; then leaves Emma's folder on the couch.

KYO  
Yeah... I'm sure you will...  
Thanks for the tea.

Will watches Kyo head out. He opens the front door and leaves.

Will stays in the room. He grabs Emma's folder and looks at her picture. Then he stares at Amanda's TV, which now broadcasts the COLOR BARS SCREEN.

28 INT. PROJECTION ROOM - NIGHT

28

Will walks to the projector and looks at the VCR. Amanda's tape still inside it. He PRESSES PLAY.

ON THE WALL: Amanda's car crash plays again.

Will stops the tape.

He REWINDS it.

Then presses PLAY again.

ON THE WALL: we see Amanda's final rehearsal - the day before the concerto day.

Will stops the tape.

He rewinds it further back and presses PLAY again.



ON THE WALL: Amanda is at a CUBAN RESTAURANT.

She sits at the table with her friends, when a line of people start dancing CONGA around the tables. She and her friends join the group, first a little embarrassed... but soon Cuban-Level confident.

They are the worst and the happiest Conga dancers you've ever seen. Amanda laughs so hard that her friends can't stop laughing either.

Will listens to her laugh, immersed in thought.

29

EXT. DESERT - DAY

29

**DAY TWO**

We follow the candidate Alexander, from behind, walking toward Will's house.

He passes through the fences, reaches the front door, then rings the DOORBELL.

Alexander takes a deep breath --

--- Will opens the door.

WILL

Welcome back, Alex. Congratulations  
on making it to the second day.

They shake hands.

WILL (CONT'D)

Let me show you the house.

Will walks through the corridor with him.

From this moment on, a MONTAGE starts with the different candidates being presented to the house. Each candidate is there at a different time of the day, but the CUTS and Will's tour speech connect them all to the same montage.

Will is AT THE KITCHEN with Alexander.

WILL (CONT'D)

This is the kitchen...

He opens the fridge.

WILL (CONT'D)

... feel free to take anything you  
want.

PRE LAP: FOOTSTEPS

Will walks through the CORRIDOR with **MARIA**.

She furtively looks at Will, staring at his facial traits and serene expression. As Will turns to her, she turns her head, avoiding his glance.

WILL (CONT'D)  
Here's the bathroom.

30 INT. BATHROOM - CONTINUOUS

30

He points to the shower tap.

WILL  
Hot. Cold. The towels are inside  
that cabinet.

Will heads out. Maria stays there, looking at the shower.

WILL (CONT'D)  
Is everything okay?

MARIA  
May I... turn it on?  
(re: shower tap)

WILL  
Sure.

She turns on the shower and cautiously touches the water with one hand. Maria closes her eyes, feeling that transparent liquid for the first time.

31 INT. LIVING ROOM - DAY

31

In awe, **Mike** stares at the TVs on the wall.

WILL (O.S.)  
And here... you can see through the  
eyes of everyone I previously  
selected.

MIKE  
Wow.

Mike admires the real world that he sees for the first time on the TVs.

MIKE (CONT'D)  
And what should I do now?

WILL

Just watch them. And if you like something, write it down.

31A INT. LIVING ROOM - DAY

31A

Another candidate: Will gives a pencil and a block of paper to **Kane**.

KANE

Can I write anything?

WILL

Anything you like.

Kane quick looks at all the TVs and notices one of them broadcasting the COLOR BARS.

KANE

What about this one?

WILL

This is where you want to be when this process is over.

He stares at the color bars.

WILL (CONT'D)

I'll be in that room if you need me.

31B INT. LIVING ROOM - LATER

31B

Will points to the projection room. When he starts walking away...

ALEXANDER

Will.

It's another time of the day. Alexander is in the room now.

WILL

Yes.

ALEXANDER

Yesterday you mentioned I only have nine days... but did you start counting yesterday or today?

WILL

Yesterday... but try not to think too much about it.

ALEXANDER  
(worried)  
Sure.

32 INT. LIVING ROOM - LATER 32

ON A TV: a teenager approaches a cat. Without being noticed, he leaves a cucumber behind it. As the cat turns, it's so scared of the cucumber that it jumps 5 feet high.

Alexander watches the TV and bursts into laughter. He bites into a sandwich, then writes something down on a page.

CUT TO:

32A INT. LIVING ROOM - LATER 32A

Maria watches the POV of a young woman kissing a young man. Maria touches her own lips, as if trying to feel what that person is feeling. Suddenly --

-- Will's FOOTSTEPS. Maria hears it and quickly turns her head to another TV, embarrassed.

32B INT. LIVING ROOM - LATER 32B

Kane attentively watches the TVs. Paper and pen in hand.

He sees the POV of FERNANDO in his wheelchair, riding through the streets. Kane's eyes quickly go to RICK'S TV - he is in the school bathroom while the other boys throw things onto him, over the door.

32C INT. LIVING ROOM - LATER 32C

Mike writes on his paper. He doesn't lift his pen.

WILL (O.S.)  
Is everything okay here?

When Mike notices that Will has entered the room, he hides the paper.

WILL (CONT'D)  
What is it?

MIKE  
Nothing.

WILL  
May I see it?

MIKE  
It's nothing.

WILL  
So let me see it.

Will grabs the paper -- Mike holds it down on the desk. Will tries to take it, but Mike holds it tighter.

MIKE  
I was just writing something.

WILL  
So let me take a look.

Will brusquely takes it from Mike's hand. He opens the now crumpled piece of paper to see --

A beautiful drawing of the BEACH.

WILL (CONT'D)  
That's... beautiful, Mike. Why did you want to hide it?

MIKE  
Sorry.

Will stares at the drawing. Perfect.

WILL  
Don't you like it?

He shakes his head.

MIKE  
I hate it.

Will stares at Mike.

WILL  
May I have it?

MIKE  
(thinks)  
Yeah, but don't show anyone.

WILL  
I won't.

33

INT. PROJECTION ROOM - NIGHT

33

PROJECTED ON THE WALL: POV of Amanda (7) climbing a tree.

MOTHER

Amanda. Amanda, get down, please.

AMANDA

(laughs)

It's okay, mom.

A VIVACIOUS VIOLIN SONG.

A MONTAGE shows other clips from Amanda's childhood.

She plays soccer with her cousins; runs at the beach; dances; spins around; hugs her uncles; jumps on the sofa; sits in a grocery cart while her dad pushes the cart very fast...

As the SONG gets more tense...

The montage shows not-so-happy moments: she furtively sees her mother crying by herself in the kitchen; she sees a group of boys hurting a dog on the street; she sits by herself at the school lunchroom - studying music scores while the other kids make fun of her.

The VIOLIN SONG fades. The final clip shows Amanda coming back home after climbing a tree. Through the house window, she watches her parents in a fierce argument. It escalates until her dad SLAPS her mom on the face.

KNOCK, KNOCK.

Will PAUSES the video. We see several VHS tapes on the table and many notes that he's been writing about Amanda.

Will opens the door. It's Emma. She takes a bite of a peach and holds a plate with some other fruits.

WILL

Are you finished?

EMMA

Not yet.

A moment.

WILL

So?

EMMA

Do you want some?

She offers the fruits on the plate.

WILL

I'm good.

EMMA

Don't you get hungry?

WILL

I'm like you. I don't get hungry,  
but I can eat.

EMMA

So why don't you eat?

WILL

Because I don't get hungry.

EMMA

Is that really the point of eating?

WILL

For me it is.

She glances at the wall and sees the projection of Amanda's parents arguing. As Emma notices she's not welcome there, she prepares to head out.

EMMA

Alright.

She walks away. Will closes the door and heads to the projector...

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

Will.

WILL

Yes.

WIDE: Will and Emma face each other, but separated by the closed door.

EMMA

What's it feels like?

WILL

What?

EMMA

To be alive.

A moment.

WILL

Perhaps you'll find out.

Emma smiles slightly; then walks away.

34 INT. LIVING ROOM - (INSERT OF TV) 34

ELECTRICIAN fixing the light installation of a company.

35 INT. GARAGE - SAME 35

Will fixes the SPOTLIGHT. The same one he was working on before. He replaces the bulb and screws on the glass cover. This time, when he turns the SPOTLIGHT ON...

... it works.

He points the beam of light towards the floor and plays with it for a moment. It reminds us of a STAGE LIGHT.

36 INT. CABINET ROOM - NIGHT 36

Will enters the room holding the SPOTLIGHT. He reaches for a big cabinet, which he unlocks and opens ---

--- Surprisingly, we find out that there's a SECRET ROOM hidden behind the cabinet. Will enters it holding the SPOTLIGHT.

We stay on the outside for a moment, waiting for Will.

Moments later, he comes back, not holding the spotlight anymore. He closes the cabinet door and locks it.

37 INT. LIVING ROOM - CONTINUOUS 37

Will enters the empty room and sees Emma's block of paper on the desk.

As he grabs it, he checks the TVs on the wall.

ON FERNANDO'S TV - a country song plays in his house while he rides his wheelchair to the bedroom to pick up some clothes. He finds a MEDAL hanging on the wall. He grabs it; stares at it... It's a MEDAL OF HONOR from the POLICE DEPARTMENT.

From his living room, Will stares at it too.



38 INT. OFFICE ROOM - NIGHT

38

Will looks through the notebooks from his candidates - each one have a Polaroid head shot attached to it.

While he reads the moments that Kane wrote, we see - through INTERCUTS - one of the moments that he picked: a girl races against another person. She runs fast and wins the race.

Later, Will reads Alexander notes. INTERCUT with: a man drinks beer with some friends.

CUT TO: Will reading Maria's papers. INTERCUT with: the POV of a young woman riding a bicycle.

Will has Mike's paper in hands. INTERCUT with: a man walks on the beach. He steps into the water and feels the waves coming and going. Will sees the last page: Mike's crumpled drawing of the beach. He thinks for a moment, then separates Mike's block from the rest.

Lastly, he starts browsing Emma's block of paper. As he keeps flipping the pages, he sees that her writing continues. She wrote A LOT. Almost the whole paper block. INTERCUT with numerous clips from the TVs. Beautiful little moments - a woman tries on lipstick, a man smiles, someone takes a first sip of his coffee, a boy laughs with his friends, an old woman feels the texture of her sweater, a man smells the pages of his book, someone jumps into the water, a man below a tree watches the leaves fall... The rhythm of the images becomes faster and faster, suddenly ---

It stops. Will reaches the end of the block of paper.

39 INT. LIVING ROOM - DAY

39

**DAY THREE**

Kane is on the couch, watching the TVs. Will returns the notebook to him.

KANE

So what did you think?

WILL

It's good. Good work.

KANE

Anything that you didn't like? That you want me to improve?

WILL

It's better not to think this way.

KANE

Which way?

WILL

I don't want you to do what I think is right. I want you to have the freedom to do what's right for you.

KANE

So I can do whatever I want, but in the end you come and judge me.

A moment.

WILL

And what are your feelings on that?

KANE

My feelings? I only have 7 days left here, Will. So I appreciate if you're straightforward. Just tell me the rules, and I'll play the game.

He stares at Kane.

KANE (CONT'D)

(holding the notebook)

So... should I keep doing this?

WILL

No. I'm changing the assignment.

39A INT. LIVING ROOM - DAY

39A

Will talks to **Maria** now.

MARIA

And what's the assignment now?

WILL

Same idea, but now I want you to pick something you don't like.

MARIA

A moment I don't like... Should I write it down too?

WILL

You can take notes, but we'll just talk about it.

MARIA

Sounds good.  
(moment)  
I'll work hard on this.

Maria looks at Will, but unexpectedly stares at his MOUTH, then LIPS. She blushes and looks down, avoiding eye contact. Will notices something different, but doesn't pay attention --

WILL

Do you have any questions?

39B INT. LIVING ROOM - DAY

39B

Will talks to **Alexander** now.

ALEXANDER

Yes. When are we having a beer together?

WILL

Beer?

ALEXANDER

Yeah. Found some bottles in the fridge. Just wondering when we could use the grill in the backyard, cut a few steaks up and call some chicks.

WILL

I'm busy these days, Alex, but thanks for the invite.

40 INT. LIVING ROOM - AFTERNOON

40

Emma watches Fernando's TV.

ON FERNANDO'S TV:

He visits the POLICE DEPARTMENT. As he enters the building in his wheelchair, all the officers stop what they are doing to talk to him. It's evident that Fernando was a beloved officer. During his visit, we hear random excited lines from his friends: "look who's here", "you look great!", "we miss you, man"... Everyone is too nice to him. An attentive observer would almost smell the pity coming from his friends.

Will comes in.

They watch Fernando's TV. LAUGHS. Someone told a joke.

WILL  
I read your papers.

EMMA  
And what did you think?

They keep watching the TV.

WILL  
You could be more selective.

Emma doesn't answer. Just nods.

ON THE TV: the group laughs again. Another cop story.

Emma stares at Will who attentively watches Fernando's TV.

EMMA  
(looking at the TVs)  
Do you remember them all?

WILL  
Pretty much.

EMMA  
And have any of them ever  
remembered you?

A very very subtle hesitation.

WILL  
No.

MORE LAUGHS on the TV. Emma and Will keep watching it.

41 OMITTED 41

42 INT. LIVING ROOM - NIGHT 42

INSERT: Will writing.

Will is by himself, in front of Fernando's TV. He writes on paper as he watches the TV screen.

ON FERNANDO'S TV: at a BUS STOP. Everything is quiet now. No jokes or laughs. A bus arrives. Fernando uses the lift to get inside, then rides to the disabled area as the bus leaves. He looks through the window - we see his reflection as he watches the streets passing by. Fernando's clearly upset.

Will hears something. He turns to find Mike standing behind him.

WILL

Mike? Sorry, I didn't know you were here already.

MIKE

It's okay.

WILL (CONT'D)

Can you come to my room?

Mike stares at him. Something is not right.

43

INT. OFFICE ROOM - NIGHT

43

Mike and Will sit opposite to each other.

Mike has just got the bad news; he's out.

Silence.

MIKE

Did I do anything wrong?

WILL

No, you didn't do anything wrong.

He sighs. Almost in tears.

MIKE

I knew... I wasn't good enough for this.

WILL

It has nothing to do with being good or bad.

MIKE

So this is the end, I mean...  
(nervous chuckles)  
... Actually, it didn't even start, right?

WILL

Mike. This is not about the time you spend... You've been here for few days but lived every second with honesty and intensity. There's no shame in that.

Silence. Mike's devastated.

INSERT: Will slides a piece of paper to him.

Mike looks at it, then at WILL.

WILL (CONT'D)

I want you to think of what you watched on those TVs and write down a moment truly meaningful for you. I know it's not much, but if you allow me, I will do my best to recreate the moment for your experience.

44 INT. PROJECTION ROOM - NIGHT 44

PROJECTED ON THE WALL: Amanda (8) opens a gift: a CRAYON BOX

WOMAN

Do you like it, Amanda?

The video is FAST FORWARDED until another clip: we see Amanda, at home, drawing on the paper with the crayons.

Amanda gives the drawing to her AUNT (40). The OTHER ADULTS chat in the background. Her aunt stares at the drawing.

AUNT

Who did you draw here, Amanda?

AMANDA

My friend.

AUNT

Is this your friend that we never see?

AMANDA

Yes.

Her mom in the back: "Oh, the friend again."

AUNT

And... do you talk to your friend?

AMANDA

Not really....but he's always with me.

AUNT

And what's his name?

The aunt raises the drawing from the 8-year-old girl. It's a man who reminds us of...

AMANDA

Will. His name is Will.

Will stops the tape.

He stares at space. Total silence.

The DOORBELL RINGS.

45 OMITTED 45

46 EXT. DUMPSTER GROUND - NIGHT 46

INSERT: the wheels of an utility cart.

Will and Kyo walk around the place and fill the utility cart with pieces of wood and metal. As they do it. Kyo can't stop talking...

KYO

... so, I was helping Joan two weeks ago, and she had this candidate who couldn't stop asking her where did he come from... Joan, very kindly, explained she didn't know. But the candidate...

(sighs)

...that guy was a pain in the nuts... "Where? Why? How?", all the time. So Joan came up with this really good argument: "we don't know, like the people in the TVs - who don't know where they came from either". That was... mind blowing to me. You know? It made me think... like... what if we're all just dogs chasing our own tails? I mean, maybe there's another parallel dimension where someone interviewed me, and she - or he - sent me here, but I just can't remember... Can you imagine it? Right now people sit in their chairs, watching our lives, without our knowledge... judging us, rooting for us, laughing at my jokes... And those people... they're all being watched by someone else too, who's being watched by someone else, who's being watched by someone else, who's being watched by someone else...

A SUPER WIDE shot: they keep collecting stuff, and Kyo keeps talking...

47 OMITTED 47

48 INT. LIVING ROOM - DAY 48

**DAY FOUR.**

We hear HAMMER, JIGSAW and SAW sounds coming from the garage.

- Morning: Alexander watches the TVs. At the same time, he hears the HAMMER from the garage.

- Later in the day: we hear the SAW from the garage. Maria stares at the TVs and takes notes. CLOSE on the paper reveals she actually writes her crush's name on it: "WILL". But she quickly SCRIBBLES over the word, hiding it.

- Late afternoon: Kane watches the TVs. He hears a louder HAMMER from the garage.

Finally ---

- Night: Emma watches the TVs. Suddenly -- SAW sound coming from the garage. A pause. All of a sudden, more HAMMER sound.

Emma stands up, curious, and walks through the house. The sound gets closer as she walks.

49 INT. GARAGE - CONTINUOUS 49

Will uses his saw on a big piece of wood. Kyo is by his side, working on a smaller piece.

Emma steps in without being noticed. The place is a mess, but there's some artistic beauty in the chaos.

Will and Kyo keep working until they realize Emma is in the room.

WILL

What are you doing here?

She shakes her head. Looks around.

EMMA

Can I help here?



WILL

You should focus on your assignment.

She comes closer, stares at the unidentifiable object they are working on. It looks like a big OPEN CUBE. The frames are made of wood and metal.

EMMA.

What is that?

KYO

A last wish.

Will gives Kyo a look. "You talk too much."

EMMA

I don't get it.

Will feels forced to explain.

KYO

A candidate was eliminated. As compensation...

WILL

... I asked him for a moment that he would like to experience - a last wish.

KYO

We are making the moment here.

EMMA

I can't picture any moment here. (I can't picture anything here)

KYO

Me neither. Just following orders.

Emma sees them struggling. They lift a massive piece of wood.

EMMA

Let me help.

WILL

You won't get any extra time for your assignment.

EMMA

I'm already done for today.

Kyo points to a pile of wood.

KYO

You can sand the wood.

WILL

I have no time to teach her how  
to...

EMMA

I can figure it out.

Emma sits on the floor. Grabs a piece of wood. Kyo and Will  
furtively watch her.

As she starts sanding it, it's evident: she's a pro.

KYO

Looks like we have a natural here.

WILL

Lift the wood.

50

INT. GARAGE - LATER

50

Kyo, Emma, and Will are in front of the finished piece: a big  
open cube. They wrap it in cloth and tape.

They work quietly, until...

EMMA

Kyo.

KYO

Yes.

EMMA

If you could pick a moment, what  
moment would you pick?

KYO

A moment?

EMMA

A moment you'd like to experience.

Kyo thinks, gives an embarrassed smile. They keep wrapping  
it. Will in silence the whole time.

KYO

Okay. Don't laugh...

EMMA

I won't.

KYO

In the movies... when people get to the top of a mountain, or a cliff, they usually yell something to hear their voice echoing.

EMMA

Okay.

KYO

(like Tarzan)

OooooooooOooooooooOooooOooooooooOoooh.

Emma Laughs. Kyo reproduces the echoes

KYO (CONT'D)

OooooooooOoooooooooooo.... Ooooooooooo  
... Ooooh.

(hearing her chuckles)

You said you wouldn't laugh!

EMMA

And I'm not. I'm coughing.

She turns her laugh into fake coughing.

Kyo smiles. They continue to wrap the object.

EMMA (CONT'D)

What about you, Will?

WILL

I've lived before.

EMMA

I know. So what would be a moment you'd like to experience again?

WILL

There's no moment.

Silence.

EMMA

Not a single one?

WILL

No.

EMMA

From your whole life?

Nothing

EMMA (CONT'D)

Why do you say that?

WILL

That's enough.

EMMA

I mean... you're the only one here  
who's been alive, why would you...

WILL

**ENOUGH.**An awkward silence. Will, suddenly calm, finishes wrapping  
the piece.

51 INT. CABINET ROOM - NIGHT

51

They lay the wrapped object on the floor, in front of the  
cabinet secret door.

WILL

Here.

Kyo sighs, tired.

KYO

I'm getting some tea.

He walks away. Emma looks around, nothing there besides the  
cabinets.

WILL

Thank you for your help.

EMMA

Are you doing it tomorrow? What do  
you call it... The last wish act?

WILL

You're not allowed to watch.

EMMA

If it's because of my assignment, I  
can finish it earlier.

Kyo comes holding his tea cup.

WILL

Kyo, can you please walk her to the  
front door?

He nods, then walks her through the corridor. She turns back to see Will opening the cabinet.

51A INT. CORRIDOR - NIGHT

51A

While they walk...

EMMA

Does every interviewer do that for the candidates who are eliminated?

KYO

No. Only him.

They keep walking...

EMMA

What happened to him?  
When he was alive?

KYO

Why do you ask?

EMMA

Because... it looks like you care.

Kyo gazes at her immaculate eyes staring at him.

KYO

Will was... special.

EMMA

Special how?

KYO

Too good... too kind... too sensitive... Like very few others.

EMMA

And isn't that supposed to be good?

Silence. He has no answer for that.

KYO

When I first saw Will, he was still in one of those TVs. So talented, but struggled his whole life to fit into a world different from him... He did have love inside him. Maybe too much... too much love and no one to give it to.

(moment)

You know... We can't...

(MORE)

KYO (CONT'D)

do a lot from here. We really can't... but there were days I wished I was there with him... just to let him know he wasn't alone as he thought he was...

Emma processes it for a moment -- Silence.

EMMA

It's nice that you always help him here.

KYO

Just because of the tea.

He raises the cup. She smiles.

WILL (O.S.)

Kyo

Kyo turns his head to see Will popping out from the Projection Room door.

WILL (CONT'D)

Can I just show you something after you're done?

KYO

Sure.

52 OMITTED

52

53 INT. PROJECTION ROOM - NIGHT

53

Kyo holds Will's recent notes about Amanda.

The projector is ON. Will plays and stops a VHS tape - he uses clips to illustrate what he says.

WILL

... then I also searched through her adult life; but I couldn't find anything either. No signs. No anomalies. Of course, there were bad moments... But she always handled them really well. You know that.

He plays the car crash. Then REWINDS the tape.

WILL (CONT'D)

Now, look at this... here... she got the violin to the car. If she wasn't driving to the concerto that day, why would she take the violin with her?

Kyo's face is numb. He's not happy with the investigation. Will inserts another tape and presses PLAY.

WILL (CONT'D)

One thing got my attention though. You probably remember she rarely cried, even when she was a kid...  
... Like when her mother died...

Will plays her mom's funeral.

WILL (CONT'D)

No tears... nothing... she was always like that: very economical with her emotions. The only time she would let them out was...

He shows a clip when she **cries** while she plays the violin.

WILL (CONT'D)

.. when she played the violin... It makes me think if there's something she was always hiding. Like a part of her that we've never seen because she was...

KYO

(interrupting)

Will, why are you doing this?

Will stares at Kyo.

WILL

I'm just trying to find out what happened.

KYO

We can't find out from here.

Will is quiet.

KYO (CONT'D)

Why are you really doing this?

WILL

Because I need to know.

KYO

Why?

Silence.

WILL

Because that's my duty.

KYO

Your duty is to choose someone, and mine is to make sure you chose well, in my opinion. And in my opinion, there was no better choice than her. No matter if she did it on purpose or not. Do you share this same opinion?

Will is quiet. Maybe he can't feel the same way about her if he finds out that she took her own life.

KYO (CONT'D)

Will?

No answer. Kyo can't hide his disappointment.

KYO (CONT'D)

Alright. See you tomorrow.

He leaves. Will stays, accompanied by his doubts only.

54 EXT. DESERT - NIGHT

54

Kyo walks down the desert, deep in thought, when he sees someone coming closer. We realize it's a MAN in tears - he wears casual clothes like the candidates in Will's house.

Kyo passes by him, who keeps walking, aimless and hopeless.

WIDE: we see Kyo still walking. But strangely, we can't see the crying man anymore.

55 INT. OFFICE ROOM - DAY

55

**DAY FIVE**

Kane is sitting at the desk.

WILL (O.S.)

Do you wanna talk about the moment you don't like?



As Kane talks, we INTERCUT with scenes from the TV - Flashbacks - that represent that moment.

KANE

I've been following this kid... Rick... for the last few days. And every time I see him, his classmates are picking on him, hurting him, stealing from him. Every time. I don't like what the kids do to him. But what I hate most is what Rick doesn't do. He never reacts. Never does anything.

As he speaks we see the POV of Rick being bullied. The screen fills with water. Rick has tears in his eyes.

WILL

And what would you do in his place?

KANE

Hit them back.

WILL

So... in this case you defend violence.

KANE

Violence? No... it's not violence when you didn't start it.

WILL

And what is it?

KANE

Justice.

55A INT. OFFICE ROOM - DAY

55A

Maria speaks. Intercuts with the flashback of the moment she's talking about: a very amateur tennis match.

MARIA

So... it's match point. Everything in his favor. 1x0, 40x15, his serve. He hits the ball... Net. So, he tries again, but more nervous now... Out. I think: "he's done it a thousand times, he'll be alright". But I'm wrong. Out. Net. Net. And it's all downhill from here.

We see it happening, as a flashback.

MARIA (CONT'D)

He loses the game, the set, the match...  
So close to win... But he let his emotions get in the way.

55B INT. OFFICE ROOM - DAY

55B

Another candidate. It's Alexander who speaks now.

ALEXANDER

... then, she gets the box, puts the donuts and passes it down. She gets the box, puts the donuts and passes it down. She gets the box, puts the donuts and passes it down. She gets the box, puts the donuts and passes it down.

As he talks we watch the boring repetitive work of a woman, in a donut factory. She folds the paper boxes and stacks the same number of donuts into them. Again, and again.

A moment...

ALEXANDER (CONT'D)

Did I tell you that she gets the box, puts the donuts and passes it down?

CUT TO:

55C INT. OFFICE ROOM - DAY

55C

Emma sits opposite of Will. She stares at him. But because we are in Will's perspective, it feels like she stares at us.

WILL (O.S.)

So...

EMMA

I did what you asked me. I've observed several people, and I chose one that I've been watching very closely.

WILL

And what don't you like about this person?

EMMA

He hates himself...  
He thinks he's a failure, and that everything inside him is worthless and shameful... so he raises this invisible wall around him... to prevent anyone from getting closer -  
- No doubt he went through a lot of pain... To a point that he felt so much that today he just wants to feel nothing.  
The numbness makes him think he's safe now, but I know it's just poisoning what's left of him... And deep inside he knows that too.

WILL

This man... seems to be irreparable.

EMMA

Yeah, he thinks so. But I know there's still something there.

KYO (O.S.)

Will.

Will turns to see Kyo at the office room door.

KYO (CONT'D)

Sorry to interrupt... but Mike is here already.

WILL

(to Emma)

Feel free to spend the rest of your day in the TV room.

Emma keeps her eyes on Will as he leaves.

56

INT. CABINET ROOM - MOMENTS LATER

56

NOISE coming from the other side of the cabinets.

Emma enters the room, attracted by it. The noise is closer now, but she can't see where it comes from.

Suddenly...

A CABINET DOOR opens from the inside. Kyo comes out of it, revealing the secret room.

KYO  
Okay, come in.

57 INT. STAGE - CONTINUOUS

57

As we pass through the secret door -

We enter a big dark room that reminds us of a STAGE.

On a dark corner: old costumes, props, and wooden boxes. Emma is hidden behind them.

KYO  
Stay here, and no matter what happens don't let him see you.

She nods. Kyo heads to the middle of the room.

The OPEN CUBE they built the night before is there.

The SPOTLIGHT hangs over it.

Mike shows up, coming from another corner. He wears shorts and a T-shirt. He's followed by Will.

Emma watches Will talk to Mike like a director talks to his actor before a scene.

Mike looks down and sees a path made of sand. It leads to the big OPEN CUBE.

Will gives a WALKMAN to him. Mike presses PLAY and starts hearing the sound of the beach: waves, birds, people...

Mike closes his eyes and walks through the path of sand. Will guides him from behind. As Mike reaches the big OPEN CUBE, we see that it's filled with water, like a mini swimming pool. Will helps him step into the water.

Kyo TURNS ON the SPOTLIGHT and directs the strong beam of light toward Mike's face.

Mike, still with his eyes closed, feels the heat from the "sunlight" on his face. He feels it with his hands too.

Then Will gently moves his hands inside the water, making some small waves. They reach Mike's feet. A smile. He hears the sounds, feels the water, and then... the WIND. Kyo has just turned on a FAN.

We've never seen so much joy on Mike's face.

In the dark corner, Emma watches, hidden behind the wooden boxes.

Gradually, the spotlight FADES. The "sun" is gone. And the tape reaches the end.

Silence.

Will comes closer. Mike's breathing becomes stronger... and stronger... He knows what is coming.

His anxiety increases... he starts to cry in silence. Will gently lays his hand on his shoulder, to calm him down.

We don't see them anymore, just their shadows on the floor.

Mike's shadow slowly disappears. His breathing is replaced by silence.

58 OMITTED 58

59 INT. LIVING ROOM - NIGHT 59

Will sees Emma, watching the TVs - as if she has been here the whole time.

WILL

Thanks for your help. The candidate really enjoyed the moment.

EMMA

Glad to hear that.

They continue watching the TVs for a moment. Finally ---

WILL

The man... you were talking about this afternoon...

For the first time, Will's opening up --

WILL (CONT'D)

... in high school, he was part of this theater group. He never liked it, and no one liked him either. But for his parents it meant something, so he didn't mind picking an insignificant role, say one or two lines on stage, and get off unnoticed...

(moment)

Nevertheless...

(MORE)

## WILL (CONT'D)

two days before the opening night, the main actor, Sam, got really sick. He wasn't the best one to replace him for sure, but he had the best memory in the group, and Sam's monologues were quite long to learn in such a short time. On top of that, if the group had to blame anyone, better blame someone they didn't like and... he fit the role perfectly. In the next 48 hours, the poor kid was moved by this constant terror of screwing up in front of everyone. He read and re-read that monologue hundreds and hundreds of times, till the minute before the curtains opened.

Will looks at his own hands.

## WILL (CONT'D)

His hands were sweating... shaking... But when he stepped on stage and said his first words, something weird happened: the fear was gone. Line after line, this strange warm feeling came to him; like if he wasn't invisible anymore. He was all over the room... becoming one with all those strangers watching. And the words... vibrating everywhere. Yet no longer coming from him. But... through him. As if his body was nothing but a vessel.  
(pause)

He can't explain it --- even looking back now... a glimpse of something he's never touched before... and that he will never touch again.

## EMMA

And that's the moment that he'd like to experience one more time.

## WILL

No. Not at all.

## EMMA

Why?

WILL

Because it would make him feel  
alive again.

A moment.

WILL (CONT'D)

I'm telling you this because I  
think you have some talent... But  
if you really want to survive  
that...

(points to the TVs)

... you'll need to be tougher. In a  
way this man wasn't.

Emma thinks.

EMMA

And... how do I know the man is  
telling me the truth, now that I  
found out he was a great actor?

They look at each other --- Will almost smiles.

60 OMITTED 60

61 INT. STAGE ROOM - NIGHT 61

Will stands in the middle of the room, staring at the  
spotlight for a moment. As he stays still - thinking - he  
reminds us of an artist just about to perform.

61A INT. KITCHEN - NIGHT 61A

Emma drinks tea at the table. Kyo comes closer.

KYO

Doing some overtime here?

EMMA

Just about to head out...

He sits by her side. Gets some tea.

EMMA (CONT'D)

Kyo.

KYO

Yes.

EMMA

Why do you do this job?

A moment.

KYO

Because... there's nothing better to do here?

EMMA

Couldn't you quit?

Kyo almost chuckles.

EMMA (CONT'D)

What?

KYO

We all try. But trust me: not having something to occupy the mind can be worse than torture.

EMMA

So, this is just to occupy your mind. No hopes... No aspirations...

KYO

No.

(moment)

We all... expect things. Things to happen, in case we do our job well.

EMMA

And do things really happen?

KYO

We hear stories.

EMMA

And what do you expect here, Kyo?

KYO

The same as you, I presume.

A moment.

EMMA

What about Will?

KYO

Will... is different.

(moment)

... he wants the opposite, and no one can convince him otherwise.



EMMA

And what is... the opposite?

He's quiet for a moment.

KYO

To vanish... once for all.

Silence. Emma thinks for a beat.

KYO (CONT'D)

I hope you can stay here until the  
end of the process. You do him  
good.

62 INT. CORRIDOR - NIGHT 62

The cracked open door reveals Will watching Amanda's car  
crash projected on the wall.

KYO

Hey, Will, I'm heading out! Will?

No answer. Kyo stares at him for a moment, and leaves.

63 OMITTED 63

64 EXT. DESERT - NIGHT 64

Kyo's MEDIUM SHOT as he walks through the desert for a while.  
(He makes a decision).

65 INT. LIVING ROOM - DAY 65

**DAY SIX**

The room is empty. CLOSE on Maria's paper. She's scribbled  
over a word, that we can't read but we can imagine what it  
is.

66 INT. BATHROOM - DAY 66

Maria stares at the mirror. She looks at her hair, then pulls  
it back to imagine a different hair style.

67 INT. PROJECTION ROOM - DAY 67

A different test. Maria is in the room with Will.

Her hair is different. We can say that she's prettier.  
Projected on the wall: a spider on someone's arm.

MARIA

I shake my arm, to get it away.

67A INT. PROJECTION ROOM - DAY 67A

Kane's session. PROJECTED ON THE WALL: a lost wallet on the ground.

KANE

(thinks)

I'm taking the money... and donating 50% to charity.

WILL

Why are you donating 50% to charity?

KANE

So you don't ask me why I took the money.

67B INT. PROJECTION ROOM - DAY 67B

Alexander's session. Projected on the wall: a kid watches cookies in the oven.

WILL

Your mom makes cookies for your brother, but not for you.

ALEXANDER

Well, these cookies will have a delicious spit glaze now.

67C INT. PROJECTION ROOM - DAY 67C

It's Emma's session. Projected on the wall: Rick is bullied. The kids are violent with him, but he doesn't react.

EMMA

I would talk to the kids.

WILL

It's not gonna work.

Emma stares at Will, who waits for another answer.

EMMA

I would talk to them again.

Will watches her, then goes for the next clip.

67D INT. PROJECTION ROOM - DAY

67D

Back to Alexander's session. The next clip shows a **barbecue in the backyard**.

ALEXANDER

And what is that?

Will leaves the room. Alexander is puzzled. He comes back with two bottles of beer. Will opens one and gives it to Alexander. The other one he just uses as a prop, to pretend that he's drinking. The projection on the wall creates the illusion that they are in a big backyard, having a barbecue.

Alexander smiles and takes a big sip. He raises the bottle to toast:

ALEXANDER (CONT'D)

To our six day friendship.

They touch bottles. Alexander drinks the beer. Will holds his bottle just to keep him company.

ALEXANDER (CONT'D)

(drinking)

Three more days to go.

Will nods, noticing some anxiety from him.

67E INT. PROJECTION ROOM - DAY

67E

Back to Maria's session. Will pauses the tape. He gives her some papers with more questions.

WILL

Here... The rest of the tests...

MARIA

Thank you.

Maria looks more anxious than normal.

MARIA (CONT'D)

Will.

WILL

Yes?

She blushes.

WILL (CONT'D)

Yes, Maria?

She tries to find the right words.

MARIA

I... I really appreciate the  
opportunity you're giving me here.  
And there's nothing I want more  
than a chance in the real world.

(moment)

But sometimes... Sometimes... I...  
have thoughts...

WILL

What thoughts?

MARIA

I...

(she can't say it)

I think I forgot.

WILL

If you remember, I'll be in the  
next room.

She nods --- Will leaves.

Maria stays by herself. She closes her eyes and  
unexpectedly... SLAPS her own face.

68

INT. OFFICE ROOM - EVENING

68

Will is at the desk, reading the assignments, when Maria  
comes in - excited and scared at the same time.

MARIA

I left my assignment on the desk.

WILL

Thanks, Maria.

Maria keeps staring at Will. All her muscles tense.

WILL (CONT'D) (CONT'D)

Looking forward to reading it.

She nods. Stares at Will, and leaves.

Will keeps reading the papers as we follow Maria walking away  
- her heart rushing inside her chest.

69 INT. PROJECTION ROOM - NIGHT 69

Will comes into the dark room and looks at the desk.

He finds Maria's papers there, but as he grabs them... he  
finds something else: an envelope - folded by her.

He reads: **To Will.**

Inside the envelope, a letter.

He starts reading it.

A moment on his face.

He finishes reading it. Puts the letter down.

Will sits - thoughtful. His eyes away from the letter.

A very long beat.

Suddenly...

The DOORBELL RINGS.

70 OMITTED 70

71 INT. HALLWAY - NIGHT 71

Will opens the door to see KYO, for the first time  
accompanied by someone else: a middle-aged woman with a calm  
expression and friendly smile. Like Will, she wears an office  
shirt and dark pants. This is COLLEEN.

KYO

Hi, Will.

No answer. He looks at the stranger.

KYO (CONT'D)

Sorry, this is Colleen. Colleen  
this is Will.

COLLEEN

Nice to meet you, Will. Kyo talked  
a lot about you.

WILL

I can't say the same.

KYO

Can we come in?

WILL

No. Who is she?

KYO

Colleen is an interviewer too. A great one, like you...

WILL

So you're bringing all the other interviewers to my house now?

KYO

No, just her.

WILL

Explain.

KYO

... By coincidence... she chose someone who knows someone you chose.

WILL

You mean, they knew each other in the real world?

KYO

Yes. Small real world isn't it?

WILL

And who did you send?

COLLEEN

Cecily.

(a moment)

Amanda's cousin.

Will stares at her. Then opens the door wider.

WILL

Come in.

Two empty tea cups on a tray.

Will, Colleen and Kyo sit at the desk. Kyo stands up and takes the tray to the kitchen while Colleen talks.

COLLEEN

... they were so close at that time. I always remember Amanda and Cecily watching that cartoon together after school. The one with that purple talking horse... What was the name of that show? The fire something... firewide...

WILL

The Wildfire.

COLLEEN

Yes! The Wildfire! Cecily was crazy about that one. She had like five shoe boxes with all the toys: the horses, the girl, the king, the queen... except...

WILL

Except Lady Diabolyn.

COLLEEN

Yup. That was her name. Only Amanda had that one.

WILL

Only Amanda.

COLLEEN

I forgot how she got it...

WILL

She used to play with one of the creators of the show.

COLLEEN

That kid... was something...

(moment)

You must be very proud of her, Will.

Nothing. A deep silence. Then...

COLLEEN

You know... like you, I've been alive too. I mean... I understand how difficult it can be sometimes, but you...

WILL

Let's not talk about me. Why did  
you come here?

Kyo gets back from the kitchen; he looks at Colleen.

Silence. Colleen goes for her pocket, she picks up a mini VHS  
tape and gives it to Will.

73

INT. PROJECTION ROOM - NIGHT

73

Will turns on the projector; inserts the VHS tape into the  
VCR and presses PLAY.

PROJECTED ON THE WALL: POV of Cecily. Her family sits at the  
table, quiet. An older woman gives her a piece of paper. It's  
a letter. She starts reading it.

COLLEEN

They found this... after Amanda  
died.

Will pauses the video so that he can read the letter  
projected on the wall.

He keeps still, reading it. His face is numb. After he  
finishes it...

... deep silence.

Will's eyes are dead. No muscle in his whole body moves. Kyo  
and Colleen wait for him to say something.

WILL

I didn't see her writing it.

COLLEEN

(comforting)  
Sometimes... it's hard to keep  
track of all of them...

Will looks at the projection again.

WILL

No, that's not hers.

KYO

What?

WILL

That's not hers. I didn't see her  
writing it.



Will walks away. Kyo goes after him.

KYO

Will!

He turns, avoiding to look at them. His sorrow erupting...

WILL

Just... go. Just go.

Will makes an effort to keep his emotions numb. But this time it's hard even for him.

KYO

Will. I'm sorry if I did what I did. I just wanted you to move on.

WILL

**Get out.**

KYO

No.

Kyo stares at him. Not as a coworker, but as a friend.

KYO (CONT'D)

You know how hard it is for me....  
to watch what you do to yourself?

WILL

**OUT.**

COLLEEN

(to Kyo)

Just give him some time.

Kyo watches Will walk away. There's nothing he can do now...  
he leaves the house with Colleen.

73A CORRIDOR/CABINET ROOM - CONTINUOUS

73A

Will moves and walks randomly. His mind and body in conflict...

WILL

She didn't do it. She didn't do it.  
Fucking liars. She didn't do it.

He rushes to the --

CABINET ROOM

WILL (CONT'D)

She didn't do it. She didn't. She didn't do it.

It gets harder for him to believe his own words...

Will opens Amanda's cabinet. His shaking hands grab some of her VHS tapes, but drops them.

He stares at the tapes on the floor for a while, then suddenly...

He erupts and PUNCHES the cabinet.

Harder and harder. Again and again.

He YELLS, but not much sound comes out of his mouth... just pain... But, all of a sudden...

He stops.

Will quickly recomposes himself. In a few seconds... he looks calm again - at least on the outside.

He stares at space for a moment. Then grabs the tapes, put them into the cabinet and shuts it as if nothing happened.

74

INT. OFFICE ROOM - DAY

74

**DAY SEVEN**

Will talks to someone who sits opposite of him. We can't identify the person yet.

WILL

I understand it's not easy to receive this kind of news... But I want you to take advantage of the remaining hours to write down a moment truly meaningful for you. If you allow me, I will do my best to recreate the moment for your experience.

He slides a piece of paper over the table. As a hand grabs it from the other side, we see who he's talking to.

It's MARIA. Or what's left of her.

A long silence.

MARIA

Is this because of what I wrote to you?

WILL

No. It isn't.

MARIA

I knew I shouldn't have written that letter... but something inside me... I couldn't stop it... so I thought that... maybe it meant something... that maybe you felt the same way...

Silence. Maria stops looking down and stares at Will's eyes --

MARIA (CONT'D)

I... I love you Will.

WILL

Maria, you've known me for less than seven days. We barely talked. There's no way you can love me.

MARIA

But I do.

WILL

You're too young to say that.

Silence. She looks at the paper.

MARIA

Can we be together in the moment I choose?

WILL

You have to be by yourself.

Her thoughts spin inside her head. Regret gets to her.

MARIA

(holding the paper)

Why did I... I'm so stupid... Why did I write that letter? I thought you... I thought you... I'm so stupid.

(moment)

I had a chance and I threw it away. Why did I... I knew I shouldn't... I... I fucked it up... I... Why? Why did I do it?

Will watches her in silence.

75 INT. LIVING ROOM - DAY

75

Some time later...

Will stares at the TVs. He focuses on Fernando's. Again he practices at the SHOOTING RANGE, in his wheelchair. Fernando FIRES his gun and hits the bullseye several times.

76 INT. PROJECTION ROOM - DAY

76

ON THE WALL: POV of a police officer - with his peers - running down the streets of a rural area, chasing a FUGITIVE. The group soon divides - the officer runs by himself.

IN HIS POV: he sees - in the distance - someone running away. He goes after him. The chasing ends as he reaches the fugitive in an open land.

The officer raises his gun ---

FERNANDO

Stop.

The fugitive turns.

FERNANDO (CONT'D)

Put your hands over your head, NOW.

The officer has the fugitive on target, but the fugitive starts moving his hand anyway.

FERNANDO (CONT'D)

HANDS OVER YOUR HEAD, OR I SHOOT.

The man stares at the officer's eyes. (Because we are in his POV it's as if he was looking at us). The Fugitive slowly moves his hands towards his belt.

FERNANDO (CONT'D)

Don't make me shoot you.

The fugitive goes for his pistol. Even though the officer has his gun raised and ready, he CAN'T PULL the trigger.

The fugitive doesn't hesitate --

BANG.

The fugitive escapes while the officer falls to the ground.

He looks at his body and finds a BULLET WOUND close to his belly. A lot of blood.

FERNANDO (CONT'D)

No, no... No.

But it's not the wound that scares him most. He looks at his legs and taps them several times.

FERNANDO (CONT'D)

Shit. Shit. Shit.

He taps his legs harder. Punches them. His despair raising...  
... when suddenly...

The image is PAUSED.

Emma and Will watch the scene in the projection room.

WILL

So, if you were this person, what would you do in that situation?

EMMA

Is this Fernando?

WILL

Yes.

Emma is quiet. Still impressed.

WILL (CONT'D)

Emma?

EMMA

I... I....

For the First time, she stutters. Will watches her.

EMMA (CONT'D)

I... I... don't know.

WILL

I need an answer.

EMMA

I don't know the answer.

WILL

OK. How could you know?

EMMA

(thinks)

If I was there... In that situation...

WILL

That's not possible.

EMMA

Yes. That's why I can't answer.

WILL

(losing his temper)

I'm gonna ask you one more time, what would you do?

EMMA

And I'm gonna tell you one more time: I- don't - kno...

WILL

(exploding)

LISTEN. YOU'RE GONNA ANSWER AND YOU'RE GONNA ANSWER NOW.

Emma stares at Will's face. An anger she hasn't seen before.

EMMA

Are you okay?

He SLAMS a paper with other questions on the table.

WILL

I expect you to answer these.

Will starts to walk away.

EMMA

Hey.

She grabs his shoulder, trying to stop him. Will violently jerks his arm away.

WILL

Don't touch me.

You can't tell if Will is angry or scared with her touch. Emma stares at him... Will turns and walks away.

CLOSE on Kane's face as he watches the same video. We don't see the projection, just his expression. He barely blinks.

As we hear the end of the incident, Will pauses the tape.

WILL (O.S.)  
So, what would you do?

Kane answers right away.

KANE  
I wouldn't think twice. The moment  
he moved, he would be dead.

78 INT. HALLWAY - LATER

78

Kane walks down the hallway. When he's about to reach the door, he turns his head to see Will coming closer.

Will does a brusque movement - a quick test - just to see what's Kane's primal reaction.

By instinct, Kane raises his fists - ready to fight.

Will rewards him with an Envelope. Will walks away. Kane opens it to find an invitation paper. Close on his eyes while reading it.

He nods - there's satisfaction on his face, but no smile. Finally, he opens the door and leaves.

79 INT. PROJECTION ROOM - DAY

79

Afternoon. Will has just shown Fernando's video to Alexander.

WILL  
So what would you do?

ALEXANDER  
Not sure.  
(thinks)  
Can I phone-a-friend?

WILL  
You think it's funny.

ALEXANDER  
Come on, Will, I'm just joking.

WILL  
It's a joke for you.

He stares at Will's serious face.

ALEXANDER

Okay... You... you look nervous today... you need to relax... (you need to work on your sense of humor)

All of a sudden, Will grabs Alexander's arm and twists it behind his back.

ALEXANDER (CONT'D)

Will. You're hurting me.

WILL

So, it's not funny anymore?

Alexander moans. A pain he's never felt before.

ALEXANDER

Will, stop.

WILL

You need to relax. (you need to work on your sense of humor)

He twists it more.

ALEXANDER

WILL!

WILL

This is not even a fraction of the pain you would feel if you were alive.

He stares at Alexander's face. He's almost crying.

Will keeps twisting his arm. When it's just about to break...

He releases it. Alexander slumps to the ground.

Will walks away as Alexander stays on the ground, trying to catch his breath.

80 OMITTED 80

81 INT. GARAGE - NIGHT 81

\*WE SEE THE GARAGE FROM THE CORRIDOR

Will works on a wooden piece (the piece for the bicycle ride). He SLAMS it fiercely with his hammer.



The DOORBELL RINGS. Will keeps working. It RINGS again. Will doesn't react. We hear the front DOOR OPENING. Kyo comes into the frame.

REVERSE SHOT shows Kyo. He wears an **elegant suit and holds a bouquet of flower.**

Will doesn't look at him. Keeps working.

Some more SLAMS. Will finally stops. He stares at Kyo.

82

INT. LIVING ROOM - NIGHT

82

Kyo's flowers rest inside a vase on the floor.

ON A TV: the POV of a woman staring at the mirror, she wears a wedding dress. It's Luiza and today is her wedding.

As Will and Kyo watch it...

ON THE TV: Luiza wears makeup.

Kyo looks at Will. His clothes are dirty and covered in sawdust.

KYO

Aren't you going to get dressed?

WILL

I'm fine.

ON THE TV:

WEDDING DAY MONTAGE STARTS

Luiza hugs her dad.

She gets to a beautiful garden, where the ceremony will take place. Everyone looks at her in admiration.

The WEDDING SONG plays.

The priest finishes speaking; Luiza kisses her husband.

She throws the Bouquet.

Dances with her friends.

Cuts the cake.

Takes pictures.

CLOSE on Will's eyes, attentively watching everything.

KYO  
Congratulations, Will.

Will looks at Luiza having fun. She takes a selfie that reveals her big smile.

KYO (CONT'D)  
She looks happy.

No answer -- Will stands up.

WILL  
I have to go back to work.

He leaves, while Kyo stays watching the end of the party.

83 OMITTED 83

84 INT. OFFICE ROOM - DAY 84

**DAY EIGHT**

Alexander sits at the table for Will. A very long beat, before Will comes in.

WILL  
Sorry to keep you waiting, Alex.

He sits opposite of Alexander. A moment.

WILL (CONT'D)  
I wanted to... apologize for yesterday.

Alexander worries start to fade.

ALEXANDER  
C'mon, Will. It was my fault too. I should've taken your question more seriously.

WILL  
I also want to thank you for everything you're doing here.

ALEXANDER  
(more confident)  
It's been my pleasure, man.

WILL  
But, I have to tell you...

ALEXANDER

What do you have to tell me...

WILL

I have to tell you that you don't fit the vacancy you're applying for.

ALEXANDER

Which means...

WILL

I'm not choosing you, Alex.

Silence.

WILL (CONT'D)

But I want to thank you for all your dedication and hard work over the last eight days. You made it very far.

ALEXANDER

Don't do this to me.

WILL

There's nothing I can do.

ALEXANDER

Please, give me one more chance. I know you were pissed yesterday, but I promise, I'll never do it again!

WILL

It's not that...

ALEXANDER

So what is it? Will, give me one more chance. Just one more chance. Can you do it for a friend? We are friends, right?

Will passes a sheet of paper to him.

WILL

Since I'm not selecting you, I want you to write down a moment truly meaningful to you. I know it's not much, but I will do my best to recreate it for your experience.

ALEXANDER

What the fuck are you talking about?

Alexander breathes. Tries to calm down.

ALEXANDER (CONT'D)

Will. Please.

(beat)

Please.

WILL

It's my final decision. I'm sorry.

Silence.

ALEXANDER

You coward son of a bitch.

Will's quiet.

ALEXANDER (CONT'D)

You stay in this house, judging everyone and everything. But what have you done, you hypocrite? Who are you to judge us?

Alexander stands up.

ALEXANDER (CONT'D)

(You're scared, man. You're scared of life and you want everyone else to be scared too).

You're sad. You're so fucking sad... and you want everyone to jump onto the misery train with you.

Alexander storms out. He stumbles in the chair and almost falls. He walks away without looking back.

85 INT. CORRIDOR - DAY

85

The end of the day.

Emma comes from the kitchen eating a peach. She looks through the OFFICE ROOM cracked open door to see:

Will, sitting at his desk. Eyes closed. A disturbed expression.

She stares at him for a moment, then goes back to the projection room.

86 INT. HALLWAY - NIGHT 86

THE DOORBELL RINGS. We face the closed front door for a while. Will opens it.

It's Maria. She looks down, embarrassed.

WILL  
Thanks for coming.

87 INT. STAGE - NIGHT 87

Darkness. The spotlight SWITCHES ON revealing the bicycle in the center of the room - like a gym bicycle, fixed to the floor.

Maria sits on it, wearing HEADPHONES.

Will TURNS ON the video projector. On the wall: the POV of a bicycle ride, right in front of Maria.

The projection creates the illusion that Maria is moving - like a video game POV. While she pedals, she sees the projection of the fast road. The WALKMAN plays the ambient sound: cars, birds, people...

PROJECTED ON THE WALL: Maria sees an uphill -- the speed slows down.

Then...

The projection changes - it's the POV of the cyclist going down hill, extremely fast.

We hear something SWITCHING ON in the stage.

It's a fan. Kyo points it to Maria's hair. She closes her eyes. Opens her arms, feeling the wind.

The ride is almost finished when Maria sees the projection of beautiful cherry trees, passing by her very fast.

The blossoms fall.

CLICK.

She looks up --

Real CHERRY TREE BLOSSOMS falling over her head, on the stage. As they touch the floor, we discover that they are actually thin wood chips painted pink.

She opens her hands to feel each wooden blossom with the tip of her fingers.

As she tries to touch them, her hands deflect the light from the projector, creating a beautiful superimposed effect with lights and colors in her arms.

She has never felt like this. She feels alive.

Will watches her. **At this moment we find out that Emma is on the opposite corner; hidden behind the wooden boxes. She watches the scene too.**

The ride projected on the wall comes to an end. Maria stops pedaling as well.

Silence.

The video projector TURNS OFF. At last, the spotlight fades.

It's darker now.

Maria stays still on the bicycle, her breathing gets faster as Will comes closer. She knows what's about to happen.

Will tries to calm her down. He lays his hand on her shoulder. Nevertheless, her breathing is even faster now.

MARIA

Will. I can't do this.

WILL

It's okay, Maria...  
It's... gonna be okay.

She's so nervous that she forgets to breathe. She coughs.

MARIA

Please, don't do this to me.

WILL

I'm sorry... There's nothing I can do.

She looks at her hands and notices they start to **disappear...** Because she is totally conscious, her despair is even bigger.

MARIA

Will, Will! What's happening??  
WHAT'S HAPPENING???

She's about to have a breakdown when Will holds her hands. Tears trickle down her face.

MARIA (CONT'D)

Please, I don't wanna go. Give me another chance... I won't screw up this time... please... please don't let me go. Don't let me go, Will. Don't let me go...

Unexpectedly, Will starts humming a song -- Like a father who tries to calm down his child.

Maria gradually quiets down. Crying in silence... She starts to hum the song too, following Will's melody...

CLOSE ON Will's hand holding hers, until --

Maria's hand is not there anymore.

WIDE: she completely disappeared.

88 INT. CABINET ROOM - NIGHT

88

Will and Kyo enter the room through the secret door in the cabinet.

They hear sounds from the living room. Emma is there.

WILL

I thought I told you to dismiss her for today.

KYO

I'm sorry, I think I forgot.

A moment.

WILL

Why are you doing this?

KYO

Doing what?

WILL

Doing this.

Kyo stares at Will for a moment.

KYO

I just want to open your eyes.

He shakes his head.

WILL

She doesn't fit.

KYO

So why do you keep her in the house?

WILL

(thinks)

Ok... I'm eliminating her tonight.

KYO

What? Why?

WILL

Because she didn't show me what I needed to see from her.

KYO

Let me guess. You want her to be tough. Maybe kill someone...

WILL

... and you want me to choose a prey, like the one I sent before.

KYO

A prey? A prey... What the fuck is wrong with you? A week ago Amanda was your pride. Your concerto girl. Now... she's... she's a failure to you...

WILL

She's not a failu...

(stops)

You wouldn't understand, because...

KYO

Because I've never been alive? That's what you're gonna say?

WILL

Yes. That's exactly what I was going to say.

KYO

(staring at him)

You know what I hate most about you, Will? That look in your eyes - as if you knew everything when you just shat on the opportunity you had.

WILL

Ah... the opportunity...

(nervous chuckles)

(MORE)



WILL (CONT'D)

God... I really wish you have it,  
so you can stop this non-sense  
jealousy.

KYO

I'm not jealous.

WILL (CONT'D)

And you don't even know it.

KYO (CONT'D)

Why do you need to make it about  
me, or you, Will? I'm talking about  
Emma, and giving her a chance.

WILL

Yeah, let's send her. That's a  
great idea -- I send flowers and  
everyone send pigs to eat them.

KYO

CAN'T YOU SEE? IF ALL INTERVIEWERS  
THINK LIKE YOU, NOTHING'S GONNA  
CHANGE.

WILL

AND IF I CHANGE WHEN NO ONE DOES,  
IT'S NO CHANGE, YOU DUMBARD! **IT'S  
SACRIFICE.**

They turn their heads and suddenly notice that Emma is there.  
She's been watching them for a while.

EMMA

It's Rick.

CUT TO:

Kyo, Will, and Emma rush to the --

89

INT. LIVING ROOM - NIGHT

89

They watch Rick's TV. POV of him running away, chased by a  
furious kid, threatening him as we've never seen before.  
"You're dead motherfucker! You're dead!"

WILL

What happened?

EMMA

He reacted.

Rick keeps running away. Every time he turns back, the bully  
is a bit closer. Until...

... he reaches Rick and tackles him to the ground. By instinct, Rick grabs a rock from the ground and hits the aggressor in the face. Dizzy, the kid stumbles then falls. Rick releases all the anger that he's been holding for the last years. He keeps beating the kid. Kicks, punches, slaps... It's clumsy and brutal at the same time. Cathartic at first, but then just sad.

The kid can only protect his face until he passes out.

Rick stands up, breathless. He stares at the kid's face: blood and cuts everywhere.

Then he looks at his own hands covered in blood.

Suddenly, he yells in confusion and anger, less like a person, more like a beast.

Will, Kyo and Emma stare at that image.

90 INT. HALLWAY - NIGHT

90

Emma is about to leave. She reaches the front door to see an ENVELOPE on the door knob. She opens it and reads the invitation paper. Her face lights up.

Kyo watches her from a distant room. He sees Emma opening the door and leaving.

91 INT. KITCHEN - NIGHT

91

Kyo comes in and sees Will at the table. For the first time drinking something: a bottle of beer.

KYO

You didn't eliminate her.

No answer.

KYO (CONT'D)

What are you thinking?

WILL

What am I thinking... I'm thinking about this man who lost his right arm in a car accident. After struggling with the disability for years, he finally decides to put an end to his suffering. He goes to the high bridge, stands on the railing... But when he looks down to jump...

(MORE)

WILL (CONT'D)

he sees a guy with no arms dancing all around on the river bank below. He thinks, "Wow. Life isn't so bad after all. Look at that guy. No arms and dancing so happily!" Inspired, he gets off the railing and runs down to the river bank, to thank the man. "Thank you so much, sir. I was going to end my life, but when I saw you dancing with so much joy, I changed my mind." "Dancing? I'm not dancing, you stupid!". "My asshole itches and I can't scratch it!"

A moment. No laughs. No smiles. A morbid silence.

KYO

I didn't know you were funny.

Silence as Kyo sits by his side.

KYO (CONT'D)

Anything else besides this spectacular joke?

He stays there for a very long moment, waiting.

No answer. Kyo finally gives up and stands.

KYO (CONT'D)

Alright.

As he heads out...

WILL

Why do you think she did it?

KYO

She's dead, Will. Why does it matter?

WILL

It matters because she is dead.

Will takes a sip from his drink.

WILL (CONT'D)

Twenty-eight years watching her, and I couldn't see a warning sign.

KYO

Even if you saw all the signs. What could you do from here?

WILL

Nothing. You're right. I could do nothing. I can only send them to that shit-hole and say "Survive That."

KYO

Shit-hole...

WILL

Shit-hole. A hole filled with shit.

KYO

I got the metaphor.

KYO (CONT'D)

That's because you're smart, Kyo. Very smart. I'm dumb. Dumb, dumb, dumb... So dumb that I couldn't even see it when I chose her.

KYO (CONT'D)

See what?

WILL

See that she was just like me.

Kyo has never seen him so vulnerable.

KYO

You had great potential Will, you know that.

WILL

Great potential for what? To fail?

KYO

You didn't fail, Will.

WILL

So why am I here?

Silence. Kyo doesn't know.

KYO

What about the good memories, Will?

A moment.

WILL

Good memory... bad memory... it's just one same thing now... that still hurts, no matter how deep I bury it. Like a sharp dagger;

(MORE)

WILL (CONT'D)  
 carving from inside to outside...  
 digging out... digging out...

His hands show the imaginary dagger digging out his gut.

WILL (CONT'D)  
 ... in a way no one else can see...  
 and only I can feel.

Kyo stares at Will, moved.

WILL (CONT'D)  
 And now...

KYO  
 Now what?

WILL  
 Now... I know that she felt the  
 same way.

Silence. For the first time Kyo seems to understand Will.

92 INT. PROJECTION ROOM - NIGHT 92

PROJECTED ON THE WALL: Amanda plays the Violin - a very  
 emotional song.

INTERCUT WITH...

93 EXT. DESERT - SAME 93

(As we keep listening to Amanda's song).

Alexander aimless walks through the desert; singing in  
 despair. He passes through a haze.

There, still singing, he gradually disappears.

BACK TO:

94 INT. PROJECTION ROOM - SAME 94

IN THE PROJECTION: As Amanda keeps playing the emotional  
 song, tears come out of her eyes.

Will watches it. He used to think that she was just feeling  
 the music... playing with her heart... but he'll never think  
 like that anymore.

More tears come from Amanda's eyes, when suddenly...

... Will STOPS the tape.

Silence.

PRE-LAP: COLOR BAR TONE

95 EXT. DESERT - LATER 95

WIDE: a big FLAME... dancing while trying to reach the sky...

We get closer to it and realize that Will burns all Amanda's tapes and notes. Everything that he recorded or wrote of her in the last twenty-eight years is turned into ashes.

The COLOR BAR TONE ESCALATES... louder and creepier... the tension building up...

96 INT. LIVING ROOM - NIGHT 96

CLOSE on the color bars TV. Suddenly ---

The tone stops and the color bars are replaced by a warm MAGENTA-ORANGE SCREEN. The colors PULSE, becoming darker and lighter. The rhythm reminds us of a heart beating. This is life just about to begin...

97 OMITTED 97

98 OMITTED 98

99 EXT. DESERT - DAY 99

#### DAY NINE

We follow Emma walking through the desert. It's the first time we see the world through her perspective.

She stops in front of WILL'S HOUSE, picks the ENVELOPE out of her pocket and RINGS the doorbell once.

Emma takes a **deep breath**. She looks around to admire a world that she might not see again. Strangely, she notices something she's never experienced before. Her hands slightly shake.

Is she anxious?

Suddenly...

Kyo opens the door.

KYO  
Welcome, madam.

Emma smiles and enters the house. She shows him the envelope.

EMMA  
Do you need to see the invitation?

Kyo takes the envelope from her. As they walk down the corridor, he goofily looks at it against the light, like a one hundred-dollar bill - "checking" if it's not fake.

KYO  
Yup. It's an original.

She smiles; Kyo walks her to the --

100 INT. LIVING ROOM - CONTINUOUS

100

Kane is already there, waiting while he watches the TVs. Kyo introduces them to each other.

KYO  
Emma.... Kane...

They shake hands.

EMMA  
It's a pleasure to meet you.

KANE  
The pleasure is mine.

KYO  
I have to go back now. A delicious dinner will be served soon.

Kyo heads to the kitchen. Emma and Kane stay in the room, quiet. They turn their heads to see Will cooking and Kyo helping him.

Kane watches the MAGENTA-ORANGE SCREEN(the former color bars TV). It PULSES becoming darker and lighter - almost like a countdown.

Emma watches it too.

Anxiety in the air. An uncomfortable silence. Broken by...

KANE  
So this is the last day.

EMMA  
Are you afraid?

KANE  
Of what?

EMMA  
Of what might happen here.

A quick moment.

KANE  
No.  
(is he lying?)  
Are you afraid?

Emma thinks for a moment. Tries to understand what she's feeling.

EMMA  
Yes. I think I am.

101 EXT. BACKYARD - LATER

101

The group sits around a desk covered by a tablecloth.

CLOSE on the leftovers on the messy table. Even at this point - almost the end of the dinner - everything looks appetizing.

Kyo, Emma, and Kane talk while finish eating.

Will's quiet. He's the only one who doesn't eat.

Kyo drinks his beer.

KYO  
So, where did I stop?

KANE  
The most disgusting thing you've ever watched.

KYO  
Yes!

WILL  
Actually, I'm not sure if it's the best topic to discuss here.

EMMA  
We're finished.

KANE  
We're good.



KYO

(to Will)

They're good.

(to them)

So... I saw this happening some years ago. But it still gives me the shivers... I'm watching this girl driving back home, pissed out of her head, with the best matte completely wasted in the back as well. Until (bump) the car passes over a bump. Her matte wakes up, desperate to puke his guts out. "Stop the car!" But the girl refuses. She's too paranoid the police will come from nowhere. To deal with the situation, what does he do? He does puke, but in his mouth... I mean... that semi-digested dinner kept all inside.

Kyo bulges his cheek to demonstrate.

EMMA

Ugh...

KYO

And to keep her mom's car safe and clean... he heroically swallows everything back.

More reactions.

KYO (CONT'D)

But as he swallows it, the taste is so bad... but so fucking bad... that he feels like puking again. So he keeps this cycle of puking and swallowing, puking and swallowing... until he finally gets home, and just pukes his guts out.

(does a toilet flush sound)

End of the story.

We see Emma's and Kane's disgusted faces.

Kyo taps Kane's lap twice.

KYO (CONT'D)

You're next champ.

KANE

What?

KYO

A story more disgusting than mine.

KANE

(thinks)

Yeah. Puking is disgusting. But you know what's more disgusting? Some days ago, I watched the news of 5 middle school girls who went missing...Everyone in the city started looking for them. Their parents were very hopeful it was just a prank or something... But two days later the authorities found out they were dead. Their English teacher, a 60-year-old man raped and killed those girls - not necessarily in that order - and buried them in his backyard. When the police asked him why he did it, he answered it was because he was in love with them... I thought that was pretty disgusting.

Silence.

EMMA

I don't think that was the type of disgusting he was referring to.

KANE

No. But that's what I find disgusting.

EMMA

Fair enough. Just curious why you brought this isolated case to the table, knowing that it wasn't what we were going for here?

KANE

Isolated case? That happens all the time.

Will watches the discussion attentively. They are contrary forces, with equal strength.

EMMA

All the time? Aren't you trying to say exceptions?

KANE

Is it a fucking joke? Exceptions? What world have you been watching?

EMMA

Same as you, pal.

KANE

Funny. Because in world I watch,  
every single day, someone is doing  
something to hurt someone else.  
Every single day someone somewhere  
takes someone's else life...

EMMA

Why are you focusing on that?

KANE

Why are you not focusing on that?

EMMA

Sure, there are terrible things but  
that's not what we were discussing  
here...

KYO

(interrupting)

Emma... why don't you talk about  
your disgusting moment?

Silence.

EMMA

Well... Two days ago, I was  
watching this young woman, who  
happened to have a big piece of poo  
clogged in her toilet bowl.

Kane rolls his eyes.

KYO

I like the premise. Go on...

EMMA

... no matter how many times she  
flushed the toilet, that poo would  
stay there, like a resilient  
soldier: strong... firm... but  
ultimately forgotten. Until... the  
night she brings this cute guy to  
her apartment... who, first thing,  
asks her to use the bathroom...  
The girl panics. "One minute,  
please." She rushes into the  
bathroom, opens a toothbrush and  
rubs that gigantic brown mass...

(MORE)

## EMMA (CONT'D)

She rubs it... rubs it... and rubs it more... until the porcelain is clean like her conscience. Of course, she should've thrown the toothbrush in the trash can right away. But you know... she was drunk, he was drunk... and as drunk people start doing other things... things are forgotten. Some time later, when they are already in bed... spooning... the guy whispers to her: "Hey, honey thank you so much for the tooth brush you left on the sink for me. I really like the soft ones". Immediately her eyes pop...

Kane provokes her ---

KANE

So, that's all?

EMMA

No.  
Because right before he said that to her... they were passionately making out.

Emma finishes the story cleaning her teeth with her tongue.

A moment. Kane stares at her --- suddenly...

He BURSTS INTO LAUGHTER. Emma and Kane laugh together. A loud and pleasurable laugh that Will watches in silence.

102 OMITTED 102

103 INT. PROJECTION ROOM - NIGHT 103

Kane and Emma sit side by side. Like in Alexander scene, they wait there for a very long beat.

Will enters the room, pulls a chair and sits close to them.

WILL

Now that you had some time to know each other... and saw things that maybe I haven't... I have a simple request.

(moment)

(MORE)

WILL (CONT'D)

I want you to tell me why the person in front of you doesn't deserve to be alive.

Emma stares at Kane. Kane stares at Emma. The same people who were laughing together, now are forced to destroy each other.

WILL (CONT'D) (CONT'D)

Who wants to start?

Emma stands up.

She looks at Will for a moment; he looks down. With no hesitation, she walks away and leaves.

104 INT. OFFICE ROOM - DAY

104

### **EPILOGUE**

It's early morning.

Will eliminates the last candidate. He speaks to someone not revealed yet (Emma or Kane?). The camera slowly moves, gradually revealing the person.

WILL

... I understand it's not easy to receive this kind of news. But I want you to take advantage of the remaining hours to write down a moment truly meaningful for you.

As the camera stops moving, we see who the person is. It's --

-- **EMMA.**

WILL (CONT'D)

... I know it's not much, but If you allow me, I will do my best to recreate the moment for your experience.

He slides a piece of paper to her.

WILL (CONT'D)

You can take your time.

He stands up and heads to the door. But Emma finishes writing on the paper very quickly. Will comes back.

He picks up the paper and reads it.

A moment of silence.

WILL (CONT'D)

You have to choose something else.

EMMA

That's the only thing I can think of.

He stares at the paper for a moment, then lays it on the table.

WILL

I'm sorry.

He slides the paper back to her. He can't do it.

105 INT. STAGE ROOM - DAY

105

Will stands in the middle of the room. He looks around, then looks up at the SPOTLIGHT.

He closes his eyes. We hear a mix of sounds, that reminds us of audience mumbles before a play starts.

The noise FADES.

Then, all of a sudden...

... the spotlight TURNS OFF.

106 INT. LIVING ROOM - LATER

106

Kane and Will sit on the couch. Will gives him the last instructions.

WILL

... and some hours after you leave the house, you'll feel it. As if you were not here anymore... and your senses were getting unbearably sharper... and stronger. You'll never remember me or anything that happened in this place. But as I said before, you'll still be you.

KANE

Thank you.

WILL

There's nothing to thank me for.

KANE

I'm really sorry for Emma.

Will looks at him.

WILL

No, you're not. But that's why I  
chose you.

107 INT. CABINET ROOM - CONTINUOUS

107

Will organizes the papers and folders from the last nine days. He uses his key to unlock and open a cabinet. Then starts putting the candidate folders inside it.

From outside -- KNOCK, KNOCK.

He keeps organizing the folders in the cabinet.

-- KNOCK, KNOCK again.

The door slowly opens. We see Kyo's face through the cracked open door.

KYO

Will.

No answer.

KYO (CONT'D)

Emma is here to say goodbye.

Nothing. Will keeps organizing the folders in the cabinet. Kyo stares at him; then closes the door.

108 INT. HALLWAY - CONTINUOUS

108

Kyo walks back to the front door, where Emma is.

KYO

He's busy with some other work.

EMMA

I understand.

He looks at her. She looks around.

EMMA (CONT'D)

We've come a long way.

KYO

Nine days.

EMMA

Nine days.

As she prepares to open the front door --

KYO

Emma.

EMMA

Yes?

KYO

It was a pleasure.

He extends his hand. But Emma doesn't shake it. She hugs him.

EMMA

The pleasure was mine.

Kyo is moved but don't say anything. She turns to the door and opens it.

Nothingness outside.

Emma nods goodbye. Kyo does the same.

As she passes through the door...

... it SHUTS.

109 INT. CORRIDOR - LATER

109

Kyo stands in front of the closed CABINET ROOM door again.

KYO

She's gone.

Nothing. Will still ignores him.

Kyo stares at the closed door for a moment... then leaves.

110 OMITTED

110

111 INT. OFFICE ROOM - SAME

111

From inside the office we see the Cabinet Room door closed.

FOREGROUND: desk, Background: door. The door opens and Will walks towards us - the office.

He enters and sees Emma's LAST WISH paper resting on the desk.



He comes closer. But when Will grabs the piece of paper, a surprise...

... he finds out that there's something handwritten, below the paper, on the desk.

Emma had written it before she left. He reads it --

EMMA (O.S.)

Will. Probably by the time you read this, I'll no longer exist...

I'm sorry that life didn't go the way you wanted, and that all the pain you went through doesn't allow you to see what I can see right now. I took the freedom to write all the beautiful moments that I experienced in this house. Look attentively and you will always find these moments.

Please, don't take them for granted. Because in my nine days here, I never did...

Emma.

Puzzled and moved, Will starts to search through the house and finds several hidden spots, with something Emma wrote.

Every time he finds something, we see a clip (Flashback) that represents the moment she wrote.

**A VIOLIN SONG starts to play.** The same vivacious song that Amanda was playing in the beginning of the movie.

MONTAGE:

111A INT. KITCHEN - DAY 111A

Will finds something written on the kitchen cabinet door.  
INTERCUT: CLOSE on a mouth biting into a juicy peach.

111B INT. STAGE ROOM - CONTINUOUS 111B

He finds words on a wooden box in the Stage Room. INTERCUT: Mike - during his last wish - feeling the water on his feet, joyful.

111C INT. GARAGE - CONTINUOUS 111C

He finds something written on the saw, in the garage.  
INTERCUT: Kyo talking about yelling on the top of a cliff.

- 111D INT. PROJECTION ROOM - CONTINUOUS 111D  
Something written on the desk, below the projector. INTERCUT:  
the bicycle ride that Will made for Maria.
- 111E EXT. BACKYARD - CONTINUOUS 111E  
He finds words on the dinner tablecloth. INTERCUT: Emma and  
Kane laughing together.
- 111F INT. LIVING ROOM - CONTINUOUS 111F  
Will, in the LIVING ROOM, looks under the couch. He finds  
five moments written there. QUICK INTERCUTS with: a woman  
kissing her child; children laughing; people singing;  
running; eating.  
He soon realizes that there are moments written in his entire  
house. Unnoticed moments spread everywhere...
- 111G INT. HOUSE - CONTINUOUS 111G  
He looks around, in awe.  
Will still holds Emma's last wish paper.  
CLOSE on his hand holding it... now TIGHTER; when suddenly...  
PRE LAP:  
THE FRONT DOOR BURSTS OPEN
- 112 EXT. WILL'S HOUSE - DAY 112  
Will storms out the door. He leaves the house, and dashes  
down the desert.
- 113 EXT. DESERT - CONTINUOUS 113  
Will keeps running - with a lot of effort but no sense of  
direction.  
Time passes by --- he still runs.  
But no matter how many miles he goes through...  
... he can't find Emma.  
Gasping, he stops ---- Tries to catch his breath.

He looks away, hopeless. Finally, he sees something familiar -- a small dot moving very slow. It's her.

WITH EMMA

She walks away from us. When --

WILL (O.S.)

Hey.

She turns her head and sees Will.

WIDE: two distant people in the same empty environment.

Will comes closer. He faces Emma, takes her last wish paper out of his pocket and gives it to her.

Emma stays still, puzzled.

Strangely, Will walks some steps away. His back turned to her.

Will breathes. He inhales, exhales, inhales, exhales...

His heart pounds fast. Sweat pours from his forehead.

He's not in the safe numb zone anymore. He's nervous... and anxious... and scared... feelings that he only used to feel when he was alive.

Emma understands what she's about to watch. She sits on the ground and becomes his audience.

Will slowly breathes. Inhales..... exhales..... inhales..... exhales.....

Time stops. Everything is quieter... calmer...

A second of pure silence.

He opens his eyes and finally turns to Emma... a brief moment before he starts his monologue. The same one he once performed in high school so many years ago...

WILL (CONT'D)

I celebrate myself, and sing  
myself; and what I assume you shall  
assume; for every atom belonging to  
me as good belongs to you. I loafe  
and invite my soul; I lean and  
loafe at my ease observing a spear  
of summer grass. My tongue, every  
atom of my blood;

(MORE)

## WILL (CONT'D)

form'd from this soil, this air;  
born here of parents born here from  
parents the same, and their parents  
the same; I, now thirty-seven years  
old in perfect health begin; hoping  
to cease not till death.

He warms up. Word after word, his voice goes from trembling to firm. His hands start moving with purpose, not with fear. The hesitation fades as he speaks... Anxiety becomes excitement.

## WILL (CONT'D)

The smoke of my own breath; echoes,  
ripples, and buzzed whispers...  
loveroot, silkthread, crotch and  
vine; my respiration and  
inspiration... the beating of my  
heart... the passing of blood and  
air through my lungs...

Each syllable, each breath, each pause... It's not just words anymore... It's MUSIC... in a tone that only Will could sing.

Will's eyes are unafraid. As if he could see something we can't. Emma doesn't blink, fearing she could miss any microsecond of it.

His feet, his hands, his legs, his arms... frenetic, yet elegant moves. His body is in total control - like a skillful dancer, who sings his own song.

## WILL (CONT'D)

... the sound of the belched words  
of my voice... words loosed to the  
eddies of the wind; a few light  
kisses... a few embraces...  
reaching around of arms; the play  
of shine and shade on the trees as  
the supple boughs wag; the delight  
alone or in the rush of the  
streets, or along the fields and  
hill-sides; the feeling of  
health.... the full-noon trill....  
the song of me rising from bed and  
meeting the sun.

At the peak of intensity, Will opens his eyes.

He's in disbelief. And so is Emma. He feels what he deprived himself to feel. An indescribable mix of joy, anger, ecstasy, sadness...

He builds the tempo more. Fast words. Sharp words. Coming from the heart... to the lungs... to the air.... to Emma's ears, to Emma's heart....

WILL (CONT'D)

... and to die is different from what any one supposed, and luckier. The spotted hawk swoops by and accuses me, he complains of my gab and my loitering. I too am not a bit tamed, I too am untranslatable; I sound my barbaric yawp over the roofs of the world. The last scud of day holds back for me; it flings my likeness after the rest and true as any on the shadow'd wilds; it coaxes me to the vapor and the dusk. I depart as air, I shake my white locks at the runaway sun; I effuse my flesh in eddies, and drift it in lacy jags.

His vocal cords vibrating... like a singer trying to reach a tone never reached.

His pain and joy released in the form of a sublime performance. Everything building up... up... up...

Will is totally vulnerable now. No walls. No armor. Just skin and emotions.... and sweat. And fast breathing. And tears... tears that Emma mimics, as if she could be Will for a brief moment.

WILL (CONT'D)

I bequeath myself to the dirt to grow from the grass I love. If you want me again look for me under your boot-soles.

A once-in-a-life performance... That no one else will ever be able to watch. Just Emma.

WILL (CONT'D)

You will hardly know who I am or what I mean; but I shall be good health to you nevertheless; and filter and fibre your blood...

Time stops. We wait for Will's last verses.

You almost hear the silence in the air... ready to burst.

Will looks at Emma. Emma looks at Will.

A man performing on the desert, watched by one person only.

We DIVE IN, toward him...

And for the very first time, we see the real Will. His arms, his hands, his eyes; all sweat and tears running down his face...

Will shouldn't feel such intensity in this world. But he does... He feels alive.

A moment of pure silence. Broken by the very last verses ---

WILL (CONT'D)

Failing to fetch me at first keep  
encouraged... missing me one place  
search another; I stop somewhere...  
waiting for you.

CLOSE on Emma, discovering through Will's monologue what it's like to be alive.

Emma smiles, fulfilled. A delicate, genuine smile.

Will stares at her and in a FLASH, a remembrance:

He sees Amanda. But she's not crying in this memory.

She is smiling at us.

And Will finally smiles too.

CUT TO BLACK